

# U&Lc.

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

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION. VOLUME FIVE, NUMBER TWO, JUNE 1978



## Help Wanted

**New career opportunities on horizon for graphic designers or creative people with an interest in typography.**

The International Typeface Corporation (ITC) is seeking qualified individuals for the following positions:

- Designers:** We are looking for individuals with a strong background in graphic design and typography. They should have a minimum of five years experience in the field and be able to work independently.
- Typographers:** We are looking for individuals with a strong background in typography and a minimum of five years experience in the field. They should be able to work independently and have a good understanding of the technical aspects of typesetting.

For more information, please contact the International Typeface Corporation, 1000 Broadway, New York, NY 10003. Telephone: (212) 691-1000. Fax: (212) 691-1001.

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**In This Issue:**

**Help Wanted: Typographics Director**

The editorial this issue concerns a whole new career future for graphic designers who know their way around a keyboard. Pg. 2.

**The Esthetic Alphabet of Mario Botas**

U&Ic, in its ever-watchful quest for new and interesting alphabets, presents this time around not one, but two, spectacular alphabets. Pg. 4.

**Kurlansky's Krazy Kaps**

Like we said, two alphabets. There must be a persuasive reason for our doing this, which a glance at KKK should readily provide. Pg. 6.

**Man and Woman**

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**Ms. Joan Berg-Victor**

Our regular ladies' page features an omnific talent that reaches out to a wide variety of graphic areas. Seeing is, as usual, believing. So we invite you to see for yourself. Pg. 10.

**"T" For 2**

The front of the classic Ford model provides the clue for U&Ic's typographic crossword puzzle, well calculated to stretch the minds of our most astucious word-play buffs. Pg. 12.

**The Cigar Box Label**

Carol Wald is joined by contributions from Sandra Ernst, Ed Benguiat, and Ralph Ginzburg in presenting a comprehensive collection of cigar box labels—accompanied by some elegant smoked-filled commentary. Pg. 14.

**Something for Everybody**

Our popular feature returns with more frothy, flighty, and flippant curiosities—elaborated on by the impish pen of Lionel Kalish. Pg. 20.

**Something from Everybody**

By (as is said) "popular demand", we present just a handful more of the charmingly illustrated letters that (happily) continue to pour in. Pg. 22.

**What Would You Do If You Had It To Do All Over Again?**

We've all of us had the wish. Now, U&Ic makes the impossible possible—with first crack at a "second chance" taken by editor Herb Lubalin, who shows us exactly what he would do. Pg. 24.

**Propaganda**

A delightful and witty photo essay on our life and times, with appropriate psychobabble captions—written, photographed, and 'arrowed' by Berry Morton Eckstein. Pg. 33.

**Dingbats**

A dazzling potpourri—reproduced in color—of signs, symbols, ornaments, and whatnot created for ITC distribution (and our personal enjoyment) by international designer Hermann Zapf. Pg. 36.

Help Wanted 2600

**SECRETARY**  
**ADVERTISING ASST**  
**MAJOR BOOK PUBLISHER**  
 Experienced secretary with good office skills and writing ability to assist VP advertising. Must be organized, personable and articulate. Opportunity to learn to write advertising copy. Should feel comfortable dealing and communicating with people. Salary to \$9000. Excellent growth potential and company benefits.

CALL PERSONNEL DEPT.  
 An Equal Opportunity Employer

**SECY/MAG CARD I**  
 Data proc. serv. org. seeks career secy w/exp in pressure enviro. Excell. skills a must. Heavy typing, speed w/accuracy (60wpm) + mag card I exp. Filing & phone duties. Excell. growth & bnfts. Sal commens w/exp. Immed. start. If qualified call

**SECRETARY**  
 Midtown location, responsible position reporting to controller. Diversified duties include Clerical, Accounting, Typing skills 55 WPM. No Steno. Position offers excellent benefits and salary commensurate with your experience.  
 Call Personnel  
 Equal Opportunity Employer M/F

**SECY'S "FASHION"**  
 Fee Paid to \$220  
 Large N.Y.C. Fashion firm seeks several secy's to work in Designing & Marketing areas. Must have good skills & potential for advancement. Excellent benefits include free lunch & clothing discounts.

Secy N.Y. Sports Club  
 FEE PAID \$250

Meet & greet TV reporters, famous sports personalities, etc. Work for the #one man in the organization. Be the right hand person. Must have a super personality, appearance & skills. Lots of fringe benefits.

**SECRETARY F/P/D**  
**LIGHT EXPR OK**  
**\$235**  
 Assist VP of prestig midtown co. Great boss. You need 50/80 skills & desire to learn. Contact Ade

**SECY \$250+**  
 Excellent steno & typing skills, well organized, cooperative. Excel bnfts, pleasant surroundings, active office. Contractors office, Grand Central area. Send resume X

**SECRETARIES**  
 Why watch soap operas when you can join the mainstream and earn TOP DOLLARS with exciting new temp jobs. We pay this and every Friday.

**SECY-ADMINISTRATIVE**  
 To Asst Exec Dir. Seeking mature well groomed indiv, capable of handling diversified responsibilities incl taking corporate minutes. Requires typing 60-70 WPM, excel steno, writing & verbal skills, some travel. Resumes: TIMES

**SECRETARY \$225**  
 Exp'd person with good typing/steno skills plus dictating machine. Excellent office of non-profit organization. Excellent benefits.

**SECY F/P/D \$180-210**

**BANKING**  
 Several areas, mal downn bank, type 50wpm, min 6 mos exp. Call PAUL  
 Call for appf. 564-03

**SECY/EXEC-LI f/pd \$12-15K**

**FRENCH BI-LINGUAL**  
 Degreed person w/French Sten/5+ yrs exper will undergo 1 yr training to become administrative assistant.

**SECRETARY JR.**  
 Pleasant small Queens attorney's office. Good skills essential dictating machine & life steno important. Salary \$165 to \$175. Great oppy.  
 Bet 11-3 P.M.

**SECRETYS (2)**  
 Excellent skills reqd for UP marketing/sales & sales dept. Int'l shipping co. \$215-225. Outstanding fringe bnfts.

**SECRETARY**  
 Well established corporation. Yonkers location. Seeks executive secretary with typing & steno. Some reception work required. Salary \$190. Benefits. Call

**SECRETARY \$175 F/P/D**

Help Wanted 2600

**Secretary**  
 Sr. Partner CPA Firm  
 Excellent salary, good working conditions, light typing, major medical life ins benefits

**SECURITY**  
 Retired policeman M/F or similar exp nec, pistol permit req'd. Call daily 9-6.

**SECURITY GUARDS**  
 Pt or full time. Armed guards w/pistol license; also unarmed.  
**SENIOR APPLICATIONS CHEMIST**  
 Salary range, \$24-28,000 to start. We are seeking a senior person for a responsible position in our technical marketing support function. Candidate should possess a BS degree in Chemistry plus 5-8 years professional laboratory experience in both specifying and applying modern microprocessor based gas chromatographic instrumentation. This experience should include an intimate knowledge of the European analytical instrumentation market as it applies to general chemical, pharmaceutical and environmental fields.  
 The position requires a people-oriented person who is capable of dealing directly with customers as well as development engineers.  
 Please forward complete resume including salary history  
 An Equal Opportunity Employer M/F

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 Midtown location, responsible position reporting to controller. Diversified duties include Clerical, Accounting, Typing skills 55 WPM. No Steno. Position offers excellent benefits and salary commensurate with your experience.  
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**SECRETARY \$175 F/P/D**

Help Wanted 2600

**TELETYPE OPERATOR**  
 Long term assignment. Top \$.  
 Hours 9 to 5. Mr. Bre 889-03

**TELETYPE-DAYS \$185**  
 FEE PAID. AIR agency 12 E 1 St  
 TELETYPE OPER. Transluc type. Stock brokerage exp. \$200-210. Fee pd. erick Agency 50 Bway 6055

**TV SERVICE PERSON**  
 Managerial capacity, min 5 yr svc exp. Call 969-2 For Appf

**TELEX OPER** **OPEN** **F/P/D**  
 Midn law firm pref legal exp/exc typ. LEGAL STAFFING by appf f/p agency 68

**EXECUTIVE SECRETARIES**  
 YOUR CHANCE TO WORK ON WALL STREET

**10 OPENINGS**  
 With Prestigious Brokerage Firm  
 SPECIAL HOURLY RATE PLUS BONUS  
 macies. Some college or sales exp

**SERVICES**  
 TEL: 227-5

**TEMPORARY** **NO FEE**

**Nobody Pays More, Or Does More For You!**  
 Typists, Secretaries, Key punch, Clerical, Reception  
 Friday Pay, Great Offices, Assignments To Fit Your Schedule

**TEMPORARY** **NO FEE**  
**SECRETIARIES/STENO**  
 Mid/Downtown Assignments Top STATISTICAL TYPIST TELETYPE OPER'S KEY PUNCH OPER'S TYPISTS 50 WPM +

**SHIPPING-PACKER**  
 TABLE CLOTH MANUFACTURER EXP'D-GOOD PAY-STEADY  
 Flushing Train To Court Sq E or F Train To 23 St & Ely Ave

**SHIPPING CLERK ASST.**  
 Order picker and charge clerk to work in Jersey City. Ladies sportswear experience. Call Lou

**SHIPPING CLK F/P/D \$132**  
 5 yrs min exp, pass polygraph

**SHOWROOM**  
 Well-known wall covering firm requires personable individual to work with interior designers & architects. Pleasant phone manner. Good appearance. Exp

**SIGN PAINTER**  
 Expert layout & benchman M/F. Top salary. Mid-Manhattan.

**SILK SCREENING**  
 familiar all phases on cotton, vlnyl, synthetics. Self-starter. Bx/M. Vernon

**SILK SCREEN INK**  
 Mfr requires person for order desk. Must know about screen printing. Able to answer questions.

**SOLE AGENT**  
 Sp/Eng Exec Secy for Int'l Investment bank. Excell skills in both langs, telex helpful. Excell benefits including 2 mos. bonus. Fee Paid \$13,000.

**SPAN/ENG SECY \$250 F/F**  
**PARK AVENUE**  
 Steno in Eng. only, lite exp. Intl Co Rock & 000 EQUITABL  
 STAT TYPIST F/P \$230  
 excellent working conditions.

**Asst control of major co. Exp long carriage. Excell bnfts.**

Help Wanted 2600

**EVERYBODY HAS A GIMMICK!**  
 Higher Pay Vacation Bonus Excellent Working Conditions Choice Positions

**AND WE DO TOO!!**  
 BUT  
**WHY NOT SEE HOW MUCH MORE**

**CAN DO FOR YOU**  
 -9200  
 Stop in & see Ms. all & let her pay special attention to our individual needs.

**Position** **Suite**

**TYPIST**  
**YORK YELLOW PA**  
**BOOKS**

Experienced, IBM Selectric, good skills, 60-65 wpm. Fast paced congenial office. Handle variety of correspondence, office documents. Start \$170 plus benefits.

**TYPIST**  
**ADVERTISING AGENCY**  
 General office duties. Must be fast, accurate typist, 60-70 wpm. \$175 per week to start. Midtown. Call Ms Sch 8939 aft 9:30am

**TYPIST-TRAVEL CO.**  
 Low midtown travel wholesaler has immed opening for exp'd typist. 60+ wds per min, knowledge of dictating mach helpful.

**TYPO-GRAPHICS DIRECTORS**

GRAPHIC DESIGNERS/CREATIVE PEOPLE WHO CAN TYPE AND WHO HAVE A STRONG INTEREST IN TYPOGRAPHY  
 Position requires ability to operate a keyboard with additional keys that can create and change layouts. Position also requires graphic design background for making decisions concerning size, shape and position of graphic elements. Typographics Directors will create and execute layouts electronically. Combined graphic design training, typing skills essential.  
 SALARY OPEN. BOX GD

**TOP RATES**  
**PRO-TEMPS**  
 01 Bway Suite 0555  
**NO FEE**

**SECYS & TYPISTS**  
 IMMEDIATE JOBS FOR LONG AND SHORT TERM EXCEL PAY.  
**OLIDA**  
 2 E 4 ohn (7th Fl)  
**TEMPORARY** **HI RATES**  
**SECRETARIES & TYPISTS**  
 Work Midtown or Wall St on exciting temp positions earning hi rates & bonuses.  
**BREY THOM**  
 00 Madison Ave way agency

**STEAD** **1140**  
**TEMP** **NO FEE**  
 Secys, Typists, All Other Skills!!  
 ARK UNLIMITED 759-19

**TEMP-SECYS, Typist, Clks**  
 Immediate jobs  
 15 E 03T SUITE 02  
**TEMPORARY** **NO FEE**  
 Many openings still available. Call or come in. ELLS-505, One East St., 2nd Flr, 687.

**TEMPORARY** **No Fee** **Top Rates**  
 Secretaries-Typists-Transcribers  
 Ten Temps 5 Sav 889

**TEMP** **ALL OFFICE SKILLS**  
 NYC 41 LOYERS OVERL urt St  
**TEMPORARY** **Never A Fee**  
 ALL SKILLS INVITED

**TOOL & DIE MAKERS**  
 Pleasant well equipped tool rm. Interesting work, all types of medium sized punch press dies. Overtime avail. Good wages & benefits.  
**ELECTRIC CO.,** 1600 Hill, Queens

**TOOL & DIE MAKERS (2)**  
**MACHINE MAINT MAN M/F**  
 (1)  
 Exp'd for ballpoint manufacturer Call r/n 858-820

**TRAILER (Semi) REPAIR**  
 and service. Experienced. Good opportunity. Salary open.

**WALL ST SPECIAL!**  
 -IMMEDIATE HIRE-  
 Top Brokerage Firm Expanding Dept and seeks the following personnel  
**P&S Clks w/Options \$225-250**  
**Mutual Funds Clk ... \$160-200**  
**Stock Record Clks ... \$175-210**  
**R&D Clerks ... \$175-200**  
 Company offers: Excellent Benefits, Bonus & 2 Salary Reviews. Fee Paid

**OSS-agency 227-6**  
**ROOM**  
**WALL ST TYPIST** **\$185**  
**PERSONNEL**  
 Front desk/train to interv w/fee pd  
 50 Bway agency  
**WALL ST** **FEE PAID**  
 Marain Clks \$220-280

Sales Help Wanted 267

**Food Sales \$12M + Co. Cor**  
 Sm. food sales exp. to supermkts, etc  
**ARTIN ASSOC.**  
 152 West agency 5

**FURNITURE SALESPERSON**  
 Exp'd. To work in well est'd furn store as salesperson & asst mgr. Excel opp for advancement, gd starting sal. Aply: Avri Furniture, 16 No Main I

**INDUSTRIAL SALES-\$13-16K**  
 Cons tant of West est. Tax agency. Elms

**INSURANCE MGR (LIFE)**  
 Top company has selected opening. You must be good producer with management ability. Salary, override, commission, expenses. Call for appf. olt, Regional 2-895-01

**INSURANCE SALES CAREER**  
 HI Starting sal for first 3 yrs + comm Fringe benefits. Advancement.

**An Equal Opportunity Employer M/F**  
**Lighting AAAI Co.** seeks sales professional Outside selling exp. pref'd. Co m&bonus. Resume.

**MANAGEMENT TRAINEE**  
 Assistant Will Start At  
**\$150-\$180**  
 Weekly Salary  
**NO EXPERIENCE NEC**  
**CO TRAINING PROGRAM**  
 Expanding National Publishing firm servicing only the trade  
 Call today 9-5: 663

**MANAGERS-SALES**  
 needed. Earn \$2000-\$3000 recruiting training salespeople & holding meetings. Call write Box

**PHARMACEUTICALS**  
**ORGANON INC**  
 A large intl drug co is looking for an aggressive person for a local territory.  
 This is the most professional of sales positions. It involves calling on physicians, hospitals, & pharmaceuticals.  
 We offer salary, bonus, company car, a complete training program & all expenses.  
 Please call Mr. W. Sun 7pm-10pm, or Mon 9am-5pm at 212

**PROCESSED MEAT**  
 one of the fastest growing co. in business is seeking an exp'd aggress salesperson with local following in N.Y.C. if you're presently employed free to compare.  
 We offer excellent salary & benefits, car & unlimited opportunity to right individual. If interested call early 1-800 to arrange for an interview. COE

**REAL ESTATE SALES**  
 Established owner/manager firm, midtown, area seeks individual for opportunity in commercial and industrial leasing. Experience preferred. Salary plus comm. Write to 5.

**MANAGEMENT C**

**REAL ESTATE.** Established West s brokerage firm seeks licensed salesperson. Must be exp'd in renting a in Manhattan. Draw vs comm. 595-

**REAL ESTATE SALESPERSON-F/**  
 for active brooklyn office, rentals sales, comm. Must have car. Excel b ty. growth potential. 212-327-0

**R.E. APPT RENTALS-LIC'D-M/F**  
 Weekends only. Hi comm. Active Car. Qns res pref. Call days  
 EN LEASING 263-0

**SALES** **NO EXP NECESSA**  
**INSURANCE**  
**Sales Mgmt Oppty**  
 table seeks sales-oriented college grads or equal bus'n experience who find their income & future limited. Salary to \$12,000 + comm during 1-3 years. Excel training in Individual Group Life and Health & Pension.  
 Alan

**QUIT**  
 An Equal Opportunity Employer M/F

**SALES ENGINEER**  
 Leading manufacturer of precision instrument and aircraft type bearings immediate opening for an exper sales engineer. Territory to include tropicall NY & LI as well as sales + car + expenses & bonus. Sal commensurate with experience. Pl send resume in complete confidence.

**SALES MGR NATIONAL**  
**SPORTS FILMS & PUBLICATION**  
 World's largest producer of instructional sports films is seeking an aggressive, results oriented individual to their sales division. To qualify, need a 2-5 yrs successful work record A.V. or publication sales-willing to travel extensively & relocate to Florida. Competitive salary commensurate to bkgd & exp along with an outstanding benefits package. Send confidential resume to

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**PERSONNEL**  
 Front desk/train to interv w/fee pd  
 50 Bway agency  
**WALL ST** **FEE PAID**  
 Marain Clks \$220-280

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# Help Wanted

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***New career opportunities on horizon for graphic designers or creative people with an interest in typography.***

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*Help wanted notices such as the one shown to the left may be more commonplace in just a few years. A whole new job category is opening up to graphic designers and creative people as sophisticated typesetting and electronic layout systems become more widely used—and as more and more typographic work is produced at the drawing board, so to speak, on the new typewriters and the office-styled typographic machines (typographics writers.)*

*As the cost of such machines comes down and their value is appreciated by office managers, one can expect to see such systems used not only in commercial typesetting services but also in the larger in-office reproduction centers, in publishing and advertising offices, in design studios and in corporation communication centers.*

*The Typographics Director, operating the keyboard, will call up onto a TV-like screen all the elements that comprise the page, ad, or area being worked on. Each will be positioned, via keyboard instruction. The more capable machines will display text and headlines in their correct size and style and will size pictorial elements and position them too. The screen will display the layout, giving the designer a preview of how the job will look. Less sophisticated machines will simulate type styles, leave space for illustrations and pictures, and may represent the area to scale in less than actual size.*

*In many cases, when the Typographics Director previews the basic layout he/she will be able to electronically change the selection, size and position of the elements. Paper proofs can be produced of the final version or of any variation wanted for future reference. When the layout is finally approved, it can be stored for future use or further revisions,*

*printed out immediately on paper or film, or sent as information to the typesetting unit where it will cause the type to be set and positioned as per the layout.*

*These electronic layout systems will increase the designers' productivity, make it easier to create and view alternative solutions and expedite their final production. But, as fantastic as the machines are, they won't exercise design judgment. They are only slaves and to maximize their value they will need a creative person with an understanding and appreciation of typography to command them—a Typographics Director.*

*Besides learning how to type, how can a designer prepare for these growing opportunities of the future? Probably the best way is to read all one can about the new graphic arts production techniques, systems and processes and to visit the new phototypesetting plants nearby. There are phototypesetting machines in almost every large city and small town today. A visit to your local newspaper to observe their operation would also be mind-opening and rewarding.*

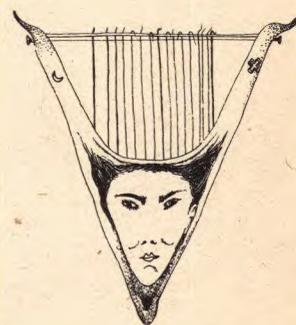
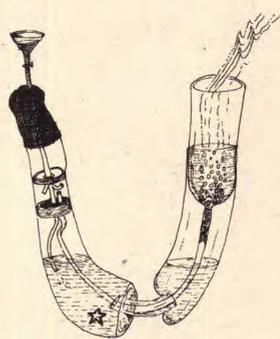
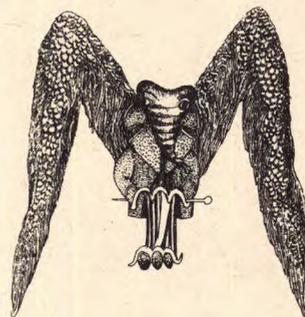
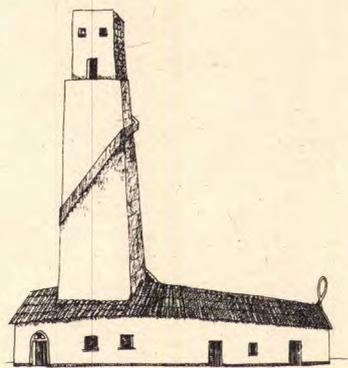
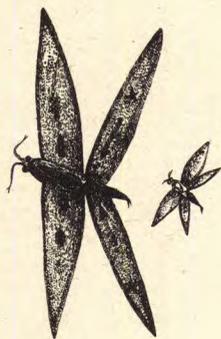
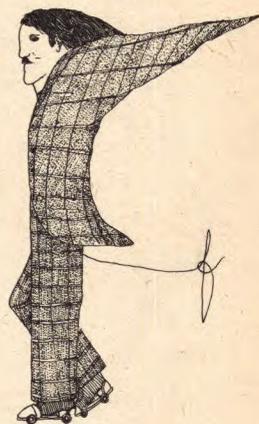
*Read, as much as you can, the many graphic arts journals. Read the editorial material and the advertisements. Some of the newest and most valuable information about the new technologies is in the advertisements put out by the manufacturers of the new machines and equipment.*

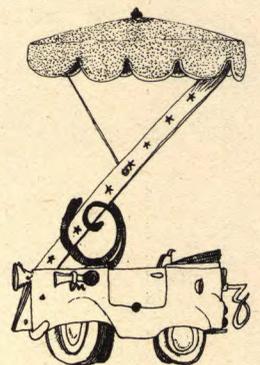
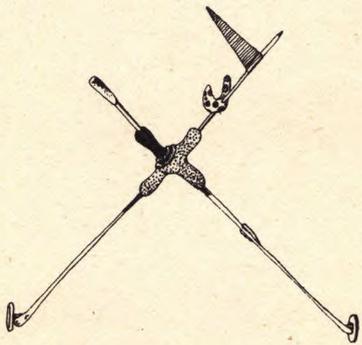
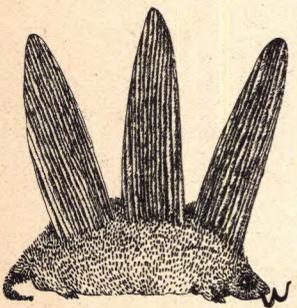
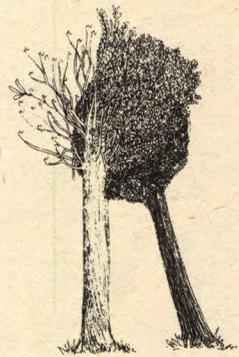
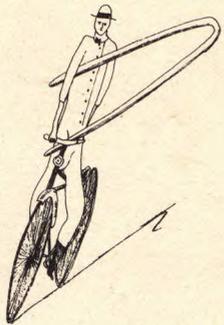
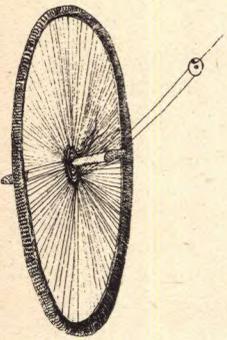
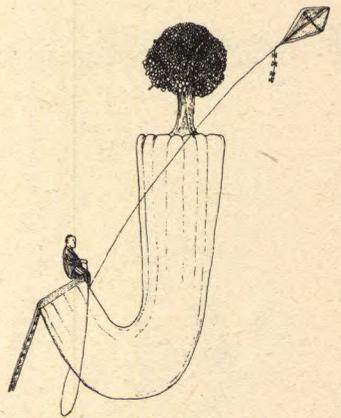
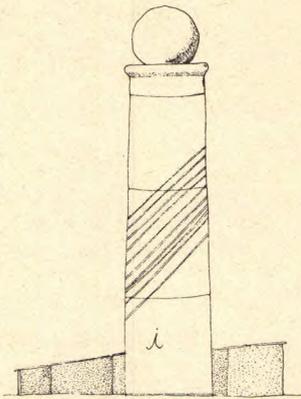
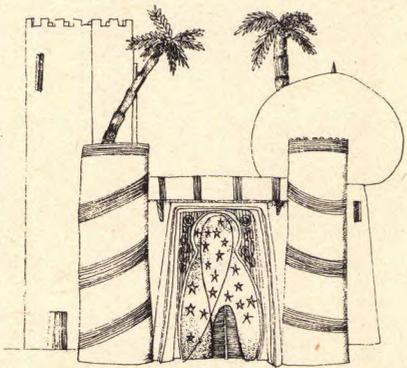
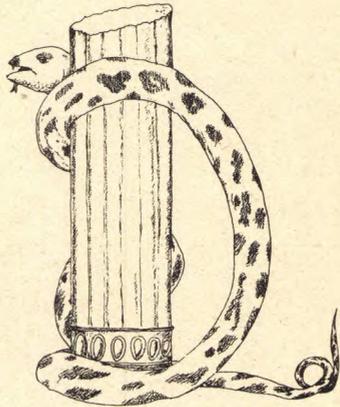
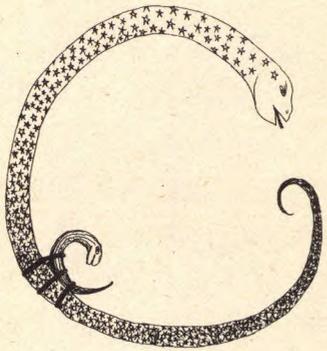
*And finally, read as much as you can about Word Processing Systems. Today's office typewriter word processing equipment will soon have many of the layout capabilities of the typesetting word processing machines.*

*Furthermore, these office machines are already being connected to layout and typesetting machines so that all work together in one system. Graphic arts quality is entering the Office of the Future. Here will be found the Typographics Director, the Information Manager, the Director of Communications—and others. The future is bright with opportunities. Tomorrow is already here, today.*

## THE ESTHETIC ALPHABET OF MARIO BOTAS

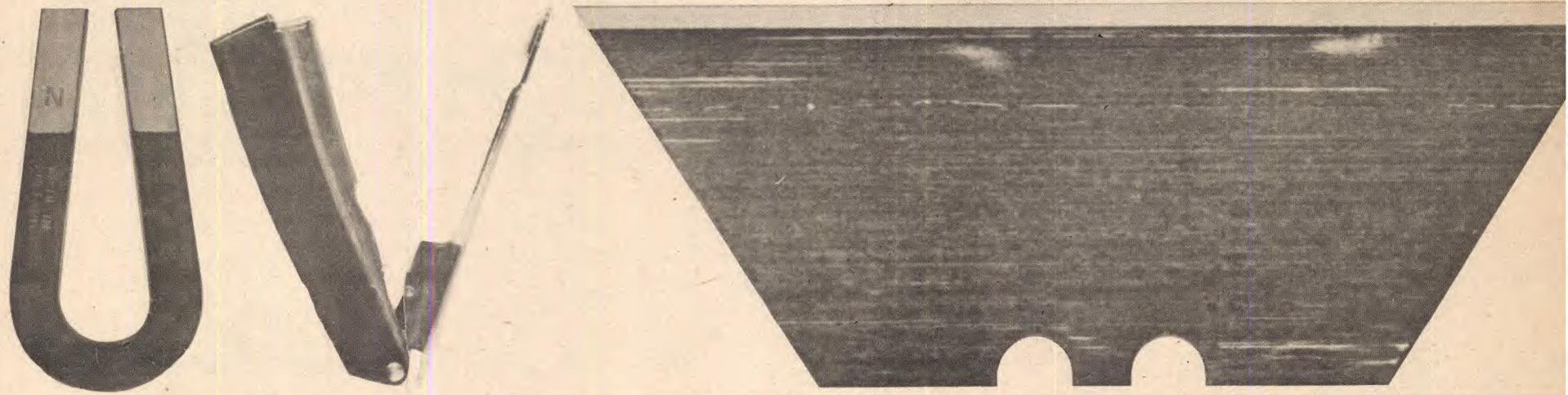
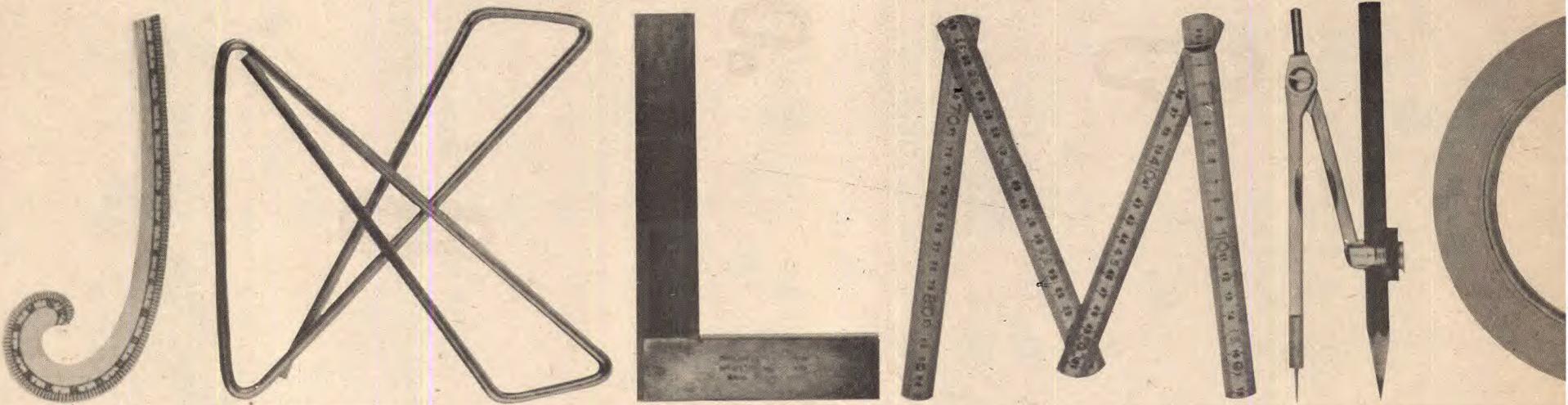
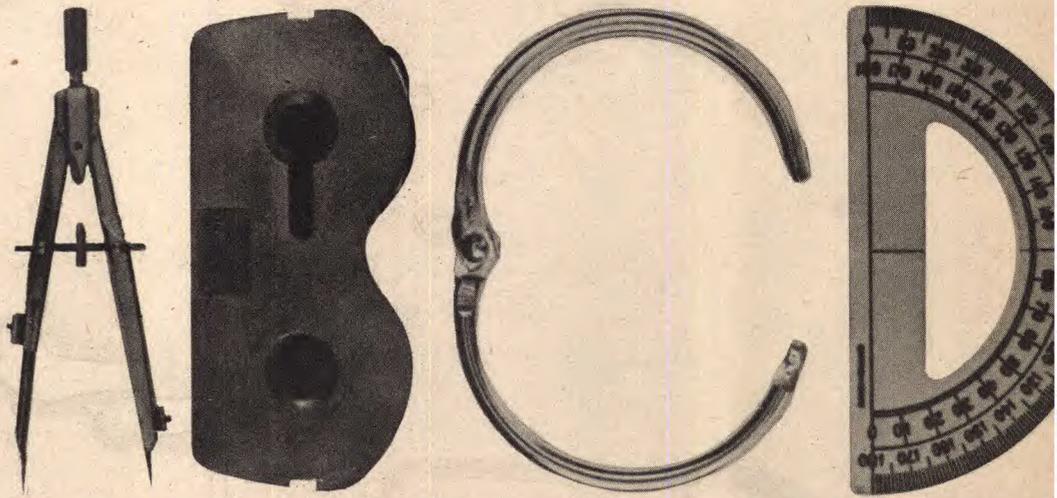
Comparisons among the world's great languages are, in a sense, as futile as comparisons among the world's great rivers. Who is to say if the Amazon or the Mississippi, the Volga or the Nile, is the most beautiful and most useful to those who dwell along its banks? Portuguese, for example, is as different from English as night is from day. But, fortunately, we have a common denominator in the alphabet. As different as our languages are, our alphabets remain the same. Still, as wide a difference as there is in language, an equally wide difference exists in the physical approach to the drawing of an alphabet—the alphabet of Mario Botas providing a good case in point. Botas, a Portuguese artist living in Lisbon, has culled a formidable record for himself in his 26 years. His work has appeared in several international art and poetry publications, and he has had exhibitions of his artistry in one-man showings at galleries in Oporto and Lisbon as well as group exhibitions at such prominent showcases as The National Society of Fine Arts in Lisbon, The Nike Gallery in Tokyo, and The Drawing Center in New York. Name headings of many of the shows present an added appeal: "Eroticism in Modern Portuguese Art," "Local Mythologies," and (our favorite) "Exquisite Corpses and Other Paintings" (at the Ottalini Gallery in Lisbon). Botas tells us that, during these last years, his drawings have taken on a confrontation between two realities: the figuration, and the text. The two become one whole, the drawing presupposing the text and the text the drawing. As Botas puts it: "Taking the text to its simplest form, the single letter, I allow the drawing the task of physically representing the letter without any deliberate codifying, which would inevitably change from language to language. The letterforms are given full plastic and thematic autonomy." That's the way Mario Botas puts it. The reception of work like this, of course, depends on the viewer's own sensibility and cultural background. We view it as an esthetic exercise of highly creative invention, but let our readers be the better judge of that.





# Kurlansky's Krazy Kaps

Occasionally, not surprisingly, a voice is raised to inform us of the distressing "illiteracy and ignorance" that prevails in our time. In the United States, according to recent studies, there are more than 10 million "sheer or near" illiterates — people without the equivalent of a fourth-grade education, who either cannot read or are unable to understand what they read well enough for the purpose of good citizenship. Actually, our standards of literacy are much higher today than they were when we became a nation, when barely 20 per cent of the populace knew how to read and write. And, as late as 1840, the census figure was only 40 per cent. Distinctive signboards over stores



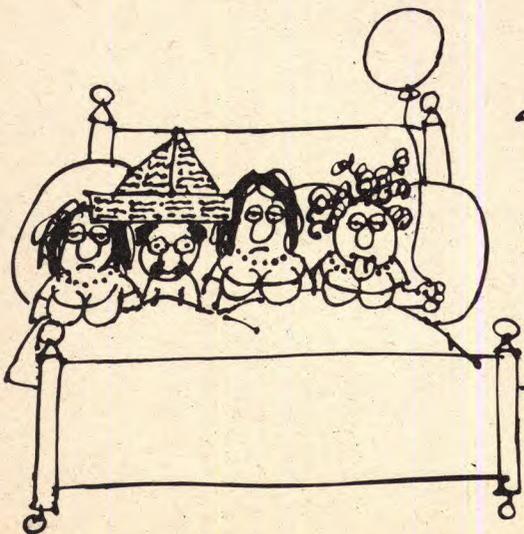
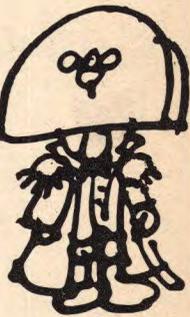
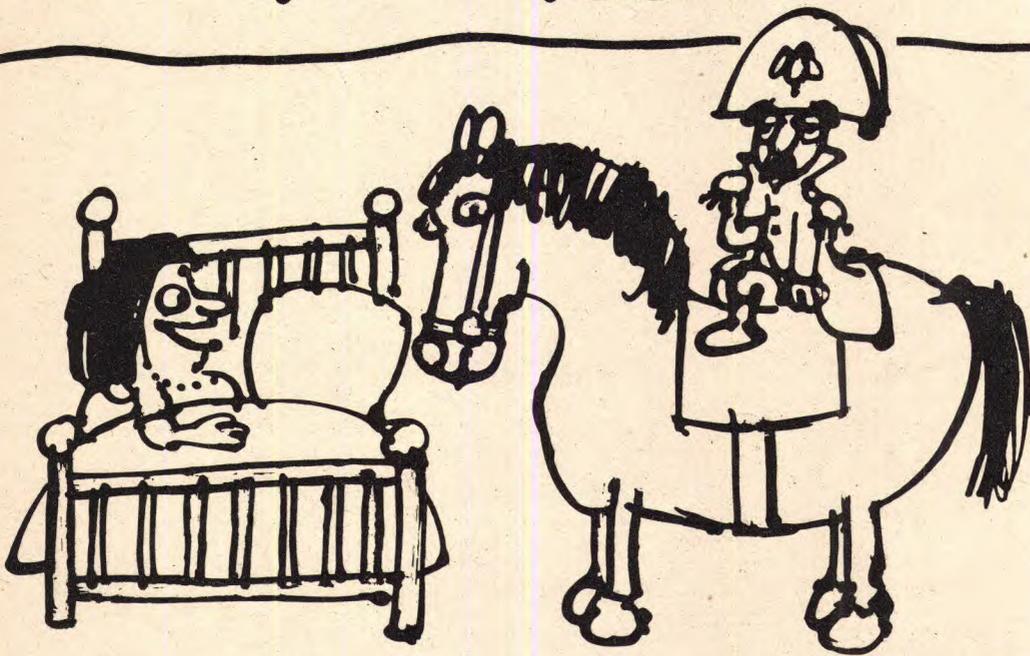
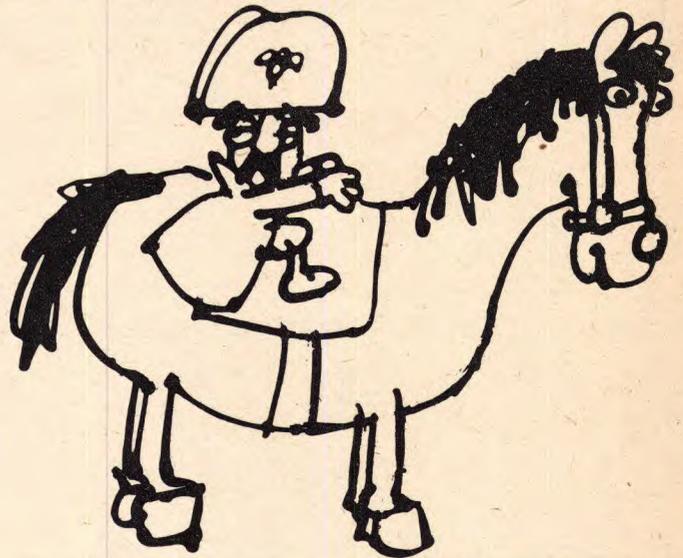
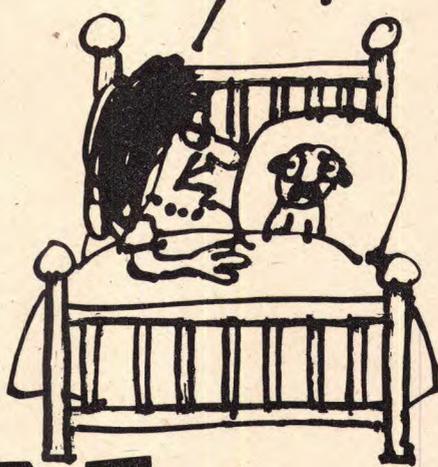


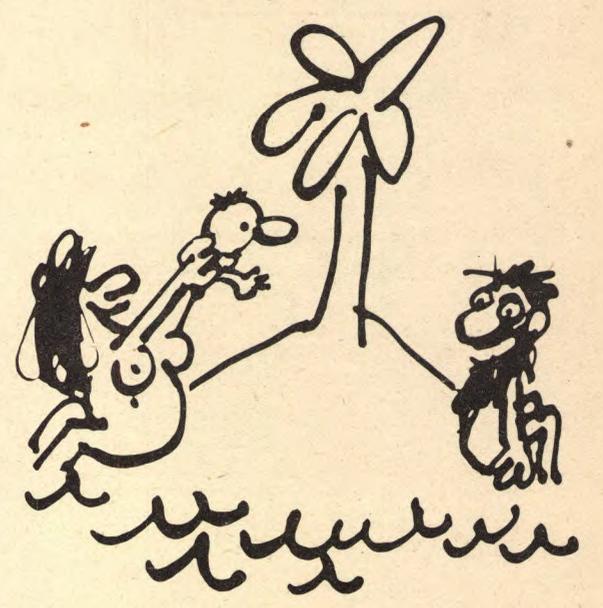
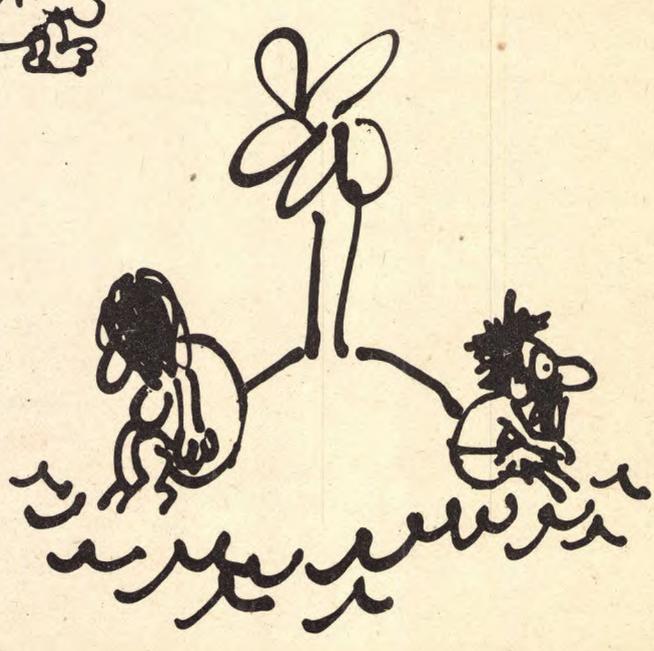
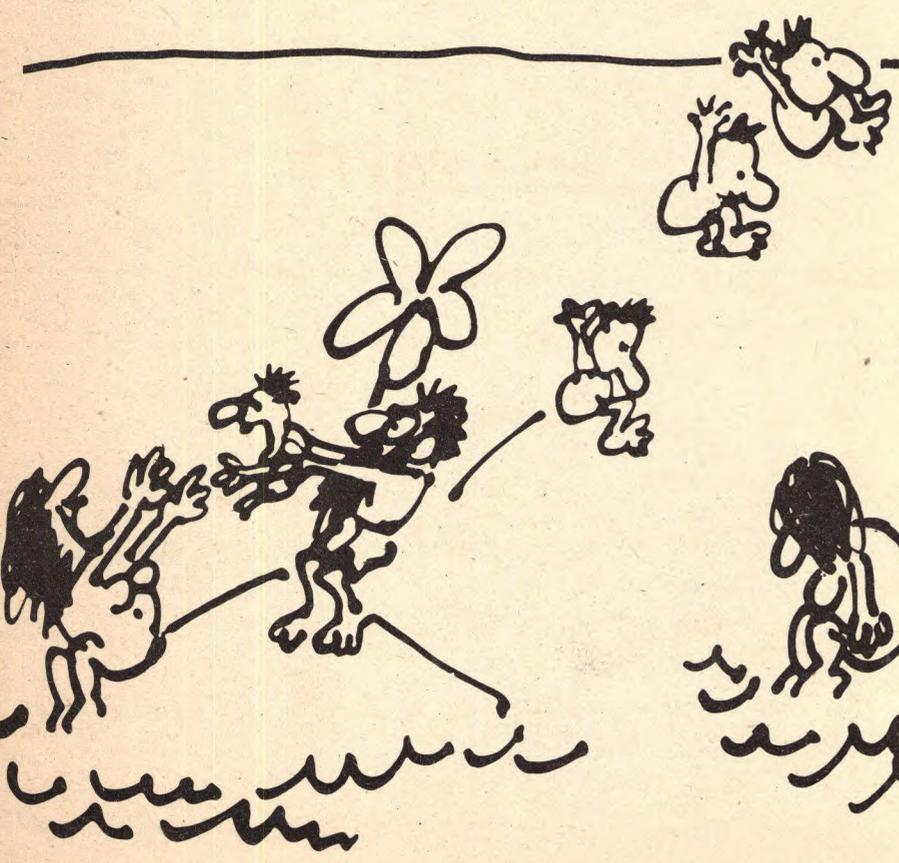
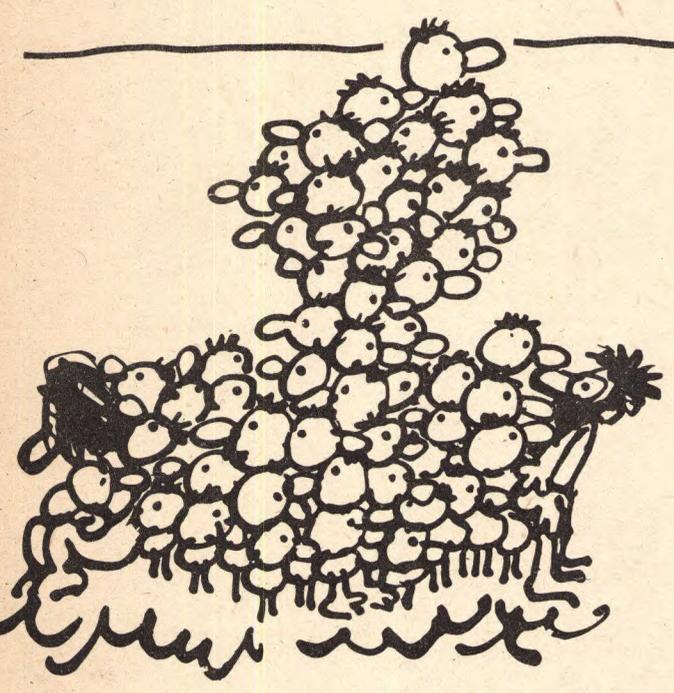
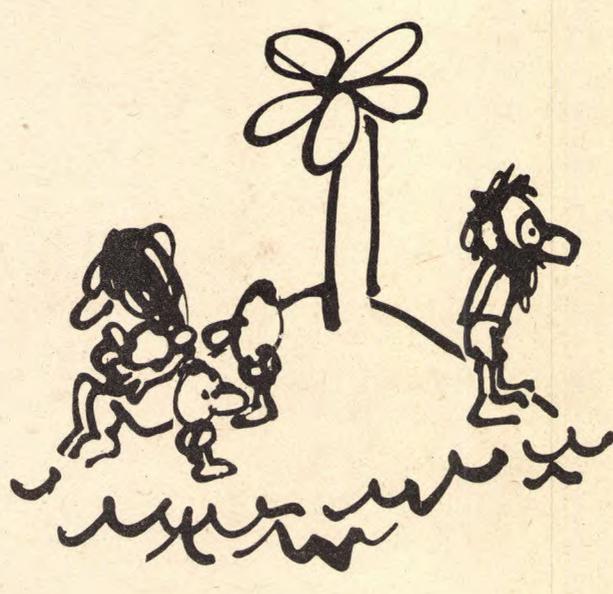
and other places of business, symbolic devices like our cigar-store Indian and the red-and-white barber pole were not at all decorations, they were necessities. Carved Chinese images indicated tea shops, and illustrated 'Beau Brummels' directed attention to tailors' establishments, et cetera. How those days could have used Mervyn Kurlansky! Kurlansky, a partner at Pentagram in London, certainly knows his way around a symbol when he sees one—as his letterforms presented here so handsomely attest. U&lc has printed a good many unusual alphabets in past issues, but this gets our vote as one of the most inventive and original. There's apparently nothing at all that won't make for an exotic set of ABCs if the creator's eye is keen enough. Mervyn Kurlansky's clearly is. Crazy Kaps we call them and crazy caps they are. We hope you find them as prodigious and amusing as we do.

I hate you!

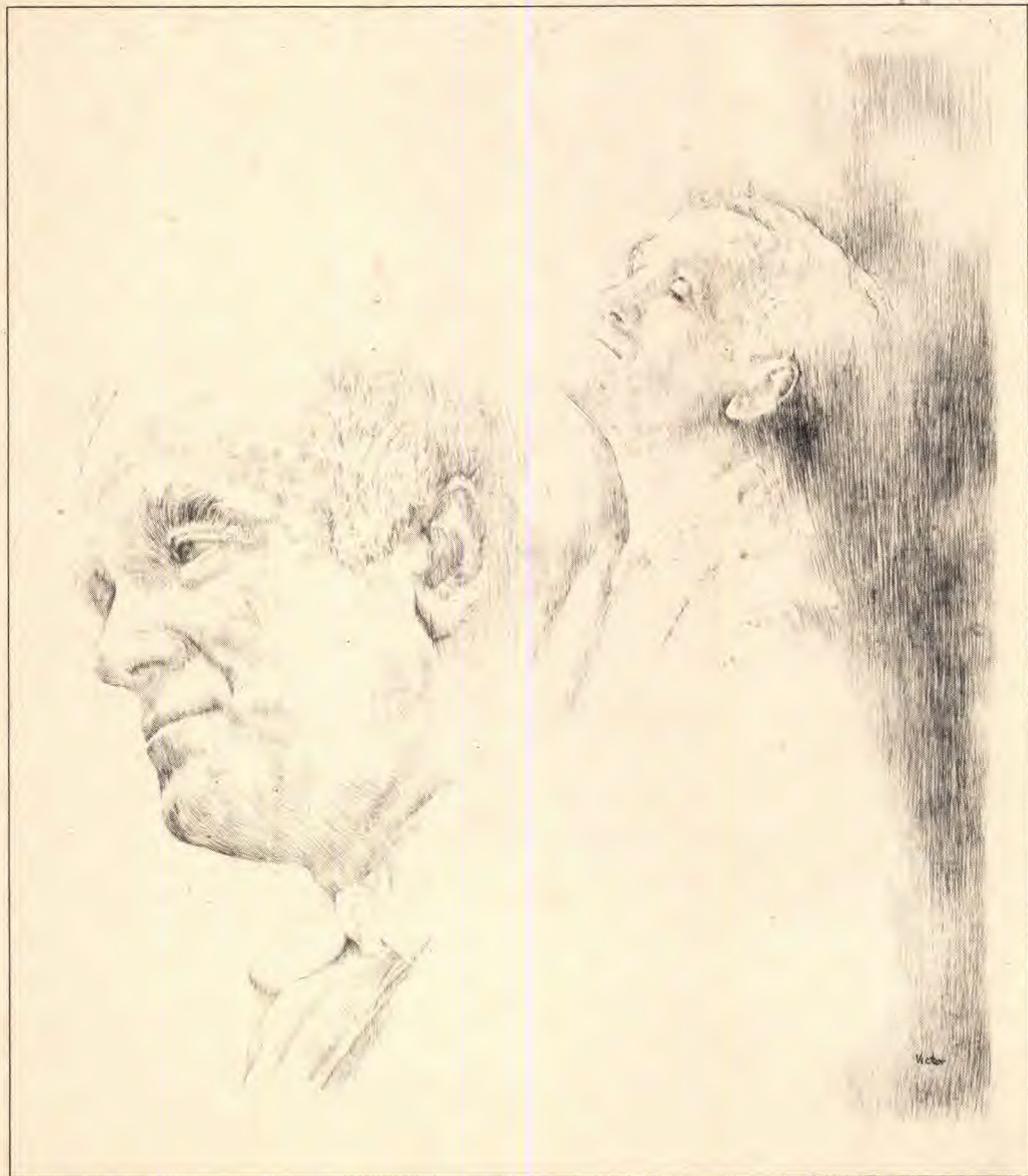
# MAN & WOMAN:

by Lou Myers

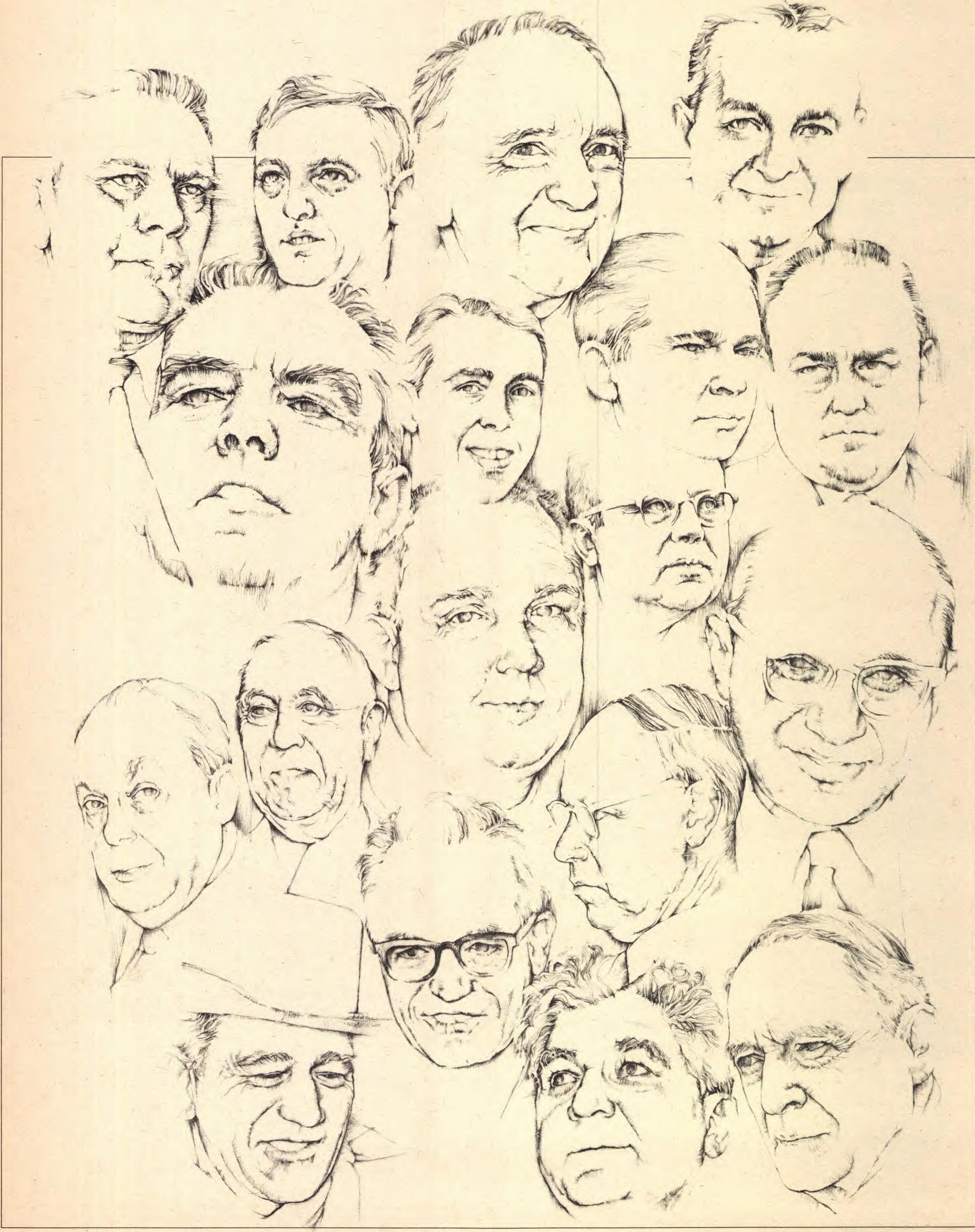




# Ms. Joan Berg-Victor



Our fabulous featured female this issue is exactly that—an attractive young versatile talent whose extraordinary range of skills belies her years. Joan Berg-Victor has, in a word, done just about everything. A one-woman dazler, she has illustrated children's books for such prominent publishers as Scribner, Atheneum, Doubleday, Harper and Row. She has illustrated adult books for Crown, Norton, Western, and Doubleday. She has written and illustrated children's books for World, Grosset and Dunlap, and the upcoming "The Family" for Bobbs-Merrill (Fall, 1978) and "Tarantulas" for Dodd, Mead (Spring, 1979). The list of her illustrations appearing in magazines and newspapers is legion—among them *Fortune*, *Harper's*, *Redbook*, and *The New York Daily News*. Ditto for national advertisers like *Metropolitan Life*, *NBC*, *Land Rover*, and *RCA Records*. She is especially prodigious in concept development for lines of children's crafts, toys, and doll designs—as well as in the specialized area of ecology. She has had a variety of one-woman shows of paintings and drawings at galleries in New York, New Haven, and Chicago. She has conducted art therapy classes for cerebral palsied children. She has worked on the President's Committee for Head Start. She has been invited to the White House by ex-President and Mrs. Johnson for a visit honoring creative women in America. She has appeared on network radio and TV shows in Washington, New York, Chicago, and Boston. Joan Berg-Victor's work is with, among other things, various traditional and innovative elements that cross all materials and dimensions: paper, board, papier mache, edible (Christmas cookies) and inedible dough, vinyl, fabrics, house-plant products, the stuff of nature. We could go on and on, but these pages should give you a rough idea.



# "T" FOR 2



PHOTOGRAPHY BY JOE BAKI

**No. 4 in a series of Very Graphic Crossword Puzzles**

**ACROSS**

- 2. Type of vehicle.
- 5. It helps cool an engine.
- 10. Rev \_\_\_\_\_ (gun an engine).
- 12. Disappointing auto.
- 13. Kind of car radio (abbr.).
- 14. Common pronoun.
- 15. Odometer numbers.
- 16. Gov. agency.
- 18. German pronoun.
- 20. One of the Big Three car makers.
- 24. Drivers' aid organization.
- 26. If 5 across does this way.
- 27. What unscrupulous car salesmen do.
- 28. Motor speed (abbr.).
- 29. Wind direction (abbr.).
- 30. Ego.
- 31. Direction (abbr.).
- 32. \_\_\_\_\_ camera.
- 34. Road (abbr.).
- 36. Stone pillar.
- 39. If 5 across does this, you're in trouble.
- 41. Garden implement.
- 42. Pondered.
- 43. Symbol for tellurium.
- 44. Car maintenance job.
- 45. Old car name.
- 47. A.J. Foyt is one.
- 48. "Aye, there's the \_\_\_\_\_."
- 49. Lap \_\_\_\_\_ (passenger's comforter).
- 51. What 48 down did.
- 53. Car prototype material.
- 55. Hole \_\_\_\_\_.
- 58. Car floor covering.
- 59. \_\_\_\_\_ of traffic.
- 60. Venus is one.
- 61. Gearshift arrangement.
- 64. 3.1416.
- 65. One British seaman.
- 66. \_\_\_\_\_ Chi Minh.
- 67. Show width.
- 68. Consumerist Ralph.
- 69. Car engine adjunct.
- 70. Shift position.

**DOWN**

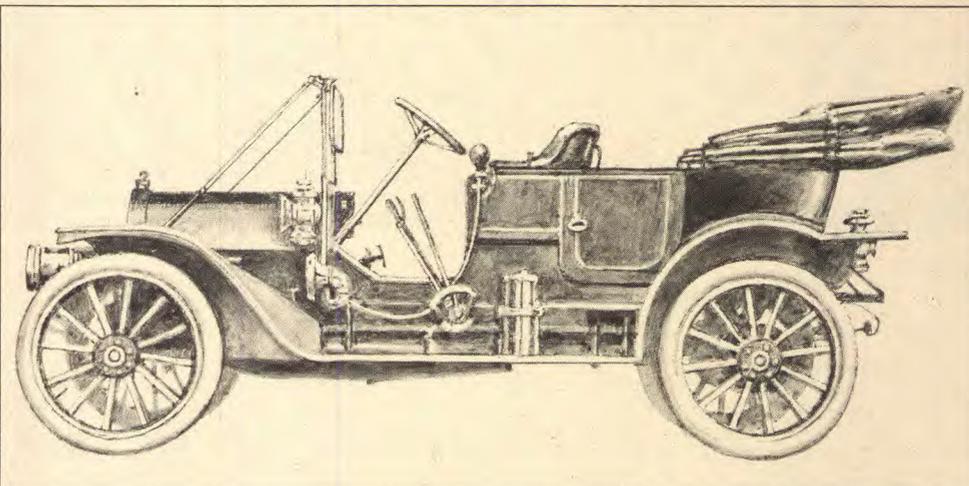
- 1. Segovia, e.g.
- 2. Medicinal plant.
- 4. Night signs.
- 5. See 61 across.
- 6. Having a handle.
- 7. Blowout sound.
- 8. French milk.
- 9. Weight unit (abbr.).
- 11. \_\_\_\_\_ 109 (JFK's boat).
- 13. Car maker and violinist.
- 17. Tire construction word.
- 19. Gear part.
- 20. Greek letter or ray.
- 21. Ages and ages.
- 22. Lucille's car.
- 23. Dashboard feature.
- 25. Window unit.
- 33. It sparks an engine.
- 35. See 22 down.
- 37. Latin pronoun.
- 38. Telepathy.
- 40. \_\_\_\_\_ rosa.
- 46. A I U.
- 48. The Babe.
- 50. Growing out.
- 51. Sweater size (abbr.).
- 52. Cicero's tongue.
- 53. Free and \_\_\_\_\_.
- 54. Grain bristle.
- 56. When to brake.
- 57. Born.
- 59. Wine and dine.
- 60. Phosphorus (abbr.).
- 62. Cooling system unit, for short.
- 63. Although (poetic).

ANSWERS ON PAGE 69

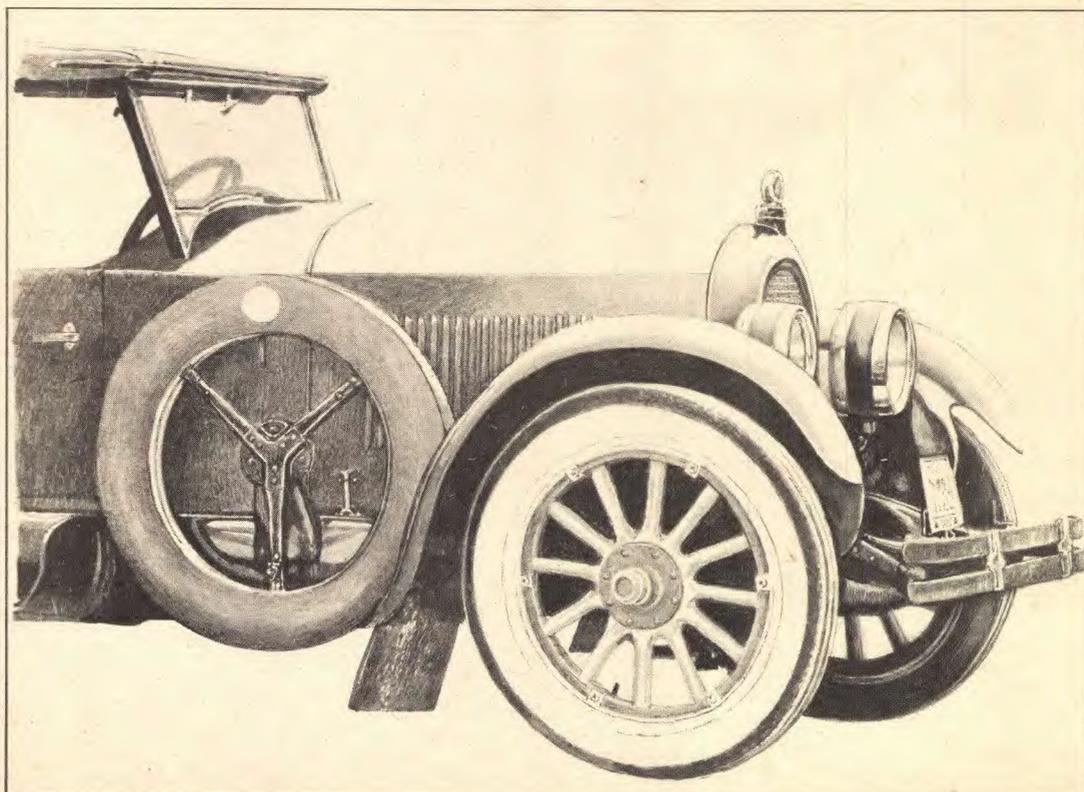
**by Al McGinley  
and Don McKechnie**



Go ahead. Tell us about that dream machine in your garage, with its air conditioning and stereo tape deck. Or your racy little fastback that can zip from zero to sixty as fast as you can say forty-seven hundred dollars. Give us the names from yesteryear. Names like Garford, Owen, Locomobile, Pierce-Arrow, Winton, Darling, Maxwell, Essex, Pope-Toledo and Haynes. Just to hear them makes us want to don duster and goggles, and sputter off down a shady lane. Ah, those were the cars. Consider the 1912 Inter-State. Advertising of the day proclaimed it "the automobile for women," with "electric lights as in your own home...no more lamp trimming or adjusting." Or (VW owners take note) the 1907 Knox Waterless Limousine, which could be "left standing indefinitely in the coldest weather with the engine at rest." As if that weren't enough, it came with



1911 REO "THIRTY"



speaking tube and imported goatskin upholstery. Or the 1917 Doble-Detroit Steam Car, for the patriotic citizen. To save gas during the World War I shortage, it was engineered to run only on kerosene. And what did a gallon of gas cost way back when? Check the price on the pump in our picture. In case you can't make it out, it's a fraction over ten cents. At those prices, you could fill up your tank tomorrow for \$2.00 and drive to the nearest classic car museum.

**1923 KISSEL  
MODEL 6-55  
FIVE-PASSENGER  
PHAETON**

## THE CIGAR BOX LABEL

There is romance in collecting mementos of a bygone age. Even the quaint illustration on an old cigar box label can evoke sentiments of a time that has long passed into dust. The labels in my collection, like beautiful memories of my own, breathe life into magical myths. They are illustrated with circuses and other pleasures; great adventures starring cowboys, warriors, Indian chiefs and dashing heroes; or, innocent babes, alluring ladies, handsome youths. All of the lore that is America. Sprinkled among these purely fanciful subjects are some that come closer to real history—Lindy's Trans-Atlantic crossing, deeds of presidents, railroading, shipping, certain battles and so on. Perhaps the most common subjects on cigar labels are portraits. Portraits of generals, politicians or stars. It sometimes seems that anyone could have, and did have, his portrait on a cigar named in his own dubious honor.

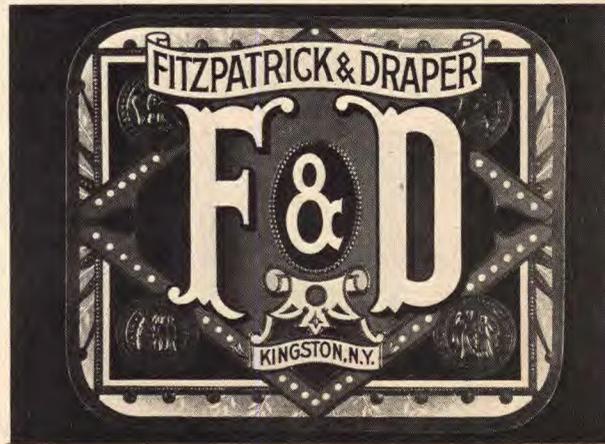
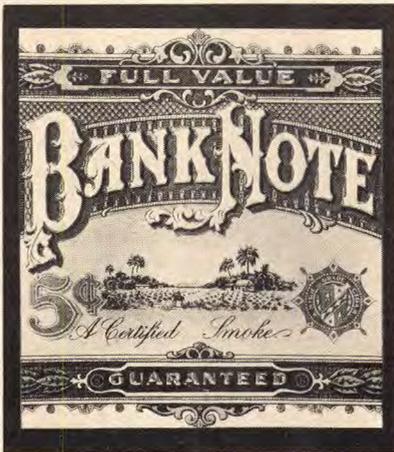
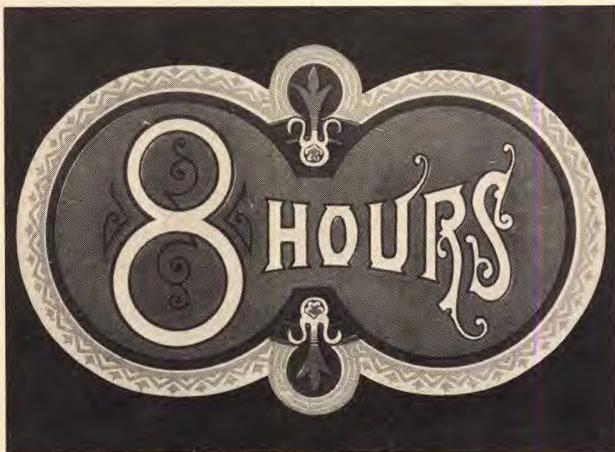
The cigar industry boomed around the turn of the century when there were already 350,000 registered brands. Brand-names were fantastic. My two favorites are **Pee Wee** (a boy urinating) and **Nun Nicer** (a novice of the church). Typography was equally fantastic and all labels were lavish in color—as many as twenty colors printed separately from lithograph stones might have been used for a single label. Most have detailed embossing, gold embellishment,

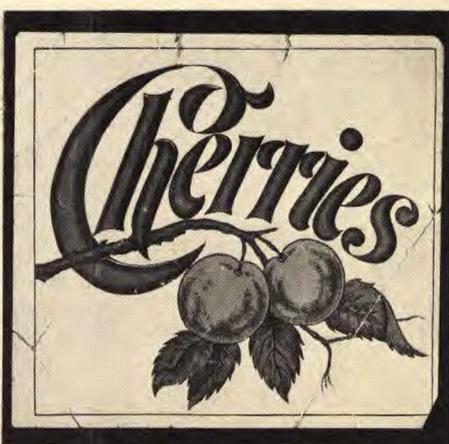
and textured paper which adds particular elegance, all of which make them among the most desirable of collectibles today. While the labels measure no more than 6" x 8" they often have the impact of a much larger poster.

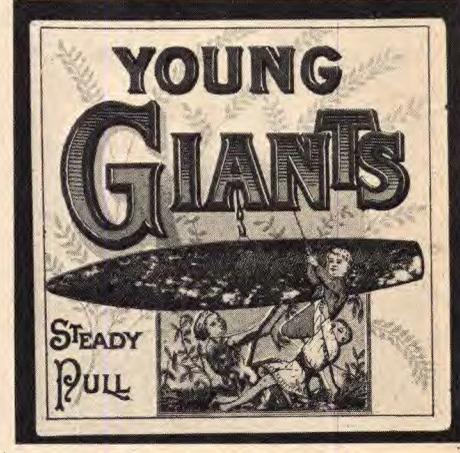
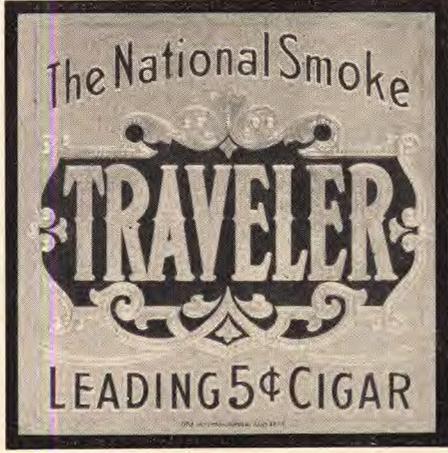
The printing companies which made labels were specialists who had pride in their work. The Chromatic Printing Co. of Philadelphia specializing in "ornamental label printing" claimed, in 1879, their work was "unrivalled for cheapness, execution and despatch... work in five colors ready to deliver the same day as commenced." The making of cigar labels seems to have challenged the dedication of a commercial industry by insisting upon artistic integrity and that in turn brought special dignity to the product. Its effect was apparently so substantial that the same tradition of artistic excellence continues today. Cigar boxes are still among the most attractive of advertising displays.

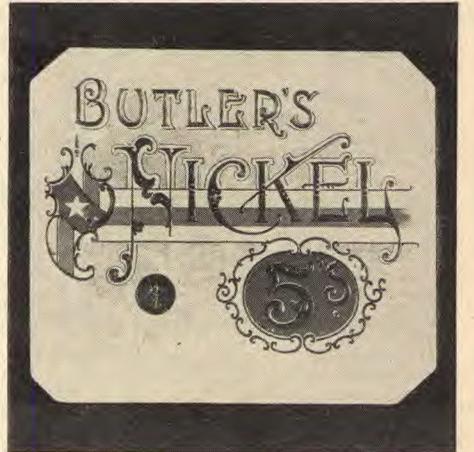
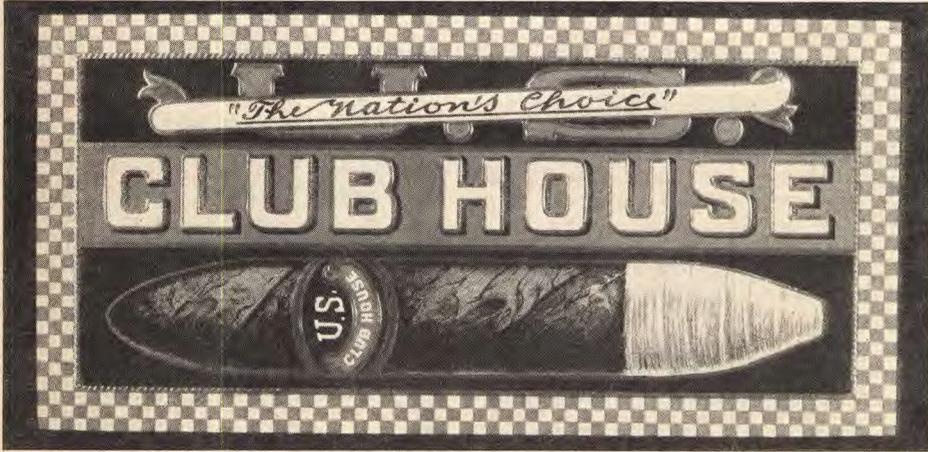
Cigars have inspired not only artists and advertisers but poets. These lines are from a poem by Rudyard Kipling entitled **The Betrothed**:  
 "There's peace in a Larranaga, there's calm in a Henry Clay;  
 But the best cigar in an hour is finished and thrown away—  
 Maggie has written a letter to give me my choice between  
 The wee little whimpering Love and the great god Nick O'Teen!"

CAROL WALD ©

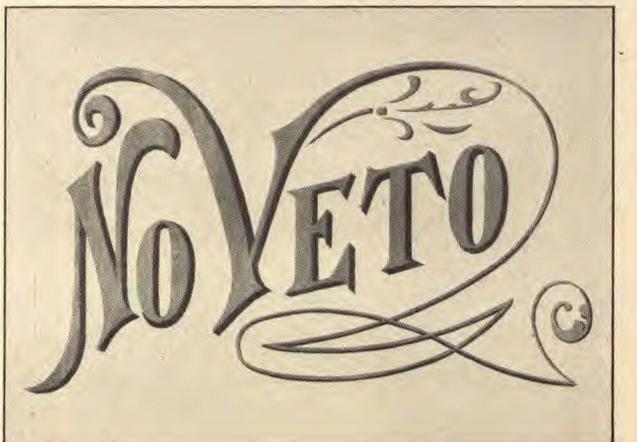
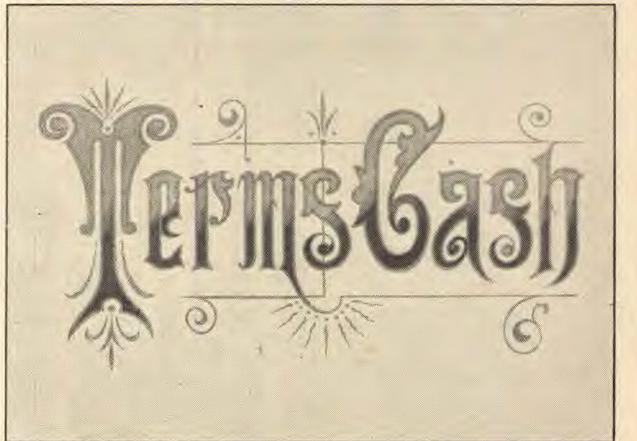
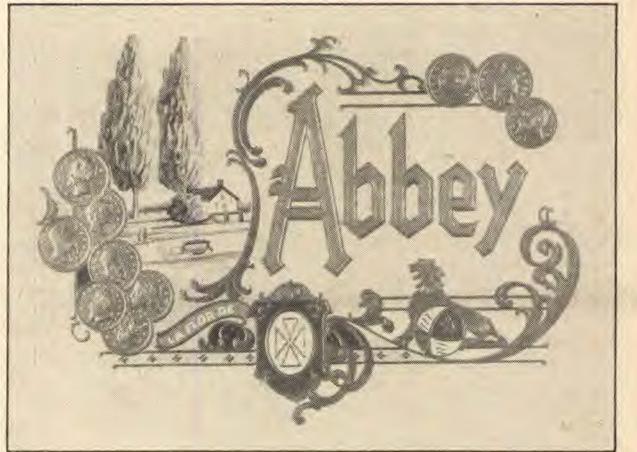
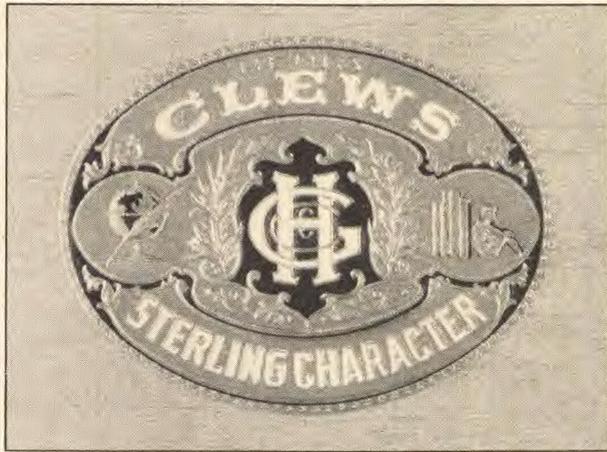


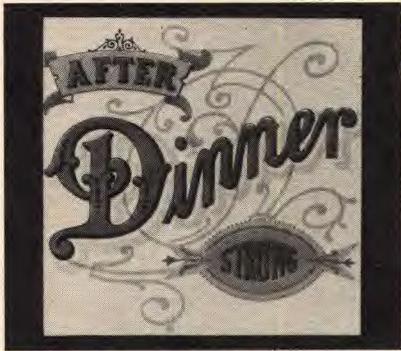
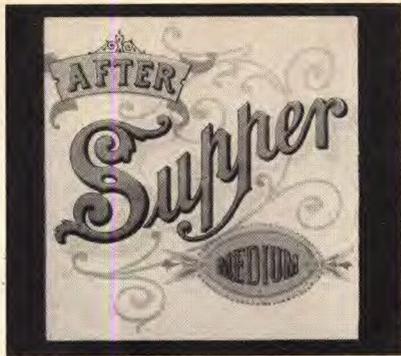
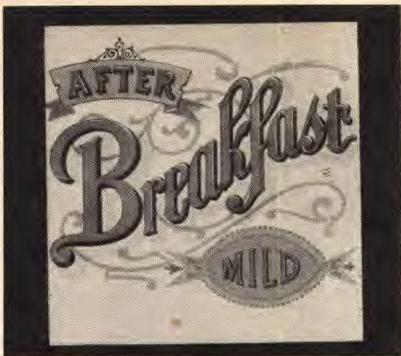






The typographic labels shown below are from the collection of Ed Benguiat.





## SENTIMENTS AND CIGARS

Long before Hallmark developed "social expression" into a major industry, anonymous designers were expressing "sentiments" in an unlikely medium: cigar box labels. Their graphic concepts were not only polite social expressions (**After Breakfast, Supper, Dinner**), they were sometimes not-so-polite social commentary.

The twisted stubby cigars from the turn of the century (**Havana Twists**) spawned an enormous number of exciting graphic designs for cigar boxes. The packaging elements such as those seen on the **Bella Primera** labels included inside and outside labels for the boxes, front and back end flaps, tags and cigar bands. The task of creating a strong graphic identity for such a variety of sizes and shapes was a

challenge to the designer.

In this particular collection the designs with copyright dates are from the 1880's. Most of them are dated 1886. Historically this is an exciting period because of the industrial revolution with its concomitant social agitation and reform. It also was an exciting graphic period as the excessive ornamentation of the Victorian period gave way to the stylized details of Art Nouveau.

Victorian design was the age of hearts and flowers. The **Lottie** label is an example of the maudlin sentimentality of the period as are the romantic illustrations on the **Tight Squeeze** label.

The Victorian designers were not without humor as can be seen in the **Tight Squeeze** and **Tackled** labels. Puns were evident on a

number of the labels. This type of pun seemed to delight Victorian society with its emphasis on superficial innocence.

As in so many areas of Victorian life, the hearts-and-flowers purity was a mask. Beneath the innocence was a not-so-subtle risqué theme. The **Full Bloom** label is an example of a suggestive design amidst symbols of innocence.

The Victorian sentimentality in design was also used to reinforce American culture and pride. Graphic designers responded to the national consciousness-raising. The **Our Poet** label is an example of graphic backslapping.

Designers also used their medium for social commentary. The **First Mate** label which carries an 1885 copyright is an early illustration of a woman smoking a cigar. Smoking by women was okay as long as it sold more cigars.

The role of women also was satirized in the label **Crack Team**, which carries an 1884 date. While it predates the Suffrage movement, it suggests the role of agitation to come—and the male response to it.

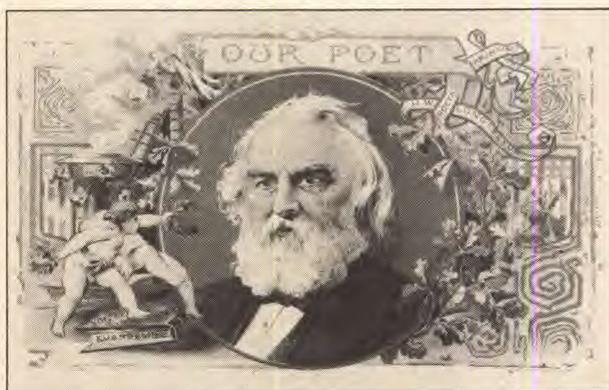
Another theme which appears frequently in these cigar box labels is the awakening of the international spirit in the United States. Many of the labels are representative of the West Indies, the Near East, Morocco and various other African countries. The **Arabian Queen** label is an example. Other labels reflect an interest in Holland, Greece, and Turkey. Spain is represented in the **La Rosa Castilla** label. Commodore Perry's opening of Japan in 1852 produced a number of oriental style designs similar to the **Tokio** label.

The hearts and flowers Victorian theme showed up in graphic design as well as in illustrative content. Ribbons and flower motifs as in the **Bella Primera** and **Full Bloom** labels are typical decorative elements.

One of the benefits of the excessive ornamentation of Victorian design is that special effects were necessary, essential. The cigar box designer was seldom budget-bound. The cigar box label samplers were

really samplers of high Victorian design in which anything goes—as long as it's gaudy, sentimental and highly ornamented. Cigar boxes were a most appropriate social expression. In an era known as the gilded age.

SANDRA B. ERNST

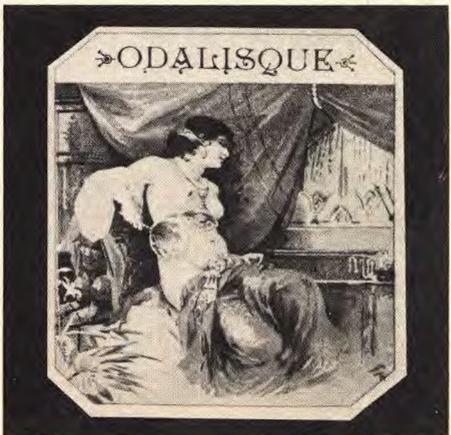




## THE CIGAR BOX SIRENS

From bare-breasted Indian maidens on earliest handbills to present-day catch-phrases such as "Should a gentleman offer a Tiparillo to a lady?"; sex has always been used to sell tobacco. For psychologists, the connection between smoking and sex is as obvious as a nipple on a breast. Smoking has its roots in the oral erotic pleasure derived from tobacco sucking. Nineteenth century tobacco advertising linked sex and tobacco perhaps more beautifully (and naively) than any advertising before or since. It is from that period that we present the cigar box labels on this page.

RALPH GINZBURG



## Something for Everybody from U&Ic



**Oops, Sorry!** The most costly punctuation error of all time was committed in November, 1962, when the omission of a hyphen from a set of directions transmitted to a U.S. Venus space probe rocket resulted in the rocket's destruction. Which should say something or other to critics who tend to pooh-pooh grammatical errors!



### The Oldest Profession.

The term "hooker," meaning a prostitute, originated with the Army general of the same name, Joseph Hooker, whose penchant for war was matched only by his predilection for paid female companionship. In New Orleans, during the Civil War, Hooker spent so much time frolicking with ladies of the night that the women came to be called "Hooker's division." Eventually, these specialized "troops" became known simply as "hookers."

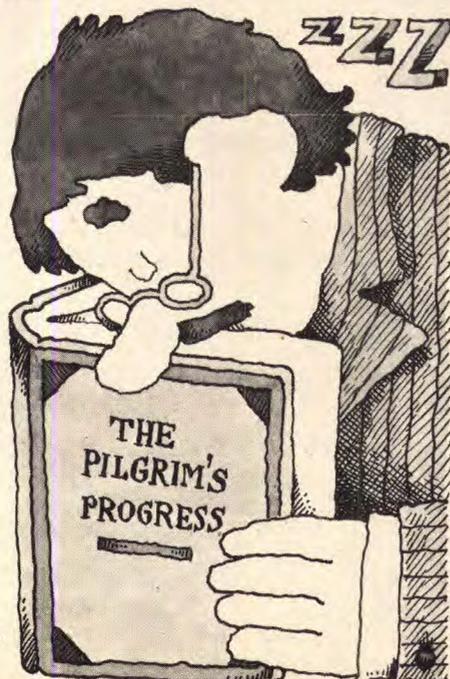
ILLUSTRATIONS BY LIONEL KALISH

# Q:

What is unusual about the sentence "Jackdaws love my big sphinx of quartz"?

# A:

It is the shortest English sentence yet devised to include all the letters of the alphabet.



## Typographically Yours!

Some typographers are artful in their own way. Some blunders, for instance, place gibberish in a context wherein a certain sense emerges. Take this movie review culled exactly from the Washington (D.C.) Daily News:

**Sitting in the middle of the bed, being wheeled across London by three attentive young men, Nancy falls in love with the conveyance. Need I say what the outcome is? Kfln. Shrd cmfw cmfw cm.**

Or take the change in the form of a word which results in a complete reversal of the writer's intention, as witness this sentence extracted precisely from an FBI Law Enforcement Bulletin:

**We would hope that a record-breaking summer of lawfulness can thereby be averted.**

And, finally, take this news item reproduced in its entirety from the Los Angeles Times—a remarkable example of "precise dating":

**Engineers surveying for a railroad in Northern Turkestan have uncovered the skeleton of a massive saurian that must have passed away 3,000,000 years ago last Friday.**

### 10 Most Boring Classics:

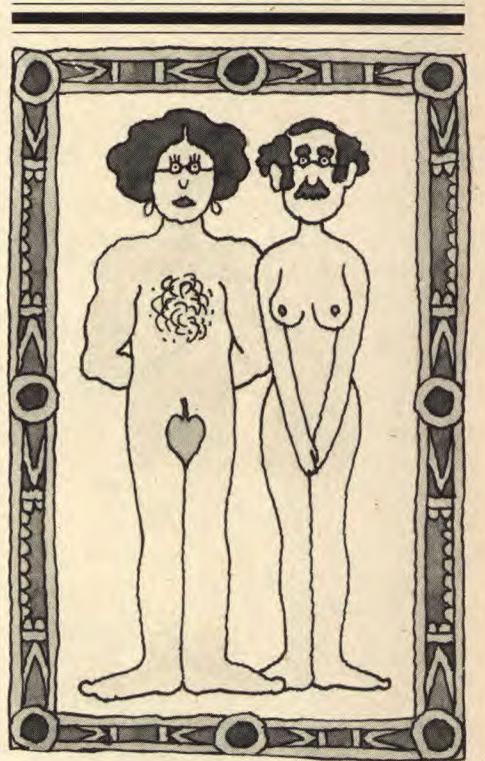
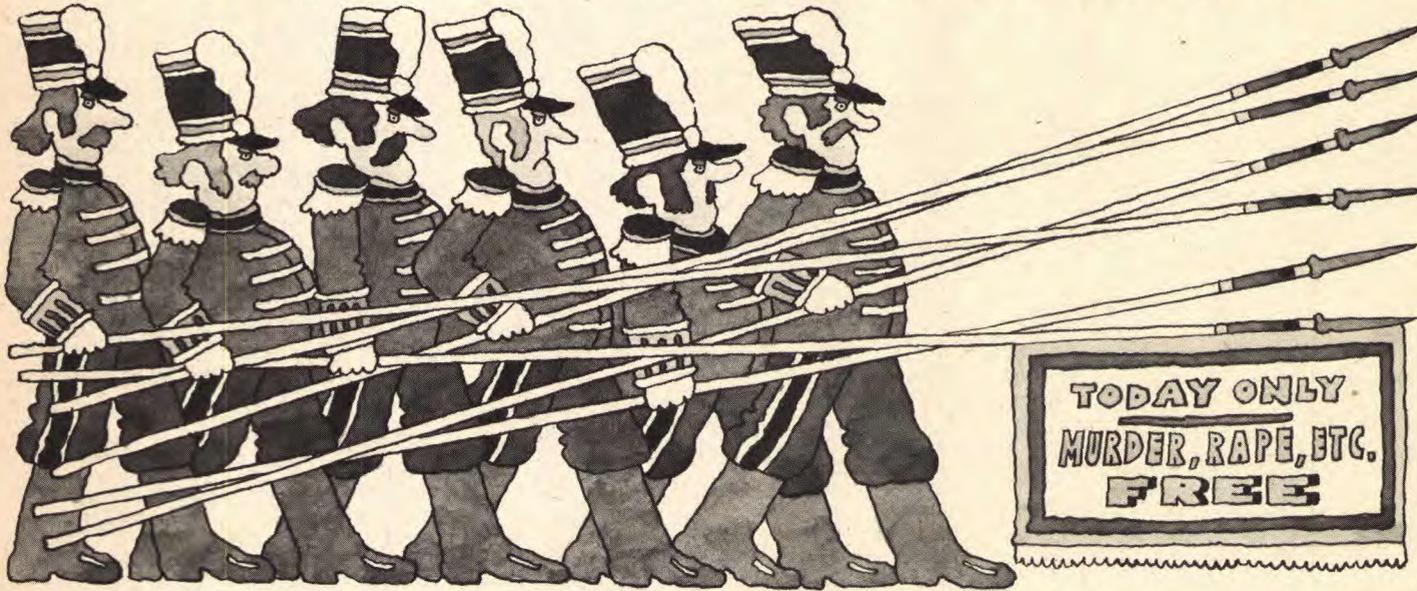
- 1 The Pilgrim's Progress by John Bunyan
- 2 Moby Dick by Herman Melville
- 3 Paradise Lost by John Milton
- 4 The Faerie Queene by Edmund Spenser
- 5 Pamela by Samuel Richardson
- 6 Henry Esmond by William Makepeace Thackeray
- 7 Silas Marner by George Eliot
- 8 Das Kapital by Karl Marx
- 9 The Mill on the Floss by George Eliot
- 10 Vanity Fair by William Makepeace Thackeray
- 11 (Your Choice)



**Attention, Artists!** Twenty minutes before the pain of a migraine headache begins, many sufferers experience a phenomenon called the aura. During this time, the sufferer may see intense colors, flashing lights and, even, monsters and apparitions. Lewis Carroll, a migraine victim all his life, took many of his characters for "Alice in Wonderland" from the apparitions he saw during the onset of his attacks.

THIS SPREAD WAS SET IN ITC SERIF GOTHIC, ITC ERAS.

**Did You Know That...?** The term "freelance" was invented by the novelist Walter Scott to refer to itinerant mercenary soldiers who sold their abilities to the highest bidder. At first such soldiers were known as "free companions." Since they usually traveled with their own weapons (lances), Scott dubbed them "free lancers."



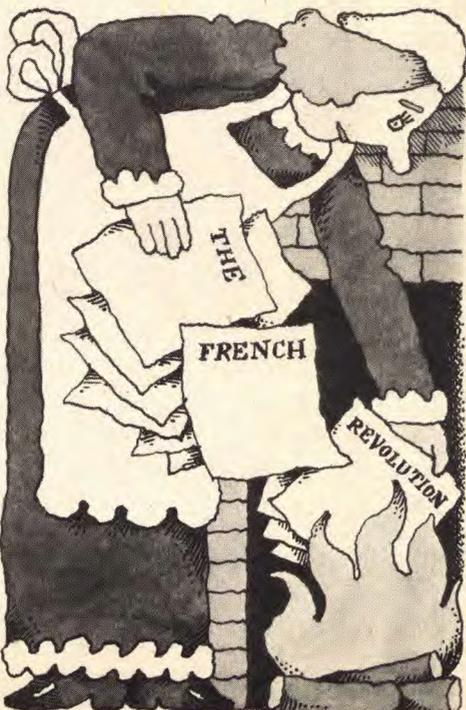
**Let's Face It.** In 18th-century America, portraitists journeyed from town to town with an assortment of paintings of men and women — complete in every feature except the faces. A person wishing to sit for his portrait simply had to select the body he liked best, and let the artist fill in the missing face and hair.

# O'D TO HIL

U&Lc's intrepid editorial and design director — ever on the lookout for new ways to delight our readers — is well known in the trade for his predilection for anything to do with O's. Thus, when he happened on this couplet recently, he eagerly pounced on it and, herein, passes it along to you:

*Who of vodka distilled from  
potooooooooo partake,  
Will be jolly at night, but  
ooooooooooooo when you wake.  
The first line is easy to decipher: eight o's  
are lined up, so clearly the word (by sound)  
is potatoes. But what about those eleven  
o's in the second line? Well, eleven is a  
greater number than eight, right? So:  
Who of vodka distilled from  
potatoes partake,  
Will be jolly at night, but  
morose when you wake!*

**Unsolicited Ad for Duplicators.** After completing his book on the French revolution, the great English historian Thomas Carlyle gave the manuscript to his friend John Stuart to proof-read. By mistake, Mill's housemaid used the papers to kindle a fire and destroyed the entire manuscript. Rather than destroying the maid, Carlyle sat down undaunted and, without benefit of notes, completely reconstructed and rewrote the book. The reworked volume was never submitted for proofreading.



**Attention, Writers!** Samuel Taylor Coleridge wrote his famous poem "Kubla Khan" directly from a dream. Coleridge was in the midst of writing down the visions he had seen in this dream when someone knocked on the door and he rose to let the person in. On returning to his work, Coleridge found that he could not bring back the rest of the dream. That is why "Kubla Khan" remains unfinished.



**No Sole, Those Chinese.** Ancient Chinese artists freely painted scenes of nakedness and coition. Never, absolutely not ever, would they depict a simple bare female foot.

**Something from Everybody for U&lc**

DEAR

**U&lc,**

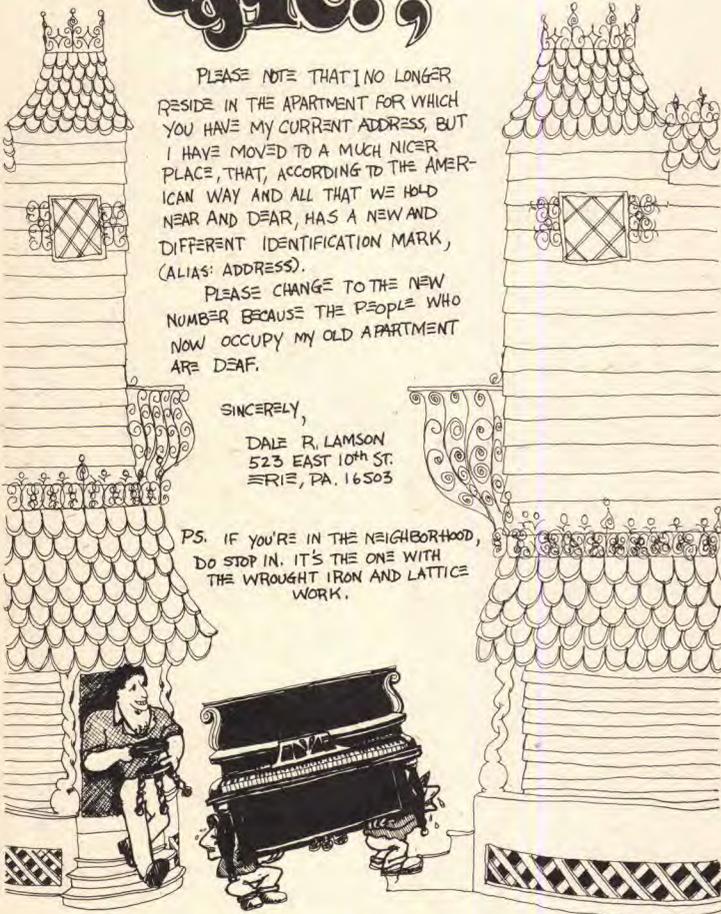
PLEASE NOTE THAT I NO LONGER RESIDE IN THE APARTMENT FOR WHICH YOU HAVE MY CURRENT ADDRESS, BUT I HAVE MOVED TO A MUCH NICER PLACE, THAT, ACCORDING TO THE AMERICAN WAY AND ALL THAT WE HOLD NEAR AND DEAR, HAS A NEW AND DIFFERENT IDENTIFICATION MARK, (ALIAS: ADDRESS).

PLEASE CHANGE TO THE NEW NUMBER BECAUSE THE PEOPLE WHO NOW OCCUPY MY OLD APARTMENT ARE DEAF.

SINCERELY,

DALE R. LAMSON  
523 EAST 10<sup>th</sup> ST.  
ERIE, PA. 16503

P.S. IF YOU'RE IN THE NEIGHBORHOOD, DO STOP IN. IT'S THE ONE WITH THE WROUGHT IRON AND LATTICE WORK.

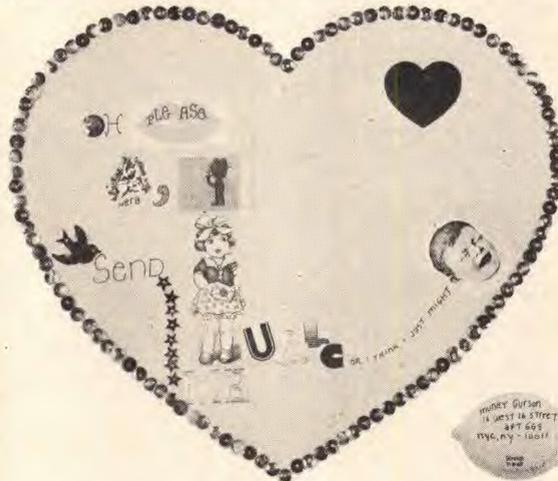


Herb darling, thanks for the diamond ring, but what I really wanted was a copy of:

**U&lc**

how about a subscription?

love,  
pearl lau gura  
ART DIRECTOR



Please

**U&lc**

**MAKING**

**U&lc**

Jill Stott & the Peperoids

DEAR U&lc HERE I AM IN TUSCALOOSA ALABAMA STARRING AT MY FAT THIGHS & WAITING FOR MY BIG BREAK INTO THE GRAPHIC DESIGN WORLD. MEANWHILE, IM LEARNING MORE ABOUT LIVERWURST THAN I EVER WANTED TO KNOW AT UNCLE ANDY'S DELI. PLEASE PLACE ME ON YOUR MAILING LIST SO I CAN KEEP IN TOUCH WHILE I PUSH PASTRAMI. THANKS SO MUCH, HURSTON HOLLAND

604 13TH AVE. APT. 3  
TUSCALOOSA AL 35401

FRESH Subscription Request enclosed

**U&lc stamp**

216 East 45<sup>th</sup> STREET  
NEW YORK, NY 10017

It would give me great elation  
Set my heart to palpitation  
Create airs of jubilation  
If I get an invitation  
to receive your publication  
to increase my education.  
So without much hesitation  
send to me an indication  
you will add my appellation  
to your mailing registration.  
With much appreciation,

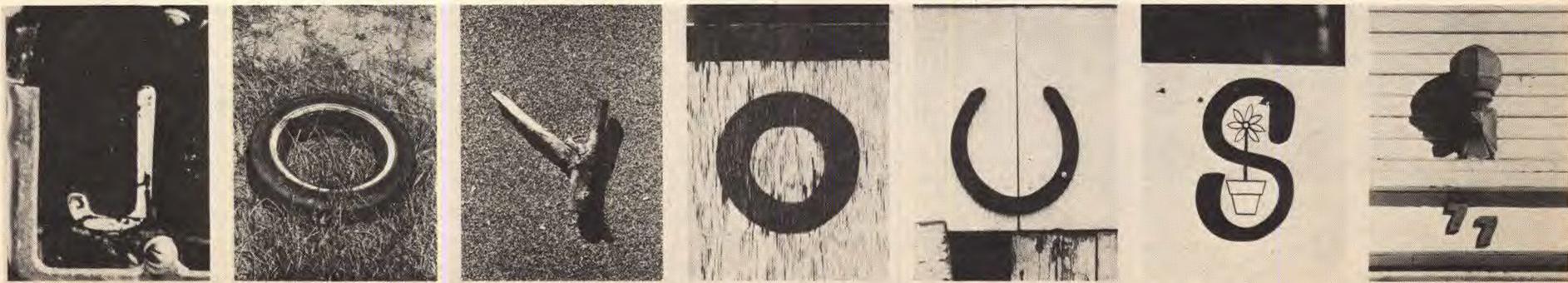
Mrs. Ellen Mattes

Dear Herb - I changed jobs a year ago & have had to snitch copies of U&lc ever since! Please save me from a life of crime & put me on your MAILING LIST. Thanks Herb

**U&lc**

Cuz it's so good for ya!

Chuck Bartko Art Director  
Schagk Electronics  
1415 Mendota Hts Rd  
St. Paul Minn 55120



Seasons-Greetings: from Petr, Kullin, Tom, Ed, Pete, Gerry, Don, Wendy, George, Dick, Walt, Gene, Jim, Bill, Roy, Jim, Terry, Bill, Danny, Mike, Kevin, Lori, Sharon, Jani, Chris, Romp, Fern, Leo, Susan & Danny. The SWA Group, Susanna & Aron

Mr. Lubalin:  
 In calligraphy,  
 it's in the wrist.  
 In telegraphy,  
 it's in the fist.  
 Bartenders know  
 it's in the twist:  
 And now I know  
 what I have missed.  
 U&lc,  
 I insist,  
 Must put me on  
 the mailing list.  
 My fervent plea  
 do not resist...  
 Or I will be  
 extremely  
 hurt, disappointed and  
 saddened by your obvious  
 and deep disregard for my  
 avid and lasting appreciation  
 of your fine and informative  
 publication.

Thank you.

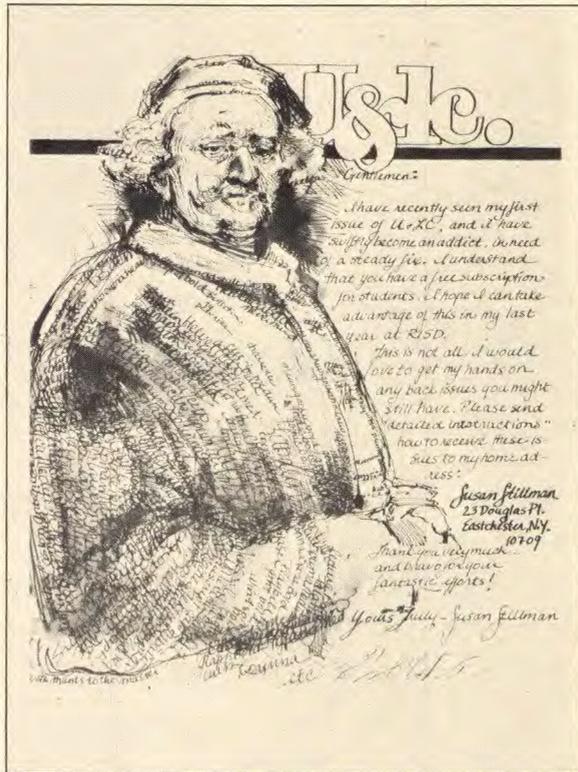
*Ladye P. Sparks*

Ladye P. Sparks  
 Director of Advertising  
 CONTINENTAL FILM  
 PRODUCTIONS  
 CORPORATION  
 P.O. Box 5126  
 Chattanooga, TN 37406

(We make sales and training  
 films...I'm a D/A...and  
 there are probably between  
 25 and 30 people skittering  
 around at any given time.)



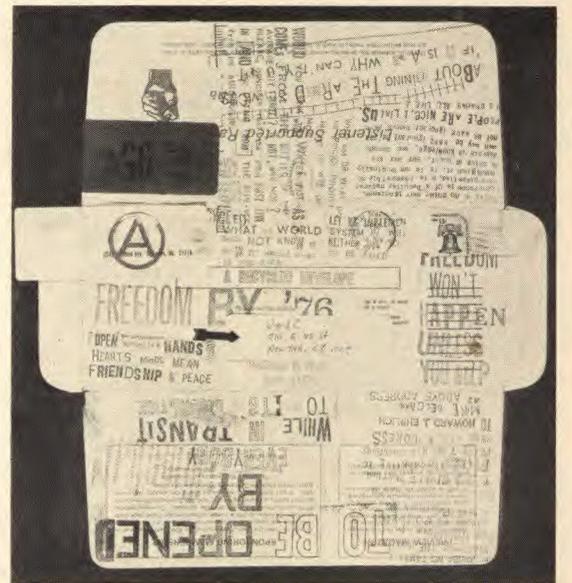
ART DIRECTOR  
 [flush left, flush right]  
 DENNIS ADLER



WOODBLOCK BY CRUNCH



if you want to  
 check me out  
 professionally,  
 work  
 at:  
 Maximum graphics  
 202 East 35th St  
 NYC NY 10016  
 696-8555



**SIZEMORE'S EPIC CARTOON FOR 1977**



I MOVED... YOU DIDN'T! I TOOK THIS NEW  
 JOB WITH THE PROMISE OF MONEY, STATUS  
 AND A NEW 24-PACK OF CRAYOLA CRAYONS.  
 SO I FIGURED THAT I WENT WITH  
 ALL THOSE NEW THING-A-MR. DOOBLES.

QUICK! I EITHER HAVE TO GO BACK TO THEM OR SA  
 I HATE N TIL I REE  
 GIVE YOUR MASHINE-NEMISPEE-QUARTER

IT  
 I would like to  
 be placed on your  
 mailing list to  
 receive future  
 copies of U&lc

MICHAEL HARRIS  
 ART DIRECTOR  
 PARAGON ASSOCIATES  
 8031ST AVE SOUTH BOX 2308  
 NASHVILLE TN 37202

ONE  
 TWO  
 THREE  
 four  
 FIVE  
 :IX  
 SEVEN  
 eight

Numbers done  
 with ITC typefaces  
 in Ben Cook, ART DIRECTOR  
 ZIPATONE, INC.

## WHAT WOULD YOU DO IF YOU HAD IT TO DO ALLOVER AGAIN?

**A**nyone who likes to slip his imagination off its leash and let it roam freely is bound to find it hunting down the ultimate extreme with the greatest abandon.

In high school, one of the required pieces of literature to read was James Barrie's "The Admirable Crichton"—in which a well-born young scion named Ernest had carefully polished up an epigram which he sprang several times during the course of the action. It went, "After all, I'm not young enough to know everything." At which point, some clod would invariably answer, "You mean, you're not **old** enough to know everything." Which drove poor Ernest bananas as, for that matter, it did me insomuch as **I** knew what he meant. What he meant, of course, was that young people **think** they know everything but, as they grow older and wiser, realize that they do not.

All of which brings us to our original question: what would you do if you had it to do all over again? An academic question, really. For, as we all know only too well, we never never get that "second chance."

Here's the way it is.

Somebody asks if you can do a job for them. Can you do the job? It is to laugh. Of course you can do the job. Fact, you can damn well do the job better than anybody else in the business, right? So you do the job (having really knocked yourself out over it) and, for a moment at least, think it compares favorably with the Mona Lisa. You print it, sit back to look at it with pride, **look** at it and, somehow, are... unhappy. The boss is happy, the client is happy, the consumer is happy, everybody is happy. Except you. You're not happy. You think it stinks. And what's worse, you don't have a clue as to why. But everybody's happy and so, what the hell, you let it go. The job enters history.

Okay, years pass. Success brushes wings with you. And one fine day (older and wiser), you have occasion to drag that job out of the files. You look at it once again and wham!—in a flash it hits you. What's wrong. Now you know exactly what to do, what you should have done in the first place, how to do it over again and be right on target, as they say in the trade.

But, dammit, you don't have this opportunity. The job's over and done with, relegated to the file drawer, and there's nothing for it but to put the job (really lousy now) back in its compartment and suffer. You slump in your chair brooding, resigned to the sobering fact that you're destined to go through life from one frustration like this to another to another, and no recourse. **Ave atque vale** and farewell.

Until now. Ever cognizant of this common human condition, the editors of **U&Ic** have decided to set the matter straight. Right here on the pages of our publication we're going to change history. We're going to make that heretofore elusive opportunity possible. Now, for the peace of mind of designers everywhere (and to save considerably on various shrink and massage parlor bills), we are going to provide an opportunity for artists to relieve their chronic frustration and do over whatever needs to be done over. We're inviting several outstanding talents to go to their files and pick out designs that have plagued them all these years and have them redone for publication in our pages, thereby adding immeasurably to the overall well-being of the graphic arts community as well as taking a giant step forward in solving the problems of the world.

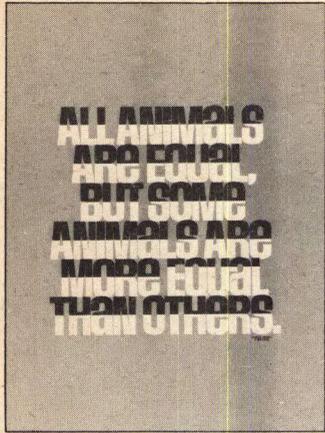
In our next issue, we will show the results of this grand experiment as, side by side with their original designs, the artists approached will show exactly what they would do if they had it to do all over again.

To get the ball rolling immediately, however, we asked editor Herb Lubalin to play initial guinea pig. Herb not only agreed, but knew precisely where to look in his files for those never-forgotten frustrating designs that have gnawed at him ever since. The designs he selected are from a series of posters created some ten years back for the Visual Graphics Corporation. The posters were used to introduce the award-winning typeface designs chosen in the VGC International Typeface Design Competition.

The new designs are side by side with the old, enhanced with brief explanations by Herb of what was wrong and how he arrived at his solutions.

We think the improvements are obvious and enlightening, but our readers will be the better judge of that. After all, as Herb himself would be the first to admit, he isn't young enough to know everything.

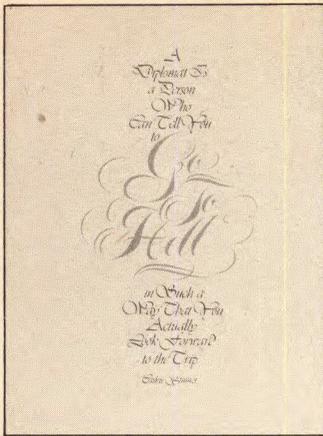
**J.A.F.**



I've always had a fond spot in my heart for this quote and for this design interpretation which I feel adds impact to its meaning. The typeface in the original design, however (as I now see it), didn't exactly serve the purposes of the concept as well as the ITC Machine Bold illustrated below. To reinforce the idea of the black and white horizontals, I needed a typeface that would butt one line against another. ITC Machine Bold was not available at that time, so I used a typeface I felt most suited my purposes. The rounded nature of the original face, as you can see, did not work as well as the flat top and bottom surfaces of the Machine Bold. I may be splitting hairs, but that's what good design is all about. Or should be.

GEORGE ORWELL

ALL ANIMALS  
 ARE EQUAL BUT  
 SOME ANIMALS  
 ARE MORE EQUAL  
 THAN OTHERS.



There is a glaring design error in this original poster. The impact of the message depends upon the beauty in the styling of the words, Go to Hell, unencumbered by competition with fanciful typography. In fact, the beginning and end of the quote surrounding the Spencerian script, I have always felt, should embody an element of ugliness to contrast with, and amplify the essence of, the meaning of Caskie Stinnet's words. I have, therefore, substituted Italia Bold with underscores in place of the original script. Since I am somewhat of a diplomat myself, I don't wish to imply that Italia is an ugly typeface. It's a beautiful typeface, made somewhat blatant by the addition of the underscores. Besides which, if you will permit a cliché, beauty (or ugliness) is in the mind of the beholder.

**Adiplomat  
isaperson  
whocantell  
youto**

**Go  
to  
Hell**

**insuch  
awaythat  
youactually  
lookforward  
tothetrip.**

CASKIE STINNET

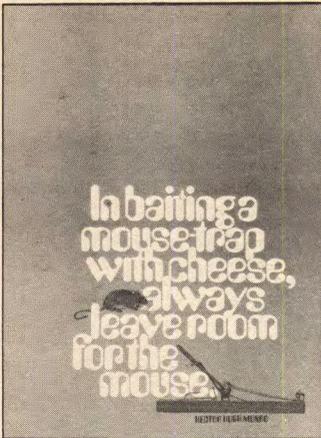
Oscar Fingal O'Flahertie Wills Wilde  
**A POET  
 CAN SURVIVE  
 EVERYTHING  
 BUT A  
 MISSPRINT.**



Oscar Wilde, who was responsible for this quote, once said, "There is no sin except stupidity." And to him a misprint of his words represented the height of ignorance. He also said, "Experience is the name everyone gives to their mistakes." In this particular poster, I was guilty of a sin based on experience—the combined effect resulting in a stupid mistake. The era of the quill pen had definitely ceased to exist during the heyday of Oscar Wilde. He wrote with an ordinary pen just as we have done all our lives (until the felt tip pen took over). So, herewith I have eliminated the quill, which was entirely unnecessary in the first place. All you designers and art directors who know how to spell (bad spelling is a common failure among many of us) will undoubtedly get this message, unaided by the visualization of a goose feather—an entirely superfluous prop.

# A POET CAN SURVIVE EVERYTHING BUT A MISSPRINT

OSCAR FINGAL  
 O'FLAHERTIE  
 WILLS WILDE



Although the typographic styling in the original poster looks uniquely like computerized cheese in its letterforms, hindsight dictates that its entire shape relate to my preconceived image of the recognizable hunk of Swiss. So I squared everything up to define the outside configuration as cheese. The use of an engraving of a mouse and a photograph of the trap robbed the original design of the reality of the situation as defined by the message. Our new rodent is displaying an air of abject disappointment conspicuously missing in the original. And, remember this: Even without designers, "Life goes on for ever like the gnawing of a mouse."

**H.H. MUNIRO** **IN BAITING A MOUSE TRAP WITH CHEESE, ALWAYS LEAVE ROOM FOR THE MOUSE.**





Once again, too much is too little. Why use two ideas—one conflicting with the other—when one good one is enough? In this original poster, the mediocre symbolism of old age conflicts with the effective symbolism of death, the soul of the message (pun intended) exemplified by the reclining “i.” It didn’t take very long to recognize this error and rectify it emphatically by eliminating the old rocking chair and juxtaposing the “i” in the open where one can’t miss its significance. Lending emphasis to this positioning is the author’s name centered below. One more comment. I used the typeface, ITC Garamond Book Condensed, because in my opinion, it is one of the few beautifully designed condensed roman faces available. By using a condensed face, I was able to create a larger typographic image and thus create more impact for the symbolism. Death and taxes are inevitable, but good design is not.

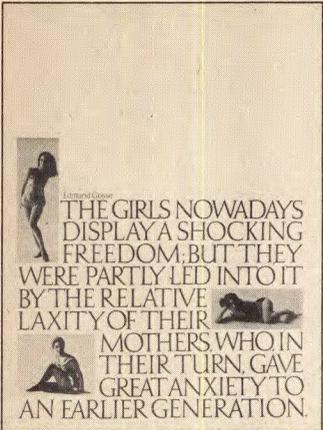
Old age isn't  
so bad when  
you consider  
the alternative

*Maurice Chevalier*

Abore is a  
fellow who  
opens  
his mouth

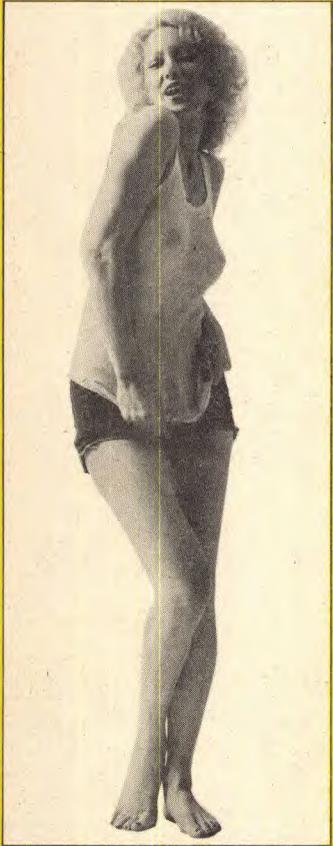
A common fault of most designers—present company included—is never to know when to stop after you've got a good thing going. In this particular case, I made the obvious too obvious by turning the "O" on its side to graphically illustrate the word "mouth." As you can see in this new design, that added fillip was entirely unnecessary since the "O" prints in red and says mouth any way you look at it. I call this overemphasizing an already emphatic solution. I also tend to feel that the original use of the upper and lower case tends to obscure the small type which is the heart of the message. So much for this anatomical explanation.

HENRY FORD-**ABORE**  
**IS A FELLOW**  
**WHO OPENS**  
**HIS M****OUTH**



I'm afraid that I don't have any great words of wisdom to impart on why I changed the type styling of this poster to ITC American Typewriter Light Condensed. The original type was quite adequate. But—since the nature of this article dictates that I give an intelligent, if not erudite, argument for my changes—let me put it this way: First, I think American Typewriter is a swell typeface. And second, the poster's original typeface was designed in the late 60s. The subject matter spans three generations. In searching for a typeface that would be generic to this span of time, I selected American Typewriter as being uniquely appropriate. And third, it's ten years later and I had to bring our modern Ms. up-to-date. Enough chronology!

Edmund Gosse



THE GIRLS NOWADAYS  
DISPLAY A SHOCKING  
FREEDOM; BUT THEY

WERE PARTLY LED INTO IT  
BY THE REIATIVE  
LAXITY OF THEIR



MOTHERS, WHO, IN  
THEIR TURN, GAVE  
GREAT ANXIETY TO

AN EARLIER GENERATION.

Nothing  
exceeds  
like  
excesss.

Robert Moses

In this original poster the straw, literally, broke the camel's back—thereby (in my opinion) breaking the back of the design. Of these eight posters, I find my original solution to this one the most unsatisfactory from a design standpoint. In it you find two solutions to the same problem where one, or the other, would have been much more effective. In fact, the two solutions negate each other. We, as designers, sometimes tend to underestimate the intelligence of others and are often guilty of overemphasis. Given a second chance, I believe that the new poster (below), with emphasis on the additional esses running off the page, the elimination of the nefarious straw that broke the camel's back, plus the use of ITC Tiffany Heavy Caps, solves all the problems that should have been solved ten years ago. In retrospect, this message by Robert Moses sums up, in no uncertain terms, my 1978 reactions to most of these 1960s posters.

NOTHING  
EXCEEDS  
LIKE  
EXCESSSES

**Robert Moses**

## PROPAGANDA

BY BERRY MORTON ECKSTEIN

While riding in the front seat of his father-in-law's yellow cab one Sunday, Berry Morton Eckstein glanced down at a copy of America's favorite picture newspaper lying on the seat. The front page photograph depicted a jet airplane with two stark white arrows adrift in the Daily News sky. Knowing that the caption below would provide an explanation for the flying arrows, he picked up the tabloid and proceeded to read. It told of how a desperate human being had attached himself to the plane's fuselage (first arrow pointing to two infinitesimal legs dangling) in an attempt to escape Vietnam during the final days of evacuation. The second arrow pointed to the rear of the plane, where according to the caption, a bomb had been set (arrow left pointing to an unseen bomb). No other details were offered. Did the plane successfully evacuate? Did the would-be escapee make it to the U.S. of A.? Did the bomb go off and foil the escape for everyone? The bewilderment produced by such an uninformative (however graphically pleasing) news photo provided the stimulation for the work shown here. Originally displayed as a group of twenty-five pieces at the OK Harris Gallery, March 1978, twelve are presented here to pique, provoke, amuse, anger, etc. "Propaganda" was intended as comic relief, glaringly impersonal as to author, and preserving the artist's anonymity. It dangles in the face of a world that has already shrunk in readiness for Orwell's 1984, confirming our worst fears. "Propaganda" is the equivalent of those secret government doctrines continually falling into the public eye these days. Or is it?



American department stores display mannequins in revealing fashions (arrow center bottom). This practice fosters lurid thoughts in the minds of the people. The gesture of the hands (arrow left and right center) and the sideways glance (arrow missing) are calculated to entice the imagination.



Idolatry is still widely practiced by a large segment of the American population. Omnipotent deities such as this lion (arrow top) are ever-present reminders of strange pagan rituals.



American children become pathological in their play: here they use sliding ponds to vent their rage. The small boy dripping blood (arrow bottom center) frantically tries to hold onto a lifeline (upper center, bottom arrow) so as not to fall into a pond waiting below (not shown). One of the other youths makes it more difficult by jiggling the frail cord.



American farms have been denuded of foliage by the encroachment of giant metropoli. In the shadow of urban progress, a small farmer (circle) abandons his tractor in a final gesture of defeat.



Wanton promiscuity among American youth (arrows left and right) due to premature puberty has led to chaos and sorrow. Little can be done to aid the misbegotten offspring (arrow bottom right) of these young couples.



Street marauders are a great danger of the life and limb of American citizenry. Here we see a deserted avenue left open to the whims of this leather-clad desperado.



American schools of higher education (arrow top) are chock-full of hungry students and teachers. This squirrel (circle center) competes with their habit of gathering nuts for survival.



The poor diet of American children is a result of the exorbitant cost of food products. Mothers must rely on pre-packaged goods, such as unleavened bread and malt liquor (arrows top right), to subdue the pangs of hunger (arrows bottom center).



Children are one of the many groups of enslaved minorities. Many must work as indentured help (arrow right) to wealthy entrepreneurs (arrow left). The sale of merchandise such as these icons (arrow center), through the use of cheap child labor, brings fantastic profits to these heartless businessmen (same arrow left).



Foot torture (arrows bottom) imposed on disorderly citizenry is sometimes passed off as contemporary fashion. As presently practiced in America, it often encompasses thigh-binding (arrows left and right).



This small American business is run by an entire family. In keeping with prevailing hard times, and to prevent looting, this restaurant, newsstand and pleasure parlor (arrow top left) is guarded by at least three people and their vicious hybrid attack dog (arrow bottom).



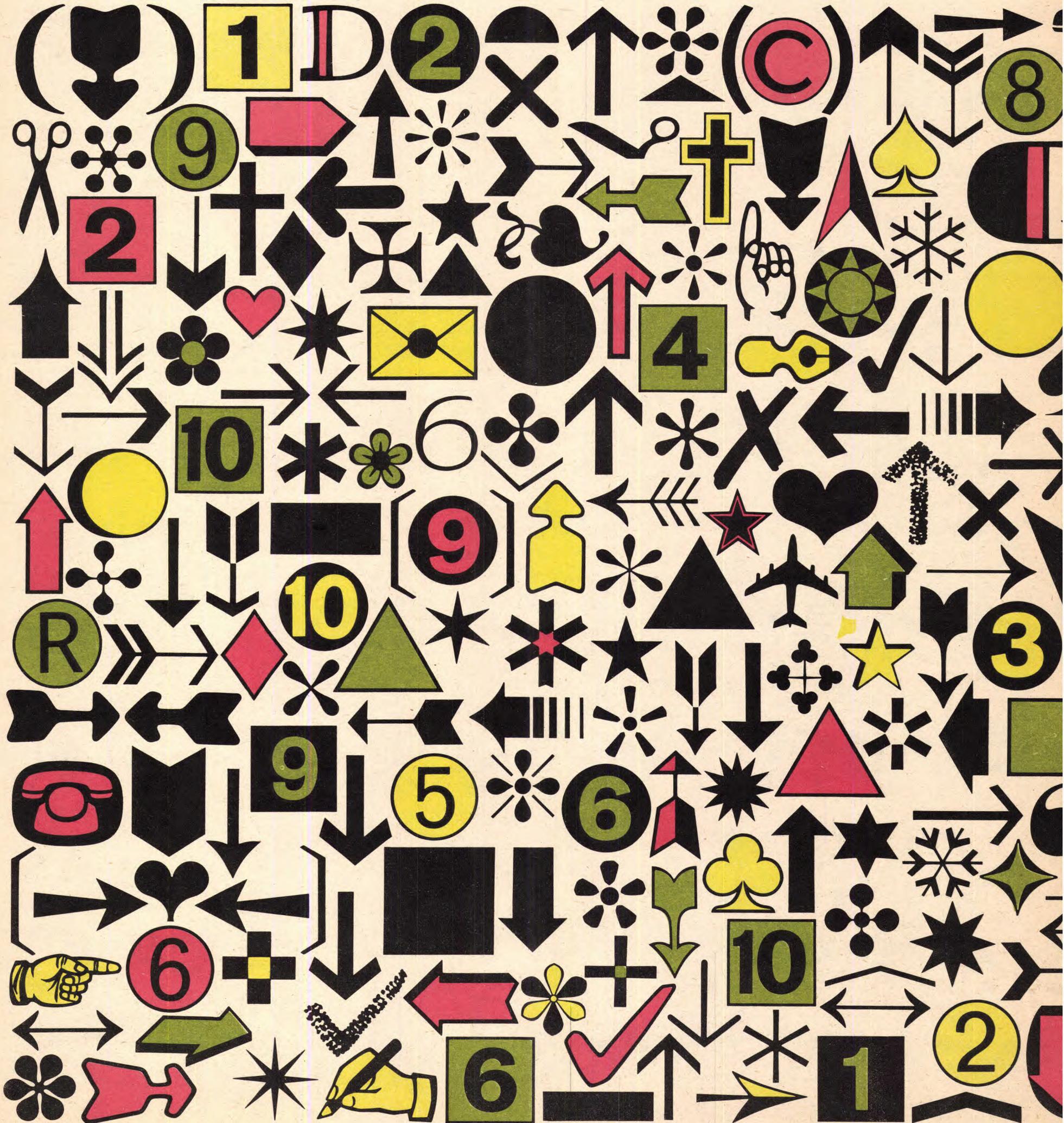
The large gap between the upper and lower classes is clearly evident. In this photo, we see the poor lower class (upper arrow) restricted to walking upon a narrow catwalk, while the rich upper class (lower right) uses expensive automobiles to arrive at their destinations.

### What's New from ITC?

*ITC Zapf Dingbats (signs, symbols, ornaments). Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale the ITC Zapf Dingbats and the ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.*



*These new ITC Zapf Dingbats will be available to the public on or after July 14, depending on each manufacturer's release schedule.*



ITC

# ZAPF DINGBATS

(SIGNS, SYMBOLS & ORNAMENTS)

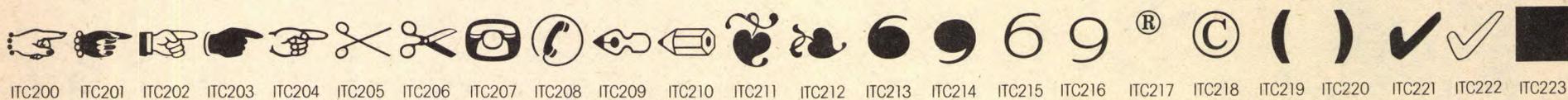


MADE IN U.S.A.

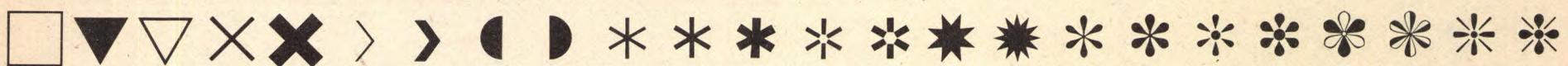
PRINTED IN U.S.A.



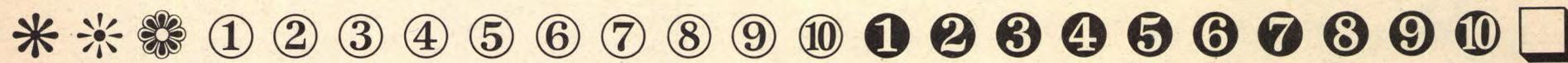
200 SERIES



ITC200 ITC201 ITC202 ITC203 ITC204 ITC205 ITC206 ITC207 ITC208 ITC209 ITC210 ITC211 ITC212 ITC213 ITC214 ITC215 ITC216 ITC217 ITC218 ITC219 ITC220 ITC221 ITC222 ITC223



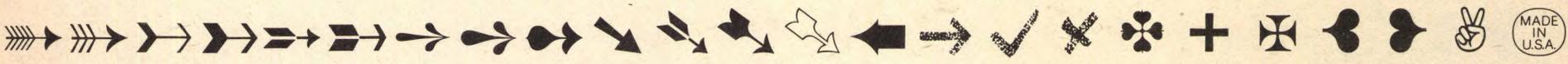
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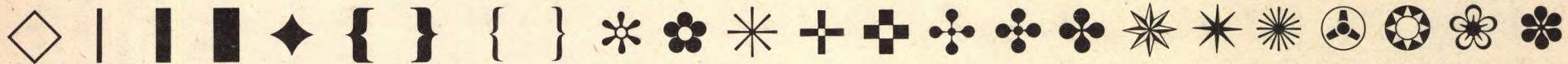


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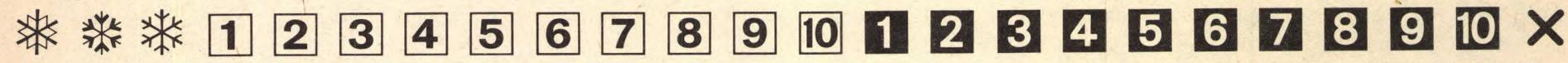
300 SERIES



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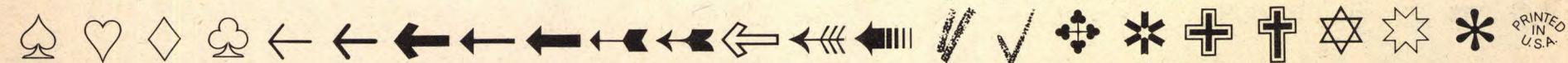
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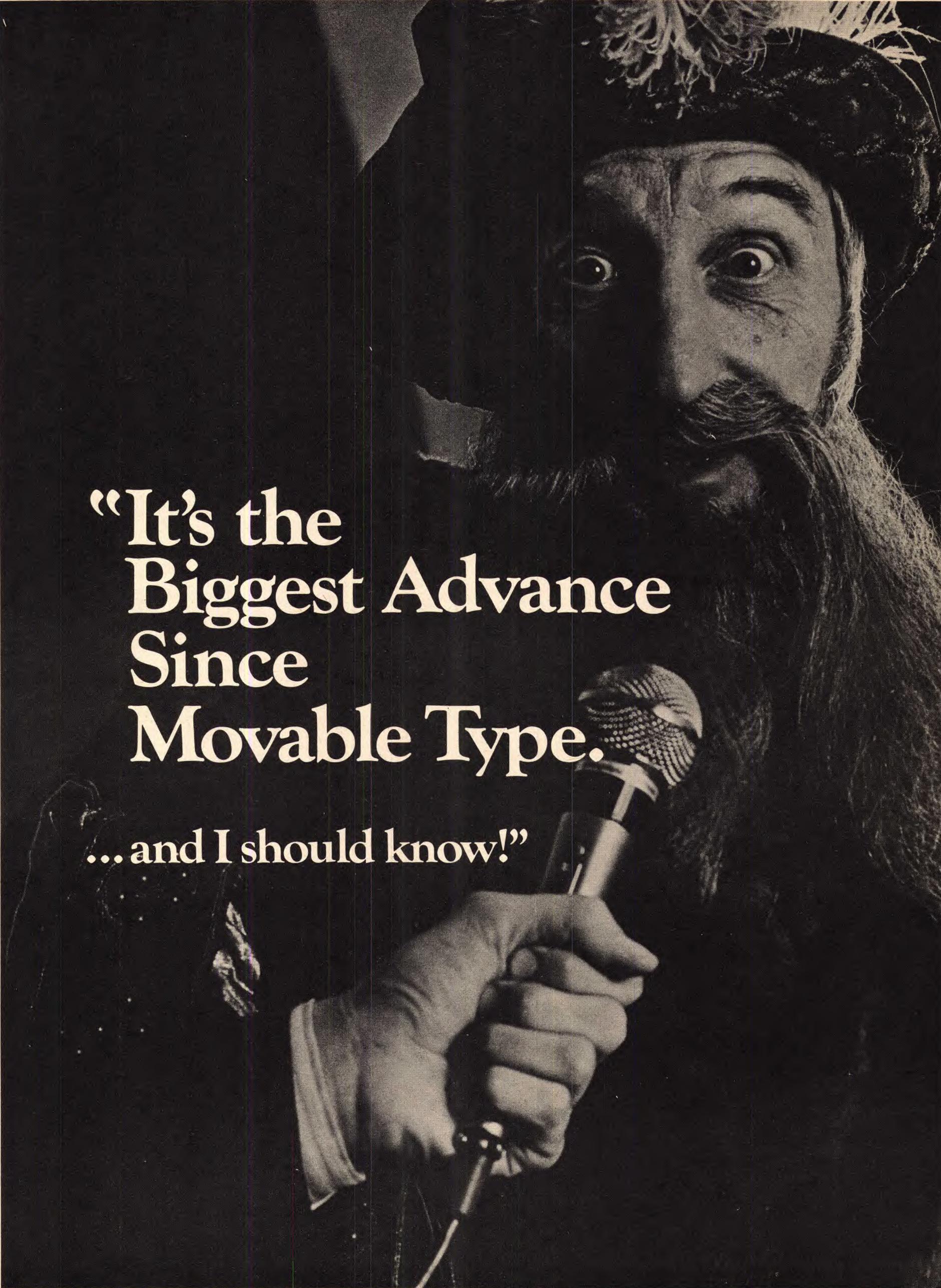
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**“It’s the  
Biggest Advance  
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Movable Type.**

**...and I should know!”**

Take it from Gutenberg. Now there's phototype for perfectionists. □ No longer do you have to sacrifice quality to take advantage of today's high speed technology. □ With Berthold's 'diatronic system' and the revolutionary new 'ads 3000,' you have phototypesetting and composing equipment with quality built in. Sophisticated capabilities that allow you to bring all your work up to the quality of ad work. □ In one simple step, an entire job – text, rules and headings – can be set to size and in position. Artfully.

At the push of a button, you have all the type faces you could possibly want. Eight at any one time. Each in 15 different point sizes. □ At the push of a button, you have all the rules you could possibly need. Horizontal and vertical rules of any weight. Continuous, non-segmented rules from a continuous light source. □ For nearly 120 years, Berthold has been one of the world's leading type founders, guided by the same spirit and search for quality that guided Gutenberg five centuries ago. □ We're already No. 1 in Europe. Now we're in America and the word is getting out. Call or write for information today.

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Illinois 60162  
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LOS ANGELES  
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Inglewood  
California 90304  
Tel: (213) 645-7112

TORONTO  
157 Bentworth Ave.  
Toronto  
Ontario M6A 1P6  
Tel: (416) 789-5219

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

# type

ITC Quorum Light  
ITC Quorum Book  
ITC Quorum Medium  
ITC Quorum Bold  
**ITC Quorum Black**

Compugraphic is proud to announce ITC Quorum as the newest addition to its type library of over 700 typefaces. The sensitive design characteristics of this family neatly fill the gap between serif and sans serif. This combination of design traits gives the ITC Quorum family the legibility of many serif typefaces and the authority of many sans serif designs. Carefully graduated weights of light, book, medium, **bold** and **black** make this type family successfully unique for advertising and publication use. The modified oval shapes of the letters and numerals not only give ITC Quorum a contemporary flair, but also help conserve space in all kinds of composition. The distinction that ITC Quorum will bring to your graphics are five more reasons to make our type **your** type.

**cg compugraphic**

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



*The stockholders could have gotten the wrong impression from her.*

For over a decade, Frederic Ryder Company had set much of the type for one of the Midwest's largest corporations.

But then, not long ago, this corporation installed an in-house computer typesetting system and trained one of their best secretaries to operate it.

For the first few months, the secretary-turned-typesetter slowly learned the new equipment. She even produced the type for a series of

brochures, sales sheets, and manuals.

But as she began to turn out galley proofs for the corporation's prestigious annual report, it became obvious that this year it wasn't going to look like it had in the past.

Her boss noticed it. She noticed it. And it seemed as if stockholders would notice it too.

It wasn't that she was using a different typeface.

What was missing was typographic style. The kind of style that

gives people like stockholders the right impression of a company.

What was missing was the experienced eye that instinctively takes out unnecessary bits of air, hangs punctuation, and kerns letters when necessary.

And what was also missing was economy, because after numerous revisions, the type set in-house was thrown out and Frederic Ryder Company once again set the annual report.

The corporation learned something from this experience. We think we did too.

As the need for printed communication grows each day, typographers can't expect to set every word for a corporation. But what we'd like to think is that the words we do set are the ones that make the best impressions.

**RyderTypes**

500 N. Dearborn, Chicago, Illinois.  
Telephone (312) 467-7117.

**Keep your  
girl Friday  
happy  
Monday,  
Tuesday,  
Wednesday,  
Thursday,  
etc.**





# Give her an AlphaComp today.



That's the surefire way to see a smile on her face all week long.

No two ways about it. Smart executives throughout the country are buying up the new compact typesetting machines for their offices. In the not-too-distant future, you can expect to see phototypesetting machines as common in the office as copiers are today. Many companies are buying them. Only question is . . . which one to buy?

Naturally enough, we're recommending AlphaComp. Because this amazing machine is made by the Alphatype Corporation, whose reputation in the typesetting industry is unsurpassed. But our recommendation goes way beyond personal bias. When you compare the AlphaComp with "similar" machines on the market, you find there really are no similar machines. AlphaComp is the standout, and here's why:

Our direct-input phototypesetting system is an under-\$10,000 product that delivers the highest

typographic quality possible by automating all the components of professional typography. With this superior instrument, your Girl Friday can produce cleaner, sharper, more distortion-free originals for reproduction than can be produced on any other system. And do so right on the premises, in less time for less cost and with the same quality results you expect from seasoned pros on a big heavyweight machine.

And that's only the half of it. AlphaComp has exceptional key features—ones you'd expect to find only on costly sophisticated

equipment. Like reverse leading, automatic indent, and programmable memory keys (repetitive information can be instantly recalled anywhere in the job). When used in conjunction with the *Dual Drive Floppy Disc*, all keystrokes and format information will be recorded for future use.

And if that isn't enough, how about *Automatic Search*—a special AlphaComp control that makes it easy (right in the middle of a job) to enter the character string that identifies the place where the copy is to be changed or added, and run the disc again. You'll stop at the exact right place, and the change you

want is easily made.

We could go on and on with other advantages (for instance, AlphaComp is already being driven on-line by Xerox and other word-processing systems), but seeing is believing. That's what the coupon is for. To see a demonstration—at your office or ours. Because if we want your business (and we do), we want you to see the AlphaComp in action for yourself. It only has to be plugged in to start composing type that's perfectly beautiful.

So why not join other smart executives and keep your Girl Friday happy all week long. Promise her nothing. Give her an AlphaComp.

Alphatype Corporation  
7500 McCormick Blvd.  
Skokie, Illinois 60076  
(312) 675-7210

- I want to see for myself, set up a demo
- I'm interested, call me
- Send more info right away
- My Girl Friday's already happy with her AlphaComp

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

Please Print

# type

Souvenir Gothic Light

*Souvenir Gothic Light Italic*

Souvenir Gothic Medium

*Souvenir Gothic Medium Italic*

Souvenir Gothic Demi Bold

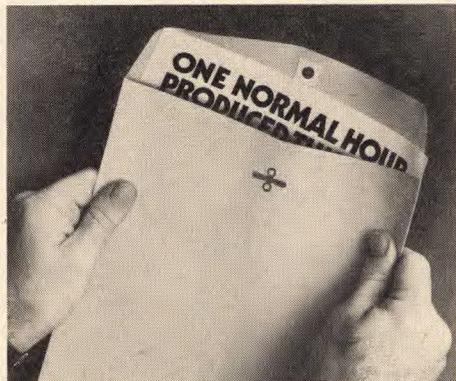
*Souvenir Gothic Demi Bold Italic*

For many years, Alphabet Innovations and Type Spectra have supplied some of the top typographic shops in the world with original type designs. However, until Souvenir Gothic was made available for general use, these typefaces were only attainable from a limited number of typographers. It is for this reason that Compugraphic is proud to announce Souvenir Gothic as a recent addition to its type library. Available in light, **medium** and **demibold** with corresponding *italics*, this family will bring flair and distinction to all your text composition. While maintaining many design traits of its namesake, Souvenir, the formal quality and versatility of this unique sans serif family are sure to make it a modern classic. Compugraphic's commitment to typography does not stop with Souvenir Gothic. Through an aggressive design program we have also added such new faces to our library as Century Oldstyle, Sabon, Aster, Trump Mediaeval and News Gothic Light. We think you'll agree that these are six more reasons to make our type *your* type.

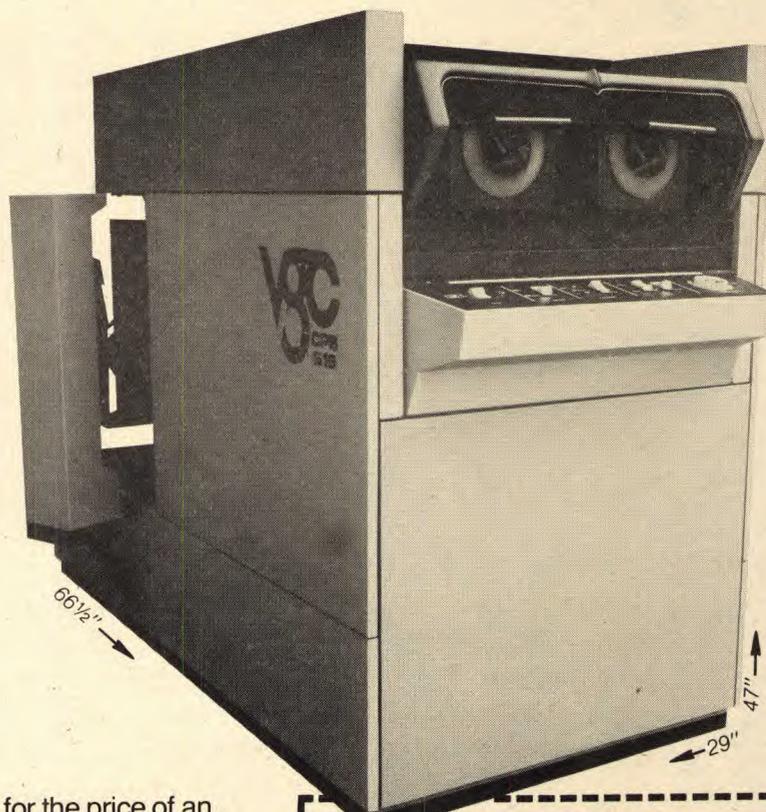
**cg compugraphic**

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

# One normal hour produced this stat.



# One VGC® hour produced this ad.



In the time it takes you to send out for a single stat, you could have virtually all the components of this ad.

In just one hour, with the Pos One® CPS 516, you can process RC phototypesetting materials, enlarge or reduce line copy and make position stats. In fact, you can create such things as screened veloxes, reverses, and even positive or negative film transparencies in minutes.

But how could any single piece of equipment do all this?

Because the CPS 516 is both a phototypesetting RC processor and a repro camera in one. In fact, it's the only one! It's fully daylight-operating, requires no plumbing and it converts from one capability to the other with just the flick of a switch.

And you can own it for the price of an ordinary RC photocomp processor alone or lease it for under \$110 a month.

So while you're waiting for your next stat to arrive, pick up the phone and call us. Or send us the coupon below. Then we'll show you how much the 516 can do for you in one hour.

## The VGC Pos One® 516 turns hours into minutes.

Call us toll free: 800-327-1813.

In Florida, call: 305-722-3000.

In Canada, call: 514-739-3325.

Or send the coupon below for more information.



### Visual Graphics Corporation

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

I want to know more about your new Pos One® CPS 516.

- Please contact me to arrange for a demonstration.  
 Please send me more information.

Name \_\_\_\_\_

Title \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ ULC 6/78

# CPS 320

## PRODUCTION/BUSINESS SYSTEM

If you're looking for solutions to both text management and business system problems and you would like expanded backup features, you owe it to yourself to investigate the newest member of our CPS 300 family, the 320... a revolutionary dual system that gives you the capabilities of two separate full-scale systems—one used for composition production and the other for business.

In addition to providing complete editorial, classified and display packages, the 320 automatically transfers relevant input data to the business system for procedures such as classified ad billing, updating account receivables, and maintaining statistical reports.

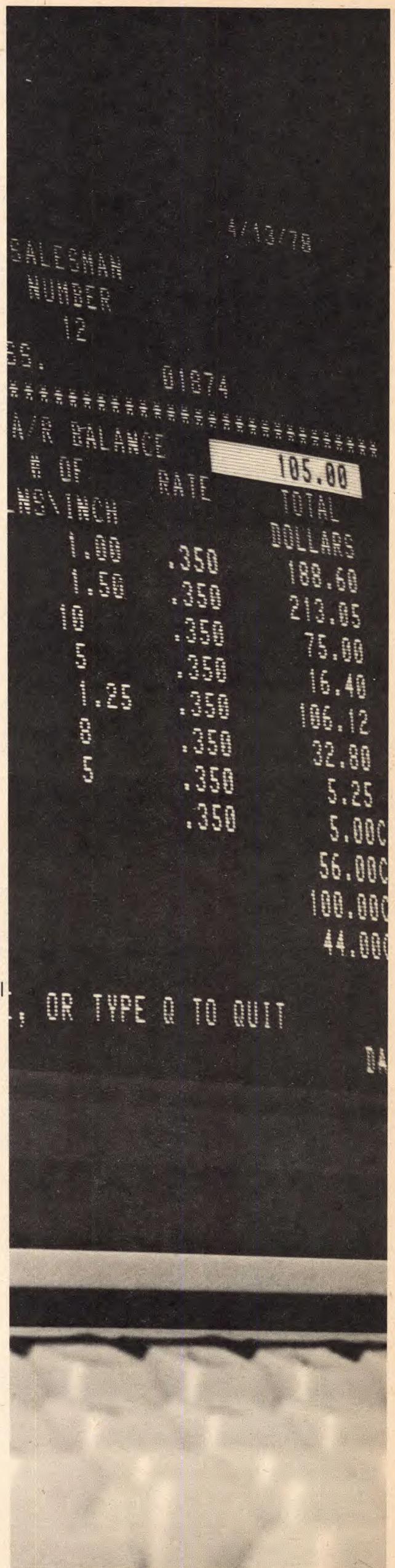
Also, the CPS 320 dual system gives you these important options: use of both systems for production or business, or each used to back up the other operation.

The 320 is the lowest priced, full-feature dual system on the market. For details write, or call toll free: 1-800-225-0945, except Mass.

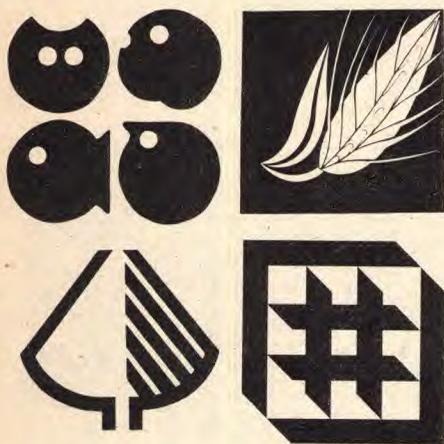
EDITORIAL  
 CLASSIFIED  
 DISPLAY  
 PRODUCTION BACK-UP  
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 CLASS AD BILLING  
 DISPLAY AD BILLING  
 PAYROLL  
 ACCOUNTS PAYABLE  
 GENERAL LEDGER

# DYMO®

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



## SKILLS FOR HIRE\*



**Signs and Symbols** Logotype design is emphasized at The Design Schools as part of the corporate identity courses. These marks were designed by Visual Communications students.

### DESIGN WORKSHOPS FEATURE NOTED PROFESSIONALS

NEW YORK—Some of the most prominent people in the visual arts conducted workshop sessions at The Design Schools in July. Noted author-illustrator Maurice Sendak spent a week working closely with students at the Art Institute of Atlanta. Photography students at the Art Institute of Fort Lauderdale studied and worked with one of the greatest figures in photography, Philippe Halsman. Illustrator Ken Dallison, a national gold medal winner, conducted work-study sessions for several days at the Colorado Institute of Art. The workshop series included a number of other notables at each of the schools. This enrichment program brings students in contact with the professional world.



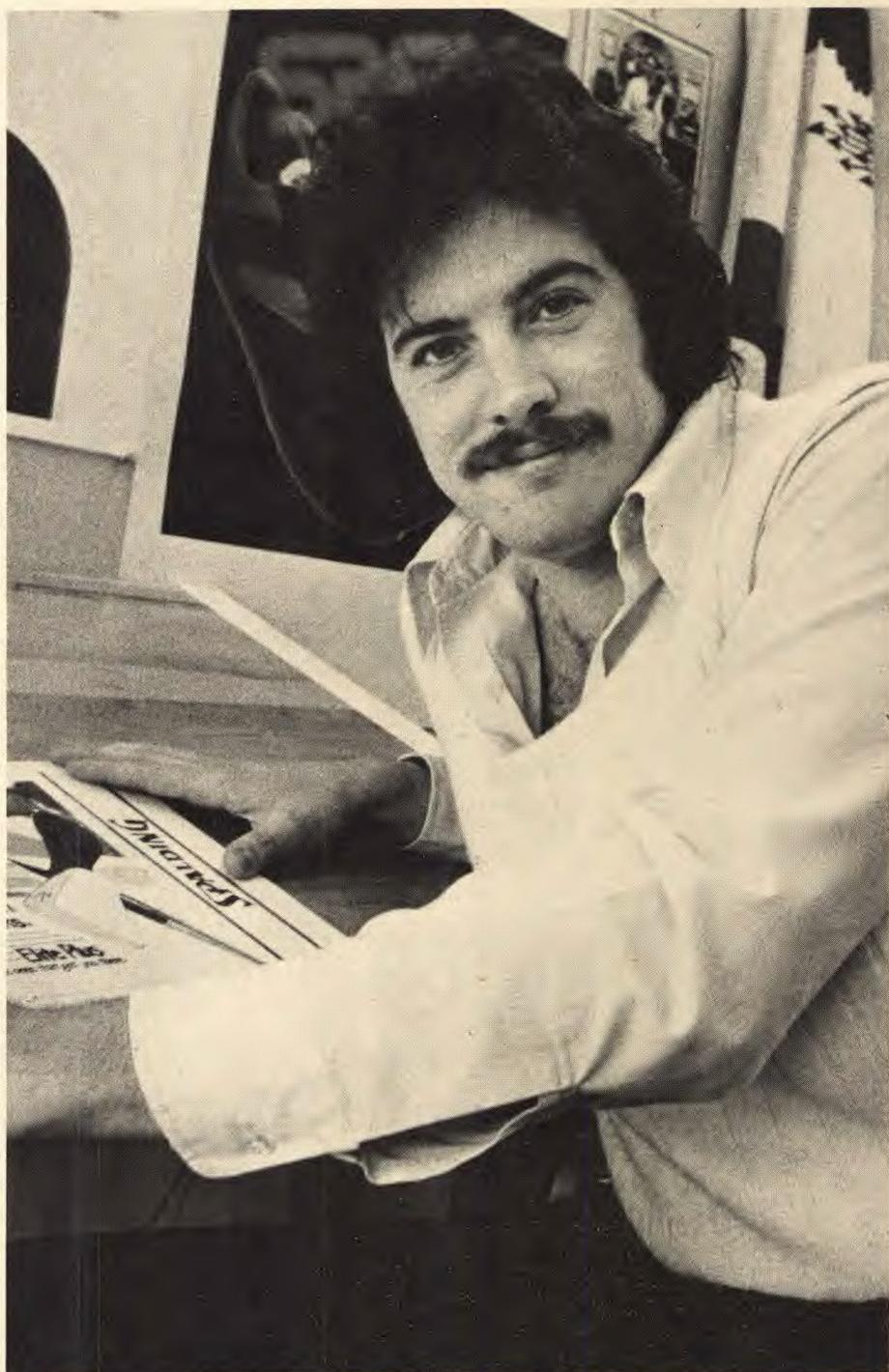
CONFERENCE PANELISTS: (l. to r.) PHIL MARCO, ART PAUL, SEYMOUR CHWAST, AL CASCINO.

### WHICH MEDIUM, PHOTOGRAPHY OR ILLUSTRATION?

ATLANTA—Nearly two hundred graphic artists and photographers gathered at the Georgia World Congress in March. They met to discuss the relative merits of photography and illustration as applied to design problems. The meeting, sponsored by The Design Schools, featured an outstanding panel of professionals. Seymour Chwast, world-famous co-founder of Push Pin Studios, defended illustration. Phil Marco, noted New York advertising photographer, upheld photography. Arthur Paul, gifted art director of *Playboy* maga-

zine, assumed the middle position. The panel was moderated by Alfred Cascino, Creative Director of Atlanta's leading agency, Tucker Wayne and Company.

Many conferees took to the floor to make a case for their own individual art forms. Some thought the question posed an unanswerable one. Others tried to learn about the creative forces that activate the gifted visitors. Many enjoyed meeting with the panelists. The conference was co-sponsored by the Atlanta Society of Communicating Arts.



**Fort Lauderdale Grad Enjoys Upward Mobility** It is only two years since Robert "Billie" Bateson graduated from the Art Institute of Fort Lauderdale. Bateson used strategy in landing his first job. He noted in the "Red Book" that Hartford's Wilson Haight & Welch handled the Spalding account. Then he tailored his portfolio to demonstrate his ability at sporting goods advertising. At the job interview, Bateson's portfolio rang a bell. He got the job. Already, he has moved onward to a position as art director at a new agency in Hartford, where he works on the Heublein account.

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

**\*The  
Design  
Schools**

ART INSTITUTE OF ATLANTA  
ART INSTITUTE OF FORT LAUDERDALE  
ART INSTITUTE OF PITTSBURGH  
COLORADO INSTITUTE OF ART

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

Edward A. Hamilton, Design Director  
The Design Schools  
Time & Life Building, Suite 777  
1271 Avenue of the Americas  
New York, N.Y. 10020

I would like to know more about The Design Schools graduates.

I don't have immediate need, but please keep me advised.

Include me on your invitation list for seminars and programs.

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Company: \_\_\_\_\_ Phone: (\_\_\_\_) \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Skills of special interest to me: \_\_\_\_\_

**The  
Liberated  
Letter**

Mendoza Demi Gras CCT

*The  
Liberated  
Letter*

El Greco Berthold

*The  
Liberated  
Letter*

Flamenco Inline Tony Geddes

**THE LIB-  
ERATED  
LETTER!**

Company Martin Wait

*The  
Liberated  
Letter*

Delphin No. 1 Stempel

**The  
Liberated  
Letter**

American Typewriter Bold ITC

*the  
liberated  
letter*

Cathedral Martin Wait

*The  
Liberated  
Letter*

Gillies Gothic Bold Bauer

**The  
Liberated  
Letter**

Frankfurter Medium Letraset

**The  
Liberated  
Letter**

Block Condensed Berthold

*The  
Liberated  
Letter*

Le Golf Antoine Szczebanski

**\*\*\*The  
Liberated  
Letter**

American Typewriter Medium Condensed ITC

**Letraset**

Letraset USA Inc.  
40 Eisenhower Drive  
Paramus, NJ 07652  
Tel. 201-845-6100

Please send me your new typeface brochure  
—The Letragraphica Gallery.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Letraset, 40 Eisenhower Drive, Paramus NJ 07652

*The  
Letragraphica  
Gallery*  
**Letraset**

These 12 New Typefaces from  
Letraset are shown in full  
font and point sizes in our  
Letragraphica Gallery Brochure.



...!?( ) 1234567890  
O P Q R S T U V W X Y Z &

Serifa Light Italic 46

# Meridien 54

...!?( ) 1234567890  
O P Q R S T U V W X Y Z &

Meridien 54  
Meridien was originally designed by Adrian Frutiger in 1955. His goal was to create a Latin text face, as most Latins at the time were designed for display only. It became one of the most popular faces in France. Frutiger, together with designers at D. Stempel AG, have adapted the face to the 54 unit system. In so doing, elements of the letterforms have been refined, making the new design suitable for both text and display. We believe the Meridien series to be one of the most important designs of our time.

Ask your V-I-P typesetter about TypoPlus 3 and Meridien 54.

abcdefghijklmnopqrstuvwxyz...!?( ) 1234567890  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

abcdefghijklmnopqrstuvwxyz...!?( ) 1234567890  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

abcdefghijklmnopqrstuvwxyz...!?( ) 1234567890  
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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

Meridien 54 Bold

Meridien 54 Bold Italic

Meridien 54 Medium

Meridien 54 Medium Italic

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Meridien SA

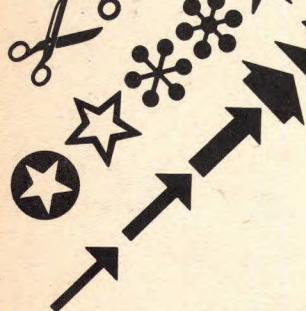
Meridien SA Italic

ITC Zapf Dingbats 100



# ITC Zapf Dingbats

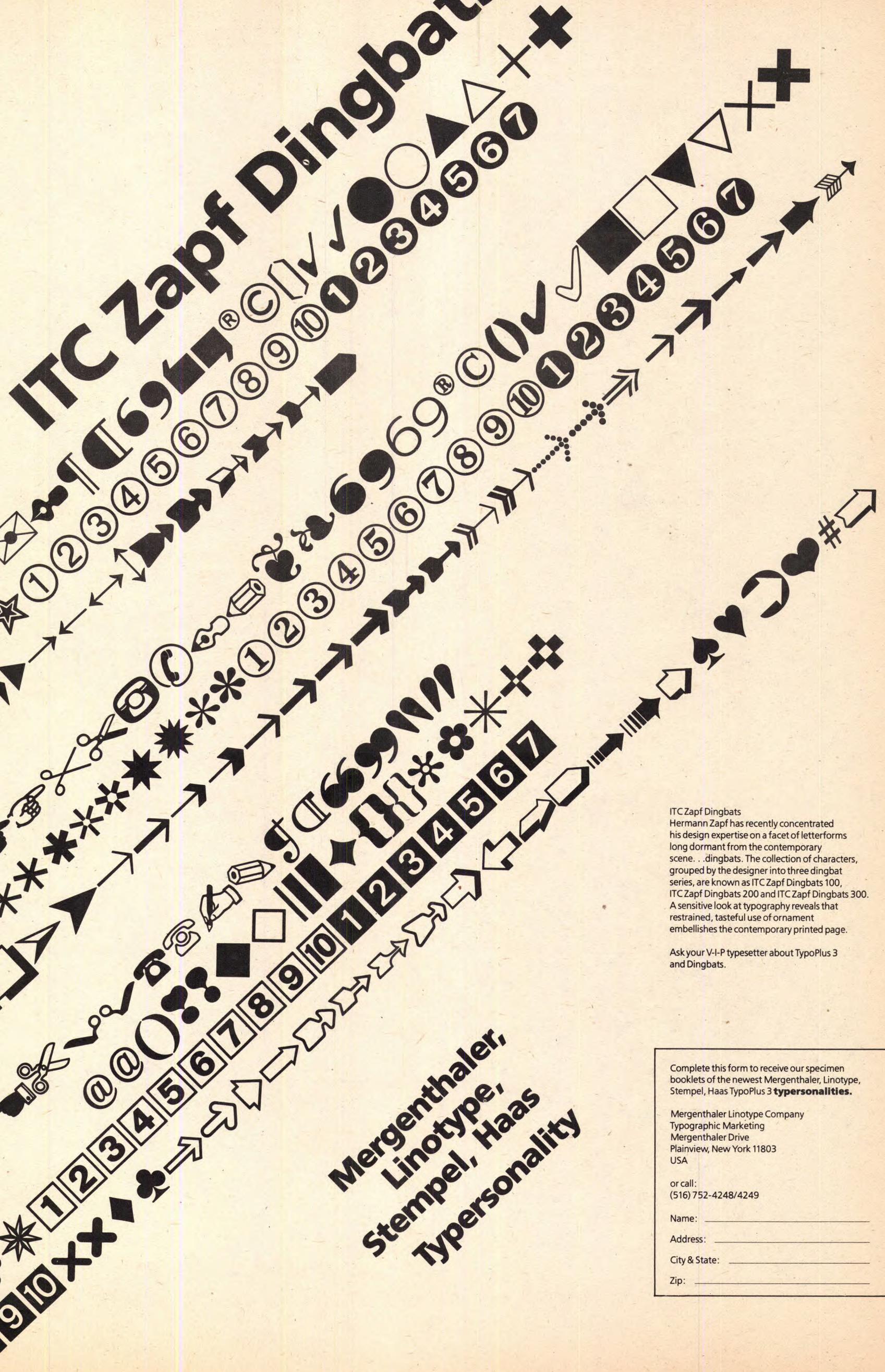
ITC Zapf Dingbats 100



ITC Zapf Dingbats 200



ITC Zapf Dingbats 300



ITC Zapf Dingbats  
Hermann Zapf has recently concentrated his design expertise on a facet of letterforms long dormant from the contemporary scene... dingbats. The collection of characters, grouped by the designer into three dingbat series, are known as ITC Zapf Dingbats 100, ITC Zapf Dingbats 200 and ITC Zapf Dingbats 300. A sensitive look at typography reveals that restrained, tasteful use of ornament embellishes the contemporary printed page.

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

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

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

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USA

or call:  
(516) 752-4248/4249

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City & State: \_\_\_\_\_

Zip: \_\_\_\_\_

# SHARP TYPE FOR SHARP TYPE TYPES.

## OR WHY YOU NEED A PHOTO TYPOSITOR<sup>®</sup> NO MATTER HOW YOU'RE SETTING HEADLINES NOW.

Thousands of happy users can testify to the fact that our ingenious Photo Typositor gives them display type of impeccable quality while, at the same time, saving time and money.

They prefer the Photo Typositor because it turns out sharp, crisp, professional-quality headlines that far surpass anything that they can get from text machines, lettering sheets or any darkroom devices.

It also beats sending out for type, because the Photo

Typositor will set a word for pennies, instead of dollars. And it's there when you need it, 24 hours a day, 7 days a week, with no tiresome waiting for pick-ups and deliveries. (Besides, your typographer is probably using a Photo Typositor anyway whenever you order type 36 pt. or larger!)

Though the compact Photo Typositor is amazingly simple to operate (it works in normal room light, no darkroom or plumbing), the things you can do with it are even more amazing. You can condense, expand, enlarge, reduce, interlock, overlap, bounce and stagger over 2000 different typefaces. In fact, you can get over 2800 variations from a single inexpensive type

font. Plus make banners, rules, borders, scrolls, arcs and curves—and even set type in more than 15 foreign languages.

You can get things just exactly the way you want them. You gain complete control, enhance your creativity, and save all kinds of time and money in the process.

The Photo Typositor. If ever a machine deserved to make headlines, it's this one.

Write and we'll send you a free 16 page 2-color illustrated brochure describing the Photo Typositor.

**CALL TOLL FREE 800-327-1813.**

In Florida call (305) 722-3000. In Canada call (514) 739-3325.

**LOW COST LEASING PLANS AVAILABLE.**



**VISUAL GRAPHICS CORPORATION**  
We've taken photographic reproduction out of the dark.

VGC Park, 5701 NW 94th Avenue, Tamarac, Florida 33321.

- Yes. I'm interested in the Photo Typositor. Have a representative call.  
 Just the free brochure for now, please.

Name \_\_\_\_\_  
Title \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City, State & Zip \_\_\_\_\_  
Phone \_\_\_\_\_

ULC 6/78

HEADLINE SET ON THE PHOTO TYPOSITOR IN THE ORIGINAL VGC ALPHABET ORGANDA<sup>®</sup> (OR-201).  
SUB-HEADLINE SET IN AVANT GARDE GOTHIC DEMI (OT-4).

# INTRODUCING THE WORLD CHAMPION!

Meet the winner—the Autologic APS-5 CRT Phototypesetter! The APS-5 has been leading the competition ever since it was developed in 1975. Now, its worldwide distribution and industry recognition have proven the APS-5 as the champion of ultra high speed phototypesetters.

The APS-5 now holds the title in **Speed**—up to 8000 characters per second, **Reliability**—only 3 moving parts, **Service**—a 15 minute guaranteed response time, **Font Selection**—the largest digitized font library in the world, **Quality**—up to 1440 lines per inch, and its many options, including microfilm recording, logo and line-art scanning, on-line media processing, and 100 pica capability.

So, if what you're looking for is unequalled performance and profitability, add an APS-5 to your team—then go to work with the Champion!



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1050 Rancho Conejo Blvd., Newbury Park, CA 91320 • (805)498-9611 • (213)889-7400 • TWX:910-336-1541 • A Subsidiary of Volt Information Sciences, Inc.

# The Comp/Set<sup>®</sup> Concept.

## Faster than the traditional way of getting type.

If your company owned a Comp/Set phototypesetter, you'd take an ad like this one from copy to first type proof in less than an hour. Corrections, if any, in minutes after that.

## More control than you'd ever imagine.

With a Comp/Set phototypesetter, you'd talk face-to-face with the operator. You could tell him about that special letterfit you want. You could even draw him a picture. And he could do it while you wait.

## From traditional styles to the very latest, in a remarkable range of sizes.

A Comp/Set phototypesetter gives you up to 70 on-line sizes from 5½ to 74 point. In any of hundreds of available faces. On durable, inexpensive type discs.

## Affordable, easy, and reliable.

A Comp/Set phototypesetter can prove to the most skeptical that in-house phototypesetting has indeed become practical and inexpensive. And we train your operators in just a few days, to do fast, amazingly high quality work. Comp/Set phototypesetters are also performance-proved, and backed by a nationwide service network.

## Like a type house at your fingertips.

## You can set type yourself. Even if you're all thumbs.

A Comp/Set phototypesetter is not much more difficult to use than a modern electric typewriter. It requires a knowledgeable operator for it to perform to full potential. But if there are times when your hands itch to make something magic happen yourself. Go on. You can do it.

For a job-oriented demonstration and a more detailed idea of what a Comp/Set phototypesetter will do for you, call your nearby VariTyper office. Or send the coupon to VariTyper, 11 Mount Pleasant Avenue, East Hanover, New Jersey 07936.

## Advancing the state of the graphic arts.



**ADDRESSOGRAPH MULTIGRAPH**

**VARITYPER DIVISION**

- Please send full details on the Comp/Set phototypesetter.
- Please arrange a demonstration of the Comp/Set phototypesetter.
- Please send a type specimen booklet.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

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

There are over  
10,000 typesetters  
in the world,  
but only 50 can set  
this sentence:

**WE ARE A MEMBER OF THE ATA.**

In order to become a member of the Advertising Typographers Association, a typesetter has to meet an exceptionally high set of standards.

These standards include not only typesetting technology, but also work quality and business ethics.

All of this is something you might want to consider, the next time you order type. Because, of the 10,128 typesetters who could set it for you, only 50 can also set this one simple sentence.

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

*Advertising Typographers Association of America, Inc., 461 Eighth Avenue, New York, N.Y. 10001. Walter A. Dew, Jr., Executive Secretary.*

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

# Itek: The businessman's typesetter.

Itek introduces the world's most practical system for low-cost, do-it-yourself phototypesetting.

The Quadritek™ 1200 Phototypesetter. Indispensable for businessmen who want to cut the cost of communications. Or for commercial printers who want to make phototypesetting a profit center.

With this Itek system, you can save hundreds—even thousands—of dollars annually over the cost of "outside" type.

An average typist can learn to use the



Your secretary can learn to set type in a matter of hours.

Quadritek typesetter in hours, then get the work out in minutes. And training by Itek customer representatives is part of the package.

A built-in magnetic tape storage/retrieval/editing system retains text for later updating or revision.

And an automated word-search function increases operator productivity as much as 60% over strike-on systems.

There's more: select your choice of typefaces at the touch of a key. Justify copy automatically. Establish tab columns in seconds. See every keystroke displayed on a screen for instant editing.

The Quadritek system has myriad uses: Brochures. Sales literature. Price lists. Training and technical manuals. Financial reports. Newsletters. Anything that you're now paying high prices to typeset outside!

Ask for a demonstration of the Quadritek 1200 Phototypesetter. It's every inch a business machine.



GRAPHIC PRODUCTS

Itek® Quadritek™ is a trademark of Itek Corp., Lexington, Mass. UIC 6

Itek Graphic Products, Division of Itek Corporation,  
 1001 Jefferson Road, Rochester, New York 14603.

Yes, I'm interested in the Itek Quadritek 1200 Phototypesetter.  
 Have an Itek representative call me.  Send literature.

NAME \_\_\_\_\_  
 TITLE \_\_\_\_\_  
 COMPANY \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_  
 ZIP \_\_\_\_\_

CREATE GRAPHIC EXCITEMENT

with

# FORMATT®

CUT-OUT ACETATE GRAPHIC ART AIDS

with its outstanding selection of:

## LETTER STYLES

300 AVAILABLE

### rules & borders

### Ornaments

### SHADING MEDIUMS

NEW EXCLUSIVE

## LIBRARY OF SHAPES™

Cut-out acetate shapes in a variety of basic design configurations for instant placement on layouts, comps, and reproduction artwork

The ALL NEW FORMATT & FORMALINE Catalog No. 6 is FREE for the asking. See your dealer or write:

GRAPHIC PRODUCTS CORPORATION  
3601 Edison Place  
Rolling Meadows, IL 60008

I want some graphic excitement!

Please send me the new FORMATT & FORMALINE catalog

My Name \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Have you ever used FORMATT?  Yes  No

Mail to GRAPHIC PRODUCTS CORPORATION  
3601 Edison Place, Rolling Meadows, IL 60008

## Only the following manufacturers of equipment and materials are licensed to market ITC typefaces:

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

**Alphatype Corporation**  
7500 McCormick Boulevard  
Skokie, Illinois 60076  
(312) 675-7210  
AlphaSette and AlphaComp Phototypesetting Systems

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

**Artype, Inc.**  
345 East Terra Cotta Avenue  
Crystal Lake, Illinois 60014  
(815) 459-6220  
Dry Transfer Letters  
Cut Out Letters

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

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

**Berthold Fototype**  
59 Willet Street  
Bloomfield, N.J. 07003  
(201) 429-8800

**J. Bobst Et Fils SA**  
**Bobst Graphic Phototypesetting Division**  
CH-1001 Lausanne  
Switzerland  
(021) 35 05 21  
Eurocat

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

**Cello-Tak Mfg., Inc.**  
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Island Park, L.I., N.Y. 11558  
(516) 431-7733  
Dry Transfer Letters

**Chartpak**  
One River Road  
Leeds, Mass. 01053  
(413) 584-5446  
Dry Transfer Letters

**Compugraphic Corporation**  
80 Industrial Way  
Wilmington, Mass. 01887  
(617) 944-6555  
ACM 9000, Compuwriters, Computapes, Execuwriters, Universals, Videosetters, 7200

**Degra Albert Deist**  
Postf. 114 D-3508 Melsungen  
West Germany  
Display Typesetters, 2" Film Fonts

**Dymo Belgium N.V.**  
P.O. Box 35  
St-Niklaas (B2700)  
Belgium  
(03 76) 6980 10 1  
Visual Systems Division

**Dymo Graphic Systems, Inc.**  
355 Middlesex Avenue  
Wilmington, Mass. 01887  
(617) 933-7000  
Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

**Dymo Graphic Systems, Inc.**  
355 Middlesex Avenue  
Wilmington, Mass. 01887  
(617) 933-7000  
Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

**Filmotype**  
7500 McCormick Boulevard  
Skokie, Illinois 60076  
(312) 675-7210  
Film Fonts

**FONTS - Hardy/Williams (Design) Ltd.**  
73 Newman St.  
London W1 England  
01-636-0474

**FotoStar International**  
15450 East Valley Blvd.  
City of Industry, Calif. 91746  
(213) 333-2600  
FotoStar Display Setting Machines, 2" Film Fonts

**Geographics Inc.**  
1100 Seymour Street  
Vancouver, B.C. Canada  
(604) 685-8236  
Dry Transfer Letters

**Graphic Products Corporation**  
3601 Edison Place  
Rolling Meadows, Ill. 60008  
(312) 392-1476  
Formatt cut-out acetate letters and graphic art aids

**Graphic Systems World Trade S.A.**  
Tour Gallieni 1  
80 Avenue Gallieni  
93170 Bagnolet, France  
360.1212  
Graphiset

**Harris Corporation**  
**Harris Composition Systems Division**  
P.O. Box 2080  
Melbourne, Florida 32901  
(305) 259-2900  
Fototronic 4000, TXT, 1200, 600 CRT 7400, 7450

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

**Itek Corporation**  
1001 Jefferson Road  
Rochester, New York 14603  
(716) 244-5600  
Phototypesetters

**Letraset International Ltd.**  
St. George's House  
195/203 Waterloo Road  
London SE1 8XJ  
England  
(01) 928-0488  
Dry Transfer Letters

**Letraset USA Inc.**  
40 Eisenhower Drive  
Paramus, N.J. 07652  
(201) 845-6100  
Dry Transfer Letters

**Linographics**  
770 N. Main Street  
Orange, California 92668  
(714) 639-0511  
Display Typesetters, 2" Film Fonts

**Mecanorma**  
78610 LePerray-en-Yvelines  
Paris, France  
(484 83 40)  
Dry Transfer Letters

**Mergenthaler Linotype Company**  
Mergenthaler Drive  
Plainview, N.Y. 11803  
(516) 752-4197  
Linofilm, Linotron, Linocomp, V-I-P

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

**3M Company**  
3M Center  
St. Paul, Minn. 55701  
(612) 733-1100  
Promat Letter Compositor

**The Monotype Corporation Ltd.**  
Salfords, Redhill, Surrey,  
England  
Redhill 6 5959  
Visual Communications  
Equipment

**National Type Matrix, Inc.**  
126 Tenth Street  
Brooklyn, New York 11215  
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Metal Matrices

**Normagraphics**  
**Div. of Keuffel & Esser Co.**  
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(201) 285-5000  
Dry Transfer Letters

**Optronics International, Inc.**  
7 Stuart Road  
Chelmsford, Mass. 01824  
(617) 256-4511  
Phototypesetting Systems

**PhotoVision Of California, Inc.**  
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Culver City, Calif. 90230  
(213) 870-4828  
Spectra Setter 1200, Visual  
Display Setter, and 2" Film Fonts

**Pressure Graphics, Inc.**  
1725 Armitage Court  
Addison, Illinois 60101  
(312) 620-6900  
Dry Transfer Letters

**Protype, Inc.**  
67 Main Street  
Warwick, N.Y. 10990  
(914) 986-1166  
Visual Display Phototypesetting  
Systems and Film Fonts

**D. Stempel AG**  
Hedderichstrasse 106-114  
Frankfurt am Main-Sud  
Germany  
(0611) 6068-1  
Type Division

**Tactype, Inc.**  
127 West 26th Street  
New York, N.Y. 10001  
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Dry Transfer Letters

**Technographics/Film Fonts**  
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Culver City, Calif. 90230  
(213) 870-4828  
Film Fonts, Studio Film Kits,  
and Alphabet Designers

**Visi-Graphics**  
8119 Central Avenue  
Washington, D.C. 20027  
(301) 336-1144  
Dry Transfer Letters

**Visual Graphics Corporation**  
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Tamarac, Florida 33321  
(305) 722-3000  
Manufacturer of Photo Typositor  
and Original Typositor  
Film Fonts

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

For further information, write or call:

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







# GREAT FACES

## MERIDIEN

Not just another pretty face, Meridien is living proof that beauty is frequently more than skin deep. Always popular because of its classical design qualities. Always impressive because of its broad range of uses. Designed by Adrian Frutiger for the Deberny and Peignot foundry, Meridien is one of the traditional families in Dymo's library of great faces. Suitable for general text, book work and similar material, its large x-height and well-rounded lowercase render it an extremely readable face. In letter count, it compares favorably to the more compact text faces.

*The graceful, calligraphic italic lends interesting contrast to the roman, yet when used alone is well suited to announcement and social typography. Good letter fit is maintained, even in larger sizes.*

The Meridien Bold, only slightly more weighted than the Roman may also be used for running text, while the **Extra Bold** has the heft for display work or for pleasant emphasis in straight matter composition.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

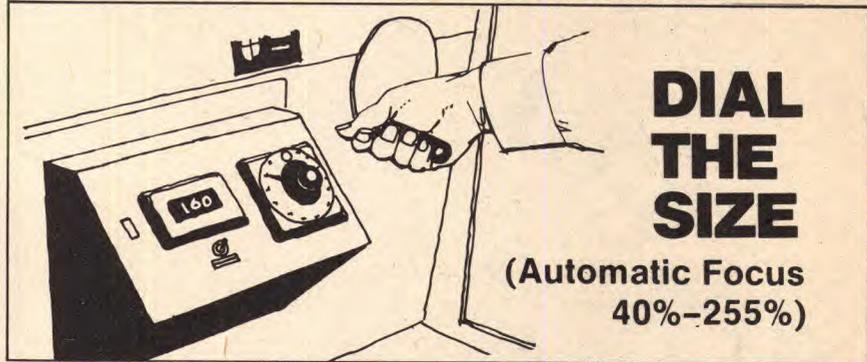
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz



# DYMO®

For more information on Dymo's Great Faces write:  
Typography Department, Dymo Graphic Systems, Inc.,  
355 Middlesex Avenue, Wilmington, Mass. 01887.

# INSTANT-STATS

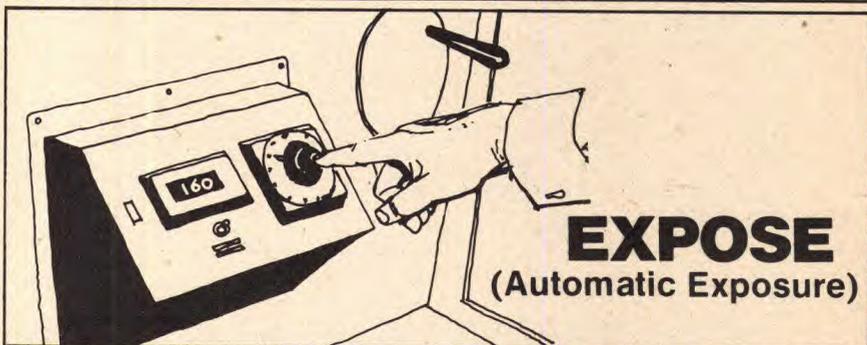


**DIAL  
THE  
SIZE**

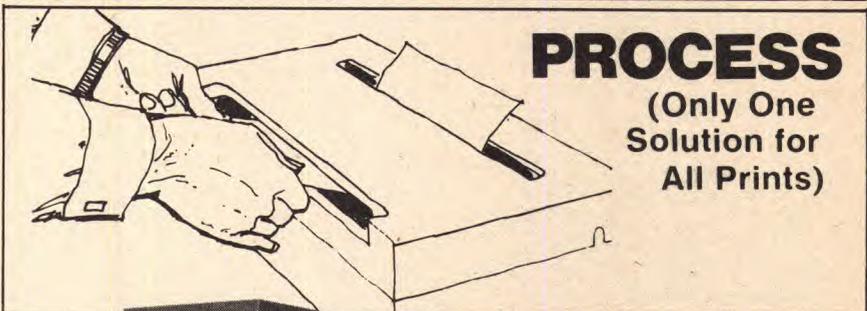
(Automatic Focus  
40%-255%)



**LOAD**  
(Sizes up to  
18" x 24")



**EXPOSE**  
(Automatic Exposure)



**PROCESS**  
(Only One  
Solution for  
All Prints)



**REPRODUCTION QUALITY:**  
METAL OFFSET PLATES POSITIVE STATS  
PAPER OFFSET PLATES REVERSE STATS  
SCREENED PRINTS FILM POSITIVES

**NO DARKROOM  
NO PLUMBING  
NO SPECIAL WIRING**

**duostat corp.**

114 BEACH ST.,  
ROCKAWAY, N.J. 07866  
201-625-4400

**POS-1 OWNERS!**  
Pos-1 IS A REGISTERED TRADEMARK OF THE VISUAL GRAPHICS CORP.

**A NEW SOURCE  
FOR**  
• NEG • POS  
• TONE • FILM

**SAVES  
UP TO...**

**8** ON A  
50 SHEET  
BOX OF  
POS. PAPER

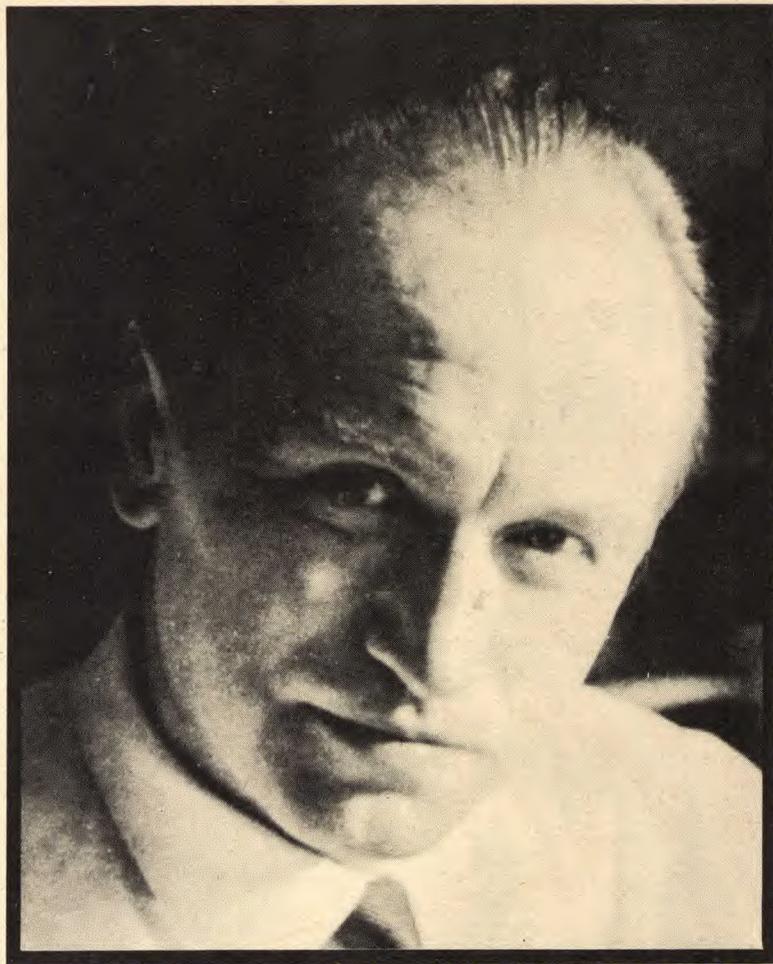
**DUOSTAT CORPORATION**  
114 Beach St., Rockaway, N.J. 07866  
201-625-4400

# Souvenir Gothic

and then some!

A gothic adaptation of the successful Souvenir series, plus examples of our exciting Flex-O-Graphic procedure. Send for your copy.

**mjb**  
MJ BAUMWELL TYPOGRAPHY  
461 8TH AVENUE  
NEW YORK NY 10001  
(212) 868-0515



## GREAT FACES

### ITC Zapf International

A distinguished addition to the Dymo library of Great Faces from a distinguished designer. Hermann Zapf has again endowed a type family with his calligraphic skills. ITC Zapf International, in four roman weights with companion italics, ranges from a light text to a heavy display.

The Light and the Medium are excellent general-purpose text faces, compact without being crowded. Both are equally readable and either may be specified for straight matter, depending on the degree of "color" desired.

*The four italics combine grace and virility and have a variety of uses. The Light and Medium weights read easily, even in long runs of text. The calligraphic appeal of the lighter versions carries through to the Demi and Heavy weights, adding interest for display work.*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

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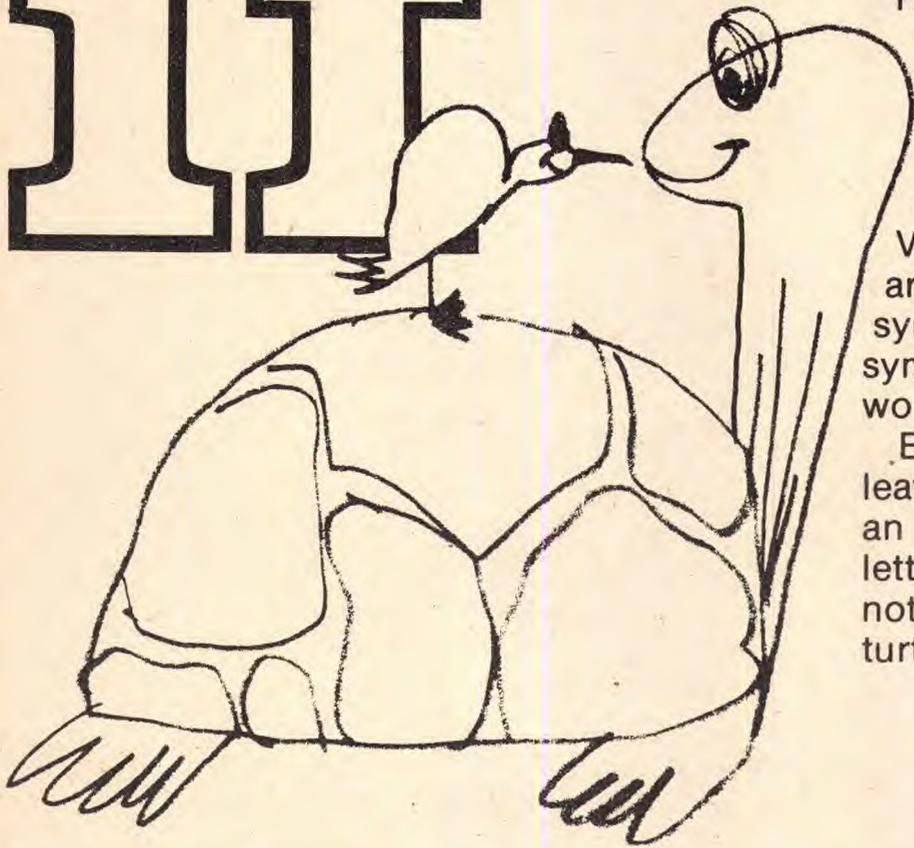
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz



**DYMO**<sup>®</sup>

For more information on Dymo's Great Faces write:  
Typography Department, Dymo Graphic Systems, Inc.,  
355 Middlesex Avenue, Wilmington, Mass. 01887.

if



If we transferred our Velvet Touch lettering onto the back of the world's largest turtle to demonstrate its versatility and durability, we estimate that it would take approximately 16,000 72 pt. capital letters and more time than we'd care to take.

However, we know you can use Chartpak Velvet Touch for more important projects than turtle lettering, because it's manufactured for professionals who have graphic problems to solve and demand the highest quality materials. Velvet Touch is offered in 250 of the most popular styles from International Typeface, Visual Graphics and Photolettering. 21 of these styles are new 1978 additions to the Chartpak line. 16 new symbol sheets have also been added, including ITC symbols. Our patented process combines a vinyl ink that won't crack with a Mylar® carrier sheet that won't distort.

By the way, the largest turtle ever recorded was a Pacific leatherback caught off Monterey, California in 1961. It was an impressive 1,908 lbs. Try Chartpak Velvet Touch lettering on your next graphic problem. At \$2.50 a sheet it's not only impressive, but you can afford to cover a lot of turtles.

**chartpak**

A TIMES MIRROR COMPANY  
ONE RIVER ROAD  
LEEDS, MASSACHUSETTS 01053

**Chartpak Products/Helping the Professional Create**

**LEAVE THE  
BIG APPLE  
COME TO THE  
BIG ORANGE**

**MIAMI HAS  
NEW YORK  
TYPOGRAPHERS**

**MIAMI HAS  
NEW YORK  
FACES**

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BIRMY GRAPHICS  
1 (305) 633-5241**

# Arrow

For People Who Need Four Hands

# Arrow

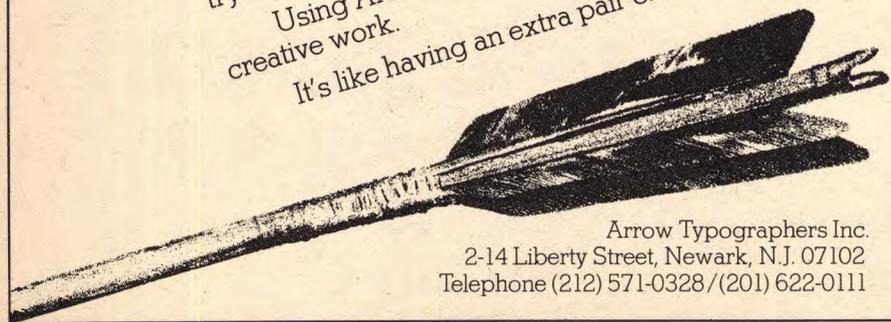
If you're spending too little time on developing your layout ideas and too much time specifying type and handling mechanical details, we can help.

Whether you're designing national ads, price lists, catalogs, manuals, labels, or any other kind of printed material, we can supply type that complements your visual concept, assemble your mechanical with art in position and produce film negatives ready for printing.

Arrow has the most complete and up-to-date type library in the country. If you like modern, professional typographic quality and good, old-fashioned dependability repeated job after job, try us.

Using Arrow leaves you more time for truly creative work.

It's like having an extra pair of hands.



Arrow Typographers Inc.  
2-14 Liberty Street, Newark, N.J. 07102  
Telephone (212) 571-0328/(201) 622-0111

# Geotype Geotype Geotype Geotype &

All right class. What's the ampersand for? Sitting there in the middle of the page with its legs crossed, looking old-fashioned. What's it got to do with Geotype?

You there, with the T-square behind your ear, speak up. It means — and more — you say.

And more what?

And more characters per sheet. 22% more than the other guys.

Good, what else?

And more easy to use. Guidelines printed right on the sheet.

Guaranteed shelf-life. Won't crack or break up because of a more stable carrier sheet. Won't knock off, has a low-tak adhesive you have to lean into. Good stuff.

What else.

It's more heat-resistant too. Independent tests prove that Geotype's results are best. Can be used for ozalid or white-print reproduction systems. Coated papers don't have to be sprayed. Doesn't need fixing.

What more do you need?

It costs less than our major competitor. Available in 169 faces, black and white. And the white is whiter. Truel whiter and more opaque.

And there's still more.

More products.

Geocolor custom color transfer sheets. Geotone self-adhesive cut-out shading film. Geosign self-adhesive vinyl lettering. Geoex dry transfer shading and texture sheets. Geotape charting tapes. And more to come? More faces expected soon.

Maybe we should have called it Geotype plus.

For more information about Geotype and the complete line of Geographics products send your business card or this coupon to:

## Geographics

2000 S. Airport Road  
Richfield, Utah 84701  
(801) 896-6488  
(604) 685-8236

Name \_\_\_\_\_

Title \_\_\_\_\_

Firm \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

## "DAMN good...best I've seen."

(This message brought to you by another elated BORDER HOARDER customer in L.A.)

Now there are five super BORDER HOARDER volumes containing a total of 150 ready-to-use borders...just clip and paste...blow-up or reduce. Normally each volume costs \$15... however, if you order the entire collection, you can save \$5 per book. That's just \$50 (or about 33¢ per border) for a classic art library that you will use year after year.

- Enclosed is our payment of \$50 for all five BORDER HOARDER Volumes.  
 Enclosed is our payment of \$15 for Volume 1.  
 Please send your literature on the other volumes.  
 Add 50¢ per volume for postage. Outside USA add \$2.50.  
 Orders from Michigan add 4% sales tax.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

RICHARD SCHLATTER DESIGN  
 731 CAPITAL AVE., N.E.  
 BATTLE CREEK, MI 49017

UGlc 106

# СПАСИБО

SOMEONE AT KING KNOWS WHAT IT SAYS

There are over 1000 languages and dialects in which we set type for corporate communications and advertising material.

**King Typographic Service**

305 East 46th Street, New York, New York 10017, (212) 754-9595  
 The Foreign Language Division of TGC

# 63 ITC FACES IN TRANSFER LETTERING!

Plus many other type styles.  
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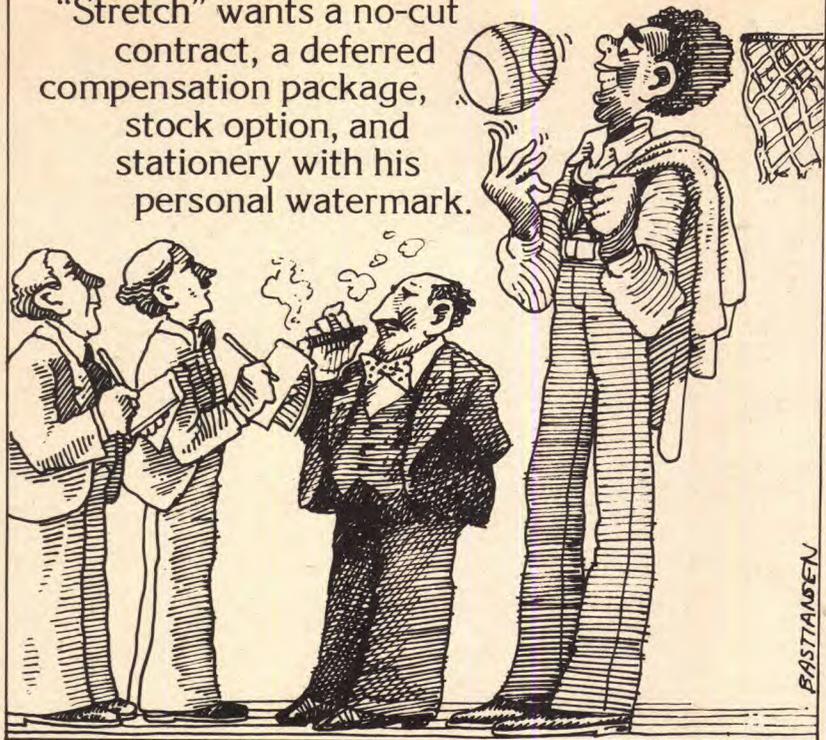
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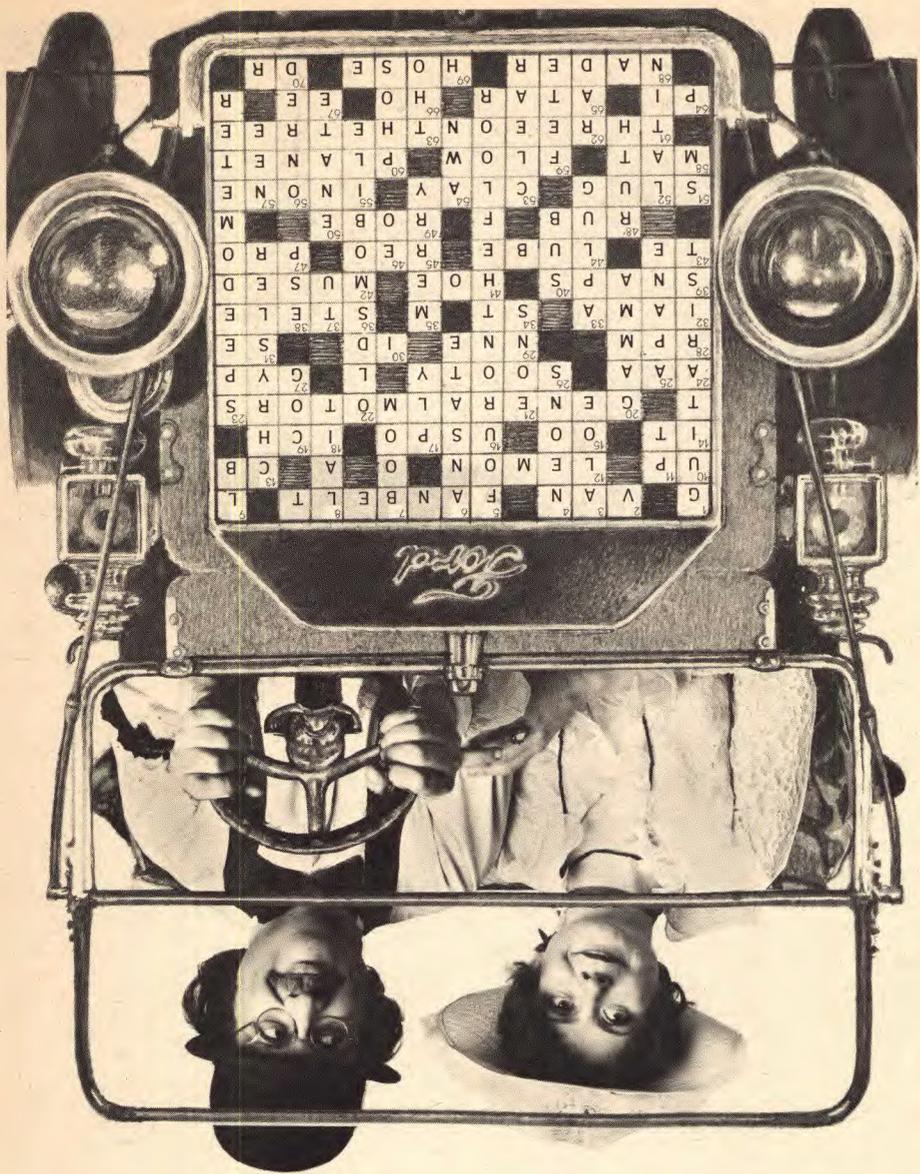
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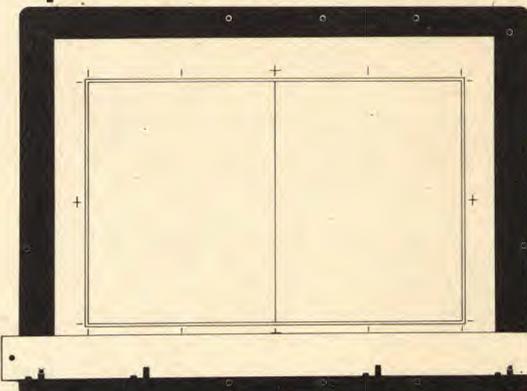


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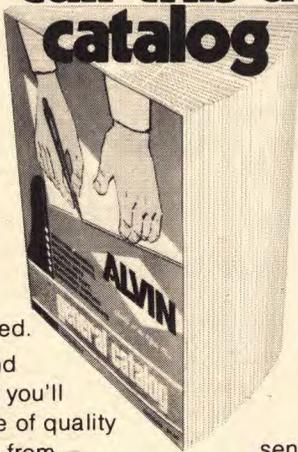
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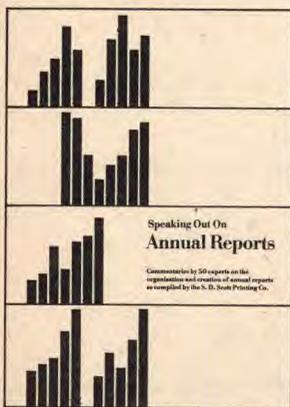
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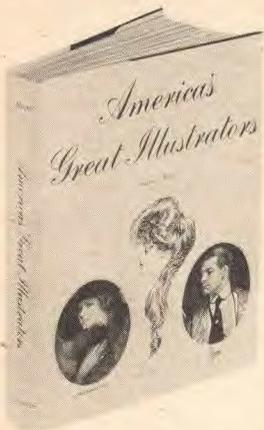
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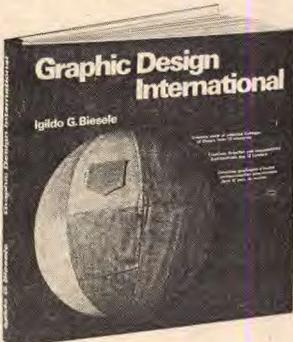
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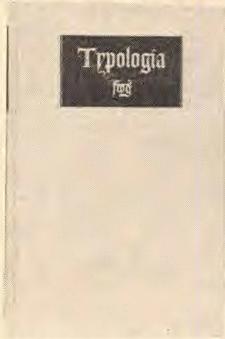
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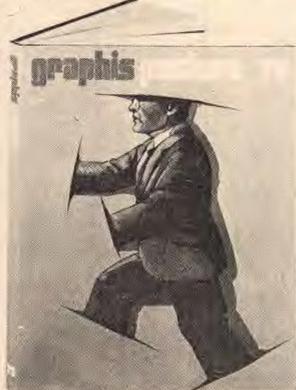
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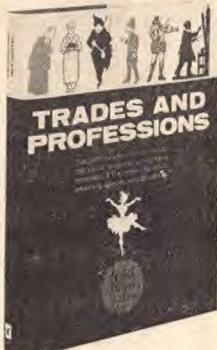
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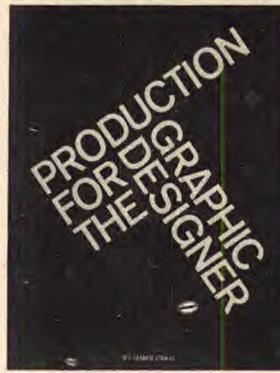
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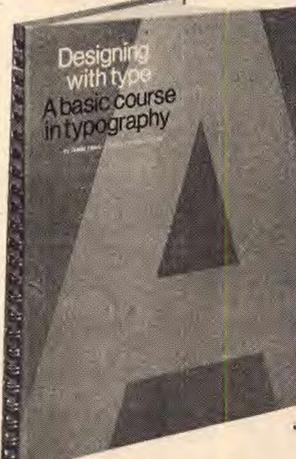
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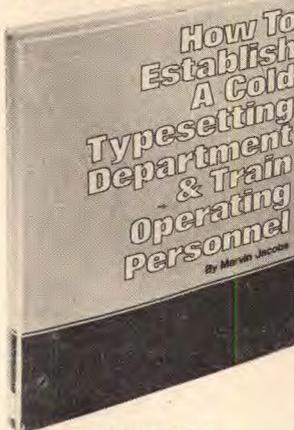
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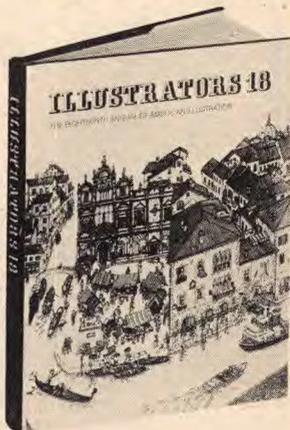


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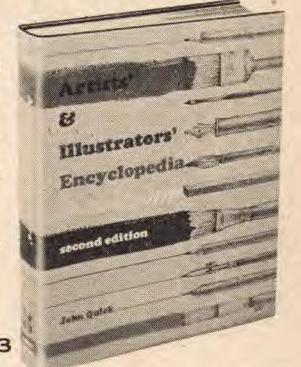
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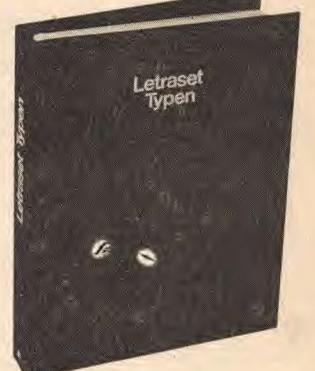
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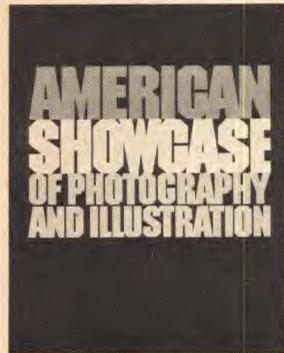
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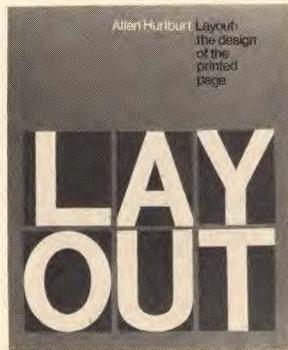
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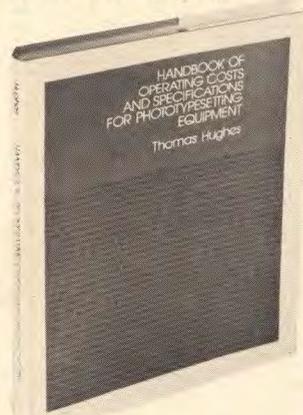
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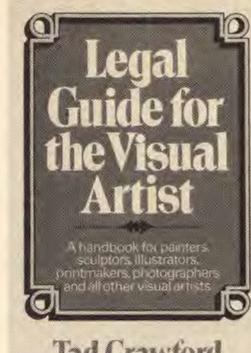
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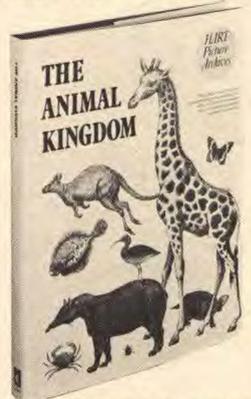
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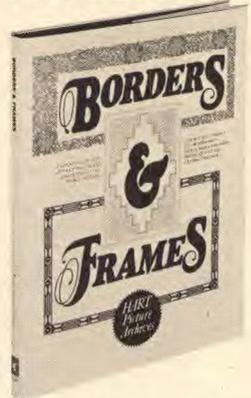
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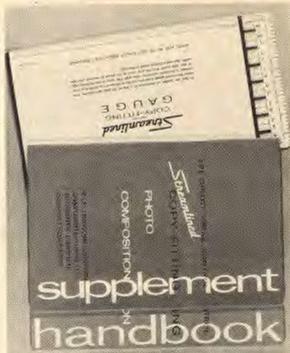
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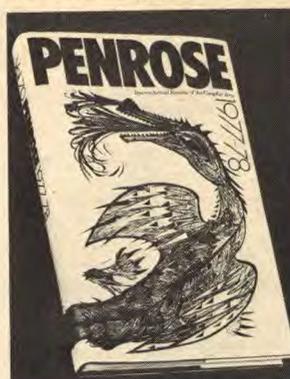
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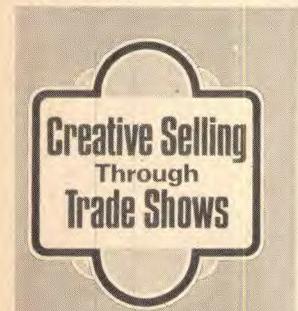
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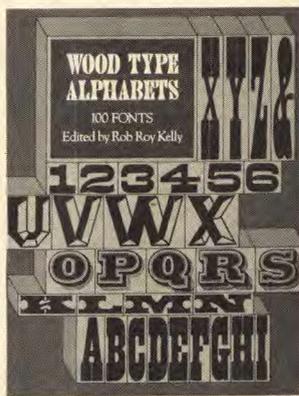


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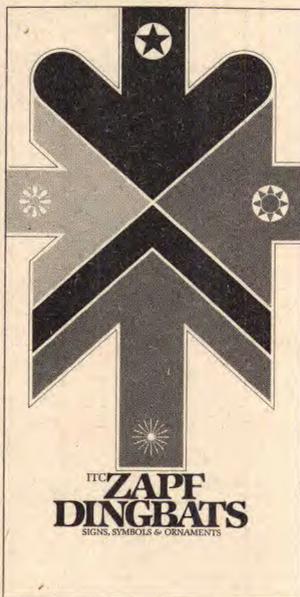
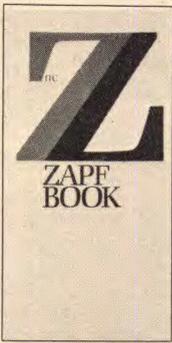
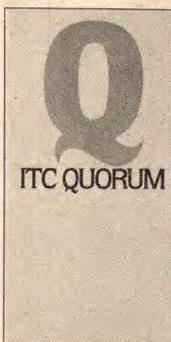
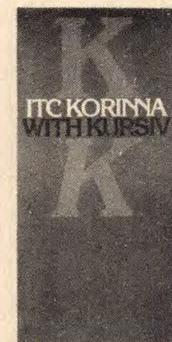
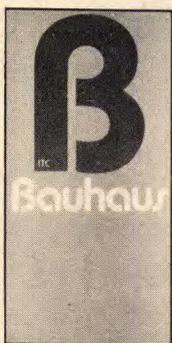
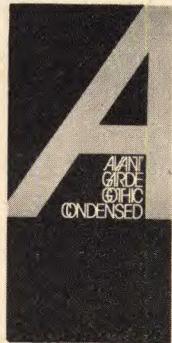
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