

U&Ic.

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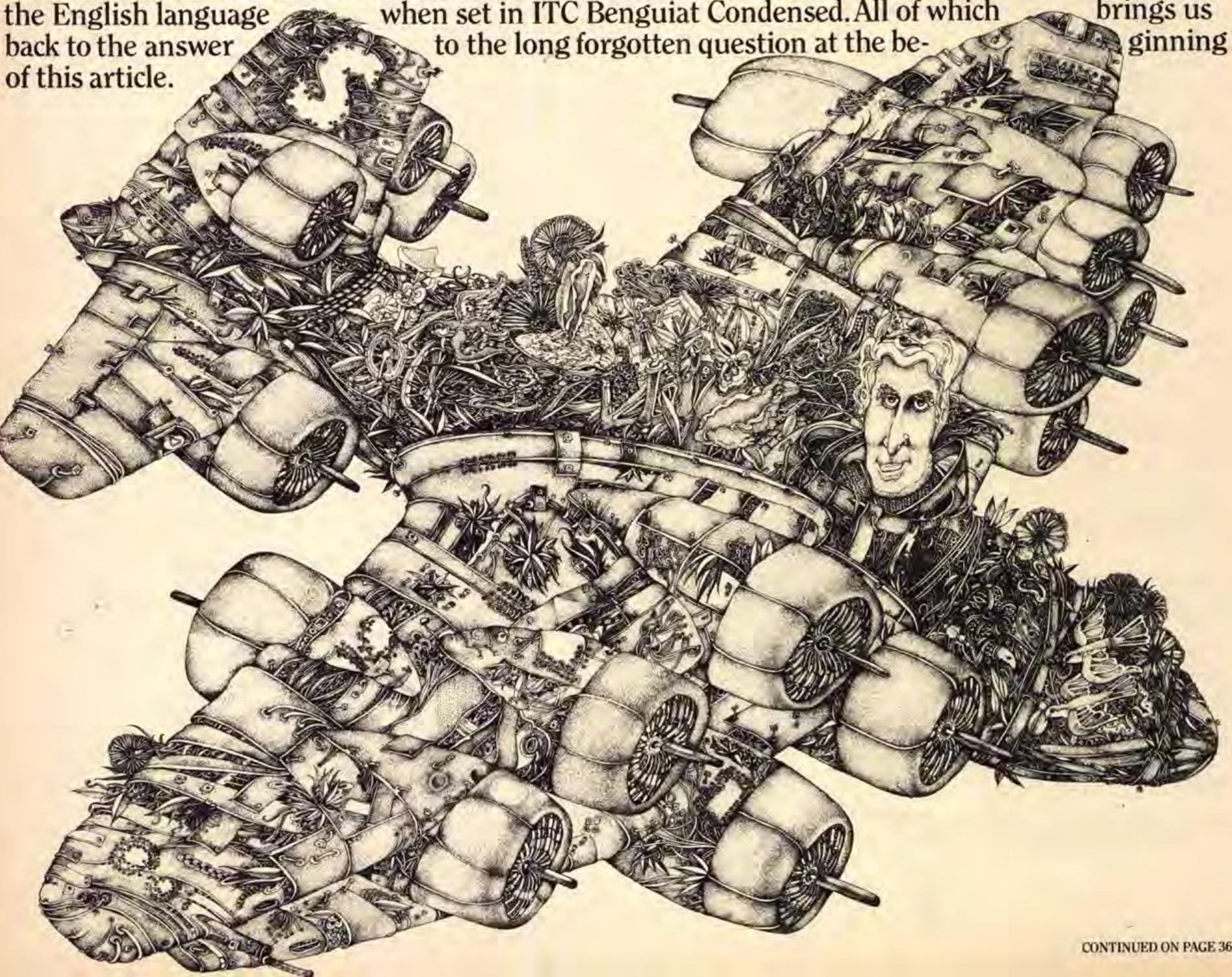
UPPER AND LOWER CASE THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME SIX, NUMBER ONE, MAR. 1979

Jim Spanfeller's Fantastic Airplane

What has a fabulous drawing of a fabulous airplane got to do with the state of the typographic arts? The answer is fairly simple. In recent issues of U&Ic we have attempted to create exciting formats, reproduced in color, to display as effectively as we know how, our latest featured typefaces. The devices we have employed stray considerably from the purely typographic. In one case we resurrected some old posters to show how they could look—and possibly be improved—with the use of contemporary ITC typefaces. Our issue on ITC Cheltenham included significant

commentary on typography by famous literary figures. Our attempt there was to indicate that some very important people, not associated with letterforms, had written astutely on the subject. At the same time we tried to show that good writing and good typography are highly synergistic. Our last issue, featuring the ITC Benguiat Condensed series, sent us scurrying through every page of an unabridged dictionary to select what we thought were the eight most exciting looking words in the English language when set in ITC Benguiat Condensed. All of which brings us back to the answer of this article. to the long forgotten question at the beginning



Put your best face forward

In this issue:

Put Your Best Face Forward

Your best ITC typeface, that is. This is an invitation to submit examples of your designs with ITC typefaces for possible showing in U&lc. To preview this new ITC feature, we're showing how some ITC designers use our typefaces. Pg. 2.

Alpha Series

This alphabet by Robert Sellner is 65 feet long and 30 inches high and is as beautiful and unusual as it is gigantic. Pg. 7.

So What Else Is New?

More of Lou Myers' wry graphic comments on the foibles and failures of people. Pg. 10.

Ms. Frances Jetter

Power is the word for the illustrations of Ms. Jetter. Such power is born in the artist's mind and spirit before it is expressed on paper. Pg. 12.

Encore Performance

There are a lot of clichés about beauty. It's all around us. It's in the eye of the beholder. Etc. But take a look at the pages from the calendar of the Society of Scribes and you'll think beauty is in ink and pen points and brushes. Pg. 14.

Something for Everybody

Our graphic and verbal potpourri of mind-boggling trivia offers you more gems on Pg. 18.

Jacks-in-the-Box

This crossword puzzle is Jack-happy. You'll fill in the blanks with words like hijack, jackeroo or jacksmelt. So try for the jackpot. Pg. 20.

Early Sheet Music

This selection of early American typographic sheet music covers from Carol Wald's collection brings the flavor of the 19th century art form to U&lc's readers. Pg. 22.

Something from Everybody

Instead of the usual collection of illustrated letters from readers, this installment presents twenty-three incredible, imaginative treatments of the Roman alphabet. Pg. 26.

What's New from ITC?

ITC Clearface is a full-family text/display adaptation of Morris Fuller Benton's 1907 display oriented classic. ITC offers it in four weights with italics as well as outline, contour and outline shadow display versions. Pg. 33.

Jim Spanfeller's Fantastic Airplane

This is an airplane in the spirit of Maeterlinck's bluebird. It is a tale about a universe-wide search for happiness. To help you enjoy Jim's story we've set it in the ITC Clearface family. Pg. 37.

What's the Racket About?

Artist Robert Kaufman has put on paper some of his observations about the tennis craze, the game that equates love with zero. Pg. 45.

FYTI

U&lc introduces a glossary of basic words one needs to know to understand the world of computerized typesetting. Pg. 71.

This is an invitation to submit some of the best typographic work you have done using **ITC typefaces**. Selected submissions will appear in U&lc and for exhibition in the new **ITC Center**.

This is **not** a contest. No entry fees. No medals. The reward? The satisfaction you may feel of showing your work in the ITC Center and to U&lc's 500,000 readers.

The ITC Center will be located at 2 Hammarskjold Plaza in New York City. It will be an educational center devoted to the interests of all people concerned with graphic communications.

The ITC Center will include a Gallery for exhibitions, as well as class/seminar facilities with scheduled programs for schools, students and professionals. It is in the ITC Gallery that ITC will be able to display many of the selected examples of work sent to us by readers of U&lc. Selections of many of the examples contained in these exhibitions will be featured from time to time in U&lc.

Complete information on the opening of the ITC Center and exhibit schedule and hours will appear in a future issue of U&lc.

To show you how this material will appear in U&lc we have asked some of the designers associated with ITC to put their best ITC faces forward on the next few pages. We hope you like this new U&lc visual idea exchange.

To put your best ITC face forward:

Choose work in which all typefaces are ITC designs. Designer modifications of ITC faces will be accepted. **Be selective.** Pick a few of your best pieces from time to time.

If you wish, accompany each with a brief statement of the message or graphic problem and the thinking behind your solution.

If the piece is too large to submit, a 35mm color slide or a 5 x 7 black-and-white glossy print will be accepted.

There are no fees and no deadlines.

Make copies of the following form and attach one securely to the back of each piece submitted, or key it to a slide or print.

U&lc, DEPT. BF
 216 EAST 45TH STREET
 NEW YORK, NY 10017

NAME _____ TITLE _____

COMPANY _____

ADDRESS (STREET, NUMBER) _____

CITY _____ STATE _____ ZIP _____

DESIGNER: _____ AGENCY: _____

CLIENT: _____

ITC TYPEFACES: _____

TITLE OF PIECE: _____ TYPOGRAPHER: _____

COMMENTS: _____

You may use this piece in the articles showing best uses of ITC faces and you may include it in the ITC Center gallery, archives and traveling show program.

 SIGNATURE

Ed Benguiat

These typographic designs were created by Ed Benguiat as promotional posters for Photo-Lettering Inc. of New York, featuring his two new typefaces, ITC Benguiat and ITC Benguiat Condensed.

ITC BENGUIAT

PHOTO-LETTERING INC TAKES GREAT PRIDE IN PRESENTING ITC BENGUIAT, THE SUPERBLY CRAFTED ALPHABET DESIGN NOW AVAILABLE IN 3 WEIGHTS COMBINING THE FAMILIAR, THE UNUSUAL, THE PRACTICAL AND THE AESTHETIC, ITC BENGUIAT IS ATTRACTING DESIGNERS THE WORLD OVER. PLAN AHEAD AND MAKE USE OF THE ASSORTED LOGO LETTERS THAT ADD DISTINCTION TO YOUR HEADLINE OR CORPORATION GRAPHICS ITC BENGUIAT IS A WELCOME ADDITION TO OUR EVERGROWING COLLECTION OF ALPHABET DESIGNS. WE ARE PREPARED TO MEET YOUR GRAPHIC NEEDS!

<small>ITC BENGUIAT BOOK</small> AABCDEF GHIJKLMMNOPQRSTU VWXYZ abcdefghijklmnopqrst vwxyzfi 1234567890&A/B/E F/AH/AK/P/R/ASSTTC OCE Bcæœ& \$¢!/?(“%’/---) [,:;@]	<small>ITC BENGUIAT MEDIUM</small> AABCDEF GHIJKLMMNOPQRSTU VWXYZ abcdefghijklmnopqrst vwxyzfi 1234567890&A/B/E F/AH/AK/P/R/ASSTTC OCE Bcæœ& \$¢!/?(“%’/---) [,:;@]	<small>ITC BENGUIAT BOLD</small> AABCDEF GHIJKLMMNOPQRST UVWXYZ abcdefghijklmnopqr stuvwxyzfi 1234567890&A/B/E F/AH/AK/P/R/ASSTTC OCE Bcæœ& \$¢!/?(“%’/---) [,:;@]
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PHOTO-LETTERING
216 EAST 45ST · NYC10017 · 212 MU2-2345

ITC BENGUIAT CONDENSED WITH ITALICS

ABCDEF GHIJKL MNOPQRSTU VWXYZ&
AMAAABAEFAHAKAPRCETTSS\$123456
7890! ? abcdefghijklmnopqrstvwxyz

ABCDEF GHIJKL MNOPQRSTU VWXYZ&
AMAAABAEFAHAKAPRCETTSS\$123456
7890& abcdefghijklmnopqrstvwxyz

ABCDEF GHIJKL MNOPQRSTU VWXY
Z&AMAAABAEFAHAKAPRCETTSS\$&
1234567890¢%?! abcdefghijklmn
opqrstvwxyz (çβøæœldae)†‡§(#/*)

ABCDEF GHIJKL MNOPQRSTU VWXYZ&
AMAAABAEFAHAKAPRCETTSS\$123456
7890! ? abcdefghijklmnopqrstvwxyz

ABCDEF GHIJKL MNOPQRSTU VWXYZ&
AMAAABAEFAHAKAPRCETTSS123456
7890 abcdefghijklmnopqrstvwxyz

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PHOTO-LETTERING
216 EAST 45ST · NYC10017 · 212 MU2-2345

Show us a man who can take a bunch of caps, set them in a fairly narrow measure, flush them left and right, obtain remarkably good word and letter spacing and retain complete legibility, and we'll show you Oswald Cooper and/or Ed Benguiat. In this case, Ed's job wasn't that difficult. He has designed numerous ligatures into these faces that conserve space, where needed, and give the designer ample opportunity to kern letters.

Ernie Smith

Ernie Smith, a principal in Herb Lubalin Associates, created this typographically stunning annual report for Touche Ross & Co., using the many weights and styles available in the ITC Benguiat alphabets. He effectively shows, here, the classic yet contemporary qualities of this typeface and its applicability to long text pieces such as in annual reports and book design.



We are committed to making a positive contribution to our clients and to society through the excellence of the independent accounting, auditing, tax, and consulting services we provide. We seek to be a vital force, providing information for the evaluation and management of business, government, and social institutions. Working always with integrity, we seek to lead in the innovative expansion of the professional disciplines in which we serve.

We seek and support people of the highest personal qualities and with a diversity of talents and interests. We strive to provide an attractive environment, an opportunity for continuing personal development, and competitive economic rewards. We especially seek all who are interested in innovative services.

We strive to be a developing enterprise—to extend and expand our services—and yet to remain one cohesive firm, growing nationally and internationally as our members realize their potential.

With confident, conscientious leadership, and in full awareness of the high personal qualities and professional competence of our members, we reach out to realize an ever greater professional commitment. Among professionals we expect, therefore, to be both distinguishable and distinguished.

TOUCHE ROSS
OBJECTIVES

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REVIEW OF OPERATIONS U.S. FIRM

An Introductory Note
Traditionally, the accounting profession has been reluctant to publish financial data. Many in the profession were concerned that releasing full financial information would focus the public discussion on size rather than quality. Many felt that the firms themselves would devote inordinate attention to size. The growing and legitimate public interest in the affairs of the larger public accounting firms now outweighs any prior reluctance.

Touche Ross has resolved to proceed with care in publishing full financial information, and for the first time, *Progress and Perspective*, a report directed to U.S. clients and friends, contains a full review of the operations of our firm in the United States, as well as pertinent worldwide information.

Many people know Touche Ross only as an institution. Our clients may know us only through the partners and staff they work with day by day. The financial review of our U.S. operations presents another side of the firm, leading to a deeper understanding of our substance and our size.

Financial Review—U.S. Operations
As we began our 1978 fiscal year our merger with J.P. Lincaci provided our partners and operating management with significant challenges. First, there was the initial period of integrating partners, staff, operating systems, and facilities which would divert significant management resources for three or four months. Second, understanding that our 1978 financial results would be an important factor in the overall success of the merger integration, we developed a very ambitious profit plan—a plan that would have been a

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Alan Peckolick

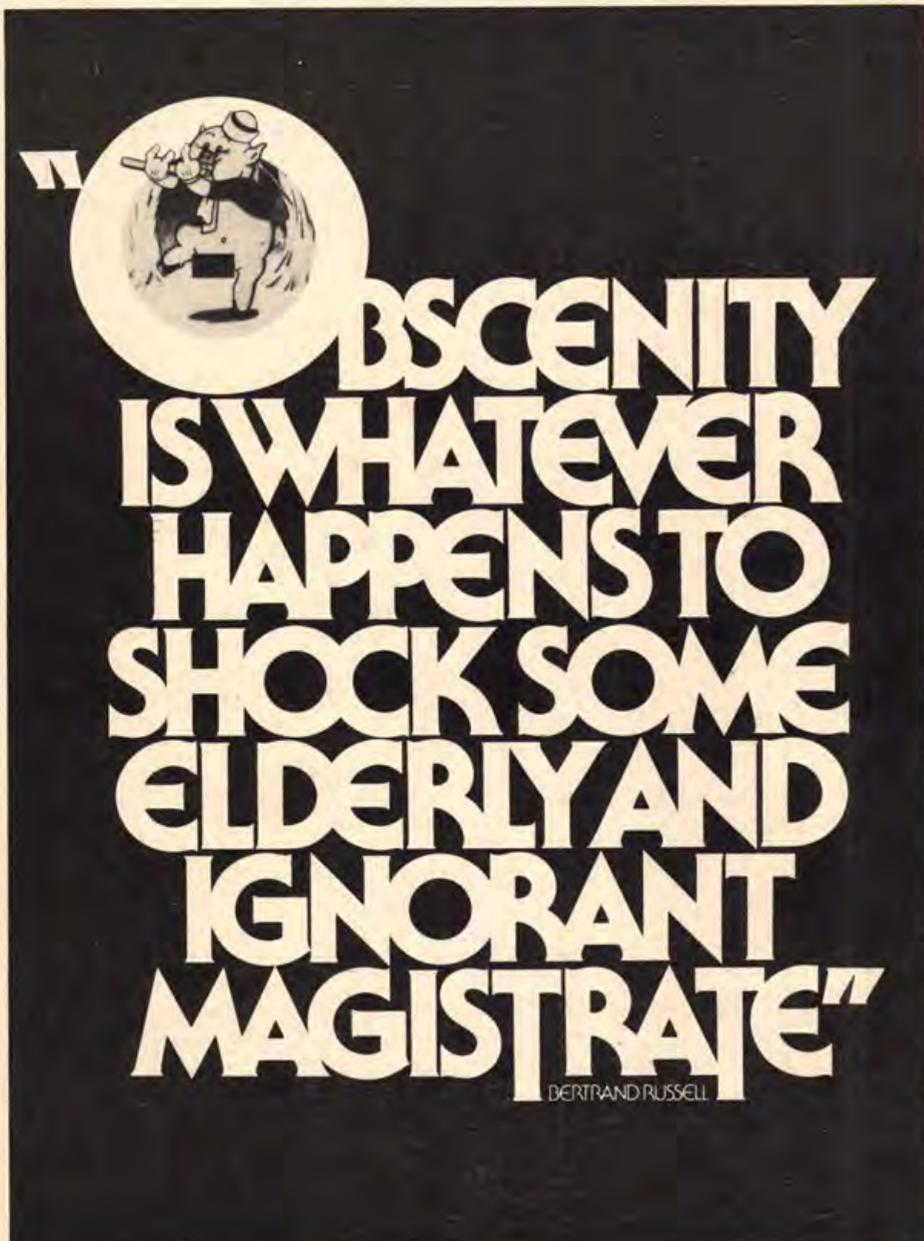
Alan Peckolick, also one of the Herb Lubalin Associates, has established an affinity for ITC Serif Gothic which he uses as effectively as anyone in the business. Note the tightness of the type in his obscenity poster, which was done as a Herb Lubalin Associates promotion, and in his logotype for Phoenix House. To look good in display usage, we find, ITC Serif Gothic demands tightness. Also note the extension of the "T"s in "Magistrate" to emphasize the author's name. The Channel 2 logo was designed for Lou Dorfsman at CBS, while "The Nothing Book" set in ITC Tiffany was created for Crown Publishing.



THE NOTHING BOOK

Wanna Make Something Of It?

For: poets, cooks, travelers, writers, diarists, students, comedians, brides, grandparents, decorators, kids, tourists, doodlers, secretaries, list-makers, forgetters, artists, sketchers, businesswomen, businessmen, leaf-pressers, gift-givers, minimalists, and all of us who've ever wanted to do a book.



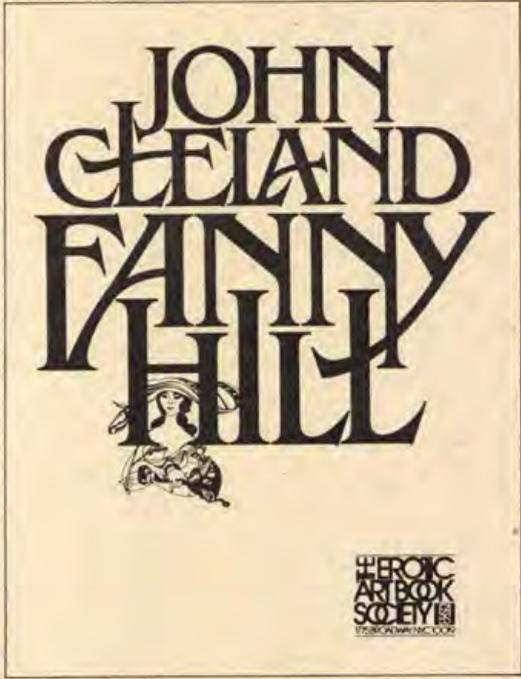
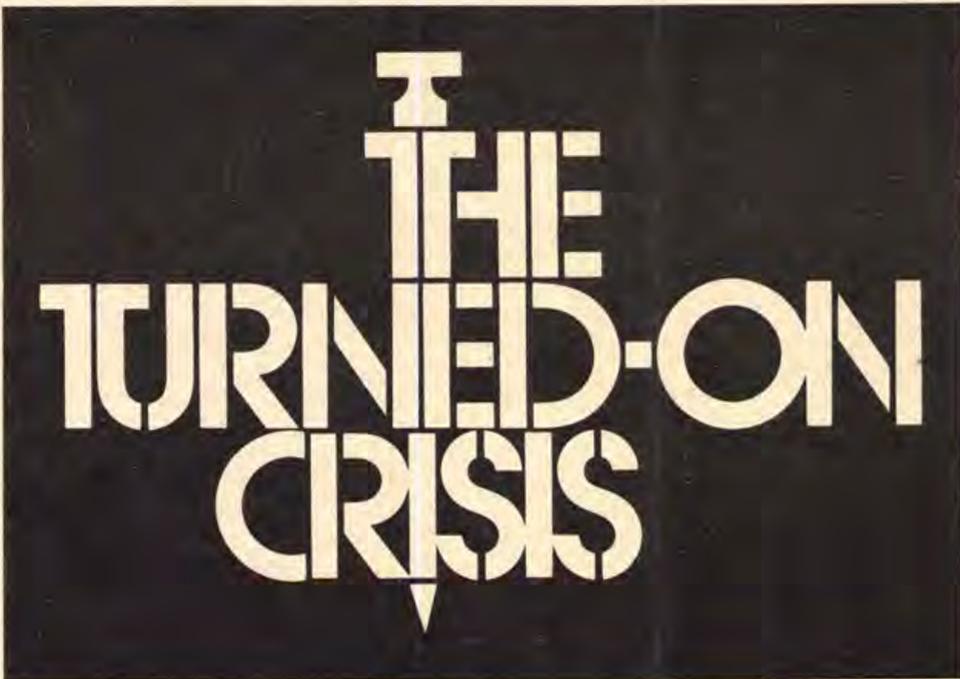
Herb Lubalin

Like Ed Benguiat, Herb Lubalin uses Oswald Cooper's early 20th century designs as a source of inspiration for squaring up type. Lou Dorfsman of CBS once said, "Give Herb any piece of copy, short or long, large or small, and he'll square it up effectively without batting an eyelash." The Art Kane announcement does just this by taking advantage of the myriad of possibilities for design exploration offered in ITC Avant Garde Gothic Extra Light.

Herb Lubalin's special design technique, which he calls expressive typography, turns typographics into story-telling illustrations as evident in "The Turned-On Crisis," a short animated film for PBS, the Public Broadcasting Service, using ITC Avant Garde Gothic Medium to tell the tale of drug addiction in the U.S.A. "The Missing Link" (a rejected film title—thus the client shall remain nameless), set in ITC Machine Bold, tells the story through the device of omitting a couple of "I"'s.

Fanny Hill, set in an exaggerated ITC Benguiat, was designed for the Erotic Art Book

Society and published by Ralph Ginzburg. The fancy swashes were Lubalin's way of establishing a 19th century quality with a 20th century typeface. And the spread from the Art Directors Club Annual was set in ITC American Typewriter. This versatile typeface can be set in extremely wide measures (in this case, 48 picas) and still retain a high degree of legibility.



EROTIC ART BOOK SOLELY

ART KANE
ANNOUNCES
THE OPENING
OF HIS NEW
STUDIO AT 1181
BROADWAY,
NEW YORK, N.Y.
10001 (212)
582-0780
REPRESENTED BY BILL RABIN, 944-6655

What they do not know is that the...
from the Art Directors Club, Director of the Year Award from the National Society of Art Directors, a Clio two times from The Cooper Union, the AIGA's B. G. DeGroot Medal and The Award for Professional Achievement. He continues, however, the greatest achievement is to be a creative artist, a creative designer with the opportunity to advertise prominently with the Danbury Yacht "Rascal" advertisement.

Greene, the best he can come up with is a natural inheritance, as a matter of course with achievement, as he has the fall with all the force of a double command. Herb Lubalin is thus honored on a special gift of time. He is a full dedication, motivated by industry experience—a drive to reach the highest level of experience—unleashing every way to find new ways to say something simpler, clearer, better. Design can communicate this much more because of his addition to our visual language.

As for, he claims he has not conducted his appointment.

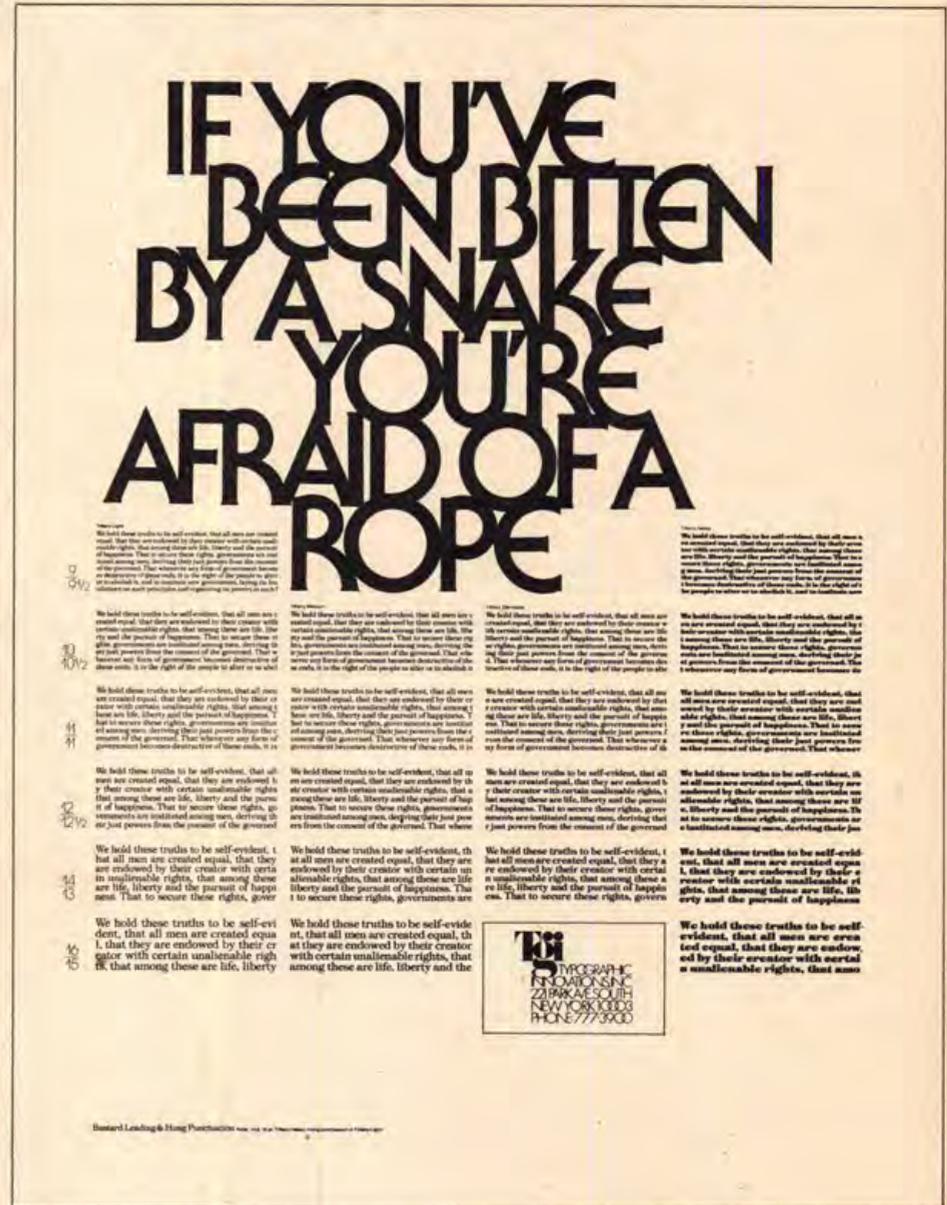
What next?

THE MISSING LINK

Tony DiSpigna

Tony DiSpigna fits right into the mold of Herb Lubalin Associates. As you can see, his is a dedication to fine typography more as a decorative medium than an illustrative one.

Below left, his design for ABC Television is an imaginative adaptation of ITC Korinna Heavy in 3 dimensions. Mark Johnson was the art director. The Lenali poster was designed for Tony's cousin in Naples, Italy, who owns a beauty boutique. It effectively combines ITC Bernase with ITC Serif Gothic. Note particularly the excellent spacing, kerning and use of ligatures in the ITC Serif Gothic. The Citroën logo, in ITC Machine Bold, displays the clever use of their trademark in the "T." This design was done for Lubalin, Delpire, in Paris.

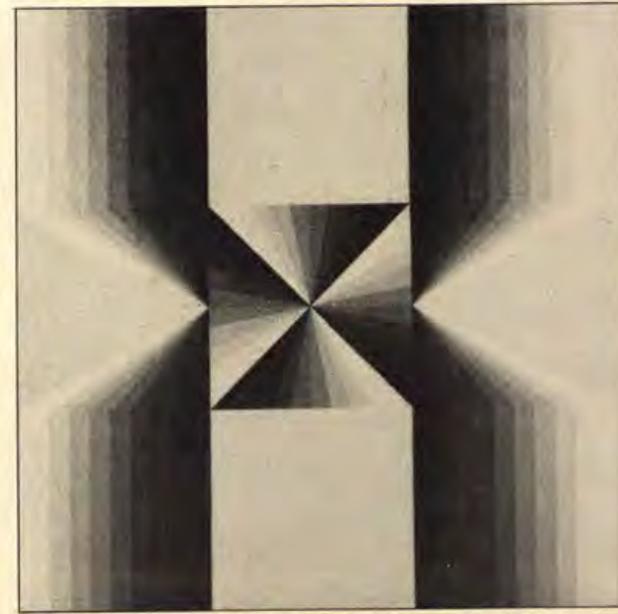
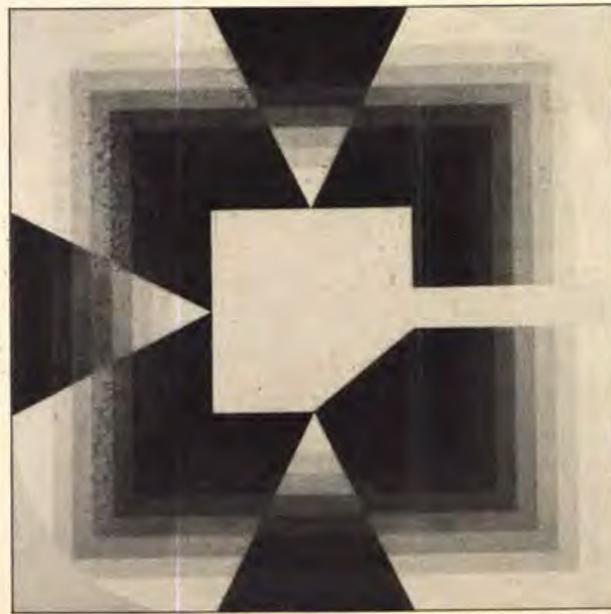
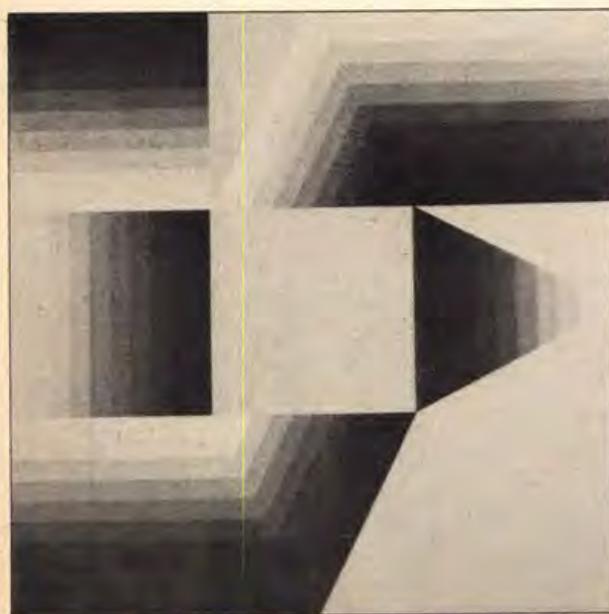
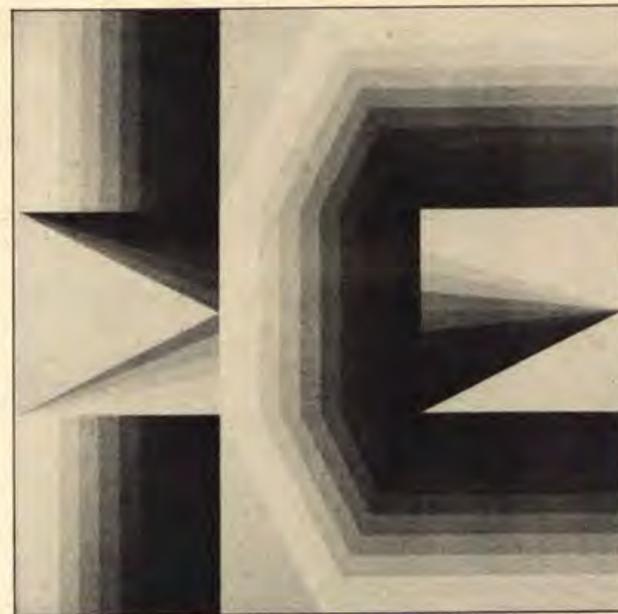
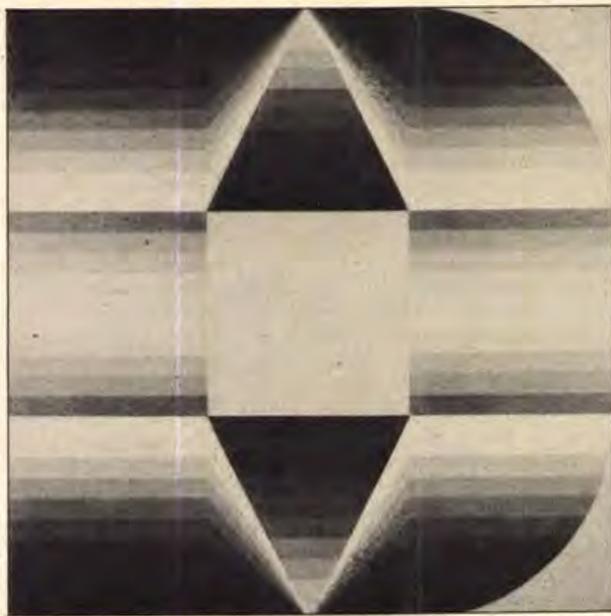
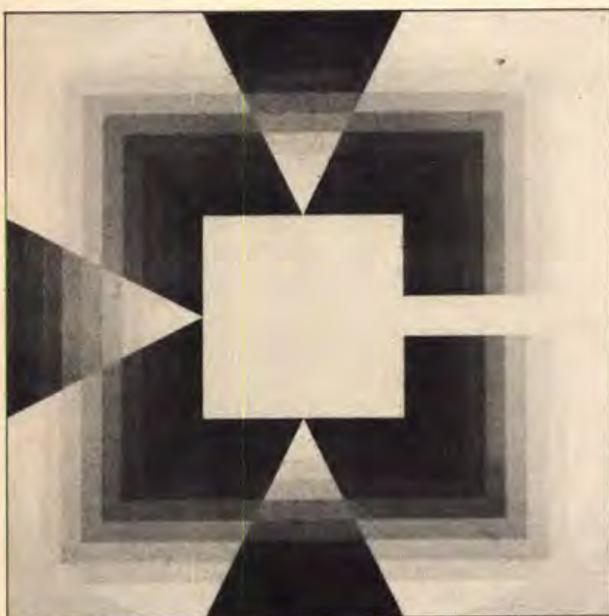
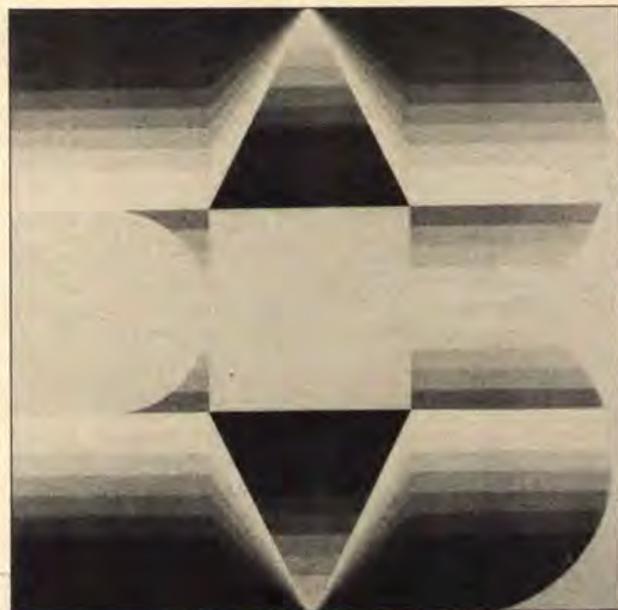


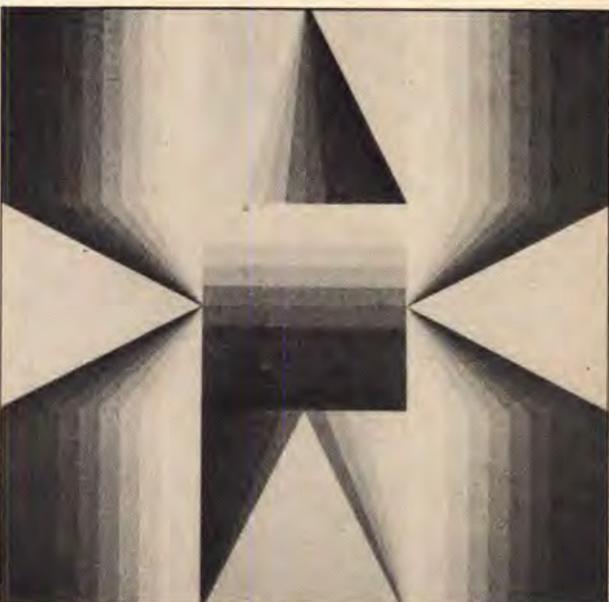
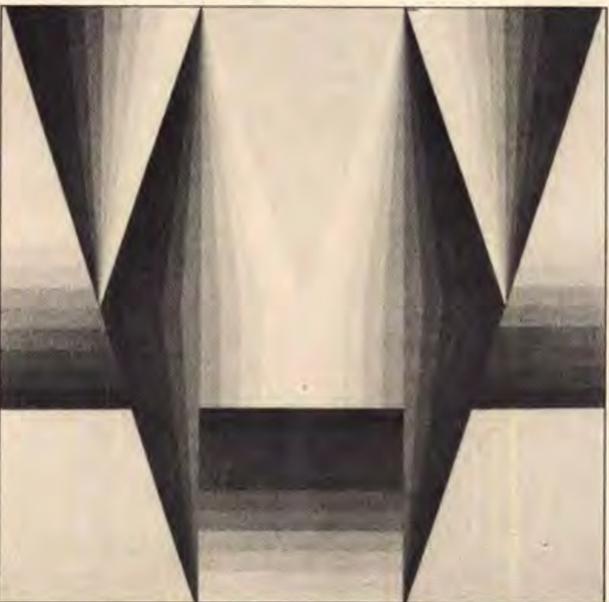
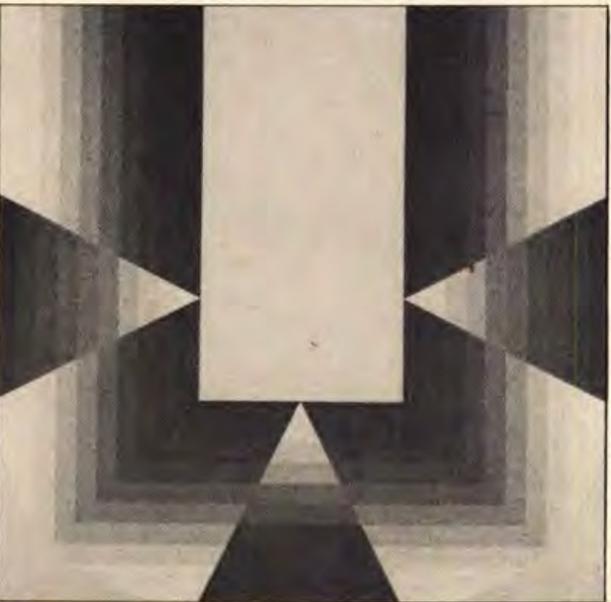
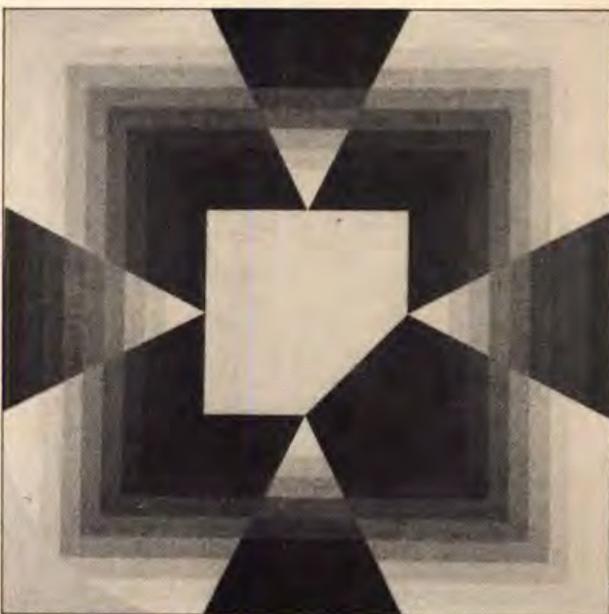
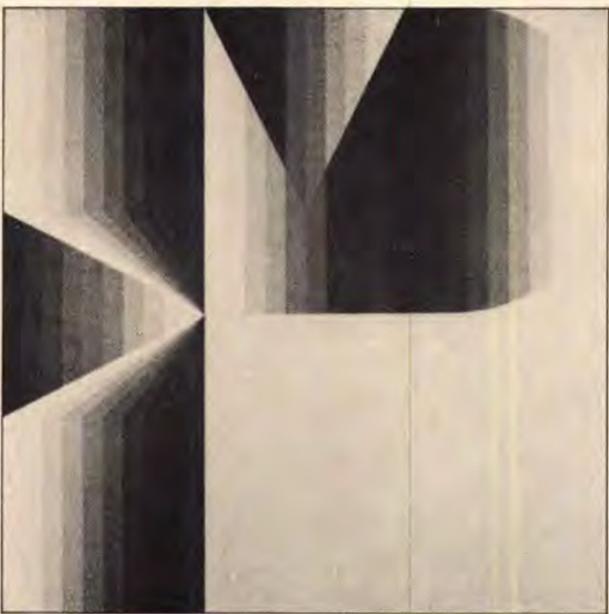
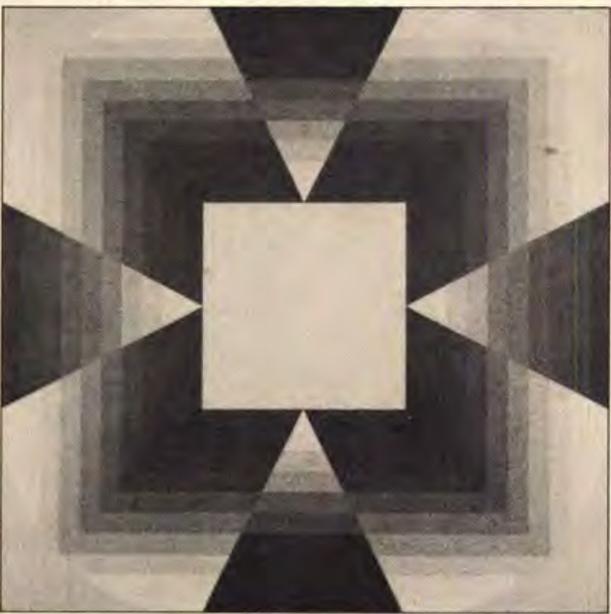
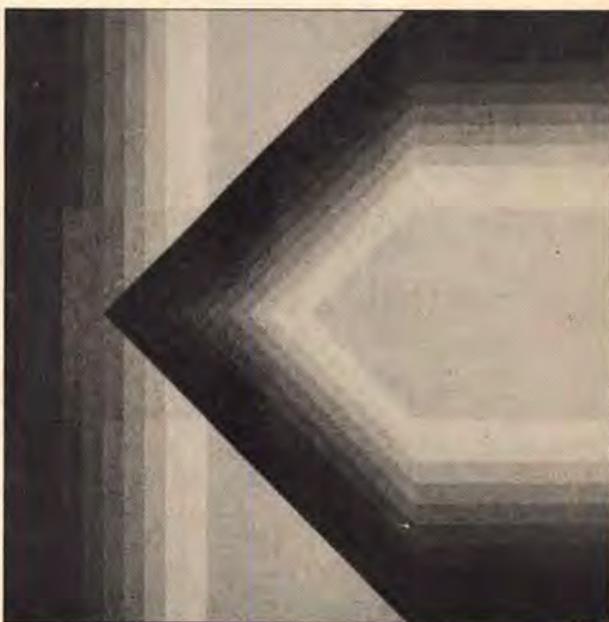
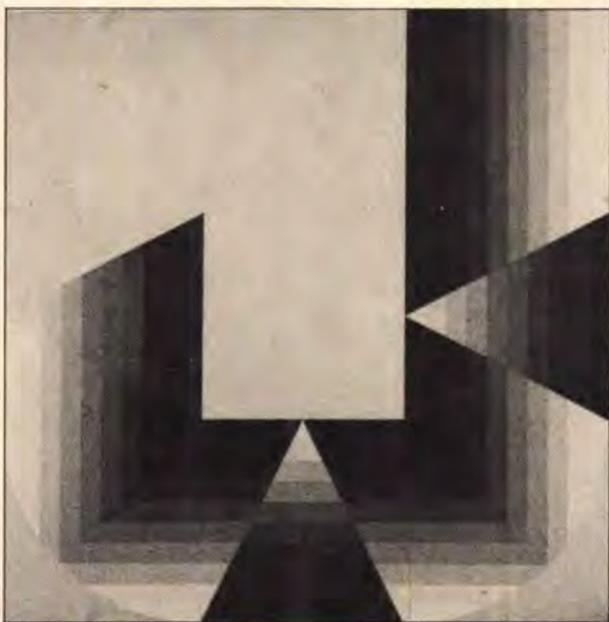
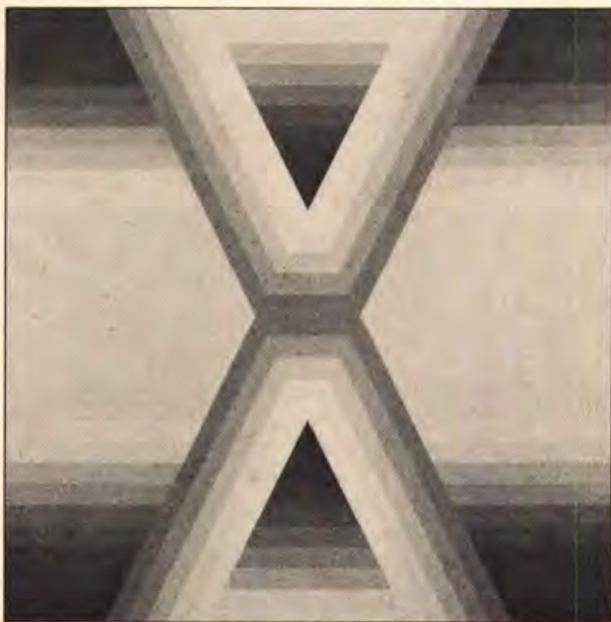
Bob Farber
Bob Farber, a principal in Lubalin, Burns & Co. Inc., and ITC, designed the posters above as promotions for TGI, Typographic Innovations, Inc., New York. The comments about Alan Peckolick's use of ITC Serif Gothic apply as well to Bob Farber, only more so. Bob has used ITC Serif Gothic to create a maximum of impact sacrificing only a minimum of legibility.

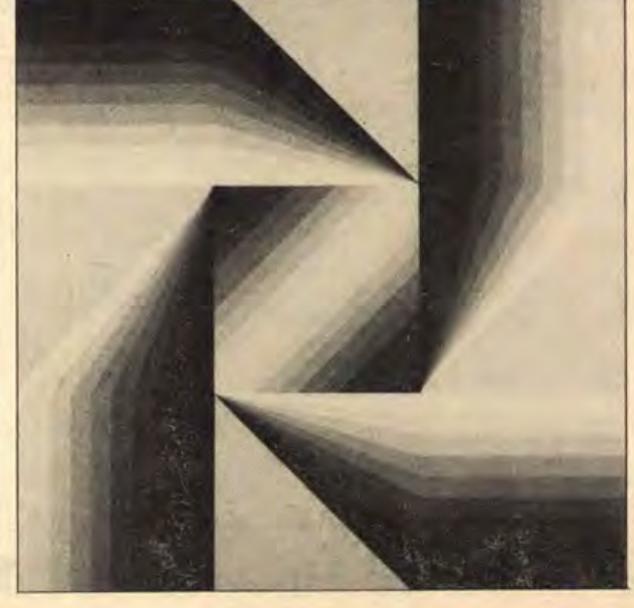
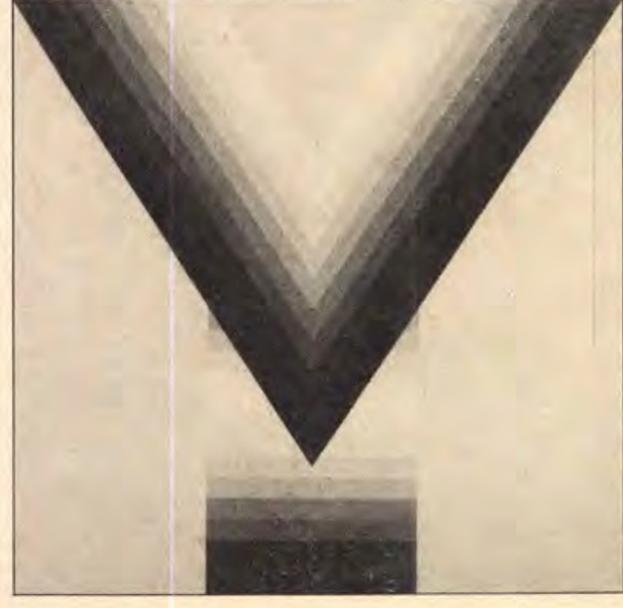
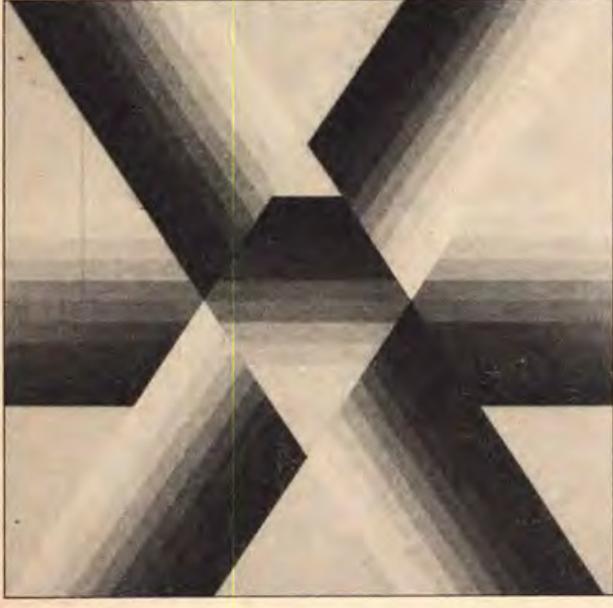
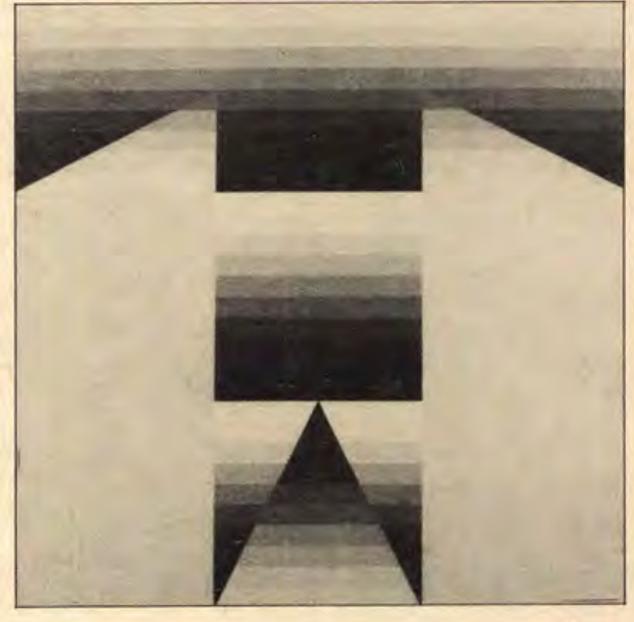
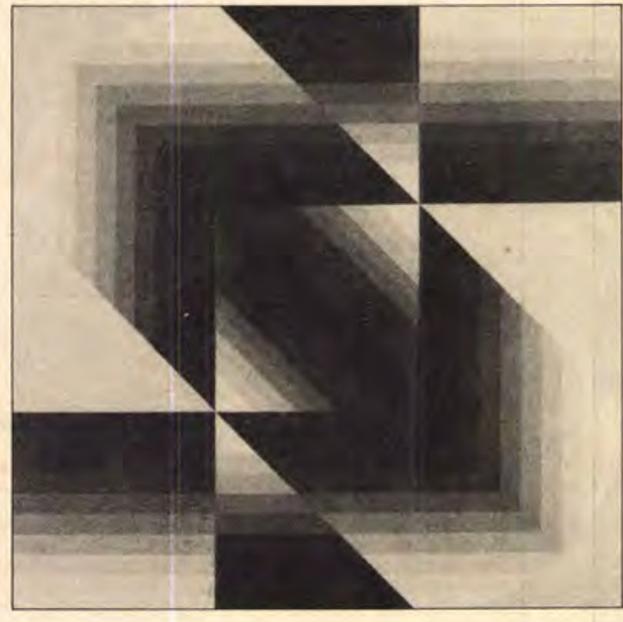
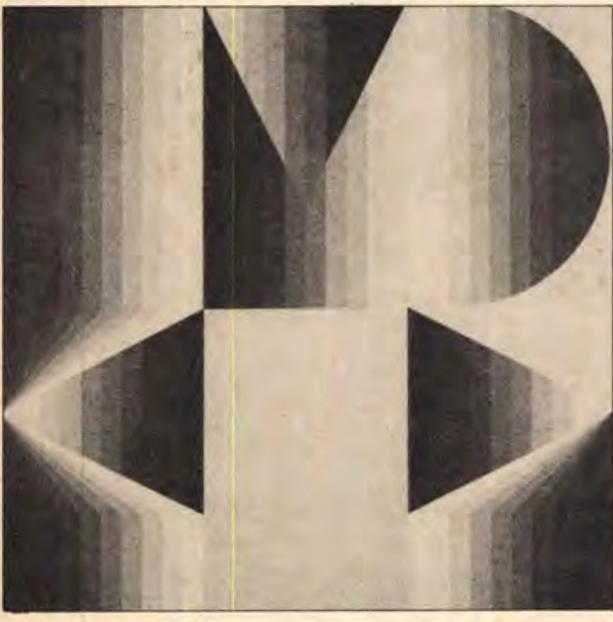
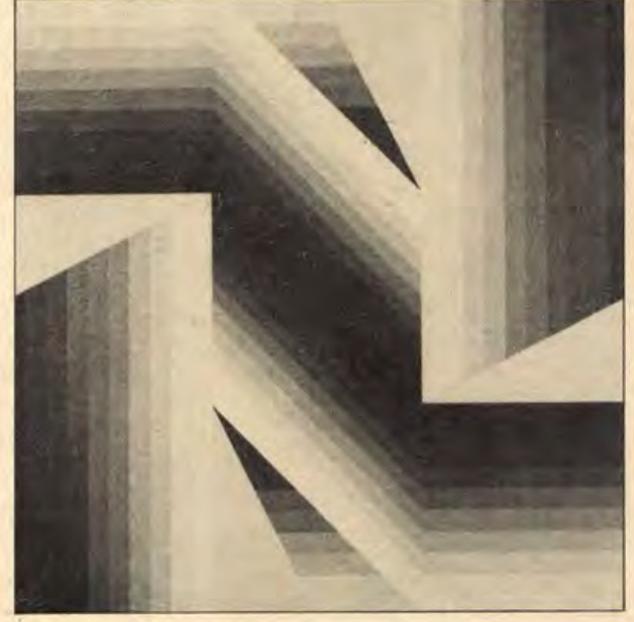
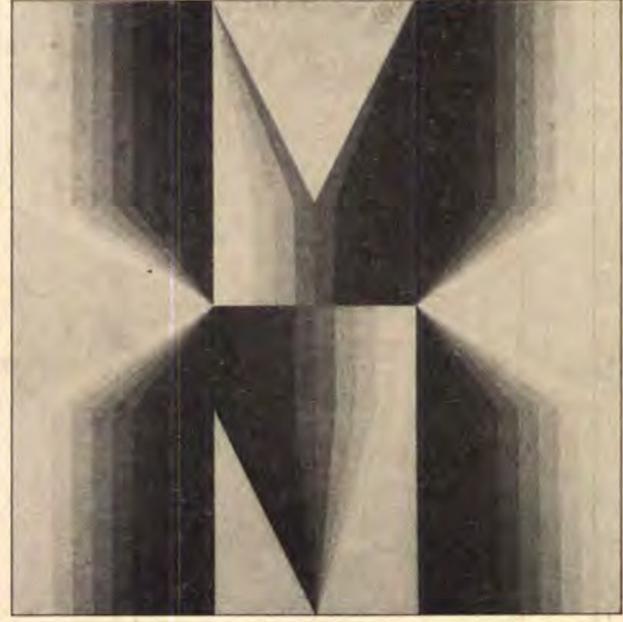
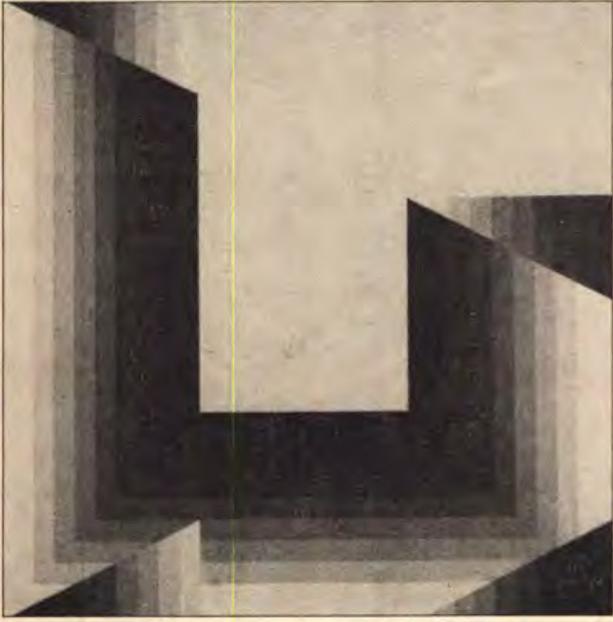
ALPHA SERIES

BY ROBERT SELLNER

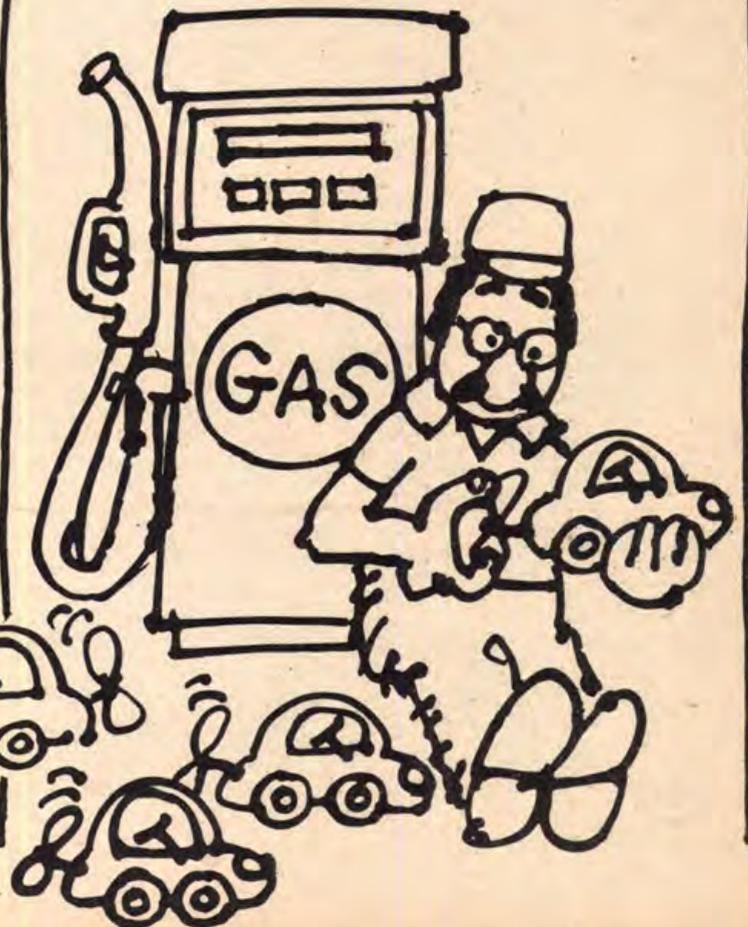
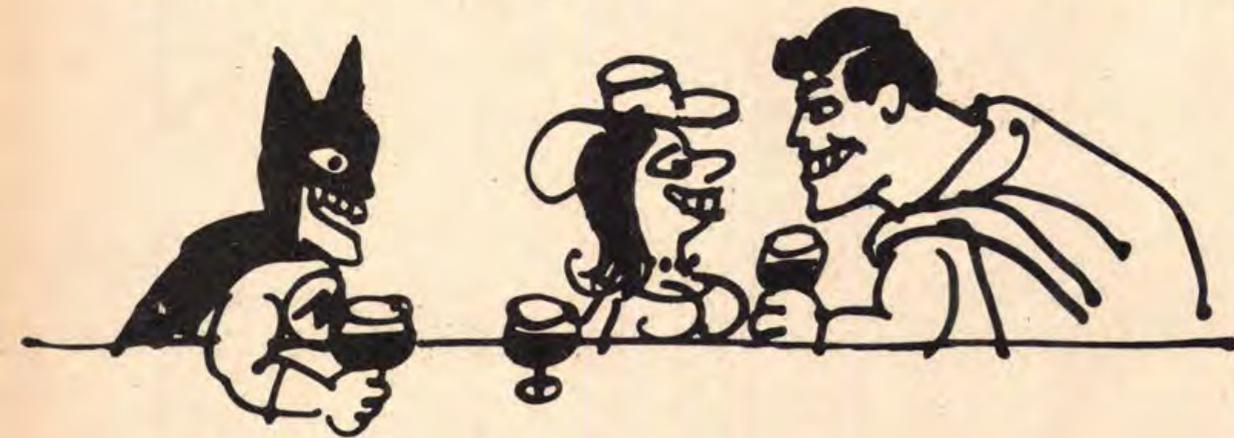
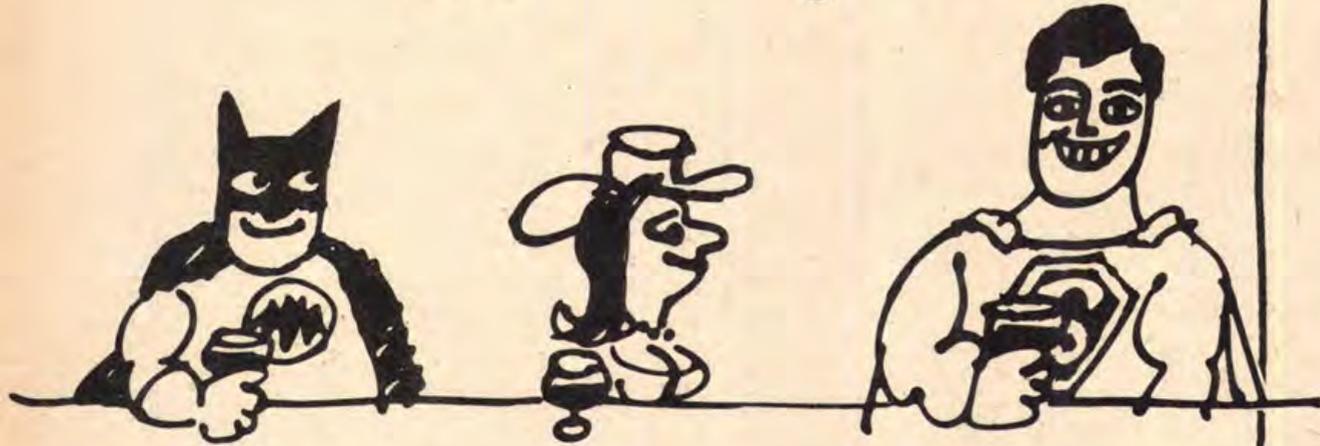
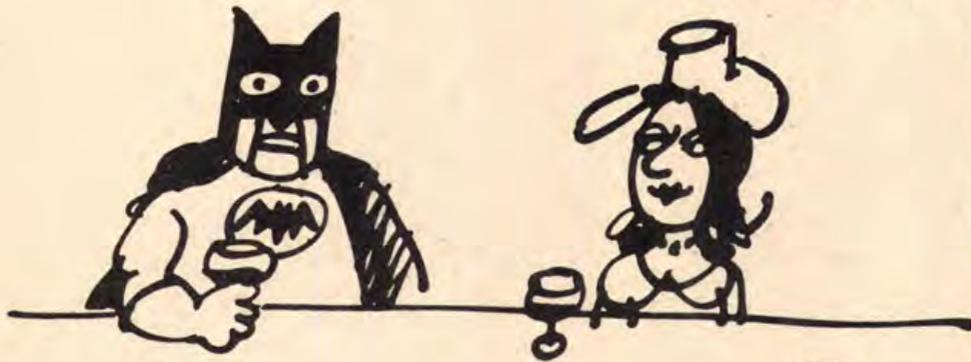
You should see this alphabet in color. You'd flip. Unfortunately, we've got to do the best we can with what we've got; black and white. We believe, however, that you will see through this inadequacy and appreciate what you see for what it is; probably one of the outstanding examples of the letterform translated into fine art. Robert Sellner created the "Alpha Series" in little over a year. The painting combines 26 canvases, from A to Z, is 65 feet long and 30 inches high and has 6,720 applications of paint. Each canvas is a 30-inch square, and the entire work consumed over 26 yards of canvas, 104 stretcher strips, myriads of masking tape and acres of acrylic. All this is relatively unimportant. What is important is that Sellner, who is chairman of the department of fine arts at Dwight Morrow High School, Englewood, N.J., has achieved something that, in our opinion, neither Robert Indiana nor Jasper Johns has been able to do. He's made art out of graphic symbols without need of a gilt-edged frame. **H.L.**

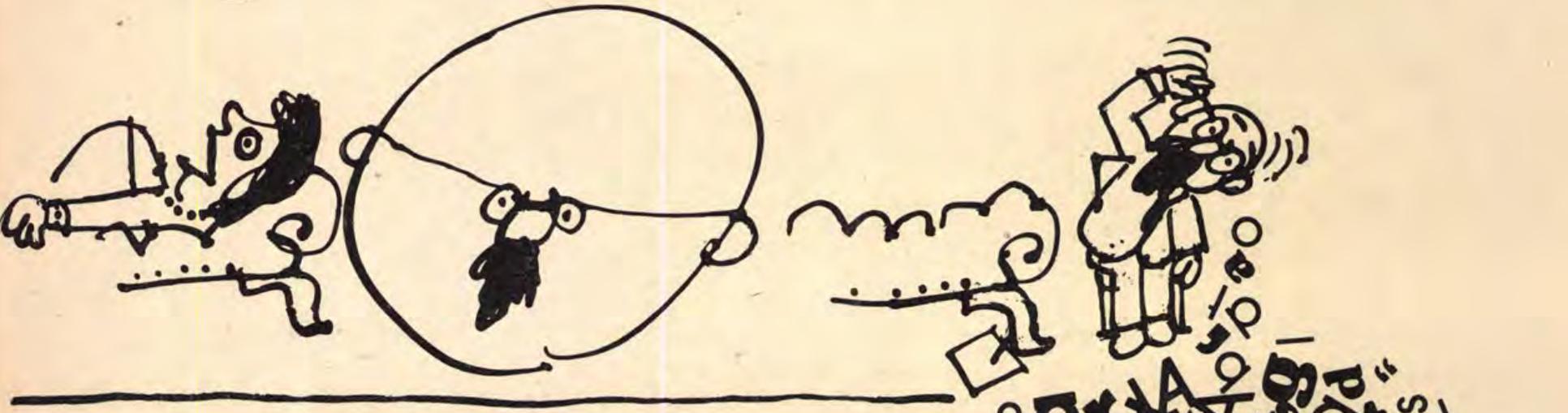
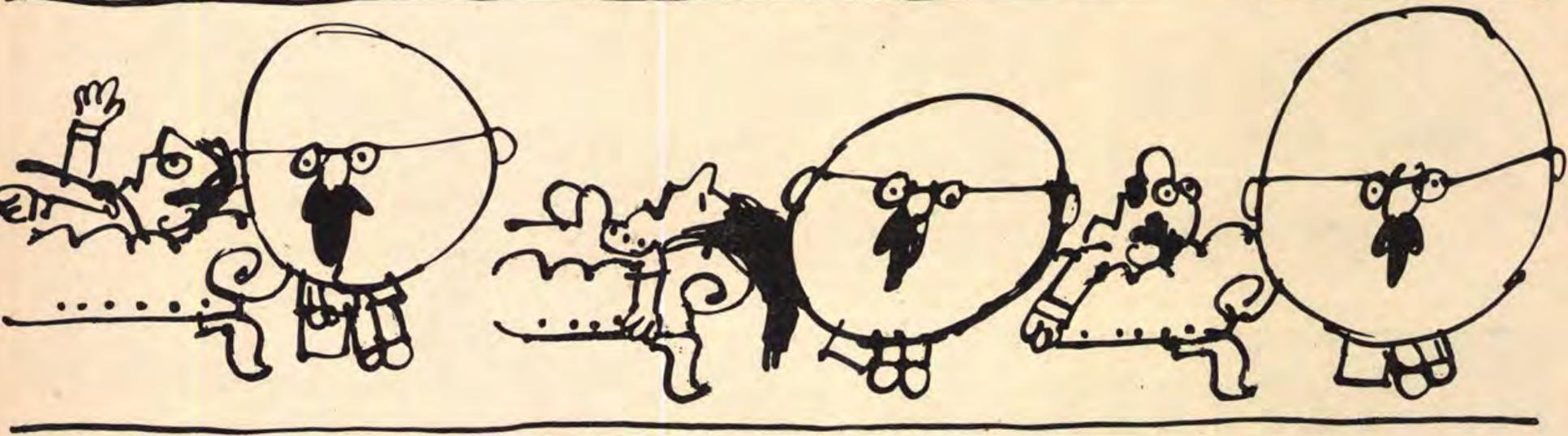
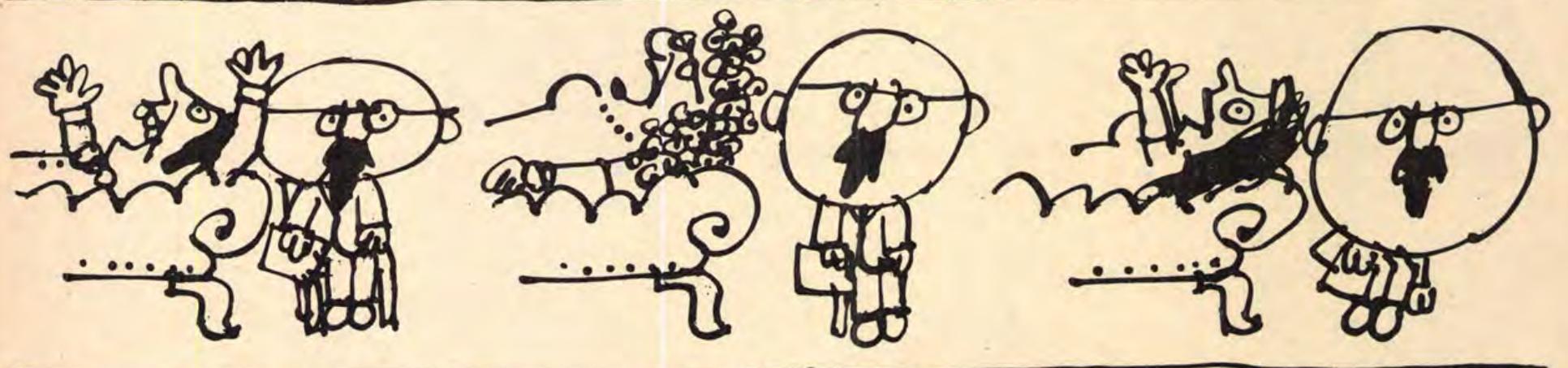






So
What
Else
Is
New?



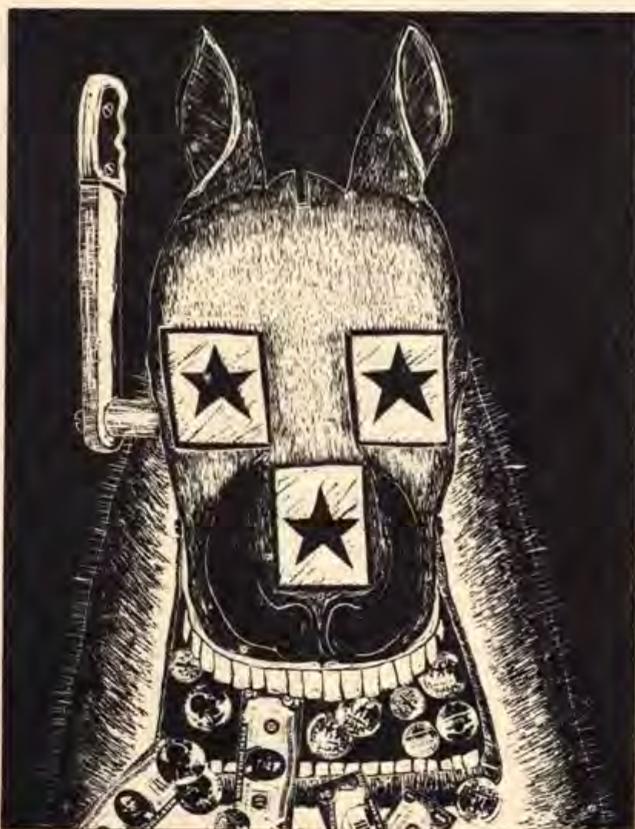
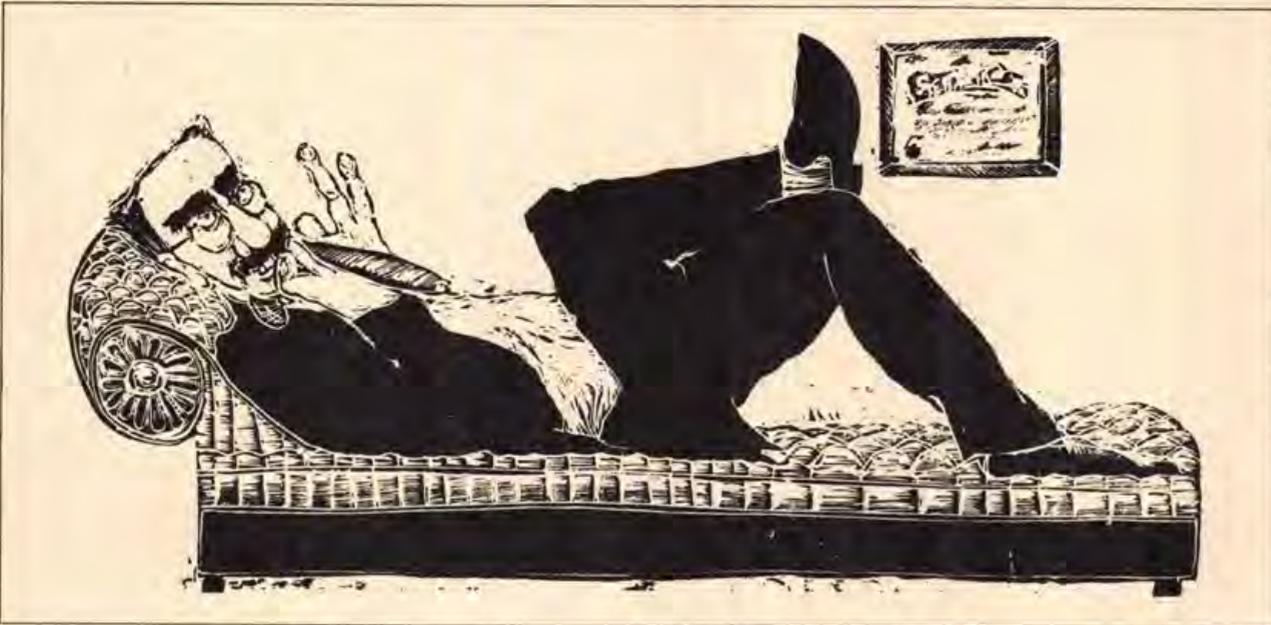


by Lou Myers



Ms. Frances Jetter

At the risk of maintaining my macho reputation, which couldn't be further from the truth, I will again use the word "beautiful" as it relates to our Ms. Frances Jetter's physical appearance, and at the same time I will use the word "powerful" to describe her art. And therein lies the story. How can a young, beautiful and delicate 28-year-old female artist create such devastatingly powerful pictures? It was this contradiction between person and product that first captured my interest and, I must say, prompted me to do this article. However, the more I studied the pictures the more important they became and less important became their association with the artist's personality. Amazingly enough, Frances



Quotation from Republican Congressman Eldon Rudd of Arizona: "The club we have must offer us. A woman has the right to control her own body. I agree. Let her exercise control—before she gets pregnant." June 11, 1972



Jetter studied graphic design and photography at Parsons School of Design and has functioned as an illustrator only during the past several years. During this time she has been a frequent contributor to **The New York Times**, **Harpers**, and **New York Magazine**. She has worked for Arista Records, the **Village Voice**, the **Sunday News Magazine**, Celanese Corp., and the Continental Group, among others. Her illustrations have appeared in books and on bookjackets for numerous publishers, including one for The Franklin Library's Pulitzer series, Bernard Malamud's **The Fixer**. This spread devotes itself to many of those illustrations. Who ever said power and beauty don't mix? H.L.



ENCORE PERFORMANCE

The Society of Scribes has done it again. Their calligraphic virtuosity never ceases to amaze us. On the next four pages we have selected and reproduced a number of artworks from their calligraphic engagement calendar for 1979. With great reluctance, we were forced to select some in favor of others. Space limitations and our editorial attachment to the cliché that variety is the spice of life made it quite impossible to show you the entire calendar. What you see here is a digest of the great range of amazingly facile hand-writing styles exhibited in this gem of a book. To a former left-handed calligrapher like myself, every day becomes more beautiful for having this diary on my desk. **H.L.**

SOCIETY
of SCRIBES

EN
GAGE
MENT
1979
CALEN
DAR

The birth of a creature
of human fantasy
is a step across the threshold
between nothing and eternity.

Luigi Pirandello



I don't know
what's good
but I know
what I like!

anonymous critic

Art is the imposing of a pattern

AB on experience,
CDEFGH
IJKLMNO
PQRSTU
VWXYZ

and our aesthetic enjoyment
in recognition of the pattern



The artists
real problem
is how to
make a
universal
statement
through a
specific
example

ERIKA BAIAN FREEMAN

The office
party
isn't
to
make
us
think
accurately,
but
to
feel
truly.

F.W. ROBERTSON



He who
knows
not how
to write thinks
it no labor.

But although these fingers only hold
the pen the whole body grows weary

Scribe of St Gall

ALL PICTURES THATS PAINTED
WITH SENSE & WITH THOUGHT
ARE PAINTED BY MA'OMEN
AS SURE AS A GROUT;
FOR THE GREATER THE FOOL
IN THE PENCIL MORE B'EST,
AND WHEN THEY ARE DRUNK
THEY ALWAYS PAINT BEST.
THEY NEVER CAN RAFAEL IT,
FUSELI IT, NOR BLAKE IT;
IF THEY CANT SEE AN OUTLINE,
PRAY HOW CAN THEY MAKE IT?
WHEN MEN WILL DRAW OUTLINES
BEGIN YOU TO JAW THEM;
MA'OMEN SEE OUTLINES
& THEREFORE
THEY
DRAW THEM.

WILLIAM BLAKE

Had there been no calligraphy, how would the bright meanings and soul-enriching thoughts flower?

No man ever forgot the visitations of that power to his heart and brain, which created all things new, which was the dawn in him of music, poetry, & art

RALPH WALDO EMERSON

just as a composer plays with notes the calligrapher plays with letters and creates a symphony with a composition of notes with notes the calligrapher plays with letters and creates a symphony

To Create In Art

Means not only to Invent, to Fill Space, but to explore & probe for new ways of seeing. New perception & New expression. It means to risk Everything & to push the boundaries of Thought and Feeling.

Jenny Hunter

Fool said my muse to me look in thy heart and write
Sir Philip Sidney

THERE IS MORE THAN TWIGGLING YOUR FINGERS & PUTTING OUT THE LETTERS

HOWARD GLASSER

littera scripta manet, volat ille vocabile verbum
writing abides, the spoken word flies off not to be recalled

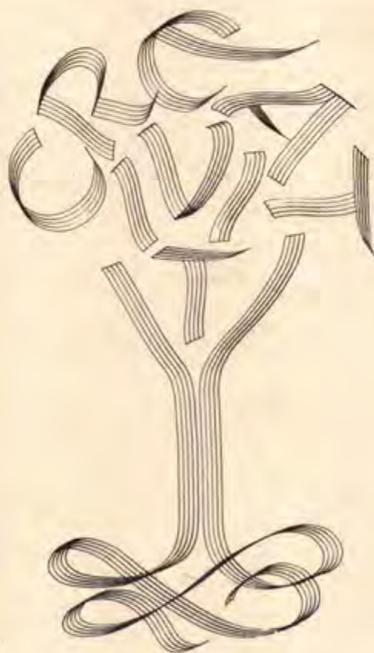
THERE ARE TWO KINDS OF ARTISTS IN THIS WORLD: Those that work because the spirit is in them, and they cannot be silent if they would, and those that speak from a conscientious desire to make apparent to others the beauty that has awakened their own admiration.

Anne Katherine Green
 The Sword of Damocles Bk 1 - Ch 8

If anything can stop you let it. True creativity can not be subordinated.

Writing Down Music

is the work of composers, arrangers & copyists. Performers, teachers, & students must write down music occasionally. There is no mechanical aid for this. If we are to communicate musical ideas we must write them down by hand. The tools are the same for all: pen, ink, paper, ruler, eraser & a working knowledge of musical notation. The aim is the same for all: to present a neat, correct, & unambiguous score. But the manuscripts of great composers express some thing beyond clarity. Their autograph scores are notable for a vitality & individuality that prefigures the musical sounds they represent. To play from a facsimile of a Bach, Verdi, or Mozart is to be close to the sources of their genius.



A writer's only responsibility is to his art. He will be completely ruthless if he is a good one. He has a dream. It anguishes him so much he must get rid of it. He has no peace until then. Every thing goes by the board: honor, pride, decency, security, happiness all to get his book written. If a writer has to rob his mother, he will not hesitate: the "Ode on a Grecian Urn" is worth any number of old ladies.

William Faulkner



EDGAR ALAN POE
from "The Poetic Principle"

I would define, in brief,
the Poetry of Words as
**THE RHYTHMICAL
CREATION OF
BEAUTY**

Its sole arbiter is
Taste



Art flourishes when there is a sense of adventure, a sense of nothing having been done before, of complete freedom to experiment; but when caution comes in, you get repetition, and repetition is the death of art.

Alfred North Whitehead

[Small, dense text, likely bleed-through from the reverse side of the page]



I leaped out of my mother's womb screaming for a paintbrush, bellowing for a Baton, crying for a quill & silent, watching my first subject, I had been created, I was ready to create.

**PAINTING
FOR ME
IS
MERELY A
MEANS
OF
FORGETTING
LIFE**

IT IS A CRY IN THE NIGHT
A SOB BROKEN OFF
A STRANGLED LAUGH

GEORGES
ROUAULT

to admire
on principle
**IS THE
ONLY
WAY TO
IMITATE**
without
loss of
originality

ST. COLERIDGE
BIOGRAPHIA LITERARIA

WE HAVE LIT UPON
 THE GENTLE,
 SENSITIVE MIND
 AND LOST THE OLD
 NONCHALANCE
 OF THE HAND,
 WHETHER WE HAVE
 CHOSEN CHISEL,
 PEN OR BRUSH,
 WE ARE BUT CRITICS,
 OR BUT
 HALF CREATE. EGO DOMINUS
 TUUS, W.B. YEATS

Contemporary music
 is a lexicon of stereophonic
 clichés, jagged leaps of melody,
 bombastic instrumental
 textures of drily intellectual
 twelve-tone patterns...
 Electronic counterpoints counter-
 rhythmic all contre-productive
 to soothing the soul that sang a
 hymn to life before it was
 declared void in this concious state.

HALF OF ART
 IS KNOWING
 THE OTHER HALF IS MOSTLY
 KNOWING WHERE TO BEGIN
 WHEN TO STOP.

鑄字

Contrary to ancient symbols,
 calligraphy is seeking constantly
 to achieve an individual image
 without violating its essential
 purpose. Thus the whole mystery
 of fine calligraphy lies in the
 perfect reconciliation of adjusting
 the letter to the nature of
 the text.

LISTEN, ALCUIN, WE'RE
 going to bring order out of chaos. We know
 what's wrong with the books being done
 today in Our empire. The scribes are not
 doing their jobs, with the poor spell-
 ing not to mention errors
 in the translating. However, what
 really worries Us is the writing itself; everyone
 is doing something different and therefore
 no-one can read anyone else's writing. For
 instance, you have surely seen what those
 isolated monks in Hibernia have been turning
 out lately. Very pretty it is, but also nearly
 illegible. After all, the Holy Writ deserves to
 be read, not just decorated. Now, keeping all
 this in mind, here is what We want you to
 create. Start with the half-uncial...

A discussion between Charlemagne and the
 foreign scholar Alcuin of York, A.D. 790

ERIC GILL in praise of Edward Johnston

As a writer with
 the pen, a calligrapher—
 it will have to be sufficient if I say that the
 first time I saw him writing and saw the
 writing that came as he wrote, I had that
 thrill and tremble of the heart which other-
 wise I can only remember having had...
 when I first heard the plain chant of the
 church (as they sang it at Louvain in the Ab-
 bey of Mont César) or when I first entered
 the church of San Clement in Rome, or
 first saw the North Transept of Chartres
 from the little alley between the houses."

AN
 ARTIST,
 I
 EXPAND
 CONTRACTIONS
 OF
 THE
 WORLD;
 PRIVATE
 REALITIES.

M. LEE BROMAN

AT MY usual hour I began writing in my room, but
 the feeling that the sea was writing for me outside
 proved not very conducive to work. I did not think I should
 be able to work out-of-doors. I must have, it seemed to me, a
 roof over my head, or my ideas would dissolve into thin air...
 I let myself be persuaded to move my writing to the beach...
 I drew my wicker chair down to the water's edge, which was
 crowded with bathers. While in the midst of this holiday
 bustle I sat with a pad on my knee and had before me the
 open sea constantly cut across by passers-by, and while chil-
 dren were picking up my pencils, the fable, all unexpectedly,
 grew out of the anecdote, the intellectualized literary form out
 of mere "story-telling"; the personal turned into the symbolic &
 ethical. And all the while I was in a state of joyful wonder,
 seeing how the sea had the power of absorbing human dis-
 tractions and resolving them all in its loved immensity.

THOMAS MANN, translated by H. T. Lowe Porter
 Courtesy: Alfred A. Knopf, Inc.

immersion,
 I leaped
 headlong
 into the sea,
 and there I
 have become
 better acquainted
 with
 the soundings,
 the quicksands,
 and the rocks,
 than I had
 stayed upon
 the green shore
 and piped
 as I piped
 and took tea
 comfortable
 advice!

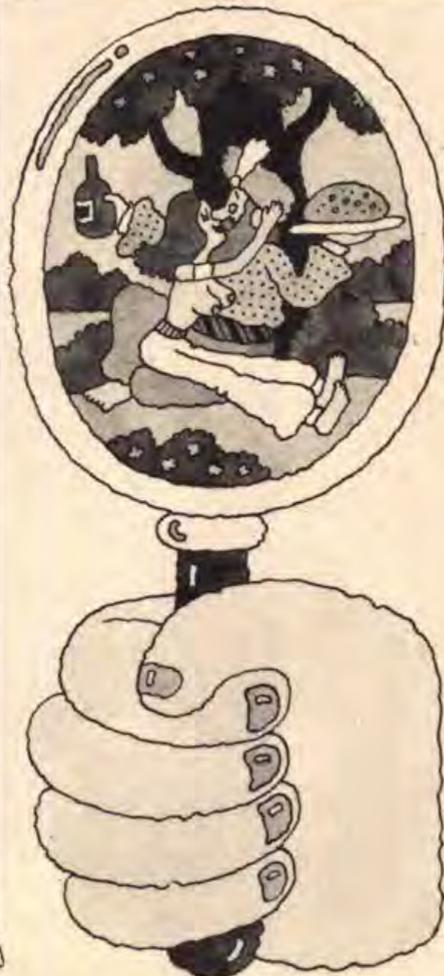
Something for Everybody from U&Ic

America once issued a five-cent bill. Today it wouldn't be worth the paper it's printed on.

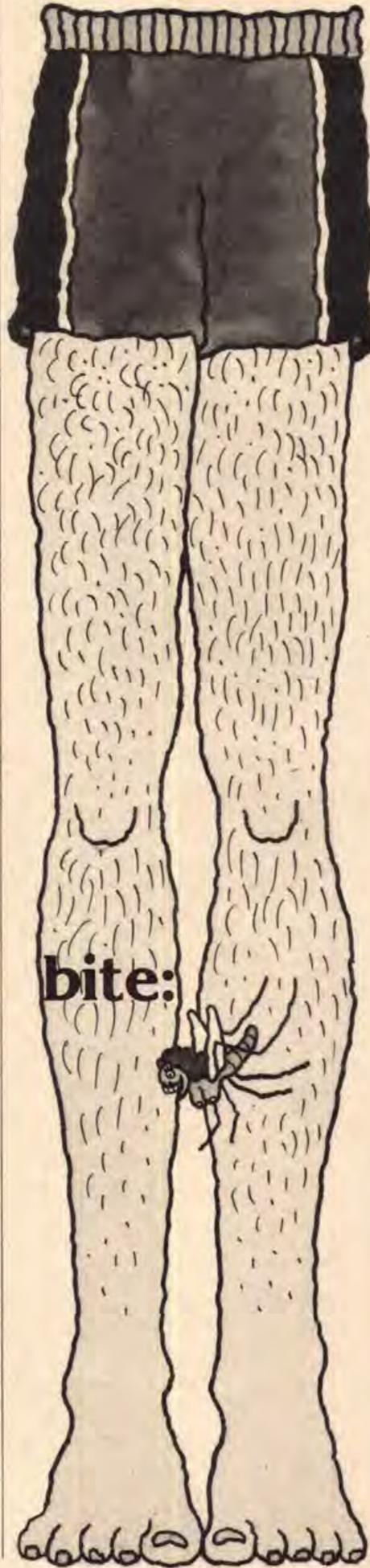


You need more than a set of strong glasses to get through the copy of Omar Khayyam's **Rubaiyat** in the Bodleian Library of Oxford University.

You need a microscope! This book—the smallest in the world—is only one quarter of an inch high and three-sixteenths of an inch wide and weighs just 1/327 of an ounce.



Only female mosquitoes



THE EASIEST SOUNDS FOR THE HUMAN EAR TO HEAR ARE:



**DID YOU KNOW
THAT MALE
MONKEYS LOSE
THE HAIR ON
THEIR HEADS IN
THE SAME WAY
MEN DO?**



Ever since the issuance of the first postal stamp, the philatelic hobby has fascinated young and old the world over. The word "philately" itself was coined from the Greek words *philos* (love) and *ateleia* (exemption from tax), alluding to the fact that the first stamps served as evidence that postage charges had been prepaid and thus the receiver was free from further charge.



**THE GREAT
ARTIST TITIAN,
WHO LOVED
THE GOOD LIFE
& BAD GIRLS,
DIED JUST ONE
YEAR SHORT
OF 100.**



The very first comic strip wasn't "Wonder Woman" or "Spider Man." It was "The Yellow Kid," first appearing in the New York World in 1896—and it was an immediate hit. The cartoonist? Richard Felton Outcault, who really started something.



Mozart composed elegant minuets at the age of 3. Beethoven played piano in public at 8. Chopin and Schubert were old men of 9 and 10 when they started seriously composing and performing on the concert stage.



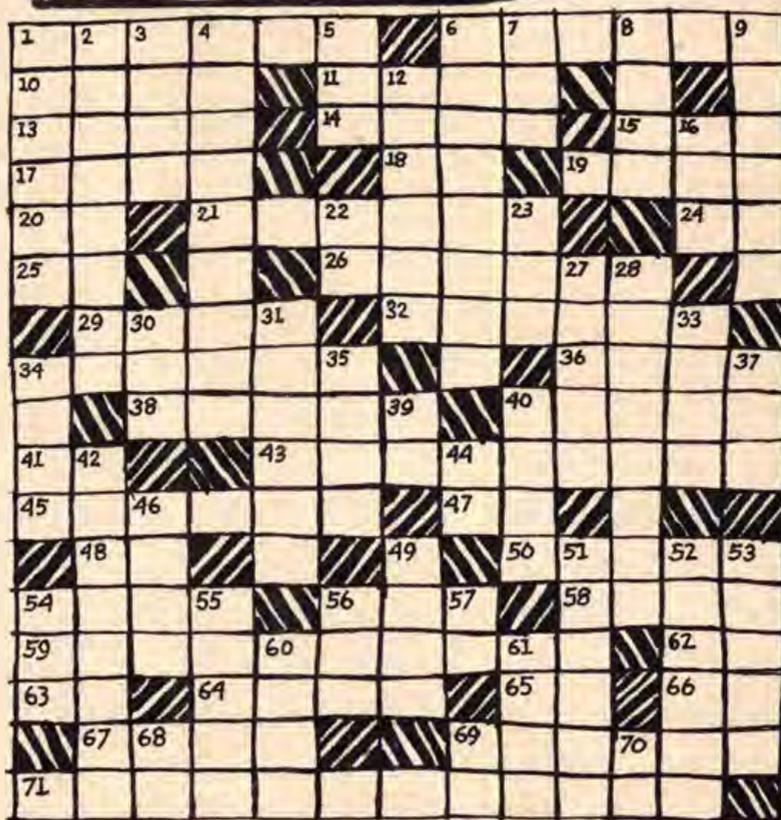
JACKS IN THE BOX



If you check your dictionary (an unspeakable crime for an honest puzzle-solver) you'll find more than 30 definitions for the word "jack." Of course, there are the obvious. Like a small, usually white ball used as an aiming mark for serious lawn bowlers. Or a wooden rod in the mechanism of a harpsichord, which rises when the key is depressed and causes the attached plectrum to strike the string. Or a Polynesian tree bearing a fruit resembling breadfruit. But we wouldn't insult your intelligence with such common knowledge.

It's when "jack" is combined with other letters that you're really in trouble. A jackeroo, for instance, is an inexperienced fellow working as a novice on an Australian sheep station. A jacksmelt (*Atherinopsis californiensis*) is a large silversides that grows to the astounding length of 22 inches. A jackspariard is a West Indian wasp that builds flat, open nests.

But don't worry. We made our puzzle so simple, any manjack can do it. So pour yourself a Jack Rose, jack up your brain power, take pen in hand, and we trust you'll hit the jackpot.



Twosies, threesies—
up to ten and back
without dropping the
bouncing ball. At
Jacks, little girls have
faster hands than a
major league
shortstop.



No. 7 in a series of Very Graphic Crossword Puzzles by Al McGinley & Don McKechnie

ACROSS

1. Skyway robbery
6. _____ jack
10. Bradley or Sharif
11. "Jacks or better to _____"
13. Roman 2,900
14. Actor's part
15. Kind of fabric
17. Astronaut affirmatives
18. Nickel (chem. symbol)
19. Kind of seaweed
20. Color (abbr.)
21. Jack of all _____
24. _____ myself and I
25. _____ al.
26. Pries
29. One who polices
32. Photograph again
34. Shaves wood
36. Jack and _____ went up...
38. Like a Jumping Jack
40. Russian fur
41. Not the afternoon
43. "Please don't _____ big brown eyes at me"
45. Defective line product
47. _____ lingual
48. The _____ Rams
50. Jack up the _____ (raise the tariff)
54. _____ and the Beanstalk
56. Commercials
58. Invitation initials
59. Words for printers' impressions
62. Hesitant sound
63. "_____ to blazes!"
64. Cracker _____
65. Eleven, in old Rome
66. Continent (abbr.)
67. Nasty
69. _____ up (carouse)
71. Carved pumpkin

DOWN

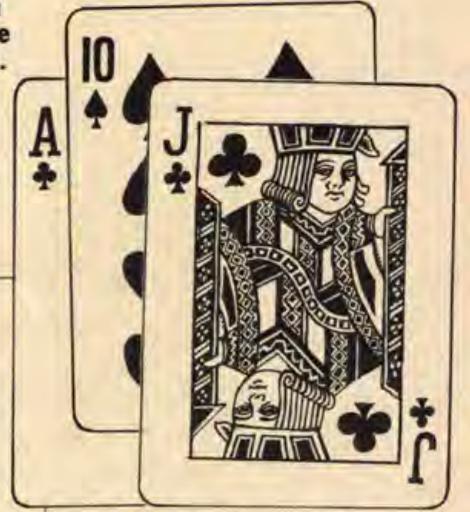
1. _____ to the Square (J. Albers)
2. Having eternal fame
3. Smilin' _____
4. Jack _____ (the All-American boy)
5. Hebrew measure
6. One without a doubt
7. I, in France
8. Like Jack Frost sugar
9. Jack the _____
12. Muse
16. Shade tree
22. Smith or Jolson
23. "Ready, get _____, go!"
27. Indian prince
28. Equipment for Aspen or Stowe
30. Aeronautics agency
31. Charles Sanders _____, Arn. philosopher
33. Old time measures
34. Jack _____ (TV personality)
35. _____ machine (Vegas adjunct)
37. Robert E. _____
39. _____ Salvador
40. Mix
42. Kind of cancer
44. 16 oz.
46. Union _____
49. Aleutian island
51. Come on the scene
52. "In the _____ by the moonlight..."
53. Jack _____ would eat no fat
54. Irish dance
55. Telly's TV role
56. Pain reliever ingredients (abbr.)
57. Naval police (abbr.)
60. _____ second (one billionth of a second)
61. Way out
68. Prefix for _____ ology (earth science)
69. K-M-O
70. Comparative suffix

ANSWERS ON PAGE 70



This Jack Knife, with two blades and a buffalo-horn handle, was the top of the Sears Roebuck line in 1897. Price: 65¢.

Who led Hudson High to gridiron glory? Who was so courageous and pure of heart that no bad guy could stand a chance against him? Who did more to jack up Wheaties sales than anybody? Who else but Jack Armstrong, the all-American boy?



The Jack playing card always has a picture of a servant or man of humble position. That's why it's also called the Knave. Anyway, it still takes a pair or better to open. And if you have one with an Ace, you'll do very well at Blackjack.

The Jumping Jack is more fun than the dictionary indicates: "A toy consisting of a jointed figure which is made to dance by pulling a string or stick attached to it." This harlequin is of wood, with a papier-mâché head and collar. It was made in Pennsylvania about 1800.

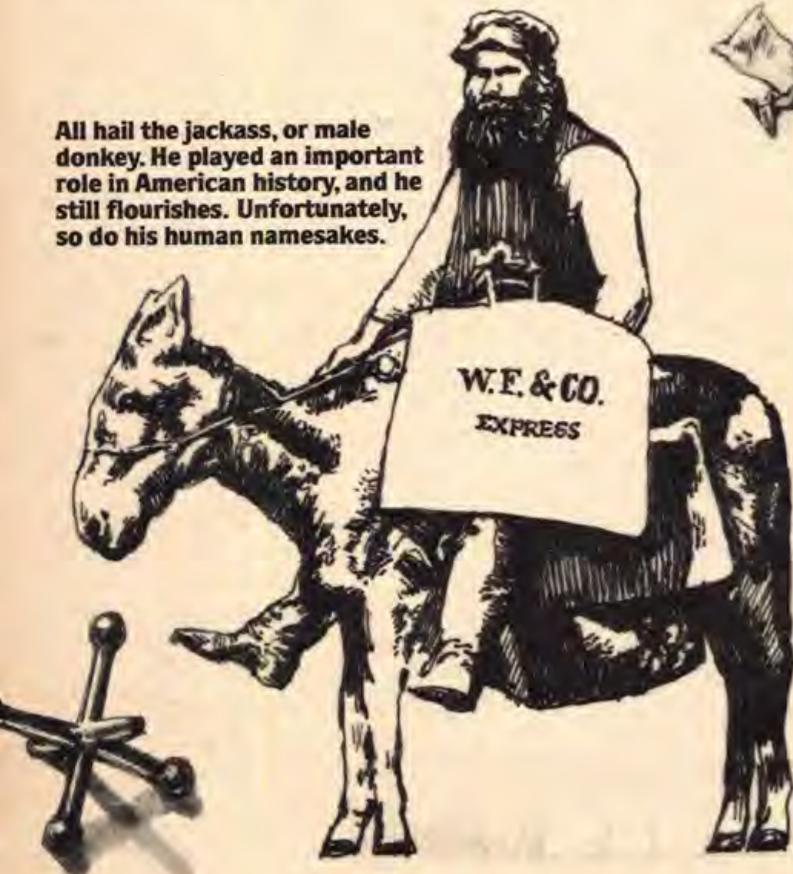


When you were a kid, you never knew what little prize lay deep within this familiar box. But one thing was sure: you had to brush your teeth very carefully that night.



The Yellow Jack(et). Entomologists call him *Vespula maculifrons*, until they get stung. Then they probably call him something else.

All hail the jackass, or male donkey. He played an important role in American history, and he still flourishes. Unfortunately, so do his human namesakes.



EARLY SHEET MUSIC

SLEEP GENTLE MARY
Miss Woodbridge
 AND DEDICATED TO
MISS ESTALENA WOODLAND
WILLIAM J. LEMON.
 Philadelphia: LEE & WALKER, 217 Walnut St.
 New Orleans: W.T. BAYO, 27 1/2 Camp St.
 25 Cts. net

What may be said by the music composer
 THE SEAMING NIGHT SONG
 FORGET THEE, NO MY ROSALIE
 BLENDALGOUH
 SHALL WE FEAR MY LOVE
 A LITTLE MORE GRAPE
 ON THY LOVE THE AFFECTION

Sylvia
 Ballet by Léo Delibes
Pizzicati. Valse Lente.
 ARRANGED FOR
PIANO
 BY
Charles Fradel.
 N°1 Pizzicati Price 35¢ N°2 Valse Lente Price 50¢
 NEW YORK,
 EDWARD SCHUBERTH & Co.
 11 EAST 22ND ST.

The
MARRIAGE BELL.
SONG OR DUET
Adapted to the Air of the
Popular Duet
"AH! WOULD THAT HAPPY DAY WAS NEAR"
By
Linda di Chamounix.
 Price 12 1/2 cts.
 Philadelphia: E. FERRETT & C^o, 41 1/2 1st St.
 New York: TANNER & C^o, 257 Broadway
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 Montreal: MEAD BROTHERS & C^o
 Baltimore: S. E. SMITH, 100 N. 4th St.

FORGET THEE, NO! MY ROSALIE
 ANNOUNCE
Respectfully Dedicated to
MISS MARY ROSALIE WOODSON
William J. Lemon.
 Philadelphia: LEE & WALKER, 217 Walnut St.
 New Orleans: W. T. BAYO, 27 1/2 Camp St.
 25 Cts. net

Abstracts from experience.
 PIANO
 Chorus:
 W. V. You get that one my Rose - lie, its not my faith in you, then
 G. V. You get that one my Rose - lie, I don't see how you get, then
 970. B.

Respectfully Dedicated
 TO MY FATHER.
Little Gracie's
WALTZ
Jno. Jos. Voellmecke Jr.
 New York: J. L. PETERS.
 St. Louis: T. A. BOYLE.
 Cincinnati: J. G. Schuler & Co.
 San Francisco: M. Dwyer
 Philadelphia: J. B. Lenoir & Co.

JOHN MORRISON, Esq.
THE
IRRESISTIBLE
SCHOTTISCHE
 for
PIANO
 BY
JAMES R. MURRAY
 Published by S. BRAHAM'S SONS, Cleveland

MUSIC
 OF THE
CHRISTY MINSTRELS.
THE OLDEST
ESTABLISHED
Band in the United States.
 IS BRANDED AND SONG BY THEM WITH DISTINGUISHED SUCCESS
Edwards & Cheney
at all their
CONCERTS.

177. A Dances list is always fair	257	178. Dandy Dandy Dandy	257
178. My own Smith is all the same	257	179. Dances Dances	257
179. I wish I was in old Virginia	257	180. I wish I was in old Virginia	257
180. I wish I was in old Virginia	257	181. I wish I was in old Virginia	257
181. I wish I was in old Virginia	257	182. I wish I was in old Virginia	257
182. I wish I was in old Virginia	257	183. I wish I was in old Virginia	257
183. I wish I was in old Virginia	257	184. I wish I was in old Virginia	257
184. I wish I was in old Virginia	257	185. I wish I was in old Virginia	257
185. I wish I was in old Virginia	257	186. I wish I was in old Virginia	257
186. I wish I was in old Virginia	257	187. I wish I was in old Virginia	257
187. I wish I was in old Virginia	257	188. I wish I was in old Virginia	257
188. I wish I was in old Virginia	257	189. I wish I was in old Virginia	257
189. I wish I was in old Virginia	257	190. I wish I was in old Virginia	257

NEW YORK,
 Published by C. K. JOY & CO., Publishers.

Today's record album covers with their beautiful illustrations and striking typography may be only the most recent trend in an age-old American tradition of lavishly illustrated music covers.

In the middle of the nineteenth century, sheet music was being printed in vast quantities in order to meet demand. There were songs for almost every occasion of note—songs about famous people, songs dedicated to ordinary individuals (such as one's grandfather), or to organizations (The Philadelphia Firemen), and songs to

honor historic events.

I have collected many examples of sheet music, less for the music than for the impressive covers. The very early ones were printed on good quality rag paper and bear the mark of the plate from which they were printed. Those that also bear special printers' marks are particularly desirable.

The early examples date from about 1820. The ones shown here have ornate typography but no illustration; others were elaborately illustrated with scenes,

L' ALLIANCE

N^o 3.

AIR ALLEMAND,

Arranged for the

PIANO FORTE

by

F. HUNTER.

Published by Geo. Wiegand Baltimore.



SOUVENIR DE JENNY LIND

QUARTO WALTZ

Composed by Miss Billingsworth

JENNY LIND.



L'Élegante
Valse Brillante

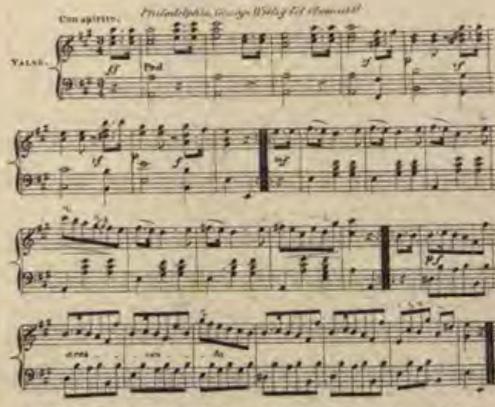
Composée et arrangée

PIANO FORTE

par

Miss Sophia Price

WILLIAM G. LEBRON.



GLENMARY
WALTZES

Composed by

Richard S. Willis

AND MOST AFFECTIONATELY DEDICATED TO HIS WIFE

INGEN WILLIS.

BOSTON

Published by F. O. DORR, 27 North Street.

The
MIDNIGHT WALTZ

FOR THE

Piano Forte.

Composed & Dedicated to

W. V. WALLACE.

NEW YORK

Published by FIRTH HALL & FOND 239 Broadway
and by FIRTH & HALL 1 Franklin Square.

La Mexicana

WALTZ

Composed for the

PIANO FORTE

BY

W. V. Wallace.

Price 25 Cts.

Philadelphia A. FLOYD 196 Chestnut St.
Importers of Music & Musical Instruments.
New York W. DUBOIS 375 Broadway.

LA SYMPATHIE.

Valse Favorite

Op. 101

Piano Forte

Composée et Dédiée à

Mlle Rosario Marini.

DE MEXIQUE

Par

W. V. Wallace.

NEW YORK.

Published by JAMES L. HEWITT & C^o 239 Broadway
and by FIRTH & HALL 1 Franklin Square.

THE FAVORITE

Irish Air.

Adapted to the Song of

RORY O'MORE

by

Madame Vestris

Arranged as a

PETIT FANTASIA.

for the

Piano Forte.

BY

CARL MÜLLER.

Pr. 50 Cts.

Philadelphia, George Wiegand 171 Chestnut St.

portraits or historical subjects, then delicately hand-tinted with water paints. These very early sheets may be considered similar to fine prints in a limited edition and are therefore quite collectible. Generally, the ones with pictorial subjects are stone lithographs and the typographical ones are steel-plate engravings.

It is impossible to describe all the kinds of early sheet music, but perhaps one particular item on my library shelf suggests the enormous variety. It is a large book covered in attractive blue fabric and con-

FLEURS MELODIQUES.
RONDOS,
 composed for the
PIANO FORTE
 by
F. BURCHÜLLER.
in four numbers.
 No. 1. *Quintette of Nocturne. Three fragments united.*
 2. *Souls Américain.*
 3. *Thème des Bravelli Opéra. — L'Éclair de Genève.*
 4. *Idée de Chœur.*
 PUBLISHED BY LEA WALKER, 257 Broadway, N.Y.

JAKE POLKA
 W. E. BURTON ESQ.
JAMES BELLAK.
 Travaillé par
 M^{lle} FERRETTA OP. 40. South 6th St.
 Philadelphia, Pa.

RAVEL POLKA
 PIANO
 AND RESPECTFULLY DEDICATED TO
MISS JEANETTE GÜLICH
 by
Matthias Keller.
 Philadelphia, LEA WALKER, 257 Broadway, N.Y.

VAGABOND POLKA
 COMPOSED BY
JOSEF GUNGL
 Played at Saratoga by
THE STYERMARKISCHE BAND
 And taught by M^r White at the new Academy Room,
 37 E. Green St. Arch. and Math. Sts.
 Price 25 Cts.
 Phil^a. E. FERRETT & C^o 40 South 6th St.
 New York, Tammer & C^o 257 Broadway
 Boston, C. H. Keith, Court St.
 Baltimore, J. E. Smith, Sun Building
 Montreal, Mond, Brother & C^o, Herbert & C^o

BACHELORS POLKA
 FOR THE
PIANO
 PREPARED & DEDICATED
 TO
Junior Bachelors Association
 OF PHILADELPHIA
 BY
PROFESSOR C. LENSCHOW.
 Published for the Association by
 Philadelphia, LEA WALKER, 257 Broadway, N.Y.
 Conducted by HERBIE WALKER

DAGUERRE.
 GRAND GALOP COMPOSÉ POUR LE
Piano
 ET DEDIE
 Madame Caroline Bulow
 PAR
Gustave Blesmer.
 Prix 50 Cts.
 Philadelphia, George W. Pilling 117 Chestnut St.

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 PIANO
 AND RESPECTFULLY DEDICATED
 TO
MISS MARY C. EMERICK
 by
C. F. Rudolph.
 Philadelphia, LEA WALKER, 257 Broadway, N.Y.

tains an assortment of 64 pieces of sheet music dated between 1842 and 1849. According to the inscription in the front of the book, they were collected by Miss Annie R. Latimer and bound in the year 1850; from its appearance, it would seem the blue cover was sewn by her hand. There is a table of contents in her neat cursive hand listing titles and authors as follows: Rondos (4), Songs (10), Variations (4), Waltzes (16), Galopades (3), Polkas (13), Quick Steps (5), Marches (9). It is apparent that waltzes and polkas were

the order of the day, but also included are songs to honor Daguerre and Jenny Lind, and sentimental songs such as "Forget Thee, No!" and "Is It Thus That Fate Must Sever?"...sentiments evocative of a bygone era when there were only the piano and the human voice to entertain within the home—no records, tapes, TV or radio. It was a time when the parlor was the focus of an evening—when friends came to sing, to perform small pageants or dramatic readings in which each member of the company played a role, and to play par-

MARCO QUICK STEP
Favorite Air
LES HUBBENOTS
 BY
William Lemon.
 Philadelphia: LEE & WALKER 121 Walnut St.

OH SUSANNA
QUICKSTEP
PIANO FORTE.
 Philadelphia: E. FERRETT & CO. 41 S. Fifth St.

FLORIDA MARCH
 Composed for the Piano
 And dedicated to
MAJOR R. DELAFIELD, U.S.A.
 Superintendent of the Military Academy at West Point
 BY
Gustave Bleisner
 Philadelphia: George W. Wiley 171 Chestnut St.

**ETHIOPIAN
 MELODY.**

LAYS OF THE MOUNTAINS
Melodies
Piano Forte
 BY
HENRY HERR.
 Op. 101 No. 11 IN 4 PARTS. Price 25c
 Philadelphia: LEYBOLD 101 Chestnut St.
 Superior of Music & Musical Instruments
 379 N. 3rd St. N.Y.C.

lor games. The "home-entertainment system" of the day was one's own ingenuity. Every lady of refinement was able to play the piano, and entertaining her guests that way was part of her expected duty. Luckily, music was one of the gentle arts in which a lady might partake without overstepping propriety. Such memories are suggested by the old and beautiful sheet music—from a time when music was an important function in the household, perhaps not totally unlike our stereo systems today.

**MARCH
 ERNANI
 BY
 VERDI**
 Price 15c
 Philadelphia: E. FERRETT & CO. 41 S. Fifth St.

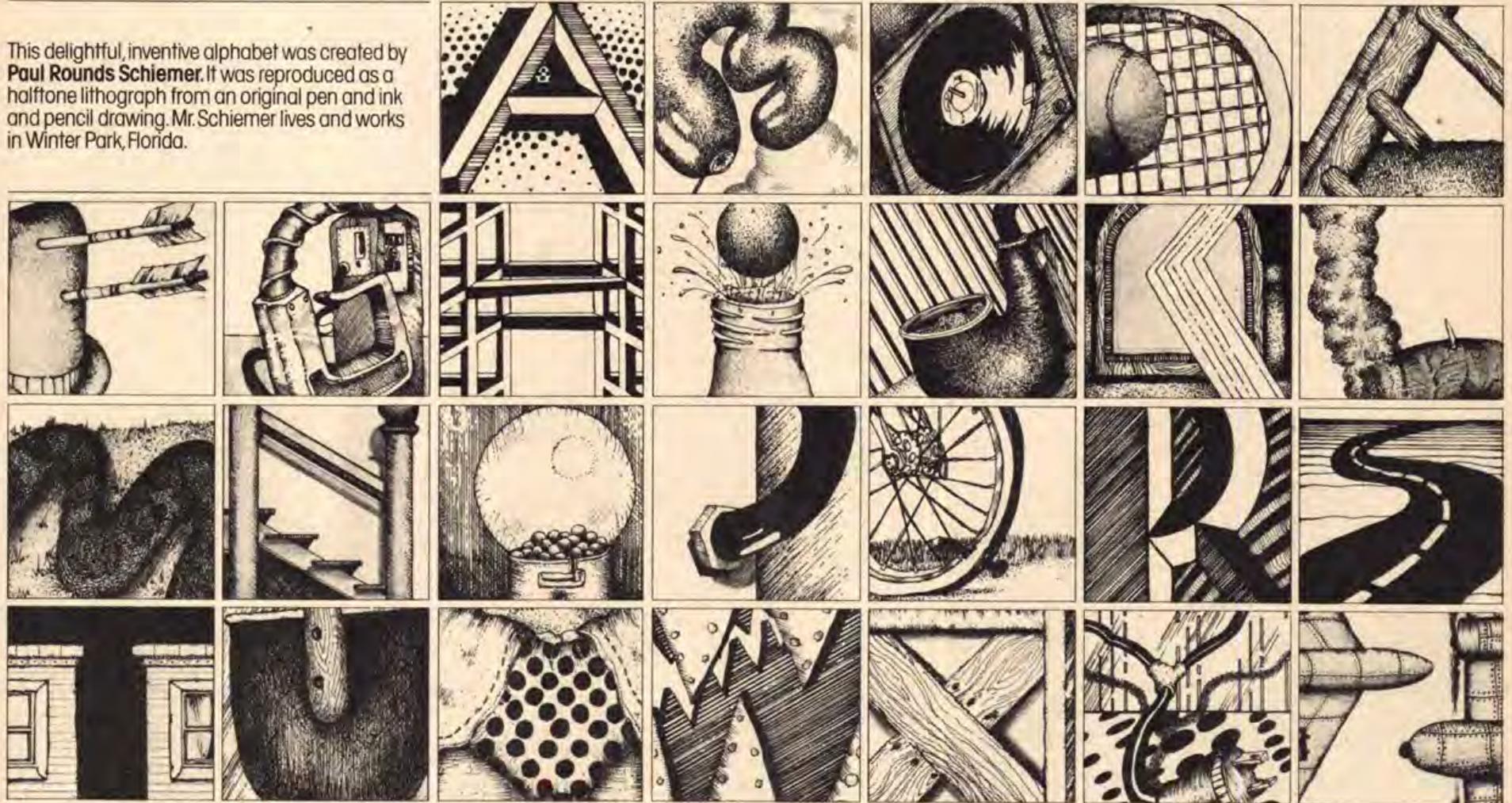
Scherzo Waltz
STRAUSS.
 Philadelphia: J. B. COLE BALTHAZAR.

THE GOLD DIGGERS
Grand Waltz
 Composed for the
Piano Forte
 BY
Bruno Held.
 Philadelphia: W. B. ELLIOTT & SON 1719 Chestnut Street

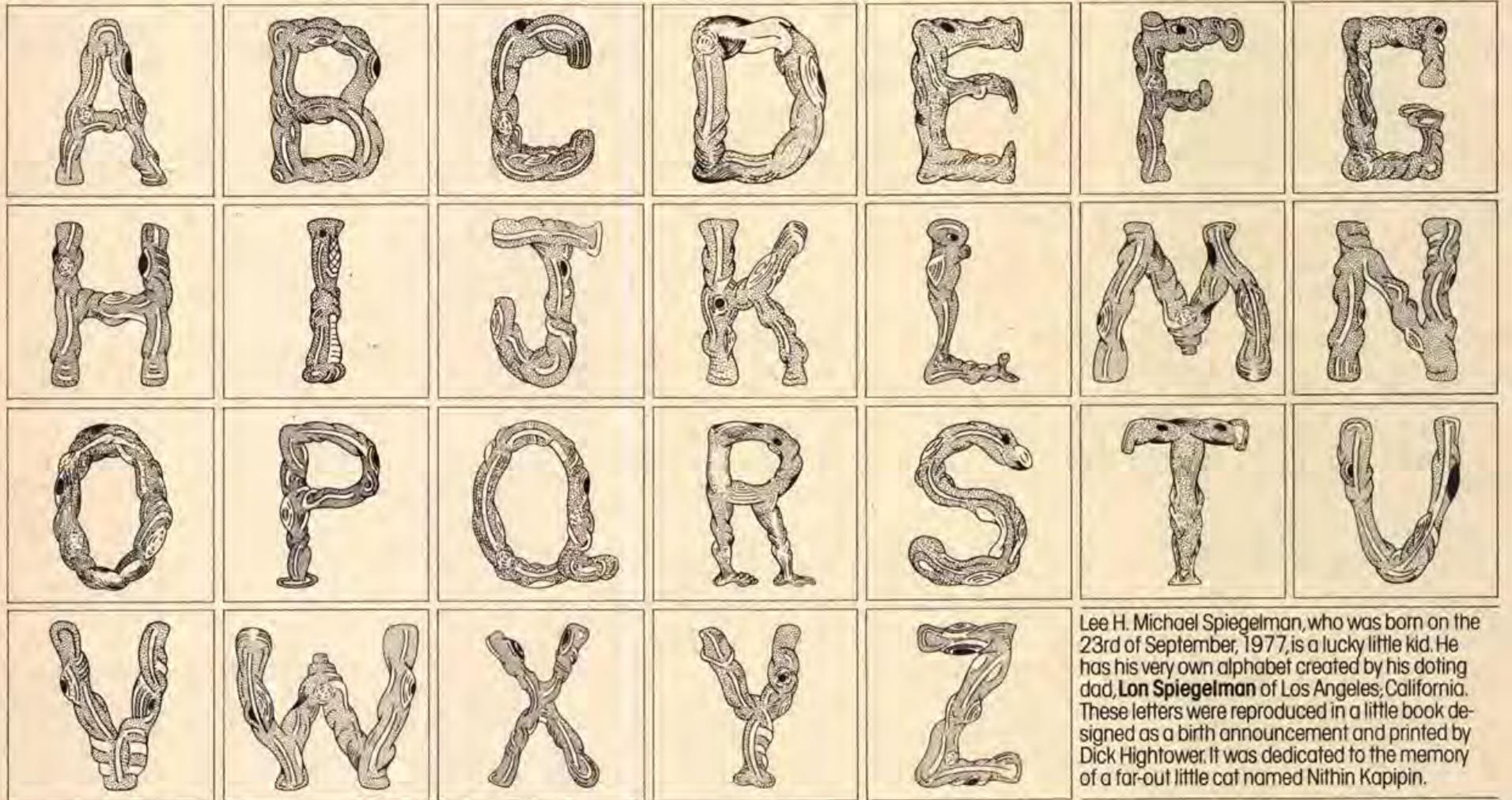
Something from Everybody for U&Ic

Fantastic! We've received absolutely free a potpourri of alphabet designs from avid readers that range from the artistic to the preposterous. We are, therefore, departing from our usual procedure of reproducing letters received from our audience to give you the opportunity to feast your eyes and have a few chuckles. We want to thank these enthusiastic contributors for making our lives more enjoyable, and we implore all of you to keep them coming.

This delightful, inventive alphabet was created by **Paul Rounds Schiemer**. It was reproduced as a halftone lithograph from an original pen and ink and pencil drawing. Mr. Schiemer lives and works in Winter Park, Florida.

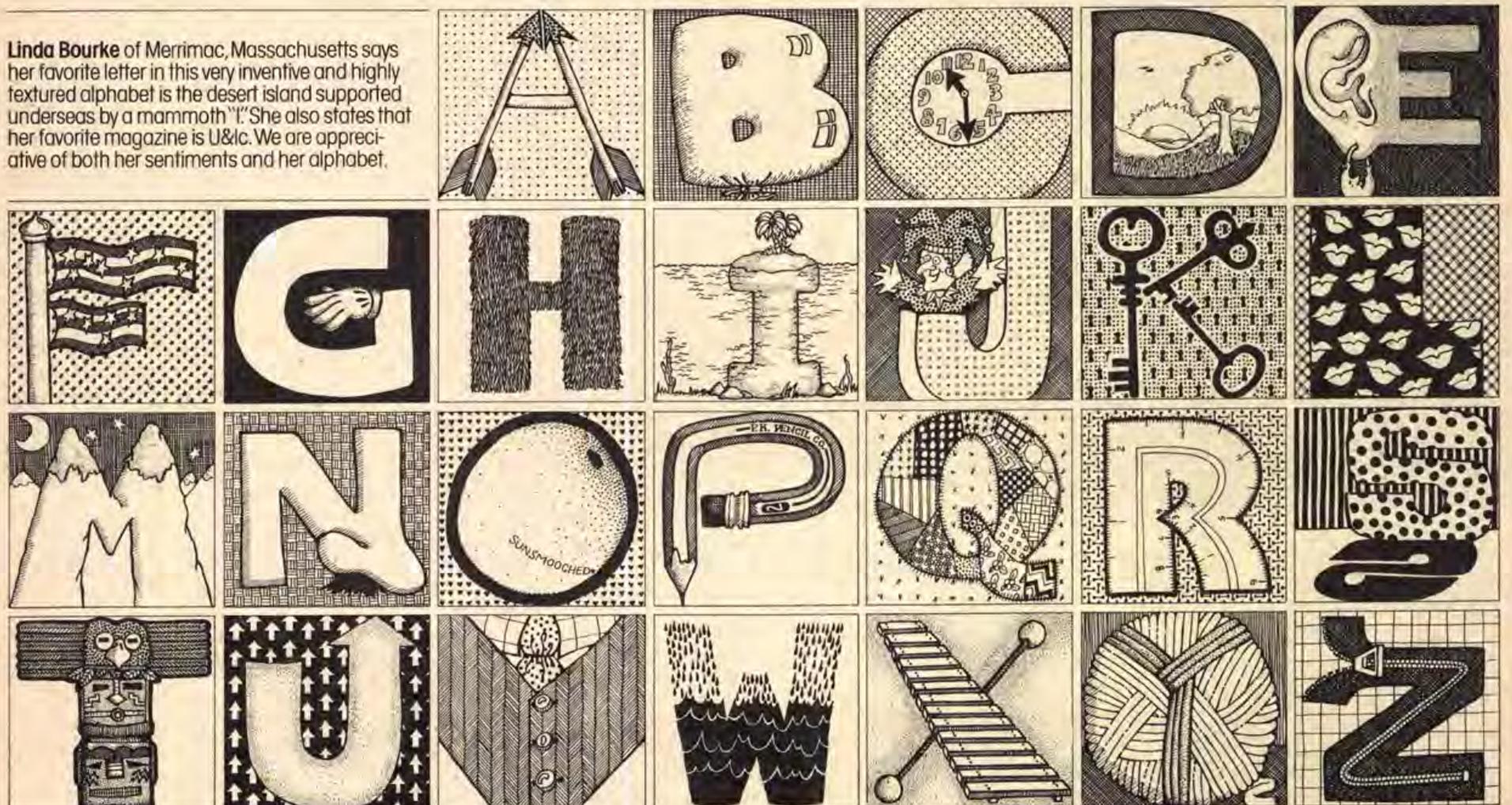


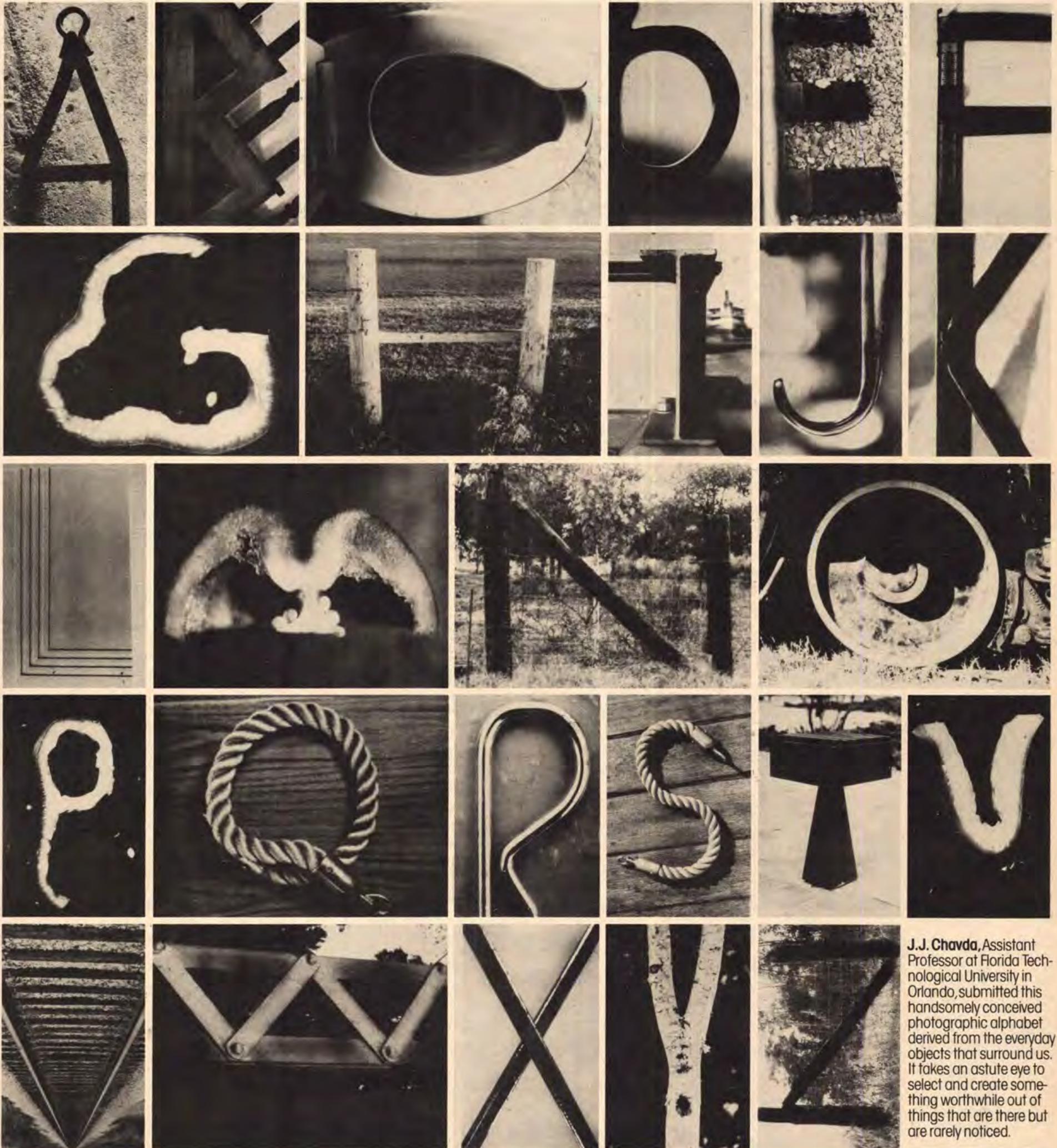
Elizabeth Creith Zlatin's interest in what she refers to as "inhabited letters" grew out of her studies of medieval history and manuscript illustration of the 7th to 10th centuries in England and Ireland. This beautiful alphabet was printed from zinc engravings on an antique stock and reproduced here with some loss of detail, unfortunately.



Lee H. Michael Spiegelman, who was born on the 23rd of September, 1977, is a lucky little kid. He has his very own alphabet created by his doting dad, **Lon Spiegelman** of Los Angeles, California. These letters were reproduced in a little book designed as a birth announcement and printed by Dick Hightower. It was dedicated to the memory of a far-out little cat named Nithin Kapipin.

Linda Bourke of Merrimac, Massachusetts says her favorite letter in this very inventive and highly textured alphabet is the desert island supported underseas by a mammoth "I." She also states that her favorite magazine is U&Ic. We are appreciative of both her sentiments and her alphabet.

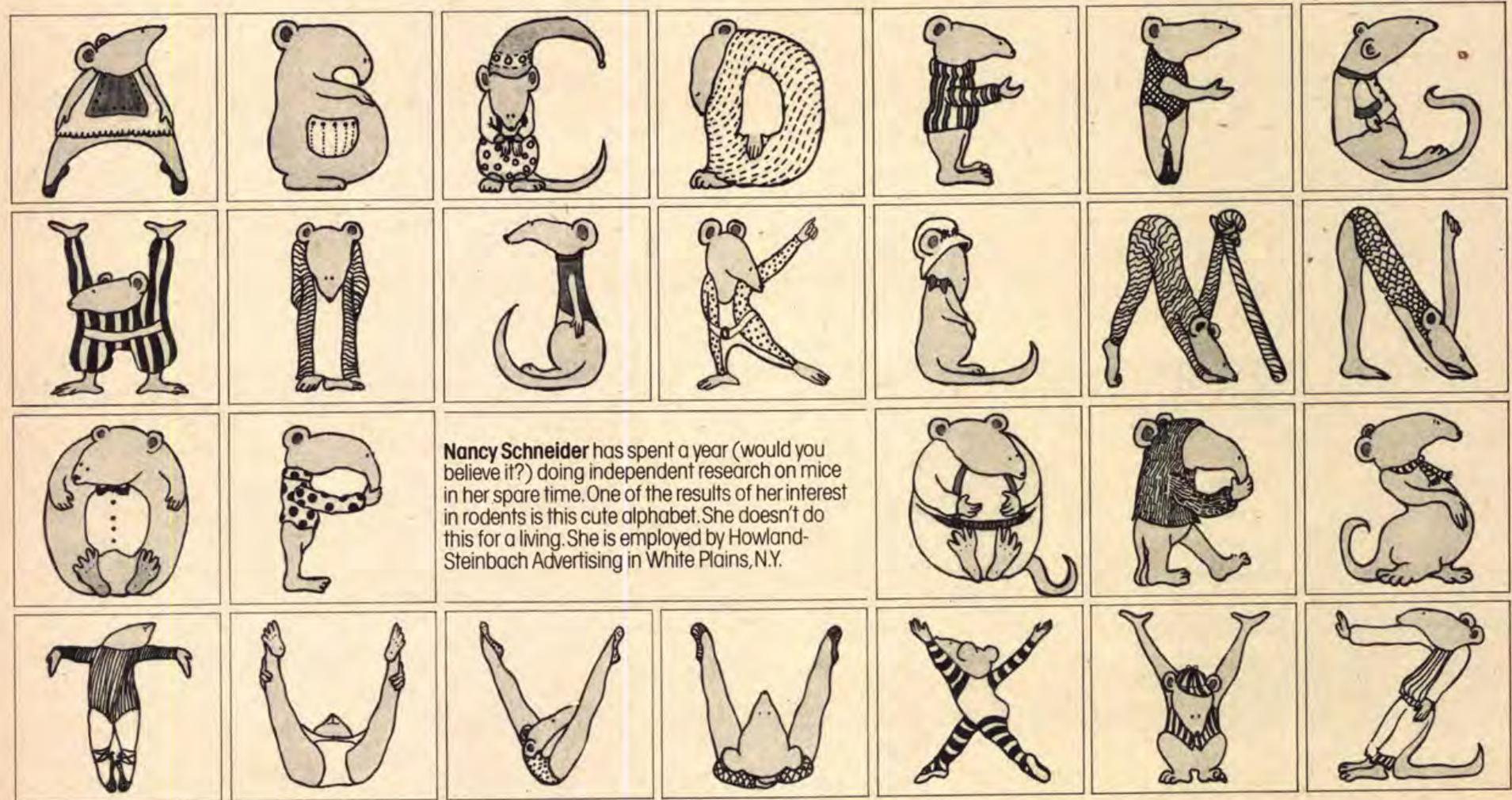




J.J. Chavda, Assistant Professor at Florida Technological University in Orlando, submitted this handsomely conceived photographic alphabet derived from the everyday objects that surround us. It takes an astute eye to select and create something worthwhile out of things that are there but are rarely noticed.

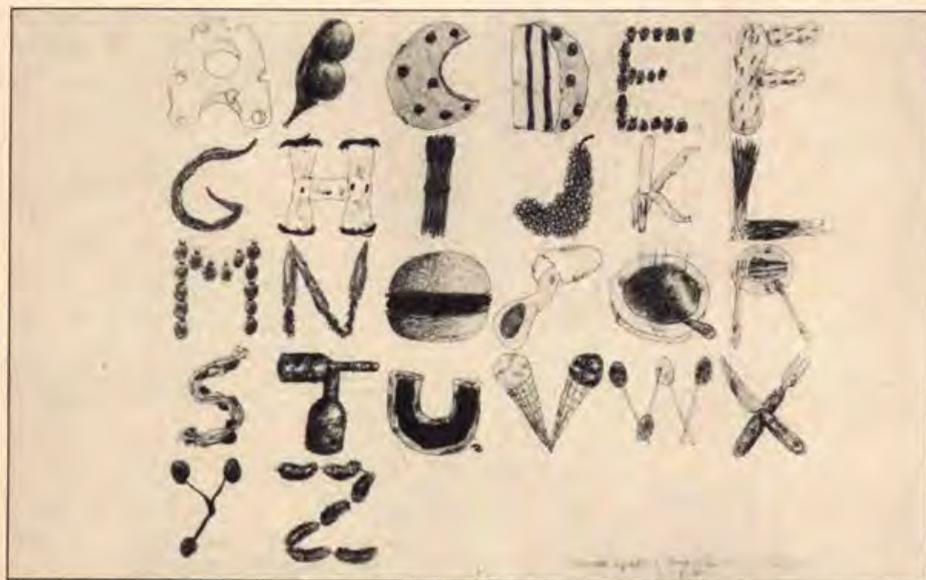
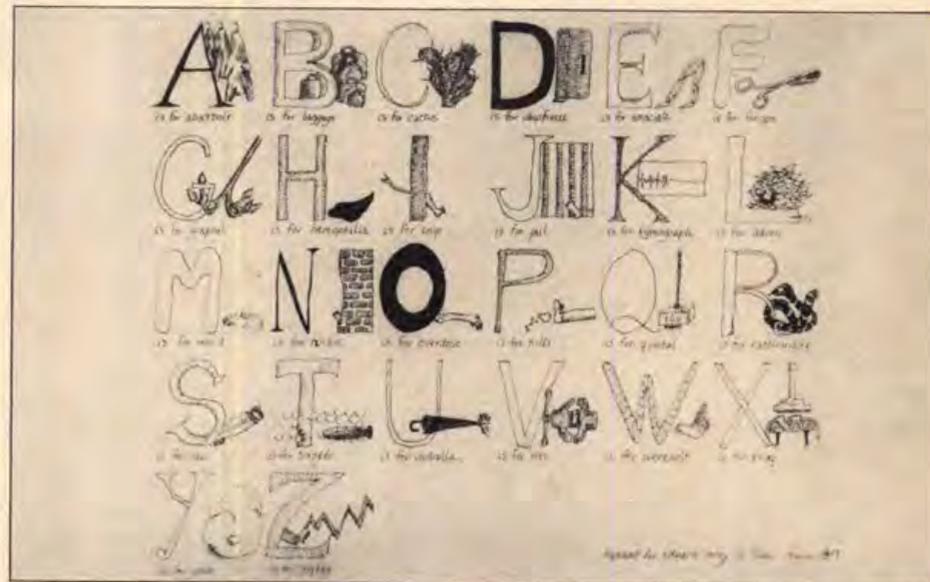
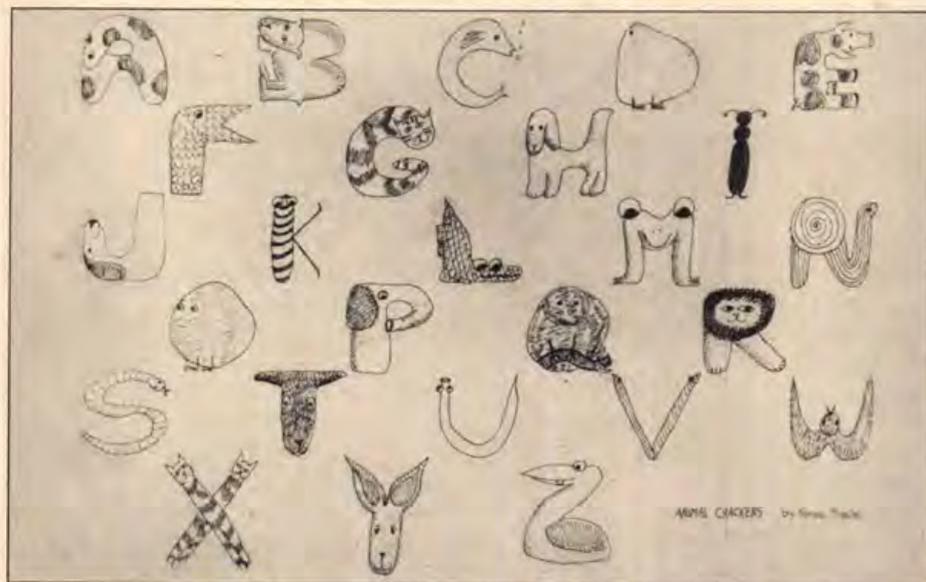
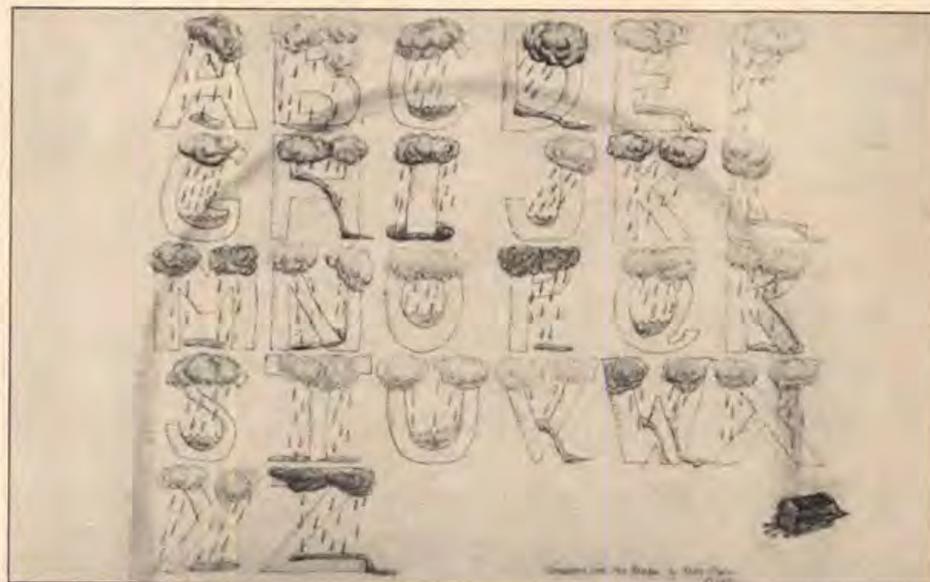
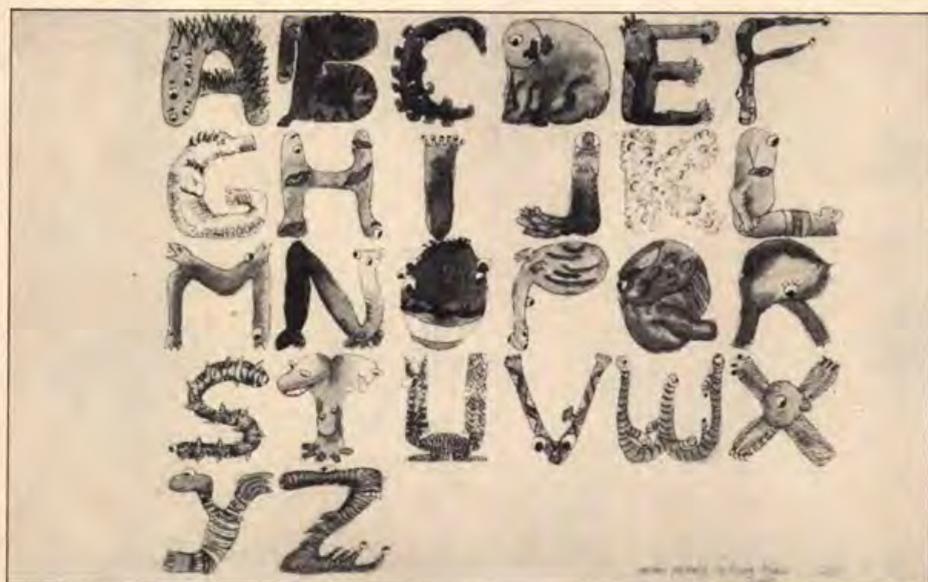
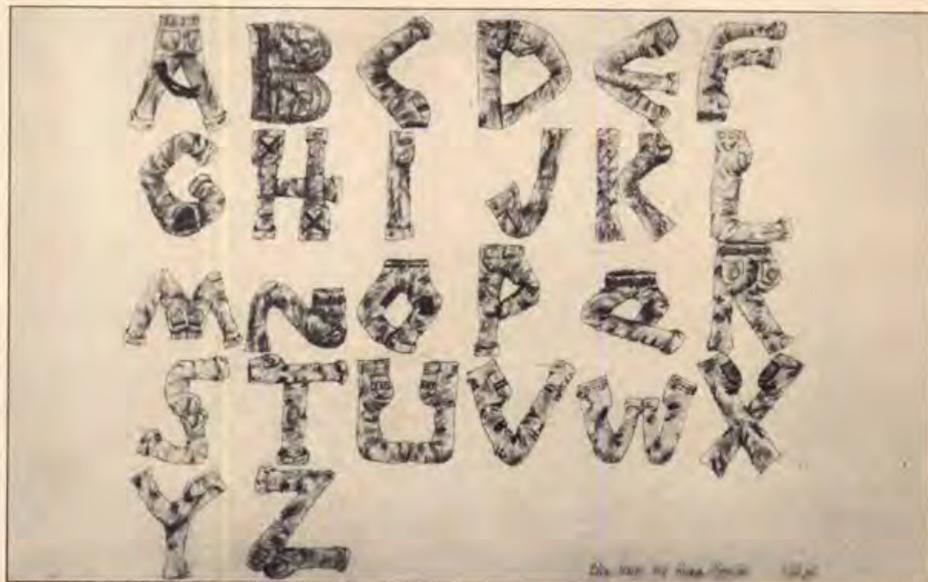


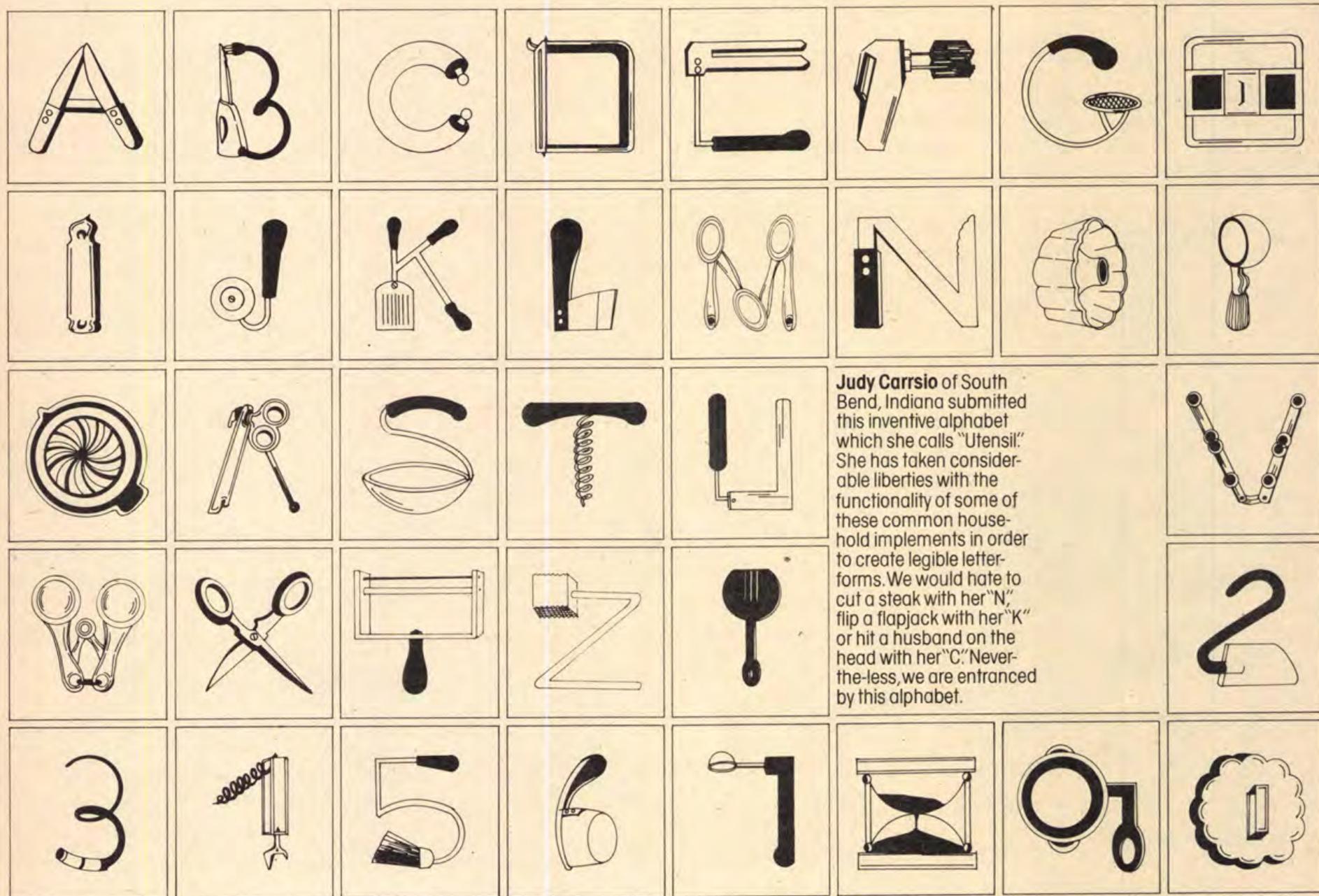
Tina G. Hahn sent in this alphabet. She calls it her "Jazz Age Alphabet." The illustrations were done for a "Jazz Age Glossary" which never saw the light of day. She submitted this design as part of her senior thesis at Wesleyan University. Seven of her favorite letters were stolen, which she considers the greatest compliment ever paid to her work.



Nancy Schneider has spent a year (would you believe it?) doing independent research on mice in her spare time. One of the results of her interest in rodents is this cute alphabet. She doesn't do this for a living. She is employed by Howland-Steinbach Advertising in White Plains, N.Y.

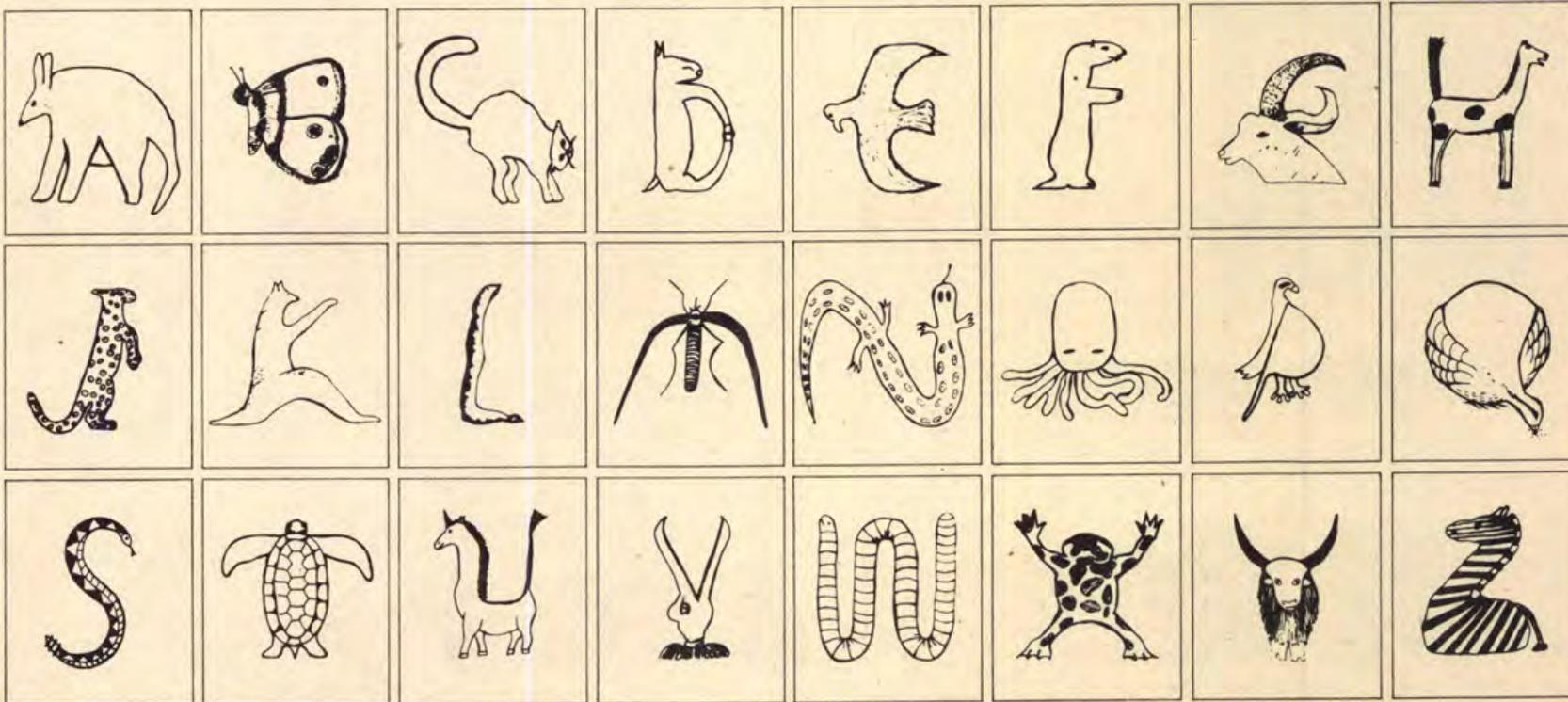
These alphabets are sensational. And twice as sensational in color which, unfortunately, is not available to us. We have met with another unfortunate situation. All the information on the source of these captivating caps has mysteriously disappeared except the name of the talented designer which is **Ronna Mogelon**. Dear Ronna, please send us complete information on the wheres and whys and hows of your work and we will set the matter straight in a future issue.

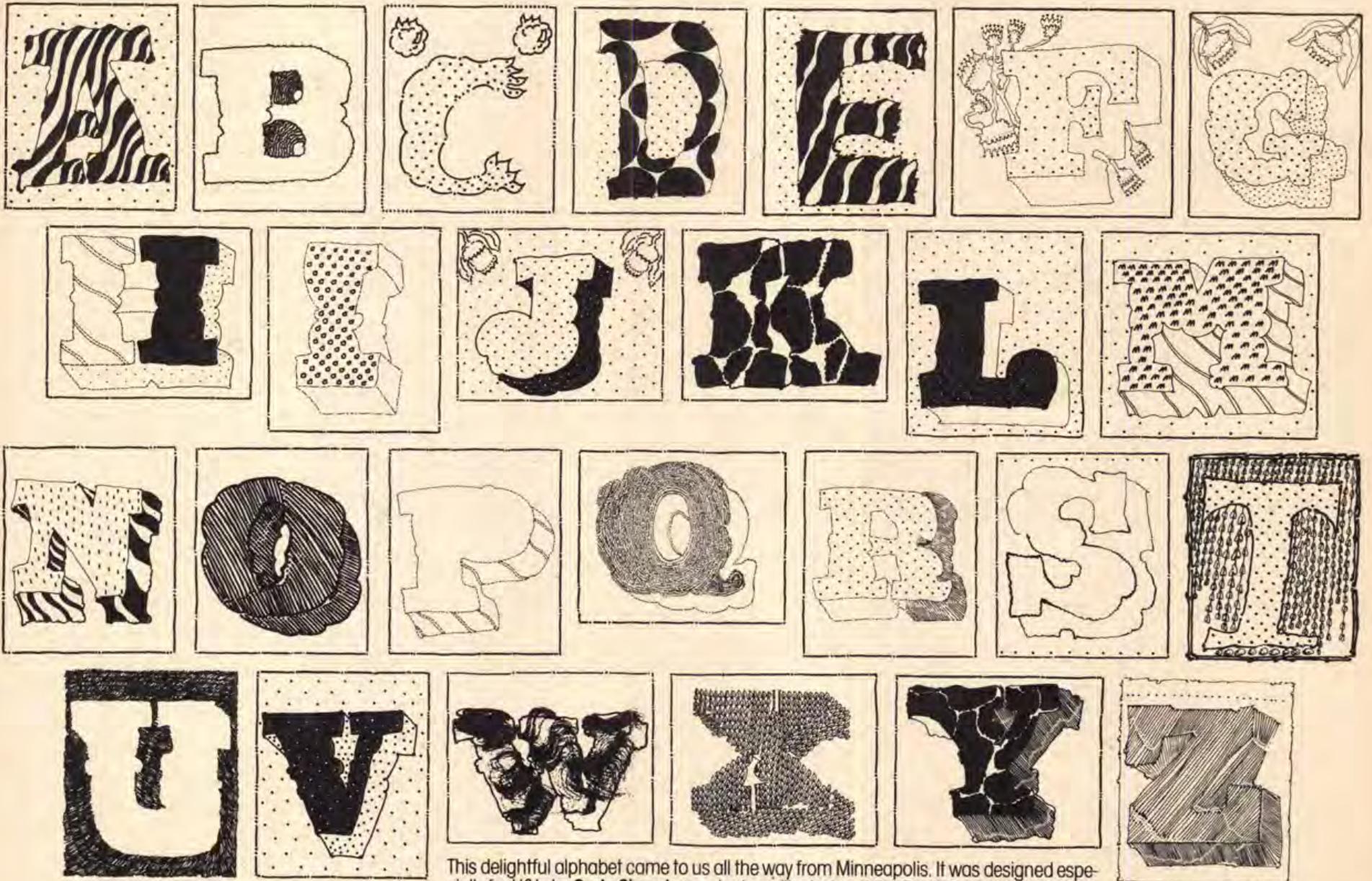




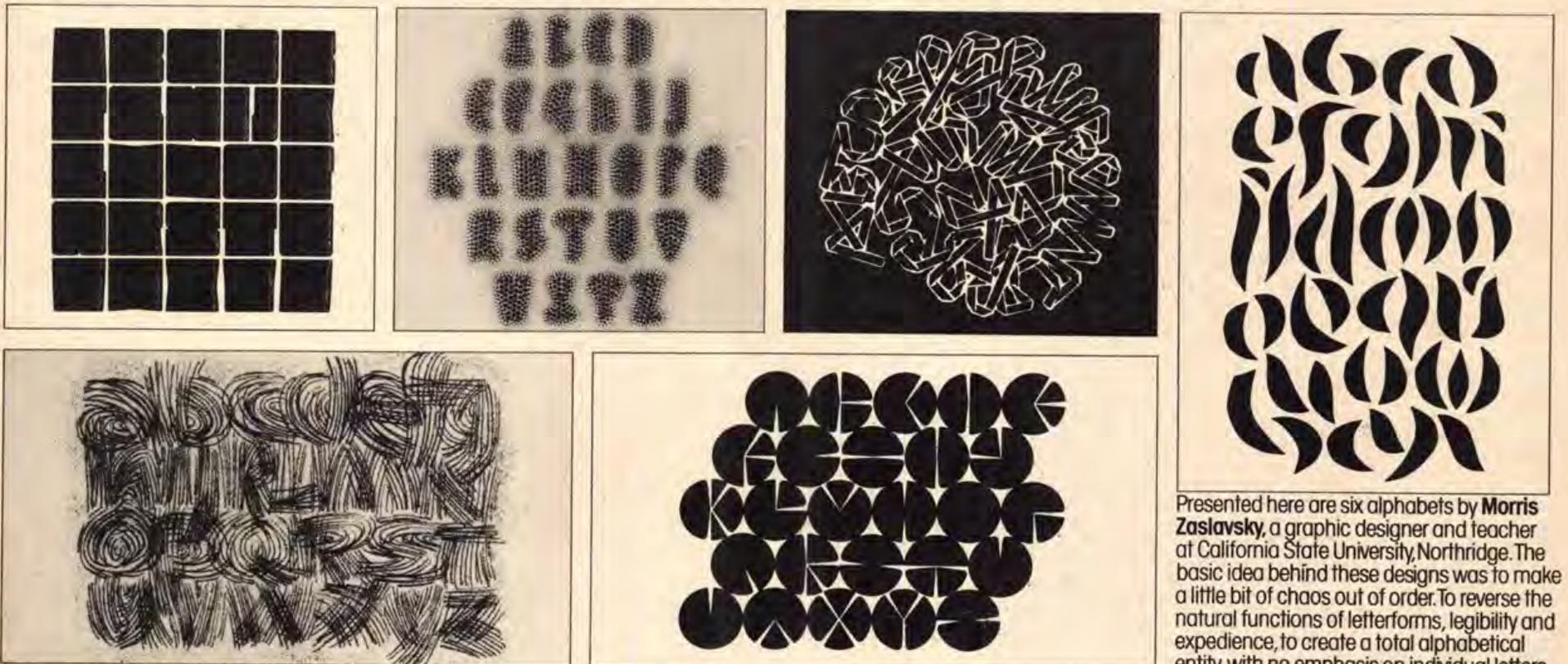
Judy Carriso of South Bend, Indiana submitted this inventive alphabet which she calls "Utensil." She has taken considerable liberties with some of these common household implements in order to create legible letterforms. We would hate to cut a steak with her "N," flip a flapjack with her "K" or hit a husband on the head with her "C." Nevertheless, we are entranced by this alphabet.

Thom Lepley is a public school art teacher. This alphabet is the result of a class project where each student was given a letter to design as an animal.





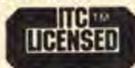
This delightful alphabet came to us all the way from Minneapolis. It was designed especially for U&Ic by **Carla Sigurdson**, who is an illustrator at the Fresh Produce Company.



Presented here are six alphabets by **Morris Zaslavsky**, a graphic designer and teacher at California State University, Northridge. The basic idea behind these designs was to make a little bit of chaos out of order. To reverse the natural functions of letterforms, legibility and expedience, to create a total alphabetical entity, with no emphasis on individual letters.

What's New From ITC

ITC Clearface Regular, Bold, Heavy and Black with Italics, and ITC Clearface Outline, Outline Shadow and Contour are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and all 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 April 15, 1979 depending on each manufacturer's release schedule.

ITC CLEARFACE WITH ITALICS

REGULAR
BOLD
HEAVY
BLACK
OUTLINE
CONTOUR
& OUTLINE
SHADOW

Clearface, as its name implies, is a highly utilitarian type, yet the full potential of its utility has long remained dormant. When originally designed by Morris Fuller Benton for the American Type Founders Company in 1907, it was fashioned primarily for handset display, and the subtle refinements needed to adapt it to text mass have been long neglected. From time to time efforts to redesign Clearface have been made, but to date no complete family had emerged with the enrichment of the original flavor. In 1978, under license from American Type Founders Company to adapt the original designs for use in contemporary typography, ITC undertook to devote the care and in-depth study that the letterforms of this beautiful typeface truly deserve. To achieve this, ITC commissioned Victor Caruso, Alphabet Designer with Photo-Lettering Inc., to develop a full family of four weights with vigorous italics. The italics have a merit of their own and reflect the same meticulous development as the uprights. Here, in ITC Clearface, is a truly definitive interpretation of Clearface, made to stand the test of time.

ITC CLEARFACE REGULAR

abcdefghijklmnopqrstvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890\$%&£%AÇÐÈŁØÆËËß
 açđęłøæëfi(:;,.!i?ç.-“”/#*)[†§«»1234567890]

ITC CLEARFACE REGULAR ITALIC

abcdefghijklmnopqrstvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890&\$%&£%AÇÐÈŁØÆËËß
 açđęłøæëfi(:;,.!i?ç.-“”/#*)[†§«»1234567890]

ITC CLEARFACE BOLD

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890&\$\$¢£%AÇÐĚŁØĂĔĖß
 ačđęłøăĕfi(;;,..!i?c·-“”’-/#*)[†§«»1234567890]

ITC CLEARFACE BOLD ITALIC

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&\$\$¢£%AÇÐĚŁØĂĔĖß
ačđęłøăĕfi(;;,..!i?c·-“”’-/#)[†§«»1234567890]*

ITC CLEARFACE HEAVY

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&\$\$¢£%AÇÐĚŁØĂĔĖß
ačđęłøăĕfi(;;,..!i?c·-“”’-/#*)[†§«»1234567890]

ITC CLEARFACE HEAVY ITALIC

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&\$\$¢£%AÇÐĚŁØĂĔĖß
ačđęłøăĕfi(;;,..!i?c·-“”’-/#*)[†§«»1234567890]

ITC CLEARFACE BLACK

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890&\$\$¢£%AÇÐÈĹØĂËÔËß
 açđęłøăëôfi (:,.,.!i?i.-“”’/#*) [†§«»1234567890]

ITC CLEARFACE BLACK ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&\$\$¢£%AÇÐÈĹØĂËÔËß
açđęłøăëôfi (:,.,.!i?i.-“”’/#) [†§«»1234567890]*

ITC CLEARFACE OUTLINE

abcdefghijklmnopqrstuvwxyz
 mnopqrstuvwxyz
 xyzABCDEF
 GHIJKLMNO
 PQRSTUVWXYZ
 XYZ1234567
 890&\$\$¢£%
 AÇÐÈĹØĂËÔË
 ßaçđęłøăëôfi
 (:,.,.!i?i.-“”’/#*)
 [†§«»1234567890]

ITC CLEARFACE OUTLINE SHADOW

abcdefghijklmnopqrstuvwxyz
 mnopqrstuvwxyz
 xyzABCDEF
 GHIJKLMNO
 PQRSTUVWXYZ
 XYZ1234567
 890&\$\$¢£%
 AÇÐÈĹØĂËÔË
 ßaçđęłøăëôfi
 (:,.,.!i?i.-“”’/#*)
 [†§«»1234567890]

ITC CLEARFACE CONTOUR

abcdefghijklmnopqrstuvwxyz
 mnopqrstuvwxyz
 xyzABCDEF
 GHIJKLMNO
 PQRSTUVWXYZ
 XYZ1234567
 890&\$\$¢£%
 AÇÐÈĹØĂËÔË
 ßaçđęłøăëôfi
 (:,.,.!i?i.-“”’/#*)
 [†§«»1234567890]

CONTINUED FROM PAGE 1

How does a fabulous drawing of a fabulous airplane relate to, specifically, our newest range of typefaces, ITC Clearface? ¶ Jim Spanfeller, a fabulous illustrator, brought in a manuscript and a series of drawings to ask our advice on how to get what he called his *Adult Children's Book* published.

After having read this delightful story two things happened. The first advice we offered, completely negative, was that no publisher would find it expedient to publish an *Adult Children's Book* because they had no category to stick it in. A good children's book? Sure. An interesting adult book? Of course. But who ever heard of an adult children's book. Our second comment was in the way of an offer. We would be delighted to publish this book as our featured typographic essay because the contents, which involve a multiplicity of characters including humans, animals, and an imaginary being, lent itself admirably to the display of all forms of ITC Clearface. Jim's thoughts are depicted in ITC Clearface Regular. The animals speak in ITC Clearface Heavy, and Jim's muse, the story's most influential character is, naturally, ITC Clearface Black. The book title is set in ITC Clearface Bold, as is this introduction. ¶ Now let's talk a little bit about Jim Sr. and Jim Jr., illustrator and author, respectively. Jim Sr. has spent over two years creating these illustrations, which relate to the life of an artist in our contemporary society or, perhaps, to anyone in search of a dream. What this effort turned out to be was a case of pictures in search of an author. Jim Jr., an English literature major at Union College in Schenectady, New York, with over twenty years devoted to careful observation of Jim Sr.'s special qualities, came up with some stimulating suggestions. His ideas bridged the generation gap between father and son and, in the process, Jim Jr. became the author, to the unconcealed delight of Jim Sr. The dad/son dialogues grew into both an accidental collaboration and a lot of fun. An old family friend, graphic designer John J. Murphy, then took the pictures and text and worked them into a sparkling dummy. We must apologize to John J. for taking liberties with his layout for the sake of what we hope is a joyous promotional effort for ITC Clearface. ¶ We sincerely hope that you enjoy Jim Spanfeller's *Fantastic Airplane*—first, as a delightful, insightful allegory and, second, as an illustration of ITC Clearface in all its forms. ¶ *Recommendation:* If you find yourself waxing ecstatic over this two-generation fantasy about a search for the truth and if you wonder how it would look in full color, printed on an excellent antique stock, write to Jim Spanfeller Sr. or Jr., Mustato Road, Katonah, New York 10536. Such testimony to the desires of a sympathetic audience might be just the impetus needed to alert a thoughtful publisher to a fantastic illustrator and his son, the writer, who have created a fantastic story about a fantastic airplane.

Jim Spanfeller's Fantastic Airplane

ILLUSTRATED BY JIM SR.
WRITTEN BY JIM JR.

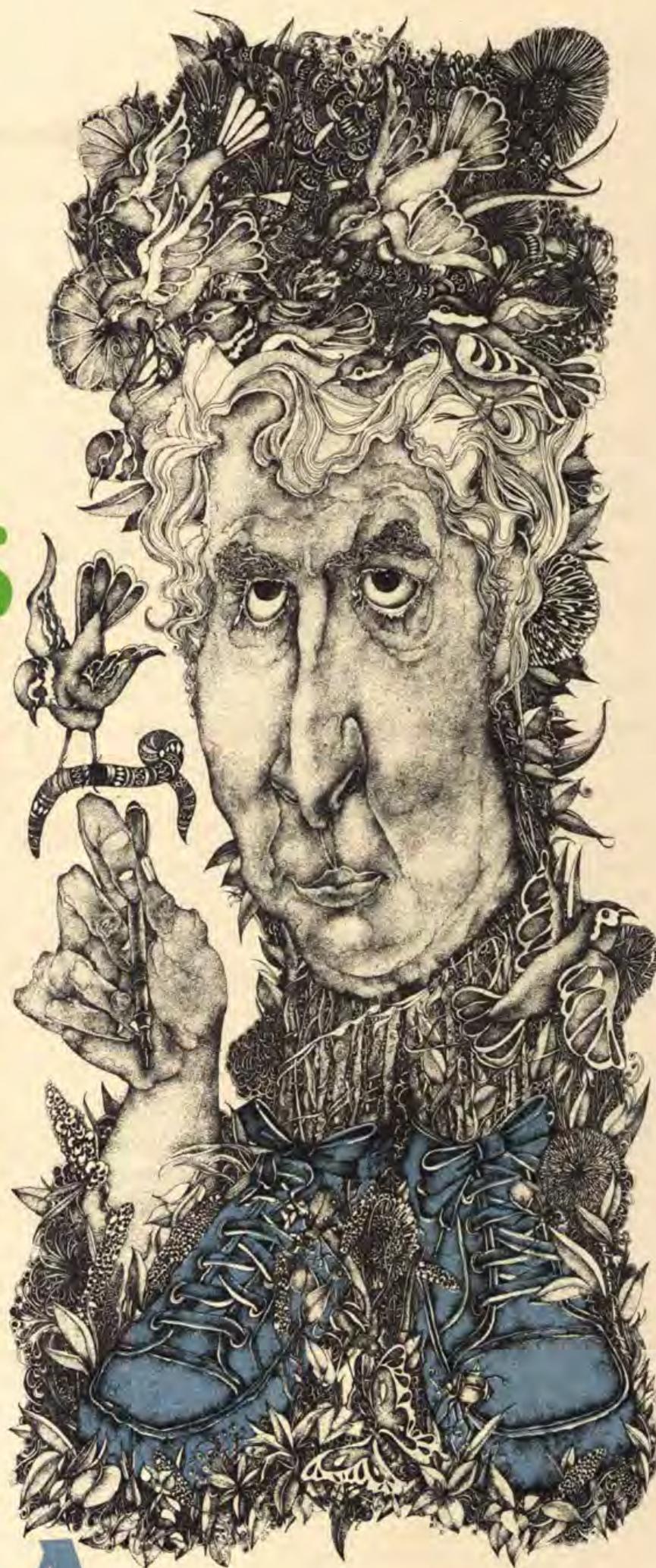
In a time and place not too different from the here and now there lived an artist named Jim Spanfeller.



Jim had worked for many years in a small cluttered studio in his home. The artist had many interesting things and beautiful creatures around his house. But his favorite subject to draw was a particular rose that grew in his own back yard. It seemed to symbolize the serenity and beauty that make life worthwhile.

Jim would often lace up his best pair of sneakers, take his sketchbook and pen and walk through the small wood surrounding his house. Occasionally stopping along the way, he would draw pictures of all the interesting things he saw.

But as he got older and saw many different seasons come and go through his small world, Jim gradually began to develop a strange sadness in his heart. They were feelings of dissatisfaction. It occurred to Jim that he just might be missing something.



All artists have their muses, and Jim was no exception. Muses are strange mystical beings that are born in the hearts of the people they help. But they do not appear to everyone. Some people never take the time to create their own muse, or are not fortunate enough to realize that they could have one.



This was not the case with Jim; his muse had been around for a long time and was very influential in everything he did. It would always come to him when he needed inspiration and encouragement. Jim decided to ask his muse for the solution to his feelings of dissatisfaction.

So the artist summoned his muse, as he always did, by sitting in the quietest place in his house, and then clearing his mind of all outside thoughts. The strange being would then appear in the artist's mind as a winged hand.

Jim asked his winged friend about his problem. The muse had, some time ago, taught Jim the art of talking with the birds and other creatures that lived around his house. It was to these creatures that the muse directed the artist to go for the solution to his melancholy.



Jim's house was in the country, high on top of a hill. The birds and other creatures who had gradually become his friends often came to his studio window late at night to chat about the day's events. Even though his friends would sometimes come by very late at night, Jim was almost always awake.

The artist felt that at night life was slower, less complicated, and problems were easier to deal with than during the day. Because of these feelings he did his best work at night after most other people were in bed asleep.

Early in the evening, after the artist had talked with his muse, the Rabbit and the Butterfly happened by his window. Jim liked both of these creatures very much. They were plain, simple beings, always willing to do anything they could to help a friend. Jim immediately asked his visitors about the sad feelings he had been having about his life.



Unfortunately neither of the two friends could understand how the artist could be dissatisfied with their small but beautiful world. Although both of the creatures were troubled by Jim's sadness, the best they could suggest was that it was a temporary ailment and would pass with time.

But Jim knew this was not the case. For his feelings of dissatisfaction came from his heart and soul, not his mind, and everyone knows that these kinds of feelings don't pass just with time.



Next to visit the studio that night was the resident family of ants that lived next to the artist's back door. Stooping down and speaking softly (you can't talk very loud to ants, for they frighten easily), Jim asked his small friends what they thought about his troubles.

Gasping as one, all the tiny creatures immediately replied that one should not question one's life. Hard work and clean living were all that was needed for a pure heart and satisfied soul.

Taken aback, Jim stood up for a minute to reflect on this new piece of advice. "No," he finally said with a determined glare, "that's not it. There must be something more."

Gloomily the artist reflected on his disillusionment. The small Bird who lived in the pine trees in the back yard flew down to talk with him. The Bird had never really been very close to Jim. Every winter the winged creature would fly south, and thus she was in the pine trees for only half the year. Because of her long absences each year, the Bird was considered somewhat of an outsider by the other creatures around the house, and as such she was never really included in the conversations at the artist's windowsill. Usually she would simply sit in her tree and listen to the talks that went on below her. This had been the case tonight. The Bird had been listening and watching all that had been happening.

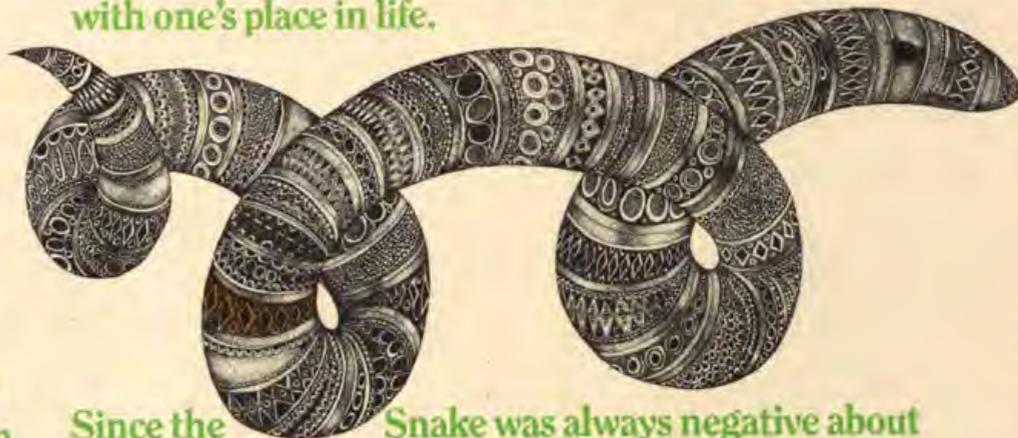
She was touched by the artist's sorrow, but she told him that his problem lay in the fact that he had seen so little of the world. "Take a trip someplace and look for the truth," said the Bird. But Jim wasn't sure. Where should he go? What was he to look for? The Bird answered, "There is a place I've heard of, high above the clouds, way up next to the sun where only the biggest birds can fly. I have been told that there one can see all that is needed to gain the wisdom to understand life."



Perhaps the Bird was right, thought Jim. Maybe at this special place above the clouds he could find the truth. Maybe he could see just what his problem was from such a place. The Bird continued, "With the help of your muse you might be able to build a magic airplane to take you to this place above the clouds."

Yes, yes, yes!! All this was right, Jim thought. He was going to draw a magic airplane and go to that place above the clouds.

Jim's confidence in his decision was interrupted by a low rasping voice. "It will never work," said the Snake, who was vain, self-centered, and something of a crank. He went on to tell the artist that people who don't accept who they are are never rewarded. One should be content with one's place in life.

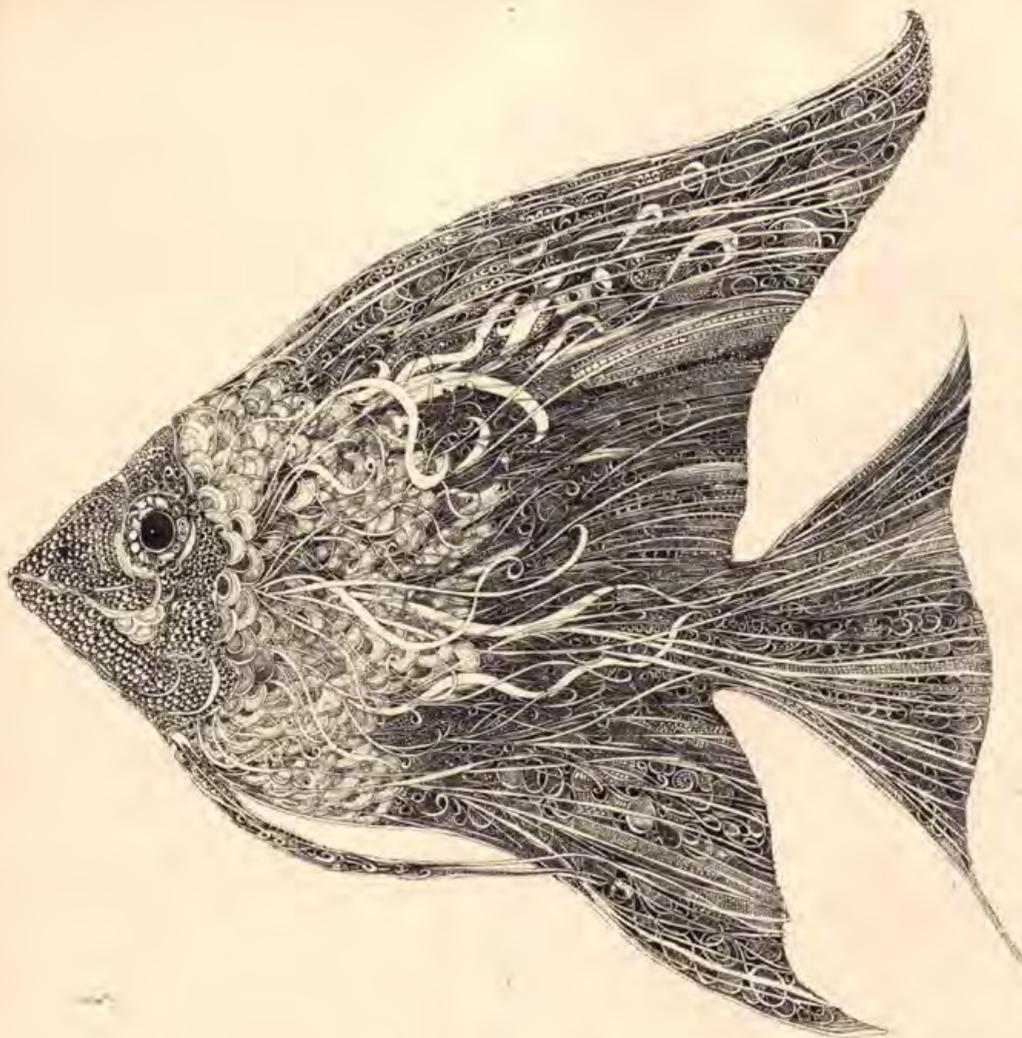


Since the Snake was always negative about everything and disapproved of anything new, the artist was not discouraged by the Snake's words. Jim told his old friend that he still planned to build the airplane. This, of course, irritated the Snake no end, and the reptile crawled away in the wood muttering angrily to himself, "Wrong, wrong, wrong."

The next evening, just before it got dark, Jim went for a long walk to clear his mind before sitting down at his drawing board.

Coming upon the pond, he decided to consult with his friend the Fish. Jim told the finned creature about his problem and his proposed solution. The Fish thought that the airplane was all well and good, but said that if Jim had asked him first, he would have told him that a magic sub-





marine was the answer. But seeing as how Jim was dead set on the idea of an airplane, the Fish did not push the matter. Instead, he wished Jim well on his adventure and even expressed an interest in going along.

This was the case with all the animals and birds. They all wished that they too could go on the airplane with Jim and fly to that special place above the clouds. As he worked long hours on his plane, his friends would continually drop by to wish him luck. To create such magic an artist needs all the help he can get! Jim slaved at his drawing board nights and sometimes even days for two weeks until, finally, the completion of the airplane drew near. The wood around his house teemed with excitement. But no one was more elated than the artist himself. He was determined to fly to that place the Bird had told him about.

Bee: Have you heard? Jim's magic airplane is almost done! But it looks very small. I don't think there will be room for anyone but him.

Butterfly: Too bad, I'd sure like to go. But perhaps it's better that Jim does it by himself.

Rabbit: Yes, Butterfly, perhaps you're right. It will be a good thing for him and we might spoil it. Besides, I hear that there isn't any room.

Insects: We're so small, there is nothing we could do to help. We would be nothing but a waste, a waste of space. But gosh, we all still would like to go.

Frog: It sounds like a great thing. Biggest thing to happen around here since I can remember, anyway. Sure would like to go. Too bad it's so small.

Bird: I've only heard about that place. I wonder what it's really like.

Fish: A submarine, I'm sure, would have been better, but I'd still like to go along for the ride.

Snake: What difference does it make how big it is? It will never get off the ground.



Finally finishing the airplane, Jim was ecstatic. He quickly called his muse to come and give his work life.

The muse, who had seen and heard everything, responded at once. But it seemed to Jim that his muse's action of giving life to his drawing was only half-hearted. And so it must have been. **For, as the snake predicted, the little airplane never got off the ground.**

The artist was despondent.



For a long, long time Jim did nothing. He simply sat in his studio, his head hung low, brooding over his failure and murmuring to himself, "What was wrong? The drawing was just perfect. I can't do any better. I must be a failure. I don't deserve to know the truth."

Finally the artist recovered enough to confront his winged benefactor with his failure. He asked the muse what had gone wrong with his airplane. **The muse replied that there was nothing wrong with the airplane. "The problem lies with you, yourself."** As the muse continued, its voice got louder, and the creature started to shake one of its fingers at the artist in controlled anger. The winged hand told Jim that although it did not know the answers to Life, nor the Truth, it did know that it was a fault in his heart that had prevented the airplane from flying. **A fault formed from the artist's self-centered idea of building an airplane with room**

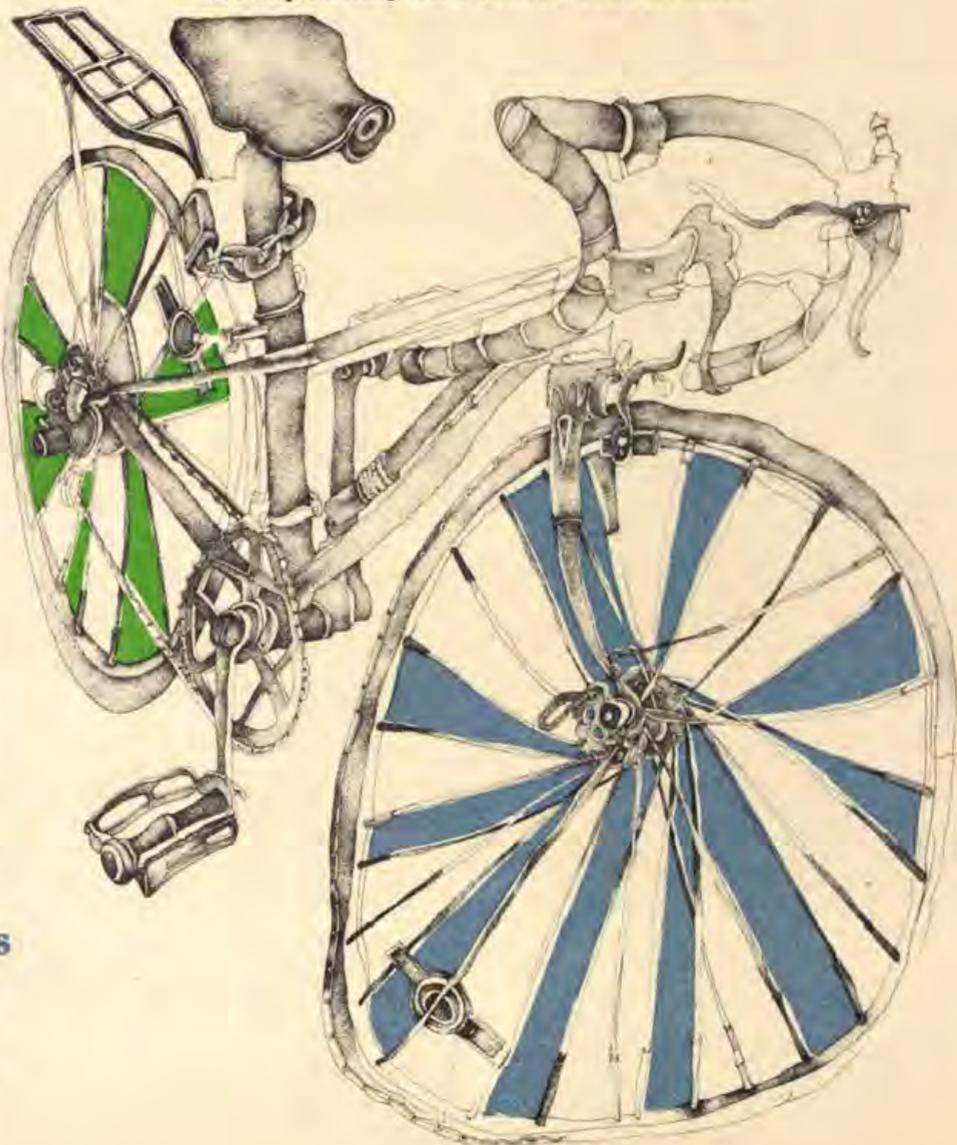


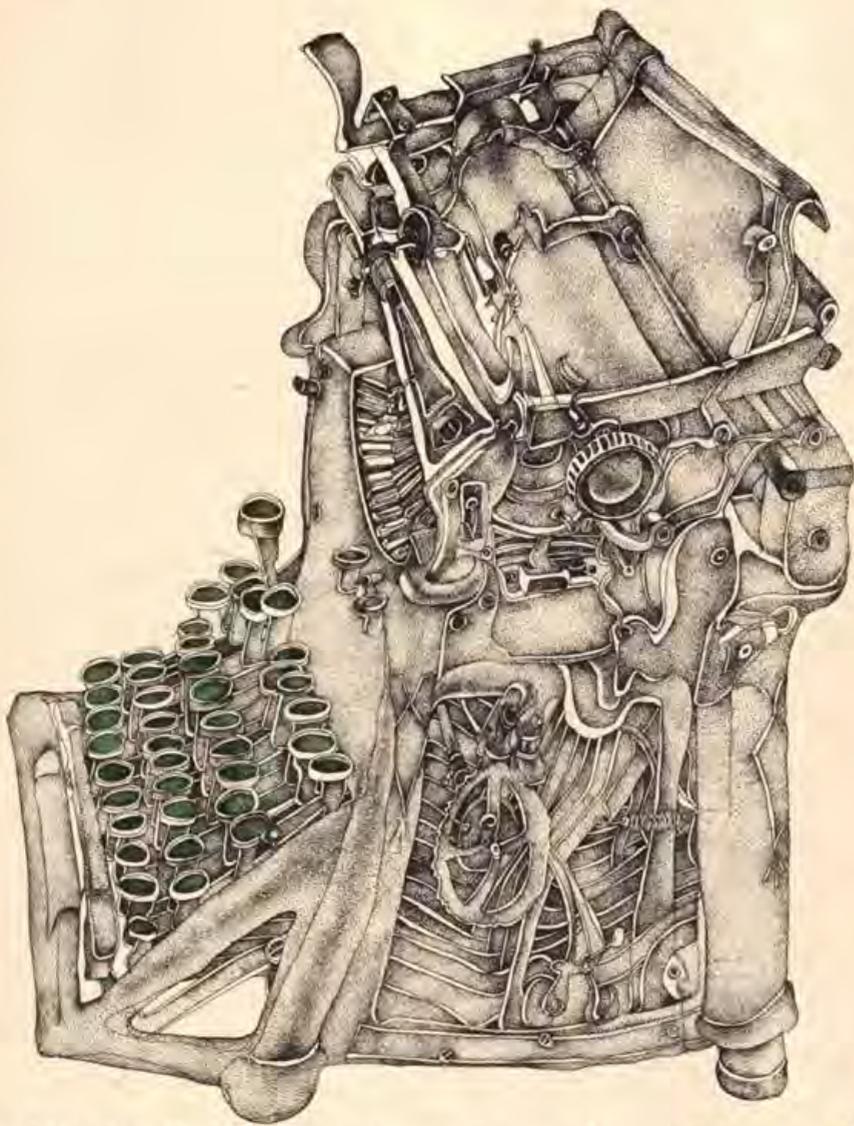
for only one when so many wished to go.

After many long hours of soul-searching, the artist's spirits began to pick up. "What good is self pity?" he thought. "It's almost as bad as being self-centered. I'm going to do something about this," he shouted. **It was then that the muse touched the artist behind the eyes in that magical spot where all ideas begin.**

Jim smiled. With this new inspiration he knew exactly what he had to do. Build a new airplane, try again. Only this time draw the plane so big and so fantastic that there would be room for everyone. He would take all of his friends to that special place above the clouds.

Jim quickly told everybody, including the Snake, of his plans to draw a new and fantastic airplane that would have room for all. He joyfully asked them to come on the flight with him. All the creatures were thrilled. There was a great fever of excitement running through the wood around the artist's home. Jim was so caught up in the fun of the whole thing that he decided he was even going to take his favorite ten-speed bicycle with him, just in case there were different places to go once he got to the special place above the clouds.





And his family heirloom typewriter, so he could write home about all his new experiences.

With a lightened heart and great expectations, the artist returned to his drawing board. Jim drew night and day without heed for himself. His pen moved magically across the page, creating an all new and vastly elaborate airplane of lines and dots.

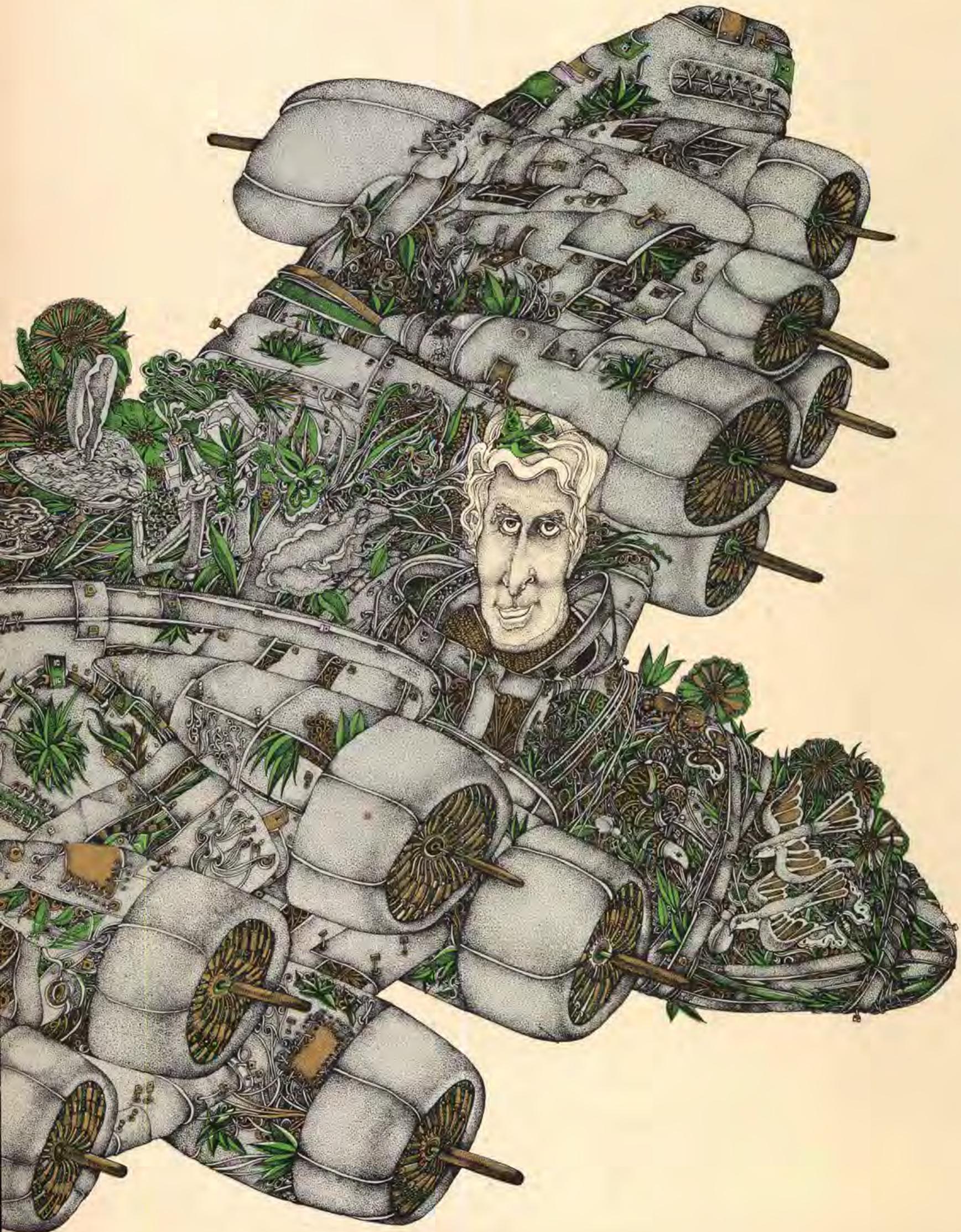
The new plane grew and **grew** and...**grew**.



Exhausted after many days of work, Jim Spanfeller put down his pen, stretched his cramped back, and stood back from his completed work. The artist once more called on his winged friend to touch his drawing and give it life. The muse responded immediately, and now its touch was with a deliberate confidence. With the winged hand's action the plane took form, and this time Jim knew it would fly.

As the artist piloted the plane towards the sun he was very tense. The thought of finally discovering what







was missing in his life raced through his mind. Soon his goal would be realized. But as the airplane moved closer to the sun, the artist was greatly surprised to find the sun changing shape. All the creatures gasped, and Jim knew they saw something strange, too.

"It's turning into an apple tree," said the Rabbit and the Butterfly together. "No! It looks like a Thanksgiving dinner to us," said the ants. "It's a submarine. Don't you see?" said the Fish. "All of you are crazy," growled the Snake. "It looks the same to me."

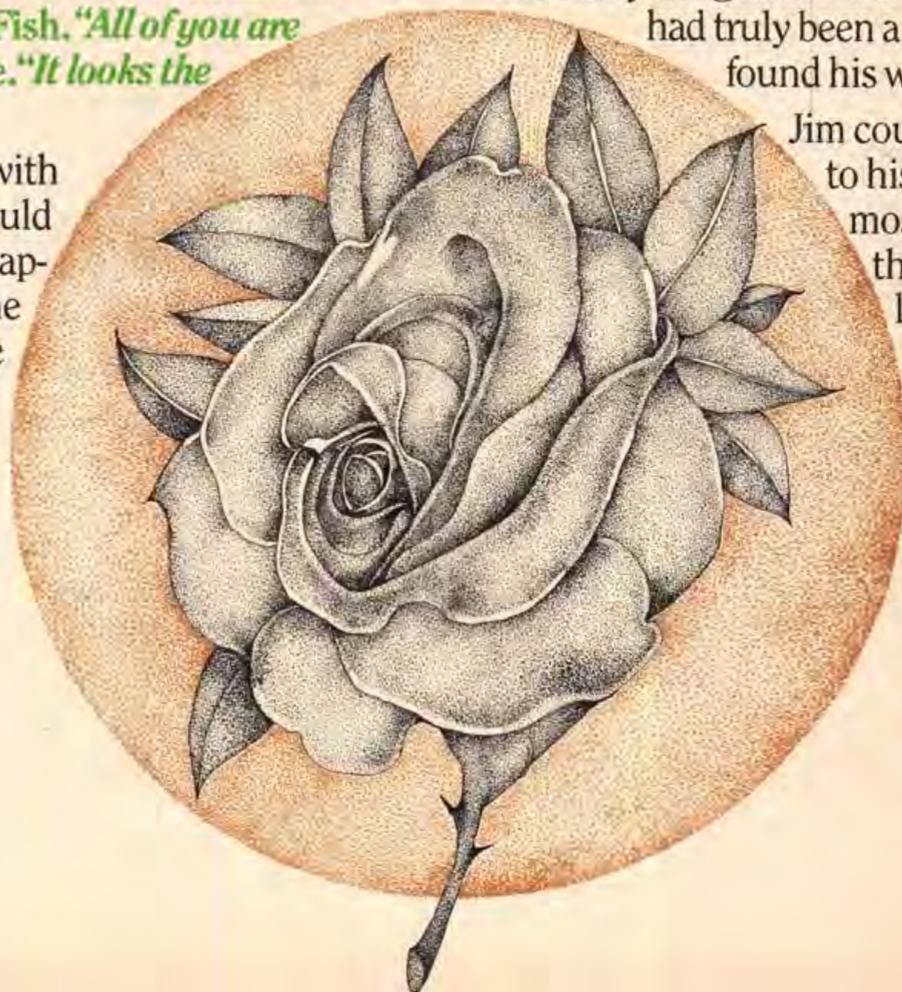
Jim sat in the pilot's seat with a dazed expression. He could not figure out what was happening, because to him the sun now appeared to have

taken the shape of a very familiar object, the very rose that grew in his back yard.

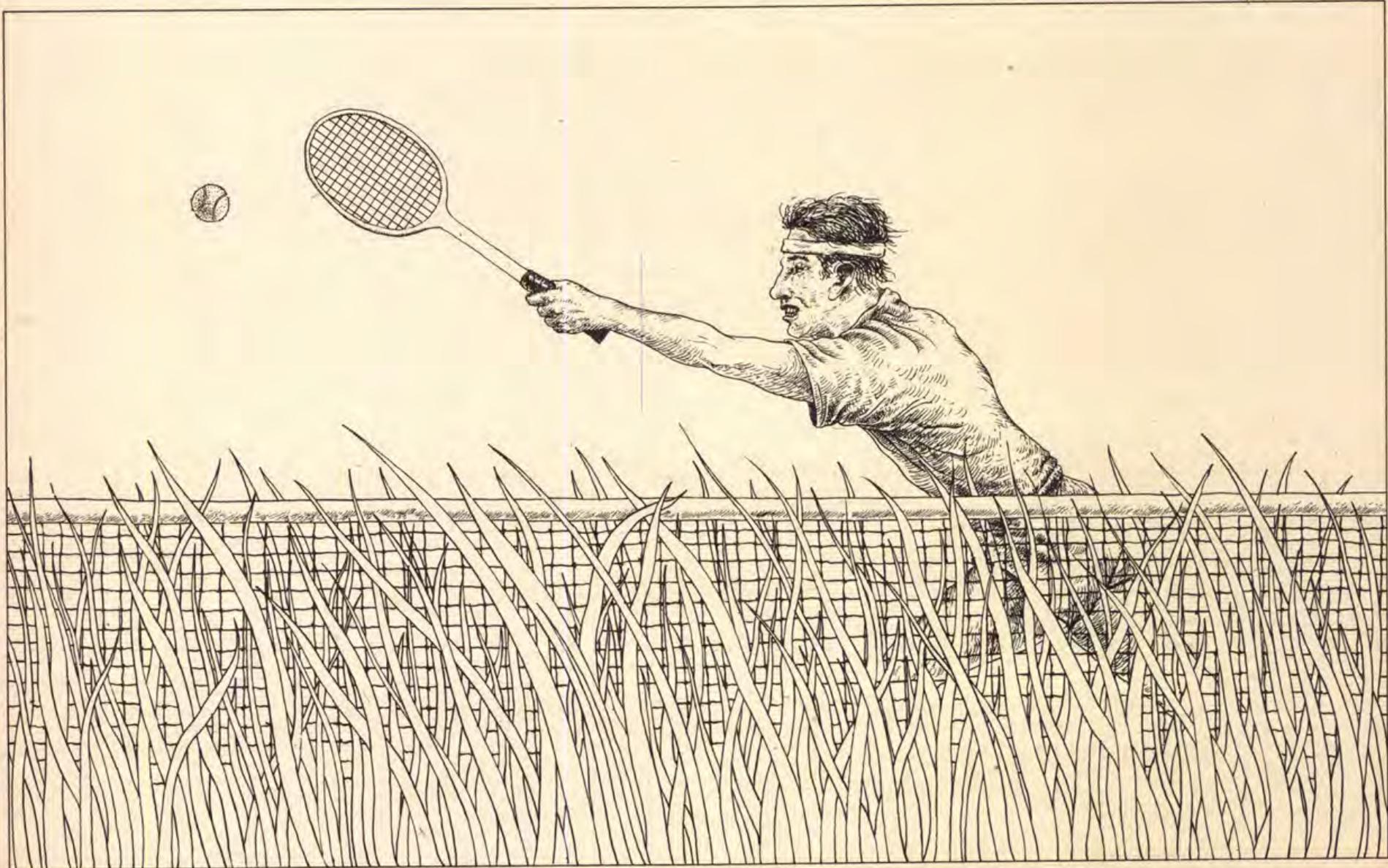
The artist was very troubled by this happening. Could the understanding and contentment with life he had been looking for have always been in his own back yard? Or perhaps for some people, at some times, in some places, the effort of searching for something new was really the goal for which they were looking. This had truly been a special place. He had found his wisdom.

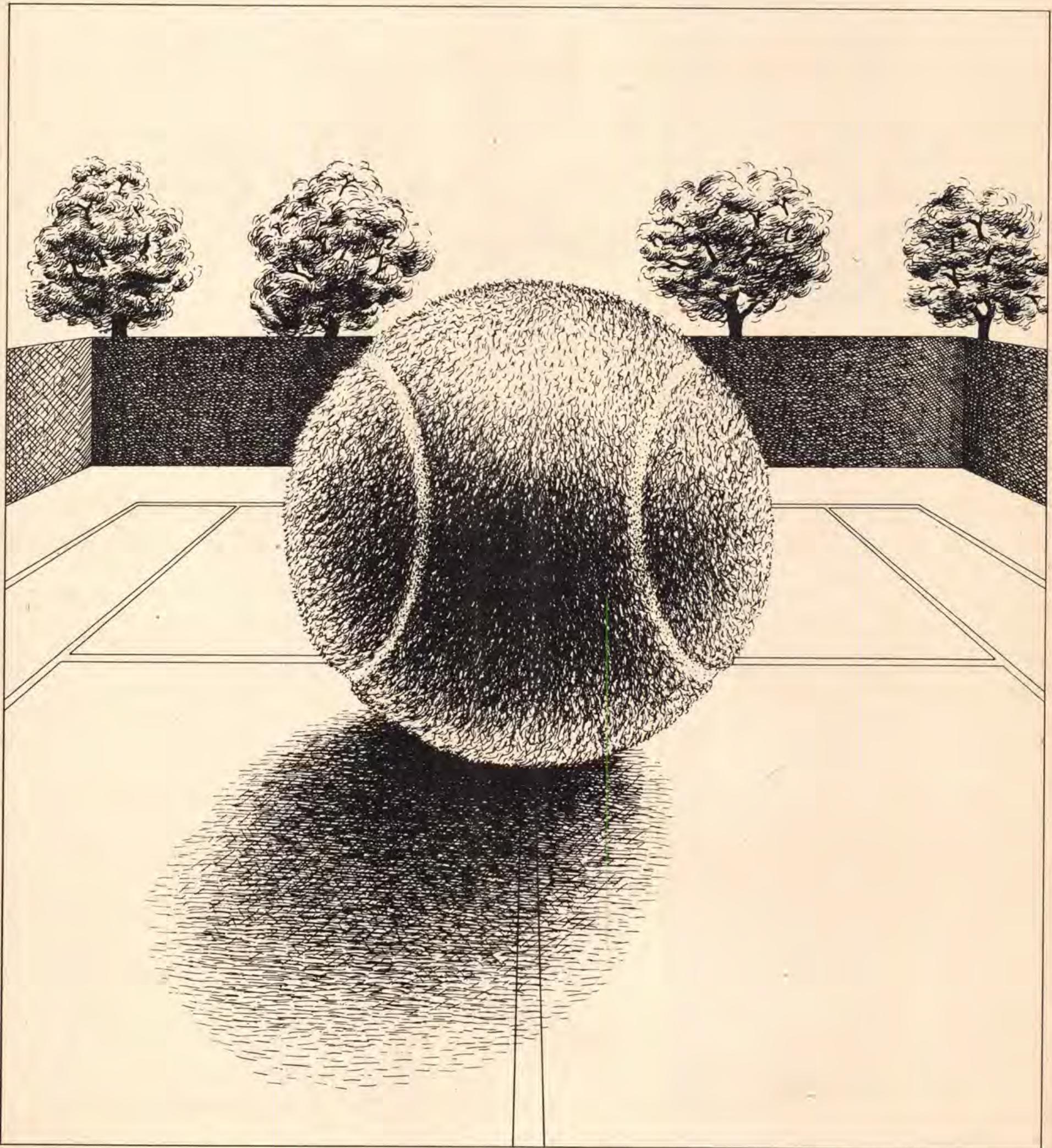
Jim could not wait to get back to his rose in the garden, but mostly to his drawing board so that his muse could touch his life with another adventure.

Is the quest the goal?



WHAT'S THE RACKET ABOUT?







Everybody's going crazy over tennis. And not the least of those who have been smitten by the "love" bug is Robert Kaufman. He's as nuts over nets and lets as the most avid tennis buff, except that his reactions don't take place on a tennis court. They are put down on paper, in pen and ink, resulting in a terse and biting, but humorous, commentary on what has become one of our favorite sports.

Robert Kaufman is a San Francisco Art Institute graduate whose works have hung in numerous galleries in and around the city.

He has been an illustrator only three short years and already his drawings have appeared in **Rolling Stone**, **Travel and Leisure**, **The New York Times**, **Ms.**, **Psychology Today** and **Sports Illustrated**, where he did to basketball what he does here to tennis.

Bob has a free-wheeling attitude toward his work, which he does very much off the top of his head, making free associations and never censoring images because they don't make logical sense. He has become, at an early age, one of the masters of the visual pun. Have fun. The ball is now in your court.



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SKILLS FOR HIRE*



Ad Design Major Richard Gainey, at the Art Institute of Fort Lauderdale, designed a nautical logotype for a marine manufacturing business. Corporate identity is an important part of The Design Schools curriculum.



The Miller Lite TV Campaign was the subject of a recent conference in Cleveland sponsored by The Design Schools. Copy Supervisor Bob Meury, above right, and Account Supervisor Randy Lindel, center, of McCann-Erickson, described the challenges of the campaign. The Cleveland Society of Communicating Arts was co-sponsor.

DESIGNS EFFECTS FOR "STAR TREK" FILM

HOLLYWOOD — The shortest distance between two points is a straight line — in plane geometry. In life, it can be different, as Clark Anderson's career shows. After serving in the Navy as an electronics technician, Clark got his diploma from the Colorado Institute of Art. He eventually landed with Robert Abel & Associates in Hollywood, working with computers to translate movement for animated commercials. He was promoted to assistant art director, and instead of translating the movement, he now designs it. Currently, he is doing special effects for the film version of "Star Trek." Speaking of the Institute, he says, "I'm a firm advocate of vocational rather than theoretical learning. I like things I can use."



JOB SEARCH REWARDS GRAD AFTER REBUFF

NEW YORK — Angelo Giuliano thinks big. He worked for a spell in his native Pennsylvania after graduating from the Art Institute of Pittsburgh in 1978, then figured he was ready for New York City. But the welcome was less than warm. "The first interviewer I saw in an employment agency told me to go back home and get more experience. He wouldn't even consider trying to place me." Angelo couldn't believe it. So he went from building to building, checking out the occupant listings

in lobbies and knocking on the door of every graphics-related concern he could find. Eventually, one of the doors he knocked on, that of Michael S. Abelson Advertising in Manhattan, opened, and he was hired as art director. That's where he is now, specializing in jewelry ads. Angelo says, "As soon as I began getting people to sit down and look at my portfolio, I started hearing impressed sounds about the Institute. It's like Satchel Paige said, 'You got to keep going, don't look back.'"

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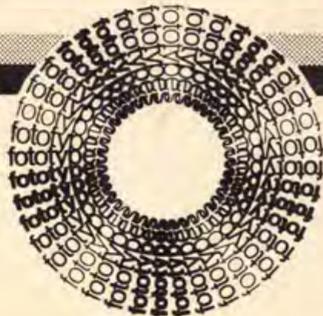
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<i>Avant Garde Gothic</i> ^{mc}	Buch schräg book oblique romain labeur oblique
<i>Avant Garde Gothic</i>	schräg normal medium oblique oblique demi-gras
<i>Avant Garde Gothic</i>	schräg halbfett demi-oblique oblique demi-gras
<i>Avant Garde Gothic</i>	schräg fett bold oblique oblique gras
<i>Bauhaus</i> ^{mc}	mager light maigre
<i>Bauhaus</i> ^{mc}	normal medium normal
<i>Bauhaus</i> ^{mc}	halbfett demi demi-gras
<i>Bauhaus</i> ^{mc}	fett bold gras
<i>Berthold-Script</i>	normal regular normal
<i>Berthold-Script</i>	halbfett medium demi-gras
<i>Benguiat</i> ^{mc}	Buch book romain labeur
<i>Benguiat</i> ^{mc}	normal medium normal
<i>Benguiat</i> ^{mc}	halbfett bold demi-gras
<i>Benguiat</i> ^{mc}	kursiv medium italic italique
<i>Benguiat</i> ^{mc}	Buch kursiv book italic romain labeur italique
<i>Benguiat</i> ^{mc}	kursiv halbfett bold italic italique demi-gras
<i>Bookman</i> ^{mc}	mager light maigre
<i>Bookman</i> ^{mc}	normal medium normal
<i>Bookman</i> ^{mc}	halbfett demi-bold demi-gras
<i>Bookman</i> ^{mc}	fett bold gras
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<i>Bookman</i> ^{mc}	kursiv medium italic italique
<i>Bookman</i> ^{mc}	kursiv halbfett demi-bold italic italique demi-gras

<i>Bookman</i> ^{mc}	kursiv fett bold italic italique gras
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<i>Caslon Buch</i>	halbfett medium demi-gras
<i>Caslon Buch</i>	kursiv italic italique
<i>Century</i>	kursiv expanded italic italique
<i>Century</i> ^{mc}	Buch book romain labeur
<i>Century</i> ^{mc}	ultra ultra ultra
<i>Century</i> ^{mc}	Buch kursiv book italic italique romain labeur
<i>Century</i> ^{mc}	ultra kursiv ultra italic ultra italique
<i>Century Old Style</i>	kursiv italic italique
<i>Cheltenham</i> ^{mc}	Buch book romain labeur
<i>Cheltenham</i> ^{mc}	ultra ultra ultra
<i>Cheltenham</i> ^{mc}	Buch kursiv book italic romain labeur italique
<i>Cheltenham</i> ^{mc}	ultra kursiv ultra italic ultra italique
<i>City</i>	mager light maigre
<i>City</i>	halbfett medium demi-gras
<i>City</i>	fett bold gras
<i>Clearface Gothic</i>	normal regular normal
<i>Clearface Gothic</i>	fett bold gras
<i>Clearface Gothic</i>	extrafett ultra bold extra gras
<i>Concorde</i>	kursiv halbfett medium italic italique demi-gras
<i>Eras</i> ^{mc}	mager light maigre
<i>Eras</i> ^{mc}	Buch book romain labeur
<i>Eras</i> ^{mc}	normal medium normal

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<i>Garamond</i> ^{mc}	kursiv h bold ita italique gr
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<i>Garamond</i> ^{mc}	schmal bold condensa étroit gr
<i>Garamond</i> ^{mc}	ultra schr ultra condensa ultra étr
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Garamond ™	kursiv schmalfett bold condensed italic italique étroit gras	Loppl-Exquisit II		Souvenir Gothic	kursiv medium italic italique demi-gras
Garamond ™	kursiv ultra schmal ultra condensed italic ultra italique étroit	Quorum ™	mager light maigre	Souvenir Gothic	kursiv halbfett demi-bold italic italique demi-gras
Garamond	fett bold gras	Quorum ™	Buch book romain labeur	Syntax	normal regular normal
Gill Sans	kursiv halbfett bold italic italique demi-gras	Quorum ™	normal medium normal	Syntax	halbfett medium demi-gras
Gill Sans	ultra schmalfett ultra bold condensed ultra étroit gras	Quorum ™	halbfett bold demi-gras	Syntax	extrafett extra bold extra gras
Goudy	extrafett heavy face extra gras	Quorum ™	Black Black Black	Syntax	kursiv italic italique
Horley Old Style	normal regular normal	Romana	ultra ultra ultra	Zapf Buch ™	mager light maigre
Italia ™	Buch book romain labeur	Sabon-Antiqua	normal regular normal	Zapf Buch ™	normal medium normal
Italia ™	normal medium normal	Sabon-Antiqua	halbfett medium demi-gras	Zapf Buch ™	halbfett demi-bold demi-gras
Italia ™	halbfett bold demi-gras	Sabon	kursiv italic italique	Zapf Buch ™	fett heavy gras
Italian Old Style	normal regular normal	Sorbonne	normal regular normal	Zapf Buch ™	kursiv mager light italic italique maigre
Italian Old Style	halbfett bold demi-gras	Sorbonne	halbfett medium demi-gras	Zapf Buch ™	kursiv italic italique
Italian Old Style	kursiv italic italique	Sorbonne	fett bold gras	Zapf Buch ™	kursiv halbfett demi italic italique demi-gras
Kabel ™	Buch book romain labeur	Sorbonne	kursiv italic italique	Zapf Buch ™	kursiv fett heavy italic italique gras
Kabel ™	normal medium normal	Sorbonne	schmalhalbfett medium condensed étroit demi-gras	Zapf Intern. ™	mager light maigre
Kabel ™	halbfett demi demi-gras	Souvenir Gothic	mager light maigre	Zapf Intern. ™	normal medium normal
Kabel ™	fett bold gras	Souvenir Gothic	normal medium normal	Zapf Intern. ™	halbfett demi demi-gras
Kabel ™	ultra ultra ultra	Souvenir Gothic	halbfett demi-bold demi-gras	Zapf Intern. ™	fett heavy gras
Lubalin Graph ™	mager extra light maigre				
Lubalin Graph ™	Buch book romain labeur				
Lubalin Graph ™	normal medium normal				
Lubalin Graph ™	halbfett demi-bold demi-gras				
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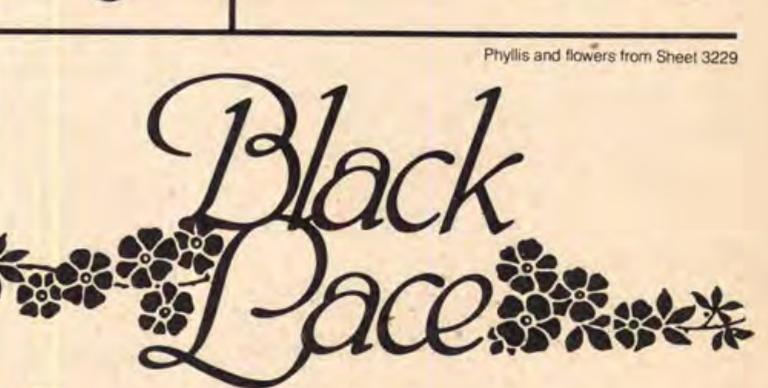
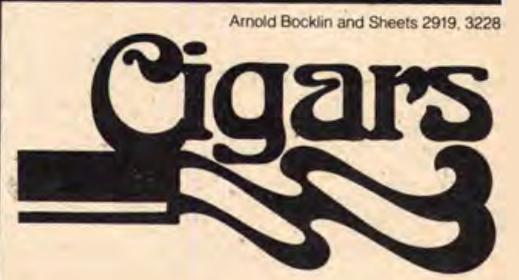
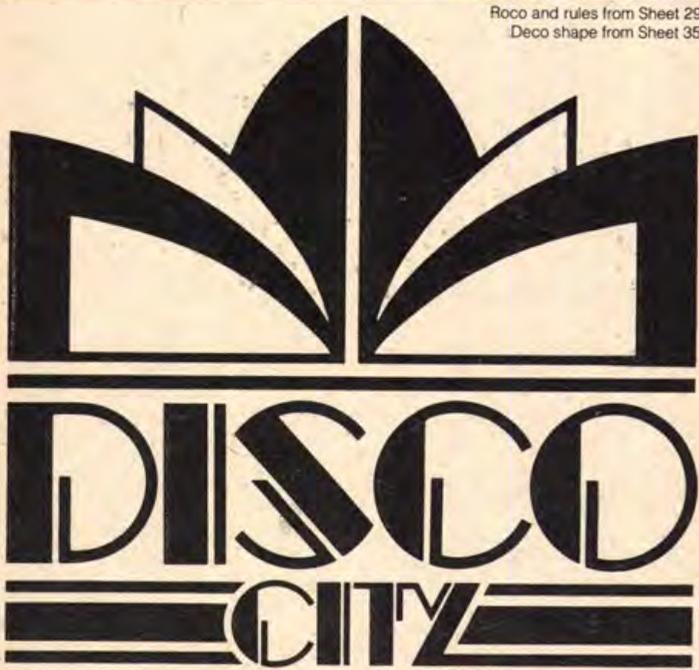
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Because we wanted to make sure that everyone has access to the best original typeface library in the world, we took the faces that have appeared in the last three years of TypoPlus (all 260 of which appear on these pages), added nearly 500 of your old favorites in standard layouts, priced everything at \$69*, made them all immediately available and called the whole deal **fontstock!** Call now, toll-free 800-645-5764, in New York only call collect 212-895-5803, for a complete list of over 700 faces available immediately through **fontstock!**

Included in this list are licensed typefaces: Mergenthaler, Linotype, Stempel, Haas licenses the best from foundries and studios throughout the world to premiere in TypoPlus. This group includes typefaces by Ed Benguiat, M.F. Benton, A.M. Cassandre, Eric Gill, Herb Lubalin, and Hermann Zapf.

ITC Kabel

ITC Kabel Book

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Kabel Medium

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Kabel Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Kabel Ultra

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

City

City Light

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

City Medium

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

City Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Meridien 54

Meridien 54 with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Meridien 54 Medium with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Meridien 54 Bold with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Hobo

Hobo

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Americana

Americana with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Americana Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Americana Extra Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC

ITC Quorum

ITC Quorum Light

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Quorum Book

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Quorum Medium

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Quorum Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Quorum Black

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Benguiat

ITC Benguiat Book with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Benguiat Medium with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Benguiat Bold with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Benguiat Condensed

ITC Benguiat Book Condensed with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Benguiat Medium Condensed with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Benguiat Bold Condensed with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Zapf Dingbats

ITC Zapf Dingbats 100

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Zapf Dingbats 200

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Zapf Dingbats 300

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Letraset

University

University with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Berthold

Akzidenz Grotesk

Akzidenz Grotesk Light

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Akzidenz Grotesk with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Akzidenz Grotesk Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Akzidenz Grotesk Black

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Akzidenz Grotesk Condensed

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Akzidenz Grotesk Bold Condensed

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Akzidenz Grotesk Black Condensed

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Deberny & Peignot

Peignot

Peignot Light

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Peignot Demi-Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Peignot Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Cochin

Cochin with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Cochin Bold with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Cochin Black with Italic

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

VGC

Egyptian 505

Egyptian 505 Light

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Egyptian 505

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Egyptian 505 Medium

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Egyptian 505 Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ATF

Della Robbia

Della Robbia

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

Della Robbia Bold

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

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you gotta hand it to 'em.

The Mergenthaler Group is the only U.S. typesetting equipment manufacturer commissioning new typeface designs. When you have the world's largest original typeface library, one of the best ways to enlarge that library is to commission all the work of Matthew Carter and Adrian Frutiger.

With Seymour Chwast's Buffalo, Mergenthaler begins a program to commission new faces from today's best graphic designers.

Matthew Carter is the son of Harry Carter, noted Oxford type historian and designer. Matthew turned down Oxford to study the art of hand punchcutting with P.H. Raedisch at Enschedé in Haarlem. He designed the original signage system for Heathrow Airport in London which led to the typeface Airport. He ran the typographic program for Crosfield Electronics in England, then joined Mergenthaler Linotype in New York in 1965. Working from his studio in London, Matt is considered one of the world's leading typographic scholars and one of the most skillful of type designers. Well known for his versatility in designing scripts, newspaper and telephone directory faces, Greek and Indian types, Matthew's latest design is the Granjon revival, Galliard.

Galliard

Galliard Roman with Italic

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they see

Galliard Bold Roman with Italic

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What

Galliard Black Roman with Italic

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Galliard Ultra Roman with Italic

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Snell Roundhand

Snell Roundhand

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? Why

Snell Roundhand Bold

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Snell Roundhand Black

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific

Video

Video Light with Oblique

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do

Video Medium with Oblique

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do

Video Bold with Oblique

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Video Black with Oblique

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific

Adrian Frutiger was born in Switzerland where he began as an apprentice compositor. He studied at the Kunstgewerbeschule in Zurich. In 1952, he came to Paris to join Deberny & Peignot where he suggested the concept for the Univers family of 21 faces, and carried out the design. In 1961, he started his own design studio with Bruno Pfäffle. Since 1967 he has been typographic consultant to D. Stempel AG. He advises IBM World Trade, and Aeroport de Paris, for whom he designed the signage system that led to the typeface Frutiger. His trademarks are to be seen all over France. He is a sculptor and publishes art books centering on his own woodcuts and illustrations.

Egyptienne F.

Egyptienne F 55 with Italic 56

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Egyptienne F 65 Bold

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Egyptienne F 75 Black

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Frutiger

Frutiger Light 45 with Italic 46

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do the

Frutiger 55 with Italic 56

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Frutiger Bold 65 with Italic 66

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Frutiger Black 75 with Italic 76

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific

Serifa

Serifa 55 with Italic 56

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Serifa Bold 65

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Serifa Black 75

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific

In his 25 year career, Seymour Chwast has created a style that is synonymous with the most creative and progressive aspects of American graphic art and design. In 1970, his Push Pin Studio was the first American graphic design studio to be honored with an exhibition at The Louvre in Paris. In 1976, he was elected to membership in the Alliance Graphique Internationale. Push Pin is known for its typographic influence on American designers, an influence furthered by Seymour Chwast's new typeface Chwast Buffalo.

Chwast Buffalo Outline

Mergenthaler

Chwast Buffalo Black

Mergenthaler

Mergenthaler, Linotype, Stempel, Haas.

You need a headline in 72 point Stop and a few words in 48 point Mexico Olympic? Aren't you lucky! You gotta hand it to 'em. . . your favorite V-I-P typographer can set your job instantly; (most) V-I-P's are equipped to set up to 72 point — that's high quality, high-speed display typography.

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Hi-Speed Display

ITC Avant Garde Gothic Extra Light Roman

Mergenthaler

ITC Avant Garde Gothic Extra Light Oblique

Mergenthaler

ITC Avant Garde Gothic Book Roman

Mergenthaler

ITC Avant Garde Gothic Book Oblique

Mergenthaler

ITC Avant Garde Gothic Medium Roman

Mergenthaler

ITC Avant Garde Gothic Medium Oblique

Mergenthaler

ITC Avant Garde Gothic Demi Roman

Mergenthaler

ITC Avant Garde Gothic Demi Oblique

Mergenthaler

ITC Avant Garde Gothic Bold Roman

Mergenthaler

ITC Avant Garde Gothic Bold Oblique

Mergenthaler

ITC Busorama Light

Mergenthaler

Stark Debonair

Mergenthaler

Chwast Buffalo Outline

Mergenthaler

Helvetica Rounded Bold Outline

Mergenthaler

Harry Thin

Mergenthaler

Lightline Gothic

Mergenthaler

Gavotte

Mergenthaler

Present

Mergenthaler

Kaufmann

Mergenthaler

Kismet

Mergenthaler

Florentine

Mergenthaler

ITC Ronda Light

Mergenthaler

ITC Busorama Medium

MERGENTHALER

ITC Ronda

Mergenthaler

Nicolas Cochin

Mergenthaler

ITC Busorama Bold

MERGENTHALER

Mexico Olympic

MERGENTHALER

Nicolas Cochin Black

Mergenthaler

Fantail

Mergenthaler

Eckmann

Mergenthaler

Kaufmann Bold

Mergenthaler

Helvetica Rounded Bold

Mergenthaler

Helvetica Rounded Bold Italic

Mergenthaler

ITC Ronda Bold

Mergenthaler

Harry Fat

Mergenthaler

Trooper Roman

Mergenthaler

Trooper Italic

Mergenthaler

Amelia

Mergenthaler

Playbill

Mergenthaler

ITC Gorilla

Mergenthaler

Davidia

MERGENTHALER

ITC Grouch

Mergenthaler

ITC Machine

Mergenthaler

Ad Lib

Mergenthaler

Franklin Gothic Condensed

Mergenthaler

ITC Grizzly

Mergenthaler

Helvetica Rounded Black

Mergenthaler

Helvetica Rounded Black Italic

Mergenthaler

Broadway

Mergenthaler

Antique Olive Nord

Mergenthaler

Antique Olive Nord Italic

Mergenthaler

Antique Olive Bold Condensed

Mergenthaler

Stop

MERGENTHALER

ITC Machine Bold

Mergenthaler

Macbeth

Mergenthaler

Blippo Black

Mergenthaler

ITC Bolt Bold

Mergenthaler

Gill Sans Ultra Bold Condensed

Mergenthaler

Fehrle

Mergenthaler

Chwast Buffalo Black

Mergenthaler

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 Please send me more information.

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Company _____

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Phone _____

ARE YOU JUST A LITTLE AFRAID OF WHAT YOU'LL FIND ON YOUR DESK TOMORROW MORNING?

It's about 9:35. You've had a cup of coffee and your first question of the day from the account executive.



Just about then, the type you ordered yesterday afternoon arrives on your desk. And suddenly, you're just a little nervous.

The ad you'd ordered it for hadn't been easy. The meetings had been long. The photography a little tricky. And you'd decided to use a type face you'd never tried before. How well it works has a lot to do with how well the ad works.

How's the over-all color of the type? How are the line breaks in that ragged column? Is the headline nicely packed without looking too self-conscious? Does the type size really fit the page size?

What you're experiencing in that one moment in the morning is what RyderTypes is working for twenty-four hours a day.

We didn't get the reputation we have just by doing our job and setting type. We think we got the reputation by understanding your job.

That's why we're sometimes full of questions when we pick up a job.

That's why we sometimes set a job over before you even see it because it didn't look right to us.

That's why we'd rather interrupt your dinner with a phone call than ruin your morning with a mediocre proof.

That's why some of our customers don't even mark up copy any more because they're confident we'll make the right typographic decisions for them.

And that's why we always seem to get a customer's "special" jobs that need the most care, even if we don't get all of that customer's jobs.

Confidence. That's what has made RyderTypes one of the largest advertising typographers in the country.

So if you're a little afraid of what you might find on your desk tomorrow morning, please don't be afraid to call us this afternoon.

RyderTypes, Inc., Advertising Typographers, 500 North Dearborn Street, Chicago, Illinois 60610. Telephone (312) 467-7117.



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Here they are.

66 faces that Compugraphic has released in the last three months alone.

66 of the fastest moving typefaces in the industry.

66 you've-got-to-use faces that are available from your Compugraphic typographer today! But don't just take our word for it, judge for yourself:

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ITC Benguiat Book Condensed Italic
 ITC Benguiat Medium Condensed
ITC Benguiat Medium Cond. Italic
ITC Benguiat Bold Condensed
ITC Benguiat Bold Cond. Italic
 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

Cartier

Cartier Italic

Century Light

Century Light Italic

Century Bold

Century Bold Italic

ITC Cheltenham Light

ITC Cheltenham Light Italic

ITC Cheltenham Light Condensed

ITC Cheltenham Light Condensed Italic

ITC Cheltenham Book

ITC Cheltenham Book Italic

ITC Cheltenham Book Condensed

ITC Cheltenham Book Condensed Italic

ITC Cheltenham Bold

ITC Cheltenham Bold Italic

ITC Cheltenham Bold Condensed

ITC Cheltenham Bold Cond. Italic

ITC Cheltenham Ultra

ITC Cheltenham Ultra It.

ITC Cheltenham Ultra Cond.

ITC Cheltenham Ultra Cond. It.

ITC Eras Light

ITC Eras Book

ITC Eras Medium

ITC Eras Demi

ITC Eras Bold

ITC Eras Ultra

Euclid

Euclid Bold

Helios Thin

Helios Thin Italic

Helios Extralight

Helios Extralight Italic

Helios Condensed Italic

Helios Bold Condensed Italic

Helios Semibold

Helios Semibold Italic

Helios Semibold Outline

Italia Book (ITC)

Italia Medium (ITC)

Italia Bold (ITC)

News Gothic Light

News Gothic Light Italic

ITC Zapf Book Light

ITC Zapf Book Light Italic

ITC Zapf Book Medium

ITC Zapf Book Medium Italic

ITC Zapf Book Demi

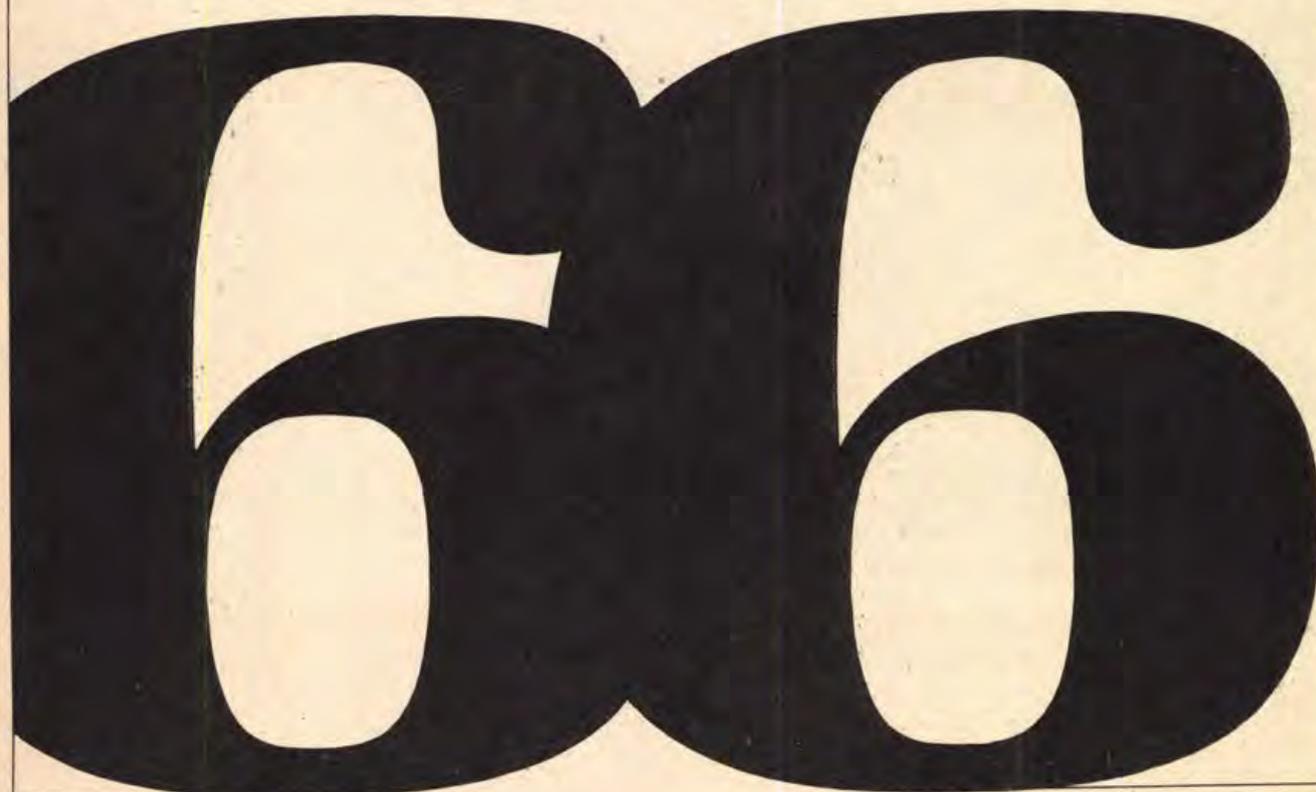
ITC Zapf Book Demi Italic

ITC Zapf Book Heavy

ITC Zapf Book Heavy Italic

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If we could have been as big as the American Horticultural Society, why are we about the same size as the Bull Valley Garden Club?

The American Horticultural Society has nearly 10,000 members.

Coincidentally, that's about how many potential members the Advertising Typographers Association has, if you consider every typesetter and typographer in the world.

But like the Bull Valley Garden Club, we don't have all that many. Just 54, to be exact. And that's no coincidence, at all.

We're small because every prospective ATA member is carefully screened for their ability to meet standards in typesetting technology, work quality, service and business ethics.

10,000 prospects. But of those who have applied, only 54 currently meet those standards. The ATA. We set standards for the people who set type.



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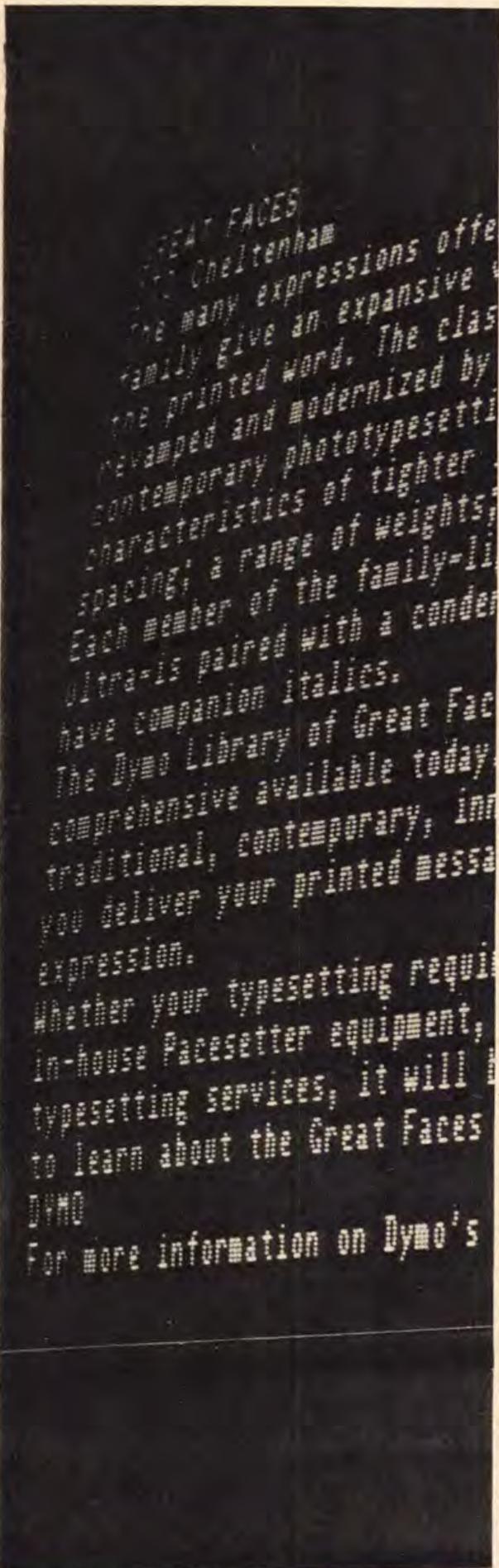
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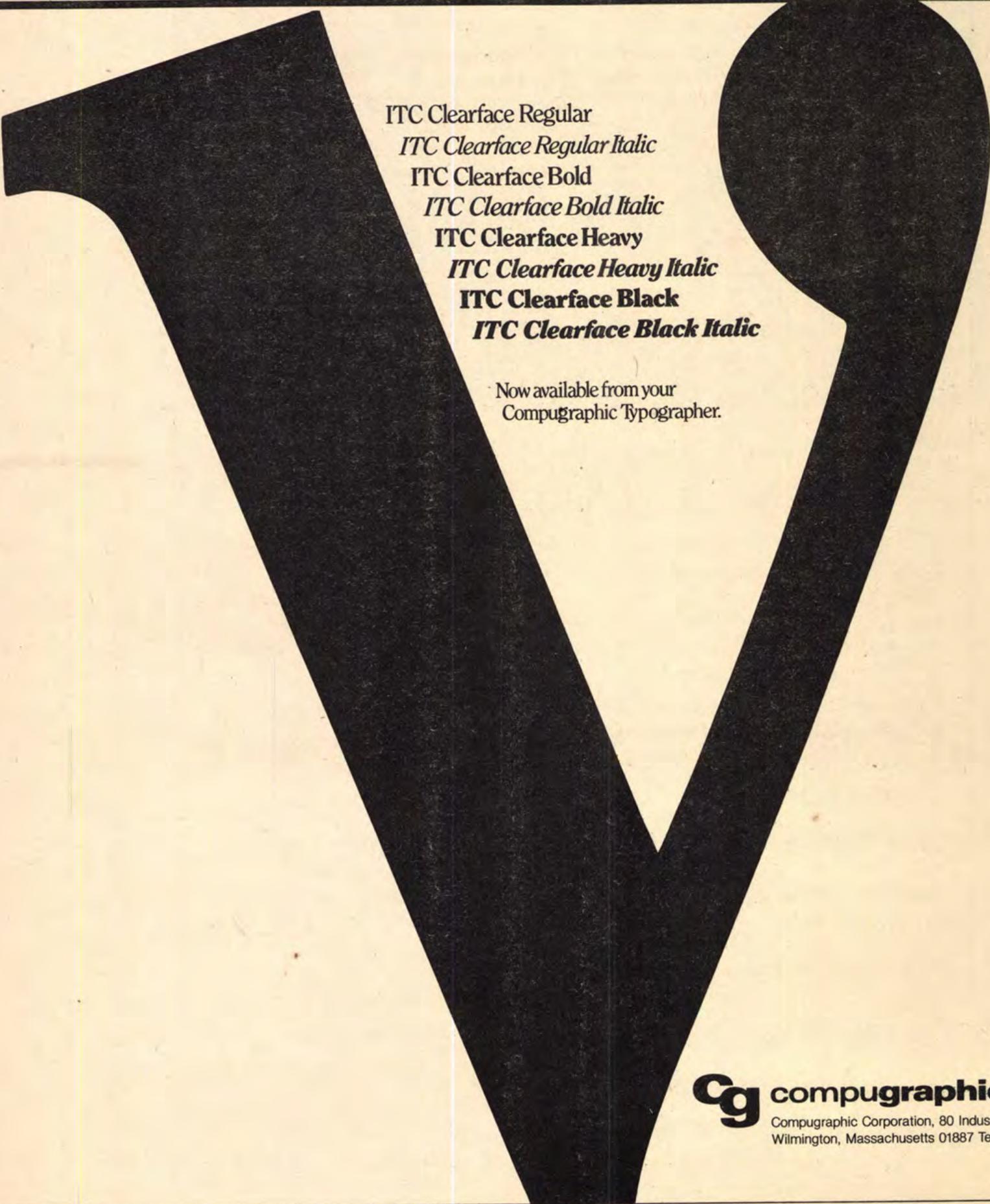
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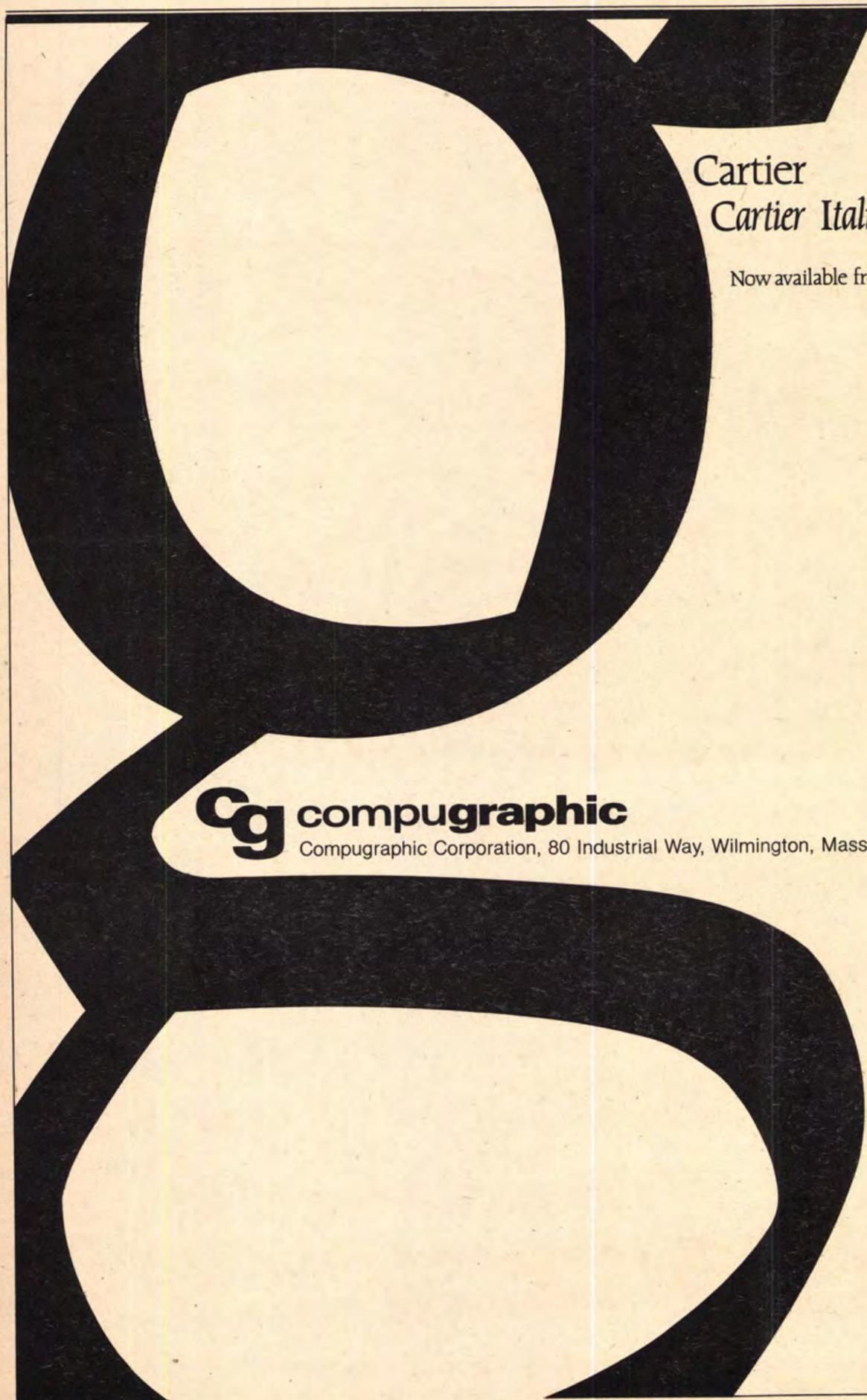
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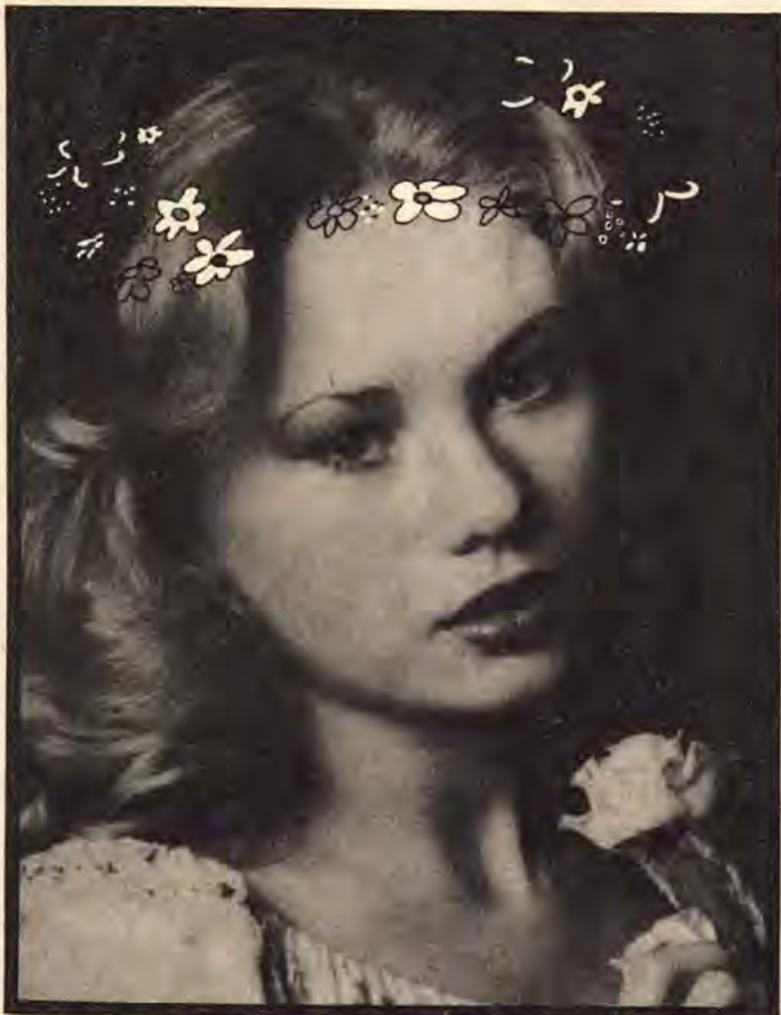


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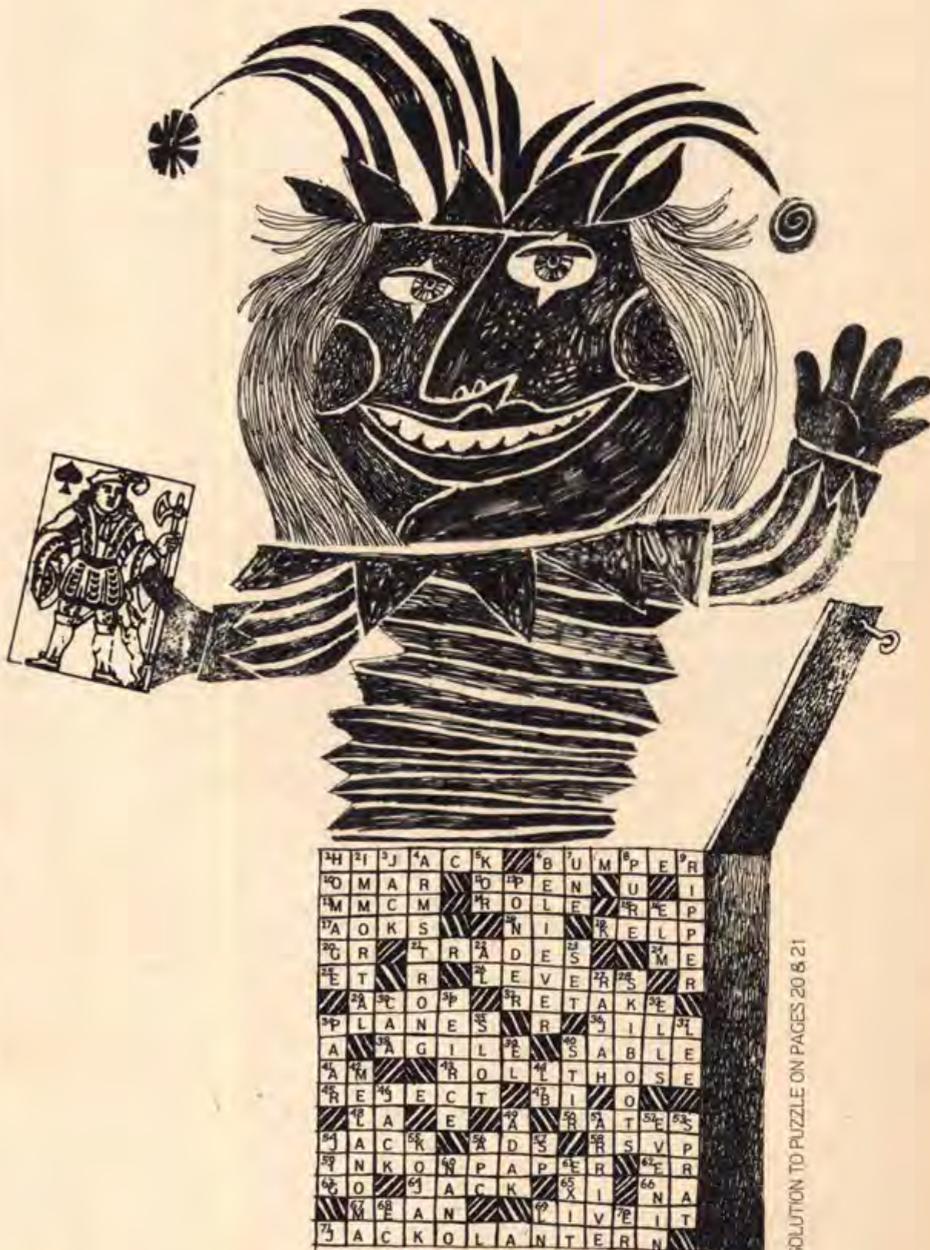


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**A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.**

(The emphasis in this mini-glossary is on the many new words brought to typographics by the proliferation of computers in typesetting machines and systems rather than on the more traditional metal-oriented typographic and printing terms.)

AAs

See Author's Alterations.

ACs

See Author's Alterations.

Accents

Mark over, under or through individual letters to indicate special pronunciation or changes in stress.

Access

To locate an area of main or auxiliary memory for the purpose of storing data at that location or extracting stored data from it.

Access Time

The time interval between the instant at which data* is called for and the instant at which delivery is completed. Thus access time is the sum of waiting time and transfer time.

*In typographics terminology, the word *data* is used as a singular noun.

Agate Line

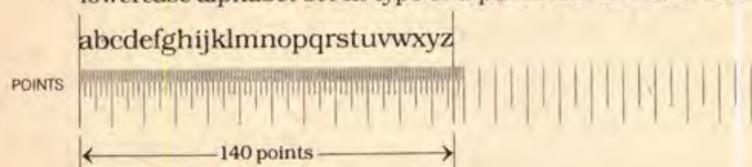
A unit of measurement for newspaper advertising space, 1/14 of a column inch.

Algorithm

A set of rules for performing calculations. The method for computing the square root of a number is an algorithm, for example. Computer programs are generally algorithmic in nature.

Alphabet Length

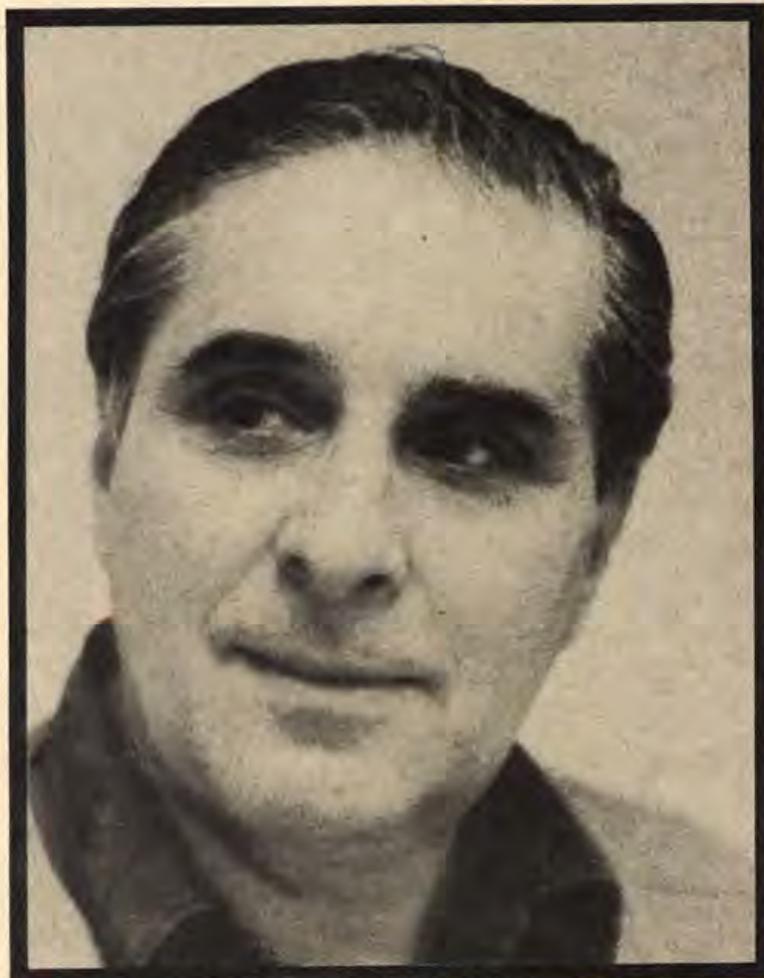
The horizontal measurement, in points or picas, of the lowercase alphabet set in type of a particular face and size.



Alphanumeric

A character set that contains both letters and numerals. To form a complete font, character sets also usually contain special characters and punctuation marks.

(Continued on page 72)



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information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Amperсанд (&)

The name of the symbol used for "and."

Analog

The characteristic of varying continuously along a scale, as opposed to increasing or decreasing in fixed increments or steps. Voltage, pressure, speed, etc., are often measured in analog terms, and analog computers can be used to turn valves or machinery on or off. Analog computers are not used in typesetting. See Digital.

Arabic Figures

The numerals 1, 2, 3, 4, etc. as distinguished from the Roman numerals I, II, III, IV, etc.

Area Composition

The spatial positioning of type, typographic and graphic elements that can be set on a phototypesetting machine by means of keyboarded instruction codes prior to setting the type. The photocomposing device then exposes the type in the selected position on the film or paper, making hand cutting and pasting of individual elements after typesetting unnecessary.

ASCII

American Standard Code of Information Interchange established by the American Standards Association. The 7-bit code offers 128 characters; the 8-bit, 256.

Ascender

That part of the stroke of a lowercase letter that rises above the x-height as in b, d, f, etc.

b d f ascender

Author's Alterations

Revisions (or alterations) made to typeset matter that deviate from the original manuscript or instructions. Are usually made by the author or type-purchasing customer and are customarily chargeable as a separate item.

Autopositive

The term used to describe photographic materials that will yield direct copy (negative will make a negative, positive will yield a positive) without reversal chemicals. Also called "Dupe."

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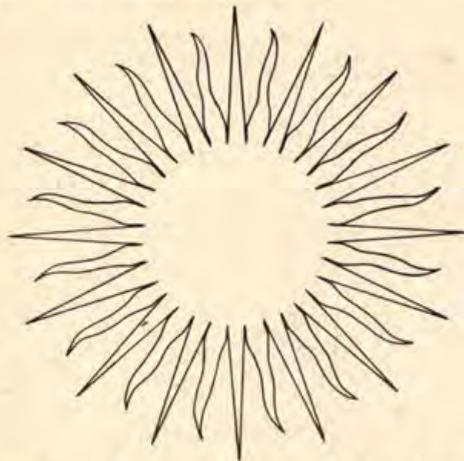
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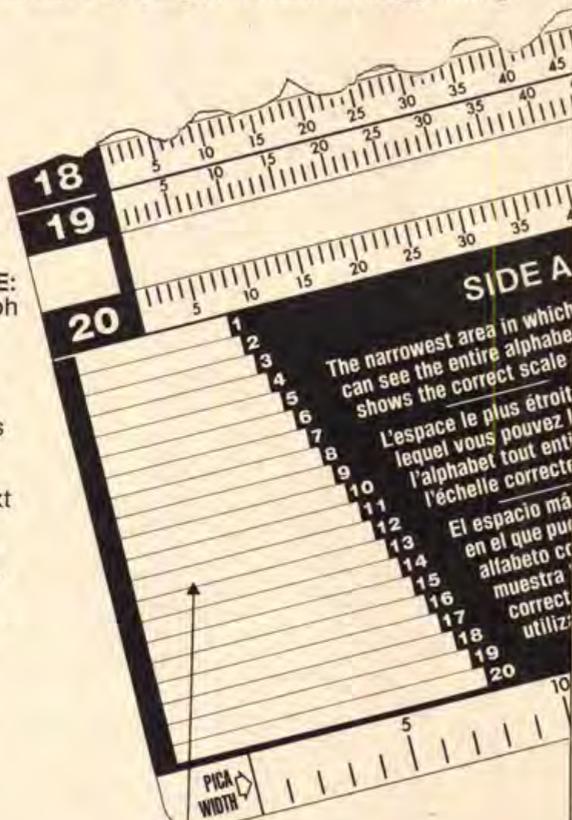
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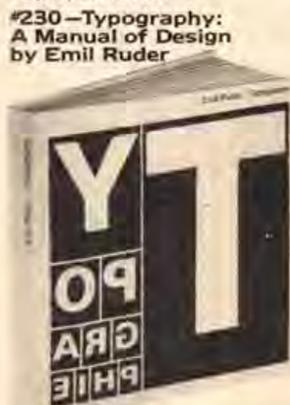
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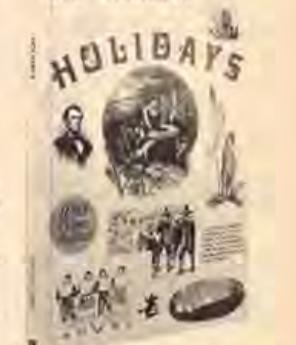
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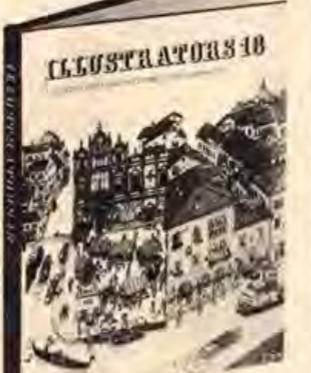
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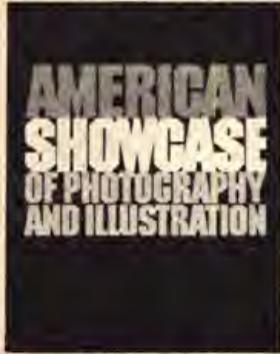
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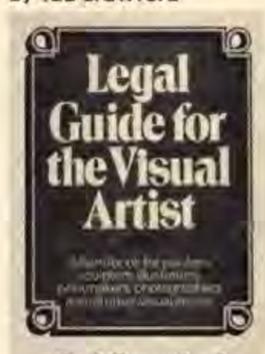
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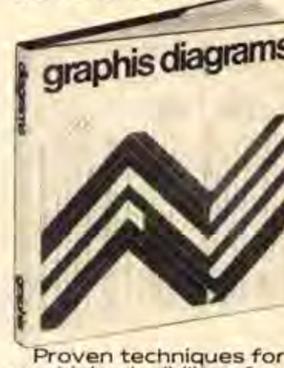


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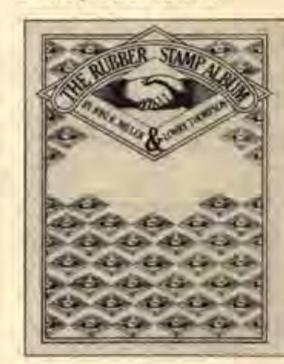
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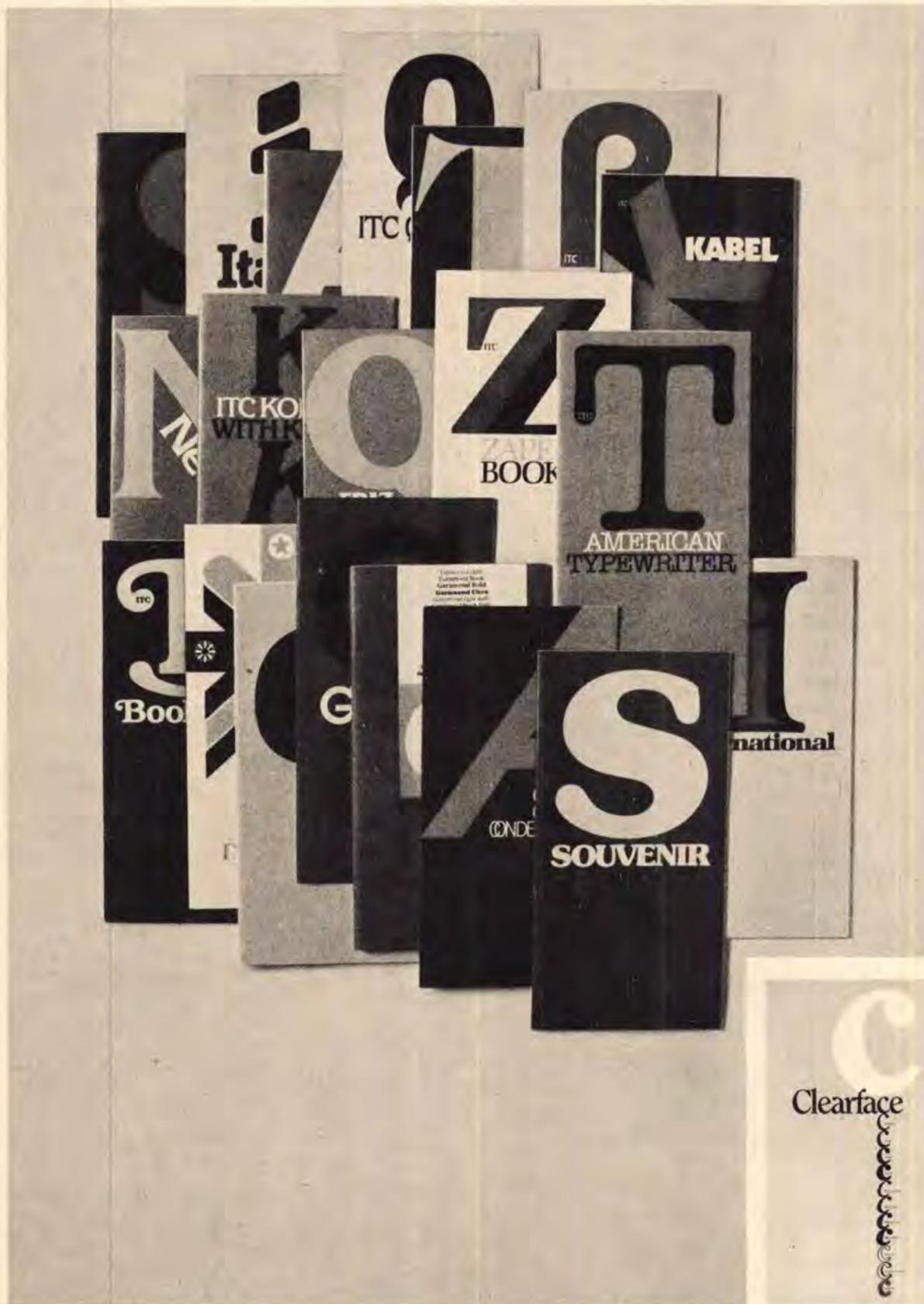
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