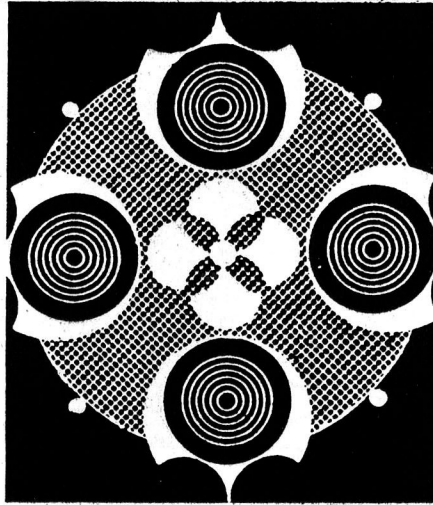




*The Methods of Construction of Celtic Art*, George Bain, Dover Art Series, \$4.00

Beautiful interlacing Celtic ornaments, spirals, initials, human and animal designs. Examples, illustrations and how to construct.



*Geometric Design and Ornament*, Edmund Gillon, Jr., Dover Pictorial Archives, \$2.50

374 unusual designs of Russian origin—striking geometric interplays, interlocking circles—mostly about 3" in size.



*The Underground Sketchbook of Jan Faust*, Dover Pictorial Archives, \$1.50  
101 bizarre half-page sketches (we love them!) of fireplugs with built-in urinals, ecologists with trees for hair, coke bottles sucking people down soda straws and other figments of modern civilization.

# GRAPHICS

One of the fun things in putting together a magazine or a poster is finding good graphics to go with the information and then putting them together in a way that looks and feels good.

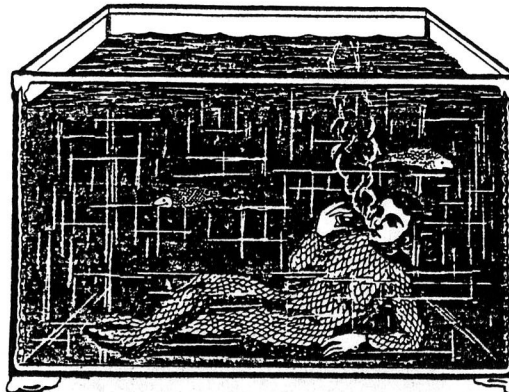
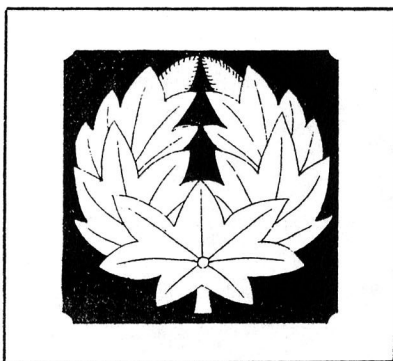
**CHOOSING GRAPHICS** depends on several factors—your budget, the amount of time you have to mess with finding graphics, what sources you have easily available, and what you want to use the graphics for. Graphics can be used to draw people's attention to the poster, article or magazine, to

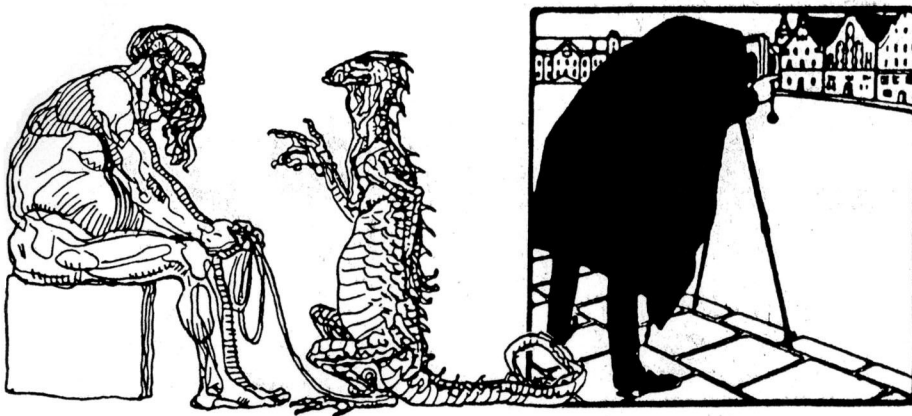
separate different things on a page, give relief from words, help you remember where you are reading, convey the spirit of an article, illustrate an idea, show something that exists, or carry a major part of the message you are trying to convey. If you're trying to convince people that something is possible, a photograph of the real thing is a hundred times as convincing as a sketch of the same thing. Yet often a sketch or cartoon can more dramatically and clearly convey ideas, feelings, or conceptual images. And frequently it's not worth the time necessary to find and process the "perfect" image.

*Japanese Design Motifs*, Matsuya Co. Co., Dover Pictorial Archives, \$4.95.  
Over 4000 beautiful 1-1/2" square stylized designs—animals, flowers, swords, fans, geometries.

*Picture Sourcebook for Collage and Decoupage*, Edmond Gillon, Jr., Dover Pictorial Archives, \$3.95  
If you need odd, weird things, go here. 317 often crude but curious scenes, figures, images.

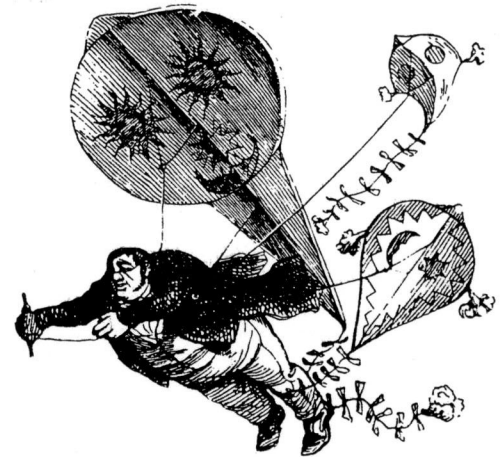
*Chinese Cut-Paper Designs*, Theodore Menten, Dover Pictorial Archives, \$3.00  
269 illustrations of mixed quality—some cloying, some delightful—mostly fairly large, but fine papercuts of horses, warriors, tigers, children and pandas.





*The Drawings of Heinrich Kley, Dover Art Series, \$2.00*  
200 exquisite full-page drawings and thumbnail sketches full of Kley's insanely sensitive elephants, women and bizarre events.

*Graphic Trade Symbols by German Designers, F. H. Ehmcke, Dover Pictorial Archives, \$2.50*  
350 powerful, striking symbols of trades, amusements, products—2" to 3" in size. Really nice!



*Bizarries and Fantasies of Grandville, Dover Art Series, \$4.00*  
One of our favorites. 266 mostly half-page tableaux filled with Grandville's amazing creatures—dancing steam pipes, garden vegetables voting, an imaginary volvox epidemic, a battle of playing cards. Delightful images.

**TITLES AND EMPTY SPACE** around the text are probably the simplest source for graphic effect. Press-on letters can be used to make titles in a wide range of sizes and type styles. They're available at most art supply stores and cost \$3 to \$4.50 per sheet. The same companies that make the press-on letters also make sheets of arrows, people, automobiles, lines, symbols—most anything you can imagine. In a pinch we've even cut up their catalogs to use the graphics!

**HEADLINERS** are another source of titles that is faster, somewhat more professional looking and sometimes cheaper than press letters. Go to a newspaper or typesetting service that has photographic typesetters (Compugraphic, Headliner, Photo Typositor), which can make titles, headlines or large type excerpts of almost any size. The number of type styles available at any one typesetter is usually less than what you can get in press-on letters.

"**COMMUNITY PRESS FEATURES**," a monthly collection of camera-ready cartoons, graphics and articles put out by

Urban Planning Aid, 639 Massachusetts Ave., Cambridge, MA 02139, can be clipped and used in community and other publications if you need a source of reproducible graphics. Generally focussed on social change, the graphics are culled from many sources and styles. Free to community papers, \$10/year to individuals and non-profit organizations who can afford it, and \$30/year to libraries and profit-making institutions. Probably the best source of graphics—to say what you really want to say—is yourself and your friends. Sketches, cartoons, photographs, if you have time, energy and skill to do them, are both fun and useful.

If you want to get hold of a professional cartoonist you know about to see if he would be interested in doing something you want done, and to find out prices, contact:

**Association of American Editorial Cartoonists**  
Evening Journal News  
631 Orange Street  
Wilmington, DE 19803

*1800 Woodcuts by Thomas Bewick and His School, Dover Pictorial Archives, \$5.00*  
247 pages of finely-detailed engravings of birds, animals, fish, rustic scenes, trade symbols, small vignettes. One of the best quality, most varied sources we've found.



*Alphabets and Ornaments, Ernst Lehner, Dover Pictorial Archives, \$4.50*  
Titles are misleading—this has buried in it some exquisite Balinese shadow puppets, lace designs, fleurons and borders, scripts and scrolls, and beautiful ornamented alphabets.



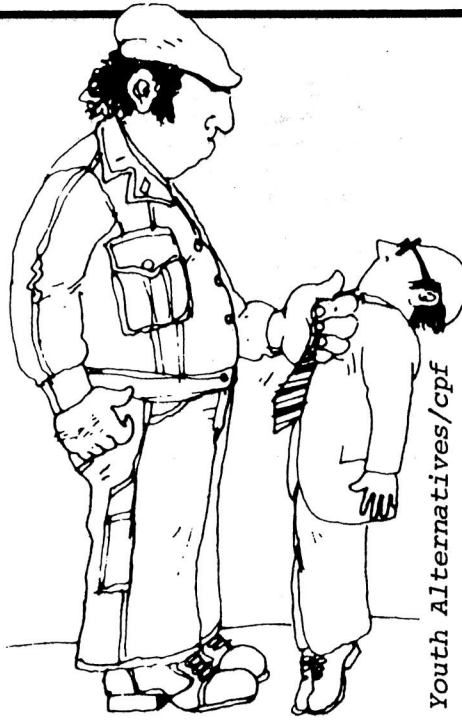
*Decorative Art of the Southwestern Indians, Dorothy Sides, Dover Pictorial Archives, \$1.50*  
295 strong and clearly reproducible designs from Pueblo pottery, Hopi kachinas and beadwork from many tribes. Nice things. Varied sizes, shapes.





*Symbols, Signs and Signets*, Ernst Lehner, Dover Pictorial Archives, \$3.50

More than 1300 graphics—mostly one-column size. Japanese crests, watermarks, monsters and imaginary figures, church symbols, astrology, gods and deities.



Community Press Features



*Drawings of Rembrandt, Vol. 1*, Dover Art Series, \$6.00

Excellent, of course—300 portraits, landscapes, figure studies of all sizes. Generally on grey background, but many should reproduce well.

Youth Alternatives/cpf

**Cartoonists Guild**  
156 W. 72nd Street  
New York, NY 10023

**National Cartoonists Society**  
9 Ebony Court  
Brooklyn, NY 11229

**THE PICTORIAL ARCHIVES SERIES** of books put out by Dover Publications, 180 Varick St., New York, NY 10014, is probably our favorite standby graphic source. This unique series of more than 90 books has been specifically designed for the artists, designers and other persons who use pictorial material in their work. When you buy a book in the series, you buy full reproduction rights to material in the book as long as you don't reprint the whole volume. Most of the series are collections of old things which aren't copyrighted anyway, but they have several books of new sketches and photographs which are interesting. Their catalog suggests that much of the material in their artbook series is also suitable for reproduction! It's sometimes hard to tell from the titles whether you'll like what's in the books—it's best to look through some in a bookstore.

**BEGGED, BORROWED OR STOLEN GRAPHICS** from books, magazines or newspapers is the next step up. If you're doing this for your own use, it's probably okay, but if you're reprinting something publicly and especially if for profit, you're likely to run into problems with copyrights on the materials. This is particularly a problem with cartoons and photographs, as that's how those people earn their livings and they generally don't like unauthorized use of their material. It's worth a try, though, to ask for permission to use something if you really like it—if you're non-profit the charge is often \$10 to \$25 for permission to use once.

**OLD NON-COPYRIGHTED BOOKS** are another good source of photographs, etchings, woodcuts and other graphics. Check in the front of the book to see if it is copyrighted. Old books, and many academic reports and journals, are not copyrighted.

Interesting photographs can often be found in photographic archives in libraries, historical societies, museums and maybe your grandmother's attic. You can also take a gamble on books you're pretty sure are "bluffing" their copyright. Obviously the drawings in a book of Rembrandt sketches aren't copyrighted—the copyright is often only on the introduction/text and to prevent reproduction of the book as a whole.

**GETTING GRAPHICS READY FOR PRINTING** may involve several different processes. If you clip the graphic out and it's the right size, just attach it to your layout sheets. If it's in a book, we've found that normal xeroxing usually isn't good enough quality for reprinting, but copies made on a Royal copier (and probably other brands designed for reproduction of photographs) are usually okay. Line drawings can be shrunk on the Xerox 7000 and 9200 machines, though the 9200 won't take books. Reduction of other graphics costs more—about \$3.00 to have a reduced or enlarged print (PMT) made the size you need, already screened (if necessary) for printing. Some Xerox centers have acetate sheets covered with fine white dots or lines that you can place over a drawing or photo to Xerox—gives a coarse but sometimes interesting ready-to-print copy.

It is sad, but perhaps not, that too often we feel dependent upon sources like these rather than being able to let flow our own expressiveness, our own unique sense of what is right here and now that can't be touched by the greatest art of any other time or place—that burning and unquenchable consciousness of now that must pour forth to meld all our changes into a new sense of being. We all need to learn to let that flow—both in ourselves and as a society. Yet it's not really ready today, and for some it will flow better as words than as pictures; as sounds or as movement; as bread, or as smiles or bricks. And always there are so many things we want to do that certain ones have to wait their turns—replaced for now by ways that allow us to put our energy other places, where it's more needed.

—Tom Bender