

# U&Lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME THIRTEEN, NUMBER TWO, AUGUST 1986



GIVE ME  
YOUR  
TIRED  
YOUR POOR...

**The New Colossus**

Not like the brazen giant of Greek fame,  
With conquering limbs astride from land to land;  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon hand  
Glow world-wide welcome; her mild eyes command  
The air-bridged harbor that twin cities frame.  
"Keep ancient lands, your storied pomp!" cries she  
With silent lips. "Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!" **Emma Lazarus**

See color story starting on Page 40

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### In this issue:

#### Editorial

*Commercial Artists and Jobs.* Page 2

#### The Joy of Paperwork

*A sculptor finds his perfect medium.* Page 4

#### Department of Weird, Wonderful and Useless Information

*...about plants, animals and people.* Page 8

#### Illustration with a Capital I.Q.

*Witty, weighty and well done sums up Cathy Hull's work.* Page 10

#### The Square Kufic

*The roots and exponents of an ancient art form.* Page 12

#### Legendary Logos

*Whence cometh these symbols? We telleth all.* Page 14

#### Milestones, by Allan Haley

*Revelations about Stanley Morison, a man of contradictions, conviction and consummate taste.* Page 16

#### Basque Serif, by Ellen Shapiro

*Geographically, it's from Spain. Typographically, it's a world apart.* Page 20

#### Families to Remember

*More in our series of distinguished families, both genealogical and typographic.* Page 22

#### Encore, Encore, Encore

*Another look at some admirable faces.* Page 34

#### The 2,000-Year-Old Lady (The Statue of Liberty)

*The party's over, but the history lingers on.* Page 40

#### Book Shelf

*A collection and compendium of what's going on in visual communication.* Page 49

#### Four Immigrants, by Steven Heller

*Insights into outsiders...and outsiders' insights about their new land.* Page 50

#### ITC Technology Update

*What's new in communications equipment and systems.* Page 54

#### Alphabet

*Self-expression, computer style.* Page 56

*This issue of U&Lc was mailed to 200,000 readers: 153,000 in the United States and Canada, and 47,000 abroad. It will be read by approximately 1,000,000 people.*

FRONT COVER: ITC AMERICAN TYPEWRITER MEDIUM WITH BOLD  
 MASTHEAD: ITC NEWTEXT REGULAR TABLE OF CONTENTS: ITC TIFFANY LIGHT ITALIC WITH DEMIITALIC INDEX TO ITC TYPEFACES: ITC FRANKLIN GOTHIC BOOK WITH DEMI

## COMMERCIAL ARTISTS

# & JOBS

Ten or fifteen years ago, when the printing, publishing and advertising art and design world was becoming aware of the new technologies for creating and managing communications art, many commercial artists and graphic designers worried that they, and/or their peers, would be displaced by a computer aided terminal. Some, U&Lc included, felt that more, rather than fewer, artists and designers would be needed to bring to the new tools the creativity, taste and judgment they lack.

# N

ow some early data is in, and the more optimistic view of the future job market seems to be the correct one. Data from the U.S. Department of Labor takes a look at the ten fastest growing occupations through 1995 and makes projections of job growth in 33 fields. Job growth for "artists and commercial artists" ranks seventh among the 33 in data released in November 1985. Ahead of artists in the job growth list, in order of anticipated growth, are: physical therapists, engineers, lawyers, accountants and auditors, registered nurses, and public relations specialists and publicity writers.

#### INDEX TO ITC TYPEFACES

ITC AMERICAN TYPEWRITER*	FRONT COVER, 48	ITC GOUDY SANS**	8, 38, 39
ITC AVANT GARDE GOTHIC*	40	ITC KORINNA*	52
ITC BARCELONA*	40, 41	ITC LEAWOOD*	9
ITC BERKELEY OLDSTYLE*	26-29, 51	ITC LUBALIN GRAPH*	42, 43, BACK COVER
ITC BOOKMAN*	42	ITC MIXAGE*	46
ITC CASLON NO. 224*	12	ITC NEW BASKERVILLE*	42, 56
ITC CENTURY*	42	ITC NEWTEXT*	2
ITC CHELTENHAM*	16-19, 40	ITC NOVARESE*	10, 11
ITC CLEARFACE*	22-25, 50	ITC QUORUM*	20, 21
ITC ÉLAN™	36, 37	ITC SYMBOL*	9
ITC ERAS*	13	ITC TIFFANY*	2, 3
ITC ESPRIT*	8, 34, 35	ITC USHERWOOD*	9, 49
ITC FENICE*	6, 7	ITC VELJOVIC™	8, 14, 15
ITC FRANKLIN GOTHIC*	4-7, 22, 23, 26, 27, 30, 31, 50	ITC WEIDEMANN*	54, 55
ITC GARAMOND*	42	ITC ZAPF BOOK*	30-33, 53
ITC GARAMOND CONDENSED*	8, 44-48, BACK COVER	ITC ZAPF INTERNATIONAL*	5

**J**ob opportunities for artists are expected to expand by 29 percent in the decade, grow from 204,000 in 1984 to 264,000 by 1995, for a growth of 60,000 new jobs. This outlook is most encouraging. Equally encouraging is the fact that more and more art/design schools, at both high school and college levels, are training students to use the new computer aided tools as well as offering the basic and traditional courses in art and design.

**A  
LOOK  
AT  
WHERE  
WE  
CAME  
FROM**

Sometimes, with all the emphasis on what's new, on bits and bytes and lasers, we forget our rich heritage of fine design and exquisite craftsmanship. Not just nostalgia but ideas and information and inspiration are in store for those who take an interest in our graphic heritage. A fine organization that not only makes such experience accessible, but brings us into a fraternity of kindred spirits is APHA, The American Printing History Association. Its activities, meetings, newsletters and booklets are graphics treasures.

**I**f you'd like to know more about APHA, write to it at P. O. Box 4922, Grand Central Station, New York, NY 10163. **EG**



Wool and oil paint on papier mâché. Commissioned by the American Wool Bureau.

**B**ack in the '70s, when young people were dropping out of school, out of nine-to-five jobs, and out of conventional lifestyles in order to "find themselves," Adam Kurtzman found himself by hanging in. At Cooper Union, he found that he preferred his minor subject, Sculpture, to his major, Graphic Design. In his first job as an assistant in the sculpture department of a display company, he found that paper was a remarkably agreeable and inexpensive sculpture medium—cheaper than ceramics, wood, stone, marble, steel, and especially bronze! In his second job, working for a company that sculpted robot monsters for amusement parks, he found that he had a real feel for the weird, the wacky and the bizarre. He put it all together and started to sculpt his "funny little masks" in a paper laminating technique.

Aside from his own school and work experiences, there were some outside influences that

navigated Kurtzman in the direction of paper sculpture caricatures. He was fascinated with the work of Red Grooms, an artist who stirred up the art world with his zany cartoon-style three-dimensional installations. Grooms' work was definitely a stimulus. But more important, Kurtzman insists, was an uncle—a cartoonist whom Kurtzman admires and considers his real source of inspiration.

When the funny masks became more of an obsession than a pastime, Kurtzman gave up his job at the monster factory and entered the freelance market. He started to caricature prominent personalities of the entertainment and political worlds in his 3-D paper medium. He made masks of Billy Idol, Laurie Anderson, Grace Jones, Tina Turner and Joe Jackson, as well as Ronald Reagan, Hubert Humphrey and Jeane Kirkpatrick. He also sculpted still life objects, both real and imaginary, and be-

# The Joy of Paperwork



**Nasty Broad.** Oil on papier mâché with corrugated cardboard. Private collection.



**Snot Nose.** Oil on papier mâché. Stolen out of show at On the Wall Gallery.



**Demon.** Leather and oil paint on papier mâché. Collection of Ron Lewis.

**Hubert Humphrey.** Oil on papier mâché. Commissioned by GQ Magazine.**Demon.** Oil and caribou on papier mâché. Collection of Bruce Mailman.**Ronald Reagan.** Oil on papier mâché. Commissioned by GQ Magazine.**Black Lady.** Leather and oil on papier mâché. Collection of Stephanie Sellinger.**Sting.** Oil on papier mâché. Private Collection.**Jeane Kirkpatrick.** Oil and construction paper on papier mâché. Commissioned by *The Village Voice*.

fore very long his work was appearing as illustrations for editorials and feature stories in such diverse publications as *Rolling Stone*, *The Village Voice*, *Gentleman's Quarterly* and *Print Magazine*. Kurtzman has carved out a unique career for himself as a 3-D illustrator.

Happily, the exposure in print also brought him commissions to create full-sized mannequins and props for window displays at Lord & Taylor, Saks Fifth Avenue and Tiffany, some of New York's elegant retail stores.

Aside from his commercial work, Kurtzman enjoys making masks out of pure fantasy, and

also of real-life friends and neighbors. Whenever possible, he prefers to work from a live model. But if his subject isn't available, he settles for working from photographs. To begin, he models the head—actually his caricature of the head—in plastelene, a malleable, non-hardening clay. He then proceeds with the paper laminations; the same process, he informed us, that was once used in making stagecoach doors. Working with mulberry or rag paper, which he impregnates with a special cellulose-based binder, he drapes one layer of paper at a time over the clay form. The paper must be laid



**Tina Turner.** Oil on papier mâché with broomstraw hair. Used on exhibit at Avenue A.

on with painstaking care so it conforms to all the indentations, protrusions and contours of the model. Each layer of paper must dry for approximately three to five hours before the next application. Since he uses an average of ten layers of paper, you can easily calculate that each mask is at least a week in the making. It's endless hours of paperwork, and Kurtzman thrives on it. When the paper is properly dry and hard, it is removed from the clay model, varnished, painted in oils and embellished with metal leaf, "hair" and whatever accessories are pertinent to the character.

Monsters, mannequins and masks have put Kurtzman in the public eye commercially; but you can detect in his voice that he is especially joyous about his exposure in the art market. Starting in 1984, his portrait sculptures have been exhibited in New York City in the Wolf Gallery, Civilian Warfare, Avenue A and the St. Mark's Galleries. His most recent sculpture of hat and animal forms is scheduled for exhibitions at the Mark Gallery and On The Wall Productions. Kurtzman is represented by On The Wall Gallery, 328 East 11th Street, New York, NY 10003.

Marion Muller



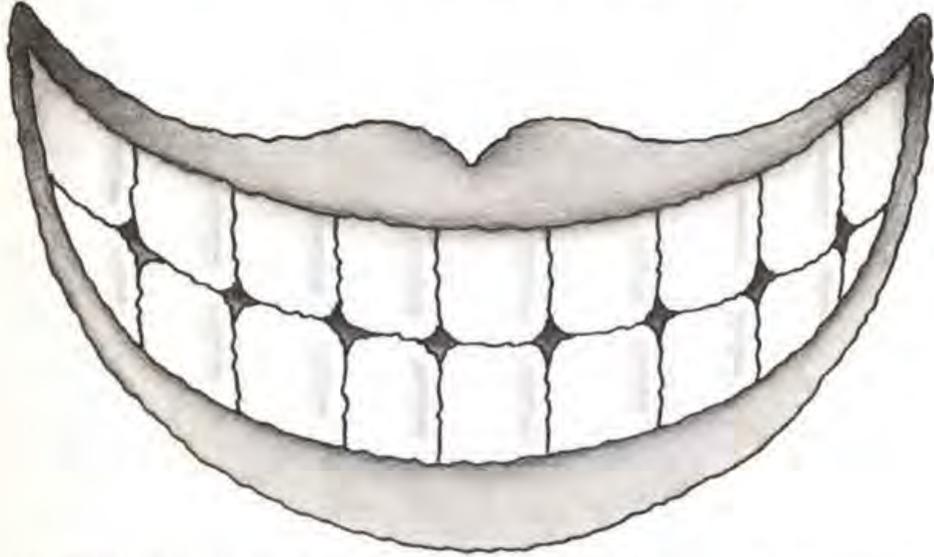
**TREE-MENDOUS.** The banyan tree, a native of India, has a growing system all its own. It not only grows up and out, but down as well. Its branches spread wide and send shoots down into the earth. These shoots take root, but also become new trunks that sprout more limbs and more shoots. A single banyan tree can look like a small forest. Hindu merchants often use the spaces under the trees to set up shop and peddle their wares. The largest known banyan tree is on the island of Sri Lanka (formerly known as Ceylon). It has 359 large trunks and over 3,000 small ones, and it is estimated that 7,000 people can take shelter under its spreading limbs.



**WHAT ARE YOU WORTH?** Chemically speaking, not much. The human body is composed of about  $\frac{1}{2}$  ounce of sugar, 1 ounce of salt,  $3\frac{1}{2}$  pounds of calcium, about as much iron as you'll find in a tenpenny nail, enough phosphorous for the heads of 2,000 matches, and 9,000 pencils' worth of carbon. Depending on your *avoirdupois*, the amount of fat in your body might make between six and eight bars of soap.

**RELATIVELY SPEAKING.** No matter how small a family you think you have, your ancestors are beyond counting. Allowing for two parents, four grandparents, eight great-grandparents, and so on, counting back some 65 generations to the year one (and we all go back a lot farther than that) the number of your kinfolk, expressed mathematically, is  $2^{65}$ . That adds up to quintillions of lineal relatives, not to mention siblings, aunts, uncles, cousins and in-laws.

**DEPARTMENT  
OF  
WEIRD,  
WONDERFUL  
AND  
USELESS  
INFORMATION**



**WATCH YOUR MOUTH.** It has only been in the last 50 years that anyone cared about how you brushed your teeth. In 1934, the American Dental Association began rating toothpastes as "acceptable" or "unacceptable," depending on the abrasiveness of materials used. Before that, anything went — sand, pumice, acids, etc. The ancient Chinese experimented with ground fish bones as a dentifrice, and the Egyptians, 4,000 years ago, concocted a tooth cleanser made of incense, green lead and verdigris — the blue-green deposit formed on copper, brass and bronze after exposure to the air. (Egyptian children must have been the first to come running home shouting, "Look Mummy, no cavities!")



**THE LONG AND THE SHORT OF IT.** If all the blood vessels in a normal-sized human body were laid end to end, they would extend for 100,000 miles. At the same time, it takes only one minute for a single drop of blood to leave the heart, circle the body and return to the heart again.

**JOINT CUSTODY.** The little sea horse is way ahead of the human species in sharing the burden of child rearing. Every male sea horse has a pouch on his underside in which he carries the female's eggs until they hatch. Fair is fair. Marion Muller



# ILLUSTRATION WITH A CAPITAL I.Q.



Women's Rights vs. Court. Op-Ed, *The New York Times*.

If I were allowed only one word to sum up Cathy Hull's illustrations, I would say "intelligent." There is no flashy, self-serving stylishness here, no gratuitous gimmicks. Her drawing is straightforward and bold. But it is mainly the clarity of her thinking—her understanding of what has to be said and her willingness to be understood—that makes her work so satisfying and has produced a career résumé that dreams are made of.

In 1972, only two years out of design school, Ms. Hull was already the subject of a feature article in *Graphis*. She has since been the subject of feature stories in *Print*, *Art Direction*, the *School of Visual Arts Chronicle* and the Swiss periodical,

*Nebelspalter*. She has also been included in every major design and illustration "annual," the most recent of which is *Contemporary Graphic Artists*, 1986.

Ms. Hull is a freelancer whose work appears regularly in *The New York Times*, *Time Magazine* and *Penthouse*. Her drawings have also appeared in *Newsweek*, *Esquire*, *New York Magazine*, *Sports Illustrated* and *Playboy*. Among her clients are Mobil Oil, Pan Am, CBS Inc., ABC, and such major publishers as McGraw-Hill, Random House, Harper & Row, John Wiley & Sons, Academic Press, and Doubleday. She has also contributed work to the French publications, *Réalités* and *Marie-Claire* and the German, *Brigitte*. The number of exhibitions in which she participated and the prizes won are staggering.

But "How did it all start?" is what

on spec, a single chapter of a book. After she completed the first chapter, she was offered a second, then another, and another. Finally, she got the contract to do the whole book. When the publication was honored as one of the 50 Best Books of the Year, she found herself catapulted into the professional market. She was written up in *Graphis*. Offers came from *Time* and *The New York Times*, and her exposure in those pages attracted other prestigious clients.

Aware from the very beginning, Ms. Hull was aware that to be a successful illustrator she had to develop a style that would make art directors look twice—and like what they saw. But she was also more concerned with what she was saying than how she said it. Sometimes she expressed herself in cartoons, sometimes in illustrations. Sometimes with humor, sometimes with compassion. Two artists who influenced her were the Belgian painter Magritte, with haunting, incongruous juxtapositions of familiar objects, and the cartoonist Saul Steinberg, that paragon of wit and economy. From those influences, and guided by her own philosophy that illustration should titillate, explain, amplify, be accessible to readers but never upstage a story, her style evolved.

➤ There is witty, incisive cartoon satire in her conjuring a butterfly out of two pistols and a pair of bullets.

➤ There is a hint of the tantalizing, enigmatic Magritte mentality in her illustration of the Mona Lisa stuck in a funnel.

➤ Her illustration of a computerized phone call has a surprising twist and is just plain fun.

➤ Cathy Hull's gift of visual and verbal acuity would serve her well as a writer if she preferred words to pictures.

But we are quite delighted and impressed to read what she says with her drawing pen. **M.M.**

every emerging graphic artist would like to know. The answer is: Modestly.

Like every student approaching graduation from design school, Cathy Hull assembled a portfolio and went knocking on doors. Her first assignment came from McGraw-Hill by way of a recommendation from a teacher at the School of Visual Arts. It was not much—a commission to illustrate,

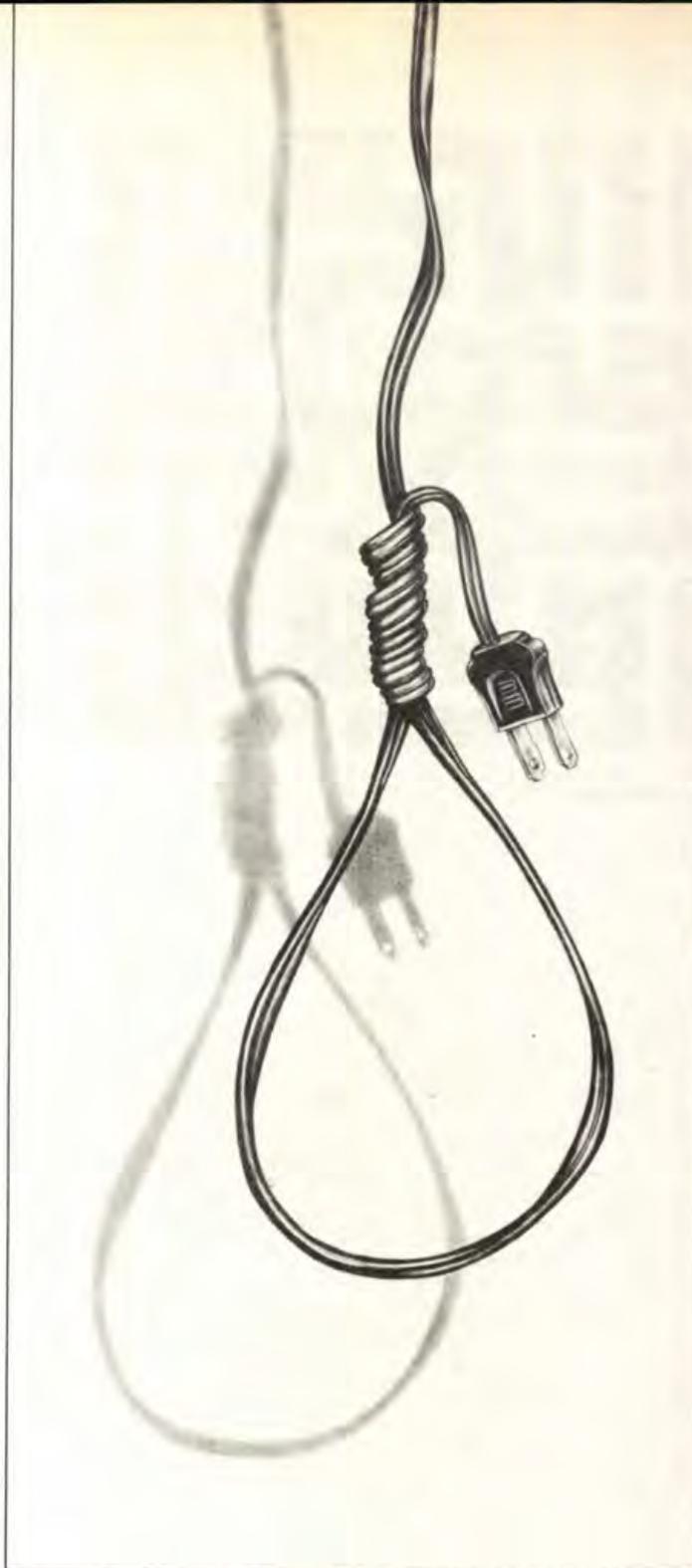




The Social Psychology of Aggression. *Social Psychology*, Academic Press.



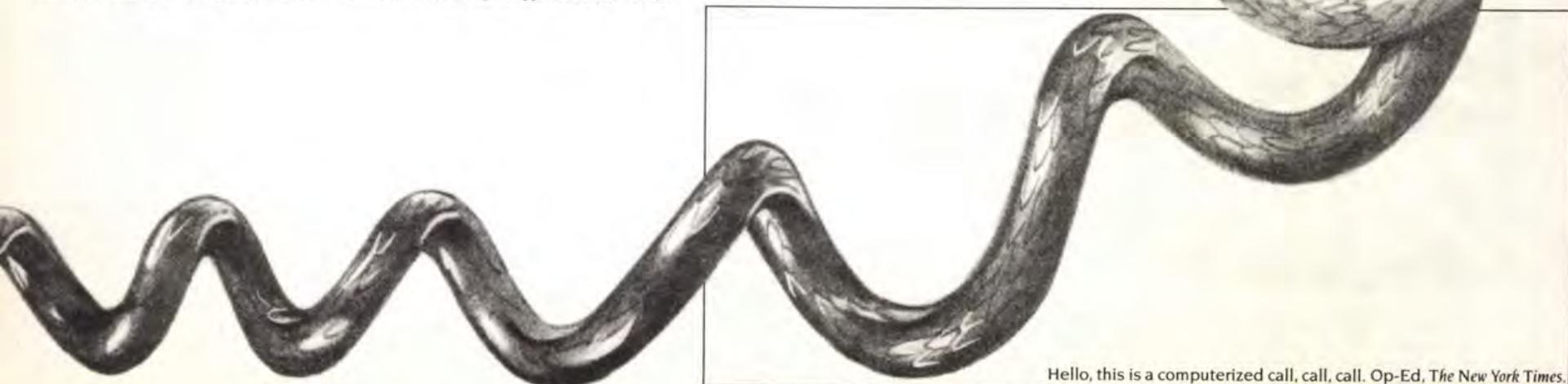
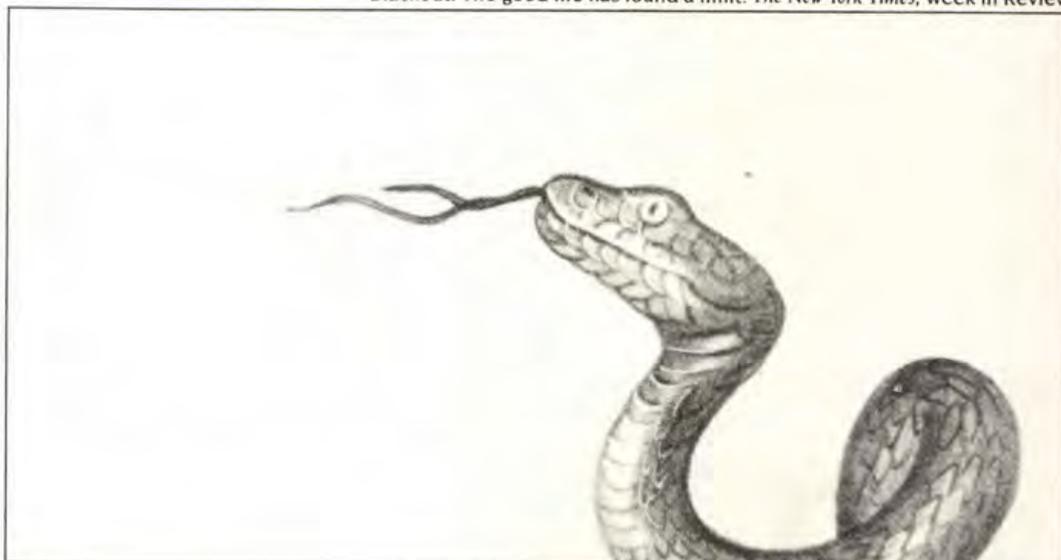
Homelessness: A Hidden Problem. Op-Ed, *The New York Times*.



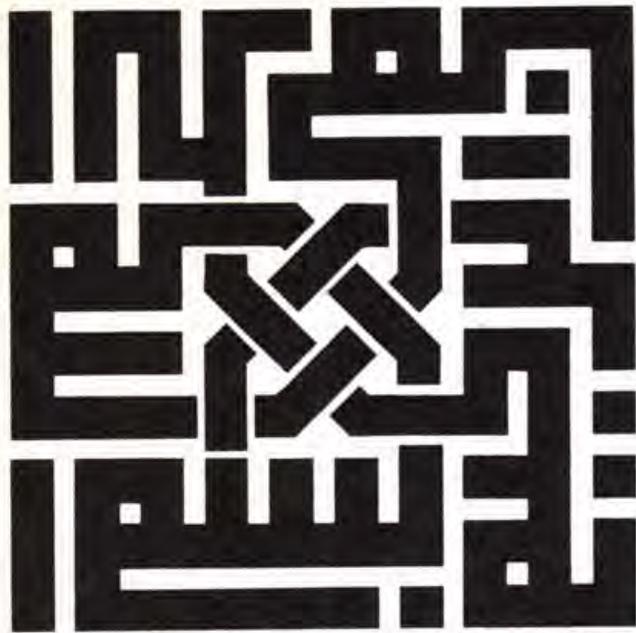
Blackout: The good life has found a limit. *The New York Times*, Week in Review.



Attitude Change, Propaganda and Communication. *Social Psychology*, Academic Press.



Hello, this is a computerized call, call, call. Op-Ed, *The New York Times*.



The "Basmallah." It reads: By the name of God, the merciful, the compassionate, 1982.

Fear not, dear reader, this is not a formidable treatise on the mysteries of some arcane mathematical puzzle. It is the simple story of a very old design idea.

The square designs on these pages may look like ambitious geometric doodles, but there's much more here than meets the eye. Each square contains a verbal message which would make sense to you if you could read Kufic.

Kufic is an ancient Arabic writing style which reached its most refined form in the eighth century. It is basically an angular script with squared-off letterforms of short verticals and attenuated horizontals.

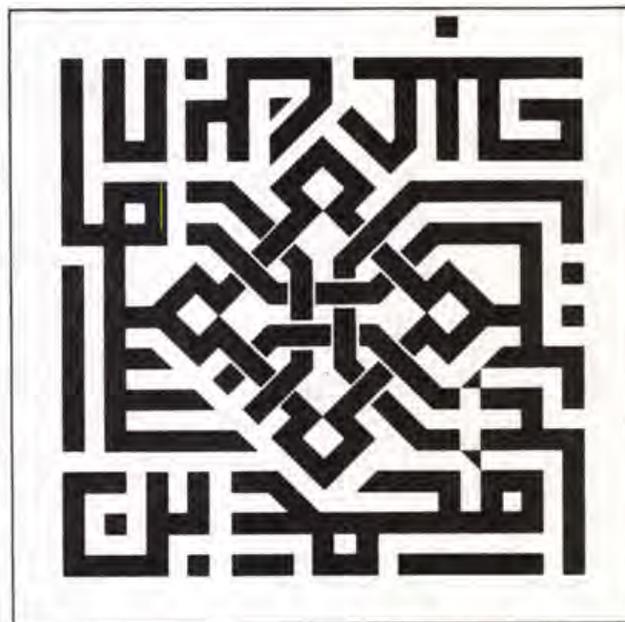
How and when Kufic writing evolved into design squares remains something of a mystery. But the use of calligraphy as a design motif has always been fundamental to Islamic art. Unlike early Western art, supported by the Church and burgeoning with angels, saints and representations of God, Islamic Law forbade the use of graven images. Because of reverence for the word of God as written in the Koran, calligraphy became the source of all Islamic art forms. It appears in their architecture, textiles, books, pottery, glass and paintings. The square Kufic designs were especially popular during the 14th and 15th centuries, and elaborate examples of them can be seen in architecture throughout the Islamic world.

The square Kufics on these pages, however, are not of ancient origin. They are contemporary designs sent us by Mamoun Sakkal of Seattle, Washington, who has even more sides to him than a double square Kufic. Mr. Sakkal, an architect, interior designer, illustrator and painter, also has an intense interest in calligraphy and type design. While experimenting with typeface designs for graphic projects, he reached back into his ancient heritage and rediscovered the potential of the Kufic script for contemporary design projects such as logos, greeting cards, posters and ornamental wall panels.

Mr. Sakkal has also been kind enough to take the mystery out of his squares by explaining what they say and how he designed them. To make a simple square Kufic, he first lays out the words in a single line. Next, he refines the letters to achieve a balanced proportion of black and white lines and spaces, without sacrificing the grace and legibility of the letterforms. He then divides the line into sections, making each one a side of the square. The message is read by making quarter turns of the page. When he has a very long text, he designs the square in multiple lines, starting

at the perimeter and working in towards the center.

In some projects he combines a single letter or word with a decorative pattern, which enables him to produce elaborate designs that are also highly legible. "It is important," Mr. Sakkal warns, "to choose a design that is compatible with your text. It's better still to create a pattern that grows out of your text so that the design does not overpower the message." That's the kind of talk that makes writers ecstatic, and to which we add, amen. M.M.



Wall pattern used on a house designed by M. Sakkal, 1977. Owner's name is incorporated on the perimeters.

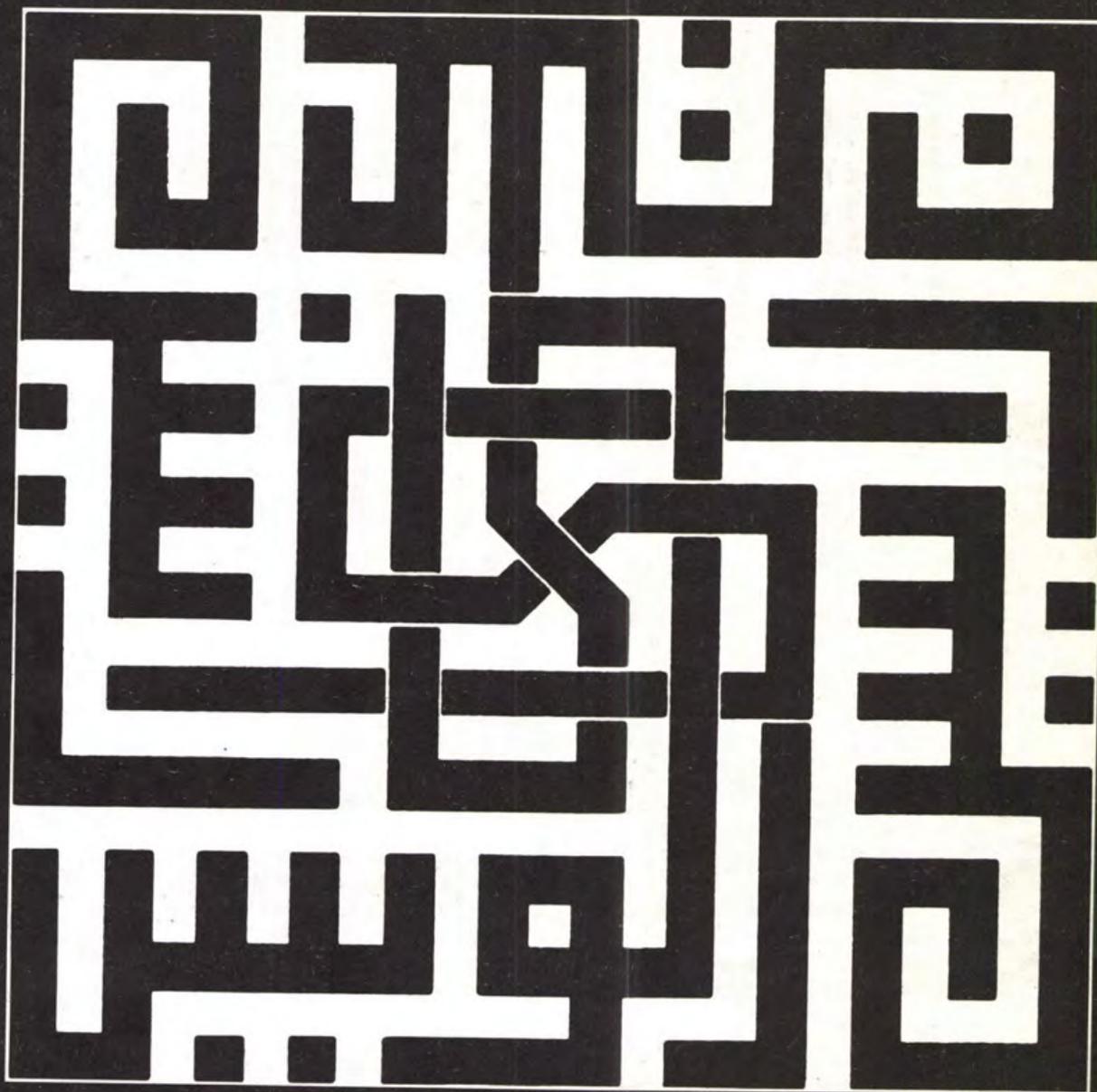


Logo for Symposium on the Preservation of the City of Aleppo, Syria, 1982. City name is repeated four times.

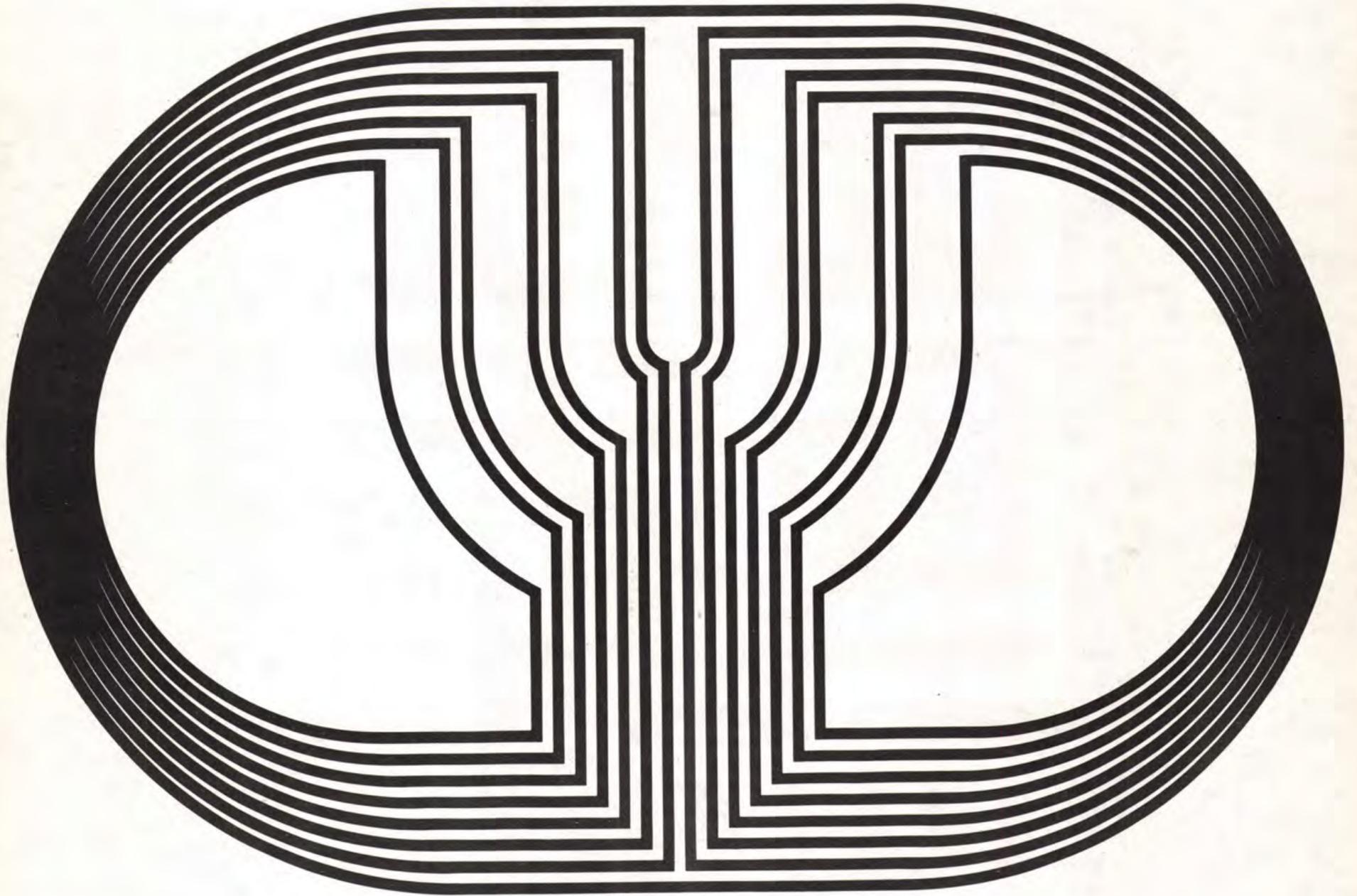
Greeting card designed in 1979.

Tombstone design, Persia, 1352 A.D.

**The square kufic—its roots and exponents**



## LEGENDARY LOGOS



Recently, these designs by a young graphic artist, Eli Sela, were brought to our attention. We hope nobody assumes that, because Mr. Sela received his undergraduate training at Haifa University in Israel, he is limited to designing Judaic symbols. He is conversant, figuratively and literally (in Hebrew, English, French, German and Spanish), with all aspects of communication design. Currently, he lives and works in New York City and is enrolled in a TV Arts and Computer Graphics program at the Center for Media Arts.



What intrigued us about these logos he designed for the 1985 National United Jewish Appeal campaign, were the liberties he took with the ancient Judaic symbols. It set us to wondering about the origins of the *Menorah* (the candelabra) and the six-pointed star, the *Mogen David*.

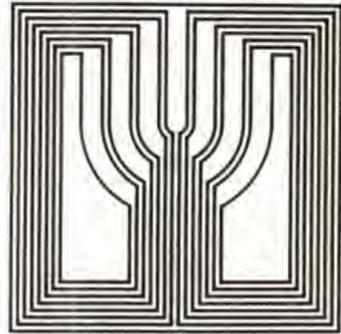
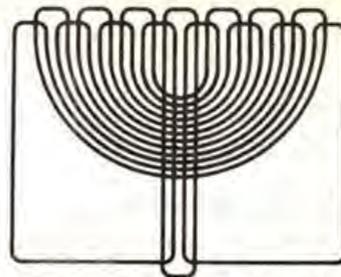
In the first place, contrary to popular usage, Mogen David does not translate to Star of David, but to Shield of David. And contrary to popular belief, it did not originate from, nor is it unique to, Judaism. The six-pointed star appeared as far back as the Bronze Age, between 2,500 and 3,500 B.C. For centuries it was used as a decoration in countries as unrelated geographically as Mesopotamia, Britain, and India. It was used interchangeably with the five-pointed star by Jews, Christians and Moslems alike. Among Jewish artifacts found by archaeologists, the oldest depiction of the star was found on a seal attributed to Joshua.

As to the meaning, there are many theories but no hard facts. Some scholars believe it had some reference to the planets. In Arabic sources it is referred to as the Seal of Solomon. Still others suggest that the concept of the Shield of David came from the Koran,

in which David is described as the first of the ancients to take protective arms.

Whatever the origin, the star took on a magical, protective connotation, and during the Middle Ages it appeared in Christian, Jewish and Moslem architecture. It was used by kings and by Christian and Jewish notaries on their seals. It was found on tombstones, on elaborate Hebrew manuscripts and on coats of arms. To alchemists it was a symbol of the harmony between the elements. To the mystic Cabalists, the Shield of David became the Shield of the Son of David, the Messiah. The most pedestrian use of the star appeared in Vienna in the 17th century, when it was displayed to mark the boundary between Christian quarters and the Jewish ghetto.

It was not until the 19th century, when the Jews felt the need for a symbol as gripping as the Christian cross, that the Mogen David was embraced as the unifying symbol of Judaism. Since then it has served purposes of varying degrees of solemnity. The Rothschild family coat of arms includes a star. In 1840, the German-Jewish poet Heinrich Heine signed his correspondence from Paris with a star instead of his signature. It is used to identify Jewish causes and agencies. Most notably, it is the



emblem on the flag of Israel.

In contrast to the uncertainties about the Mogen David, there is no doubt about the origin of the Menorah. It's clear and explicit in the Old Testament, Exodus, Chapter 26: 31-40. In preparation for God's coming to live among his wandering people in the wilderness, he instructed Moses to build a proper tabernacle. Not only did he give specific instructions for the shelter, but for the furnishings as well. "You shall make a lampstand of pure gold; the lampstand shall be made of hammered work; its base and its shaft, its cups, calyxes, and petals shall be of one piece. Six branches shall issue from its sides: three branches from one side of the lampstand and three branches from the other side of the lampstand." Nothing was left to Moses' imagination. Even the number and placement of almond blossom decorations were clearly specified.

Like the six-pointed star, Menorah designs have been found dating back to the Bronze Age. After the destruction of the Temple, it became the most significant Jewish pictorial symbol. And while the flag of Israel bears the Mogen David, the crest of the State of Israel is emblazoned with the Menorah; it is the quintessential symbol of Judaism. M.M.

These logo designs are reproduced with the permission of The National United Jewish Appeal; Aaron Heller, Art Director.

HEADLINE / BYLINE ITC VELJOVIC MEDIUM TEXT BOLD BOOK

Stanley Morison belonged to a number of British "men's clubs." By current standards they would be considered old-fashioned, stuffy, and probably elitist. There is a story told that when a member of one of his clubs married a young waitress who worked there, the staff and most of the other members were surprised and astonished. But not Morison. He had been the couple's confidant and one of the major influences in their decision. ♣ A photograph of Stanley Morison

would appear to reveal a somber, aloof gentleman; a man confident with his power and above the petty aspects of day-to-day life. Photographs can be deceiving. While the power and strength is real, what is not seen in the photograph is Morison's gift for friendship, his unerring and passionate sense of morality and devotion to his faith. Neither does it show Morison's need for anonymity. To him, the cause, the institution, was always greater than those who took part.



TYPOGRAPHIC MILESTONES

STANLEY

MORISON

BY ALLAN HALEY



but by improving that much more important man, the printer's customer." Each volume was handsome, some even say lavish, and something unusual for such a remarkable publication—very low-priced. The mid 20th century, however, was not much different from current conditions, in that handsome and grand publications cannot be produced inexpensively. Since low purchase price was very important to Morison he consequently lost money on each issue. Many years were spent repaying the debts he incurred while producing *The Fleuron*.

*The Fleuron* contained articles on typeface design and the work of various designers and typographers; typographic and printing history, and typeface reviews. Articles were penetrating, incisive, and often referred to. In those days Morison was referred to by some of the die-hards in printing as a "typographical Bolshevik." In spite of (or perhaps because of) this, *The Fleuron* won recognition and quickly became influential—not only in England but in the United States, Germany, France and several other countries.

The end of *The Fleuron*, was in a sense the end of the first decade of Morison's life-work. Finishing it, like editing it, was something that grew out of its contents. Its end came partly because Morison had run out of ideas and partly because he felt that the pressure of publication was hindering his work in other more important areas. So, amid the protests of its readers, Morison concluded the last issue with an engraving by Eric Gill of a hand closing *Fleuron* 7 firmly, with the word EXPLICIT handlettered above the illustration.

In the 1920s Morison was appointed typographical advisor to three institutions: in 1922 to the Monotype Corporation in London, to the Cambridge University Press in 1925, and in 1929 to *The Times*. The appointments were to continue for over 30 years and it was through them that Morison did most of the work for which he is remembered.

His connection with Monotype and with Cambridge was particularly fortunate for the graphic communications industry. Under Morison's guidance and inspiration, Monotype undertook a program of typeface development that was to be the most aggressive ever attempted in Britain or Europe to that time. Morison himself, many years later wrote, "...when a plan was laid before the managing director. It was intended as a programme of typographical design, rational, systematic, and corresponding effectively with the foreseeable needs of printing; and it involved the expenditure of a good deal of money and the acceptance of risks that had never been undertaken

# G

GILL SANS 262  
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by a type composing-machine company." Both original typefaces and revivals of old designs were included in the program. Faces such as Centaur, Gill, Perpetua, Ehrhardt Romulus, and Monotype's versions of Bembo, Baskerville, Garamond, Bell and Fournier were released—and, of course, Times New Roman. Each of these, and over 30 more families, were developed in close connection with the Cambridge University Press, which provided continual and active feedback on how well the typefaces performed under actual use.

Morison first came into regular contact with Monotype in the early months of 1922. They had recently begun to have each issue of the *Monotype Recorder* (a journal which Monotype published to entertain and inform its customers) designed and printed by a different printing house which used their equipment. The issue for January/February, 1922, was to be produced and printed at the Cloister Press where Morison was then working. He undoubtedly had a hand in laying out the journal and, in addition, contributed two articles for it.

As a result Monotype was able to observe, first hand, Morison's abilities as a typographer, type historian and authority on type design. They also got a glimpse of his ability to be opinionated and outspoken. In one of the articles he critiqued the typeface Cheltenham in what has been described as a "splendid diatribe."

"Splendid" or not, Stanley Morison always spoke with candor—sometimes painfully so. The story is told that when he appeared at an interview for the position of Typographical Advisor to the Cambridge University Press, the then chairman of the Press said, as a way of opening the interview, "I understand that you would like to join us." "Only if you are interested in good printing" was Morison's immediate reply.

As Typographical Advisor to Monotype, he provided the corporation with a breathtaking design program. His

adaptations of earlier typefaces were designed to bring out the qualities in the original designs best suited to the demands of design technology and standards of typographic usage. In these, and in the original designs he championed, Morison tried to emphasize the best and most efficient communication qualities of each design without blemishing it with too much personality or style. He believed that the product the type designer developed—the typeface—was infinitely more important than the personal or artistic expression of the designer. His primary complaint with the typographic industry was directed toward type designers who insisted upon putting their "thumb print" on any face they designed. Morison's comments about Frederic Goudy are typical, "...I entertain very decided opinions about this latest of Mr. Goudy's achievements. I don't know why Mr. Goudy allows it (I know he has been ill and perhaps that accounts for it). But it appears to me that his press agent is disgracefully handling the ordinary proprieties of life when he gives Goudy's name the prominence he does. I very much detest the idea that this type was designed by Goudy...this sort of typographical nomenclature will only further confuse our present miserably anarchic terminology."

On another occasion, this time in slightly kinder words, he expressed his opinion again, "Beauty is desirable—and beauty will come if unsought. There is nothing so disastrous to typography as beauty for the sake of beauty or change for the sake of change. Mannerisms designed to reflect current philosophical tendencies are only tolerable where they are appropriate—as the waving of a signal. Such novelty as is required by reasonable exercise of the appetite for individuality should be reserved to pages whose decipherment is optional."

The typefaces which Monotype released under Morison's guidance are reflections of that philosophy. They are all beautiful, but the beauty is not forced. For the most part, they are exceptionally versatile typefaces, many of which have stood the test of time to become typographic classics. Most are revivals of previously existing typestyles, but a few, notably Gill Sans, Perpetua and Times New Roman, are new and original designs. A diverse range of typeface designs are the result of the design program and Morison's genius. Exquisite titling faces such as Albertus, sturdy square serif designs like Rockwell, sans serifs from Eric Gill and Sol Hess, revivals such as Bembo, Baskerville, Veronese and Walbaum, are just a part of Morison's typographic contribution.

In 1924 Morison made the first of many visits to America. He wasn't particularly looking forward to the trip. (He didn't think that he would like America much; but he had developed several "postal friendships" with Americans influential in the graphic arts, and the United States was fast becoming an important typographic center.) After much encouragement and prodding by those acquaintances and business associates on both sides of the Atlantic, Morison set sail for America. While in the United States he met his postal friends, traveled to Boston, Princeton and New York; and like many first-time travelers to America he came away exhausted. Except for one or two high points, for the most part he felt that his four-week stay had been a waste of time.

Morison didn't know it then, but one incident during this trip (a seemingly insignificant meeting) would change his life. The young Assistant Librarian at American Type Founders Company's type library had heard about Morison prior to his visit. When she learned from Henry Bullen, her manager and Head Librarian, that Morison was think-

# P

PERPETUA 239  
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ing of traveling to the United States, she wrote to him with an invitation to stay at her, and her husband's, home. Morison declined, but Beatrice Warde, perhaps prompted by curiosity about the stranger so important to British typography, traveled to Boston where Morison was visiting Daniel Updike. She arrived to be greeted by a shout of laughter as Updike was telling his visi-

tor a joke. "I knew," she said, "that the stranger must be Morison." Later she wrote, "He looked liked a Jesuit. And when he turned to see who was coming into the room, his momentary frown of curiosity brought his heavy black eyebrows together with formidable effect. What I was not prepared for was the way in which that austere face, somber in repose, could be instantly transfigured by a most captivating schoolboy grin that took at least ten years off his apparent age... Within five minutes of the general conversation that followed I knew that I was in the presence not only of a wit and a scholar, but of a personality more vivid and stimulating than that of anyone I'd ever before encountered."

Beatrice was a beautiful woman with a strong, almost masculine, profile (later when she was in Britain, Eric Gill used her as the model for a number of his drawings). Morison quickly became aware of her energy, love of type, and eagerness to learn.

In January of 1925 Morison succeeded in bringing Beatrice and her husband (an accomplished designer and typographer) to Europe. Her husband was to work on a number of projects for Morison and his acquaintances in the British printing industry. Beatrice went to work as a research assistant to Morison and for the Monotype Corporation. The three worked on a variety of projects.

Slowly the inevitable began to take place. At first, the parties tried to pretend that all was well. [Everyone except Morison's wife, who wrote, "A woman stole his real personality... a changed man returned (from America)—rough, cruel, indifferent."] Even when the apparent became quite obvious the three refused to recognize it openly—at least for a while.

In the late summer of 1926 there was an emotional explosion in which everyone was injured. Morison severed all relations with his wife, but being a devout Catholic could not (would not) remarry. He took refuge in work. Beatrice dutifully followed her husband on a business trip which he arranged to separate them from Morison. At this point, however, there was no way to mend the old relationships. Beatrice left her husband, returned to London—and eventually to Stanley Morison. The partnership of Stanley Morison and Beatrice Warde was to endure until his death.

Morison's association with *The Times* began like that with the Cambridge University Press: on a less than ideal note. At the time he was working with Monotype and was approached by the newspaper to advertise Monotype's type library in a new Printing Supplement (similar to the one which first

attracted Morison's interest in 1912). As an encouragement, *The Times* offered to set the text copy of the ad at no expense. At this, Morison hit the table

**T**  
**TIMES**  
**NEW ROMAN**  
**327**  
**ABDEGHJKM**  
**abcdefghijklmop**  
**abcdefghijklmopq**

with his fist and said vehemently: "We'd do much better to pay them a thousand to keep their comps off it!"

*The Times*, in spite of this less than friendly first encounter, was intrigued by Morison's opinion of their graphics, rather than put off by his manner. As a result several meetings followed to explore the issue. Apparently none went very smoothly; on a number of occasions Morison repeated his opinions on the appearance of the newspaper with such rancor that many of those present were more alarmed at his manner than impressed with his ability. The process of Morison's formal involvement with *The Times* was gradual.

In 1929 he was finally appointed Typographic Advisor to *The Times*. His immediate task was to redesign the paper—from front page to last. First he tackled the advertising section, replacing almost entirely *The Times* type library in the process. Next came the Printing Supplement itself. Morison not only redesigned the publication, he also contributed a piece on "Newspaper Types."

Next came the type used to set the paper. Several existing typestyles were tried first; but Morison, and *The Times*

executive staff found them unsuitable for one reason or another. These were not arbitrary decisions: *The Times* had a long tradition of providing the news to Londoners, in not only exceptional journalistic styles, but also in what they, at least, believed was exemplary typographic style. Since no existing typeface would do, Morison and *The Times* executive staff decided to establish criteria for creating a totally new design. They were basically simple:

- the new design would have to appear larger than its predecessor
- it could take up no more space than the existing typeface
- it should be heavier than the existing design
- it must be highly legible
- it must be beautiful

Morison felt that basing the new design on Plantin would begin to satisfy many of the established criteria. Plantin, being a Dutch old style typeface, already has an ample x-height, is somewhat condensed and its "color" is slightly heavier than normal. Many subtle, and a few not so subtle, changes were required, but Plantin's design foundation certainly fulfilled many of the basic requirements.

Victor Lardent, an artist working in *The Times* art department, was assigned the job of typeface design. Morison provided him with photo copies of Plantin specimens and a list of instructions. Thus, the design program was begun, with Morison acting as "Creative Director" and Lardent as "Illustrator/Designer." The completed typeface, which was arrived at after a lengthy design process and many revisions, certainly bears a resemblance to Plantin, but is also obviously its own design. Serifs had been sharpened from Plantin's, stroke width contrast increased, and character curves were refined. As a result, Times New Roman is considered a more graceful and elegant design than Plantin.

Times New Roman was first used to print *The Times* in October of 1932. One year later, Linotype and Monotype were allowed to offer the family to the typographic community. As released by Monotype Corporation the face is known as Times New Roman. Linotype calls it simply Times Roman, and *The Times* refers to the face as The Times New Roman.

Over the next twenty years the typeface was to slowly gain the stature it currently enjoys. It is versatile, it is legible—it is an excellent communicator. And, even more—something that is often overlooked about this design—it is also beautiful.

In addition to his responsibilities to

Monotype, Cambridge University Press, and *The Times*, Stanley Morison was also a talented and prolific writer. He produced a number of substantial works—a four-volume *History of The Times*, a *History of the English Newspaper*, and *The Portraiture of Thomas More*. He also produced a staggering number of articles and essays which he called his "sawdust." They ranged across such diverse topics as the history of Black-letter, English prayer books, American penmanship—and typography.

On October 11, 1967, Morison died. The next day was the scheduled opening of an exhibition on the Fell types of the Cambridge University Press, and the subsequent publication of Morison's book on the same subject. Francis Meynell, the British graphic designer, publisher and poet, was to deliver the keynote address; instead he improvised an elegy to his friend of 55 years. "This exhibition and this book are a monument to Bishop Fell: they become no less a monument to Stanley Morison. I will not, I could not, speak doleful words about him. He has lived his life. I must amend that conventional phrase—he has lived his lives. We must rejoice in him and his multitudinous works. We must be happily grateful for his devotion—his effective and affectionate devotion—to that combination of historical research and current practice which has been achieved by no one else, in any time, in any country."

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**371**  
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# BASQUE SERIF

BY ELLEN SHAPIRO

I went to San Sebastian, Spain, for the food and the scenery, and discovered the unique cultural, linguistic, and typographic world of the Basques. Although native to northeastern Spain and southwestern France, the Basques have their own language, Euskara, and their own institutions, including sporting events, clubs, industrial cooperatives, and community government—and their own flag and symbols. This individualism is visually expressed in the way Basque places of business are identified by bold and distinctive lettering.

Many signs in Basque towns are bilingual, lettered in Euskara and Spanish (or French). The Spanish or French may be rendered in Helvetica or one of the many other contemporary typefaces; the Euskara is almost always in what I have called “Basque Serif.”

The Basque typeface is characterized by heavy, splayed strokes, “wings” atop the capital “A,” and the use of a lower-case, dotted “i” in the usually all-caps lettering style. In feeling, it’s similar to ITC Quorum Bold.

The Basque restaurateur, seafood



merchant, trucker, bar owner, car serviceman—each will identify his establishment with this graceful typography art form rooted in ancient tradition.

Because the sounds and grammar of Euskara are not at all similar to Spanish or other Romance languages, it is thought that today's 2,000,000 Basques are descendants of a group of prehistoric cave dwellers. According to a guidebook published by the Basque Department of Territorial Policy and Tourism, Euskara is one of the original languages of Europe, and the only one that survived the Indo-European invasions that brought Romance languages to the continent. "The Basque people own, therefore, one of the most greatly



**PASAJES**



admired cultural jewels of the world."

I hope U&Ic readers will enjoy this selection of signage. It's rather like a spontaneous, grassroots identity program, for which the designer and the client are one and the same, in total agreement on the program's social and political value.

The photos were shot in San Juan de Pasajes, a town in the Province of Guipozcoa.



# THE RUBINSTEINS



John Rubinstein

This is the third in a series of tributes to families whose accomplishments have entertained or inspired us in some way. Each genealogical family is coupled with a typeface family. These are familiar typefaces—not scene stealers—that are distinguished for their grace, their readability and the agreeable way they take their place in a design scheme.

At age three, little Arthur Rubinstein was pronounced a “promising” pianist and embarked on the life of a child prodigy. At seven he gave a concert in Warsaw. At 12 he was soloist with the Berlin Symphony. At 17 he made his Paris debut. And in 1906, at 19 he made his first American appearance in Philadelphia. Instead of a storybook finish, his American debut was a flop. Critics carped that his romantic exuberant style was a camouflage for his lack of precision. Young Arthur acknowledged that his youthful prowess had stunted his growth as a mature artist. Disheartened, he returned to Europe to rethink his career. As a

performer he kept a low profile, giving only occasional benefit concerts for the Allies in World War I. After the war, Rubinstein gaddled about, cultivating women, artists and a taste for new music with equal verve. He became enamoured of the Spanish and South American composers Albéniz, de Falla and Villa-Lobos, as well as the new wave of Europeans, Stravinsky, Debussy, Ravel and Poulenc.

In 1932, when he met and then married Aniela Mlynarski, daughter of the conductor of the Warsaw Symphony, he recognized his responsibility to advance his career and become a good provider. He was already gifted with a genius for sight reading, a divine mellifluous tone and a vast repertoire of memorized scores of new music and the masterworks, especially Chopin. It took a few years of determined study to discipline his technique, but at 47, Arthur Rubinstein emerged a born-again prodigy. His American tour in 1937 brought standing ovations from public and critics alike.

Subsequently, the Rubinsteins settled in the United States, and for the next 40 years Arthur Rubinstein performed with unflagging artistry and vitality. In his 70s and 80s, he played arduous solo concerts and set records for the number of recitals in a season. He performed with chamber groups, provided music for Hollywood films and made over 200 recordings, which sold 10 million copies. Arthur Rubinstein was the most “listened to” pianist of all times. Only his blindness at age 89 put an end to his career.

It is safe to assume that John Rubinstein inherited musical talent from both sides of his family. But aside from playing the piano, which he started at the age of four, he is also a composer, an actor and a lyricist. His first taste of acting in a school play convinced him he was happier on stage with a script than with a piano score. He made his Broadway debut in the musical “Pippin,” for which he won a Theatre World Award. He also collected a Tony Award for his role in

# & ITC CLEARFACE®



Arthur Rubinstein

"Children of a Lesser God." He has appeared in innumerable movies. He writes musical scores for films and television. He has been host and commentator for a series of radio broadcasts from Carnegie Hall. But he is probably most widely recognized as the star of the CBS-TV series, "Crazy Like a Fox." With so little time to spare, he keeps a piano in his dressing room at the TV studio so that, between "takes," he can work on the lyrics for an upcoming musical. He is a one-man gene pool of enormous talent, and energy to match.

Exceptional, from its name to the structure and subtleties of its design, ITC Clearface is a very special typeface.

Originally drawn by Morris Fuller Benton in 1907 for American Type Founders Company, it was popular in handset typography for many years. Its wide usage was perhaps due to its unique combination of distinctive and highly legible design traits. In 1978, under license from American Type Founders Company to adapt the original designs for use in contemporary text composition equipment and systems, ITC undertook to devote the care and in-depth study that the letterforms of this typeface deserve. To achieve this, ITC commissioned Victor Caruso to develop a full family of four weights and corresponding italic designs. A year later the results of his work were shown for the first time in U&Ic.

ITC Clearface is a relatively condensed design with small, almost slab, serifs. These two design traits provide for both economy of space and high levels of readability in text copy. Added benefits are the large x-height proportions and modest-length descenders. The full x-height helps to improve legibility potential, and improved line spacing options are realized from the succinct descenders.

Taken individually, ITC Clearface has a variety of distinctive characters, yet when combined into words and phrases they tend to sublimate to the strength of the total message. Letters like the lowercase "e" with its diagonal crossbar; the lowercase "a" which has a somewhat unusual top terminal, and even the proud lowercase "s" tend to blend with the other characters to produce an even, medium colored, typographic texture.

Because of its strong serifs and minor contrast in stroke weight, ITC Clearface is perfect for use under less than ideal printing and reading conditions. In addition its condensed proportions make it a natural choice for applications where space is at a premium.

ITC Clearface is a robust design, ideally suited to a variety of typographic applications. It gives us pleasure to re-introduce this family!

## ITC CLE

## REGULAR

At age three, little Arthur Rubinstein was pronounced a "promising" pianist and embarked on the life of a child prodigy. At seven he gave a concert in Warsaw. At 12 he was soloist with the Berlin Symphony. At 17 he made his Paris debut. And in 1906, at 19 he made his first American appearance in Philadelphia. Instead of a storybook finish, his American debut was a flop. Critics carped that his romantic exuberant style was a camouflage for his lack of precision. Young Arthur acknowledged that his youthful prowess had stunted his growth as a mature artist. Disheartened, he returned to Europe to rethink his career. As a performer he kept a low profile, giving only occasional benefit concerts for the Allies in World War I. After the war, Rubinstein gadded about, cultivating women, artists and a taste for new music with equal verve. He became enamoured of the Spanish and South American composers Albéniz, de Falla and Villa-Lobos, as well as the new wave of Europeans, Stravinsky, Debussy, Ravel and Poulenc. In 1932, when he met a

## REGULAR ITALIC

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## BOLD

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# ARFACE®

## HEAVY

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## BLACK

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# THE WYETHS & ITC



Newell Convers (N.C.) Wyeth

Newell Convers Wyeth (1882-1945) ruled himself and his family by two convictions: that all the lessons of life and art could be learned from nature, and that good personal habits developed good art skills. He led his children through the woods and meadows near their home in Chadds Ford, Pennsylvania and their vacation retreat at Port Clyde, Maine. He taught them to ingest the sights, sounds, smells, colors and textures of the world at their doorstep. Except for one trip out West to Indian country, he traveled little, and he scoffed at artists who went hunting for exotic terrain to paint landscapes they knew nothing about. Yet in his own commercial work, his imagination roamed the world and the centuries. He illustrated biblical and classical subjects, medieval Europe, colonial America, and cowboys and Indians. In his 43-year career, he produced

over 2,000 illustrations for books, magazines, posters and murals. It was his lifetime's lament that his commercial success left him little time for pure painting. If N.C. could see how tattered copies of *Treasure Island*, *Kidnapped*, *Robin Hood* and *The Last of the Mohicans* are treasured, not for the text but for his illustrations, he might have died a happier man.

It was no consolation, rather a thorn in his side, that his son Andrew "made it" as a fine artist. Still, it was from their father that Andrew and his sisters, Henriette and Carolyn, learned to draw and paint. Andrew, in fact, quit school at an early age to work alongside his father, who was a wonderful but exacting teacher. Once, when Henriette showed up late for work, he barred her from the studio for her lack of seriousness. Carolyn, a slow, meditative painter, was constantly prodded to be decisive and disciplined. And when Andrew grew too facile with pen-and-ink, his father directed him to work in charcoal, so he could not hide faulty drawing behind a flashy technique.

Since the early '40s, Andrew's paintings have depicted the intimate details of his surroundings. In Maine he befriended a crippled neighbor, Christine Olsen. Year after year, painting after painting, he documented the minute realities of her world in his studied poetic style.

Jamie Wyeth, Andrew's son, reenacted his father's scenario. In 1957, at age 11, he dropped out of school to be tutored at home by his Aunt Carolyn and his father. At 18, he was an established artist; at 21, something of a celebrity. Like his father, Jamie invests himself in his subjects. He "adopted" two young men—one retarded, the other homeless—who were his models. He became their friend, nurturer and teacher. Such closeness, he feels, helps him produce portraits with integrity.

# BERKELEY OLDSTYLE<sup>®</sup>



Jamie and Andrew Wyeth

To call the Wyeths a family of painters is an understatement. It is a dynasty. Besides Newell Convers, Henriette, Carolyn, Andrew and Jamie, a number of artists have accrued to the clan. Peter Hurd married Henriette. John McCoy is the husband of Ann Wyeth, a non-painting daughter of N. C. and George Weymouth is their son-in-law. With grandchildren and great-grandchildren yet to come, there is no end in sight for the Wyeth legacy.

In 1938 Frederic Goudy created what was, in his eyes, one of his most successful typeface designs. He drew it at the request of a friend, for the University of California Press at Berkeley. The typeface remained the property of the university press, and, unfortunately for the design community, saw little use elsewhere for several decades.

ITC Berkeley Oldstyle is based on this original Goudy type design. It carries the flavor and dynamics of University of California Oldstyle without being a copy. ITC approached Tony Stan in 1983 and requested that he take on this very special design project. Happily, he accepted. ITC Berkeley Oldstyle is characterized by its calligraphic weight stress, subtlety of line, and classic x-height. These, in addition to the ample ascenders and descenders, provide for both high levels of character legibility and text color that is light and inviting.

While it does not call undue attention to itself, ITC Berkeley Oldstyle is a distinctive design that stands out from the crowd. Design traits which mark the typeface are the extended apex of the capital "A," the diagonal crossbar of the lowercase "e," (which is typical of oldstyle designs), and the subtle bracketing of serifs (which is not).

Little is outside ITC Berkeley Oldstyle's range of applications. It has been used equally well for catalogs, brochures, annual reports, menus, advertisements and lengthy composition in magazines.

ITC Berkeley Oldstyle: a classic revival, revisited.

# ITC BERKELEY

## BOOK

Newell Convers Wyeth (1882-1945) ruled himself and his family by two convictions: that all the lessons of life and art could be learned from nature, and that good personal habits developed good art skills. He led his children through the woods and meadows near their home in Chadds Ford, Pennsylvania and their vacation retreat at Port Clyde, Maine. He taught them to ingest the sights, sounds, smells, colors and textures of the world at their doorstep. Except for one trip out West to Indian country he traveled little, and he scoffed at artists who went hunting for exotic terrain to paint landscapes they knew nothing about. Yet in his own commercial work, his imagination roamed the world and the centuries. He illustrated biblical and classical subjects, medieval Europe, colonial America, and cowboys and Indians. In his 43-year career, he produced over 2,000 illustrations for books, magazines, posters and murals. It was his lifetime's lament that his commercial success left him little time for pure painting. If N.C. could see how tattered copies of *Treasure Island*, *Kidnapped*, *Robin Hood* and *The Last of the Mohicans* are treasured, not for the text but for his illustrations, h

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# THE ANDRETTIS



Michael Andretti

Even people who don't know a Grand Prix from a grand slam, know the name Andretti means auto racing. Besides Mario Andretti, there is Michael, his eldest son, who is following in his father's tire treads, and the name Andretti will be heard from for a long time.

The truth is, if not for an honorable little country priest, there might be no Andretti story to tell. Mario and his twin brother Aldo grew up in a little town near Florence, Italy, across from a garage that readied cars for road races. Also close by was Italy's famous Mille Miglia, the site of a grueling 1,000 mile racing event. So it was not surprising that the twins got hooked on auto racing at an early age. They shared a motorcycle and a car, and at 13 were entering auto

races unbeknownst to their father who strictly forbade it. Only their priest, who honored the confidentiality of the confessional, knew what the Andretti boys were up to.

When the twins were still in their teens the family moved to the United States and settled in a small town in Pennsylvania. Mario and Aldo went to work in an uncle's garage and pooled their savings to buy a car. Both had early successes in racing, but when a serious accident put Aldo in the hospital, he retired from the track for good.

Mario, however, was undaunted. On Labor Day, 1963, he won three out of four races in Flemington, New Jersey, and that same evening took four straight in another competition. For a neophyte, it was an unprecedented record. Mario became the first rookie champion in decades. Although still a rookie in 1965, he set international speed records and won the U. S. Auto Club Championship that year. He won again in 1966 and in 1969 when he took first place in the Indianapolis 500. In 1967, he was named "Driver of the Year" for his versatility in stock car and sports car events. And only recently, in 1985, he won the prestigious 200-mile Grand Prix in Long Beach, California, for the second year in a row.

Still active at 46, Mario watches anxiously over two careers now—his own and his son's. Unlike Mario, Michael had his father's blessings and guidance when he started racing go-carts at age nine. In seven years he took 50 out of 75 races, and by age 18, he was ready to move up to car racing. He got himself a Formula Ford and, like his father, proved to be a precocious rookie. In 1982 the Sports Car Club of America named Michael the "Pro-Rookie of the Year." In 1984, at age 21, he qualified for the Indianapolis 500 posting the fastest time ever recorded by a rookie.

# & ITC ZAPF BOOK



Mario Andretti

Mario and Michael are sometimes partners and sometimes competitors in an event. As competitors, both are hungry for victory. Michael wants to beat his father's records, but not hurt his pride. Mario wants Michael to be a winner, but he's not yet ready to hand over his crown... not even to his son. Time alone will have to solve their problem.

ITC Zapf Book is a meticulous blending of three typographic classics: Walbaum, Melior and Bodoni. It embodies the best qualities of "modern-serif" typestyles and melds them with the calligraphic spontaneity and spirit which can be created only by a master of typeface design. Few besides Hermann Zapf could compose such a design. It was his goal to create a typeface of distinction without eccentricity. The popularity of ITC Zapf Book in advertising and promotional work, extensive text, and even reference material and directories, attest to Zapf's success in meeting his goals.

ITC Zapf Book has an open, inviting feel and produces even typographic color effortlessly. The influence of Walbaum and Bodoni is obvious in the vertical stress and contrasting stroke weight. Melior lends its slight squaring of round characters and softened weight transfer to the structure. This and Zapf's unmistakable calligraphic hand, provide warmth and personality uncommon to many typefaces. ITC Zapf Book has the traits and proportions of a modern typestyle combined with calligraphic sensuality.

The x-height is ample, serifs are fine and have no bracketing. Hints of calligraphy can be seen in the tail of the capital "Q," ear of the lowercase "g," and throughout the exquisite oldstyle numbers. In the roman the lowercase "g" also has a large loop which is repeated in the italic but does not quite close. ITC Zapf Book Italic is a cursive design with a distinctive, almost swash, lowercase "x." While obviously a cursive, there is restraint to the italic. Stroke terminals have an almost horizontal stress rather than the more common upswing.

ITC Zapf Book is ideal for applications in which a classic and sophisticated, but not austere, quality is desired. First shown in March of 1976, ITC Zapf Book not only maintains its fresh vitality and vibrancy today, but promises to be a popular design well into the future.

# ITC ZAP

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Even people who don't know a Grand Prix from a grand slam, know the name Andretti means auto racing. Besides Mario Andretti, there is Michael his eldest son, who is following in his father's tire treads, and the name Andretti will be heard from for a long time. The truth is, if not for an honorable little country priest, there might be no Andretti story to tell. Mario and his twin brother Aldo grew up in a little town near Florence, Italy, across from a garage that readied cars for road races. Also close by was Italy's famous Mille Miglia, the site of a grueling 1,000 mile racing event. So it was not surprising that the twins got hooked on auto racing at an early age. They shared a motorcycle and a car, and at 13 were entering auto races unbeknownst to their father who strictly forbade it. Only their priest, who honored the confidentiality of the confessional, knew what the Andretti boys were up to. When the twins were still in their teens the f

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# ITC ESPRIT™

Why do performing artists respond to "Encore! Encore! Encore!" with an appealing little *additional* number, when the cry really means, "Repeat! Repeat! Repeat!"?

We believe it is far more respectful to an audience to repeat a thoughtfully prepared selection or passage, than to toss off a crowd-pleasing showpiece. A second encounter with a work provides an opportunity to probe its depths, catch its nuances, and even discover delights missed the first time around. The repetition doesn't just double our pleasure, it multiplies it.

What holds for the performing arts, holds for the visual. With that in mind we are offering you a second look at our three most recently released alphabets. Although the encores are unsolicited, we believe they will add to your appreciation of the spirit, as well as the letterforms, of these versatile faces.

ITC Esprit has character. There are many beautiful typefaces, and even more distinctive typefaces, but few of them also have a distinct personality. At first glance, ITC Esprit may appear to be just another pretty face; a closer look, however, will disclose a smile behind the classic exterior. It soon becomes apparent that ITC Esprit is the work of a gifted calligrapher, and that its typographic personality is a direct outgrowth of this calligraphic heritage. Character bowls are animated; there is a flair and verve in the handling of character weight changes; and individual letters like the italic "g," the roman "a" or "e" have a lighthearted look. Yet the overall tone of ITC Esprit is even; blocks of copy set in it are unobtrusive, contributing to easy and efficient reading.

ITC Esprit shows just a hint of Venetian Oldstyle design characteristics. There is a slight angle to the weight stress, the serifs are fully bracketed, and finally the crossbar of the lowercase "e" sits at just a slight angle.

The italic of ITC Esprit is more restrained than the roman. While the marks of a calligrapher are present and obvious in the roman, in the italic they are more subtle. The roman and italic still complement each other beautifully, but ITC Esprit is unusual in that with most type families the italic tends to be more robust than the roman; with ITC Esprit the reverse is true.

ITC Esprit is the second typeface designed by the multi-talented Yugoslavian calligrapher and type designer, Jovica Veljović. It was first released in the fall of 1985 and it has already found use in a variety of applications, and a home in many fine typography studios.

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# ITC ÉLAN™

ITC Élan possesses a very rare typographic quality: the ability to change its appearance from one application to another. When employed in large display sizes, its distinctive design traits become apparent and can enhance most applications. At smaller sizes, however, many of these distinctions fade to produce an exceptionally versatile text typestyle.

The reason is that most of the traits which separate ITC Élan from other designs appear subtle when taken individually. The small, almost Latin, serifs which are so obvious at large sizes soften to a subtle flair in text usage. The several characters which have non-closing bowls also support ITC Élan's chameleon quality. They cannot go unnoticed in a headline, yet become part of the overall color in lengthy text copy.

The italic can serve to complement and enhance ITC Élan's dual personality. At first glance it appears to be a simple, obliques roman, but closer examination reveals classic italic characteristics. The lowercase "a" and "f" are obvious cursive designs. The "v," "w," "x" and the "z" have a soft swing to their strokes. Even the finishing strokes on the "a," "h," "m," "n" and like characters, have a slight calligraphic flick to their terminals.

Because of its individuality ITC Élan is a natural choice for headlines or any extensive copy in which content and emphasis are both important. In addition, the large but not excessive x-height, its minimum stroke variance and open counters are ideal design traits for typeface legibility within a wide range of sizes and printing environments.

ITC Élan is the second ITC typeface (ITC Eras® being the first) from the exceptionally talented French type and graphic designer, Albert Boton. First released in the summer of 1985, ITC Élan deserves a second look.

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# ITC Goudy SANS™

ITC Goudy Sans is unlike most other sans serif typefaces. While most sans serifs tend to have a quiet, obviously conservative, structure, ITC Goudy Sans has a friendly, almost playful personality.

The italic is also unusual for a sans serif type. It offers a cursive design rather than just the common obliques roman. It has a light, flowing quality that both complements and augments the roman design.

While all typefaces seem to have limitations, especially those with strong personalities, few applications are outside ITC Goudy Sans' range; it can be an excellent communicator. Advertising copy, promotional material, catalogs, brochures, even lengthy articles in magazines and similar publications are ideally suited to ITC Goudy Sans' capabilities.

Frederic Goudy normally drew serif typestyles, usually based on historical tradition. While his initial work on this family certainly varies from his practice of drawing serif typestyles, it does not to the extent that ITC Goudy Sans has a definite tie with proven letter shapes. The strong lineage between it and Roman lapidary inscriptions is readily apparent.

The family of ITC Goudy Sans grew in three stages. First, Goudy created the three designs of Heavy, Light and Light Italic for metal typesetting. Then, many years later, Compugraphic Corporation revived Goudy's original work for photographic and digital composition. In the process they made several improvements to the original design and added three more faces to the family. Finally ITC re-released the design under a license agreement with Compugraphic. As a result, the family was enlarged again to its present size, some slight changes and additions were made to both Goudy's original work and Compugraphic's revival, but most important the design was made available to the entire graphic communications world.

## BOOK

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# THE 2000 YEAR OLD LADY

As birthday parties go, this is one of the biggest bashes in United States history. Not since the nation's bicentennial in 1976, have there been such exuberant festivities—parades, fairs, exhibitions, “Liberty Week” proclamations, speeches, films, fireworks, fleets of sailing ships, new coins and new stamps—all in celebration of the 100th anniversary of the Statue of Liberty. Reserved seats for the July 4th ceremonies were grabbed up at \$100; harbor cruises sold out at \$1,000-a-head.

Other statues have birthdays; why the gargantuan fuss over this one?

Aside from the pyramids and the Sphinx in Egypt, there is probably no monument in the world as significant as the Statue of Liberty. Millions of people have visited it. Schoolchildren from New York to New Guinea recognize it. It isn't the colossal size of the statue that makes it unique, though it is the tallest one ever built. Esthetically, nobody has ever given it great grades, either. But as a symbol, this

great monument has no equal.

Since 1886, the statue in New York harbor has welcomed shiploads of visitors and immigrants to the United States. For the waves of immigrants who came to escape persecution and economic deprivation in their homelands, the statue symbolized the freedom and opportunity they sought. Today, visitors and immigrants arrive at inland airports and other harbors, but the symbol endures. The very sight of Liberty with her torch aloft touches off an emotional charge unmatched by any mere monument. More than just a statue, Liberty is something of a shrine.

As the 100th anniversary of her dedication approached, it was clear that a celebration was in order. But Liberty was showing her age. The years and the elements had done their damage, and the lady was in need of massive reconstructive and



Statue of Liberty National Monument.  
Photo, National Park Service



Photo. Peter B. Kaplan © 1983

cosmetic surgery. Committees were organized to raise funds for the restoration. Business organizations, benevolent foundations, ethnic and religious groups, families and individuals, all responded with contributions amounting to well over \$500 million. School-children alone raised \$4 million for the project.

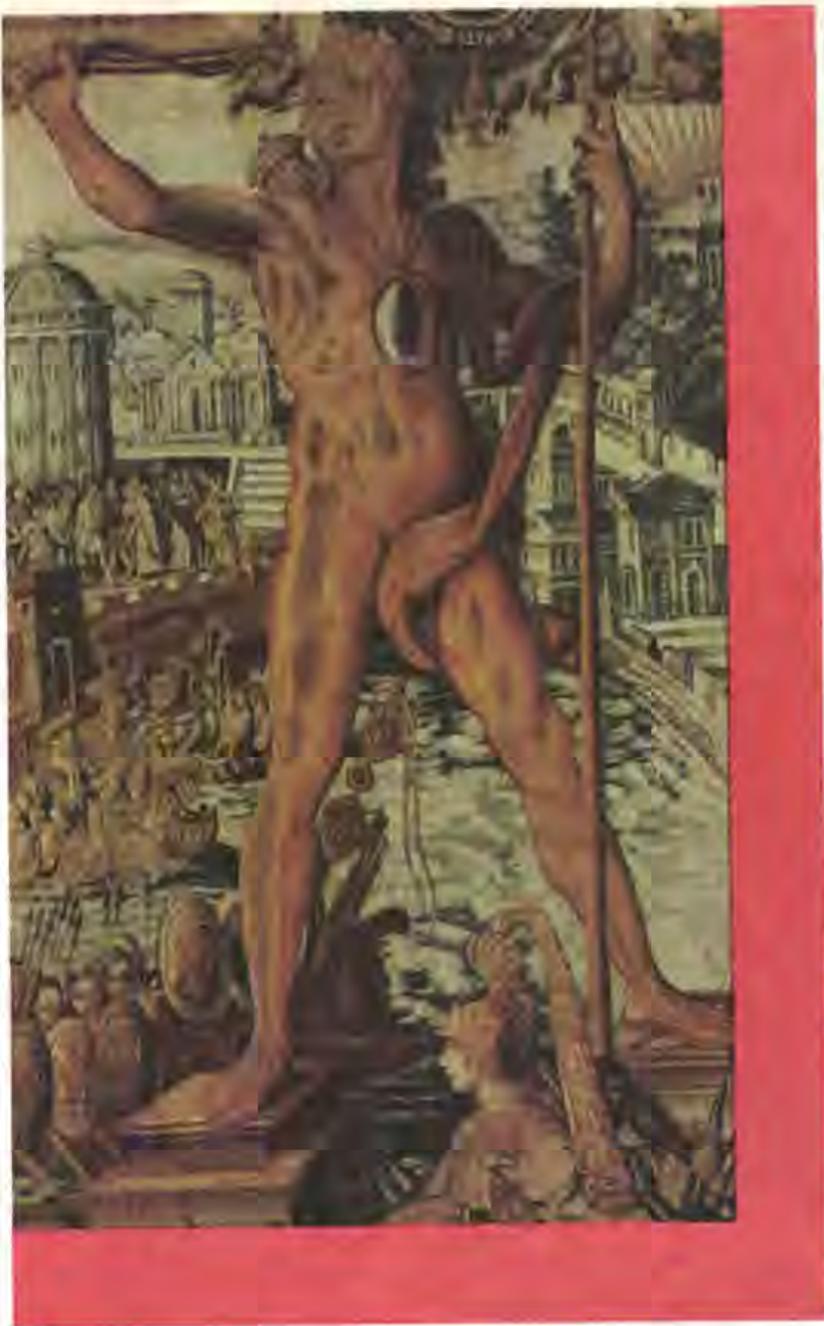
In June 1985, the monument was closed to the public, a grid of scaffolding was wrapped around the statue, and crews of workers descended upon it. They worked 24 hours a day, six days each week for an entire year, to ready Liberty for the centennial ceremonies on July 4th, 1986. They rebuilt the structural skeleton, widened the interior stairways and installed new elevators. Her nose and the spikes of her diadem, eroded by wind and rain, were recast. Her copper skin was repaired, patched and cleaned. To top it off, she was gifted with a brand new gold leaf torch.

To tell the truth, she looks marvelous! But also in truth, it must be told, Liberty is no hundred-year-old lady. She's 2,000 if she's a day, and what follows is a brief account of her evolution.

**An Immigrant—Like the Rest of Us**  
To begin with, the statue was not American born. She was conceived by a Frenchman, created by Frenchmen, paid for by French citizens, and presented to the United States as a gift to commemorate the 100th anniversary of the Declaration of Independence. How very appropriate for this nation, where all of us (with the exception of native Indians) are immigrants or descendants of immigrants, to have our preeminent national monument be an immigrant like the rest of us.

**Conceived by Laboulaye**  
The idea for a gift to the United States took shape in the mind of a certain intellectual, liberal-minded activist Frenchman, Édouard-René Lefebvre Laboulaye, as far back as 1865. Laboulaye was a professor of jurisprudence and a historian with an intense interest in American history, especially the period of the American Revolution and the founding of the new republic. When he proposed that France celebrate the centennial of the American Declaration of Independence with a presentation of some sort, it did not come as an entirely altruistic gesture. Laboulaye hoped to accomplish two things: To re-establish the spiritual alliance that had existed between the two countries since France came to the aid of the colonists during the American Revolution. Second, to rekindle in France the ideals of their own revolution which, at that time, were being smothered under the repressive regime of Napoleon III.

The gift Laboulaye had in mind was a monument expressing the theme of *Liberty Enlightening the World*. (That, in fact, was the original title of the Statue of Liberty.) For Laboulaye, "liberty" was the operative word. It bound the two nations idealistically. It was heard in Patrick Henry's birth cry for the American Revolution, "Give me liberty or give me death!" It was echoed in the rallying call of the French Revolution, "Liberty, Equality, Fraternity." Influential figure that he was, Laboulaye succeeded in organizing a committee of



Colossus of Rhodes. The New York Public Library, Picture Collection

intellectuals, political activists and fund-raisers to help in sponsoring the gift.

The sculptor whom the committee had in mind for the project was Frédéric Auguste Bartholdi (1832-1904). In every way, he was the perfect choice. Politically, he was very sympathetic to the cause. He had an estimable reputation as a monument builder. He knew how to think big; his concept of scale started with colossal. And since France at that time, ailing from defeat in the Franco-Prussian War, was not fertile territory for grandiose monuments, Bartholdi was very well disposed to undertaking the American project.

#### Origins of the Image of Liberty

In 1871, Laboulaye's committee delegated Bartholdi to take a trip to the United States to scout out an appropriate site for the monument, to drum up enthusiasm for the gift, and specifically, to find American sponsors for the pedestal.

When the ship carrying Bartholdi steamed into New York harbor, he knew he need search no further for a site. Whether consciously or unconsciously, the sight of the harbor may have called up a vision of the Colossus of Rhodes, that Wonder of the Ancient World. It was a 100-foot tall bronze statue of the sun god,

Helios, which, until it was destroyed by an earthquake, stood in the harbor at the entrance to Rhodes, with a beacon in one hand and legs spread wide for ships to sail through.

Some scholars believe that, even more immediate in Bartholdi's mind's eye, was his own design for a lighthouse intended for the entrance to the Suez Canal. It was a project that never came to fruition, and too good an idea to waste. Although Bartholdi denied that his Liberty derived from his lighthouse, sketches in his notebook seem to suggest a most remarkable resemblance between the two.

In any case, it was quite unlikely that Bartholdi's Liberty would emerge in a completely novel and unique form. There were incarnations of the idea dating back 2,000 years, and no artist can blind himself to the past. A goddess of liberty was depicted by the Romans as far back as the third century B.C. She carried a scepter, a symbol of her sovereignty, over herself, and wore a conical cap granted to liberated slaves. At her feet, a broken jug represented freedom from confinement, and a cat symbolized a liberated spirit.

As the meaning of liberty broadened from merely personal freedom to include political and social self-determination, artists borrowed liberally from religious and mythological icons. Sometimes she was portrayed in the nude; sometimes in classic togas; sometimes in

saintly repose; sometimes in flight. But Liberty was always a woman, and invariably she carried a torch or some other symbol of light. Many figures were crowned with the seven-spoked diadem of the sun god, also a symbol of the dispersal of light to the planets. In 1830, in celebration of a people's uprising in France, the French artist, Delacroix, painted the volatile *La Liberté Guidant le Peuple*. In his version of Liberty, she is not a classic divine figure, but a vigorous, embattled woman. On her head he placed the ancient Roman conical cap of liberation. Her draped gown is in dishabille, her bosom exposed. Instead of a torch or scepter, she carries other symbols of power—a French flag in one hand and a rifle in the other.

Two thousand years of images of Liberty were not lost on Bartholdi. His Liberty turned out to be a composite of some things old and some things new. His Liberty wears the classic drapery and sandals of the Greek and Roman heroes. She wears a diadem like the sun god's, with seven spokes to represent the seven continents and the seven seas. At her feet, a broken chain symbolizes freedom from bondage and oppression. Cradled in her left arm, reminiscent of Moses bearing the Ten Commandments, is a tablet engraved with the date of the Declaration of Independence. Her right arm, raised aloft, holds the torch of enlightenment. Her resolute face, scholars say, was modeled in the image of Bartholdi's mother. And like a reincarnation of the Colossus of Rhodes, he placed her at the entrance to the nation's most significant harbor.

Bartholdi envisioned Liberty as a statue that the public would participate in, as well as admire. He wanted stairways to the crown and torch, with observation platforms to reward those intrepid visitors who survived a spiral climb to the top. Since the statue was to be hollow, with a skin of very thin copper sheeting, it required a sturdy supporting skeleton. In addition, the complex inner structure called for the participation of an imaginative, infallible engineer.

**Other Men in Her Life**  
The commission fell to Gustave Eiffel (1832-1923), a civil engineer with a dazzling record of achievement. He had already executed a number of innovative, grandiose bridges and spans for the French railway system. He had distinguished himself in the construction of tall, spidery buildings—foreshadows of our modern skyscrapers. He had the very kind of intelligence, imagination and experience needed for Bartholdi's giant statue. Happily, Eiffel was available and enthusiastic about the monument, and designed a substructure for the statue that made Bartholdi's vision possible. It was Gustave Eiffel who later designed and engineered the Eiffel Tower for the Paris Exposition of 1889. To his credit, both the Statue of Liberty and the Eiffel

Tower are the definitive symbols of the countries in which they stand.

While the plans for the statue were well underway in France in 1875, the plans for the pedestal were not as tidily resolved. After dismissing a French architect because of unresolvable differences, the committee engaged an eminent American architect, Richard M. Hunt. Hunt, like Bartholdi and Eiffel, was personally and professionally ideal for the job. He was a man of enormous self-confidence and capable of bold concepts. He had trained at the *École des Beaux Arts* in Paris, and was known and respected in upper crust art circles. He was an American and had designed homes for several of its grand old families—the Vanderbilts and the Astors, to mention just two. He was experienced in commercial architecture as well, and was considered to be the pre-eminent architect in America. It was certainly fitting to have him design the pedestal.

Photo, Brian Feeney  
The Statue of Liberty-Ellis Island Foundation



### Growing Pains

As one might expect, monster talents come with equally enormous egos. Hunt grumbled about being saddled with the already existing star-shaped foundation of the old fort on

Bedloe's Island, the site designated for the statue. Bartholdi was ever vigilant that Hunt's pedestal design not upstage his statue. After many cross-Atlantic communications, visions and revisions, the final plans for the pedestal were approved. It was to be a granite and poured concrete rectangular form, embellished with classic columns, draped swags and the shields of the 48 states of the Union.

The more serious problem with respect to the pedestal was the lack of funds. American support for the statue had collapsed. Congress appropriated the site, but not the funds anticipated. Sophisticated art patrons did not regard the statue as esthetically worthy. Monied people were wary of the populist appeal of the theme. The average American citizen considered the statue a rich

Photo, Larry Ballante  
The Statue of Liberty-Ellis Island Foundation



man's indulgence. And most of the country viewed the statue as a gift to New York—"so let New York pay."

So, while Bartholdi had his statue completed and ready for delivery in 1884, there was no pedestal in America to stand it on. The centennial gift, which should have been delivered in 1876, was long overdue. It was decided to erect the statue in the street outside the studio where it



Delacroix, *La Liberté Guidant le Peuple*. The Bettmann Archive

was constructed, and make the formal presentation to the American ambassador in Paris. On July 4th, 1884, all of Paris turned out for the ceremony. The statue was so much admired that local citizens regretted having to ship it off to America. They did the next best thing. A quarter-size facsimile of the statue was constructed and placed on the Ile des Cygnes in the Seine, where it has remained ever since.

### The Pulitzer Maneuver

The problem of funding the pedestal was resolved by a Hungarian immigrant, Joseph Pulitzer. He arrived in the United States in 1864, served in the Civil War, went to work as a newspaperman, and by 1883, acquired a newspaper of his own, the *New York World*. Out of sentiment and great appreciation of his adopted country, and also because it seemed like a good promotional scheme for selling newspapers, Pulitzer initiated a campaign in his newspaper to raise funds for the pedestal. He printed blistering attacks on the rich for their lack of cooperation. He wrote editorials reassuring readers that the statue was a gift for the entire nation, not only for New York. But his most effec-

tive maneuver was his promise to publish the name of every donor, no matter how small the contribution. His campaign paid off splendidly. In less than five months, Pulitzer raised over \$100,000; enough money to complete the pedestal. In all, Americans contributed over a quarter of a million dollars for the project.

### Delivery and Dedication

Finally in May, 1885, when the pedestal seemed on its way to completion, the statue was dismantled into 300 sections, packed into 214 shipping crates and loaded onto the French ship *Isère*. It arrived at Bedloe's Island (now called Liberty Island) in June. It was reassembled, installed on its mammoth pedestal, and on July 4th, 1886, the Statue of Liberty was unveiled and dedicated by President Grover Cleveland.

The celebration was tumultuous. Everybody who was anybody turned out for the joyous festivities. Bartholdi was given a hero's recep-

The new gold leaf torch.  
Photo, Peter B. Kaplan © 1985



Photo, Brian Feeney  
The Statue of Liberty-Ellis Island Foundation



tion. Laboulaye, unfortunately, had died in 1883 and never witnessed the finale of his drama. And Joseph Pulitzer must surely have basked in his triumph, for it was through his efforts that the monument, once viewed with apathy, had become a national treasure.



## Anatomy and vital statistics

### Height

From base of foundation to top of torch.....	305' 1"
From base of statue to top of torch.....	151' 1"
From heel to head.....	111' 1"
Foundation.....	65'
Pedestal.....	89'

### Weight

Copper skin of statue.....	100 tons
Steel skeleton.....	125 tons
Total weight of statue.....	225 tons

### Head

Chin to cranium.....	17' 3"
Ear to ear.....	10'
Width of eye.....	2' 6"
Length of nose.....	4' 6"
Width of mouth.....	3'
Windows in crown.....	25
Spikes in diadem.....	7
Length of each.....	7'
Weight of each.....	150 lbs.

### Right Arm

Length.....	42'
Torch.....	21'
Hand.....	16' 5"
Index Finger.....	8'
Circumference at 2nd joint.....	3' 6"
Fingernail.....	13" x 10"

### Waist

At greatest measurement.....	35'
------------------------------	-----

### Tablet

Length.....	23' 7"
Width.....	13' 7"
Depth.....	2'

### Skin

Copper sheeting.....	$\frac{3}{32}$ " to $\frac{1}{8}$ "
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### Steps

Pedestal to base.....	167
Base of statue to torch.....	171

*These measurements and weights were furnished by The Statue of  
Liberty-Ellis Island Foundation, New York, N.Y.*

## THE MANY FACES OF LIBERTY

Anyone who missed the exhibit in New York, which ended in May, 1986, may be lucky enough to catch up with it in one of the other cities on its two-year tour of the country. It is scheduled for showings in Dallas, Evanston (Illinois), Detroit, Los Angeles and Atlanta. In addition, an auxiliary poster exhibition featuring 20 large-scale, full-color objects from the show has been distributed to all U.S. ambassadors and governors for circulation among their constituents.

The objects reproduced here are only a small fraction of the "Liberties with Liberty" exhibition. The entire show has been replicated in a 64-page book published by E. P. Dutton with 90 full-color illustrations. For information, write: Museum of American Folk Art, 125 West 55th Street, New York, NY 10019. The statue that Bartholdi came up with as a symbol of American liberty inherited a number of physiological and iconological traits from European ancestors. But American artists were concocting their own versions of the lady.

As far back as the 16th century, America was pictured as something of a virago — a dark-skinned, bare-breasted Indian queen, carrying a bow and arrow and riding an armadillo. In time, she was tamed into a subdued Indian princess, still wearing her feathers, but much friendlier in demeanor. She was generally accompanied by one or more props indigenous to the American scene — an alligator, rattlesnake or pine tree. In the 18th century, when the American colonists made their move toward independence from England, artists started to drape the befeathered princess in a classic Greek robe to symbolize the free, highly democratic society of ancient Greece. Eventually the plumed headdress was abandoned and only the Greek influence survived. Even then, there were variations on the Greek Goddess theme, the most familiar of which, Columbia, was named in honor of Christopher Columbus.

All these personifications of America were depicted by fine artists and folk artists in paintings, sculpture, maps, weather vanes, quilts, scrimshaw, needlework; the most commonplace of utilitarian objects and commercial advertising, as well. In celebration of the centennial of the Statue of Liberty, the Museum of American Folk Art, in New York City, with the help of a grant from Xerox Corporation, inaugurated a scholarly and entertaining exhibition entitled, "Liberties with Liberty." The guest curator for the show, Nancy Jo Fox, assembled 85 examples of folk art objects which demonstrate the changing images of America.



Ship Figurehead; Goddess of Liberty. 1850-1860; 60" height.  
The State Street Bank Corporate Art Collection, Boston, Massachusetts

- 1 Sculpture; Miss Liberty. Artist unknown; New Hampshire, 1850-1860. The Barenholtz Collection
- 2 Weathervane; Statue of Liberty. J. L. Mott Iron Works, New York City or Chicago, c. 1886. Private collection
- 3 Watercolor; Memorial to General Washington. Artist and region unknown, c. 1815. Philadelphia Museum of Art, Edgar William and Bernice Chrysler Garbisch Collection
- 4 Watercolor; Our Country Is Free. Joe Miller, Illinois, c. 1870. Collection of Merle H. Glick
- 5 Gatepost Finial; Statue of Liberty. Artist unknown; Argos Corner, Delaware, c. 1900. Collection of Peggy W. Lancaster
- 6 Watercolor; Columbia. Artist and region unknown; early 19th century. Collection of Dr. and Mrs. Ralph Katz
- 7 Monument Figure; Liberty. W. H. Mullins Co., Salem, Ohio. Soldier's Monument, Allentown, Pennsylvania, c. 1880. Private collection. Photo, G. William Holland
- 8 Trade Sign; William Frederick White. Massachusetts, c. 1860. Connecticut Historical Society, Morgan B. Brainard Collection
- 9 Sculpture; Liberty with Cannon. Artist unknown; Connecticut, early 20th century. Hall Collection American Folk and Isolate Art
- 10 Dress Parade Hat; Mt. Airy Fire Company. Pennsylvania, c. 1840. Collection of the Philadelphia Contributionship. Photo, Will Brown
- 11 The Liberty Money Box. Israel Bindman; Corona, New York, c. 1880. Moquin House Antiques
- 12 Needlework; Liberty and Washington Memorial. Artist and region unknown, c. 1805-1810. Private collection
- 13 Painting; Memorial to George Washington (Pater Patriae). Artist unknown; New York City or Boston, early 19th century. Metropolitan Museum of Art. Gift of Edgar William and Bernice Chrysler Garbisch
- 14 Needlework; Indian Princess and Two Pilgrims. Artist and region unknown; c. 1750. Metropolitan Museum of Art. Gift of Mrs. Steven Lorillard
- 15 Needlework; Liberty in the Form of the Goddess of Youth Giving Support to the Bald Eagle in front of Trenton Arches. Artist unknown; New Jersey or New York, c. 1800. Daughters of the American Revolution
- 16 Needlework; Liberty and Washington Memorial. Artist and region unknown, 1805-1810. Private collection



ONE  
POWERFUL  
VOICE

For 2,000 years Liberty was conceived in a variety of shapes, sizes, costumes and dispositions. But the Statue of Liberty which has become our definitive national symbol, has only one voice—that of a young, Russian-Jewish immigrant, Emma Lazarus. She was a poet, an essayist and a philanthropist who devoted herself to helping other immigrants arriving in America during the late 19th century. She composed her sonnet, "The New Colossus," in 1883, to honor the statue and to help raise money for the pedestal fund.

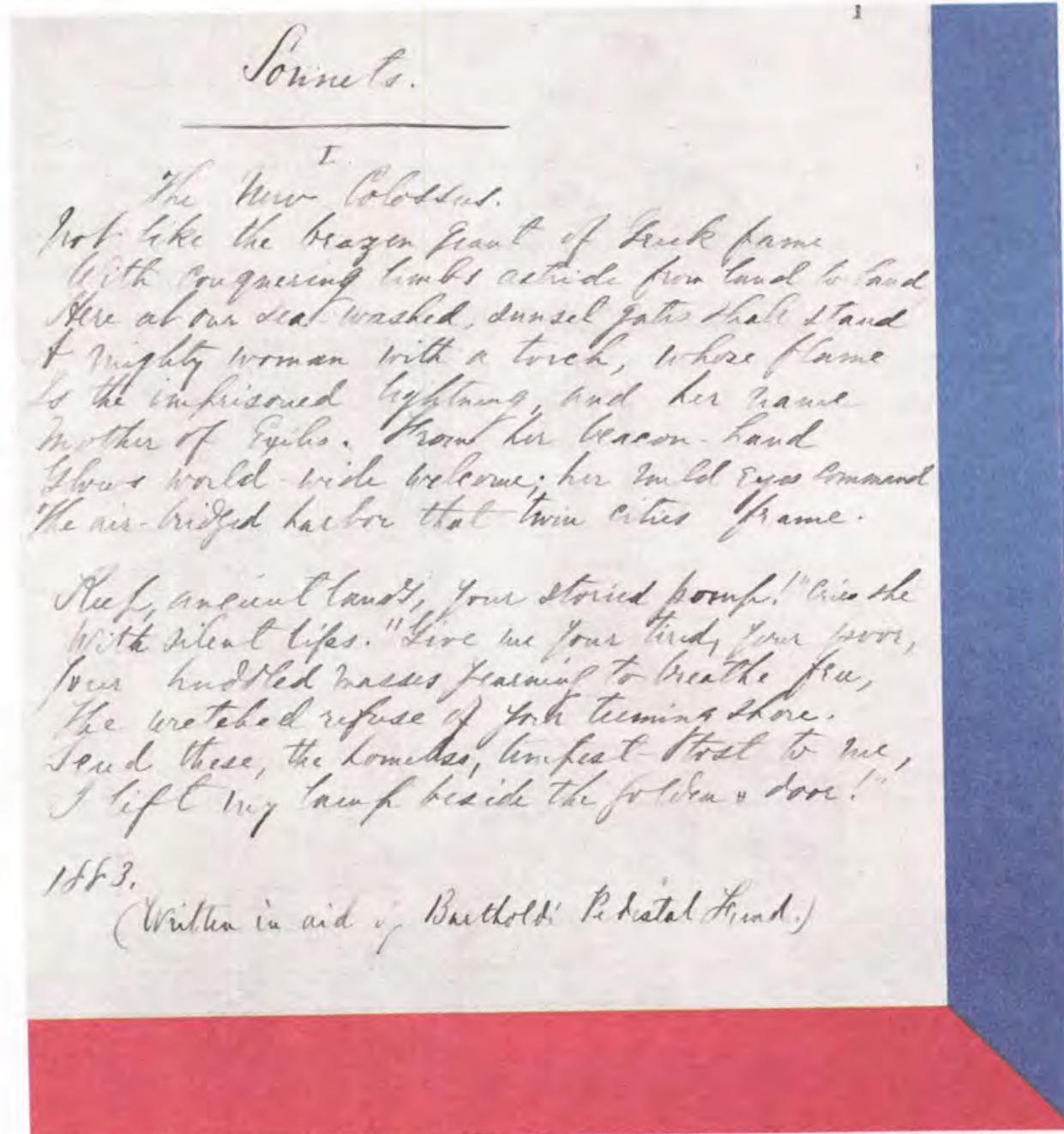
In her poem, the colossal statue, unlike its antecedent, the Colossus of Rhodes, is no "brazen giant" flaunting its "conquering limbs"...no political evangelist revolutionary like Delacroix's Liberty...no political evangelist enlightening the world, like Laboulaye's, but a "mother of exiles" welcoming the homeless children of oppression.

"The New Colossus," which defined the statue for the world, was engraved on a bronze plaque and installed in the pedestal in 1903. (A readable version of the poem appears on our front cover.)

**Marion Muller**

We wish to express our gratitude to The New-York Historical Society, the Museum of American Folk Art and the Statue of Liberty-Ellis Island Foundation, for their resources and assistance in the preparation of this article.

The  
New  
Colossus



Original manuscript of "The New Colossus" from the American Jewish Historical Society, Waltham, Massachusetts. Exhibited at The New-York Historical Society.

# U&I BOOK SHELF

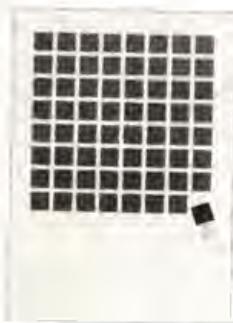
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## Magazine Editing: Its Art and Practice

by Jim Mann

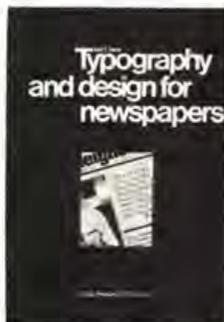
Twenty-two top editors and publishers tell you how to solve your magazine's toughest editorial problems. Chapters on: Understanding the Magazine Medium, The Theory of Successful Editing, The Practice of Successful Editing, The Basics of Editorial Management and Change: Editorial Threat or Challenge?

Folio Publishing Corporation, 125 Elm Street, P.O. Box 4006, New Canaan, CT 06840-4006. 325 pages. 8 3/4 x 11 1/4". \$49.95. Add \$2.50 postage and handling in the U.S. Overseas surface shipping add \$4.00 per book. For air mail, contact publisher. Payable in U.S. currency.

## RSVP II

Featuring 252 award-winning and up-and-coming illustrators, designers and photographers from coast to coast. Indexed alphabetically and geographically, and categorized by specific skills.

RSVP, P.O. Box 314, Brooklyn, NY 11205. 5 1/2 x 8 1/2". 296 pages, 154 in full color. \$16.50.



## Typography and Design for Newspapers

by Rolf F. Rehe

Newspaper design is an intricate, often complicated process. Attention must be given to many typographic and graphic details or the best designed page will look incomplete and imperfect. Demonstrated in the book are the elements that contribute to good design and how they can best be used. A sampling of chapters: Typographic elements, Text type, Photos, Information graphics, Design principles, Layout, Special pages, Grid system, Pagination systems.

Design Research International, P.O. Box 327, Carmel, IN 46032. 8 1/4 x 11 3/4". 128 pages. Illustrated. Bibliography and Index. Paper. \$18.00 plus \$3 for postage in U.S., \$5 for overseas orders.



## Design Devices, Volume 1

More than 300 graphics are in this new volume of camera-ready art. Styles are varied—from Art Deco to futuristic, from pen-and-ink line art to airbrushed renderings. All art is printed, camera-ready, black on white stock.

Dynamic Graphics, Inc., 6000 N. Forest Park Drive, P.O. Box 1901, Peoria, IL 61656-1901. 96 pages. 9 x 12". Bound in a permanent flat vinyl binder. \$59.95.



## '86 Annual of Ad Productions in Japan

Although the commentary and credits are in Japanese, much can be gained by simply studying the beautiful photographs. Special feature on pop-up books and transformations with commentary in English and Japanese.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 333 pages. 8 1/2 x 11". Color and b/w pages. \$69.95.



## David Lance Goines Posters

Presented chronologically are all of the 114 posters of David Lance Goines. Not only is Goines a talented graphic artist who has focused his attention on poster design, he is also a virtuoso offset pressman who prints all of his own posters.

Alphabet Press, 60 North Main Street, Natick, MA 01760. 128 pages. 8 x 11 1/4". 114 full-color plates. \$34.95. Direct orders, add \$1.50 for shipping.

## Allover Patterns With Letter Forms

by Jean Larcher

Repeated patterns of letters create striking geometric effects... optical illusions that are visually exciting and fire the imagination. Every letter of the alphabet is represented. The illustrations can be used alone or in any combination to create your own eye-catching compositions.

Dover Publications, 31 East 2nd Street, Mineola, NY 11501. 48 pages. 8 1/4 x 10 3/4". 44 b/w illustrations. Paper. \$2.95.



## European Illustration

Edited by Edward Booth-Clibborn

The 12th annual of European Illustration includes every type of illustration: advertising, books, editorial, design, film animation, record covers, and posters. The illustrations featured here were done in Europe by professionals and students, including published and unpublished works.

This year's jury, once again led by Edward Booth-Clibborn, Chairman of the Designers and Art Directors Association of London, included Jeanette Collins, Malcolm Gaskin, Rita Marshall, Derek Ungless, Brian Webb and Alain Weill, had to choose from among thousands of entries.

An invaluable source-book which also provides us with a look at the way Europeans portray themselves and their society.

Harry N. Abrams, Inc., 100 Fifth Avenue, New York, NY 10011. 228 pages. 9 1/2 x 12 1/4". Index, with addresses of illustrators, list of art directors, designers, producers and editors. 193 illustrations in full color. \$45.00.

## 4 Immigrants

by Steven Heller

At the turn of this century Paris was Mecca for painters, cartoonists and designers. However, in the thirties, with Europe on the precipice of war, New York became their safest harbor. It was then that such graphic artists as Georg Grosz, Saul Steinberg and Fritz Eichenberg, and designers like Herbert Bayer, Laszlo Moholy-Nagy, and Joseph Bayer, as well as others fortunate enough to leave their countries before the ax fell, established themselves in the United States, bringing with them unique visual approaches that have influenced many. After the war there was a lull in emigration as Europeans picked up and rearranged the pieces; but it didn't last long. By the mid-fifties the ill-fated Hungarian uprising started a new tide of East European immigration that has not yet ebbed. Among the emigrés who now come from Rumania, Yugoslavia, Czechoslovakia, Poland, and more recently, the Soviet Union, are a significant number of graphic artists. And, just as Steinberg made his distinctive mark decades earlier, these newcomers, steeped in indelible graphics traditions, are having a positive effect on the American arts.

While there is a pronounced East European flavor in today's graphic endeavor, more and more it appears in the work of Americans, too. Conversely, an American, urban, graphic idiom is apparent in the work of these emigrés—and that of others from Asia, South America and Northern European countries, all of whom have come here within the last decade. The result has been an unprecedented cross pollination of style and concept.

The following brief profiles illustrate this process of pollination and assimilation. Three recent emigrés from Eastern Europe: Maris Bishofs, a Latvian; Peter Sis, a Czech; and Maciek Albrecht, a Pole; and a frequent visitor from South America, Horacio Cardo, an Argentine, came to the United States to expand their creative boundaries, avoid censorship, and earn a better living. Each applies himself differently to similar themes, such as peace, war, love, hate, the economy. They speak with personal accents, but their statements are decidedly accessible to a broad audience—which proves two things: that they have adapted well to the requisites of the American market place, and that there is, perhaps more than ever before, an acceptance and appreciation of the universal graphic language.



The New York Times Op-Ed Page



Clarin



Clarin



Clarin



Clarin



Clarin



Clarin



Clarin

**Horacio Fidel Cardo.** "No artist had freedom in Argentina during military rule," says Horacio Fidel Cardo. "There was a kind of pre-censorship imposed on all writers and illustrators by the editors, and ultimately by ourselves. It was a motivation force, however, that increased my capacity to say controversial things in a hidden way." Largely influenced by André François, Cardo made his commentaries through allusion, and by illustrating articles on culture and the arts, rather than on political subjects. Though today his critiques of world issues are more pronounced, he avoids satirizing Argentinian political affairs despite that country's turn toward a more democratic climate. "There's still censorship," he admits, "and it's not government sanctioned, but rather it's ingrained in the people. Indeed, most peo-

ple believe that the military could come back, and so we protect ourselves. The fact is, they give us democracy but we don't necessarily take it."

Cardo had been an illustrator and graphic designer in Argentina from the age of 20. His first job for Tia Vincenta, a political satire magazine, was a good training ground for outwitting the generals. Its editor, a very clever and diplomatic opponent of the regime, encouraged Cardo to veil, but not obliterate, his meanings. His drawings, a curious and often grotesque blend of Grosz and François, caught the attention of the editors of a national business newspaper, El Cronista Comercial, who gave him sinecure illustrating its book reviews. But in 1979, frustrated by stagnation—no one else would publish his work, apparently because it was too harshly rendered

—he changed hats from that of an illustrator to designer of the Clarin, the most important newspaper in Argentina. Ironically, Cardo was able to do considerably more drawings than graphic design for that paper, and it gave him credibility and cachet. Soon his work was sought by various establishments and satirical journals, as well as advertising agencies and book publishers.

Cardo's sculptural line drawings perfectly complement the newspaper page. Hence, when he made his first visit to New York in 1983 he was immediately recruited for the New York Times Op-Ed page, where he now publishes regularly. Though pleased with this American outlet, he says ruefully, "It's curious about the Times. There, too, is censorship; only it's not in what you say, but how you say it."

**Maris Bishofs.** In *Alien*, Maris Bishofs' second American album of cartoons, the artist ostensibly chronicles the visions of a perplexed extra-terrestrial's first visit to New York. "For those who've lived in the city a long time this may seem banal," he admits, "but for the many like me who've only recently landed, it is painfully familiar." Though this dryly satiric, geometrically rendered collection of drawings will probably have more general appeal than to just the immigrant community, the verity of Bishofs' message is easily lost on the native New Yorker who is understandably hardened to the wonders and conundrums of city life. But, under close scrutiny the book reveals many truths to even the most seasoned city dweller. For Bishofs' alien is really every stranger who ever came to this urbania; and for whom an emptiness of

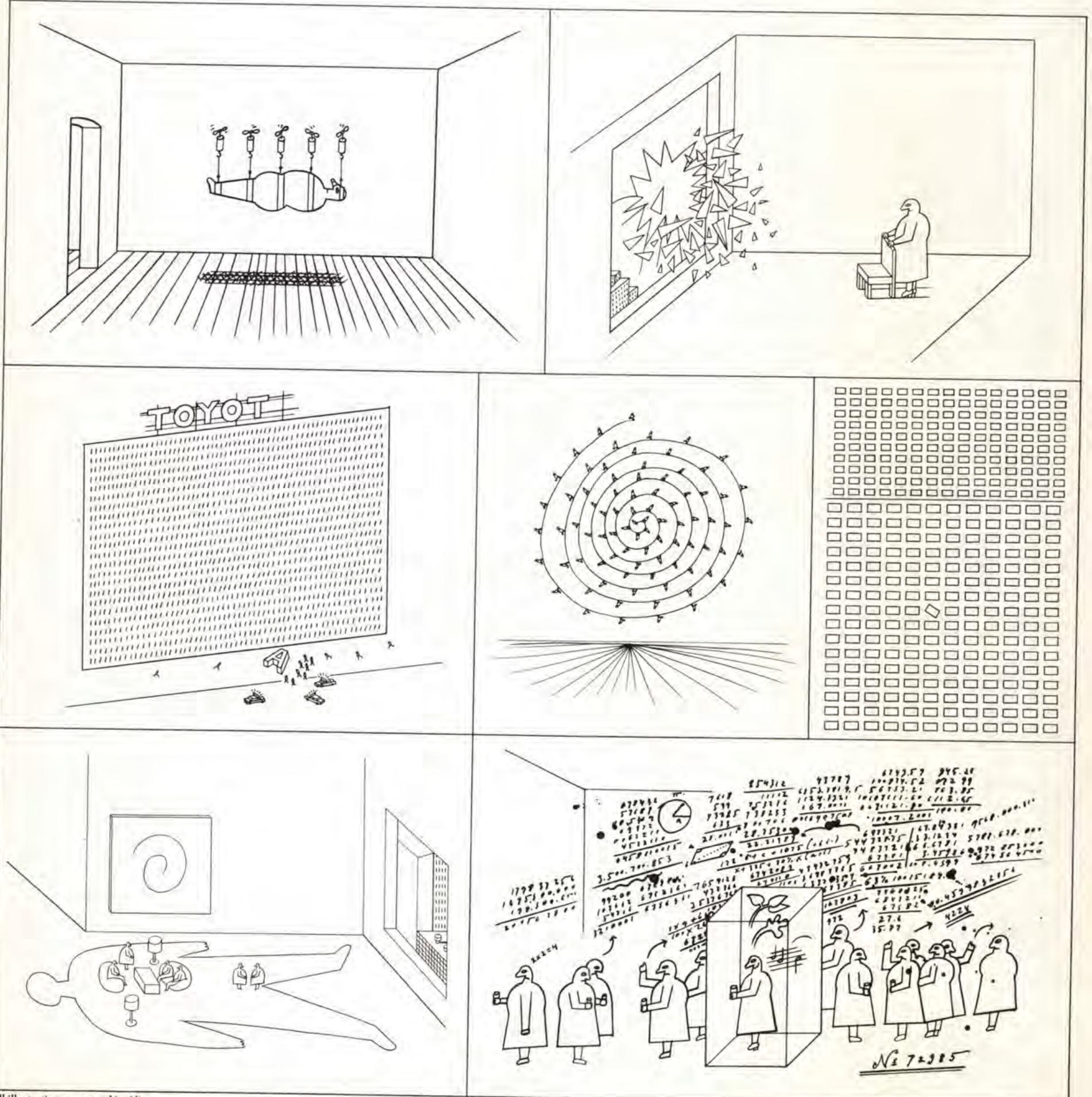
stomach and lightness of head is the normal response to acute disorientation. Or, as Bishofs describes his sense of decompression, "where I'm dazed because the bridges are higher than the buildings and the buildings tower above the churches."

Bishofs' current readjustment is not his first. Born in Latvia, he was schooled in the industrial arts in its capital city of Riga. He spent eight years in Moscow where he worked as a book illustrator and produced over 100 books and jackets. Though he learned a great deal about the processes of graphic art during this period, he was discouraged from practicing the art for which he had the most passion—the cartoon. Indeed, not being a native Muscovite, he was too sensitive to problems; problems that could best be vented through the cartoon medium if given the chance. But, "We were

taught not to have problems," he says, "except those that were sanctioned, therefore my type of critical cartoons could not exist." Bishofs understandably wanted to leave Russia and his marriage to a Russian Jew helped him to obtain permission to emigrate to Israel. "I felt totally free in Israel; it was as if I had moved from a black and white into a color photo."

Although Bishofs' future was brighter (he was given sinecure in *Yediot Achronot*, the major Tel Aviv daily; was picked up by the *Washington Post*; and given three solo exhibitions) his cartoon offerings were laden with images of oppression. Doubtless these self-focused cryptographs were a means of making his peace with the world from which he "escaped." As a critic said in a Russian emigré art journal published in New York: "The aesthetic and ethical experience gained in Russia and Latvia has served as a spur to the creation of works whose principal actor is a standardized little man, enslaved by a Big Man, the former embodying mankind and the latter the power of Evil."

After three successful years in Tel Aviv, and one enlightening year in Paris, Bishofs came to New York to broaden his possibilities. Whereupon the emblematic little man of his cartoons no longer was the hopeless prisoner, but rather a questioning and reasoning lilliputian attempting, albeit with difficulty, to harness the gargantuan might of his new environs. That Bishofs has published two books, and has regular publishing outlets in a city known for its fierce creative competition, is proof that the symbolic little man has grown considerably in real life too.



All illustrations appeared in *Alien*

**Maciek Albrecht.** Because his brother was living in the United States, Maciek Albrecht had to wait five years before being given a Polish passport. "The government didn't want two members of the same family to be out of the country at the same time," he says. "But four years ago, at the peak of Solidarity, the government gave out passports freely, especially to young people; as if to say 'we'd be just as happy if your troublemakers didn't come back.'" This favorable circumstance allowed the recently graduated art student to visit his brother in Ann Arbor, Michigan. "The place was not exactly my dream of America. I'd always imagined the grandness and zaniness of New York or L.A. After a month, I was looking forward to my return home so that I could continue my work as an animator and poster artist." But fate conspired against him.

Solidarity was outlawed, martial law was instituted, and Albrecht felt it was wise to stay put. Actually, Albrecht had little reason to stay in the United States. As a valued graduate of the School of Fine Arts in Cracow, he had held an animation job with a well-known studio, where he wrote and animated his own satiric stories. Two of his shorts were shown in major festivals. One, entitled King, an acerbic environmental statement, was critically acclaimed. The Polish government gives generous funding to the cinematic arts and its practitioners. Says Albrecht, "A friend who stayed in Poland is living very well on these grants and is making his own animations for festival showings."

So, just how did Solidarity affect this artist? "When Solidarity was at its peak I was just finishing my studies. Hence, I couldn't be very effective in the movement, so my participa-

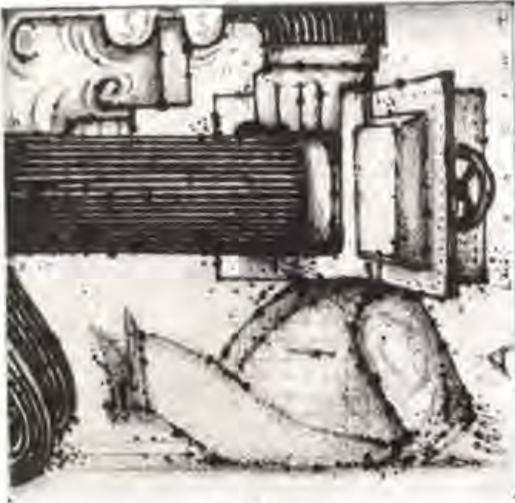
tion was relegated to a few cartoons for one of the journals. I certainly felt its energy. I learned more about the tragic events by watching TV news."

It was a rough time for Albrecht, adrift in America's heartland without benefit of language. "I watched TV, I looked at newspapers and magazines, but with my limited language proficiency I couldn't truly fathom the reality of the Polish situation." He stayed in Ann Arbor for eight months learning English. A brief trip to see a friend in New York proved that the America he had imagined really did exist, and he decided it was the place to be. So, with only a few Steinbergian cartoon drawings in a meager portfolio, Albrecht moved east and began the process of assimilation.

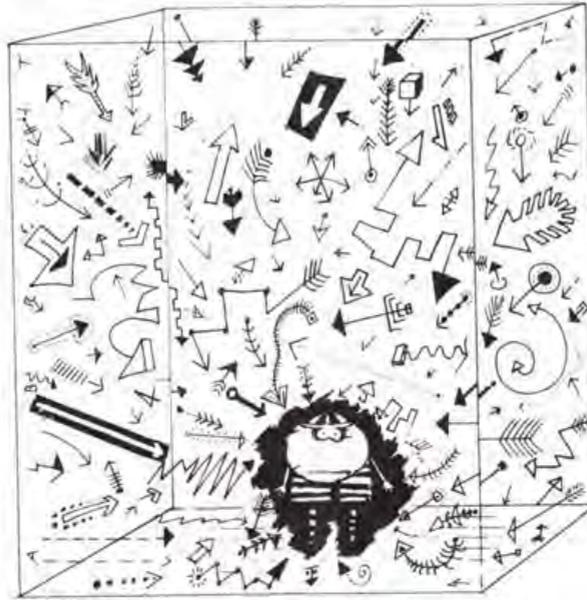
The Polish graphic vocabulary and skillful conceptualization gave him access to The New York Times where he began illustrating issue-oriented

articles. About deciphering the content of complex manuscripts he admits: "My English was not good, but I needed to learn. I wouldn't let anyone read to me, I would take the manuscript and my English/Polish dictionary to a coffee shop, and piece together the sense of the article." His interpretations were usually on the mark.

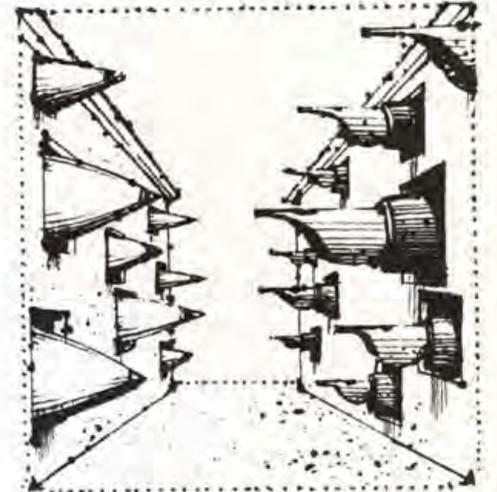
Albrecht has adapted well to New York life. His animation talents, though not used as much as he would like, have been tapped by R.O. Blechman for various projects. And while Albrecht's love of the poster remains unrequited, he has done scores of editorial illustrations. "I was never interested in becoming an illustrator in Poland," he says philosophically. "But when placed in a disorienting situation one develops and learns new strengths. I'm quite happy doing illustration, particularly because I've only touched the surface of what I can offer."



The Atlantic



The New York Times Book Review



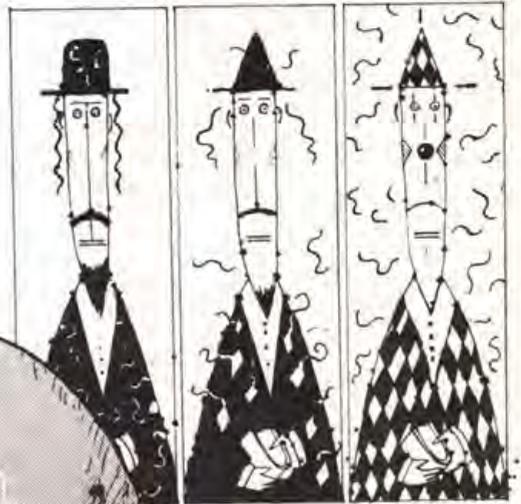
The New York Times Book Review



**FEAR**  
The New York Times Book Review



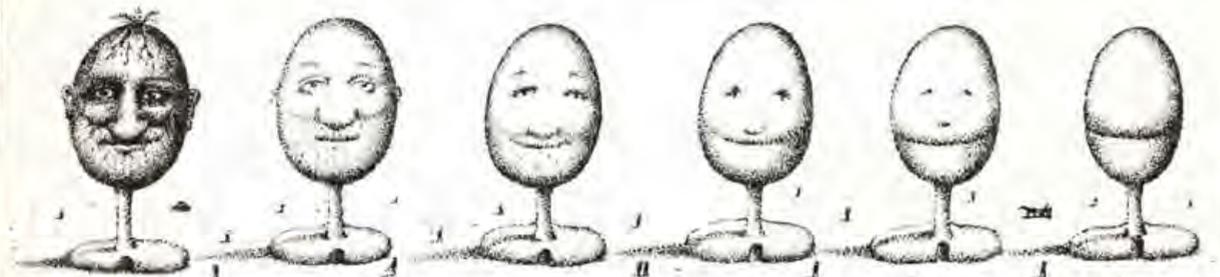
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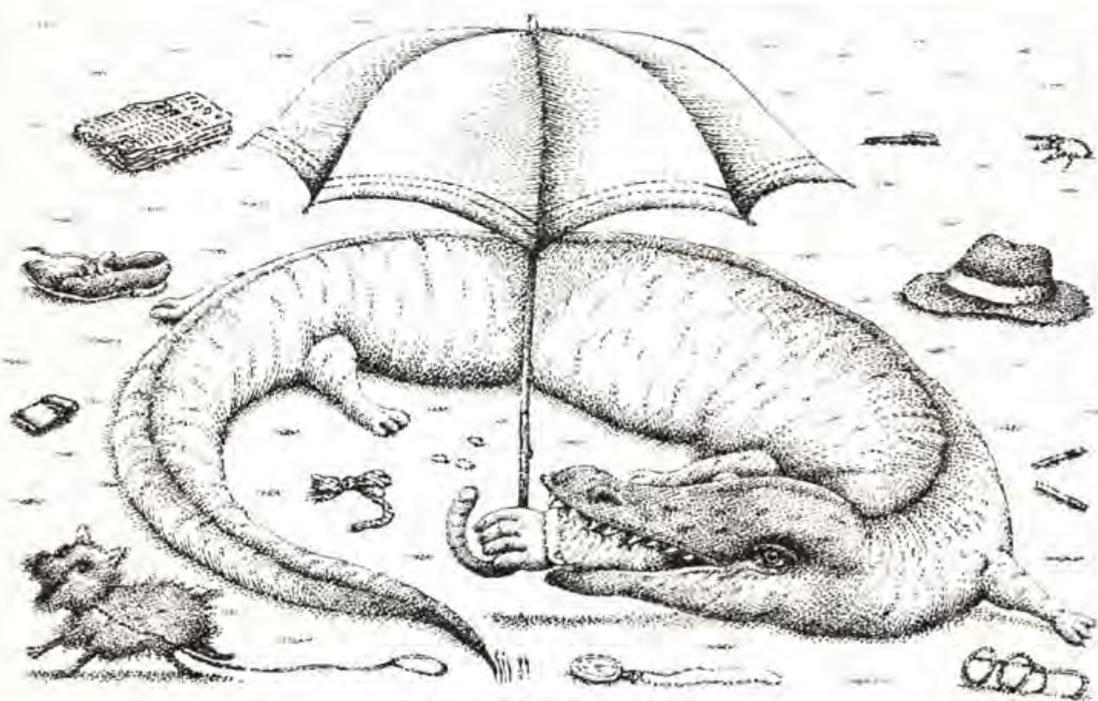
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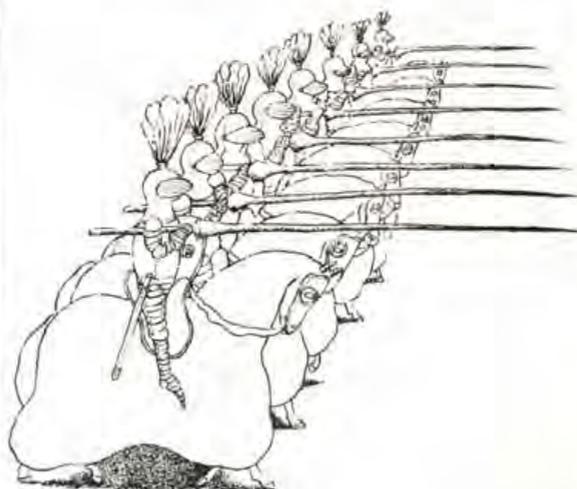
The New York Times Living Section



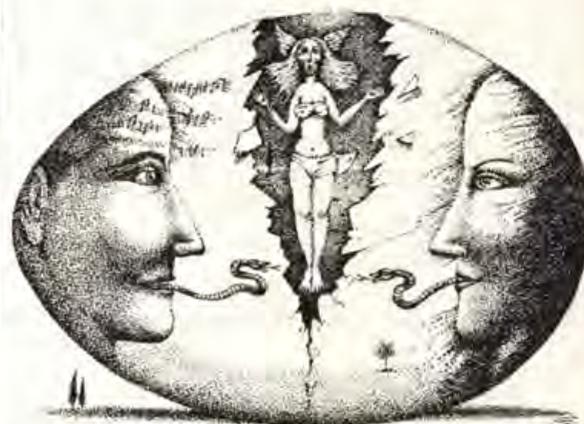
The New York Times Book Review



The New York Times Book Review



Early unpublished drawing



The New York Times Book Review

**Peter Sis.** Peter Sis was in London when the Soviets abruptly halted the Czechoslovakian renaissance, known as the Prague Spring. "All I saw were photographs in the magazines," recalls Sis, "and so I didn't really comprehend the seriousness of occupation. During my childhood I hadn't really experienced any physical or creative hardships, and so it was hard to imagine Prague any other way. Perhaps if I was there at that time I would have left, but since I was removed, I was curious enough to want to go back home." He returned to a surreal world, in which the dictates of the new regime could be felt in the streets, while within the confines of the High School of Applied Arts, where Sis apprenticed to the famed Czech film maker and illustrator, Tinka, life had not markedly changed. "I was lucky, because for the next few years students were not required to join the party.

Now, of course, everyone belongs to a youth group."

Sis spent six more years at school where he made two animated films. One of them, *Heads*, won the West Berlin Film Festival's Golden Bear prize. At age 28 he was invited to attend the Royal College of Art, which opened new avenues including a commission from Swiss television to do an animated series entitled *The Little Witch*, as well as two children's book assignments. "It was a happy but difficult time," he recalls. "In Czechoslovakia the officials thought I was a spy because I was getting invitations to the West, and friends thought I was a spy because I was allowed to leave."

Despite his foreign successes, Sis chose to stay in Prague. "I did an illustration of an airplane at an airport in which the windsock was blowing from right to left. I was told that that particular detail would have to be checked by some politi-

cal department to determine whether right to left was more appropriate than left to right. It seems ridiculous, but the government was sensitive to even the slightest symbolic dissent."

With such constraints more and more in evidence, Sis took the first opportunity to leave his country. It came as an invitation from Fine Arts Films in Los Angeles to do an animated short of Bob Dylan's song, "You've Got to Serve Somebody." "It was keyed to the Olympics, and at that time, before the Soviets pulled out, the Olympics was sacred," Sis recalls. "So for me it was an easy way to get out. Once in L.A., I stayed. Since my father is a respected artist in Czechoslovakia, my actions were dismissed as those of the crazy black sheep." Shortly after the initial taste of success, Sis found that work in L.A. was scarce. "I did silly backgrounds for Disney ripoffs. And when I tried to sell my illustration, I was told to go back to

Europe—that my style just didn't fit in." Things were grim until a fortuitous meeting with Maurice Sendak opened doors that resulted in a contract for his first American children's book, *Bean Boy*. Sis was urged to come to New York, where his exposure as an editorial illustrator has been invaluable.

Sis has adapted while maintaining his stylistic distinction. He has also been forced to learn the degrees of publishing censorship. "Though I have not been faced with a windsock situation here, I've had to change a black doorman to a white doorman for a children's book, because showing black service people was discouraged, and I made a white man into a black for a drawing done for *Players*, a black audience magazine. The rationale is different, but my built-in mechanism for self-censorship still comes in handy."

# ITC TECHNOLOGY UPDATE

by Edward Gottschall

THERE ARE SO MANY ITEMS OF INTEREST TO REPORT THAT ALL WE CAN DO HERE IS HEADLINE THEM FOR YOU. IF YOU WANT FURTHER INFORMATION ABOUT ANY ITEM, PLEASE CONTACT THE NEAREST REPRESENTATIVE OF THE MANUFACTURER LISTED. LET'S JUST THINK OF THIS UPDATE AS A COLLECTION OF ALERTS.

## Typesetters

The Linotronic 300 Imagesetter now accepts input from almost all major front end systems and many personal computers. Linotype is now marketing the Harris 8300 page layout system as part of Linotype's systems and typesetters. The CRTronic 360 now has an expanded memory and double speed h and j capability. Linotype Company, Hauppauge, New York...The new Comp/Edit 6818 and 6814 terminals are compatible with other Comp/Edit terminals. They are aimed at cost sensitive markets and can serve as stand-alone terminals or as direct-entry devices. Varityper, East Hanover, New Jersey...The MCS Logo System allows logos, signatures, and other symbols to be scanned, stored, modified, edited and output on demand for the MCS 8400 digital typesetter. Compugraphic Corporation, Wilmington, Massachusetts...Software enhancements for the Digitek 3000 typesetting system include the ability to display selected files, programs, font data, and tables in the Short Directory. Searching for files is speeded up and seven search and replace operations can be performed in a single step. Itek Corporation Systems, Nashua, New Hampshire...The Blazer is a re-engineered version of the Sprint. It is a comparatively low-cost laser typesetter with 40 preselected fonts standard and more available. It is compatible with the Appletalk Network and



Quadram's Picture Computing System, demonstrating fat bit editing with Imageware.100 software. Copyright 1985 Quadram Corporation. The model's head is picked up by the video camera and shown on the editing terminal. There, a section to be edited, an eye, is selected and enlarged so that the individual pixels are visible and readily editable.

Macintosh disks and a low-cost Ricoh tabletop logo scanner. The Monotype Corporation, Ltd., Salfords, Redhill, Surrey, England...The Berthold type library is now available in digital form on Alphatype typesetters. This adds 795 to the 1,000-plus fonts already available. Berthold's Aesthetic 2 kerning program is now available for Action Keyboard Systems. Mini MultiSets can now be upgraded to perform all the functions of a MultiSet III. Alphatype Corporation, Niles, Illinois...Multilingual hyphenation and justification are now possible for the APS-Microcomposer II. Nine languages are accommodated. A pagination program can convert a workstation into a page-makeup terminal for books, magazines, publications...Real-time interactive mathematical composition is now possible on the Textet Live Image Publishing System. Immediate visual feedback facilitates editing of complex multi-level equations. Textet Corporation, Arlington, Massachusetts...Genesis is the first plain paper typesetter. It uses state-of-the-art electronic imaging and laser technology to produce typographic quality images on plain paper. It offers high resolution, more than 1,000 dots per inch, sets 1,500 lines per minute, features a large typeface library, and can output 48 or 70 pica lines. With an XM laser recorder Genesis can output to RC paper, film, and plate material. Tegra, Inc., Billerica, Massachusetts.

## Fonts

In addition to the Times®, Helvetica®, and Courier fonts available in the LaserWriter,™ the LaserWriter Plus offers two weights each in roman and italic of ITC Avant Garde Gothic®, ITC Bookman®, Helvetica Narrow, New Century Schoolbook, and Palatino® as well as ITC Zapf Chancery® Medium Italic and ITC Zapf Dingbats®. Apple Computer, Inc., Cupertino, California... Downloadable fonts for the Apple LaserWriter and LaserWriter Plus printers and the Linotronic 100 and Linotronic 300 imagesetters, all equipped with PostScript software, are now available from Adobe Systems. The typefaces are licensed from the Linotype and ITC libraries and will work on all PostScript equipped printers and typesetters including those made by Digital Equipment Corporation, a recent PostScript licensee. The typeface packages will come on three one-half inch Macintosh diskettes. Each package will usually contain four typefaces in one type family. Adobe Systems, Inc., Palo Alto, California.

## Software

Tech Illustrator is a set of electronic drawing tools for the professional technical illustrator. Handles schematics and complex exploded views, can create orthographic, isometric, dimetric, trimetric and perspective projections. Uses a series of on-screen menus. Auto-trol Technology Corp., Denver, Colorado... Now there is an electronic thesaurus that can find synonyms in seconds and substitute them in the text with two keystrokes. No need to delete the old word or retype the new one. Wordfinder 2.2 offers 90,000 synonyms for over 9,000 words. Writing Consultants, Rochester, New York... New Bestinfo output drive is for the PostScript oriented LaserWriter Superpage and Type Processor One composition programs. Can handle tabloid size pages. Bestinfo, Inc., Ridley Park, Pennsylvania... Tabloid pages (11" x 17") can also be handled by new update to the PageMaker program. Enhancements also increase clarity of MacPaint Graphics on the Apple LaserWriter. Aldus Corp., Seattle, Washington... New kerning, multiple column, and conversion programs for MCS (Compugraphic) disks now available. The conversion program enables any job created on an MV4CS System to be read into a personal computer while retaining codes and line endings. Hampstead Computer Graphics, East Hampstead, New Hampshire 03826... Enhanced graphics capability for IBM and IBM compatible PCs is possible with Palette Capture and Quad EGAT. Palette Capture converts video-input into digital data. Any object that can be viewed by an ordinary video camera or recorder can be captured in full color on a PC where it can then be manipulated, stored, merged with other copy, transmitted to other locations, output when so desired. Various software packages make all this possible. The software is interactive. Quad EGAT is an Enhanced Graphics Adapter-Typeboard that handles all four recognized graphics standards and the Hercules monochrome graphics standard. It is offered as a single board solution for giving PCs color capability and is compatible with any current software package that addresses text graphics. Quadram, Norcross, Georgia... Software packages are being developed for the Xerox 4045 Laser CP, a tabletop laser printer copier. Now available: Chart-Master, Sign-Master, and Diagram-Master are from Decision Resources, Inc., Westport, Connecticut. Insert, for integrating list map graphic into text output, is from American Programmers Guild, Danbury, Connecticut

...Lasersoft/PC is a page composition and forms generation program. It also runs on Hewlett-Packard's HP 3000 and IBM and IBM Compatible Computers. It is from Business Systems International, Canoga Park, California... An advanced hyphenation program for the Horizon Series Composition Workstation line improves hyphenation accuracy and frequency of decisions. For Compugraphic and Varityper phototypesetting systems. G. O. Graphics, Burlington, Massachusetts.

## Printers

High-resolution laser printers are promised for 1986 release. They will output on plain paper, merge text and graphics, serve as typesetter replacements or proofing devices. They will feature standard graphics, fonts and formatting capabilities. Two printers are scheduled for 1986. The 360IQ outputs 15 pages per minute and, with a 6000 HD intelligent printer controller, provides up to 600 DPI resolution. A late offering will output up to 1200 x 2400 DPI resolution. Printware, Inc., St. Paul, Minnesota... Apple's LaserWriter Plus features seven new font families plus the original four, doubles the LaserWriter's memory to IBM's. It is an upgrade kit for the basic LaserWriter.

## PC's Front Ends

Apple has addressed some of the limitations of the Macintosh in its new Macintosh Plus. Major changes are: doubling the random access memory to one megabyte (will be up to four megabytes when more powerful chips are available), a double-sided disk drive that can store 800K per disk, cursor control keys on the keyboards, a separate numeric keyboard, and a high-speed peripheral font. Old model Macintoshes can be upgraded via Macintosh Plus kits. The new Mac is also much faster than the previous models. Apple

Computer, Inc., Cupertino, California... ScriptWriter now makes it possible to enter information directly into a computer as it is being written with a regular ball-point pen on ordinary paper or on a printed form. ScriptWriter not only reads handwriting but can be used for graphics data entry. Used to enter data on a tax form, for example, the computer receiving the data can compute the taxes and print a complete return. Data Entry Systems, Huntsville, Alabama... Synthetic speech generating systems for IBM and Apple personal computers offer a new level of clarity and versatility of phonetic voice for PCs. The host computer can speak an unlimited vocabulary with 32 inflections, sing in five octaves with 4,096 pitch settings. It can generate sound effects in 16 amplitudes. Votrax, Inc., Troy, Michigan... MagnaPage is an enhancement to existing MagnaType programs. It offers vertical justification, widow and orphan control, insertion of recurring heads and feet, automatic page and section numbering, and more. MagnaType is a complete front end system for typesetting with a micro computer. Computer Systems, Inc., Sherman Oaks, California.

## Systems

Color graphics capabilities are being integrated into Atex publishing systems. The Magazine Layout System and the Eikonix Designmaster™ 8000 all-digital ColorGraphic arts system are now linked. Both Atex and Eikonix are in Eastman Kodak Company's Commercial and Information Systems Group. Atex, Inc., Bedford, Massachusetts... All aspects of publishing technical documents, as for large electronics and aerospace firms, have now been integrated into one system. Caddex Corporation, Woodinville, Washington... Mecca III offers advanced typesetting, composition, page makeup, and

computer graphics capabilities to users of the IBM PC/AT computer. The system supports batch pagination for technical annuals, interactive page makeup for magazine and newspaper production, and full CAD/CAM features for technical illustrations. Pages are viewed on a high-resolution color display in "WYSIWYG" (What You See Is What You Get) form, and hard-copy printed on an Apple LaserWriter printer. As an option, output can be directed to Autologic phototypesetters and/or the Xerox 8700/9700 printing systems. Other PostScript compatible output devices are also supported. Mecca III workstations can be networked together to share files and resources, and can be connected to host computers for mass storage and retrieval of documents. Amgraf, Inc., Kansas City, Missouri.

## Color

A video image can now be sent over a telephone line in seconds rather than minutes. Data Compression techniques save telephone costs as well as production time. Major users of the Rapics 500 are expected to be real estate, advertising, and other heavy picture users. The Rapics 500 can hold only two uncompressed images. Widcom, Campbell, California... The day when electronic photography will replace film images is coming closer. Several Japanese companies have improved their electronic cameras. These cameras record color stills as analog video waveforms on miniature floppy disks. They are faster than film cameras, and easy to use. Picture quality still needs to be improved and costs reduced for electronic cameras to be fully competitive to film. Companies active in this area include Konica, Sony, Fuji, Canon, Hitachi, and Eastman Kodak... Color proofs as the output medium for digital color proofing systems have had only limited use because they are continuous tone and the color dyes used don't match printing ink colors. The new TM Color Proof Process claims to overcome these problems. J. Tom Morgan Jr., Columbus, Georgia... A new color ink jet printer produces near photo-quality, and filmless full-color images on plain paper. It is a rapid, low cost direct digital proofing device for electronic color pre-press systems (ECPS)... The Iris 2044 Color Ink Jet Printer makes hard-copy prints of any size up to 34 x 44 inches, directly from ECPS or other powerful computer graphic systems, without the costly, time-consuming production of color separation negatives. Color stat quality proofs of multiple images and signatures of magazine and newspaper pages can also be printed on a single sheet in minutes, and at materials cost savings of up to 90 percent over film-based surprint methods. Iris Graphics, Inc., Stoneham, Massachusetts.

## Paper, DDES

A new synthetic paper, kindura, is extremely durable, moisture- and grease-resistant, can be folded thousands of times without tearing or cracking. The extremely smooth surface delivers high-fidelity printing. Kimberly-Clark Corporation, Roswell, Georgia... DDES is a multi-national vendor group concerned with Digital Data Exchange Standards. Seven electronic pre-press companies have agreed to exchange data formats and work for a common standard for digital exchange. The companies are Chemco, Crosfield, Dainippon Screen, Eikonix, Gerber, Hell, and Scitex. User groups have sought such an agreement. Goal is to accomplish standardization of picture data by mid-'86. Dunn Technology, Inc., Vista, California.



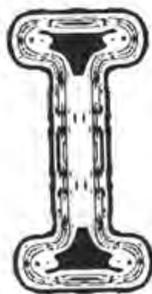
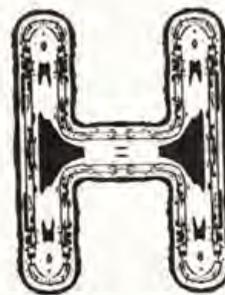
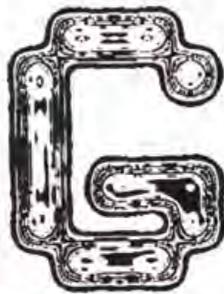
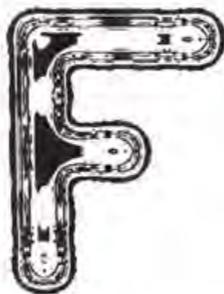
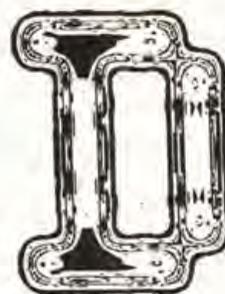
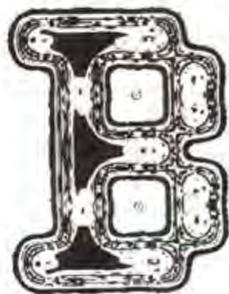
**Tiny Teacher:** Type Right, an electronic accessory for the 600 series of Xerox Memorywriter electronic typewriters, contains 100,000 commonly used words in its permanent memory; nearly as many as in the dictionary in background. An additional 1,000 words can be keyed in by the user. Type Right checks for spelling, capitalization, transpositions and other typographical errors during typing, signaling any errors with a tiny "beep" tone. The unit can be installed by the customer in any Memorywriter model from the 605 to the 630. Xerox, Rochester, New York.

You may wonder, as you examine this enigmatic alphabet, just what inspired the design. Are these microscopic animal cells dividing? Aerial views of real estate developments? Diagrams of electronic circuits? The fact is, this alphabet is the result of feeding some quite innocent letterforms into a computer and letting it express itself. (With some timely intervention by the designers, of course.)

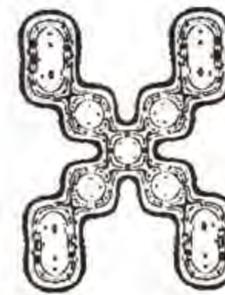
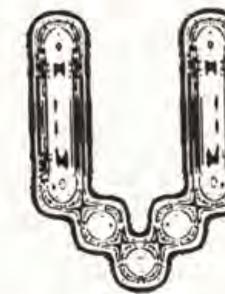
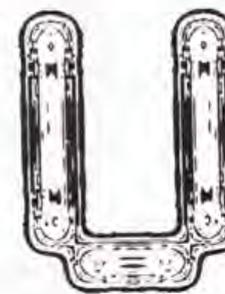
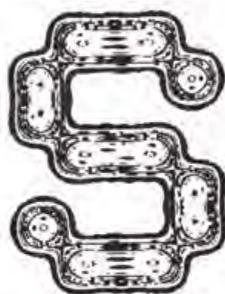
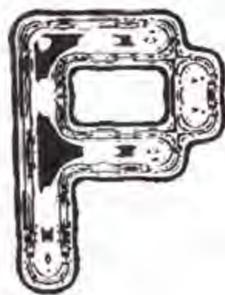
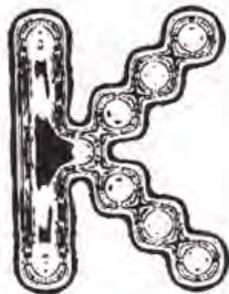
Herbert W. Franke and Herbert Helbig of Egling, West Germany, have been experimenting with computer-aided design, using a combination of systems, "picture processing," to alter existing images, and "computer graphics programs," which permit them to create original design elements and images.

When they applied themselves to typography, they found they could create whole new typeface families using a two-step transformation process based on a so-called Fourier Translation. In the first step, they introduce a design element and a simple letterform, and allow the computer to elaborate and extrapolate the elements until the letter is beyond recognition. In the second step, the computer is instructed to return to the original letterform. But midway, the designers invoke their sleight-of-hand. They intervene and salvage an intermediate image that is neither an out-of-control design nor the original simplistic letter, but a satisfying, legible, decorated character. Once the basic design element is established, an entire alphabet can be produced, with upper- and lower-case letters and symbols—all in the same unified design family. The examples shown here are limited to black and white. In reality, Franke and Helbig work with colors, which enables them to change color assignments under visual control until they reach a satisfactory result.

The beauty of the system, according to the designers, is that it is possible to have a variety of transformations within each alphabet and still maintain the unity of the family. Who could ask for anything more? **M.M.**



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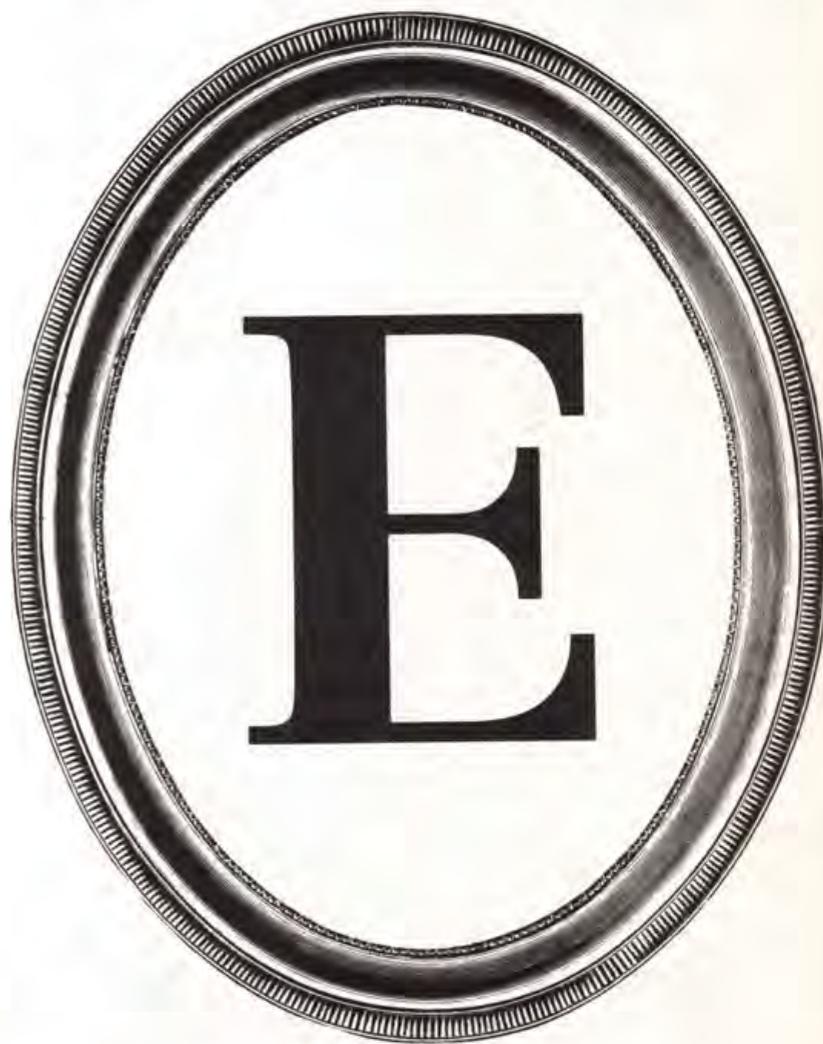
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abcdefghijklmnopqrstuvwxyz  
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abcdefghijklmnopqrstuvwxyz  
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size ratio between upper and lower case letter forms. The not-too-wide characters make it a dynamic face, with fine hairlines and serifs, yet with the clear contrast between horizontal and vertical strokes.

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Linotype Centennial: 75 Bold

**abcdefghijklmnopqrstuvwxy  
z**  
**ABCDEFGHIJKLMNopqrstuvwxyz**

Linotype Centennial: 76 Bold Italic

***abcdefghijklmnopqrstuvwxy  
z***  
***ABCDEFGHIJKLMNopqrstuvwxyz***

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Linotype Centennial: 95 Black

**abcdefghijklmnopqrstuvwxy  
z**  
**ABCDEFGHIJKLMNopqrstuvwxyz**

Linotype Centennial: 96 Black Italic

***abcdefghijklmnopqrstuvwxy  
z***  
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# jumps over the

# lazy dog & seems

# to hear his own

# Laudatio now.



*Poppl-Laudatio italic*  
abcdefghijklmnopqrstuvwxzäö  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
1234567890%(.,-;!i?/-)·[ ' " " » «

**Poppl-Laudatio medium**  
abcdefghijklmnopqrstuvwxzäö  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
1234567890%(.,-;!i?/-)·[ ' " " » «

*Poppl-Laudatio medium italic*  
abcdefghijklmnopqrstuvwxzäö  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
1234567890%(.,-;!i?/-)·[ ' " " » «

**Poppl-Laudatio bold**  
abcdefghijklmnopqrstuvwxzäö  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
1234567890%(.,-;!i?/-)·[ ' " " » «

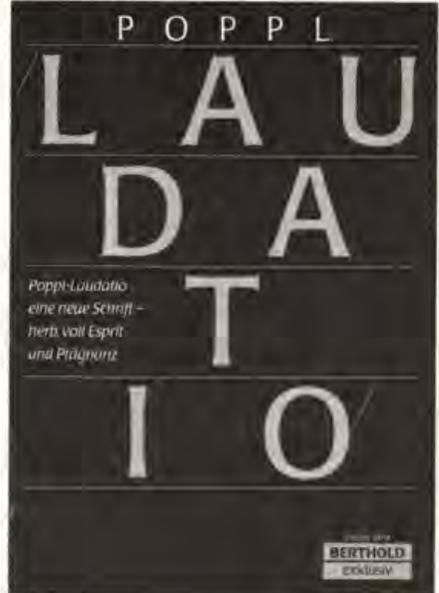
*Poppl-Laudatio bold italic*  
abcdefghijklmnopqrstuvwxzäö  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
1234567890%(.,-;!i?/-)·[ ' " " » «

Poppl-Laudatio light condensed  
abcdefghijklmnopqrstuvwxzäöäö  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
1234567890%(.,-;!i?/-)·[ ' " " » « ] + - †

Poppl-Laudatio condensed  
abcdefghijklmnopqrstuvwxzäöäö  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
1234567890%(.,-;!i?/-)·[ ' " " » « ] + - †

**Poppl-Laudatio medium cond.**  
abcdefghijklmnopqrstuvwxzäöäö  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
1234567890%(.,-;!i?/-)·[ ' " " » « ] + - †

**Poppl-Laudatio bold condensed**  
abcdefghijklmnopqrstuvwxzäöäö  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
1234567890%(.,-;!i?/-)·[ ' " " » « ] + - †

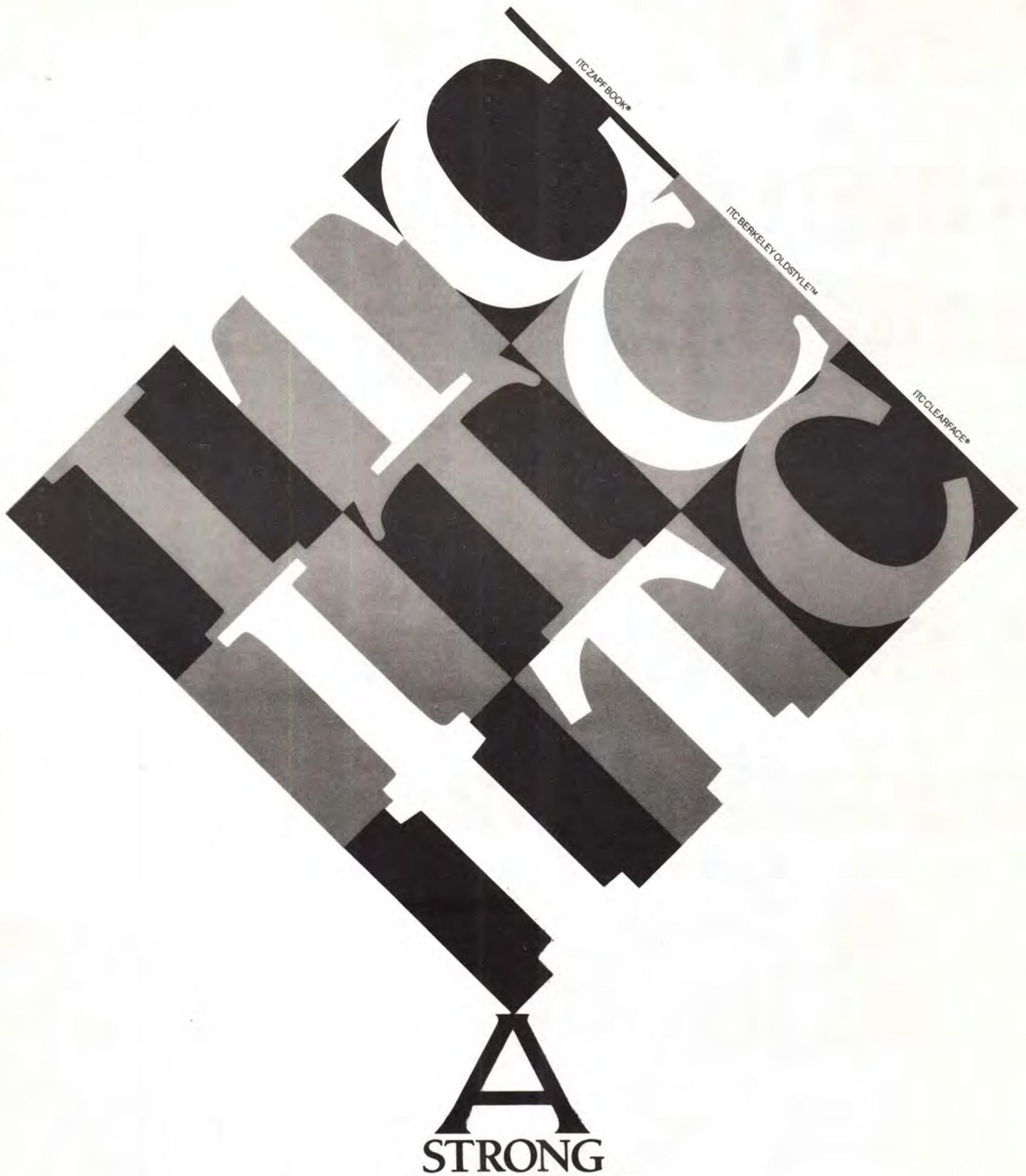


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# HOMAGE TO THE PROS.

Art Directors, designers, students of the world, arise and unite!

Of course, we wouldn't expect you to unite on what a good headline face is. In fact, please don't. Our business wouldn't be much fun if you did.

But it wouldn't surprise us to find complete solidarity on one thing: An unusually rewarding place to search for said headlines. Phil's Photo's magnum opus, Homage to the Alphabet.

Now in its second edition, Homage is bigger, stronger, longer and easier to use. And for the first time, it comes in two same-but-different versions.

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This has to be the number one type selection tool extant.

Its 1650 Typositor faces are first indexed alphabetically, and then again categorically. Useful categories like soft serifs, bracketed serifs, the lightest and boldest faces, italics and so on. 86 pages of indexes in all, shown in **THIS** size. The lion's share of the type selection work is done in the indexes. These work like no other.

The alphabets themselves are unscreened and set in nice clumps. It's a style we feel helps you appraise a face better than when it's strung out in skinny lines. It looks pretty, too. Many of these pages are amazingly so. **THIS** is the size they're set in.

The Pro version has a seven ring vinyl binder and tabbed dividers made of polystyrene. Truly a survivor.



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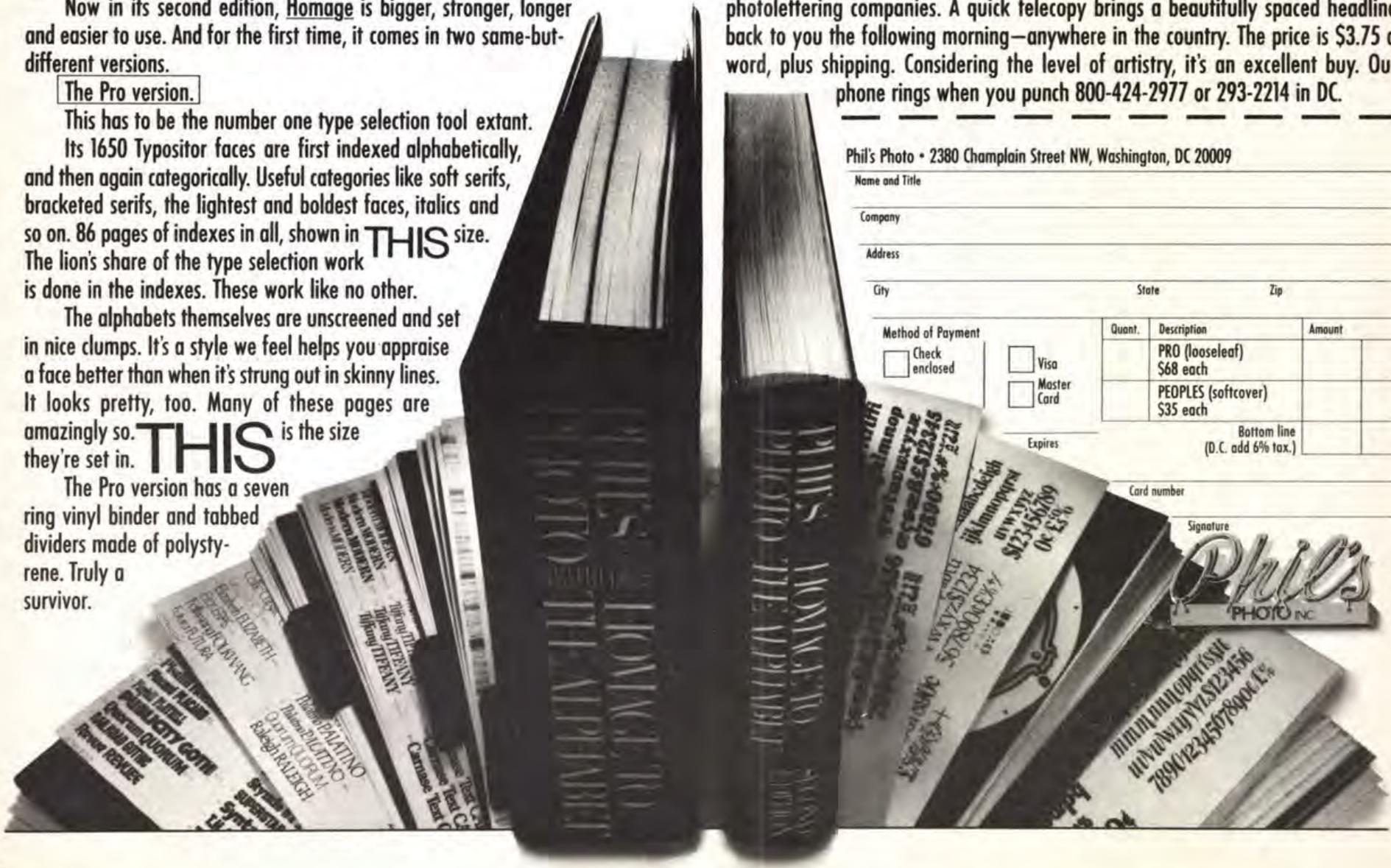
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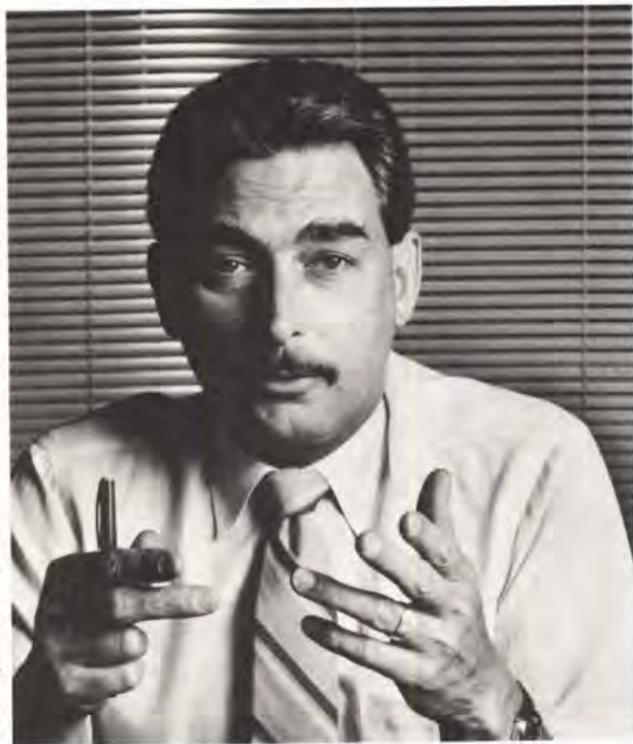
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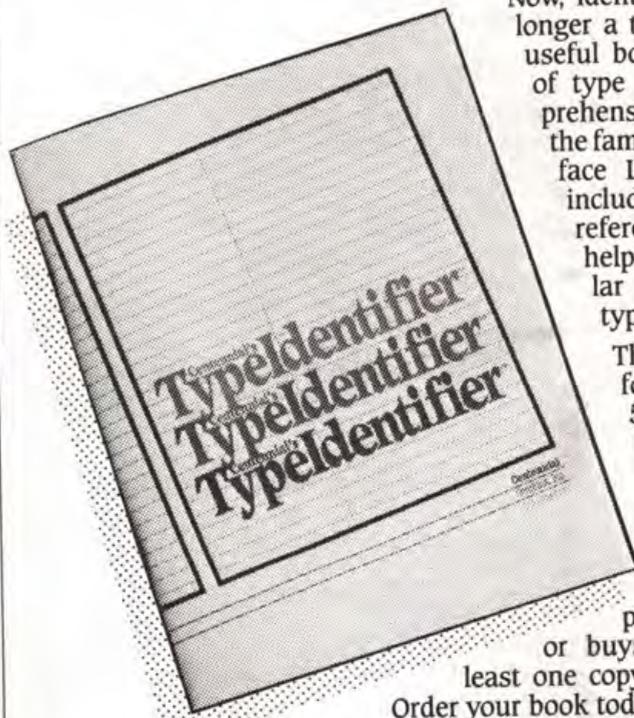
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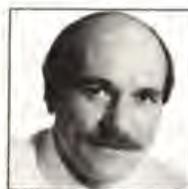


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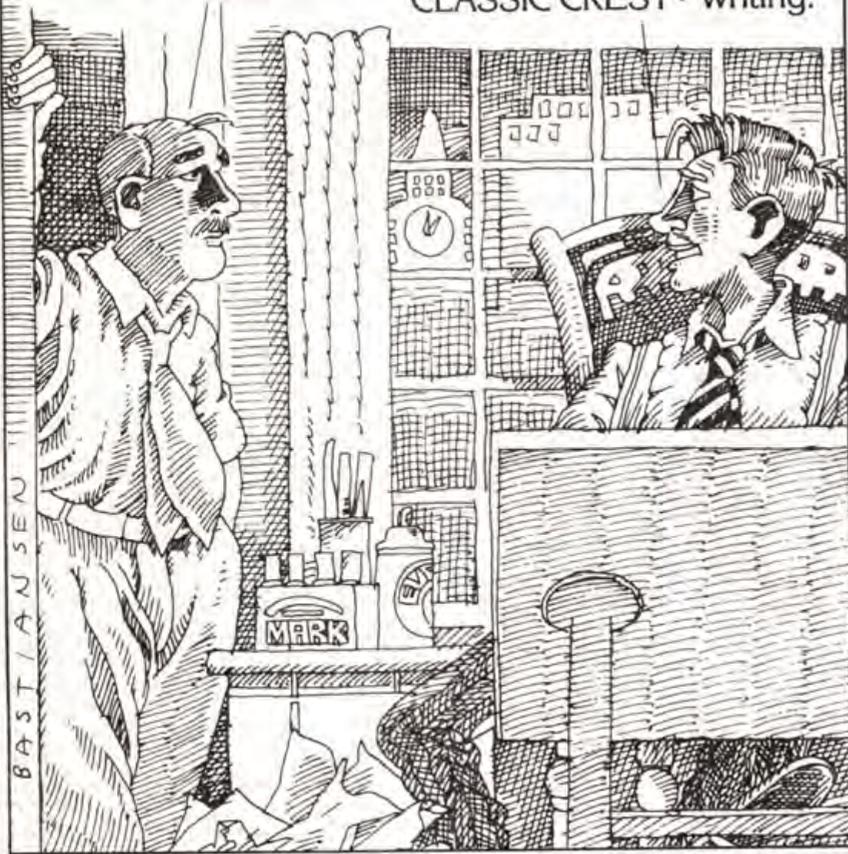
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"Right you are," concurred his friend New Baskerville.\* "Whoever placed this order wants it right the first time and would rather lose a little sleep than a big account."

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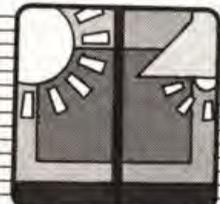
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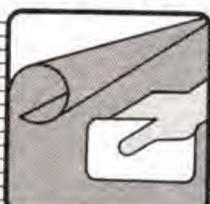
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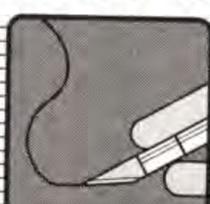
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**Bold**  
**Bold Italic**  
**Ultra**  
**Ultra Italic**

### ITC Franklin Gothic®

Book  
Book Italic  
Medium  
Medium Italic  
**Demi**  
**Demi Italic**  
**Heavy**  
**Heavy Italic**

### Friz Quadrata

Friz Quadrata  
**Friz Quadrata Bold**

# Collection

Text/Display

# g

ITC Galliard\*  
Roman  
*Roman Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*  
**Ultra**  
*Ultra Italic*

ITC Garamond\*

Light  
*Light Italic*  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*  
**Ultra**  
*Ultra Italic*  
Light Condensed  
*Light Condensed Italic*  
Book Condensed  
*Book Condensed Italic*  
**Bold Condensed**  
*Bold Condensed Italic*  
**Ultra Condensed**  
*Ultra Condensed Italic*

ITC Isbell\*

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Heavy**  
*Heavy Italic*

Italia  
Book  
Medium  
**Bold**

ITC Kabel\*

Book  
Medium  
**Demi**  
**Bold**  
**Ultra**

# k

ITC Korinna\*  
Regular  
*Kursiv Regular*  
**Bold**  
*Kursiv Bold*  
**Extra Bold**  
*Kursiv Extra Bold*  
**Heavy**  
*Kursiv Heavy*

ITC Leawood\*

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Lubalin Graph\*

Extra Light  
*Extra Light Oblique*  
Book  
*Book Oblique*  
Medium  
*Medium Oblique*  
**Demi**  
*Demi Oblique*  
**Bold**  
*Bold Oblique*

ITC Mixage\*

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

# m

ITC Modern No. 216™

Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Heavy**  
*Heavy Italic*

ITC New Baskerville\*

Roman  
*Italic*  
Semi Bold  
*Semi Bold Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Newtext\*

Light  
*Light Italic*  
Book  
*Book Italic*  
Regular  
*Regular Italic*  
**Demi**  
*Demi Italic*

ITC Novarese\*

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Ultra**

ITC Quorum\*

Light  
Book  
Medium  
**Bold**  
**Black**

ITC Serif Gothic\*

Light  
Regular  
**Bold**  
**Extra Bold**  
**Heavy**  
**Black**

# s

ITC Souvenir\*

Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Bold**  
*Bold Italic*

ITC Symbol\*

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Tiffany

Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*

ITC Usherwood\*

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

# v

ITC Veljovic™

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Weidemann™

Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*

ITC Zapf Book\*

Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*

ITC Zapf Chancery\*

Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
**Bold**

ITC Zapf International\*

Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*



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My organization and/or I am involved in the visual communications field \_\_\_\_\_ yes \_\_\_\_\_ no.

I am a student \_\_\_\_\_ yes \_\_\_\_\_ no.

**BUSINESS CLASSIFICATION:**  
(Check One Only)

- (a) \_\_\_\_\_ Printing (Commercial, Instant, etc.).
- (b) \_\_\_\_\_ Typesetting (Commercial).
- (c) \_\_\_\_\_ Advertising Agency, Art Studio, Design, Freelance.
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- (e) \_\_\_\_\_ In-plant or corporate typesetting and other reproduction services.
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- (g) \_\_\_\_\_ Government.
- (h) \_\_\_\_\_ Corporation Advertising, Design, Promotion.
- (i) \_\_\_\_\_ Communication and information processing.
- (j) \_\_\_\_\_ Other.

**MY PRIMARY JOB FUNCTION IS:**  
(Check One Only)

- (k) \_\_\_\_\_ Artist, illustrator.
- (l) \_\_\_\_\_ Graphic Artist, Art Director, Creative Director.
- (m) \_\_\_\_\_ Display and Package Design.
- (n) \_\_\_\_\_ Pasteup Artist, Typographer, Keyboarder.
- (o) \_\_\_\_\_ Type Director, Type Buyer.
- (p) \_\_\_\_\_ Advertising Manager, Sales Promotion Manager.
- (q) \_\_\_\_\_ Production Manager, Office Manager.
- (r) \_\_\_\_\_ Printing Buyer, Purchasing Agent.
- (s) \_\_\_\_\_ Editor, Writer.
- (t) \_\_\_\_\_ Teacher, Instructor.
- (u) \_\_\_\_\_ Audio Visual.
- (v) \_\_\_\_\_ Principal Officer.
- (w) \_\_\_\_\_ Secretary, Typist, etc.
- (x) \_\_\_\_\_ 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

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Mon organisation et/ou je fais partie de communications visuelles \_\_\_\_\_ oui \_\_\_\_\_ non.

Je suis étudiant \_\_\_\_\_ oui \_\_\_\_\_ non.

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(Ne cocher qu'une seule fonction)

- (a) \_\_\_\_\_ Impression (Commerciale, instantanée, etc.).
- (b) \_\_\_\_\_ Composition (Commerciale).
- (c) \_\_\_\_\_ Agence de publicité, Studio d'art, Conception, indépendant.
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- (e) \_\_\_\_\_ Composition faite sur place ou par une société et autres services de reproduction.
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- (g) \_\_\_\_\_ Gouvernement.
- (h) \_\_\_\_\_ Publicité de société, Conception, Promotion.
- (i) \_\_\_\_\_ Traitement de communications et d'informations.
- (j) \_\_\_\_\_ Autres.

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

- (k) \_\_\_\_\_ Artiste, illustrateur.
- (l) \_\_\_\_\_ Artiste graphique, Directeur artistique, Directeur de création.
- (m) \_\_\_\_\_ Conception de l'exposition et de l'emballage.
- (n) \_\_\_\_\_ Metteur en pages, Typographe, Claviste.
- (o) \_\_\_\_\_ Directeur de composition, Acquéreur de caractères d'imprimerie.
- (p) \_\_\_\_\_ Directeur de publicité, Directeur de la promotion des ventes.
- (q) \_\_\_\_\_ Directeur de production, Directeur de bureau.
- (r) \_\_\_\_\_ Acquéreur de produits d'imprimerie, Agent préposé à l'achat.
- (s) \_\_\_\_\_ Rédacteur, Auteur.
- (t) \_\_\_\_\_ Professeur, Instructeur.
- (u) \_\_\_\_\_ Audio-visuel.
- (v) \_\_\_\_\_ Agent principal.
- (w) \_\_\_\_\_ Secrétaire, Dactylographe, etc.
- (x) \_\_\_\_\_ Autres.

**NOMBRE DE PERSONNES EMPLOYÉES DANS VOTRE FIRME**

- (1) \_\_\_\_\_ 1-9
- (2) \_\_\_\_\_ 10-19
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- (4) \_\_\_\_\_ 50-99
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FIRMA \_\_\_\_\_

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STRASSE \_\_\_\_\_

POSTLEITZAHL UND ORT \_\_\_\_\_

LAND \_\_\_\_\_

UNTERSCHRIFT \_\_\_\_\_

DATUM \_\_\_\_\_

Meine Firma und/oder ich sind auf dem Gebiet der visuellen Kommunikation tätig \_\_\_\_\_ ja \_\_\_\_\_ nein.

Ich bin Student \_\_\_\_\_ ja \_\_\_\_\_ nein.

**FIRMENKLASSIFIZIERUNG**  
(Bitte eine ankreuzen)

- (a) \_\_\_\_\_ Druckerei (Akzidenzdruck, Schnelldruck, usw.).
- (b) \_\_\_\_\_ Schriftsetzerei (Werk- oder Layoutsatz).
- (c) \_\_\_\_\_ Werbeagentur, Grafikdesignatelier, Freischaffender.
- (d) \_\_\_\_\_ Zeitungs-, Zeitschriften- oder Buchverlag.
- (e) \_\_\_\_\_ Firmeneigene Schriftsetzerei, Reproduktion oder Druckerei.
- (f) \_\_\_\_\_ Bildungsanstalt oder Bibliothek.
- (g) \_\_\_\_\_ Behörde.
- (h) \_\_\_\_\_ Werbe-, Verkaufsförderungs- oder Designabteilung von Industrie- oder Handelsfirma.
- (i) \_\_\_\_\_ Kommunikation und Datenverarbeitung.
- (j) \_\_\_\_\_ Sonstiges.

**MEINE HAUPTBERUFSTÄTIGKEIT:**  
(Bitte eine ankreuzen)

- (k) \_\_\_\_\_ Künstler, Illustrator.
- (l) \_\_\_\_\_ Grafiker, Art-Direktor, Kreativ-Direktor.
- (m) \_\_\_\_\_ Entwurf von Verpackungen oder Auslagen.
- (n) \_\_\_\_\_ Reinzeichner, Schriftsetzer.
- (o) \_\_\_\_\_ Typograf, Type-Direktor, Einkäufer von Schriftsatz.
- (p) \_\_\_\_\_ Werbe- oder Verkaufsförderungsleiter.
- (q) \_\_\_\_\_ Produktionsleiter, Bürovorsteher.
- (r) \_\_\_\_\_ Drucksacheneinkäufer.
- (s) \_\_\_\_\_ Redakteur, Texter.
- (t) \_\_\_\_\_ Lehrer, Ausbilder.
- (u) \_\_\_\_\_ Audio-visuell.
- (v) \_\_\_\_\_ Firmeneigentümer, leitender Angestellter.
- (w) \_\_\_\_\_ Sekretärin, Stenotypistin, usw.
- (x) \_\_\_\_\_ Sonstiges.

**ZAHLE DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:**

- (1) \_\_\_\_\_ 1-9
- (2) \_\_\_\_\_ 10-19
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- (6) \_\_\_\_\_ über 250

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The ninth annual design competition sponsored by the STA includes 100 examples of graphic design, package design, book design, illustration and photography, selected from more than 1,700 entries submitted from throughout North America, Europe and the Far East.

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“**Stop! I want to think about that.**”  
“Stop! I want to think about that.”, the second Herb Lubalin International Student Design Competition, focuses on printing and its three great privileges as expressed by Beatrice Warde, the scholarly advocate of fine printing and typography on behalf of the Monotype Corporation Limited. This competition attracted entries from 21 countries around the world. Members of the jury were Stuart Ash, Bruce Blackburn, Thomas Geismar, April Greiman and George Tscherny.

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More than 200 examples, representing some of the best typographic work of 1985, include outstanding typographic and calligraphic art by leading designers, artists and type directors throughout the world.

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