U&lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & ÆŒ $ ¢ £ % ! ? ( ) [ ]

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME SEVEN, NUMBER FOUR, DEC. 1980

5741 (1981)

U&lc.

VOLUME SEVEN, NUMBER FOUR, DECEMBER, 1980

HERB LUBALIN, EDITORIAL & DESIGN DIRECTOR
AARON BURNS, EDITORIAL DIRECTOR
EDWARD RONDTHALER, EDITORIAL DIRECTOR
EDWARD GOTTSCHALL, EDITORIAL DIRECTOR
MARION MULLER, ASSOCIATE EDITOR
JASON CALFO, JUREK WAJDOWICZ, DESIGN & PRODUCTION EDITORS
MICHAEL ARON, CLAUDIA CLAY, TONY DISPIGNA, JOE FEIGENBAUM, ART AND PRODUCTION
RHODA SPARBER, RESEARCH DIRECTOR
JOHN PRENTKI, BUSINESS MANAGER
NANCY PORTER, EDITORIAL TRAFFIC COORDINATOR
HELENA WALLSCHLAG, ADVERTISING/PRODUCTION MANAGER

© INTERNATIONAL TYPEFACE CORPORATION 1980

PUBLISHED FOUR TIMES A YEAR
IN MARCH, JUNE, SEPTEMBER AND DECEMBER
BY INTERNATIONAL TYPEFACE CORPORATION
2 HAMMARSKJOLD PLAZA, NEW YORK, N.Y. 10017
A JOINTLY OWNED SUBSIDIARY OF
PHOTO-LETTERING, INC. AND LUBALIN, BURNS & CO., INC.
CONTROLLED CIRCULATION POSTAGE PAID AT NEW YORK, N.Y. AND AT FARMINGDALE, N.Y. USPS PUBL 073430
PUBLISHED IN U.S.A.

ITC OFFICERS:
EDWARD RONDTHALER, CHAIRMAN
AARON BURNS, PRESIDENT
HERB LUBALIN, EXECUTIVE VICE PRESIDENT
JOHN PRENTKI, VICE PRESIDENT, GENERAL MANAGER
BOB FARBER, SENIOR VICE PRESIDENT
ED BENGUIAT, VICE PRESIDENT
STEPHEN KOPEC, VICE PRESIDENT

U.S. SINGLE COPIES $1.50
ELSEWHERE, SINGLE COPIES $2.50
TO QUALIFY FOR FREE SUBSCRIPTION COMPLETE AND RETURN
THE SUBSCRIPTION FORM IN THIS ISSUE TO ITC OR WRITE TO
THE ITC EXECUTIVE OFFICE, 2 HAMMARSKJOLD PLAZA, NEW YORK, N.Y. 10017

In this issue:

Editorial
What students, teachers and professionals in Graphic Communications must know about vocational opportunities, skills and educational requirements for the new technology. Page 2.

International Calligraphy Today
In the face of electronic and mechanical "marvels," calligraphers thrive! Eight pages of their art culled from the juried exhibition sponsored by the ITC Center. Page 3.

Lou Myers
His observations on "family affairs" will make you laugh or cry, depending on how you respond to the truth. Page 12.

Ms. Sandra Morrow
A "born" talent, plus a little training, plus a huge passion. See how it adds up. Page 14.

Carol Wald's Nostalgic Fun & Games
A backwards glance at the graphic plots, ploys and schemes devised by advertisers of yesteryear to snare readers. Page 16.

Hebrew New Year Cards
Stan Brod joins us in wishing you a happy 1981 or 5741, whichever you subscribe to. Page 20.

Kirk's Work
A junior high school teacher gets a new perspective on perspective. Page 22.

Oswaldo Miranda of Brazil
Some extraordinary graphics from a Brazilian, with a crazy handwriting. Page 24.

Best Face Forward
A Baltimore graphics group combines a famous literary face with two handsome ITC faces for the benefit of their native city. Page 28.

Crossword Puzzle
In their newest puzzle for U&lc Al McGinley and Lee Gardner rivet your attention on robots. Page 30.

Vision '80s Update
A roundup of what's new in reproduction processes, electronic mail and word processing. Page 32.

Alan Cober's Anatomical Notebook
Lou Myers puts down his own pencil and makes some perceptive comments on the art of his friend, Alan Cober. Page 34.

What's New from ITC (ITC Isbell)
Our newest offering was designed by two distinguished Detroit talents, Dick Isbell and Jerry Campbell. It is a classic face that lends itself to relaxed contemporary moods and formal statements with equal aplomb. Page 39.

Ritratti Degli Artisti Piu Celebri
While some schoolboys worshiped sports figures and rock stars, Stephen Alcorn created his own galaxy of super stars. Page 44.

Something from Everybody
Including a portrait of the ITC family, featuring Jason Calfo's foot. Page 53.

New career directions challenge everyone involved with graphic communications, including students and educators. The old cliché, "It's back to the drawing board again," may have its 1980s counterpart in, "It's back to school again."

The need is there. New kinds of typesetters and electronic page makeup devices, graphic creation stations and display terminals, even the electronic/digital typesetting of color halftones, are commercial realities.

Most of us now, and certainly everyone by 1985, will need to know what these devices can and cannot do, and some of us may even have to operate some of them and be involved in purchase decisions concerning them.

The steady stream of new capabilities becoming commercial is accelerating. If you read U&lc's Vision '80s report you got the broad, basic picture. But that picture will fade into obsolescence unless you keep up with the developments reported in U&lc's Vision '80s Updates and in the trade press, and in the special newsletters and conferences serving our field. Consider just two of the many items that reached our desk the day we wrote this editorial:

1. *A report on Monotype's new Lasercomp's graphics capabilities. To summarize: This laser typesetter can generate halftones, create white on black reversals, output patterns and tints, ovals and curves and potentially can interface to an electronic page makeup system.*

2. *The new Metroset 400 digital typesetter (Information International, Inc.) can set halftones digitized on the 3600 illustration scanner. Triple-I devices are also capable of producing fine-screen, commercially acceptable color halftones and typesetting them and outputting them in position on a fully madeup page.*

Technologies such as these continue to rain down on us and to become less costly and thus penetrate a wider market, a market that may increasingly call upon everyone at some point in the creative-production process to exercise the taste and judgment needed to use the new technologies most effectively.

What's a person to do? Go back to school?

But how, when, where? In fact, the bigger question is what are the schools to do? At the very least the schools will need industry cooperation regarding equipment, speakers, and teaching aids to do the job.

They face a multiple challenge to:

Graduate students at least well alerted to the new technologies and their significance.
Offer post-graduate crash courses to professionals on leave.
Find the teachers, speakers, equipment to really do these things.
Fit such new programs into their curriculum and facilities.

Perhaps, to cope with these challenges, the schools may have to work together to set up a pool of speakers, perhaps run a program (several days) where senior students of several schools can attend. This may make it easier to attract speakers from industry and to finance such a special "course." Perhaps the schools should consider a central, or regional "laboratory" with various kinds of new equipment available for a hands-on familiarization course. And maybe a short intensive updating course is needed for teachers as well as for students; and this, too, might best be done with groups of schools cooperating.

This is a tremendous problem. Yet the schools must face it if they are to make a meaningful contribution in training students and retraining professionals for the new real world in which art/design careers must function.

The need is great. The demands of the graphic communications industry are urgent. There is no time to spare. And there has never been a better time for schools, individually or collectively, to develop their own crash programs, right now, to understand what needs to be done, what their roles should be, and how best to adjust to these new educational demands in real time.

THIS ARTICLE WAS SET IN ITC NOVARESE

1. Alice, New York, N.Y., U.S.A.
2. John S. Allen, New York, N.Y., U.S.A.
3. Curtis Anderson, New York, N.Y., U.S.A.
4. Elizabeth Anderson (5), Portland, Oregon, U.S.A.
5. Georgina Artigas, Miami, Florida, U.S.A.
6. Kay Atkins, Middletown, Rhode Island, U.S.A.
7. Christel Aumann (2), Munich, West Germany
8. Guillermo Rodriguez Benitez, San Juan, Puerto Rico, U.S.A.
9. Adolf Bernd, Bad Munder, West Germany
10. Raphael Boguslav (3), Newport, Rhode Island, U.S.A.
11. Ivan Boldizar (2), Novi Sad, Yugoslavia
12. Carla Borea, New York, N.Y., U.S.A.
13. Czeslaw Borowczyk, Warsaw, Poland
14. Robert Boyajian, New York, N.Y., U.S.A.
15. Lawrence Brady, Los Alamitos, California, U.S.A.
16. Marsha Brady, Los Alamitos, California, U.S.A.
17. Chris Brand (3), Breda, Netherlands
18. Volkmar Brandt, Leipzig, East Germany
19. Stan Brod (2), Cincinnati, Ohio, U.S.A.
20. Walter C. Brzoza, Schenectady, New York, U.S.A.
21. Hans-Joachim Burgert (2), West Berlin, West Germany
22. Dot Caputi, Centerport, New York, U.S.A.
23. Crous-Vidal, Boulogne-Billancourt, France
24. Raymond Franklin DaBoll (2), Woolwich, Maine, U.S.A.
25. Ismar David (4), New York, N.Y., U.S.A.
26. Sidney Day, Welwyn, Hertfordshire, England
27. Dorothy Dehn, Portland, Oregon, U.S.A.
28. Claude Dieterich (2), Lima, Peru
29. Sandra Kay Dixon, Mayfield Heights, Ohio, U.S.A.
30. Fritz Eberhardt, Harleysville, Pennsylvania, U.S.A.
31. Kevin Elston, Oakland, California, U.S.A.
32. Jean Evans, Cambridge, Massachusetts, U.S.A.
33. Gail M. Everett, Exmouth, Devon, England
34. Hal Fiedler, New York, N.Y., U.S.A.
35. Paul Freeman (2), New York, N.Y., U.S.A.
36. Henri Friedlaender, Motza Illit Near Jerusalem, Israel
37. Toshio Fukuyama (2), Kyoto, Japan
38. Jim Gemmill (3), Salt Lake City, Utah, U.S.A.
39. Barbara Getty, Portland, Oregon, U.S.A.
40. Tim Girvin (2), Seattle, Washington, U.S.A.
41. Kazuo Hashimoto (2), Tokyo, Japan
42. Karlgeorg Hoefer (2), Weilburger, West Germany
43. Lothar Hoffmann (2), Harper Woods, Michigan, U.S.A.
44. Victoria Hoke, Oakland, California, U.S.A.
45. Lorenzo Homar (2), Rio Piedras, Puerto Rico, U.S.A.
46. Otto Hurm, Vienna, Austria
47. Thomas Ingmire, San Francisco, California, U.S.A.
48. Donald Jackson (2), Rio Piedras, Puerto Rico, U.S.A.
49. R. K. Joshi, Bombay, India
50. Teri Kahan, Newport Beach, California, U.S.A.
51. Osamu Kataoka (2), Tokyo, Japan
52. Jerry Kelly (2), New York, N.Y., U.S.A.
53. Hermann Kilian (2), Frankfurt, West Germany
54. S. R. Knight (4), Solihull, West Midlands, United Kingdom
55. Karen Kocon-Gowan, Cambridge, Massachusetts, U.S.A.
56. Rachid M. Koraichi (2), La Marsa, Tunisia
57. Wieslaw Kosinski, Warsaw, Poland
58. Lubomir Kratky, Bratislava, Czechoslovakia
59. Eva Ursula Lange, Bautzen, East Germany
60. Gun Larson (2), Klagstorp, Sweden
61. Olivia L. Lin, Taipei, Taiwan, Republic of China
62. Alfred Linz (2), Nuremberg, West Germany
63. Denis Paul Lund, New York, N.Y., U.S.A.
64. Karina Meister, Amsterdam, Netherlands
65. Lawrence V. Mikol (2), Lisle, Illinois, U.S.A.
66. Ahmed Moustafa, London, England
67. Maury Nemoy (2), North Hollywood, California, U.S.A.
68. Friedrich Neugebauer (14), Bad Goisern, Austria
69. Motoaki Okuizumi, Tokyo, Japan
70. Fred Pauker, Jerusalem, Israel
71. Darlene Pekul, Lake Geneva, Wisconsin, U.S.A.
72. Friedrich Peter, North Vancouver, British Columbia, Canada
73. Michael Podesta, Carrollton, Virginia, U.S.A.
74. Friedrich Poppl, Wiesbaden, West Germany
75. Gottfried Pott, Wiesbaden, West Germany
76. Leonid Pronenko (3), Krasnodar, U.S.S.R.
77. Heinz Renz, Stuttgart, West Germany
78. Marcy Robinson (2), Nutley, New Jersey, U.S.A.
79. Erkki Ruuhinen (12), Helsinki, Finland
80. Herbert Sahliger (11), Munich, West Germany
81. Ina Saltz, New York, N.Y., U.S.A.
82. Robert Saunders (2), Squantum, Massachusetts, U.S.A.
83. Werner Schneider (3), Wiesbaden, West Germany
84. Heinz Schumann (2), Karl Marx Stadt, East Germany
85. Yoko Shindoh (2), Tokyo, Japan
86. Eita Shinohara (5), Tokyo, Japan
87. Steven Skaggs, Lawrence, Kansas, U.S.A.
88. Kennedy Smith, Salisbury, Wilts, England
89. Paul Standard, New York, N.Y., U.S.A.
90. Jacqueline Svaren, Portland, Oregon, U.S.A.
91. Ikko Tanaka, Tokyo, Japan
92. Bill Taylor, Dallas, Texas, U.S.A.
93. Alvin Y. Tsao, Republic of China
94. Julio Vega (3), New York, N.Y., U.S.A.
95. Jovica Veljovic (4), Suvi Do, Yugoslavia
96. Sheila Waters, Gaithersburg, Maryland, U.S.A.
97. George Watson, Coalville, Leicester, England
98. John Weber (2), Northfield, Illinois, U.S.A.
99. Patricia Weisberg (2), New York, N.Y., U.S.A.
100. Martin Wilke, West Berlin, West Germany
101. John Woodcock, Tadworth, Surrey, England
102. Margaret E. Young, Wembley, Middlesex, England
103. Gudrun Zapf von Hesse, Darmstadt, West Germany
104. Morris Zaslavsky, Los Angeles, California, U.S.A.
105. Edit Ziga'ny (2), Budapest, Hungary

A report on ITC's exhibition of International Calligraphy Today

It is always invigorating to do better than you expected. That's how words like "underestimated" and "overwhelmed" crept into the language.

When we conceived of sponsoring an exhibition of contemporary calligraphy, we predicted that "this ancient art should be enjoying a renaissance in the age of the computer." And that is exactly the situation. The cold, impersonal climate of our high-technology world has perversely warmed up the fingers of an amazing number of calligraphers. We frankly underestimated, and were overwhelmed, by the response. We received 2,400 entries! It was not just the quantity of mail that piled up on our desks, but the postmarks on the packages that astonished us. We received entries from Austria, China, Czechoslovakia, East Germany, England, Finland, France, Hungary, India, Israel, Japan, The Netherlands, Peru, Poland, Sweden, Taiwan, Tunisia, United States, USSR, West Germany and Yugoslavia.

Because of the limitations of hanging space, our jury selected only 197 pieces for exhibition. And because of the limitations of printing space, we can reproduce only a fraction of those selected in this issue of U&lc. The choices you'll see on the next few pages reflect a representative cross-section of the variety of work, not any order of preference.

A few words about the judging

It's never easy to be a juror. No matter how much experience you have in graphic design, no matter how assuredly you make decisions on a day-to-day basis, when you are confronted with hundreds upon hundreds of choices, normal rational criteria fizzle away, and certain gut reactions take over. Fortunately, the gut reactions of certain highly sensitized graphic designers are very trustworthy. So when our judges, Hermann Zapf, Ed Benguiat, Philip Grushkin, Herb Lubalin and Jeanyee Wong handed down their decisions, we felt confident of their choices. We also are quite confident that every one of the entries would have been worthy of exhibition space, if we had enough of it.

No attempt was made to give prizes or list work in order of preference. The variety of work, tastes and functions precluded any comparisons or one-two-three listing. Neither would our judges venture to make pronouncements or generalizations about skill or competency based on geographic considerations. But they did make some observations which they are willing to share. In general, the work from the United States was the most rational, functional, minimal and controlled. The European entries showed the most abandon, most willingness to take risks, and were most expressionistic. Finally, calligraphers who worked with non-Roman alphabets, i.e., Chinese, Hebrew and Old German script, had a decided advantage because of innate rhythms of the characters.

In general the jurors reported they were hard put to limit their selections, and were thankful that they could list the names strictly in alphabetical order, as they appear on this page.

A few words from Hermann Zapf on the kinship of calligraphers

There is something unique about calligraphers. We are the last remaining "individuals" in the realms of art. Calligraphy is the most intimate, personal, spontaneous form of expression. Like a fingerprint, or a voice print, it is unique for each person. Calligraphers can't be compared. We can't be grouped into "schools" or "styles" or "traditions." It is our respect for our differences that unites us and keeps us free of the competitiveness that eats up so much energy in other areas of graphic design. The feelings of friendship reach across national borders and whole continents.

We're involved in an art form that is timeless and boundless. Calligraphy has an ancient history, but it is still the source of contemporary letter forms that express the spirit and tastes of our times. There are no language or cultural roadblocks, either. Our new forms have come from the vigorous calligraphy of old Japanese masters as well as from contemporary Western scribes.

But beyond its utilitarian service, calligraphy is a form of intense personal expression. Ray DaBoll says that spontaneity is the lifeblood of it. But the lifelong satisfaction is in the discipline, the constant practice, the repetition of exercises, the perfection of a skill and in the challenge of measuring one's work against the great historic forms. Anyone who is fascinated by and practices calligraphy will never be bored with life.

Our feeling for calligraphy, and our future in it, has nothing to do with the nature of the jobs we do, nor with how history treats our art form. Whether it is a museum treasure, a piece of printed ephemera, an informal note or a single, beautifully written character, it is all the same to us. We celebrate and appreciate each other for what we do with such humble tools as pens...brushes...and a few drops of heartblood in our ink.

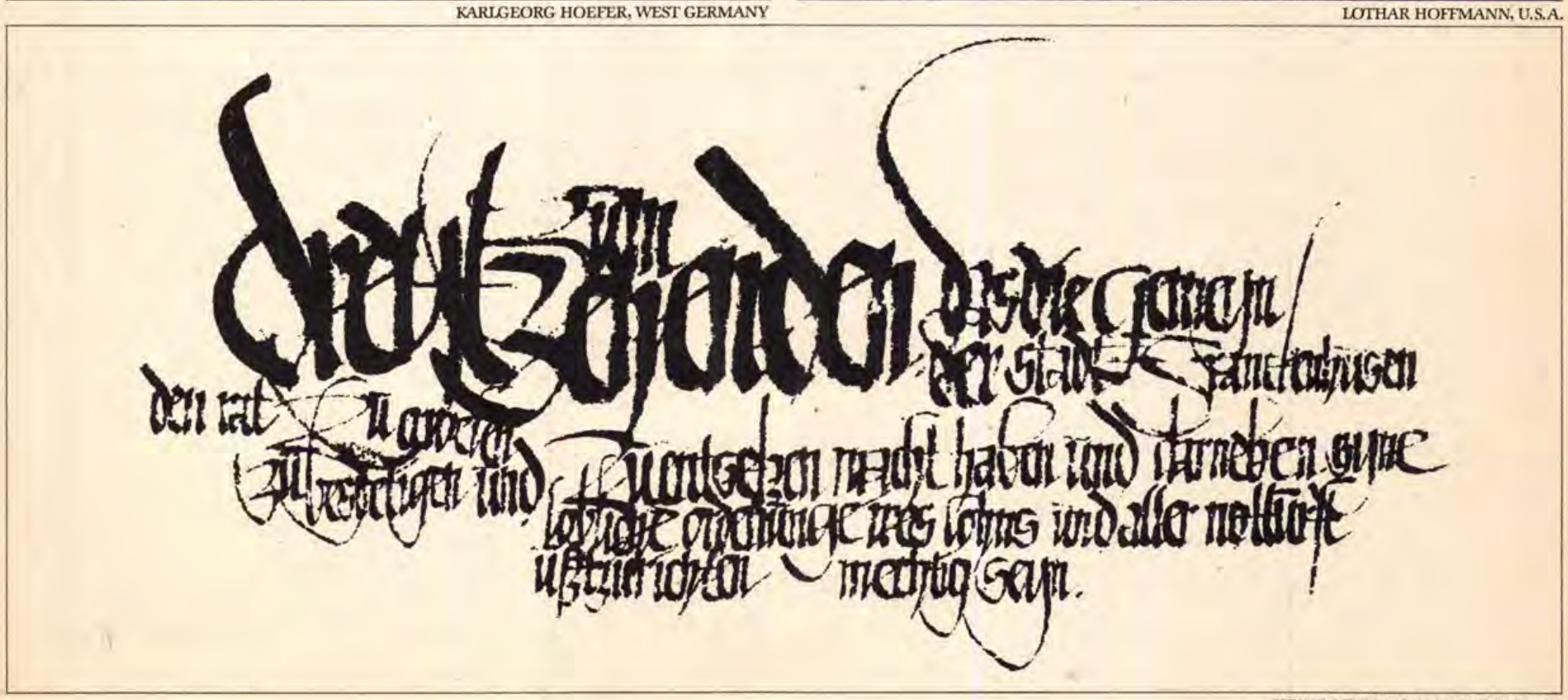
International Calligraphy Today Returns to the ITC Center August 3-September 25. *Because of its great popularity and the large number of people who came to see it—not once but several times—International Calligraphy Today will have a return engagement at the ITC Center, 2 Hammarskjold Plaza, New York City, August 3-September 25. The show consists of 197 examples of contemporary calligraphy from all over the world as well as slides and a film of Hermann Zapf, show chairman and world renowned calligrapher, explaining and demonstrating how he works.*

THIS ARTICLE WAS SET IN ITC ZAPF INTERNATIONAL

KARLGEORG HOEFER, WEST GERMANY

Über die Anfänge der Buchdruckerkunst und die dazu erforderlichen Überlegungen und Erfindungen sind wir nur unzulänglich unterrichtet. Bekannt ist es, daß selbst der Mann, der als ihr Schöpfer gilt, nicht unbestritten ist. Man hat Johannes Gutenberg sicher kein Unrecht, wenn man sagt, daß er sich der Größe seiner Erfindung, wenigstens im Anfang, nicht bewußt war. Darf man doch nicht mit heutigen Voraussetzungen an die Beurteilung mittelalterlicher Erscheinungen und mittelalterlicher Menschen gehen. Der Begriff der Persönlichkeit, ihres Eigenrechtes und ihrer wirtschaftlichen Freiheit war etwas Unbekanntes. Die Zunft mit ihrer Enge und Begrenztheit beherrschte durchaus die Wirtschaft und verbot dem Individuum jede eigene Entfaltung. Eine Erfindung, die über das umgrenzende Handwerk hinausging und so zur Fabrikation wurde oder im Besitze des Großhandels vorläge, begegnete von vornherein Mißtrauen und wurde von jeder betroffenen Zunft bekämpft. Da es außerdem keinen Urheberschutz gab, die gelegentlichen Privilegien kirchlicher oder landesherrlicher Art waren vielfach wirkungslos, mußte jede Entdeckung, die einen technischen Fortschritt oder eine wirtschaftliche Ersparnis bedeutete, ängstlich geheimgehalten werden. Das ist ein Grund für das Fehlen aller Unterlagen aus der Zeit Gutenbergs, ja aus den frühen Jahrzehnten des Buchdrucks. Stammt doch das erste Lehrbuch der Druckerkunst aus dem Jahr 1529. Die Einengung des Persönlichkeitsbegriffs ist wohl auch die Veranlassung, daß weniger der Einzelmensch in der Leistung hervortritt als die Werkstatt. Wir wissen von vielen großartigen Kunstwerken des Mittelalters nicht den Namen des Schöpfers, er trat durchaus hinter dem Werk und dem Werkgedanken zurück. So sehen wir auch in den kümmerlichen Aktenstücken, aus denen wir uns Gutenbergs Leben aufzubauen suchen, daß er sowohl in Straßburg wie in Mainz in Werkgemeinschaften lebte. Zu einem Teil ist das gewiß auf finanzielle Gründe zurückzuführen, Gutenberg war nicht begütert genug, um das große Anlagekapital selbst zu beschaffen. Aber die Werkstatt war als solche weit mehr die Keimzelle der Erfindung als die Persönlichkeit Gutenbergs.

LOTHAR HOFFMANN, U.S.A.



HEINZ SCHUMANN, EAST GERMANY

TIM GIRVIN, U.S.A.

PAUL FREEMAN, U.S.A.

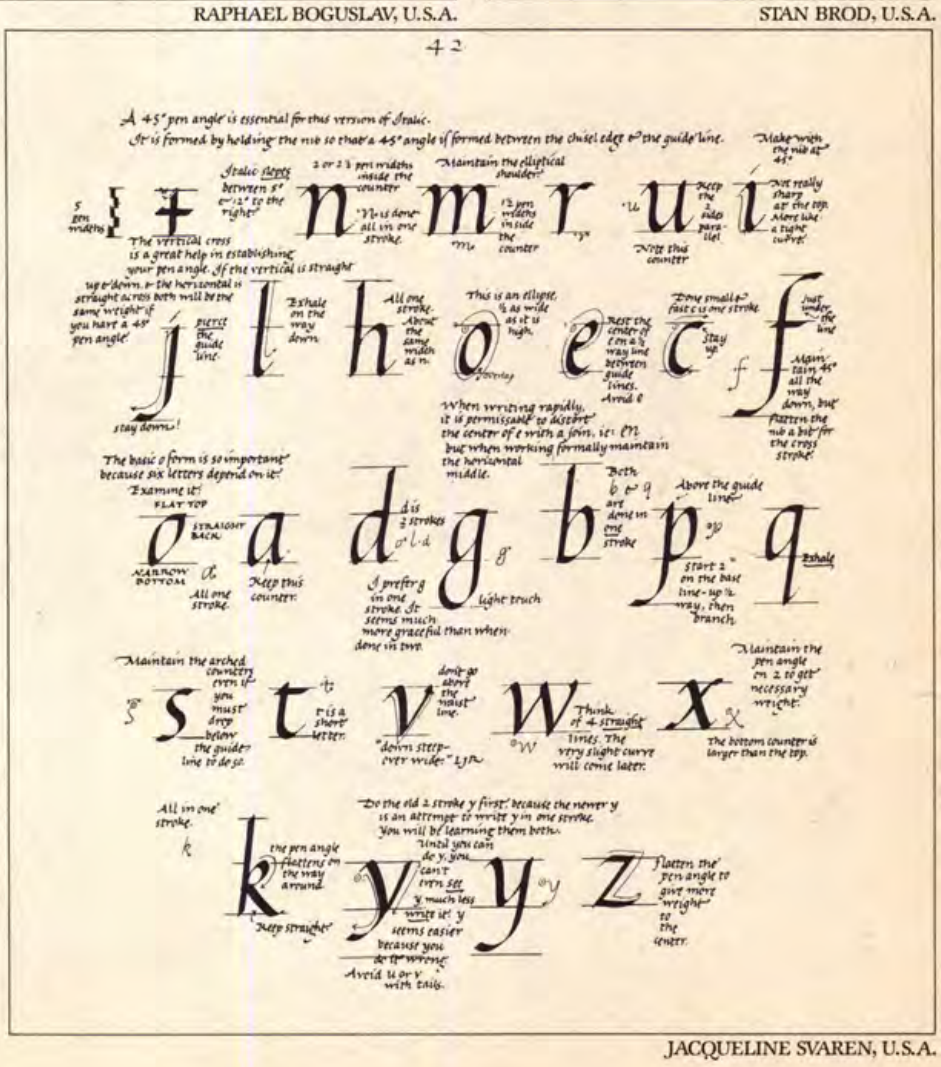
GAIL M. EVERETT, ENGLAND

RAPHAEL BOGUSLAV, U.S.A.

STAN BROD, U.S.A.

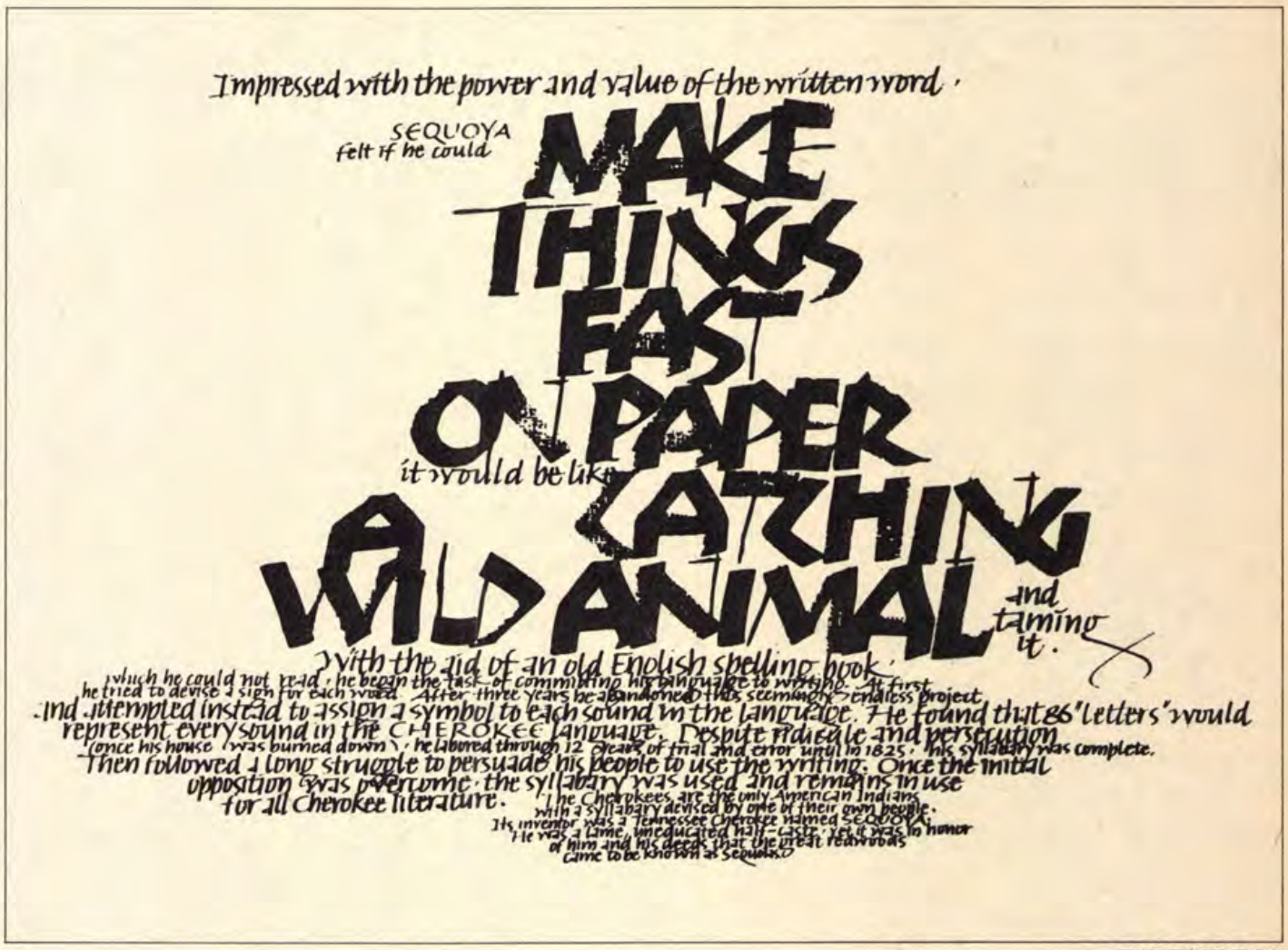
STAN BROD, U.S.A.

HEINZ SCHUMANN, EAST GERMANY



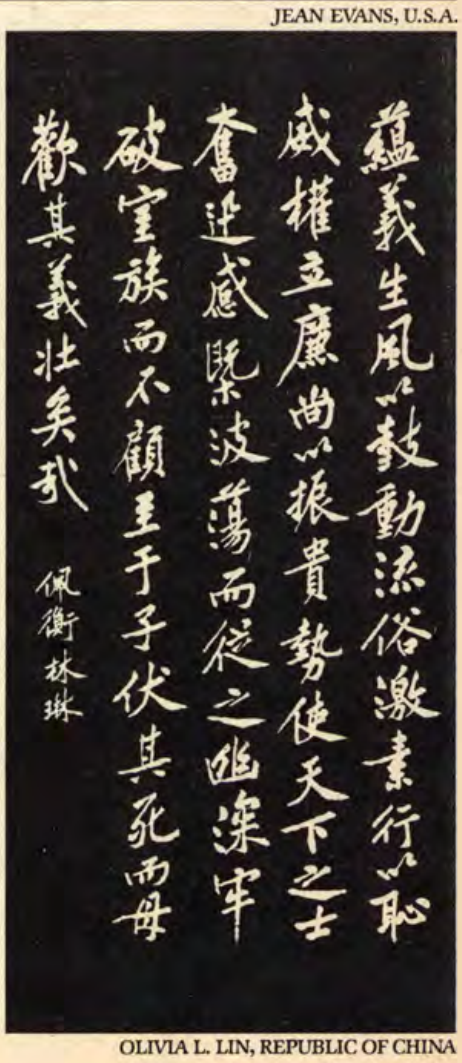
JACQUELINE SVAREN, U.S.A.

YOKO SHINDOH, JAPAN



JEAN EVANS, U.S.A.

CHRISTEL AUMANN, WEST GERMANY



OLIVIA L. LIN, REPUBLIC OF CHINA

Sommerruf

Komm zum Schatten meines Waldes
komm zur Quelle der Verborgenen!
Süße Düfte schenkt mein Odem.
Auf den Gärten raubt ich Rosen,
Nelken und Liebfrauenschuh.
Efeu wacker grünt am Steine.
Summeln, Bienen, feine Falter
suchen Honig. Saaz entquoll.
Lieder kennt ein Sommervogel.
Kommt ab uns die Sterne Zinnen
und der Mond die Lüfte meistert!

Richard Billinger

Herbstbeginn

Der Hirte singt zum Abendstern.
Im Apfel bräunet sich der Kern.
Wipfalmüd die Bäume schweigen.
Nebel in die Wiesen steigen.
Beere sich an Beere hängt.
Zur Aster sich die Hummel drängt.
Der Kern aus reifer Pflaume quoll.
Ein Birnlein in der Faust mir schwoll.
Ich sauge mich ins Fruchtfleisch ein,
die Wange heiß vom ersten Wein.

Richard Billinger

Herbstvergänglichkeit

Rose trägt ihr sterbend Haze
in die schattenkühle Kammer.
Schmetterling verlor den Weg.
Nur die Krähen schatten weit.

Röter bluten die Geranien.
Spatz und Sperling rufen immer.
Eine Uhr vergaß die Zeit
in dem stillen Sterbezimmer.

Blaue Astern und Hortensien
tief noch in den Winter trotzen.
Rotes Pfaffenkäpplein prunket.
Weiße Alabasterbeere schmilzt.

Tapfer strahlen sie zum Todeskämpfen mit dem Nebelfeinde,
dulden Eises Tau und Regen
und gebären sich aufs neue.

Richard Billinger

Verborgene Liebe

Komm, Geliebte, laß uns wallen
aus der lauten Welt!
Trunken wo schon Harfen schallen.
Träume von den Sternen fallen.
Komm, Geliebte, laß uns wallen
in der Wonne Zeit!

Sich, wie Glanz aus ewigen Sphären
quillt's von Brust zu Brust!
Was die Götter uns gewähren,
kann die Welt uns niemals wehren,
frei ist alle Lust.

Die vorm Tage scheu verglühte
Liebe nun erwacht.
Vor der Welt dich hüte, hüte!
Unsrer Liebe Dornenblüte
lebt vom Tau der Nacht.

Richard Billinger

DER FREIER

Maulwurf und Spinne und geneigte Waldesstaude,
Bettenglanz und die Tore des Bauern,
Dorfsänger gewähren den Jetzt zum Tanze,
Knecht gekrümmte am Pflug tapferer Rossestärke,
heimatstark will ich dich freien, wo der Sägewelle dir singen,
über die nächtens beladene Bäche schreiten,
Oden der Sterne tragend in die schlummergetrunkenen Betten!
Vater und Mutter dulden den Tod. Die Geschwister
gehen im Friedhofschatten. Ahnen rauschen schon
im Laube der Eichen. Ich lebe noch
Gott und Liebe deines Atems Süße und deine
Wange und deiner Hände Verzeihung!

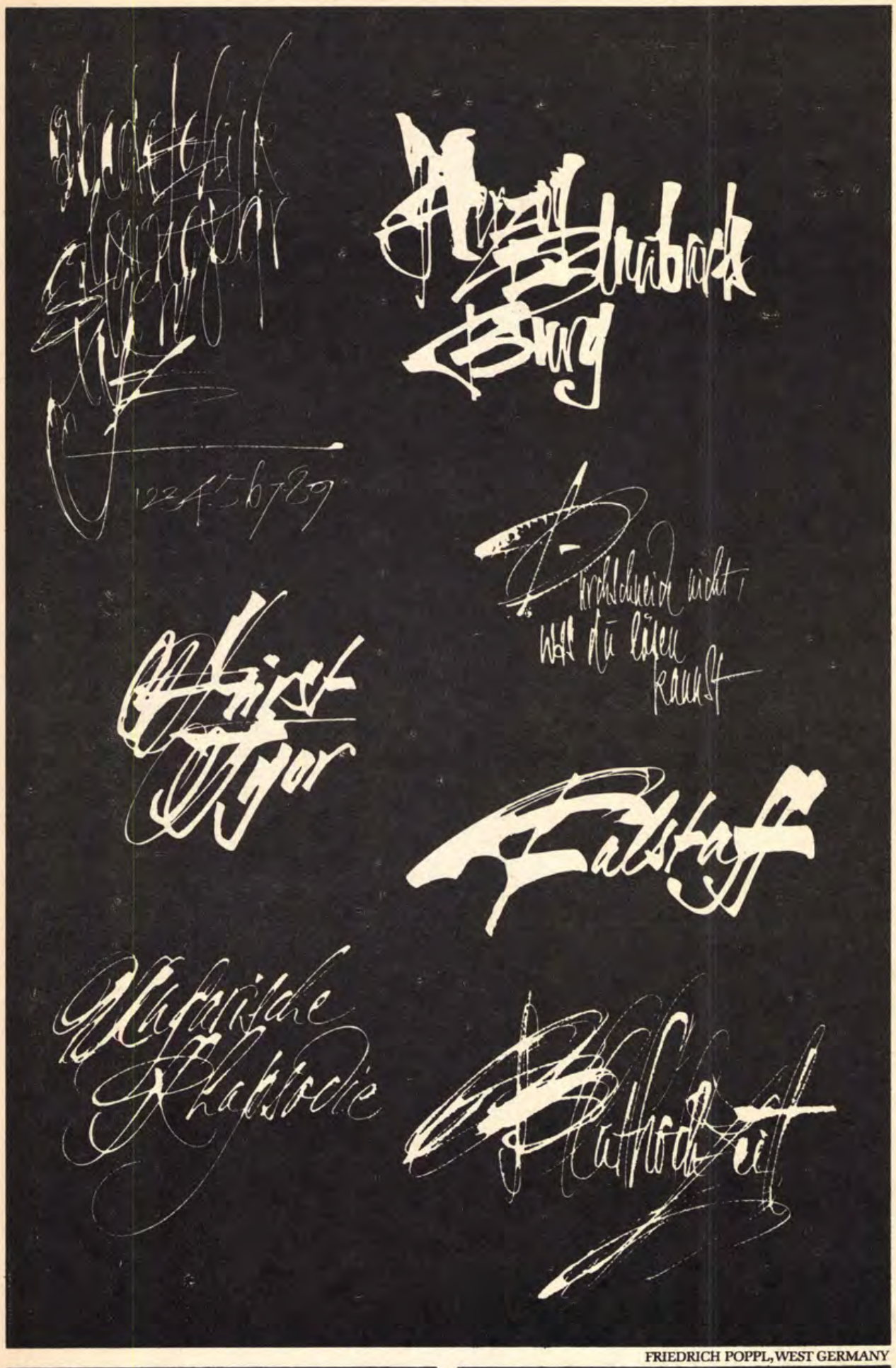
Richard Billinger

Die Linde

Fliehst du zu deinem Tore?
Purpurn wogt es aus dem Offen.
Mond vom Glück der Nacht zu kosten,
steigt empor zur Weltenpforte.
Wann am hellen Tage
sehnt das Herz sich tiefer?
Holden Wunsch befrage!
Lautem Tag entlief er.
Garbe goldnen Traumes
bald du selig binde!
Voll des ewigen Raumes
blühet eine Linde.

Richard Billinger

FRIEDRICH NEUGEBAUER, AUSTRIA

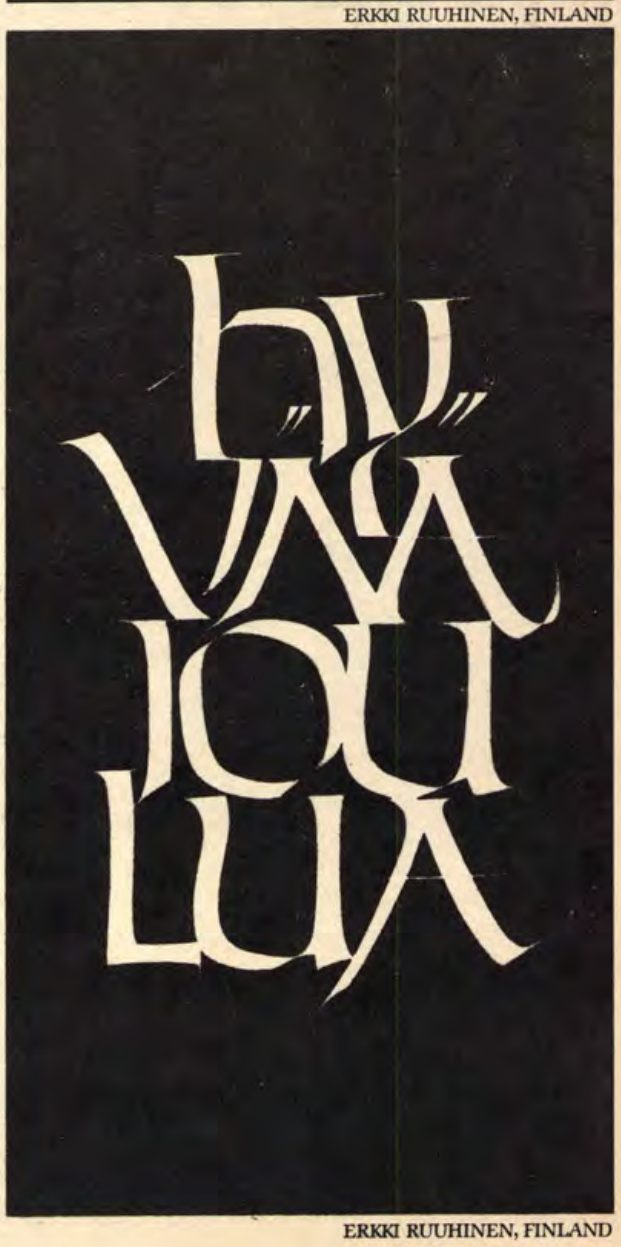


FRIEDRICH POPPL, WEST GERMANY

ERKKI RUUHINEN, FINLAND

ERKKI RUUHINEN, FINLAND

ERKKI RUUHINEN, FINLAND



ERKKI RUUHINEN, FINLAND

The drawing of an angel is based upon one in the Victoria & Albert Museum of printed ink, carved and designated in France in the early part of the fifteenth century. The years calendar referred to renaissance references in the arts, literature and scholarship in Italy at this time, when humanist scribes like Poggio admired and modelled their writing on the earlier, tenth & eleventh century Carolingian hand. The cursive variant, developing from this hand was characterised by larger compression, diagonal joins from making fewer pen lifts at speed and a slight forward slope. This early form of what we now call italic was taught as a school of writing in Florence in the early fifteenth century by Niccolò Niccoli whose hand was adopted as the official form for papal briefs hence its name chancery. Printed examples of chancery cursive were to be seen in the writing books of other famous scribes of the time, Arrighi, Tagliente & Palatino, whose work was copied in wood block form. Other scribes using this fine hand in Italy were Pompinio Leto and particularly Servite. The influence of chancery cursive reached England in the early sixteenth century and was used by scholars, secretaries and teachers around Henry VIII. The Lady Clare to become Queen Elizabeth wrote a fine hand - her tutor from 1548 was the Greek scholar Roger Ascham - one of two masters of the style in this country. The other was Bartholomew Dodington (1530-1595) a professor of Greek at Cambridge whose skilled work has inspired many contemporary scribes.

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

July	August	September	October	November	December
1 Tuesday	1 Friday	1 Monday	1 Wednesday	1 Saturday	1 Monday
2 Wednesday	2 Saturday	2 Tuesday	2 Thursday	2 Sunday	2 Tuesday
3 Thursday	3 Sunday	3 Wednesday	3 Friday	3 Monday	3 Wednesday
4 Friday	4 Monday	4 Thursday	4 Saturday	4 Tuesday	4 Thursday
5 Saturday	5 Tuesday	5 Friday	5 Sunday	5 Wednesday	5 Friday
6 Sunday	6 Wednesday	6 Saturday	6 Monday	6 Thursday	6 Saturday
7 Monday	7 Thursday	7 Sunday	7 Tuesday	7 Friday	7 Sunday
8 Tuesday	8 Friday	8 Monday	8 Wednesday	8 Saturday	8 Monday
9 Wednesday	9 Saturday	9 Tuesday	9 Thursday	9 Sunday	9 Tuesday
10 Thursday	10 Sunday	10 Wednesday	10 Friday	10 Monday	10 Wednesday
11 Friday	11 Monday	11 Thursday	11 Saturday	11 Tuesday	11 Thursday
12 Saturday	12 Tuesday	12 Friday	12 Sunday	12 Wednesday	12 Friday
13 Sunday	13 Wednesday	13 Saturday	13 Monday	13 Thursday	13 Saturday
14 Monday	14 Thursday	14 Sunday	14 Tuesday	14 Friday	14 Sunday
15 Tuesday	15 Friday	15 Monday	15 Wednesday	15 Saturday	15 Monday
16 Wednesday	16 Saturday	16 Tuesday	16 Thursday	16 Sunday	16 Tuesday
17 Thursday	17 Sunday	17 Wednesday	17 Friday	17 Monday	17 Wednesday
18 Friday	18 Monday	18 Thursday	18 Saturday	18 Tuesday	18 Thursday
19 Saturday	19 Tuesday	19 Friday	19 Sunday	19 Wednesday	19 Friday
20 Sunday	20 Wednesday	20 Saturday	20 Monday	20 Thursday	20 Saturday
21 Monday	21 Thursday	21 Sunday	21 Tuesday	21 Friday	21 Sunday
22 Tuesday	22 Friday	22 Monday	22 Wednesday	22 Saturday	22 Monday
23 Wednesday	23 Saturday	23 Tuesday	23 Thursday	23 Sunday	23 Tuesday
24 Thursday	24 Sunday	24 Wednesday	24 Friday	24 Monday	24 Wednesday
25 Friday	25 Monday	25 Thursday	25 Saturday	25 Tuesday	25 Gina & Sidney Day
26 Saturday	26 Tuesday	26 Friday	26 Sunday	26 Wednesday	26 Peter, Michael & Clare
27 Sunday	27 Wednesday	27 Saturday	27 Monday	27 Thursday	27 18 Desborough Drive
28 Monday	28 Thursday	28 Sunday	28 Tuesday	28 Friday	28 Irwin Wood, Welwyn
29 Tuesday	29 Friday	29 Monday	29 Wednesday	29 Saturday	29 Hertfordshire AL6 0HQ
30 Wednesday	30 Saturday	30 Tuesday	30 Thursday	30 Sunday	30 Telephone Bulls Green 698
31 Thursday	31 Sunday		31 Friday		31 STD 043 879 698

SIDNEY DAY, ENGLAND

Schweigt
Jedes Wort kann sein
kann werden Lüge
wenn nicht die
Liebe
lachend weinend
euch zu Worten zwingt

Ferne Zeiten und die Räume
ragen in das Bild des Tages
Unheil kündend Segen spendend
und so verwirrend

Sanfte Salben bereiten heilige Worte
Bienen bauen die Stöcke
richtig am Orte

Alles fügt sich zum Leben Zeiten und Räume
Worte Worte sind Wunder
Worte und Träume

Raunend reden meine Bäume
von dem Tiere dessen Hörner
Phönizieren Arme werden
nächtlich umirrend

Frühmorgens
steigen aus dampfenden Wassern
lautlos die Nebel
und mittags
legt sich ein Gitter von Wellen
über die Fläche
des Weihers
abends dann ruht er im Dunkel
spiegelt die Sterne

Heiliges Licht
in der Frühe des Tages
du bist erfüllt von Gedanken und Bildern
kindliche Sehnsucht und Fernweh des Fahrers
weit über Meere zu fremden Gestaden
lösen sich leicht in ein frohes Gedenke
heiter befriend den Geist aus dem Kerker
Pferde und Stiere und edle Kamele
tänzeln und stampfen und schreiten gemessen
über dem weit ausgeworfenen Schatten
Esel begreifen und Hunde verbellen
neuen Ausbruch ins Unbekannte

INCUNABULA NARRAT

Unwirklich durchscheinen mich leuchtende Farben
und Töne und Bilder: die Fülle der Worte
Papier mich Papier einer redlichen Sorte
nur allzusehr zugetan allzusehr dienend
dem Zweck und den Zeiten

Papier Pergament trägt das Gold und den Purpur
und keiner der achtet die wirklichen Lasten?
Verschmähung ist Stärke und Macht ist das Lügen
und ich soll das tragen in heiterer Blüte
ich weißer Papierstoff?

Der alogio grune Himmel des Smaragd
Den bald mit goldnem Staub bestreut die Nacht
Hat alle Farben in sich aufgenommen

Von Lilien und vom Thymian
Von Glockenblumen Löwenzahn
Und auch von den göttlichen Rosen

Das Leben schläft der Tod erwacht
Aus perlenglänzenden Muscheln kommen
Die Schwebenden Leib und Seel hingenommen

HERBERT SAHLIGER, WEST GERMANY

Je grösser die Liebe

Ehrenwirth Verlag München

Die meisten Menschen
brauchen mehr Liebe
als sie verdienen.

Marie von Ebner-Eschenbach

Warum leidet der Mensch
an der Wert- und Sinnlosigkeit seines
Lebens? Eigentlich nur, weil er der
Liebe nicht fähig ist. Wer es vermag,
einen Menschen ganz und ohne
innere Zurückhaltung zu lieben, der
hat dieses Leiden überwunden, denn
eben in dieser Liebe hat er den Wert
und Sinn seines Lebens gerettet. In
der Liebe erschliesst sich das Ich im
Menschen seinem Du.

Ferdinand Ebner

Es gibt kein Wesen auf
Erden, das in seiner Seele nicht
etwas besserte, wenn es ein andere
Wesen liebt, selbst wenn es sich um
eine gewöhnliche Liebe handelt;
und wer unablässig liebt, hört ni
darum nicht auf zu lieben, wei
er nicht aufhört, besser zu werden.

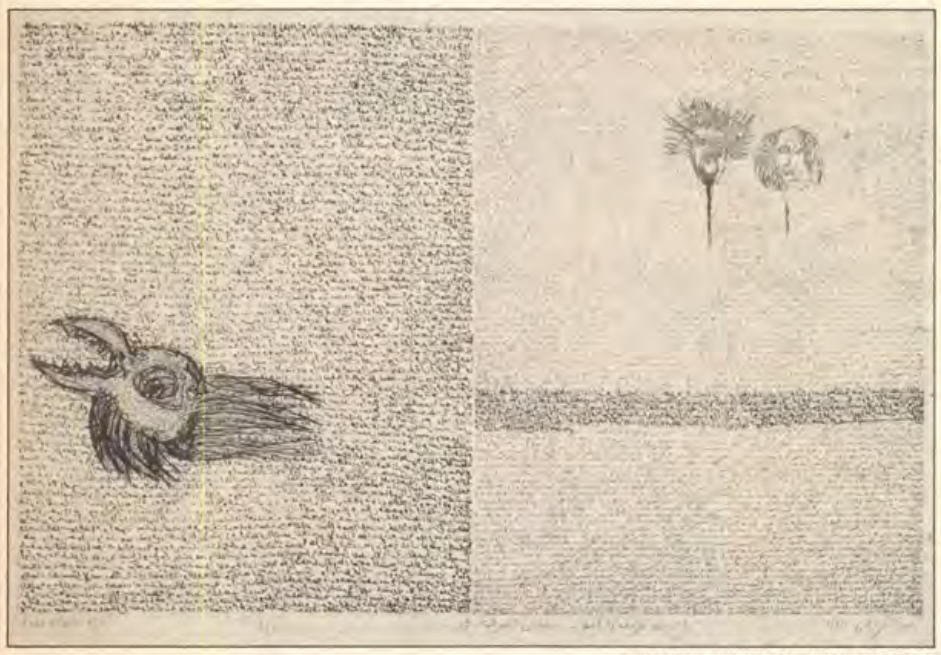
Maurice Maeterlinck

Announcing A Gift.

TIME, The Weekly Newsmagazine, will come to you each week throughout the year ahead as a Christmas Gift from

_____

HAL FIEDLER, U.S.A.



RACHID M. KORAICHI, TUNISIA

LAWRENCE BRADY, U.S.A.

Aufforderung eigener Interessen ist ein Talent, das den Priestern der Liebe ebenso sehr abgeht wie den andigen Laien.

Heinrich Heine

Wer viel Schönes im Leben erhalten hat, muss entsprechend viel dafür hingeben. Wer von eigenem Leid verschont ist, hat sich berufen zu fühlen, zu helfen, das Leid der andern zu lindern. Alle müssen wir an der Last von Weh, die auf der Welt liegt, mittragen.

Albert Schweitzer

Um seinen Nächsten nicht zu lieben, müsste man Augen und Ohren verschliessen vor so vielen Rufen der Not.

Charles Péguy

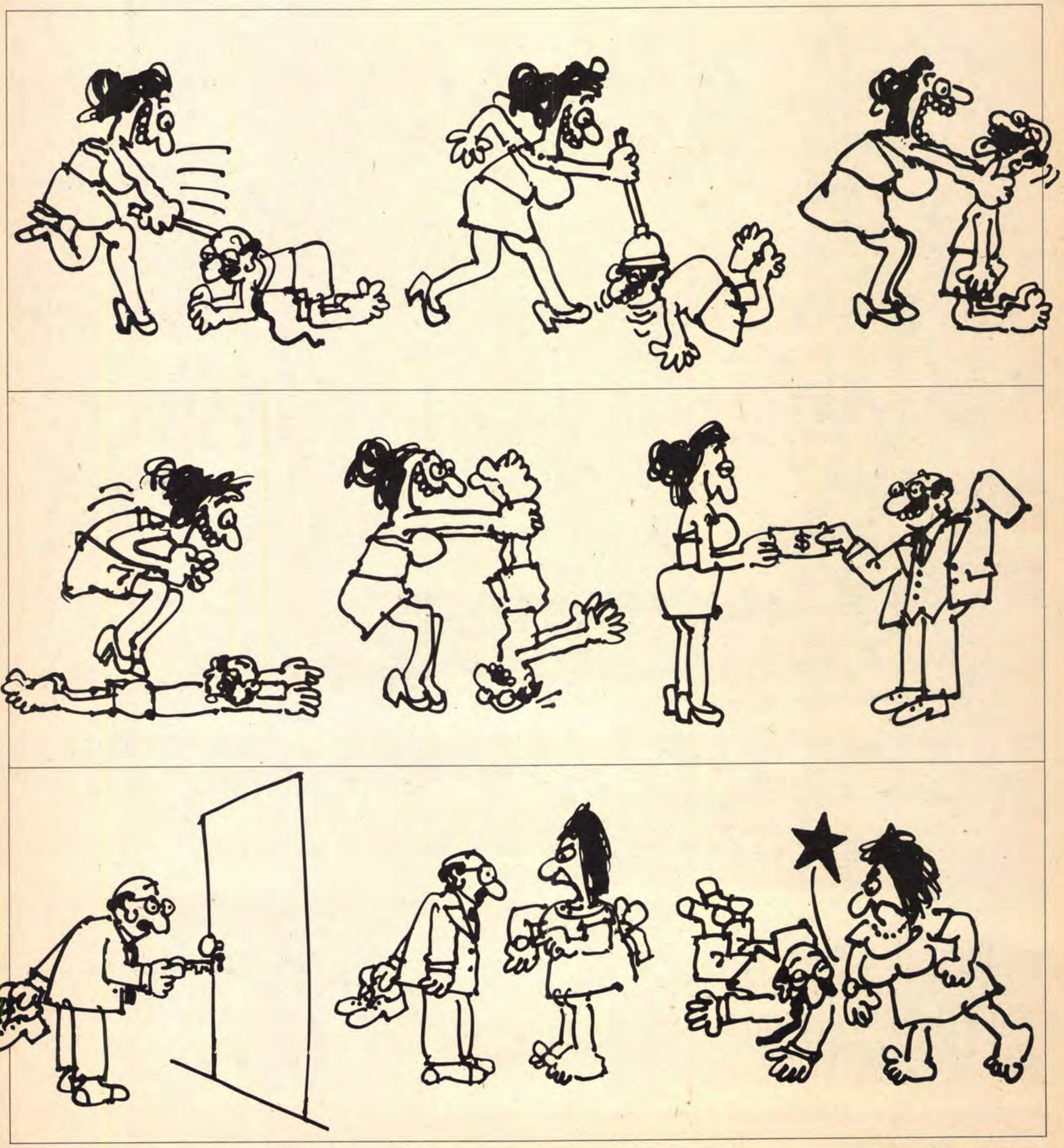
Gegen grosse Vorzüge eines anderen gibt es kein Rettungsmittel als die Liebe.

Johann Wolfgang Goethe

HERMANN KILIAN, WEST GERMANY

FAMILY AFFAIR

Lou Myers



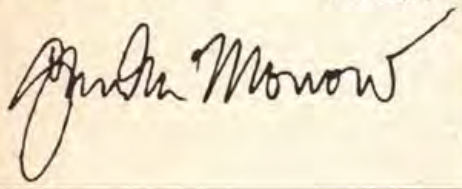
THIS ARTICLE WAS SET IN ITC KABEL

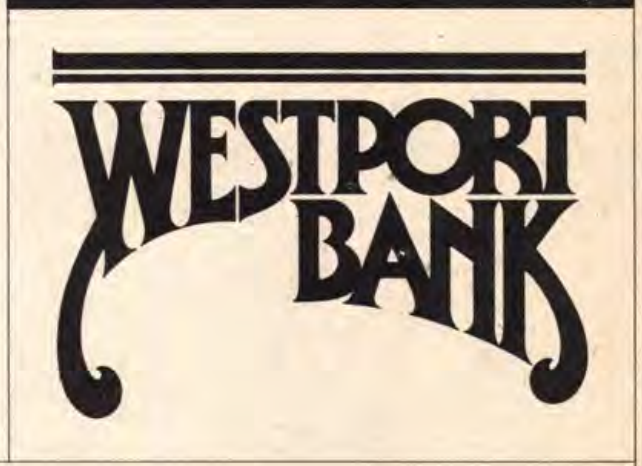
Ms. Sandra Morrow

The lettering and logos on these pages show the hand of an elegant, sophisticated artist with tremendous flair. But in the face of such work, we were frankly stunned by the meagre resume that came with it: **Age:** 33; **Education:** 1 yr. Kansas State University; **Experience:** 9 years with well-known card company; currently free-lance hand-letterer and logo designer.

Maybe Sandra Morrow is an intuitive designer...or she was born gifted. How she has nurtured her talent can probably be described best by duplicating part of the letter she submitted with her work.

"i had the desire to be 'best' at something...the best of my talent blessings was to be able to design 'personal' logo designs using the receiver's name and personality. almost all of my work samples were 'gifts' done freely with the inspiration of love. as i did 'hours' of labor i prayed to the father to bless the receiver of each one to prosper. i do this with all my lettering—both personal and professional... now—at 33—i'm reborn and filled with the holy spirit and have returned my 'talent' back to god and am in total service to him in the name of jesus. as he chooses i will both teach the 'word' and/or hand-letter it. AMEN"





THIS ARTICLE WAS SET IN ITC TIFFANY

PICTURE PUZZLES & PARLOR GAMES

BY CAROL WALD

America loves pictures—and what could be more fun than a picture which is also a puzzle? In the years before television when most people lived in relative isolation in their rural communities, puzzles and games were quite the rage. A game might be an evening's occupation. After all, there was not a lot in the way of entertainment. One could not dash off to the movies, flick on TV or radio, or settle down in comfort in front of the electronic "home-entertainment center," so, people with leisure improvised their own "home-entertainment." Friends, neighbors, might be invited over to play charades or parlor games, to take part in readings, dramatizations and skits; perhaps even a home-bred version of I, Claudius *performed in the parlor.*

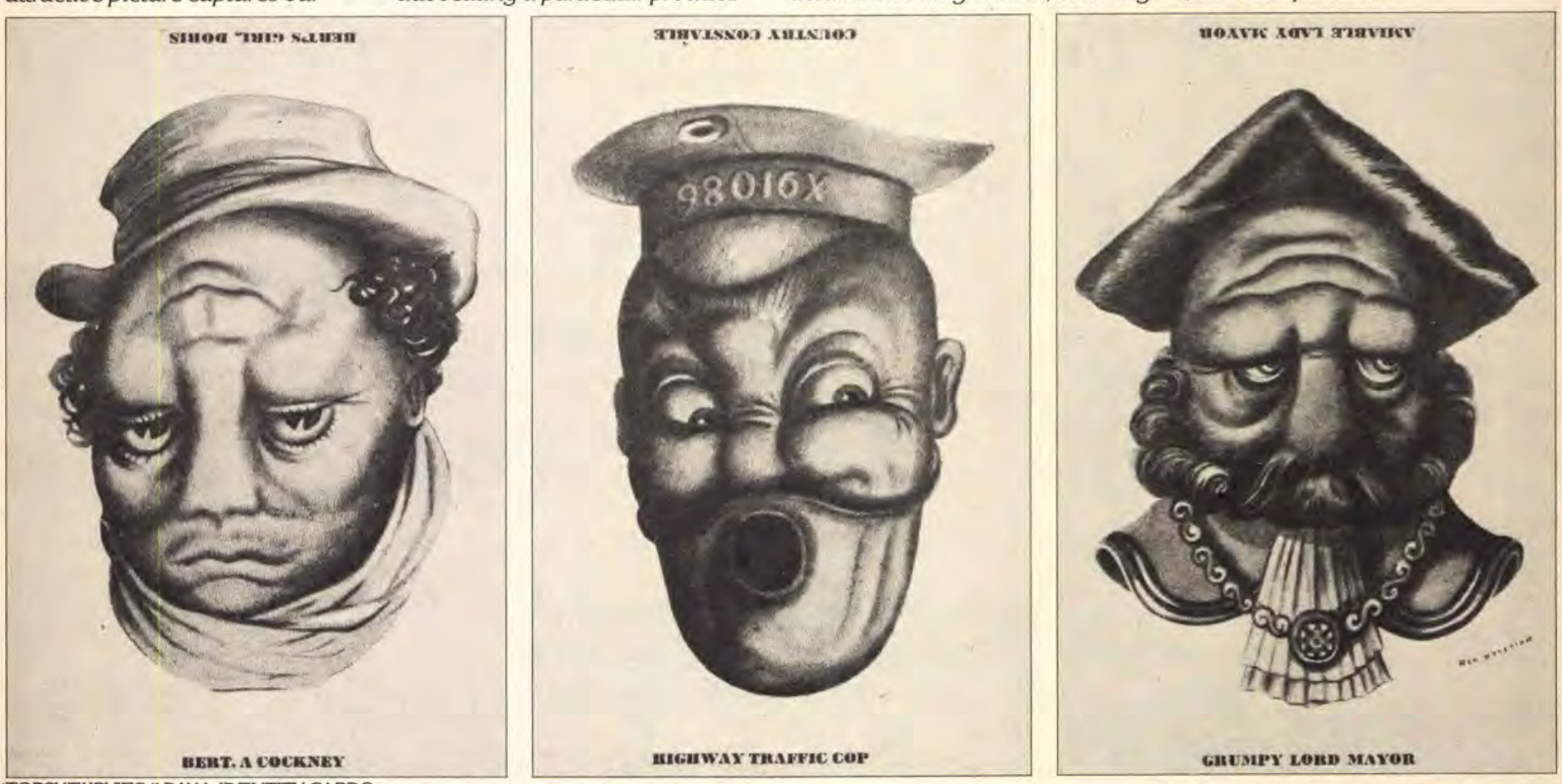
Visual entertainments proliferated, probably filling whatever need television does today. For a viewer's delight were stereopticon slides, peep-shows, magic lantern shows and cast-shadow plays on the wall. People amassed trade cards, postcards and clippings and put them in scrapbooks. These pictorial entertainments seemed especially important to a population which was just barely literate. Word games and puzzles of today, such as Scrabble or crosswords, would hardly have interested us then. Rather, it was picture puzzles which interested audiences. Both postcard manufacturers and advertisers were quick to see the advantage of producing puzzle cards bearing an advertiser's message. The attraction of an illustrated game or puzzle guaranteed that the advertiser's message would be kept in the house for quite some time.

Newspapers and magazines also regularly featured illustrated puzzles, but their fragility makes them rare items for collectors. Among examples shown here, the "Ten Presidents" folding paper puzzle was cut from a pre-1900 newspaper. Trade cards and postal cards, which have survived better, make up the rest of the examples. The 1906 Dederick postcards are optical illusions, images which alter according to how they are viewed. To read the following sentences, hold the cards a short distance in front of one eye, and tilt obliquely until the condensed words come into view: "Being only skin deep it is only a skin game." "One, after which her stomach isn't empty." "When Eve presented Adam with a little Cain." Surprisingly, as many as nine words were crammed into the one-inch area. Other optical illusions include the "topsy-turvies," those drawings which appear to be one subject when viewed upright and another when turned upside-down.

"Mechanical" gamecards depend for effect upon a fold or a moving part. The mechanical advertising cards illustrated here are called "metamorphics." They transform a "before" situation to "after" when unfolded. As examples, the instant cure effected by Tarrant's Seltzer; or acne miraculously cured, or hair restored! Just as in 10-second television "spot" commercials drab hair achieves instant "bounce." TV commercials, it seems, are heirs ap-

"MECHANICAL" GAMECARDS: BEFORE AND AFTER.

parent to this advertising gimmick. So here we account for some history of the advertising industry. An attractive picture captures our attention and engrosses us for an instant while, almost inadvertently, we become aware of the short blurb advocating a particular product. We are stung. But meanwhile we enjoyed ourselves...The pleasant image was our reward. For just an instant methought I saw, in nearly imperceptible print on the nineteenth century puzzle card, above, the message "and now a word from our sponsor..."



BERT, A COCKNEY

HIGHWAY TRAFFIC COP

GRUMPY LORD MAYOR

"TOPSY-TURVIES:" DUAL IDENTITY CARDS.

"DEDERICK" OPTICAL ILLUSIONS:
SEE DIRECTIONS IN COPY.

"TEN PRESIDENTS" PUZZLE:
CUT OUT AND FOLD ON DOTTED LINE.

TOLL GATE NO. 3. – THIS PICTURE CONTAINS A BEAR, BUFFALO, CAMEL, GIRAFFE, SEAL, SWAN, SQUIRREL, CAT, FOX, PIG, RABBIT, PARROT, 2 ALLIGATORS, 4 BIRDS, 2 BEAVERS, 2 BABIES, 2 BOYS, 5 COWS, 2 CHICKENS, 2 DEER, 12 DOGS, 3 ELEPHANTS, 3 FROGS, 3 FISH, 7 FACES, 2 GOATS, 7 HORSES, 10 LETTERS, 2 MICE, 4 MEN, 2 MONKEYS, 2 OWLS, 3 RATS, 3 SHEEP, 2 TURTLES, 2 LADIES.

"TOLL GATE" PUZZLES: FIND THE HIDDEN OBJECTS.

"SILHOUETTES."

TOLL GATE NO. 4. – SHOO! FLY! THIS PICTURE CONTAINS AN ELK, PEACOCK, SHARK, BUTTERFLY, LION, TIGER, RABBIT, BOOK, COAT, BOOT, HARE, RAKE, BARREL, CATERPILLAR, PIGEON, YARD STICK, SNAIL, MATCH, TURTLE, OWL, RHINOCEROS, ANTELOPE, WATCH, SKULL, CAT, COW, GIRAFFE, PRIEST, MUMMY, HUMPTY DUMPTY, SQUIRREL, 5 FISHES, 2 INDIANS, 12 FACES, 3 MICE, 11 DOGS, 3 EAGLES, 5 LETTERS, 5 DUCKS, 2 CAMELS, 8 ELEPHANTS, 7 MEN, 2 MONKEYS, 2 CYMBALS, 4 BIRDS, 4 BEARS, 4 GOATS, 8 FROGS, 2 SEALS, 3 BEAVERS, 9 SHEEP, 3 LADIES, 5 HORSES, 5 PIGS, 2 CHICKENS, 4 ALLIGATORS, 2 BOYS, 2 BABIES, 2 COMBS.

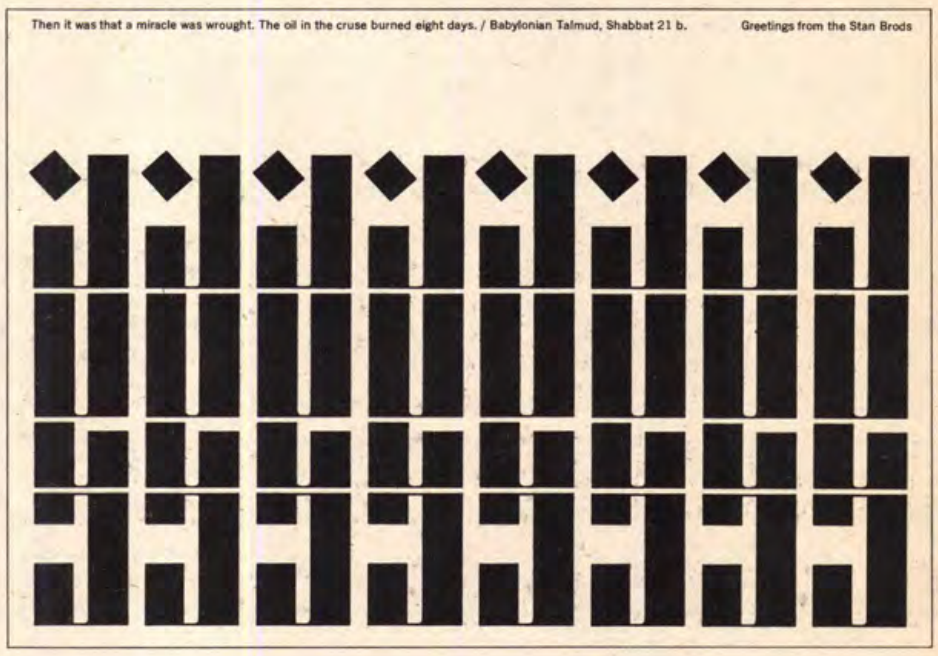
Copyright by Carol Wald, 1980

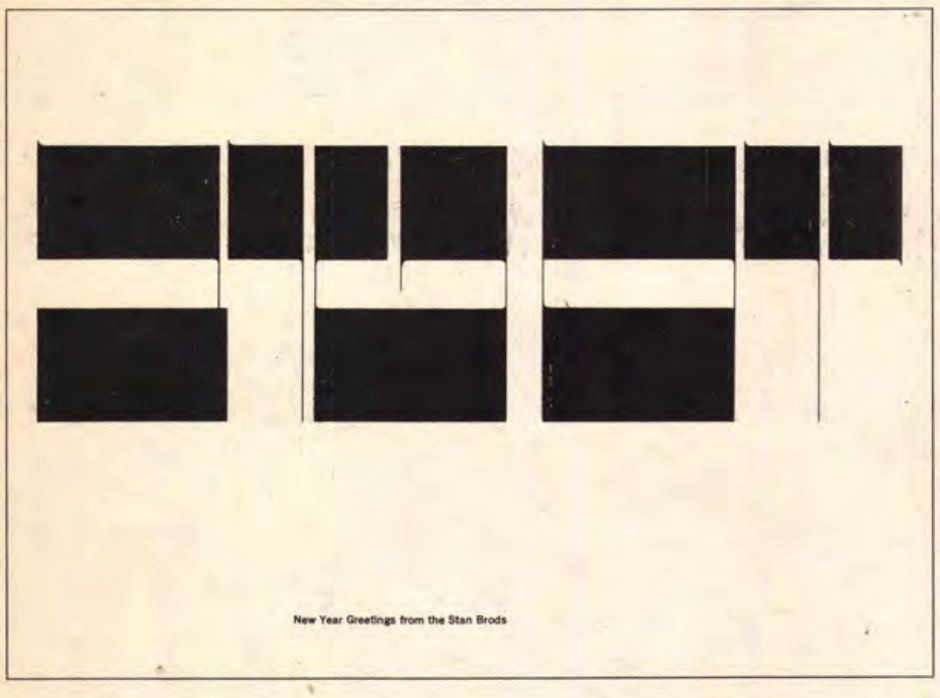
THIS ARTICLE WAS SET IN ITC KORINNA

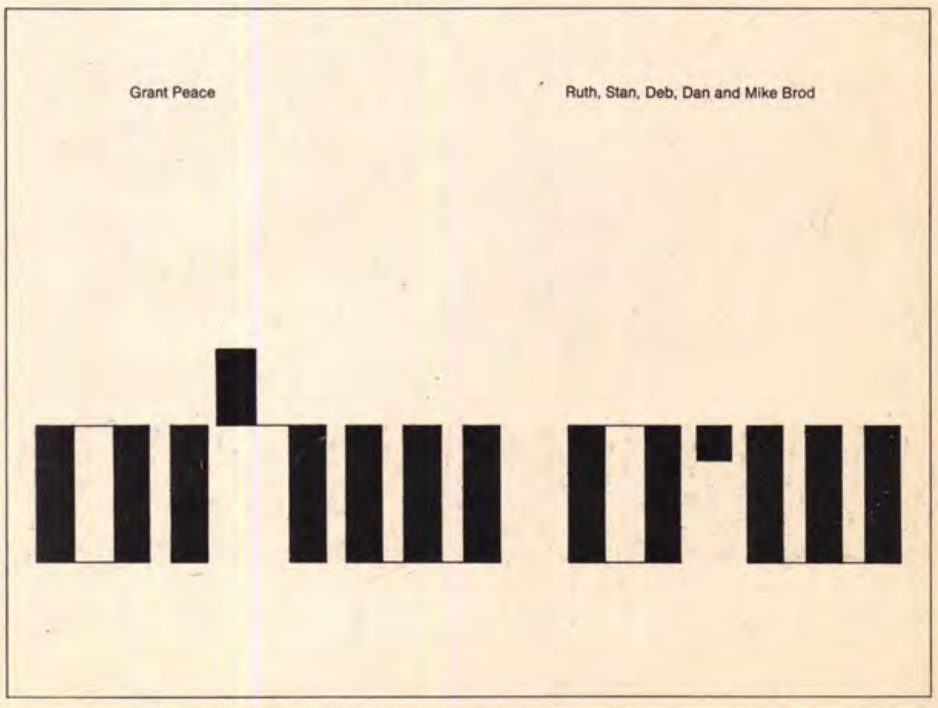
Stan Brod has been designing New Year and Hanukkah cards since 5715. That was the year, according to the Hebrew calendar, that he and Ruth were married and decided to send out their own hand-crafted greeting cards. With only thirty to fifty people on their list, it was not too taxing to block print and decorate their cards by hand. But as their list grew to over a hundred names, they had to go semi-commercial. They now print mechanically, and add the decorative touches—doilies, tissue streamers and legal seals by hand. Ruth is the conceptualist; Stan does the graphics. The whole family licks the stamps.

Since graven images are taboo (see Commandment #1), Hebrew greeting cards present a special challenge to designers. But they also have the singular advantage of working with letter forms that have an innate unity and rhythm. There is potential for dynamic contrasts... for creating a squared-off, bold modern look, or a voluptuous, undulating exotic flavor. Mr. Brod has enjoyed experimenting with different proportions of line, weight and mood, as is obvious from the work reproduced on this double-spread.

Between holiday seasons, Stan has tackled graphic problems in academic and commercial circles. He has taught Experimental Typography at the Art Academy of Cincinnati, Graphic Design at the University of Cincinnati, and is currently with the firm of Lipson Assoc., Inc.







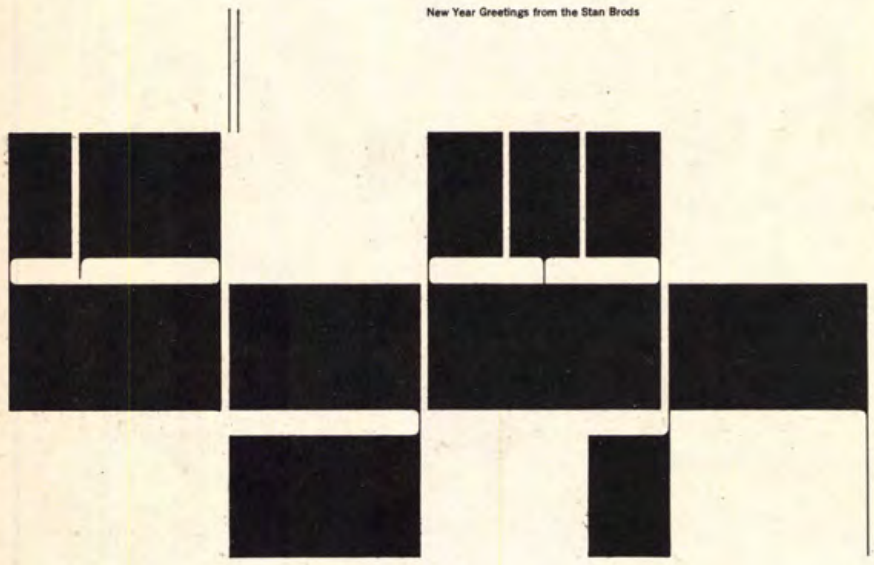
New Year Greetings

Stan, Ruth, Deb, Dan and Mike Brod

Stan, Ruth, Debbie, Daniel, and Michael Brod

Hanukkah Greetings

New Year Greetings from the Stan Brods



A Good Year

Stan, Ruth, Deb, Dan and Mike Brod

Greetings from Stan, Ruth, Debbie, Daniel and Michael Brod

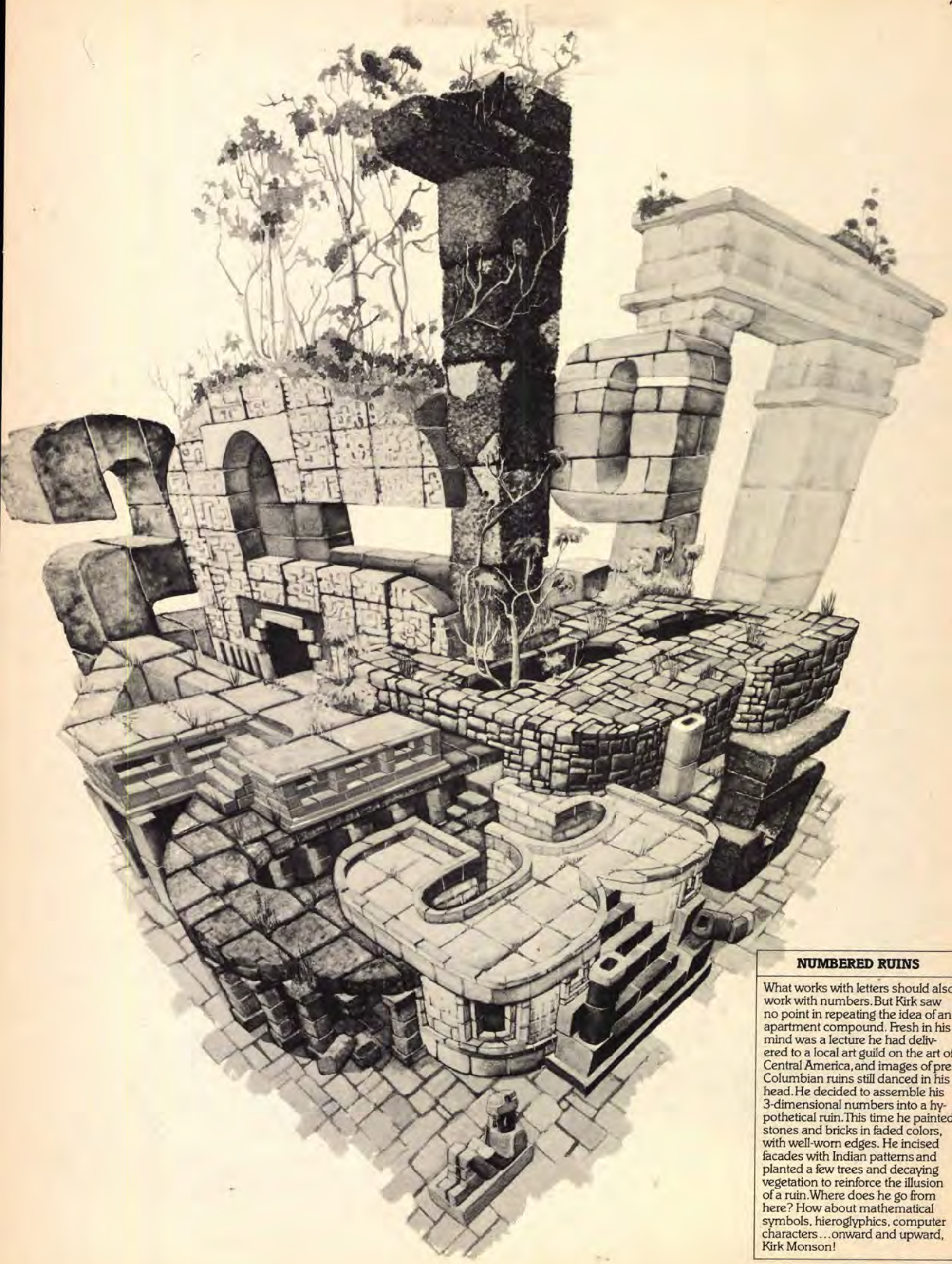
THIS ARTICLE WAS SET IN ITC FENICE

KIRK'S WORKS

Not every schoolboy in America comes home at 3 o'clock, drops his books and picks up a football. Here's one kid who came home with a few chosen buddies to draw pictures, instead. So it was no surprise to his family when Kirk Monson, of Salt Lake City, elected to study Fine Arts at the University of Utah, and then went on to teach it. He is an instructor and Chairman of the Art Department of Centerville Junior High School, Utah. As you may gather from his work here, Monson is not your run-of-the-mill junior high school art teacher. Aside from the requirements of the syllabus, Kirk spends a good part of his time creating challenging projects to augment the concepts he teaches. After school, he works on free-lance illustration and design jobs in his private studio, Kirk's Work. He is not snobbish; good graphics are good graphics, and Kirk will tackle anything from industrial logos to T-shirt art.

ALPHABET CITY

When his own junior high school students showed promise of matching his own skill in perspective drawing, Monson decided he needed a challenge. He started by cutting into boxes and cubes to create more complex drawing problems. A cut here, a slice there — and soon some of the rectangular blocks started to look like letter forms, L's, T's, X's. He drew them and stacked them in arbitrary relationships, and the image that emerged suggested a surrealist habitat — an Alphabet City in some never-never land. He liked the idea so much, he carried it to its logical conclusion, painting in bricks, stone facades, clotheslines, bicycles, telephones and all the accoutrements of civilization.



NUMBERED RUINS

What works with letters should also work with numbers. But Kirk saw no point in repeating the idea of an apartment compound. Fresh in his mind was a lecture he had delivered to a local art guild on the art of Central America, and images of pre-Columbian ruins still danced in his head. He decided to assemble his 3-dimensional numbers into a hypothetical ruin. This time he painted stones and bricks in faded colors, with well-worn edges. He incised facades with Indian patterns and planted a few trees and decaying vegetation to reinforce the illusion of a ruin. Where does he go from here? How about mathematical symbols, hieroglyphics, computer characters...onward and upward, Kirk Monson!

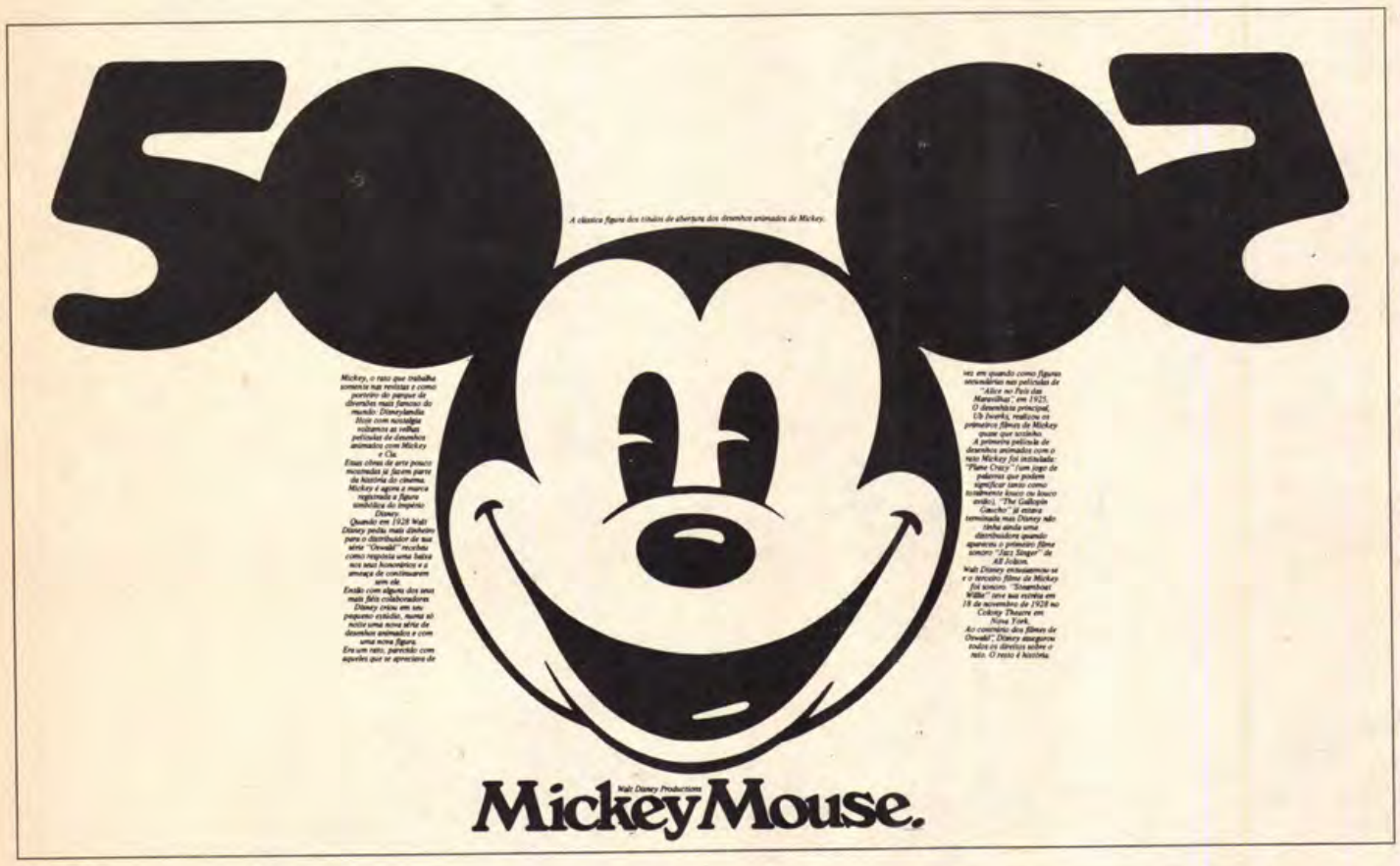
THIS ARTICLE WAS SET IN ITALIA

(OSWALDO) MIRANDA

I have a little story to tell about my communication concerning the Brazilian designer Oswaldo Miranda (Miran for short) that is as bewildering as his signature, which is reproduced above.

Some months ago, I came across his work, for the first time, at the annual awards presentation of the Society of Publication Designers, and later again at the Type Directors' Annual Show. Out of a wealth of excellent graphics, his work struck me as *extraordinary*. I copied his address from the back of one of his entries and promptly wrote to him in Brazil, requesting some samples of his work for a feature article in U&lc. I also asked for a brief biography.

By return mail, I received a stamp-laden, corrugated package, with enough material for a dozen articles, plus, in English, "a warm greeting to Herb Lubalin" *– but no biography!*



AS TARDES mais tristes da minha infância foram proporcionadas por esse triste personagem de bigodinho e bengala que, segundo os historiadores do cinema, "fez as delícias de milhões de crianças e comoveu a outros tantos adultos". Não mintam mais. O que fazia Carlitos só nos produzia melancolia quando éramos pequenos, e os únicos adultos que se comoveram, foram, precisamente, os historiadores do cinema, porque o esquerdista Chaplin tocava uma certa veia "social" com seus personagens de classe baixa.

Estas coisas só acontecem, talvez porque alguém foi uma criança rara aos dez anos, talvez porque se empenha em navegar contra a corrente, ou porque é hipersensível ou um pouco idiota. Vá você saber porque eu não gostava dos filmes de Carlitos, mas o certo é que, na saída do cinema paroquial, nos sábados às sete horas da tarde, alguma coisa incerta me apertava a alma e eu não sabia o que era.

Agora já sei. Porque conversei e troquei idéias com outros homens da minha idade e me confessaram, com um pouco de vergonha ou confusão, que também eles, sentados no colo de seus pais, se entristeciam ao ver as listras brancas que, como uma chuva inclemente marcavam a calça de Chaplin.

O culto da pobreza.

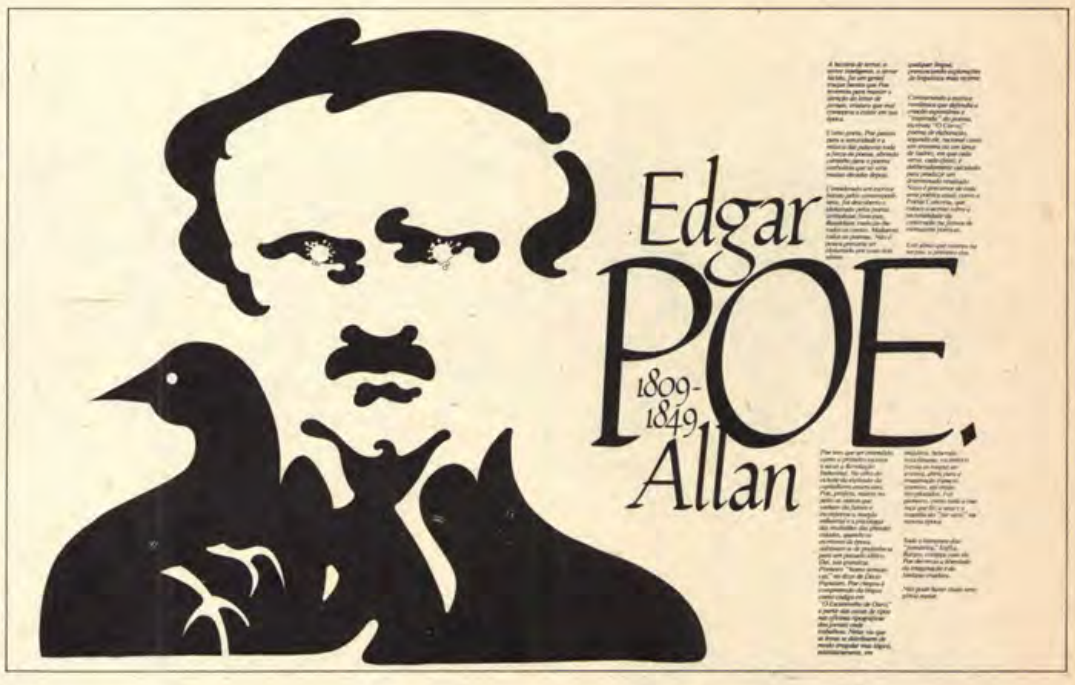
As crianças não podem gostar e nem os adultos, por certo. Que tristeza nos invadia a alma quando, nos filmes de Carlitos, apareciam essas cantinas escuras, esses andarilhos miseráveis, esses imigrantes gigantescos e egoístas engolindo seus sanduíches, esses cozinheiros cruéis que expulsavam os pobres a pontapés.

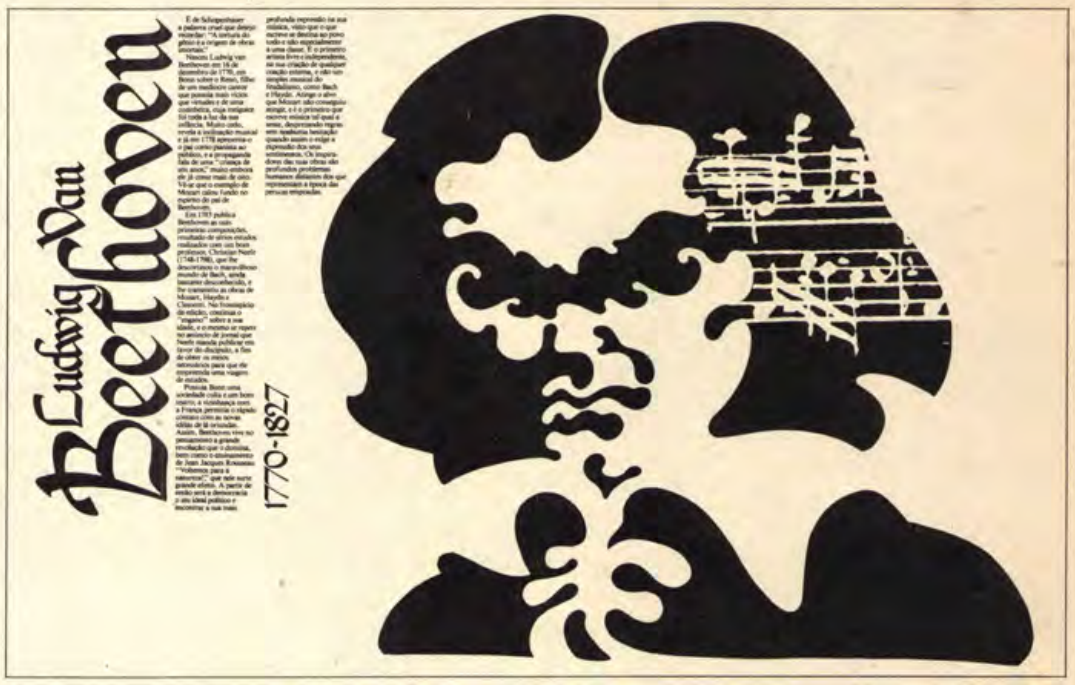
Claro, alguém poderá dizer que Chaplin retratava "um ambiente social".

E eu respondo: um ambiente social mal retratado.

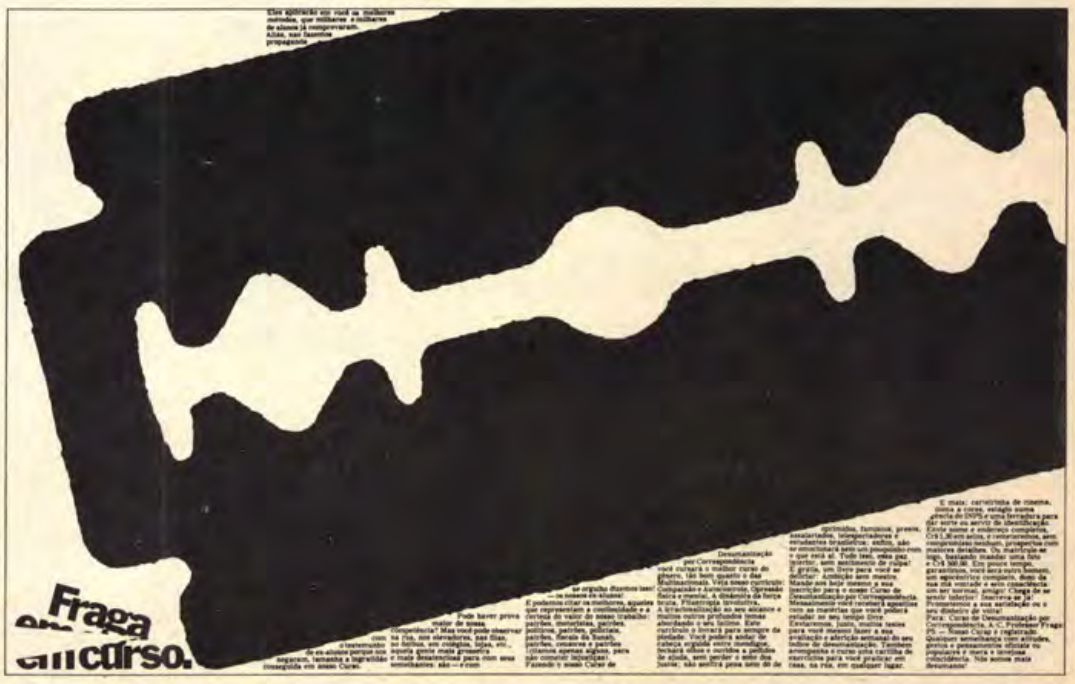
Nós nunca havíamos visto alguém expulsar pessoas a pontapés, nem dois homens brigar por um cachorro quente: essa miséria horrível não existia em nossos simples bairros de Buenos Aires onde a vida era simples mas próspera. E se existe alguma coisa de que não necessitamos é saber que a fome está marcando sua presença em qualquer parte, detalhe que o sórdido Carlitos se encarregou de nos comunicar. Para que queria nos mostrar isso o sr. Chaplin? Para que nos tornás-

BSD


Edgar
POE,
1809-
1849
Allan


Ludwig Van
Beethoven
1770-1827

Gandhi


Fraga
em curso.

Duas Ou Três Coisas Que Não Estão No Guiness.

Como todos sabem, o Guiness – o Livro dos Recordes – cataloga recordes, desde o do cara que fizera mais tempo ao telefone ao do cara que fez mais barulho na descarga do banheiro. Eu de minha parte, catalogue algumas casos superinteressante, hiper-interessantes que não estão no Guiness, mas estão aqui a título de colaboração a este famoso livro, em suas próximas edições.

Maria Joaeflina, uma perna grossa outra fina, 24 anos, bateu o recorde de coragem, fizando mais de duas horas fechada num quarto com algumas baratas, sem dar nenhum gritinho de pavor, até sua mãe achar o aerosol mata-baratas no armário da cozinha. Perguntada como isso foi possível, Maria Joaeflina respondeu: "Sou muda".

Rex, um cão dinamarquês, bateu o próprio recorde de ferocidade depois de ter mordido seu dono pela terceira vez; ao ver a sombra do próprio cabo, na dúvida, pensando tratar-se do neto do dono, arrancou-o duma bocada. Hoje Rex é um cão sem rabo e sem sombras de dúvidas. Perguntado o que achava disso tudo, o dono respondeu: "Melhor, assim ele só combatent a sombra".

João da Silva, brasileiro, 24 anos, operário, bateu o recorde de sobrevivência, sobrevivendo só com feijão-com-arroz, dia sim outro não, durante 24 anos. Perguntado o que achava disso tudo, João respondeu: "No Oeste não tem disso, não"

Joaquim Manuel dos Anzóis, 53 anos, bateu o recorde de imbecilidade ao tentar bater um pênalti e cabecear a gol ao mesmo tempo. Perguntado por que não conseguiu (o gol, não o recorde), Joaquim respondeu: "Porque o balão se perdeu pela linha de fundo, ora pois, pois ...".

Mozart (Gonçalo Moreira)

José Pirlimfinfin, 45 anos, pilhado, bateu o recorde de gargalhadas, ao gargalhar por mais de duas horas sem parar, ao ver seu próprio dinar pegar fogo. Perguntado como isso foi possível, José respondeu: ... com um sorriso.

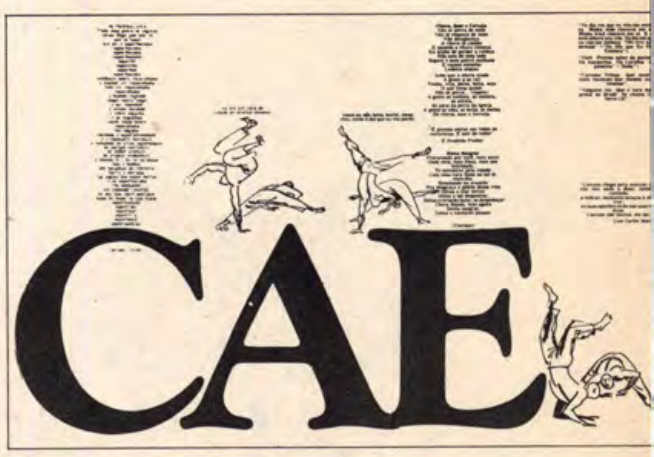
O recorde de palavra portuguesa mais gritada ao mesmo tempo, pelo maior número de pessoas, foi gol, na decisão do campeonato mundial de futebol de 1970, entre Brasil e Itália. Em compensação, inconstitucionalissimamente continua sendo a palavra menos pronunciada, embora sendo a de maior número de letras.

O recorde de bilheteria foi batido pelo maior espetáculo da terra que o vento levou no ano de 42. Disseram que foi a última sessão de cinema.

O recorde de erros já ocorrendo num artigo de duas laudas, ocorreu num suplemento do jornal FM, do dia 11/1/75, num texto de colaborador JCP. Assim, na primeira linha do primeiro parágrafo, onde saiu "onde saiu o dareio na cchina da senhora", o autor tinha escrito "o neto saiu às 11 horas"; na terceira linha do segundo parágrafo, onde saiu "cabritos e burros", o texto original era "gritos e sussurros". Mais adiante, na segunda linha do quarto parágrafo, onde saiu "só bruto mas é muito natural", o autor tinha escrito "produto bruto nacional". Já na última linha do último parágrafo, onde saiu "o preço cadap do sabão", o autor tinha escrito " com apoyo aos adeptos do sndo". Perguntado sobre o que achava de tudo isso o autor respondeu: "Se algum dia eu escrever nesse suplemento "pano ao molho de tomate", não me responsabilio se sair "tatugi o etc., etc., etc., do pato".

PACHECO.

COF! COF! COF!

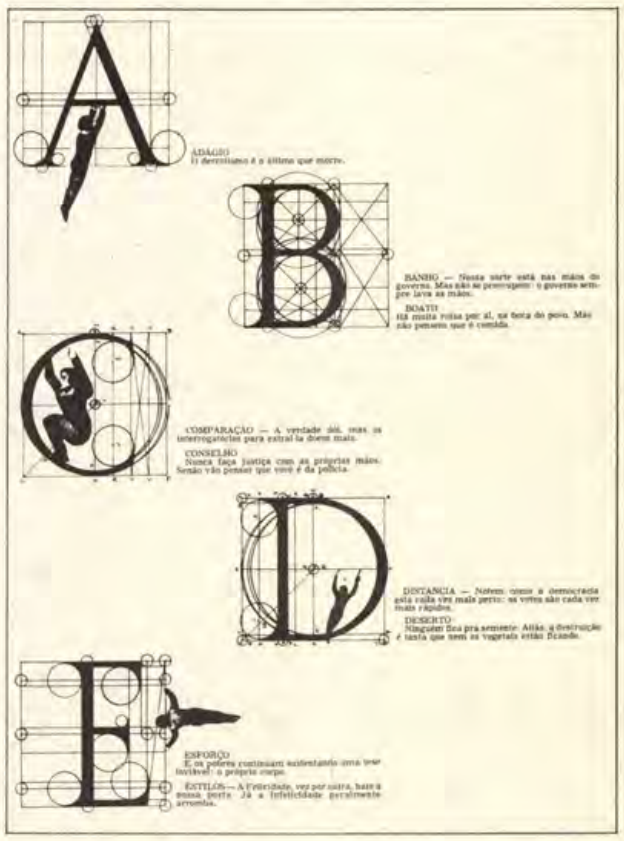


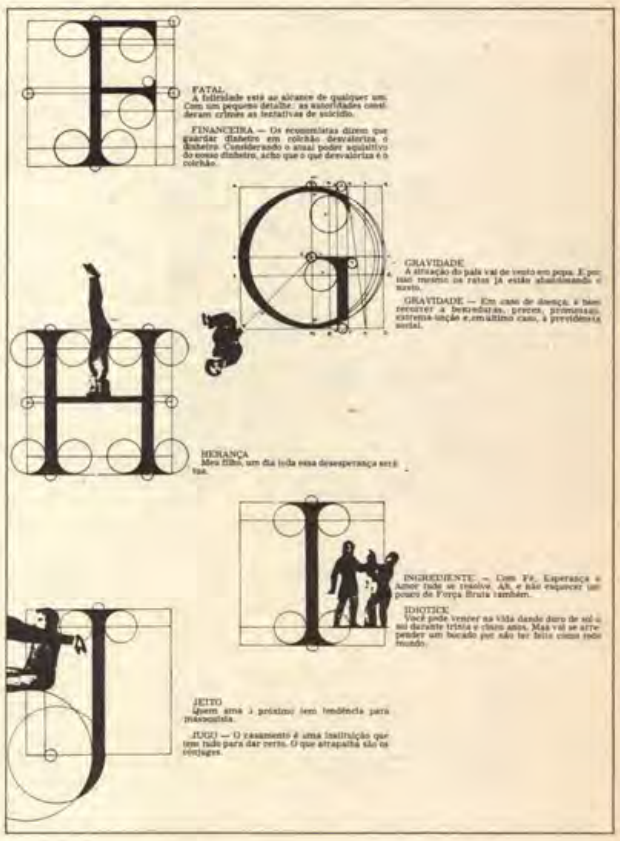
TANGO

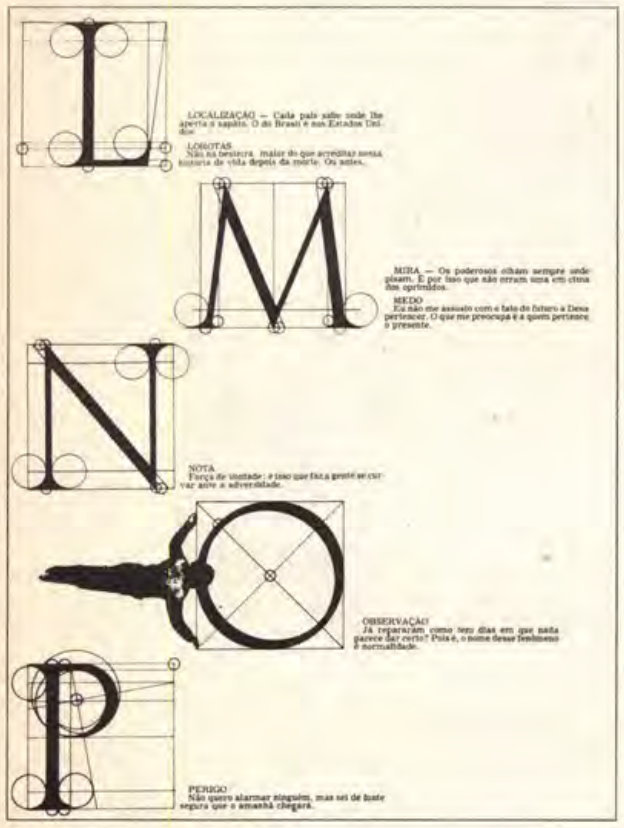
LUIS FERNANDO VERÍSSIMO

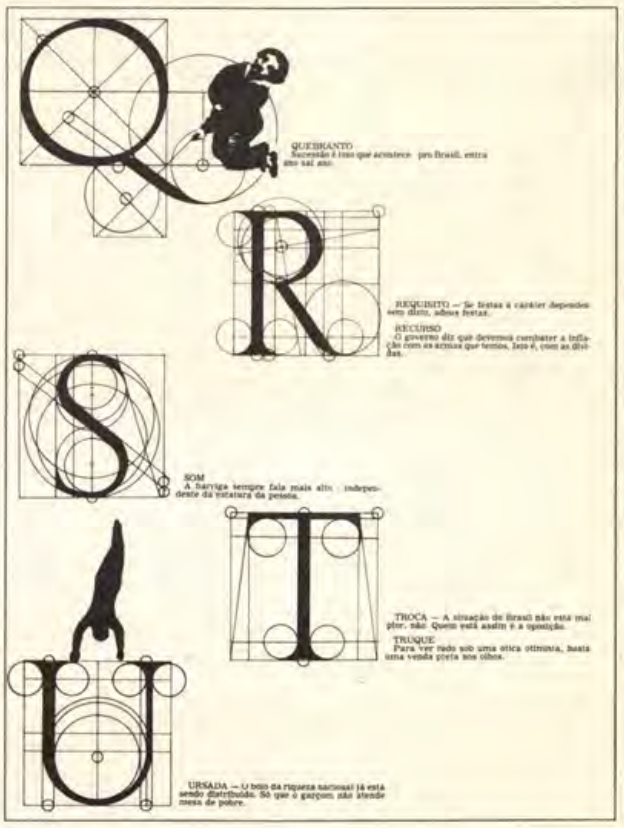
Tango Uruguaio - O mais parecido com o tango argentino, só que o parceiro, como o rio da Prata, fica do outro lado.

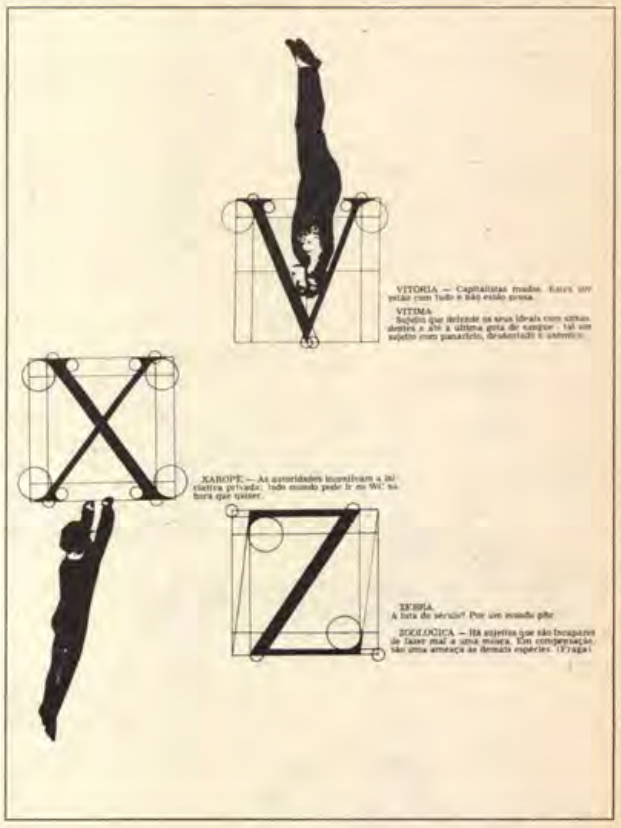
Tango Chileno - O homem enlaça a mulher pela cintura e a leva para um canto escuro, onde dois agentes da polícia secreta a seqüestram. Quando a ONU ameaça investigar o dono manda fechar a copa. Dança-se com o toque de recolher.











I wrote again, not once, not twice, but five or six times, with the same result: more work... more warm greetings...but no biography. (So much for my 40 years of expertise in the communications field!)

Now the only information I am able to pass along to you about Miran is what I have deduced by my own private eye. From his stationery, which bears a silhouette profile of himself, I guess he is quite a young man; this makes his superb and prodigious output even more amazing. (I've received reams of work from him, all of the same high caliber.) His calligraphic scribble of a signature was analyzed by a friend—an amateur graphologist—as follows: it expresses daring, wild abandon, a creative personality who loves his work—as one can certainly tell from these samples.

To my mind, Miranda's special gifts are his inventive mind, his willingness to take risks and his masterful graphic skills. But it is especially rare to find someone who can dazzle you with design without obfuscating meaning. The way he manipulates his use of space, his sense of scale, his black-and-white patterning—all contrive to stop you dead in your tracks; then, his absolutely-on-target imagery telegraphs the message. It's all visual. As far as I'm concerned, Miranda's work needs no translation, although it's obvious that my letters to him do.

Besides this feature in U&lc, Miranda's work has appeared in Communication Arts and will be featured in a forthcoming issue of Graphis Magazine. **H. L.**

THIS ARTICLE WAS SET IN ITC BENGUIAT GOTHIC

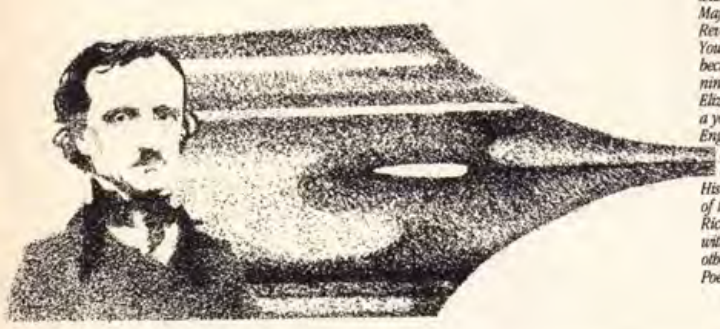
PUT YOUR BEST FACE FORWARD

For the past few years, the city of Baltimore has been working on a major project: Operation Image-Lift. Aside from the actual physical rehabilitation of its waterfront and other historic areas, certain civic-minded organizations have been counting up and celebrating Baltimore's cultural contributions.

In that connection, the University of Maryland recently sponsored an Edgar Allan Poe Festival, to rediscover his work

EDGAR ALLAN POE
FESTIVAL
APRIL 1980
UNIVERSITY OF MARYLAND
AT BALTIMORE

Edgar Allan Poe is buried at The Westminster Church which is being acquired by The School of Law of The University of Maryland. The church, catacombs, and graveyard are to be renovated and restored.



Edgar Allan Poe was a poet, writer of short stories, and a literary critic. His father, David Poe, Jr. was the son of Major David Poe, a Revolutionary patriot. Young David Poe became an actor at nineteen, and married Elizabeth Arnold, a young, talented, English actress. Edgar Poe was born in Boston on January 19, 1809. His parents died of tuberculosis in Richmond, probably within two days of each other, shortly before Poe's third birthday.

Though not legally adopted, Edgar became a member of the childless family of John and Frances Allan. He was given the name Edgar Allan and was treated as the son of the family. Although his relationship with his foster mother was a good one, apparently there developed between "Eddy" and his foster father an incompatibility; many of the details are no longer possible to reconstruct. Poe was given a good education, both in England and in Richmond, and entered The University of Virginia in 1826.

He excelled in his classes, but accumulated some debts over which he and Mr. Allan quarreled; as a result, Poe left Virginia penniless and enlisted in the Army.

In May, 1829, after his discharge, Poe arrived in Baltimore to make his home with his widowed aunt, Maria Poe Clemm. Here he waited for news of an appointment to West Point. In the meantime, he hoped to earn a living by writing. In December, he published Al Aaraaf, Tamerlane and Minor Poems.

After a brief and luckless career at West Point, Poe returned to his aunt's home in Baltimore where he spent the next four years in poverty and ill-health. He continued to write, and in 1833 had his first success. An entry of six stories, Tales of The Folio Club, won a prize of fifty dollars. In the same year, Mrs. Clemm moved to what is now 203 North Amity Street, where Poe continued to make his home with her. In 1836 he married his cousin Virginia and moved to Richmond to begin the first of many editorial positions.

and to honor Baltimore where his writing talent was first recognized and nurtured. Poe also died in Baltimore, and is buried on what-is-now University grounds.

The Eucalyptus Tree Studio sent us a copy of the brochure they contributed to the Festival. Each of the studio artists created and rendered his own graphic interpretation of Poe. They put their faces together with our faces* and turned out a jewel of a book. It is neat, compact—a scant 5"x 5"—but what it lacks in physical dimensions, it makes up for in imagination and style.

Designed by Jerry Dadds; illustrated by Jerry Dadds, Gary Yealdhall, Richard Waldrep, Nancy Urbanski and Cameron Gerlach. Typesetting by The Composing Room, Inc.; Printing by Collins Lithographing and Printing Company, all of Baltimore, Md.

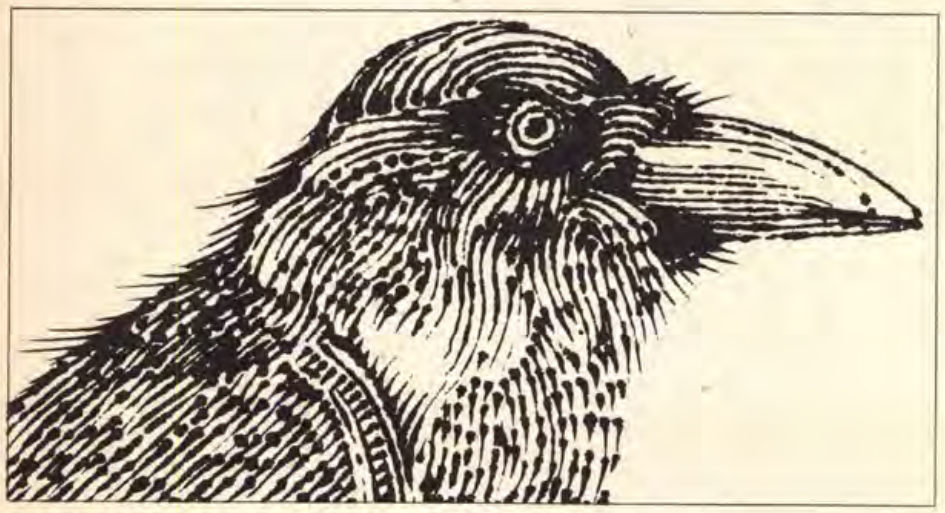
*The ITC typefaces chosen for the brochure are ITC Garamond Condensed and ITC Benguiat.

They subsequently lived in Philadelphia and New York where Virginia died in 1847. Poe was inconsolable.

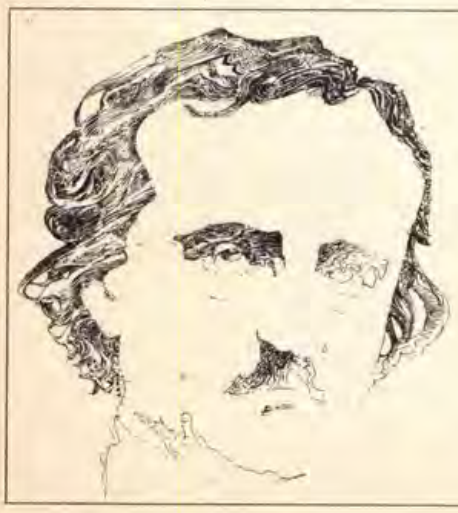
In September, 1849, Poe left Richmond for Baltimore by steamer on his way to Philadelphia. He was at the height of his fame and enjoying what for him was prosperity. Despite investigation by scholars covering nearly a century, the circumstances of Poe's last days are still a mystery.

He was discovered semi-conscious outside a polling place on East Lombard Street and taken to what is now Church Home and Hospital. There he died on October 7, 1849 without recovering sufficiently to explain what had happened to him. There is no evidence to indicate that Poe was a drug addict, but apparently he had little tolerance for alcohol. This weakness may have contributed to his death.

At the time of his death, Poe was best known in America as a critic. He defined the short story and invented the detective story. His poems are remarkable for their beauty and melody, his tales for the intensity with which he brings us under his spell. With his understanding of compulsions, phobias, and other drives, Poe is clearly a forerunner of modern writers who concern themselves with the tortured mind. We honor him as one who depicts the dark mysteries of complex humanity.



In 1831 Baltimore was the third largest city in the country, having a population of 80,000. The port was flourishing. The Barnum Hotel was the largest in the United States, having 200 rooms and the first mail chute. The first passenger train left Mount Clare Station in 1830. It was horse drawn, but a year later the trains were steam drawn. Davidge Hall was a major building in the city of Baltimore, and in 1833 the School of Medicine became the first school to make dissection of cadavers a compulsory part of the curriculum.



TO HELEN

HELEN, thy beauty is to me
Like those Nicean barks of yore,
That gently, o'er a perfumed sea,
The weary, way-worn wanderer bore
To his own native shore.

On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad airs have brought me home
To the glory that was Greece
And the grandeur that was Rome.

Lo! in yon brilliant window-niche
How statue-like I see thee stand!
The agate lamp within thy hand,
Ah! Psyche, from the regions which
Are Holy Land!

The Westminster Church was built in 1852 by The Presbytery of Baltimore on a cemetery known as The Western Burial Ground. The catacombs created by the construction are now thought to hold as many as two thousand tombs. The graveyard, founded in 1792, is perhaps best known as the burial place of Edgar Allan Poe. The church housed an active congregation until 1977.

A committee of interested Marylanders has been formed in conjunction with The University of Maryland School of Law to guide the efforts to restore and preserve this important landmark. The committee, The Westminster Preservation Trust, is a private non-profit corporation bringing together individuals willing to work toward the restoration and adaptive use of the building.

THIS ARTICLE WAS SET IN ITC BENGUIAT ITALIC

NUTS AND BOLTS

Aristotle dreamed of mechanical machines in the 4th century B.C. Only a hundred years later Archimedes thought that steam could be used to power them. And in the first century B.C., Hero of Alexandria wrote about the basics of machinery. But theory and technology didn't get together until the Middle Ages.

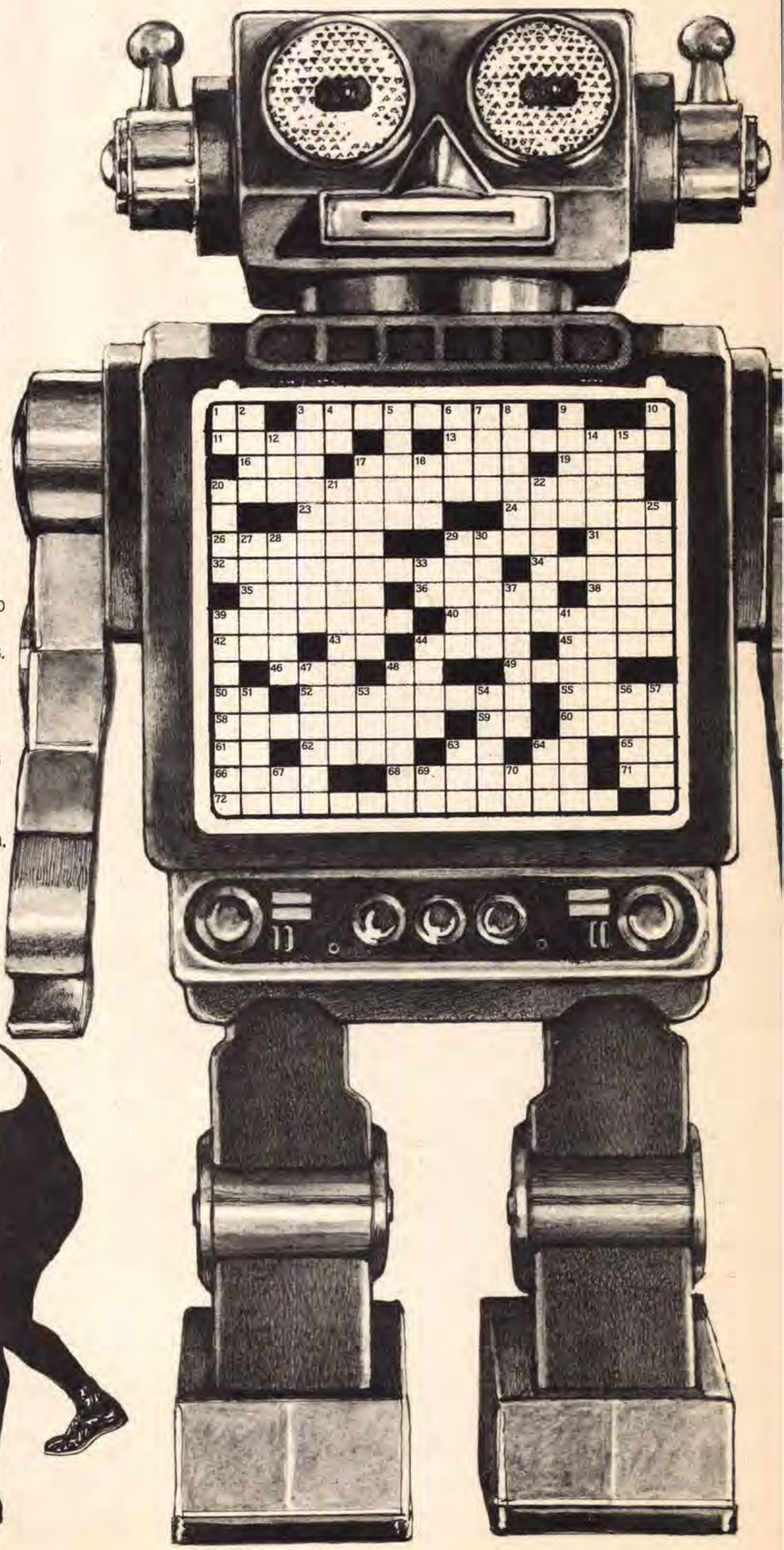
During the next 500 years automatons were the same on the outside, but new and improved on the inside. As our knowledge of technology grew, so did they. And they became more lifelike.

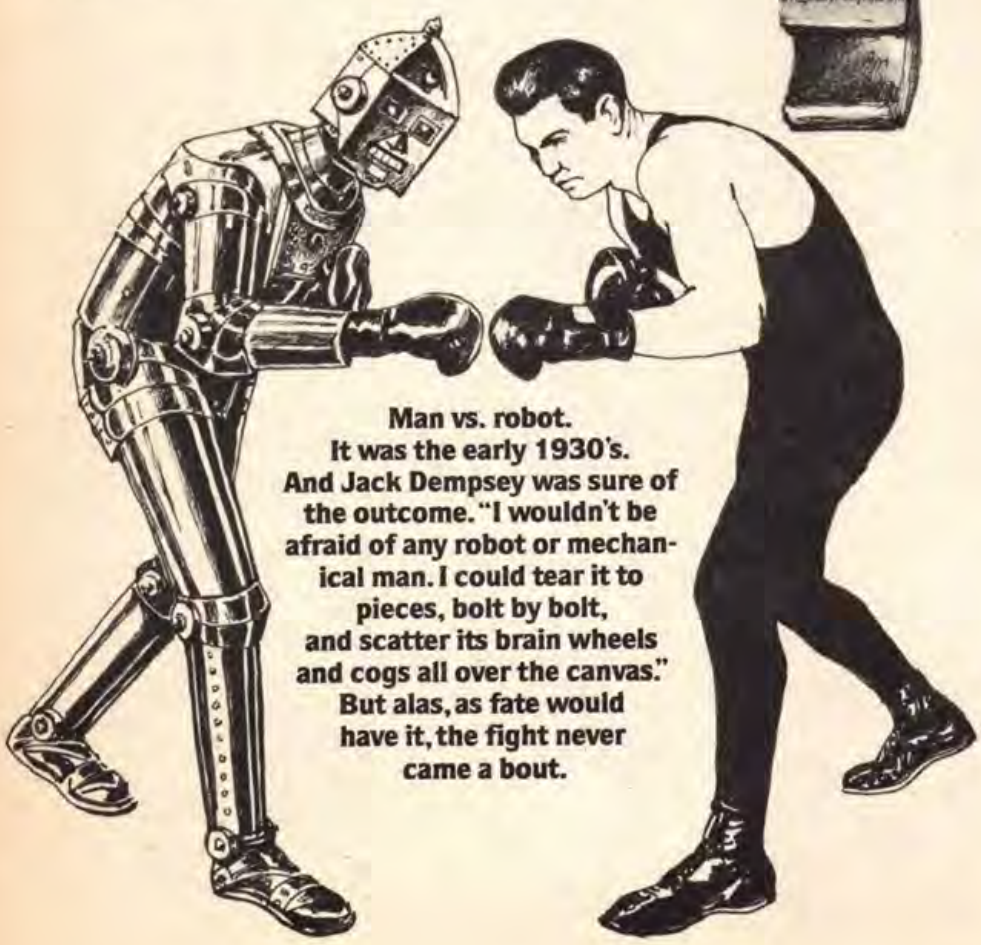
Then in 1921, they became better than human. At least they did in Karel Čapek's play **R.U.R.** As a literary masterpiece it was a minor piece. But if all else was forgotten about the play, one word wasn't. Robot. Čapek took the name he gave his mechanical men from the Czech word "robota." Or drudgery. The robots were to do all the menial tasks humans dislike. Unfortunately, the robots didn't like doing them anymore than we did. And, since they could do them better, they decided they'd be better off without us.

From then on robots became our foes as well as friends. Only five years later, in 1926, Fritz Lang's movie "Metropolis" created another evil robot. Maria. Star Wars fans might remember her as C-3PO's evil grandmother. In this case, bad blood (or bolts) didn't run in the family.

Today we're surrounded by robots. But we don't always see the forest for the transistors. Because today's robots don't look like us anymore. Yet they help build our cars. And they've been to Mars. They're as much a part of our lives as our pocket calculator. (Which, by today's definition, **is** a robot.)

The word "robot" may have meant drudgery. But we think you'll find our puzzle no great chore. So turn on your memory bank and program yourself for fun.





Man vs. robot. It was the early 1930's. And Jack Dempsey was sure of the outcome. "I wouldn't be afraid of any robot or mechanical man. I could tear it to pieces, bolt by bolt, and scatter its brain wheels and cogs all over the canvas." But alas, as fate would have it, the fight never came a bout.

ACROSS

1. Air gun pellet.
3. Basketball maneuvers.
11. Framework.
13. "Leave no stone _____."
16. Half of a Star Wars robot.
17. Squared block of building stone.
19. Karel Capek's play.
20. Part of 19 Across.
23. _____ Flynn.
24. Breaks open.
26. _____ Pucci.
29. Proofreader's term.
31. Grain bristle.
32. TV show with Jim Lang.
34. Poker term.
35. "_____ song of sixpence..."
36. _____ de Leon.
38. Immerse.
39. Words for a working day with overtime.
40. Ivan the _____.
42. Small insect.
43. Theologian's degree.
44. Rose of baseball.
45. One on the move.
46. Surgical treatment. (Abbr.)
48. Titanium symbol.
49. Boring.
50. Broadway play.
52. Suicide, Japanese style.
55. Elevator man.
58. "_____ conclusion."
59. Part of the Bible. (Abbr.)
60. _____ bucco.
61. Initials of the 10th U.S. president.
62. Attention-getting expression.
63. Two-way radio.
64. Morning hours.
65. Chinese weight.
66. Leftovers.
68. "_____ and the Forty Thieves."
71. _____ Salvador.
72. Laurel and Hardy film.

DOWN

1. Before A.D.
2. _____ storming.
3. Drooling.
4. Prefix for capture or unite.
5. Kind of operatic singer.
6. Inactive period.
7. Prefix for throsis. (Anat.)
8. _____lights. (Photographer's need)
9. Mistake.
10. After B.C.
12. Part of 16 across.
14. What holds most robots together.
15. Former.
17. Overbearingly haughty.
18. Computer in "2001."
20. Not new.
21. St. Patrick's Day cry.
22. Bread and _____.
25. Concealed rifleman.
27. Type of jar.
28. "Bring _____ focus." (Make clear)
29. Hit hard.
30. Doctrine.
33. _____ & _____ supermarket.
37. Word with card or union.
39. What most graduates hope to do.
41. Eskimo homebuilder.
44. Walleyed _____.
47. Part of a sentence.
48. Oz character who wanted a heart.
51. Theatrical alliance.
53. Caviar.
54. Robot from film "The Invisible Boy."
56. Capri or Manhattan.
57. Dirties.
63. AFL-_____.
64. Hoop group.
67. Lung ailment.
69. "1 bdrm, _____ hsekpng."
70. _____ Smith.

ANSWERS ON PAGE 89

C.

B.

A.

This is Number 13 in a series of Very Graphic Crossword Puzzles by Al McGinley and Lee Gardner.

A. **One of the most sophisticated automatons of the early 1800's, this beautiful doll could write any message. As long as it had less than 40 letters. It was never late. Never sick. And never needed a coffee break. Just a little machine oil now and then. And, best of all, it never asked for a raise.**

B. **Many artists and art movements have been attracted to the robot. This endeavor, known as Mr. Sport, was featured at Expo '67. It's uncertain whether its function was to cheer the home team or frighten the opponents. But it probably didn't matter too much; the game was called because of rain.**

C. **One of the first automatons (as they were called then) was designed in 1350. It was a magnificent bird that crowned the top of the Strasbourg Cathedral. And every day at noon he spread his wings, thrust out his tongue and squawked the hour. A bit of technology that was really something to crow about.**

THIS ARTICLE WAS SET IN ITC QUORUM

VISI'ON 80s UPDATE

by Edward M. Gottschall

REPRODUCTION PROCESSES

There are *fabulous developments in color scanning, platemaking, and printing technologies.* It is beyond the scope of this Update to detail them, but interested readers should pursue them as follows: The Linoscan 3040 is a push-button microcomputer color scanner that is "simple and affordable." (Linotype-Paul, Inc.)... Newsweek and Information International, Inc. are cooperating to develop a system to computer-capture, store, and transmit Newsweek's editorial color photographs... The Newscolour System 3000 is a color separation computer with keyboard, CRT, storage, and editing power. (Opti-Copy, Inc.)...

From Coulter Systems Corporation comes a series of systems, including a camera platemaking system using the KC-Crystalplate. These are smooth, stainless steel plates; the crystalline photoconductive layer is a thin surface with exceptional resolution and high-speed exposure. After imaging, KC plates are treated in a plate converter to fuse printing areas for long press life. Plates use minimum of fountain solution. The KC Digital Litho System is an all-digital page composition and platemaking system that can convert publisher's copy into a multipage lithographic press plate without silver film or other intermediate materials.

The ST525-MKII and the CP525-MKII are computer-controlled, have CRT displays, and perform a variety of color scanning, separation, and correction functions... Color scanners and four-color electronic page-makeup systems are also offered by HCM Graphic Systems, Inc. The Chromagraph DC300B Laser Exposing Electronic Screening Scanner is an electronic color separation system. The Combiskop is a page-makeup station that takes disc packs from the Chromagraph and is also a color correction station with a color monitor. Colors can be corrected; pictures can be cropped; borders and frames can be dropped in, silhouetted, vignetted, and positioned; and multicolor backgrounds can be created and dropped in. Headlines and type can be reversed, color changed, dropped out into panels, etc. The two devices acting together comprise the Chromacom Four-Color Page Makeup System...

The PDI Color Scanner System does scanning, separating, correcting and various forms of enhancement. (Printing Developments, Inc.)... Zelacolor International offers a system that makes color separations from three-dimensional objects or scenes as well as from transparencies and reflection copy. (Zelacolor International S.A., Luxembourg)...

Cameras are getting smarter and more communicative, too. AM ECRM's 8400 Autokon II halftone camera can now interface with computer-based pagination systems. This easily operated dial-controlled camera, more fully described in U&lc's Vision '80s report, can now scan continuous-tone copy and output it in digital form to an on-line storage unit... A new electronically controlled vertical camera is offered by Berthold of North America. The Hohlux RC 1070 is suited to line or halftone work and color separating.... At the office market level, Visual Graphics Corporation has introduced an automatic horizontal roll-fed camera platemaker that produces high-quality direct positive photo plates from line and/or prescreened originals in a single step. The VGC Platemaker® 200 delivers Rapilith (Agfa Gevaert) plates at a rate of three per minute. Developed plates can be stored indefinitely.... Itek Graphic Products offers electrostatic platemaking systems. An eight-page, full-color brochure describes them as being for short to medium runs of commercial and quick printers, as well as in-office operations

Office presses (a term once considered an anachronism) have been augmented by AM Multigraphic's automated TCS/System 4, which features electronic copy quality control and multiple reduction capability, and the TCS/System 5, which can print on both sides of the sheet in one pass at up to 17,000 impressions per hour.

Looking ahead into the '80s, one must watch for *alternatives to silver imaging* in such areas as laser exposing, the crystalline KC plates, electrostatic plates, and diazo imaging (slow and not too promising right now). Rising costs of silver will make such alternatives increasingly attractive. Kodak's Extavolt is a nonsilver photographic process in which positively charged toner particles are attracted by the electric fields of the latent image and repelled by the positive charge of the unexposed areas. Extavolt employs photoconductive polymer film. These light-sensitive plastics, when mass-produced, could be less expensive than silver. At present the system is not suited for graphic arts work.

Possibly the best prospect for a replacement for silver is the ICP technology. Within a few years the intelligent copier/printer field expects to have improved the quality of its toners and photoreceptors to attain graphic arts quality. Combined with computer controls, these systems will be able to store fonts and output in madeup page form.

The Response-300 pre-press system detours pictures from a color scanner into a computer programmed for the full range of color-correction and stripping operations. On the large-model system shown here three images can be processed at once. Signatures are automatically imposed prior to exposure on the Sci-Tex Laser Plotter.

WORD PROCESSING

Software enhancements in the '80s will make word processors more useful and easier to use. Some, recently announced, are:

* DiskSort (CPT), a fast, easy method for sorting names, addresses, personnel and financial information and other data that must be continuously updated. DiskSort enables the CPT 8000 word processor to select and order information from a disc file.
* "Forms Mode" enables the operator of several models of Burroughs Word Processors to design a form for data entry in a few simple steps. The forms can be recorded on a diskette or printed on blank or preprinted forms. Once a form has been created, it can be called to the screen and filled in as many times as needed.
* A "String Command" feature (Burroughs) reduces the number of keystrokes required for repetitive editing operations.

Built-in Interface. The '80s may see more interface capabilities built into text editors. One such, announced recently, is the Inter/text System. Offered by Info/graphics, Inc., it does away with the separate "black box" interface device. The system claims to coordinate the technologies of word and data processing, typesetting, and telecommunications.

Ergonomics (human engineering, designing machines with people in mind) is playing a larger role in the WP market. Hazeltine's "OPUS 80" shared resource system not only features audiovisual prompts to aid the operator but offers an anti-glare CRT screen that can be tilted, has contrast adjustable to any room lighting, and a color-coded keyboard. Burroughs' RIII equipment permits the operator to adjust it to a comfortable viewing position to eliminate overhead glare. It also has a filter that enhances screen brightness in sunny or brightly lit rooms.

That **"Double Pigeon" Chinese Typewriter** described in Vision '80s (U&lc Vol. 7 No. 2) is distributed in the United States by Globus Brothers, c.o. Media Factory, Inc., NYC.

High-speed quality printing. WP printers in the '80s will be seeking the best of both worlds—productivity and quality. General Electric's TermiNet 510 Corresponder claims to be both a correspondence printer and a line printer. It produces 510 characters per second compared to the 50-55 cps of daisy wheel printers. It also offers a wide variety of fonts and handles most letterhead stocks and pin-feed forms from 3" to 14⅞."

Word processing/electronic printer/page-makeup connection. The '80s will see a linkage between WPS and electronic printers to combine the best features of each: text editing power, quality output, a variety of type styles and graphics, output in page form at high speeds and on both sides

of the paper. Software to facilitate this connection is on the horizon. Already announced is the Scribe system developed by Brian Reed at Carnegie-Mellon University. Scribe aims to be easy for the non-expert to use and allows small changes to its prescribed formats. Scribe is not linked to any output device and can format a variety of documents for a daisy-wheel printer, a laser printer, or a phototypesetter. Before entering a job, the user tells the system the kind of document it is and the device it will be output on.

Bravo, designed at the Xerox Palo Alto Research Center (PARC), runs on the Alto computer that displays actual typefaces. Bravo, an interactive editing/formatting terminal, has a keyboard and a "mouse." The mouse can be used to direct the CRT screen's cursor. The system can insert, position, edit, and format text. The Tex computerized typesetting and makeup system and the DPI system, both described in the Vision '80s report in U&lc, Vol. 7 No. 2, are other software approaches to formatting.

Multifunction terminals. Soon it may be hard to tell a data processing terminal from a word processor. Buzz words for the early '80s are "dual function" and "multifunction." DP companies already offering dual function DP/WP include Artsci, Inc., Hewlett Packard, Megadata Corp. These are in addition to the dual-function devices reported in previous Vision '80s reports. Datapoint's 3800 workstation is a multifunction system with one keyboard. It is a word processor, data processor, electronic message terminal and manages data and voice communications, all from a common data base.

Prime Computer also has a multifunction package called The Office Automation System. It offers word processing, electronic mail, correspondence management, administrative support and text management services along with time-sharing data processing.

Asynchronous + synchronous. There seems to be a trend toward terminals that can communicate in both synchronous and asynchronous modes and thus be interactively compatible with IBM and other word or data processing systems. IBM's Displaywriter is one such system and it can also verify spelling of about 50,000 words. Wang's PCS (programmable computer system) also features asynchronous plus synchronous (also called bisynchronous) communications capability.

WP is still in its infancy. Despite its remarkable technological progress, WP is far from its market potential. Estimates are that as of now it has reached only 10 per cent of its ultimate market.

ELECTRONIC MAIL

The finite sky. Would you believe a traffic jam in outer space? Well, it's time. The choice orbits for communications satellites are few. There's a narrow region some 22,300 miles above the equator where satellites can "park." There's a limit to how many can operate effectively. No number has been established yet but you can't just jam them in like you do cars in a shopping center. They have to be spaced apart to prevent signal interference. There are now about 80 satellites in orbit and some 800 more may be vying for space by the end of the century.

Smart phones. We should soon see on the market faster long-distance connections (two seconds instead of ten), automatic redialing of busy lines, storing and recording of messages, searching for a customer at alternate numbers, screening out certain callers, and improved conference call services. And mobile phones, as those in vehicles, may become more common. A portable phone will be carried like a pocket calculator and will use a new technology called cellular radio. Motorola, Inc. and Bell Telephone Laboratories, Inc. proposed such a technology almost ten years ago. The FCC is encouraging it and watching field tests. If successful, cellular radio will make it possible to offer portable phones and services to a much wider market and to complete calls more efficiently than is presently possible.

FCC frees Bell. AT&T has been seeking deregulation so it could offer home and office computers, computerized school instruction and assorted other services and devices. The FCC has freed Bell to operate in these areas as well as to supply computer-to-computer link ups for data transmission. FCC retains regulatory control over home telephone service. The FCC decision will be phased in for the next two years.

Communicating copiers. AM's Electronic Document Communications System (EDCS) is a high-speed, high-quality digital-facsimile copier. It can copy 70 pages a minute on plain paper at local or remote sites. It is 100 times faster than present conventional facsimile devices. EDCS is designed to work with satellite and other communications networks. It has been co-developed by AM International and Satellite Business Systems. It is scheduled for commercial introduction in early 1981. EDCS uses a high-resolution (300 lines per inch) laser system and scans text or graphics at the rate of two seconds per page. The combined EDCS-SBS service is aimed at Fortune 500 companies.

EDCS laser-scans documents, sends electronic signals to an earth station which relays them to a satellite for remote site transmission. Then another earth station receives the signals and sends them to a printer for plain paper output.

Videotext. Some people think that by the end of the '80s all kinds of information will be distributed to homes and businesses by either a TV set augmented by an adapter and a simple keypad or a TV set linked to a phone, plus a keypad. Both systems are rather advanced in England. The former is known generally as Teletext and in England as CEEFAX. The latter is known as Viewdata and in England as Prestel. Teletext is inexpensive for the user; there's no charge after installation of the adapter and keypad. It is passive, universally available via TV networks, backed by BBC and ITV in England. Prestel is not as advanced in the market, will reach a smaller audience at first, charges for each use, but is interactive—the user can dial up a central computer and request particular kinds of information. The British Post Office is behind Prestel.

To become fully accepted in the market, here or abroad, videotext services have to become more economically attractive and probably need to be able to produce hard copies and handle photographs more efficiently. The Canadian Telidon system is presently the best at handling pictures.

Meanwhile the systems are being pushed in a number of other countries too. Newspaper publishers in the United States as well as broadcasters and companies such as GT&E (Prestel's U.S. representative) are investigating ways to distribute information electronically. When that day arrives—perhaps by the end of the decade, the roles of many in the communications businesses may change; information providers, editors, art directors and others would do well to watch videotext developments to anticipate how their jobs, careers, roles might be affected if and when videotext is a commercial reality.

Right now the obstacles to any form of videotext, teletext or viewdata, becoming commercially significant are very large. In the book "Videotext," Efrem Sigel lists obstacles to home teletext as: people are used to watching TV primarily for entertainment; reading text on a TV screen is tiring; the information offered is the kind people are accustomed to absorbing at the breakfast table or on the train, not in the living room, and newspapers and magazines presently fill the information needs better and at less cost. The same obstacles exist for viewdata services. Businesses rather than homes may be the first supporters of electronic information services since they will pay the cost if they get valuable services in return.

Ideographic WPs. *Wang's Ideographic Word Processing System simplifies Chinese and Japanese keyboarding. It can create, edit, and print documents in conventional or simplified Chinese, Japanese or English. A standard 10-key pad can produce some 10,000 characters, which formerly required thousands of keys.*

ILLUSTRATION BY JUREK WAJDOWICZ

THIS ARTICLE WAS SET IN ITC FRANKLIN GOTHIC

4 Oct 1978
the sky is blue temp 60°
and I am listening to
the last game of the
world Series. the mets
are losing 5-0 to Baltimore
I have done this drawing
a self-portrait, to identify
the maker of these
pictures.

SKULL AND CROSSBONES: A HUMAN & ANIMAL PARTS CATALOGUE BY ALAN COBER

Alan E. Cober is an artist whose work appears in leading national magazines and major newspapers. His unique talent enhances the pages of the huge array of books he illustrates for both children and adults. His drawings are regularly on exhibit nationally and internationally and he has received over 200 awards.

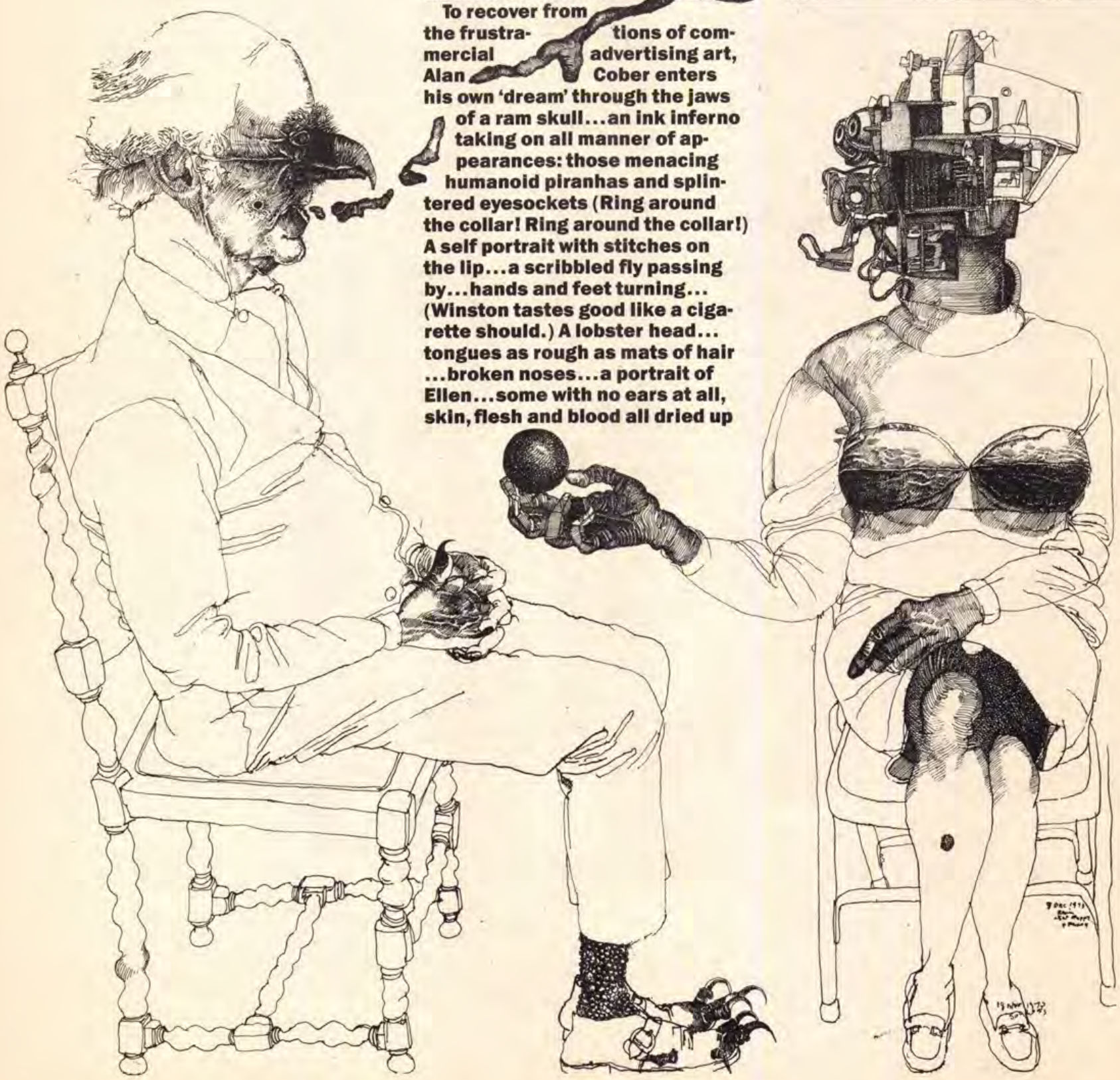
I first became familiar with Cober's pen and ink drawings in a varied number of portfolios featured in Lithopinion and then, particularly in his book The Forgotten Society, a marvelous collection of drawings published by Dover Publications. It is devoted to the elderly in nursing homes, the mentally retarded and the claustrophobic prisoner's world of Sing Sing.

There are those who see in Alan Cober's drawings a 'people's' content and speak of George Grosz and the social art of caricature; but where Grosz pillories the bourgeoisie and the military, Cober is closer to Kathe Kollwitz and social consciousness, a sense of the suffering of the victimized poor. For others he is a surrealist and brings to mind Salvador Dali and his "spontaneous assimilation of irrational knowledge."

Some of Cober's iconography deals with the strange and abnormal in a vocabulary that reflects not only an inventory of his own dream imagery but a familiarity with the writings of Kafka as well as of Dostoyevsky.

In this portfolio there are a number of studies and exercises —a way of thinking. I am reminded of the pronouncement of Dürer that "If an artist wants to create the stuff that dreams are made of, let him freely mix all sorts of creatures."

To recover from the frustrations of commercial advertising art, Alan Cober enters his own 'dream' through the jaws of a ram skull...an ink inferno taking on all manner of appearances: those menacing humanoid piranhas and splintered eyesockets (Ring around the collar! Ring around the collar!) A self portrait with stitches on the lip...a scribbled fly passing by...hands and feet turning... (Winston tastes good like a cigarette should.) A lobster head... tongues as rough as mats of hair ...broken noses...a portrait of Ellen...some with no ears at all, skin, flesh and blood all dried up



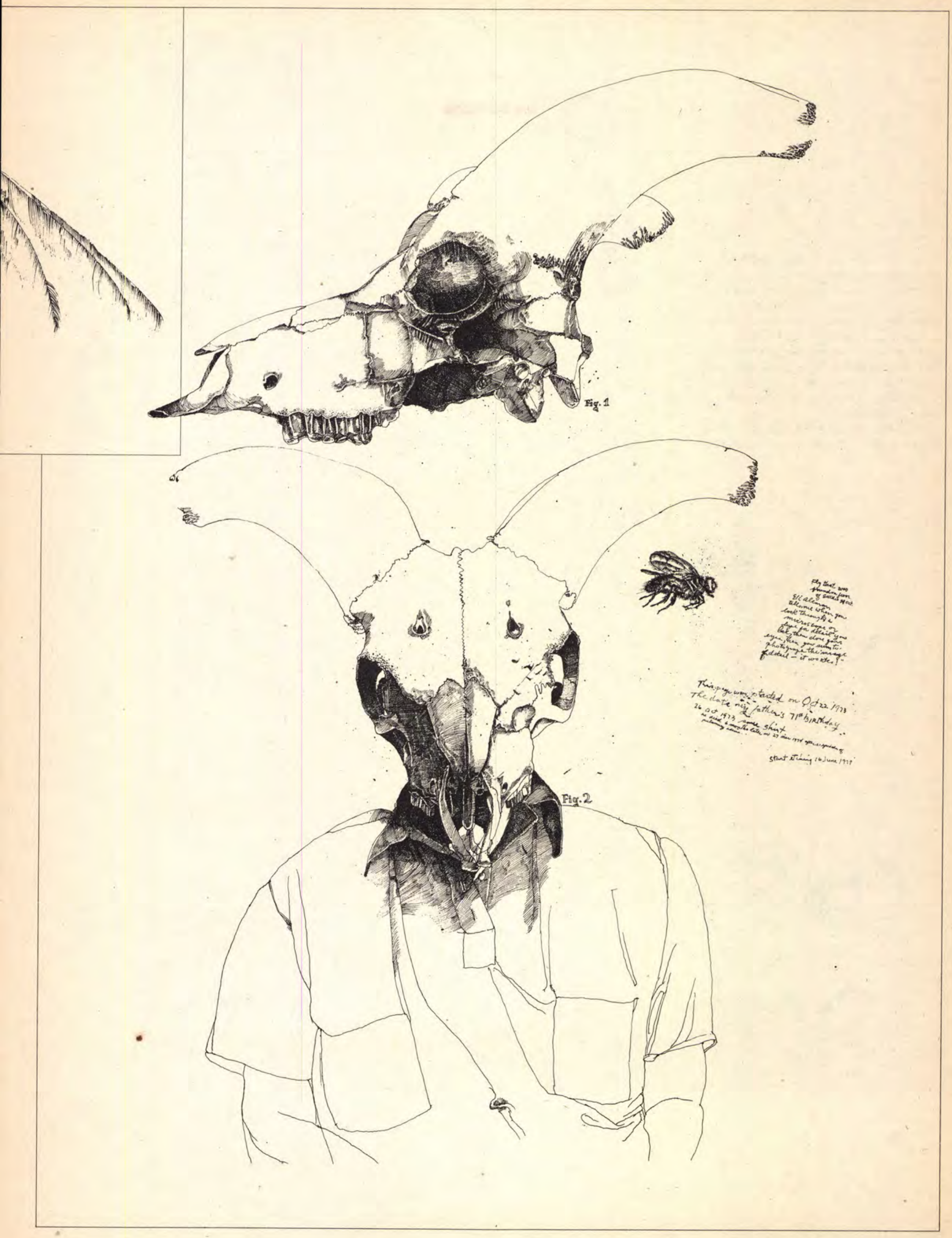
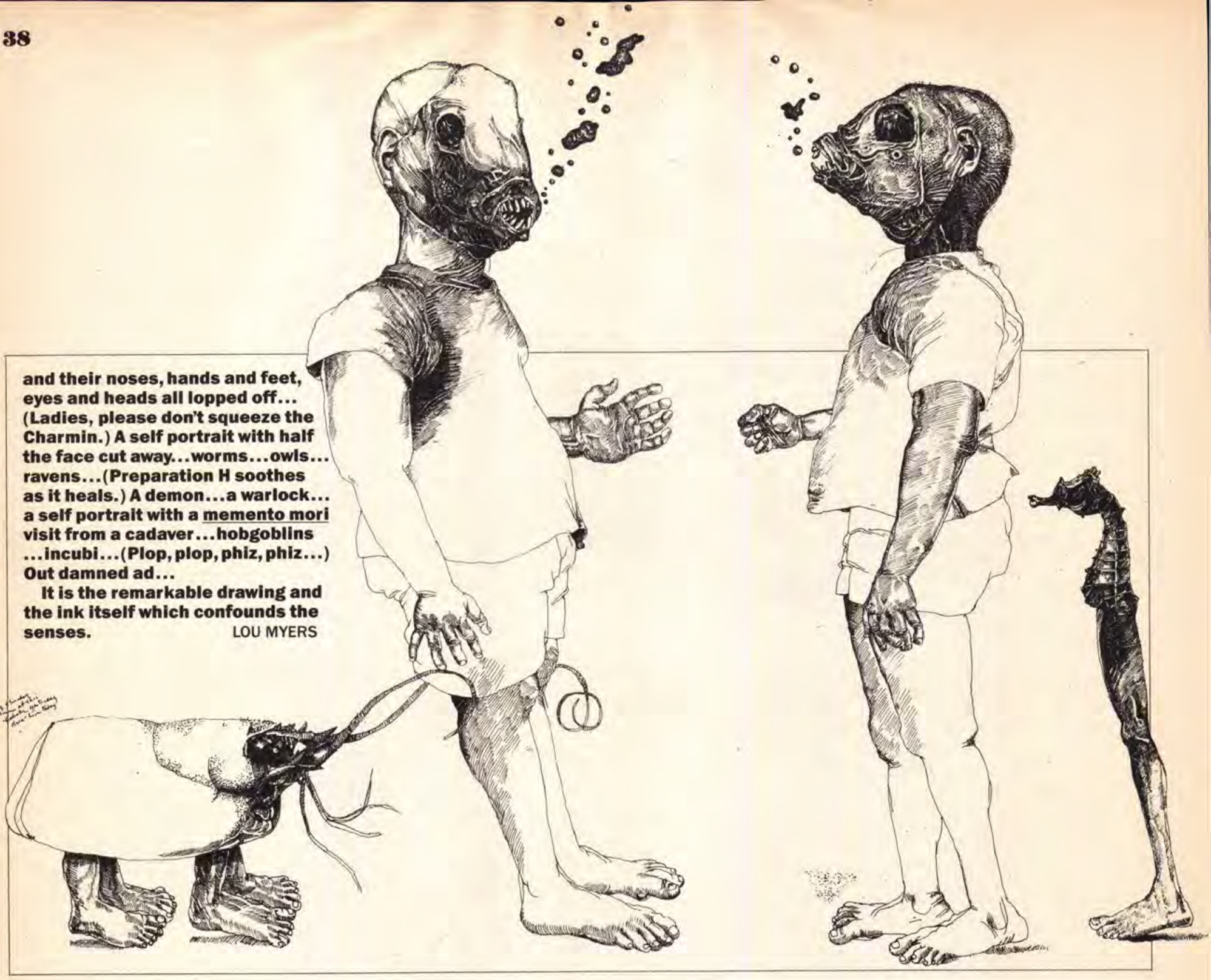
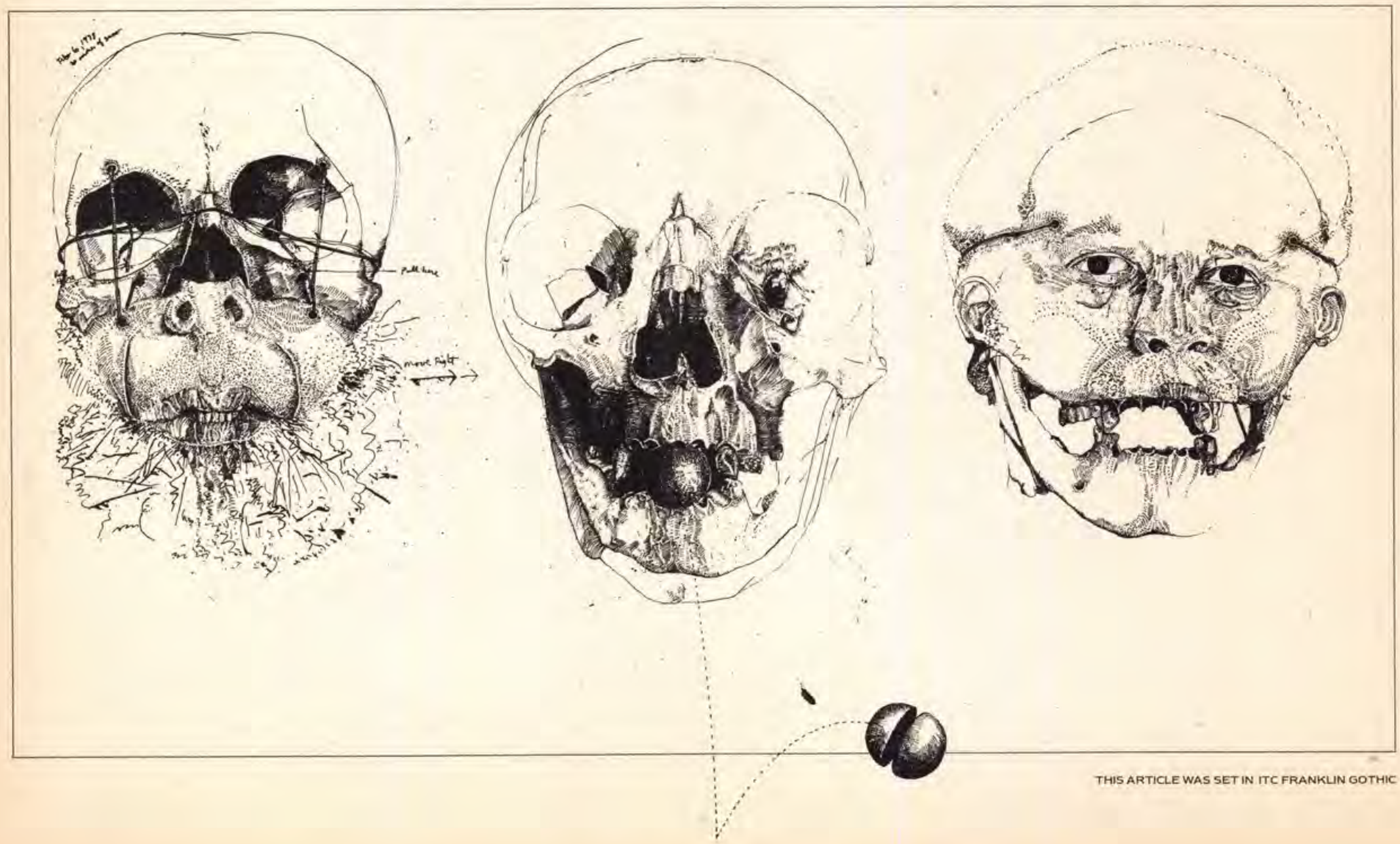


Fig. 1
Fig. 2
This page was started on Oct 22 1973
The date my father's 71st BIRTHday
26 Oct 1973
start writing 16 June 1979



and their noses, hands and feet, eyes and heads all lopped off... (Ladies, please don't squeeze the Charmin.) A self portrait with half the face cut away...worms...owls... ravens...(Preparation H soothes as it heals.) A demon...a warlock... a self portrait with a memento mori visit from a cadaver...hobgoblins ...incubi...(Plop, plop, phiz, phiz...) Out damned ad...

It is the remarkable drawing and the ink itself which confounds the senses. LOU MYERS



THIS ARTICLE WAS SET IN ITC FRANKLIN GOTHIC

What's New from ITC?

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

ITC LICENSED

These new typefaces will be available to the public on or after January 15, 1981, depending on each manufacturer's release schedule.

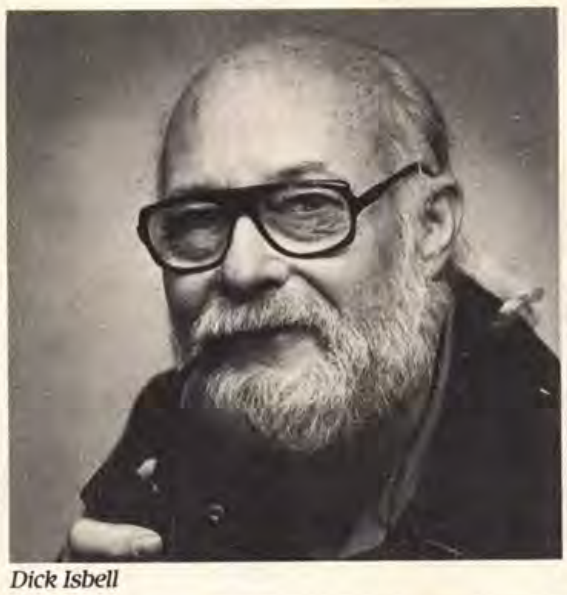
ITC ISBELL

ITC ISBELL BOOK

ABCDEFGHIJK
LLMNOPQRST
UVWXYZ&1234
56789 0abcdef
ghijklmnopqrst
uvwxyz$$f£¢@%
ÇĐŁŁØÆŒßçđ
łøäëöéfi1234567
890 °(:;,.?!.-—–/
#*)[†‡§«»1234567890]
aeilmorst

ITC ISBELL BOOK ITALIC

ABCDEFGHIJK
LLMNOPQRST
UVWXYZ&1234
56789 0abcdef
ghijklmnopqrst
uvwxyz$$f£¢@%
ÇĐŁŁØÆŒßçđ
łøäëöéfi1234567
890 °(:;,.?!.-—–/
#)[†‡§«»1234567890]*
aeilmorst



Dick Isbell

Jerry Campbell

ITC ISBELL MEDIUM

ABCDEFGHIJK
LLMNOPQRST
UVWXYZ&123
456789 0abcde
fghijklmnopqrs
tuvwxyz$$f£¢%
@ÇÐŁŁØÆŒß
çđłøæœêéfi12345
67890 ˇ ˘ ° (:; ,. ?! .-
" " ' " / # *) [† ‡ § « » 123456
7890] aeilmorst

ITC ISBELL MEDIUM ITALIC

ABCDEFGHIJK
LLMNOPQRST
UVWXYZ&123
456789 0abcd
efghijklmnopqr
stuvwxyz$$f¢£
%@ÇÐŁŁØÆŒ
ßçđłøœêéfi1234
567890 ˇ ˘ ° (:; ,. ?! .
- " " ' " / # *) [† ‡ § « » 12345
67890] aeilmorst

ITC Isbell is a highly stylized new roman typeface designed by Dick Isbell and Jerry Campbell of Detroit, Michigan. With the unusual arches and curves of several lowercase characters, ITC Isbell is an exceptionally legible typeface that fits the need for a modern roman typeface that can be used for a wide range of advertising and publication purposes. It is offered in Book, Medium, Bold, and Heavy with corresponding italics. The letters

ITC ISBELL BOLD

ABCDEFGHIJ
KLLMNOPQR
STUVWXYZ&
1234567890a
bcdefghijklm
nopqrstuvwxy
z$$f£¢%ÇĐŁŁ
ØÆŒ@ßçđłøfi
äëöü12345678
90 ˇ ˘ ° (:; ?! ‹ ‘ ’ ‘‘ ’’ /)
#* [† ‡ § « »] 1234567890

aeilmorst

ITC ISBELL BOLD ITALIC

ABCDEFGHIJ
KLLMNOPQR
STUVWXYZ&
1234567890
abcdefghijklm
nopqrstuvwxy
z$$f£¢%ÇĐŁŁ
ØÆŒ@ßçđłøfi
äëöü12345678
90 ˇ ˘ ° (:; ?! ‹ ‘ ’ ‘‘ ’’ /
#*) [† ‡ § « »] 12345678

90 aeilmorst

fit neatly in text size and add grace and charm to a graphic piece when used for display. Designers Dick Isbell and Jerry Campbell established Campbell-Isbell Alphabets in 1975 to service advertising agencies and studios in the Detroit area and have worked on most of the automotive accounts in that city. Dick Isbell is best known for his "Americana" typeface, which he designed for ATF in 1965. Both men have designed a number of headline typefaces.

ITC ISBELL HEAVY

ABCDEFGHI
JKLLMNOPQ
RSTUVWXY
Z&12345678
90abcdefghi
jklmnopqrst
uvwxyz$$f£¢
%@ÇĐŁŁØÆ
Œßçđłøæôefi
1234567890
ˇ˘°(:;,.?!.˝˝˝˝/#*)
scs
[†‡§«»1234567890]
aeilmorst

ITC ISBELL HEAVY ITALIC

ABCDEFGHI
JKLLMNOPQ
RSTUVWXY
Z&12345678
90abcdefghij
klmnopqrstu
vwxyz$$f¢£#
%@ÇĐŁŁØÆ
Œßçđłøœôefi
1234567890
ˇ˘°(:;,.?!.˝˝˝˝/*)
scs
[†‡§«»1234567890]
aeilmorst

ITC ISBELL BOOK

Excellence in typography is the result of nothing more than an attitu de. Its appeal comes from the understanding used in its planning; th e designer must care. In contemporary advertising the perfect integr ation of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual size s and weights; whatever is needed to improve appearance and impac t. Stating specific principles or guides on the subject of typography

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understand ing used in its planning; the designer must care. In con temporary advertising the perfect integration of desig n elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to impr

Excellence in typography is the result of nothi ng more than an attitude. Its appeal comes fro m the understanding used in its planning; the designer must care. In contemporary advertisi ng the perfect integration of design elements often demands unorthodox typography. It ma

ITC ISBELL BOOK ITALIC

Excellence in typography is the result of nothing more than an attitu de. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect inte gration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual siz es and weights; whatever is needed to improve appearance and imp act. Stating specific principles or guides on the subject of typography

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understand ing used in its planning; the designer must care. In cont emporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to impr

Excellence in typography is the result of nothi ng more than an attitude. Its appeal comes fro m the understanding used in its planning; the designer must care. In contemporary advertisi ng the perfect integration of design elements often demands unorthodox typography. It ma

ITC ISBELL MEDIUM

Excellence in typography is the result of nothing more than an atti tude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leadi ng, unusual sizes and weights; whatever is needed to improve appe arance and impact. Stating specific principles or guides on the subj

Excellence in typography is the result of nothing mor e than an attitude. Its appeal comes from the underst anding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typog raphy. It may require the use of compact spacing, min us leading, unusual sizes and weights; whatever is ne

Excellence in typography is the result of not hing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary adv ertising the perfect integration of design ele ments often demands unorthodox typograp

ITC ISBELL MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitu de. Its appeal comes from the understanding used in its planning; th e designer must care. In contemporary advertising the perfect integr ation of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual siz es and weights; whatever is needed to improve appearance and imp act. Stating specific principles or guides on the subject of typograph

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understan ding used in its planning; the designer must care. In co ntemporary advertising the perfect integration of desi gn elements often demands unorthodox typography. It may require the use of compact spacing, minus lead ing, unusual sizes and weights; whatever is needed to

Excellence in typography is the result of nothi ng more than an attitude. Its appeal comes fro m the understanding used in its planning; the designer must care. In contemporary advertis ing the perfect integration of design elements often demands unorthodox typography. It ma

ITC ISBELL BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its pl anning; the designer must care. In contemporary advertising th e perfect integration of design elements often demands unorth odox typography. It may require the use of compact spacing, mi nus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands uno rthodox typography. It may require the use of com pact spacing, minus leading, unusual sizes and we

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In conte mporary advertising the perfect integratio n of design elements often demands unort

ITC ISBELL BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its pl anning; the designer must care. In contemporary advertising th e perfect integration of design elements often demands unortho dox typography. It may require the use of compact spacing, min us leading, unusual sizes and weights; whatever is needed to im prove appearance and impact. Stating specific principles or gui

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfec t integration of design elements often demands un orthodox typography. It may require the use of co mpact spacing, minus leading, unusual sizes and

Excellence in typography is the result of no thing more than an attitude. Its appeal co mes from the understanding used in its pla nning; the designer must care. In contemp orary advertising the perfect integration of design elements often demands unortho

ITC ISBELL HEAVY

Excellence in typography is the result of nothing more tha n an attitude. Its appeal comes from the understanding use d in its planning; the designer must care. In contemporary advertising the perfect integration of design elements ofte n demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weig hts; whatever is needed to improve appearance and impact.

Excellence in typography is the result of nothi ng more than an attitude. Its appeal comes fro m the understanding used in its planning; the designer must care. In contemporary advertisi ng the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus lead

Excellence in typography is the result of nothing more than an attitude. Its ap peal comes from the understanding use d in its planning; the designer must car e. In contemporary advertising the perf ect integration of design elements ofte

ITC ISBELL HEAVY ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advert ising the perfect integration of design elements often deman ds unorthodox typography. It may require the use of compac t spacing, minus leading, unusual sizes and weights; whateve r is needed to improve appearance and impact. Stating specif

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the desi gner must care. In contemporary advertising th e perfect integration of design elements often de mands unorthodox typography. It may require the use of compact spacing, minus leading, unus

Excellence in typography is the result of nothing more than an attitude. Its appea l comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect int egration of design elements often dema

STEPHEN ALCORN'S RITRATTI DEGLI ARTISTI PIU CELEBRI

We recently became intrigued with a portfolio of prints—31 portraits of famous artists. There was something about these prints—not just the archaic look of them—but the sentimental idea of them, like somebody's collection of rock stars or sports heroes, that completely disarmed us. In this day and age of sophisticated technology, of cleverness, of oblique references and obscure meanings in art, what prompts a contemporary printmaker to get wrapped up in such a quaint idea as a portrait gallery of great artists?

To begin with, if you are Stephen Alcorn, son of the illustrator John Alcorn, you were born into an art-conscious, art-appreciating home. Then if you were carted off to live in Florence during your impressionable years, if you went to school there and absorbed the Renaissance right through your American jeans and T-shirts, you would understand the impetus for this project. As Steve puts it, "going to school in Florence, you couldn't help but feel that the Renaissance was still part of everyday life." The architecture of the school reminded you; it had arched ceilings like the cathedral. Instead of Palmer-method alphabet placards around the schoolrooms, he stared at marble blocks incised with the names of the great Renaissance poets, artists and writers. In the very rooms of the school building, workers were pouring plaster casts of Renaissance sculpture. The Renaissance was still alive in Florence, and going strong.

Back home in the United States, Steve is now a Fine Arts Major in Printmaking and Painting at SUNY at Purchase, New York. Partly out of nostalgia, partly in homage to the memory of Florence, he conceived of rendering a series of portraits of the Italian Renaissance masters. His inspiration for the series came, surprisingly, not from the high art of the Uffizi and the Pitti Palace, but from the little known Italian Folk Art of the Renaissance and the two centuries following. The work, turned out by local artisans, took the form of woodcuts illustrating proverbs, fables and religious themes, for the most part. Like most folk art, they were straightforward, ingenuous and full of inventive decorative motifs.

It was the spirit of these woodcuts that Steve tried to absorb and translate into his own linoleum cuts. Actually, portraits were rarely done in that period of Italian Folk Art, so he had to imagine how the local artisans of Umbria or Campania might have rendered them. Once he completed the Italian masters, there was no stopping him. He went on to include the Renaissance Masters of the North...the "greats" of the Middle Ages...and all his favorites from Cimabue to Picasso. For his references, he had to rely on already existing portraits of the older artists, and photographs of more recent ones. So far, there are 31 portraits in his gallery. The original blocks are 10" x 13," printed on 15" x 22" sheets of "Goyu" Japanese rice paper, in black ink. The name block beneath each portrait is printed in red.

We are reproducing 16 of Steve's prints, because we not only admire his unabashed hero-worship and the deep sentiment behind the project, but we are completely bowled over by his artistry.

We also recognized that this feature was a perfect foil for demonstrating our new Roman typeface designed by Dick Isbell and Jerry Campbell. This is an elegant, sophisticated face, but you can see how well it complements the straightforward, unaffected character of the artwork. ITC Isbell has grace. It's spirited. It has beautiful forms. It is classic and contemporary at the same time. Like all great art forms, it will stand up to the whims of fashion, in the same way that the works of master artists never look "dated."

MARION MULLER

1387-1455

THERE SEEMS TO BE NO ARGUMENT ABOUT IT: THIS MAN WAS THE MOST BELOVED PAINTER OF THE ITALIAN RENAISSANCE. IN A TIME WHEN COMPETITION FOR COMMISSIONS AND PROFESSIONAL JEALOUSIES WERE PLENTY FIERCE, THE DOMINICAN MONK FRA GIOVANNI DA FIESOLE HAD NOT A SINGLE ENEMY OR DETRACTOR. IN FACT, HE WAS AFFECTIONATELY CALLED "ANGELICO" FOR THE SWEETNESS AND TENDERNESS THAT EXUDED FROM HIS WORK. ❧ HOW COME HIS SAINTS SEEMED SAINTLIER, HIS VIRGINS MORE VIRGINAL, HIS HEAVENS EXTRA-HOLY? HIS ASSOCIATES ATTRIBUTED IT TO THE FACT THAT HE ACTUALLY WEPT COPIOUS TEARS WHENEVER HE PAINTED A CRUCIFIXION, AND THAT HE NEVER TOOK A BRUSH IN HIS HAND WITHOUT A PRAYER ON HIS LIPS. HISTORIANS ARE NOT SO ROMANTIC. THEY EXPLAIN THE SPECIAL RADIANCE IN HIS WORK, THE SATURATED COLOR AND THE EXQUISITELY DETAILED BACKGROUNDS AS THE RESULT OF HIS EARLY TRAINING AS AN ILLUMINATOR OF MANUSCRIPTS. ❧ IN ANY CASE, THE UNIQUE LIGHT AND OTHERWORLDLINESS OF FRA ANGELICO'S WORK ARE SOMETHING TO EXPERIENCE NOT IN REPRODUCTION BUT IN THE FLESH. ANYONE WHO VISITS FLORENCE SHOULD SEEK OUT THE MUSEO DE S. MARCO, FORMERLY THE DOMINICAN CONVENT WHERE FRA ANGELICO SERVED AS PRIOR, AND WHERE HE ALSO DECORATED EACH OF THE CELLS AND CORRIDORS WITH FRESCOES. THESE PARTICULAR FRESCOES, INCLUDING A SUBLIME ANNUNCIATION, ARE ESPECIALLY DELICATE AND MUTED, IN TUNE WITH DOMINICAN RESTRAINT. AFTER YOU GORGE ON THE FEAST OF INLAID MARBLES, STAINED-GLASS, GOLD-BRONZE-AND-GEM-ENCRUSTED-EVERYTHING IN THE MEDICI CHAPELS AND PALACES, THIS LITTLE RETREAT, A SHORT DISTANCE OFF THE MAIN SQUARE, IS GUARANTEED TO CLEANSE YOUR PALATE.

ANGELICO

1452-1519

It's time to put an end to the notion that Leonardo da Vinci was the quintessential Renaissance Man. In the sense that he loved beautiful things and was skilled in a number of disciplines, he fit the definition. But his real genius was his insatiable curiosity about the universe, and that was decidedly not the spirit of the Renaissance! ❧ Every question that occurred to him was investigated and recorded in his notebooks. How does the heart pump blood? Why do people die of old age? What are the laws of color? How do we hear? Can rivers be controlled? How do birds fly? If you imagine that all these questions were dealt with in an orderly fashion, be advised they were not. The notes were spread over some 5,000 loose pages, with no numbers, no beginning and no end. To make matters worse, he was a left-handed mirror writer; he used no punctuation, devised his own orthography—running short words together and dividing long ones arbitrarily—and wrote without regard for sequence. It was not unusual for translators to find, on one page, some principle of astronomy, analytical anatomical drawings, theories about the motion of the Earth, the laws of sound and a discourse on the principles of color. Another page might explore the structure of the intestines alongside philosophical remarks about poetry and painting. ❧ For centuries scholars labored to organize his notes. There are critics who have accused Leonardo of dissipating his energy by jumping from study to study. But we should humbly keep in mind that, in four centuries, we haven't yet answered all the questions that crossed his mind. No, he was not a Renaissance Man; Leonardo's place is in the 20th century.

LEONARDO

1475-1564

Any artist who has suffered rejection at the hands of a client should take comfort from the fact that Michelangelo was not always an instant hit with his patrons either. His David, one of the most revered sculptures in all the world, got a thumbs-down review from the general public when it was first unveiled. ❧ In 1501, the citizens of Florence decided to erect a monument to commemorate the ousting of the tyrannical Medicis from power, and the establishment of a benevolent republic. Michelangelo won the commission with his plan to create an image of the shepherd David. It would be a symbol of the small and meek triumphing over the ignoble giant. He went to work on a piece of marble that was abandoned 40 years earlier by a sculptor who found it too long and narrow for his purposes. Michelangelo chipped away at the awkward, skinny block for about 3 years. What emerged was not the locals' vision of the little shepherd boy they knew from their bibles. For starters, they couldn't deal with a 13-year-old boy that was 13 feet tall. And instead of their image of an innocent youth, still damp behind the ears, they were faced with the formidable physique of a Greek warrior. They quibbled that the right hand was too large...the nose too long. But worst of all, this not-so-little David stood stark naked! ❧ Nevertheless, cool heads prevailed over the objections of the townspeople. A committee of artists and citizens, including Botticelli and Leonardo voted unanimously to accept the sculpture, and it was erected in the Piazza della Signoria, the political heart of Florence.

MICHELANGELO

TIZIANO

1485-1576

TITIAN! WHAT ROMANTIC IMAGES THE NAME CONJURES UP...PEACHY-SKINNED BEAUTIES LOLLING ABOUT, WITH HAIR THAT ALL THE GENIUS OF ALL OUR LEADING COIFFEURS COMBINED CAN'T MATCH. IT MAY SEEM HARD TO IMAGINE, BUT THIS SENSUOUS PAINTER, WHO TOOK GREAT PLEASURE IN RENDERING FLESH BY THE POUND, HAIR BY THE STRAND AND VELVET BY THE YARD, WAS AS ASSIDUOUS ABOUT BOOKKEEPING AS HE WAS ABOUT HIS AESTHETICS. ❧ HE PAINTED HIS WAY ACROSS EUROPE, LEAVING PORTRAITS IN EVERY NOOK AND CRANNY OF EVERY CASTLE THAT COUNTED. HE ALSO KEPT A VERY SHARP EYE ON HIS ACCOUNTS RECEIVABLE, NEVER MAKING CONCESSIONS TO DEFAULTING CLIENTS, AND EVEN DUNNING ROYALTY WHEN THEY FELL BEHIND IN THEIR PAYMENTS. IN ADDITION, HE CULTIVATED POTENTIAL CUSTOMERS BY ENTERTAINING A STEADY STREAM OF GUESTS AT HIS HOME, WHEELING AND DEALING ALONG WITH MANY OF THE BEST MERCHANTS IN VENICE. ASIDE FROM HIS INCOME FROM PAINTING, TITIAN MADE A LITTLE EXTRA ON THE SIDE AS AN ART DEALER, AND FROM A SAWMILL HE OWNED IN THE HINTERLANDS. HE WAS ALSO FINANCIALLY ASTUTE ENOUGH TO KNOW HOW TO FALSIFY HIS INCOME TAX, TAKE ADVANTAGE OF TAX SHELTERS AND LOOPHOLES IN THE LAW, AND TO INCLUDE, IN CONTRACTS WITH HIS CLIENTS, SUCH LITTLE EXTRAS AS PENSIONS AND ANNUITIES FOR HIMSELF AND HIS CHILDREN. ❧ BUT THIS EXTREMELY VERSATILE MAN WAS, ABOVE ALL, A FABULOUS PAINTER WHO MANIPULATED OIL PAINTS—WITH GLAZES, TEXTURES AND A NEW STYLE OF BRUSHWORK THAT STARTED A UNIQUE FORM AND STYLE OF EXPRESSION IN PAINTING.

1518-1594

JACOPO ROBUSTI WAS HIS REAL NAME, BUT THIS GIANT OF A PAINTER, WHO DREW LIKE MICHELANGELO AND USED COLOR LIKE TITIAN, WAS STUCK WITH THE DEMEANING LABEL "TINTORETTO" BECAUSE HIS FATHER WAS A DYER. ❧ STILL, THE NAME WAS NO HANDICAP. HE WAS HIGHLY SUCCESSFUL IN WINNING COMMISSIONS, NOT ONLY BECAUSE HE WAS SO GOOD, BUT HE WAS FAST—PROBABLY THE FASTEST BRUSH IN VENICE AT THE TIME—AND A GREAT PAIN TO HIS COMPETITORS BECAUSE HE SWALLOWED UP ALL THE WORK IN TOWN. HIS APPETITE AND HIS ENERGY IN THAT RESPECT WERE ENORMOUS. HE DIDN'T MAKE THINGS EASY FOR HIMSELF EITHER. HE COMPOSED PICTURES WITH MULTITUDES OF CHARACTERS IN THE FOREGROUND, SO NOTHING COULD BE FUDGED. HE THRUST HIS FIGURES INTO OBLIQUE POSTURES, CREATING MIND-BOGGLING FORESHORTENINGS. AND HE WORKED TO ENORMOUS SCALE. HIS LARGEST WORKS ARE LOCATED IN THE DOGE'S PALACE IN VENICE, WHERE TINTORETTO HAD A HAND IN DECORATING THE CEILINGS AND WALLS. IN THE TRIBUNAL ROOM, THE LARGEST ROOM IN THE PALACE, WHERE A THOUSAND MEN SAT TO APPROVE LAWS AND ELECT THE DOGE, TINTORETTO'S PAINTING OF PARADISE FILLS THE ENTIRE WALL BEHIND THE THRONES. IT IS REPUTED TO BE THE LARGEST PAINTING (FRESCOES ASIDE) IN THE WORLD, 7 X 22 METERS. ❧ IT MUST BE MENTIONED THAT, IN SPITE OF HIS FINANCIALLY SUCCESSFUL CAREER, TINTORETTO LIVED MODESTLY, WAS A GOOD HUSBAND AND FATHER, AND, TO HIS EVERLASTING CREDIT, INVITED HIS DAUGHTERS AS WELL AS THE BOYS TO ASSIST HIM IN HIS SUCCESSFUL STUDIO. TINTORETTO. A NICE MAN!

TINTORETTO

BRVEGEL

1525-1569

On the surface, the paintings of Pieter Brueghel, The Elder, look a lot like charming bucolic landscapes. But in essence they are really symbolic, moralizing religious pictures in a "pop" setting. Although, like every other serious painter of his time, Brueghel made the obligatory trip to Italy to see the masters of the Renaissance, he rejected their heroics —their grandiose religious and historic themes in Roman settings. The people of Brueghel's Lowlands were in a Protestant rebellion against Spanish and High Church domination at that time. Though Brueghel himself was not a member of any radical religious sect, he was a religious painter in another sense. He identified man with nature, and nature with God. Instead of pictures of the Holy Family, he painted whole communities of village people. Instead of a Last Supper, he painted a peasant Wedding Feast. He painted people at work, in towns and in the fields. He painted God at work, in a series depicting the seasons of the year. He illustrated proverbs and adages to underscore moral lessons. He was a constant observer and commentator on the human condition, though it was obvious that his point of view changed with time. In his youth, he was disparaging about the stupidity of human beings. In his later works he showed empathy for their folly and their irremediable poverty and misery. ❧ His voyage to Italy did influence his point of view in the literal sense of the word. Coming from the Lowlands, where every road shoots straight as an arrow toward the horizon, the trip over the Alps was an eye-opener for Brueghel. The panoramic vistas he experienced were incorporated into his paintings. His birds-eye view of village scenes and landscapes gave his paintings a spaciousness and spiritual grandeur that lifted them above their mundane subject matter.

1541-1614

BY NOW EVERYONE KNOWS THAT DOMENIKOS THEOTOKOPOULOS WAS BORN GREEK (IN CRETE TO BE EXACT), WORKED MOSTLY IN SPAIN AND WENT THROUGH LIFE WITH THE ITALIAN NICKNAME EL GRECO. BUT WHY, AFTER STUDYING WITH SEVERAL GREAT ITALIAN MASTERS (HE LEARNED TO WIELD A BRUSH FROM TITIAN AND HOW TO PAINT CROWD SCENES FROM TINTORETTO) DID HE ABANDON ITALY AND EMIGRATE TO SPAIN? THE TRUTH IS HE RUINED HIMSELF PROFESSIONALLY IN ITALY BY MAKING DISPARAGING REMARKS ABOUT MICHELANGELO'S PAINTINGS. BUT HE ALSO OBJECTED TO CERTAIN FASHIONS IN ITALIAN RENAISSANCE PAINTING—THE MINGLING OF CHRISTIAN AND CLASSIC IMAGES, AND THE "NATURALISM" THAT WAS CREEPING INTO SUPERNATURAL THEMES. AFTER ALL, WHAT KIND OF MYSTICAL FEELINGS COULD ONE HAVE FOR A HOLY VIRGIN SITTING IN A LOCAL VENETIAN PALAZZO? OR FOR A STARK NAKED CHRIST ON THE CROSS? ❧ IN SPAIN, HE DEVELOPED A STYLE OF HIS OWN, WHICH WAS HIGHLY SPIRITUAL AND CLOSER TO THE BYZANTINE AND MEDIEVAL FORMS. IN SPITE OF HIS OWN VOCIFEROUS OBJECTION TO NATURALISM IN SPIRITUAL THEMES, HE CONSISTENTLY USED HIS WIFE'S FACE FOR THE VIRGIN MARY, AND POSED HIS BROTHER AND SON AS SAINTS AND HOLY MEN. HE, HIMSELF, CAME IN FOR TONGUE-LASHINGS FOR OTHER LIBERTIES THAT HE TOOK. IN A WORK FOR THE TOLEDO CATHEDRAL, HE PAINTED A CHRIST IN A "TOO-RED" TUNIC, AND SURROUNDED HIM WITH HOLY WOMEN WHO LOOKED "PROFANE" TO THE CRITICS. THEY CALLED HIS ELONGATED FIGURES "INACCURATE" AND WROTE HIM OFF AS A KOOK WITH DEFECTIVE VISION. FORTUNATELY, A SMALL ELITE GROUP OF CONNOISSEURS ASSURED HIS SUCCESS THEN, AND TODAY WE KNOW, OF COURSE, HOW MUCH HIS DISTORTIONS AND LIGHT-AND-SPACE PYROTECHNICS INFLUENCED THE MODERNS—ESPECIALLY THE EXPRESSIONIST MOVEMENT.

EL GRECO

RUBENS

1577-1640

In the 17th century, painters were not generally counted among the cultured elite. But with Peter Paul Rubens, they had to change the rules. Rubens was a cultivated man in every sense of the word. He had grace, intellect, was a linguist, an archeologist of sorts, respected for his knowledge of the classics and antiquities, a giant of a painter, and very rich. His house was the showplace of Antwerp, and still is. Dukes, duchesses, queens and marquises encouraged his friendship, just to get an invitation to his magnificent estate, and they weren't shortchanged. The baroque portico, the classic statuary, the formal gardens, the gold-embossed tooled leather walls, his studio, his paintings and his collection of antique art objects were eye-poppers, even to royalty. ❧ The grand house was also the scene of his greatest pleasures and sorrows. His first son was born there, and his first wife died there. But after a few disconsolate years, at the age of 53, he took a beautiful 16-year-old girl for a bride. It naturally turned his life around. He painted with renewed vigor, using his child-bride in almost every picture. She was his model in religious paintings and in Dionysian scenes of goddesses and nymphs. He posed her in costume, and painted her in the natural setting of their garden, too, sometimes alone, sometimes with their children. He simply couldn't get enough of her. ❧ Although Rubens was a bit fuddy-duddy in his personal habits—he ate very little meat because the cooking smells upset his painting appetite, and he rationed his painting hours so as not to "tire his spirit"—he was voracious in his appetite for painting women. And how he painted them! Voluptuous...exuberant...Titian-inspired figures. To this day, women who fit the description are called Rubenesque.

1606-1669

UNLIKE SOME OTHER GREAT ARTISTS WHO LEFT NOTES, JOURNALS AND LETTERS BEHIND, REMBRANDT LEFT VERY FEW MESSAGES ABOUT HIMSELF...ONLY HIS WORK. BUT IF YOU HOPE TO CONSTRUCT A REASONABLE PSYCHOLOGICAL PORTRAIT OF THE MAN BASED ON HIS PAINTINGS AND ETCHINGS, YOU'LL SOON COME TO A SCREECHING HALT. THERE ARE TOO MANY CONFLICTING FACTS. ❧ HIS MOTHER, THREE INFANT CHILDREN AND HIS BELOVED WIFE SASKIA ALL DIED WITHIN A FEW YEARS OF EACH OTHER. HE WAS IN A FINANCIAL MESS. HE HAD PURCHASED A HUGE HOUSE, ON WHICH HE NEGLECTED TO KEEP UP THE PAYMENTS. HE HAD WILLY-NILLY SPENT LARGE SUMS OF MONEY ON HIS PRIVATE ART COLLECTION. AT THE TIME OF DEEP PERSONAL TRAGEDY, HE WAS ALSO FINANCIALLY BANKRUPT. DID THESE CIRCUMSTANCES INHIBIT HIM? FOLLOWING HIS FAMILY'S TRAGIC DEMISE, HE PAINTED HIS MOST GRANDIOSE PICTURES. (THE FAMOUS NIGHT WATCH WAS COMPLETED THE YEAR SASKIA DIED.) A PRODIGIOUS NUMBER OF RELIGIOUS WORKS FLOWED FROM HIS STUDIO, TOO. IF YOU IMAGINE THE SPIRITUAL THEMES POURED FORTH FROM SOMEONE AFFLICTED BY GRIEF, YOU MUST ACCOUNT FOR THE FACT THAT HE WAS ALSO TURNING OUT HUGE QUANTITIES OF ETCHINGS AND PAINTINGS WITH CLASSICAL AND PAGAN IMAGES, AS WELL AS LANDSCAPES, PORTRAITS, NUDES AND STUDIES OF OLD MEN AND WILD BEASTS. IF YOU THINK HE WAS A DEVOUT CHRISTIAN, AND INTERPRET HIS ETCHINGS OF THE CHRIST LEGEND AS SPIRITUALLY INSPIRED, YOU SHOULD KNOW THAT THE INSPIRATION FOR THE COMPOSITION CAME STRAIGHT OUT OF RAPHAEL, THE HOLY FIGURES FROM HIS OBSERVATIONS OF POOR OLD JEWS OF AMSTERDAM, AND THAT RELIGIOUS PICTURES WERE VERY BIG SELLERS IN THE MARKETPLACE. ❧ FINALLY, WHAT KIND OF MAN BUSIES HIMSELF ETCHING A PORTRAIT OF THE AUCTIONEER, WHILE HIS HOME AND HIS TREASURED ART COLLECTION ARE BEING SOLD OUT FROM UNDER HIM? ONLY A MAN WHO IS AN ARTIST TO HIS BONES.

REMBRANDT

GOYA

1746-1828

In any popularity contest among painters of his day, Francisco de Goya y Lucientes would have won the title "Mr. Spain." He was in constant demand for religious paintings, tapestry designs and portraits by the dozen. His portraits, especially of royalty, were painted with a brutal eye, and were less than flattering. But there was never a murmur of dissent. Either his royal patrons were too dense to perceive the truth, or too intimidated by his stature to protest. Aside from a hectic career as a painter, Goya found time for traveling, hunting, bullfighting and a little hanky-panky with the Duchess of Alba. ❧ But in his mid-forties, his expansive life style ended. He fell gravely ill from a "mysterious" disease. (It might have been lead poisoning brought on by his habit of working in haste and using his fingers to push the paint around.) Whatever the cause, he was left almost totally deaf, and his work took on a decidedly morbid note. He painted in somnolent gray tones, with only a few strokes of clear feverish color. Within that period, a savage war between France and Spain intensified his personal trauma. He created a series of tragic etchings depicting the horrors of war and the sufferings of mankind. In his own home, he covered the walls with frescoes of nightmarish fantasies, as black in mood as they were in color. Eventually, he exiled himself to France in protest against the oppressive regime of Ferdinand II. ❧ In his 82 years, he produced a phenomenal quantity of work. There was hardly a subject or technique he didn't explore, and all his admirers claim to be his direct descendants. Romantics claim him for his expressiveness; social realists for his revelations; surrealists for his phantasmagorical outpourings. Could it be he was also the inspiration for Picasso's and Casals' self-exile from Spain?

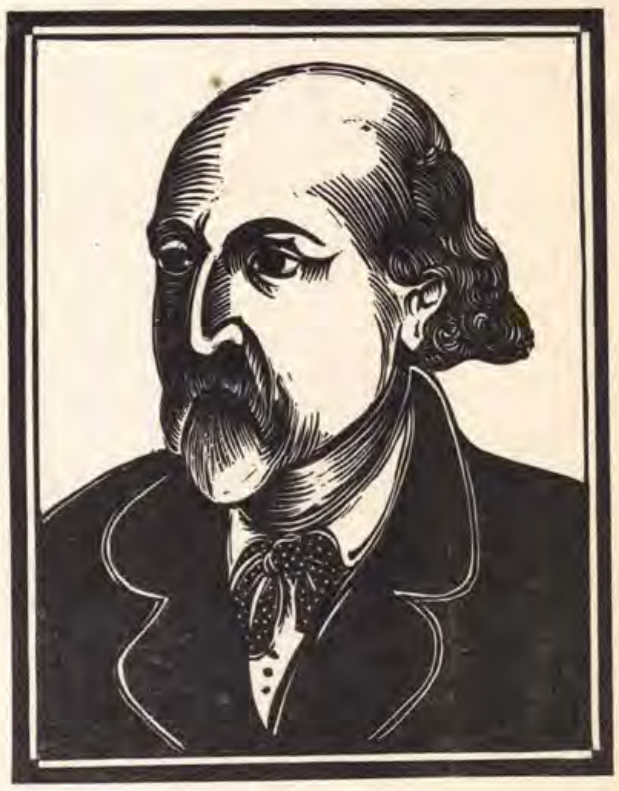
1834-1917

WHEN WE THINK OF DEGAS, WE THINK BEAUTIFUL THOUGHTS: BEAUTIFUL BALLERINAS WHO NEVER SWEAT...BEAUTIFUL MOTHERS WITH BEAUTIFUL CHILDREN WHO ONLY SMILE AND WHISPER... FASHIONABLE GENTLEMEN ON SPLENDID HORSES THAT NEVER "MISBEHAVE" ...EVEN THE LAUNDRESSES AND MILLINERS IN HIS PAINTINGS PERFORM THEIR CHORES WITH GRACE AND DIGNITY. DEGAS HAD CLASS. ❧ THOUGH HE CAME FROM A WELL-TO-DO FAMILY WITH EVERY ADVANTAGE, HE NEVER FLAUNTED HIS PATRICIAN BACKGROUND. IN FACT THE FAMILY NAME WAS ACTUALLY DE GAS, BUT HE DISMISSED THAT AFFECTATION AND CALLED HIMSELF, SIMPLY, DEGAS. THAT'S NOT TO SAY HE BEHAVED LIKE ONE OF THE BOYS. DEGAS WAS A LONER. HE NEVER MARRIED AND NEVER FORMED ANY CLOSE RELATIONSHIPS. EVEN WHEN HE PARTICIPATED ACTIVELY IN IMPRESSIONIST AFFAIRS, HE WAS ALWAYS SO OPINIONATED AND UNYIELDING, HE ALIENATED THE OTHERS. TO MAKE MATTERS WORSE, LIFE PLAYED SOME SHABBY TRICKS ON HIM. ❧ HIS FATHER DIED, LEAVING HIS BUSINESS AFFAIRS IN SHAMBLES. DEGAS HAD TO PAY UP HUGE AMOUNTS OF OUTSTANDING DEBTS TO SAVE THE FAMILY FROM BANKRUPTCY AND DISGRACE. ALTHOUGH HIS WORK HAD ALWAYS BEEN HIGHLY SALABLE, IT WAS NO SMALL EMBARRASSMENT FOR HIM TO HAVE TO ASK HIS DEALER FOR AN ADVANCE. IN ADDITION, HIS SIGHT, WHICH HAD BEEN FAILING, WAS NOW ALL BUT GONE. HE HAD TO GIVE UP PAINTING IN OILS, WHICH WAS NOT AN UNMIXED BLESSING. HE CHOSE TO USE PASTELS, BECAUSE HE FELT MORE INTIMATELY RELATED TO HIS WORK WITH A CHALK STICK IN HIS HAND THAN WITH A BRUSH. AND HE WORKED IN PASTELS AS NO ONE BEFORE—TRAPPING LIGHT AND AIR BY HATCHING COLOR OVER COLOR IN THE IMPRESSIONIST MANNER. THE WORSE HIS SIGHT GOT, THE MORE VIBRANT HIS COLORS AND THE BOLDER HIS FORMS BECAME. IRONICALLY, THOUGH HIS WORK WAS WIDELY KNOWN AND APPRECIATED IN HIS LIFETIME, WHEN HE WALKED THE STREETS OF PARIS, A SHRUNKEN, GRAY-HAIRED OLD MAN, NOBODY RECOGNIZED HIM.

DEGAS

1839-1906

In the mid-1800's, even as now, it was the custom for middle-class young men, without any other persuasive "direction," to pursue a respectable career in law. That's what Cezanne's father wanted for him. But after a brief stint at law school, Cezanne had enough. He had more aesthetic leanings, so he and his boyhood chum, Emile Zola, left their home in Aix for Paris. ❧ Zola was immediately at home in the circle of Parisian intelligentsia, but Cezanne felt out of step. He enrolled in drawing classes and there too he felt awkward and alienated. While others drew with traditional classic lines, he chopped and blocked his figures as if hacked out of wood. Discouraged, he returned home to work on his own. But he was a constant embarrassment to his father for the way he hulked around the countryside, in baggy clothes, unkempt, behaving like a mad artist, but never seriously participating in the art world. He never exhibited with the academicians, because they barred his work from their salons. And he in turn rejected the avant-garde Impressionists. He could not settle for their infatuation with insignificant, fleeting atmospheric effects. If he painted an apple, he couldn't care less if it was morning, noon or a snowy day. He cared only how solidly round it was. When he painted an arm or a leg, it became a cylinder. A mountain was a pyramid; a little house, a cube. Even the air itself became a series of geometric planes to him. ❧ Most of his life he lived and worked alone, away from the distractions and arguments of the marketplace. In his later years, when his ideas about form and structure were finally understood, they sparked a revolution in painting—"Cubism." And if Picasso and Braque are the fathers of that movement, then Cezanne is certainly the grandfather.



CEZANNE

1853-1890

His whole life story is one of clashes—with parents, employers, neighbors—and of unrequited love affairs and unsuccessful jobs. He couldn't please his parents, so he tried fanatically to please God. His services as a lay minister to a flock of Belgian miners were just another disaster. He never felt saintly enough, and his overzealous behavior, his fasting, his self-deprivations, made him sick and everyone else, tired. ❧ Fortunately, in Millet's paintings and Rembrandt's etchings, he finally discovered the empathy for poor, wretched little people that he craved to express himself. It gave him license to pursue his religious fervor through art instead of the pulpit. He started to draw and paint peasants in the fields, in their thatched huts, at their meals. He made studies of their muddy boots, their looms and their farm tools—all in suitable dark and somber tones. But on a visit to France, he discovered the Impressionists. The ascetic demons in him gave way to the aesthetic ones. His new paintings blazed with color—emerald green, vermilion, Prussian blue and dazzling yellow. Instead of dreary peasant pictures, he painted rolling verdant farmlands, orchards in bloom, voluptuous flower bouquets, still life objects and portraits. That his frenzy transferred from religion to art was obvious from his output: in 15 months, he turned out over 200 canvases. It was also at this time, in an argument with Gauguin over form—not faith—that Van Gogh cut off his ear. ❧ A hundred years earlier, he might have been "exorcised" of his demons. A hundred years later, he would have been psychoanalyzed. But Van Gogh solved his anguish by putting a bullet in his head when he realized that his pathological personality had been interfering with his painting.

VAN GOGH

SEVRAT

1859-1891

WHEN WE HEAR THE NAME SEURAT, WE SEE SPOTS BEFORE OUR EYES. IT'S THE NAME WE MOST CLOSELY ASSOCIATE WITH THE TECHNIQUE OF PAINTING IN TINY DOTS OF COLOR. ❧ IN THE LATE 1800's, SEVERAL NEW SCIENTIFIC TREATISES SURFACED DEALING WITH THE OPTICS AND PHYSICS OF COLOR. GEORGES SEURAT WAS FASCINATED. MANY OF THE OBSERVATIONS, OLD-HAT TO US NOW, WERE REVELATIONS THEN. FOR INSTANCE: DOTS OF DIFFERENT COLOR, MIXED OPTICALLY, LOOK BRIGHTER THAN THE SAME COLORS MIXED ON A PALETTE! COLORS APPEAR BRIGHTEST NEXT TO THEIR COMPLEMENTS! COLORS REFLECT EACH OTHER! (RED APPLES ON A YELLOW CLOTH THROW TINGES OF RED ON THE CLOTH AND PICK UP TINGES OF YELLOW, IN TURN. AND SO ON.) ❧ SEURAT, AND A FEW OTHERS, COMBINED ALL THE NEW COLOR IDEAS WITH CLASSIC CONVICTIONS ABOUT STRUCTURE, LINE AND POSITION. THEIR NEW STYLE OF PAINTING WAS CALLED POINTILLISM... SOMETIMES, DIVISIONISM. IT IS MOST COMMONLY KNOWN AS NEO-IMPRESSIONISM BECAUSE OF THEIR SIMILAR DABS OF COLOR. BUT IT WAS AS DIFFERENT FROM IMPRESSIONISM AS NIGHT FROM DAY. THE IMPRESSIONISTS WORKED OUTDOORS, IN THE BLAZING SUN OR A BLINDING SNOWSTORM, IN A FRENZY TO FINISH THEIR PICTURES BEFORE THE LIGHT CHANGED. COMPOSITION DID NOT MATTER; FORMS DIDN'T MATTER EITHER. REMEMBER, THEIR CHAOTIC DABS OF COLOR WERE STRICTLY USED FOR ACHIEVING ATMOSPHERIC EFFECTS. SEURAT'S DOTS, ON THE OTHER HAND, WERE ALL SCIENTIFIC AND CONTROLLED. HE ALSO SKETCHED OUTSIDE, BUT THE MAJOR WORK WAS DONE IN HIS STUDIO, WHERE HE SPENT MONTHS ANALYZING THE ARRANGEMENT OF COLORS, SO THAT EVERY FORM EMERGED SOLIDLY...NOT A LEAF STIRRED OUT OF LINE...AND THE COLORS INTEGRATED AND VIBRATED ACCORDING TO HIS SCHEME, NOT NATURE'S WHIMS.

1864-1901

THERE ARE THREE POPULAR MISCONCEPTIONS ABOUT HENRI DE TOULOUSE-LAUTREC, AND THE MOVIE WAS NO HELP IN SETTING US STRAIGHT. ONE, THAT HE WAS MEAN-SPIRITED. TWO, THAT HE WAS UGLY. THREE, THAT HIS DEFORMITY DREW HIM TO HIS "DEPRAVED" SUBJECT MATTER. ❧ THE FACT IS, LAUTREC WAS BORN TO A WELL-HEELED FAMILY WITH NOBLE CREDENTIALS. HE WAS A WARM AND LOVING CHILD, THE APPLE OF HIS MOTHER'S EYE, AND BELOVED BY A HOST OF AUNTS, UNCLES AND COUSINS. THERE'S NO EVIDENCE THAT THE BONE DISEASE AND CRIPPLING ACCIDENTS, WHICH STUNTED HIS GROWTH, CHANGED HIS PERSONALITY DRAMATICALLY. FROM HIS SICKBED, HE WROTE CHEERFUL, ILLUSTRATED LETTERS, FULL OF LOVE AND KISSES TO HIS RELATIVES. AS A YOUNG ART STUDENT, HE WAS ENTHUSIASTIC AND ASSIDUOUS, AND SHARED WARM AND TRUSTING EXCHANGES WITH OTHER ARTISTS. AS A MAN, HE WAS EBULLIENT, OVER-COMPENSATING HIS HUMILITY, PERHAPS, WITH WIT AND WISECRACKS. ❧ THE NOTION THAT HE WAS UGLY CAME FROM HIS OWN SELF-DEPRECATING CARICATURES. HE DREW HIMSELF WITH STUBBY LEGS, TINY EYES, HEAVY BLACK BEARD AND LASCIVIOUS LIPS. HIS PHOTOGRAPHS, ON THE OTHER HAND, SHOW HIM TO HAVE A RATHER PLEASANT FACE WITH STRONG BONES, A COMELY BEARD AND, WHAT SOME MIGHT CALL, SEXY LIPS. ❧ IT MAY BE PARTLY TRUE THAT HIS OWN ABNORMALITY DREW HIM TO THE DEMI-MONDE. BUT IT'S ALSO KNOWN THAT, EARLY ON, HE WAS TURNED OFF BY CLASSIC SUBJECT MATTER AND BOURGEOIS PORTRAIT PAINTING. HE PRESENTED HIS DANCE HALL GIRLS, CABARET SINGERS AND PROSTITUTES—NOT AS FREAKS—BUT AS FACTS OF LIFE. LAUTREC DIDN'T VULGARIZE THEM OR CRY FOR THEM. JUST AS GOYA RELATED THE HORRORS OF WAR, LAUTREC TOLD THE TRUTH ABOUT MONTMARTRE.

LAUTREC

MAGRITTE

1898-1967

What did he mean by a picture of a locomotive emerging from a fireplace? What are we to make of a water glass resting on an open umbrella? Of a nighttime street with a daytime sky? According to this artist, we are to make nothing...absolutely nothing! ❧ The Belgian painter René Magritte has been called a Surrealist. But Surrealism is all about dreams, fantasies and subconscious meanings. Magritte is not. He painted common objects, but he's not a "Pop" artist. He painted with photographic fidelity, but he's not a Realist. Neither is he an art-for-art's sake, Non-Objective painter, because he did have an object: it was to tantalize, provoke, delight, surprise and sensitize our vision—to make us look without thinking. And in order to make sure we didn't make sense out of his pictures, he used the most familiar objects in the most irrational settings and juxtapositions. To frustrate us further, he gave us titles that are absolute nonsense. ❧ No amount of pushing or verbal gymnastics will help us fit René Magritte into a ready-made category. He is a one-of-a-kind painter. But what kind of man was he to delight in frustrating others? Strange as it may seem, Magritte was a shy, solitary man, not at all bold, pushy or self-assured. He was orderly, disciplined, intensely neat and intensely private. Though he spoke freely on impersonal topics like philosophy, politics and art, nobody could ever crawl inside his mind to understand such personal matters as his affinity for Edgar Allan Poe...why he wept when he visited Poe's cottage in New York...why he never discussed his mother's drowning. He wanted nothing to do with psychoanalytic probings of art and artists. In his own words, he "despised his past" and wanted his life to be as unexplained as his work was unpredictable.

Something from Everybody for U&lc

AD NUMBER 0001 XXXXXXXXXXXXXX DOC NAME RANSOM

I HAte YouR EDITOR
(At least He SaYs he's your editoR)
but i WILL rELeASE HIM
/OR a SuBsCRIPTION to
U & lc
DeLIVER IT to A
plaIN brOWN wrAPper to:

BRAD WALROD
SYSTEMS SUPERVISOR - COMPUTER ROOM
VOLT INFORMATION SCIENCES
22 NORTH FIFTH STREET
TERRE HAUTE, IN 47808
(812 234-5556 ext. 41)

2435 South Oak · Albany · Oregon · 97321 ·

DEAR UPPER & lower case

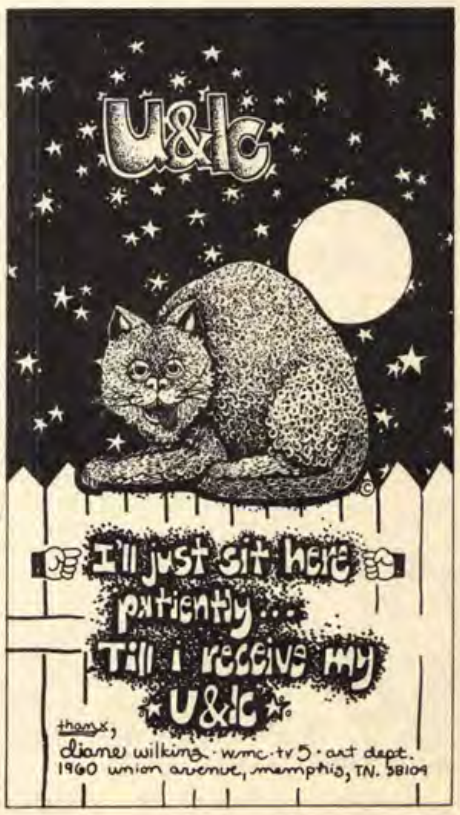
I wish to have my name added to your mailing list!

Thank you!

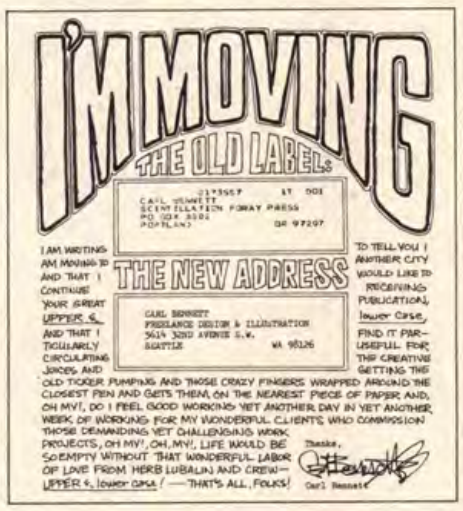
I know your magazine will be greatly enjoyed by all my calligraphy & design students. After all, anyone who recognizes the art of calligraphy can't be all bad! Sincerely, Kristi Hildebrand

U&lc

This portrait of our editor was sent to us all the way from Uruguay by a Mr. Mendoza of the firm of Andrade & Mendoza. It was received with great enthusiasm by H. L., who appreciates any flattery he can get these days.



This custom-designed wooden graphic was sent to us from the versatile George Bacon and Kenny Ford of the Idea Factory, 838 Charters St., New Orleans, LA 70116.



This delectable dish was sent to us by Janet Lawroesh of Syracuse University.

Dear Sir,

I was receiving your magazine U&lc. for a number of years. I find it FASCINATING, INFORMATIVE, and the best thing that used to come to my MAIL box, but Zounds you have cut me off your mailing list!

what does one do, (short of giving up my 1ST) to get back on your list?

I am a Graphic Design instructor at the Cooper School of ART in Cleveland, Ohio. I have used the Articles in U&lc. as examples, Assignments, Lectures, and opening Typographic Designs. So I implore you to put me back on your mailing list, whatever the $ so I may once again enjoy the best TYPE magazine there is!

Yours truly
Bonit Grimaldi

U&lc.

You jog my mind for graphic ideas.

You help me unleash my creative energies.

Your magazine is food for the mind.

You expand my horizons.

Please help me tap my reserves.

Yours truly, Nancy Martin
Box 189 Shaw Hall,
775 Comstock Ave., Syracuse, NY 13210

AS ONE OF COLORADO'S FINEST COLLEGES WE OFFER GOAT-ROPING AND GRAPHICS

BUT NOT U&LC...

PLEASE SEND A SUBSCRIPTION TO WHERE THE BUFFALO ROAM...

AIMS COMMUNITY COLLEGE
P.O 69
GREELEY, CO.
80632

THANKS!
BECKY BLANTON

WHAT A BRAINSTORM
HOW ABOUT SENDING ME A
SUBSCRIPTION TO YOUR MAGAZINE

The CRAVING

As I wandered weak and weary,
Through the Hallmark halls so cheery,
I quite suddenly was stricken
by a longing strong and pure.
Quick I recognized this craving,
This familiar inner raving,
It was U&lc. publications that
my mind was screaming for,
Just a year or two of monthlies
that my mind was screaming for.
Only this and nothing more.

Another creative contribution from John Langdon. This time for a worthy cause: law and order.

Put a smile on my face, please

enter my name on your mailing list.

Mark E. Shumaker
707 S. 11th Avenue
Yakima, WA 98902

Thanks!

Calligrapher SHEILA WATERS
20740 Warfield Ct. Gaithersburg, Maryland 20760

PLEASE SEND ME A COPY OF U&lc REGULARLY—I LOVE IT & AM TIRED OF BORROWING!

Thank you in anticipation

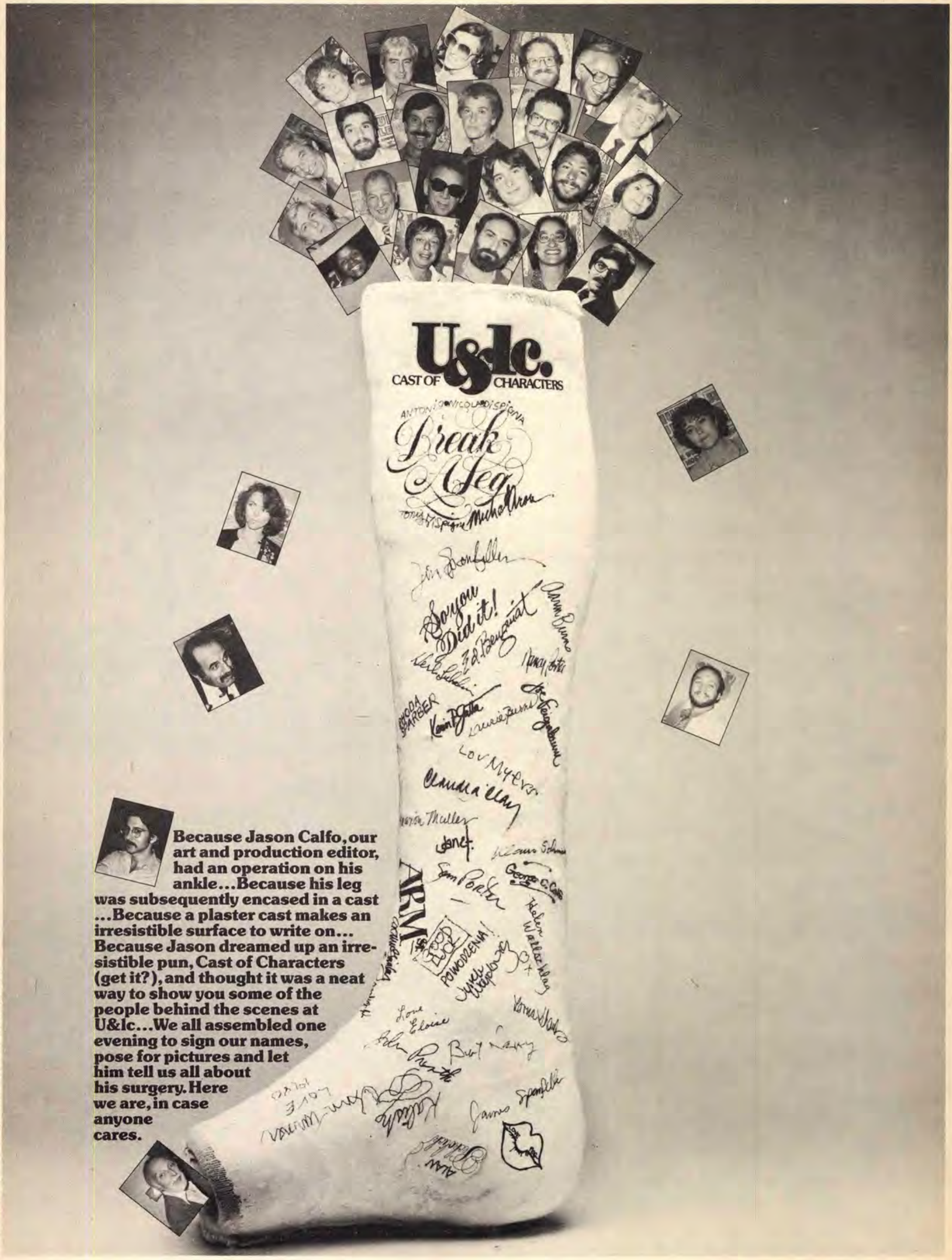
Sheila Waters June 18·1980

from Stamford, Connecticut

CULVER PICTURES

ERRATUM

In our June 1980 issue, on page 24, we were guilty of an unpardonable error and we wish to make amends. Our thanks go to those enlightened readers who straightened us out about the two Samuel Butlers: Samuel, the poet, 1612-1680, and Samuel, the essayist, 1835-1902. Although we correctly attributed the quote to Samuel the latter, we illustrated it with a 17th-century engraved portrait of Samuel the former. Reproduced, above, is a picture of the correct Samuel Butler. We suggest that you cut it out in an oval shape and paste it over the wrong Samuel Butler. It will give us considerable peace of mind.



Because Jason Calfo, our art and production editor, had an operation on his ankle...Because his leg was subsequently encased in a cast ...Because a plaster cast makes an irresistible surface to write on... Because Jason dreamed up an irresistible pun, Cast of Characters (get it?), and thought it was a neat way to show you some of the people behind the scenes at U&lc...We all assembled one evening to sign our names, pose for pictures and let him tell us all about his surgery. Here we are, in case anyone cares.

PHOTOGRAPHY BY ROBERT MOORE AND NANCY PORTER

THIS ARTICLE WAS SET IN ITC SOUVENIR

You don't want your jobs to be any less than the very best. We feel the same way.

That's why we tell you not to compromise when it comes to type.

Don't settle for Chelmsford Medium when what you really want is Chelmsford Demi Bold.

Don't settle for 60 point when what you really want is 60½ point.

Don't settle for 45 pica line length when you really want 70 picas.

To make sure you don't have to settle for less, we've put together a combination of type styles and typesetters that give you exactly what you want: great type.

First, take a look at our library. Chances are, we have the exact type you need. Because we make over 500 type styles, including most ITC faces. And we're continually adding more.

For instance, we just added 8 ITC Isbell faces to our ITC selection. (You can see one example in the center column of this ad.) So now you can get the complete set of faces in the ITC Isbell family.

All of our type is great looking, too. Each and every character prints with perfect clarity and sharpness in our full range of sizes, from 5½ point to 74 point. And to make your typesetting easy, we put four different faces with a total of 448 characters on every type disc.

Want great type?

We have more than 1,000 different standard type discs on hand. But, if you need a combination of styles that isn't already available, tell us and we'll make it up for you.

We also have pi discs with just about every special character and symbol you can think of. From fancy borders to horoscope signs.

And we'll make sure you get your type discs when you need them. Our Type Express service guarantees that your order for any of our standard type discs will be out our door within eight business hours. (U.S. only.) We'll even send it by air express if that's what you want.

Next, take a look at our typesetters. They give you more type than most phototypesetters in our price range can.

AM Varityper
the Informationists.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLLMNOPQRSTUVWXYZ
1234567890&$¢£%
(:;.!?.-"—'–"/#*)[†‡§1234567890]

For example, with our Comp/Edit system, you get 16 styles on-line. And you can set them in 138 sizes, from 5½ to 74 point, in 1/2 point increments.

That's a combination of 2,208 different fonts, all available at the push of a button. And you can mix all the styles and sizes you need within a single line.

The Comp/Edit system also has a 70 pica line length and 16 inch automatic reverse leading. So you can do most of your big jobs without any paste-up.

So, why compromise when you don't have to?

Return the coupon today and we'll send you a copy of our "type one-liner," showing all the faces currently available.

If you really want great type in a hurry, call toll-free (800) 631-8134, except in Alaska and Hawaii. From New Jersey (201) 887-8000, extension 666.

Or write AM Varityper, Dept. F-2, 11 Mount Pleasant Avenue, East Hanover, NJ 07936.

In Europe: AM International Information Services Ltd., Varityper Division, 44 Church Street, Luton Beds, England. Call 44-582-416837.

Comp/Set, AM and Varityper are registered trademarks and Comp/Edit, The Informationists and Type Express are trademarks of AM International, Inc. ©1980 AM International, Inc.

Give us a shout.

Yes, I want great type.

AM Varityper type one liner

- ☐ Send me a copy of the "Type one-liner."
- ☐ Send me information on your phototypesetting systems.

F-2

Name _____

Company _____

Address _____

City, State _____ Zip _____

Phone ( ) _____

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&fiffflg
1234567890 1234567890 1234567890
ABCDEFGIHJKLMNOPQRSTUVWXYZ
ÆŒØŁÐßæœøđłˆˇ˜¨˚˚˚

Skills for Hire*

Brad Holland (c) and J.-C. Suares (l) listen as Jim McMullan responds to a question from the standing-room-only audience.

Big Names Bring Visual Ideas to Colorado Conference

DENVER — A capacity crowd came from all across eastern Colorado to experience one of the season's major graphic events when famous illustrators Brad Holland and Jim McMullan joined noted art director/cartoonist J.-C. Suares for a conference on "Visual Ideas" at the Colorado Heritage Center.

Co-sponsoring the event were the Art Directors Club of Denver and The Design Schools. It was another in the series presented by the schools to bring important graphic ideas to all parts of the country, while making prospective employers aware of the impressive skills and abilities of The Design Schools graduates.

During the two-hour session, the three panelists described their personal creative processes. Holland kept the audience amused as he spoke of his formative years and his difficulty in breaking into commercial art — then he amazed them with his startling work. McMullan gave the group an in-depth look at his "socio-journalism" and discussed an early sketch for his famous poster of Liv Ullmann as O'Neill's Anna Christie. Suares provided a perfect complement as he presented the art director's angle on visual ideas, based on his experience as the original art director of *The New York Times* Op-Ed page.

The conference was typical of The Design Schools' continuing activity in the professional world of design. In addition to this series of programs, the schools are among the sponsors of the International Design Conference in Aspen; provide a yearly scholarship to the International Center of Photography in New York, and individually grant scholarships to the winners of *Scholastic*'s high school art competition.

Art directors, designers and illustrators hear celebrated panelists in Denver.

Grad Handles Graphics for Television News

PITTSBURGH — The award-winning television station KDKA-TV is the work world of talented Theresa Zamborsky, Art Institute of Pittsburgh Visual Communication graduate. Theresa does local ads for *TV Guide*; billboards; bus cards, and graphics for news

programs. As television art must be horizontal, she has a special challenge, which she recently met in creating graphics for the set's weather map. "This station knows all about the Art Institute," Theresa says, "and they often recruit from the school. Five out of six of the artists here are Art Institute grads!"

Advertising Design student Cindy Williams of the Art Institute of Houston designed this graphic oceanside signage in her class on logos, symbols and corporate identity.

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

*The Design Schools

Art Institute of Atlanta
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Colorado Institute of Art

Special note to alumni: If you are one of the several thousand Design Schools graduates who are living and working in the U.S., we'd like to know where you are, what you're doing, and any special achievements. If you'd like your name added to our growing list of employers who from time to time need well-trained staff members, just complete the coupon at right and mail it to us today.

Edward A. Hamilton, Design Director 14
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue, New York, N.Y. 10166

I would like to know more about The Design Schools graduates. ☐
I don't have immediate need, but please keep me advised. ☐
Include me on your invitation list for seminars and programs. ☐
I am a graduate of _____

Name _____ Position _____

Company _____ Phone (___) _____

Address _____ City _____ State _____ Zip _____

Skills of special interest to me _____

berthold

CHECK-LISTE
»berthold ads 3000«

AMERICANA HOTEL, New York City
AUGUST 23-25, 1978

This major event for typesetters will include an extensive series of technical workshops on applied typesetting, design, word processing, computerized text management and an extensive exhibit of editorial, pre-press, composition and editing equipment. This NCA Annual Convention is an action packed, informative, social, educational, typesetter 2-1/2 day event. An impressive array of vital interests to typesetters will review management and production topics of interest to typesetters, with particular emphasis on delivery of a quality product and efficient operation. Typecrafts

TUESDAY, August 22

WEDNESDAY, August 23

FRIDAY, August 25

Folkestone

Intensivkurse

for Eight

A delicious party dinner for eight? To most the thought alone is enough to strain the family budget. But our Menus (beginning on the next two pages) prove otherwise. Each of them — from appetizer right through dessert — is planned to serve eight with generous portions, and for a total cost below $10 (one menu even includes the ultimate touch of diningelegance — wine). The menus very from international specialities (Moussaka dinner with Antipasto, Sauerbraten with Red Cabbage) to traditional — though dressed-up — favorites (Baked Chicken with Stuffed Sweet Potatoes, Spinach Meat Loaf, a dessert of Indian Pudding). All are adaptable or formal or informal entertaining, depending on the setting in which you present them (try candlelight and flowers). With a little imagination you can adapt parts of the menus to your own combinations. And for a special touch, why not write or type the menu itself on space cards or pretty note paper to put before your guests? Add your name (or that of the honored guest) to the main-dish title; Barbecued Breast of Veal à la Smith may not be haute cusine, but there will be smiles (as well as pleased palates) all around. Please turn the page for menus, and turn to page for racipes.

Great Party Menus Under $10

ein w
Maske —
üblicher C
Tag in wen
als ob Du ei
ausgeschlaf
fürstlichen Fr
Wald und Feld

Liebe unvers
wenn auch Du
abends nicht so g
Dich den lieben lan
hast, sondern nur ei
hübsche Eva sehen m
ein walnußgroßes F
Maske — nicht unprakt
üblicher Cremetupfer —
Tag in wenigen Minuten
als ob Du einen Sonntagv
ausgeschlafen hättest und
fürstlichen Frühstück zwei
Wald und Feld

ADS 3000

Mehr Amerika
NEUE PREISE

Reis fit 500-g-Packung	statt 2.89 jetzt nur 2.23
Span. Pfirsiche HKl. 1	je 1-kg-Schale 2.98
Griech. Orangen HKl. 2	je 1-kg-Schale 3.79
Schlagrahm 0,2-Ltr.-Becher	statt –.99 jetzt nur –.69
Einkochtopf emailliert	Stück 24.95
Wandfarbe wischbeständig	12-kg-Eimer
Wiener Becher Schoko-Spezialitäten	125-g-Becher
Gelier-Zucker	1-kg-Beutel
Südzucker	2,5-kg-Beutel 3.6
Überkinger Sonderangebot	12/0,7 ltr. 3.95
EKU Hell	20/0,5 ltr. 9.95

GUTE UND SCHLECHTE BUCHSTABEN

CAUTION – CARBONS DESIGNED FOR TYPEWRITER ► HOLD HERE ◄ AND PULL FROM BOTTOM TO REMOVE CARBONS

PAN AM.
Clipper Cargo

Air Waybill
Pan American World Airways, Inc.
NEW YORK, N.Y., U.S.A.

Mehr Amerika
NEUE PREISE

Donnerstag Frankfurt – New York

VORAUSSCHAU WINTER 75/76

Frankfurt – Toronto

Nach Chicago, Los Angeles oder

Nach Calgary, Edmonton, Vancouver, To

Obligatorische Zuschläge bei ABC-Flügen

WICHTIG BEI ABC-FLÜGEN:

unsurpassed in versatility

berthold fototype

BERTHOLD OF NORTH AMERICA
USA: p. o. box 624, 610 Winters Avenue, Paramus, N. J. 07652
Illinois: 4415 Hillside Street, Hillside, Illinois 60 162
California: 5860 Uplander Way, suite 103, Culver City, California 90 230
Canada: 157 Bentworth Avenue, Toronto, Ontario m6a 1p6

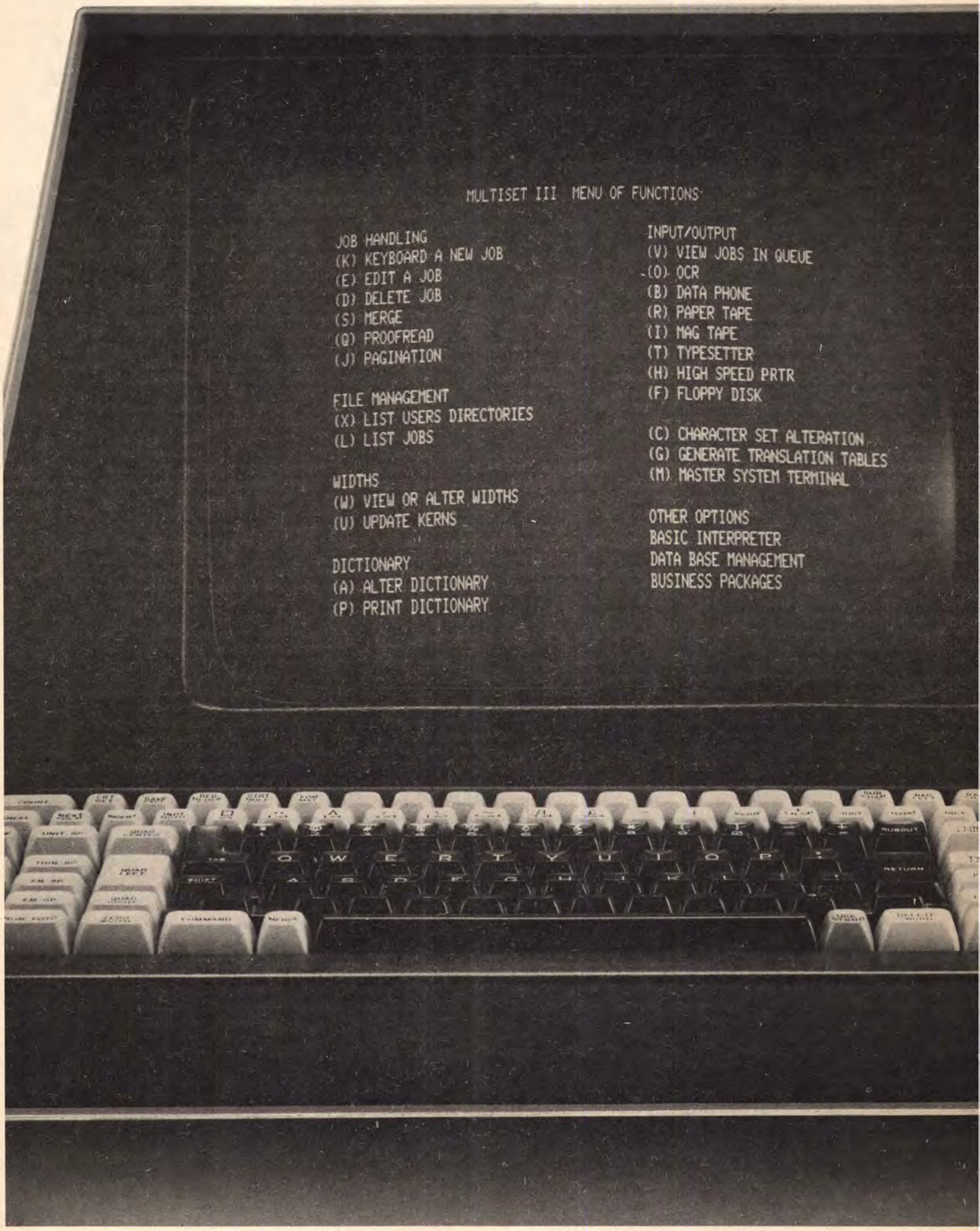
I want to know more about berthold photocomposing equipment

Address

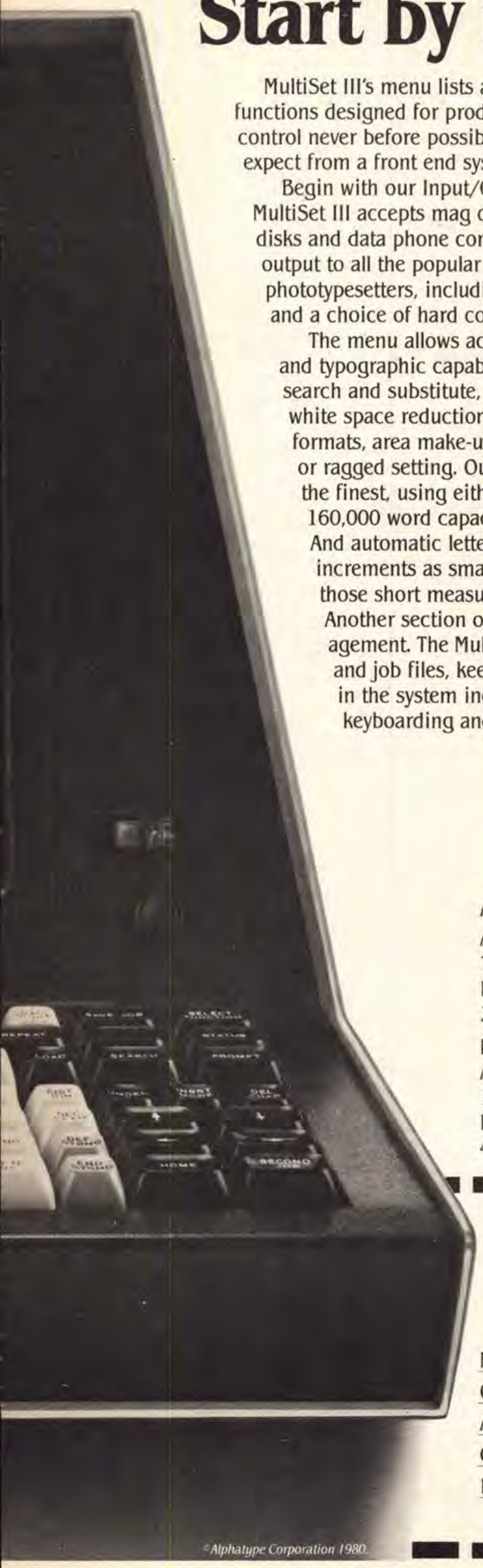
Baupolier — Kranführer
Zimmerer — Maurer
Magaziner — Bauhelfer
Fritz Eichbauer – Bauhelfer

Technische Assistentin

If you have an appetite for the



ultimate in typesetting control... Start by reading our menu:



MultiSet III's menu lists an impressive array of functions designed for productivity and typesetting control never before possible. It's everything you'd expect from a front end system and more!

Begin with our Input/Output functions. MultiSet III accepts mag or paper tape, OCR, floppy disks and data phone communications. We can output to all the popular 2nd and 3rd generation phototypesetters, including the Alphatype CRS, and a choice of hard copy printers.

The menu allows access to extensive editing and typographic capabilities such as multi-level search and substitute, character pair kerning, white space reduction, tabbing, indents, formats, area make-up, and automatic justified or ragged setting. Our H&J program is one of the finest, using either rules of logic or our 160,000 word capacity dictionary or both. And automatic letterspacing or kerning, in increments as small as 1/8 of a unit, solves those short measure problems.

Another section on the menu is File Management. The MultiSet III, using directories and job files, keeps track of all work in the system including the time spent keyboarding and editing.

And as the menu enables single key access to all major functions, there are no complex codes or mnemonics to remember. The simplicity of our system allows your operators to spend their time setting type, not programming.

But the menu is only the beginning. The basic MultiSet III, consisting of a minicomputer with 96K of memory, 80 megabyte hard disk, floppy disk drive and two 32K intelligent terminals is uniquely expandable. As your business grows, the system can grow with it. Have up to ten 32K terminals, up to four 80 or 300 megabyte disk drives and connect multiple typesetters to each CPU. Double your capacity by linking two MultiSet III's together. And the system is being updated continually with new typesetting, business and data base software such as pagination, proofreading, inventory control and a directory management program. All this plus AlphaKey's commitment to total system support will insure that the MultiSet III will be the most productive, versatile and cost efficient front end system on the market tomorrow as well as today.

For information on how the MultiSet III gives you the ultimate in typesetting productivity and control, send the coupon below. Find out how the AlphaKey advantage works to YOURS!

The MultiSet III by Alphatype

AlphaKey Systems
A Division Of Alphatype Corporation
7711 N. Merrimac Ave.
Niles, Illinois 60648
312-965-8800

In Canada
Alphatype Canada Inc.
105 Scarsdale Rd.
Don Mills, Ontario M3B 2R5
416-449-6132

Dear AlphaKey:
Tell me how the MultiSet III will satisfy my appetite.

☐ Send me a descriptive brochure.
☐ Call me for an appointment for a demonstration. U8Jc12/80

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

Send coupon to AlphaKey Systems/7711 N. Merrimac Ave./Niles, IL 60648

©Alphatype Corporation 1980.

NEWEST QUALITY ART FROM VOLK

NOW! ALL THE INSTANT LINE ART YOU MAY EVER NEED

ALL 48 NEW 1980 "CLIP BOOKS"

149.95

FOR IMMEDIATE DELIVERY!

These 48 brand new *"Clip Books of Line Art"* are advertised here for the first time. The complete collection of all 1980 books is shown on this page in the miniature reproduction of their covers. All these plus 48 miniature index folders with each illustration in half size, which you'll use for quick look-up or as a source for smaller reproduction art.

Like the *"Clip Books"* themselves, the indexes are also lithographed on one side of glossy *"Kromekote"* reproduction stock. The books and indexes are 5x8 inches for easy filing in a conventional 5x8 file drawer or cabinet. Half of the 1980 books shown have 12 one-side pages and the other 24 have eight one-side pages. A total of 600 hard-working pages loaded with the finest illustrations.

Please don't be mislead by the low cost — it's great art rendered by great illustrators. Expect quality and get it — right down to the impeccable reproductions. Best of all, with this 1980 collection, you'll be getting the *newest and freshest art.*

A superb collection of about 1000 different illustrations — a total of about 2000 pieces, counting the indexes. A great value at $149.95. The complete collection will be shipped via UPS on receipt of your order. *(48 books shown are not sold separately!)*

SAVE $26! BOTH 1980 & 1981 LIBRARIES 279.95

96 "CLIP BOOKS" — 96 INDEXES — ABOUT 4,000 ART PROOFS — ALL FOR

An excellent value and a magnificent collection! *Usually $305.95 — you save $26.00.* You'll get the complete 1980 library, shown on this page, and you'll get all of it immediately. You'll also get a subscription to the forthcoming 1981 books and you'll receive four every month as soon as published. Any 1981 books published by the time your order arrives will be included in your immediate 1980 shipment. Remaining issues will be mailed four books each month ending with the December 1981 issue. All 1981 art will be brand new and will not duplicate 1980.

You save shipping charges by enclosing your check with order. Purchase orders of established accounts accepted, UPS charges additional.

VOLK CLIP ART

Box 72L, Pleasantville, NJ 08232

"I found a way to beat the high cost of stats."

"We create on-air graphics for several TV networks. Time is of the essence in our business, and we've also got to keep a sharp eye on production costs.

"Our Pos One® camera/processor helps us beat those tight deadlines and stay within budget, something that would be virtually impossible to do if we had to send out for stats and other reproductions.

"The Pos One camera is a great creative tool. It's simple to use and delivers an amazing variety of reproductions in normal room light.

"With this versatile machine on the premises we get all the stats, enlargements, reductions, positives, reverses, special effects, screened halftones and film transparencies we need—in a matter of minutes and at exceptionally low cost."

Peter Diaferia
Partner, The Studios of Diamond and Diaferia
New York, N.Y.

PosOne® 316

NEW LOW-COST RENTAL PLAN AVAILABLE

Call Us Toll Free
800-327-1813
IN FLORIDA (305) 722-3000
IN CANADA (416) 533-2305

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

—Please send more information on the Pos One cameras.
—Tell me about your low-cost rental plan.
—Please arrange a demonstration.

Name_____ Title_____
Company_____
Address_____
City_____ State_____ Zip_____
Phone_____

U&lc12/80

The stockholders could have gotten the wrong impression from her.

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

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

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

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

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

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

What was missing was the typographic style. The kind of style that gives people like stockholders the right impression of a company.

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

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

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

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

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

Discover for yourself, Letraset's Graphic Treasures, in our 32 page new products supplement.

Not only are there a wealth of new typefaces in the Instant Lettering and Letragraphica ranges, there are also new Letratone Sheets, Graphic Symbols, Color Lettering, Point Size additions and Letratext™ dry transfer body copy.

Ask your Letraset Dealer for a copy or send us the coupon.

STANDARD RANGE

Bookman BOLD CONDENSED
Bookman BOLD CONDENSED ITALIC
Bramley LIGHT
Bramley MEDIUM
Bramley BOLD
Bramley EXTRA BOLD
Brighton LIGHT
Brighton LIGHT ITALIC
Brighton MEDIUM
Brighton BOLD
BROADWAY ENGRAVED
Cable ULTRA HEAVY
Gill Kayo CONDENSED
Pump DEMI-BOLD
Romic LIGHT ITALIC
Windsor BOLD OUTLINE

LETRAGRAPHICA

ITC American TYPEWRITER OUTLINE
BALLOON EXTRA BOLD
Balmoral
Belshaw
ITC Benguiat MEDIUM
ITC Benguiat MEDIUM CONDENSED
ITC Benguiat BOLD CONDENSED
Bible Script & FLOURISHES
Block Schwer
Cardinal
Crillee ITALIC
ITC Eras DEMI
Futura DEMI-BOLD SCRIPT
Glastonbury
Italia MEDIUM CONDENSED
Raleigh EXTRA-BOLD
Rialto
Seagull LIGHT
ITC Serif Gothic BLACK
Spectrum
Squire
TRISET
Vendome EXTRA BOLD
Victorian INLINE SHADED

New! Letratext™ Dry Transfer Body Copy Sheets.

Please send me a Graphic Treasures new products supplement.

Name _____

Company _____

Address _____

City _____

State _____ Zip _____

Letraset USA Inc.,
40 Eisenhower Drive,
Paramus, NJ 07652

U&LC

Letraset

Letraset USA Inc.
40 Eisenhower Drive
Paramus, NJ 07652

©Letraset USA Inc. 1981

THEY DON'T LIKE EACH OTHERS TYPE.

Not everybody sees things eye-to-eye.

A typestyle that's right for the guy on the left might scare hell out of the other fella. As for him, his idea of tight spacing could be the kind somebody else would drive a truck through.

What's a type house to do?

What you, only you, and nobody else tells us to do, of course.

At Bundscho, it's your ballgame. There's six decades of typesetting, four complete type systems, and 99 pairs of practiced hands waiting to help you win it.

Our customers might never get to like each others type, but they all admire each others type house.

BUNDSCHO. IF IT'S NOT RIGHT WITH YOU, IT'S NOT RIGHT.

J. M. Bundscho, Inc., 180 North Wabash Avenue, Chicago, Illinois 60601 • (312) 726-7292

Who does an Art Director call when all he can shoot is himself?

His ATA typographer.

That's what I did when I found myself on a New York set with ruined logo art and 25 people standing around at $1,000 an hour.

When I finally found a New York shop with my typeface, they were overloaded. And I got, "... sorry, bud, maybe tomorrow." Fighting down panic, I dialed my typographer back home and told him to set new art, buy it a plane ticket, and put it on the next flight out. He said no need for all that—he'd just call his ATA affiliate in New York and tell him what I needed. **He called the same guy I had just talked to.** And even though the fellow still didn't know me from Adam, he knew my typographer back home. So he dropped everything, set the type, silkscreened it, and cabbed it to me in an hour. That's the way ATA typographers help each other out. And save Art Directors' necks in the process.

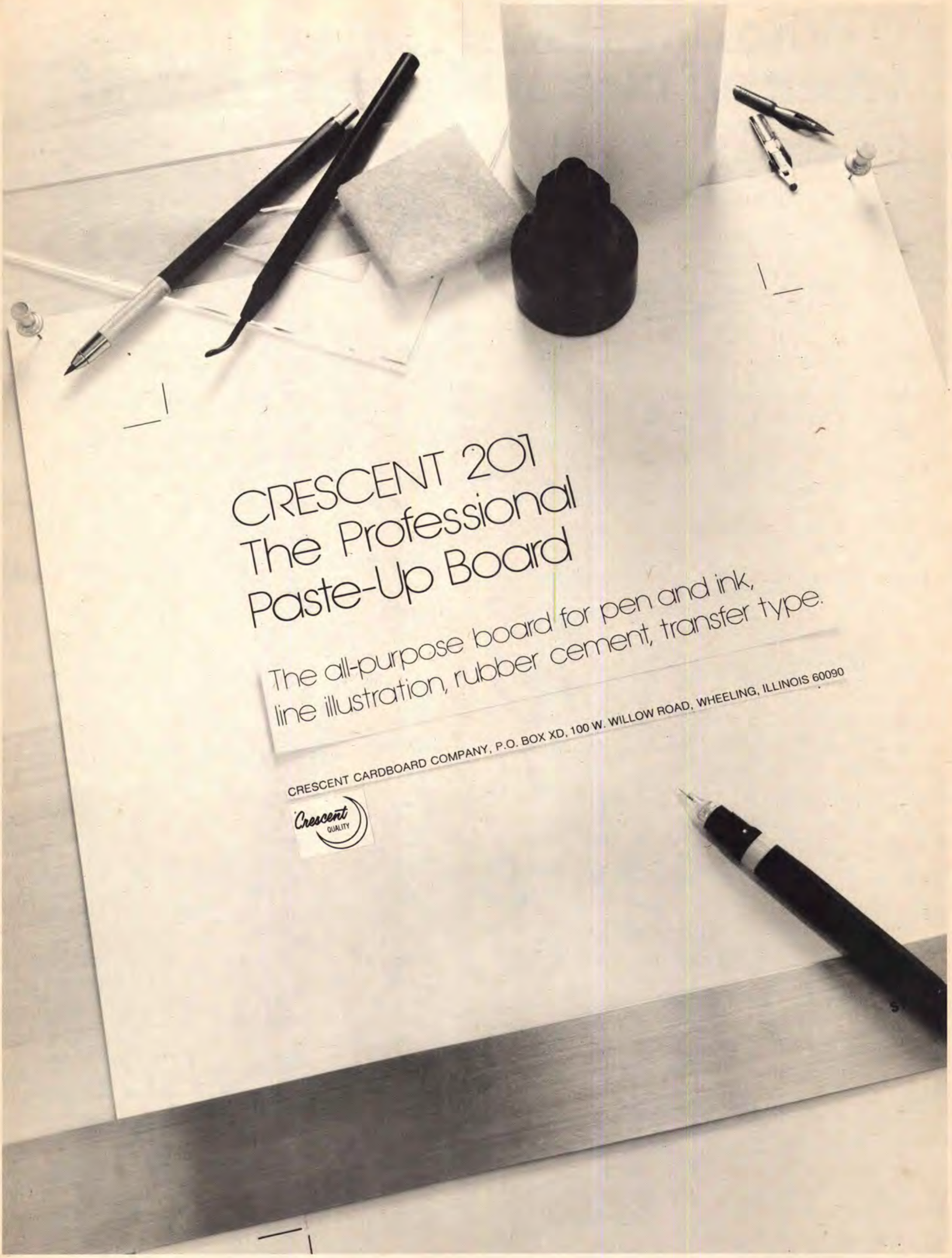
There's an ATA type house near you. And you'll find it's the best in the area, because ATA lets only the cream of the crop join. So call your ATA typographer. He can fix you up in more ways and sizes than you can imagine. He can even open doors over the phone ... and make you as important in a big city as you are at home.

The ATA

ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC.

461 EIGHTH AVENUE, NEW YORK, N.Y. 10001
WALTER A. DEW, JR., EXECUTIVE SECRETARY

ATA MEMBERS: **Atlanta, Georgia** Action Graphics, Inc. **Bloomfield, Connecticut** New England Typographic Service, Inc. **Boston, Massachusetts** Berkeley Typographers, Inc.; Composing Room of New England; Typographic House, Inc. **Cedar Rapids, Iowa** Type 2, Inc. **Chicago, Illinois** J. M. Bundscho, Inc.; Rydertypes, Inc.; Total Typography, Inc. **Cincinnati, Ohio** Typo-Set, Inc. **Cleveland, Ohio** Bohme & Blinkmann, Inc. **Columbus, Ohio** Dwight Yaeger Typographers **Dallas, Texas** Jaggars-Chiles-Stovall, Inc.; Southwestern Typographics, Inc.; Typography Plus **Dayton, Ohio** Craftsman Type Incorporated **Detroit, Michigan** The Thos. P. Henry Company; Willens+Michigan Corp. **Grand Rapids, Michigan** Central Trade Plant of Grand Rapids **Houston, Texas** Typografiks, Inc. **Indianapolis, Indiana** Typoservice Corporation **Los Angeles, California** Andresen Typographics; Typographic Service Co., Inc. **Memphis, Tennessee** Graphic Arts, Inc. **Miami, Florida** Wrightson Typesetting, Inc. **Minneapolis, Minnesota** Dahl & Curry, Inc.; Type House+Duragraph, Inc. **Newark, New Jersey** Arrow Typographers **New Orleans, Louisiana** Film-A-Graphics, Inc. **New York, New York** Advertising Agencies/Headliners; Franklin Typographers, Inc.; Royal Composing Room, Inc.; Tri-Arts Press, Inc.; Typographics Communications, Inc.; Volk & Huxley, Inc. **Norwalk, Connecticut** Norwalk Typographers, Inc. **Philadelphia, Pennsylvania** Armstrong, Inc.; Typographic Service, Inc. **Phoenix, Arizona** Morneau Typographers, Inc. **Pittsburgh, Pennsylvania** Davis & Warde, Inc.; Headliners of Pittsburgh, Inc. **Portland, Oregon** Paul O. Giesey/Adcrafters, Inc. **Rochester, New York** Rochester Mono/Headliners **San Diego, California** Central Typesetting, Inc. **San Francisco, California** Headliners/Identicolor, Inc. **Seattle, Washington** Thomas & Kennedy Typographers, Inc. **St. Joseph, Michigan** Type House, Inc. **St. Louis, Missouri** Master Typographers, Inc. **Syracuse, New York** Dix Typesetting Co., Inc. **Tampa, Florida** Century Typographers **Montreal, Canada** McLean Brothers, Ltd. **Toronto, Canada** Cooper & Beatty, Ltd. **Winnipeg, Canada** B/W Type Service, Ltd. **Brisbane, Australia** Savage & Co. **Stockholm, Sweden** Typografen AB **Stuttgart, West Germany** Layout-Setzerei Stulle GmbH


CRESCENT 201
The Professional
Paste-Up Board
The all-purpose board for pen and ink,
line illustration, rubber cement, transfer type.
CRESCENT CARDBOARD COMPANY, P.O. BOX XD, 100 W. WILLOW ROAD, WHEELING, ILLINOIS 60090
Crescent
QUALITY

Mood Makers

Romantic or dignified . . . jovial or harsh . . . frivolous or solemn . . . gentle or loud . . . old-fashioned or futuristic, Itek type lets you set the mood.

For two decades, designers have relied on Itek type to enhance every graphic, to enrich every message. But we're not simply basking in our heritage.

Today Itek offers a remarkably large selection of faces in our type gallery, including many entire families, text and display faces, PI characters, ITC faces and several hundred foreign faces. And our selection keeps on growing.

What's more, Itek helps Quadritek™, Pacesetter™ and Mark VIII Phototypesetter users economically build type libraries. You purchase only the fonts you need, when you need them. Itek has type for every mood and design you can imagine.

For a free, four-color poster of the graphic in this ad, write us on your official company letterhead or staple your business card to this ad and send to:

Itek Composition Systems
Advertising Department
355 Middlesex Ave.
Wilmington, MA 01887

Itek

Itek Photocomposition equipment composed all type in this ad. Itek®, Quadritek™ and Pacesetter™ are trademarks of Itek Corporation, Lexington, Mass. ULC/T12-1

"Great credit is due Mergenthaler Linotype Company for the development of punch cutting and letter fitting and the perfection of new standards of manufacture, the combination of which has made machine composition comparable in quality with hard work."[1]

Hard work?

You betcha. Typesetting always used to be. Take a look at this 1916 recipe for the repair of errant type: "To straighten a matrix, lay it on a block of hard wood or a pig of metal and tap it with a light hammer where it will do the most good. With a fine file touch up the ears to remove burs. A light rub on the side will show whether they are true or not. Finally, examine their teeth and if they are worn or defective destroy the matrix at once as this will save you further trouble."[2]

Now that is hard work. And all that trouble for one point size of one letter! But no less trouble than we went to for Leamington.

Take a look at another combination where hard work led to quality: the Declaration of Independence, only this time it is set in Leamington . . .

the Linotype® news

[1] Fred Anthoensen, "Types and Bookmaking", 1943

[2] John S. Thompson, "The Mechanism of the Linotype", 1916

® Registered in U.S. Patent & Tm. Off.

In Congress, July 4, 1776,

The Unanimous Declaration of the Thirteen United States of America,

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the Powers of the earth, the separate and equal station to which the **Laws of Nature** and of **Nature's God** entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their **Creator** with certain unalienable **Rights,** that among these are *Life, Liberty* and the pursuit of *Happiness.* That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any Form of Government becomes destructive to these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their *Safety* and *Happiness.* Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.—Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former **Systems of Government.** The history of the present **King of Great Britain** is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

He has refused his Assent to Laws, the most wholesome and necessary for the public good.

He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation til his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of *Representation in the Legislature,* a right inestimable to them and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their Public Records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved *Representative Houses* repeatedly, for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the *Legislative Powers,* incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavoured to prevent the population of these States; for that purpose obstructing the *Laws of Naturalization of Foreigners;* refusing to pass others to encourage their migration hither, and raising the conditions of new *Appropriations of Lands.*

He has obstructed the *Administration of Justice,* by refusing his Assent to Laws for establishing Judiciary Powers.

He has made Judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our People, and eat out their substance.

He has kept among us, in times of peace, Standing Armies without the Consent of our legislature.

He has affected to render the Military independent of and superior to the Civil Power.

He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their acts of pretended legislation:

For quartering large bodies of armed troops among us:

For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States:

For cutting off our Trade with all parts of the world:

For imposing taxes on us without our Consent:

For depriving us in many cases, of the benefits of Trial by Jury:

For transporting us beyond Seas to be tried for pretended offences:

For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:

For taking away our Charters, abolishing our most valuable Laws and altering fundamentally the Forms of our Governments:

For suspending our own Legislature, and declaring themselves invested with Power to legislate for us in all cases whatsoever.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.

He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.

He is at this time transporting large armies of foreign mercenaries to compleat the works of death, desolation and tyranny, already begun with circumstances of Cruelty and perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the Head of a civilized nation.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands.

He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions.

In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free People.

Nor have We been wanting in attention to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration

Well, quality still means hard work—but for us, **Mergenthaler, Linotype, Stempel, Haas,** not for you.

We have spent years developing and refining the world's largest original typeface library—which now includes over 1400 different designs—just for you.

And we are still hard at work to insure that when you specify Mergenthaler Linotype equipment you get the **n e w s est** and the best.

The Linotype® n e w s.

Each quarter **Mergethaler, Linotype, Stempel, Haas,** release an abundance of **n e w s** typefaces. In this first "issue" of **the Linotype® n e w s,** we are pleased to offer you all of the new ITC Isbells and five weights of Adrian Williams' contribution to English type design, Leamington.

Leamington was selected from the 1978 London Designers and Art Directors Association Show and will surely find a place along side the classics.

To find out who has this new series call **toll free 800-645-5764,** in New York toll free 800-837-5288.

set in Leamington with Italic, Bold and Black. 12 on 14.

Leamington Medium substituted for Bold

The Linotype® n e w s from Mergenthaler Linotype Stempel Haas

The Linotype® new s also means display type. Take a look at the **new s** signatures on the Declaration of Independence. How many can you identify? Yes, there is a beautiful Bernhard, several Wexfords, a smashing Tea Chest and for those of you who need to say something digitally, two Russell Squares.

Mergenthaler Linotype Company will continue to show you all the beautiful, forth-right, elegant, powerful "tones of voice" you speak with when you specify Linotype equipment.

These faces are available throughout the world from all the Typographers subscribing to **the Linotype® new s.** To find out who has these **new s** faces nearest you call **toll free, 800-645-5764** or in New York, toll free 800-832-5288.

Look for **the Linotype® new s** for a full range of type expression on all of our typesetting equipment.

® Registered in U.S. Patent & Tm. Off.

and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which, would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War in Peace Friends.

We, therefore, the *Representatives of the united States of America,* in General Congress, assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly publish and declare, That These **United Colonies** are, and of Right ought to be *Free and Independent States:* that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as *Free and Independent States,* they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. And for the support of the Declaration, with a firm reliance on the Protection of Divine Providence we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

John Hancock

New York

Rhode Island

Step. Hopkins

Frans. Lewis Lewis Morris

WILLIAM ELLERY

Wm. Floyd **PHIL. LIVINGSTON**

Carter Braxton

Virginia

THS. NELSON JR. Th. Jefferson

George Wythe

Benja. Harrison

Richard Henry Lee

Jno. Witherspoon

Francis Lightfoot Lee

New Jersey

Fras. Hopkinson

Abra. Clark **JOHN HART**

WM. WHIPPLE

Josiah Bartlett

New Hampshire

Matthew Thornton

Massachusetts-Bay

John Adams

Saml. Adams

Elbridge Gerry **Robt. Treat Paine**

set in
various news
display faces at various sizes.

The Linotype® news
from
Mergenthaler
Linotype
Stempel
Haas

Connecticut

Roger Sherman Sam'el Huntington

Wm. Paca

Georgia

WM. WILLIAMS Oliver Wolcott

CHARLES CARROLL OF CARROLLTON

Samuel Chase

Thos. Stone

Delaware Tho. M'Kean

Caesar Rodney Geo. Read

Arthur Middleton

Thomas Lynch, Junr.

South Carolina

Edward Rutledge THOS. HEYWOOD, JUNR.

Richd. Stockton

Wm. Hooper John Penn

Robt. Morris

James Wilson

Joseph Hewes

North Carolina

Pennsylvania

John Morton

Geo. Clymer

Geo. Taylor Benja. Franklin JAS. SMITH

Geo. Ross

Benjamin Rush

Wexford
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Wexford Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Wexford Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Wexford Ultra Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Mistral
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Bernhard
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Tea Chest
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

Clearface Gothic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Russell Square
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Russell Square Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

This first "issue" of **the Linotype® news** includes: Leamington Roman, Italic, Medium, Bold, Black, ITC Isbell Book, Book Italic, Medium, Medium Italic, Bold, Bold Italic, Heavy, Heavy Italic, and Small Caps.

The display portion of our **news** includes: Wexford Roman, Medium, Bold, Ultra Bold, Mistral, Bernhard, Tea Chest, Clearface Gothic, Russell Square and Russell Square Italic.

For more information about **the Linotype® news,** cut this coupon out and send to:

Mergenthaler Linotype Company
201 Old Country Road
Melville, N.Y. 11747
Attention: Typographic Marketing

or **call toll free 800-645-5764,** in New York toll free 800-832-5288.

® Registered in U.S. Patent & Tm. Off.

Leamington
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Leamington Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Leamington Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Leamington Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

Leamington Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

ITC Isbell Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

ITC Isbell Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

ITC Isbell Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

ITC Isbell Medium Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

ITC Isbell Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

ITC Isbell Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

ITC Isbell Heavy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

ITC Isbell Heavy Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz& 1234567890

name:
company:
address:
city/state: zip:

The Linotype® news from Mergenthaler Linotype Stempel Haas

duoprint® 1400

AUTOMATIC PROCESSOR FOR R.C. PAPER & FILM

THE WORLD'S MOST ADVANCED PROCESSOR.

The DuoPrint 1400 is an automated processing system with big processor capability. Its unique compact design requires just a minimum of floor space whether used as a table top unit or equipped with the optional cabinet and recirculating pumps. The DuoPrint 1400 is the ultimate in Rapid Access processing.

DAYLIGHT OR DARKROOM

The 14" entrance chute makes the DuoPrint 1400 ideal in a darkroom environment for processing line and half tone films or paper prints from your "stat" or "process" camera. The standard Daylight Cassette Cover permits the 1400 to also be used under normal room light conditions for processing any length RC photo typesetting paper or film. The automatic dryer section is standard on all units and helps get you ready for paste-up in a hurry!

TOTAL VERSATILITY:

The variable speed motor plus adjustable temperature controls for developer and fixer insure your abiity to utilize any combination of chemicals and photographic papers and films. Automatic replenishment of developer and fixer insures proper fluid level at all times through a simple, no maintenance gravity feed system; no sophisticated electronics to go wrong; no expensive parts to replace!

Sales and Service Nationwide

duostat® corporation

114 Beach St. Rockaway, N.J. 07866
201-625-4400 • Telex: 136-387

Dealer inquiries invited

duostat corporation
114 Beach St. Rockaway, N.J. 07866

☐ Please send more information on the duostat 1400 automatic processor
☐ Please arrange a demonstration

NAME _____

FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

U&lc12/80

BOLD TYPE ROMANCES

"I HAD TO QUIT MY JOB BECAUSE OF WHAT MY WIFE WAS DOING IN THE BEDROOM"

BY CLEM GOLDSON

I SHOULD HAVE SUSpected something when she first began to talk funny.

I mean, I'd always thought "flush right" had something to do with the toilet.

"Clearface," I had presumed, was the only guy in the tenth grade who didn't have acne.

And a "broken hyphen," I thought, was something that

(continued on page 68)

(continued from cover)

Southern girls got by riding horseback at summer camp.

But it wasn't until I came home unexpectedly one day that I discovered the truth about my wife's affairs.

I was a ketchup salesman at the time. And not a bad one, at that. I mean, you don't get to be district runner-up for salesman of the year in this business if you can't cut the mustard, if you catch my drift.

But, as everybody in the ketchup game knows, you just can't move the stuff on a rainy Thursday. Coincidentally, you can't play golf on a rainy Thursday either.

So I went home a little early to catch up with "Days Of Our Lives."

The strange car in the driveway was my first clue that something was up, so to speak.

Not that the car itself was strange, mind you. It's just that in a neighborhood full of station wagons, you don't see a lot of TR-7's that look like they are going 40 miles an hour when they're standing still.

Nevertheless, the minute I stepped onto the breezeway that connected our spacious two-car garage

PRICE 25¢

way, I bec
one of the voice
the other belonged to
the male persuasion.

There was man in the bedroo
with my wife!

I approached the bedroom haltingly, my heart pounding faster with every step. Drunk with rage, I felt the blood rush uncontrollably up the back of my neck. In a frenzy, I kicked open the bedroom door.

And there I found them, awash in the glow of the warm red light of a Photo Typositor.

My worst fears had been confirmed. My wife had become – may her soul be spared – a typographer!

Days passed before we could discuss the subject rationally.

But, by then, I knew in my own mind what I had to do.

We would move from this house and its grotesque memories.

I would give up my career in ketchup and devote my life to helping my beloved DeDe conquer the newfound sickness that was eating away at her insidiously, reducing her once-proud colon to little more than a semi-colon and causing her to kern in her sleep.

I would spare no expense to surround her with supportive, caring people. People who would help her win Addys and Andys and Clios, and who would even help her attain a treasure more precious than life itself: getting a couple of pieces in The One Show.

I would mortgage myself to the hilt to give her anything she wanted – Alphasette, CRS, drop shadows – anything that would quench her insatiable craving for bigger and better typographic highs, anything that would save our marriage.

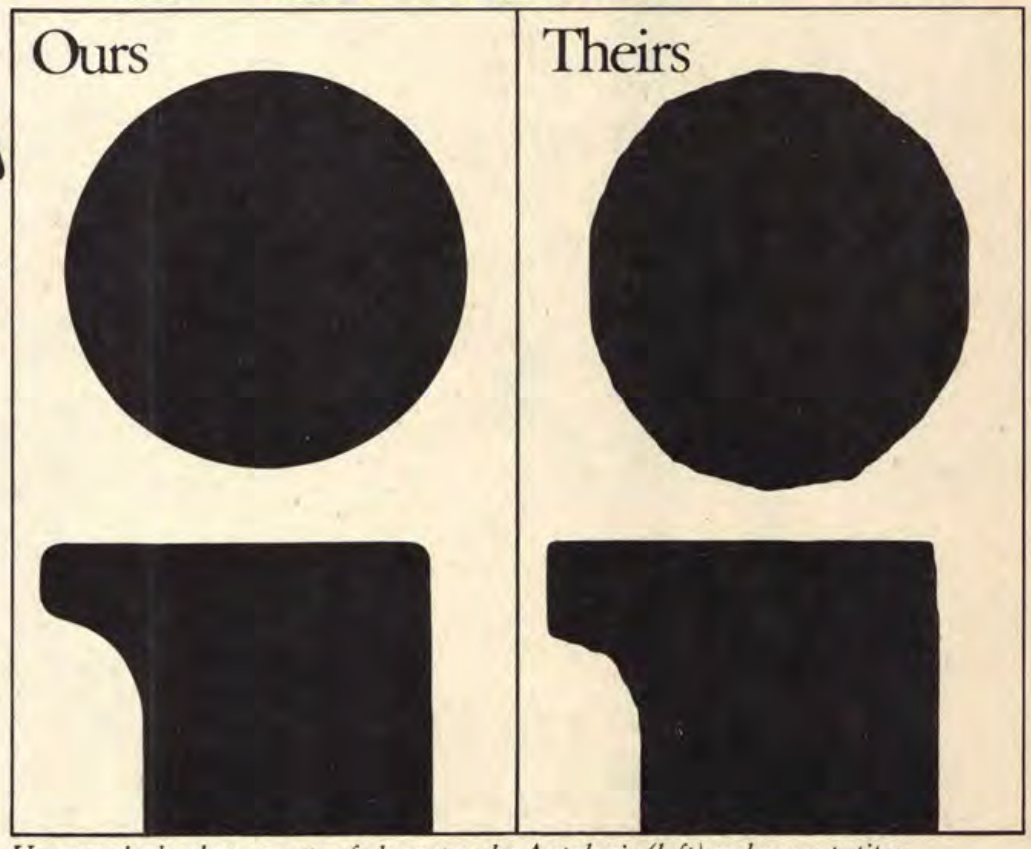
And, together, we would become what no one before us had ever become: the world's greatest type shop in the world.

(continued on page 69)

BOLD TYPE ROMANCES - 68

DG&F Typography / 3020 Devine Street
Columbia, South Carolina 29205 / Telephone 803-799-9140

Our competitive edge



Unretouched enlargements of characters by Autologic (left) and a competitor.

You are looking at actual unretouched enlargements of characters set by two digital CRT phototypesetters. Examine the edge of the Autologic character. It's clean. Crisp. Now look at the character from our competitor's machine. Why is there such a difference?

In digitized CRT typesetting, each character in a font is stored as computer information. To make sure that output is sharp as well as fast, Autologic breaks the entire character down into overlapping vertical strokes. Up to 2880 lines per inch. In contrast, our competitor only represents the character in vectored outline form, filling it in during character generation. The result is a loss of sharpness, easily visible to the naked eye.

High resolution and quality type at astronomical output speeds are just two advantages you get with Autologic's APS family of digital phototypesetters. You have greater reliability because electronic circuitry replaces moving parts. No time spent changing grids. No fonts on film to get damaged or lost. All Autologic fonts are on-line.

Autologic, always at the forefront of typesetting technology, gives you the production advantages of the latest generation computerized typesetters, with the highest quality output.

Autologic, Incorporated
1050 Rancho Conejo Boulevard
Newbury Park, CA (213) 889-7400.
A subsidiary of Volt Information Sciences, Inc.

Autologic
Leader in Digitized Typesetting

Give your pasteup

Mergenthaler Linotype's new electronic composer does more than merely cut composing costs. In addition, it cuts editing and layout costs. That's the reason why our Linoscreen Composer makes the most of electronic composing's vast cost-cutting potential.

costs a real pasting!

Electronic composers are one of the most exciting equipment developments for the '80's.

But don't get so excited about cutting composing costs that you forget copy still has to be edited and pages laid out.

Linoscreen Composer remembers.

Its unique trio of operating modes—Edit, Compose, Layout—delivers more of the kindest cuts of all: cost cuts.

Edit Mode cuts costly errors.

Linoscreen Composer's Edit Mode speeds up editing throughput in two ways.

First, it makes any text easy to see on the screen. All type is displayed in 14 point, 51 lines at a time, each line 46 picas wide.

Second, all commands are suppressed. That means no cluttering symbols on the screen to confuse editing and invite errors.

And you know how costly those errors can be if you've ever heard an advertiser scream about a wrong phone number or, worse yet, a wrong price.

Compose Mode cuts total pasteup costs including markup, drafting and art materials.

Compose Mode displays everything in actual size and exact position. You can change sizes, delete and insert at will; move elements around until you see exactly what you want.

It's so flexible you can even create on screen. And what you create is, for all practical purposes, limitless:

Handle jobs with as many as 16,000 characters. (No other composer handles as many.)

Create horizontal, vertical and box rules in 10 weights from ½ to 24 points.

Choose from among 96 on-line fonts selected from the world's most comprehensive type library.

Do standard *and/or reverse* settings on screen in roman, italic, bold and bold italic.

Select or alter justification ragged right or left, centered or fully justified.

Scroll vertically *and/or horizontally* to make composing easy from any direction

And to make repeat jobs go faster, there are 99 formats that you may store on each program disk. When you want to set or update a repeat job again, recall it to the screen at the stroke of a key.

Layout Mode eliminates costly trial-and-error typesetting.

Our unique Layout Mode lays out and displays complete pages as large as 100 x 158 picas. And does it without markup, pasteup or experimental settings.

All page components, defined on screen as outlines, can be positioned wherever you like. Four scales (1:1, 2:1, .7:1, .5:1) make it easy to work with any size field, including the broadsheet.

You can even insert all horizontal, vertical and box rules in actual weights. Then the completed page is output to the typesetter or stored on disk for later recall.

Customized cost cutting.

Linoscreen Composer is so versatile that, working with our Linotron 202, or V-I-P typesetter, it is all you need to give productivity one of its biggest boosts in years.

But if your typography department has special requirements, Linoscreen Composer offers options that tailor a system to your precise needs.

For instance, an electronic drawing board that traces art outlines and fits copy; a hard-copy plotter for off-machine proofing and approvals; the Linokey 2 low cost auxiliary input terminal and a mini-floppy reader.

Whatever Linoscreen Composer system you put together, you know it's going to work—because we know how you work. We've had nearly a century of experience with graphic arts people and equipment.

Call us at (516) 673-4197.

Or write Mergenthaler Linotype, 201 Old Country Road, Melville, New York 11747.

Mergenthaler Linotype

Linoscreen Composer

☐ **Please call me to arrange for a demonstration.**
☐ **Have a sales representative contact me.**
☐ **Send additional information.**

Name _____

Title _____

Company _____

Street _____

City _____ State _____

Zip _____ Phone ( ) _____

Mergenthaler Linotype Company
201 Old Country Road, Melville, New York 11747
Phone (516) 673-4197

ARE YOU A POTENTIAL SUPERSTAR

?

Isn't it about time you found out? Syracuse University's Independent Study Degree Program gives you an opportunity to work toward your MFA in Advertising Design or Illustration while you're working full time. And you study face-to-face with the top designers and illustrators in the industry.

For two weeks each summer (for three summers) you study with superstars like the former faculty listed below. The rest of the year you're working on independent study assignments and making a few long-weekend field trips to study with the top communicators right where they live and work. Places like New York, Toronto, Chicago and London.

You'll find out more about how the pros work, you'll make more connections and you'll learn more than you can possibly imagine.

For complete information, write or call: Director, Syracuse University ISDP, Room 6, 610 E. Fayette Street, Syracuse, N.Y. 13202 / (315) 423-3269.

Study with the pros ALLAN BEAVER, JOE BOWLER, TOM CARNASE, MILTON CHARLES, STEVE COSMOPULOS, PAUL DAVIS, LOU DORFSMAN, GENE FEDERICO, DICK GANGEL, AMIL GARGANO, BOB GROSSMAN, DICK HARVEY, BOB HEINDEL, DOUG JOHNSON, DICK HESS, HELMUT KRONE, HERB LUBALIN, WILSON McCLEAN, JIM McMULLAN, JACQUI MORGAN, DAVE PASSALACQUA, ARTHUR PAUL, LARRY PLAPLER, SHIRLEY POLYKOFF, HEIDI RICKABAUGH, SAM SCALI, EILEEN HEDY SCHULTZ, ISADORE SELTZER, BERT STEINHAUSER, MURRAY TINKELMAN, DON TROUSDELL, ROBERT WEAVER AND OTHERS.

"Advertising is the cave art of the twentieth century."
Marshall McLuhan

Rejected by a trade publication as "insulting to art directors," this literal interpretation of Marshall McLuhan's phrase, "*Advertising is the cave art of the twentieth century,*" has been privately printed for aficionados. In sepia color, 18 x 21 inches, it was conceived by art director Bernie Zlotnick, photographed by his friend Carl Fischer. *The Poster Company, 121 East 83 Street, New York 10028. $10 postpaid.*

Birmy can help your word processor print money.

In two simple steps we can show you how your communicating word processor can become more than a fancy typewriter. We'll show you how you can use it to save a lot of money.

One. After copy is typed on your word processor, call us on our special phone line and transmit your copy to us over the phone.

Two. We go directly from your word processor in your copywriter's office, if that's where you keep it, through your modem over the phone to our modem—then to our translation device, which can recode all communications—then into our central computer facility. Our operators put in the additional typesetting codes that are needed, if any, and your job is printed out on our typesetting machines in whatever typefaces or sizes you want.

It's that simple. The end result is that you save about 1/3 of what it would cost for us to key the job completely.

Birmy

So give us a call and we'll help you get a lot more return on your investment.

At Birmy, we're not out just to make you look good. We want to help you make more money.

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

fy(t)i

for your (typographic) information

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

Head

A device that reads, records or erases data on a storage medium *e.g.*,

1. A small electromagnet used to read, write or erase data on a magnetic medium: drum, tape, card or disc.

2. The set of perforating, reading or marking devices used for punching, reading or printing on paper tape.

Header

1. A file record containing common, constant or identifying information for a group of records that follow.

2. The first part of a message, containing all necessary information for directing the message to its destination.

Hyphenation

The syllabic division of a word that would otherwise overrun the right-hand limit of a line. In phototypesetting, end-of-line hyphenation can be inserted by the keyboard operator or automatically generated by the computer. There are three systems of automatic hyphenation:

1. Discretionary—Inserted by the operator when keyboarding. Operator inserts hyphens in hyphenation positions of every word of three syllables or more. Computer, when justifying a line, uses its discretion to choose only the hyphen needed. All other operator-inserted hyphens are dropped.

2. Logic—The computer is programmed to follow certain logical rules for hyphenating words at ends of lines. Extensive rules prolong processing time. Due to great inconsistencies in the English language, no program of rules will give 100% correct hyphenation. If rules cannot be applied, word will not be hyphenated and line will be justified by adding word space and/or letter space.

3. Exception "Dictionary"—An exception list can be used to augment the logic hyphenation program. A collection of words often incorrectly hyphenated by the logic program are held in the computer's memory. The "dictionary" may also include words which should not be hyphenated. When a hyphenation situation arises, many machines automatically search their logic programs and exception dictionaries and, if the word cannot be handled, alert the operator.

4. Hyphenless—No words are hyphenated. Lines are justified by increasing or decreasing the word spacing and, on some machines, the letterspacing. Can result in excessive word and letterspacing.

Some keyboards and other input devices do not perform hyphenation or justification. These devices can be operated more rapidly and hyphenation and justification are taken care of at a later stage, as at an editing terminal or in the typesetter.

Idiot Tape

Paper or magnetic tape intended to operate a metal or phototypesetter via a computer. More appropriately termed unhyphenated tape, unjustified tape or simple tape.

Inferior Letter or Figure

Undersized characters set at the bottom of the typeline.

SUPER PRESENTATIONS · SUPER GRAPHICS · SUPER AUDIO · SUPER SLIDES . . . & MUCH, MUCH MORE

SPINDLER SLIDES, INC · 1501 BROADWAY · AT 44TH · NEW YORK, · NY 10036 · (212) 730-1255

Some people call this a catalog

Others might even call it a warehouse. Either way, we'd call it the most extensive selection of graphic arts products ever assembled. We, at Alvin, understand your needs. That's why you'll find a wide, wide range of quality art materials to choose from . . . Instruments, Scales, Drawing Room Equipment, Pencils, Pens, Markers, Transfer Type and Films.

and General Drawing Supplies. We even have that whatcha-ma-call-it you've been looking for. So, why not visit your favorite art supply dealer and look over the ALVIN line of art materials. Or send for your free copy of this big 212-page catalog today, and see what "complete" really means. Chances are "we've got it!"

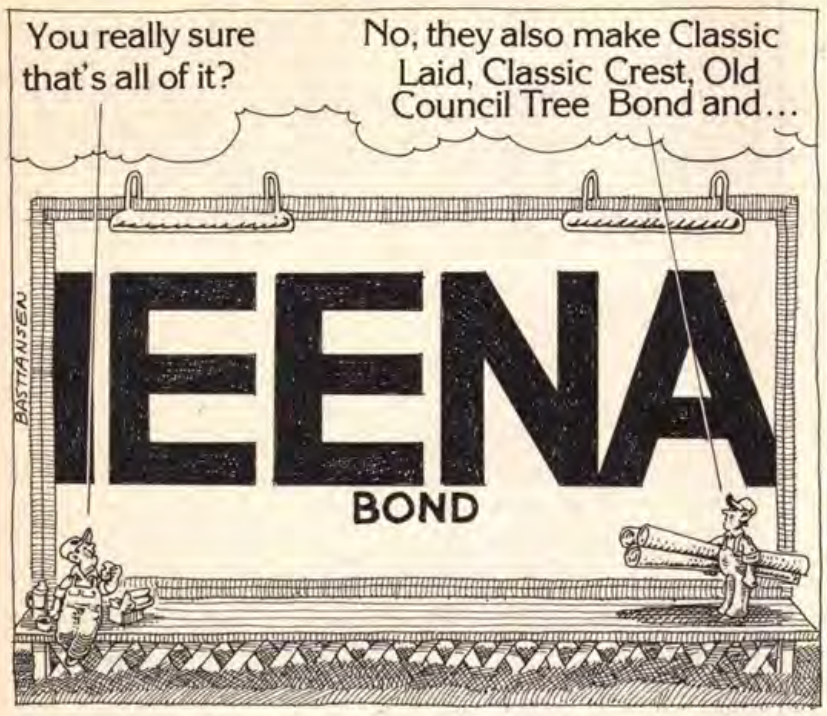
ALVIN The Source

ALVIN and COMPANY, INC.
Importers, Manufacturers, & Distributors
P.O. Box 188C, Windsor, Conn. 06095

I'd like to get a look at your warehouse. Send me your free catalog today.

NAME _____ TITLE _____
COMPANY _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Quality at the Right Price for over 25 years



Neenah Paper

See the whole picture. There's more to NEENAH than you may see at first glance.

Neenah Paper
A Division of Kimberly-Clark
Neenah, Wisconsin 54956

© 1980 K.C.C.

New Book Shows You How To Create Graphics That Work With Editorial Content!

GRAPHIC IDEA NOTEBOOK

BY JAN WHITE

The GRAPHIC IDEA NOTEBOOK is an endlessly valuable problem-solving book for magazine editors and art directors. Jan White, acknowledged for his ability to create unique, lively, and tasteful magazine formats, has collected over 1,000 of his ideas for handling the visual components of any kind of editorial material.

Jan White is a well-known specialist in magazine format design and book design. He is responsible for the design or redesign of 70 U.S. and South American magazines and journals, 5 newspapers, and several dozen books. He has received 31 awards for design, including 3 Neal awards from American Business Press, and gold and silver medals from the Society of Publication Designers.

192 pages. 8¼ x 11. 200 B&W illustrations. Index. #0-2149-1. $14.50

Use This Coupon To Order For 10 Days Free Examination!

Watson-Guptill 2160 Patterson Street, Cincinnati, Ohio 45214

☐ Yes, please send *Graphic Idea Notebook* (#0-2149-1) at $14.50 for 10 days free examination. I understand that if I am not satisfied, I may return the book within 10 days for full refund or credit.

☐ TO SAVE, I enclose payment, check or money order. Publisher pays postage and handling. Include applicable sales tax in the states of NY, OH, TN, CA, NJ, MA and VA.

☐ BILL ME, plus postage and handling
☐ CHARGE MY CREDIT CARD
☐ Visa ☐ Master Charge

Card No. _____ Expires _____

Name _____
Address _____
City _____ State _____ Zip _____
Signature _____
A0600

Book will be shipped within 30 days of receipt of order.

Artdroid?

Robot Designer?

The "Graphics Modifier 3000" could be called an "Artdroid" . . . .
A "Robot Designer"!
It still takes a human designer to do the thinking - But the "Graphics Modifier" does all the work.
The idea, of course, is creative freedom.
Freedom to do more and better designs.
Freedom to take on new accounts.

Our Robot Designer . . . .
"The Graphics Modifier 3000"
Does inlines, outlines, dropshadows, special drop - shadows, and a myriad of unique countour designs. It also produces special half-tone effects such as a 3-D moulded look, a series of elegant shaded airbrush designs and much much more . . . The little Artdroid* even produces its own color separations. All in a fraction of hand rendered time!

The "Graphics Modifier 3000" does regular modifications as well as all of the speciality designs right in your own darkroom. The "3000" is shipped complete . . . . just install and put it to work for you.

Designers and typographers using a "Graphics Modifier" to do artwork and type modifications can spend a larger percentage of their time on actual design instead of the tremendous number of hours now involved in hand rendering. Increased production and profits due to greater capacity of design and more available design time. Think of the new business that can be generated by the ability to turn out high quality work in ¼ the time of any of your competitors. (Unless they already own a 3000!)

Call It:
An Artdroid . . .
A Robot Designer . . . or
A Graphics Modifier 3000
Just remember this; it will turn out art and type modifications faster and better than anything in history!

***GRAPHICS MODIFIER 3000**

For information outside of the United States call

Manfred Leyhausen
Leyhausen Graphic Art Specials
Gerreshemier Strasse 92
Postfach 5133, 4000 Dusseldorf 1
West Germany
Tel: (0211) 3540 48/49/40

Peter Young
Naz-Dar Graphic Products Ltd.
4279 Steeles Ave. West
Downsview, Ontario M3N1V7

Tim Wood
Alphatype Systems Limited
7 Regency Street
London, England SW1
Tel: 01-821-0126

Olle Fjaestad
Beta Invest AB
Kungsgatan 73
S-112 27 Stockholm, Sweden
Tel: 08-546509

J Y Lee
Robin Trading Company
Room 201, Sam Jin Bldg.
334-3, 3KA, Eulchi-Ro, Chung-Ku
Seoul, Korea
Tel: 265-2546

Ian Rayner
Rayner Printing Plates, Ltd.
Saville Mill, Saville Street
Bolton, Manchester, England

For information on the Graphics Modifier or dealers inside the U.S. call

BYERS CORPORATION
BOX 26624 OKLAHOMA CITY OK 73126 405 235 0572

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

AM International, Inc.
Varityper Division
11 Mt. Pleasant Avenue
East Hanover, N.J. 07936
(201) 887-8000
Phototypesetters and Photo-lettering Systems

Alphatype Corporation
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
AlphaSette and AlphaComp Phototypesetting Systems
CRS Digital Phototypesetter

Artype, Inc.
3530 Work Drive
P.O. Box 7151
Fort Myers, Fla. 33901
(813) 332-1174
800-237-4474
Dry Transfer Letters
Cut Out Letters

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

H. Berthold AG
Teltowkanalstrasse 1-4
D-1000 Berlin 46
Germany
(030) 7795-1
Diatronic, ADS 3ooo, Diatext, Diatype, Staromatic, Staromat, Starograph

Berthold of North America
610 Winters Avenue
Paramus, N.J. 07652
(201) 262-8700
Diatronic, ADS, Diatype, Staromat, Diasetter, Repromatic

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

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

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

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

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

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

Esselte Dymo N.V.
P.O. Box 85
Industrie Park-Noord 30
B-2700 Sint-Niklaas
Belgium
031/76.69.80 (10 l.)
Visual Systems Division

Film Fonts International, Inc.
330 Phillips Ave.
South Hackensack, N.J. 07606
201-440-9366
Manufacturers of fonts for:
Alphatype/Alphasette
2" Display Film Fonts
Harris Fototronic 1200, TXT, 4000

Filmotype
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
Film Fonts

Fonts
Hardy/Williams (Design) Ltd.
73 Newman St.
London W1 England
01-636-0474
Font Manufacturer

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

Fundición Tipografica Neufville, S.A.
Puigmarti, 22
Barcelona-12
Spain
Poster Types

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

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

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

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

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

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

International Graphic Marketing
Rue des Bosquets 12
Ch-1800 Vevey
P.O. Box 33
Switzerland
Font Manufacturer

Itek Composition Systems Division
34 Cellu Drive
Nashua, N.H. 03060
(603) 889-1400
Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

Laboratoire Michot
23, Route De Seurre
21200 Beaune
France
80-22 23 73
Manufacturer of fonts for:
Singer/GSI/Wang
Typesetters 44 and 48

Letraset International Ltd.
St. Georges House
195/203 Waterloo Road
London SE1 84J
England
(01) 930-8161
Dry Transfer Letters

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

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

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

Mergenthaler Linotype Company
201 Old Country Road
Melville, N.Y. 11747
(516) 673-4197
Linoterm, V-I-P, Linotron, Omnitech CRTronic, Phototypesetting Equipment and Systems

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

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

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

Officine Simoncini s.p.a.
Casella Postale 776
40100 Bologna
Italy
(051) 744246
Hot Metal Composing Matrices and Phototypesetting Systems

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

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

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

Ryobi Limited
762 Mesaki-Cho
Fuchu-Shi
Hiroshima-Ken 726
Japan
Text/Display Phototypesetters

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

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

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

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

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

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

For further information, write or call:

INTERNATIONAL TYPEFACE CORPORATION
2 HAMMARSKJOLD PLAZA NEW YORK, NEW YORK 10017
(212) 371-0699 TELEX: 125788

ITC LICENSED

At M.J. Baumwell we can modify any display line or logo thico PREMIUM FINANCING and furnish any of the variations below.

AND NOW... PERSPECTIVES!

M.J. Baumwell we can modify any display line or logo thico PREMIUM FINANCING and furnish any of the variations below.

Thinking neatly done.

mjb
M J BAUMWELL TYPOGRAPHY INC.
461 8TH AVENUE
NEW YORK NY 10001
(212) 868-0515

Józef Sumichrast

"The English Alphabet" 25x38

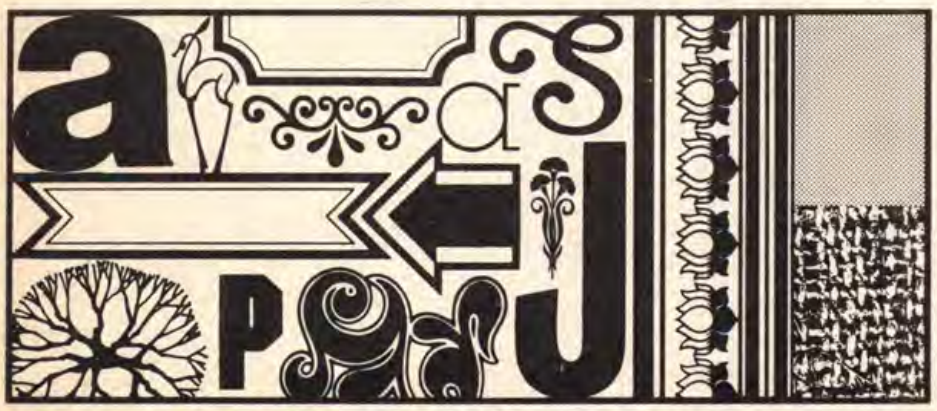
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЭЮЯ

"The Cyrillic Alphabet" 25x38

These prints of the Cyrillic and English alphabets have appeared in shows throughout North America and Europe. They are also found in the permanent collections of the Sixth International Poster Bienniale of Warsaw, the Los Angeles County Museum of Art and the New York History Museum.

Each poster is signed and sells for $35.00 or $50.00 a set.

Send your check or money order (U.S. currency) to: **Józef Sumichrast**
P.O. Box 433 Dept. U
Deerfield, Illinois 60015



Repositionable FORMATT cut-out acetate art aids give artists greater design flexibility.

FORMATT cut-out acetate lettering, rules, borders, ornaments, shapes, and shading mediums are repositionable during their initial application to artwork. As a result artists have the ability to experiment with different layout possibilities while working with FORMATT.

When artwork is complete with all FORMATT elements burnished firmly into position the finished result is high quality reproduction artwork which is scratchproof, crackproof, and completely heat-resistant.

For further information and a free catalog illustrating the complete FORMATT selection write: Graphic Products Corporation, 3601 Edison Place, Rolling Meadows, IL 60008.

I'm interested in repositionable FORMATT products and request a free catalog.

My Name _____

Dept./Title _____

Company _____

Street _____

City _____ State _____ Zip _____

Mail to: Graphic Products Corporation, 3601 Edison Pl., Rolling Meadows, IL 60008

ITC

CENTER DATES

PAPERWORK: SIMPLE IS SMART—MAKING PAPERWORK WORK
February 2 thru March 27, 12 noon thru 5:00 p.m.

R.O. BLECHMAN: BEHIND THE LINES
April 6 thru May 22, 12 noon thru 5:00 p.m.

TYPOGRAPHY 2: 27th ANNUAL TYPE DIRECTORS CLUB EXHIBIT
June 1 thru July 24, 12 noon thru 5:00 p.m.

INTERNATIONAL CALLIGRAPHY TODAY
Return Engagement
August 3 thru September 25, 12 noon thru 5:00 p.m.

VISION 80's
October 5 thru November 25, 12 noon thru 5:00 p.m.

LETTERS ALIVE: A LETRASET SHOW
December 7 thru January 22, 12 noon thru 5:00 p.m.

PLEASE NOTE THAT THE ITC CENTER WILL BE CLOSED WEEKENDS AND ON THE FOLLOWING DATES:

February 16, Washington's Birthday, Monday
May 25, Memorial Day, Monday
July 3, Day before Independence Day, Friday
September 7, Labor Day, Monday
October 12, Columbus Day, Monday
November 3, Election Day, Tuesday
November 26, Thanksgiving Day, Thursday
November 27, Day after Thanksgiving, Friday
December 24, Christmas Eve, Thursday
December 25, Christmas Day, Friday
December 31, New Year's Eve, Thursday

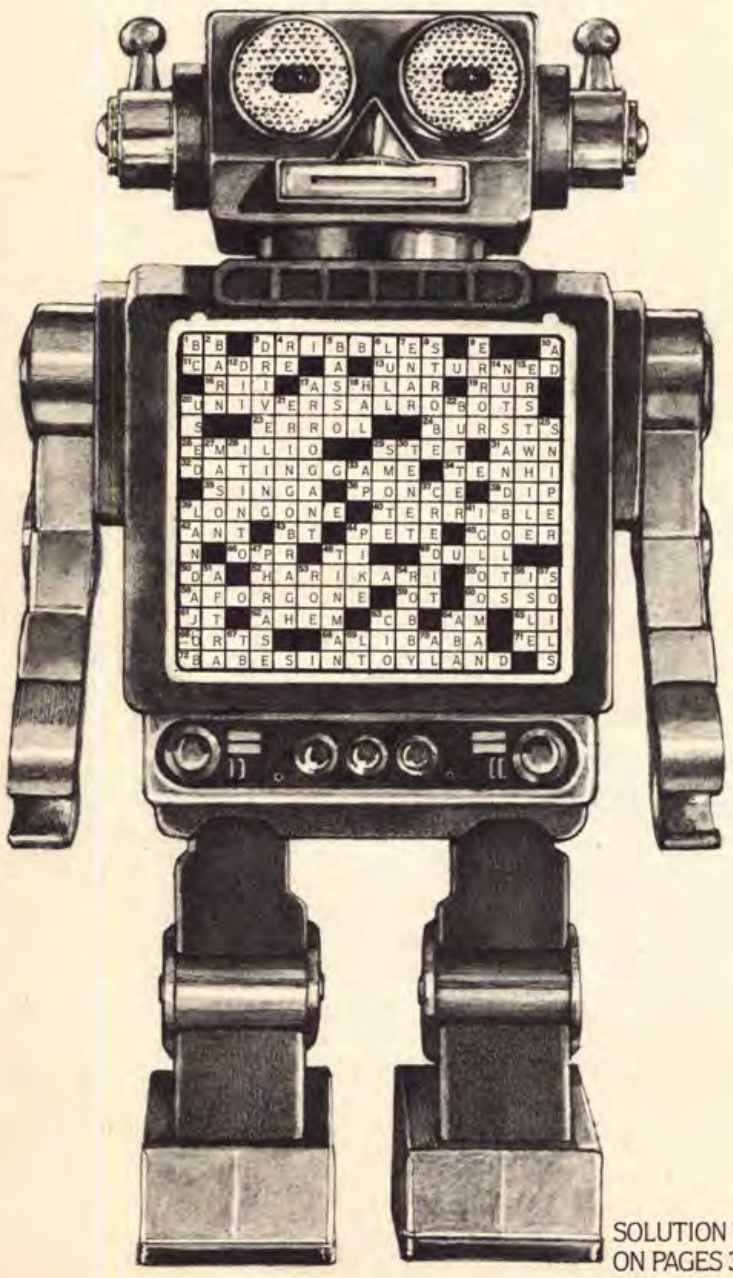
ABCDEFGHIJKL MNOPQRSTUVW XYZ;%.

When it comes to combining beautiful alphabets with transfer lettering, Chartpak's "Velvet Touch" does it best. Velvet Touch's slick surface and vinyl ink make it easy to apply and the price of an 8¼"×11¼" sheet is only $3.75 -- about half the price of other lettering sheets.

Pick one of our 300 alphabets and see for yourself.

chartpak

A TIMES MIRROR COMPANY/ONE RIVER RD., LEEDS, MA 01053



SOLUTION TO PUZZLE ON PAGES 30 & 31

年次決算報告書を
英語を始めあらゆる国語
でタイプセットします。

Translation:

We set Annual Reports in every language including English

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

King Typographic Service

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

BIG BOOK ARRIVED WITH A BIG BANG!
CONGRATULATIONS— TRULY A JOB WELL DONE, NOT TO MENTION JUST COMPLETING IT. BEAUTIFUL JOB, PHIL—
Tom Devlin, Lord, Geller, Federico, Einstein

I just want to let you know, in case you hadn't heard it a thousand times already
I THINK YOUR BOOK IS GORGEOUS
Joanne Delaplaine

Dear Phil's Photo Pfolks,
It's Beautiful! Thank you!
William A. Ford, Air Force Magazine

Wow!
You Phil's pholks are some kind of wonderful! The Book is beautiful, gorgeous, a thing of beauty
Stephanie Newman, U. of Wis.

The rave reviews of everyone that has seen it here surely justifies your Herculian task. The exceptional quality, originality, and even good taste will surely land this book a place in the typographic hall of fame.
Kenneth B. Chaletzky, Circle Graphics

ent of printing recalls the great personnages

My husband, Howard Paine, gave me HOMAGE for my birthday. I LOVE IT! I'll spend many hours pouring over those rich pages. I noted
Sound's great! I opened
Jane D'Alelio, Ice House Graphics

I've just received my copy of HOMAGE TO THE ALPHABET. It's a magnificent volume, and you have my congratulations and my thanks!
Drew Babb, J. Walter Thompson

BACK NOW WITH RECENT SHIPMENT FROM YOU WITH THE SMELL OF THE PRESS STILL FRESH ON ITS GRAND PAGES. AN INCREDIBLE JOB. CONGRATS AND THANKS.
Richard Jester, New West Magazine

AS YOU CAN SEE BY OUR FIRST REVIEWS, THIS IS NO ORDINARY TYPEBOOK.

In fact, it could be the best photolettering selection tool you'll ever use. To that end: 82 pages of one-line indexes, both alphabetized *and* categorized; 1160 large-size full alphabets, set in juicy clumps instead of strung out in lines, which truly affords you a better way to appraise a typeface.

But beyond its utilitarian value is its spirit lifting effect. To anyone who loves type, these pages are beautiful to behold. Read the letters up top. We don't exaggerate.

Homage is also beautifully built. 7 ring foil stamped vinyl binder. All coated stock. No skimping.

Phil's Photo is one of the country's largest exclusively photolettering typographers. We're known mostly in the mid-Atlantic region now. At $48, we expect this book to help spread our name around a little farther.

Honestly, if you could see it in person, you'd be uncapping your pen right now.

Phil's Photo
2321 Wisconsin Ave. N.W. Washington, D.C. 20007

Name *Title* *Company*

Address *City*

State *Zip* *No. of books at $48. plus $3. ea. shipping.* *Amount enclosed*

(D.C. Residents Add 6% Sales Tax.)

If you are not receiving your own copy of U&lc and would like to receive it free, please complete this form and mail to:
U&lc Subscription Dept.
2 Hammarskjold Plaza,
New York, N.Y. 10017, U.S.A.

☐ I want to receive U&lc.

SURNAME GIVEN NAME

TITLE

COMPANY

ADDRESS

CITY

COUNTRY

SIGNATURE

DATE

BUSINESS CLASSIFICATION
(Check one only)

(a) _____ Printer (Commercial, forms, etc.)
(b) _____ Typesetting, Composing
(c) _____ Advertising Agency, Art Studio, Design
(d) _____ Newspaper, Magazine
(e) _____ Book Publisher
(f) _____ Packaging
(g) _____ Internal Printing (not for resale)
(h) _____ Education
(i) _____ Libraries
(j) _____ Government
(k) _____ Corporation advertising, design, promotion
(l) _____ Student
(m) _____ Other _____

MY PRIMARY JOB FUNCTION IS:
(Check one only)

(n) _____ Artist, Illustrator
(o) _____ Art Director, Creative Director
(p) _____ Pasteup Artist
(q) _____ Type Director
(r) _____ Graphic Designer
(s) _____ Advertising Manager, Sales Promotion Manager
(t) _____ Production Manager
(u) _____ Printing Buyer, Purchasing Agent
(v) _____ Principal, Officer
(w) _____ Other _____

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

(1) _____ 1-9
(2) _____ 10-19
(3) _____ 20-49
(4) _____ 50-99
(5) _____ 100-249
(6) _____ 250 and over

Si vous ne recevez pas U&lc mais souhaitex le recevoir gratuitement, veuillex remplir ce formulaire et l'addresser à:
U&lc Subscription Dept.
2 Hammarskjold Plaza
New York, N.Y. 10017, U.S.A.

☐ J'aimerais reçevoir U&lc.

NOM PRÉNOM

FONCTION

FIRME

ADRESSE

VILLE CODE POSTAL

PAYS

SIGNATURE

DATE

CLASSIFICATION PAR PROFESSIONS
(Ne cocher qu'une seule fonction)

(a) _____ Imprimerie (commerciale, formulaires, etc.)
(b) _____ Composition à façon
(c) _____ Agence de publicité, bureau de création, studio
(d) _____ Journal quotidien, périodique
(e) _____ Edition de livres
(f) _____ Emballage
(g) _____ Imprimerie intégrée (non commerciale)
(h) _____ Enseignement
(i) _____ Bibliothèque
(j) _____ Fonction publique
(k) _____ Départment de publicité d'une entreprise
(l) _____ Etudiant
(m) _____ Divers _____

MON ACTIVITÉ PRINCIPALE EST :
(Ne cocher qu'une seule fonction)

(n) _____ Dessinateur, illustrateur
(o) _____ Directeur artistique, directeur de la création
(p) _____ Metteur au net
(q) _____ Type Director
(r) _____ Graphiste
(s) _____ Chef de publicité, directeur de la promotion
(t) _____ Chef de la production
(u) _____ Acheteur, vendeur d'espace
(v) _____ Chef de service, employé
(w) _____ Divers _____

NOMBRE DE PERSONNES EMPLOYÉES DANS VOTRE FIRME

(1) _____ 1-9
(2) _____ 10-19
(3) _____ 20-49
(4) _____ 50-99
(5) _____ 100-249
(6) _____ 250 et plus

Wenn Sie nicht schon Ihr eigenes Exemplar von U&lc erhalten und die Zeitschrift gern kostenlos beziehen möchten, füllen Sie bitte diesen Coupon aus und senden ihn an:
U&lc Subscription Dept.
2 Hammarskjold Plaza
New York, N.Y. 10017, U.S.A.

☐ Ich möchte U&lc beziehen.

ZUNAME VORNAME

BERUF

FIRMA

STRASSE

POSTLEITZAHL UND ORT

LAND

UNTERSCHRIFT

DATUM

FIRMENKLASSIFIZIERUNG
(Bitte eine ankreuzen)

(a) _____ Druckerei (Akzidenzen, Formulare, usw.)
(b) _____ Schriftsetzerei
(c) _____ Werbeagentur, Grafikdesignatelier
(d) _____ Zeitungs- oder Zeitschriftenverlag
(e) _____ Buchverlag
(f) _____ Verpackungsdesignatelier oder Verpackungsdruckerei
(g) _____ Hausdruckerei
(h) _____ Lehrer (Schule, Fachschule, Universität, usw.)
(i) _____ Bibliothek
(j) _____ Behörde
(k) _____ Werbeabteilung von Industrie- oder Handelsfirma
(l) _____ Studierender
(m) _____ Andere (bitte beschreiben) _____

MEINE HAUPTBERUFSTÄTIGKEIT IST:
(Bitte eine ankreuzen)

(n) _____ Künstler, Illustrator
(o) _____ Art-Direktor, Kreativ-Direktor
(p) _____ Reinzeichner
(q) _____ Typograf
(r) _____ Grafikdesigner
(s) _____ Werbeleiter, Verkaufsförderungsleiter
(t) _____ Produktionsleiter
(u) _____ Drucksacheneinkäufer
(v) _____ Firmeninhaber, Direktor
(w) _____ Andere (bitte beschreiben) _____

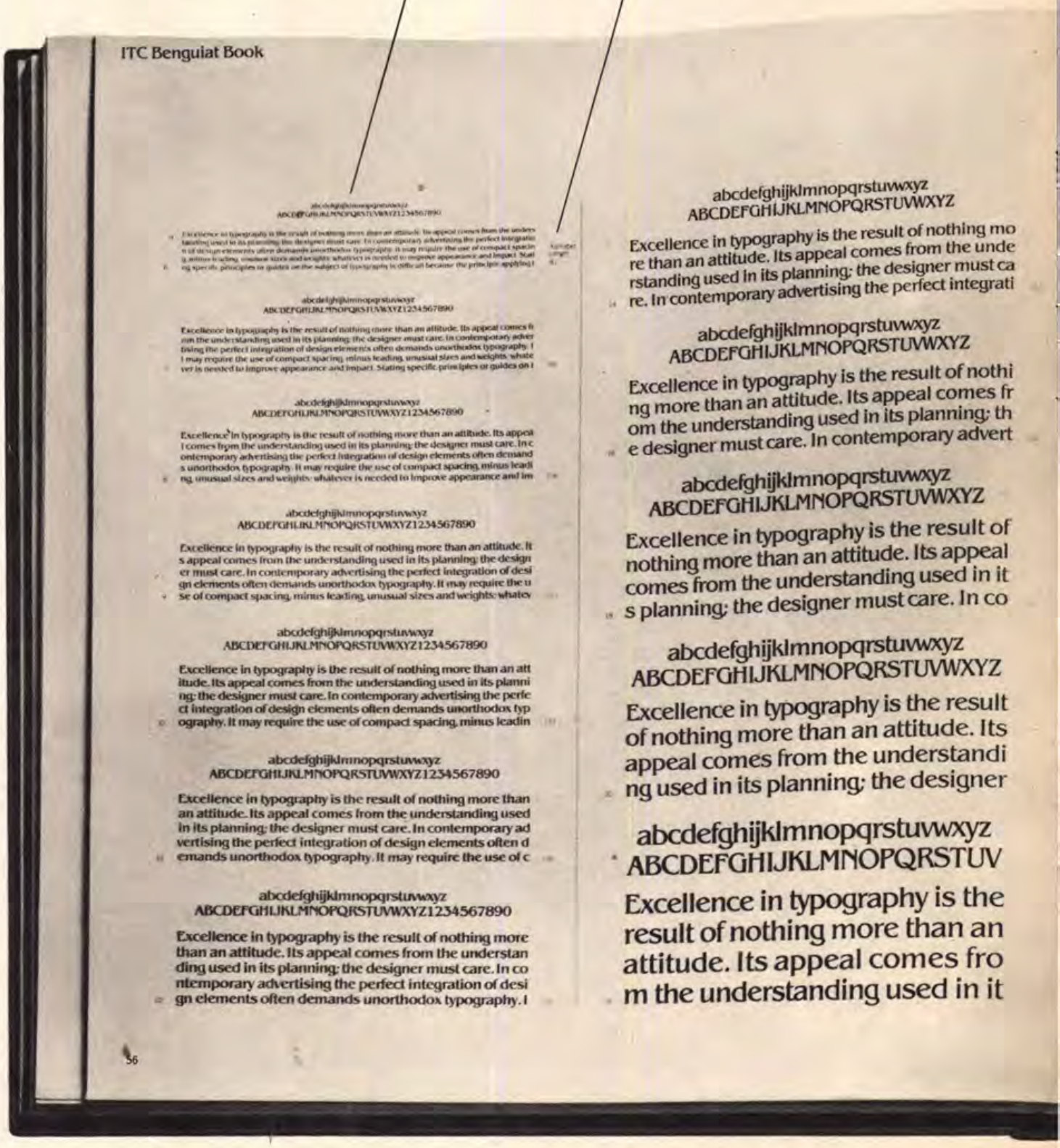
ZAHL DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:

(1) _____ 1-9
(2) _____ 10-19
(3) _____ 20-49
(4) _____ 50-99
(5) _____ 100-249
(6) _____ über 250

1. Text blocks plus alphabet showings for sizes 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 20 and 24 point.

2. Alphabet lengths in points for each text point size. These relate to an easy-to-use copyfitting chart at back of book.

A typical 2-page spread (reduced to 64%)



DESIGNED TO MAKE SPECIFYING ITC TYPEFACES EASIER

THE ITC TYPEFACE COLLECTION

3. Alphabet display showings in sizes 30, 36, 48, 60 and 72 point plus 1" caps.

4. Complete character showing of each ITC display font.

5. Headline presentation in display size range.

The ITC Collection includes all ITC typeface families issued through 1980

ITC American Typewriter
ITC Avant Garde Gothic
ITC Bauhaus
ITC Benguiat
ITC Benguiat Gothic
ITC Bookman
ITC Century
ITC Cheltenham
ITC Clearface
ITC Eras
ITC Fenice
ITC Franklin Gothic
Friz Quadrata
ITC Garamond
Italia
ITC Kabel
ITC Korinna
ITC Lubalin Graph
ITC Newtext
ITC Novarese
ITC Quorum
ITC Serif Gothic
ITC Souvenir
ITC Tiffany
ITC Zapf Book
ITC Zapf Chancery
ITC Zapf International

PLUS... The ITC Display Typeface Collection

AND... The ITC Zapf Dingbat Series

Basic facts about "The ITC Typeface Collection" 572 pages. 12½" x 12½" Hardbound, Smyth sewn for easy opening. **$39.95**

Please print/Bitte im Druckschrift/Ecrivez en caractères d'imprimerie

International Typeface Corporation
2 Hammarskjold Plaza
New York, New York 10017

Please send me "The ITC Typeface Collection."
Enclosed is my payment of $39.95.* Ship my book postpaid.
*New York State residents add applicable sales tax.
For shipments outside the United States, please remit $41.45.

(All orders must be accompanied by a remittance payable in U.S. funds. No C.O.D.s.)

NAME/NAME/NOM

STREET ADDRESS/STRASSE/RUE ET N°

CITY/POSTLEIZAHL UND ORT/VILLE

STATE AND ZIP CODE/LAND/PAYS, CODE POSTAL

Now... You can order these ITC Type Specimen Booklets

En vente... Ces brochure-spécimens ITC sont livrables de stock

Nunmehr... können Sie diese ITC-Schrift-musterhefte bestellen.

To obtain these handsomely designed, colorful ITC type specimen booklets, just complete this order form and mail it to us. All orders must be accompanied by a remittance. Please make checks **payable, in U.S. funds,** to ITC at:

Pour obtenir ces jolies brochures-spécimens ITC, il suffit de remplir ce bon de commande et de nous le retourner. Toute commande doit être accompagnée d'un avis de paiement acquitté. Priere de payer **en $ americains** au nom de ITC:

Wenn Sie diese attraktiv entworfenen, farbvollen ITC-Schriftmusterhefte erhalten möchten, füllen Sie bitte den Bestellschein aus. Alle Bestellungen müssen vorbezahlt werden. Senden Sie Ihre Zahlanweisung **(in U.S.-Währung** und zahlbar an ITC) zusammen mit dem Bestellschein an:

International Typeface Corporation
2 Hammarskjold Plaza, New York, N.Y. 10017, USA

Name · Nom

Company Firme Firma

Title Fonction Beruf

Street Address Rue et n° Strasse

City Ville Postleitzahl und Ort

Country Pays Land Code Postal Zip Code

Quantity / Quantité / Anzahl		Unit Price / Prix unitaire / Einzelpreis	Total / Total / Gesamtpreis
	ITC BOOKLETS:		
___	ITC American Typewriter	$1.00	___
___	ITC Avant Garde Gothic with Oblique	1.00	___
___	ITC Avant Garde Gothic Condensed	1.00	___
___	ITC Bauhaus	1.00	___
___	ITC Benguiat	1.00	___
___	ITC Benguiat Condensed	1.00	___
___	ITC Benguiat Gothic	1.00	___
___	ITC Bookman	1.00	___
___	ITC Century	1.00	___
___	ITC Cheltenham with Condensed	1.00	___
___	ITC Clearface	1.00	___
___	ITC Eras	1.00	___
___	ITC Fenice	1.00	___
___	ITC Franklin Gothic	1.00	___
___	Friz Quadrata	1.00	___
___	ITC Garamond with Condensed	1.00	___
___	ITC Isbell	1.00	___
___	Italia	1.00	___
___	ITC Kabel	1.00	___
___	ITC Korinna with Kursiv	1.00	___
___	ITC Lubalin Graph	1.00	___
___	ITC Newtext	1.00	___
___	ITC Novarese	1.00	___
___	ITC Quorum	1.00	___
___	ITC Serif Gothic	1.00	___
___	ITC Souvenir	1.00	___
___	ITC Tiffany	1.00	___
___	ITC Zapf Book	1.00	___
___	ITC Zapf Chancery	1.00	___
___	ITC Zapf Dingbats	1.00	___
___	ITC Zapf International	1.00	___

		Foreign	**U.S. PRICE**	
	U&lc BACK COPIES:			
___	U&lc, Vol. 1, No. 2	$2.50	$1.50	___
___	U&lc, Vol. 1, No. 3	2.50	1.50	___
___	U&lc, Vol. 2, No. 1	2.50	1.50	___
___	U&lc, Vol. 2, No. 2	2.50	1.50	___
___	U&lc, Vol. 2, No. 3	2.50	1.50	___
___	U&lc, Vol. 3, No. 2	2.50	1.50	___
___	U&lc, Vol. 3, No. 4	2.50	1.50	___
___	U&lc, Vol. 4, No. 1	2.50	1.50	___
___	U&lc, Vol. 4, No. 2	2.50	1.50	___
___	U&lc, Vol. 4, No. 3	4.00	1.50	___
___	U&lc, Vol. 4, No. 4	4.00	1.50	___
___	U&lc, Vol. 5, No. 1	2.50	1.50	___
___	U&lc, Vol. 5, No. 3	2.50	1.50	___
___	U&lc, Vol. 5, No. 4	2.50	1.50	___
___	U&lc, Vol. 6, No. 1	2.50	1.50	___
___	U&lc, Vol. 6, No. 2	2.50	1.50	___
___	U&lc, Vol. 6, No. 4	2.50	1.50	___
___	U&lc, Vol. 7, No. 1	2.50	1.50	___
___	U&lc, Vol. 7, No. 2	5.00	2.50	___
___	U&lc, Vol. 7, No. 3	2.50	1.50	___

Total order, in U.S. funds $___
Add postage for booklets $ .50
N.Y. Residents add state sales tax $___
Remittance **in U.S. funds** enclosed $___

Montant de la commande $___
Affranchissement des brochures, en $ américains $ .50
Paiement ci-joint **(en $ américains),** total $___

Gesamtpreis (in U.S.-Währung) $___
Zuzuglich Porto $ .50
Beigefugte Zahlanweisung **(in U.S.-Währung)** $___

U&lc BOOK SHOP

The U&lc Book Shop reviews new books believed to be of interest to U&lc readers and lists the publishers, addresses, and the prices of the books so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales taxes wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request prices and shipping charges from the publisher.

Type Sign Symbol
by Adrian Frutiger

One of the world's great type designers (Univers, Frutiger, among others) and graphic artists, Adrian Frutiger has written about his life's work and his methods of working. For Frutiger, lettering and type are not merely an aid to reading but a universal means of perception. Frutiger has designed everything from logotypes to Paris Metro, Charles De Gaulle, and Orly airport sign systems, as well as logotypes and books. His sculptures are in many materials including concrete, slate, metal, bronze, stone, and plastic. Some who have seen his sculptures and his delicate drawings think of him as a graphic poet.

The text of the book covers the reasons for new typefaces and new techniques, computer-readable typefaces, legibility, type in the environment and in architecture, scripts of foreign cultures, designing of logotypes and of signs and symbols, and artistic creation with matter and light.

Hastings House Publishing Company, Inc., 10 East 40th St., NY, NY 10016. 156 pages. Over 500 illustrations. Multilingual text. 10 x 10. $67.50.

Videotext: The Coming Revolution in Home/Office Information Retrieval.
Edited by Efrem Sigel

Videotext is the generic term (accepted by some) for TV-transmitted information. It converts the entertainment-oriented TV set into an information terminal. There are two basic kinds of videotext. In one version the receiving set is like a news ticker displaying brief items of interest (such as news, sports results, stock quotations, weather information, airline schedules). An adapter on the TV set enables the user to call the information to the screen. This is a passive system. The user can receive only the information being transmitted at the time the user chooses to watch.

An interactive system uses a computer in the home or office terminal and sends its signals over ordinary telephone lines to the computer. It will make available huge data bases of information (kept up to date); with the aid of electronic directories and prompts, the user can request the information wanted. Simple graphics, in seven colors, are handled and eventually photographs will be transmitted in videotext systems.

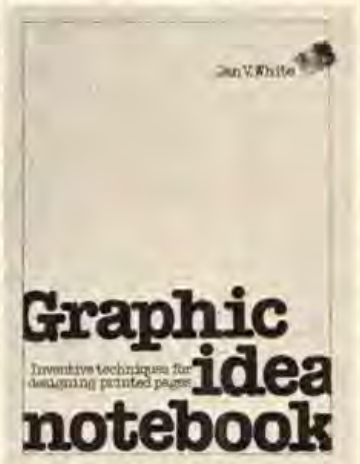
This book is a readable, authoritative report on the brief history of videotext throughout the world with emphasis on the British Ceefax and Prestel systems. It explains what they offer, how they work, how they are likely to affect publishers, TV, and home or office users, and appraises the future of such systems.

Knowledge Industry Publications, Inc., 2 Corporate Park Drive, White Plains, NY 10604. 154 pages. 6¼ x 9¼. Illustrated. Index. $24.95.

By Design: A Graphics Sourcebook of Materials, Equipment and Services
by Jon Goodchild and Bill Henkin

The authors have selected to recommend a wide variety of tools, materials, equipment, and services, and also tell where they can be obtained and at what price. Covers designer's furniture and storage equipment, lighting fixtures, paper and printing, typesetting and typography, calligraphy and hand lettering, design schools and colleges, desks, chairs, work surfaces, the whole gamut of artists' tools and materials, professional organizations and seminars, as well as available magazines, journals, and books.

Quick Fox, Inc., 33 W. 60th St., New York, NY 10023. 256 pages. 8½ x 11. Paperbound. $12.95.



Graphic Idea Notebook
by Jan V. White

A bookful of over 1,000 inventive techniques for designing printed pages, for converting routine material into provocative presentations. Written for magazine editors and art directors, but useful in the classroom, too. Chapters deal with getting attention, the editorial eye, combining and joining, direction/motion change, mug shots, boxes, alphabets/numbering, breaking up text, charts, maps. Watson-Guptill Publications, 2160 Patterson Street, Cincinnati, OH 45214. 192 pages. 8½ x 11. $14.50.

Mergenthaler VIP Typeface Catalogs, 2 Vols.
Compiled by Volk & Huxley

A most comprehensive type specimen collection of 562 VIP typefaces. Features settings of traditional and modern faces and enables the designer to easily compare legibility, color, characters, and composition of the different type styles. Each typeface is shown in all sizes from 6 point to 36 point together with a complete showing of the font and an alphabet sample set in three choices of spacing.

Van Nostrand Reinhold, Dept. k, 7625 Empire Drive, Florence, KY 41042. 576 pages each volume. 9 x 12. Paper. $24.95 per volume. Set. $40.00.

Goodbye Gutenberg
by Anthony Smith

This is a detailed and well-informed look at how the computer/electronic revolution will change newspaper publishing in the '80s. It considers every aspect of publishing, not just typesetting and printing. It considers the effect of new technologies on markets and marketing, on circulation management and on journalism and unions, and it reviews the role of the new media (the various forms of videotext) that will send information to a TV set in the home or office.

The author (as does Alvin Toffler in "The Third Wave") breaks the history of newspaper publishing into three major phases or revolutions: (1) the development of writing, (2) the development of printing, (3) the computerization of printing and information storage and distribution. He considers the social as well as economic impact of each revolution.

Oxford University Press, 200 Madison Avenue, NY, NY 10016. 367 pages. 6¼ x 9¼. $16.95.

CRT Typesetting Handbook
by Stanley Rice

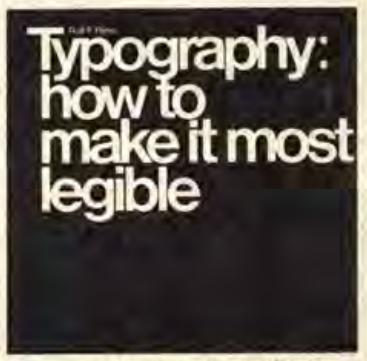
Cathode-ray-tube typesetting is the method of the future. It combines vastly greater setting speeds, pretypesetting text manipulation, increased reliability, and almost infinite flexibility of control over graphic forms. This handbook of CRT samples and options is directed to the professional user, the type buyer who needs ready access to the basic text forms in order to enhance visualization and assure accurate purchasing decisions.

Van Nostrand Reinhold, 7625 Empire Drive, Florence, KY 41042. 416 pages. 8½ x 11. $29.95.

Optical Letterspacing
by David Kindersley

One of the problems that typographers, compositors, and book designers must confront is how to achieve good letterspacing—that is, how to make each letter appear exactly centered between its two adjacent letters. Since 1947, when he worked out a street-name alphabet for Cambridge, England, Mr. Kindersley has researched the question in depth; this booklet is a full account of his conclusions.

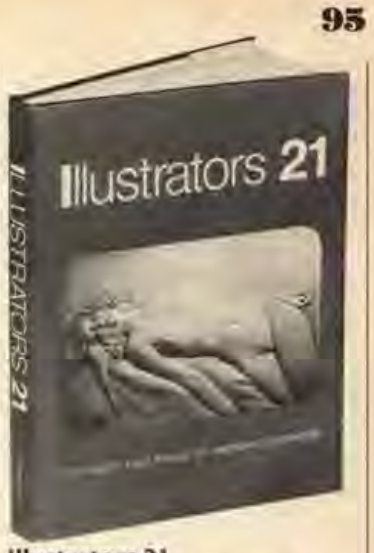
The Sandstone Press, 321 East 43rd Street, NY, NY 10017. 40 pages. 4½ x 11. Softcover. $12.40.



Typography: how to make it most legible
by Rolf F. Rehe

This concise book considers every conceivable variable a designer can manipulate to maximize legibility. The author's conclusions and recommendations are based on a careful study of the tons of research in this field, but the reader is spared the heavy data and given the conclusions with clear, brief supporting facts and illustrations.

Third revised edition was published in 1979 by Design Research International, PO Box 27, Carmel, IN 46032. 80 pages. 8¼ x 8¼. Paper, $8.00.



Illustrators 21
Edited by Gerald McConnell, designed by Robert Hallock

This 21st Annual of American Illustrations is a record of the selections in the Society of Illustrators national exhibition. Nearly 500 pieces represent illustrations in advertising, editorial pages, books, film, television, and institutional publications. Beautifully printed. Index includes artists' addresses.

Hastings House Publishing Company, Inc., 10 East 40th St., NY, NY 10016. 368 pages. 100 in color. 8⅞ x 11¾. $35.00

Graphis Annual 1980/81
Edited by Walter Herdeg

This 29th Annual, as usual, is a beautifully printed record of outstanding graphics from all over the world, representing such major design fields as advertisements, annual reports, booklets, book jackets, magazine covers, trademarks, letterheads, packaging, record covers, film, television, and editorial design.

Hastings House Publishing Company, Inc., 10 East 40th St., NY, NY 10016. 247 pages. 72 in color. 766 illustrations. Detailed captions. Indexes. 9½ x 12. $59.50.

The Book

A thorough directory of creative services in the Northeast United States with 6,000 listings. Covers art suppliers, photo-processing labs, stat services, artist/designer/creative services, interior design and space planning, photographers, stock picture sources, retouchers, modeling agencies, color separations, printers, labels, paper, typographers, AVs/slides, film and TV producers, sound recording, marketing and research, direct mail, sales promotion, ad specialties, exhibits, advertising agencies, copywriters, public relations, media, airlines and travel agencies, messengers, restaurants, galleries, schools, organizations, translators.

The Books, Ltd., PO Box 749, Westport, CT 06880. 400 pages. 5 x 8½. Paper, plastic comb binding. $18.00

ITC Center

CALENDAR OF EVENTS

ALL ITC CENTER EVENTS TAKE PLACE ON BUSINESS DAYS. ADMISSION IS FREE.
2 HAMMARSKJOLD PLAZA, NEW YORK, N.Y. 10017—866 SECOND AVENUE (BETWEEN 46TH AND 47TH STREETS), THIRD FLOOR
THE GALLERY IS CLOSED ON THE FOLLOWING HOLIDAYS: MONDAY, FEBRUARY 16; MONDAY, MAY 25 AND FRIDAY, JULY 3, 1981.
FOR THE FULL HOLIDAY CLOSING DATES SEE PAGE 88

CURRENTLY SHOWING, 12 NOON–5 P.M., CLOSES JANUARY 23, 1981: TYPE AND TECHNOLOGY

PAPERWORK: SIMPLE IS SMART; MAKING PAPERWORK WORK

FEBRUARY 2–MARCH 27, 1981, 12 NOON–5 P.M.

Created for ITC by Siegel & Gale, this exhibition features case histories of private sector and Government efforts to simplify their forms systems and contracts. A model Census form tested in 1980, new IRS forms and Food Stamp forms system currently in use, will be shown. Bank, property and casualty and life insurance forms are some of the private sector examples shown. The evolution of the system as it goes through development stages and research will be demonstrated by notes, sketches and drafts.

R.O. BLECHMAN: BEHIND THE LINES

APRIL 6–MAY 22, 12 NOON–5 P.M.

An exhibition based on the book of the same name which was recently published by Hudson Hills Press, Inc. R.O. Blechman: Behind the Lines tells Blechman's own story with hundreds of examples of his work which have appeared in the New York Times, the New Yorker and in movies and television commercials for Sony, Alka Seltzer and others.

TYPOGRAPHY 2: 27th ANNUAL TDC EXHIBIT

JUNE 1–JULY 24, 12 NOON–5 P.M.

This major exhibition, sponsored by The Type Directors Club, presents examples of typographic excellence in a wide range of media. The pieces, printed and calligraphic, were selected by a panel of six judges and include outstanding work by type directors, typographic suppliers, calligraphers, agencies, studios, and independent designers from around the world. The work on exhibition will be published in an annual in the Fall.

CONTROLLED CIRCULATION POSTAGE PAID AT FARMINGDALE, N.Y. 11735 USTS PUBL 073430

MOVING? CHANGE OF ADDRESS:

SEND THIS LABEL (OR A COPY) WITH YOUR CORRECTIONS TO:
U&LC SUBSCRIPTION DEPT.
2 HAMMARSKJOLD PLAZA
NEW YORK, N.Y. 10017