

U&Lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & / € ¢ £ % ! ? () []

UPPER AND LOWER CASE THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION. VOLUME FIVE, NUMBER FOUR, DEC. 1978



MY FAVORITE 6 LETTER WORD

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) Dorfsman. 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 puzzler. 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.

TYPEFACE DESIGN PROTECTION AND YOU

(An ITC Open Forum)

**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 typographer. 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:

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

Alphatype Corporation
711 N. Merrimac Avenue
Miles, Illinois 60648
(312) 965-8800
AlphaSette and AlphaComp phototypesetting Systems

American Type Founders Co., Inc.
100 Elmora Avenue
Elizabeth, N.J. 07207
(201) 353-1000
Type Division

Artype, Inc.
530 Work Drive
P.O. Box 7151
Fort Meyers, Fla. 33901
(813) 332-1174
800-237-4474
Dry Transfer Letters -
Cut Out Letters

Autologic, Inc.
150 Rancho Conejo Blvd.
Newbury Park, Calif. 91320
(818) 889-7400
PS-4/APS-5 CRT Phototype-
letter Composition and
Typesetting Systems

B. Berthold AG
100 Berlin 61
Lehringdamm 43
Germany
(30) 69031
Diatronic, ADS 3000, Diatype,
Diatype, Staromatic,
Staromat, Starograph

Berthold of North America
10 Winters Avenue
Paramus, N.J. 07652
(201) 262-8700
Diatronic, ADS, Diatype,
Staromat, Djasetter,
Staromatic

Bobst S.A.
Bobst Graphic Division
CH-1001 Lausanne
Switzerland
021/89.29.71
Phototypesetting Systems

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

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

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

Compugraphic Corporation
80 Industrial Way
Wilmington, Mass. 01887
(617) 944-6555
EditWriters, CompuWriters,
Text Editing Systems,
Accessories and Supplies

Degra Albert Deist
Postf. 114 D-3508 Melsungen
West Germany
DisplayTypesetters, 2" FilmFonts

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

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

Film Fonts International
225 Park Avenue South
New York, N.Y. 10003
(212) 533-2110
Alphatype/AlphaSette®
Fonts and 2" Display Fonts

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

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

FotoStar International
15450 E. Valley Blvd.
City of Industry, Calif. 91746
(213) 333-2600 or 330-5330
FotoStar II Display Setting
Machines, 2" FilmFonts

Geographics, Inc.
1100 Seymour Street
Vancouver, B.C.
Canada V6B 3N3
(604) 685-8236
Dry Transfer Letters

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

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

Harris Corporation
**Harris Composition Systems
Division**
P.O. Box 2080
Melbourne, Florida 32901
(305) 259-290
Fototronic 4000, TXT, 1200, 600
CRT 7400, 7450

Dr.-Ing Rudolf Hell GmbH
Grenzstrasse 1-5
D2300 Kiel 14
Germany
(0431) 2001-1
Digiset Phototypesetting
Equipments and Systems,
Digiset-Fonts

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

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

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

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

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

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

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

**MGD Graphic Systems
Rockwell International**
2735 Curtiss Street
Downers Grove, Illinois 60515
(312) 963-4600
Information Products Division

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

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

National Type Matrix, Inc.
126 Tenth Street
Brooklyn, New York 11215
(212) 768-8600
Metal Matrices

Officine Menta
Via Privata Venafro, 6
20154 Milano
Italy
(02) 38.42.08/39.43.65
Typesetting Machines

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

PhotoVision Of California, Inc.
P.O. Box 552,
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Spectra Setter 1200, Visual
Display Setter, and 2" Film
Fonts

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

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

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

Tactype, Inc.
12 West 26th Street
New York, N.Y. 10001
(212) 924-1800
Dry Transfer Letters

Technographics/Film Fonts
P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Film Fonts, Studio Film Kits,
and Alphabet Designers

Visi-Graphics
8119 Central Avenue
Washington, D.C. 20027
(301) 366-1144
Dry Transfer Letters

Visual Graphics Corporation
5701 N.W. 94th Avenue
Tamarac, Florida 33321
(305) 722-3000
Manufacturer of Photo Typositor
and Original Typositor
Film Fonts

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



For further information, write or call:

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

Pro. File:

Dr. M. F. Agha



CHRONOLOGY

This sketchy chronology is as complete as we can make it:

1896: Born: Kiev, Russia
1923: Received special degree from National School of Modern Oriental Languages, Paris

1929: Immigrated to America; Art Director, Condé Nast Publications till 1943

1934—
1935: President of the New York Art Directors Club

1978: Died in Pennsylvania

He acted as graphics and directorial consultant for numerous corporations, department stores and publishing companies.

He was president of the American Institute of Graphic Arts.

Man or Myth? Consistent contradictions are the norm when one probes the clandestine 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 unsurmounted frustration.

Vis-à-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, rightly, 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 Gromyko were classmates, leaving 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 proposed, Agha sat in prime austerity and said, 'No.' I adored 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: Steichen, Beaton, Toni Frissell, Hoyningen-Huene, 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 bleed 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 automobile was 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 terrific tractor trailers 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, well disciplined, kind to his inferiors." In counterpoint 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 adored 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's telling me, to take the long view, not get lost in some comfortable niche. Nothing you did quite satisfied him. He was always sending you back to outdo 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 short-sighted 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 an 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 absolutely nothing. I was a fairly important editor, and it pleased him to make me cry tears

of rage. It had no significance. He would make me cry, and then we went 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. He was aggravating. It was part of his spirit. If you stood up to him, he admired it. I adored him."

There is a fascination for me that this articulate talented Turk came to 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 revealed his politics by what he 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 pastepot in female colleagues. How did they work together—the women and this monocled aesthete, with his snuff 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. 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 adamant determination towards perfection.

Agha, the popular platform speaker 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

THIS ARTICLE WAS SET IN ITC BOOKMAN AND ITC AVANT GARDE GOTHIC CONDENSED

Pro. File:

Lou Dorfsman



CHRONOLOGY

- 1939: Graduated Cooper Union School of Art and Architecture
 1939: Assistant designer New York World's Fair Exhibits with Herb Lubalin
 1942: Designer/Artist Navy Training Films
 1943: U. S. Army
 1944: Chief designer U. S. Army Service Forces traveling exhibits
 1945: Won first and second prize U. S. Army arts contest
 1946: Joined CBS
 1951: Art Director of CBS Radio Network
 1954: Associate Creative Director, CBS Radio Network
 1954: Director of Advertising and Promotion, CBS Radio Network
 1956: Awarded Citation for Outstanding Professional Achievement, Cooper Union; one-man show in Japan
 1959: One man show - American Institute of Graphic Arts
 1959: Vice President, Advertising and Publicity, CBS Radio Network
 1960: Creative Director, CBS Television Network
 1962: Presented with Philadelphia Printing Gold Medal for Best of Year Design
 1963: Awarded the Augustus St. Gaudens Medal, Cooper Union
 1964: Director of Design, CBS Inc.
 1965: One man show in Tokyo
 1966: One man show in Munich, Frankfurt and Amsterdam
 1967: Feature article in CA Magazine
 1968: Vice President, Creative Director of CBS/Broadcast Group
 1968: Feature article in Graphis Magazine
 1970: One man show in Tokyo
 1970: Ten Designers, Japanese publication featuring ten American designers
 1974: Elected to Board of Trustees, New York Institute of Technology
 1974: Visiting lecturer in Tokyo and Osaka for Mainichi Broadcasting Co.
 1975: President of New York Art Directors Club
 1975: Visiting professor, Syracuse University
 1976: Visiting professor, Cooper Union
 1976: Elected to Board of Trustees at Cooper Union
 1976: Elected to the Board of International Design Conference in Aspen
 1978: Senior Vice President, Creative Director of Marketing Communications and Design, CBS/Broadcast Group
 1978: American Institute of Graphic Arts Medalist
 1978: One-man show, American Institute of Graphic Arts
 1978: Chairman of the International Design Conference in Aspen
 1978: Inducted into The Hall of Fame, New York Art Directors Club
 1978: 13 Gold Medals, New York Art Directors Club
 22 Awards of Distinctive Merit, New York Art Directors Club
 2 Clio's
 5 50 Ads of the Year
 Honored by Type Directors Club, Poor Richard's Club, The Philadelphia Art Directors Club

BIBLIOGRAPHY

Has been featured in articles in: Graphis, Industrial Design, Fortune, CA, Print, American Artists, Mademoiselle, Type Talks, Graphic Design (Japan), Idea (Japan), Gebrauchs-Graphic (Germany), Pagina (Italy)

A few treasured friendships are woven of the warped woofs of life, hidden are the surprise gaps where threads have missed. In my precious friendship with this graphics pacesetter, I know well that he prefers pot roast to beef Wellington. The surprise is that I don't know if he prefers Piero to Picasso. In the more than 30 years of our relationship, I and my friend, the consummate professional, have not had, until now, an in-depth philosophical discussion, at once personal and impersonal, subjective and objective. In tribute, and to mend the fabric, this profile of Louis Dorfsman.

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 off. I loved to draw - isn't that how we all started? - so I took Cooper Union's exam simply because admittance meant a free art education of high calibre."

In front of the entire 7th-grade class, this Senior Vice President, Creative Director of Marketing Communications and Design, CBS Broadcast Group, heard himself described with opprobrium 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 I then lived a stone's 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 impact on me. Since then I have never approached any problem or subject with a preconceived notion that it was dull and had to remain so. I try to take the familiar and ordinary to a level of interest."

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

"No one art form really grips me more than any other. I constantly find myself awed at the incredible works of man. I am always left overwhelmed. Great expressions of the human mind absolutely devastate me at the same time they inspire me beyond measure."

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 CBS experience is unique. There is no other corporation that comes to mind that structures its advertising and design functions as we do. Traditionally, public relations and promotional subject

matter are handled internally in most corporations while advertising, particularly consumer advertising, is produced outside by advertising agencies. Here at CBS we do it all inside the house. Until very recently, about 50% of my efforts were spent on print advertising, consumer and trade-and-institutional. The evidence of that is in every issue of *TV Guide* and in newspapers throughout the country. About 900 ads a year are created. Additionally, there is a massive output for on-air promotion trailers and radio spots, numbering close to 3,000 annually.

"I think we all have a strong desire, as professionals, to produce what we and our peers regard as good work - intelligent, logical, provocative - one's professional best."

"CBS has a long tradition of excellence. The difficulty is in maintaining and continuing that tradition. Part of my role, as I view it, is to uphold those hard-won standards simply because it is to the company's ultimate good."

"Way back, CBS created an environment which was, in effect, a hot-house for creative people, where they could flourish and grow. How to maintain such an environment in changing times?"

"Unfortunately, standards are more difficult to uphold in all aspects of our lives. Bread is tasteless, good tailors and carpenters are nonexistent, and the plumber doesn't show up."

"You ask about programming. This subject is not really my table. But then everyone is an expert in programming, especially those who know nothing about it. It seems to me if one looks back at what is called the 'Golden Years of Television,' it all looks slightly tarnished. Many aspects of television today are superior to those days. Production values and direction are more professional. As audiences we are more sophisticated and critical. If you pick and choose, you will find a veritable wonderland, still."

"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 Loew, George Gomes, Gerry Andreozzi, Mike Cuesta, Tony Lover, 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 Hubley directed. I was reticent and laid back because it was an area in which I was not yet comfortable since my knowledge of the medium was limited. Along the way, however, I began (albeit hesitantly) offering suggestions which, to my surprise, Hubley loved and accepted. By the end of the process I was offered a job with the company and told that I had a great feel for film and story-telling, with strong directorial potential."

"I was in the Radio division until 1960, then transferred to the Television division. I was excited by the prospect of working in this quintessential visual

medium. One of the first things I did, having been infected by the film bug, was to design and produce a series of ten-second promotion spots. They were of a kind that had never been tried before. These were not trailers off the cutting-room floor, but original products conceived and shot under studio conditions. They were amusing little blackouts, but never reached the viewing public, due to a technicians strike."

"Film (and tape) represented learning opportunities to me. Very few art directors were active in this medium in the early 60's. It seemed like an opportunity for testing one's self, probing for new forms and perhaps breaking new ground."

"The fact is, I'd like to broaden my horizons through a further commitment to film. However, no kind of arrogance would make me think that I could venture into feature films and qualify on a directional level. Commercials and small films would be enough of a challenge."

"International Graphics? I wish I knew a bit more about the Eastern European countries. I have, of course, seen great animation, excellent illustration, magnificent posters and high-level book design come out of that part of the world. You must realize that we are not talking about societies and countries that have giant advertising/design/marketing structures which act as breeding grounds for design disciplines of our kind. So, there are fewer Eastern Europeans involved in these activities."

"In the United States these days one can find terrific designers and A.D.s almost anywhere. There are no longer regional advantages, i.e., New York, Chicago, Los Angeles. There are no geographical limitations to good people and good work. The same holds true internationally. For example, Herb Lubalin's great personal output plus that of his top-quality associates is rivalled by Pentagram in London. Good strong stuff always came out of Germany and Switzerland and now Japan. It's not that we are losing ground. We're not getting weaker, they are getting stronger."

"All of this is reassuring. It illustrates that we're all capable of high achievement."

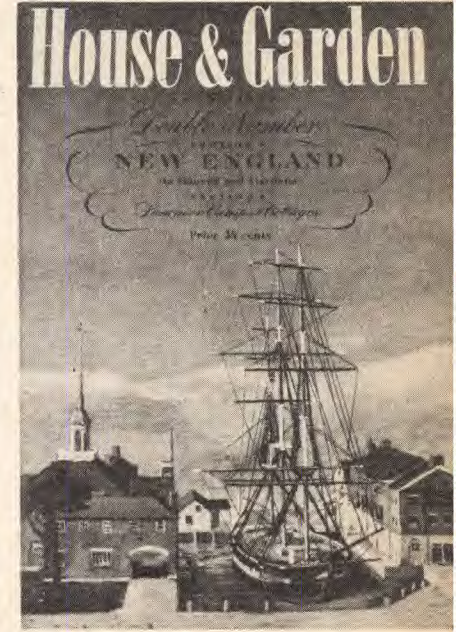
"Corporate maverick? I suppose I qualify because I speak out rather openly."

"I pride myself in having business judgments which I apply responsibly to advertising and promotion needs. I see my obligation to CBS as an extension of the selling process as well as helping to create a positive, pleasing, modern corporate personality. I usually start my work process by attempting to identify real company needs and objectives and proceed from there to concept, copy, and art."

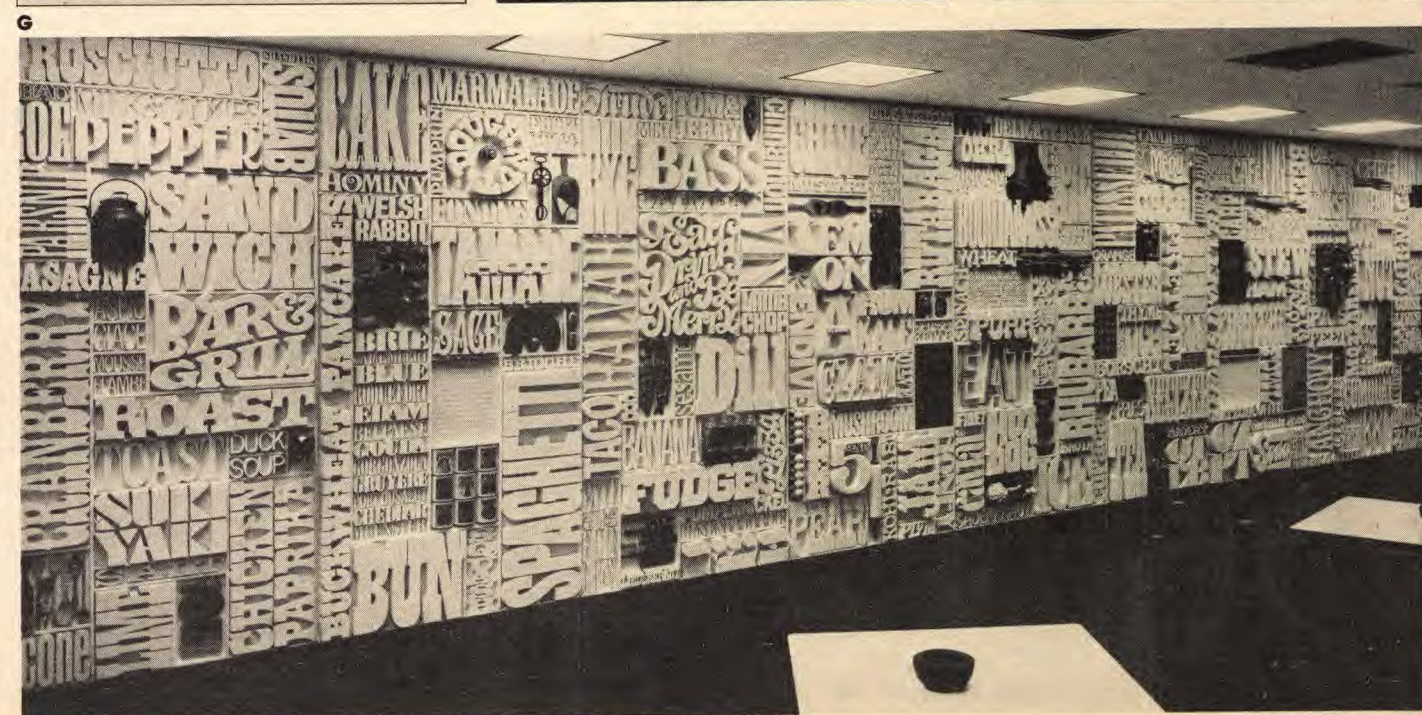
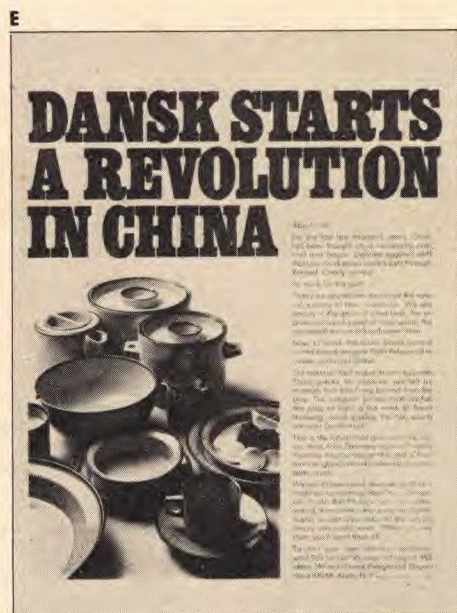
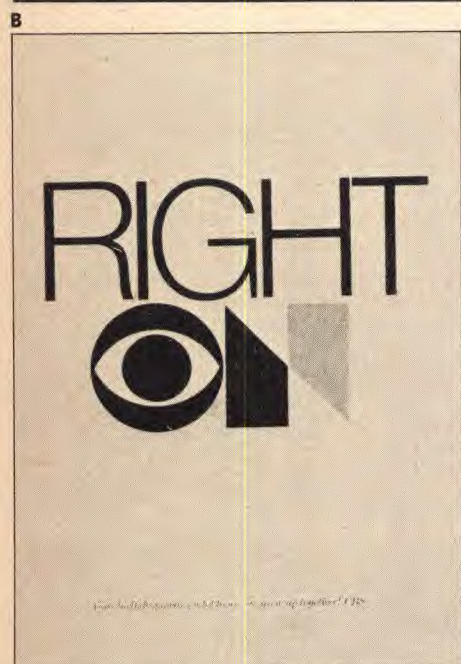
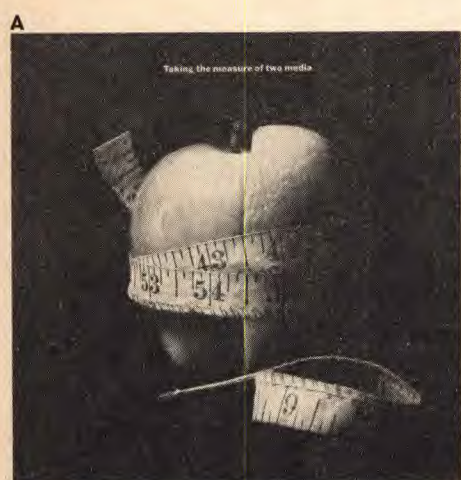
Beyond concept, copy, and art, is one further depth, touched with "might of design, mystery of color" for this caring, intelligent prize-after-prize winner whose passions are many-fold. Involvement manifests everywhere his span reaches - to the texture and color in clothing, interior surroundings, to what he reads, music he hears, his societal concern - and to friendship."

GERTRUDE SNYDER

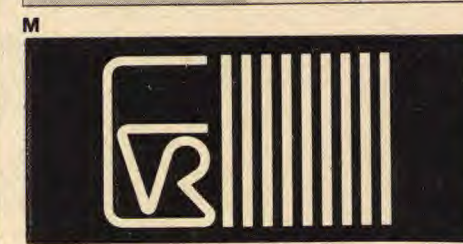
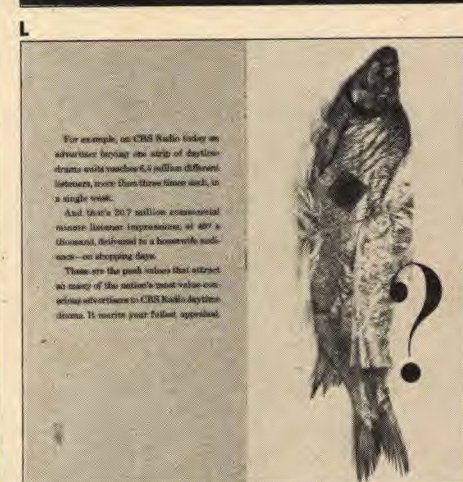
THIS ARTICLE WAS SET IN ITC BOOKMAN AND ITC AVANT GARDE GOTHIC CONDENSED



A CBS TELEVISION NETWORK SALES PRESENTATION.
B ADVERTISEMENT PLACED BY CBS/BROADCAST GROUP CONGRATULATING NBC ON THEIR ANNIVERSARY.
C NEWSPAPER ADVERTISEMENT FOR CBS NEWS PROGRAM SERIES.
D LOGO FOR CINEMA CENTER FILMS—AN ACQUISITION OF CBS INC.
E CONSUMER ADVERTISEMENT FOR DANSK CHINA.
F NEWSPAPER ADVERTISEMENT FOR CBS NEWS PROGRAM.
G 3-DIMENSIONAL MURAL INSTALLED IN 51/20 CLUB CAFETERIA AT CBS HEADQUARTERS BUILDING.
H CONSUMER ADVERTISEMENT FOR DANSK COOKWARE.
I CBS NEWS BOOK COMMEMORATING THE FIRST FLIGHT TO THE MOON.
J CBS TELEVISION NETWORK INSTITUTIONAL BOOK ON CTN FOOTBALL.
K CONSUMER ADVERTISEMENT FOR DANSK GLASSWARE.
L CBS RADIO NETWORK SALES MAILING PIECE TO ADVERTISERS.
M LOGO FOR ELECTRONIC VIDEO RECORDING—AN ACQUISITION OF CBS INC.



QUARTER		1	2	3	4	TOTAL
T	3	ST. LOU.				
T	3	N. Y.				
		DALLAS				
		WASH.				
		DET.				
		L.A.				
		PHILA.				
		CLEVE.				
		GR. BAY				
		CHI.				
		MINN.				
		PITT.				
		BALT.				
		FRISCO.				



Anthr(apology)

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...



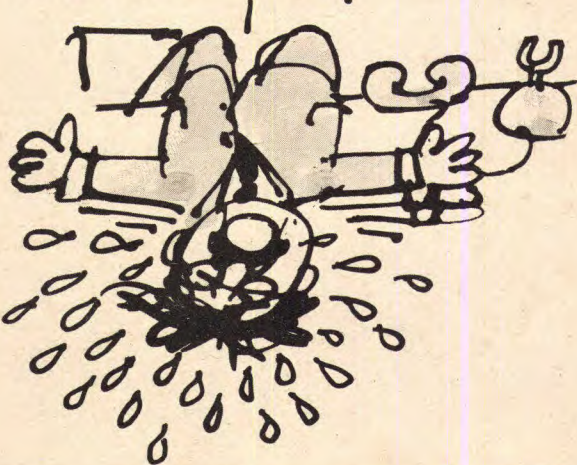
all my life I've been
a good man... I've
given to charity...



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



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



500 she-asses?



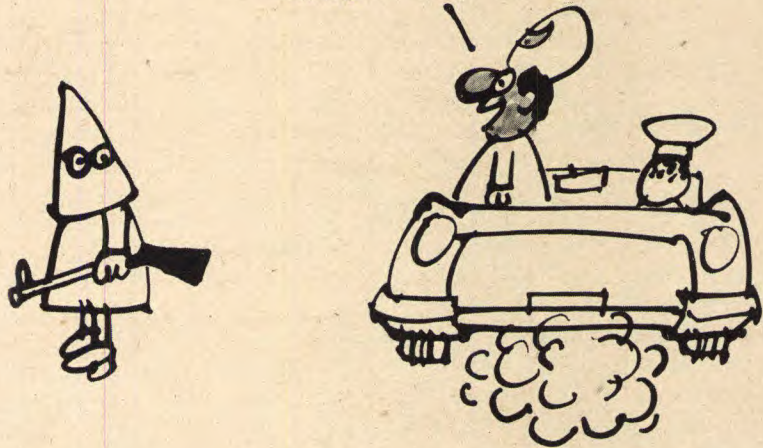
No, you've got the
wrong number.





by Lou Myers

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

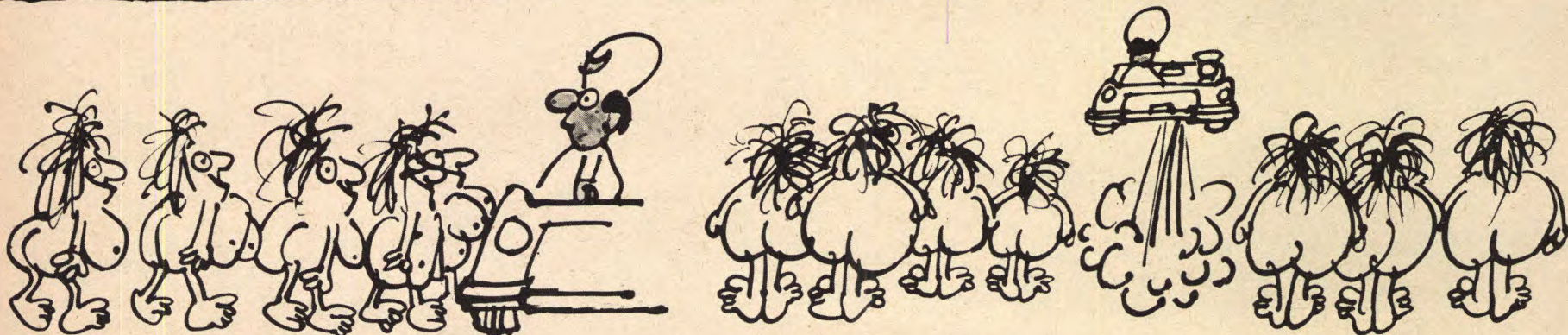
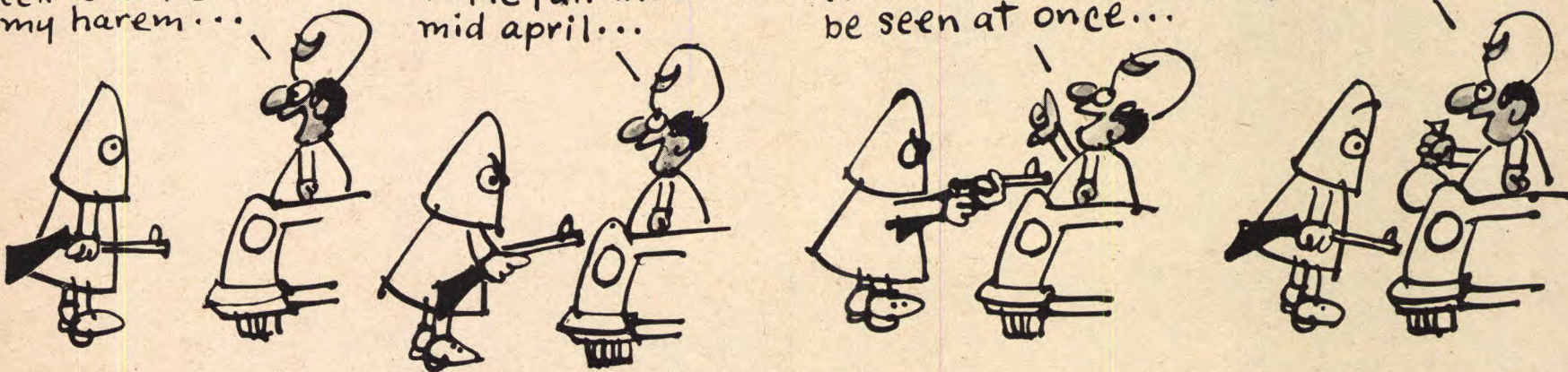


Good day friend. I am the
Mufti of Malagash. I come
to seek a white woman
for my harem...

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

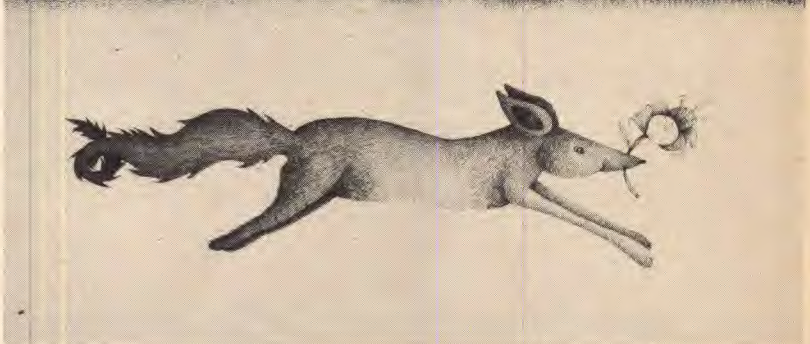
...she must come
forward naked so
that blemishes may
be seen at once...

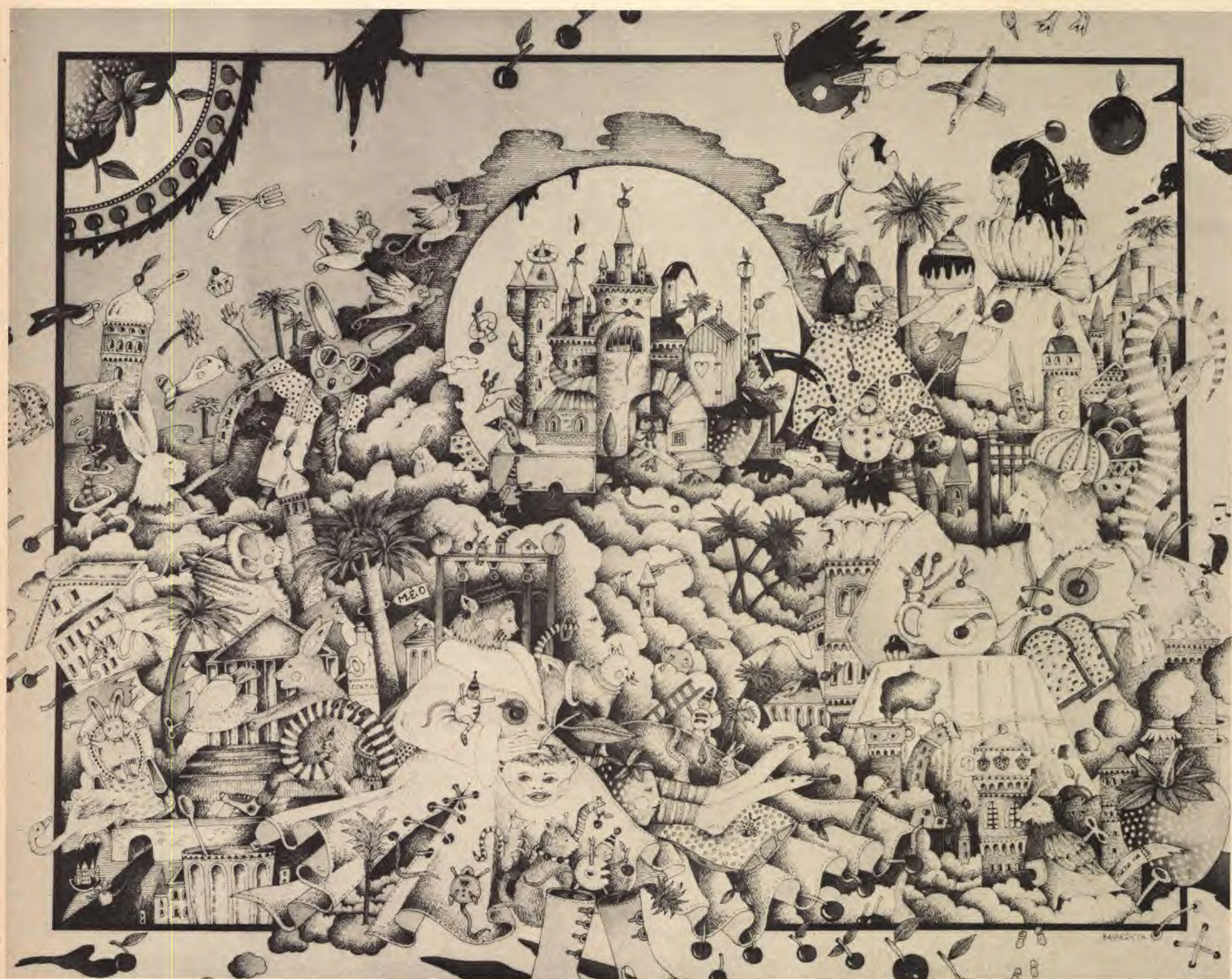
..for the woman I
choose I shall pay
in precious stones



Ms. Christine Bassery

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. Incurable. 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 Français*, *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.



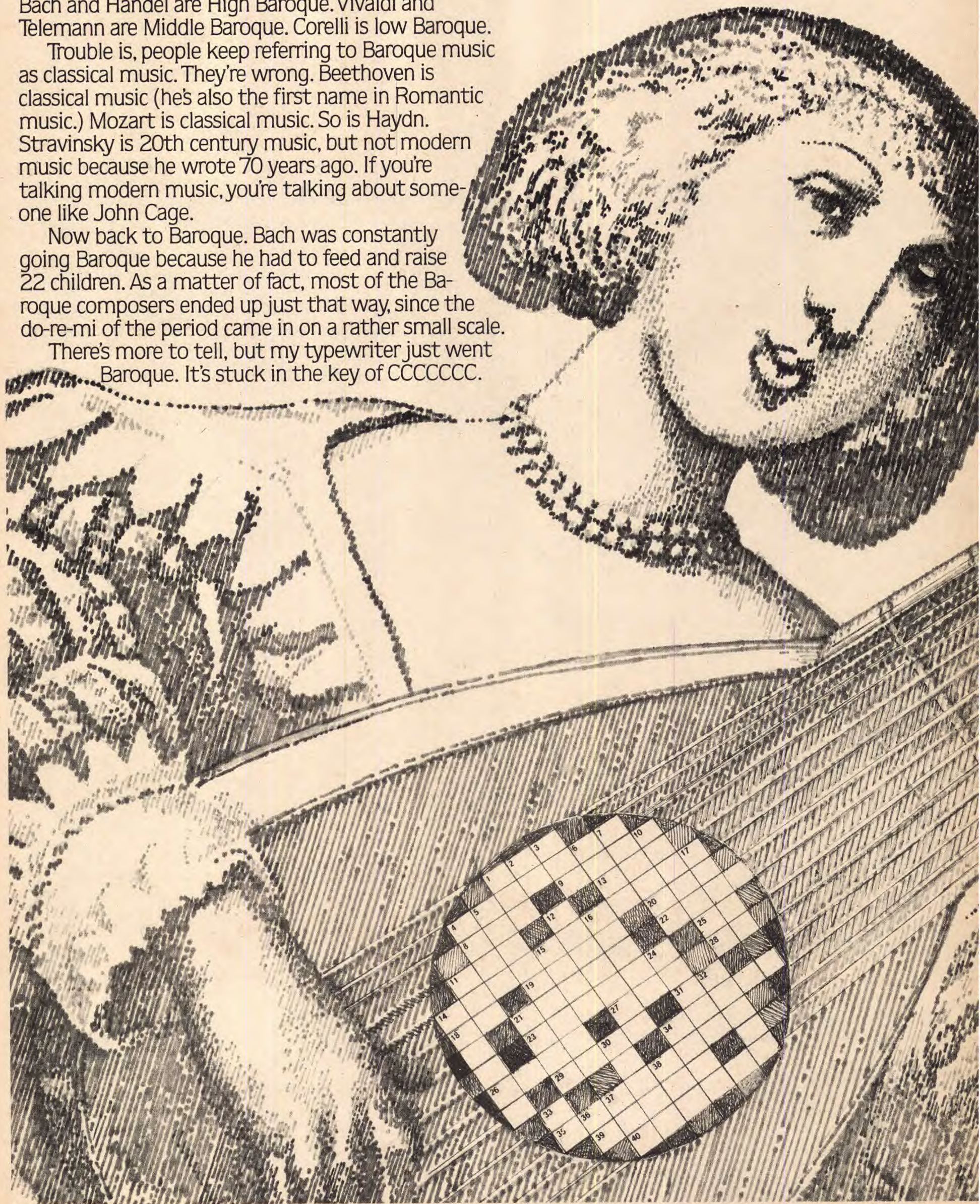


Consider the Baroque. It comes in three basic forms: High, Middle and Low. Great composers fill each period. Geniuses like Bach, Handel, Vivaldi, Telemann. Bach and Handel are High Baroque. Vivaldi and Telemann are Middle Baroque. Corelli is low Baroque.

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 CCCCCC.



GOING

BAROQUE

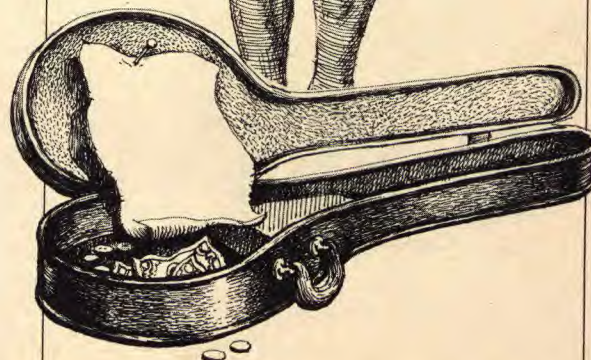
No. 6 in a series
of Very Graphic Crossword
Puzzles by Al McGinley and
Don McKechnie

ACROSS

1. Debussy's "La _____".
4. "Tubby _____".
8. Fifth syllable of the diatonic scale.
9. Cesare Siepi, e.g.
11. Cheshire _____.
13. Initials of F.D.R. fame.
14. Piano's forerunner.
18. "...therefore I _____".
19. "All you need is _____".
20. Classic car.
21. Panama.
22. Congers.
23. Verdi's Shakespearean opus.
25. 150, to Caesar.
26. Bronte's Jane.
27. "Le Coq _____".
28. _____ Gardner.
29. _____ Spumanti.
31. Carter's state (abbr.).
34. Key _____, or slow tempo.
35. Georg Philipp _____.
39. Nasser's first name.
40. Pavarotti, et al.

DOWN

1. _____ Torne (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. Fournier'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.





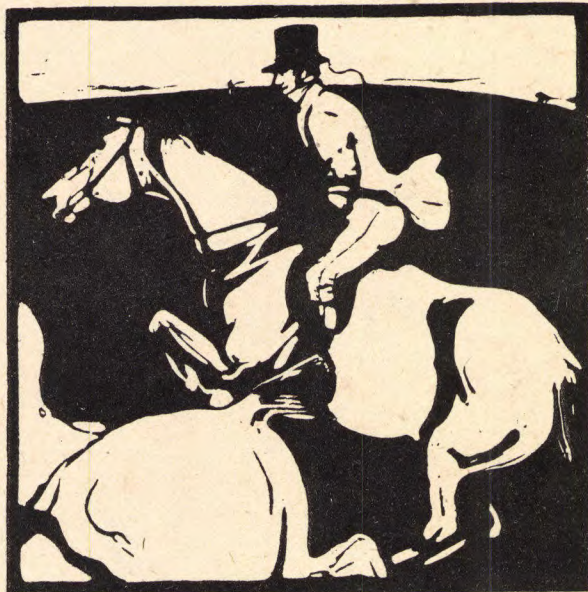
An Almanac of twelve Sports By William Nicholson

**AN
OLD
STYLE
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 upon our language 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.

Hunting.



January.

Sunday — 7 14 21 28
Monday — 1 8 15 22 29
Tuesday — 2 9 16 23 30
Wednesday — 3 10 17 24 31
Thursday — 4 11 18 25 -
Friday — 5 12 19 26 -
Saturday — 6 13 20 27 -

Coursing.



February.

Sunday — 4 11 18 25
Monday — 5 12 19 26
Tuesday — 6 13 20 27
Wednesday — 7 14 21 28
Thursday — 1 8 15 22 -
Friday — 2 9 16 23 -
Saturday — 3 10 17 24 -

Racing.



March.

Sunday — 4 11 18 25 -
Monday — 5 12 19 26 -
Tuesday — 6 13 20 27 -
Wednesday — 7 14 21 28 -
Thursday — 1 8 15 22 29 -
Friday — 2 9 16 23 30 -
Saturday — 3 10 17 24 31 -

Boating.

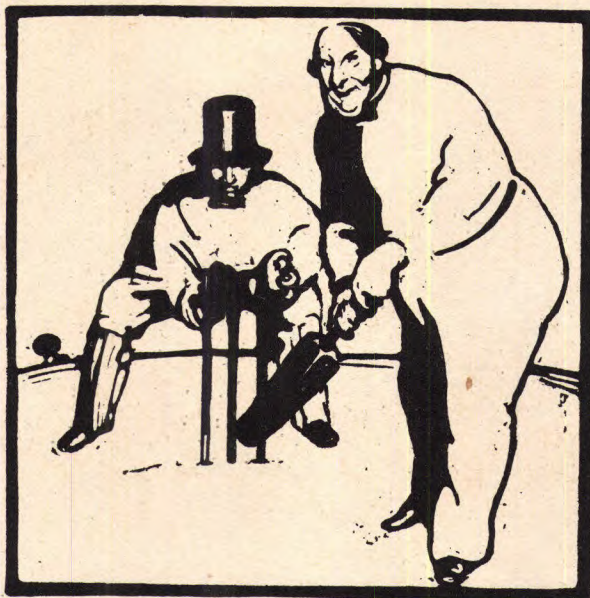


April.

Sunday — 1 8 15 22 29
Monday — 2 9 16 23 30
Tuesday — 3 10 17 24 -
Wednesday — 4 11 18 25 -
Thursday — 5 12 19 26 -
Friday — 6 13 20 27 -
Saturday — 7 14 21 28 -

Fishing.**May.**

Sunday — 6 13 20 27
 Monday — 7 14 21 28
 Tuesday — 1 8 15 22 29
 Wednesday — 2 9 16 23 30
 Thursday — 3 10 17 24 31
 Friday — 4 11 18 25 -
 Saturday — 5 12 19 26 -

Cricket.**June.**

Sunday — 3 10 17 24 -
 Monday — 4 11 18 25 -
 Tuesday — 5 12 19 26 -
 Wednesday — 6 13 20 27 -
 Thursday — 7 14 21 28 -
 Friday — 1 8 15 22 29 -
 Saturday — 2 9 16 23 30 -

Archery.**July.**

Sunday — 1 8 15 22 29
 Monday — 2 9 16 23 30
 Tuesday — 3 10 17 24 31
 Wednesday — 4 11 18 25 -
 Thursday — 5 12 19 26 -
 Friday — 6 13 20 27 -
 Saturday — 7 14 21 28 -

Coaching.**August.**

Sunday — 5 12 19 26
 Monday — 6 13 20 27
 Tuesday — 7 14 21 28
 Wednesday — 1 8 15 22 29
 Thursday — 2 9 16 23 30
 Friday — 3 10 17 24 31
 Saturday — 4 11 18 25 -

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 Heine-mann, 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 copy-right 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.

Shooting.



September.

Sunday — 2 9 16 23 30
Monday — 3 10 17 24 —
Tuesday — 4 11 18 25 —
Wednesday — 5 12 19 26 —
Thursday — 6 13 20 27 —
Friday — 7 14 21 28 —
Saturday — 1 8 15 22 29 —

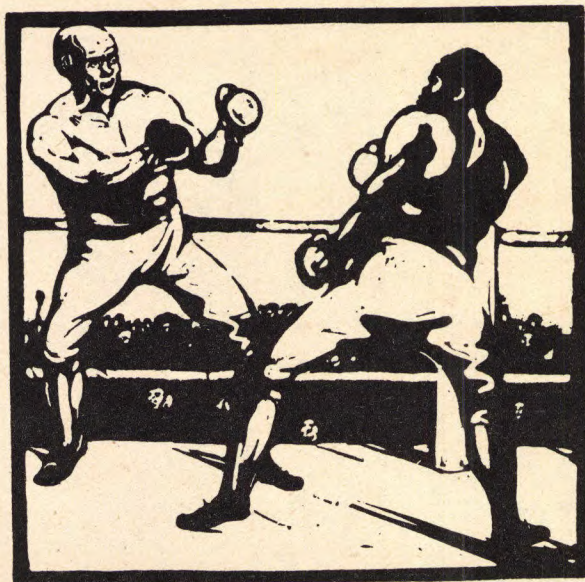
Golf.



October.

Sunday — 7 14 21 28
Monday — 1 8 15 22 29
Tuesday — 2 9 16 23 30
Wednesday — 3 10 17 24 31
Thursday — 4 11 18 25 —
Friday — 5 12 19 26 —
Saturday — 6 13 20 27 —

Boxing.



November.

Sunday — 4 11 18 25
Monday — 5 12 19 26
Tuesday — 6 13 20 27
Wednesday — 7 14 21 28
Thursday — 1 8 15 22 29
Friday — 2 9 16 23 30
Saturday — 3 10 17 24 —

Skating.



December.

Sunday — 2 9 16 23 30
Monday — 3 10 17 24 31
Tuesday — 4 11 18 25 —
Wednesday — 5 12 19 26 —
Thursday — 6 13 20 27 —
Friday — 7 14 21 28 —
Saturday — 1 8 15 22 29 —

"AN ALPHABET"

BY WILLIAM NICHOLSON

Subscribers to *U&Ic* 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



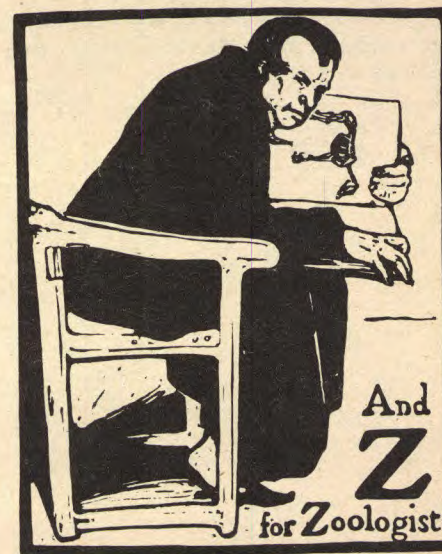
of three or four colors around a central silhouette.

Recommended to publisher William Heinemann by fine artist James Whistler, Nicholson designed Heinemann's enduring windmill colophon—thereby launching a long collaboration between the two, during which time he illustrated five works: "Sports Almanac," "Twelve Portraits," "London Types," "The Square Book of Animals," and "An Alphabet."

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.



Gesundheitswiederherstellungsmittel



A few issues back, we printed the longest sentence in English—running a full two pages, single-spaced, and in 8-point type from James Joyce's *Ulysses*. 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 **semperexcommunicambiambisumers**. Not to mention the Germans, who are compound-word addicts. Bismarck considered the word 'apothecary' insufficiently German, and promptly coined a 70-letter replacement: **Gesundheitswiederherstellungsmittelzusammenmischungsverhältniskundiger**. Which should do as a record and certainly surpasses our previous try with the 56-letter Welsh lake named **Llanfairpwllgwyngyllgogerychwyrndrob-wllantysiliogogoch**. If you're rethinking 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.

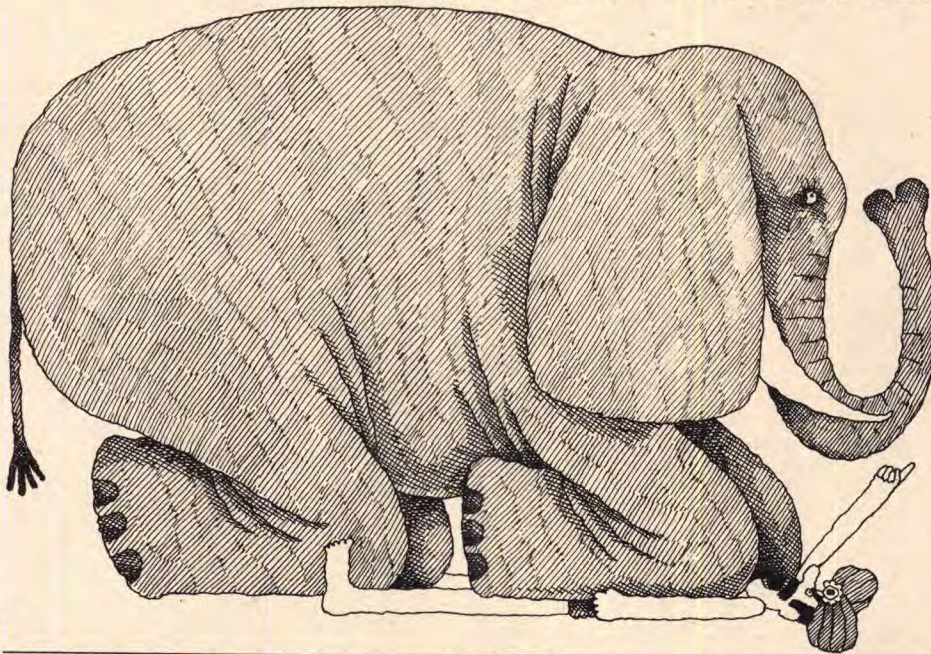


What is the most widely reproduced and distributed painting in the world? The 'Mona Lisa'? No. The 'Last Supper'? Uh-uh. The single most widely reproduced and distributed painting in history is none other than 'The Four Freedoms' by Norman Rockwell.

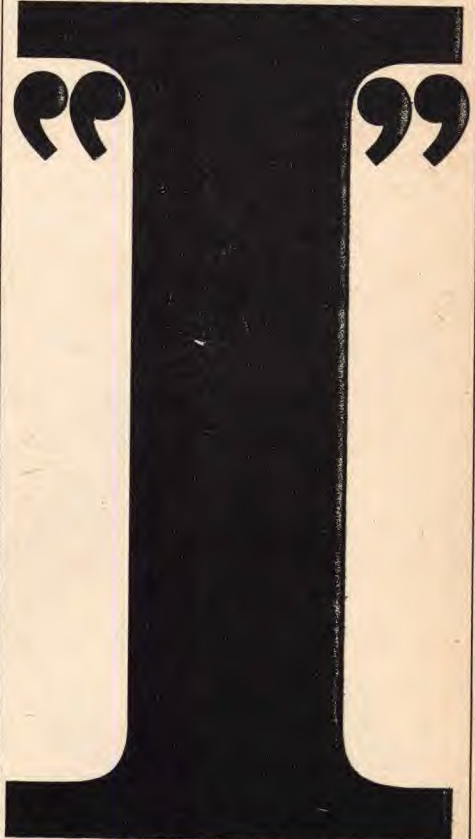
A spoonerism is an accidental sound transposition.

Example: A TV cooking expert started her recipe for vichyssoise with: "First you take a leek..."

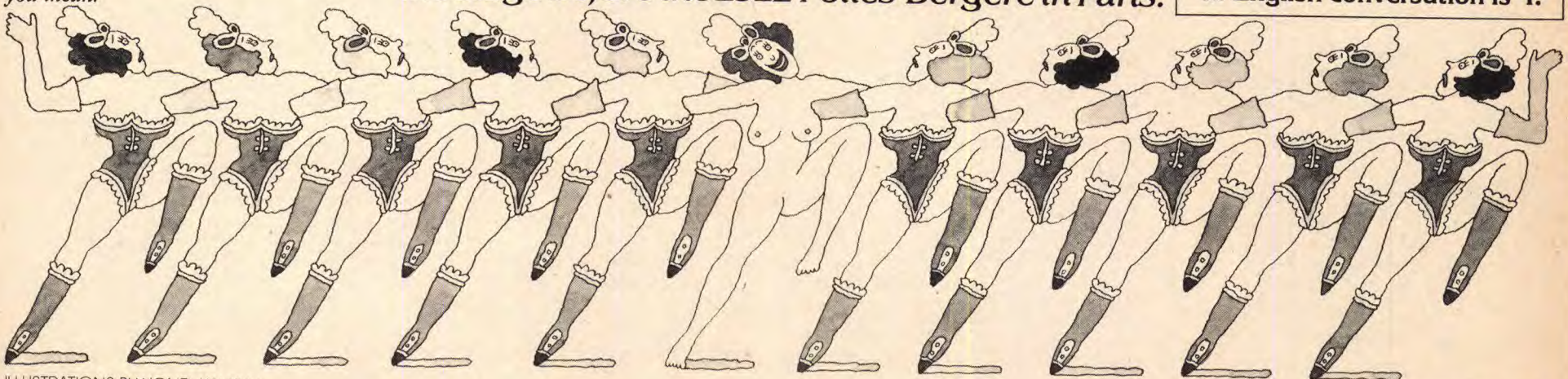
THE ELEPHANT IS THE ONLY ANIMAL WITH FOUR KNEES.



No woman ever appeared completely nude on the stage before the 1912 Folies-Bergère in Paris.



The most commonly used word in English conversation is "I."

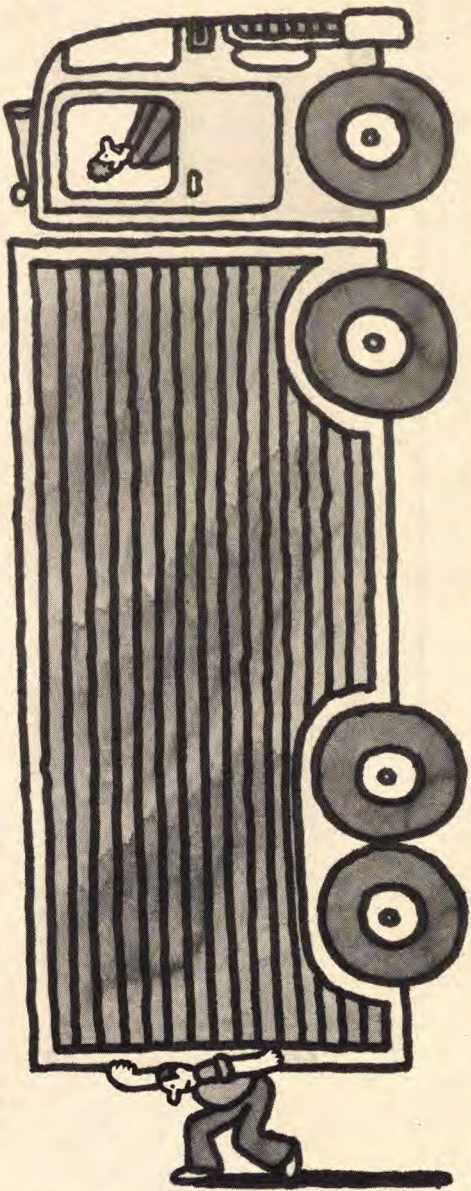
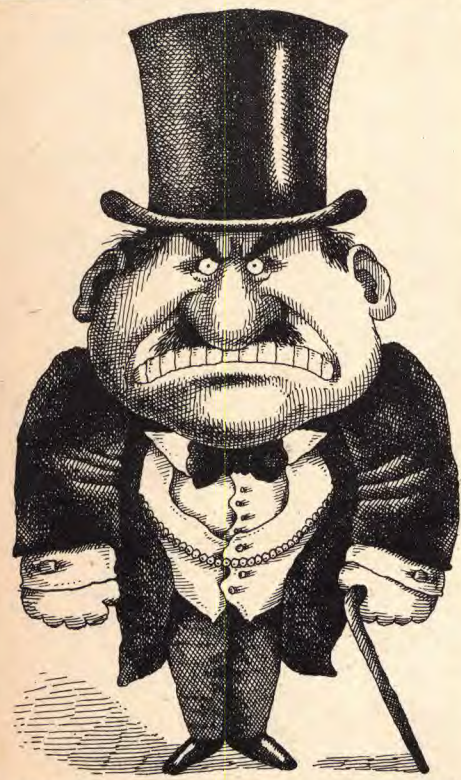


Sammenmischungsverhältniskundiger



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**'.



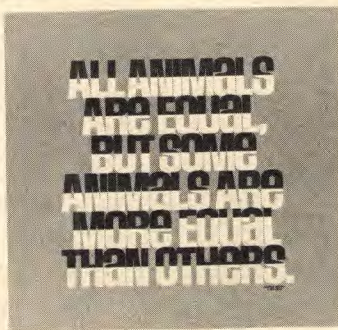
A honeybee can carry a burden 300 times its own body weight. To equal this extraordinary feat, a 250-pound man would have to carry a 35-ton truck on his back.

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&Lc 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&Lc are listed below. All of these faces are part of the current VGC library.

Page	Typeface	Designer
25	Informal Gothic	Tom Hollingsworth, USA
26	Vivaldi	Friedrich Peter, Canada
27	Arrow	Walter J. Diethelm, Switzerland
28	Amelia	Stanley Davis, USA
29	Visa	Raphael Boguslav, USA
30	Domning Antiqua	Karl-Heinz Domning, Germany
31	Wolf Antiqua	Hanz-Jurgen Wolf, Germany
32	Antikva Margaret	Zoltan Nagy, Hungary

Something from Everybody for U&lc



I KAN'T REED
U&lc.
BUT I SHUR
LIKES LOOKIN'
AT THEM
PURDY
PITCHERS !!

ADD THIS TURKEY'S NAME TO YOUR MAILING LIST...
• MARK ISAACS • 18 SHEPHERD ST. • W. SPRINGFIELD, MASS. •
THANKS !!!

INTERESTED IN SEEING NEW
FACES...
PLEASE SEND ME YOUR
PUBLICATION. THANKS.

C.T. MUELLER, NEYLER-COLOR LITHO



FROM: 427 NIAGARA, EAU CLAIRE, WI. TO: 1279 NORTH 85 STREET, WAUWATOSA, WI. LAURA M. MANTHEY

**THE ALL NEW
TYPOGRAPHICAL
ADVENTURES OF
UPPER &
LOWER CASE**

THIS MONTH'S EPISODE: U & LC
COMBAT THE FORCES OF IGNORANCE
W/ A DEMONSTRATION OF GRAPHIC ARTS TERMS.

AT THE CASE MANSION...

Hlep

LOOK, U.C. -
A TYPO!

QUICK, L.C.
TO THE
DESCENDER!

U & LC RACE IN THEIR LOGOTYPE
FROM NEON FONT, THEIR
HAVEN IN THE HILLS!

Hlep

HOLY HALFTONE,
UPPER!
THAT HEADER
IS COMING
FROM ITC
DISTRIBUTORS!

CORRECT, L.C.!
WE'D BETTER
ITALICIZE!

MEANWHILE, AT ITC CORPORATION

ALRIGHT, YOU
TYPESETTERS -
WE'VE A FEW
ALTERATIONS
TO MAKE
HERE!

LET'S SEE YOU SORT THESE - HA!
MAKE ONE MOVE &
I'LL BENDAY THE
LOT OF YOU!

HOLY DISTRIBUTION, UPPER -
WE'RE TOO LATE!

WAIT, L.C. - LEADERS! I'LL BET
MY GALLEY PROOFS THAT BAD
BREAK IS AT THE OTHER END.

THIS PROPORTION WHEEL
OUGHT TO SCALE THEM
DOWN TO SIZE - HEH, HEH!

HOLY SMALL CAPS, UPPER - YOU'VE
BEEN EMBOSSED!

NEVER FEAR, L.C. IT'S A
MERE CUTSCORE LUCKILY I'M
RUB-PROOF!

SUDDENLY, ACROSS THE ALLEY...
LOOK, L.C. - THAT BUS!

ALRIGHT B-B - YOU'VE
JUST BEEN CROPPED!

HOLY RUNNING HEAD,
UPPER - HOW DID YOU
KNOW IT WAS
BAD-BREAK?

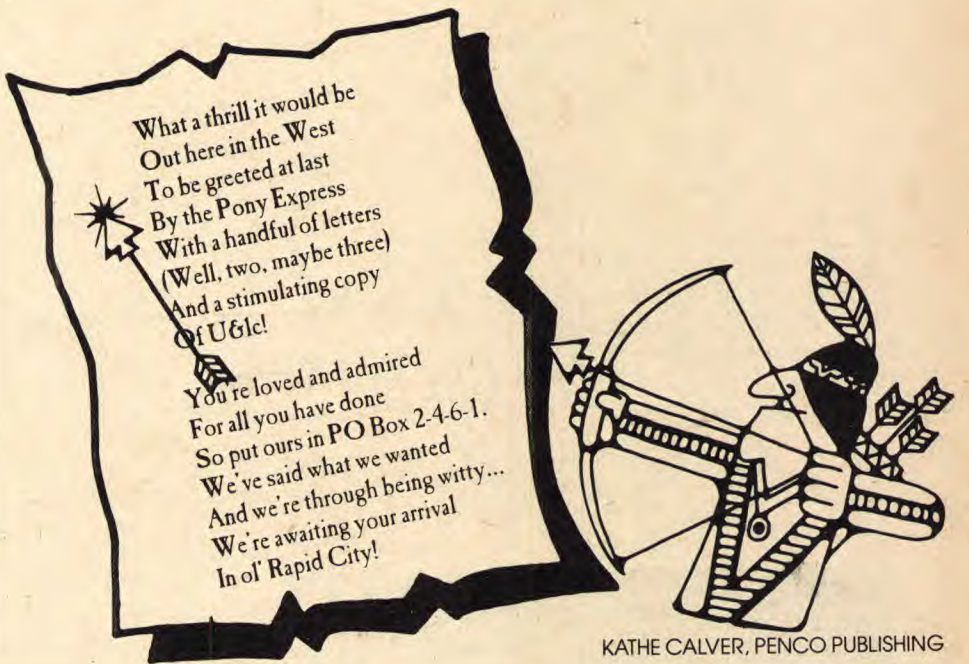
QUITE SIMPLE, LOWER. HE WAS THE
"FIRST IN LINE ON
'PAGE'!"
BESIDES, I SAW
HIM COME THIS WAY.

HOLY BROWN PRINT, UPPER!
YOU'VE DONE IT AGAIN!

YES, L.C., OUR COPY IS JUSTIFIED!
NOW ITC CAN CONTINUE BRINGING
THE WORD TO JAY ZIMMERMAN, OF
18310 MARCELLA RD. IN CLEVELAND,
OHIO, ZIP 44119,
& ALL OTHERS
INTERESTED IN
THE FIELD OF
GRAPHICS.

HOLY VIGNETTE, UPPER...
OH, GIVE IT A
"30" LOWER !!!

THE END



Dear U&lc:

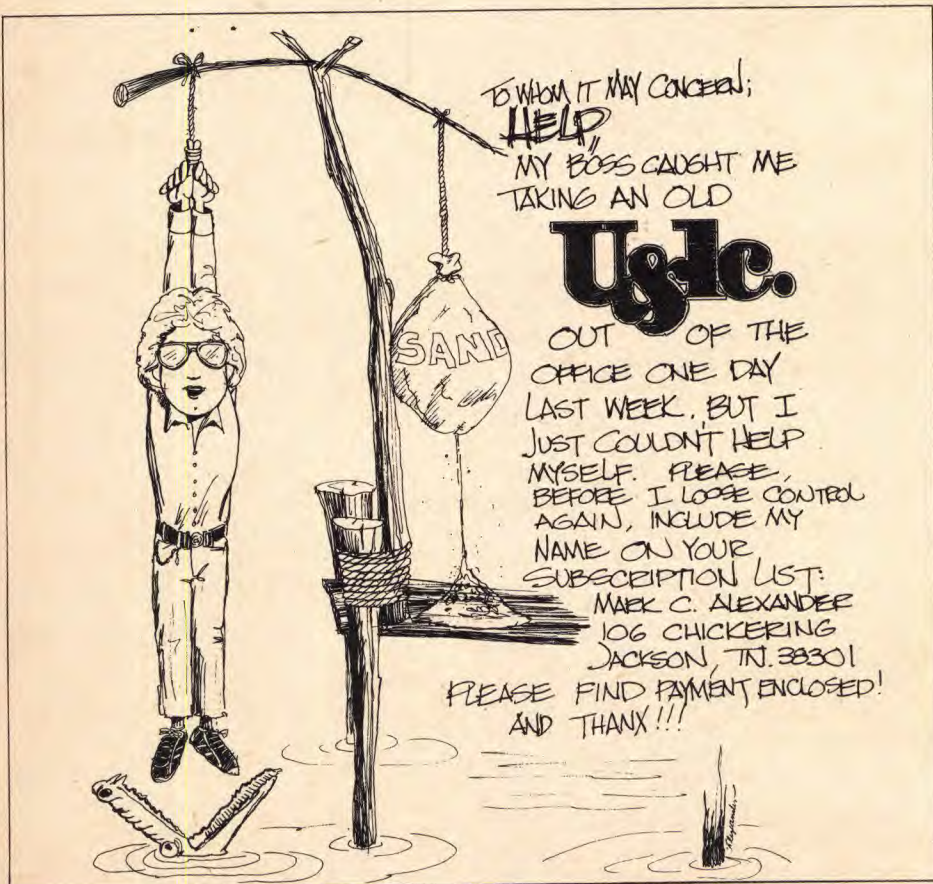
I'd be ever so sad
if you stopped my
subscription. its so
educational.

Ass always,

me only.
until we meet again



Linda Rowe
1940 Anita Ct.
Baldwin, N.Y.
11510



Blissymbols for the Handicapped: A Manner of Speaking



Next to the problem of world peace, the issue of a world language 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, peace 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 our taking the fateful step in the direction of a world, or 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** establishing themselves as the two frontrunners. Esperanto is simple in its sounds and structure, thoroughly logical, and reasonably international—provided we restrict our views of what constitutes internationality to the western world, the Latin world, the Germanic and Greek worlds. But these are days when Slavic and Oriental and Third World nations are forging rapidly ahead and demanding their place in the sun side by side with the countries of the West. To the speech-habits of the Russian, the Chinese, the Japanese, and the African, Esperanto makes practically no concession.

Interlingua, the much publicized product of a group of outstanding linguists—who have labored over this problem for decades—is even less satisfactory from a truly international point of view, since it is merely a compromise between Latin-Romance and English. The real obstacle to the adoption of a constructed language seems to be the covert opposition of the world's major governments, who find it expedient to keep their citizens isolated behind linguistic

iron curtains for purposes of internal control and propaganda.

From the standpoint of suitability and adaptability, English has thoroughly proved itself. It is precise and concise for commercial use at the same time that it is capable of infinite distinction of shades and meaning for literary purposes. Its vocabulary is not only the most abundant in the world, but the most international as well of all existing major national languages—more international, in fact, than that of Esperanto.

The further spreading of English, despite the language's obvious advantages, is impeded by precisely the same psychological factors that obstruct the increase of foreign-language learning among English speakers. Children learn languages easily and naturally, but adults do not. The learning 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 U&I's own Ed Rondthaler—**Soundspel**—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-vocal children and adults so physically handicapped, this is not a rhetorical question. It represents an agonizing frustration which must be dealt with every day of their lives.

These 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 thousand victims of cerebral palsy—a disability which causes neuromuscular incoordination due to brain damage occurring before, during, or after birth. The victim may suffer from poor muscular coordination or muscle spasms that seriously interfere with movement. The speech and voice lack precision 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 relaying 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 language). Although they appear to be subnormal because of their physical appearance and distorted speech patterns, an indicative statistic is that more than one-half of these victims have normal, and even above-normal, intelligence. Children, 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 communicate at all, such children become understandably isolated, passive, and totally dependent.

This was the depressing situation until a revolutionary invention begun in 1942 by Charles Bliss was brought to breakthrough fruition in 1971. Created as a universal, non-verbal language based on early Chinese picto-ideographs, **Blissymbolics** was discovered and adapted for use with the nonspeaking handicapped child at the Ontario Crippled Children's Center in Toronto.

The symbols are a visual, meaning-based communication system capable of conveying all aspects of human experience. Due to the underlying logic of the system, basic symbol elements can be used to construct simple and com-

pound variations which provide a vocabulary of infinite size.

Blissymbols have changed the entire communications outlook of physically handicapped persons of a wide age and intellectual range—with great strides now being successfully taken at speech-language pathology centers throughout the United States with the mentally handicapped, deaf, autistic, 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 phonetic base that could surmount all cultural barriers? He thought he was onto something. Interned 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: he wanted to provide the world with a symbol system capable of conveying any meaning. To that end, he incorporated pictographs, ideographs, and arbitrary symbols into a cohesive, logical, and simple system—a system whose direct reference to meaning made it easily learned.

Bliss uses only 100 basic symbols (shown here), relating 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 selected message receivers who understand the system, as is true 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 nonvocal communicator's message—they simply read the words displayed with the symbols.

The visual simplicity of the symbols makes them quickly 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 living for both wheelchair users and those who are mobile.

Another advantage over sign language is that the use of Blissymbols is not restricted by a symbol user's physical impairments. For those who cannot point to their symbol display, remote-control devices can be used to indicate the desired symbols. Levers, knobs, touch paddles and, recently, video screen keys activate switches that control either a pointer or tiny lights that illuminate the symbols as they are selected.

Parents of the vocally handicapped have reported that, with the 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 Blissymbolics—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 her, 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



afternoon	Saturday	winter	brown	and, also	into	dear	E e	Y y	similar	(to) argue	(to) close
Q112	Q7	O4	Q1,0	+	→	♡>1			11=	^ O → !	^ □
day	January	birthday	white	around	maybe	goodbye	F f	Z z	similar sound	(to) ask	(to) comb
Q	D1	Q*	QO	○	Φ?	○←→			11=2	^ [?] ^	^ 山
hour	February	Christmas	pink	at	none, nothing	hello	G g	zero	how	(to) be	(to) combine
Q°	D2	Q*†	Q1O	>·	1⊗	○→←		0	?^	^ Φ	^ ⊗
minute	March	Easter	black	backward	off, away	let's	H h	one	how much, many	(to) be able, can	(to) come
Q'	D3	Q↑†	QJ	←	1>	!Φ↓1		1	?x	^ V	^ →
month	April	Good Friday	red	because	on	no	I i	two	what	(to) be caused by	(to) comfort
D	D4	QØ†	QO	▷?	≪	-!!		2	?	^ ▷	^ ↑♡
morning	May	holiday	orange	before, in front of	or	nonsense!	J j	three	what, thing	(to) become	(to) continue
Q112	D5	Q♡↑	QOO	·	<	⊗!		3	?□	^ →Φ	^ T→
night	June	Thanksgiving	yellow	between	out, outside	"pardon?"	K k	four	when	(to) bite	(to) cook
Q	D6	Q♡↑	QO	·	□	?^		4	?⊙	^ W	^ △O
time	July	Valentine's Day	green	but	out of	please	L l	five	where	(to) blow	(to) cough
Q	D7	Q-♡→	Qr	⊥	□→	!♡		5	?	^ Z	^ O Z!
today	August	past	blue	by, of	over	sorry	M m	six	which	(to) borrow	(to) count
Q11	D8	)	Q-	<	-	♡↓>)		6	?÷	^ ↓⊗	^ #
tomorrow	September	present	brown	different	same, equal	thanks	N n	seven	who	(to) break	(to) crawl
Q1	D9	)(	Q-	Z	=	♡↑		7	?⊥	^ ^	^ L→
week	October	future	white	down	that	♡+!	O o	eight	why	(to) breathe	(to) create
7Q	D10	(	Q*	↓	/	♡+!		8	?▷	^ /O	^ △
weekend	November	ago	pink	during, while	the	♡-!	P p	nine	action indicator	(to) bring	(to) cross out, destroy
Q7+1	D11	)	QO*	⊗	/	♡-!		9	^	^ ⊗→	^ /
year	December	now	purple	each	there	yes	Q q	ten	past action indicator	(to) burp	(to) cry
Q	D12	x	QO-	1⊗	..<	+!!		10	^	^ Z⊗	^ O↓
yesterday	spring	then	a, on	for	this	"you're welcome"	R r	hundred	future action indicator	(to) buy	(to) cut
Q1	O1	(	^	»	/	♡↑^		100	^	^ ⊗□	^ X
Sunday	summer	black	about, of	for (in exchange)	through	comma	S s	thousand	passive indicator	(to) carry	(to) dance
Q1	O2	QO	>	^	→	,		1000	<	^ ⊗	^ △d
Monday	autumn	red	across	forward	to, towards	dot, period	T t		combine indicator	(to) catch	(to) decide
Q2	O3	Q1	≠	→	>1	⊙			?	^ ↓↓	^ ↻
Tuesday	winter	orange	after, behind	from	under		A a	U u	command	(to) cause	(to) die
Q3	O4	Q2	·	1>	-				!	^ ▷	^ ⊗
Wednesday	spring	yellow	again	here	up		B b	V v	metaphor	(to) change	(to) dig
Q4	O1↑†	Q3	..	>·	↑				⊙	^ ⊕	^ I
Thursday	summer	green	against	if	with the help of		C c	W w	not	(to) add	(to) chew
Q5	O2<▷	Q4	«	?>	+				-!	^ +	^ xW
Friday	autumn	blue	all	in, inside	all gone		D d	X x	opposite meaning	(to) agree	(to) choose
Q6	O3O↓	Q5	⊗	□	⊗-				1	^ →	^ ⊗
										^	^

(to) doubt	(to) fly	(to) hold	(to) lift	(to) pray	(to) run	(to) start, begin	(to) wash, bathe	arm	blackboard	business	clock	current events	enclosure	food	glove	house	letter	milk
(to) dream	(to) fold	(to) hope	(to) like	(to) prepare	(to) say, tell	(to) subtract, take away	(to) win	attack	blanket	buttocks	cloth	curtain	energy	foot	glue	ice	life	mind
(to) dress	(to) follow	(to) hug	(to) live	(to) pretend	(to) search	(to) surprise	(to) wish	back	Blissymbol	button	clothing	desk	environment	forest	God	idea	light	mirror
(to) drink	(to) force	(to) hurt, feel pain	(to) lose	(to) promise	(to) see	(to) swallow	(to) work	badge	Blissymbol part	cabin	cloud	dessert	example	freedom	grass	insect	lightning	mistake
(to) drive (car)	(to) forget	(to) increase	(to) love	(to) protect	(to) seem	(to) swim	(to) write		blood	cake	coat, sweater	dining room	eye	fruit	guilt	island	limits	money
(to) dry	(to) get, receive	(to) injure	(to) make	(to) protest	(to) sell	(to) taste	(to) yell	bandage	board	camera	coffee	discussion	eyeglasses	fruit juice	gun	jet plane	line	monster
(to) eat	(to) give	(to) invent	(to) marry	(to) pull	(to) send	(to) teach	thing indicator	bank	boat, ship	car, vehicle	colour	doll	face	frustration	gym	joint	linear thing	moon
(to) end, stop	(to) glue, stick	(to) joke	(to) mean	(to) push	(to) shake	(to) tease	ability	bath, basin	body	cards	container	drawer	fact	fuel	hair	key	lips	motor car
(to) enjoy	(to) go, leave	(to) jump	(to) measure	(to) put	(to) share	(to) think	accessory	bathroom	bone	castle	corner	dress	factory	furniture	hamburger	kind, type	list	mountain
(to) equal	(to) govern	(to) keep, save	(to) meet	(to) rain	(to) shave	(to) touch	action	beach	book	cereal, grain	cost	drink	farm	garage	hand	kitchen	loss	mouth
(to) exercise	(to) grow	(to) kick	(to) miss	(to) read	(to) sing	(to) travel	advice	beard	bottle	chair	couch	dump truck	fastener	garbage	handle, switch	knee	machine	muscle
(to) fall	(to) guess	(to) kiss	(to) mix	(to) regret	(to) sit	(to) try	air	bed	bottom	cheese	country, state	ear	feeling	garden	hat	knife	magazine	music
(to) fasten, join	(to) hang	(to) kneel	(to) move	(to) remember	(to) sleep	(to) turn	airplane	bedroom	bowel movement	chemical product	country(side)	earth	finger	gas	head	knowledge	map	name
(to) feel	(to) happen	(to) know	(to) multiply	(to) repeat, copy	(to) smell	(to) turn on	alcoholic drink	behaviour	brain	chest	crane	east	fire	gasoline	heart	lake	material	neck
(to) fight	(to) hate	(to) laugh	must	(to) request	(to) smile	(to) understand	alphabet	belief	bread	chest of drawers	crayon	edge	fire truck	gathering	hill	lamp, electric light	meal	needle
(to) fill	(to) have	(to) lead, guide	(to) need	(to) resent	(to) smoke	(to) use	ambulance	bell	breast	chin	creation, nature	effect	fish	generalization	hip	language	meaning	news
(to) find	(to) hear	(to) learn	(to) open	(to) rest	(to) sneeze	(to) visit	animal	berry	bridge	church, temple	cross	egg	flag	genitals	hobby	leaf	meat	newspaper
(to) finish	(to) help	(to) lend	(to) own	(to) return	(to) solve	(to) wait	anniversary	bicycle	broom	circle	crotch	elbow	flavouring	gift	hole	leafy vegetable	medicine	north
(to) fix, repair	(to) hide	(to) let, allow	(to) play	(to) ride	(to) spit	(to) walk, go	answer	bird	brush	city	crutches	electricity	floor	glass	home	leg	metal	nose
(to) float	(to) hit	(to) lie down	(to) practice	(to) rub	(to) stand	(to) want	apartment	birth	bus	classroom	cupboard	elevator	flower	glass	hospital	legs and feet	middle	number

nut	place	radio	science	sign	stamp	tea	train	war	description (evaluation) after fact v	considerate	fresh	little	once	short	warm	doctor	parent	wife
ocean, sea	plan, method	rain	scissors	silence	star	teeth	treat	waste	description (evaluation) before fact v	correct	full	lonely	open	sick	weak	family	person	woman
office	planet	recipe	score	skin	steam	telephone	tree	water, liquid	afraid	dark	funny	long	poor	smart	wet	father	police officer	worker
oil	plant	record	secret	sky	steel	television	triangle	weather	alone, only	dead	good	loud	possible	smooth	wide	fireman	prince	he, him
opposition	plastic	rectangle	seed	smell	stick	temperature	tricycle	weight	always	deaf	happy	lucky	proud	soft	wrong	friend	princess	I, me
outing	plate, dish	refrigerator	sentence	snack	stomach	tent	trip, travel	west	angry	deep	heavy	make-believe	public	soon	young	ghost	queen	it
pain	pocket	religion	serviette, napkin	snake	stone	test	trouble	wheel	bad	difficult	high	mean, cruel	quick	special	adult	girl	relative	she, her
paint	poem	respect	sex	snow	store	thing	truck	wheelchair	beautiful, attractive	dirty	hot	medical	quiet	strange	aunt	grandfather	resident	they, them
pants	poison	restaurant	shame	soap	storm	thumb	turn	wind	best	dry	hot, peppery	more	ready	strong	baby	grandmother	self	we, us
paper, page	pollution	ring	shape	socks, stockings	story	thunder	typewriter	window	better	early	hungry	most	real	stupid	babysitter	group	sibling	who, which, that, when, where
parcel	post office	river	sheet	soda pop	strap, string	ticket	umbrella	wings	big	enough	important	narrow	rich	suddenly	boss	husband	sister	you
park	powder, dust	rocket	shelf	sound	street	tobacco	underwear	wood	bitter	envious	incorrect	near, almost	right	sweet	boy	king	son	you
party	power	roll	shirt, blouse	soup	success	toe	urine	word	blind	ever	interesting	necessary	right	tasty	brother	man	stranger	much, many
peace	problem	roof	shoes	south	sugar	toilet	utensil	workbook	bright	excited	jealous	never	royal	thick, fat	child	mother	teacher	minus, without
pen, pencil	protection	room	shopping centre	space	suggestion	tongue	valentine	world	broken	expensive	Jewish	new	sad	thin	Christ, Jesus	musical group	team	belongs to (possessive)
perfume	province, state	roots	shoulder	spoon	sun	tool	value, evaluation	worm	certain	far	kind	next	safe	together	clerk	neighbour	teenager	plural indicator x
pet	puppet	rug	show place, theatre	sport	symbol display	toothbrush	vegetable (above ground)	worry	Christian	favourite	late	nice	salty	too much	couple (married)	nephew	therapist	question
picnic	purpose	ruler	shower	spot, mark	table	top	vegetable (below ground)	wrist	clean	few, little	least	non-speaking	selfish	ugly	cousin	niece	uncle	part (of)
picture	pyjamas, nightgown	schedule	side	square	tape recorder	towel	waist	yard	cold	finally	left	often	shallow	upset	daughter	nurse	visitor	danger
pie	race, contest	school	side	stairs	taxi	toy	wall	description (evaluation) indicator v	comfortable	first	less	old	sharp, sour	usually	dentist	other	volunteer	attention

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 CONDENSED

BOOK
MEDIUM
& BOLD
WITH
ITALICS

(BEN-GAT)

ITC BENGUIAT BOOK CONDENSED

A A B C D E F G H I J K L M M N O P Q R S T U V W X Y Z a b c d
e f g h i j k l m n o p q r s t u v w x y z £ 1 2 3 4 5 6 7 8 9 0 & A B
Æ A A H A K A P A R A S S T C E A Ç D E L Ø ß a ç d e l ø æ œ
fi \$ \$ ¢ % (: , ; ! ? / - " ' —) [@ # § † ‡]

ITC BENGUIAT MEDIUM CONDENSED

A A B C D E F G H I J K L M M N O P Q R S T U V W X Y Z a b c d
e f g h i j k l m n o p q r s t u v w x y z £ 1 2 3 4 5 6 7 8 9 0 & A
B A E A A H A K A P A R A S S T C E A Ç D E L Ø ß a ç d e l ø æ
œ fi \$ \$ ¢ % (: , ; ! ? / - " ' —) [@ # § † ‡]

ITC BENGUIAT BOLD CONDENSED

A A B C D E F G H I J K L M M N O P Q R S T U V W X Y Z a
b c d e f g h i j k l m n o p q r s t u v w x y z £ 1 2 3 4 5 6 7 8
9 0 & A B A E A A H A K A P A R A S S T C E A Ç D E L Ø ß
a ç d e l ø æ œ fi \$ \$ ¢ % (: , ; ! ? / - " ' —) [@ # § † ‡]

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 ledged 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.

ITC BENGUIAT BOOK CONDENSED ITALIC

A A B C D E F G H I J K L M M N O P Q R S T U V W X Y Z a b c
 d e f g h i j k l m n o p q r s t u v w x y z £ 1 2 3 4 5 6 7 8 9 0 & A
 B Æ A A K A P A A S S T C E A Ç D E L Ø ß a ç d e l ø æ
 œ fi \$ \$ ¢ % (: , ; * ! ? / - " ') [@ # \$ † ‡]

ITC BENGUIAT MEDIUM CONDENSED ITALIC

A A B C D E F G H I J K L M M N O P Q R S T U V W X Y Z a b c
 d e f g h i j k l m n o p q r s t u v w x y z £ 1 2 3 4 5 6 7 8 9 0 &
 A B Æ A A K A P A A S S T C E A Ç D E L Ø ß a ç d e l ø
 æ œ fi \$ \$ ¢ % (: , ; * ! ? / - " ') [@ # \$ † ‡]

ITC BENGUIAT BOLD CONDENSED ITALIC

A A B C D E F G H I J K L M M N O P Q R S T U V W X Y Z a
 b c d e f g h i j k l m n o p q r s t u v w x y z £ 1 2 3 4 5 6
 7 8 9 0 & A B Æ A A K A P A A S S T C E A Ç D E L
 Ø ß a ç d e l ø æ œ fi \$ \$ ¢ % (: , ; * ! ? / - " ') [@ # \$ † ‡]

MY FAVORITE 5,6,7,&9 LETTER WORDS.

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: *aqueous*, *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 *anfractuous* and *flocculation*, *pseudandry* and *nepionic*, *infracaninophile* (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 *vocular*, Carlyle's *dandiacal*, Darwin's *gossipaceous*, and one that has survived for four centuries—*blotterature*—a creation of the Dean of St. Paul's Cathedral to describe the "ffylthyness and all such abusus which the later blynde worlde brought in." Word buffs have a grand old time playing around with locutions such as these.

We therefore did not exactly have to twist the arm of editor Herb Lubalin in order to get him to volunteer his services in our experiment. Object? To demonstrate graphically the effectiveness of ITC Benguiat Condensed in all its forms. Fact, Herb had had an idea of this order cooking on the back burner that

he'd shelved for future consideration some time back.

Herb, who is almost as concerned with the look of a word as he is with its meaning, has always had an insatiable desire to pick out his eight favorite words in the English language—graphically speaking—and transform them into an exciting visual presentation. Additionally, he has always had an unquenchable need to pore through Webster's Standard Dictionary from cover to cover. This assignment would at once provide the opportunity for him to satisfy this uncommon (to say the least) obsession while at the same time adding to his cavalier (to say the least) store of knowledge.

Easier said than done. After wading through the "A"s from *aardvark* to *azymous*—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 where there are none.
- (5) Words (dear to the heart of H.L.) that contain "X"s, "K"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—babbling 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 *adipyl*, *naphtha*, *cudgel*, and *fipple*; *gingko*, *heptyl*, *kabyle*, and *hoigh*; *idgah*, *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. Inasmuch as *U&Ic* 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 "stifle." 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 "gypsy." 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 144 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.F.

scar'ab 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 Khepera.

SCARAB SCARABEE

DER SCARÄBAUS

abject	alfaje	appall
abrupt	alfalfa	apply
adagio	alforja	aptly
adapt	algate	artful
adept	algado	atopic
adipyl	algid	atopy
adjoin	algist	aught
adjust	algoid	
adlay	alight	badge
adopt	alkyd	baffle
adrift	allay	baffy
Aeaea	allay	baft
afflux	allyl	bagpi
affray	alpha	baggit
aghast	alphi	baggy
agleaf	alpi	Bailey
agley	aphid	bajada
aglint	aphtha	baldy
albify	aplomb	balky
aleph	apoplexy	bally

al-fal'fa
luzerne

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.

balm	biped	byath	cuddy
bangle	bishop	byplay	cudgel
barge	blight	bytalk	cuffie
barley	blimp		cutoff
bawdy	blimy	cadgy	cygnet
baylet	bobby	caffle	cymbal
bedaf	bloody	caliph	
bedkey	blythe	capful	dactyl
beget	bogey	chaff	dagoba
begird	boggle	chaffy	lightdating
begunk	bogle	change	daybed
behalf	boglet	chapel	dayfly
bejade	bognut	chilly	decuple
belay	bote	chippy	deeply
beltry	botany	choppy	defoul
belief	botchy	chucky	defray
belly	botfly	chuff	deft
belong	bought	chunky	defy
bespit	brand	claggy	defy
bespot	bridge	cleft	deign
betray	bright	clergy	delty
beyond	bruting	cliff	deject
biddy	budge	cliquy	delay
biding	budget	clotty	deploy
biflex	buffle	cloudy	deport
bigamy	buggy	cluff	depth
bigeye	bugle	codify	differ
bight	bulge	codling	digamy
bigot	bulgy	coffe	digest
bilge	burgh	coagly	dight
bilgy	burgle	copple	digit
biopsy	butyl	coptic	diglyph
		coquet	dikage
			foggy
			fogy

dingly
dingy
diphy
dispel
dodge
doggy
dog leg
dogma
drafty
draggle
drying
dryly
dugout
dumpy
dupery

eclipse
edging
edgy
edify
eelpot
effect
effete
effigy
eggy
egoist
eighth
eligible
elliptic
employ
empty
ephod
ethyl
eyeful

fading
faffle
faffy
fagald
fagot
fakery
fangle
fangy
fasily
fatigue
fatty
faugh
fayles
fealty
feckly
fegary
feigh
fellage
fickly
fidget
fifty
figent
fight
figury
fikery
filiety
filing
filmy
fllthy
finitely
fjord
fipple
fishy
fitch
fitty
fizzle
flabby
flaff
flag
flail
flaky
flap
flashy
flat
flatly
flaught
flay
fleshy
flexed
fly
flimsy
floaty
flocky
flop
flub
fluey
fluff
fluffy
flunky
fluty
fly
flyable
flyflap
flying
flynet
flytail
fog
foggy
fogy

Illicit

loiky	galley	glib	gullet
folly	gangly	glide	gully
fondly	garbage	glitter	gulpy
fooling	garble	gloat	gushy
forget	gargle	globe	gusty
fortify	gating	glossy	gully
forty	gaudy	glug	gymet
fourth	gawky	glyph	gympie
frappe	gayety	glyptic	gypsy
freight	gentle	gobble	gyrate
frigate	gently	goblet	gutting
frigid	gentry	god	
frivol	geology	godlet	hackle
frill	gerbil	godly	hacky
fringy	getup	goggle	haggie
frisky	ghetto	gold	haggard
froggy	ghostly	golf	haglet
frosty	ghoul	golly	halcyon
frugal	gibbet	gopher	half
fudge	giblet	gorbat	halogen
fugal	giddy	gospel	hanged
fugle	gifted	goslet	hankle
fully	giggle	grabble	hapless
fumbling	gigolo	graft	haply
funeral	gigot	graph	happy
funky	gilded	grapy	haptic
	gillot	gratify	hardly
	gilt	grating	harlot
gabble	gimble	griffe	harpy
gable	gimlet	grift	hasty
gadfly	ginkgo	grill	hatch
gaiety	giraffe	gripy	hateful
gaff	girdle	gristle	haulage
gaffe	girly	gudgeon	hayloft
gag	girth	gulfaw	heathy
gaggle	gladful	guglia	heath
gaily	gladly	guild	hedgy
Galago	Gladys	guilt	hefty
galaxy	glairy	gulf	height
galled			
gallet			

il·lic·it
Not permitted
or allowed; improper;
unlawful; as, illicit trade,
intercourse; an illicit
distiller.—illicitly, adv.

Illicitment unzulässig

helmet	hipped	hooked	hurly
helot	hitch	hooky	husky
helpful	hobble	hoopa	hustle
helter	hobby	hotbed	hybrid
heptad	hoblob	hotel	hydra
heptyl	hockey	hotly	hyetal
herald	hodge-podge	huddle	hygeia
herbal	hog	huff	hyke
hidage	hogger	hulk	hylic
hiding	holgh	hull	hyloid
high	holiday	humble	hynde
higgle	holly	humpty	hypate
hight	holy	dummy	hypha
hillet	hoofed	hurdy-gurdy	hyphen

romanichel Zigeuner

gypsy

gyp'sy One of a Caucasian people whose tribes originally came from India and are now scattered throughout Europe. Originally of nomadic and vagabond spirit. Fortune-telling and handreading are traditional occupations.



Effigy

Abbild

Effigie

ef'fi-gy An image or representation, esp. of a person, whether the full figure or the bust only; as a term of art, most commonly applied to sculptured likenesses, as those on sepulchral monuments.

hyponym	jugular	klepht
idgah	jumble	kleg
ignoble	jumpy	klop
illicitly	jungle	knaggy
imply	junket	knick-knack
indulge	Kabyle	knife
	Kaffir	knightly
Jabot	Kalbab	knobby
Jabul	Kakapo	knoll
Jady	Karakul	knotty
Jagat	Kathal	knuckle
Jagged	Katuka	Kodagu
Jaggy	Katydid	Kodak
Jalap	Kayak	Kopeck
Jangle	Kedge	Kugel
Japery	Keffel	kumquat
Jelloid	Keffiu	kuphar
Jelly	Keloid	kutchu
Jerky	Kelpy	Kyack
Jiffy	Kelly	Kyllite
Jig	keyed	Kyle
Jiggety	keyhole	labefy
Jiggle	khaki	label
Jiggly	kibosh	labial
Jingal	kickup	labrys
Jingle	kickoff	labyrinth
Jinkle	kicky	lactify
Jitter	kidney	lactol
Jockey	kilhiq	ladle
Joggale	kill	lady
Jolly	kindle	Lagado
Joy	kindly	laigh
Judge	kingly	lalang
Jugal	kipper	lamprey
Jugate	kirtle	languid
Jugger	kittle	lanky
Juggle	kitty	lapdog

lapel
 lapful
 lapith
 Lapland
 lappet
 lapsed
 largely
 larky
 larynx
 lastly
 latch
 lately
 latent
 laugh
 laying
 layoff
 layout
 lazy
 leady
 leafy
 leaky
 ledge
 left
 legacy
 legal
 legate
 legato
 legend
 legged
 legible
 leglet
 length
 lepid
 leucocyte
 leprosy
 libel
 liberty
 lickety-split
 liege
 life-long
 lift
 lightly
 lignite
 ligula
 ligule
 likely
 liking
 lilt
 lily
 lintel
 linty
 lipide
 liped
 liquefy
 liquid
 litany
 lithe
 little
 liturgy
 livable
 lively
 Lloyd
 loaded
 loath
 lobate
 lobby
 lobed
 lobule
 locked
 lodge
 lofty
 logged
 loggy
 logical
 lonely
 longed
 looped
 lottery
 loudly
 loyalty
 luff
 lullaby
 lumpy
 lurky
 lushy
 lusty
 lying
 lymph
 madly
 madcap

jig'gly
 Moving
 with quick
 little jerks,
 or lightly
 to and fro
 or up and
 down with
 repeated
 motions,
 moving
 with a
 light, quick,
 rocking or
 swaying
 motion.

jiggly rüttelnd

hors d'aplomb

magnify
mayday
mayhap
medley
melody
melled
method
methyl
middle
midge
midget
might

palmy
palp
palpus
palsy
paltry
pantry
papacy
papaya
parlay
parley
parody
parity

milady
milky
modify
mollify
muddy
muffle
mufti
muggy
myocyte
myrrhy
myrtle
mystery
mistify
myth

partly
party
pastel
pastry
pasty
patch
patent
path
pathos
pedant
pedal
peddle
peg leg
pellet
pelops

naggle
nakedly
naphtha
naughty
negate
neigh
nephite
niggly
night
noddly
notary
nothing
nougat
nought
nubbly
nudity
nugify
nullify
nutty
nymph

peltry
pepper
peptic
perfidy
perky
pesty
petally
petard
petrol
petty
phallus
phial
phlegm
phlox
phobia
phylum
phyma
physic
picket
pickle
pickup
pidgin
picky
piffle
pigeon
piggy
pigly
pigpen
pigtail
piled
piffer
pillory
pilot
pinky
pique
piracy
pirate
pistol
pitch
pith
pitiful
pithy
pity
plagal
plage
plague
plaguy
plaid
planet
plank
plant
plaque
played
pledge
plenty
plug
plumb
plunge
plushy
ply
podgy
poetry
poky
policy
polyad
polyo
pontiff
poodle
popely
poplar
poplin
poppy
porat
portly
potty

souvent

häufig

oftly

oft'ly Often. Frequently; many times; in many instances; not seldom; repeated. Often and fre-

quently 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.

pretty
 prickly
 pride
 prig
 probity
 profit
 profile
 propel
 prophet
 prudity
 psyche
 public
 pug
 puky
 pulley
 pulp
 pulpit
 pulpy
 pupil
 puppy
 purify
 purge
 purity
 purple
 putrid
 putty
 pygmy
 pylon
 pyx
 quahog
 quat
 quaky
 qualify
 quality
 queue
 quick
 riddle
 raft
 rag bag
 rage
 raglin
 ragout
 rajah
 rhythm
 ribald
 ridgy
 riddle
 rifle
 riling
 right
 rigid
 ruffly
 safety
 scall
 scarab
 scythe
 shabby
 shady
 shaft
 shaggy
 shape
 sheriff
 shift
 shingle
 ship
 shop
 shofar
 shuffle
 sibling
 sibyl
 sickly
 sight
 signal
 silky
 silly
 siphon
 sketch
 skiff
 skiing
 skip
 staty
 slay
 sledge
 sleigh
 sling
 slip
 slop
 sloth
 slough
 slug
 specky
 speedy
 spell
 sphinx
 sphymic
 spicily
 spicy
 spigot
 spiffy
 spilt
 spiny
 spirit
 splash
 spray
 splint
 split
 spooky
 staff
 stiff
 stifle
 stigma
 still
 sting
 strife
 study
 stuffy
 stupid
 sturdy
 style
 styptic
 sulky
 supply
 sylph
 sylphid
 symbol
 sypher
 syzygy
 taking
 talky
 tally
 tangle
 tangy
 tardy
 target
 tariff
 tarry
 taught
 tatty
 tawdry
 tegula
 tempt
 tepid
 thawy
 theft
 theory
 thief
 thigh
 they
 throng
 thug
 thump
 thy
 thymol
 tidy
 tidely
 tiff
 tight
 tiling
 tip top
 tippie
 tipsy
 tittle
 toady
 toasty
 toffy
 toga
 torpid
 traffic
 tragic
 tribby
 trilogy
 trinity
 triple
 trophy
 trusty
 trying
 tryout
 trust
 tuft
 tulip
 tumbly
 turgid
 turkey
 twelfth
 twigg
 tying
 tyke
 tympan
 type
 typify
 typist
 typy
 ubiety
 ugly
 ulage
 unify
 unity
 uphill
 uphold
 upkeep
 uplift
 viking
 villify
 vying
 warbly
 wetting
 whang
 wharf
 whelp
 whiff
 whig
 whirly
 willly
 yatch
 yak
 yanky
 yawl
 yellow
 yelp
 yield
 yip
 yoga
 yokel
 youth
 yule
 zygon
 zygonphyle
 zygote

DOGMA

DOGME GLAUBENSSATZ

dog'ma 1. That which is held as an established opinion; esp., a definite and authoritative tenet; also a code or formulation of such tenets; as by a school of art or philosophy; as, pedagogical dogma. 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.

**Call Us Toll-Free
800-327-1813**

IN FLORIDA CALL (305) 722-3000.
IN CANADA CALL (514) 739-3325.



**Visual Graphics' daylight Pos One CPS 316.
No other repro system can even compare.**



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

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

Name _____ Title _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Phone _____

U&LC12/78

Compugraphic typography.



compugraphic

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

You be the judge.

G

Cartier
Cartier Italic

*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.

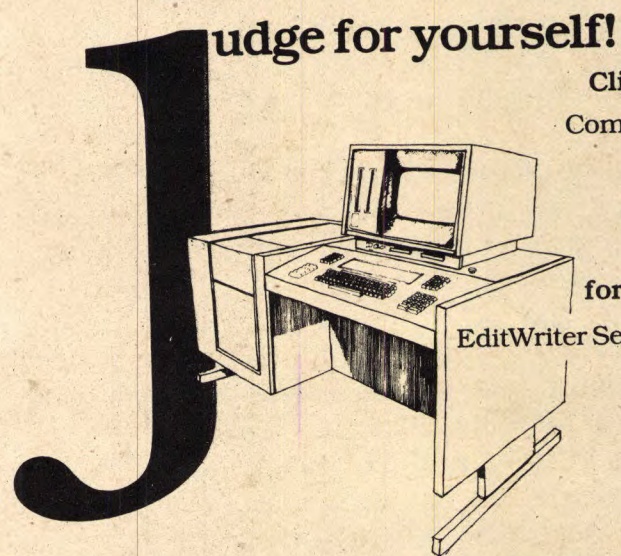
Douglas C. McMurtrie

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

R

Helios Thin
Helios Thin Italic
Helios Extralight
Helios Extralight Italic
Helios Light
Helios Light Italic
Helios
Helios Italic

Helios Condensed
Helios Condensed Italic
Helios Extended
Helios Bold
Helios Bold Italic
Helios Bold Condensed
Helios Bold Condensed Italic
Helios Bold Extended
Helios Semibold
Helios Semibold Italic
Helios Extrabold
Helios Extrabold Italic
Helios Extrabold Condensed
Helios Extrabold Extended



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

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.

The body? *Trade Gothic*? *Scotch Roman*? *Caledonia*? Maybe.

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 Typositor 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 ½ set.

Minus ½ 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, typositor 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

Frederic Ryder Company, Advertising Typographers.
500 North Dearborn, Chicago 60610. (312) 467-7117.

Compugraphic has ITC Benguiat Condensed

Now available from your
Compugraphic Typographer.

ITC Benguiat Book Condensed
ITC Benguiat Book Condensed Italic
ITC Benguiat Medium Condensed
ITC Benguiat Medium Condensed Italic
ITC Benguiat Bold Condensed
ITC Benguiat Bold Condensed Italic



compugraphic

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

AUTOLOGIC GOES COMMERCIAL!

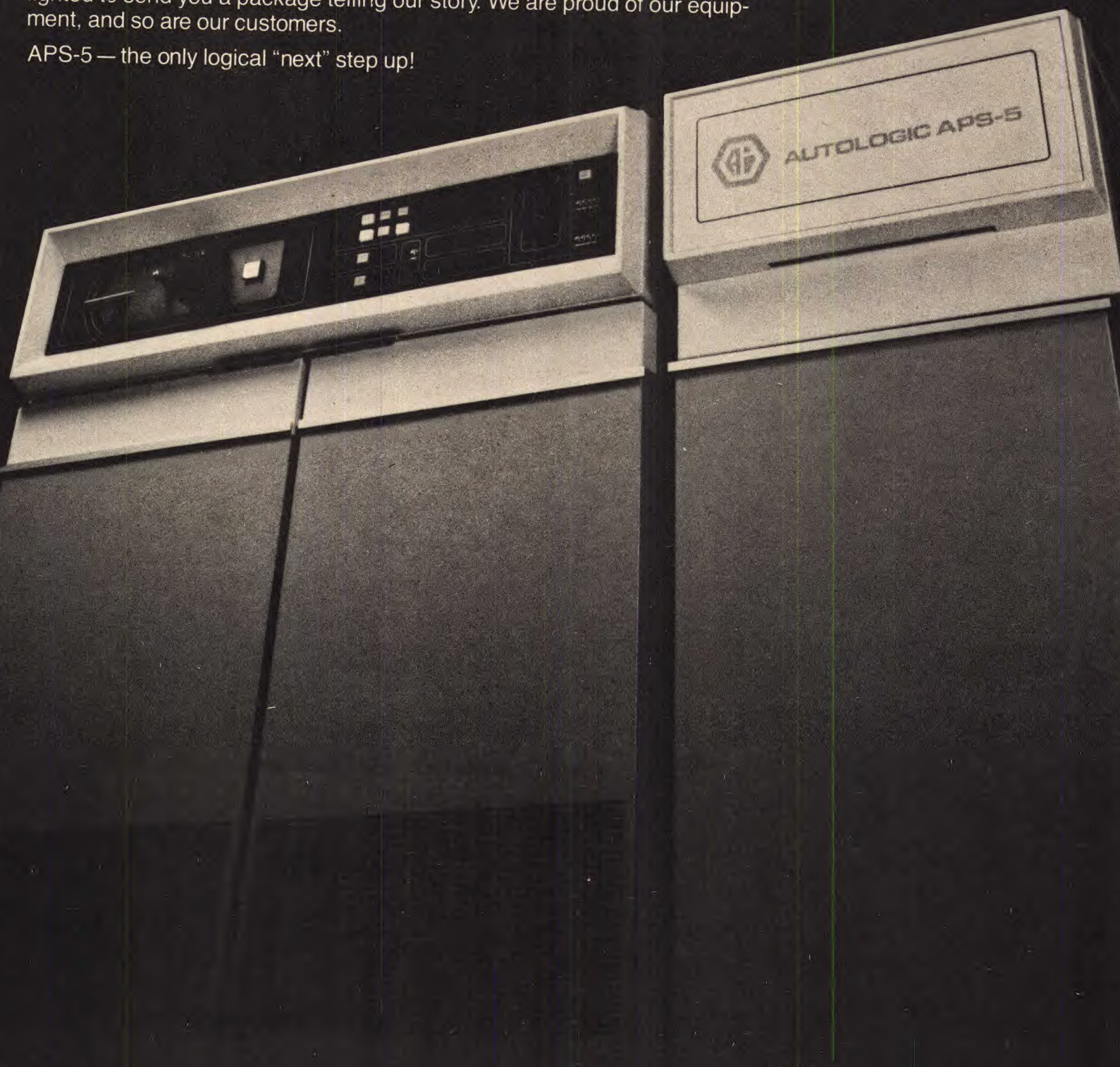
Going commercial . . . it's our answer to your problems! Autologic, Incorporated, manufacturer of the popular APS-5 family of phototypesetters, wants to make your entry into the world of ultra high-speed phototypesetting quicker and easier than ever before.

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!



 **AUTOLOGIC
INCORPORATED**

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

Compugraphic
has
ITC ERAS
and
ITALIA

Italia Book
Italia Medium
Italia Bold

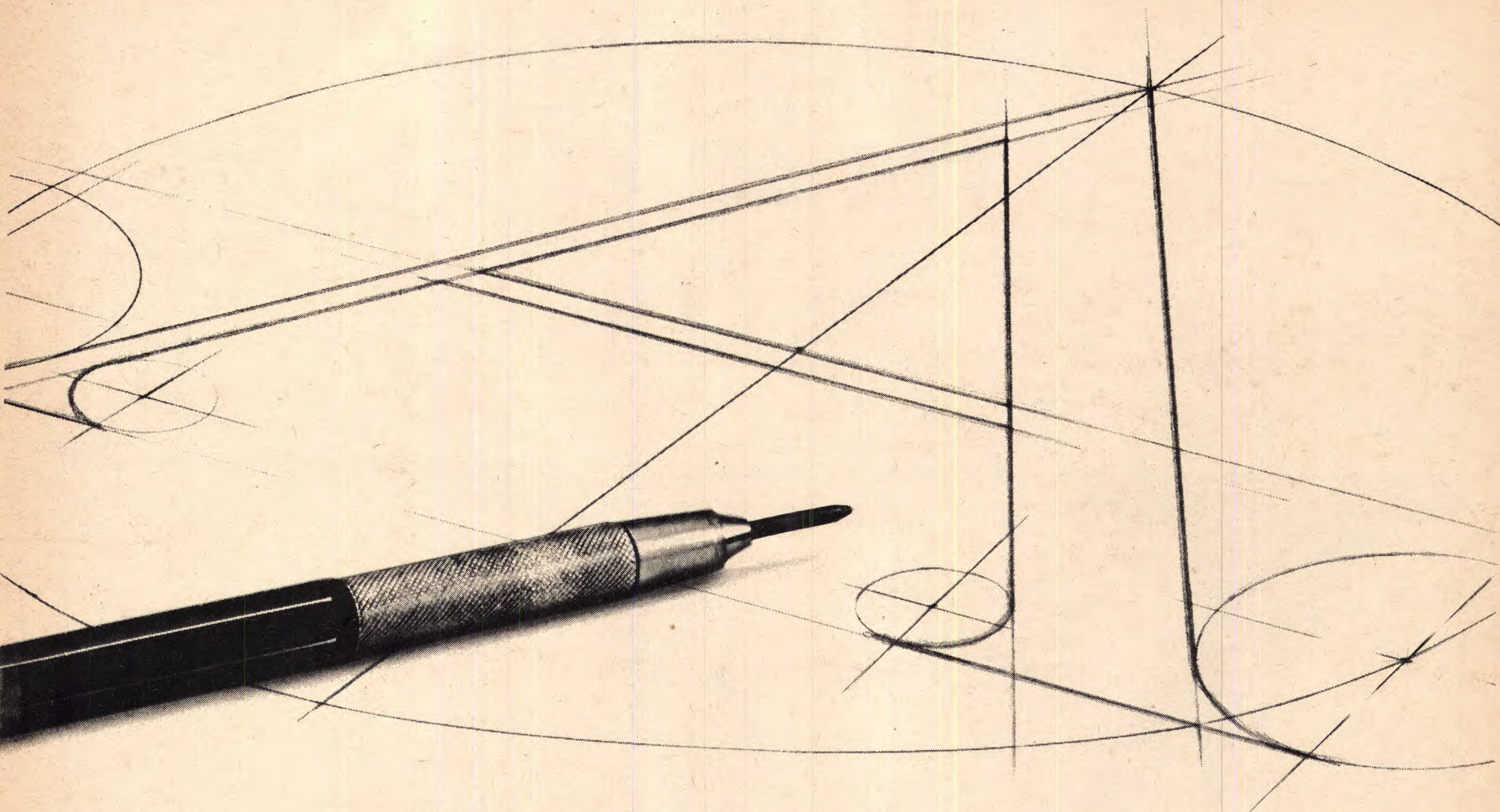
Now available
from your
Compugraphic
typographer.

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

Now available from your
Compugraphic typographer.

cg compugraphic

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



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.



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



**ADDRESSOGRAPH
MULTIGRAPH**

If you're looking for typographic style, look at Letraset's latest additions to the range of Instant Lettering and Letragraphica. There are 40 faces to choose from including 4 exclusive Letraset designs. Send in the coupon for a copy of The Liberated Letter '79 Supplement.

New
Typefaces
Color Lettering
Pantone®
Colors

Letraset '79

American
Typewriter Light Condensed
Eras Bold
Locomotive
Shamrock
Conference

Block Condensed
Beton Bold Condensed
Bodoni Extra Bold
Cooper Black Outline
Dynamo Shadow
LSC Caslon Light 223

Graphis Extra Bold
Aristocrat

Capone Medium
ELEFONT
Springfield Bold
Parsons
Mendoza Demi Gras

Plantin II
Plantin Extra Bold
Souvenir Medium Italic
Avant Garde Gothic Bold Condensed
Windsor

Cathedral
Company
Delphin No 1
El Greco

Flamenco Inline Medium
Frankfurter
Gillies Gothic Bold
Le Golf

Palatino Italic
Palatino
Perpetua Bold 461
Helvetica Compact
Palatino Ultra Heavy

American Typewriter Bold
American Typewriter Medium Condensed
Avant Garde Gothic Medium Condensed
Garamond Ultra Condensed

Please send me your Liberated Letter '79 Supplement.
Letraset, 40 Eisenhower Drive, Paramus, NJ 07652

Name _____

Company _____

Address _____

City _____

Tel. _____

State _____

Zip _____

Letraset

Letraset USA Inc.
40 Eisenhower Drive
Paramus, N.J. 07652

DyTEXT300

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

GREAT FACES
ITC Cheltenham
The many expressions offered by this family give an expansive look to the printed word. The classic revamped and modernized by contemporary phototypesetting characteristics of tighter spacing; a range of weights; Each member of the family—ultra-is paired with a condensed have companion italics. The Dymo Library of Great Faces comprehensive available today. traditional, contemporary, innovative you deliver your printed message expression.
Whether your typesetting requires in-house Facesetter equipment, typesetting services, it will be to learn about the Great Faces
DYMO
For more information on Dymo's

4/12/88

NO	DESCRIPTION	RATE	TOTAL
1	1.00	.350	188.60
2	1.50	.350	213.05
3	1.25	.350	75.00
4	1.25	.350	16.40
5	1.25	.350	106.12
6	1.25	.350	32.80
7	1.25	.350	5.25
8	1.25	.350	5.00CR
9	1.25	.350	56.00CR
10	1.25	.350	100.00CR
11	1.25	.350	44.00CR
			105.00

OR TYPE Q TO QUIT

DATA

Typersonality

Typefaces are like human faces; no two are quite alike. Each human face reflects a unique personality; each typeface reflects a unique **typersonality** shaped by the skill, temperament, and times of the artist who designed it.

Mergenthaler, Linotype, Stempel, Haas now adds to its collection three of the most beautiful, exciting, and timely **typersonalities**. Chwast Buffalo, ITC Benguiat Condensed and Mergenthaler New Baskerville. These new families are additions to the most comprehensive collection of authentic **typersonalities**, the library that sets the standard.

To complete each **typersonality**, we pioneered programmed typography. Our advanced typographic program, ATP 1/54, automatically kerns, tucking one letter closer to or beneath another with any of 432 letter combinations. Automatically sets tight, tighter, or tightest fittings, whichever you prefer. Automatically hangs punctuation for crisp, clean columns.

Mergenthaler Linotype Company
Mergenthaler Drive
Plainview, NY 11803
USA

**Mergenthaler,
Linotype,
Stempel,
Haas**

Chwast Buffalo Black
The Mergenthaler Linotype Company invited
Seymour Chwast to design a face for the library.

Alan Fern, Director for Special Collections, Library of Congress, says of Chwast:
"One of the founders of the Push Pin Studios in New York City, and thus one of the most admired, envied, and imitated graphic designers in the United States, Chwast has both learned to live with the demands of his profession and had a strong influence on it."

"Chwast reacts to letters as he does to other visual objects, in terms of delight in their outlines and sensitivity to their shapes."

Chwast Buffalo Black is the result. A new display series, combines the originality of the designer with the discipline of the Mergenthaler Letter Design Office. The refinements of the ATP 1/54 Program provide opportunities for type specifiers to play with kerning and the letterspacing of the Chwast letters to suit their own creative taste.

Chwast Buffalo

CEFCIT
cfhijklmnr

e



Seymour Chwast posing at a 45° angle in order to fit into our format.

1

cfhijk1
CFHIJKLMNTUVWXYZ
£\$%!?...--()/'1%.

abc

Chwast Buffalo

cfhijk1
CFHIJKLMNTUVWXYZ

Chijk1

ijklmna
ABCD

ABC

ABCDEFHIJKLMNTUVWXYZ

14 pt ITC Benguiat Bold Condensed Italic
ABCDEFGHIJKLMN
abcdefghijklmn

14 pt ITC Benguiat Bold Condensed
ABCDEFGH **abcdefghijklmno**

ABCDEFGHIJKLMNOP

36 pt ITC Benguiat Book Condensed
ABCDE

UVWXYZ :;:!?
\$1234567890;-./!-&?:(%

QRSTU abcdefg
ABC abcdefghijklm

9 pt ITC Benguiat Bold Condensed

36 pt ITC Benguiat Medium Condensed

14 pt ITC Benguiat Medium Condensed Italic
abcdefg
ABCDEFGHIJKLMN

\$1234567890;-./!-&?:(%

14 pt ITC Benguiat Book Condensed

36 pt ITC Benguiat Medium Condensed Italic

abcdefghijklmnopqrstuvwxyz
"Ed Benguiat is responsible for some of the most popular faces in the Mergenthaler Type Library."

abcdefghijklmnopqrstuvwxyz
"Ed Benguiat is responsible for some of the most popular faces in the Mergenthaler Type Library."

abcdefghijklmnopqrstuvwxyz
"Ed Benguiat is responsible for some of the most popular faces in the Mergenthaler Type Library."

36 pt ITC Benguiat Book Condensed Italic

ITC Benguiat Condensed

"Ed Benguiat is responsible for some of the most popular faces in the Mergenthaler Type Library."

ITC Benguiat Condensed
Ed Benguiat is responsible for some of the most popular faces in the Mergenthaler Type Library. It's his version of Tiffany, Souvenir and Korina which are seen on billboards and in publications throughout the world. His own face, Benguiat, was released by the International Typeface Corporation in January 1978. He has now designed the Condensed Benguiat to add to the family. Ed is an art director with Photo Lettering Inc. and a Vice President of ITC.

Ask your V-L-P typesetter about Typoplus 3 and ITC Benguiat Condensed.

14 pt ITC Benguiat Book Condensed Italic

1234567890

"Ed Benguiat is responsible for some of the most popular faces in the Mergenthaler Type Library."

FGHIJKLMNOPQRS
abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz
ABCDEF

14 pt ITC Benguiat Book Condensed

\$1234567890;-./!-&?:(%

36 pt Mergenthaler New Baskerville Black Italic

cfnop DHOT

36 pt Mergenthaler New Baskerville Bold Italic
16 pt Mergenthaler New Baskerville Black

abcdefghijklmnopqrstuvwxyz

cfnop DHOT

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

Typographic Marketing, Mergenthaler Linotype Company, Plainview, NY 11803

Name _____

Address _____

City & State _____

Zip _____

hijklmnopqrstuvwxyz 36 pt Mergenthaler New Baskerville Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 14 pt Mergenthaler New Baskerville Bold Italic

abcdefghijklmnopqrstuvwxyz 36 pt Mergenthaler New Baskerville Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 14 pt Mergenthaler New Baskerville Bold Italic

abcdefghijklmnopqrstuvwxyz 36 pt Mergenthaler New Baskerville Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ 14 pt Mergenthaler New Baskerville

abcdefghijklmnopqrstuvwxyz 36 pt Mergenthaler New Baskerville

ABCDEFGHIJKLMNOPQRSTUVWXYZ 14 pt Mergenthaler New Baskerville

"Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideas of greater accuracy than had yet appeared, and have endeavoured to produce a Sett of Types according to what I conceived to be their true proportion."

Mergenthaler New Baskerville

Mergenthaler New Baskerville

John Baskerville (1706-1775) wrote "Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideas of greater accuracy than had yet appeared, and have endeavoured to produce a Sett of Types according to what I conceived to be their true proportion."

Coming from the mind of a calligrapher and stonecutter, Baskerville's original typefaces are outside normal classification. Meticulous in his craft, he went to extremes to create better paper and inks for his books, he published England rejected all aspects of the radical, but Beaumarchais, in Paris, purchased everything to do with Baskerville's types. The great innovator died, his types forgotten in conservative England, while they achieved popularity in the France of the Revolution.

Linotype Baskerville, designed in London in 1928 by George W. Jones, was drawn as close to the original as the technology allowed. It has now been revised for Mergenthaler's 54 unit photocomposition equipment, with three innovative bold faces added. Four weights of Mergenthaler New Baskerville. On VI-P, Linocomp 2, Linoterm and Linotronic.

Today, three new typ personalities, **Chwast Buffalo, IRC Benguiat Condensed** and **Mergenthaler New Baskerville**, are available throughout the world from all the VI-P typesetters subscribing to Mergenthaler's TypoPlus 3 program. TypoPlus 3 means availability.

Mergenthaler, Linotype, Stempel, Haas, Typ personality

Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideas of greater accuracy than had yet appeared, and have endeavoured to produce a Sett of Types according to what I conceived to be their true proportion."

abcdefghijklmnopqrstuvwxyz 36 pt Mergenthaler New Baskerville Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ 14 pt Mergenthaler New Baskerville Italic

abcdefghijklmnopqrstuvwxyz 36 pt Mergenthaler New Baskerville Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 14 pt Mergenthaler New Baskerville Italic

abcdefghijklmnopqrstuvwxyz 36 pt Mergenthaler New Baskerville Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 14 pt Mergenthaler New Baskerville Italic

Eop ant ancf opt

Hanop ano

Dnopc ancf

Ocf n no

TypoPlus 3 Display

Mergenthaler, Linotype,
Stempel, Haas

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

Mergenthaler Linotype Company
Mergenthaler Drive
Plainview, NY 11803
USA

Display faces released this quarter:

Macbeth
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Trooper Roman
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Trooper Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

A B C D *ghijklmnopqrstuvwxyz*

Nicolas Cochon Black

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJK
abcdefghijklmnopqrstuvwxyz

Nicolas Cochon

Present

Amelia
ABCDEFGHIJKL
abcdefghijklmnopqrstuvwxyz

Amelia

Gavotte
hijklmnr
opqrstuvwxyz

Gavotte

Chwast Buffalo Black Outline

Chwast Buffalo Black
CFGHJKL
ghijklmnr

Chwast Buffalo Black



Try setting this headline with anything but a **PhotoTypositor.**

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: 305-722-3000. In Canada, call: 514-739-3325.



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

**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 _____

U&LC 12/78

NEWSLETTER

SKILLS FOR HIRE*



ARTIST/ILLUSTRATOR CHARLES KUBRICHT

HOUSTON PAINTER DEVELOPS SKILLS FOR NEW CAREER

HOUSTON—Charles Kubricht had been painting for years but found that she couldn't support herself as a fine artist. "The economic instability was making me very unhappy," she recalls. And so, seven years after graduating from college with a fine arts degree, she enrolled at the Art Institute of Houston to put her talents to commercial use. Today, two years later, she has seen the Design School education pay off. She has worked in both promotion and production at the *Houston Chronicle*, drawn ads and illustrations for Shell Oil and done artwork for both magazines and TV. But she has not abandoned her fine arts muse. Recently, for example, she had an exhibit of her wildlife drawings.

PORTFOLIO REVIEW DRAWS CROWDS, JOB OFFERS

FORT LAUDERDALE, Fla.—The September graduating class at the Art Institute of Fort Lauderdale had a head-start on the job market this year. The night before graduation, a huge reception and portfolio review was held, and over 200 prospective employers appeared to view the work and interview the graduates on the spot. The show apparently paid off. Less than three months later, over 75 percent of the graduates are working in

art-related fields, many of them at jobs that came from contacts made at the show. Advertising agencies, consumer product firms and department stores are some of the concerns which have added recent AIFL graduates to their payrolls because of the review. According to Employment Assistance Director Erlaine Pitts, the show impressed upon students "the importance of having a clean, professional portfolio—the value of a good presentation."



JOB RECRUITERS, VISITORS CROWD FT. LAUDERDALE BALLROOM TO VIEW STUDENTS' WORK.



COLORADO INSTITUTE GRAD JAMES SELAK HOLDS PRIZE-WINNING XEROX DESIGN.

DESIGNER GIVES XEROX AN ORIGINAL LOOK

ROCHESTER, N.Y.—The trademark of this graphic designer is winning honors. Colorado Institute of Art graduate James Selak received several awards in 1978 for the handsomely stylized package, literature and trademark designs which he created for Xerox. The senior designer received four gold medals for entries at the 5th annual conference of the Industrial

Graphics International. He was honored by the AIGA for his work in designing corporate literature, and *Graphics: New York* awarded him a DESI. Selak terms his Colorado training invaluable. "It taught me what to expect in the professional world and gave me a solid design and production background to handle whatever came my way."

***The
Design
Schools**

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

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

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

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: _____

NO SHEET.



New MECANORMA transfer cards are the greatest advance since the invention of transfer letters.

Forget whatever bugs you about transfer letter sheets. Waste. Flaking letters. Slow, awkward juggling of large pages. Misaligned letters. Accidental transferring of letters with your hand.

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.

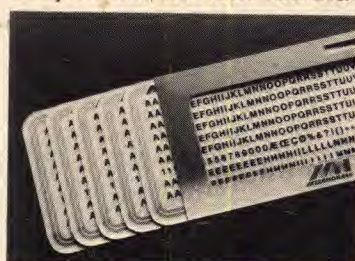
Because the carrier is raised off the surface, only the letter you apply comes in contact with your work



Cardboard backing protects letters from damage.

surface. Letters don't accidentally rub off.

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



Handy-sized cards are packed 5 to the box.

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.

File box makes storage safe, selection easy.



KEUFFEL & ESSER COMPANY



"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.

Itek Graphic Products, Division of Itek Corporation
811 Jefferson Road, P.O. Box 1970
Rochester, New York 14692 U.S.C. 12 78

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

Name _____
Position _____
Company _____ Phone _____
Address _____
City _____ State _____ Zip _____

Itek makes complicated simple.

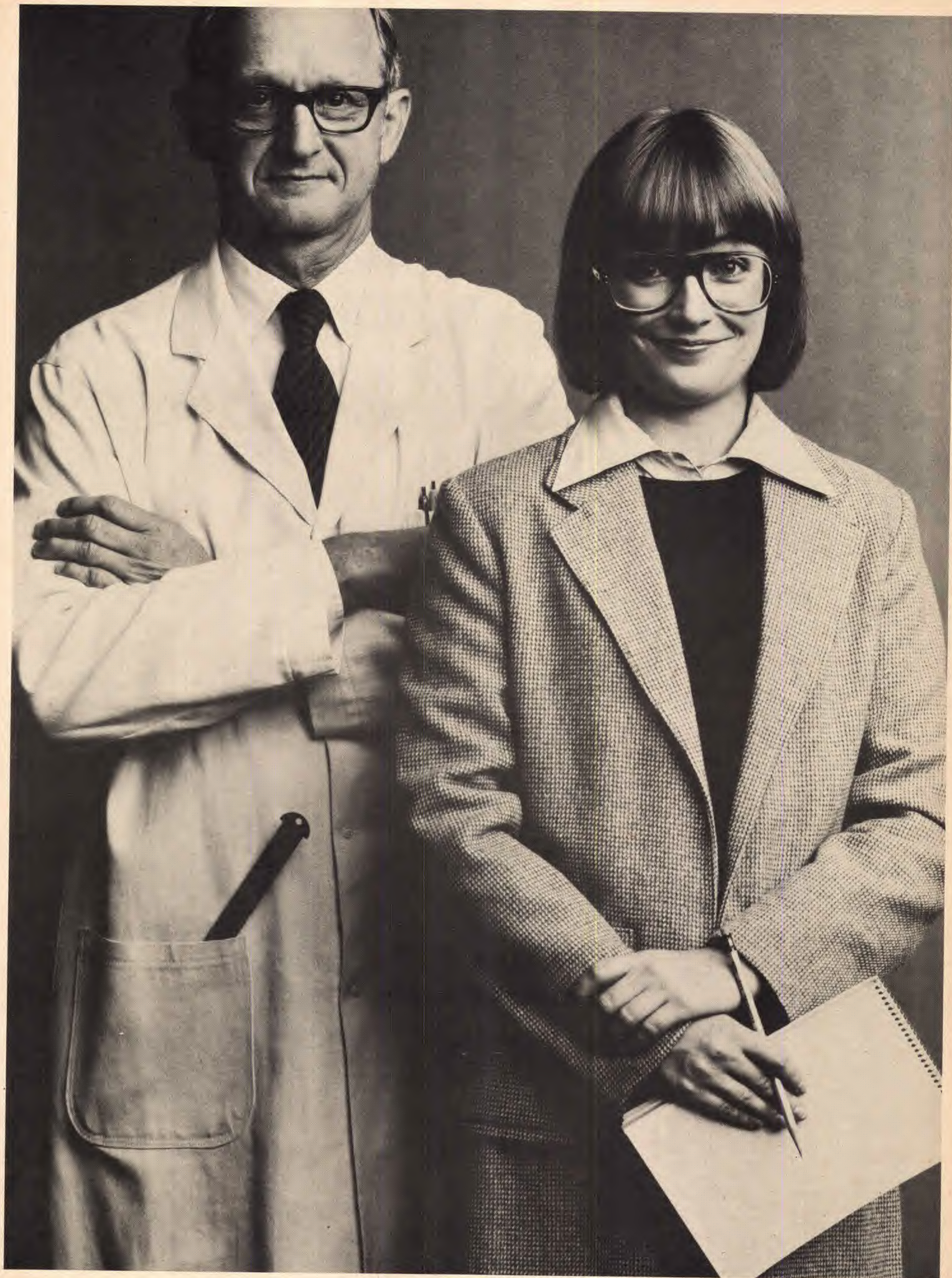
Bob Pinckney
Marketing Manager
Itek, Composition Systems Division



The text in this ad was composed on the Quadritek 1200 Phototypesetter.

Itek

GRAPHIC PRODUCTS



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.



Alpha Comp

ALPHATYPE CORPORATION
7711 N. MERRIMAC AVENUE
NILES, ILLINOIS 60648
(312) 965-8800

- ☐ I want to see for myself
☐ Call me
☐ Send more material

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

Please Print

INDIANAPOLIS, INDIANA

Indiana Typographers
Union, Inc.
1000 North Meridian
Indianapolis, Indiana 46204
Telephone: 325-1234
Teletype: 325-1234
Fax: 325-1234

MEMPHIS, TENNESSEE

Memphis Typographers
Union, Inc.
1000 North Main
Memphis, Tennessee 38102
Telephone: 252-1234
Teletype: 252-1234
Fax: 252-1234

NEWARK, NEW JERSEY

Newark Typographers
Union, Inc.
1000 North Broad
Newark, New Jersey 07102
Telephone: 344-1234
Teletype: 344-1234
Fax: 344-1234

MIAMI, FLORIDA

Miami Typographers
Union, Inc.
1000 North Biscayne
Miami, Florida 33132
Telephone: 358-1234
Teletype: 358-1234
Fax: 358-1234

KANSAS CITY, MISSOURI

Kansas City Typographers
Union, Inc.
1000 North Main
Kansas City, Missouri 64108
Telephone: 474-1234
Teletype: 474-1234
Fax: 474-1234

Graphic Arts, Inc.

Graphic Arts, Inc.
1000 North Main
Indianapolis, Indiana 46202
Telephone: 325-1234
Teletype: 325-1234
Fax: 325-1234

Arrow Typographers

Arrow Typographers
1000 North Main
Memphis, Tennessee 38102
Telephone: 252-1234
Teletype: 252-1234
Fax: 252-1234

Franklin Typographers, Inc.

Franklin Typographers, Inc.
1000 North Broad
Newark, New Jersey 07102
Telephone: 344-1234
Teletype: 344-1234
Fax: 344-1234

Tri-Arts Press, Inc.

Tri-Arts Press, Inc.
1000 North Biscayne
Miami, Florida 33132
Telephone: 358-1234
Teletype: 358-1234
Fax: 358-1234

Greater Typographic Service, Inc.

Greater Typographic Service, Inc.
1000 North Main
Kansas City, Missouri 64108
Telephone: 474-1234
Teletype: 474-1234
Fax: 474-1234

Wrightson Typesetting, Inc.

Wrightson Typesetting, Inc.
1000 North Main
Indianapolis, Indiana 46202
Telephone: 325-1234
Teletype: 325-1234
Fax: 325-1234

MINNEAPOLIS, MINN.

Minneapolis Typographers
Union, Inc.
1000 North Main
Minneapolis, Minnesota 55401
Telephone: 333-1234
Teletype: 333-1234
Fax: 333-1234

ArtinType-Metro, Inc.

ArtinType-Metro, Inc.
1000 North Main
Memphis, Tennessee 38102
Telephone: 252-1234
Teletype: 252-1234
Fax: 252-1234

Dahl & Curry, Inc.

Dahl & Curry, Inc.
1000 North Main
Newark, New Jersey 07102
Telephone: 344-1234
Teletype: 344-1234
Fax: 344-1234

Duragraph, Inc.

Duragraph, Inc.
1000 North Biscayne
Miami, Florida 33132
Telephone: 358-1234
Teletype: 358-1234
Fax: 358-1234

Royal Composing Room, Inc.

Royal Composing Room, Inc.
1000 North Main
Indianapolis, Indiana 46202
Telephone: 325-1234
Teletype: 325-1234
Fax: 325-1234

Moreau Typographers, Inc.

Moreau Typographers, Inc.
1000 North Main
Memphis, Tennessee 38102
Telephone: 252-1234
Teletype: 252-1234
Fax: 252-1234

Master Typographers, Inc.

Master Typographers, Inc.
1000 North Broad
Newark, New Jersey 07102
Telephone: 344-1234
Teletype: 344-1234
Fax: 344-1234

Pittsburgh, PA.

Pittsburgh, PA.
1000 North Main
Pittsburgh, Pennsylvania 15201
Telephone: 412-1234
Teletype: 412-1234
Fax: 412-1234

Davis & Ward, Inc.

Davis & Ward, Inc.
1000 North Main
Kansas City, Missouri 64108
Telephone: 474-1234
Teletype: 474-1234
Fax: 474-1234

Headliners of Pittsburgh, Inc.

Headliners of Pittsburgh, Inc.
1000 North Main
Pittsburgh, Pennsylvania 15201
Telephone: 412-1234
Teletype: 412-1234
Fax: 412-1234

Portland, OREGON

Portland, Oregon
1000 North Main
Portland, Oregon 97201
Telephone: 503-1234
Teletype: 503-1234
Fax: 503-1234

Philadelphian, PA.

Philadelphian, PA.
1000 North Main
Philadelphia, Pennsylvania 19101
Telephone: 215-1234
Teletype: 215-1234
Fax: 215-1234

Walter T. Armstrong, Inc.

Walter T. Armstrong, Inc.
1000 North Main
Memphis, Tennessee 38102
Telephone: 252-1234
Teletype: 252-1234
Fax: 252-1234

Volk & Huxley, Inc.

Volk & Huxley, Inc.
1000 North Main
Newark, New Jersey 07102
Telephone: 344-1234
Teletype: 344-1234
Fax: 344-1234

Orange, CALIF.

Orange, Calif.
1000 North Main
Orange, California 92667
Telephone: 714-1234
Teletype: 714-1234
Fax: 714-1234

Rochester, NEW YORK

Rochester, New York
1000 North Main
Rochester, New York 14601
Telephone: 716-1234
Teletype: 716-1234
Fax: 716-1234

McLean Brothers, Ltd.

McLean Brothers, Ltd.
1000 North Main
Memphis, Tennessee 38102
Telephone: 252-1234
Teletype: 252-1234
Fax: 252-1234

St. Louis, MISSOURI

St. Louis, Missouri
1000 North Main
St. Louis, Missouri 63101
Telephone: 314-1234
Teletype: 314-1234
Fax: 314-1234

Phoenix, ARIZONA

Phoenix, Arizona
1000 North Main
Phoenix, Arizona 85001
Telephone: 602-1234
Teletype: 602-1234
Fax: 602-1234

Winnipeg, CANADA

Winnipeg, Canada
1000 North Main
Winnipeg, Manitoba R3B 1Y1
Telephone: 204-1234
Teletype: 204-1234
Fax: 204-1234

B/W Type Service, Ltd.

B/W Type Service, Ltd.
1000 North Main
Memphis, Tennessee 38102
Telephone: 252-1234
Teletype: 252-1234
Fax: 252-1234

Brasbaine, QLD., AUS.

Brasbaine, QLD., AUS.
1000 North Main
Brisbane, Queensland 4000
Telephone: 61-7-1234
Teletype: 61-7-1234
Fax: 61-7-1234

Solna, SWEDEN

Solna, Sweden
1000 North Main
Solna, Sweden S-171 23
Telephone: 46-8-1234
Teletype: 46-8-1234
Fax: 46-8-1234

Typografen AB

Typografen AB
1000 North Main
Stockholm, Sweden S-111 38
Telephone: 46-8-1234
Teletype: 46-8-1234
Fax: 46-8-1234

Typographic Service, Inc.

Typographic Service, Inc.
1000 North Main
Indianapolis, Indiana 46202
Telephone: 325-1234
Teletype: 325-1234
Fax: 325-1234

Phoenix, ARIZONA

Phoenix, Arizona
1000 North Main
Phoenix, Arizona 85001
Telephone: 602-1234
Teletype: 602-1234
Fax: 602-1234

St. Louis, MISSOURI

St. Louis, Missouri
1000 North Main
St. Louis, Missouri 63101
Telephone: 314-1234
Teletype: 314-1234
Fax: 314-1234

Winnipeg, CANADA

Winnipeg, Canada
1000 North Main
Winnipeg, Manitoba R3B 1Y1
Telephone: 204-1234
Teletype: 204-1234
Fax: 204-1234

B/W Type Service, Ltd.

B/W Type Service, Ltd.
1000 North Main
Memphis, Tennessee 38102
Telephone: 252-1234
Teletype: 252-1234
Fax: 252-1234

Brasbaine, QLD., AUS.

Brasbaine, QLD., AUS.
1000 North Main
Brisbane, Queensland 4000
Telephone: 61-7-1234
Teletype: 61-7-1234
Fax: 61-7-1234

Solna, SWEDEN

Solna, Sweden
1000 North Main
Solna, Sweden S-171 23
Telephone: 46-8-1234
Teletype: 46-8-1234
Fax: 46-8-1234

Typografen AB

Typografen AB
1000 North Main
Stockholm, Sweden S-111 38
Telephone: 46-8-1234
Teletype: 46-8-1234
Fax: 46-8-1234

Typographic Service, Inc.

Typographic Service, Inc.
1000 North Main
Indianapolis, Indiana 46202
Telephone: 325-1234
Teletype: 325-1234
Fax: 325-1234

Phoenix, ARIZONA

Phoenix, Arizona
1000 North Main
Phoenix, Arizona 85001
Telephone: 602-1234
Teletype: 602-1234
Fax: 602-1234

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

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

Arrow

Arrow

For People Who Need Four Hands

Arrow

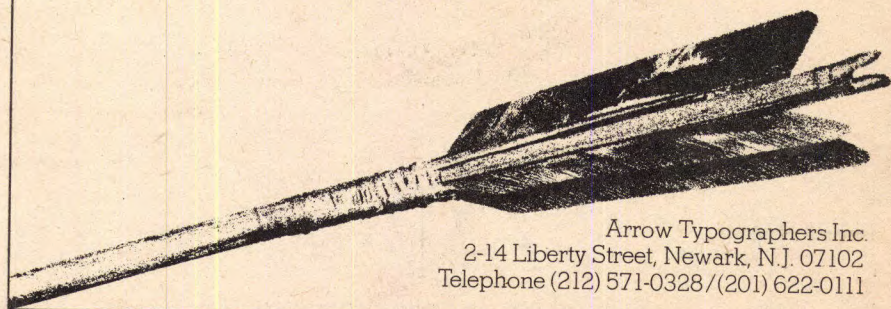
If you're spending too little time on developing your layout ideas and too much time specifying type and handling mechanical details, we can help.

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

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

Using Arrow leaves you more time for truly creative work.
It's like having an extra pair of hands.

Arrow



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

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.

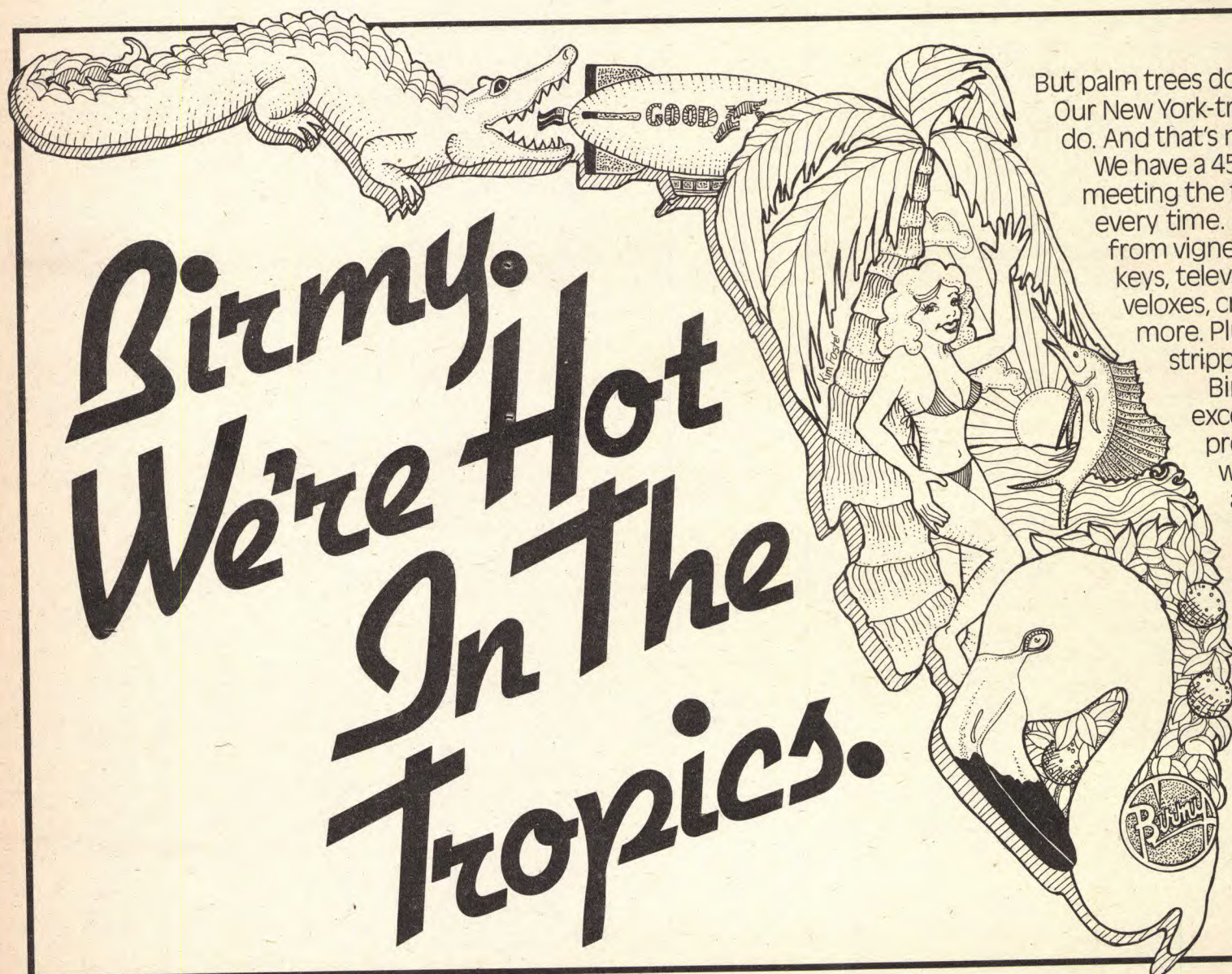
However, we know you can use Chartpak Color Film for more important projects, because it's manufactured for professionals who have graphic problems to solve and demand the highest quality materials. Chartpak Color Film is offered in 192 matte finish colors and 11 transparent projectable colors. A newly 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.

chartpak

A TIMES MIRROR COMPANY
ONE RIVER ROAD
LEEDS, MASSACHUSETTS 01053

Chartpak Products/Helping the Professional Create



But palm trees don't make us better. Our New York-trained typographers do. And that's not all.

We have a 45-year track record of meeting the toughest standards every time. All your camera needs from vignette halftones to color keys, television graphics to veloxes, cromalins and much more. Plus the best offset

strippers in the Southeast.

Birmy guarantees excellence for your next project. No hassles. And we'll save you time and money, too!

Birmy.
We're The
Tropical Type.

2244 N.W. 21 Terrace,
Miami, Florida 33142
(305) 633-5241/635-0482



Great Faces

ITC American Typewriter

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.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz



DYMO®

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

More than 5000

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

U&L'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&L more than one-half million buyers and users of typography will see your messages in U&L in 1979. The circulation breakdown for each follows:

International edition, geographic analysis:

Algeria	1	Iceland	43	Poland	27
Argentina	4	India	67	Portugal	11
Australia	153	Indonesia	2	Scotland	94
Austria	369	Iran	4	Sierra Leone	1
Belgium	567	Irish Republic	15	South Africa	42
Brazil	43	Israel	23	Spain	457
Canada	662	Italy	328	Swaziland	1
Chile	1	Japan	412	Sweden	1,566
China	1	Kenya	15	Switzerland	1,052
Colombia	6	Korea	4	Tanzania	1
Cuba	4	Lebanon	1	Thailand	4
Cyprus	2	Luxembourg	7	Togo	1
Czechoslovakia	33	Malaysia	7	Turkey	2
Denmark	376	Mexico	16	Uganda	4
England	10,135	Monaco	4	United Arab Emirates	1
Fiji	1	Morocco	1	U.S.S.R.	1
Finland	66	Netherlands	2,124	U.S.A.	101
France	6,269	New Guinea	2	Uruguay	1
Germany, E.	2	New Zealand	28	Venezuela	8
Germany, W.	39,096	Nigeria	12	Wales	14
Ghana	210	Northern Ireland	2	West Indies	3
Greece	7	Norway	535	Yugoslavia	4
Honduras	1	Pakistan	1	Other	17
Hong Kong	132	Peru	1		
Hungary	8	Philippines	7	Total	65,223

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

New England	6,221	West South Central	2,992
Middle Atlantic	19,868	Mountain	2,313
South Atlantic	7,761	Pacific	10,305
East South Central	1,643	Unclassified (Schools, Clubs, Associations, etc.)	11,269
East North Central	12,027	U.S. Territories	96
West North Central	5,139		
		Total	79,634

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

Business Classification	Circulation	Per Cent	Primary Job Function		
Advertising Agency			Artist, Illustrator	9,875	12.4
Art Studio, Design	26,677	33.5	Art Director		
Newspaper, Magazine	4,460	5.6	Creative Director	18,316	23.0
Book Publishing	2,469	3.1	Pasteup Artist	2,469	3.1
Packaging	1,195	1.5	Type Director	1,274	1.6
Internal (not for sale) Printing	2,548	3.2	Graphic Designer	15,369	19.3
Government	2,309	2.9	Advertising Manager		
Corporation Advertising			Sales Promotion Manager	3,902	4.9
Design, and Promotion	7,963	10.0	Production Manager	4,380	5.5
In House	47,621	59.8	Printing Buyer		
Printer (commercial, forms, etc.)	3,663	4.6	Purchasing Agent	1,672	2.1
Typesetting, Composing	3,345	4.2	Principal, Officer	8,362	10.5
Education	6,211	7.8	Other	14,015	17.6
Libraries	638	.8			
Student	7,167	9.0	Total	79,634	100.0
Other	10,989	13.8			
	32,013	40.2			
Total	79,634	100.0			

000

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 inquiries 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 2½ cents per prospect for a full page, 1½ 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.
- 9. Longevity.** An ad in U&lc never dies. Copies of U&lc are kept and referred to constantly. They become collector's items.
- 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				
	Domestic Edition			International Edition	Size**
	1 Time	2 Times	4 Times	4 Times	
1 page b/w color*	\$2,250 3,750	\$2,055 3,555	\$1,955 3,455	\$1,840 3,340	9 3/4" x 13 1/4"
1/2 page b/w*** (no color available for 1/2 page size)	1,310	1,245	1,170	1,100	4 3/4" x 13 1/4" or 9 3/4" x 6 1/2"
1/4 page (no color available for 1/4 page size)	725	690	650	Not Available	4 3/4" x 6 1/2"

*Same rate applies whether 2, 3 or 4 colors are used. Process colors can be used as flat colors or for process color halftones. Color separated negatives, right reading, emulsion side down and progressive proofs on U&lc or similar stock are required.

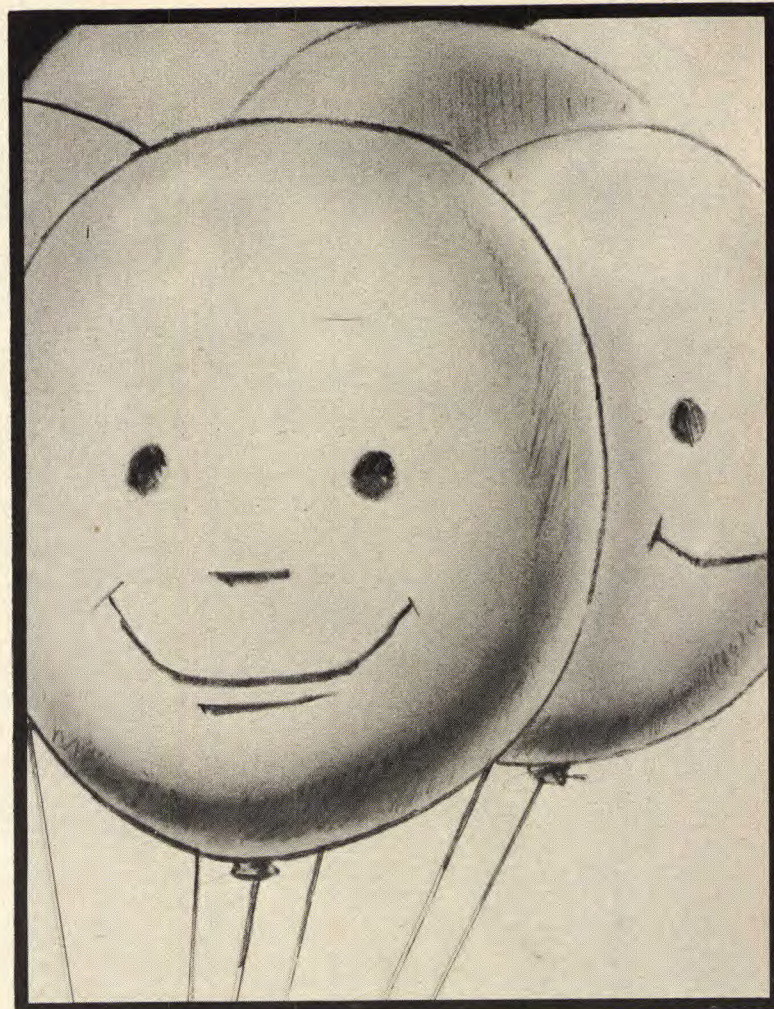
**Publication trim size is 11" x 14 3/4". No bleed.

***9 3/4" x 6 1/2" size not available in International Edition.

Mailing Instructions: Address all reservations, copy and correspondence to: Edward M. Gottschall
U&lc

U&lc.

216 East 45th Street
New York, New York 10017
U.S.A.
(212) 371-0699
Telex: 125 788



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.

ABCDEFGHIJKLMN OPQRSTUVWXYZ

1234567890\$...

Ad Bold 160

ABCDEFGHIJKLMN OPQRSTUVWXYZ

1234567890\$...

Balloon 159

ABCDEFGHIJKL MNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Brush 592

ABCDEFGHIJKLMN OPQRSTUVWXYZ

1234567890\$...:-()

Cartoon 862

ABCDEFGHIJKL MNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Granite Cursive 187

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Impress 417

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Pacific 416

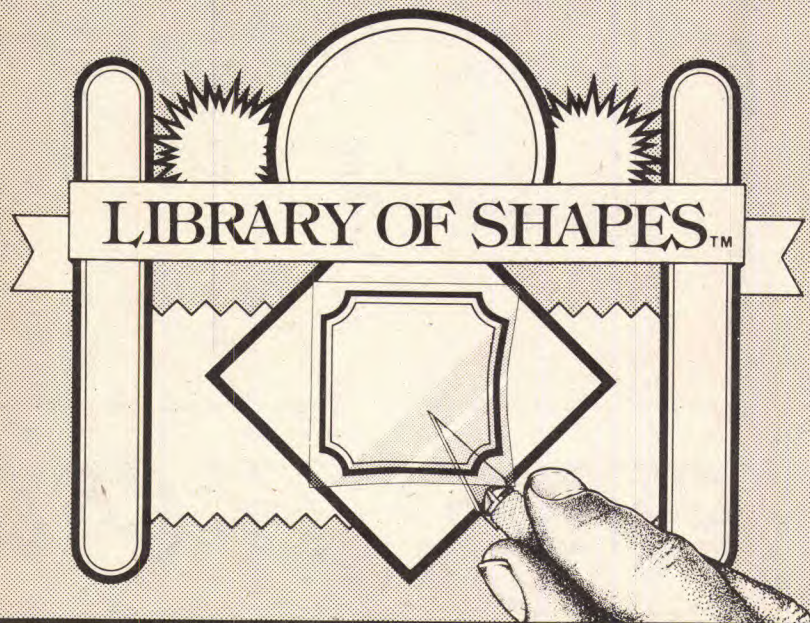
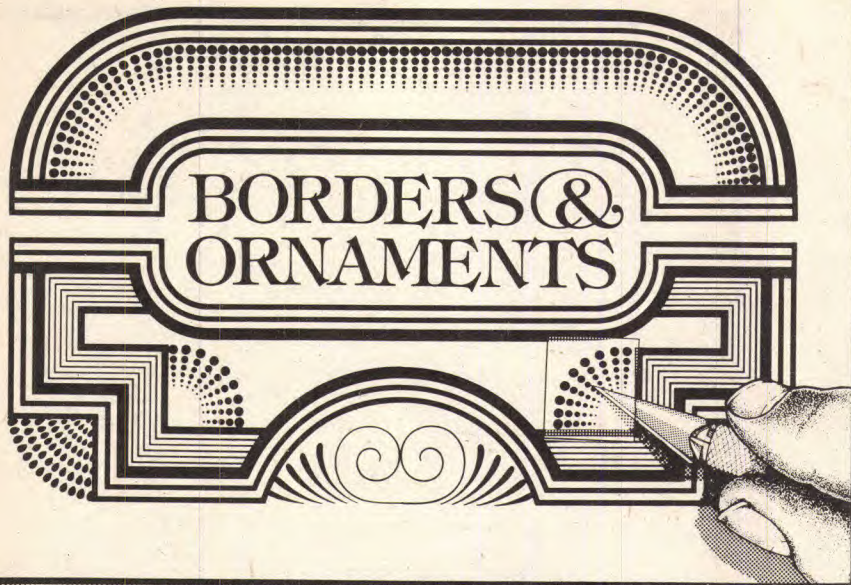
ABCDEFGHIJKL MNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Swing Bold 287



DYMO®

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



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!)

Send for free FORMATT & FORMALINE Catalog No. 6 which includes helpful production tips and creative ideas.

Your Name _____
 Company _____
 Street _____
 City _____ State _____ Zip _____

Have you previously used FORMATT? ☐ Yes ☐ No

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

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 letterfit, 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:

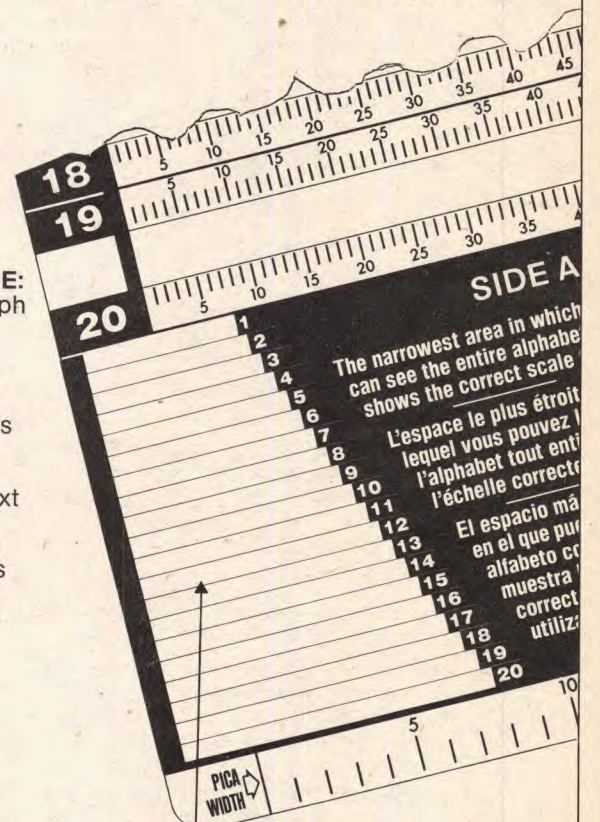
Linotype, Intertype, Ludlow, Foundry, Hand-set type.

PHOTO AND COLD TYPE:

Addressograph-Multigraph
 Alphatype, Alphacomp
 Alphasette and CRS
 Autologic APS-4, APS-5
 Bobst Eurocat
 Comp-Set 500 and others
 Compugraphic
 Compuwriters
 Diatronic, Diatype, Diatext
 Dymo Compstar
 Dymo Pacesetter, others
 Editwriters, Execuwriters
 Fototronics—all models
 Graphic Systems setters
 IBM Selectric Systems
 Itek Quadritek
 Linofilm, Linocomp
 Linoterm, Linotron 202
 Linotron 303, 404, 505
 Metroset
 Monophoto
 Unisettors
 Varitype
 Videocomp
 VIP—all models

Only **\$6⁷⁵** including postage and handling

(In Canada, add \$1.00)



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

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 \$ _____

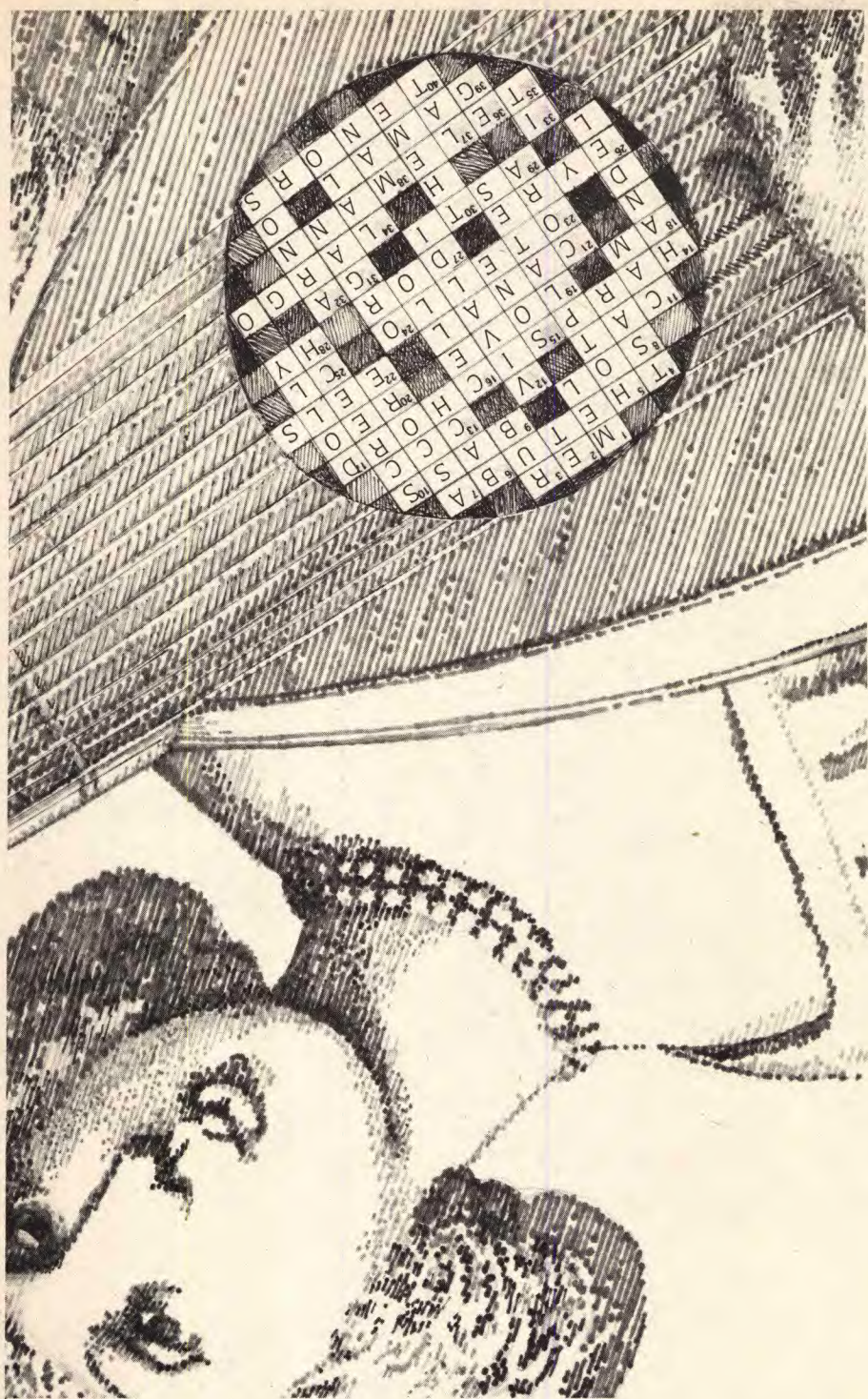
Total enclosed \$ _____

Company _____

Address _____

City _____ State _____ Zip _____

Name of person ordering _____



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.

305 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.
150 fencel lane, hillside, illinois 60162

- ☐ Yes, I'd like to know more about **Die-Cut**
- ☐ Please send a Zipatone Products Catalog to me

Name _____

Title _____

Company _____

Address _____

City _____

State & Zip _____

Then I re-submitted
the manuscript on Neenah Bond,
and they bought it.



Neenah Paper

Neenah Bond and other fine papers.



Neenah Paper

A Division of Kimberly-Clark
Neenah, Wisconsin 54956

U&LC BOOK SHOP

There are eight new titles in this U&LC 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; #223-Illustration In The Third Dimension;
#224-Phototypesetting: A Design Manual; #225-57th Art Directors Annual.
 To order any of the books

in this U&LC Book Shop, simply complete the order coupon on the facing page, or a copy of it, and send it with your payment to the U&LC Book Shop.

#197-Speaking Out On Annual Reports



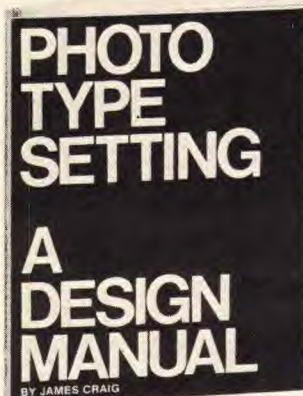
A collection of 50 essays dealing with all aspects of annual reports, including personal perspectives of leading designers, illustrators, public relations directors and accountants. Some of the contributors are: R. O. Blechman, Seymour Chwast, Roger Cook, James A. Cross, Louis Dorfman, Tom Geismar, Herb Lubalin, John V. Massey, Jim Miho, Paul Rand, Kenneth Resen, Arnold Saks and George Tscherny.
 #197—112 pages. Paper. 8 x 11. \$15.00.

#214-Weapons & Armor



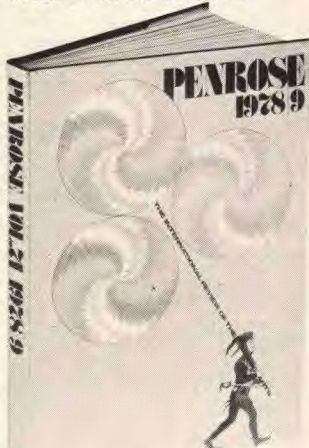
A pictorial history of the development of the engines of warfare from ancient to modern times. Covers automatic weapons, battle-axes, bows, arrows, quivers, breast plates, bucklers, shields, catapults, clubs and cudgels, crossbows, daggers, gauntlets, hand weapons, helmets, knives, lances, linestocks, pikes, pistols, rifles, and more. This is one of the Hart Picture Archives series. Good-size illustrations, all in the public domain, on glossy coated paper. More than 1,000 pictures, all captioned with identification and source. Indexed.
 #214—192 pages. 9 1/2 x 12 1/2. \$23.95.

#224-Phototypesetting: A Design Manual by James Craig



This is a much needed book. It could be titled, "Everything A Designer Needs To Know About Phototypesetting." It's all there, heavily illustrated. The focus is on what you can do and how to do it, rather than on how the machines work. The text is lucid. Although written for the professional art director or designer it is an excellent manual for an editor, writer, production manager, student or teacher.
 #224—192 pages. 8 1/2 x 11. 400 b/w illustrations. Appendix. Glossary. Bibliography. Index. \$22.50.

#220-Penrose 78/79

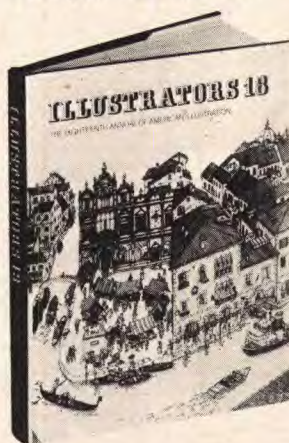


Volume 71 of this international review of the graphic arts, like its predecessors, is a beautiful book. The contents are a blend of something old (The Mystery of Playing Cards, or Typographic Treasures at St. Bride's) and something new (Implant Expertise, or the annual Penrose Survey which summarizes the entire graphic arts spectrum), something to ponder (A Typographer's Lament) and something to act on (Keeping the Presses in Condition).
 #220—About 300 pages. 8 1/2 x 11 1/2. Much color. \$39.50.

#222-The Visual Artist's Guide To The New Copyright Law by Tad Crawford

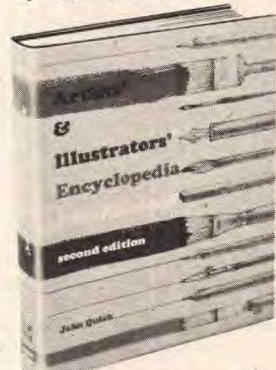
A readable summary of what the new law means to artists, art directors and graphic designers. Includes advice on how to apply and how to fill out the various forms and samples of the forms.
 #222—64 pages plus cover. Paperbound. 6 x 9. \$5.50.

#172-Illustrators 18 Ed. by Robert Hallock



The award winners and the almost 500 juried selections of the Society of Illustrators Annual National Exhibition. A visual guide to top talent, source of ideas, a graphic record of the best contemporary styles and techniques. Index includes artists' addresses.
 #172—320 pages. 8 1/2 x 11 1/2. With 80 pages in color. \$24.50.

#206-Artists' & Illustrators' Encyclopedia, 2nd Ed. by John Quick



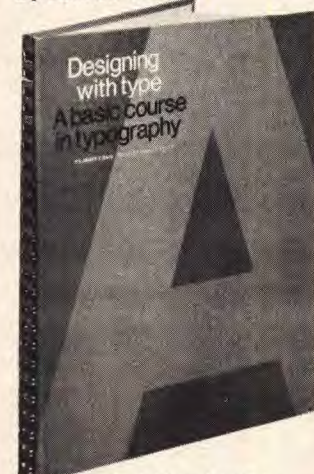
A one-volume guide to the techniques, tools and materials of today's visual arts. Its A-Z arrangement gives instant access to more than 4,000 terms. Many of the terms are not simply defined, as in a dictionary, but succinctly explained. 275 illustrations show tools, equipment, techniques. 800 new entries bring this second edition up to date with the new tools and materials. Bibliography. Index.
 #206—328 pages. 7 1/2 x 9 1/2. \$17.50.

#103-Production for the Graphic Designer by James Craig



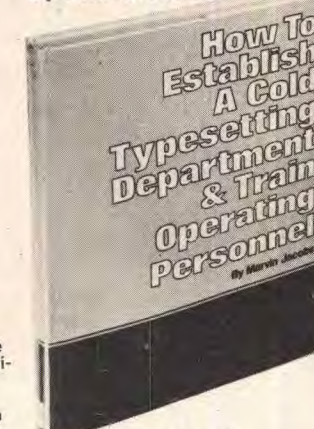
Written by a designer for the designer. Covers typesetting, printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1100 entries. Paper section lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography, index.
 #103—208 pages. 8 1/2 x 11. Over 400 illustrations. \$19.95.

#132-Designing With Type by James Craig



Aimed at the design educator and the student working with type, this is at once a book and a working tool. It is basic, clear and contemporary in viewpoint and content. As a book on this subject should be, it is heavily visual, with over 180 typographic illustrations. It is not simply a schoolbook but of much value to anyone in the graphic arts who wants a clear concise understanding of typefaces, typesetting systems and procedures. It has a good selection of display type showings and in-depth coverage of five basic text type families. Design projects at end of each chapter.
 176 pgs. 9 x 12. Semi-enclosed Wire-O binding. Glossary. Index. Bibliography. \$15.00.

#183-How to Establish a Cold Typesetting Department & Train Operating Personnel by Marvin Jacobs



A management-oriented guide to planning and operating a cold typesetting department or shop. Reviews objectives, work area, equipment, tools, supplies, selection and training of personnel.
 #183—280 pages. 8 1/2 x 11. \$21.00.

#156, 157, 158-Encyclopedia of Source Illustrations Ed. Johann Georg Heck

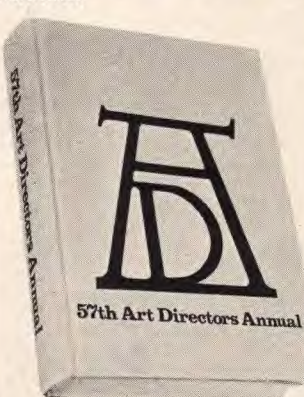


A faithful facsimile re-issue, in two volumes, of The Iconographic Encyclopedia of Science, Literature and Art published in Philadelphia in 1851—presenting in astonishingly detailed steel engravings the scope of man's knowledge up to that time in every important field. Complementing the 11,282 steel engravings reproduced are clear descriptions of each plate, and an almost incredibly complex index for locating any subject—or any individual picture under that subject—immediately. Pictures are of reproducible quality.



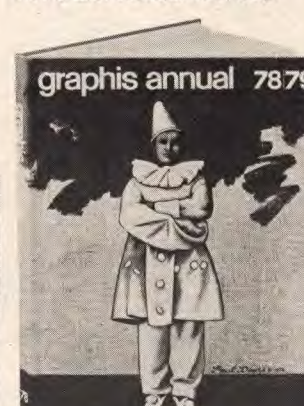
300 pages, 12 x 9 1/2. Each volume, \$31.00. Boxed set, \$60.00. Vol. 1, #156; Vol. 2, #157; boxed set, #158.

#225-57th Art Directors Annual



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 communications problems in newspaper advertising; newspaper editorial; magazine advertising including consumer ads, public service ads, political ads, business or trade ads; television consumer and public service ads, film titles and logos and film promos; promotion and graphic design including booklets, brochures, sales kits, annual reports, house organs, packaging, record albums, calendars, letterheads, logos and corporate identity programs; posters both public service and political; books and jackets; art and illustration, including advertising, promotion and editorial; photography.
 #225—750 pages. 8 x 11 1/2. 1200 entries. 16 full-color pages. \$29.95.

#218-Graphis Annual 1978/1979 Ed. Walter Herdeg



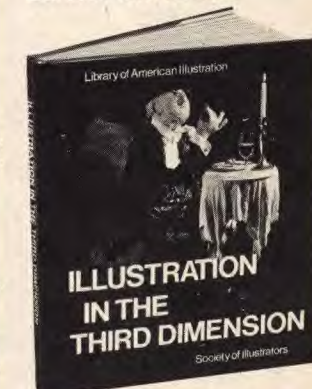
The 27th edition of the standard reference/showcase of international trends in all design fields. Beautifully printed. Large illustrations. Surveys graphics in magazine and newspaper ads and illustrations, booklets, folders, catalogs, invitations, programs, trade magazines, covers, house organs, annual reports, book and album covers, calendars, trademarks and symbols, letterheads, packaging, film and TV advertising.
 #218—247 pages (92 in color). 9 1/2 x 12. 823 illustrations. Indexes. Detailed captions. \$49.50.

#212-Archigraffiti Ed. Walter Herdeg



A survey of the latest international trends in graphic design in architecture. A presentation of the innovative work being done around the world. Covers pictograms, traffic signage, signage systems, building and shop front graphics, animated walls, transportation graphics. Over 600 illustrations. 56 pages in color.
 #212—236 pages. 9 1/2 x 9 1/2. \$35.00.

#223-Illustration in the Third Dimension Ed. Howard Muncie



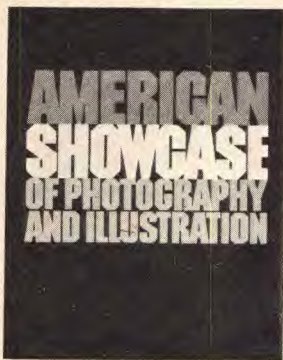
A collection of the best work of leading illustrators and designers created for a wide range of assignments. Each illustrator discusses methods and materials used—from lobster traps to buttons.
 #223—112 pages. 10 x 10. 130 illustrations, 32 in color. \$16.50.

#205-Holidays



A Hart Picture Archives collection of public domain pictures of national and religious holiday festivities, scenes and parades. Large, easily reproducible pictures are printed on glossy coated paper. All are identified and the source is given. Indexed.
 #205—80 pages. 9 1/2 x 12 1/2. \$12.95.

#207, 208—American Showcase of Photography and Illustrations Vol. 1.



This book is doubly exquisite. It's exquisite to look at and exquisitely useful. Designed by Herb Lubalin, 672 of its 730 photographs and illustrations are in full color, all on glossy coated paper. Alphabetical index makes it easy to find the work of any of 163 artists or photographers. Photographers and artists are also listed by specialty and geographical regions served and addresses and phone numbers are given for all.

#207—cloth—\$29.95.
#208—paper—\$19.95.
226 pages. 9 1/2 x 11 1/2.

#184—Creative Selling Through Trade Shows by Al Hanlon



Al Hanlon

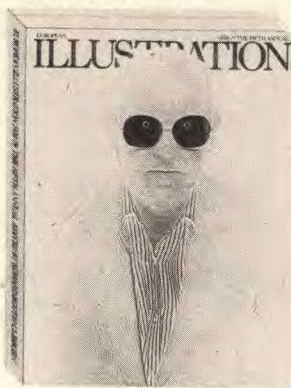
A handbook telling how to use trade shows to boost sales volume. Covers suiting the exhibit to the show, setting sales objectives, increasing staff incentive, manning exhibits, booking orders, and creating exhibits that will attract attention and display the product effectively. #184—224 pages. 5 1/2 x 8 1/2. \$12.50.



For those who want a readable, heavily illustrated mixture of practical information concerning typefaces plus highlights of the story of how our letters and typesetting systems evolved. Tells how to recognize and classify typefaces, illustrates nearly 1,000 alphabets (mostly metal) and defines over 600 terms in a unique running "glossary in context."—3,000-entry index.

#201—cloth—\$14.95.
#202—paper—\$9.95.
142 pages. 8 1/2 x 11 1/2.

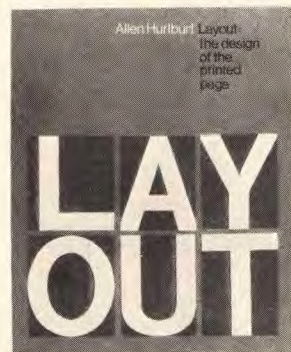
#221—European Illustration 78/79 Ed. Edward Booth-Clibborn



A showcase for today's leading European artists and illustrators. The hundreds of pieces shown were chosen by the European Illustration jury. Covers, editorial art, books, advertising, posters, design, film and unpublished work. Artists' addresses are listed.

#221—232 pages. 9 x 11. 60 pages in color. 500 illustrations. \$47.50.

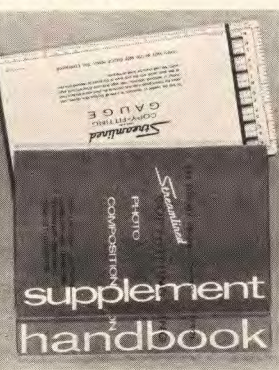
#179—Layout by Allen Hurlburt



Presents the keys to successful graphic design by tracing the history of 20th-century design, explaining basic principles, analyzing content of the printed page and the psychology of graphic communications. Deals with major art movements, ways of dividing space on the page, from the Golden Mean of Greece to Le Corbusier's modular system and the Swiss grid system. Relates content to photography, illustration, typography, and all to the communication's purpose and to achieving the desired response. A thoughtful and articulate analysis of applied graphics by a master practitioner.

#179—160 pages. 8 1/2 x 10 1/2. 200 illustrations. Bibliography. Index. \$17.95.

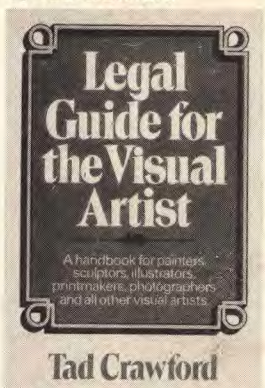
#199—Lee Streamlined Copyfitting by Arthur B. Lee



This updated version of a long established copyfitting handbook alphabetically lists about 700 typefaces offered on the V-I-P, Lincomp, Linoterm, Compuserver, Universal, Comp/Set and Quadriplex machines. Copyfitting data for point sizes from 6-24 points are keyed to applicable scales on the accompanying plastic gauge. Explanatory text tells how to adjust for tighter than normal setting. Text also describes the salient features of each of the systems. This handbook supplements one covering the Alphas, Linofilm, Fotosetter, Monophoto and Photon typesetters. The two books and the gauge are offered as a package. Table shows how to use system for newly issued faces.

#199—\$15.00.

#185—Legal Guide for the Visual Artist by Tad Crawford



A handbook for designers, illustrators, photographers and other artists. Covers tax problems including deducting cost of working space and materials as well as the new copyright law, rights of the artist, sales problems, reproduction rights, leases, estate planning, donations to museums, contracts, artists groups, etc.

#185—288 pages. 6 1/2 x 9 1/2. \$9.95.

#159—Pasteup by Rod van Uchelen



A how-to especially helpful to offices and personnel with duplicating and reproduction centers. Explains functions and mechanics of paste-up at three levels of complexity: office duplication, professional and art production. Includes basic data on tools, materials, methods, and what the artist needs to know about typography and printing processes and such special areas as assembly, markup, retouching and lettering.

#159—132 pages. 200 illustrations. 8 1/2 x 9 1/2. \$12.95.



#217—Tabular Composition by Frank Romano



A monograph comprehensively reviewing all aspects of tabular typesetting. Includes a comparison of tabular capabilities for various phototypesetters and a large sampling of production techniques as well as efficiency hints.

#217—52 pages. 8 1/2 x 11. \$20.00.

#215—The Grid by Allen Hurlburt



The grid, a modular system used by graphic designers, is explained and illustrated by internationally renowned designer Allen Hurlburt. Mr. Hurlburt focuses on the application of the grid for the design and production of newspapers, magazines and books. The work of eighteen top designers is shown and analyzed. Superbly illustrated. Lucid text. Book includes a technical appendix on the latest hardware and a glossary of terms. Inspiring and useful to artists, teachers and students. 106 illustrations.

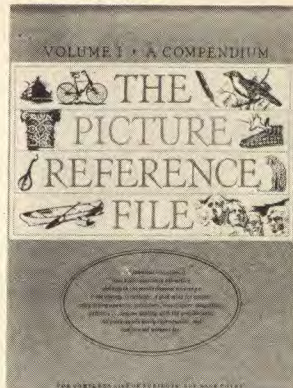
#215—96 pages. 9 x 12. \$16.95.

#213—Illustrator Illustrated No. 1

This is a beautifully presented visual index to the work of hundreds of leading illustrators all over the world...from the best known, such as Milton Glaser and Seymour Chwast, to lesser-known illustrators representing a wide range of styles. Color and b/w pages show the work of the artist or studio represented and the address, phone, specialties, list of artists (if a studio) and the artists' representatives.

#213—350 pages. 8 1/2 x 12 1/2. \$50.00.

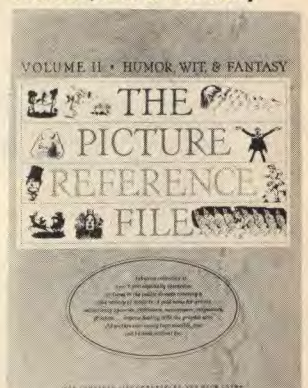
#150—The Picture Reference File Volume 1—A Compendium



The first in a 25-volume series. A master swipe file of reproducible art all in the public domain. Vol. 1 has 2,200 pictures culled from 131 sources including private collections. Good-size illustrations, clearly printed on 80 lb. glossy coated paper. All pictures captioned with identification and source. Extensively indexed.

#150—400 pages. 9 1/2 x 12 1/2. \$44.50.

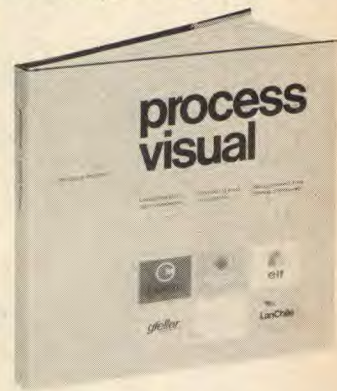
#169—The Picture Reference File, Volume 2—Humor, Wit & Fantasy



A fabulous collection of over 2,000 especially attractive pictures in the public domain. Culled from 130 sources including private collections the world over. Collated into 70 categories for easy reference. Large size, clean pictures, almost all can be reproduced in line and will take enlargement or reduction. Pictures run gamut from whimsy to the grotesque.

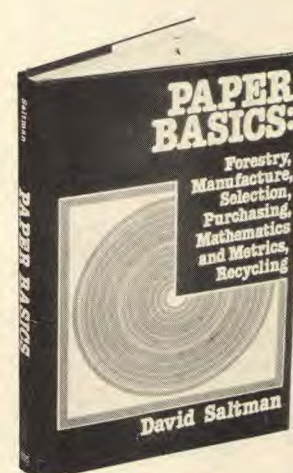
#169—432 pages. 11 x 12 1/2. Looseleaf. \$60.00.

#219—Process Visual: Development of a Corporate Identity by Wolfgang Schmitt



Six well-known graphic designers and design teams each present their work for a major client. Book covers the fashioning and executing of the total corporate identity program including the drafting phases. The reader can follow a work from preliminary idea to finished design. A valuable, profusely illustrated information/idea source for marketing executives as well as for designers.

#219—200 pages. 10 x 9 1/2. Over 1000 illustrations, many in full color. Beautifully printed. \$67.60.



A readable, practical approach to understanding paper—where it comes from, how it is made, how best to use it for maximum efficiency. Book is for professionals in the graphic arts, is up to date and explains how paper is made and how its various characteristics are built in. Much data on paper mathematics, how to estimate, specify and buy. Includes charts, tables for calculating and for metric conversions. Recommends substitute grades when grade wanted is not available. A real handbook for buyers and specifiers. 108 illustrations.

#216—226 pages. 6 x 9. \$10.95.

Still available:

#187—The Art of Advertising, \$45.00.

#209—Letraset Typen, \$10.00.

**U&I Book Shop
216 East 45th Street
New York, N.Y. 10017**

Please enter my order for the books whose numbers are circled below:

103	132	150	156	157	158	159	169	172	179
183	184	185	187	197	199	201	202	205	206
207	208	209	212	213	214	215	216	217	218
219	220	221	222	223	224	225			

Enclosed is my check for \$_____. All orders will be shipped postpaid. No COD's. New York residents add sales tax. Shipments out of the United States, add 5%, payable in U.S. funds. Books are not on display at U&I's offices.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Please Print

ITC Type Specimen Booklets and U&LC Back Copies for Sale



These handsomely designed, colorful ITC specimen booklets and back copies of U&Ic 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	Revenue	Profit	Assets	Liabilities	Equity
Company A	100	20	120	80	40
Company B	150	30	180	120	60
Company C	200	40	240	160	80
Company D	250	50	300	200	100
Company E	300	60	360	240	120
Company F	350	70	420	280	140
Company G	400	80	480	320	160
Company H	450	90	540	360	180
Company I	500	100	600	400	200
Company J	550	110	660	440	220
Company K	600	120	720	480	240
Company L	650	130	780	520	260
Company M	700	140	840	560	280
Company N	750	150	900	600	300
Company O	800	160	960	640	320
Company P	850	170	1020	680	340
Company Q	900	180	1080	720	360
Company R	950	190	1140	760	380
Company S	1000	200	1200	800	400

Title _____

Street Address _____

City _____

State
Zip Code

Country _____

Qty.	Unit Price	Total
ITC BOOKLETS:		
ITC American Typewriter	.75c	
ITC Avant Garde Gothic with Oblique	.75c	
ITC Avant Garde Gothic Condensed	.75c	
ITC Bauhaus	.75c	
ITC Benguiat	.75c	
ITC Benguiat Condensed	.75c	
ITC Bookman	.75c	
ITC Cheltenham	.75c	
ITC Eras	.75c	
Friz Quadrata	.75c	
ITC Garamond & Condensed	.75c	
Italia	.75c	
ITC Kabel	.75c	
ITC Korinna with Kursiv	.75c	
ITC Lubalin Graph	.75c	
ITC Newtext	.75c	
ITC Quorum	.75c	
ITC Serif Gothic	.75c	
ITC Souvenir	.75c	
ITC Tiffany	.75c	
ITC Zapf Book	.75c	
ITC Zapf Dingbats	.75c	
ITC Zapf International	.75c	
U&Ic BACK COPIES:*		
U&Ic, Vol. 1, No. 3		\$1.50
U&Ic, Vol. 2, No. 1		\$1.50
U&Ic, Vol. 2, No. 2		\$1.50
U&Ic, Vol. 2, No. 3		\$1.50
U&Ic, Vol. 3, No. 2		\$1.50
U&Ic, Vol. 3, No. 4		\$1.50
U&Ic, Vol. 4, No. 1		\$1.50
U&Ic, Vol. 4, No. 2		\$1.50
U&Ic, Vol. 4, No. 3**		\$1.50
U&Ic, Vol. 4, No. 4**		\$1.50
U&Ic, Vol. 5, No. 1**		\$1.50
U&Ic, Vol. 5, No. 2		\$1.50
		Total order

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**