

U&Lc.

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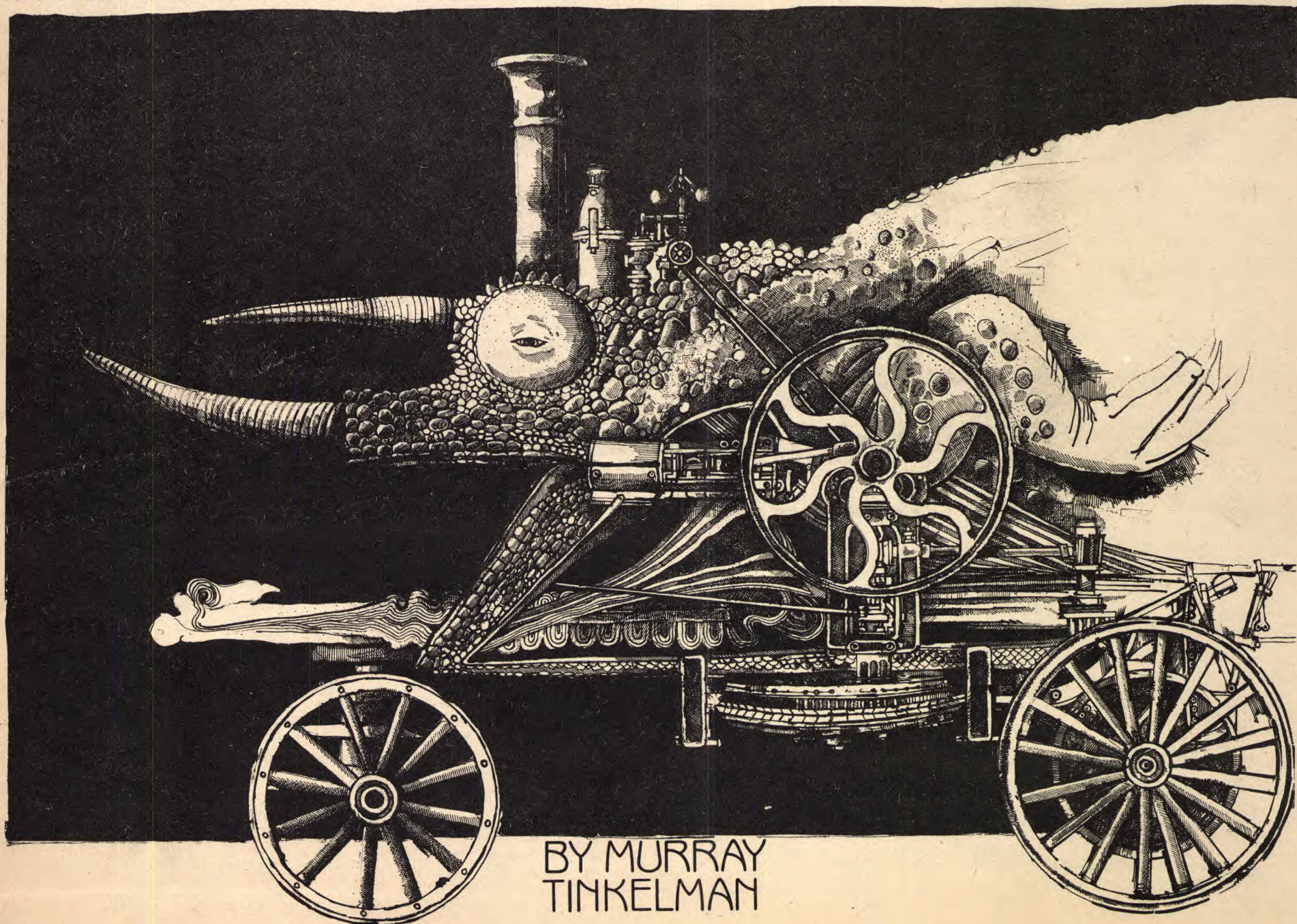
UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME SIX, NUMBER FOUR, DEC. 1979

MECHANIMALS

← I LOVE MACHINERY. I LOVE DRAWINGS, PHOTOGRAPHS AND DIAGRAMS OF MACHINERY. PARTICULARLY DIAGRAMS. THEY LOOK IMPORTANT. THEY DEMAND RESPECT AND THEY INSPIRE CONFIDENCE. HOW DARE ANYONE DOUBT THAT THOSE DOTTED LINES, THOSE BEAUTIFUL ARROWS AND THE MYSTICALLY PLACED LITTLE UPPERCASE LETTERS INDICATE SOMETHING OF GREAT BUT OBSCURE SIGNIFICANCE? ★ THE BLUEPRINT ALSO IS A FORM OF VISUAL TYRANNY. IT IS YET ANOTHER KIND OF ICON TO BE REVERED BY THE MECHANICALLY SOPHISTICATED, AND LOOKED UPON WITH AWE BY THE MECHANICALLY ILLITERATE, SUCH AS MYSELF. ★ THESE DRAWINGS ARE MY SEMI-RESPECTFUL HOMAGE TO ALL THE MODEL AIRPLANES THAT I ALMOST COMPLETED, EVERY PRINTED-IN-JAPAN SET OF INSTRUCTIONS THAT LED ME ASTRAY. BUT MOST OF ALL TO THOSE PASSIONATELY STERILE DRAWINGS AND ENGRAVINGS THAT GRACED THE PAGES OF THE DICTIONARIES AND ENCYCLOPEDIAS OF MY YOUTH. ★ AS FAR AS I AM CONCERNED, A STEAM-DRIVEN CHAMELEON, A TRACTOR-TREADED RHINOCEROS, A DIESEL-DRIVEN GUPPY, AND A PROPELLER-POWERED BASS ARE AT LEAST AS VALID AS ALL THAT OTHER STUFF. THESE, TOO, ARE REAL. IF YOU DON'T BELIEVE HOW REAL THEY REALLY ARE, JUST FOLLOW THE DOTTED LINES AND ARROWS AND THE VERBAL DESCRIPTIONS ON THESE PAGES.

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BY MURRAY
TINKELMAN

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We have a vested interest in the accomplishments of this issue's fabulous female. Page 8.

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To Helen from Harold

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Crossword Puzzle

Appropriately, this issue's crossword topic is the Chinese New Year. Page 20.

Happy New Year

U&lc expresses its best wishes in a handsome greeting created by Tom Carnase. Page 22.

The Four Seasons

Deidi Von Schwaewen's beautiful photos grace this 1980 calendar created for your enjoyment and convenience. Page 24.

Spanfeller's Divine Comedy: Part II

Jim Spanfeller, Jr. and Sr. continue the fascinating epic they started in our last issue. The Inferno. Page 26.

Something for Everybody

Lionel Kalish and Herb Lubalin combine once again to bring you some useless information which you can very well do without. Page 30.

What's New from ITC?

Our newest ITC typeface offering is ITC Novarese, a classic typeface by Aldo Novarese, one of Europe's outstanding type designers. Page 32.

Something from Everybody

In this issue our special color section features eight outstanding alphabet designs sent to us by some of our enthusiastic readers. Page 36.

City Walls

Richard Haas's amazing trompe l'oeil paintings grace urban walls from New York to Munich. Page 45.

THE ITC CENTER

The ITC Center, which will open to the public in Spring 1980, has been established to bring you new and exciting typo/graphic arts experiences. Sponsored by the International Typeface Corporation, the Center will include a gallery, seminar facilities, a library and a mini-theater. The first unit scheduled to open is the gallery. From April 21 through June 27, 1980, it will feature the initial American showing of "Lubalin in Paris," based on the 1979 Centre Georges Pompidou exhibit of

Herb Lubalin's work. It is appropriate for the ITC Center gallery to open with an exhibition of the work of the editor and designer of U&lc, who is universally recognized as among the foremost contemporary graphic designers.

Why an ITC Center?

Our purpose is to help you meet the challenge of the '80s. We in graphic communications are entering a new era. The leaders in the next decade will be those who best

Eulogy:

The word is from the Greek. "Eu" meaning good, and "logos" meaning word. The good word.

U&lc has recently lost Jack Anson Finke, its associate editor, who died on September 1. If anyone ever epitomized the good word, it was Jack.

Jack was a compassionate and concerned man, generous with his time and talent.

And Jack wrote the good word. His was a talent developed through years of reading, of learning, of searching, of separating the good from the bad, the right from the improper. He was a generalist, which is exceedingly rare these days; he could (and did) write everything. Included in his imposing credits: the hit CBS radio series "FBI in Peace and War," NBC's "Treasury Men in Action," "U.S. Steel Hour." He wrote for top comedians, gave them a point

of view, and some of their funniest lines. (Among them: the late Godfrey Cambridge, Jonathan Winters, Buddy Hackett.) And he wrote countless advertising campaigns, all of which read like pieces of music because he would fret and sweat over the simplest phrases for untold hours, never settling for the easy way.

That's the kind of craft he brought to his work.

And that's the kind of mind he had, too. As a generalist, he inquired of black holes, the building of the pyramids, American history, and trends in the graphic arts. His mind was educated, knowledgeable, universal.

Last, he was a man of great fun who found joy in a hundred things—in watching the balloons of charlatans shot down or seeing the oldest and baddest movies of them all.

The good word. Jack Anson Finke.

JO YANOW AND EMMETT MURPHY

A NEW SOURCE OF TYPO/GRAPHIC INSPIRATION AND INFORMATION

combine design skills and sensitivities with a knowledge of how to use the new technologies.

The ITC Center, therefore, will offer you a unique mix of stimulating graphics and up-to-date information on new technology. This blend of inspiration and information should help visual communicators (whatever their job titles) to create and produce work of the highest quality, in the most professional and effective manner.

The Gallery

The primary purpose of the ITC Gallery will be to present exhibitions of outstanding typographic art and design produced throughout the world. The emphasis will be on contemporary typography, its roots and its directions.

The shows will be international in scope. Under the theme "World Typography Today," exhibitions will present outstanding 20th-century work from the following countries:

The Americas	West Indies	New Zealand
Argentina		Philippines
Brazil	Australasia	Thailand
Canada	Australia	
Chile	China	Middle East
Colombia	Fiji	& North Africa
Cuba	Hong Kong	Iran
Honduras	India	Israel
Mexico	Indonesia	Lebanon
Peru	Japan	Morocco
United States	Korea	Turkey
Uruguay	Malaysia	United Arab
Venezuela	New Guinea	Emirates

Northern Europe	Swaziland	Spain
Denmark	Uganda	Switzerland
Finland		
Iceland	Western Europe	U.S.S.R. &
Norway	Belgium	Eastern Europe
Sweden	Federal Republic	Czechoslovakia
	of Germany	German
Sub-Saharan	France	Democratic
Africa	Great Britain	Republic
Ghana	Greece	Hungary
Nigeria	Irish Republic	Poland
Sierra Leone	Italy	U.S.S.R.
South Africa	Netherlands	Yugoslavia

Some exhibitions will feature the work of one country; others will combine work from several countries.

Seminars

A series of design-and technology-oriented seminars will be announced in the Fall. While individual sessions will be limited in size, programs will be repeated in order to accommodate the widest possible audience.

The Mini-theater

This section of the Center will be devoted to showings of short films, outstanding TV commercials, slides of the work of great photographers and experimental graphics. These short "visual experience" programs, repeating continuously, will be sources of aesthetic inspiration as well as of useful and thought-provoking information.

The Library

When completed, the Center's library will be a significant source of information

about typographic arts products and developments. Product literature, books, trade publications and newsletters will all be available for researchers. Presentations of all typefaces of ITC Subscribers (representing all major manufacturers of typesetting equipment and typefaces) will also be accessible to library users. The library facilities and services will be available by appointment.

A Two-way Experience

We at ITC hope that you will visit the ITC Center regularly and that you will share your reactions with us and tell us what shows, seminars and services you'd like us to offer in the future. The ITC Center is a free meeting place for you and your peers and a gallery/seminar/library facility for the sharing of ideas, information and inspiration concerning information systems, typographics and communications. Your ideas will help us make the Center succeed in its primary objective: helping you to meet the design/technology challenges of the '80s.

ITC Center Schedule

The ITC Center will be open throughout the year on regular business days. Hours for exhibitions, seminars and mini-theater programs will be listed in U&lc.


The first gallery exhibition, "Lubalin in Paris," will run from April 21 through June 27, 1980. The gallery will be open from 10:00 AM to 5:00 PM, Monday through Friday.

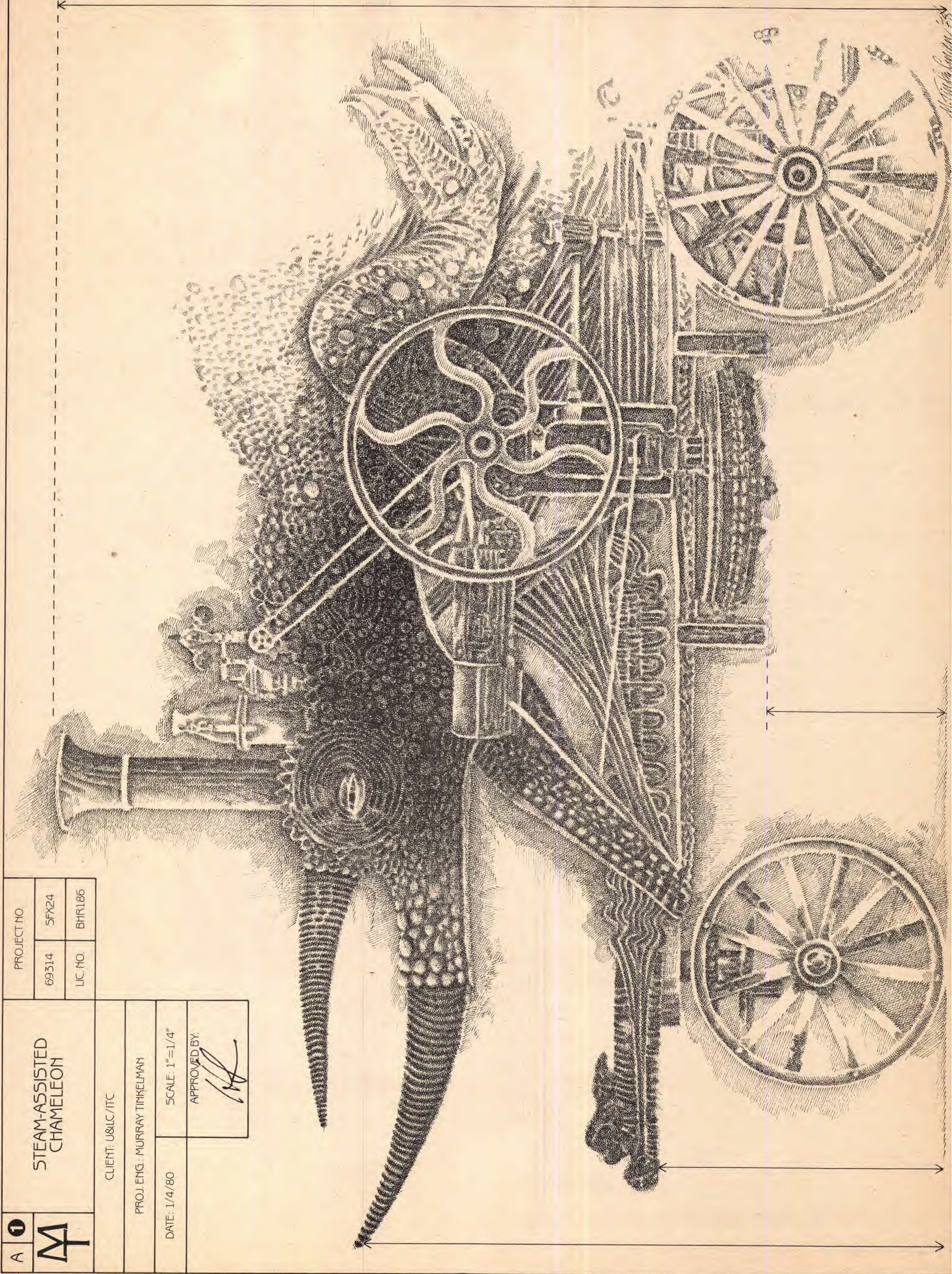
The ITC Center is located on the 3rd floor, at 2 Hammaraskjold Plaza, New York, N.Y. 10017.

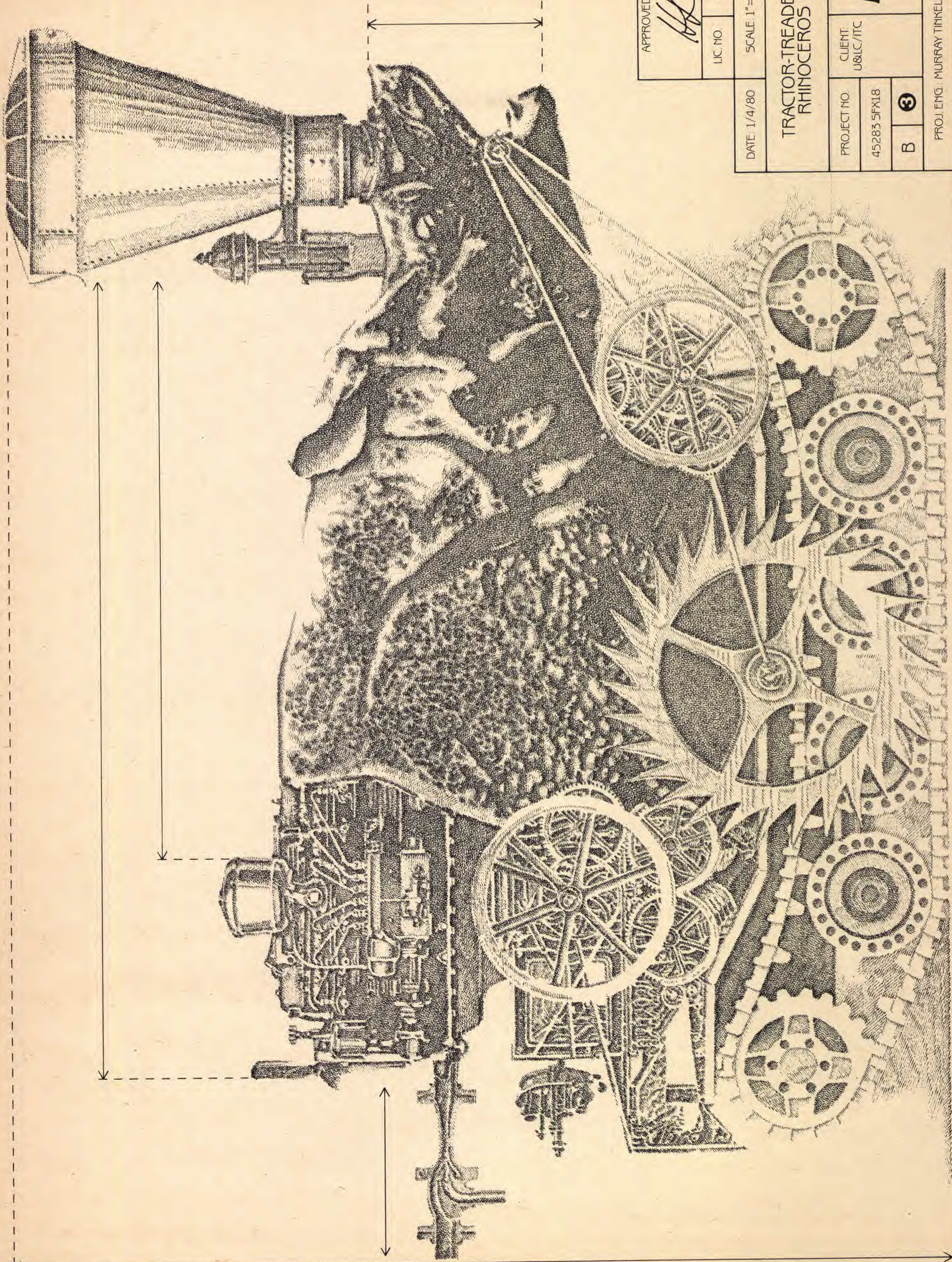
Please note ITC's and U&lc's new mailing address:


2 Hammaraskjold Plaza
New York, N.Y. 10017

This is also the location of ITC's executive offices and the new ITC Center. It is on Second Avenue, between 46th and 47th Streets. The phone number remains (212) 371-0699.

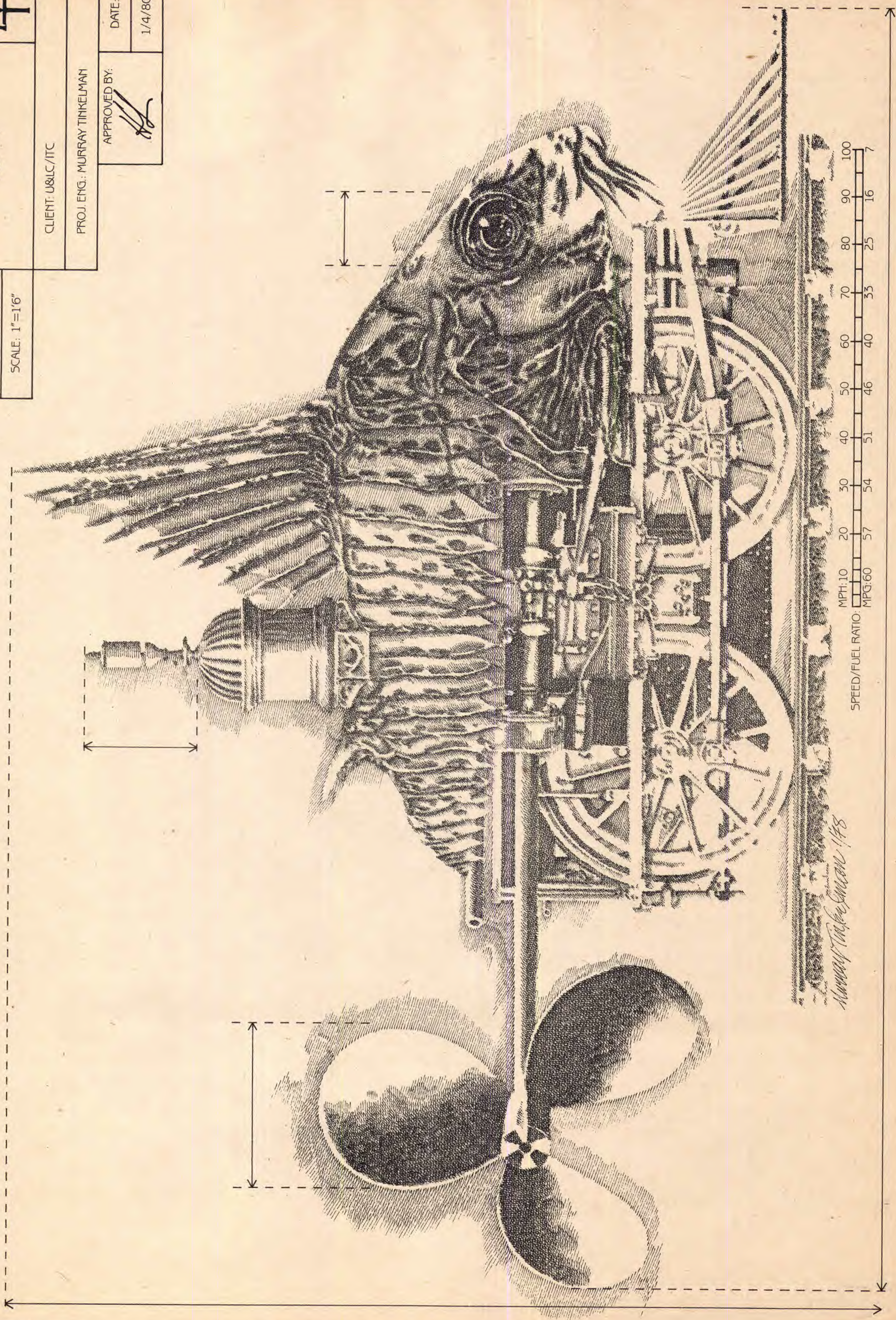
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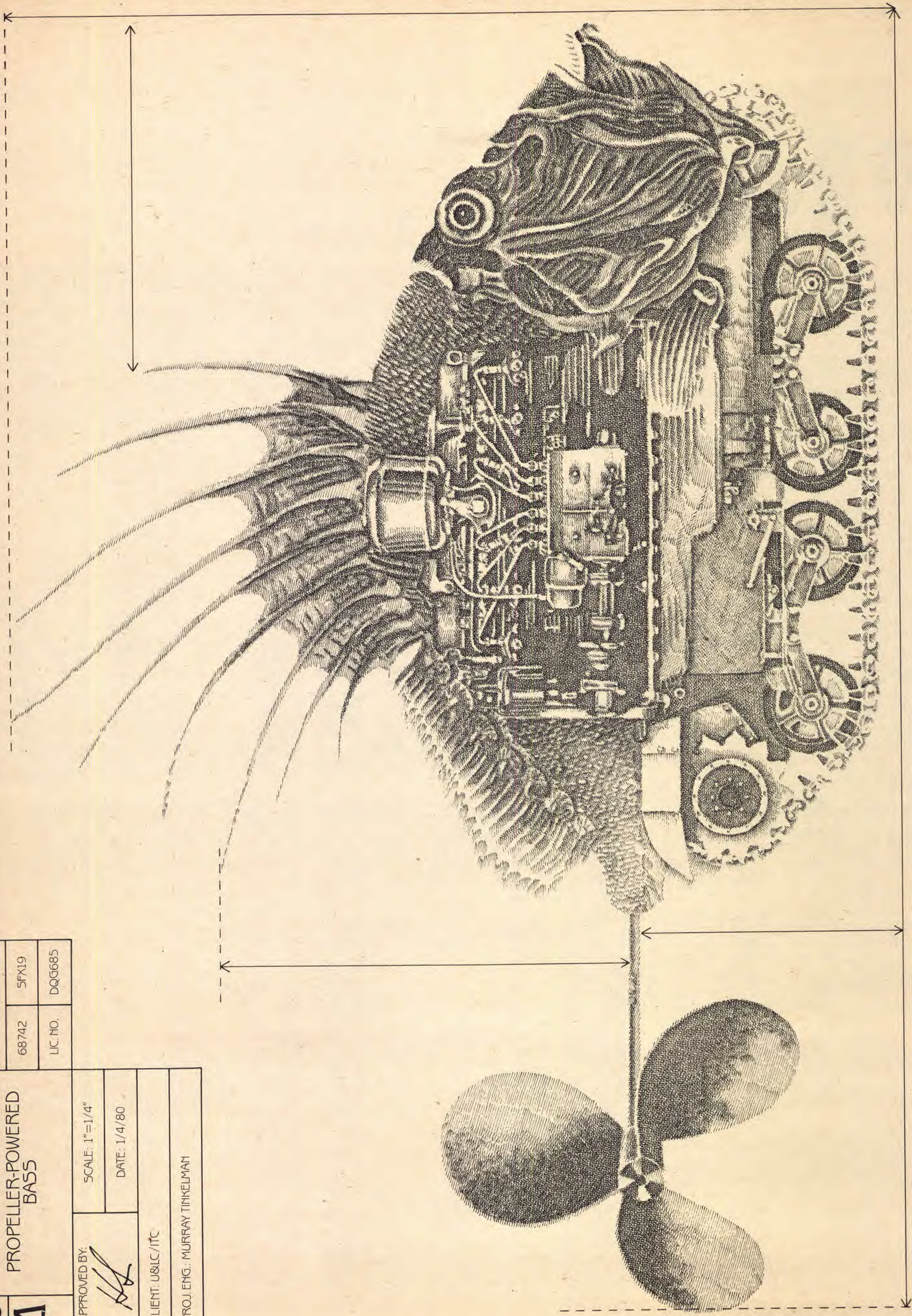
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Ms. Joan Steiner

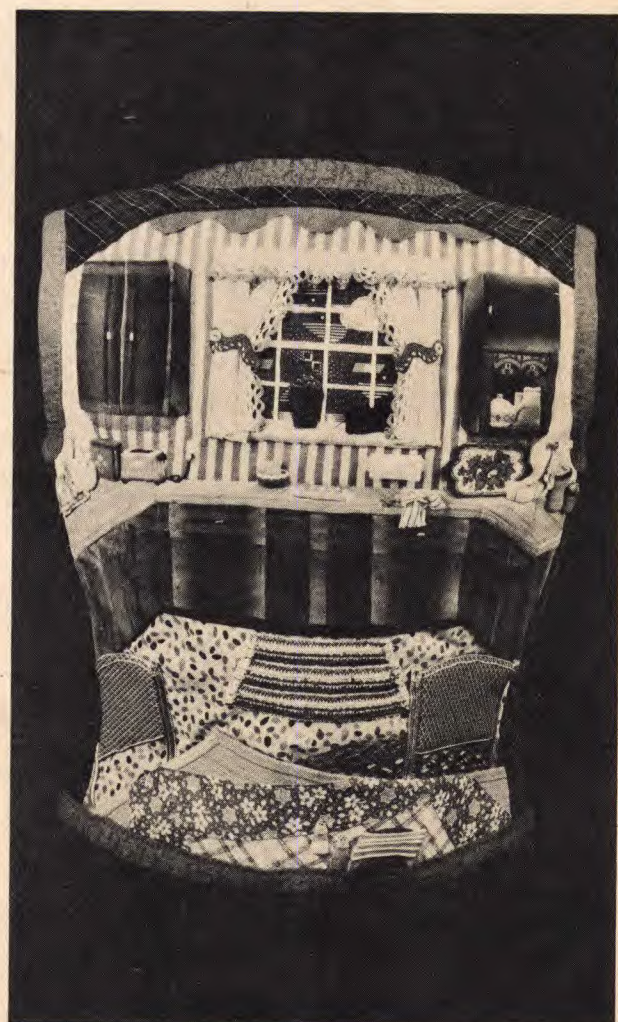
Four years ago, Joan Steiner walked away from a secure but dismal desk job to see if she could turn her needlework talent into a cash crop. While she had no formal art school training, she was no primitive either. Her first pieces were very sophisticated soft sculpture creations in the mode of Claes Oldenburg. But Joan's sculpture was wearable! She made purses in the form of ice skates...a portable radio...a sandwich...a pop-up toaster.

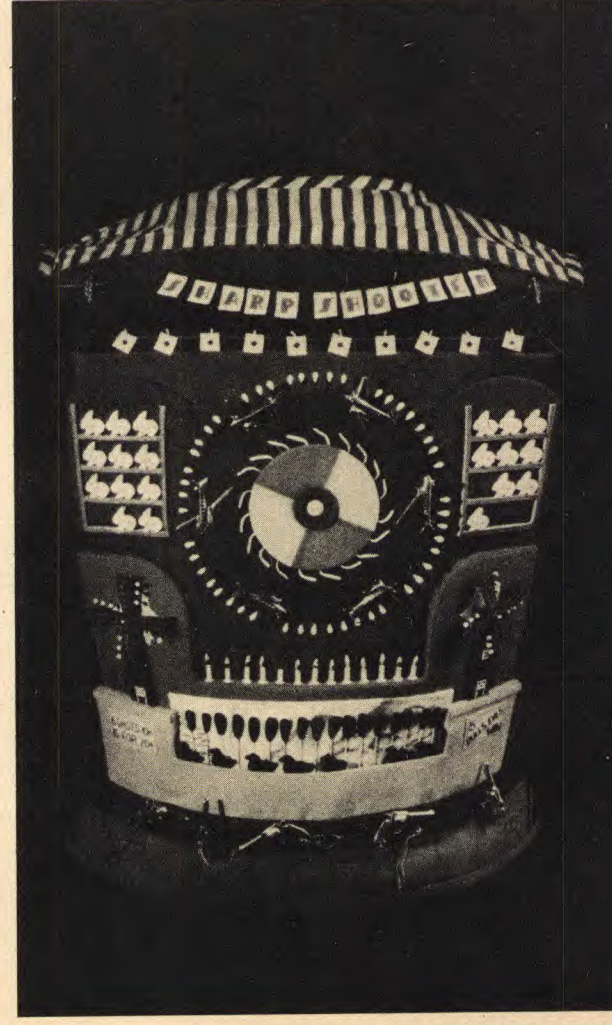
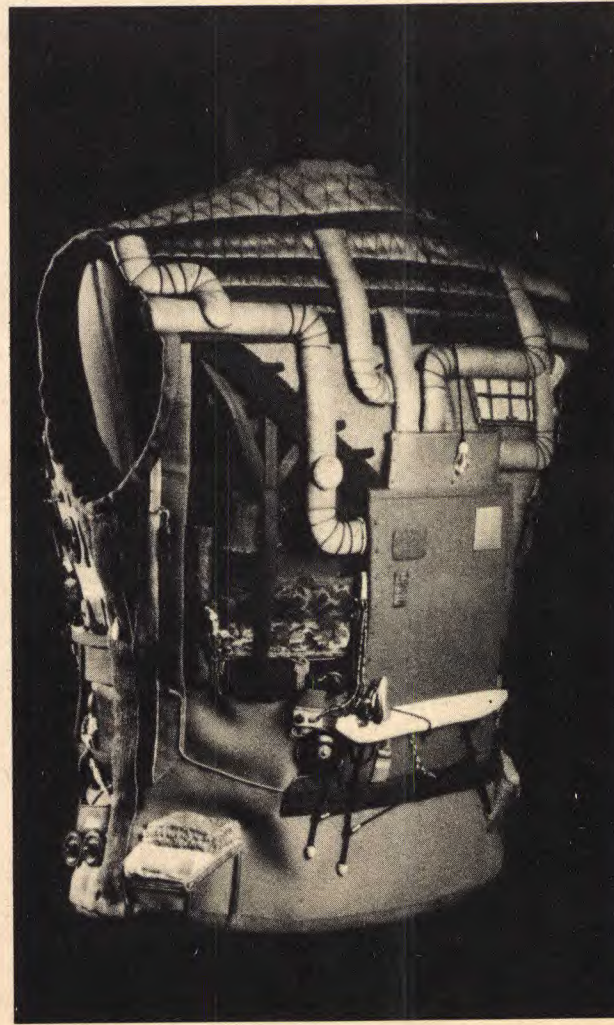
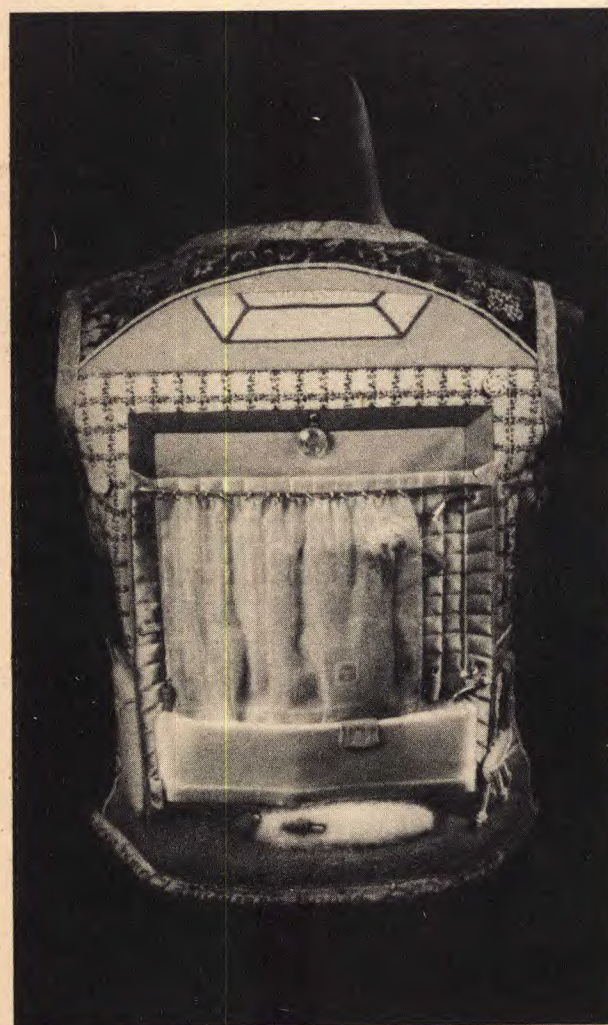
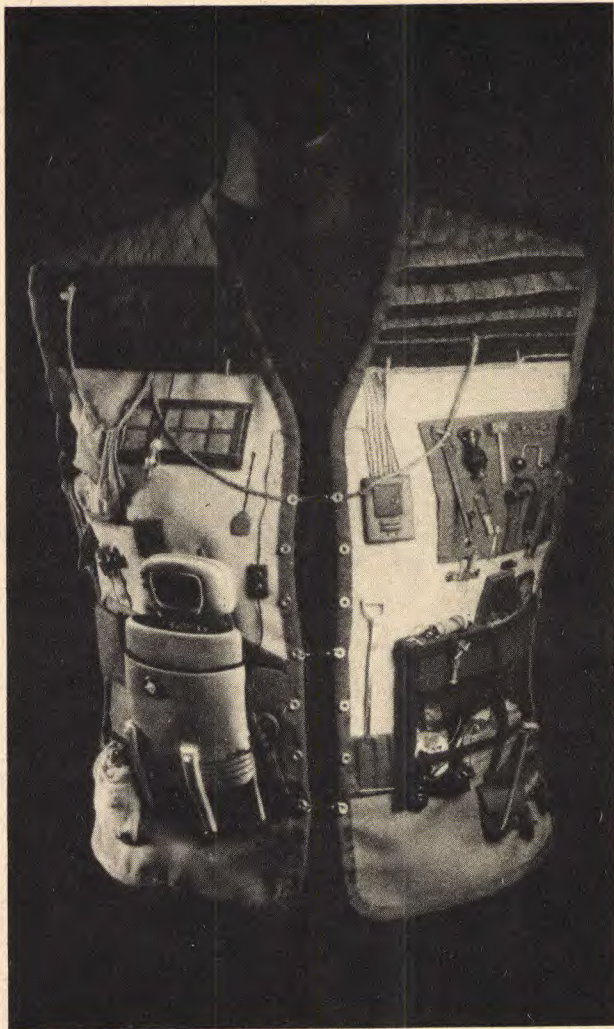
For her agile mind, it was no quantum leap from a purse, in toaster form, to a complete kitchen, in vest form. One room idea led to another; one vest to another. Each vest was designed and stitched in what she calls her 2 1/2-dimensional art form, with see-through and movable parts. Each one is also sprinkled with serendipitous props and wry humor. On the kitchen vest, the refrigerator door swings open and the oven door drops down to reveal a chicken, roasting. The house vest has see-through window panes and doors that open to reveal glimpses of interior rooms. The bathroom vest has a sliding shower curtain, a removable bather, a real mirror and a white satin padded toilet seat. The wheel and windmill on the shooting gallery vest spin, and the glass tubes on the front are filled with mercury which shimmers in motion.

Ms. Steiner has been rewarded for her gutsy imagination and superb skill: Exhibitions at the prestigious Julie Artisans Gallery in New York City, feature articles in *The New York Times Magazine* and *New York Magazine*, a cover on *Crafts Horizons*, an interview on NBC evening news and sales to notable collectors for upwards of \$1,000 each.

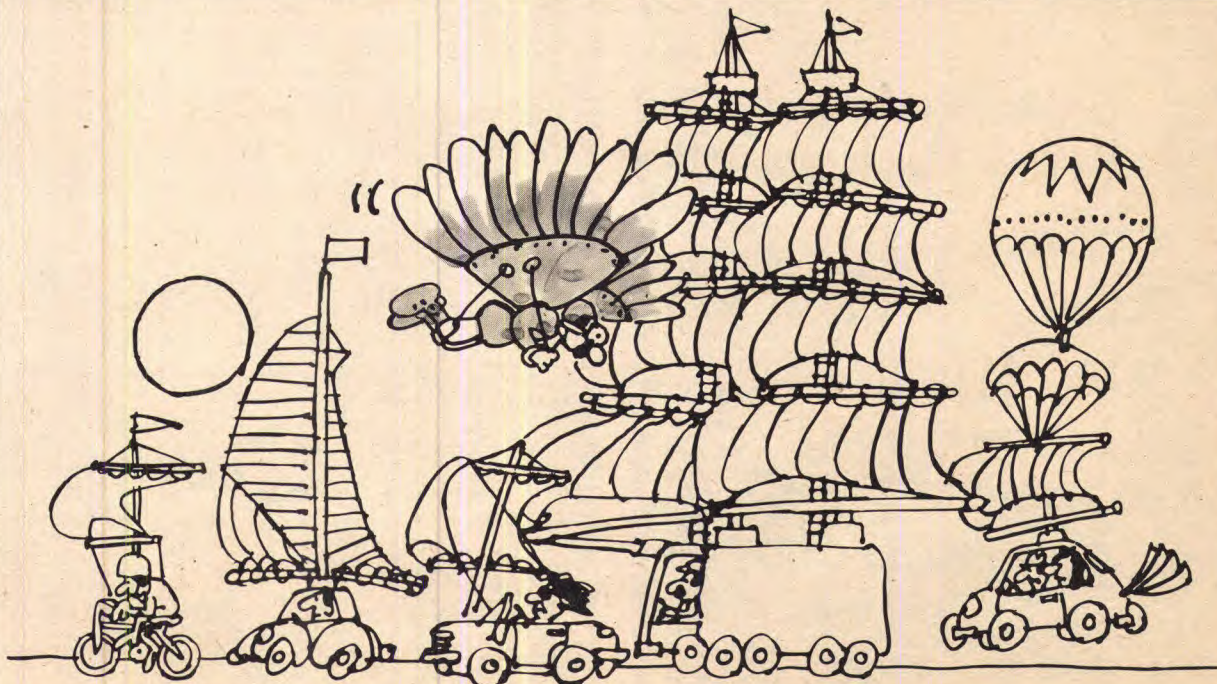
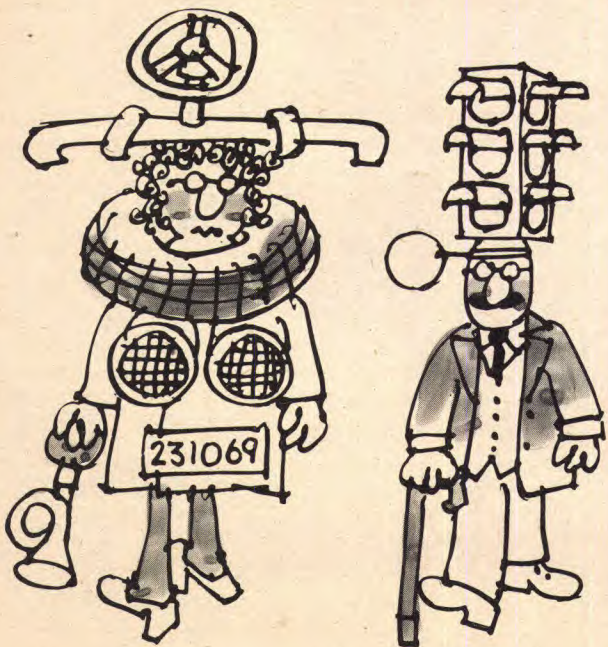
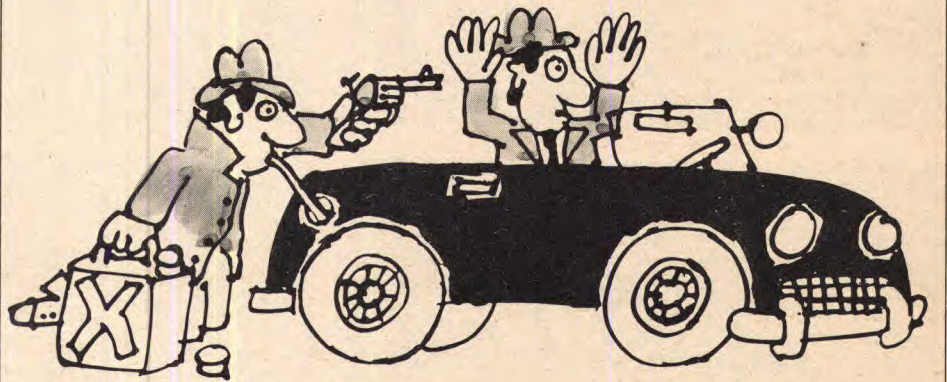
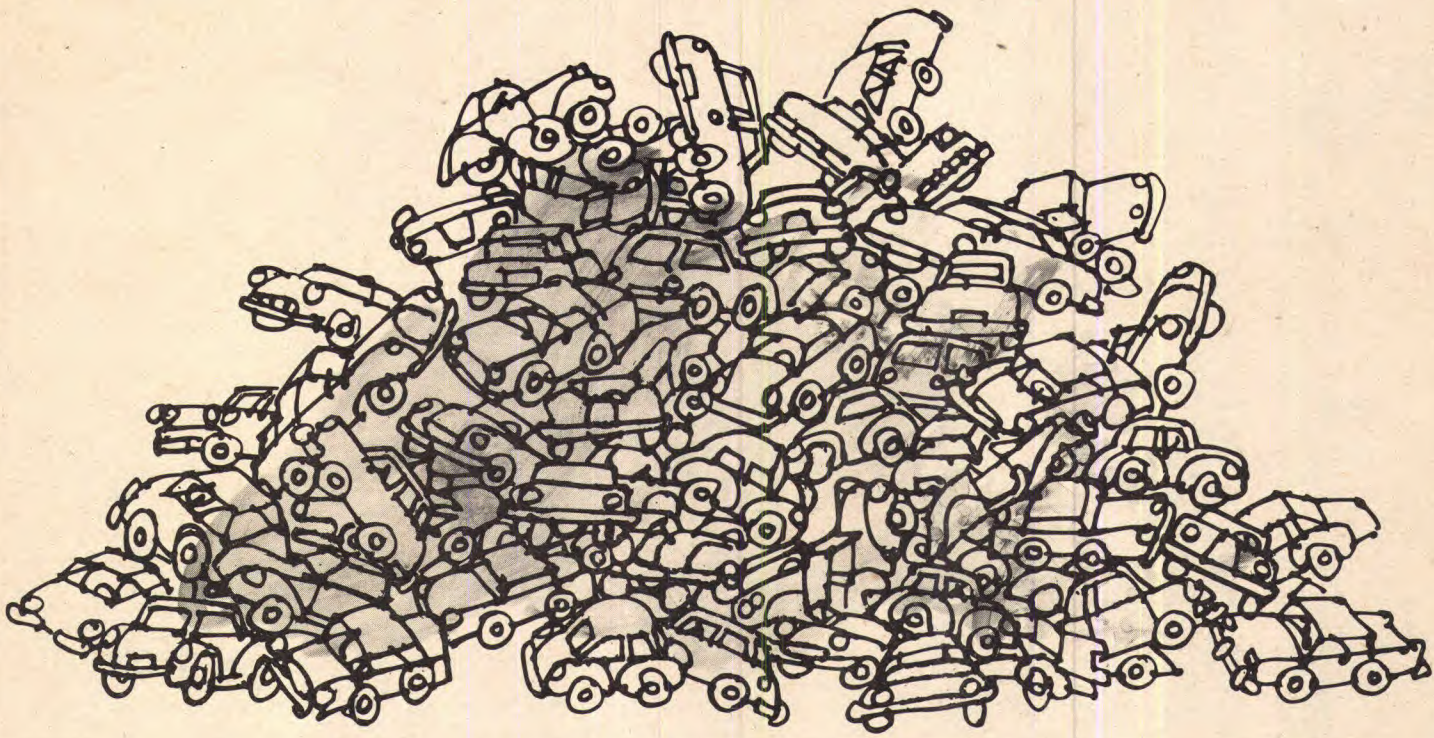
But Joan Steiner is not one to be trapped in one successful stunt. She makes it perfectly clear that she doesn't want to linger over the vests. Her heart is set—art directors, take notice—on creating 2-D, 2 1/2-D and 3-D fabric pictures for commercial illustration.

MARION MULLER

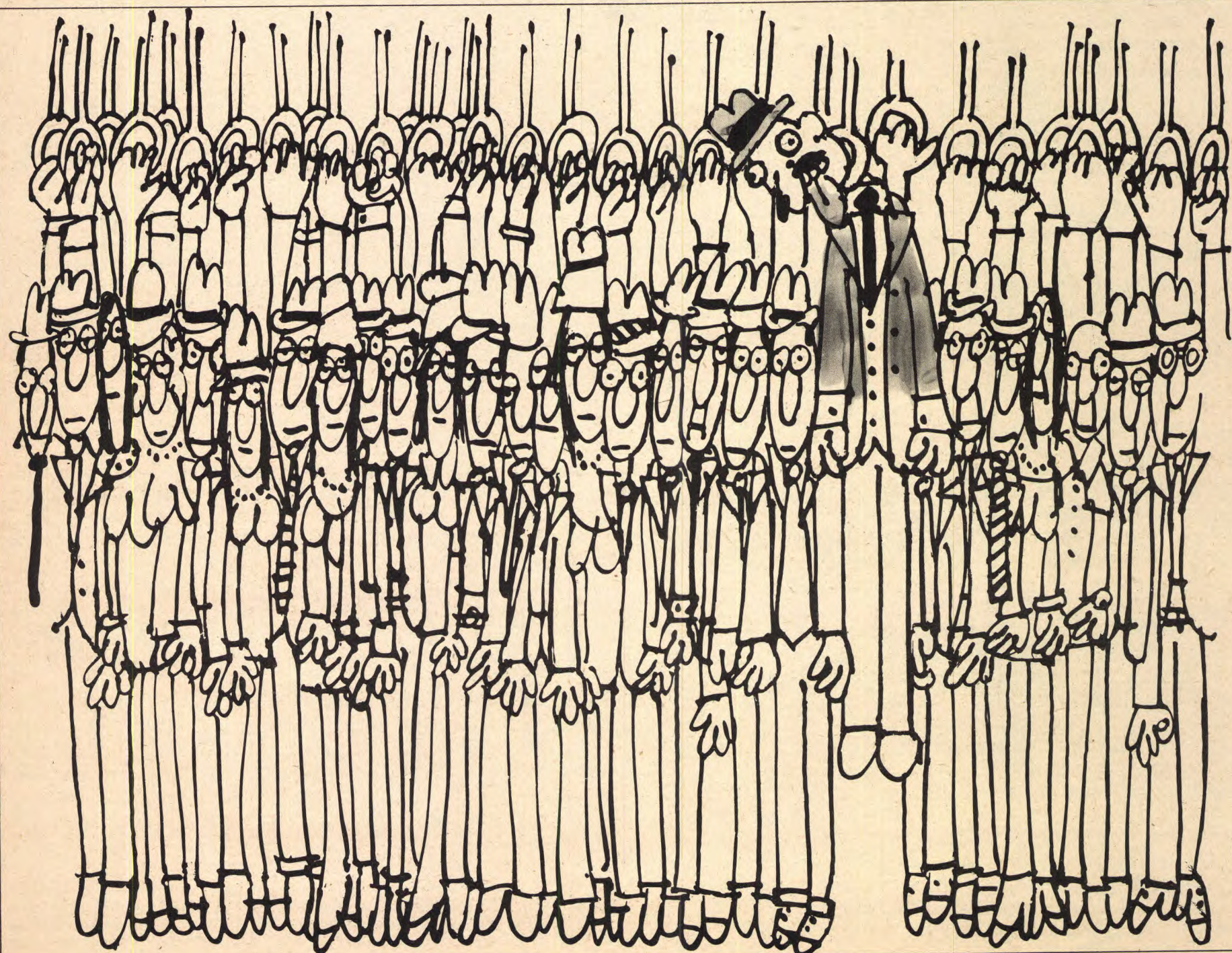




ENERGY CRISIS!



by Lou Myers



A LOGOTYPE DESIGN ASSIGNMENT FOR A GRAPHIC IMAGE PROGRAM FOR J SCOTT G BY J SCOTT G.

While corporate identity programs are familiar to most designers, this piece presents what may be the first graphic identity program for a copywriter/account executive.

Every identity program, either corporate or personal, involves the basic "five WH-questions": Who? What does the who (he/she/it) do? Where? When, why, and how? This is the auditing process.

There are other important considerations in a personal audit:

Do you look like who you say you are? (There are few successful overweight tennis pros.)

Do you dress in a style suitable to your calling? (Lawyers seldom wear scuba gear to work.)

Does your name fit you, both personally and professionally? (No matter how you might admire it, the fact remains that Pius XIV is a great name for a pope but somewhat incongruous for a deli owner.)

Our subject's name is John. He is a copywriter for an advertising agency. He has been fortunate in being able to assume some account management responsibility in addition to his writing, thus greatly increasing his value in the ad game. We see that he speaks properly, cleans up real nice, chooses suitable clothing, and so forth.

His name is solid, but not uncommon. Every Tom, Dick, and Harry is named John. However, we notice that his middle name is Scott. Aha! That's more like it. Respectable, yet rakish. Solid, yet stylish. Overnight, John becomes Scott.

Scott's family has had a history of trouble regarding their surname. At the turn of the century, Scott's great-great-grandfather entered the U.S. (legally) bearing an unusually long and tortuous name. One of those Czechoslovakian monstrosities, with countless letters and funny little dots (umlauts) over some of the vowels. The U.S. immigration officials were undaunted. Or perhaps they were overly daunted. Anyway, through some sort of mix-up, distraction, or other type of bureaucratic brouhaha, most of

this nice long name was left off the port-of-entry form. In fact, the one lonely letter "G" was the only thing affixed to the space marked "last name." This did not go over too well with the G family.

Several different solutions were attempted. Some members of the family reconstructed their "old country" name. It was a valiant effort, but doomed to failure because English doesn't have time for funny little dots over anything except i, j and ÷. And there's no use saying something like "Just put a colon over the u, but be certain to rotate it 90° first." Try that one the next time you make a restaurant reservation.

Some others in the family simply Anglicized the name. Trouble was, no two branches of the family agreed on the way to do it. Thus there are Graumen and Grauman, Gruen and Gruann, Green and Greene, and on and on.

Scott's branch of the family (Scott and his wife) decided several years ago to keep the name G because it's both distinctive and brief; it also adds a nice touch of Kafka to most dealings with computers (which are usually programmed to reject single-character last names).

However, "Scott G," while visually streamlined, is unbalanced. It lacks power as a corporate symbol. And powerful symbols are very important if one wants to become a living legend in the ad game. Clients want to deal with power figures. On paper — on a bill, for instance — the name of any ad doyen must have a strong, clean, and forthright appearance.

In short, it was necessary to turn Scott G's name into a logotype so that it assumed the stature of a service-industry trademark. Much thought went into the design solution to this problem. The result, as you can see from the accompanying graphics manual, was simple and logical. The successful creation of a name/logotype was achieved through the addition of one letter — the initial "J" from Scott's first name. J Scott G was born. Or rather, made.

J Scott G (not to be confused with F. Scott Fitzgerald, John Scott Trotter, or J&B Scotch) is a copywriter/account executive with the Webb & Silberg Advertising Group, a full-service advertising agency operating in the Los Angeles area.

ACCEPTABLE LOGOTYPE FORM

This design is sacrosanct and must not be altered in any manner.

J Scott G

UNACCEPTABLE LOGOTYPE FORMS

No additional design elements are to be attached to this design, such as periods, quote marks, question marks, exclamation points, parentheses, commas, etc.s, etc. An all-lowercase, as well as an all-uppercase, logotype is undesirable, as is any abbreviation of the middle name. So be it.

J Scott
Scott G
J G
J Scott G
JG Scott
Scott JG
JSG jsg
j scott g
J SCOTT G
J. Scott G.
J. "Scott" G.
J! Scott G?
J (Scott) G
J Scott G, etc.

ACCEPTABLE SPACING

The logotype should always be set "tight but not touching" (or "kissing," as they say in the trade). The space between the J and the S in Scott and between the final t in Scott and the G should be the width of a lowercase r.

JrScottG
J Scott G

UNACCEPTABLE SPACING

Too much, too little, or unbalanced spacing weakens the visual dynamics of the logotype and lessens its impact and memorability. Under no circumstances will variations be countenanced.

J Scott G
JScott G
J ScottG
JScottG
JScottG
JScottG

ACCEPTABLE COLOR

All elements of the logotype must always appear in the same color: black.

J Scott G

UNACCEPTABLE COLOR

Any variations on the above, such as benday tints, mezzotints, continuous tone shading, or second colors, will be met with considerable disfavor.

J Scott G
J Scott G
J Scott G
J Scott G

ALTERNATE TYPE FONTS

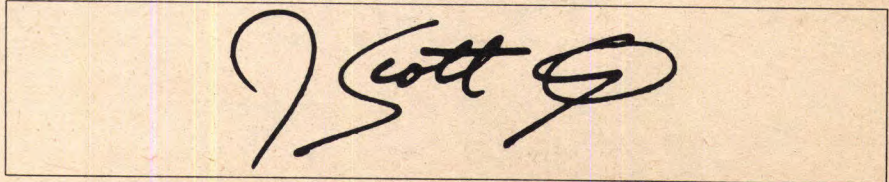
Although ITC Avant Garde Gothic U&lc is the primary choice, other typefaces may be employed when reproducing the logotype, as long as they adhere to the established design parameters and as long as they are selected from the following list:

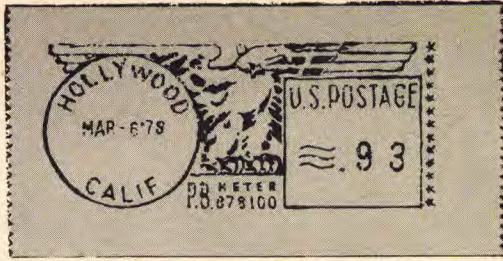
ITC AMERICAN TYPEWRITER	J Scott G
ITC BAUHAUS	J Scott G
ITC BENGUIAT	J Scott G
ITC BENGUIAT GOTHIC	J Scott G
ITC BOOKMAN	J Scott G
ITC CENTURY	J Scott G
ITC CHELTENHAM	J Scott G
ITC CLEARFACE	J Scott G
ITC ERAS	J Scott G
FRIZ QUADRATA	J Scott G
ITC GARAMOND	J Scott G
ITALIA	J Scott G

ITC KABEL	J Scott G
ITC KORINNA	J Scott G
ITC LUBALIN GRAPH	J Scott G
ITC NEWTEXT	J Scott G
ITC QUORUM	J Scott G
ITC SERIF GOTHIC	J Scott G
ITC SOUVENIR	J Scott G
ITC TIFFANY	J Scott G
ITC ZAPF BOOK	J Scott G
ITC ZAPF CHANCERY	J Scott G
ITC ZAPF INTERNATIONAL	J Scott G

ALTERNATE GRAPHIC DESIGN SOLUTION

If all else fails stick to J Scott G's signature.





TO: HELEN FROM: HAROLD



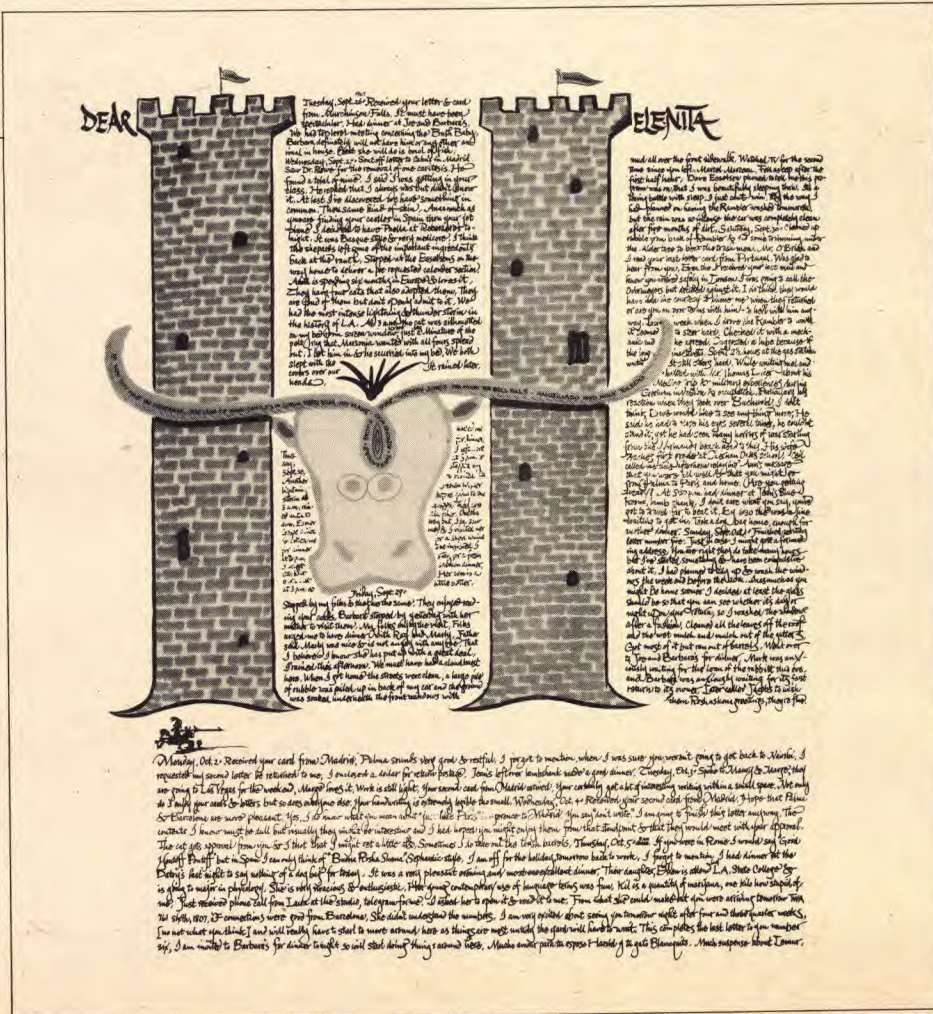
Dear Helen: Tuesday, Sept. 18, 1967. Grace Snow called me at work, she received your card and inquired about me. She is still working in the same job but doesn't know how long it will last. Maury Nemoy called, he got your card, Ruth Finkleman invited me to stop in anytime for dinner & drinks, I fear cat will never take orders from the Pope, I had dinner at the Adlers. Barbara is perturbed. Marks tutor has promised I build you up, interpreter in Spain, etc. Had dinner at the Adlers. I notice today is the 14th & not the 13th. Wednesday, Sept. 20. Paid Permatonto dues bill. Received check \$24.00 from Motion Picture Health & Welfare for DC. Little enough compensation for what I may be missing in future, joke. Had dinner at the Adlers. Barbara is perturbed. Marks tutor has promised him to lend him a caged rabbit until next Wednesday to care for & play with. Mark said until tomorrow for the rabbit, he's all excited. Barbara wishes it was next Wednesday tomorrow so that the rabbit will be returned. Paul S. invited me to dinner tonight or tomorrow for dinner. I declined. Thursday, Sept. 21. Congratulations to you too. I have been busy at work but not rushed. Dave and Ida called for a steak dinner tonight. I declined. Ida has been really suffering from busitis. When I last saw her she couldn't raise her arm to comb her hair & wasn't sure if she was going to the first day of school the next day. It has improved somewhat and she is working. Marsha is home. Ida insisted she see Dr. Stein. She does have hepatitis & requires complete bed rest for a month. Had dinner at home, enchiladas & zucchini & tomatoes, not bad. I may not be on my way to being a gourmet chef but I may be on my way to being a cook. I was nice to be alone and quiet. Friday, Sept. 22. Visited folks, they are the same. They enjoy reading and looking at your post cards. My father doesn't see anything wrong with the kids having a bush baby even tho Barbara absolutely will not have it. Ida Rose and Jack Cole will gladly take it. Got home rather early & decided to see 'The King Dies at the Huntington' Hartford. It closes tomorrow night. After dinner of your excellent frozen stew and toast I got real lazy and decided to go tomorrow night. I rationalized if Gale Wall called I would entertain her at the theatre. Frances Cannon called and invited me for dinner tomorrow night. I explained I was expecting a call & might have a guest. She insisted I come over and bring guest also. I accepted. Saturday, Sept. 23. Saw Dr. Stein. Everything alright so far. He insists I take nitro pills even at the mildest aching pain or hurt. I find it hard to do they for most part are very mild & not bothersome. Absolutely no stairs in reference to back hill but I can't play a few holes of golf on flat course with no hills. I think I'll wait until your return and first try a driving range. I do feel well and don't want to disrupt the situation while you are away. The next appointment is in two months. I visited at home for the remainder of the day hoping that Gale Wall would call. I even changed the bed linen, yep, she didn't call. Left for the Cannon's at 6:30. Had a very pleasant evening. Lester and Mildred Weiss were also there. Louis was cordial and on crutches. He had broken a bone in his foot playing tennis which not only stymies his tennis but his flying lessons. I have never tasted more delicious prime beef. Frances gave me a generous dog bag to take home. She is very nice. Sunday, Sept. 24. Barbara called to come over for breakfast, lunch and dinner take all or any part of it. I told her I was going to stay home all day to work on a design for a dress tag that Joe wanted. I find I can't do it at night, I just tire myself out early. Besides I expected a call from Gale Wall. Worked all day and part of evening on designs, still didn't finish by 7 pm. Helen Minth called about Spanish class. I gave her the same old and out. Blancoito was in the studio playing with everything in here. When he got tangled in our boxes I kicked him out in the hall & closed the studio door. Went into kitchen to turn out lights & go to bed. There was a big patch of black lamp blackish looking stuff on the kitchen floor, it was a dust like powdery material. I couldn't figure it out but it swept into a dust pan easily. I went into the front room to see the cat off the chair had put him out. I was broke and partly gray all over, so was the chair cushions. I finally knew where this black came from. He had been in the fireplace for not a short while but a long time. I gingerly took him in the garage & tried to brush him clean despite his protests. The best I could bring him back or rather restore him to was a light gray with very little white visible. Next, I got the vacuum cleaner & cleaned the chair cushions, hearth and all the paw prints on the carpet. Helen, I do wish you would do something about your cat. Gale Wall didn't call. Monday, Sept. 25. George Dublin called. He received your card & inquired after us. He wanted to know if we had been to India. He is planning to go with Art Museum tour in the spring. I asked of all places to go why there. He felt it would be a fine place to get good pictures. That it should be. I got your card from Maureen today. I gather you're all is well with you but I suspect I have from the first four cards that you must be getting physically travel weary the pace seems fast. Hope you might get some rest somewhere along the way. I that of this after I could no longer watch you, if you could arrange to lay over a couple of days in London before meeting the Calins in Portugal or Spain you might pick up some rest besides pleasure with Maurice Bunker. Had Frances dog dog for dinner heated some vegetables to go with it, enough left over for tomorrow's lunch. You should be in Lisbon today with Ann and Sandy. Hope you are well and had fine satisfying experience in Africa. Everything is fine here, and even gaining a little weight which must stop. Love Harold and your damn cat Blancoito, who's got no gloves this week

When television first invaded our lives in the middle of the century, a hue and cry was raised by conservative voices who pronounced it a scourge on civilization. "People won't read any more!" they lamented. On the contrary. Without tangling with statistical data, our own experience tells us that people are reading more than ever. Hard-cover and paperback books are rolling off the presses in massive numbers. Bookstores have become supermarkets. Every suburb boasts its own public library, and most of us have run out of bookshelf space for the volumes we continue to buy.

If you want to pin down the real affliction of our society, look to the telephone. There's the culprit that has robbed us of one of life's pleasures: People don't write anymore! No matter how many phone contacts we make in the course of a day, they don't provide the flush of excitement that comes with a personal letter. Con-

sider what the mailman usually leaves at our door. Out of ten pieces of mail, say, we are likely to find four solicitations for contributions, three bills, two free offers we can't afford to accept, one bank statement and/or a Dear-Occupant announcement. They come to us with the heartwarming imprint of an addressing machine and the kiss of a postage meter. Starved for a human encounter, we scan the pack with hungry eyes for a flash of handwriting or a swatch of personal stationery. It hardly ever comes. The telephone is mightier than the pen! Except for a unique man, Harold Adler, of Sherman Oaks, California.

We recently received from Mr. Adler a series of letters he had sent to his wife over a period of years. Not only are they handwritten, they are rendered in an ambitious calligraphic script, and each page is designed and ornamented in the manner of ancient illuminated manuscripts. The cir-




DEAR ABILEN

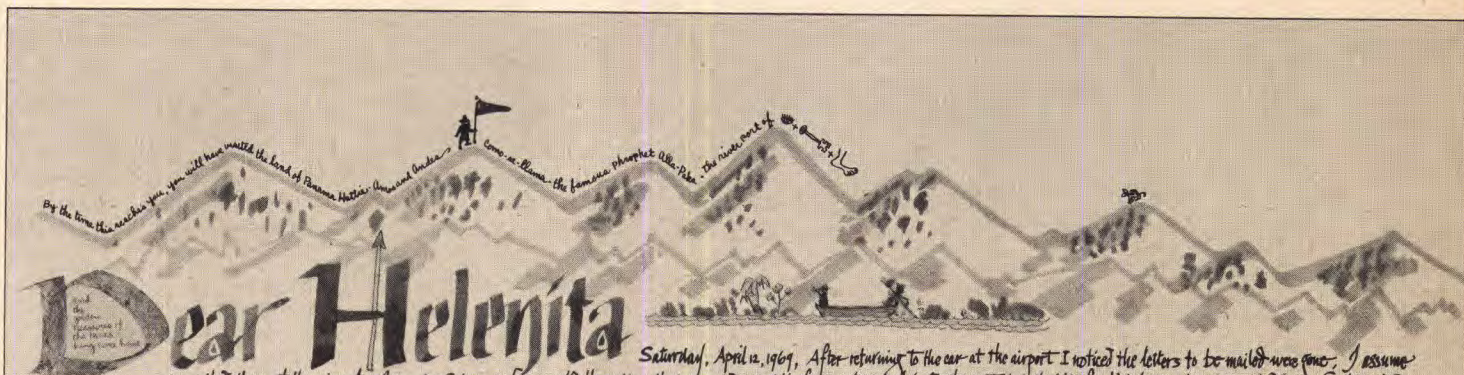
Tuesday afternoon Sept 19, 1972 After seeing you off at airport I made my way home on the freeway Champaigne makes the freeway quite tolerable and Min-Fuk-Lo is still great. Wed Sept 19 Still very busy at work. Allowance to help in the evening. The Formosa beef steamed vegetable rice is also great. I worked until 9 p.m. so Allen worked until 2:30 a.m. He slept at the studio went to work at his job at N.B.C. in the morning. When I got home at 9:30 p.m. the cat wasn't hungry but stayed out all night. Pat called me today & asked me to make a sign for Lane. She is demonstrating for a company called Christian that sells some kinds of products, bras, nutritional products, jewelry etc. We all hope she writes out on this endeavor. Wed Sept 21 Congratulations. When it at last I checked the patio and found the remains of a large rabbit under the kitchen window. The cat however still not hungry. The snake I stopped on Sat. Saturday was a racer not a King snake. The weather turned 91° daytime with a slight and blowing breeze to the wind to cooler. After studying the area in which you will be in I think my father had a little iron necessary in his past. When I was young & became "boisterous" he used to talk me to shut-up or was it shut-up. I see you are in London today. I trust the weather is decent & that you will catch up on the time change. I forgot to ask you to try and get me a couple of bushier in London. It is used for burnishing gold. Winsor & Newton carry them or I suppose the other art stores also. Please send a lot of your love. It really is not important.

Friday, Sept. 22: Left for work at 5.30 km and met a dog on Canine by the Buckley school fence & the steep cliff on the left side, I had to blow my horn & proceed at a snail's pace to push him on until he found a place a few hundred feet ahead to get off the road. I spent three hours at Fox Station at a meeting for a main title on a picture called up the sand bar with Barbara Strauss. We have the job. The editor Bob Lawrence is great to work with, well organized & pleasant, a real pro. He edited Fidler in the Rose Garden many other shows. Had dinner at the Adams tonight.

Sat, Sept. 23: I worked today and I see your schedule you are having a busy day finishing the crown jewels, The Flight from London, to Tehran must lengthen & turn. How is the ice in? I have been studying the kibitzers y'left. After a whirlwind study of the Koran I am impressed that it recites that They Shall not Drink No Wine? No + how! But of course, I however don't believe, nothing is mentioned about Canine. Take National Geographic map & chart is beautiful & helpful to me as to where you will be, just like the Great Migration.

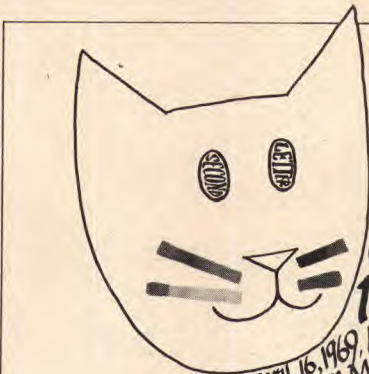
Sun, Sept. 24: The weather is cool & overcast so I took the train to just past Fort Erie. However I plan to return tomorrow to spend a lazy day at home. So now 5.30 pm... I am still writing Paul came over & spotted up Lancia sign. We wished for quite awhile & he graciously agreed to take the new camera to Glendale for repairs. I certainly appreciated his nice gesture. I brushed some cats back and in return he scratched my head. Inasmuch as you are going right clubbing tonight do complete with one last rummage. I think I'll eat that trout to allow another rummage for mail this will be mailed tomorrow.

 Everything
in Large
Sacks
Bingoing
to Harris



Dear Helenita

Saturday, April 12, 1969. After returning to the car at the airport I noticed the letters to be mailed were gone. I assume you mailed them at the airport. I saw Dr. Selner & he removed the callus that annoyed me. His fee was \$5. I testily protested that it should be \$2 as he only worked in one foot. He commented that some patients feel that he should pro-rate his \$5 fee by the toes he works on. Then returned the carpet samples to Mr. Jacob. He reminds me of our charming Greek tobacco purveyor in Hong Kong. Started to refinish the bench in the front room. Sorry I started it, gave up several times deciding to take it to a furniture refinisher. Up to now I have four trucks in materials infused with so will have another go at it. You can always take it to a refinisher when you return. In the evening I saw the animation films at the museum. Two hours of animation seemed long. Sunday, April 13. It didn't drizzle as the weather man predicted & played golf in the afternoon. Shot one of the best games I have ever played. If you must South is any symbol of my golf game by the time you reach Buenos Aires I should be in shape to join the pro-lam, yeh! yeh! Had the frozen beef stew from the freezer with one third left over for tomorrow night's dinner. Monday, April 14. Neither Marie or I could get an accepted title for next Saturday, we try again tomorrow for next Sunday. I have been extremely busy at work & like it. Am working with Pse Ferro, Pablo's brother on the main title of "The April Fth". He is pleasant to work with but as usual everything is rush. Three more jobs on the back log - "A Dream of Kings", "The Starline Cuckoo" & "Tobac". So you see I am not at loose ends. When I got home there was a letter from Mrs. Hines to be forwarded to you. Had the rest of the beef stew & opened a can of Chile & beans to go with it. I really need the empty cans for my paint project. Finished the stew but now have a half of a can of chile & beans left over for tomorrow night. This could go on for months with one half left over every night. When the supply is depleted I might get some more beef stew & start the cycle all over again. Watched the Academy Awards. Hadn't intended to watch it thru, but I did. Saul Bass won an Oscar for his creativity film short subject. It is a nice tribute. He is also losing his hair but has displaced it elsewhere with a large mustache. The cat awakes me every morning & evening and hasn't missed a meal yet. There is a gale of a wind blowing tonight & no sign of rain and I have no intention of having the car washed. Tuesday, April 15. Got to work early, opened my letter to Xerox it & read it. I guess you don't mind. Was going to enclose a letter with it but after reading I dashed to the post office, waited for them to open & forwarded it to you to Colon International Hotel, Quito, airmail special delivery. Hope you receive it in time. I will enclose the xerox copy in this letter so the rest of the addresses might be of value to you. It looks like I might be working nights in the future so won't have much time to write. All is well. I trust you are well & having pleasant experiences. Please take care of yourself and for gosh sakes, when you go up in the mountains watch where you're going and hold on with one hand. Love & Harold - Both Mary and I got a seating time for golf Sunday. I got 8:30. Mary 9:42. We are really "lucky".



Querida Helenita te escriba a usted
tiempo porque esta muy ocupado con su

[illegible]

Buenos días,

October
fifteenth

The letters to Helen span

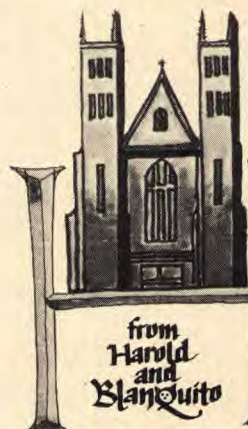
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it for the price of a mark minute portrait sketch after the dinner. That guy Alpy was once more of a tourist, than you, he really got around, but he should have taken his immunization shot before he went to Egypt. The dinner was very broiled crabs, with a cold beef lettuce for another dinner. Frieded some egg of lunch hour, tried to get that off my schedule by 1:30, so many things to do that night by this week end I see you are in. I wish they did you get a copy of it fit in your suitcase? Betha was here today, the house is so clean & tidy. I feel much. Then, Sep. 20, the Camp makes you well besides the battery is dead in my old Frattie, Dinner at the Adler's tonight, Dine with some from my baby, took home a bag bag, that makes two from both fish always. I had a very unfunny of the entire show today, I had for lunch - I keep looking back to see how many out of planning now, Mark is going with in school, coming his homework on his own volition, I later has an algebra letter to says it was never shown. In thinking of an evening him for arithmetic, Delivered Gine's 1st and she was appreciative. Fri. Sep. 20, Just got home at 7:30 pm, had some a long day, got to work at 3:30 am. Collected the mail and sorted letter number 5 from you, it needed to survive it. First I'd for the net, but not my steps, What was this poultry to my's a misadventure. So he told I discovered you, I had to wait at quarter an hour, how delightful. Finned me and read your pleasant and descriptive letter. Use of soap & pizzas going for meeting on the Barbara asked me for Alan Frank Law, Sat. Sep. 20, 8:30, nice to have two days of no deadling or picnic trips. Had the Pacific scheduled it was now. When I got the mail, it was really a wonderful evening me. Your letters number four and five arrived together. It is too bad about the 28 am time, it should fit your camera without any danger the original. Memento equipment. This afternoon went to the Graphics & Communication Expo 77 at the Convention Center. Stopped at Alan Frank Law for one cold dinner & took home four pictures for the freezer. Helen Viebler called this evening asking after you and casually inviting me for brunch with them tomorrow at 2:15 to her's club. When I left her house playing golf she said we would make it when you returned. That was very nice. Today the weather has been in the 70's and hot. Sam: 21, Played golf with Henry, Kenny Robin & Paul Rubin with all played well & it was enjoyable and relaxing. The weather has been in the 70's with a few drops of rain. I have now become a chef. I made a sweet salad of watercress, baby romaine, Thursday's dinner of 10 items, also salad, chicken to Swiss cheese, lettuce & sometimes with French dressing. Your not don't like Alan Frank Law, he's all Mary.

**DEAR HELEN CONGRATULATIONS ON
OUR THIRTY SIXTH ANNIVERSARY -
LONDON IS A SMALL PLACE TO CELE-
BRATE OUR ANNIVER- SARY SO TAKE THIS
BELATED EXCURSION TO KEW GARDENS
AND HAMPTON COURT ITS ON THE HOUSE**

I SEE YOU HAD A NINE I SHOULD SAY FIVE AM DEPARTURE YESTERDAY. THERMOS SHOULD BE VERY HANDY. HOW ARE YOU GOING TO GET PUTS IN YOUR SUITCASE ISFANIAN BESIDES THE CARPETS. WED OCT 4 MARK I HAD A BRUISED BIG TOE FOR THE PAST WEEK AND THE I HADNT ATTENDED TO IT AS THE DOCTOR PRESCRIBED SATURDAY BARBARA TOOK HIM TO THE EMERGENCY CLINIC THE PAST THREE DAYS SHE HAS TAKE OFF WORK TO TAKE HIM TO THE DOCTOR FOR TREATMENT IT BECAME BADLY SWOLLEN AND INFECTED NO SCI-TOOL FOR A TIME FOR SEVERAL DAYS BUT HIS

But his homework is being delivered. The weather is still great, beautiful surprises with lots of clouds mid 70's. Beef steamed rice with last night's veg bar tonight. I'm really a great chef. I'm beginning to understand where you have remarked that planning a menu was a problem, it really is. The stuff is here, it's the choosing that's the problem. I wish that you have a full day of leisure today, does that mean knocking yourself out. Thurs Oct 8 Bill Giff planned Mr. Weintraub today and during the course of the conversation mentioned he had spoken to you in London. Had dinner at the Adlers tonight, Marks felt is better so he's back to school and Barbara is back to work. Oct 5, Friday I was sleeping in a very fitful last night, tired after a most funknicking felt good. The weather turned hot today, clear but like a hot furnace. Had dinner at St. Stephen Wesley's tonight, met Nelsons. Helen is a fine chef and it was served outdoors. As always it was a most enjoyable evening when were at the Weylers, Dave Rose was also there and Irving Lorber and his wife joined us later. Boys that is, I learned that Lee had hurriedly flown to Mexico city last Monday. Charlie died. Helen asked you how travelling companions were and when I mentioned the Kigars she said that she had been in their spectacular house. Helen knows a friend of hers, Nina Freiden who knew those when the Kigars traveled, but since has bought a home close by, she liked it so much. The weather isn't so hot, it's just my dates all mixed up a little about today, overcast cloudy and cool, mid 70's, just right for what I had planned to do today. I washed all the windows in the house including the screens in your studio. After all I'm not in it. I want anyone who has been in the home base of Mexico told, Queen of Sheba, Tamar hub, Genie's Cohen and those sunny ladies and who has slept in a felt your twink camels may be to come home to a house with solid windows, spent all day at it so finished, I had dinner at the Gorpers with other guests which was swell, a pleasant evening. Esther became a long way in mystery since her early marital days in the kitchen. You are in Torunum today near the Klutber pass. Give a knee in front of that famous Buddha for me, I Haha say it. Saw a couple of cryptids rather near home at the Raymonds house but the cat showed up in the morning. I fear for him some day. Sunday Oct 9 Played off with Murray at Benson Dam this morning. Mark got another infection, this time on his arm, it had to be removed. It appeared on his arm overnight, the doctor thinks it's from a mosquito bite. See you had a full day of leisure in Kabul. Does that mean you got up earlier than usual so that you could be the first in line at the Bazaar. Had dinner at the Villanovis and it was very nice. Came all the way home with a dog bag. She cat waited for me outside their door all evening. I had to give him some of my take home. I like against working this sort of thing might change his eating habits. No more apples, figs, nectar or rabbits for him. When you return, you might have refer to Julie Chide for fixing his dinner. Mon Oct 10 Barbara visited me for dinner tonight and Dave asked me to join him also. She is still in Mexico. Don Lohndes both. I must start this letter to be mailed Friday morning. Had the on-dile dinner, followed directions and it really worked. Tuesday Oct 11 Received letter number 10 from Shiraz and letter number 11 from Kabul - what a grand surprise. I think that no mail came out of Afghanistan or in for that matter. I really didn't expect to hear from you until London. Sorry about the wide angle lens, Kabul seems to be an exciting city. You should have taken an extra bag for your shopping trip. Got Max Fink-Low going for me tonight. After letter from Kabul, I now wonder if you really might let my letter sent to Moscow. Wed Oct 12 Received letter post with number 12 from Kabul. Boy that one is really rugged and it must indicate how rough the surrounding terrain must be. You had better wrap yourself up snugly with your carpet bag purposes with the weather so and snow in Moscow ahead. The way the mail has come through from Afghanistan I could have written you there. Soon days to get here. Thursday Oct 13 Today is the first day in weeks that work is of a normal pattern, no panic deadlines or overtime. This letter will be my last risk job this week. I am going to mail it tomorrow eve at the post office. George Dubois phoned today. They are moving to Miami in two weeks. Took breakfast at art gallery and Nina will run it. George will do massages. Nina has two sisters living there. I have run out of both news and paper. Good night! Oh miss you and impatiently await your safe return. Love, I heard and Blagovestina.



Monday, August 6, 1893. Just returned home from the Cahins. Had dinner with them. Sol Finkas came over later and we played bridge. Came home late with a dog bar. When Sheron opens a can for the cat he calls it; when I do he walks away. He must be humanely touchy. The Cahins are leaving for San Francisco until sometime early in September.

Today is your first day in school. I'm sure it feels to be relaxed or unimportant, perhaps? This should be the best part of the trip, proper in my place for three weeks. I at all the most offered you there is a most panic buying wave on the streets protest their cases will be empty by weeks end. We had a slight traffic queue this afternoon. I hear voices about me. I got out of the house outside. Its the cat running around the roof. While still outside. Joe Villanov just arrived home from London. This place was four hours later. So it rained practically all the time he was in England. It's Tues Aug 7. The weather for the past few days has been in the high 30s and foggy mornings. Get off a couple of letters to bro. Mark & Leslie. Had an ant at the Adles returning again with a dot Eas. this time salmon. The second shelf in the refrigerator is my dog but self. I have them so separated in numerical order, the cat has the bottom shelf. Plans to stay home for the next few evenings. would like to be by myself and not to do at a decent late time seems to be going so fast I haven't been able to do any of the things I had planned. Mim just phoned. I am in for dinner Friday and I am to bring three cards. She is going to drive south Saturday and will deliver the curtains on her way. She heard from her friend in Edinburgh quite we are so sorry we missed you, when you please come back before you return home. At Wed Aug 8 Recovered your letter number five this morning. Your letters are very descriptive. You seem to be firm at a first pace. You should have received my first letter by Sat, Aug 7. The sack problem seems to fit. I wear a shoe size 10 and a sock size 11. Cat size 8 regular. What's this with you and the bus driver in the attic at the Cambridge hotel. He is building some cabinets for Lesley's room and getting a lot of pleasure doing it. Besides doing a good job. On the way home I stopped by there to deliver some things that I needed. Barbara tried very hard to persuade me to stay for dinner but I resisted, as I have too many priorities on shelf number Two. I called Bette Illums this evening. They moved into their new home at Costa. Next three weeks ago. So are going thru the rigors of new add work on a brand new house. We spoke for quite a while. Paul's house is up for sale again. Thurs Aug 9 Well, I made it. I stayed home for two nights in a row. An amazing letter that I started last night. I have been busy at the studio & not have energy. Did you notice before you left a dog house in front of the Effros house with this salmon in. Fri Sale never been slept in. Friday Aug 10 Left work at three thirty this afternoon. What a pleasure to be chance not to have to rush. On the way down, I noticed Francis house was being painted by professional painters, not by him. When he retired, he really retired! Your letter number six was wonderful. Glad you like the college so far. You will have a chance to catch your breath. Joe had about the reading hour. Dined at the Pantheles delicious salmon. Beth was also a guest. Tues a pleasant evening. Mim is going to San Diego tomorrow with Vivian, Peter, Eve Debb and Florence Drucker. They will stop at Steven Livingston's before off the three cards. Drove home in a cold car & we are soaked in it. Sat Aug 11 Miami, Ood and I went to the calligraphic workshop of the Pasadena Museum. You are right the new restoration to Pasadena is fast to little travelled and the museum is right on the off ramp. It's the first time I have been out. The workshop was interesting, particularly the technical part. Donald Jackson is young and witty from Wisconsin. He speaks like Michael. Gave a fine ten minute film was showing techniques. He then demonstrated various techniques & answered questions. The theatre and workshop

[illegible]

[illegible]

Christ Church College

is where you should be, when you
recieve this letter, a-woofin, a-warpin

and a woman. Mon eve July 30, 1973 / When I got home your two letters (his was real and not were anything new). What a pleasant surprise! I understood it took eight days for mail. These only took five! Poured a glass of wine before opening them to savor them reading of them. Got set in a comfortable chair and started to read the first letter. Who did you think came down the stairs bawling the devil out of me all the way down the stairs? You are correct, the cat. I had locked him in the house all day. He was scared up all the way and wretched out. So far I haven't noticed anything unusual. It's a good thing you only took me suitcase or you wouldn't have fit in the Norfolk Towers room. You can get the cold powder only if it is not too much trouble. If you do ask the man what kind of binder does he mix with it. Forget the Dunksies. Actually these stews are not important, they are only Dishes. Mr. & Mrs. Franck walked down to the end of the road & we clatted. He didn't replace their car for himself as I thought, he had it done by a roofer. The main floor Patrol was cleanest it was fun. Being transferred to another department was too dull so he retired two weeks ago. So far they are waiting walks & looking after their grandchildren. They admired your room despite my dither. Spoke to Olive Webb for only a brief moment, she was busy with her doctor. I will phone her again tomorrow. Had luncheon at the Adlers. Tues. July 31 / Called Olive Webb again, managed to reach her after many calls. She's in good spirits & chasing around the hospital helping the other patients

As she drove Kwanher was around a hospital. She mailed you a letter in London. I think I fear surgery is new to her. Thus, Dave Rose phoned me at 9:45 p.m. came home early from Mexico because of a bad cold. Jan. 21/Jan. 29, 94, 97. He spent some interesting time at an Air Force base in Florida doing sketches of men in action (about 1-6 of in lots of film time). I see you are visiting a youth supply house this morning. Aro again sorry you are taking some surface. Two Musical sketches by the studio this month. Robert's separation from him was short lived, they are back together again and are much happy. Quote She makes me feel like I am "somewhere". They are leaving for New York to meet her family & his sister. He's not nervous about it all. Was Anna, the packet of cards of Grandpa (the original letter) had sent by S. Morgan, didn't quite. They are very nice. Just returned from the ASIFA showing of the 2000 animation films of the museum. (We have seen) about 30% of them. There were several mini-mini one minute films that were good. Two hours of animation is a long time. Tonight you are at the White House Hotel. Do they furnish you with Steven's down comforters. Thus, Aug. 2 / Saw Dr. Shultz this morning & I hope this complex dental work for a long time. Spoke

Wales of
Tales to Canterbury

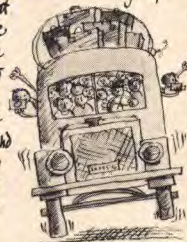
via Cardiff, St Fagans, Anglesy,
Llanagollen, From your faithful
Holyhead correspondent who
is Dublin for Chaucer & whose
puns might get him a kick in
his jolly bloomin' arse.

Rosevelt I'd get to pick her up. At the same time Dave was of the urgent looking for her - Later, Bertie phoned. "Inasmuch as Mrs. Adler knows all about printing, she wanted to know the name of your private printer for her wedding announcements. When I told her which he was located, she decided to look for me closer to home." My new letter number nine was waiting for me. I did get your third letter, you know. I love bad my esoteric and spelling is. Thor Moorman sounds inspiring; you should come back with all sorts of ideas. I am surprised that you are using silk screen, do you find it messy? In the garage there are a couple of screens 22" x 28". I imagine the silk is deteriorated they are about 30 years old. Want to

Misslow Hammer show after work. Couldn't find my membership card but they let me in anyway. The show is great. Saw Wilma Hammer today. Olga is on a buying trip to Central & South America. I've got your molas just in time! Having Nordic Lun take out once removed for dinner tonight had a previous invitation for dinner at the Parasholes but I cancelled it as I wanted to see the show before it closes Sunday. Paul S. was the today. Rose saw your card to Eric & the card related hectic touring times. The cat is asleep on the cabinet to my left, hate to disturb him. Has all over my papers. Called Dore and he will visit his cousin Spike to Inc. Before she left for Mexico turkey was 67¢ pound, yesterday she 68¢.

11.98. Saw Wilma Hammer. Olga is now a buying trip to Central & South Am.

I got your notes just in time. Saturday, Aug. 15, I left at 11:00 a.m. for another letter train; number ten. The mail has accelerated, it took only five days. As the mail seems to be faster I will have a gift of trying to write more letters to Dublin, hope you get it. Delighted to hear you are having a lovely time. Your program is really terrific, nights and nights. I notice you have this off, off & on from last night. Your visit to China Court seems fascinating. You know by now, it's more important to take the camera with you than your purse, even if you have to carry it the way Henri Charrière describes carrying his pen, in his book "Papillon." I've almost finished the book. Got up at 5:30 a.m., went into



the kitchen to fix coffee & I was really shaken awake by thousands of ants. There is a trail from the dining room door. Some from the garage door. The drain has to sink in back with them. I fixed coffee for my visitors and had coffee in the field. Got dressed and really want to work. Sprayed the trails outside and cleaned up the kitchen. ~~Then~~ I mopped the kitchen floor, not that it needed it. The floor is well-sprayed by the malfunctioning Askinmaster. Watered the entire plant; cleaned up the mess of leaves in the patio & around shopping. On the way around Lamine there was a coyote sitting on the road shoulder. I stopped to look at him and he didn't budge. I guess it was too hot for him to be lazy to move. Even the cat is asleep in the tree well all covered with leaves and spider webs. He doesn't mind it but what about my freshly mowed floor.

It's quiet and peaceful up here. You can hear the sound of the wind blowing thru the trees and the Raymond's party across the canyon, which finally ended at midnight. Sunday, Aug. 9, it is hot today, mid 90's, no breeze. Play golf with Murray and Charlie at Harding, 9:54. Flashed with a wet burrito over my head. When I got home the cat was sacred out in the tree well again, it was so hot he wasn't even bothering to chase the lizards in the patio. Barbara just called 3 p.m. to join them for dinner but I'm having dinner with the Villains tonight. This will be the last letter I will send you even tho I said that in my previous one. We miss you. Love Harold

minutiae of his day: what he ate, who phoned, who invited him for dinner, the quality of the roast beef, the TV show he


watched, the time he teed off at the golf course, his partner at bridge, the cat's appetite, the weather! The incongruity of his formidable format and the trivia of the contents make these letters all the more amusing. We are grateful to Helen and Harold for sharing them with us. Who knows...maybe they will inspire more of us to take pen in hand and revive the lost art and pleasure of letter writing.

MARION MULLER

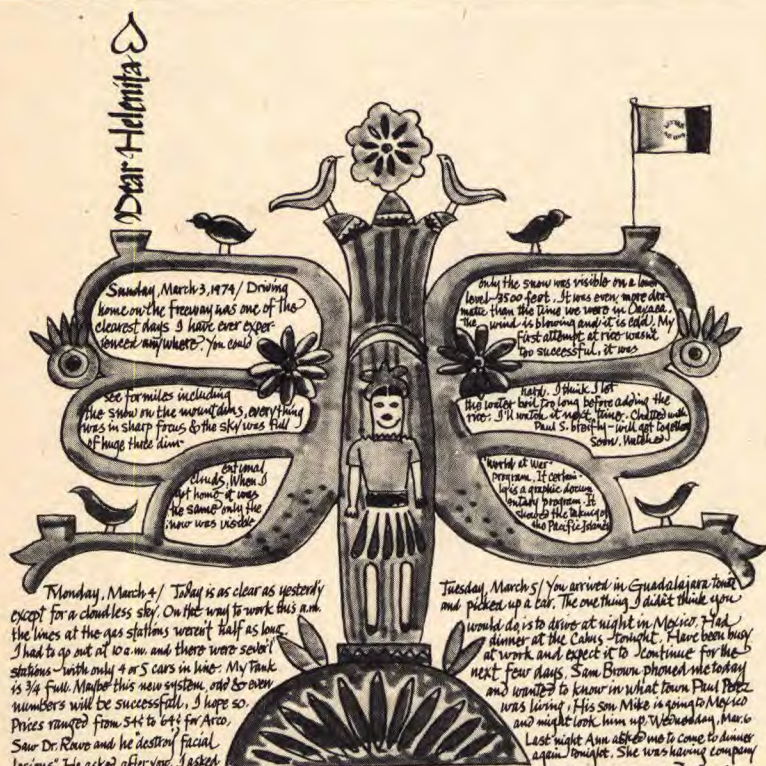
a period from 1967 to 1979. The design motif of each page is usually related to her environs. A letter to Helen in London, for instance, is partly inscribed in the windows of a double-decker bus. A letter to Helen at Christ Church College was laid out in the form of a cross. In Iran it took the form of an Islamic mosque. There are castles in Spain, and the inevitable bull, of course. There is a letter to Russia, with love and a Red Star.

The letter to Mexico is in the shape of a pyramid, and a communique from her cat, Blanquito, came in feline form.

Generally, the letters are a compendium of his week's activities; each day recorded in a separate color. What, you may wonder, does Harold communicate in these awesome compositions? Grand philosophical theorems? Psychic revelations? Amorous outpourings? Wrong! He records the

Yer Laideship Helen
Welcome Home

Sweet Home
It's been so, so long





Monday, March 4/ Today is as clear as yesterday except for a cloudless sky. On the way to work this am. the lines at the gas stations weren't half as long. I had to go out at 10 a.m. and there were several stations - with only 4 or 5 cars in line. My Tank is 3/4 full. Maybe this new system, and to even numbers will be successful, I hope so. Prices ranged from \$4.18 to 4.44 for gas.

Saw Dr. Rovee and he destiny facial lesions? He asked after you. I asked what his vacation plans were and he wasn't sure yet. He said he doesn't get around as much as you but still manages to go to a few places. I also asked him about consultation? A patient has a right to ask for a consultation and it is not unusual? He does it all the time and it's your prerogative? Ann Calm called and asked if you called yet. The weekend job I worked on was successful. Paramount called and thanked everyone involved with it. They got it this morning, hand delivered. This evening the cat didn't want the matts left over from yesterday. I looked outside so he had caught a large rabbit. He did it when I returned home from dinner with the Adles. A letter from the STRS came from Sacramento today with a lot of information. A check will be forth coming - in about 15 days. You are in Puerto Vallarta today? Did you take your swim screen along with you? How about the swimming

Tuesday, March 5 You arrived in Guadalajara and
me picked up a taxi. The one thing I didn't think you
would do is to drive at night in Mexico. Had
dinner at the Cabins - tonight. There been busy
at work and expect to continue for the next
next few days. Sam Brown phoned me today
and wanted to know in what town Paul Peter
was living. I told him Mike is going to Mexico
and might look him up. Wednesday, March 6
Last night Ann asked me to come to dinner
again tonight. She was having company
for dinner and bridge. She said she was tired of playing
bridge. I accepted. Lillian and Harry (Frieda's children)
and their daughter and son-in-law were at their request. We
played two tables of bridge with the dummy - filling in
for the fourth at the table with three. This morning I went
out at 10:30 to get gas and had a choice of two stations
with only four cars ahead of me, paid \$3.00 per gallon. The
long lines are easing up. Thursday, March 7 I have been
making up and on my way I had to go over to Glen Glau
sound recording studio on a rush job and bumped into Peter
for a moment. He has been trying to reach me at home all
week to invite me over for dinner. Will make it next week.
Max Weinberg wanted us to a screening tonight at Columbia
studio. The film was "The House on Chelmsford Street" an Israeli
film. I accepted. I invited the Adlers who declined. To had

a tough day. Had dinner at home, the first time since Sunday night. Sharon has been feeding the cat for the past three nights w/ny canned food. I gave him his regular meat tonight so he ate the entire plate at one time. When I returned from the Huachuca he pestered me for more. I opened a can and quit him half, he finished it. Hunting for him hasn't been very good, it has been raining hard all evening with lots of lightning & thunder so the temperature is cold. Friday, March 8 / Because of the snow and ice chains are required on the ridge route. When I looked out of the windows this morning the close range of mountains by Tijuana were all covered with snow. They are also thick there is snow in the Chatsworth Hills. It has been raining in the off all day. Paul Starleaf stepped in this morn. They are without car. A school bus stopped in the middle of Sunset Blvd yesterday to discharge a passenger, the most unlikely place to stop and Ross ploughed into the rear of it. She was slightly bruised but Paul says it doesn't pay to repair their car and is waiting for the insurance company to confirm it. He came into Hollywood by bus as a trial run, if it works out he may do it often instead of renting a car. Driving home at 5:55 p.m. there was an earthquake - 5.1 on the Richter scale. I really didn't have sleepers had I done home. When I got home your card was awaiting me. La Isla looks like a nice place. I was really glad to hear from you. I was getting rather anxious. The post office told me it took two days for air mail to get to Mexico City. The card took four days. I am finishing this letter tonight and will mail it first thing tomorrow [Sat] morning at the post office. Tonight is the first night I've been home since Sunday. Had soup, rotel beans and cottage cheese for dinner - some cork, huh. My next letter will be sent to Marlene. Give my best to Andy. Hoping you are sharing with & enjoying your travels & Love

Harold and Blanche

[illegible][illegible][illegible]

Sunday, May 25. As I have lots of
time left out and much copy I tried
cutting another word drill with a break
or change. I am running out of time and
patience. It is 7 P.M. and I must
finish the paper tonight and go to
bed with my pills and very tired.
Malaria, more practice. Read up
before at 10.15. To play golf. Charles
couldn't make it. It looks bad shall say
I'll go out with the boys. Peter thinks
and is waiting for his paper in the library.
I don't do to study and sleep. We had a lot
back at New York bar. I can not have
both stand and see for the freezer from
12.50 to 2.25. The working boys were sitting
around by the bedroom window. From
2.30 to 3. The cryptids were looking and
checking something. However I have the
cat was in the cage safe. I am going to
1000 every 15 minutes. I have a
bus pass for June. After all
I have a very much in the way.
Durrell looks out the only time I seem
to read now is in the bus. Barbara got
planetarium we went for dinner last night
evening. What an evening to go with all of
our friends. I will write now. Am sure
of Charles and having a fine time out
during work. We both send our love to
Helen as espousé of
John and his girls

and that goes for Ryle also!

--	--

in Journalism. Then this was the old 1883
 181st Avenue at the Grand Library, I said
 for the Institute, an edition. I felt that
 and were reaching the end. The school
 400 Avenue. Finally he returned. The first
 has some staff in him. Dr. Loring said we
 to leave the program. I said I would plan
 to let the Institute appear without him. I
 would be doing. I said I would be doing
 and I was going to go. I had the program
 you and I were going to go. I had the program
 said to the last letter of the last letter, I
 have no different colors, I had that you and

[illegible]


A black and white photograph of a person's face, heavily shadowed and partially obscured by a large, dark, irregular shape that resembles a stylized 'X' or a large shadow. The person's eyes are visible through the opening of the shape. The background is dark and textured.

7



Saturday, March 9, 1974. Went to post office at 7 a.m. and mailed letter to Mexico City. Pick up is at 10:15 p.m. and some odd shopping. The gasline lines are not so bad considering it is a Saturday. Four checks from stores went in this a.m.'s mail also a check from Mum's side, the OTR. I decided the ceiling and walls in my bathroom this afternoon. As I re-placed light fixture over the sink I dropped the thumb screw into it, it went down the drain. Eby now I'm real sorry I started this project without a drain goose. I phoned Maymie for information, he instructed I started but didn't have the proper wrench to work in such tight quarters. For more than an hour I finally got it off, recentered the screw, reassembled so what's no longer. Did you know there were several brands of hair shampoo and elastic exerciser under the sink, besides some other items. The sink cabinet anything. I finally washed the ceiling and walls. Three today I've cleaned up plates or rabbits, no wonder the cat hasn't bothered me to eat. I have patiently tried for success. Cooked rice again, this time it was successful, had it with lamb leg.

This Mad, Mad, World on TV. Saul's titles are great. It's now 10:30 p.m. I was hoping Sunday, March 10. The day is overcast, shadows forecast for tonight. Played golf with Hank, my home only saw two gas stations open and they were jammed. Thought Marsha had a surfer in the room. I was invited. Besides Dave, J.R., Marsha, myself, Marsha's friend Elliott was a usual cake and the entire stuff around my table singing happy birthday. She said, the from Marsha who also a surgical nurse demonstrated. She said, quite, you don't realize how much wetting the ends of the threads. Dave has been nominated for an Emmy award for acting. Spoke to Jim Hall this evening and felt relieved that you both have been heard from. The showers are in sight as predicted. Work has been moderately busy, one thing rush, (am occupied) time, so did the Marks, the suits he took up with the Flash. The suits I think on Maneswinging with the Flash on the end and even gas sales system. When I got home this evening I was delighted to find your letter and I prayed my mail. Your day is and I do hope you both keep well. Things here are the same, we are both fine and miss you. Had dog boy from Jean's for dinner to night. I am going to mail this letter first thing in the morning at the post office. I wonder if I allowed enough time for this letter to reach you in time in Merida. Where does your cat disappear in the afternoons? Much love, Hanky Blamewit.



Carbu



and I do hope you both keep well. Things here are the same; we are both fine and miss you. Had dog bite from Jesus for dinner to night. I am going to mail this letter first thing in the morning of the post office. I wonder if I allowed enough time for this letter to reach you in time in Merida. Where does your cat disappear in the afternoons? Much love, Hardy & Blanche

FROM ELAY TO CONWAY
Wherever the four winds blow

[illegible]

樂快年新

(Happy 4678)

That's right. Four thousand, six hundred and seventy-eight. The Chinese New Year. They began recording time at the same time they began silk weaving and building timber houses and boats. They invented writing a thousand years before that. What was the rest of the world doing? Well, Egypt was still in its First Dynasty; they hadn't even begun the pyramids yet. It took us a couple thousand years, but we finally caught up.

So here we are in 4677, about to celebrate 4678. And what a celebration it's gonna be. It begins months before New Year's Eve. First, everyone has to have new clothes, not just the ladies. And the whole house is cleaned; no quick sweep under the grass mat for them. Then there's the food. Pork, fish, and chickens are preserved in salt... feathers and all. Barrels of duck eggs are wrapped in special clay to keep for months. (Are you listening, Easter Bunny?)

Then, seven days before the big day, the picture of the kitchen god is taken down. His name is Tsao Wang, and he's sort of a Chinese Santa Claus. He's the one who decides who gets the goodies and who gets the lumps of coal. And he takes his report to Heaven. By way of a bribe, the family puts honey on his lips to sweeten his words. They even prepare food for his journey, which begins when they pop his picture into the kitchen fire. So much for the bribe.

Choy Sun is a pretty popular god around this time, too. Especially with the children. He's the god of money, and every New Year's Day the kids get red paper packets filled with money to spend any way they want. Sure beats collecting nickels and dimes from the tooth fairy.

Enough of this. Let's celebrate the Year of the Monkey. So, here's wishing you a happy 4678 and kung-hai-fat-choy. Or... may you have a prosperous New Year.



財神到

(Choy Sun coming)



MENU

- Assorted Hot Appetizers
Seafood of the Orient
• Pigeon of Nature Green
• King Prawns Hunam Style
• Fine Shark-fin Soup
• Peking Duck
• Prosperous Tenderloin Steak
• Crabmeat with Green
• Handmade Long-life Noodles
• Apple and Banana Fritters
• Spring Onion Savory Pancake



BANG! These aren't Chinese hoodlums, but fun-loving boys playing with fire-crackers. And these are young boys, not bald Munchkins. It was tradition to cut off all their hair except for a few tufts on top and on the sides. It was supposed to make it grow thicker and shinier. Gone to-day, hair tomorrow.

Definitely not someone you'd want to meet in a dark alley. But, don't worry, this warrior is made of cut paper. And on New Year's Day cut-paper warriors are placed on either side of the main gate to the house. They're put there to scare away the evil spirits. And door-to-door salesmen.



If you're in New York City around February 16, you can celebrate the New Year at the ****Hunam Restaurant, 845 Second Avenue. You'll be warmly welcomed by gracious hosts Bobby Lo and Paul Tang. Here's to your good fortune... Cookie.

ACROSS

1. _____ Manchu
3. Smote
7. Guide for Sir Hillary
12. Variety of the guanaco
14. Blood factor
15. Aboveground subway
16. _____ year
17. _____ man (footstool)
18. End-of-a-work-week exclamation
20. Fruit
22. Large snail (var.)
23. Thomas West _____ Warr
24. Chinese soup
25. Arabian leader
27. "_____ hol" (very good in China)
29. You and me
30. Washington follower
31. Kidnapper's demand
32. Chinese secret society
34. Mai _____ (Polynesian drink)
35. Michigan airport code
36. Chinese port
39. Concerning
40. A _____ mode
41. Suzy or Anna May
42. Sea eagle
43. South China Sea gulf
45. College degree
46. Seymour, for short
48. _____ Tse Tung
49. Largest boat on a sailing ship
52. Depot (abbr.)
53. Chinese city
55. Charlie _____
56. Chinese city or duck
58. Makes eyes at
60. School subj.
61. Commercial
62. Southern state
63. How to buy sardines
65. Overly modest
68. English bloke
69. Short play
71. Prefix for mind or furbish
72. Kind of card
74. Close up
76. Chemical suffix
77. North in Paris
78. _____ to nothing (very little)
79. Kind of hammer

DOWN

1. "_____ Song" ('50s Broadway hit)
2. Farthest
3. Fumes
4. Half a British good-bye
5. Encouraged
6. _____ con carne
7. "...on a _____ boat to China"
8. Impetuous ardors
9. Landlord's due
10. Chinese temple
11. Crossword puzzle tool
13. A time to fast
18. Football goal
19. Chinese betting game
21. Most coarse
26. Noon meal in Italy
28. Chinese bell
33. Reject initials
34. _____ Pan Alley
36. Music from the '40s
37. Gateway to China
38. Part of a circle
40. _____ mein
43. Tick's partner
44. King _____
45. Fuchsing prey
46. Hunting prey
47. Partner of 67 Down
50. Final event of the term?
51. Hooked up to a computer
52. _____ up (lived together)
54. Showed displeasure
56. A _____ the back (rewarding gesture)
57. Ancient Tokyo
59. Naval police
64. Similar adverb
66. Bobby of hockey fame
67. See 47 Down
70. Golfer's aid
73. Prefix for plane or bus
75. Follows KK

Number 10 in a series of Very Graphic Crossword Puzzles by Al McGinley and Lee Gardner.

Peking Lion Dance: drawing from an early 19th century folk print.



It might have been Peking Man (c. 500,000 B.C.) who first said, "I love a parade." And one of the biggest is at New Year's. Lions and dragons are a popular part of it. And a traditional pastime is throwing firecrackers under their paws. Leading the parade is a man disguised as a Buddha. His chubbiness and baldness proclaim him a man of prosperity. In China, you are what you eat.

A large, stylized graphic on the right side of the page. It features a thick, black, calligraphic swirl that starts from the top right and curves downwards. This is surrounded by several thin, black, hand-drawn circles and loops of varying sizes, creating a dynamic and organic composition.

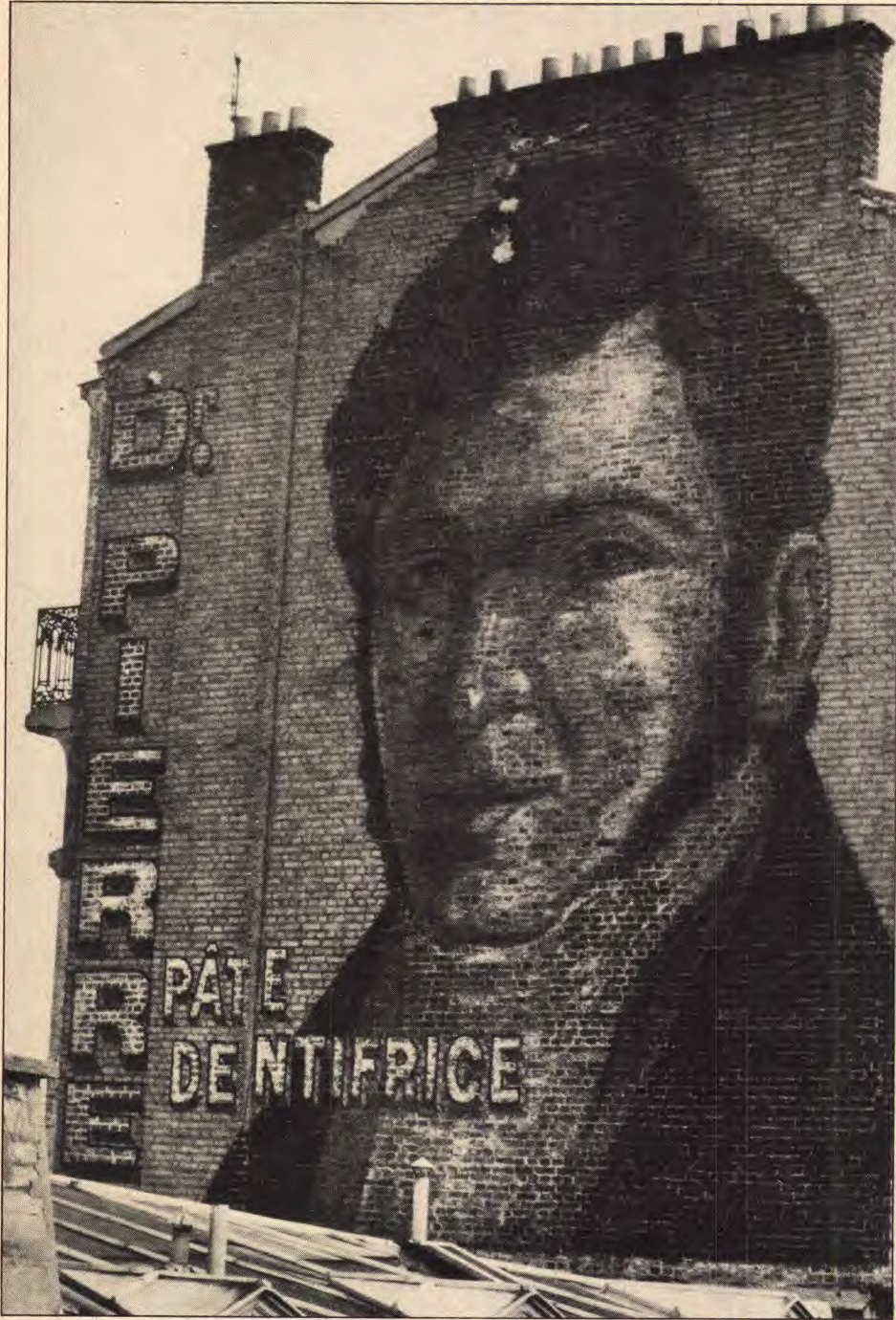
Our
best
wishes
for a
beautiful
new year

THIS ARTICLE WAS SET IN ITC DIDI (HAND-TAILORED)



The Four

PHOTOGRAPHED BY DEIDI VON SCHAEWEN



WINTER



SPRING

Jan. Feb. Mar. Apr. May June

S		6	13	20	27	3	10	17	24	2	9	16	23	30	
M		7	14	21	28	4	11	18	25	3	10	17	24	31	
T	JAN.	8	15	22	29	5	12	19	26	4	11	18	25		
W		2	9	16	23	30	6	13	20	27	5	12	19	26	
T		3	10	17	24	31	7	14	21	28	6	13	20	27	
F		4	11	18	25	FEB.	8	15	22	29	7	14	21	28	
S		5	12	19	26		2	9	16	23	MAR.	8	15	22	29

		6	13	20	27	4	11	18	25	JUNE		8	15	22	29
		7	14	21	28	5	12	19	26	2	9	16	23	30	
	APR.	8	15	22	29	6	13	20	27	3	10	17	24		
		2	9	16	23	30	7	14	21	28	4	11	18	25	
		3	10	17	24	MAY		8	15	22	29	5	12	19	26
		4	11	18	25		2	9	16	23	30	6	13	20	27
		5	12	19	26		3	10	17	24	31	7	14	21	28

Seasons



SUMMER



FALL

July Aug. Sept. Oct. Nov. Dec.

	6	13	20	27	3	10	17	24	31	7	14	21	28
	7	14	21	28	4	11	18	25	SEPT.	8	15	22	29
JULY	8	15	22	29	5	12	19	26	2	9	16	23	30
2	9	16	23	30	6	13	20	27	3	10	17	24	
3	10	17	24	31	7	14	21	28	4	11	18	25	
4	11	18	25	AUG.	8	15	22	29	5	12	19	26	
5	12	19	26	2	9	16	23	30	6	13	20	27	

	5	12	19	26	2	9	16	23	30	7	14	21	28
	6	13	20	27	3	10	17	24	DEC.	8	15	22	29
	7	14	21	28	4	11	18	25	2	9	16	23	30
OCT.	8	15	22	29	5	12	19	26	3	10	17	24	31
2	9	16	23	30	6	13	20	27	4	11	18	25	
3	10	17	24	31	7	14	21	28	5	12	19	26	
4	11	18	25	NOV.	8	15	22	29	6	13	20	27	

Jim Spanfeller's Divine Comedy

WRITTEN BY JIM SPANFELLER, JR.
ART BY JIM SPANFELLER, SR.

PART TWO: THE INFERNO

Synopsis: The story opened last issue with a depressed and beleaguered illustrator receiving a call from his infrequent agent A.G. Virgil. The agent talked the already overworked illustrator into accepting an insane assignment with an impossible deadline and very low pay. The assignment is to illustrate a condensed version of Dante's *Divine Comedy* in just three days. Having stopped work on a transportation series, the illustrator is beginning the background reading when, on his way back from fetching a can of Circle Beer, he trips and knocks himself unconscious. The artist wakes in a curious submarine which is moving through the murky depths toward what appears to be an inferno!

The artist was aghast at the incredible spectacle of fire and brimstone. It took only seconds for the dazed illustrator to realize that the vessel was going to plunge headlong into the violent flames that were blazing from a crack in the ocean floor.

Astonishingly enough the submarine miraculously advanced through the burning vapors with only a minor tremor. Soon the craft came to a halt at the bizarre and terrifying place that existed within that burning shell. The hatch of the vessel swung open and the illustrator climbed down into the igneous abyss.

Once afoot on the uncomfortably hot surface the artist recoiled in surprise not so much from the unaccountable scenery as from the presence of none other than A.G. Virgil. The artist's agent stood not more than ten feet from the submarine, impatiently staring at a pocket watch.

Greeting him quickly, A.G. Virgil hastened the illustrator toward a dark, foreboding gate. "Hey, Span, what kept you? You know we got a deadline. We gotta hurry if we're gonna make the next launching."

"Ah, sorry," said the flabbergasted illustrator, "I guess I didn't know and..."

"Forget it, Span. Come on now." As the unlikely duo moved closer to the gate the artist saw that there was a dreadful message inscribed in dark characters on the top of the structure. The alarming notice ended with the line, "Abandon every hope, Ye that enter here." The illustrator was about to remark on the sinister communication when A.G. Virgil tugged him through the gateway. The macabre scene that unfolded in front of the two men as they passed through that gate took the breath away from the artist for a moment.

The first thing that caught the illustrator's attention was a large unfinished billboard. The demoniacal placard was entitled *Candidates for Hopelessness*, and it consisted of a long list of nominees, such as All existentialists with hemorrhoids, All people who consistently end their sentences with OK, All art directors named Syd, The inventors of home movies, The Glad Man, The Tidy Bowl Man, The Frito Bandito, All illustrators who trace photographs, and All

Beautiful thoughts...

Beautiful thoughts...

Beautiful thoughts...

I knew it was too much of a good thing!

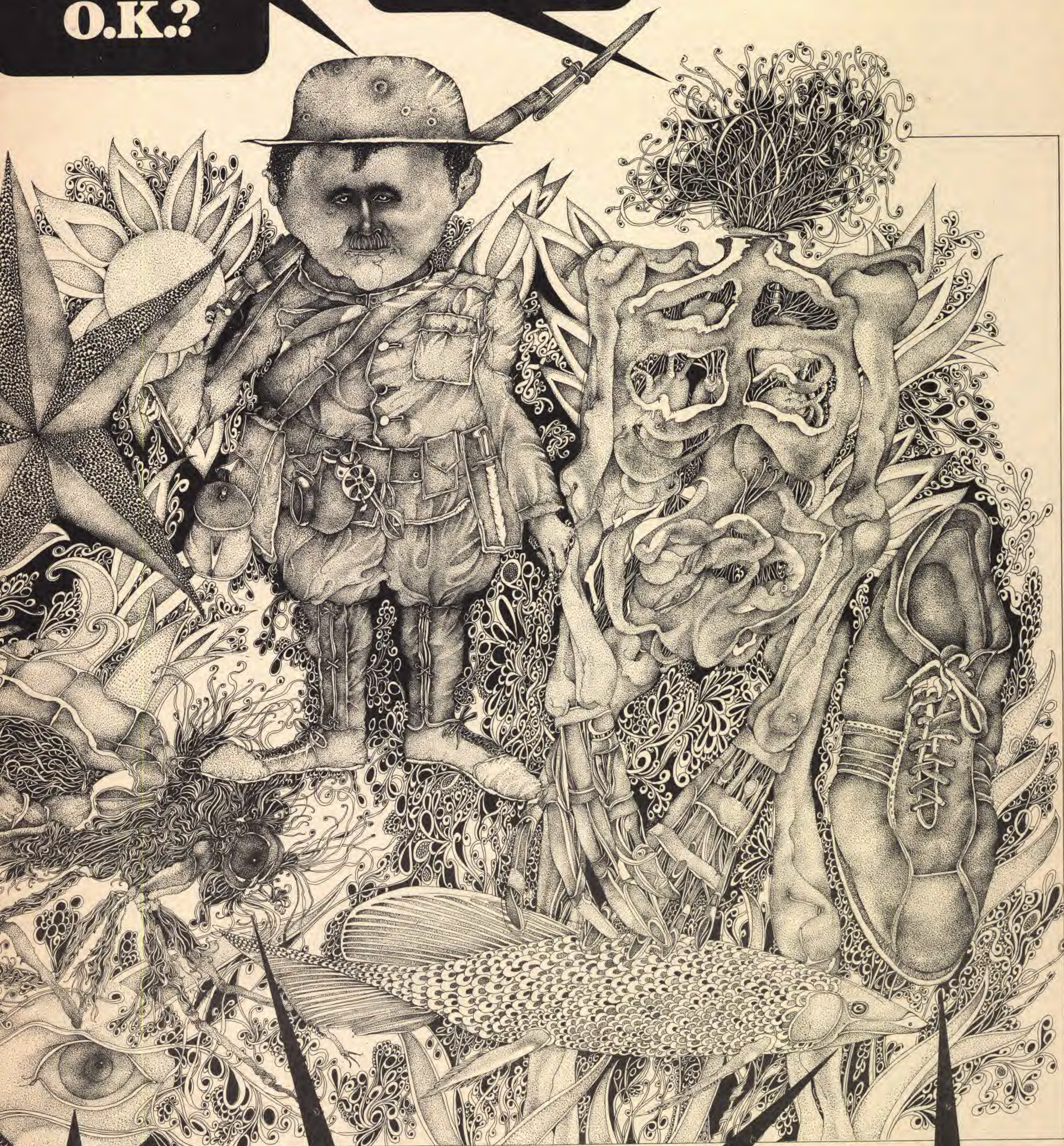
Show biz is my life.

Nobody's perfect.



**War
is hell!
O.K.?**

Ouch!



**Every inferno
needs a little
funnel vision.**

And I thought I was the acne of perfection.

**Better here
than Mexico!**

Shoe biz is my life.

impersonators of Morris the Cat. The list went on and on, but A.G. Virgil urged the artist forward.

As the two men moved farther into the nether world, many different visions wafted past them in the hot acrid air. At first the illustrator couldn't figure out why the images were eerily familiar, but then he realized that they were all from his own files of jobs that had failed. One after another his Waterloos floated through his field of vision. Worst of all, a strange hypnotic effect swept over the illustrator like a cancer, tainting his mind and his moral sense; as they traversed the infernal regions, the things that A.G. Virgil said began to make more and more sense to the awed illustrator.

Agent: So, Span, do you remember all these wonderful little gems?

Artist: Yes, A.G., I'm afraid I do.

Agent: You see what happens when you try to get a little artsy? No one wants that creative nonsense. You gotta learn to give the art director what he asks for. All this other detail is totally wasted!

Artist: But I'm an artist, A.G. I'm supposed to be creative.

Agent: Artist nothing, you're a businessman with a service to sell. You're a tiny cog in the industrial revolution.

Artist: Yes, but...

Agent: But nothing, Span. Check this stuff out! They ask for a sweet little girl and what do you do? You give 'em a candy factory it's so sweet. Then they want a fly, just a simple little fly, and you bring the art director a giant mosquito with acne.

Artist: Everyone gets acne at some time or another, A.G.

Agent: Great attitude, Span. How about that job there. The A.D. wanted a goldfish, and you turned in some kind of prehistoric lungfish that they thought looked like a benign Leon Trotsky.

Artist: Ah, that art director just has a shoe up his...

Agent: Don't say it – Syd and the shoe are both here already. But let's not forget your best failure, your most spectacular mess-up, the end all to end all.

Artist: Which one?

Agent: That abomination there between Syd's shoe and that dumb soldier drawing that was supposed to be for an antiwar poster. The one where the medical client asked you for a tasteful piece on flatulence and you brought in an untasteful piece on flagellation. Just great, Span, just great.

Artist: Everyone makes a mistake now and then, A.G.

Agent: Will you listen to me! The point is that you continually do more than people ask for. You have to remember, never be first and never be last in this business. When they ask for a star give them a star and not a starfish.

Artist: Well it does have its points, A.G.

Agent: You've gotta just crank the stuff out.

Artist: Yes, A.G., I guess you're right after all. I should spend less time on everything.

Agent: Sure I'm right. You spread your name around and after you pay your dues, bango, you've made it big! I'm only telling you all this because I like you, Span. I really wish you'd listen to me for once.

Artist: I suppose you've got something there. I don't know why I've been worrying about the art side of things; it's like you say – money is everything!

Agent: Now that's the spirit, pal. Come on, we have to hurry – the blimp leaves any time now.

Artist: Right, A.G., the blimp. The blimp?!

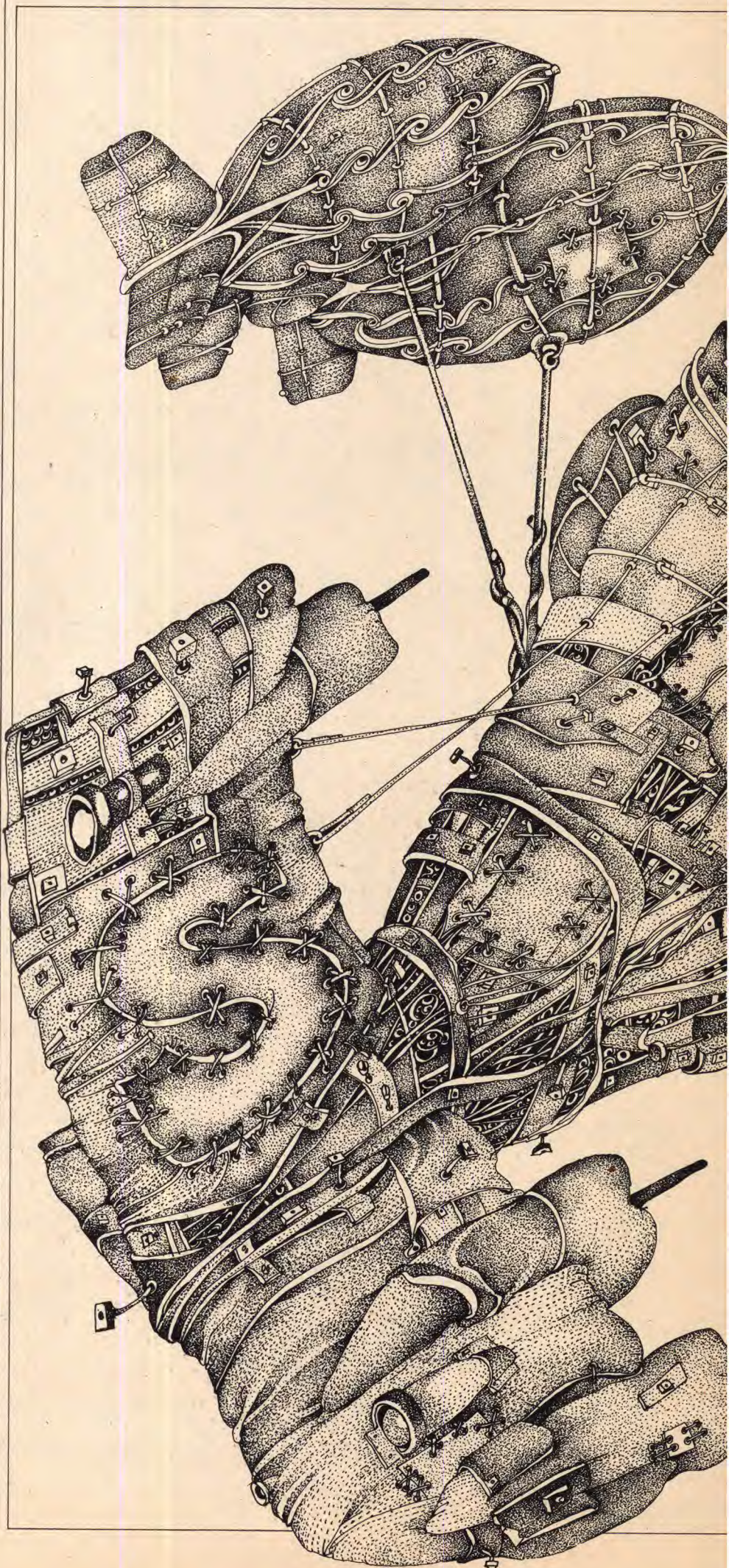
The two men came to a road sign of sorts, and Virgil quickly consulted it for directions to the blimp. The listing was more a guide to floors than anything else. One through six was for Incontinents, seven was for Violents, eight and nine for Fraudulents, with the restrooms on seven and souvenirs on all floors. The blimp, listed last on the guide, was on floor nine A. The artist wanted to buy a souvenir but his agent said there wasn't enough time, and they rushed off toward the elevator lobby. Luckily, the express car was waiting when they got there.

After the elevator whisked them down to nine A, the lowest place in that yawning pit, the artist and his agent had a short, chilly walk to the blimp. "It gets colder with each floor you go down," explained A.G. Virgil when he noticed the illustrator shivering.

As they reached the launching area the giant cigar-shaped balloon was just taking off, and the two men jumped on in the nick of time. As the blimp started its ascent back past the nine floors, the illustrator began to feel another strange change sweep over him. As they floated above that home of lost souls the artist suddenly felt very guilty about some of the things he had just said and done.

Before he had a chance to reflect on this new change within him the artist was jerked back to his present situation by the sound of a metallic voice from a hidden intercom. "Good evening; this is your captain, George Beelzebub. Welcome to the blimp *The Prince of Darkness*. I hope you have a tormentful ride. We should be reaching the shores of Purgatorio within a few hours."

Again there was a slight tremor and lots of heat as the ship passed back through the ring of fire. Looking ahead all the artist could see was the murky waters. He dismally wondered what frightful adventures lay in front of him. But, alas, only time would tell.





Next Episode: Purgatorio

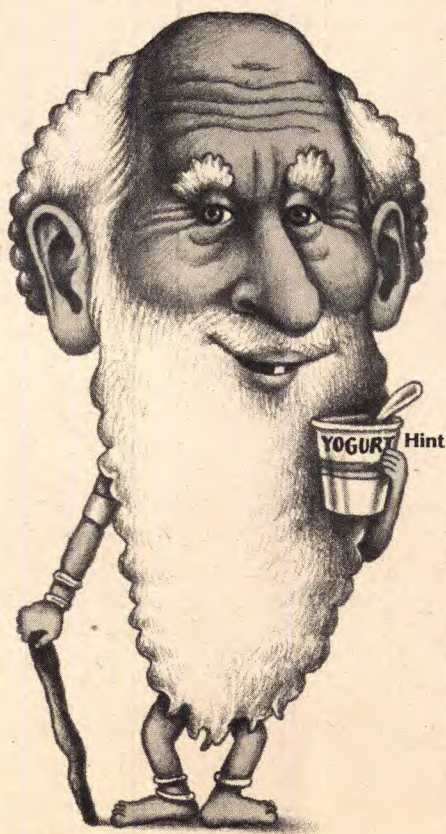
THIS ARTICLE WAS SET IN ITC CHELTENHAM.

Something for Everybody from U&Ic

What do Quotations from Mao Tse-tung, In His Steps, Valley of the Dolls, Guinness Book of World Records, A Message to Garcia, Baby and Child Care, American Red Cross First Aid Book, American Spelling Book, and Your Federal Income Tax have in common with the Bible?



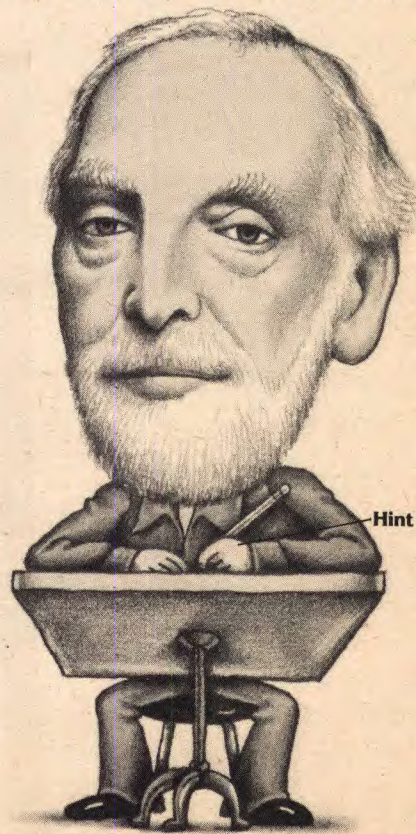
What do Sweden, The Netherlands, Iceland, Norway, Denmark, Canada, France, Japan, and the United Kingdom have in common with the Ryukyu Islands?



What do Mark Twain, Thomas Jefferson, Sinclair Lewis, Rod Laver, Lucille Ball, General Custer, Bernard Shaw, Lizzie Borden, and Judas Iscariot have in common with Red Grange?



What do Harpo Marx, Judy Garland, Leonardo da Vinci, Jack the Ripper, Babe Ruth, Cole Porter, Rex Harrison, Charlie Chaplin, and Paul McCartney have in common with Herb Lubalin?





PEEPING TOM: In 1040 the Lord of Coventry in England agreed to his wife's plea that he reduce oppressive taxes, but only on condition that she in turn ride naked through the city. This she did, and the townspeople so revered her for her action that all averted their eyes. The exception, a tailor named Tom, was struck blind for his impudence. A voyeur was from then on known as a peeping tom. This also applies to Dick & Harry.

GIRL FRIDAY

Robinson Crusoe, by Daniel Defoe, appeared in 1719. In the well-known story, Crusoe, stranded on a desolate island, was lucky enough to be joined by a black man whom he named Friday, that being the day they met. His man, Friday, existed for many years in people's minds as the image of an able and accomplished assistant who could perform any task, no matter how difficult, required of him by R.C. The status of Friday remained quo for many years until a new generation of liberated women proved that they could do what Friday could do, equally as well, or better, any day of the week. And that's when Girl Friday arrived on the scene.



ILLUSTRATIONS BY LIONEL KALISH

What's New from ITC?

ITC Novarese Book, Medium and Bold with corresponding italics and ITC Novarese Ultra (no italic) are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.



These new typefaces will be available to the public on or after January 15, 1980 depending on each manufacturer's release schedule.

ITC

ITC NOVARESE BOOK

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 AÇÐĖŁØÆĈËß
 abcdefghijklmnopqrstuv
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 † ‡ [1 2 3 4 5 6 7 8 9 0] § « »

ITC NOVARESE BOOK ITALIC

abcdefghijklmnopqrstuvwxyz
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NOVARESE

BOOK,
MEDIUM,
BOLD
WITH
ITALICS
& ULTRA.

ITC NOVARESE MEDIUM

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
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 abcdefghijklmnopqrstu
 vwxyzâçðĖłøǼêëfi
 12345678901234567890
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 †‡[1234567890]§«»

ITC NOVARESE MEDIUM ITALIC

abcdefghijklmnopqrstuvwxyz
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ITC NOVARESE BOLD

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
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 &\$%€%%(.,:;!i?¿.-"-'_/#*)
 †‡[1234567890]§«»

ITC NOVARESE BOLD ITALIC

abcdefghijklmnopqrstu
 vwxyzāčđėłøǽêfffiß

ITC NOVARESE ULTRA

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
À Ç Ð Ë Ì Ï Ñ Ò Ó Ô Õ Ö ×
a b c d e f g h i j k l m n o p q r
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9 0 \$ % & ' () * + , - . : ; ! ? @ [\] ^ _ ` { | } ~
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ITC Novarese is a truly classic typeface with a distinctive Grecian chiseled look. It is a widely usable text type suited equally well to advertising, books, publications and a wide range of corporate literature where large amounts of reading matter require distinction and style without loss of readability.

ITC is proud to offer this type family created by one of Europe's outstanding typeface designers, Aldo Novarese, and licensed by ITC from Haas'sche Schriftgiesserei AG. Mr. Novarese has designed over 164 typefaces, including Eurostile, Egizio, Torino, Slogan, Fon-

tanesi, Magister, Juliet and Nova Augustea.

ITC Novarese offers small caps in the Book and Medium romans. It uses roman capitals with the italic lower case letters. For text settings, a special set of roman capitals is sized and unitized to work with the italic letters.

A rich, full-bodied, flavorful letter, ITC Novarese's style comes from its graceful curves and finely chiseled serifs. The contrast between its thick and thin strokes is noticeable but not extreme, giving the text a sparkle and color in mass without sacrificing printability.

When **U&Ic** started publication six years ago, we had three objectives (the dream of any publisher): One, a large circulation of select readers; two, enough advertising to pay the bills without bloating our pages; three, a responsive audience.

On all three counts, we knock on wood as we check off our accomplishments.

Our circulation is indeed the largest of any publication devoted to graphic arts. Demographic studies show that we have no spurious readers; our subscribers are all hard-core employees in the field; art directors, designers, typographers, production people, teachers and students preparing for work in the communications world.

By choice, we sell only enough advertising to pay **some** of the bills, so we can maintain a comfortable and esthetic ratio of editorial pages to advertising space.

But where we feel we have truly scored an unprecedented success is in the response we've received from our readers. From the very beginning, the number and nature of the letters that have crossed our desks has been nothing short of phenomenal. At first they were simple typewritten or handwritten messages of appreciation. Then some calculating souls poured out their praises in ambitious calligraphic script. Some started to illustrate their prose. The expressions became more visual than verbal, as anyone might expect from graphic artists. Our readers obviously liked what they saw and wanted to get into the act. Without intending to, we had blundered into an audience-participation adventure in publishing.

"So, what else is new?" you may ask. All editors of magazines and newspapers are swamped with manuscripts and contributions from readers—all wanting to be published—for a fee, of course. Our singular situation is that we are swamped with contributions by people who want to appear in our pages with no thought of compensation. When our journal is put to bed, they simply want to be under the covers with us. We take that as a compliment.

SOME- THING FROM EVERY- BODY

Obviously, we've encouraged audience participation all along, since we regularly print some of the irresistible work that arrives in the mail. Readers' contributions have found their way into our special feature sections such as **Comic Alphabets**, **Something for Everybody**, **Something from Everybody**, **Ms.**, etc. Many of our major articles like Murray Tinkelman's **Mechanimals**, **Letters to Helen from Harold** and J Scott G's **Corporate Image**, all in this issue, came to us as unsolicited contributions.

But our open-minded open-handedness has been a mixed blessing. We've doubled our work. Our editors spend many extra hours evaluating the pieces that arrive in the mail daily; we must study and select carefully to maintain the uniqueness and quality we've established for **U&Ic** in the first place. It is not easy to reject work, and the truth is we must send back many more pieces than we can accept. The whole mental, emotional and physical process of dealing

with readers' contributions has become a major effort. But we continue to be seduced by the outsize envelopes, mailing tubes and packages that arrive each day, because out of them we have pulled a wealth of stimulating ideas of very high caliber. In fact, so much worthy material has accumulated that we are devoting our entire eight-page color section in this issue to work received from readers.

The subject is **Alphabets**...in a variety of moods. Some are serious, some comical, some playful, some intellectual—all quite wonderful. We have one contribution from an experienced designer in California, five from young college sophomores enrolled in Communications Design courses at Eastern Carolina University, a most ambitious and literate extravaganza from a young Renaissance woman in Brooklyn, and a captivating animal alphabet from a pixie in Connecticut.

What we especially like is the diverse sources of these contributions. It is obvious that no one has cornered the market on creativity, and we honestly believe that one of our functions as liaison to the graphic arts world is to sweep away the prejudices about talent—where it blooms, which schools provide the best training, which cities nurture greatness. The cross-section of talent we've exposed in these pages should put to rest forever any misconceptions in such matters, even if it pricks our pride and rocks some of us out of our complacency.

However, it's not our purpose here to give you a rundown of our virtuous deeds, any more than our readers send us free contributions for our financial and esthetic well being. Who is so altruistic? Our contributors—and rightly so—welcome the ego boost, the exhibition space and the opportunity to be seen by their peers. On our part, the grand purpose of this eight-page spread is not just to fill the issue with some provocative new ideas, but also to display, in an effective manner, our newest typeface, **ITC Novarese** in Light, Medium and Bold, with *Italics*, and **ITC Novarese Ultra** without *Italics*.

MARION MULLER

OR, 26 X 8 GOOD REASONS WHY **U&Ic** CREATED THIS ARTICLE



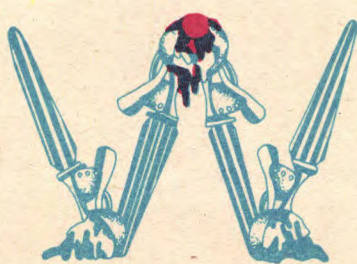
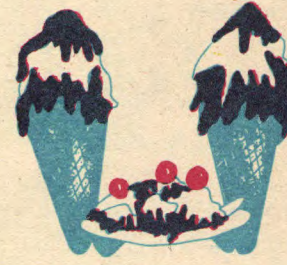
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AGE: 21
EDUCATION: Currently enrolled at Eastern Carolina University, a Communication Arts major with emphasis in Illustration and a minor in Graphic Design.

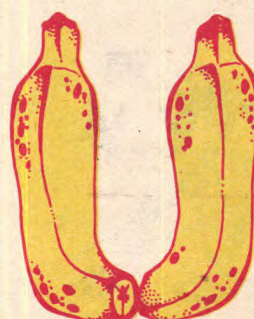
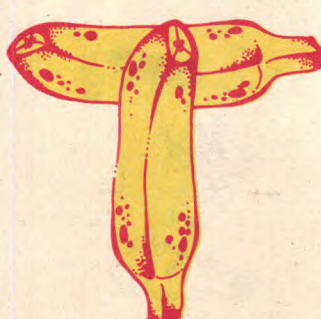
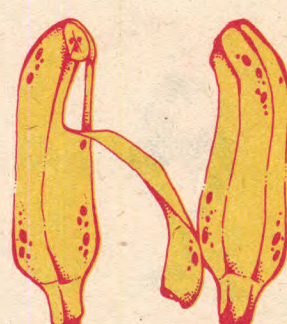
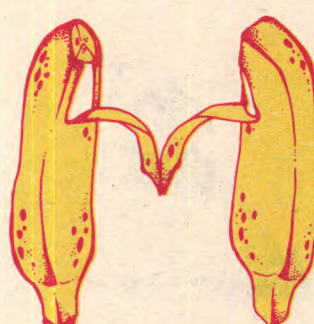
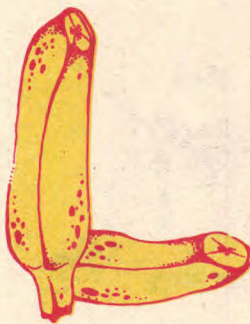
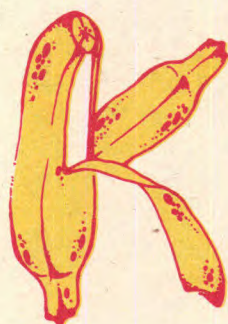
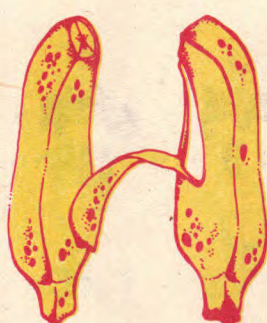
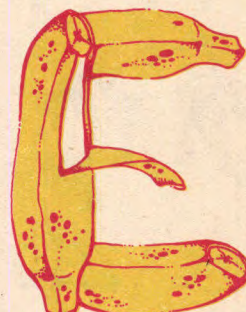
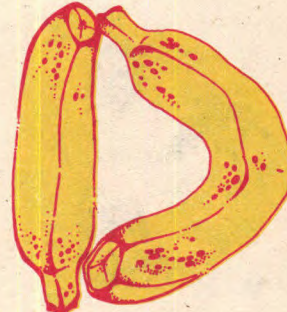
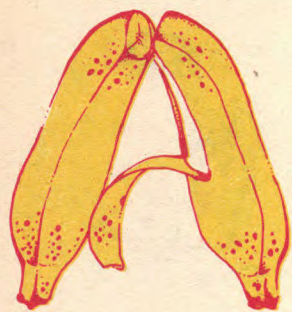
DROOPY-SCOOP CAPS

The alphabets on the next five pages were designed by sophomore students at Eastern Carolina University, for a course called "Introduction to Communication Arts." For the most part, the course was the students' first exposure to typography and graphic design.

While no one will ever accuse this young designer of being laid back or

overly legible, her bubbling sense of humor and unfettered spirit should serve her well in her career objective, illustration. If you are an ice cream freak and remain fixated on the images of sundaes, scoops and cones, you may not discern the letters clearly. But if you squint, we promise you, the characters become amazingly visible.

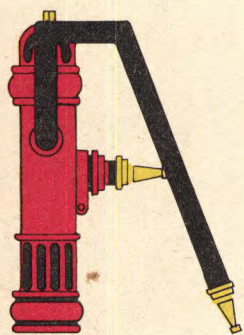




DESIGNER: Paige Snader
Darnestown, Maryland
AGE: 20
EDUCATION: Currently enrolled at
Eastern Carolina University, a Com-
munication Arts major with a minor
in Printmaking

CHIQUITA CAPS

No other tropical fruit is as widely known as the banana—and only the coconut has greater economic value. As for making letter forms, it is hard to think of another fruit, tropical or temperate, that lends itself so admirably. We have seen banana alphabets before, but none so graceful and as cliché-resistant as Paige Snader's. Note particularly the casual A, the natural J, the lovable Q, the graceful X and the flippant Y. There's a lot of character in these characters.

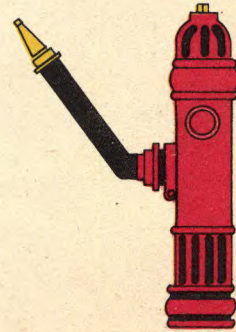
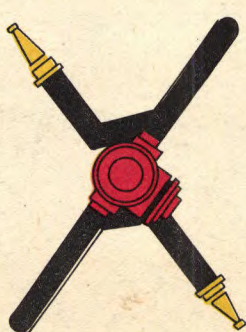
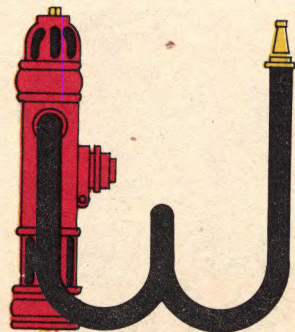
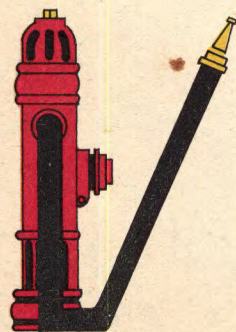
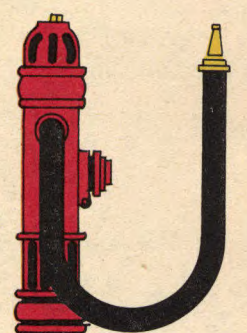
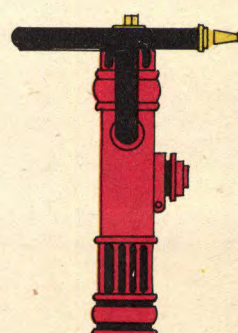
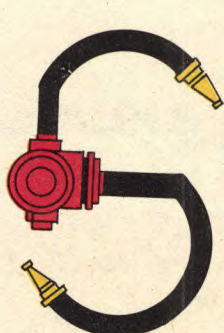
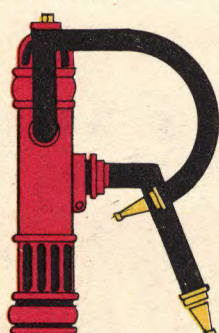
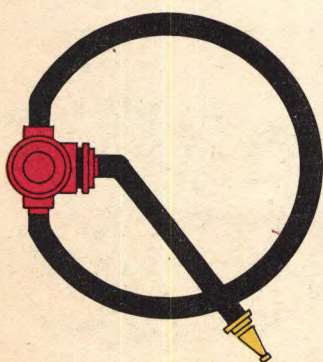
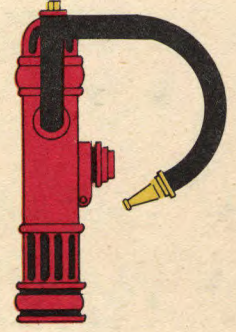
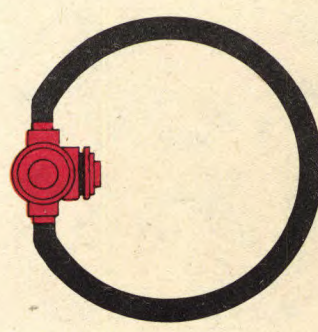
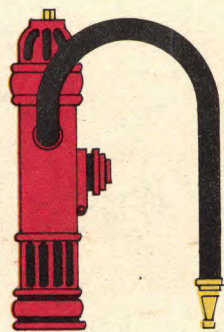
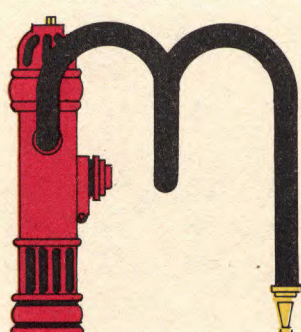
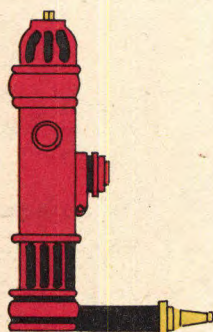
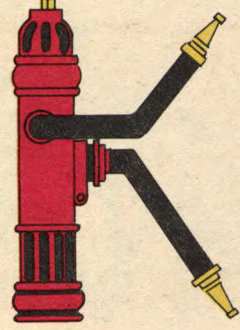
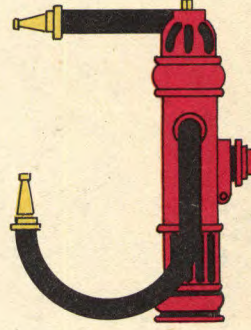
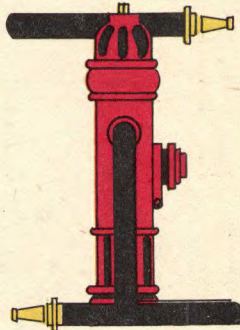
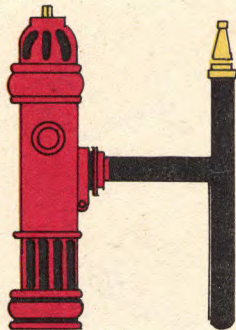
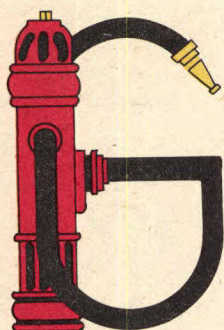
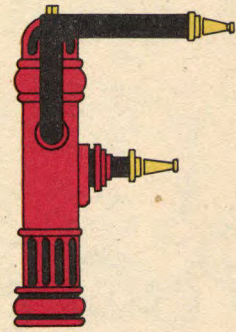
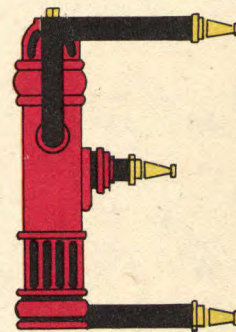
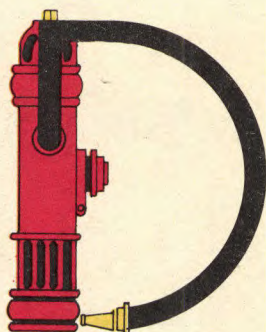
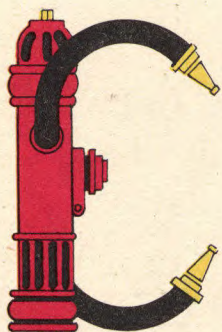
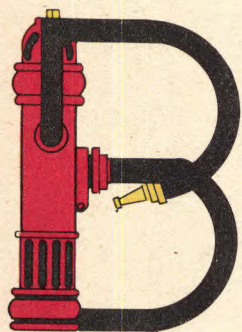


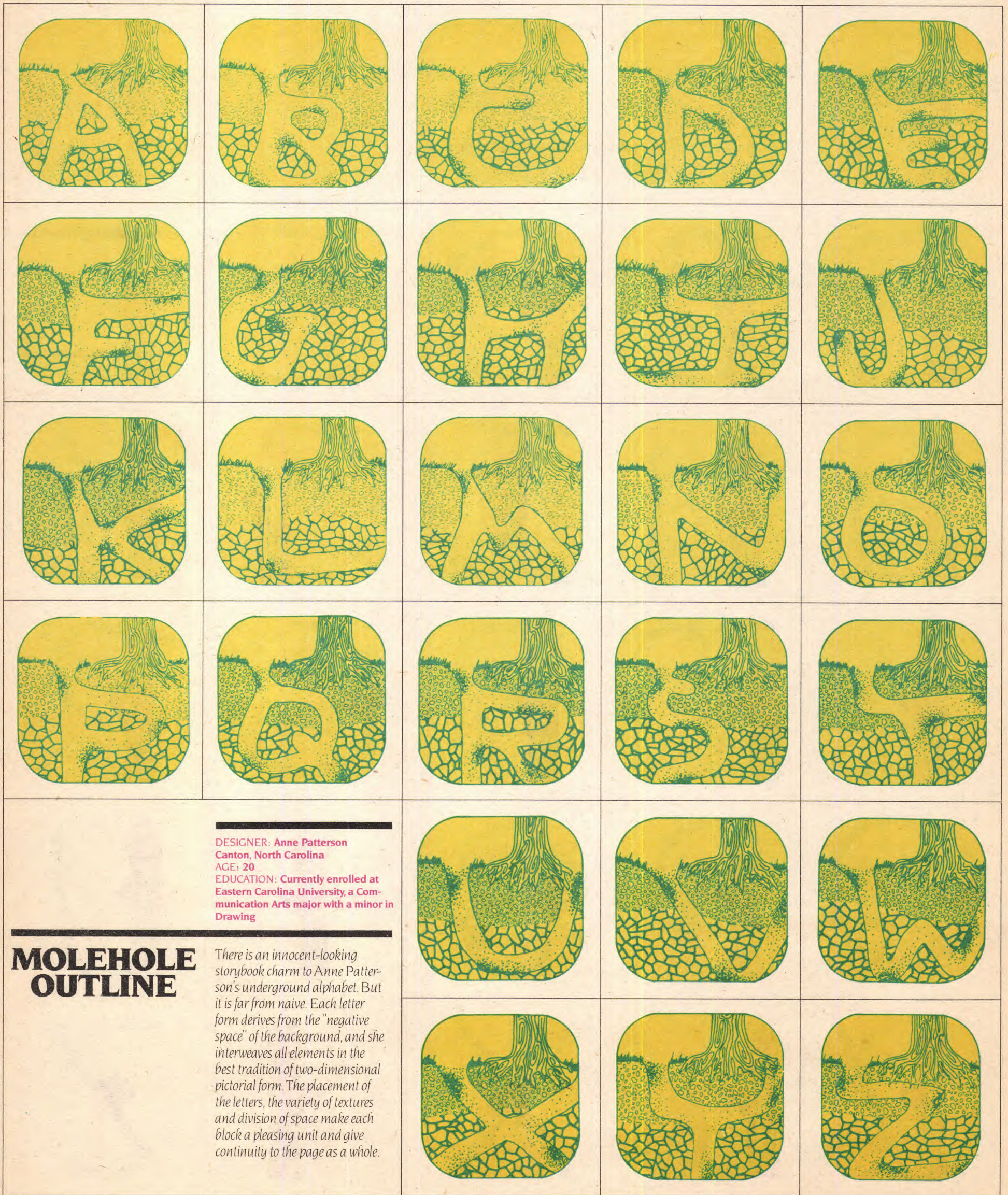
DESIGNER: Craig Vosler
Virginia Beach, Virginia
AGE: 23
EDUCATION: Currently enrolled at
Eastern Carolina University, a Com-
munication Arts major with emphasis
in Graphic Design and a minor in
Printmaking

FIREPLUG GOTHIC

Prof. Jeff A. McGinnis, who formerly taught the course "Introduction to Communication Arts" at ECU and submitted these student alphabets to **U&Ic**, advises us: "The survey course places the students under a great deal of pressure...acceptance into the BFA program is very selective and based upon the portfolio sub-

mitted after taking the course." There is such a thoroughly professional no-nonsense consistency and authority to Craig Vosler's Fireplug alphabet, it belies the fact that it was executed by a sophomore with little or no experience in graphic design. It is witty, economical and executed with consummate skill.



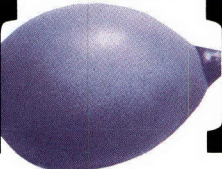


DESIGNER: Anne Patterson
 Canton, North Carolina
 AGE: 20
 EDUCATION: Currently enrolled at
 Eastern Carolina University, a Com-
 munication Arts major with a minor in
 Drawing

MOLEHOLE OUTLINE

There is an innocent-looking storybook charm to Anne Patterson's underground alphabet. But it is far from naive. Each letter form derives from the "negative space" of the background, and she interweaves all elements in the best tradition of two-dimensional pictorial form. The placement of the letters, the variety of textures and division of space make each block a pleasing unit and give continuity to the page as a whole.

A
cheese
lover is called a

TUR  **PHILE.**
OEN  **PHILE**

is what a
wine lover
is called.
Usually
they're both
the same.

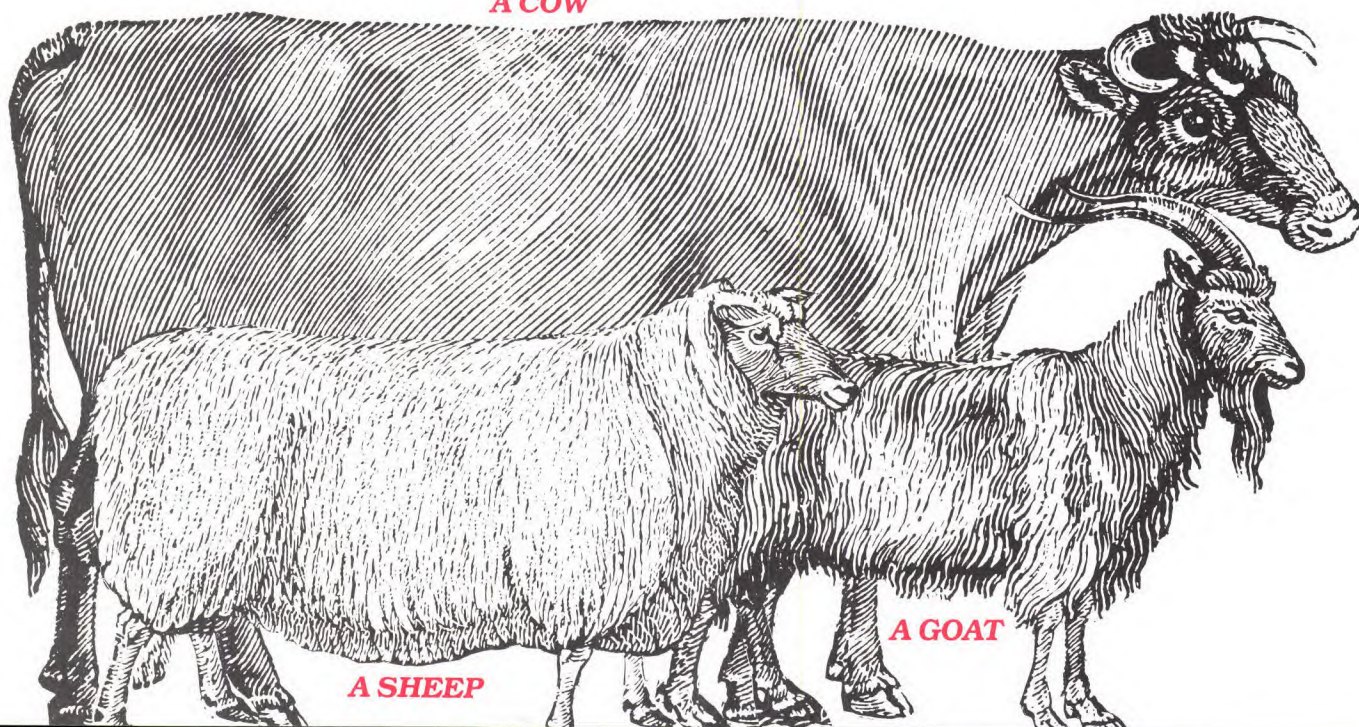
INTRODUCTION

Tuophile? Oenophile? Just fancy names for a cheese and a wine aficionado. Some people like one or the other, and most like them both. Both is best.

In this booklet we've tried to simplify and clarify in an effort to edify. That is, to name some cheeses with a short description, along with a list of wines with which to taste them. We've even done an experimental wine and cheese tasting and introduced it with a little bit of general wine/cheese facts. Then to fill out the story (and your waistline) we've cooked up a few recipes incorporating wine and cheese.

We've asked our favorite graphics/chef/sommelier, Mo Lebowitz, to write and design this for you in an ITC face. He selected ITC Bookman for its clarity, variety and handleability. Like cheese and wine, ITC Bookman has a lot of good combinations built in.

A COW



A SHEEP

A GOAT

FOR THE
TUROPHILE:

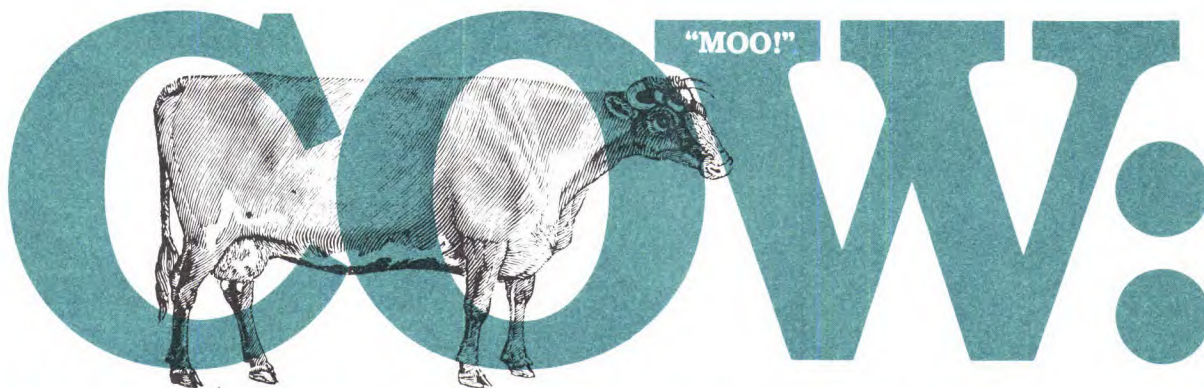


They may get yours at first. But keep trying. Just like olives, they need a special taste. The best cheese with wine (or without). Here are some to think about:

Albini: Firm. Cow's milk added. Italy.
Alpestro: Slightly salty. Italy.
Altenburger Ziegenkäse: Soft, mild. Germany.
Altsohl: Creamy, rich and sharp. Sheep's milk added sometimes. Like Roquefort. Hungary.
Autun: Mild, creamy. From Burgundy. France.
Banon: Farm cheese. Wrapped in chestnut leaves. France.
Bernarde: Saffron-colored. Cow's milk added. Italy.
Cabécou: Medium-firm, mild. Matured in vine leaves of local wines. France.
Caciofiore: Very soft, fresh, buttery and delicate. Italy.
Cajassou: Pungent, strong. France.
Canestrato: Sheep's milk added. Strong, firm. Italy.
Caprian: Strong taste, smell. Italy.
Capricette: Fresh, white and soft. France.
Caprino: Biting, spicy. Argentina.
Cashera: Hard, brittle, biting. Greece.
Castelo Branco: Medium-soft. Portugal.
Chabichou: Cone-shaped. Pungent, fresh, medium-soft and fruity. France.
Charolles: Cone-shaped. Hard, nutty. France.
Charost: Pungent, medium-soft. France.
Châteauroux: Pungent, firm, nutty. France.
Chèvre à la Feuille: Tender, flavorful. Wrapped in chestnut leaves. France.
Chèvreтин: Small squares. Delicate. France.
Chèvreton: Smooth, nutty, delicate. France.
Chèvreтин: Mild, light, delicate. Eaten with garlic and salt or sugar and cream. France.
Civran, Fromage de: Tangy, fruity. Strong goat smell. France.
Coimbra: Salty. Portugal.
Colombières, Fromage de: Semi-firm. Like a Reblochon. France.
Condrieu: Medium-firm, creamy. France.
Couhé-Vérac: Square. Firm, nutty, goat. France.
Coulandon, Fromage de: Delicate flavor. Like a Brie. France.
Crèche: Aromatic, strong. France.
Creusín: Round. Hard rind. France.
Crottin de Chavignol: Salted, medium-firm. France.

Feta: Astringent, salty, flaky. Greece/America.
Foggiano: Like a Pecorino. Italy.
Formagelle: Small, soft, fresh. Italy.
Formaggini: Sweet, fresh, mild. Cow's milk added. Italy.
Gaiskäsli: Soft, fresh. Germany.
Getmesost: Sweetish, soft. Sweden.
Gex Marbré: Unusual, blue-green markings. Cow's and sheep's milk added. France.
Gien, Fromage de: Matured in ashes. Sheep's milk added sometimes. France.
Gjetöst: Amber-colored, firm-textured, sweet. Norway.
Gracay: Cone-shaped. Firm, light goat smell, nutty taste. Coated with ashes. France.
Incanestrato: Rennet cheese. Various spices and oils. Italy.
Jochberg: Cow's milk added. Austria.
Jonchée: Mild and creamy. Made with laurel leaves. For dessert. France.
Joumeaux: Cylindrical. France.
Koppen: Firm. Cup-shaped. Germany.
La Mothe Saint-Héraye, Fromage de: Smooth, mild. Best in summer or autumn. France.
Lecco: Soft. Slightly sweet. For dessert. Italy.
Levroux: Simple, mild. France.
Linies: Soft, fresh, mild. France.
Livernon: Soft, fresh, mild. Goatly aroma. Nutty taste. France.
Loches, Fromage de: Cylinder. Fresh, milky. France.
Lormes, Fromage de: Cone-shaped. Soft, delicate. France.
Mont-Cénis: Cow's milk added. Light yellow. Salty blue mold as in a Roquefort. Parsley added. France.
Montmarault; Ronjadoux; Saint-Pardoux: Cylindrical. Blue-veined. France.
Montrachet, Fromage de: A great cheese. Cylindrical. Soft, supple, light and creamy. Packed in chestnut or grape leaves. Sometimes in ashes. France.
Mottais: Creamy, soft, smooth and mel-low. Like a Camembert. Part cow's milk. France.
Pamproux: Round. Small and mild. France.
Pelardon: Thin skin. Soft but dense texture. Nutty. France.
Persillé d'Aravis: Cylindrical. Dark-skinned. Firm and sharp. France.

Petafina: Some cow's milk added. Also oil, brandy, absinthe, salt and pepper. France.
Picodon: Soft. Fine, nutty and full-flavored. France.
Pie, Fromage à la: Also called Fromage Blanc. Very fresh, moist and soft. Used in Nouvelle Cuisine or with chives. France.
Pourly: Cylindrical. Soft, delicate, supple, light and nutty. France.
Pyramide: Another name for a Valencay.
Rabaçal: Medium-soft. Simple. Portugal.
Rocamadour: Shaped as a large coin. Soft, tender, nutty. France.
Ruffec: Simple, mild, goatly. France.
Sableau: Triangular. Fresh, white, milky, mild. France.
Saint-Claude: Small squares. Medium-firm. Ready to eat after only 8 hours, but will age well. France.
Saint-Fargeol: Pungent, firm. France.
Saint-Gelay: Sized and shaped like a Camembert. Moist. France.
Saint-Loup: Soft, simple. France.
Saint-Marcellin: Like a Brie. White inside, but a blue mold on the outside. Some sheep's milk added. France.
Saint-Maure: Semisoft. Like a Camembert. France.
Sancerre, Fromage de: Semihard. Mellow; lightly salted. France.
Sault: Smooth. Wrapped in chestnut leaves. Some cow's milk added. France.
Sauzé: Aromatic and strong. France.
Seguin: Simple, mild. France.
Selles-sui-Cher: Mild, soft. Coated in ashes. France.
Solliès-Toucas: Dry, goatly. France.
Stracchino: Rich, pungent, soft. Italy.
Taviers: Small and aromatic. France.
Thivers, Fromage de: Small and strong. France.
Trois Cornes: Strong and aromatic. France.
Troô, Fromage de: Cone-shaped. Soft. Small, fine, firm and fruity. France.
Valencay: Pyramid-shaped. Firm, goatly and tangy. Good both young and old. France.
Vézelay, Fromage de: Soft, mild, aromatic. France.
Xaintray: Aromatic and pungent. France.



Most cheeses are cow's milk cheeses. But they've literally been milked for all they're worth. Different molds, techniques and grasses make for this abundant (but partial) assortment:

Aberdeen: Rich, soft and creamy. Scotland.

Aettekees: Strong, white and fermented. Belgium.

Aisy, Cendre d': Aged in grapevine ashes. France.

Ajacilo: Medium-hard. Corsica.

Albula: Full of various herbs. Switzerland.

Allgauer Bergkäse: Like an Emmental. Bavaria.

Allgauer Rahmkäse: Like a mild Limburger. Bavaria.

Alpes: Like a Bel Paese. France.

Alpestra: A smoked cheese. Austria.

Ambert: A great French cheese. Like a Cheddar. There are many versions. France.

Amou: Like a Saint-Paulin. France.

Ancien Impérial: Soft, fresh and creamy. France.

Andean Cheese: Wrapped in leaves. Venezuela.

Appenzell: A medium-soft Emmental. Switzerland.

Appetost: Smooth and mellow with caraway seeds added. Denmark.

Arber: Semihard. From sour milk. Germany.

Arrigny: Soft and fresh. From Champagne. France.

Asadero: From whole milk. White. Mexico.

Asiago: Sweet-curd, semi-cooked. Italy/America.

Backsteiner: Like a Limburger. Germany.

Bagnes: Hard and aromatic. Switzerland.

Bagozzo; Bresciano: Hard, yellow, sharp. Like a Parmesan. Italy.

Baker's Cheese: Like Cottage Cheese. For pies, cakes. America.

Ball Cheese: From sour milk. Pennsylvania Dutch. America.

Banbury: Soft. England.

Barberey: Like a Camembert. France.

Battelmatt: Medium-soft. Switzerland.

Bauden: Cylindrical. Sour milk. Germany.

Beaufort: Sharp, distinctive, creamy. France.

Beaumont: Semisoft and delicate. France.

Bellelay: Soft and blue-veined. Switzerland.

Belo Vrhnje: Rich, smooth and white. Yugoslavia.

Bel Paese: Mild, rich and creamy. For the table. Italy.

Bergkäse (Battelmatt, Fontina, Gruyère, Montasio, Vacherin, Walliser): Semihard and nutty. Switzerland.

Bergquara: Like a Gouda. Switzerland.

Bitto: Hard and oily. For grating. Italy.

Bleu: Creamy with blue veins. Lots of character. France.

Blue: An American or Danish version of French Bleu.

Bondon: Cylindrical. Soft and creamy. France.

Bondost: Cylindrical. Creamy. Switzerland.

Bouille, La: Cylindrical. Penetrating, fruity. France.

Bourgain: Fresh, perishable and unsalted. France.

Box Cheese: A firm, mild, yellow brick-shape. Germany.

Bra Cheese: Hard, small and white. Italy.

Brandkase: Small. Sour milk. Ripened in beer kegs. Germany.

Brevine: Like an Emmental. Switzerland.

Brickbat: Semihard with cream added. Ripened for at least a year. England.

Brick Cheese: Semisoft, mild and pungent. America.

Brie: A great cheese. Soft, creamy and pungent. France.

Brillat-Savarin: Creamy and buttery. France.

Brioler: Soft, fatty and strong-tasting. Germany.

Broodkaase: Flat, hard and nutty. Holland.

Bruxelles: Soft and creamy. Belgium.

Budapest: Fresh Cream Cheese. Very soft. Hungary.

Bulle: A Gruyère. Switzerland.

Burmeister: Soft. Brick. America.

Bushman: Medium-hard and yellow. Australia.

Buttermilk Cheese: Fresh, soft and fine-grained. America.

Cabrales: A Blue. Spain.

Cacciocavallo: Spindle-shaped. Smoky, smooth, firm and white. Italy.

Caerphilly: Semisoft and quick ripening. England.

Calvenzano: Like a Gorgonzola. Italy.

Cambridge: Soft, white and tangy. Eaten fresh. England.

Camembert: Soft, buttery and pungent. France.

Cantal: Mild, nutty and firm. Aged 6 months. France.

Carré: Small and creamy. France.

Cascavel Penir: A copy of Cheddar. Turkey.

Castelmagno: Like a Gorgonzola. Italy.

Castillon: Fresh, white, creamy and perishable. France.

Cendré de la Brie: Creamy, white, soft. Ash-cured. France.

Certoso Stracchino: Like Tallegio. Italy.

Cervelle de Canut: Fresh white cheese mixed with chives, salt and pepper. France.

Cham: Like an Emmental. Switzerland.

Chamberat: Flat. Firm and fruity. France.

Champoléon de Queyras: Hard. From skim milk. France.

Chantelle: Like a mild Port du Salut. America.

Chaource: Cylindrical. Supple and fruity. France.

Charleroi, Boulette de: Round. Creamy. Belgium.

Charmey Fine: Like a Gruyère. Switzerland.

Chaschol: Wheel. Hard. From skim milk. Switzerland.

Cheddar: Hard, sharp and aged 3-6 months. America/England.

Cheshire: Firm and yellow. England.

Cheshire/Stilton: A mix of the two. Blue-veined. England.

Chiavari: Firm. From sweet or sour milk. Italy.

Chrisalinna: Hard. Switzerland.

Citeaux: Medium-soft and tangy. France.

Clabbered Cheese: Fresh Cottage Cheese. Kept cool. England.

Claqueret Lyonnais: Fresh, moist and herby. France.

Club: Spicy, mashed Cheddars in jars. America.

Coeur à la Crème: Heart-shaped. Rich dessert. France.

Colby: Like a Cheddar. Softer body with an open texture. Moist. England.

Commission: Round Edam-style. Up to 8 pounds. Holland.

Comté: Like a Gruyère. France.

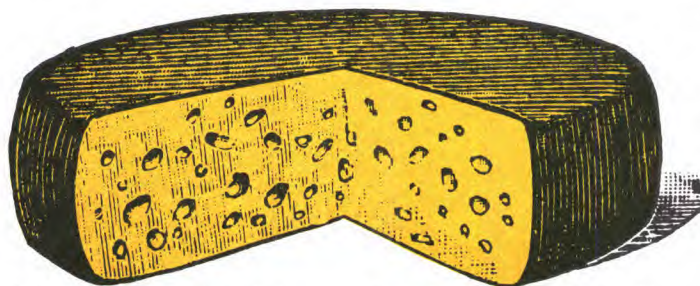
Conches: Like an Emmental. France.

Coon: Tangy, very crumbly, sharp texture. America.

Cornhusker: Very moist Cheddar. America.

Cornimont: Like a Münster. Pungent, with caraway. France.
Cotherstone: Blue-veined. Like a Stilton. England.
Cottage Cheese: Uncured. Soft with curds, cream.
Cottenham: Creamy, rich, medium-hard with a bluish mold. England.
Cottslowe: Strong-flavored, soft, creamy. England.
Coulommiers: A tasty, small Brie. France.
Coulommiers Frais: Parisian Cream Cheese. France.
Cream Cheese: Uncured. Rich, white, soft and mild. America.
Crema Dánica: Soft and rich. Like a Camembert. Denmark.
Crème de Gruyère: Softened, bland Gruyère in foil portions. France.
Crème-Double: Soft and white with heavy cream added. France.
Cremini: Rich, soft Cream Cheese. Italy.
Crescenza: Sweet and soft. Italy.
Creuse Cheese: Fresh or aged a year or more. France.
Croissant Demi-Sel: A salty Cream Cheese. France.
Crowdie: A fresh-cream cheese. Scotland.
D'Ambert: Firm and pronounced with some bitterness. France.
Damen: Uncured. Mild and soft. Austria/Hungary.
Danablu: Like a Roquefort (see Ewe). Denmark.
Danish Blue: Like a French Bleu. Denmark.
Danish Export: Cylindrical and small. Like a Gouda. Denmark.
Dansk Schweizerrost: Like an Emmental but smaller holes. Denmark.
Darling: A Vermont Cheddar. America.
Dauphin: Loaf-shaped. Supple with a penetrating aroma. Very aromatic. France.
Daventry: Round and small. Like a Stilton. England.
Decize: Rich, simple and creamy. France.
Délices de Rouvray: Creamy, rich and fresh. France.
Demi-Sel: Soft, salty and creamy. France.
Derby; Derbyshire: A hard, moist and flaky Cheddar. England.
Devonshire: Cream Cheese. England.
Domiat: Mild, white and salty. Egypt.

Dorset: Hard, blue-veined, pungent and rich. England.
Dresdener Bierkäse: Soft with caraway seeds. Germany.
Dry Cheese: Very hard. Bavaria.
Duel Cheese: Cubes. Soft-cured. Austria.
Dunlop: Spicy, sharp and medium-firm. Scotland.
Dutch Cream Cheese: With added eggs. England.
Edam: A 1-5 pound ball cheese. Red wrapper, yellow cheese. Holland.
Elbing: Crumbly, spicy, cold-weather. German.
Elbo: Butterlike and mild. Denmark.
Emiliano: Cylindrical. Like a Parmesan. Italy.
Emmental: Hard. Like a Gruyère, but with larger holes. 100-200 pound wheels. Switzerland.
Engadine: Medium-firm and mild. Switzerland.
Epoisses, Fromage d': Made with brandy, salt, pepper, cloves and fennel. France.
Erbo: Like a Gorgonzola. Italy.
Étuvé: Medium-firm and mild. Holland.
Farm Cheese: (1) A mild Cottage Cheese. America. (2) Individual cheeses made and cured by local farmers. France.
Farm Vale: A small Cream Cheese. England.
Flamengo: Like Edam. Portugal.



Fløtost: Made with boiled whey. Norway.
Flower Cheese: Soft-cured with flower petals added.
Fontina: Supple, pleasant and delicate. Italy.
Forez: Cured on a cellar floor under dirt and trickling water. Like a Roquefort. France.
Fort, Le: Made with chopped leeks. France.
Fourme d'Ambert: Blue-veined and spicy. France.
Fromage de Vendôme: Tangy and soft. Ash-cured. France.
Frühstück: Round. Like a Limburger. American.

Furmai Squaquaron: Very fresh Cream Cheese. Italy.
Gammelost: Semisoft. Grainy, sharp and aromatic. Norway.
Garda: Rich, creamy and very soft. Italy.
Gautrias: Soft. Like a Port du Salut. France.
Géromé: Cylindrical. Red wrapper. Like a Münster. France.
Gervais: Delicate, rich and creamy. France.
Gex-Septmoncel: Salty and spicy. Like Blue without the veins. France.
Gloucester: Hard with blue mold. Two types: Single which ripens in 2 months; Double which is larger and ripens in 6 months (and is better). England.
Glumse: Cottage Cheese. Germany.
Gorgonzola: A great cheese. Round wheel. Semihard, creamy, blue-veined and pungent. Italy.
Gouda: Flat ball with red rind. Yellow like an Edam. Very popular. Holland.
Gouzon: Like a Camembert. France.
Goya: Dry and hard. Like a Parmesan. Argentina.
Grana Reggiano: A Parmesan made in Reggiano. Italy.
Gras: High butterfat, from whole milk. Holland.
Green Bay: A slightly sharp, white Cheddar. America.
Green Cheese: A Cheddar-type cheese flavored with crushed sage leaves. America.

Harze: Aromatic, strong, semi-cooked. Made at a Trappist monastery. Like a Port du Salut. Belgium.
Havarti: Round. Packed in foil. Sharp. Denmark.
Hay Cheese; Fromage au Foin: Ripened in new-mown hay. France.
Helitz-le-Maurupt: Fresh Cream Cheese. Eaten very fresh. France.
Herbesthal: Strongly flavored with milk from cows grazing in grasses full of herbs. Germany.
Herkimer: New York Cheddar cheese. America.
Herrgärosost: Medium-firm. Sweet, nutty flavor with small eyes as in a Gruyère. Sweden.
Hervé: Like a Limburger in 6-inch cubes. Belgium.
Holstein Skim-Milk Cheese: Saffron-colored with butter-milk added. Germany.
Hop; Hopfen: Small. Matured in hops. Germany.
Horse Cheese: A Cacciocavallo whose trademark is a horse's head. Italy.
Ilha Cheese: Firm. Exported to Portugal. Azores.
Imperial Club: Cheddar. Canada.
Isigny Cheese: Like a firm Camembert with the aroma of a Limburger. America.
Jack Cheese; Monterey Jack: One of America's best cheeses. Soft Cheddar style. Mild and smooth when young, and sharper as it ages.
Jarlesberg: Skim-milk. Like an Emmental. Norway.
Jiban Homeed: Sour. Made from yogurt. Middle East.
Joban: A simple milk and rennet cheese. Syria.
Kajmar Cheese: Fresh Cream Cheese when young. Strong when older. Turkey.
Karvi: Soft and mild with caraway seeds. Norway.
Kash Kwanh: Parmesan-style. Simple. Balkan Countries.
Kleinkäse: Semihard. Mild and smooth. Germany.
Kochenkäse: Salt-free and white. Dessert. Luxembourg.
Krauterkäse: Firm and herby. For grating. Switzerland.
Krutt: Ball-shaped. Primitive and sun-dried. Asia.
Kryddost: Mild and anise-flavored. Sweden.
Labanee: From yogurt which is allowed to drain; then salted. Syria.
Laguiole: Like a Cantal. France.

Lancashire: Hard, strong, white toasting cheese. England.

Langlois Blue: Rich, very creamy and blue-veined. America.

Langres, Fromage de: Cone-shaped, smooth and yellow. Fresh. Cured in walnut leaves. France.

Larron: Square-shaped. Pungent and spicy. France.

Laumes, Fromage des: Brick-shaped. Tangy, spicy and a little smoky. France.

Lebne: Middle Eastern Cottage Cheese.

Leicester: Hard, reddish-color, mildly sharp. England.

Leyden: Hard, spicy. With cumin or caraway and cloves. Holland.

Liederkrantz: Soft and smooth. Brick-shaped. Pungent and fruity like a mild Limburger. Another of America's special cheeses.

Limburger: Semisoft brick. A surface-ripened cheese. Very pungent in flavor and aroma. America/Europe.

Lincoln: Soft, perishable Cream Cheese. England.

Livarot: Cylindrical. Elastic texture with a full aroma, strong and spicy flavor. France.

Lodigiano: Yellowish and firm. Sharp and slightly bitter taste. Grating. Italy.

Lombardo: A grating Parmesan. Italy.

Longhorn: Cheddar. America.

Lorraine: Hard and small. Seasoned with pepper, salt, and pistachio nuts. A delicacy. France.

Luneberg: Aromatic, saffron-colored. A cross between an Emmental and a Limburger. Austria.

Malakoff: Small, creamy, white. France.

Mâquée: Homemade Cottage Cheese from Belgium.

Maribo: Like a Gouda. Denmark.

Marienhof: Odorous and soft. Like a Limburger. Austria.

Maroilles: Square. Pungent and rich. Beaten and mashed during fermentation, rolled, dried and formed. Named for a 10th-century monastery. France.

Merovingian: Medium-firm, creamy, white and tangy. France.

Mignot: Firm, pungent with a big flavor. France.

Milano, Stracchinodi: Like a Bel Paese. Italy.

Mimolette: Like an Edam, but harder and aged longer. Holland.

Minas: Medium-firm and white. Brazil.

Minnesota Blue: Blue-veined, slightly salty. A product of the state. America.

Molbo: Round red ball. Mellow and mild. Denmark.



Moncenisio: Like a Gorgonzola. Italy.

Mondseer: Skim and whole milk. Like a mild Limburger. Austria.

Monsieur, Fromage de: Cylindrical. Soft with a fruity flavor and penetrating aroma. France.

Montasio: Firm when young; brittle when old. Mild and white when young; pungent and yellow when old. Italy.

Mont des Cats: Like a Saint-Paulin or Port du Salut. Made by Trappist Monks in Flanders. Belgium.

Mont d'Or: Some goat's milk added. Soft, tender, delicate and savory aroma and taste. France.

Morbier: Thick disc. Supple, milky aroma and pronounced flavor. France.

Mostöfäit: Fresh, white, rich and flavored with tarragon. France.

Motte Valsesiane: Round and small with fennel seeds. Italy.

Mount Hope: A Californian Cheddar. America.

Mozzarella: Stored in salt water; not cured. Pure white, elastic, milky smell with a mild, creamy flavor. For cooking and salads. Italy/America.

Mozzarinelli: A small version of Mozzarella. Italy/America.

Münster: (In America) Mild, yellow, milky and bland. (In Germany) Strong, pungent and firm with caraway.

Mycella: Like a strong, hearty Gorgonzola. Denmark.

Mysöst; Mytöst: Pale brown, buttery taste, mild. Sweden.

Nageles: Round. Fresh with cloves. Holland.

Nantais: Square with rounded corners. Elastic with a tangy taste and full, strong smell. France.

Nessel: Soft, round and thin. Cured. England.

Neufchâtel: Heart or square. Soft, smooth, savory with some salt. (See Malakoff.) France.

Nieheimer: Sour-milk. Slight salt. Cured in hops with caraway seeds added. German.

Noekkelöst: Hard. Like an Edam with cumin and clove added. Norway.

North Wilts: A creamy, rich-tasting Cheddar. England.

Nuits, Fromage de: Eaten fresh, or aged in leaves or vines. France.

Oka: A medium-soft Trappist Monk cheese like a Port du Salut. Canada.

Olivet Cendré: Soft, light, supple, pungent. France.

Orrys, Les: Wheel. Like a Camembert with tang. France.

Oswego: A New York Cheddar. America.

Óvár: Medium-soft and mild. Hungary.

Palpuszta: Like a Limburger but stronger. Hungary.

Panir: Cottage Cheese of milk curdled with lemon juice. India.

Pannarone: Rich, creamy. Like a Gorgonzola without the blue-green veins. Italy.

Parmesan: Large wheels 14-18 inches in diameter. Hard, brittle and crumbly. Aroma of violets. Fruity to sharp taste. For the table when young; for grating when old. A very great cheese. Italy.

Passaver Rahmkäse: Fine-quality Cream Cheese. Germany.

Patay: Soft, supple with a delicate bouquet. France.

Pavé de Moyaux: Squares. Soft, supple, moldy bouquet, with a strong, spicy flavor. Like a Pont-l'Évêque. France.

Penroque: An imitation of Roquefort made in Pennsylvania. America.

Petit-Bessay: Soft, fresh, supple, fruity and clean. France.

Petit-Carré: A rich, fresh Cream Cheese. France.

Petit-Suisse: Enriched with cream. Small cylinder. Fresh, sweet and delicate. For dessert. France.

Philadelphia Cream: Excellent branded soft white Cream Cheese. America.

Pithiviers au Foin: Soft, mild and supple. France.

Pont-l'Évêque: Semisoft, square. Very individual aroma with a smooth, silky texture. France.

Poona: A medium-soft, flavor-some and smooth cheese from New York State. America.

Port du Salut; Saint-Paulin: Tender and velvety texture. A milky aroma with a mild, creamy flavor. France.

Potato Cheese: With boiled potatoes added. Germany.

Pot Cheese: Like a dry Cottage Cheese.

Prato: Like an Edam. Brazil.

Pretost: Contains whisky. Like a Gouda. Sweden.

Primavera: Medium-firm, light and white. Brazil.
Primula: Portions. Between a Gruyère and a Brie. Norway.
Promessi: Soft Cream Cheese. Italy.
Provolone: Oval-shaped and tied in a cord. Dense, creamy-white interior. Smooth and creamy texture. Mild to sharp as it ages. For the table or grating. Italy.
Queso Fresco: Fresh Cottage Cheese. Spain.
Quesong Puti: White and soft. Philippines.
Radener: Dry, hard Emmentaler style. Germany.
Ramadou: White, creamy, very soft. Sold in cubes. Belgium.
Reblochon: Soft, pinkish rind. Light and creamy texture. A very good cheese. France.
Recuit: Soft. Like Ricotta. Used in cooking or eaten plain, or with sugar. France.

Regianito: Like a Parmesan. Argentina.
Remoudon: Cube-shaped. Soft, with a supple texture. A powerful aroma and a tangy taste. Belgium.
Riceys, Les: Soft, simple, clean and tasty. France.
Rigotte: Cylindrical. Soft and mild. France.
Rocroi: Soft, supple, light-textured with a fruity, concentrated flavor. France.
Romano: Dry, hard, yellow. Like a Parmesan. Italy.
Roncal: Like a Parmesan. When aged the rind is seared with a hot iron. Spain.
Runensten: Like an Emmentaler. Holland.
Rush Cream Cheese: Left to dry on mats made of rush. Europe.
Saaland Pfarr: Hard. Biting taste. Made with whisky. Sweden.
Saanen: Large wheels. Big bouquet and fruity taste. Switzerland.
Saingolon: Blue. Like a Gorgonzola. France.
Saint-Benoît: Soft. Aged in charcoal and salt. France.
Saint-Gildas-des-Bois: Very rich Cream Cheese. France.
Saint-Ivel: Yogurt-flavored Cream Cheese. England.
Saint-Nectaire: Red and white rind. Yellow, mild texture. France.
Salers: Yellow and smooth. A mild Cheddar. France.
Saltee: Firm and spicy. Ireland.
Samsö: White, firm. Sharp taste with slight sweetness. Denmark.
Sapsago: Hard, small grating cheese flavored with powdered clover leaves. Switzerland.
Sbrinz: Hard. Like a Parmesan. For grating only. Argentina.
Schabzieger: A hard, dry, sharp grating cheese. Switzerland.
Schmierkäse: Strong, flavorful Cottage Cheese. Germany.
Serai: Hard. Dried in caves and crusted and mixed with herbs. Eaten with butter. France.
Silesian: Like a Hand Cheese. Flavored with onions or caraway seeds. Germany.

Smaltost: A soft melting cheese. Sweden.
Soumaintrin: Round. Firm, yellow. France.
Spalen; Stringer: Hard and nutty. For grating. Argentina.
Sperrkäse: Hard and dry. Germany.
Spiced Leyden: An Edam with caraway seeds. Holland.
Sposi: A small Cream Cheese. Italy.
Stilton: A great cheese. Crumbly with a blue mold. Strong and spicy. England.
Tallegio: Semihard, full-flavored. Italy.
Tamié: A monastery cheese. Tender and elastic with a mild aroma and pronounced flavor. France.
Tarare: A soft Triple-Cream cheese. Mild. France.
Terzolo: In cold weather only. Like a Parmesan. Italy.
Tête de Moine: Cylindrical of equal height and width—like a "head." Firm with a good bouquet and spicy, fruity flavor. Switzerland.
Tholy: Like a Camembert, but sharper. France.
Tilsit: Small wheel. Supple, strong smell, fruity. Switzerland.
Tomme: Many varieties. Sometimes a goat's-milk cheese. Supple, soft-textured, nutty. France.
Tournon-Saint-Martin: Pyramid-shaped. Mild. France.
Trauben: A Gruyère aged in white wine. Switzerland.
Triple-Crème: A soft-ripened dessert cheese containing more than 75% butterfat.

Truckles: A skimmed cheese. Salty and blue-veined. England.
Tulle, Fromage de: Blue-veined and salty. France.
Tuscano: Like a soft Parmesan. Italy.
Uri: Tangy and hard. Switzerland.
Vacherin: Several varieties. Very soft, mild and creamy. Runny. France.
Vendôme Cendré: Ash-coated, firm, moldy, concentrated. France.
Veneto: Like a Parmesan. Sharp-flavored. Italy.
Vieux Lille Puant: Salty, very strong. Beer-matured. France.
Villebarron: White. Aged in leaves of local trees. France.
Villiers-Vendôme: Ash-matured. Wrapped in vine leaves. France.
Void: Loaf-shaped. Supple, strong and spicy. France.
Welsh Cheese: Caerphilly. England.
Wenslyendale: Like Stilton. Rich. Blue-veined. There is also a younger, lighter variety. England.
West Friesian: Best when only a week old. Holland.
Whitethorn: White and firm. Ireland.
Wiltshire: A snappy Cheddar. England.
York: A perishable Cream Cheese. England.





Don't be sheepish about trying these cheeses. They're usually more outspoken than cow's-milk cheeses, but their individuality helps to point up many wines—especially the country wines. A small selection herewith:

Abertram: *Hard. Czechoslovakia.*

Alentejo: *Soft and pungent. Portugal.*

Andorran: *A typical country/mountain cheese from the Andorra Valley.*

France.

Ardi-Gasna: *Air-dried. Sharp and nutty.*

France.

Asco: *Goat's milk added. Corsica.*

Aspe: *Firm, aromatic. France.*

Azeitão: *Soft and oily. Portugal.*

Branja de Brailia: *Salty and firm.*

Rumania.

Branza de Burduf: *Shipped in pine- or fir-wood to add to the flavor. Rumania.*

Branza de Cosulet: *Shipped in pine bark.*

Rumania.

Bricotta: *Medium-soft, creamy. Corsica.*

Brina-Dubreala: *Medium-soft. Brine-cured. Rumania.*

Brinza (Altsohl, Klencz, Landoch, Liptauer, Neusohl, Siebenburgen, Zips): *Creamy, rich, sharp. Hungary.*

Broccio: *Salty. Like Ricotta. Italy.*

Brousse de la Vézubie: *Creamy, sweet, mild. France.*

Cachat d'Entrechaux: *Medium-hard.*

Strong. Made from liquors. French.

Caillebote d'Aunis: *Fresh, unsalted, mild. France.*

Caille de Habas: *Fresh. Clotted. France.*

Calcagno: *For cooking only. Italy.*

Camarguais: *White. Flavored with thyme, bay leaf. France.*

Cardiga: *Rich and oily. Portugal.*

Carlsbad: *Medium-hard and salty.*

Czechoslovakia.

Casere: *Hard, brittle, biting. Greece.*

Cendrée, La: *Firm and flat. France.*

Cierp: *Cow's milk added. France.*

Corse, Roquefort de: *Like Roquefort.*

Corsica.

Domanci Beli Sir: *Cured in a fresh sheep's skin. Yugoslavia.*

Eriwani: *Salted in brine. Russia.*

Fromage à la Crème: *Fresh cheese with beaten egg added. France.*

Ftinoporino: *Like a Brinza. Macedonia.*

Iraty: *Cow's milk added. Supple, pun-*

gent, tasty. France/Spain.

Karab: *Eriwani cheese. Russia.*

Kassen: *Very firm. Greece.*

Katschawalj: *Like Cacciocavallo. Many shapes. Yugoslavia.*

Kolos-Monostor: *An agriculture school cheese. Rumania.*

Leaf Cheese: *From sour skimmed milk. Eastern Europe.*

Leruns: *Salted and simple. Pyrénées*

cheese. France.

Lescin: *Milk and rennet cheese. Russia.*

Liptauer: *Pungent, soft, creamy, rich.*

Paprika is added. Hungary.

Locatelli: *Dry, hard and crumbly.*

Sharp, rancid flavor and smoky

aroma. Grating. Italy.

Maiorchino: *Pungent with black pepper added. Sicily.*

Majocchino: *Goat's and cow's milk added.*

Like an Incanestrato goat cheese. Sicily.

Manchego: *Manchego Viejo:* *The young and old versions. The young is bland but*

pleasant. The old has a superb nutty taste and texture. Spain.

Manur: *Slightly salted with added butter-milk. Yugoslavia.*

Mascarpone: *Soft. White and mild. Like*

Ricotta. Used to make cheesecake. Italy.

Mintzitza: *Soft and oily. Greece.*

Montagne, Fromage de: *Smooth-textured, flavorful. A mountain cheese from the*

Pyrénées. France.

Niolo: *Square. Soft, goatly, sharp and*

buttery. Corsica.

Oloron, Fromage d': *Fresh curd. A dessert cheese by itself or with cream and sugar or*

caramel syrup. France.

Oriental Fromage: *White and salted. Like*

Feta. Middle East.

Osseau, Fromage d': *Lightly crusted, soft,*

white. France.

Ostiepek: *Like Cacciocavallo.*

Czechoslovakia.

Pecorino: *Large wheel. Hard, yellow,*

smoky and sharp. Table and/or grat-

ing. Italy.

Pentete: *Simple. Various regions.*

Rumania.

Péral: *Red, round. Ripened on straw.*

Hazelnut flavor. France.

Poustagnacq: *Sometimes of goat's milk.*

Fresh, pungent and strong. Made in

crocks. France.

Raviggiolo: *Mild, very soft. Italy.*

Rhubarbe: *Sharp. Made by kneading Cognac into Roquefort, covering with pep-*

per and maturing in caves with wines.

France.

Ricotta: *Soft, mild and milky white. Eaten*

alone or with sugar or cinnamon, or

blended into pasta stuffings and salads.

Italy.

Roquefort: *A great cheese. Soft. Foil-*

wrapped in wheels. Buttery, smooth with

blue-veined mold. An all-around cheese.

France.

Salamana: *Pungent and soft. Ripened in*

a sausage-like casing. Eaten on bread

or cooked in polenta. Italy.

Sardo: *A Pecorino cheese. Italy.*

Sassenage: *Blue-ish, hard and salty.*

Cow's and goat's milk is added. France.

Scanno: *Yellow and very soft. Italy.*

Septmoncel: *Blue-veined and semihard.*

Cow's and goat's milk added. Like a

Roquefort. France.

Serra, Quejio da: *Slightly acid. Portugal.*

Sir Iz Mjesine: *Fresh. Eaten plain or*

salted, or allowed to age. Yugoslavia.

Sir Posney: *Hard, white and holey. Yu-*

goslavia.

Slipcoat; Colwick: *Very soft, small,*

white and rich. Cheeses ripen between

cabbage leaves which are "slipped off"

when eating the cheese. England.

Spra: *Salty, firm and blue-veined.*

Greece.

Szekely: *Soft. In sausage skins.*

Hungary.

Tignard: *Salty, firm and blue-veined.*

France.

Toscano: *Like a soft Romano. Italy.*

Travnik: *Very soft and mild. Russia.*

Traz os Montes: *Soft and oily. Portugal.*

Urda: *Aromatic. Rumania.*

Valdeblore: *Cylindrical and large. Mild*

when young and harder and stronger

when older. France.

Viterbo: *Grating cheese. The milk is*

curdled with wild artichoke. Italy.

FOR THE OENOPHILE.

WINE &

*As long as you're trying cheeses, you
should throw in some wines to make
it even more fun (and the tastes
more complex).*

Here's a basic list of some worth trying.

Albana de Romagna
 Aligoté
 Aloxe-Corton
 Alsace, Muscat d'
 Alsatian:
 Gewurtztraminer
 Riesling
 Sylvaner
 Altavilla
 Amontillado Sherry
 Amoroso Sherry
 Anjou-Mousseux
 Arbois
 Asti Spumante
 Auxey-Duresses
 Bandal
 Banyuls
 Barbaresco
 Barbera
 Bardolino
 Barolo
 Barsac
 Beaujolais
 Beaumes-de-Venise
 Beaune
 Bellet
 Bergamo
 Bergerac
 Bernkastel
 Bingen
 Blagny
 Blanc de Blancs
 Blanc Fumé
 Blaye
 Bodenheim
 Bonnes Mares
 Bonnezeaux
 Bordeaux
 Bourg
 Bourgueil
 Bouzy
 Brouilly
 Brunello
 Bual Madeira
 Burgundy
 Cabernet
 Cabrières
 Cahors
 Caldaro
 Capri
 Carignane
 Carlowitz
 Carmignano
 Castel de Monte
 Castelli Romani
 Cérons
 Cesanese
 Chablis
 Chalakoa
 Chalon, Château
 Châlonnaise

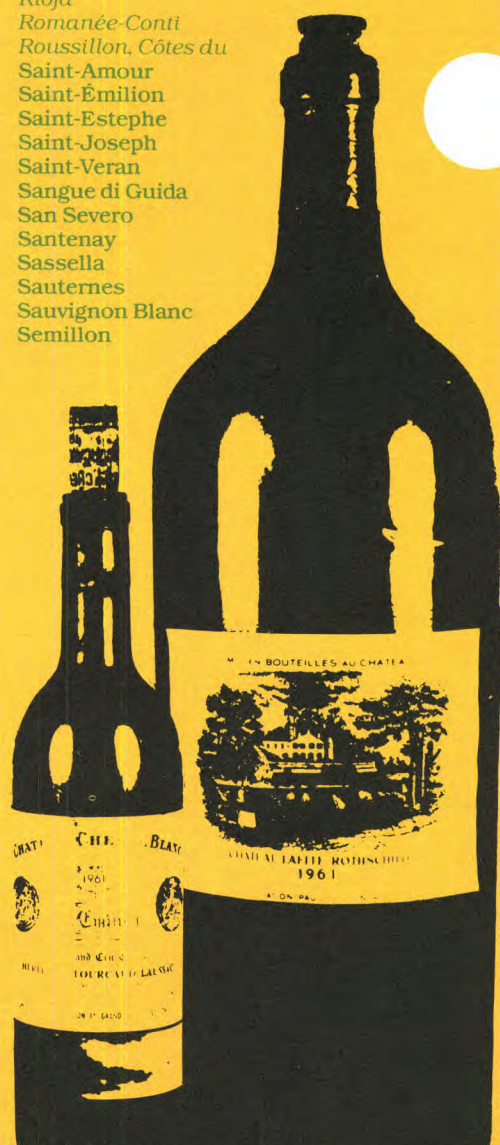
Chambertin
 Chambolle-Musigny
 Champagne
 Champagne Nature
 Champigny
 Charbono
 Chardonnay
 Château Grillet
 Châteauneuf du Pape
 Chavignol
 Chenas
 Chenin Blanc
 Chianti
 Chiroubles
 Chusclan
 Cinque Terre
 Ciro
 Clairette de Bellegarde
 Clairette de Languedoc
 Claret
 Clos Mariout
 Colares
 Condrieu
 Corbières
 Cornas
 Coronata
 Corvo
 Côteaux de la Loire
 Côte de Beaune
 Côte de Dijon
 Côte de Nuits
 Côte d'Or
 Côte Maconnais
 Côte-Rôtie
 Côtes de Bordeaux
 Saint-Macaire
 Côtes-Canon-Fronsac
 Côtes du Rhone
 Cramant
 Crépy
 Dão
 Debröi Hárslevelü
 Deidesheim
 Dézaley
 Dôle
 Echézeaux
 Egri Bikavér
 El Borjo
 Eltville
 Emerald Riesling
 Entre-Deux-Mers
 Est! Est! Est!
 Falerno
 Fendant
 Filzener
 Fino Sherry
 Fitou
 Fixin
 Fleurie
 Folle Blanche
 Fracia
 Frascati
 Frecciarossa
 Fronsac
 Frontignan
 Fuencaral
 Gaillac
 Gamay
 Garda, Chiaretto del
 Gattinara
 Ghemme
 Gigondas
 Givry

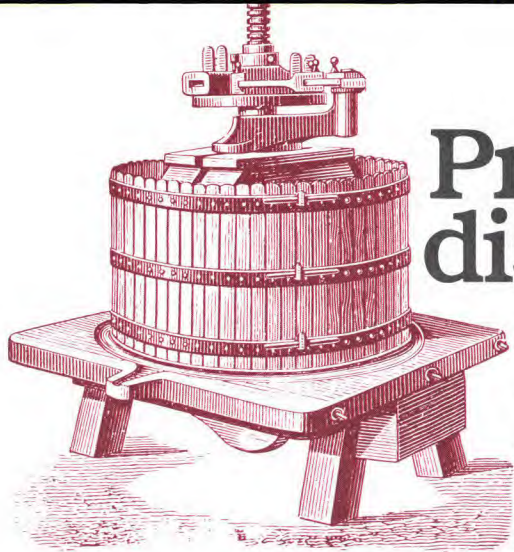
Graves
 Graves-de-Vayre
 Grenache
 Grey Riesling
 Grignolino
 Grist-Meunier
 Guébar
 Gumpoldskirchner
 Hallgartner
 Hambacher
 Harrach, Côteaux de
 Hattenheimer
 Haut-Dahra
 Hermitage
 Hochheimer

Imperial Tokay
 Inferno
 Irancy
 Irouléguy
 Jasnières
 Julienas
 Jura, Côtes de
 Jurançon
 King Minos
 Koberner
 Lacrima Christi
 Ladoix-Serrigny
 Layon, Côteaux du
 Liebfraumilch
 Lillet
 Llistrac
 Locorotundo
 Luberon
 Mâcon
 Madiran
 Malaga
 Malmsey Madeira
 Manzanilla
 Marcobrunner
 Margaux
 Marsala
 Médoc
 Mercurey
 Merlot
 Mersault
 Monbazillac
 Monserrato
 Montagny
 Montepulciano
 Monthélie
 Montilla
 Montrachet
 Moselblümchen
 Moselle
 Moulin-à-Vent
 Moulis
 Muscadet
 Muscatel

Néac
 Nebbiolo
 Neustadter
 Niersteiner
 Ogliastro
 Orvieto
 Pacaret
 Paille, Vin de
 Palette
 Palma
 Papparetta
 Patrimoine
 Pauillac
 Pecharmant
 Pernand-Vergelesses
 Petite Sirah
 Picpoul de Pinet
 Pinot Blanc
 Pinot Gris
 Pinot Noir
 Pomerol
 Pomino
 Pommard
 Port
 Pouilly-Fuissé
 Pouilly-Fumé
 Pouilly-sur-Loire
 Pouilly-Vinzelles
 Quart de Chaumes
 Quincy
 Rainwater Madeira
 Richebourg
 Riesling
 Rioja
 Romanée-Conti
 Roussillon, Côtes du
 Saint-Amour
 Saint-Émilien
 Saint-Estephe
 Saint-Joseph
 Saint-Veran
 Sangue di Guida
 San Severo
 Santenay
 Sassella
 Sauternes
 Sauvignon Blanc
 Semillon

Serriger
 Shiraz
 Soave
 Spanna
 Steinwein
 Stradella
 Syracuse
 Szamorodni
 Tamara
 Tawny Port
 Terlan
 Tinta
 Tokay
 Torre Guilia
 Torre Quarto
 Tour-la-Reine
 Treble Palma Sherry
 Valdepeñas
 Valpolicella
 Valtellina
 Verdicchio
 Vermouth
 Vidonia
 Vin de l'Étoile
 Vin de Sable
 Vinello
 Vinho Verde
 Volnay
 Vosne-Romanée
 Vouvray
 Yecla
 Zilavka
 Zinfandel





Pressing on, let's discuss wines and cheeses together.

When wines and cheeses come together at the end of a meal, the Turo/Oenophile is happiest. Classicists say that a great wine deserves a good cheese; a plain wine needs it.

ACCORDING TO LEGEND, cheese eating began with the shepherd in ancient Greece who took a trip on an extremely warm day, and who found, when he stopped for his lunch, that his goat's milk wasn't milk any more. It had become the most basic of cheeses — a soft, unripened type. Out of curiosity he tried the creamy pieces of curd that had sunk to the bottom of his pouch and liked them. From there, things got more sophisticated.

The process of making cheese is simple and very natural. Milk is heated and left to stand with or without the addition of rennet. (The shepherd's pouch was made from the stomach lining of a goat, and it had rennet left in it.) This is a sort of self-digestive process that turns the milk and forms curds and whey. (What Miss Muffet sat on her tuffet and ate until the spider frightened her away.) The whey is poured or squeezed off and the remaining curds or solids are aged to varying degrees of ripeness. Whether the milk is from a cow, goat or sheep (ewe), bison or whatever, it all works the same way. The results are all variations on a theme. Or to put it in graphics terms — like a type family.

Basically these variations fall into four categories: soft, semihard, hard and very hard. Soft cheeses can be unripe (Cottage Cheese, Cream Cheese, Ricotta) or ripe (Camembert, Limburger, Brie). Semihard cheeses can be ripened with a mold (Danish Blue, Gorgonzola, Stilton) or with bacteria (Port du Salut, Brick, Münster). Hard cheeses can be ripened with gas-producing bacteria (Emmental, Gruyère) or just plain

bacteria (Cheddar, Edam, Provolone), and very hard cheeses just ripen until they become crumbly grating cheeses (Parmesan, Romano).

Some super Turophiles have been known to take a hard cheese, like an Edam, and lay it away tightly sealed and cool for two years or more. The result is a very hard, exotic cheese surrounded by a golden, honey-like juice. It sounds like a natural with a cool glass of old Sauternes or Tawny Port, but that's a special case, requiring the same amount of care as in laying away a great bottle of wine and allowing time to have its effect.

Cheeses are made almost everywhere in the world. France, Italy, Switzerland, and Greece are particularly adept in this respect, and America doesn't do badly either. Wisconsin, in the milk belt, performs admirably when it wants to. (American cheesemakers should be excused the invention of a *fifth* type of cheese — Process Cheese — in which the aging process is halted, with the interruption resulting in something like gummy plastic). California has its little Rouge et Noir cheese factory in Petaluma, where the

locals drive to buy their Breakfast, Camembert, Brie, and Schloss cheeses. But unlike the Wisconsin product, these elegant cheeses are only available around Northern California. One California specialty cheese available everywhere is Monterey Jack — and it's great!

There are no scientific reasons for the wine/cheese affinity. I strongly suspect that when a cheese (which is chemically a *base*) and a wine (an *acid*) mix in the mouth a pleasant neutralization takes place.

Certain cheese/wine combinations rise to greatness; usually they are opposite tastes originating from the same geographic locality. Just to prove my theory, I did a small tasting. For my wines, I chose a wide range: a red and a white Bordeaux, a red and a white Burgundy, an Anjou Rosé, a Sauternes, a Tawny Port, a Madeira, and a medium-dry Sherry. For my cheeses, I spread out a group of goat cheeses in the category of soft-ripened (Chabichou), soft-unripened (Capricette, Montrachet), and semihard (Valençay). I also selected a sheep cheese

of the semihard type (Roquefort). Most of my total selection were cow cheeses of the soft-ripened (Coulommiers, Triple-Crème, Pont-l'Évêque), semihard (Kleinkäse, Bel Paese, Port du Salut, Stilton, Tallegio) and hard (Emmental, Cheddar) types.

Generally I found that the goat cheeses tended to make the wine drier or more tart. Maybe the natural saltiness of these cheeses points up the acids in the wines. Neither did they go down well with the sweeter wines like the Anjou or Sauternes.

The cow and sheep cheeses tended to blend well with the majority of the wines. The secret here is in the matching of the strength and character of cheese and wine. The bigger, stronger cheeses (Roquefort, Stilton) seemed to overpower all but the highly alcoholic Sauternes, Sherry, Port and Madeira. An interesting discovery was the overall success of the Madeira with all the cheeses (and the fruit and nuts). It's easy to see why the colonials like Washington and Jefferson drank it so regularly. It was the one wine they could import that thrived on rough handling without turning bad and could be depended upon for long bottle life.

The cheeses made in the same localities as the wines (like the Burgundies and the Montrachet) were good matches – the proof of the theory that things from the same soil have an affinity for each other.

White wines seemed to work as well as the reds. There are some Oeno/Turophiles who claim white wines are more successful with cheeses. I personally prefer the reds. The final decision really rests with your own tastes.

Here are some interesting combinations that are worth trying. Apples, sharp Cheddar or Brie and Port. Pears, Camembert, and Tawny Port. Nectarines, Blue Cheese, and Bual Madeira or Oloroso Sherry. Tangerines, Roquefort, and Tokay Azu. Oranges, Bel Paese, and Sauternes. Grapes, Gouda, and Rosé. And

if you're in the mood for a "pig out," try some Sauternes with (don't laugh) M&M Chocolate Covered Peanuts and any one of the sweeter dessert cheeses from the list. Everyone laughs . . . until he tries it.

A few points to remember about serving cheese. Keep it in a refrigerator, wrapped in plastic to preserve its moisture. The harder the cheese, the longer it can be stored at its peak. Like wines, cheeses should be eaten at the peak of their development. This peak may last anywhere from hours to weeks, and from beginning to the end of the peak, the cheese may be milder or stronger. You should experiment with them to enjoy them.

A perfectly ripened cheese may be stored at its peak in the freezer until you need it. Just take it out a day or so before you intend to eat it, place it in the vegetable compartment and let it gradually defrost and collect itself.

Take your cheese with a good French or Italian bread (preferably made by you) or crackers and unsalted butter. The butter adds a certain voluptuousness and the bread or cracker makes for a nice textural contrast. Always allow your cheeses to come to room temperature before eating them. Taste and bouquet are released by warmed-up cheese.

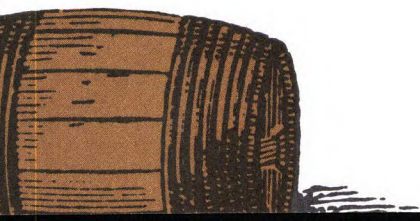
And remember to cook with cheese and wine in combination. The heat fosters a subtle blending. Many cheeses take on a new character when mixed with foods. Try substituting contrasting or similar cheeses for those called for in your recipes. Use Roquefort on a broiled steak instead of herb butter. Try Emmental instead of Mozzarella. Surprise yourself. There are no rigid rules. And remember, next time you're smiling over a glass of wine, say "cheese."

The results:

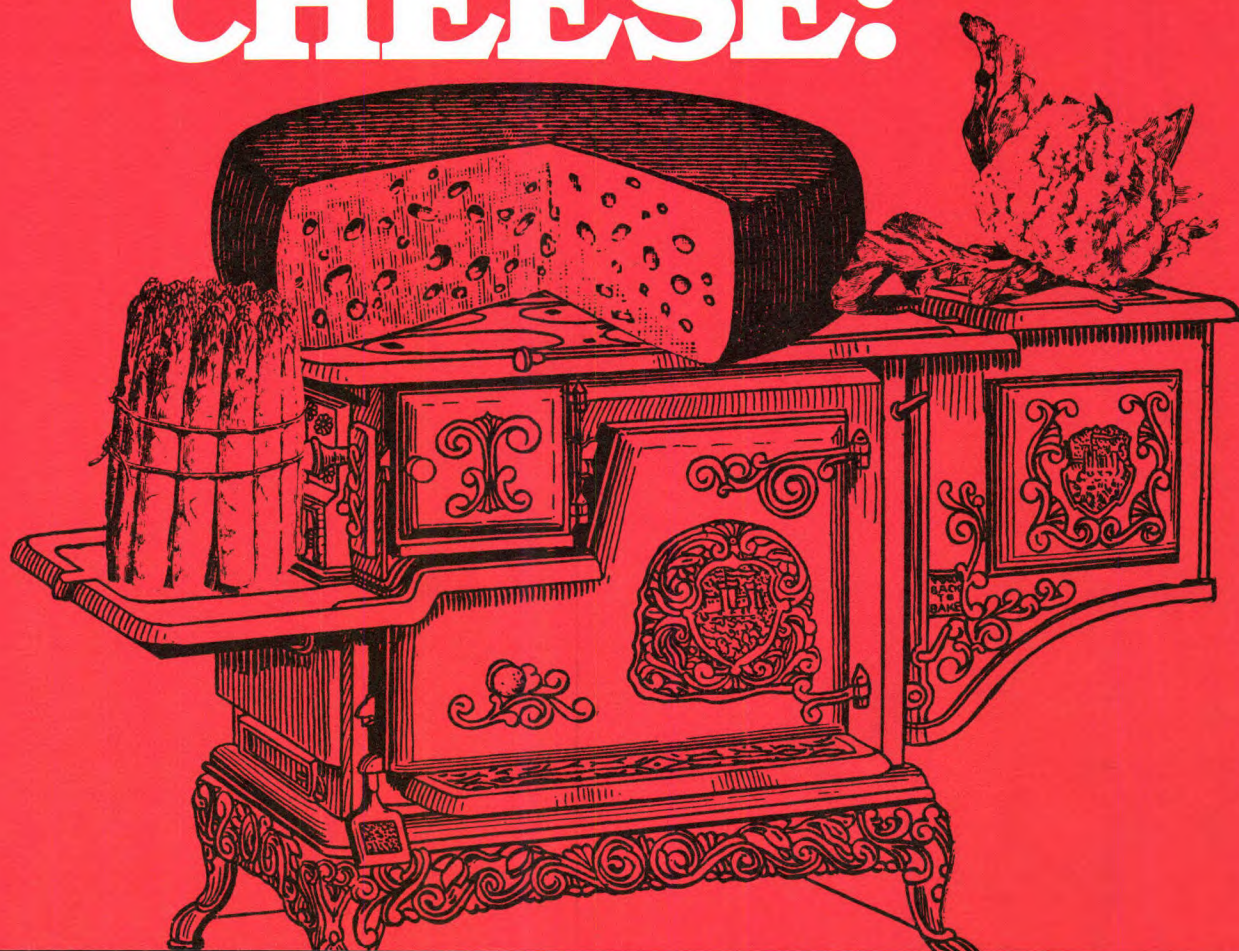


	Red Bordeaux	White Bordeaux	Red Burgundy	White Burgundy	Anjou Rosé	Sauternes (good with cashews)	Madeira (good with walnuts & cashews)	Sherry (good with cashews)	Tawny Port (good with walnuts & cashews)
Capricette <i>Goat cheese.</i> <i>Soft-unripe.</i>	Tart. Wine becomes very dry.	Good. simple blend.	Pleasant.	Good.	Bad mix of two bland tastes.	No. Nothing happens.	Interesting. Odd but pleasant.	No. Wine overpowers cheese.	No.
Kleinkäse <i>Cow cheese.</i> <i>Semihard.</i>	Good, round combina- tion.	Same as above.	OK. Not special.	Good.	Bland. Nothing.	No. Bitter.	Same as above.	Same as above.	No.
Montrachet <i>Goat cheese.</i> <i>Soft-unripe.</i>	Very good; very dry and tasty.	Same as above.	Both from Burgundy. Excellent.	Good.	Wine is too sweet for this cheese.	No. Tastes too differ- ent.	Same as above.	Interesting. Almost worked.	No.
Triple-Crème <i>Cow cheese.</i> <i>Soft-ripe.</i>	Very nice. Smooth and subtle.	Good.	Nice com- bination.	Good.	Nice match. Mild and balanced.	Good smooth blend.	Same as above.	No.	Fair. Weird.
Bel Paese <i>Cow cheese.</i> <i>Semihard.</i>	Very fine.	Good.	Same as above.	Good.	Nothing.	No.	Same as above.	No.	No.
Chabichou <i>Goat cheese.</i> <i>Soft-ripe.</i>	Very good. Very dry.	Good.	Same as above.	Good.	Interesting.	No. Bad aftertaste.	Same as above.	No.	No.
Port du Salut <i>Cow cheese.</i> <i>Semihard.</i>	Very good. Nutty.	Good.	Same as above.	Good.	Fair.	No.	Same as above.	No.	No.
Coulommiers <i>(like Brie)</i> <i>Cow cheese.</i> <i>Soft-ripe.</i>	A classic.	Good.	Same as above.	Good.	No.	No.	Same as above.	No.	No.
Tallegio <i>Cow cheese.</i> <i>Semihard.</i>	No.	Cheese wins.	No.	No. Bitter.	No.	No.	Same as above.	No.	No.
Feta <i>Goat cheese.</i> <i>Semihard.</i>	Very dry. Like a goat cheese.	Fair.	Good.	Good.	No.	The odd couple.	Same as above.	No.	No.
Emmental <i>Cow cheese.</i> <i>Hard.</i>	Fine and nutty.	Fair.	Good.	Very good.	No.	Fair.	Same as above.	No.	Interesting. Too many tastes.
Cheddar <i>Cow cheese.</i> <i>Hard.</i>	Fine.	Fair.	No.	Fair.	Different.	Interest- ing.	Same as above.	No.	No.
Valençay <i>Goat cheese.</i> <i>Semihard.</i>	Great. Dry.	No.	Good.	Fair.	Wine is lost.	Good.	Same as above.	No.	No.
Pont l'Évêque <i>Cow cheese.</i> <i>Soft-ripened.</i>	Excellent match.	No.	Almost.	No.	No.	No.	Same as above.	No.	No.
Stilton <i>Cow cheese.</i> <i>Semihard.</i> <i>Blue.</i>	Big cheese. Little wine.	No.	Close.	No.	Not quite.	Great. Smooth aftertaste.	Same as above.	Fine.	Great. Classic.
Roquefort <i>Sheep cheese.</i> <i>Semihard.</i> <i>Blue.</i>	Cheese wins. You don't.	No.	Good try.	No.	Almost.	Great match.	Same as above.	Fine.	Great.

40m



COOKING WITH CHEESE:



Spanakopitta.

The Greeks know their cheeses and use them a lot. This is a cheese and spinach pie.

Ingredients:

2 eggs, lightly beaten.
1 onion, chopped very fine.
2 tablespoons of chopped parsley.
10-ounce package of chopped spinach, defrosted and well-drained or squeezed.
1½ cups of skim or whole milk.
3 tablespoons of instant-blending flour.
¼ teaspoon of nutmeg.
8 ounces of Cottage Cheese.
½ cup of cubed Feta Cheese.
1 pinch of salt.
1 16-by-16-inch sheet of phyllo pastry (can be purchased frozen or made ready to use).
1 tablespoon of oil.

Technique:

1. Beat the eggs in a large mixing bowl and set aside.
2. Cook the onion, parsley and spinach in a small amount of water; drain very well and set aside.
3. Combine the milk, flour, a pinch of salt and the nutmeg in a small saucepan. Stir it over a moderate heat until it becomes a simmering sauce. Let it continue for only a minute.
4. Very slowly stir a half cup of the white sauce into the beaten eggs. Mix in the spinach mixture, then the remaining white sauce. Then stir in the Cottage and Feta Cheeses. Put this final mix into an 8- or 9-inch-square nonstick cake pan. Brush the phyllo pastry with some oil and fold it in half. Do it again. This should form an 8-by-8-inch square. Place it on top of the spinach mixture.
5. Bake it in a 325-degree oven for 30-40 minutes until the top is golden and crusty. Let it cool a couple of minutes and cut it into squares. Yield: Four main dishes or 8 side dishes.

OK. You've got this great crusty, cheesy, spinachy slice of pie sitting on the plate in front of you and you're poised, fork-in-hand, ready to voraciously devour it. Stop! Go open a chilled bottle of Beaujolais, Zinfandel or Rosé. What a match.

Braised Green Beans Basque Style.

Part of the France/Spain border is a mountainous little corner called the Basque Region. Because of the mountains, there are a lot of sheep and goats, with the resultant use of their cheeses. Simple but complex.

Ingredients:

1 pound of small, narrow green beans (or if large, halved lengthwise).
¼ cup of imported olive oil.
1 dried hot chili pepper, halved.
1 can of tomatoes, peeled, seeded, and chopped.
¼ cup of finely minced fresh parsley.
3 large basil leaves, finely minced.
1 large sprig of fresh thyme or 1 teaspoon of dried.
1 teaspoon of dried oregano.
2 garlic cloves, minced.
Salt and pepper.
Minced parsley for a garnish.
Freshly grated Parmesan Cheese.

Technique:

1. Snap off the ends of the beans or cut them at an angle. Rinse them under cold water and drain.
2. Bring a 6- to 8-quart pot of salted water to the boil and add the beans. Let them roll-boil for 5 to 7 minutes or until crisp-tender. *Do not overcook!* Drain them in a colander and quickly plunge them into ice water to stop the cooking process. Set them aside.
3. Heat the olive oil in a heavy 8-inch iron skillet over a high flame. Add the chili pepper and let it cook until it darkens. Discard it. Add the tomatoes, parsley, basil, garlic, thyme, oregano, salt and pepper and bring it all to the boil. Reduce the heat, partially cover and let simmer for 20 to 25 minutes or until the tomatoes have had their liquid evaporated and the sauce is dark and thick.
4. Stir in the green beans, cover and simmer for 10 more minutes. Taste your product and add what you think it needs in seasonings. Garnish it with the parsley, put it on the table with a dish of the Parmesan next to it and let everyone grab. Yield: 4 servings as a side dish. If you want to make a main dish from this, just add a couple of cans of white beans and some prosciutto ham to heat up with the green beans.

Drink a Rhone, Petite Sirah or Zinfandel. Maybe a Barbera or big Rioja would help, too.

Cheese-Stuffed Chicken Birds.

Birds is another name for the rolled breasts of chicken. They look like little birds with no heads. You may lose your head over this delicious dish.

Ingredients:

2 whole chicken breasts halved and pounded flat between two sheets of waxed paper.
4 2-inch-by-3-inch slices of Emmental or Gruyère Cheese. You can use Mozzarella or Monterey Jack also.
¼ tablespoon of dried tarragon.
Salt and pepper to taste. Careful.
1 cup of beef bouillon.
½ cup of brown sauce Espagnole*
¼ cup of Bual Madeira wine.
1 tablespoon of chopped parsley.
2 tablespoons of chopped shallots or scallions.
4 tablespoons of unsalted butter.

Technique:

1. Salt and pepper the flattened chicken breasts. Lay a slice of cheese on each and top with a pinch of the tarragon. Roll each breast like a jelly-roll and secure with a toothpick or tie in two places with a fine string.
2. Heat the butter in a 10-inch skillet until it stops foaming. Add the birds and sauté at a medium heat until they are browned all around.
3. Add the beef bouillon and shallots. Continue the cooking, covered, over a low flame for about 15 minutes.
4. Remove the birds and boil down the pan juices until they become syrupy. Add the Madeira and let it boil down to the same consistency again. Add the brown sauce and lower the flame.
5. Return the birds to the pan and allow to warm up in the sauce. Sprinkle on the parsley and serve with plain rice and a simply prepared vegetable such as broccoli, tomatoes or carrots. Yield: 4 servings.

This little beauty deserves the best red wine you can give it. A Bordeaux or Chianti springs to mind quickly.

***Brown sauce Espagnole** is easily made by melting 2 tablespoons of butter in a 1-quart saucepan, adding 3 tablespoons of flour over a medium flame and mixing until it combines into a smooth paste and browns to a nutty color. Then add 1 cup of red wine, 4 cups of beef broth, a sprig of thyme (or ½ teaspoon dried) and 4 tablespoons of tomato paste. Bring all to a simmer and when it cooks down to half, it's ready. It only takes an hour to do. Freeze or refrigerate the extra sauce.

COLOPHON:

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Cover Page 40 a:

The text is set in 20/19 ITC Bookman Light Italic. The large display is set in ITC Bookman Bold.

Page 40 b:

"Introduction" is set in 11 point ITC Bookman Demi Italic. The large initial is set in ITC Bookman Bold. The text is set in 18/19 ITC Bookman Medium Italic. The animal names are set in 11 point ITC Bookman Demi Italic.

Page 40 c (Goat):

The two lines above the "O" are 11/11 ITC Bookman Light. The large display word is set in ITC Bookman Demi. The introductory text is set in 10/11 ITC Bookman Medium Italic. The listings are set alternately and alphabetically in 8/9 ITC Bookman Demi and Light: Roman and Italic.

Pages 40 d, e, f, g (Cow):

The large display word is set in ITC Bookman Demi. The introductory text is set in 10/11 ITC Bookman Demi Italic. The listings are set in 8/9 ITC Bookman Demi and Light alternating by alphabetical listing in Roman and Italic.

Page 40 h (Ewe):

The large display word is set in ITC Bookman Demi. The introductory copy is set in 10/11 ITC Bookman Demi Italic. The listing is set alternately by alphabetical listing in 10/11 ITC Bookman Demi Roman and Italic and Light Roman and Italic.

Page 40 i:

The large heading is set in 48 point ITC Bookman Bold. The text heading is set in 11 point ITC Bookman Demi. The text setting is in 10/11 ITC Bookman Demi Italic.

Page 40 j:

The wine listing is set by alphabetical groupings in 8/9 ITC Bookman Light Roman, Light Italic, Medium Roman, Medium Italic, Demi Roman, Demi Italic, Bold Roman, and Bold Italic in repeating order.

Pages 40 k, l:

The large heading is set in 36 point ITC Bookman Medium. The subhead is set in 14/15 ITC Bookman Medium Italic. The text blocks in reading order are set in 12/13 ITC Bookman Light, 10/11 ITC Bookman Light: (on page 40 l) 14/15 ITC Bookman Light Italic, and 10/11 ITC Bookman Light. Large title is set in 36 point ITC Bookman Medium.

Page 40 m:

The table is set in 9/10 ITC Bookman Demi and Light.

Page 40 n:

The display heading is set in ITC Bookman Bold.

Page 40 o:

All the recipes are set in the following sequence: 9/10 ITC Bookman Bold, Light Italic, Medium and Light (with inset Medium numerals). The Brown Sauce footnote is set in 8/9 ITC Bookman Light Italic.

Back Page 40 p:

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The papers: The cover is Champion Kromekote® 1S Cover/010. The text is Champion Carnival® Offset Vellum Web, White/80 lb.

The printing: The cover was printed on a Miller, 25x38, 4-color sheetfed offset press at 5,000 impressions per hour, using 150-line screen and Kodak LN-W plates. The color sequence was: black, blue, red, yellow.

The text was printed on a Hantscho Mark V, 17¾ x 26½ web offset press at 32,000 impressions per hour, using 150-line screen and Kodak LN-W plates. The color sequence was: black, blue, red, yellow.





ANIMALPHABET

This animal alphabet was created as part of an independent study project at the University of Connecticut. You may not be able to identify all the creatures. A few, at least, are figments of Ms. Lucke's fertile imagination and artistic license. (Note the paisley pajamas on the unicorn.) But not since Noah has any human-being exer-

cised such control over the animal kingdom. In spite of the gymnastic feats and contortions she demands of them, her animals perform and assume their positions with dignity and grace in the service of their grand cause.

a

b

c

d

e

f

g

h

i

j

k

l

m

n

o

p

q

r

s

t

u

v

w

x

y

z

DESIGNER: Don Sterrenburg
 La Mirada, California
 AGE: 40
 EDUCATION: BA, California State
 University, MFA in Graphic Design,
 Boston University, 1976

SONIC BOLD

This ambitious alphabet was the body of Mr. Sterrenburg's graduate thesis. Starting with the basic lower case letters, his goal was to push the forms to their limits. He extended, elongated and shattered the letters, disengaged shadow patterns and reintegrated them into the original letter forms to create new images. The vibrant color and striated line pattern were the two major elements that, paradoxically, fragmented the characters but unified the alphabet. The design is bold and assertive with the vigor of Art Deco and intimations of supersonic speed and the outer-spaciness of the 21st century.

Mr. Sterrenburg has worked in the field of graphic design since 1963 in the capacity of art director, type designer and, currently, as publications designer for the Space Systems Group of Rockwell International Corporation. He is also an instructor in lettering and graphic design at California State University, Long Beach, and Biola College.

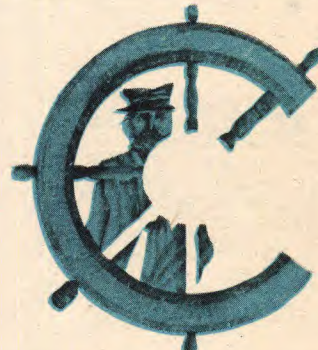
DESIGNER: Susan L. Palamara
 Brooklyn, New York
 AGE: 24
 EDUCATION: BFA with highest
 honors in Communication Design,
 Pratt Institute, 1977

LITERATURA CAPS

The Cast of Characters

A for Alice in Wonderland, B for Cyrano de Bergerac, C for Captain Ahab, D for David Copperfield, E for Edmond Dantes, F for Frog Prince, G for Gulliver, H for Huckleberry Finn, I for Ichabod Crane, J for Jane Eyre, K for King Arthur, L for Little Women, M for Three Musketeers, N for Nicolai Rostov, O for Othello, P for Pied Piper, Q for Don Quixote, R for Rip Van Winkle, S for Sherlock Holmes, T for Oliver Twist, U for Ulysses, V for Virgil, W for Wang Lung, X for Xanadu of Kublai Khan, Y for Young Goodman Brown, Z for Doctor Zhivago.

The literary alphabet begun in her senior year at Pratt, and since refined, reflects Susan Palamara's twin obsessions: reading and drawing. Ideally, each configuration would not only be the initial letter of the character's name, but would also evoke the spirit of the person. In one case, however, she forsook the personage and alluded to a sense of place, as in X for Xanadu.



Richard Haas's City Walls: Before & After.

BY CAROL DIGRAPPA



CORNER PRINCE AND GREENE STREETS, NEW YORK CITY: AFTER.



BEFORE.

MULBERRY STREET, LITTLE ITALY, NEW YORK CITY: BEFORE.



AFTER.



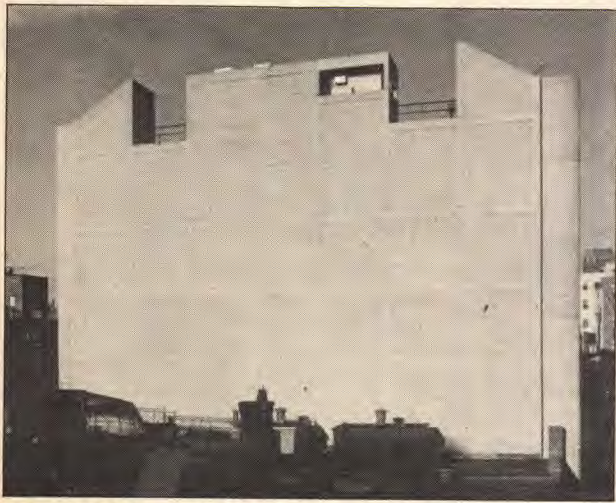
TTrue to the spirit of the decade, in the mid-sixties a group of artists in New York began making art in the street. They painted abstract murals on certain windowless sidewalls of old buildings in decaying neighborhoods. At the time, the idea seemed innovative, but it was just a new variation on an old, practical art form. Frescoes and murals on urban walls have reflected the ideas of men of many civilizations — more than are evidenced by archaeological discoveries. We've found precedents in the Ice Age cave paintings, the Greek, Roman and Indian frescoes. And what a coincidence that about the same time Giotto, Piero della Francesca and Masaccio were teaching church dogma and glorifying Renaissance

buildings in Tuscan cities, Aztec fresco painters were covering every temple in Teotihuacán, the new City of the Gods, with their pantheon. Even twentieth-century muralists in Mexico, and in this country under the WPA, designed monumental murals that were popular with the community while still respected as "art." And who knows how many other murals have been buried or hidden, how many have washed, peeled or crumbled away?

Many modern artists were attracted to the spatial possibilities and the scale of urban walls. As murals caught on, City Walls was formed, in 1967, as a non-profit organization, to coordinate government agencies, private businesses, individuals and artists. Director

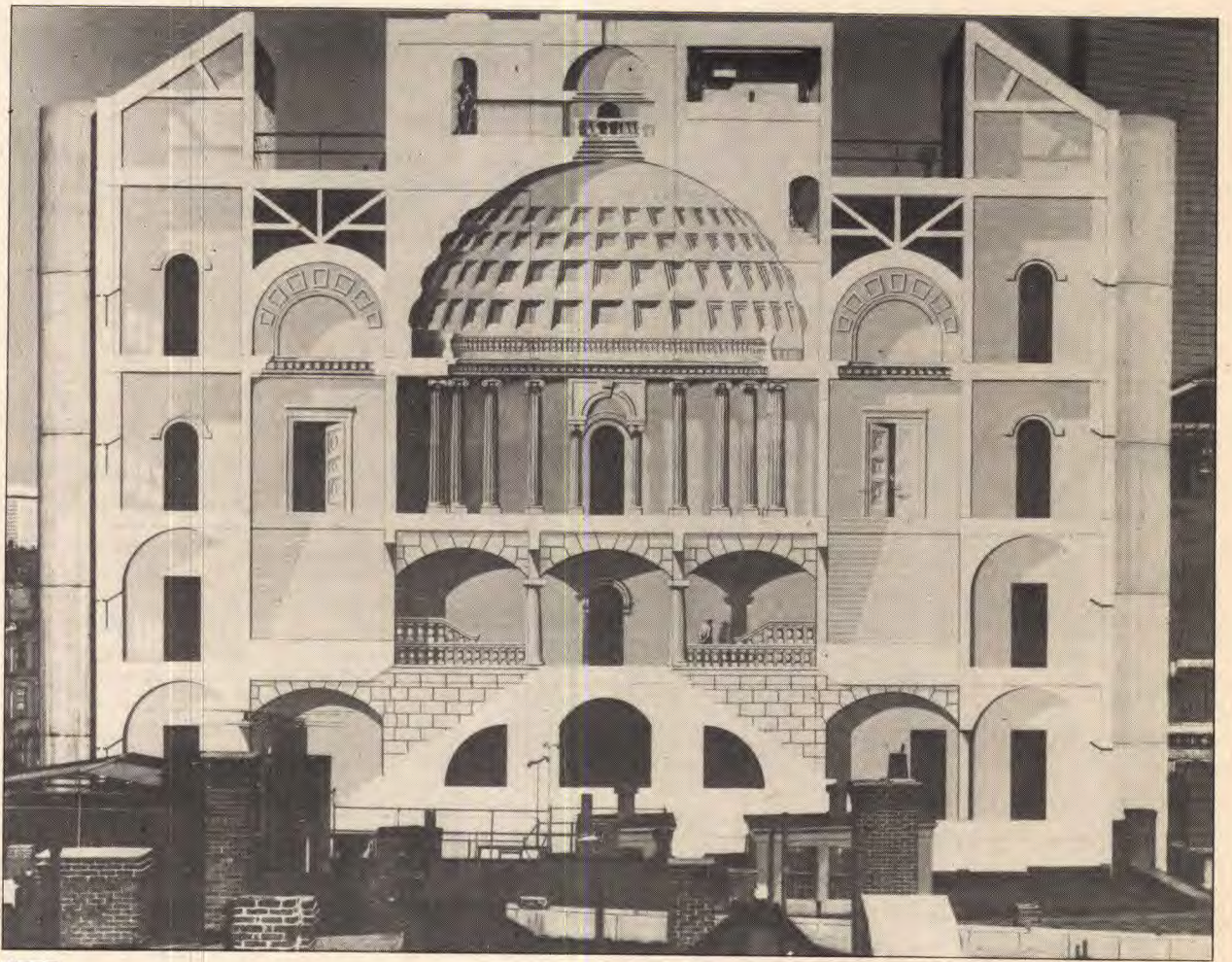
Doris Freedman describes the cooperative enterprise this way: "The fact that an artist paints a wall in a deteriorating neighborhood is a statement that he cares enough to do it, and that someone cares enough to pay for it. It can stimulate pride and the energy that is in the community to do something about the way we live."

Take the trompe l'oeil murals of Richard Haas. His sense of humor and style have inspired pride and delight in New York neighborhoods, and led to murals in Boston, Chicago, Galveston and Munich. In fact, since the execution of Haas's first mural in 1975, the medium has become a major preoccupation. He even painted an extraordinary interior mural on four walls of his Soho loft—a marble fireplace, portico facing uptown, and a succession of rooms with a window facing downtown—influenced by Peruzzi's Sala della Perspectiva.



BOSTON ARCHITECTURAL CENTER: BEFORE.

SPONSORED BY CITY WALLS, INC. AND PRIVATE DONORS WITH FUNDS FROM THE NATIONAL PAINT AND COATING ASSOCIATION.



AFTER.

WITH FUNDS FROM DEUTCHOR LLOYD. VIERSICHERUNGEN.

CORNER OF FRAVENSTRASSE AND ZWINGERSTRASSE, MUNICH, GERMANY: AFTER.



BEFORE.



one of the first Renaissance architectural interiors, in the Villa Farnesina in Rome.

"I'm always looking for ways to memorialize the past," says Haas, "and at the same time, to make the piece work, which is always the primary consideration." His first mural, on Prince Street in Manhattan, played upon the decorative style of the landmark cast iron buildings in Soho, and called attention to the real facades of the reviving light industry turned artist community, now a fashionable neighborhood. Just completed in November is the mural on three sides of the Crossroads Building at Times Square, painted to resemble the tower of the New York Times Building that once stood nobly across 42nd Street. Commissioned as part of an effort to clean up the theater district, Haas designed it "in the spirit of the tower, not as a carbon copy."



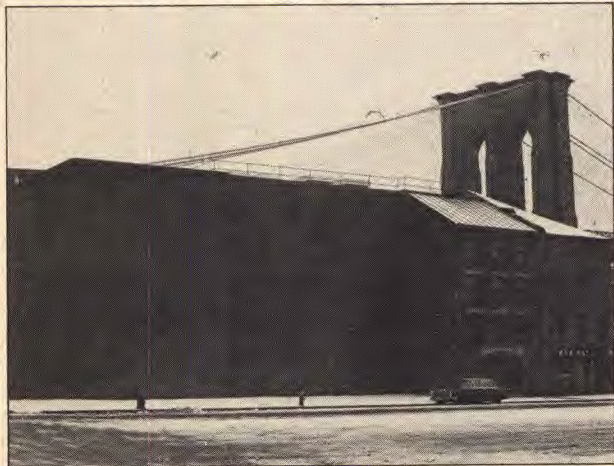
BEFORE.

NEW YORK TIMES TOWER, CROSSROADS BUILDING, TIMES SQUARE, NEW YORK CITY:



AFTER.

SPONSORED BY CITY WALLS, INC. AND CONSOLIDATED EDISON.
PECK'S SLIP, SOUTH STREET SEAPORT, NEW YORK CITY: BEFORE.



The same is true of all Haas's murals. His aesthetic falls somewhere between postmodernism and the surreal. He plays with deep space and shadows, jumbles architectural styles, hews illusionary colonnades, windows and porticoes. In his Peck Slip mural, at the South Street Seaport, the Brooklyn Bridge appears as a distant vision, Piranesiesque, perfectly framed through a colonnade. Yet, in reality the viewer sees the bridge looming over the roof of the painted building. Haas's vision, parlaying with real scale, creates a visual riddle, mysterious and ironic.

If the trompe l'oeil architecture of Giotto and Michelangelo served as a mere backdrop for the high drama of God and men, the emphasis for Haas is simply reversed. When shadowy figures appear on the Boston Architectural Center, they are reminiscent of De Chirico's somnambulists. In other murals, there are no people—only a tongue-in-cheek symbol. In the Mulberry Street mural in Little Italy, phallic loaves of bread are stacked on display in the window of the Sanitary Bakery. In the Munich mural, it's Everyman's dreamboat—a '32 Mercedes.

Perhaps for Haas, it's the building itself that lives. Even after it's gone, its spirit remains in memory. For the New York Times Tower, he had a romantic feeling. "For me, it never left," he was recently quoted by the Times, itself. "It was that kind of building. It declared the identity of Times Square. Some buildings don't go away."

Carrying the notion still further, Haas has designed several shadow murals. Sometimes the "ghost" of a building that no longer stands, casts its shadow on the mural as if it still occupied its past space. In a mural for the World Trade Tower, the shadows of the Chrysler and Empire State Buildings are projected as "narrower and more graceful ancestors." A whimsical design, "it's a



AFTER.

measuring device as well. The Chrysler Building stands 1,046 feet, the Empire State 1,250, and the Twin Towers 1,400 each."

But how long does it take to paint a mural, and how long does it last? Compared to a fresco, a mural painted with outdoor latex is more quickly executed, and more ephemeral. Union sign painters can put one up in three days, or three months, in the case of the Times Tower. It should last five to ten years, while frescoes, painted on wet plaster, might survive thousands of years. Of course, there are methods for extending the life of modern murals: sandblasting, washing the wall with acids, and priming. Haas has discovered a paint with a projected life of 50 to 80 years, but the cost of importing it from Germany has been prohibitive so far. Still, he doesn't mind the paint fading and chipping with time. It only gets better, as the softer colors become more subtle fresco hues.

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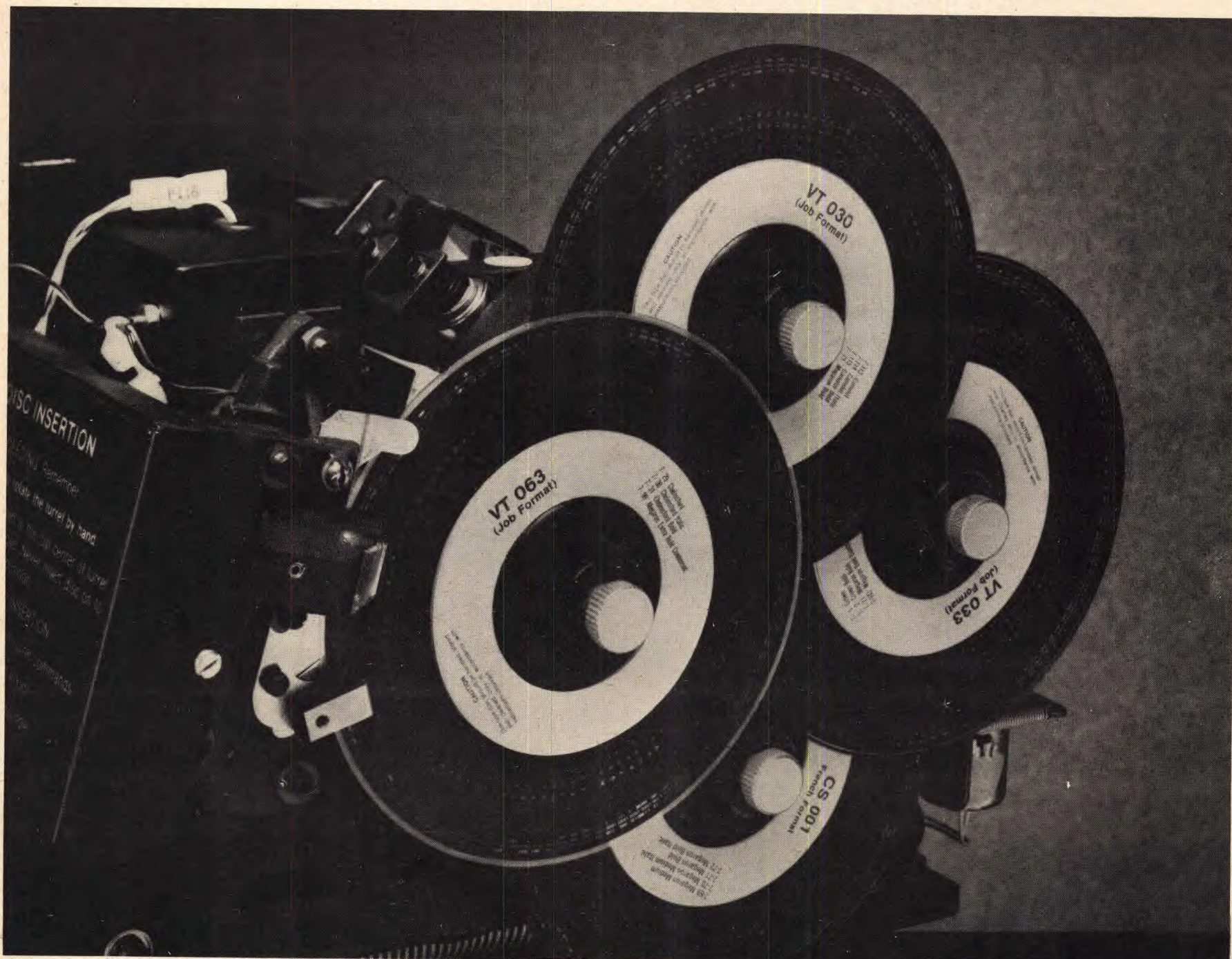
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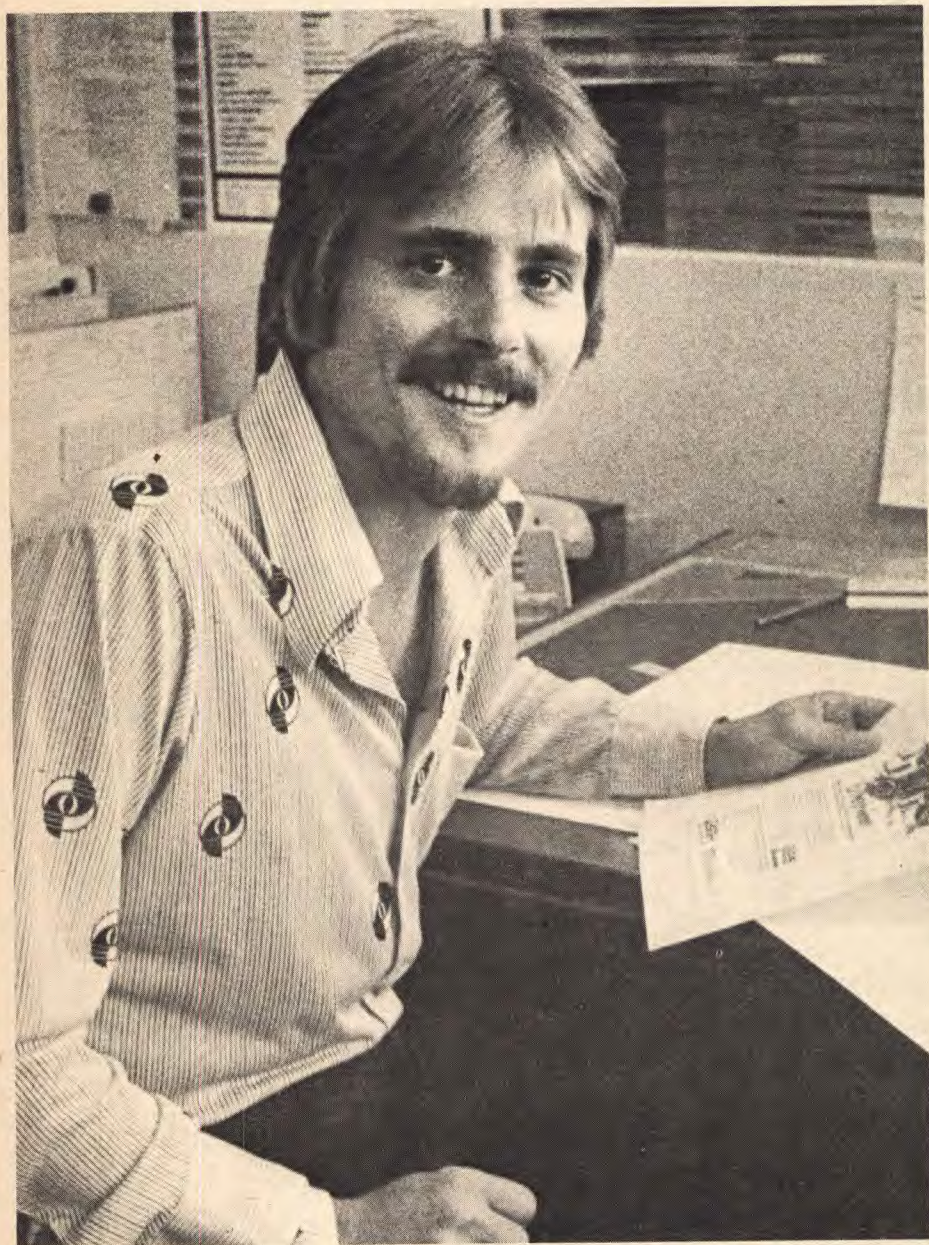


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NEWSLETTER

SKILLS FOR HIRE*



GRAD FINDS ART SCHOOL "A HORN OF PLENTY"

PHILADELPHIA — Joseph Schneider, Jr., was a 1976 graduate of the Art Institute of Philadelphia. But he is still reaping the benefits of his Institute training. First, the school set him up in field training at Philadelphia's Brownstein Advertising Agency. Upon his graduation, the Institute put him in touch with Acerba Associates in Wynnewood, Pennsylvania, where he was hired as a production artist. Since then, Joe's talent and enthusiasm have taken

him to the position of art director, working with clients such as the National Football League, Proctor-Silex and Hunt Manufacturing Co. "The Art Institute gave me a well-rounded training," he says. "A little of everything I needed, so that when I got out into the professional world, I knew how to begin." Joe's alma mater is also where he met his wife, Vicki, and recently the Institute provided him with a new assistant, graduate Ed O'Neill.

ART AND LAUGHS LIGHT UP CONFERENCE

PITTSBURGH — The Design Schools sponsored another landmark seminar, as art directors, agency people, designers and communicators in the greater Pittsburgh area recently converged to watch and listen to *The New Yorker's* Brendan Gill, Push Pin Studios' Seymour Chwast, and cartoonist Lou Myers. The three men,

together with slides and commentary, led the audience through a funny and informative conference on Humor in Graphics. The event was sponsored by The Design Schools' Employment Assistance departments, and graduates of the schools may soon be working for many of the people who attended.



LEFT TO RIGHT, CHWAST, GILL AND MYERS AT THE "HUMOR IN GRAPHICS" CONFERENCE.

ATLANTA DESIGNER RUNS THE GAMUT



ATLANTA—Little did Laura Weldon realize when she graduated from the Art Institute of Atlanta that she would soon be designing ads for clients as diverse as Kennesaw Life Insurance, 3M National, and the Joe Corley Karate account. It's all in a day's work, says Laura, who is known affectionately as "Red" for her long, curly locks. A Visual Communications major, who put together a first-class portfolio, Laura now works for The Aasgaard Assembly, a small, artistically decorated and fast-growing agency servicing accounts in the greater Atlanta area. One of Laura's most recent designs, a series of billboards for 3M, can be seen along the highways as one enters the city.



Visual Communication student at the Art Institute of Pittsburgh, Frank Guzzone, designed this "Cobra Club" logo reminiscent of every tacky night club and bar that appeared in those "private-eye" flicks of the 1940's.

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Company: _____ Phone: (____) _____

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BERTHOLD

Avant Garde Gothic ^{mc} schrägmager
extra light oblique
oblique maigre

Avant Garde Gothic ^{mc} Buch schräg
book oblique
romain labeur oblique

Avant Garde Gothic schräg normal
medium oblique
oblique demi-gras

Avant Garde Gothic schräg halbfett
demi-oblique
oblique demi-gras

Avant Garde Gothic schräg fett
bold oblique
oblique gras

Bauhaus ^{mc} mager
light
maigre

Bauhaus ^{mc} normal
medium
normal

Bauhaus ^{mc} halbfett
demi
demi-gras

Bauhaus ^{mc} fett
bold
gras

Berthold-Script normal
regular
normal

Berthold-Script halbfett
medium
demi-gras

Benguiat ^{mc} Buch
book
romain labeur

Benguiat ^{mc} normal
medium
normal

Benguiat ^{mc} halbfett
bold
demi-gras

Benguiat ^{mc} kursiv
medium italic
italique

Benguiat ^{mc} Buch kursiv
book italic
romain labeur italique

Benguiat ^{mc} kursiv halbfett
bold italic
italique demi-gras

Bookman ^{mc} mager
light
maigre

Bookman ^{mc} normal
medium
normal

Bookman ^{mc} halbfett
demi-bold
demi-gras

Bookman ^{mc} fett
bold
gras

Bookman ^{mc} kursiv mager
light italic
italique maigre

Bookman ^{mc} kursiv
medium italic
italique

Bookman ^{mc} kursiv halbfett
demi-bold italic
italique demi-gras

Bookman ^{mc}

Caslon Buch

Caslon Buch

Caslon Buch

Century

Century ^{mc}

Century ^{mc}

Century ^{mc}

Century ^{mc}

Century Old Style

Cheltenham ^{mc}

Cheltenham ^{mc}

Cheltenham ^{mc}

Cheltenham ^{mc}

City

City

City

Clearface Gothic

Clearface Gothic

Clearface Gothic

Concorde

Eras ^{mc}

Eras ^{mc}

Eras ^{mc}

kursiv fett
bold italic
italique gras

normal
regular
normal

halbfett
medium
demi-gras

kursiv
italic
italique

kursiv
expanded italic
italique

Buch
book
romain labeur

ultra
ultra
ultra

Buch kursiv
book italic
italique romain labeur

ultra kursiv
ultra italic
ultra italique

kursiv
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Buch
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romain labeur

ultra
ultra
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Buch kursiv
book italic
romain labeur italique

ultra kursiv
ultra italic
ultra italique

mager
light
maigre

halbfett
medium
demi-gras

fett
bold
gras

normal
regular
normal

fett
bold
gras

extrafett
ultra bold
extra gras

kursiv halbfett
medium italic
italique demi-gras

mager
light
maigre

Buch
book
romain labeur

normal
medium
normal

Eras ^{mc}

Eras ^{mc}

Eras ^{mc}

Fenice

Fenice

Fenice

Flyer

Flyer

Futura

Futura

Amsterdamer Garamont

Garamond ^{mc}

Garamond ^{mc}

Garamond ^{mc}

Garamond ^{mc}

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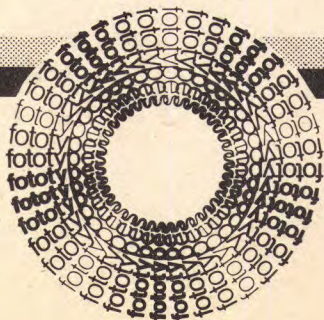
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Garamond ^{ITC} Buch kursiv schmal
book condensed italic
romain labeur italique étroit

Garamond ^{ITC} kursiv schmal fett
bold condensed italic
italique étroit gras

Garamond ^{ITC} kursiv ultra schmal
ultra condensed italic
ultra italique étroit

Garamond fett
bold gras

Gill Sans kursiv halbfett
bold italic
italique demi-gras

Gill Sans ultra schmal fett
ultra bold condensed
ultra étroit gras

Goudy extrafett
heavy face
extra gras

Horley Old Style normal
regular normal

Italia ^{ITC} Buch
book romain labeur

Italia ^{ITC} normal
medium normal

Italia ^{ITC} halbfett
bold demi-gras

Italian Old Style normal
regular normal

Italian Old Style halbfett
bold demi-gras

Italian Old Style kursiv
italic italique

Kabel ^{ITC} Buch
book romain labeur

Kabel ^{ITC} normal
medium normal

Kabel ^{ITC} halbfett
demi demi-gras

Kabel ^{ITC} fett
bold gras

Kabel ^{ITC} ultra
ultra ultra

Lubalin Graph ^{ITC} mager
extra light
maigre

Lubalin Graph ^{ITC} Buch
book romain labeur

Lubalin Graph ^{ITC} normal
medium normal

Lubalin Graph ^{ITC} halbfett
demi-bold
demi-gras

Lubalin Graph ^{ITC} fett
bold gras

Murray Hill halbfett
bold
demi-gras

Poppl-Exquisit II

Quorum ^{ITC} mager
light
maigre

Quorum ^{ITC} Buch
book romain labeur

Quorum ^{ITC} normal
medium normal

Quorum ^{ITC} halbfett
bold
demi-gras

Quorum ^{ITC} Black
Black Black

Romana ultra
ultra ultra

Sabon-Antiqua normal
regular normal

Sabon-Antiqua halbfett
medium
demi-gras

Sabon kursiv
italic italique

Sorbonne normal
regular normal

Sorbonne halbfett
medium
demi-gras

Sorbonne fett
bold gras

Sorbonne kursiv
italic italique

Sorbonne schmalhalbfett
medium condensed
étroit demi-gras

Souvenir Gothic mager
light
maigre

Souvenir Gothic normal
medium normal

Souvenir Gothic halbfett
demi-bold
demi-gras

Souvenir Gothic kursiv mager
light italic
italique maigre

Souvenir Gothic kursiv
medium italic
italique demi-gras

Souvenir Gothic kursiv halbfett
demi-bold italic
italique demi-gras

Syntax normal
regular normal

Syntax halbfett
medium
demi-gras

Syntax extrafett
extra bold
extra gras

Syntax kursiv
italic italique

Zapf Buch ^{ITC} mager
light
maigre

Zapf Buch ^{ITC} normal
medium normal

Zapf Buch ^{ITC} halbfett
demi-bold
demi-gras

Zapf Buch ^{ITC} fett
heavy
gras

Zapf Buch ^{ITC} kursiv mager
light italic
italique maigre

Zapf Buch ^{ITC} kursiv
italic italique

Zapf Buch ^{ITC} kursiv halbfett
demi italic
italique demi-gras

Zapf Buch ^{ITC} kursiv fett
heavy italic
italique gras

Zapf Intern. ^{ITC} mager
light
maigre

Zapf Intern. ^{ITC} normal
medium normal

Zapf Intern. ^{ITC} halbfett
demi
demi-gras

Zapf Intern. ^{ITC} fett
heavy
gras

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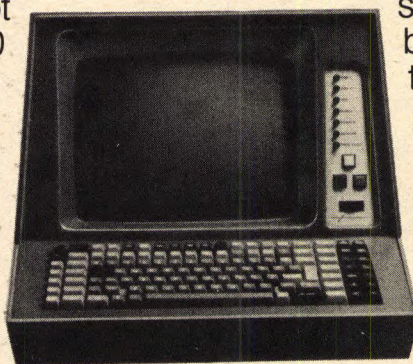
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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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Auriol

Auriol Ornament



Hector Guimard, designing the Paris Metro stations at the start of this century, chose Georges Auriol's letterform as the ultimate in the marriage of organic form, sculpture and architecture that we have come to know as Art Nouveau. Guimard's entrances to the Paris subway have become famous as the epitome of Art Nouveau architecture; Auriol's cast iron letterforms have been removed and replaced by designs more in fashion with the times, but they survive as the typeface "Auriol", produced by G. Peignol et fils (now Deberny & Peignol).

The series was so successful that in 1914 a bold face was added; in this, the freedom of Auriol was subdued into a typeface called Robur. We have followed Georges Auriol's original design, and have provided the bold faces we believe that Auriol would have intended.

9 pt Auriol

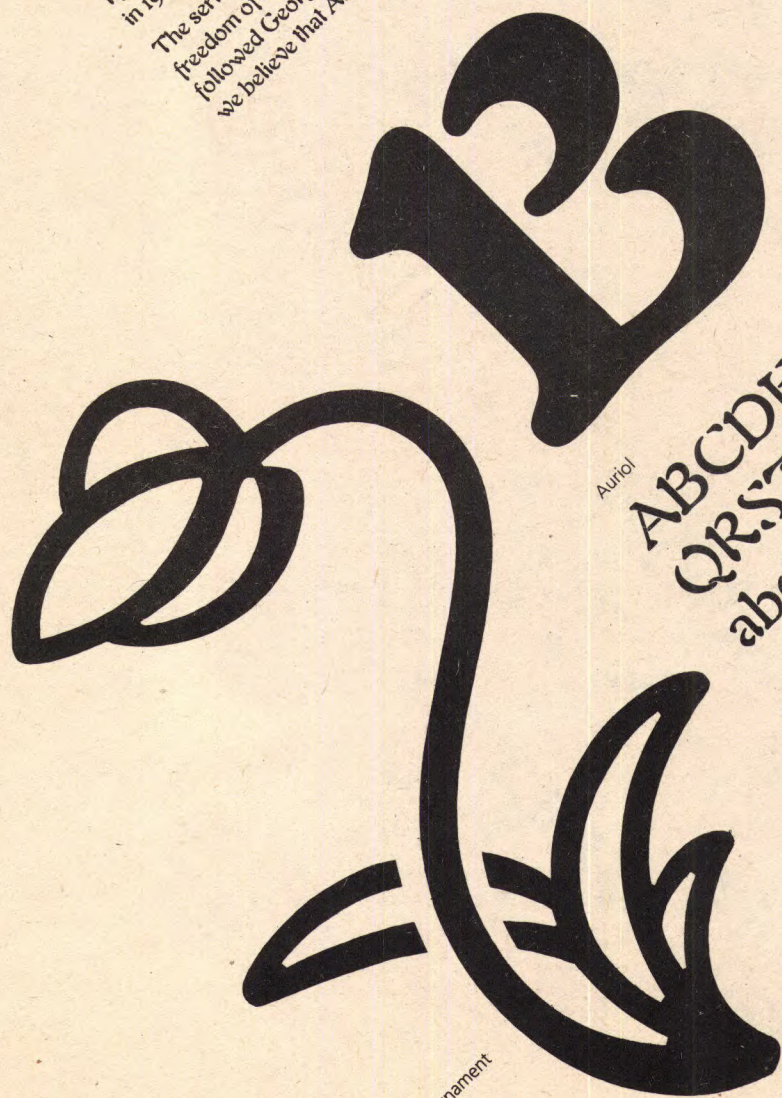


Monsieur et Madame
LÉON TARRIDE
sont heureux de vous faire part
de la naissance de leur fils
Gabriel.

PARIS
128, Boulevard Saint-Germain
Le 31 Mai 1903.



Auriol
Auriol Ornaments



Auriol

ABCDEFGHIJKLMN O P
QRSTUVWXYZ
abcdefghijklm nopqrstuvwxyz

agh & abc

ABCDEFGHIJKLM
ABDEGM g j w x z f
G P X a g h
n s p B F R
A B C a b c
b m o A D K

Auriol

Auriol Italic

Auriol Bold

Auriol Bold Italic

Auriol Black

Auriol Black Italic

Auriol Outline

I E Q b m e

Auriol Ornament

ABC
DEFGHIJK
abcdefghijklmnop
1234567890

Auriol

Auriol Ornament



Auriol

Fondateur de la branche de la famille de KA-NO
désignée sous le nom de KO-BIKI TCHO KA-NO.
Il prit le nom de SHIOU-MÉ, et c'est chez son père que,
tout jeune encore, il commença à apprendre la peinture.

Auriol Black
Auriol Outline
Auriol Ornaments

Mergenthaler,
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Auriol Ornament



Auriol Black

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abcdefghijklmnopqrstuvwxyz

Aachen Bold

Times Extra Bold Roman
QRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Times Extra Bold Roman

Caslon Black
Diskus Bold

Caslon Black

Diskus

Diskus Bold

Diskus

ABCDE abcdm
abcdefg ABCDE

Helvetica Ultra Light Italic

Helvetica Ultra Light

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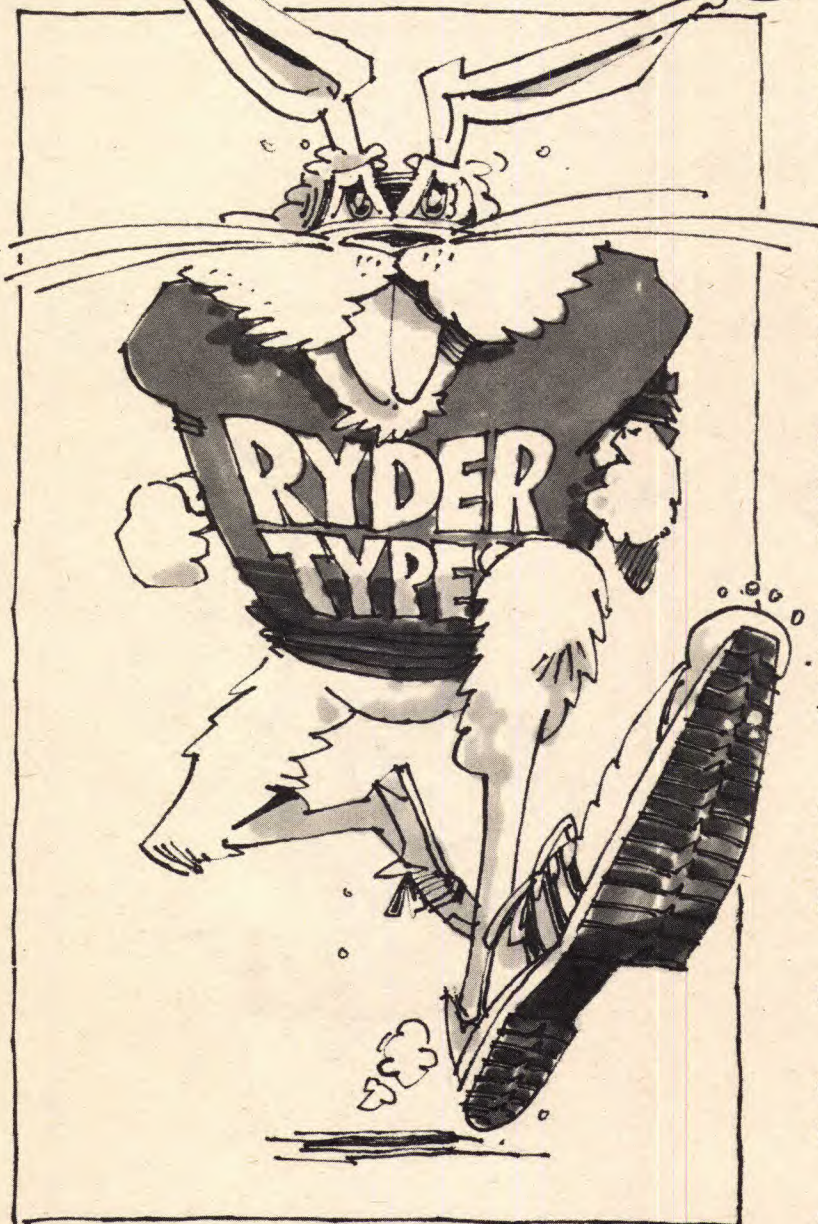
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Broadway Engraved

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We'd Like To Clear Up Some Very Strange Rumors About Our New Digital Typesetting Capabilities.



Just recently, RyderTypes became the first advertising typographer in Chicago to install digitized typesetting equipment.

And since digitized typesetting is based on advanced cathode ray tube technology, some people think we should now be able to set type faster than Superman can fly.

Well, it's true that our new AlphaType CRS system is fast. In less than a minute, for instance, it could easily print out the text of this ad after initial keyboard input.

But please don't send in a job at 10:30 and expect to have it back by 10:45, because speed alone wasn't the reason we installed the CRS.

We wanted this new system to give our customers access to the most sophisticated, highest quality phototypesetting that's available anywhere.

The CRS allows refinements in type spacing and kerning unheard of until recently.

Until now, most conventional photo composition could be adjusted in $\frac{1}{2}$ units only, like minus $\frac{1}{2}$ set letter spacing.

But with the CRS, precise $\frac{1}{8}$ unit adjustments can be made. This ad was set

with minus $\frac{5}{8}$ unit letter spacing and $\frac{3}{4}$ of a point of negative line leading.

Until now, the creation and manufacture of a particular type font grid took months. But the Italia type face that we're using here was added to our CRS library in just a fraction of that time.

The CRS offers a wide selection of typefaces that is being added to almost daily. The CRS allows unlimited mixing of type sizes and type styles within a job without any loss of speed. The CRS produces extreme enlargements of type characters without any loss of sharpness.

In fact, about the only thing the CRS doesn't do is set type quite as fast as you may have heard it did.

To separate the incredible rumors from the even more incredible facts, call a RyderTypes salesman soon.

RyderTypes, Inc., 500 N. Dearborn, Chicago, Ill. 60610. Tel: (312) 467-7117.



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Our ITC library is now complete. With the addition of this group of forty-four ITC typeface releases, we have the complete library from the International Typeface Corporation of text/display and text type designs. These very successful typefaces are the typographic trendsetters of today. Here's your opportunity to specify surefire designs that offer you and your clients the dynamic look of contemporary typography. They are available from your Compugraphic typographer.

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Book with SMALL CAPS

Book Italic

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Bold Italic

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Heavy Italic

ITC Century

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Ultra

Ultra Italic

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Light Italic

Book

Book Italic

Bold

Bold Italic

Ultra

Ultra Italic

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Light Condensed

Light Condensed Italic

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Book Condensed Italic

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Serif Gothic Light

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Medium Italic

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Demi Italic

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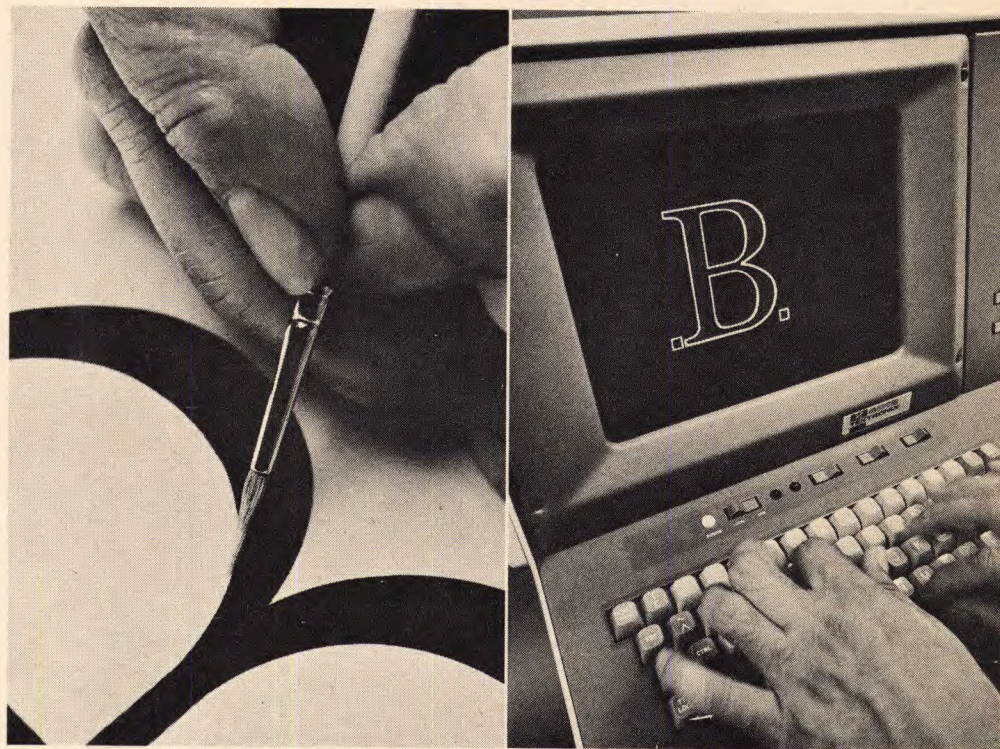
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We start out with a beautifully designed typeface. Each character is then fed into our computerized digitizing system. On the video terminal screen, an Autologic craftsman relentlessly strives for perfection. Adjustments to height, stroke weight, curves, straight edges, and proportions are made electronically in seconds.

Finally, perfection is reached. The letterform, recreated as digital "information" for computer storage, takes its place in our font library. With over 700 prestigious typefaces, Autologic has the largest digitized font library in the world.

Your Autologic typesetter gives you crisp resolution consistently. Your entire font library is "on-line". Font mixing is instant. Make innumerable variations



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Arrow

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- ☐ Sheet fed, designed for maximum reliability, versatility and economical use of paper or film.
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- ☐ Capable of utilizing high resolution litho speed photo materials.
- ☐ Highest engineering and manufacturing standards. Plug in components and diagnostic programs to increase reliability and productivity while decreasing service down-time and expense.

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Find out more about Alphatype CRS quality and productivity, and how they'll help your company. Attach the coupon to your letterhead today.



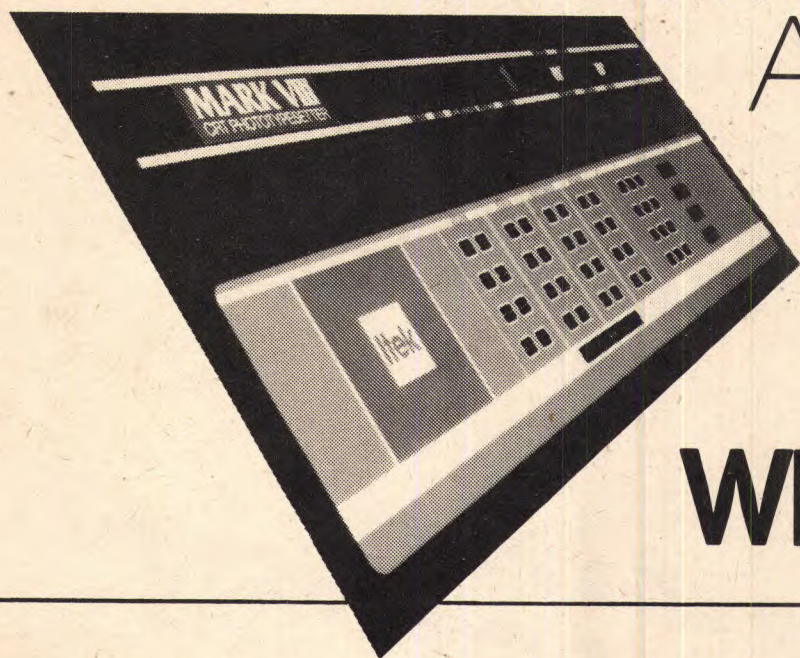
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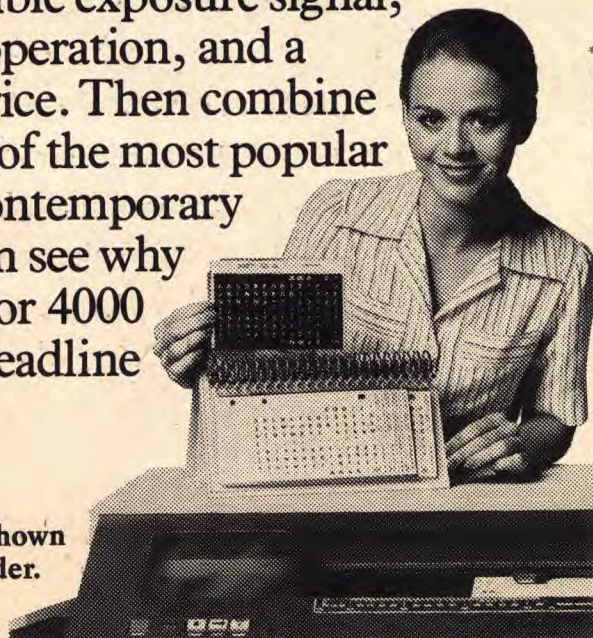
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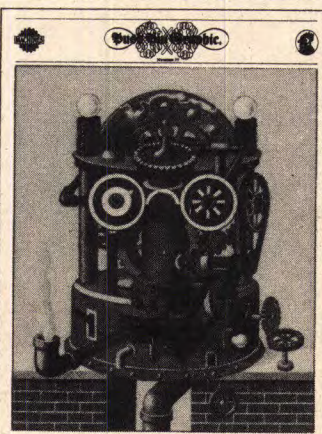
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for
your
(typographic)
information

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

Communicating Typewriter

An automatic typewriter that uses telephone lines to exchange information with similar units or computers.

Compose

The total process of setting type into lines, then columns, and finally assembling everything together with illustrations so that all elements are correctly positioned.

Computer

A device capable of producing useful information or functions by accepting data and performing prescribed operations. Various types of computers are calculators, digital computers and analog computers.

Computer Graphics

Charts, diagrams, drawings and other pictorial representations that are computer-generated.

Computer Instruction

An instruction, either in source or machine language, directing the computer to perform some operation on data specified by the instruction.

Computer Program

A set of instructions which, when converted to machine-readable format, causes a computer to perform a series of specified operations to achieve the desired end result.

Computer Tape Reader

A device normally attached to a computer, photographic typesetter or other system machine to read coded tape and transfer the material into the machine.

Contour Characters

Letters having a continuous even-weight line drawn around the outside of the character, but not touching it.

ABCDEF

Conversational Mode

A style of operation that involves a "dialogue" between a computer and its user. The computer program examines the input supplied by the user and formulates questions or comments which are directed back to the user, after which the user replies with further instructions, and so on.

Core (Storage)

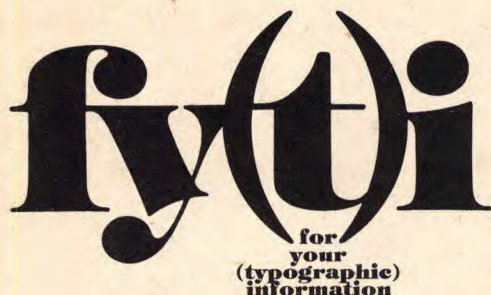
The "memory" within a computer, as opposed to storage on peripheral devices.

CPI

Characters Per Inch. The storage density of a magnetic tape, drum, disc or any device that information is recorded on.

CRT

See Cathode-Ray Tube.



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

Cursive

An italic typeface embellished in a manner that gives it more distinction than a conventional italic.

Cursor

A movable spot of light that appears on the screen of visual display terminals and can be positioned horizontally and vertically by means of keyboard controls to instruct the computer at what point a correction, insertion, deletion or other change is to be made.

Cutoff Rule

A printing rule used to separate advertisements or different news items.

Daisy Wheel

A 3-inch diameter metal or plastic disc with typewriter characters on spokes radiating from its center. Disc spins and, as keyboard is struck, hammer strikes disc from rear to print the keyboarded character. Can write 55 characters per second compared to 15 characters per second for the metal ball. Some typewriters can be equipped with two or more daisy wheels to mix faces on line and/or step up printing speed to 75 characters per second. Such devices also offer differential spacing and promise a wider choice of typeface sizes and styles than are currently available on typewriters. Daisy wheels are interchangeable so that a variety of typefaces can be used on one machine.

Dash Leaders

Leaders consisting of dashes (-----)

as distinguished from dot (.....) leaders.

Data Bank

The mass storage of large amounts of information indexed in a manner that facilitates selective retrieval.

Data Base

Data items that must be previously stored in order to meet specified information processing and retrieval needs. The term generally applies to an integrated file of data.

Data Reduction

A processing operation for transforming large volumes of raw data into more useful condensed or simplified form.

Data Transmission

The high-speed sending of coded data over telephone or other communication links.

Demodulation

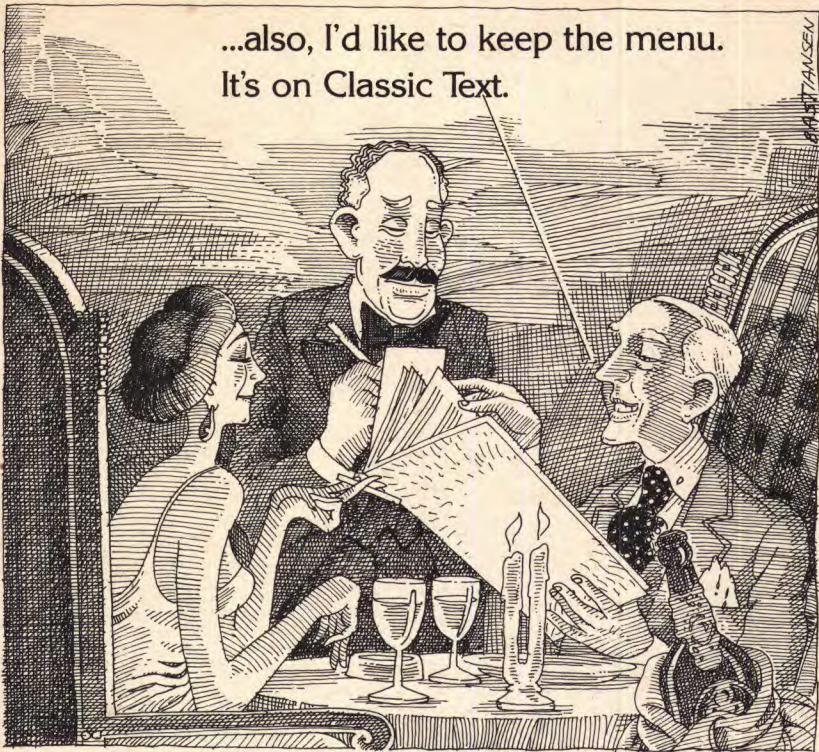
The process of retrieving an original signal from a modulated carrier wave. This technique is used in data sets to make communications signals compatible with business machine signals.

1861: Fellow-Citizens of the United States:
In compliance with a custom as old as the government itself, I appear before you to address you briefly, and to take in your presence the oath prescribed by the Constitution of the United States to be taken by the President "before he enters on the execution of his office." I take the official oath today with no mental reservations, and with no purpose to construe the Constitution or laws by any hypercritical rules. And while I do not choose now to specify particular acts of Congress as proper to be enforced, I do suggest that it will be much safer for all, both in official and private stations, to conform to and abide by all those acts which stand unrepealed, than to violate any of them, trusting to find impunity in having them held to be unconstitutional. It is seventy-two years since the first inauguration of a President under our National Constitution. During that period fifteen different and greatly distinguished citizens have, in succession, administered the executive branch of the government. They have conducted it through many perils, and generally with great success. Yet, with all this scope of precedent, I now enter upon the same task for the brief constitutional term of four years under great and peculiar difficulty. A disruption of the Federal Union, heretofore only menaced, is now formidably attempted. I hold that, in contemplation of universal law and of the Constitution, the Union of these States is perpetual. Perpetuity is implied, if not expressed, in the fundamental law of all national governments. It is safe to assert that no government proper ever had a provision in its organic law for its own termination. But if the destruction of the Union by one or by a party only of the States be lawfully possible, the Union is less perfect than before the Constitution, having lost the vital element of perpetuity. I am loathe to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union when again touched, as surely they will be, by the better angels of our nature. 1863: Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

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

Density

The amount of information which can be stored on a medium in a given area; e.g., on magnetic tape a common density is 800 bytes or characters per inch. See Byte.

Descender

The part of a letter that descends below the base line as on, for example, the lowercase g, j, y.

Digital

Data in the form of discrete digits, as opposed to analog data.

Digital Computer

A computer output device for drawing graphic images on a print medium as directed by digital signals.

Digitizer

A device for converting data into discrete countable digits or bits.

Disc

A flat circular plate with a magnetic surface on which data can be stored by selective magnetization of portions of the surface. (See also Disc Drive.)

Disc Drive

The system or device which electromagnetically reads information from or writes information on a magnetic disc. One or more discs are mounted on a vertical rotating shaft separated from each other. Between the discs are read/write heads for each surface of each disc; they operate on the discs as the discs rotate. Access time is slower than on a magnetic drum but storage capacity is greater, cost is lower, and discs are interchangeable.

Disc Pack

A grouping of magnetic discs, giving the appearance of a stack of phonograph records. Disc packs offer very large data storage capacities as well as random access to the stored data.

Display

A temporary visual representation of computer output, as on a cathode ray tube.

Display Typewriter

An automatic typewriter that shows the characters being typed on a lighted screen, rather than on paper.

Dot Leaders

Leaders consisting of dots as distinguished from hyphen leaders.

Drop Folio

A page number printed at the foot of the page.

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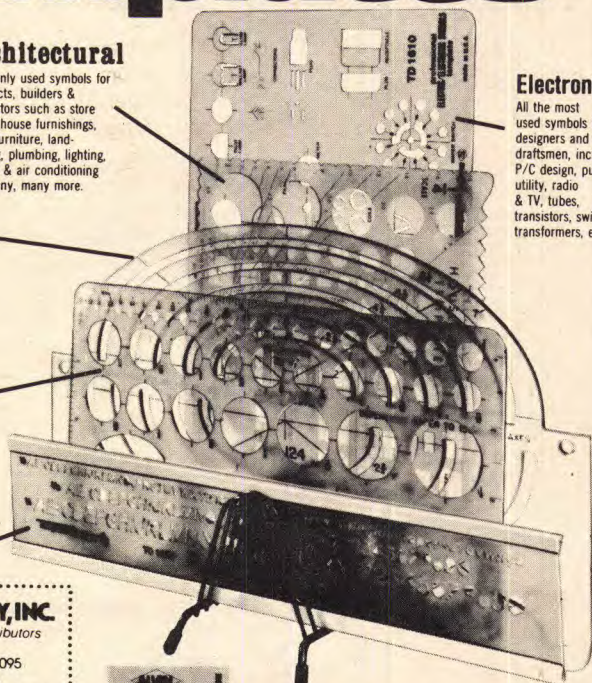
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
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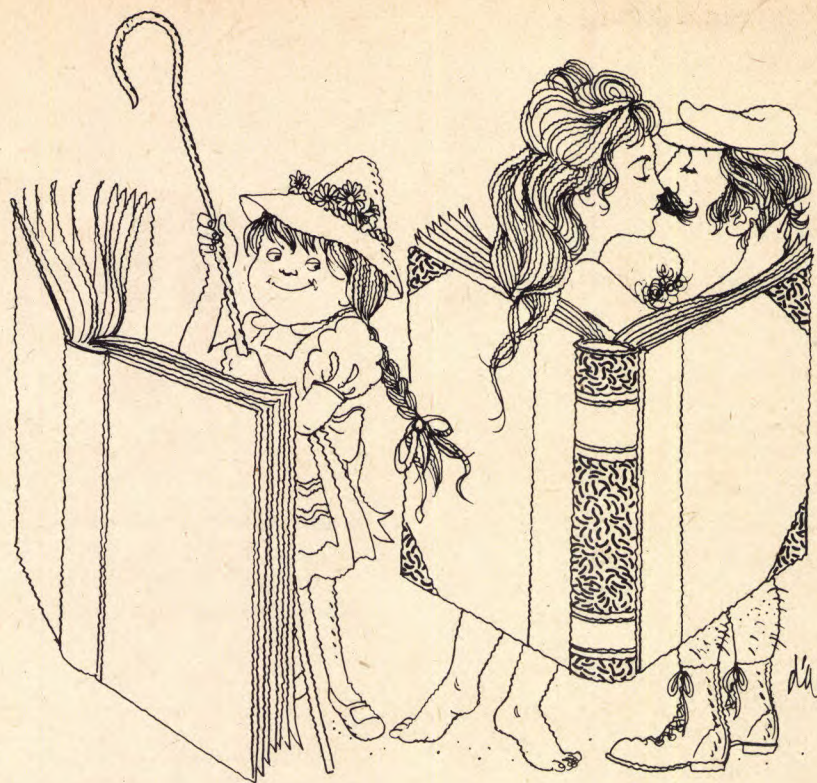
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 Compiled by Paul Doebler and Edward M. Gottschall.**

Em

1. In foundry type, the square of the body of a type. A 12-pt em is 12 pts x 12 pts; a 10-pt em is 10 pts x 10 pts, etc.

2. A rectangular measure for a type character based on the width of the capital letter "M" in a given typeface and size. A 12-pt em would be 12 pts high and as wide as the "M."

3. A typeface measurement representing the total number of units in a "set width" in a given system, such as 18, 54, 96 unit systems, for example. In an 18-unit system an em would represent 18 units of "set width." The em of a 12-pt face 12-pt set is 12 x 12 points; the em of a 12-pt face 13-pt set is 12 x 13 pts.

Em Dash

A dash one em long.

— 8 PT. EM DASH
 — 10 PT. EM DASH
 — 12 PT. EM DASH

Em Leader

A series of horizontal dots or dashes evenly spaced one em from center to center.

En

One-half of an em (see Em).

En Dash

A dash one en long.

En Leader

A series of horizontal dots or dashes evenly spaced one en from center to center.

Filet

The design of the junction between a serif and the main stroke of a letter.

Floppy Disc

A thin, flexible disc with a magnetic surface capable of storing digitized information. A very inexpensive form of memory which can be easily inserted and removed from a computer system.

Flowchart

A diagrammatic representation for the definition, analysis or solution of a computer system in which symbols are used to represent operations, data flow and equipment.

Flying Spot Scanner

In OCR, a device employing a moving spot of light to scan an area. The intensity of the transmitted or reflected light is sensed by a photoelectric transducer.

Folio

A page number, usually placed at the outside of the running head at the top of the page. If placed at the bottom of the page, the number is a "drop folio." A folio counted in numbering pages but not printed (as on the title page) is a "blind folio." Any folio printed is an "expressed folio."

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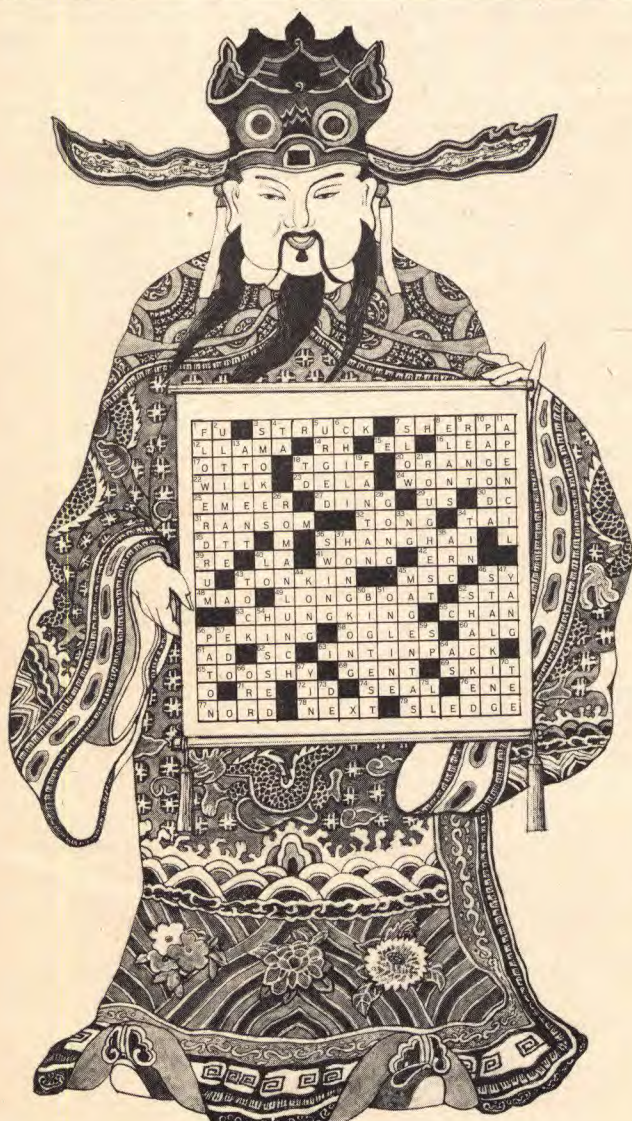
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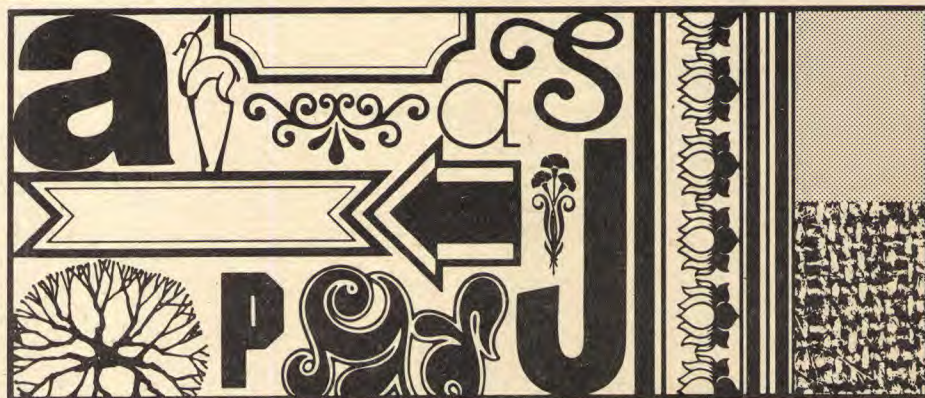
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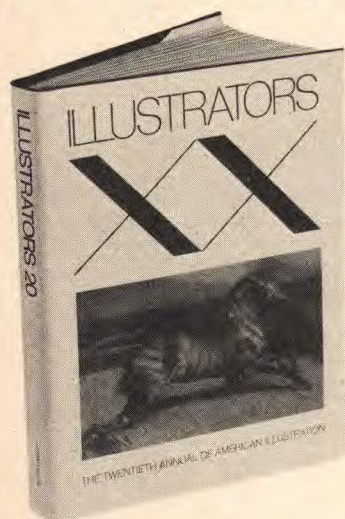
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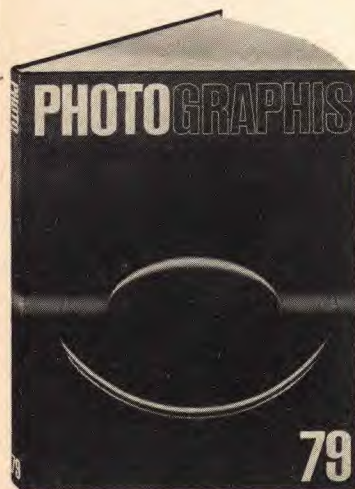
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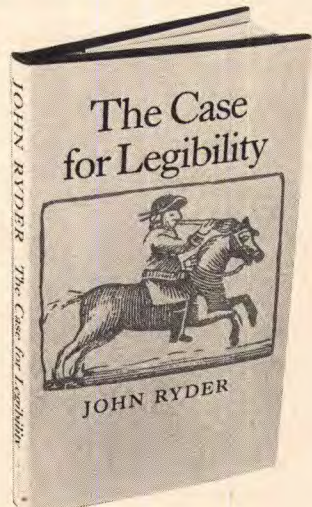


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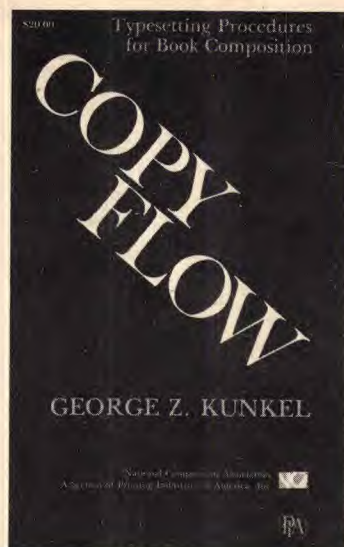
Hastings House, 10 East 40th St., NY, NY 10016. 264 pages. 9 1/2 x 12. About 800 illustrations (80 color). \$49.50.



The Case For Legibility
by John Ryder

A small book with a large message, this is a personal statement. John Ryder believes the importance of legibility is self-evident, but that the risks of eroding legibility have soared as computer typesetting offers the designer more and finer options — more ways to go wrong as well as right. Focusing on book design, Ryder eloquently pleads for legibility and elegance to go hand in hand. This illustrated presentation is adapted from his address at the Standing Conference of National and University Libraries.

Moretus Press, 363 Seventh Avenue, NY, NY 10001. 78 pages. 4 1/2 x 7 3/4. \$8.50.



Copy Flow by George Z. Kunkel

This procedural walk-through of the many steps involved in setting type for book composition is detailed enough for veteran typesetters, and clear enough for newcomers.

National Composition Association, 1730 N. Lynn St., Arlington, VA 22209. 83 pages. 4 1/4 x 7. Paper. \$20.00.

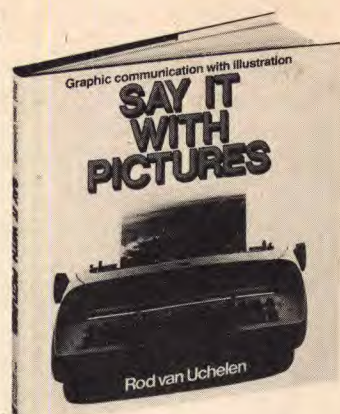


The Book

Subtitled "The Marketplace of Creative Services in the Northeast," The Book is a directory for Connecticut, Westchester and other parts of the Northeast. (The 1980 edition will expand to cover Massachusetts, Rhode Island, New Jersey and New York State as well as Connecticut.) The current edition has more than 4,000 listings under 12 service categories: art, photo supplies, labs, photo processing, stats; artists, designers, creative services; photographers, stock photos, retouchers, modeling agencies; color separations; labels, paper, typographers; AV, slides, film and TV producers, sound recording; marketing, direct mail, sales promotion, ad specialties, exhibits; ad agencies, copywriters, public relations, media; airlines, charters, messengers; restaurants, galleries, schools, organizations; special services.

Listings in The Book are free, and The Book is available without charge to corporate executives and ad agencies. It is supported by 290 advertisers and sold at book and art supply stores for \$12.00.

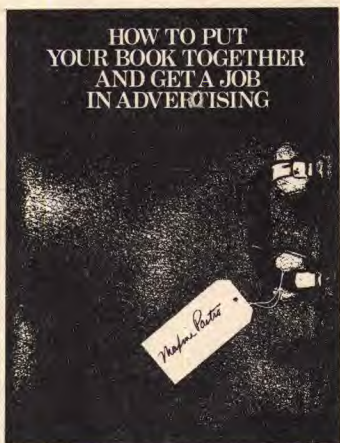
The Books, Ltd., 431 Post Road East, Westport, CT 06880.



Say It With Pictures
by Rod van Uchelen

A practical guide to handling illustrative material for all major media: print, reprographics, display, film and television. Includes sources of illustrations, categories and techniques, layout principles and how to use illustrations in each medium. Covers how to select and attract an audience, how to present information pictorially, how to use clip art and photography.

Van Nostrand Reinhold, Order Processing, 7625 Empire Drive, Florence, KY 41042. 144 pages. 8 1/4 x 9 1/4. 100+ b/w photos and line drawings. Paper \$7.95. Cloth \$12.95.



How To Put Your Book Together And Get A Job In Advertising
by Maxine Paetro

The author is Vice President and Creative Manager of Foote, Cone and Belding, New York. In question-and-answer dialogue she gives down-to-earth guidance to aspiring art directors and copywriters on everything from what constitutes an advertising concept to what to wear to the first interview.

Executive Communications, Inc., 400 E. 54th St., NY, NY 10022. 106 pages. 8 3/8 x 10 7/8. Paper. \$9.95.



The Free Stock Photography Directory

Tells where to obtain over 48 million free photos, from over 260 sources in private industry, nonprofit organizations, government agencies and stock libraries.

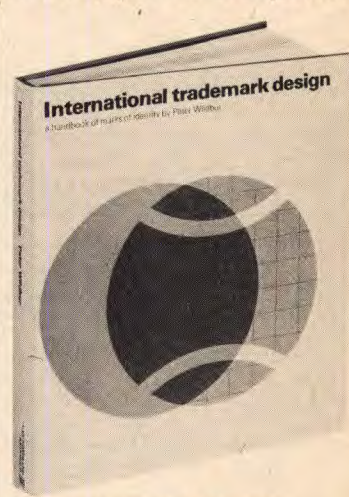
Infosource Business Publications, 1600 Lehigh Parkway East, Allentown, PA 18103. 36 pages. 8 1/2 x 11. Paper. \$10.00.



Lettering Art In Modern Use
by Raymond Ballinger

Now in paperback, this basic book examines lettering as it relates to other phases of graphic design. Covers currently used styles in many fields and discusses basic lettering methods.

Van Nostrand Reinhold, Order Processing, 7625 Empire Drive, Florence, KY 41042. 96 pages. 7 3/4 x 10 1/4. Paper. \$5.95.



International Trademark Design
by Peter Wildbur

Reviews the nature of graphic signs, early forms of trademarks and the practical aspects of designing marks of identity, as well as how to protect and register them. Analyzes some of the most successful marks designed recently. Illustrations are grouped by related subjects. Includes index of designers and clients.

Van Nostrand Reinhold, Order Processing, 7625 Empire Drive, Florence, KY 41042. 136 pages. 8 1/2 x 11. 430 b/w and 24 2-color illustrations. \$16.95.

Paperbacks of Interest

WOMEN: A Pictorial Archive from Nineteenth Century Sources. 391 woodcut illustrations. \$4.00.

CHILDREN: A Pictorial Archive from Nineteenth Century Sources. 240 wood engravings. \$3.50.

PEOPLE AND CROWDS: A Photographic Album for Artists and Designers. 92 b/w photographs. \$5.00.

THE ART OF THE CINEMATOGRAPHER: A Survey and Interview with Five Masters. \$6.00.

Dover Publications, Inc., 180 Varick St., NY, NY 10014

HOW TO BUILD A BASIC TYPESETTING SYSTEM



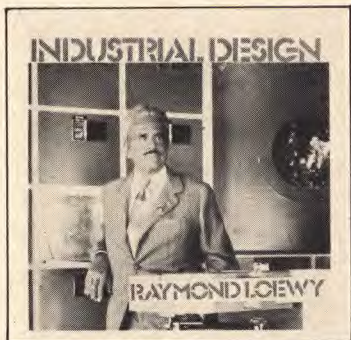
Professor Michael L. Kleper

How to Build a Basic Typesetting System by Professor Michael Kleper

Today, many typesetting novices not only have to make typesetting purchase decisions and operate typesetters but must also configure various devices into a workable and cost-effective system. This book, addressed to such people, bridges the gap between typesetting technology and practical applications. It helps one, in the words of industry consultant Frank Romano, "reduce alternatives, narrow choices, and pretty much pinpoint selection." An illustrated photocomposition primer offering a comprehensive strategy for evaluating and specifying a basic typesetting system, it is of particular value to those in word processing and business communications who are becoming involved in typesetting. Graphic Dimensions, 25 Beekman Place, Rochester, NY 14620. 100 pages. 6 x 9. \$10.00 softcover.

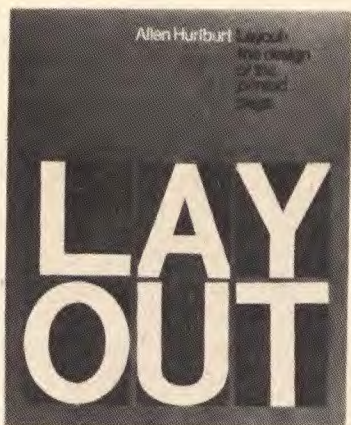
From Typist to Typesetter by Ann Williamson

This book by the former Assistant Director of Publications for the American Bar Association attempts to bridge the gap between the typist and the typesetter. It recognizes the fact that there's more to training a bright typist for typesetting than teaching the new keyboard, that the judgment and skill of a typesetter are not learned overnight. The only book of its kind, it presents typesetting basics in a clear, instructive manner to general typists. Including examples, quizzes and step-by-step instruction, it is an easy-to-understand and use training manual and reference book. In teaching the language of typesetting as well as the techniques, it covers many refinements, such as when to use a hyphen and when to use a dash, how to cope with rivers and widows and ellipses. Indexed. And Type, Inc., 927 Argyle, Chicago, Ill. 80 pages and cover. 5 1/2 x 8 1/2. \$10.95.



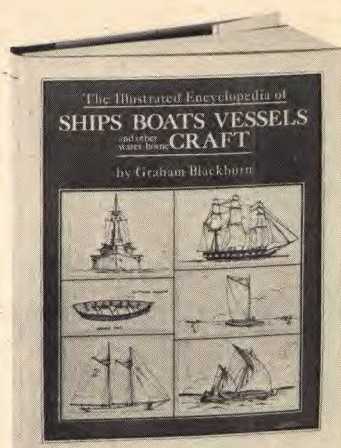
Industrial Design by Raymond Loewy

A record of a life's achievements, *Industrial Design* covers Loewy's career chronologically, with more than 700 color and b/w illustrations. This is a personal and professional document by and about a brilliant designer—the only one ever given a *Time* cover story. It celebrates 50 years of designing everything from cigarette packages to automobiles, from streamlined locomotives and ocean liners to logotypes and the U.S. Postal Service emblem. The Overlook Press, Rt. 212, P.O. Box 427, Woodstock, NY 12498. 250 pages. 10 3/8 x 10 3/8. \$47.00. A limited, numbered, slipcase edition with a signed lithograph is \$225, plus postage and handling.



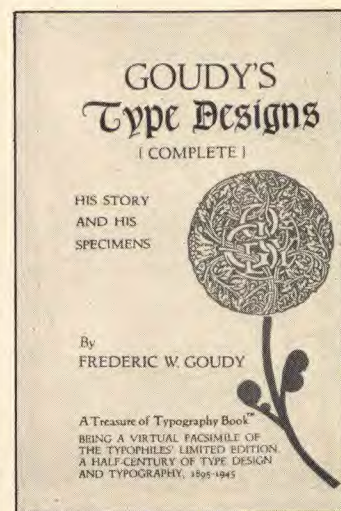
Layout by Allen Hurlburt

Presents the keys to successful graphic design by tracing the history of 20th-century design, analyzing basic principles, explaining content of the printed page and the psychology of graphic communications. Deals with major art movements and ways of dividing space on the page, from the Golden Mean of Greece to Le Corbusier's modular system and the Swiss grid system. Relates content to photography, illustration, typography, and all to the communication's purpose and to achieving the desired response. A thoughtful and articulate analysis of applied graphics by a master practitioner. Watson-Guitt Publications, Inc., 2160 Patterson St., Cincinnati, OH 45214. 160 pages. 8 1/2 x 10 1/2. 200 illustrations. Bibliography. Index. \$17.95.



The Illustrated Encyclopedia of Ships, Boats, Vessels and Other Water-borne Craft by Graham Blackburn

The beauty and consistency of Blackburn's line drawings and the encyclopedic documentation of these water-borne craft form a reference and survey of the earliest vessels through today's most advanced nuclear-powered vessels. A charming and practical, fully illustrated directory of all types of craft, arranged alphabetically and supplemented by a nautical glossary, bibliography and indexes. The Overlook Press, Rt. 212, P.O. Box 427, Woodstock, NY 12498. 448 pages. 8 1/4 x 11. 1,000 line drawings. \$19.95.



Goudy's Type Designs by Frederic W. Goudy

This is a virtual facsimile of the Typophiles' limited edition, "A Half-Century of Type Design and Typography, 1895-1945." It is Goudy's autobiography and a complete record of his contributions to typography, including showings of all his typefaces. All material from the original edition is retained, and two additions are an introduction by Dr. J. Ben Lieberman (founder of Goudy Thirty) and footnote updating the name change of the California face. The Myriad Press, 7 Stony Run, New Rochelle, NY 10804. 286 pages. 4 1/2 x 7 1/4. \$14.95 cloth; \$9.95 paper.

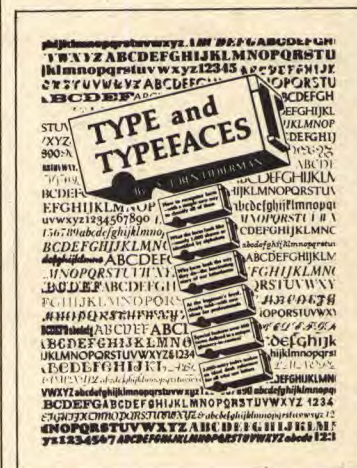
Intimate Landscapes by Eliot Porter

Eliot Porter is a poet with the camera, recognized as America's premier colorist and one of the world's most distinguished nature photographers. This beautifully designed and produced book features 54 stunning nature studies and close-ups, ranging from a fragile woodlands flower to a canyon, a waterfall or a summer sunset, together with a selection from Dr. Porter's writings about photography and nature. This book is to be published in connection with an exhibit of Eliot Porter's work this winter at the Metropolitan Museum of Art, New York. Dutton, 2 Park Avenue, NY, NY 10016. 160 pages. 9 5/8 x 12 3/4. \$40.00.

Typographic Variations

Typographic Variations by Hermann Zapf

Here are 78 book and title pages designed by Hermann Zapf, each as different from the other as was the problem they solved. Collectively they are wonderful examples of exquisite design and typography, always appropriate to the subject matter at hand. As Paul Standard's preface comments: "Studying the experimental title pages in this volume, the reader is grateful for the typographer's instinctive agreement with Stanley Morison's dictum that 'the typographer's only purpose is to express not himself but his author.' Our designer has in every case thought chiefly of the subject matter in hand, and how best to show it forth, using all he has of tact, reserve and understatement along with his judgment of type-interactions for the desired end. He seems resolved to commit no slightest aggression upon author or reader. . . . Of the pages in the present volume one general conclusion may be drawn: that in print the tradition of the gentle, courteous reader is best advanced by the gentle, courteous typographer, who thus becomes a true servant of the book, and so of civilization." This paperback edition of a work first issued in 1963 is available from the Myriad Press, 7 Stony Run, New Rochelle, NY 10804. 200+ pages. 6 x 9. \$9.95 paper.



Type and Typefaces by J. Ben Lieberman

For those who want a readable, heavily illustrated mixture of practical information concerning typefaces plus highlights of the story of how our letters and typesetting systems evolved. Tells how to recognize and classify typefaces, illustrates nearly 1,000 alphabets (mostly metal) and defines over 600 terms in a unique running "glossary in context." 3,000-entry index. The Myriad Press, 7 Stony Run, New Rochelle, NY 10804. 142 pages. 8 1/2 x 11 1/4. \$14.95 cloth; \$9.95 paper.

Illustrator Illustrated No. 1

This is a beautifully presented visual index to the work of hundreds of leading illustrators all over the world... from the best known, such as Milton Glaser and Seymour Chwast, to lesser-known illustrators representing a wide range of styles. Color and b/w pages show the work of the artist or studio represented and the address, phone, specialties, list of artists (if a studio) and the artists' representatives. Art Directors' Index, 415 West Superior St., Chicago, IL 60610. 350 pages. 8 3/4 x 12 3/4. \$51.90.

Folk Painters of America by Robert Bishop

This reference work on American folk painting from its early 17th-century beginnings to the present was written by the Director of the Museum of American Folk Art in New York City. It covers the subject by regions: New England, New York and New Jersey, Pennsylvania, the South, the Western Reserve and Old Northwest Territory, and the Southwest. Its 368 photographs and 70 color plates present the wonderful variety of American folk paintings: portraits, silhouettes, landscapes, calligraphic drawings, Fraktur, theorems, wall murals, furniture decoration, shop signs and overmantel paintings. A rich harvest of people's art, past and present. Bibliography. Index. Dutton, 2 Park Avenue, NY, NY 10016. 248 pages. 8 1/2 x 11. \$25.00.



Production for the Graphic Designer by James Craig

Written by a designer for the designer. Covers typesetting, printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1,100 entries. Paper section lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography. Index. Watson-Guitt Publications, Inc., 2160 Patterson St., Cincinnati, OH 45214. 208 pages. 8 1/2 x 11. Over 400 illustrations. \$19.95.

Holidays

A Hart Picture Archives collection of public domain pictures of national and religious holiday festivities, scenes and paraphernalia. Large, easily reproducible pictures are printed on glossy coated paper. All are identified and the source is given. Indexed. Hart Publishing Co., Inc., 15 West 4th Street, New York, NY 10012. 80 pages. 9 1/2 x 12 1/2. \$14.95.



Pasteup by Rod von Uchelen

A how-to especially helpful to offices and personnel with duplicating and reproduction centers. Explains functions and mechanics of paste-up at three levels of complexity: office duplication, professional and art production. Includes basic data on tools, materials, methods, and what the artist needs to know about typography and printing processes and such special areas as assembly, markup, retouching and lettering. Watson-Guitt Publications, Inc., 2160 Patterson St., Cincinnati, OH 45214. 132 pages, 200 illustrations. 8 1/2 x 9 1/4. \$12.95.

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

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