In This Issue: Editorial
Last issue, we presented an ITC Open Forum on 'Typeface Design Protection and You.' This time around we continue the forum, elaborating on this subject of the utmost importance to users and buyers of ITC (instead of "similar to") typefaces. Pg. 2.

Pro. Files: The Great Graphic Innovators
Continuing our popular series of insights into the personalities and artistry of the industry giants, this time featuring the exceptional work of Mehemed Fehmy (Dr.) Agha and Lou (CBS) Dorfman. Pg. 4.

AnthrApology
Pandora's box is opened again, and out pops an amusing menagerie by Lou Myers of not-so-subtle monkey business. Pg. 10.

Ms. Christine Bassery
Our Ms. lady this issue has dedicated herself totally to illustration, where her imaginative and expert technical facility has been seen in advertising, magazines, and (most especially) children's books. Pg. 12.

Going Baroque
No. 6 in our series of Very Graphic Crossword Puzzles goes musical, as Al McGinley and Don McKechnie go for baroque in this pizzicato puzzle. Pg. 14.

An Old Style Happy New Year!
It's that time of the year when we pause to wish our readers the very happiest of holidays—this year in the form of a calendar: William Nicholson's "Almanac of Twelve Sports." Pg. 16.

"An Alphabet"
Our diligent editors leave no alphabet unturned in their persistent search for uncommon ones. The focus this time is on an 1897 creation by Nicholson. Pg. 20.

Something For Everybody
Here we go again with a spreadful of absorbing trivia. Our popular feature returns with a potpourri of brain-litter: ephemeral, evanescent, equivocal—and definitely fun for everybody. Pg. 22.

Something From Everybody
Praise is nice; unsolicited praise is nicer. In a sharing mood, we present a pageful or two of the charmingly illustrated encomiums that continue to reach us. Pg. 24.

A Manner Of Speaking
Have you ever wondered how you would feel if not one person in the whole world could understand what you were trying to say? For the estimated one and a half million non-vocal children and adults so physically handicapped, there is a hopeful answer in the symbolic language system of Charles Bliss. Pg. 26.

What's New From ITC?
ITC Benguiat Book Condensed, Medium Condensed, and Bold Condensed, and their corresponding italics are the new typefaces from ITC (available to the public on or after January 15), which only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale. Pg. 30.

My Favorite 5, 6, 7 & 9 Letter Words
A visually exciting presentation by Herb Lubalin, demonstrating the practical and esthetic effectiveness of ITC Benguiat Condensed in all its forms. Pg. 32.

If you choose an ITC typeface and want to be sure you get it,
Ask for it like this: ITC Bookman Light Italic
(Remember to include ITC as part of the typeface name.)

Why bother? Because...
There are "similar to" versions of ITC typefaces on the market. If your job is set in one of them:
You are getting composition from second-generation art or from copies of other fonts. Only licensed ITC Subscribers make their fonts from ITC's original art.
No royalties are paid to the designer of an ITC typeface by those advertising "similar to" versions. ITC pays royalties to the designer for every font sold by its licensed Subscribers.

What does the purchase of "similar to" versions of ITC fonts cost you?
A reduction in the variety, quality and availability of new typeface designs. The best typeface designers, everywhere in the world, will not design new typefaces if the opportunity for adequate income from them is denied.

What do genuine ITC typefaces cost you in dollars?
To you, as a user or specifier of typefaces, virtually nothing. There is a one-time royalty on ITC typefaces which varies with the kind of machine or material on which the face will appear. For many text typesetting machines the one-time ITC royalty is $30.00 for one typeface which can be reproduced in a full size range and which can be used on hundreds of jobs, and which can last for as long as the film font remains usable, which can be for years. No further royalty is ever paid by anyone for the use of an ITC typeface after it has been purchased. If, however, one penny were to be added to each dollar's worth of typesetting sold by a typesetter, after $3,000 worth of typesetting the royalty would be fully recovered.
Here are two ways to be sure you get a genuine ITC typeface from your typesetter when you order it—

When you receive the proof of your job, check the guideline on the bottom listing the typefaces used. If genuine ITC typefaces were used, they should be listed here. If the guideline does not list “ITC” in front of the typeface name, insist on this from your typesetter. Without it you may only be getting a “similar to” version of an ITC alphabet.

If you are purchasing ITC fonts, be sure to buy them only from the authorized manufacturers listed on this page.

Only the following Subscriber Companies are licensed to manufacture and sell ITC typefaces:

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITC</td>
<td>216 East 45th Street, New York, New York 10017</td>
<td>(212) 897-4740</td>
</tr>
</tbody>
</table>

For further information, write or call:

International Typeface Corporation, 216 East 45th Street, New York, New York 10017 (212) 871-0699 Telex: 125788
Man or Myth? Consistent contradictions are the norm when one probes the candle-like personality of a complex public figure. The certainty that surfaces is the consistency of inconsistency. My call for the real Mehemed Fehmy Agha to stand up and separate from the legendary M.F.A. has been an unassuaged frustration.

Vis-a-vis a few flourishing fantasies are a few firm facts. For starters, this Kiev-born son of a wealthy Turkish family was known to his colleagues and to his very few intimates as either Doctor or Agha. Although not medical, the Doctor title is, his right, as Doctor of Political Science. He possessed also a graduate degree in economics from the Emperor Peter the Great Polytechnic Institute of Czarist Russia.

He told a close friend of being on the staff of Kerensky, head of counter-revolutionary forces at the time of the Motherland's trauma. He told another friend he and Andrei Gronyko were class-mates, that drawing the inference that there, but for the grace of a wrong guess on his part, was an arena in which the force of his personality would have had greater scope.

A former Vogue editor: "Agha is an enigma encased in mystery. He wanted to be standoffish. He had a habit of sitting at his desk, legs apart, hands on knees, a monument to himself. And he said: 'No, whatever you propose, Agha sat in prime austerity and said: 'No, I admired him.'

We have every practical manifestation of his professional éclat. Arriving from Berlin in 1929, Agha assumed art directorship of the Condé Nast publications. In so doing, he forever altered the role of the editorial art director. Agha brought his sophisticated intellect and creative skills to the participatory level where his self-assured voice and unerring taste became an "organic function of modern publication."

With innovative design, typography and layout, he shattered the restrictive style that was current. His technical background invaded engraving and printing shops, demanding fidelity to original art. His knowledge of the craft of photography was extensive. His roster of Vogue-sponsored photographers is impressive. Stieglitz, Beaton, Toni Frissell, Huyningen-Hoorn, Horst.

Cipe Burtin, his assistant at Condé Nast: "It was early in the art of art photography. I believe Agha was the first designer to blend the photographs. Until then, there was a border of white space around every fashion photograph in Vogue. He himself was a good photographer. He went deeply into the area of studio lighting, emptied a room at Condé Nast and installed electrical equipment to document lighting. Exact timing was recorded, what film was used, where the light came from." An interesting parallel to Monet and his lily pads.

From another source: "He wasn't mechanically skilled, except that he wired his studio for photography and his audio equipment. He did beautiful delicate work, but the automobiles were foreign to him. The fact is, he was untrustworthy with an automobile. He had no feeling for what it could or could not do. You pushed a button, and it went ahead very slowly. You didn't have to impose judgment. It was supposed to have its own. He would drive to the village center where thrice-trailer tractors rolled West, and steer his car across the roadway, waving his hand to signal, 'scorning the mechanical devices.'

A close male friend thought of Agha as a sardonic, cynical smart aleck of absolutely no empathy who claimed the great asset of an instinctive sense of double-entry book-keeping. A close female friend knew Agha as a man who was empathic of others. A housekeeper had some health problems, and Agha contributed to her household budget.

A colleague: "Agha was well organized, with an disciplined kind to his inferiors." In counterpart we quote Agha: "Everyone is my inferior, so I'm kind to everyone."

In further contrast, a story: Before he became a renowned professional photographer, Gjon Mili worked in another capacity for an industrial corporation. He brought his portfolio to our Vogue editor, who thought highly enough of it to show to Agha. "Where does this man work?" he asked. "He works at Westinghouse." "Tell him to continue to work at Westinghouse."

Cipe Burtin: "I really admired him. Couldn't wait to get to the office to work for that brilliant man, to see what he makes me look at. To understand what he was telling me, to take the long view, not get lost in some uncomfortable niche. Nothing you did quite satisfied him. He was always sending you back to redo yourself - urging you to go deeper into the subject, not to take the easy way out." On just this work ethic, the late Bill Golden: "This method may, to some shrewd people, seem cruel and unjustified, but I submit that an artist who is suspicious of his own work is more likely to look for new forms of expression."

The same subject, another voice: "I think the juxtaposition of normal thoughts in unusual way is defined as creativeness. Agha had that ability to rearrange things, just as he could rearrange furniture in a room. He could place it in 10 or 12 ways. That's what he did with what we call concepts. He stretched everybody. It was second nature for him to stretch himself. That's what drove him on. Once he'd done it, it wasn't good enough. If someone else had done it, he could redo it in a fashion that was more attractive, more functional, more professional."

A female colleague: "Difficult? He was brilliant, but the most difficult man I ever dealt with. He liked absolute nothing. I was a fairly important editor, and it pleased him to make me cry tears of rage. It had no significance. He would create one thing, then go out to lunch. Just a way of exerting his importance. He was very, very important, and he did all sorts of things for Vogue of enormous advantage to it. It was part of his spirit if you stood up to him, he admired it. He adored him."

There is a fascination for me that this articulate talented Turk came in New York via pre-Hitler Berlin, generated a series of anti-Hitler covers and cartoons for Vanity Fair. Had he voiced a personal political point of view?"

A Condé Nast colleague: "I never discussed politics with him. He never offered any opinions."

Cipe Burtin: "He didn't talk about politics. He was the pop politician by way of speaking encouraged to be put on the covers of Vanity Fair."

A friend said: "He thought man has not changed since the day of the creation. The thing that protects a nation is that certain blocs (unions) can blow off steam (strikes) like a furnace that has a valve to allow excess heat to escape. If we didn't have that, we'd have the French Revolution!"

At Condé Nast, Agha was up to his paste-pot in female colleagues. How did they work together - the women and this monocled aesthete, with his smuff and red bandana handkerchief?"

Ms. Burtin: "The editors and copywriters at Vogue were women. Agha seemed to enjoy working with women, seemed to have a profound understanding of their status in society. Yet I got the impression, in my case, he was trying to make me more aggressive when he suggested I apply for membership in the all-male Art Directors Club."

From one of those Vogue editors: "His point of view was that no woman was as important as a man. Compared to a man who was a fool, a foolish woman was more so. He wouldn't fight for an editorial point with a man and show the same annoyance with which he'd fight a woman."

Dr. Agha was an inspirational influence on his co-workers in the graphics field. The quality of his fourteen years at Condé Nast is eternally documented in the permanently expanded role of the executive designer. Boundaries have been dissolved in editorial content and visual concept due to Agha's astoundingly determined towards perfection.

Agha, the public intellectual was a disarming conversationalist. He was fun, full of jokes and marvelous sarcastic remarks."

Again, the enigma: A characteristic point of view, deeply personal, achingly poignant: "I'm a stranger in a strange land, just visiting. Don't ask me to assume responsibilities in which I have no interest. I have no interest in anything."— Mehemed Fehmy Agha. Man and Myth. Died in his sleep, on May 27, 1978, at his home in Pennsylvania. He was 81.

GERTRUDE SNYDER
A few treasured friendships are woven of the warped woods of life, hidden are the surprise gaps where threads have missed. In my precious friendship with this great man, Vice President, Cooper Union, Peter Tiemann prefers pot roast to beef Wellington. The surprise is that I don’t know if he prefers Pierre to Picasso. In the more than 30 years of our relationship, and my friend, the consummate professional, has not had, until now, the deep philosophical discussion, at once personal and impersonal, subjective and objective. In tribute, and to mend the fabric, this profile of Louis Hubley.

Now a member of the Board of Trustees of the Cooper Union, after high school graduation, Lou opted to study bacteriology at NYU.

"NYU in those days was a big $300 tuition. It was out of the question, not because my father couldn’t afford it, but he wouldn’t spring for that much bread. My option was to join his sign-painting business, but we really didn’t hit it if I loved it. I drew—just that how all we all started—so I took my exam simply because admittance meant a free art education of high caliber."

In front of the entire 7th-grade class, this Senator, Vice President of Marketing Communications and Design, CBS Broadcast Group, describes himself described with approbrium by his teacher.

“What he said was, ‘Hey you’—that’s the way he addressed us—‘You write a composition about the Bronx Zoo. Since then I lived a stones throw from the Bronx Zoo, my rejoinder was ‘Everybody knows about the Bronx Zoo—it’s a dull subject.’ It’s not a dull subject—you’re just a dull bastard,’ he said, and was absolutely right. What he said made an unforgettable imprint on me. Since then I have never approached any problem or subject with a preconceived notion that it was dull and has and designers functions as we do. Traditionally, public relations and promotional subject.

Innovative up to the minute conceptual mover of tastes, though he be, Lou is easily hampered by any one of the great periods in the history of the arts.

“No one art form really grips me more than animation, excellent illustration, magnificent posters and high-level book design. I have, of course, seen great works which I apply responsibly to the environment in changing times."

"To answer your question about the film medium. I think it is the next logical step up for an art director/designer/photographer. Some terrific art directors have made that transition successfully—Rick Levine, Dick Locwe, George Combs, Terry Andreotti, Michael Cuesta, Tony Love to name a handful. It is the ultimate medium for visual communicators."

"In the early 50’s I had my first film experience. We designed and produced an animated sales promotion film for the CBS Radio Network. The late great John Hulsey directed. I was reluctant and laid back because it was an area in which I was not yet comfortable since my knowledge of the medium was limited."

"The articulate introspection continues—"I held eleven jobs, I think, before I came to CBS. It wasn’t as though I couldn’t hold them. I didn’t want to. I considered these jobs as practical extensions of my formal design education. As soon as I felt I had learned all I could at one place I moved on. And then CBS and I found each other. It’s been a record-setting association in many ways—32 years of tenure for one."

"The consummate professional. Lou is no other corporation that comes to mind that structures its advertising and promotion needs. I see him as the consummate professional, have not had, until now, the deep philosophical discussion, at once personal and impersonal, subjective and objective. In tribute, and to mend the fabric, this profile of Louis Hubley.

In the early 50’s I had my first film experience. We designed and produced an animated sales promotion film for the CBS Radio Network. I was successful and had the opportunity to work with the company and that told me I had a great feel for film and story-telling, with strong directional potential in the next generation."

"If you find yourself with a plumbers strike, try the George Combs."

"In the early 50’s I had my first film experience. We designed and produced an animated sales promotion film for the CBS Radio Network. I was successful and had the opportunity to work with the company and that told me I had a great feel for film and story-telling, with strong directional potential in the next generation."

"One-family show in Munich, Frankfurt and Amsterdam. One man show in Tokyo"
DR. M. F. AGHA
COVERS FOR VANITY FAIR, VOGUE AND HOUSE & GARDEN MAGAZINES
Your 7 sons and 3 daughters have perished in a plane crash...

...and 7000 of your sheep, 3000 camels and 500 yoke of oxen have burned up in a fire in your barn...

...and 500 of your she-asses also...

all my life I've been a good man... I've given to charity...

why me?

How is it so many rich men and their children, blasphemous, and dishonest live a life without a bad day?

I've paid my taxes. I'm not a bigoted man... why me?

500 she-asses?

No, you've got the wrong number.
by loumyers

Shall I compare thee to a summer's day? Thou art more lovely and more temperate...

---

Good day friend, I am the Mufti of Malagash. I come to seek a white woman for my harem...

She must have baby blue eyes, blond hair and very pale skin as the full moon in mid April...

...she must come forward naked so that blemishes may be seen at once...

...for the woman I choose I shall pay in precious stones
Goes this way. Here you are, an A-1 student of the graphic arts. You attend all your classes, arrive thoroughly prepared, pay the most careful attention to what’s being taught. You are determined to be—if not the greatest designer of the century—second best at the least. And so you diligently do everything you’re supposed to do to achieve that end. And yet somehow you come up empty. Your work isn’t up to par, isn’t even passable. Fact, it stinks. Seated right next to you, on the other hand, is another type of student. Incorrigible. Misses half the classes, never comes prepared, doesn’t pay attention and couldn’t care less. But (and there’s the rub), He has something else. He has talent. His work is first rate, downright magnificent. Which is just the case with our Ms. lady this issue. In short, her Art teacher could never understand how anyone—so willing and with so much potential—could nonetheless be so persistently mediocre. Having passed her literary baccalaureate, Christine Bassery then passed her entrance examination at the National Art School of Nice at the ripe old age of 20. She chose the Graphic Arts curriculum, with an option for Audio-Visual. But she seldom attended the lectures, preferring the intimacy of the library where she could draw uninterrupted for her own enjoyment. Expelled twice from school because of her obvious lack of discipline (as well as her non-attendance), she was nevertheless readmitted each time due to the exceptional quality of her work. Self-taught for three years and the proud owner of her personal portfolio, she made the cavalier decision to leave school and head for Paris, where she has now been working for three years. Starting as a stylist for Michel Axel, she soon dedicated herself totally to illustration where her artistry has appeared in advertising, magazines, and books (most especially children’s books). Among the outstanding publications that have printed her illustrations are Elle, Cosmopolitan, Film Francais, Grasset, and New York Magazine. Still her greatest pleasure is to draw for herself. Which is fine with us judging from the pleasure we’ve received looking at this highly imaginative work enhanced by amazing technical facility. Like murder, talent will out. And, as this spread will attest, Christine Bassery is clearly loaded with it.
Consider the Baroque. It comes in three basic forms: High, Middle and Low. Great composers fill each period. Geniuses like Bach, Handel, Vivaldi, Telemann. Bach and Handel are High Baroque. Vivaldi and Telemann are Middle Baroque. Corelli is low Baroque.

Trouble is, people keep referring to Baroque music as classical music. They’re wrong. Beethoven is classical music (he’s also the first name in Romantic music.) Mozart is classical music. So is Haydn. Stravinsky is 20th century music, but not modern music because he wrote 70 years ago. If you’re talking modern music, you’re talking about someone like John Cage.

Now back to Baroque. Bach was constantly going Baroque because he had to feed and raise 22 children. As a matter of fact, most of the Baroque composers ended up just that way, since the do-re-mi of the period came in on a rather small scale.

There’s more to tell, but my typewriter just went Baroque. It’s stuck in the key of CCCCCCC.
ACROSS
1. Debussy's "La______ ______.
4. "Talby ______
8. Fifth syllable of the
diatonic scale.
9. Cesare Septi, e.g.
11. Cheshire
18. ...therefore I______ ______.
19. "All you need is______ ______
21. Panama.
22. Congers.
23. Verdi's Shakespearean opus.
25. 150, to Caesar.
27. "Le Coq______ ______.
28.______ Gardner.
29.______ Spurnardi.
31. Carter's state (abbr.)
34. Key.... or slow tempo.
35. Georg Philipp ______
40. Ravelers, et al.

DOWN
1.______ Tome (The Velvet Fog).
2.______ tu, brute?".
3. "Aye, there's the______ ______.
4. Nicholas, e.g.
5. What trivets are for.
6. He wrote the B Minor Mass.
7. What a conductor reads from.
10. Sound made by inept violinist.
11.______ shaft.
12. He wrote The Four Seasons.
14. Royal Fireworks composer.
15. Unit for measuring loudness of
sound.
16. Fourner's instrument.
17. Mrs. Madison.
21. She sells only Maxwell House.
24. Biggs' instrument.
30. Brahms' "Variations
on a______ by Haydn".
32. Cartoonist Peter et al.
33. "I don't get______ ______.
34. Composer Edouard.
36. For example (abbr.)
37. Roman Empire language (abbr.)
38. Not woman.
AN OLD SIYLE HAPPY NEW
YEAR!

It's that time of year when we pause to wish our readers the very happiest of holidays. This year we thought we'd present our readers—not one card, but twelve in the form of a calendar. And, the world having gone sports crazy of late, what more fitting subject for our greeting than a sports calendar, each month featuring a different sport?
In the world of words, sports exerts an influence that is far more flamboyant than that of other fields. It is more of a creator, and its innovations are more picturesque and carry a greater imitation appeal. Few people are fully aware how many of the words and expressions of our common colloquial language stem from sports. To play ball comes from baseball, sudden death from football, crestfallen from cock-fighting, neck and neck from horse racing, straight from the shoulder, prize fighting; stymied comes from golf; caught napping from baseball, behind the eight ball from billiards, and so on.
It is in the world of illustration, however, that a mere glance gives us an entire picture that would take a myriad of words to duplicate—as William Nicholson's "Almanac of Twelve Sports" so graphically points out. The Almanac, drawn in 1897, revolutionized the course of graphic art in the nineties. Originally brought out by William Heinemann, the posters were first drawn with accompanying verses by Rudyard Kipling and, properly, made quite a stir in their day. Printed at the Scolar Press, Ilkley, Yorkshire, they were published in the United States by Alan Wofsy Fine Arts of San Francisco and are reproduced here courtesy of the copyright holder, Elizabeth Banks.
Running the gamut from racing to archery to boxing, Nicholson's backgrounds are composed of earth tones and black with a most purposefully restrained use of color. While other artists of the Art Nouveau era were producing veritable color charts, William Nicholson demonstrated that less can be more.

Enjoy. And have a happy New Year.
Subscribers to *U&lc* must now be aware that our diligent editors leave no alphabet unturned in their continuing search for unusual ones with which to tantalize our readers. This time around, the focus is on "An Alphabet" created in 1897 by William Nicholson, whose Christmas Almanac of Sports appears elsewhere in this issue.

Born in 1872, William Nicholson was highly influential in revolutionizing the course of graphic art in the nineties. Together with brother-in-law James Pryde (as the Beggarstaff Brothers) they evolved a new form of poster art in marked contrast to the tedious engravings then characteristic of the Victorian period—a form which combined groups

---

**"AN ALPHABET"**

**BY WILLIAM NICHOLSON**

<table>
<thead>
<tr>
<th>Letter</th>
<th>Illustration</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>was an Artist</td>
</tr>
<tr>
<td>B</td>
<td>for Beggar</td>
</tr>
<tr>
<td>C</td>
<td>is for Countess</td>
</tr>
<tr>
<td>D</td>
<td>is for Dandy</td>
</tr>
<tr>
<td>E</td>
<td>is for Earl</td>
</tr>
<tr>
<td>F</td>
<td>is for Flower Girl</td>
</tr>
<tr>
<td>K</td>
<td>is for Keeper</td>
</tr>
<tr>
<td>L</td>
<td>is for Lady</td>
</tr>
<tr>
<td>M</td>
<td>for Milkmaid</td>
</tr>
<tr>
<td>N</td>
<td>for Nobleman</td>
</tr>
<tr>
<td>S</td>
<td>for Sportsman</td>
</tr>
<tr>
<td>T</td>
<td>for Trumpeter</td>
</tr>
<tr>
<td>U</td>
<td>for Urchin</td>
</tr>
<tr>
<td>V</td>
<td>is for Villain</td>
</tr>
</tbody>
</table>
of three or four colors around a central silhouette.


The last, the first book to appear, contains the 26 portraits shown here, one for each letter of the alphabet, with a self-portrait as the first plate. Nicholson's inventiveness went beyond illustrative artistry in his selection of provocative subjects for each letter. A for Artist was easy, but O for Ostler and X for Xylographer—that took some doing. Nicholson cut the illustrations himself on woodblocks—printing from the actual blocks, which he then colored by hand. A large part of the edition, published in the United States by Alan Wofsy Fine Arts of San Francisco, consists of color lithographs after the woodcuts.

In "An Alphabet" and the subsequent works, Nicholson refined the original Beggarstaff concept—making his impact on the development of graphic art in the 20th century before his 30th birthday. Knighted in 1936, he continued his extraordinary work until his death in 1949, leaving his son (artist Ben Nicholson) to carry on in the great tradition.
What is the most widely reproduced and distributed painting in the world? The 'Mona Lisa'? No. The 'Last Supper'? Uh-uh. The single most widely reproduced and distributed painting in history is none other than 'The Four Freedoms' by Norman Rockwell.

The longest word, of course, is SMILES (since, as the riddle has it, there is a mile between the first and last letter). Shakespeare’s longest word (27 letters) appears in Love’s Labour’s Lost where Costard the clown says to Moth the page: "I marvel thy master hath not eaten thee for a word, for thou art not so long by the head as honorificabilitudinitatibus."

Honorificabilitudinitatibus! If only it meant anything, it would hold a respectable place in the ranks of the longer English words—even though it falls far short of James Joyce’s own 34-letter semperexcommunicambiamblamblumblers. Not to mention the Germans, who are compound-word addicts. Bismarck considered the word apothecary insufficiently German, and promptly coined a 70-letter replacement: Gesundheitswiederherstellungsmittelzusammenmischungsverbilltniskundigen. Which should do as a record and certainly surpasses our previous try with the 56-letter Welsh lake named Llanfairpwllgwyngyllgogerychwyrndrobwllllantysiliogogogoch. If you’re thinking of writing to a friend in the area, you need use only the first 20 letters on the envelope; the Post Office will know what you mean.

A spoonerism is an accidental sound transposition. Example: A TV cooking expert started her recipe for vichyssoise with: “First you take a leek…”

THE ELEPHANT IS THE ONLY ANIMAL WITH FOUR KNEES.

No woman ever appeared completely nude on the stage before the 1912 Folies-Bergère in Paris.
The word "queue" is the only word in our language that is still pronounced the same way when the last four letters are removed.

What does mean mean?
Well, it means mean: 'I mean it'.
It means mean: 'I mean you're a mean man'.
It means mean: 'I mean you're a mean man of mean estate'.
And it means mean: 'I mean you're a mean man of mean estate who hews to the golden mean'.

A story of "O":

Giotto was a big ugly Tuscan farmer who dabbled in painting. Pope Boniface VIII wanted to employ the greatest artist in Italy to work on St. Peter's. Nobody in Rome had ever heard of Giotto, but his local neighbors thought he was pretty good and told the papal envoy as much. The latter paid a call on Giotto. 'Let's have a sample of your work,' he said patronizingly. Giotto laughed, dipped his brush in a bucket of red paint, and drew a circle. The papal messenger thought he was kidding, but Giotto told him that was it. Typical artist...

No more samples.

When the Pope looked at the circle, he said: 'Get that man; anyone who can draw a perfect circle freehand like that is a genius'. That started Giotto on the road to immortality.

Note: Apparently many readers of U&IC enjoyed the "What would you do if you had to do it all over again" feature in the June 1978 issue. Thanks for your letters. Quite a few asked about the typefaces used to introduce the award-winning typeface designs chosen in the Visual Graphics Corporation International Typeface Design Competition more than ten years ago and used in the original posters. The typeface names, the designers and the page on which each appeared in the June U&IC are listed below. All of these faces are part of the current VGC library.

A honeybee can carry a burden 300 times its own body weight. To equal this extraordinary feat, a 250-pound man would have to carry a 35-ton truck on his back.

<table>
<thead>
<tr>
<th>Page</th>
<th>Typeface</th>
<th>Designer</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Informal Gothic</td>
<td>Tom Hollingsworth, USA</td>
</tr>
<tr>
<td>36</td>
<td>Vivaldi</td>
<td>Friedrich Peter, Germany</td>
</tr>
<tr>
<td>37</td>
<td>Persou</td>
<td>Ulrich J. Diethelm, Switzerland</td>
</tr>
<tr>
<td>38</td>
<td>Amelia</td>
<td>Stanley Davis, USA</td>
</tr>
<tr>
<td>39</td>
<td>Visa</td>
<td>Raphael Boguslov, USA</td>
</tr>
<tr>
<td>50</td>
<td>Damming Antiqua</td>
<td>Karl-Heinz Rehding, Germany</td>
</tr>
<tr>
<td>51</td>
<td>Wolf Antiqua</td>
<td>Hans-Ulrich Wolf, Germany</td>
</tr>
<tr>
<td>52</td>
<td>Antiqua Marginet</td>
<td>Zoltan Nagy, Hungary</td>
</tr>
</tbody>
</table>
What a thrill it would be
Out here in the West
To be greeted at last
By the Pony Express
With a handful of letters
(Well, two, maybe three)
And a stimulating copy
Of Uklele!

You are loved and admired
For all you have done
So put your in PO Box 24-6-1.
We've said what we wanted
And we're through being witty...
We're awaiting your arrival
In Rapid City!

Dear Uklele:
I'd be ever so sad
If you stopped my subscription. It's so educational.
Always,
[Signature]

When will my copy of Uklele arrive? I need it for the office one day last week. But I just couldn't help myself. Please, before I lose control again, include my name on your subscription list.

Mark C. Alexander
1023 Chocorua
Jensen, FL 33301

Please find payment enclosed! And thank you!
Blissymbols
for the
Handicapped:
A Manner
of Speaking

Next to the problem of world peace, the issue of a world lan-
guage is paramount in international affairs. Educators and
sociologists envisage a link between the two and suggest
that, if we can once achieve a single language for the world,
piece will naturally follow in its wake. Even if we reject the possibility that an international
language would lead to a decrease in international conflict,
the desirability of such a language at this stage of the world's
affairs is nevertheless undeniable. Not only would diplomacy,
commerce, tourism, education, science, religion, and the arts
benefit, but there would be fuller enjoyment of life and more
opportunity for the pursuit of happiness.

What is it, then, that prevents us taking the fateful
step in the direction of a universal tongue? Nothing except
the question of just what that tongue is to be.

There have been many serious attempts to find this
world tongue, with Esperanto and Interlingua estab-
lishing themselves as the two frontrunners. Esperanto is simple
in its sounds and structure, thoroughly logical, and reason-
able internationally — provided we restrict our views of
what constitutes internationality to the western world, the
world tongue, with
except the question of just what that tongue is to be.

One and a half million handicapped have never
spoken or, because of an injury, will probably never speak
again. Among them are some one hundred and fifty thou-
sand victims of cerebral palsy—a disability which causes
neuromuscular incoordination due to brain damage occur-
ing before, during, or after birth. The victim may suffer from
poor muscular coordination or muscle spasms that serious-
ly interfere with movement. The speech and voice lack preci-
sion and speed and, frequently, cannot be understood at
all by any listener. They are left with only undifferentiated
guttural sounds and grossly feeble gestures to use in relay-
ing their thoughts to others.

For an alert individual to be unable to communicate
with others because his speech is not understandable is the
ultimate frustration. This is especially significant with
the palsy victims, where their multiple and severe physical
handicaps preclude the substitution of other avenues of
communication (such as writing or the use of sign lan-
guage). Although they appear to be subnormal because of
their physical appearance and disordered speech patterns, an
indicative statistic is that more than one-half of these vic-
tims have normal, and even above-normal, intelligence. Chil-
dren, particularly, who cannot express themselves to their
parents, lose control over their environment. If they cannot
respond to their teacher, they cannot participate in class
discussions. If they cannot exchange expression with other
children, they become morose. Thus unable to communi-
cate at all, such children become understandably isolated,
pasive, and totally dependent.

This was the depressing situation until a revolution-
ary invention began in 1942 by Charles Bliss. Bliss's aim was for a system that was complete:
oped for use with
the symbol system capable
of conveying all aspects of human
language. Its vocabulary is not only the most abundant in the
language easily and naturally, but adults do not. The learn-
ing of another language at the grown-up stage is fraught
with difficulties, as anyone who has taken up a language
in high school or college or afterwards can testify. There
have been many attempts to simplify the English language,
not the least of which is the language system developed by
Bliss's own Ed Roodthuys—Soundspeel—an ingenious
phonetic arrangement which spells out words according to
their sound.

Yet, little attention has been given to an area more
heartbreakingly lacking in communication—a language for
the seriously handicapped who cannot communicate at all.
Have you ever wondered how you would feel if not one
person in the whole world could understand what you were
trying to say? For the estimated one and a half million non-
oral children and adults so physically handicapped, this is
not a rhetorical question. It represents an agonizing frustra-
tion which must be dealt with every day of their lives.

There are many efforts to provide the world with a
symbol system capable of conveying any meaning. To that end, he incorporated
pictures, ideographs, and arbitrary symbols into a cohe-
sive, logical, and simple system—a system whose direct ref-
erence to meaning made it easily learned.

Blissymbols have changed the entire communications
outlook of physically handicapped persons of a wide age
and intellectual range—with great strides now being suc-
cessfully taken at speech language pathology centers through-
out the United States with the mentally handicapped, deaf,
average, aphasic, and stroke patient populations. A major
advantage of the system is that the ability to read is not a
prerequisite. It allows users at the pre-reading level not
just to identify and ask for simple concrete objects, but also
to think and question and express themselves—in short, to
be able to communicate effectively and at will through the
use of symbols.

Charles Bliss was born in Austria of the Hapsburg
Empire where he says, ten different nationalities "hated"
each other because they thought and spoke in different
languages."When Hitler came to power, Bliss (a Jew)
was sent to Dachau and, later, Buchenwald—from which,
with the help of friendly guards, he made an incredible
escape. Arriving in Shanghai from Britain in 1942, he found
the key to what would become his life's work. While in
China, he observed that although the Chinese might have
difficulty in understanding each other's dialect, they had no
trouble at all when reading—for their script was based on
standardized symbols. To Bliss, this was the clue: what
if someone could invent a language system based not on
sound but on meaning—a system removed from a pho-
netic base that could surmount all cultural barriers? He
thought he was onto something. Introduced by the Japanese
in 1943, he emigrated after the war to Australia where he
buried himself in working out this idea. Six years later in
1949, he completed his opus, a three-volume manuscript
titled Semantography, the book that is both the rationale
of and the text for his language system.

Bliss's aim was for a system that was complete:
ething to provide the world with a symbol system capable
of conveying any meaning. To that end, he incorporated
pictures, ideographs, and arbitrary symbols into a cohe-
sive, logical, and simple system—a system whose direct ref-
erence to meaning made it easily learned.

Bliss uses only 100 basic symbols (shown here); relat-
ing to meaning rather than sound. But he combines them to
make thousands of meanings. Often they imitate the things
they stand for or at least provide visual clues. The system is
concise, logical, and downright fun—especially for children.
It facilitates the expression of concepts and abstractions,
rather than allowing only the limited concrete responses
which can be expressed by a picture. The system has an
advantage over the manual communication of the deaf in
that the use of symbols need not be restricted to those se-
lected message receivers who understand the system, as is
ture for sign language.

Each Blissymbol is always displayed in combination
with a written word, representing the concept expressed by
the symbol. This enables the symbol user to communicate
with anyone in his environment. Intended message receivers
need not learn the Bliss system in order to understand the
nonverbal communicator's message—they simply read the
words displayed with the symbols.

The visual simplicity of the symbols makes them quick-
ly and easily learned. They can be arranged on a "symbol
board" to suit the needs of the individual. Because the
display is portable, communication is possible in everyday liv-
ing for both wheelchair users and those who are mobile.

Another advantage of sign language is that the use of
Blissymbols is not restricted by a symbol user's physical
imperfections. For those who cannot point to their symbol
display, remote-control devices can be used to indicate the
desired symbols. Blissymbols and, recently, video screen keys activate switches that control a
pointer or tiny lights that illuminate the symbols as they are
selected.
Parents of the vocally handicapped have reported that, with their symbols, their children do not have to resort to temper tantrums or any other unsocial way to indicate displeasure. They are able to analyze their own feelings and express them with their symbols, allowing for a much better understanding of themselves.

Socially, symbol users are able to interact with a wider range of people. The child's ability to interact on a social level with others and to communicate with an interested stranger will go a long way in helping to correct the public's misconception that cerebral palsy and its accompanying speech problems are synonymous with severe mental retardation.

And it is not only the public that has misconceptions. At the Ontario Crippled Children's Center—which was one of the original experimenters with Blissymbols—Charles Bliss was told of one little girl who was taught to use his symbol board. One of her first questions to her parents was: "Why are you not speaking to me?" The mother and father were utterly shaken. Both were truly loving parents who just hadn't understood that their daughter desperately needed people to talk to, even though she had been unable to respond.

Before the symbol breakthrough, another parent recalled having lived through seven years of heartbreak. "My daughter would try so hard to tell us things. She'd make guttural sounds and we'd all strain to catch the idea. Finally, in total frustration, she would bang her wheelchair tray, put her head down and cry uncontrollably. We all felt so helpless." Now—having learned the Bliss system—her daughter smiles, holds up her finger for attention, and just points to her board.

Today, there are more than twenty-five hundred Americans using the Blissymbols—with many hundreds more exploring their use, especially in the areas of nonverbal cerebral palsied and mentally retarded persons of varying ages and disabilities. With these populations, the symbols are used primarily to provide a means of communication—although they may also be used to foster cognitive development and assist in developing reading readiness skills. To a lesser extent, they are being used with autistic children and children with severe articulatory difficulties and expressive language deficits.

There are those of us in the graphic arts who at times get carried away with the "importance" of our work. We would do well to give a little thought to the wonder workings of Charles Bliss. Communications is an essential of the human condition. It is the vital link to understanding. As Bliss himself puts it: "We can cry a billion tears, write a thousand words, pass a hundred laws... but, still, understanding begins with communication."

JACK ANSON FINKE

<table>
<thead>
<tr>
<th>12</th>
<th>07</th>
<th>04</th>
<th>06</th>
<th>00</th>
<th>03</th>
<th>09</th>
<th>01</th>
<th>00</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day</strong></td>
<td><strong>Month</strong></td>
<td><strong>Birthday</strong></td>
<td><strong>Weekend</strong></td>
<td><strong>Week</strong></td>
<td><strong>Spring</strong></td>
<td><strong>Summer</strong></td>
<td><strong>Autumn</strong></td>
<td><strong>Winter</strong></td>
</tr>
<tr>
<td><strong>April</strong></td>
<td><strong>May</strong></td>
<td><strong>June</strong></td>
<td><strong>July</strong></td>
<td><strong>August</strong></td>
<td><strong>September</strong></td>
<td><strong>October</strong></td>
<td><strong>November</strong></td>
<td><strong>December</strong></td>
</tr>
<tr>
<td><strong>Monday</strong></td>
<td><strong>Tuesday</strong></td>
<td><strong>Wednesday</strong></td>
<td><strong>Thursday</strong></td>
<td><strong>Friday</strong></td>
<td><strong>Saturday</strong></td>
<td><strong>Sunday</strong></td>
<td><strong>Holiday</strong></td>
<td><strong>Non-Holiday</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>12</strong></th>
<th><strong>07</strong></th>
<th><strong>04</strong></th>
<th><strong>06</strong></th>
<th><strong>00</strong></th>
<th><strong>03</strong></th>
<th><strong>09</strong></th>
<th><strong>01</strong></th>
<th><strong>00</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day</strong></td>
<td><strong>Month</strong></td>
<td><strong>Birthday</strong></td>
<td><strong>Weekend</strong></td>
<td><strong>Week</strong></td>
<td><strong>Spring</strong></td>
<td><strong>Summer</strong></td>
<td><strong>Autumn</strong></td>
<td><strong>Winter</strong></td>
</tr>
<tr>
<td><strong>April</strong></td>
<td><strong>May</strong></td>
<td><strong>June</strong></td>
<td><strong>July</strong></td>
<td><strong>August</strong></td>
<td><strong>September</strong></td>
<td><strong>October</strong></td>
<td><strong>November</strong></td>
<td><strong>December</strong></td>
</tr>
<tr>
<td><strong>Monday</strong></td>
<td><strong>Tuesday</strong></td>
<td><strong>Wednesday</strong></td>
<td><strong>Thursday</strong></td>
<td><strong>Friday</strong></td>
<td><strong>Saturday</strong></td>
<td><strong>Sunday</strong></td>
<td><strong>Holiday</strong></td>
<td><strong>Non-Holiday</strong></td>
</tr>
</tbody>
</table>
What's New From ITC?

ITC Benguiat Book Condensed, Medium Condensed, and Bold Condensed, and their corresponding italics are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.

These new typefaces will be available to the public on or after January 15, 1979 depending on each manufacturer's release schedule.

ITC Benguiat Book Condensed

AABCD EFGHIJKLMNOPQRSTUVWXYZabcdefgijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmph}
Three weights of ITC Benguiat Condensed—Book, Medium and Bold with matching italics, bring to the dynamic new Benguiat faces a versatility in keeping with their popularity. The ITC Benguiat series now takes its place as a multiple-application design. All the imaginative flair evident in the original normal widths has been skillfully retained in the condensed. In true character the lively shapes are set down with unfailing sensitivity to contemporary design requirements. Ordinarily a condensed face is used either to maintain size in a reduced space or to accommodate more copy in the same space. There is a third use, however, that is equally important but not infrequently overlooked: to increase size without increasing area. A block of copy set in 9-point ITC Benguiat Book leaded two points will fill precisely the same area when set solid in 11-point ITC Benguiat Book Condensed. The net visual gain is very significant. For this vigorous new series a useful and distinguished typographic role is confidently predicted.
There are several related spheres of language which are not too important, either practically or scientifically, but which nonetheless cast a spell over all but the most untutored minds. Word buffs like not merely to speculate about the origin or meaning of words, they also like to play with the words themselves.

There are any number of words that fall into this category. There are the thoroughly useless but ingenious arrangements of letters designed to impress the reader, as when a champion of trivia points out that there are no less than three words in our language with four consecutive vowels: queue, sequoia; and one which contains all five English vowels consecutively—miaoued.

Then there are the anomalies of the language that attract: eye words that are seldom, if ever, spoken—but have an unusual visual appeal. Words such as annafractuous and flocculation, pseudandry and nepionic, infractioninophile (backer of the underdog) and ferroequinologist (lover of the railroad or "iron horse"). And, of course, we have such visual tongue-in-cheek inventions as Dickens's words, from "aardvark to azureous"—a truly eye-boggling experience—he came quickly to the conclusion that the far better part of valor lay in resting his overstimulated astigmatic orbs in favor of the younger ones of an unsuspecting friend. Said friend, Rhoda Sparber, was gifted with an enthusiasm for calligraphic forms that made her a prime candidate to undertake the selection of such words, from "B" to "Z," whose typographic forms presented the most interesting abstract configurations.

Ground rules for the selection process were as follows:

1. **Short words fill a page better than long ones.**
2. **Words with a multitude of ascenders and descenders are more provocative than words with lots of x-height letters.**
3. **Words with no vowels are especially interesting.**
4. **Words you can screw around with, making ligatures or double consonants, particularly if they have descenders are more provocative than words with lots of x-height letters.**
5. **Words (dear to the heart of L.L.) that contain X's, T's, and Z's.**
6. **Words (similarly dear to the heart) that are not commonplace and are largely indefinable and definitely unpronounceable.**
7. **Words with all vowels (see above) and no consonants, particularly if they have ae or oe ligatures or double o's.**
8. **And last, but far from least, words that embody all of the above criteria and, at the same time, take advantage of the unique characteristics of ITC Benguiat Condensed.**

After several weeks of intensive wordogling—having gleaned some 1,170 words from Webster's that adhered to the above criteria—Ms. Sparber submitted her red-eyed, tear-stained, but impressive list—babbbling something to the effect that she never wanted to set eyes on either Webster or Lubalin ever again.

Now, however, the real job started. How to pare all this down to eight words?

Left to his own devices, Herb rolled up his sleeves and went to work. Those words that were clearly less graphically stimulating than others were (after careful comparison) rejected. Others, such as phlegm (one of Herb's all-time favorites), fell by the wayside. Still others, of unusual meaning—such as adiptyl, naphtha, cudgel, and flipple; gingko, heptyl, kabyle, and hoigh; ilegah, kilhig, quahog, and zygote; et cetera—while familiar to one and all, had to go because they did not meet the set criteria.

Thus, with some 80 words remaining to choose from, our intrepid editor felt it incumbent upon him to design all 80 in order to come up with the ideal final 8 seen illustrated on the following pages. Insomuch as LévéC is now being published abroad, the words appear along with accompanying definitions and translations into French and German. Which was a whole other story.

French presented no problem, but German—there was the rub. Take a simple English word like Archie Bunker's "stifflle." In French, it's an elegant "étouffer." In German, however, it's zurückdrängen. Or "typify." In French, it's "figurer." In German, it comes up versinnbildlichen. Or finally "gipsy." In French, "gipsy." In German, Zigeuner. You get the idea.

In any event, we invite your participation. If you have any pet words (sorry, four-letter ones unacceptable), just design them in any ITC Typeface of your choice and send them in to us (no smaller than 14 pt. please). Should we find what we get sufficiently stimulating, we will publish them in a forthcoming issue. Further to challenge your imagination, we are publishing the entire list of words from which we made our selection and from which you may not borrow. If you get stuck, you might send out a May Day to Rhoda Sparber. But we wouldn't advise it.

H.L. & J.A.E.
**scarab** 1. A large black, or nearly black, dung beetle of the countries bordering on the Mediterranean, which was regarded by the ancient Egyptians as symbolic of resurrection and immortality. 2. A conventionalized representation of a beetle commonly in stone, usually having an inscription on the flat underside; also a gem cut in this representation. It is the symbol of the sun-god Ra-Peret.
**al-fal'fa**

An important leguminous forage plant capable of surviving dry periods because of its extraordinarily long root system, and adapted to widely varying conditions of climate and soil, yielding a crop even on alkali soils. It is grown principally for hay.
Illicit

Not permitted or allowed: illicit, improper, unlawful; as in illicit trade, intercourse; an illicit distiller—illicitly adv.
Gypsy

One of a
Caucasian people
whose tribes origins
eal came from India and are now
scattered throughout Europe. Originally
e of nomadic and vagabond spirit. Fortune-telling
and handicrafting are traditional occupations.
often. Frequently: many times; in many instances; not seldom: repeated. Often and frequently are ordinarily used with little or no distinction. But often refers esp. to what is thought of as occurring many times, without regard to the interval of recurrences; frequently often suggests repetition, esp. at short intervals; as he came often, he called frequently.
Dogma 1: that which is held as an established opinion, esp. a definite and authoritative tenet; also, a code or formulation of such tenets. 2. A doctrine or body of doctrines of theology and religion formally stated and authoritatively proclaimed by a church or sect.
Now. The ultimate stat camera at an irresistibly low price. **$3795.**

Visual Graphics’ new, improved Pos One CPS 316. The ultimate stat camera. With an exceptional group of features found in no other camera/processor system:
- Quick and easy operation in normal room light, without a darkroom or plumbing. Single-step exposure and automatic processing of a variety of papers and films. An enormous scope of capabilities that makes the 316 ideal for paste-ups, presentations, audiovisuals, etc. Use it to produce mezzotints and 28 other special effects, screened veloxes, slide enlargements, transparencies, posterizations, position stats, color keys, enlargements to 200%, reductions to 50%—and more.
- To enhance your creativity. To increase your productivity. To improve the quality of your artwork.
- And the most surprising feature of all—a new low price that makes the Pos One CPS 316 an astonishing value in today’s inflationary world.

As a graphics professional you might have already considered the overwhelming advantages of going “in-house”. The convenience of it. The economy of it. The efficiency of it. The sheer pleasure of being self-reliant and not having to depend on outside sources. Now, if it’s simply a matter of selecting the equipment that’s best for you, consider this:

1) The Pos One System is used and preferred by thousands of professionals. It’s the one the others all try to copy—but can’t! 2) A darkroom set-up has obvious shortcomings, especially when daylight-operation is available and actually costs less. And 3) even if you wish to spend thousands more for a daylight-operating machine you won’t get anything better, more compact, more foolproof or easier to use, or one with such unique factory service plans.

Visual Graphics’ remarkable 316 gives you a sensible reason to act now. So take that important first step. Call or send in the coupon for more detailed information.

We’ll be glad to demonstrate the outstanding superiority of the ultimate stat camera.

Leases start at under $100 a month.

**Visual Graphics**

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

Gentlemen: I want to know more about your new Pos One CPS 316.
- Please contact me to arrange for a demonstration.
- Please send more information.

Name
Title
Company
Address
City State Zip
Phone

U&LC 12/78 41
Compugraphic typography.
The whole duty of typography as of calligraphy, is to communicate to the imagination, without loss by the way, the thought or image intended to be communicated by the author.

Thomas James Cobden-Sanderson

We use the letters of our alphabet every day with the utmost ease and unconcern, taking them almost as much for granted as the air we breathe.

Douglas C. McMurtrie

You be the judge.

Judge for yourself!

Clip coupon and mail to:
Compugraphic Corporation
Type Division
66 Concord Street
Wilmington, MA 01887

for more information on:
EditWriter Series phototypesetters

Cartier
Helios
ITC Bookman

Name
Company
Title
Address
City & State
Zip

ITC Bookman Light
ITC Bookman Medium
ITC Bookman Medium Italic
ITC Bookman Bold
ITC Bookman Bold Italic
ITC Bookman Demi
ITC Bookman Demi Italic
ITC Bookman Bold
ITC Bookman Bold Italic

ITC Bookman Light Italic
ITC Bookman Medium
ITC Bookman Medium Italic
ITC Bookman Bold
ITC Bookman Bold Italic
ITC Bookman Demi
ITC Bookman Demi Italic
ITC Bookman Bold
ITC Bookman Bold Italic
What would this ad have looked like 18 years ago?

Somewhere, there’s probably an ad or a magazine you’ve saved from 1961. Maybe it’s up in the attic or down at the bottom of a reference drawer. Or maybe it’s still in the proof file. Wherever it is, why does it look so dated?

If there’s a picture in the ad, you might notice hair length or clothes have changed a little bit. But photography and illustration haven’t changed that much.

The product the ad is selling may have disappeared from the grocery store shelves a few years ago. But a very similar product has probably taken its place.

The layout of that ad and the layout of this ad aren’t really that different. It had a headline at the top of the page and a picture and copy somewhere beneath it. So does this.

Why does that ad from just eighteen years ago look so old?

Typography. That ad, regardless of how strong the concept was, or how far ahead of its time it may have looked, now looks behind the times because of the way the type was handled.

And, if we did this ad eighteen years ago, what would the headline have been? Univers? Baskerville? They were very chic then.


Not that a typeface alone can date an ad. We could have set this ad in a face created since 1961 and immediately updated it. Avant Garde, Serif Gothic, Souvenir or Tiffany would have done that.

But this entire ad was set in Garamond. Garamond was around before George Washington was around.

What updates an old typeface is what has happened in typography in the last eighteen years.

Eighteen years ago, you could have driven a pica ruler through the letterspacing in the headline.

Photo Typpositor composition changed that. It also saved hundreds of typomaniac art directors thousands of dollars in razor blades every year.

Because it overcame the spacing limitations of metal, phototypography created unheard of type flexibility.

We already said this ad was set in Garamond, 16 on 14 Garamond, minus 1/2 set.

Minus 1/2 set? Eighteen years ago that would have sounded like the New Math.

16 on 14? Minus leading, too? Eighteen years ago, that was impossible, outrageous, and probably sinful as well.

Eighteen years ago, what phototypography can do would probably have been called unreadable.

But you’re still reading this ad, aren’t you? And thousands of other people are reading ads composed this way.

Most type houses can now give you phototypography, typpositor strips, minus leading and minus settings. So why is Frederic Ryder Company trying to make it sound like we have a corner on the market?

Because, humbly, we had a bigger hand in it than most.

In the eighteen years we keep talking about, our reputation for pacesetting in typography has grown. So has our business.

Today, we’re one of the biggest advertising typographers in the United States.

This publication has called our type books the most complete in the world. They must be. At $60 a set, we’ve sold hundreds of them.

Our RyderGallery is the only showroom of the typographic arts in the Midwest.

We have services now that even we didn’t think possible eighteen years ago.

And we still have daytime representatives you can talk to and actually understand, and night servicemen who call unsuspecting production men, designers, and art directors at home if they think there’s a better typographic way to do a job.

Eighteen years ago, we would have set this ad a lot differently. But so would you.

Being adaptable while still being professional is important to both of us.

If you don’t think so, tuck this ad away. Then look at it 18 years from now. It’ll probably look terrible.


RyderTypes
Compugraphic has
ITC Benguiat Condensed

Now available from your
Compugraphic Typographer.
AUTOLOGIC GOES COMMERCIAL!

Going commercial... it's our answer to your problems! Autologic, Incorporated, manufacturer of the popular APS-5 family of phototypesetters, wants to make your entry into the world of ultra high-speed phototypesetting quicker and easier than ever before.

We have a lot to offer — attractive, specially priced plans designed to increase capability, production, and profitability — the world's most reliable Cathode-Ray Tube phototypesetter available today — a deadline conscious service department for the rare occasions that they are needed — what is probably the world's largest digitized font library — plus a responsive customer-oriented philosophy keyed to industry needs.

What's more, we are dedicating our font department to a massive campaign geared to increase the number of font styles in our library while maintaining graphic arts quality in design; this means that you will be able to have even more typefaces available to use, on-line, whenever you need them.

There are so many standard "extras" offered with the APS-5 that we couldn't possibly list them all in one advertisement, so write or call us and we'll be delighted to send you a package telling our story. We are proud of our equipment, and so are our customers.

APS-5 — the only logical "next" step up!
Compugraphic has **ITC ERAS** and **ITALIA**

Italia Book
Italia Medium
Italia Bold

Now available from your Compugraphic typographer.

ITC Eras Light
ITC Eras Book
ITC Eras Medium
ITC Eras Demi
ITC Eras Bold
ITC Eras Ultra

Now available from your Compugraphic typographer.
At AM we reinvent the alphabet 80 times a year.

From the moment a new Comp/Set type style is considered, until you see it in finished form, quality is our main consideration.

We offer over 350 alphabets, from classic to contemporary, adding over 80 new faces each year.

Each face is precisely rendered by skilled typographic artists. Then painstakingly transferred to film, with all the fine detail preserved for the best results in a wide range of sizes.

With our Comp/Set 4510 phototypesetter, for example, you get 16 type styles and 70 type sizes (5½ to 74 points) on-line.

Our goal, like yours, is crispness of reproduction. Because, like you, we're sticklers for quality.

The end result is quality type design. See how the Comp/Set Concept of quality can make a profitable system even more profitable for you.

The proof is in the proof.

We've prepared a demonstration that will let you see and judge Comp/Set quality for yourself. Call now toll free, (800) 631-8134, or your local AM Sales Office. (In New Jersey, call 201 887-8000, ext. 666). Or write VariTyper Division, 11 Mt. Pleasant Avenue, East Hanover, New Jersey 07936.

ADDRESSOGRAPH MULTIGRAPH

The type in this ad was composed on the Comp/Set phototypesetter.
If you're looking for typographic styles, take a look at Letraset's latest styles, look at the range of instant lettering and lettrigraphica. There are 40 pages of exclusive designs, including 4 pages of designs for free to the coupon. A copy of The Liberated Letter 79 Supplement.
COMMERCIAL COMPOSITION SYSTEM

If you're looking for "commercial typography made easy", a production oriented system designed specifically for use by commercial typographers, in-plant publication departments, and magazine and book publishers, you owe it to yourself to get all the facts on the DyText 300.

It is an entirely new multi-user, multi-job, system employing the latest techniques of composite page make-up, including insertion of footnotes, folios, running leads, figure captions, crop marks and slug lines, all in a single pass. You can electronically preview and compose pages in representative type styles and size before committing them to typesetting.

If you're looking for a dual system, one that can be used in a twin production mode, or for production/business applications get the facts on DyText 320. In addition to providing complete commercial packages on one system the second can simultaneously be providing you with business operations, such as circulation control, accounts receivable and payable, general ledger and statistical reports. Also, the DyText 320 gives you the opportunity to have total back-up for each operation.

For details write, or call toll free: 1-800-225-0945, except Mass.

DYMO
DYMO GRAPHIC SYSTEMS, INC.
Wilmington, MA 01887 (617)933-7000
Having been an early admirer of the beauty of letters, I became insensibly desirous of
composing to the perfection of them; I formed to my self ideas of greater accuracy than had yet
appeared, and have endeavored to produce a Sort of Types according to what I conceived to be
their true proportion.
Nothing, absolutely nothing, sets display type like Visual Graphics' incredible Photo Typositor. And nothing in the world allows you to be so creative.

For example, "Try setting this headline..." was produced from a single alphabet, in normal light, without a darkroom or plumbing! Characters were enlarged to 144 pt., reduced to 18 pt., bounced and staggered, visually spaced tight and loose, expanded and condensed, italicized and backslanted.

In fact, you can actually get over 2800 wonderful variations from a single inexpensive font!

And you could do the same with any of the more than 2500 different super designs in the Photo Typositor library—the largest such collection in the world.

At the top of the page are examples of alphabets, borders, symbols, and dingbats available for the Photo Typositor. Included are hundreds of fonts that can be used to set foreign languages, and exotic alphabets such as Korean and Cherokee.

It also shows that the Photo Typositor can create tints, shadings, textures, shadows, and letters set inside other letters. Add a simple accessory and you can even set type in a complete circle.

Is it any wonder then that the Photo Typositor is the first preference of people who depend on type for a living? They select the Photo Typositor for headlines because nothing else can give them the same degree of creative latitude, versatility and quality.

Just think. With a Photo Typositor on the premises you will have all the superb display type you need, when you need it, in minutes, for mere pennies per word. All produced effortlessly in daylight by anyone on your staff.

If you are intrigued with the possibilities of this unique typesetting instrument, call or send in the handy coupon. We'll see that you get more information.

Call us Toll-Free
800-327-1813
In Florida, call: 305-772-3000.
In Canada, call: 514-739-3325.

You can own a Model 3100 for as little as $3250. Or lease one for less than $80.00 a month.

I want to know more about the Photo Typositor.
☐ Please contact me to arrange for a demonstration.
☐ Please send me more information.

Name

Title

Company

Address

City State Zip

Phone

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

NSP

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

U&LC12/78ji
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: __________________________
New MECANORMA transfer cards are the greatest advance since the invention of transfer letters.


Instead of sheets, MECANORMA letters come in handy-sized rigid cardboard frames. A cardboard backing protects each against damage in the file, and up to the moment you use it. Afterward, too, because you re-use the backing.

MECANORMA transfer cards are also faster and easier to use. Each line contains the entire alphabet, up to 20 pt. size. Just align the card-edge with a ruler or T-square, then slide the card back and forth as you do each letter.

Because the carrier is raised off the surface, only the letter you apply comes in contact with your work surface. Letters don't accidentally rub off.

You've a wide choice of type styles and graphic symbols, all heat-resistant to diazo copiers.

Cards are packed 5 to the box (15% more than a sheet of ordinary transfer letters). You use only one card at a time; so the other 4 are protected in your files.

Ask your art supply dealer to demonstrate MECANORMA transfer cards. Or write for more information to Normagraphics Dept., Keuffel & Esser Company, 20 Whippany Road, Morristown, New Jersey 07960. You may never use a sheet of transfer letters again.
"Itek® gives you two more simple reasons to send type in, not out."

The Quadritek® Editor and RC Processor. Along with our Quadritek 1200 Phototypesetter, which alone helps you save up to 75% on type costs, they give you a terrific typesetting trio.

Our new off-line editing terminal lets you make revisions without interrupting typesetting production on your Quadritek system. Scrolling, total text mobility, automatic search and revise, stored and flexible formats, and word wraparound are all part of its capabilities. That simply means more productivity and savings for you.

When you're ready for finished output, our new RC Processor, with rapid warm-up, stands ready to deliver automatically. You get dry, quality output on lasting, resin-coated paper.

Of course, both our Editor and RC Processor are built with the same practical design features for ease of operation and savings as our Quadritek Phototypesetter – the world's most simple saving system for in-house quality phototypesetting.

Send all your type jobs in, not out. Call your Itek representative today for a demonstration of our Quadritek Phototypesetter, Editor and RC Processor.

Bob Pinckney
Marketing Manager
Itek, Composition Systems Division

---

Itek Graphic Products Division of Itek Corporation
811 Jefferson Road P.O. Box 1970
Rochester, New York 14692

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

<table>
<thead>
<tr>
<th>Name:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Position:</td>
<td></td>
</tr>
<tr>
<td>Company:</td>
<td>Phone</td>
</tr>
<tr>
<td>Address:</td>
<td></td>
</tr>
<tr>
<td>City:</td>
<td>State</td>
</tr>
</tbody>
</table>

Itek makes complicated simple.
These two people have one thing in common.

They're both typesetters.

They both set beautiful type. The big difference between them is that he has years of professional experience behind him, and yet she — after only a couple hours instruction — can match him word for word with the AlphaComp.

It's here. No two ways about it. Like it or not, the new technology in typography is with us and the industry is undergoing a complete change-over in typesetting services. And, as usual, the Alphatype Corporation is in the forefront of any change.

The AlphaComp is a $10,000 direct-input phototypesetting system that produces the highest typographic quality by automating all the components of professional typography.

With this amazing machine, your typist can produce cleaner, sharper, more distortion-free originals for reproduction than can be produced on any system. With it, you'll be able to turn out such materials as house manuals and visual aids, company reports and publications, catalogs, ads, fliers — you name it. All right on the premises in any type style you could possibly want; all in less time for less cost and with the same quality results you expect from a seasoned pro.

And that's just half of it.

AlphaComp has features you'd expect to find on costly heavyweight equipment. Like ten memory banks, automatic indent, and an information storage and retrieval system for those repetitive jobs. This sensational development — the dual-drive floppy disk — stores, recalls and edits 250,000 characters (about 50,000 words) on a single $7.50 disk. And if that isn't enough, plug an AlphaComp into a Xerox word processor and let your w/p staff do the typing. One more instance where the Alphatype Corporation updates its equipment. Write on!

The new technology is here. Why not get in on the ground floor and send in the coupon for a personal live demonstration. At your office or ours. Because if we want your business (and we do), we want you to try this incredible machine for yourself. You only have to plug it in to start setting perfectly beautiful type.

Remember, if you have an AlphaComp, you have a typesetter.
Many are called, but few are chosen.

Listing all the typographers who are potential ATA members would take nearly 5 spreads like this one.

But listing all the typographers who are actually ATA members is much easier.

All 52 of them are circled here.

Now, that might lead you to believe that becoming a member of the Advertising Typographers Association isn't all that easy. And you'd be right.

Because, to become an ATA member, a typographer has to meet an exceptionally high set of standards that include typesetting technology, work quality and business ethics.

All of this is something you might want to consider the next time you select a company to set type. Because of the thousands of typographers you could choose, there are only 52 that we've also chosen.
The ATA. We set standards for the people who set type.
Advertising Typographers Association of America, Inc., 461 Eighth Avenue, New York, NY. 10001. Walter A. Dew, Jr, Executive Secretary.
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.
If we applied our Color Film on the tallest animal in the world to demonstrate its versatility and durability, we estimate that it would take hundreds of sheets and a lot of coaxing to get him to stand still.

However, we know you can use Chartpak Color Film for more important projects, because it's manufactured for professionals who have graphic problems to solve and demand the highest quality materials. Chartpak Color Film is offered in 192 matte finish colors and 11 transparent projectable colors. A newly developed adhesive adheres firmly, yet can be easily removed or repositioned at any time.

By the way, the tallest animal ever recorded was a giraffe named "George" who lived in Chester Zoo, England between 1959 and 1969. He was an impressive 20 ft. tall. Try Chartpak Color Film on your next graphic problem. They are not only impressive, but a bargain.
The familiar "typewriter look" that for generations was the printed word used in business, has become a popular face in contemporary phototypography. Although reminiscent of the type style generated by office typewriters at the turn of the century, ITC American Typewriter is modern and distinctive. Characters have been refined for increased legibility. The resultant family promises wide use in modern times while a bit of nostalgia has been preserved.

This addition to the Dymo Typographic library is available for Pacesetter use on segmented and full disc fonts.

If you'd like to tell them about your products and services, this information, excerpted from our advertising rate card, will interest you.

U&lc's new worldwide circulation is now 145,000. The domestic edition reaches 80,000 readers, the international edition 65,000. With conservative estimates of pass-along readership this means that if you advertise in both editions of U&lc more than one-half million buyers and users of typography will see your messages in U&lc in 1979. The circulation breakdown for each follows:

**International edition, geographic analysis:**

<table>
<thead>
<tr>
<th>Country</th>
<th>Readers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Algeria</td>
<td>1</td>
</tr>
<tr>
<td>Argentina</td>
<td>4</td>
</tr>
<tr>
<td>Australia</td>
<td>133</td>
</tr>
<tr>
<td>Austria</td>
<td>369</td>
</tr>
<tr>
<td>Belgium</td>
<td>567</td>
</tr>
<tr>
<td>Brazil</td>
<td>43</td>
</tr>
<tr>
<td>Canada</td>
<td>662</td>
</tr>
<tr>
<td>China</td>
<td>1</td>
</tr>
<tr>
<td>Colombia</td>
<td>6</td>
</tr>
<tr>
<td>Cuba</td>
<td>2</td>
</tr>
<tr>
<td>Cyprus</td>
<td>4</td>
</tr>
<tr>
<td>Czechoslovakia</td>
<td>33</td>
</tr>
<tr>
<td>Denmark</td>
<td>376</td>
</tr>
<tr>
<td>England</td>
<td>10,135</td>
</tr>
<tr>
<td>Fiji</td>
<td>1</td>
</tr>
<tr>
<td>Finland</td>
<td>66</td>
</tr>
<tr>
<td>France</td>
<td>6,260</td>
</tr>
<tr>
<td>Germany, E.</td>
<td>2</td>
</tr>
<tr>
<td>Germany, W.</td>
<td>39,056</td>
</tr>
<tr>
<td>Ghana</td>
<td>210</td>
</tr>
<tr>
<td>Greece</td>
<td>7</td>
</tr>
<tr>
<td>Honduras</td>
<td>132</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>8</td>
</tr>
<tr>
<td>Hungary</td>
<td>2</td>
</tr>
<tr>
<td>Iceland</td>
<td>43</td>
</tr>
<tr>
<td>India</td>
<td>67</td>
</tr>
<tr>
<td>Indonesia</td>
<td>2</td>
</tr>
<tr>
<td>Iran</td>
<td>15</td>
</tr>
<tr>
<td>Irish Republic</td>
<td>1</td>
</tr>
<tr>
<td>Israel</td>
<td>338</td>
</tr>
<tr>
<td>Italy</td>
<td>412</td>
</tr>
<tr>
<td>Japan</td>
<td>1</td>
</tr>
<tr>
<td>Korea</td>
<td>3</td>
</tr>
<tr>
<td>Lebanon</td>
<td>1</td>
</tr>
<tr>
<td>Luxembourg</td>
<td>7</td>
</tr>
<tr>
<td>Malaysia</td>
<td>7</td>
</tr>
<tr>
<td>Mexico</td>
<td>4</td>
</tr>
<tr>
<td>Monaco</td>
<td>1</td>
</tr>
<tr>
<td>Netherlands</td>
<td>2,124</td>
</tr>
<tr>
<td>New Guinea</td>
<td>1</td>
</tr>
<tr>
<td>New Zealand</td>
<td>26</td>
</tr>
<tr>
<td>Nigeria</td>
<td>12</td>
</tr>
<tr>
<td>Northern Ireland</td>
<td>2</td>
</tr>
<tr>
<td>Norway</td>
<td>532</td>
</tr>
<tr>
<td>Pakistan</td>
<td>1</td>
</tr>
<tr>
<td>Peru</td>
<td>1</td>
</tr>
<tr>
<td>Philippines</td>
<td>7</td>
</tr>
<tr>
<td>Poland</td>
<td>27</td>
</tr>
<tr>
<td>Portugal</td>
<td>11</td>
</tr>
<tr>
<td>Scotland</td>
<td>94</td>
</tr>
<tr>
<td>Sierra Leone</td>
<td>1</td>
</tr>
<tr>
<td>South Africa</td>
<td>42</td>
</tr>
<tr>
<td>Spain</td>
<td>437</td>
</tr>
<tr>
<td>Sweden</td>
<td>1,506</td>
</tr>
<tr>
<td>Switzerland</td>
<td>1,022</td>
</tr>
<tr>
<td>Tanzania</td>
<td>1</td>
</tr>
<tr>
<td>Thailand</td>
<td>4</td>
</tr>
<tr>
<td>Turkey</td>
<td>1</td>
</tr>
<tr>
<td>Uganda</td>
<td>4</td>
</tr>
<tr>
<td>United Arab Emirates</td>
<td>1</td>
</tr>
<tr>
<td>USA</td>
<td>1,193</td>
</tr>
<tr>
<td>U.S.A.</td>
<td>109</td>
</tr>
<tr>
<td>Uruguay</td>
<td>1</td>
</tr>
<tr>
<td>Venezuela</td>
<td>8</td>
</tr>
<tr>
<td>Wales</td>
<td>4</td>
</tr>
<tr>
<td>West Indies</td>
<td>3</td>
</tr>
<tr>
<td>Yugoslavia</td>
<td>4</td>
</tr>
<tr>
<td>Other</td>
<td>17</td>
</tr>
<tr>
<td>Total</td>
<td>65,223</td>
</tr>
</tbody>
</table>

**Domestic (U.S.A.) edition, geographic analysis:**

<table>
<thead>
<tr>
<th>Region</th>
<th>Readers</th>
</tr>
</thead>
<tbody>
<tr>
<td>New England</td>
<td>6,221</td>
</tr>
<tr>
<td>Middle Atlantic</td>
<td>19,968</td>
</tr>
<tr>
<td>South Atlantic</td>
<td>7,701</td>
</tr>
<tr>
<td>East South Central</td>
<td>1,643</td>
</tr>
<tr>
<td>East North Central</td>
<td>12,027</td>
</tr>
<tr>
<td>West North Central</td>
<td>5,139</td>
</tr>
<tr>
<td>Total</td>
<td>79,634</td>
</tr>
</tbody>
</table>

**Domestic (U.S.A.) edition, demographic analysis:**

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business Classification</td>
<td></td>
</tr>
<tr>
<td>Advertising Agency</td>
<td>26,677</td>
</tr>
<tr>
<td>Art Studio, Design</td>
<td>4,460</td>
</tr>
<tr>
<td>Book Publishing</td>
<td>2,469</td>
</tr>
<tr>
<td>Corporate Advertising</td>
<td>1,185</td>
</tr>
<tr>
<td>Design and Promotion</td>
<td>2,348</td>
</tr>
<tr>
<td>Total in House</td>
<td>47,521</td>
</tr>
<tr>
<td>Printer (commercial, forms, etc.)</td>
<td>3,063</td>
</tr>
<tr>
<td>Typesetting, Composing</td>
<td>3,345</td>
</tr>
<tr>
<td>Education</td>
<td>4,211</td>
</tr>
<tr>
<td>Libraries</td>
<td>638</td>
</tr>
<tr>
<td>Student</td>
<td>7,167</td>
</tr>
<tr>
<td>Other</td>
<td>10,889</td>
</tr>
<tr>
<td>Total</td>
<td>32,013</td>
</tr>
<tr>
<td>Total</td>
<td>79,634</td>
</tr>
</tbody>
</table>

**Primary Job Function**

<table>
<thead>
<tr>
<th>Function</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist, Illustrator</td>
<td>9,875</td>
</tr>
<tr>
<td>Art Director</td>
<td>18,316</td>
</tr>
<tr>
<td>Creative Director</td>
<td>2,499</td>
</tr>
<tr>
<td>Design Director</td>
<td>1,274</td>
</tr>
<tr>
<td>Graphic Designer</td>
<td>15,209</td>
</tr>
<tr>
<td>Advertising Manager</td>
<td>3,902</td>
</tr>
<tr>
<td>Sales Promotion Manager</td>
<td>4,389</td>
</tr>
<tr>
<td>Production Manager</td>
<td>1,672</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>8,362</td>
</tr>
<tr>
<td>Principal Officer</td>
<td>14,013</td>
</tr>
<tr>
<td>Total</td>
<td>79,634</td>
</tr>
</tbody>
</table>
people read U&lc.

What U&lc's 145,000 Circulation Means to You.

1. Quality. Although the controlled circulation (June 1978) of the domestic edition approaches 80,000 and the new U&lc International already reaches over 65,000 readers, U&lc's list is constantly growing and is refined and updated to be sure that the people who get U&lc want it and respond to it. U&lc is aimed to hit your targets internationally, nationally, regionally, and locally.

2. Responsiveness. We have received an incredible number of unsolicited and highly enthusiastic letters from readers. We can show you stacks of these.

3. Advertiser results. 1,500 or more to some ads.

4. Reach. Demographic and geographic reach. U&lc ferrets out buyers in hard-to-find places all over the world, including many in the rapidly growing in-house typesetting/reproduction/communication centers.

5. Diversity. An ad in U&lc is seen by the largest audience in the graphic communications industry.

6. Pass-along. A higher-than-usual pass-along readership brings your message to over one-half million persons if you advertise in both editions of U&lc.

7. Inspiration plus credibility. Readers really love U&lc, look up to it, rate it the best in the world in our field. They admire our contents and our graphics. Let some of U&lc's glow shine on you.

8. Cost effectiveness. No other publication in the typographic arts field comes close to offering so much for so little — less than 2 1/2 cents per prospect for a full page, 1 1/2 cents for a half page and a fraction of a cent for a quarter page. You couldn't send prospects a postcard for so little — even if you knew where they were.


10. Leadership. U&lc has become the tastemaker, the trendsetting publication in the graphic arts industry today. This gives your ad in U&lc extra impact.

11. Uniqueness. U&lc is not a news-reporting journal ... it is a news-making journal. Its in-depth reports of new technologies and their significance to U&lc readers and its innovative graphics build and hold a large and prime readership for you. As a quarterly we do not compete with any other journal or publication in the field. U&lc is the only typographical arts journal in the world today.

...and finally, please remember this: U&lc has only a limited number of pages that it sells for advertising. This keeps U&lc small enough so that your ad will be noticed — but it means you must reserve your 1979 space now.

Advertising Rates Effective January 1979

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2 page b/w</td>
<td>$2,250</td>
<td>$2,055</td>
</tr>
<tr>
<td>1 page b/w</td>
<td>$3,750</td>
<td>$3,555</td>
</tr>
<tr>
<td>1/2 page b/w***</td>
<td>$1,310</td>
<td>$1,245</td>
</tr>
<tr>
<td>1 page b/w</td>
<td>$2,800</td>
<td>$2,555</td>
</tr>
</tbody>
</table>

GREAT FACES

BALLOON

Dymo's library of Great Faces includes a comprehensive selection of "brush" typography, such as Balloon, for the occasional line that needs unusual emphasis. Choose from these specialty faces for an all-cap head, or to attract immediate attention to display text.
THE Unitype COPY FITTER

the world's most popular copy fitter!

can be used with ANY typesetting system.

The Unitype Copy Fitter can be used with any typesetting system that gives you a measurable alphabet to work with. It is equally as accurate for "minus" setting as it is for normal letter-fit, regardless of the unit values employed by any equipment. No books, no charts, no formulas...just the simple application of familiar copy fitting techniques. It features pica, metric and didot scales as well as standard and elite typewriter character counters. Each Unitype Copy Fitter comes with an easy-to-follow instruction folder. Act today—you'll have no copy fitting problems tomorrow.

The only copy fitting device that can be used for:

HOT METAL:
Linotype, Intertype, Ludlow, Foundry, Hand-set type

PHOTO AND COLD TYPE:
Addressograph-Multigraph Alphatype, Alphacomp Alphasette and CRS Autologic APS-4, APS-5 Bobst Eurocort Comp-Set 500 and others Compugraphic Compuniners Diatronic, Diatype, Diatext Dyno Computar Dymo Pacesetter, others Ediwriters, Execuwriters Fototronics—all models Graphic Systems setters IBM Selectric Systems Itek Quadratype Linofilm, Linocomp Linotron 202 Linotron 303, 404, 505 Metrosel Monophoto Unisetters Varitype Videocomp VIP—all models

The secret's in the see-through gauge! All you need is a complete alphabet!

Only $6.75 including postage and handling

(In Canada, add $1.00)

Send full payment—WE WILL PAY POSTAGE
USE THE ORDER FORM BELOW

BAUMWELL GRAPHICS
461 Eighth Ave., New York, N.Y. 10001

Send me_______ Unitype Copy Fitters @ $6.75 ______ $_____

In New York State, add appropriate tax ______ $_____

Total enclosed ______ $_____

Company_

Address_

City_______ State_______ Zip_______

Name of person ordering_

-----

WHY USE CUT-OUT ACETATE ART AIDS?

FORMATT cut-out acetate art aids allow you to make quicker design decisions. Their repositionable quality enables you to easily experiment with different layout possibilities. Final artwork is also produced quickly and more creatively because any FORMATT element can be easily cut, altered, and combined with other elements to create unique design work.

The FORMATT selection includes a wide range of lettering styles, arrows, borders, ornaments, Library of Shapes, and shading mediums. This extensive selection not only gives you greater design freedom, but also greater protection for finished artwork because all items are crackproof, scratchproof, and smearproof.

See for yourself! Ask your art material supplier for a free FORMATT & FORMALINE catalog or write: Graphic Products Corporation, 3601 Edison Pl., Rolling Meadows, IL 60008.

FORMATT® (is the reason why!)
What has a thousand tongues?

King Typographic Service. Because we specialize in more than a thousand languages and dialects. Clear, crisp, clean for advertising. Architectural graphics. Signage. Financial. Public relations. Audiovisual. Brochures. Even more. And we do it all in our New York plant. We have a full range of faces and sizes, traditional and modern. Our typographers actually speak the language you need. For more information, or to order type, call (212) 754-9595 and tell us what you need. We'll talk your language. And a thousand others.

King Typographic Service.
Talk to us.

365 East 46th Street New York, N.Y. 10017 (212) 754-9595
The foreign language division of TGC.

What does a thousand tongues mean?

King Typographic Service. Because we specialize in more than a thousand languages and dialects. Clear, crisp, clean for advertising. Architectural graphics. Signage. Financial. Public relations. Audiovisual. Brochures. Even more. And we do it all in our New York plant. We have a full range of faces and sizes, traditional and modern. Our typographers actually speak the language you need. For more information, or to order type, call (212) 754-9595 and tell us what you need. We'll talk your language. And a thousand others.

King Typographic Service.
Talk to us.

365 East 46th Street New York, N.Y. 10017 (212) 754-9595
The foreign language division of TGC.

Die-Cut Lettering
New From Zipatone

Now, Zipatone's graphic products include indoor/outdoor Die-Cut lettering for designers and signmakers. Whether it is information, directions or advertising, the vinyl letters adhere permanently to walls, doors, windows, etc. Letters are made from 4 mill thick vinyl to resist distortion and are coated with a time-setting permanent adhesive for easy handling.

Die-Cut lettering can be purchased in font sheets (10" x 14") or in letters up to 6" and come in either black or white vinyl. Font sheets are available in 14 popular styles of type, ranging from 48 to 144 points.

For further information on these fine new products, see your local Zipatone dealer or mail in the convenient coupon.

Zipatone Inc.
ISO fenci lane, hillside, Illinois 60162

[Options for additional information or product catalog]
There are eight new titles in this UGlc Book Shop:
#218-Graphis Annual 78/79;
#219-Process Visual;
#220-Penrose 78/79;
#221-European Illustration 78/79;
#222-The Visual Artist’s Guide To The New Copyright Law;
#224-Phototypesetting: A Design Manual;
#225-57th Art Directors Annual.

To order any of the books in this UGlc Book Shop, simply complete the order coupon on the facing page, or a copy of it, and send it with your payment to the UGlc Book Shop.

#197—Speaking Out On Annual Reports

#223—The Visual Artist’s Guide To The New Copyright Law

#224—Phototypesetting: A Design Manual

#225—57th Art Directors Annual

A collection of 50 essays dealing with all aspects of annual reports, including personal perspectives of leading designers, illustrators, government directors and accountants. Some of the contributors are: R. O. Biehman, Seymour Chwast, Roger Cook, James A. Cross, Louis Doffman, Tom Gwinn, Herb Lubalin, John W. Mason, Jim Mooney, Louis Silverman, Ben Rosen and George Tscherny.

#212—Archigraphia

A pictorial history of the number one book of commercial art and design ideas. It is a rich idea source and a pictorial record of outstanding graphic solutions to commercial problems in print and in all mass communications. It features work by leading illustrators, photographers, typographers, print-makers and production artists. First hardcover edition.

#218—Graphis Annual 78/79

The 1978/1979 annual is the number one book of commercial art and design ideas. It is a rich idea source and a pictorial record of outstanding graphic solutions to commercial problems in print and in all mass communications. It features work by leading illustrators, photographers, typographers, print-makers and production artists. First hardcover edition.

A survey of the latest international trends in graphic art. A presentation of the innovations that are being done abroad, and a helpful reference for the designer. The focus is on what you need to know about the new tools and materials. Bibliography. Index.

Illustration in the Third Dimension

#156, 157, 158—Encyclopedia of Source Illustrations

Ed. Johann Georg Heck

A faithful facsimile reissue of the valuable volumes of The Iconographic Encyclopedia of Science, Literature and Art published in Philadelphia from 1851 to 1880. Includes finely detailed steel engravings that were the only ones of their kind in the world. Complementing the illustrations are descriptive captions. A magnificent reproduction of the 1965 edition. 11 x 14. $79.95.

#205—Holidays

A collection of the best work of leading illustrators and designers created for a wide range of design applications. Discusses methods and materials used—from kibitzer traps to buttons. 800 pages, 100 color, 130 illustrations, 32 in color. $15.00.

The 27th edition of this internationally referenced showcase of commercial art and advertising. Beautifully designed. Large illustrations of graphics in magazine and newspaper advertisements, book jackets, calendars, letterheads, logos and corporate identity programs; posters both public service and political; books and jackets; art and illustration, including editorial, photographic. 916 pages, 1120 entries, 16 full-color pages, $25.95.

ILLUSTRATION IN THE THIRD DIMENSION

#212—Archigraphia

Ed. Howard Munce

A pictorial history of the number one book of commercial art and design ideas. It is a rich idea source and a pictorial record of outstanding graphic solutions to commercial problems in print and in all mass communications. It features work by leading illustrators, photographers, typographers, print-makers and production artists. First hardcover edition.

A collection of the best work of leading illustrators and designers created for a wide range of design applications. Discusses methods and materials used—from kibitzer traps to buttons. 800 pages, 100 color, 130 illustrations, 32 in color. $15.00.

#205—Holidays

A collection of the best work of leading illustrators and designers created for a wide range of design applications. Discusses methods and materials used—from kibitzer traps to buttons. 800 pages, 100 color, 130 illustrations, 32 in color. $15.00.

#197—Speaking Out On Annual Reports

#223—The Visual Artist’s Guide To The New Copyright Law

#224—Phototypesetting: A Design Manual

#225—57th Art Directors Annual

A collection of 50 essays dealing with all aspects of annual reports, including personal perspectives of leading designers, illustrators, government directors and accountants. Some of the contributors are: R. O. Biehman, Seymour Chwast, Roger Cook, James A. Cross, Louis Doffman, Tom Gwinn, Herb Lubalin, John W. Mason, Jim Mooney, Louis Silverman, Ben Rosen and George Tscherny.

#212—Archigraphia

A pictorial history of the number one book of commercial art and design ideas. It is a rich idea source and a pictorial record of outstanding graphic solutions to commercial problems in print and in all mass communications. It features work by leading illustrators, photographers, typographers, print-makers and production artists. First hardcover edition.

#218—Graphis Annual 78/79

The 1978/1979 annual is the number one book of commercial art and design ideas. It is a rich idea source and a pictorial record of outstanding graphic solutions to commercial problems in print and in all mass communications. It features work by leading illustrators, photographers, typographers, print-makers and production artists. First hardcover edition.

A survey of the latest international trends in graphic art. A presentation of the innovations that are being done abroad, and a helpful reference for the designer. The focus is on what you need to know about the new tools and materials. Bibliography. Index.

Illustration in the Third Dimension

#156, 157, 158—Encyclopedia of Source Illustrations

Ed. Johann Georg Heck

A faithful facsimile reissue of the valuable volumes of The Iconographic Encyclopedia of Science, Literature and Art published in Philadelphia from 1851 to 1880. Includes finely detailed steel engravings that were the only ones of their kind in the world. Complementing the illustrations are descriptive captions. A magnificent reproduction of the 1965 edition. 11 x 14. $79.95.

#205—Holidays

A collection of the best work of leading illustrators and designers created for a wide range of design applications. Discusses methods and materials used—from kibitzer traps to buttons. 800 pages, 100 color, 130 illustrations, 32 in color. $15.00.
ITC Type Specimen Booklets
and U&LC Back Copies for Sale

These handsomely designed, colorful ITC specimen booklets and back copies of U&LC are available for your personal use and collection. To obtain them, just complete this order form and mail it to us. All orders must be accompanied by a remittance. No CODs or purchase orders without remittances can be handled. Please make checks payable to ITC. Only checks payable in U.S. funds will be accepted.

International Typeface Corporation
216 East 45th Street, New York, N.Y. 10017

Name
Company
Title
Street Address
City
State Zip Code
Country

<table>
<thead>
<tr>
<th>Qty</th>
<th>Unit Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ITC BOOKLETS:
- ITC American Typewriter
- ITC Avant Garde Gothic
- ITC Bookman
- ITC Benguiat
- ITC Benguiat Condensed
- ITC Bookman
- ITC Cheltenham
- ITC Eras
- ITC Friz Quadrata
- ITC Geometrica
- ITC Kabel
- ITC Kombo with Kurkiv
- ITC Lubalin Graph
- ITC New York
- ITC Quorum
- ITC Serif Gothic
- ITC Souvenir
- ITC Tiffany
- ITC Zapf Dingbats
- ITC Zapf Intertext

U&LC BACK COPIES:
- U&LC, Vol. 1, No. 1
- U&LC, Vol. 1, No. 2
- U&LC, Vol. 1, No. 3
- U&LC, Vol. 2, No. 1
- U&LC, Vol. 2, No. 2
- U&LC, Vol. 2, No. 3
- U&LC, Vol. 3, No. 1
- U&LC, Vol. 3, No. 2
- U&LC, Vol. 3, No. 3
- U&LC, Vol. 3, No. 4
- U&LC, Vol. 4, No. 1
- U&LC, Vol. 4, No. 2
- U&LC, Vol. 4, No. 3
- U&LC, Vol. 4, No. 4
- U&LC, Vol. 5, No. 1
- U&LC, Vol. 5, No. 2

Total order Add postage for booklets only .50 N.Y. residents add state sales tax Remittance, in U.S. funds, enclosed.

*Outside U.S. $2.50 per copy
**Outside U.S. $4.00 per copy Remittance must be in U.S. funds

MOVING?
CHANGE OF ADDRESS:
SEND THIS LABEL (OR COPY OF IT)
WITH YOUR CORRECTIONS TO: U&LC
216 EAST 45 STREET
NEW YORK N.Y. 10017