

Lindenwood University

Digital Commons@Lindenwood University

Student Scholarship

Research and Scholarship

1-1978

Values of My Studies at Lindenwood Colleges Relative to My Artwork

John R. Junger

Follow this and additional works at: <https://digitalcommons.lindenwood.edu/student-research-papers>



Part of the Art Practice Commons

Values Of My Studies At Lindenwood Colleges
Relative To My Artwork

John R. Junger

Faculty Sponsor: Myron Kosman

Faculty Administrator: Richard Rickert

Submitted in partial fulfillment of
the requirements for the degree
of Bachelor of Fine Arts,
The Lindenwood
Colleges
January, 1978



Looking back on the past two years of study at Lindenwood Four College it is hard to relate the many facets of learning and personal experiences to one paper and one culminating project.

My culminating project was determined long ago to be my senior show of fine art. I feel that each trimester's work has contributed to the sum total of art work that I will exhibit. This includes my business, communications and education trimesters. Each trimester in its own way helped me grow as an artist. I didn't think that I would accomplish the amount of work that I have during the past two years.

In this paper I will deal with my senior art show and discuss some of the art work that I have accomplished during the period of my Lindenwood study. I also hope to relate the value of the total spectrum of my studies to the growth of my work and more importantly my growth as a person.

Besides the thirty-eight works in my senior show listed in Appendix I, I have accomplished a number of works that I have sold or given away. A few of these I would love to have had back to exhibit in my culminating project. One was "The Valley of Heaven", a large water color. In this work I used a pointilist technique such as Georges Suerat is known for, but with a more blended feeling. In this work I also tried to employ some of the depth relationships of the push-pull of the colors.

I'm getting ahead of myself in this discussion, but that was one of the paintings that got me into a study of light and color that I will discuss later.

I approached my first course of study, communications, rather apprehensively, gingerly, on my tippy-toes with one foot pointed to the rear for a hasty retreat. I entered into a strange world that used a lot of unfamiliar terms with explanations that seemed only to make the answers more complex. I had a lot of questions about both the school and myself. What is individualized education? Did I believe in it? Did I believe in myself, could I complete, or to be more concise; could I at the age of forty-four still learn.

I can't imagine a course of study more appropriate for my first trimester than communications and I don't believe I could have had a better faculty sponsor than Mary Ann Smith. Through her tutoring and patience I was able to gain some measure of confidence in myself as a student. I discovered writing as an outlet for creativity.

I feel this confidence gained in my expression by the written word helped me creatively as an artist by adding another dimension to the visual expression that I paint. I think with a greater depth of the subject I am working with. An example of what I mean would be the paper I wrote entitled "The Price of a Rural Heritage". In this article I delved into the problems facing the farmer who is becoming a suburbanite due to his engulfment by Megopolis.

I gave the background to the family as follows:

I, too, could almost touch that joy inside me as I appraised the Ozark beauty around me: the log barn built with many hours of laborious work; the hand split boards pegged together with wooden pins; meticulously interlaced limestone rocks, white and weather worn that formed the foundation. Each rock dug out of the surrounding fields and carried to find its place, grunted over, sweated over but never cussed over. For the man and woman that homesteaded this Ozark farm are rock shell Baptist. They believe in God, America, hard work and themselves.

This farm, high up in the hills overlooking Tanney County and the people residing there are threatened by a form of urban sprawl because of their close proximity to the resort town of Branson, Missouri and accompanying Tablerock Lake.

The farm that I was spending the day painting at, had been hewn out of the woods and rocks of C. W. Turnborough and his wife, Beth, and assisted, one by one, by each of their twelve children as they came along.

In talking with C. W. he told of the notorious Shepherd of the Hills gang "coming up an raisen hell, with a bunch of the boys from the Victory Baptist Church got together and went an told them they were welcome to come visit and sup with us anytime but we'd have no truk with any hell raisen. Nope, they wouldn't believe us so we ran them down the mountain with their tails on fire. Never saw em again". He told of the fire "wipen out families homes and possessions, the neighbors getting together and having them under roof and equipped in a couple of days". He spoke of the hardship of crop failures and doing without. None of these things were able to run this man off his property but now at nearly eighty he'd met his match. The chemical farmers (those fellows he later explained who fertilized with chemicals, weeded with chemicals, and sprayed chemicals from planes to kill every livin thing in sight. They were just too lazy to keep goats. They were poisoning his crops, doing in the good bugs as well as the bad ones, killing off birds that protected his fruits and vegetables. He didn't realize that they were doing him in too.

His wife, a Bess Trumanish type woman, confided privately to me that her husband was thinking of selling out and moving to a more secluded area. This was due partly to people driving up and down the road from the new trailer park nearby. I sat painting most of the day and only a couple of cars went by. The trailer park was at least five miles down the road. I'm not trying to minimize their concern. To the city dweller his personal zone of privacy may be no more than a few feet but to these people their personal zone is measured in acres or miles. When invaded they feel threatened and closed in

I received an insight into the rural persons resentment of the invasion of his personal space. In the case of the Turnboroughs, a mobile court five miles away was much too close. The Turnboroughs are depicted in my painting in my senior show (Appendix I) titled "The C. W. Turnboroughs". I painted them with the loving insight of who they knew they were.

The writing experience also encouraged me to try my hand at some poetry. I painted a work titled "St. Charles Bridge", and wrote an accompanying poem

titled "Requiem to St. Charles". I have both the poem and painting in the show. A copy of the poem is enclosed as Appendix II.

This experience also gave me confidence to write some articles for our company magazine.

These articles were done with several different formats. The intent was to acquaint our salesmen with printing processes and with production problems we encounter with different stocks and designs.

The first article appeared in the May issue of 1977. I called it Hecks Corner. This was well received. I wrote three other articles that appeared in May, June and August. I am in the process of writing another article. I am enclosing copies of the drafts and how they appeared in the magazine as well as one of the magazines. These are shown in Appendix III.

In the ensuing trimesters I was able to relate my studies to my art as well as express my ideas and feeling about what I was learning.

In my education cluster I wrote a paper that dealt with the study I did on what is talent, if there is any such animal, and what makes an artist. I got into some pretty heady research that was done by the Nebraska Institute of Motivational Research. I presented my paper at the St. Louis office on a night that President Spencer and the staff were sitting in on our cluster.

I titled my paper "What is Motivation Relative to Creativity in the Arts?" Some of the philosophies that I have come to value, and use in this paper were from a course in art philosophy that I audited. Though no credit was involved I got something much more valuable from this study. Some of this thinking is related by Robert Henri when he stated:

"The picture is a by-product of such states as the nature of man to desire. The object is the state. We may even be negligible

of the by-product, for it will be inevitable the likeness of its origin, however crude.

It is for this reason that we find at times works by children or by savages, little acquainted with the possibilities of the materials they have left their impression and scant tools to work with, filled with such qualities as to cause us to hail them as great works of art.

If a certain kind of activity, such as painting, becomes the habitual mode of expression it may follow that taking up the painting materials and beginning to work with them will act suggestively and presently evoke a flight into a higher state".

Another famous painter, Paul Klee, a modernist wrote, "I am seeking a far off point from which creation flows, where I suspect there is a formal man, beast, plant, earth, fire, water, air and all forces at once."

The recurring theme of the outside force of creativity is in almost all artist's writing. Stravinsky, the composer, wrote of music as an "object", a "thing" with a life of its own. He gave not only his energies to it but drew upon music for an energy source. Aaron Copland wrote that if he were asked, "is there a meaning to music?" his answer would be, "Yes" and "Can you state in so many words what the meaning is?" My answer would be "No".

Again we are dealing with things, objects and definitions that are perhaps undefinable. This somewhat long introduction deals only with feelings of the artist, not taking into account the art appreciator. I want to deal mainly with the artist, but it's only by the feeling passed on to the observer, the listener, the enjoyer, that the force survives and breathes on.

In my study for the creativity paper I came across some statements made in a report by the William Ralph LaPorte Research Laboratory on their research on movement and motor learning. They reported that continued practice does not necessarily improve performance, motor skill gradually continues to develop if the performer is sufficiently motivated to persevere. Speed and efficiency grow better but advances some more slowly at high levels of performance. Some fluctuations are to be expected, but plateaus, contrary to customary opinion are apparently not always inevitable. Learning need not end even though further improvement is difficult to achieve. There is no real asymptote or limit of learning (indicated by horizontal leveling off of the curve) unless it

1. is physiologically induced, or
2. is defined by an investigator as reaching an arbitrary (Termination), or
3. is assumed that further progress is impossible or perfection is accomplished in the task itself, (due to ultimate speed and accuracy - 100% of 100%).

I feel when this theorem is applied to craftsmanship, ability, or technical knowledge, the person is first limited by interest, then by intellect and physical ability. The latter two disabilities can be overcome by an abundance of enthusiasm. This was exemplified in a film clip I observed, "Walk in Another Pair of Shoes", prepared to give more understanding of the Educationally Handicapped. Ludwig Von Beethoven was handicapped by poor co-ordination, he was clumsy to a fault. In spite of this handicap he developed great musical dexterity. Winston Churchill stuttered. Hans Christian Anderson had reading difficulties. Perhaps most of us are more handicapped by our lack of force than that of ability.

I feel that we all are given potentials and that we only develop those abilities that either by chance encouragement or personal desire we want to. A young artist who doesn't have as much natural eye hand co-ordination, can through hard work and desire overcome this slow start.

I related that Socrates places the artist on the lowest level of reality, being only a mimic of the highest level, that which God created. The original created by God is the highest level. The artist only can mirror that creation. There would seem to be some indication that when the artist reaches for that creative level that he approaches the highest level, hangs there in a state of creative bliss. He is flirting with a higher state only to be flung back disappointingly to reality. The artist never quite achieves his goal, but he is anxious to try again; restless to try again. As he gains ability, he gains insight into what higher goals there are to be achieved. Never satisfied with this growth.

There seems to be strong indication that the creative person's brain pathways, which are genetically created, serve to stimulate their motivation and growth as artists. The artist's personality profiles place them in a group that sets them apart from their peers and in truth from each other. The desire to create demands personal sacrifices with goal achievement their reward. Perhaps these occasional sojourns into that higher estate are worth the effort. There seems to be a unanimity that this is what they choose to do and want to be.

I have come to believe that it's not money or fame that drives the artist on. I'm sure some artist are out to make a buck but there are more like Van Gogh. When he wrote to Theo in reply to his brother's letter telling him of the sale of his second painting (not the first commonly supposed. A self portrait had been sold in London), he stated his fear of success that would ruin his creativity and individuality.

In this vein of thought I have come to think of museums of art as counter productive and not a positive cultural force today. The thinking that prevails with the public is to go to the museum to get some culture. I feel the art work of the past is historically important, but in no way is it the standard for art today, nor can we ever return to the art of the past without winding up with a spiritless, lifeless imitation of art.

I don't feel that the art of the past should be tucked away. In my paper "Commercialism of Fine Art", I expressed my feelings about what I refer to as society art. I stated that in spite of any preconceived notions about art or laws, manifestos or dictums: art is as fluid as the surf, washing on the shore. Generally, it is accepted that as the modes and fads of the art of a particular period swirl and dash against the jagged shores of acceptance, the more worthy wash ashore, are collected by the little children on the beach; admired and appraised as passed from peer to peer; then recorded and enshrined to be worshipped with awe in opulent tombs to the past.

I discussed this feeling recently with a college professor. I suggested that the art be taken out of museums and put in post offices and libraries, as they did with the work of depression artists, or even movie houses and grocery stores. He came back with we couldn't do that. Can you imagine how long King Tut's relics would last before someone ripped them off? I asked him how we got them. In truth, we were grave robbers.

I realize my rationale is not too sound on this matter, but from exhibiting at outdoor art fairs I've come to realize the public is interested and will respond to artwork even if the ability is mixed. To have a great deal of our museums collections stored away because of a lack of exhibit space seems such a waste. The very fact that a great deal of the populace never visits the art museum to view those works on display

seems to indicate a functional waste. I know there are public places where good artwork can be viewed. In the case with the Henry Moore sculpture at Lambert Airport Terminal some of the public did not respond favorably to the work. However many people were acquainted with something new and different. I feel the work is better located at Shaw's Garden with a complementary surrounding, but the exposure was more dynamic at the airport.

There is a tendency for people to fear and resist that which they know little about. In Wassily Kandinsky's book "Concerning the Spiritual in Art:", he relates his hypotheses of the "Movement of the Triangle". The triangle being representative of the life of the spirit.

Kandinsky stated that:

The whole triangle is moving slowly, almost invisibly forwards and upwards. Where the apex was today the second segment is tomorrow; what today can be understood only by the apex and to the rest of the triangle is an incomprehensible gibberish, forms tomorrow the true thought and feeling of the second segment.

At the apex of the top segment stands often one man, and only one. His joyful vision cloaks a vast sorrow. Even those who are nearest to him in sympathy do not understand him. Angrily they abuse him as charlatan or madman. So in his lifetime stood Beethoven, solitary and insulted. How many years will it be before a greater segment of the triangle reaches the spot where he once stood alone? Despite Memorials and statues, are they really many who have risen to his level?

When the Impressionist were accepted; the Post Impressionist were the pinnacle. Then came the Fauvist, called the wild beast by those authorities in the know. When Braque entered a painting in a progressive show of his

contemporaries it was rejected. (The comment being made by the jurist about the strange work, that went too far, because it was filled with strange cubes.)

Kandinsky wrote about the fear of the professional man of learning who remembers the time when the facts now taught were scorned by the Academics. There arises dismay in those authorities writing books today, about the art of yesterday, that was considered nonsense when they were in school. These profound books remove barriers over which art had recently hurdled. They little realize that they are constructing new barriers, not in front of art, but behind it.

The visionaries keep forging ahead of those on the lower levels. Great artists, such as Picasso, moved from one pinnacle of the pyramid to the next. When those around him found his level they found he was no longer there.

I cannot apply this pinnacle philosophy to myself, of course, but it has made me more aware of myself. In some small way it is reflected in my work in a new use of color and in a contentment with what I am. I have found that one cannot learn new things and not change any more than brush up against a white washed wall and not retain its residue.

I think that Dean Eckert's class in Twentieth Century art opened more new horizons to me as an artist than any other single experience. In our study of the Post Impressionist, the Fauves and Cubist, I began to realize a potential for color and form that I have been missing. I had come to realize that I was a traditional colourist, but there was something missing. Now I began to realize merely mirroring the color I saw fell short of the potential. What some of these fellows, Seurat, Derain, Kirchner, Delaney, and Kandinsky, were wrestling with was more than forms and design. They were

They were delving into the study of the effect of light and its effect on colors. Some of the artists dealt with scientific research; others just experimented with color.

As we progressed in Eckert's class I went home and painted new knowledge. Trying to apply, adapt, what I had learned and experimented with to my work. The more I experimented the more I wanted to know what other artists found and written about colour and light.

I found Kandinsky had devoted much time and thought to both the psychological workings of and the language and form of colour. He determined the psychic affect of various colors such as:

Warm red - exciting, suggestive of flame

Deep red - disgust, suggestive of blood

Keen yellow - sour, recalls lemon taste

Rose Madder - soft

Cobalt Green - hard

He also established that colors may mean different things to different people due to personal experiences.

Kandinsky also got into the movement and depth of color. His statements on the antitheses of colors were very interesting. He identified yellow as having motion towards the spectator and as being bodily; blue having motion away from the spectator and as being spiritual.

Myron Kozman related the experiments they did at the Bauhaus in Chicago. They took blocks of color of equal size and had subjects identify at what distance they became visible as that color. Yellow was identified first and was said to be the largest square. Blue was recognizable last and was thought to be the smallest square. This follows Kandinsky's conclusions that yellow has a spreading motion from the center out, while blue moves in on itself.

Some of the study that I did pertained to light and color and dealt with additive and subtractive color systems. This is closely related to the Post Impressionist and Fauves study of light and color.

One of the first things studied was how the eye sees. Color may be defined in terms of wavelengths of light and/or combinations of wavelengths and relative intensities. When these wavelengths reach the retina of the eye two types of cells respond. One is called "rods" which is sensitive to only blue-green light, the other type of cell, "cones" is much less sensitive to light.

The cones consist of three types of cells. One responds to each of the three primaries; blue, green, and red.

Light can be broken up by a prism into its spectrum. Color can be segregated with a filter. A colored filter placed over a light transmitting lens absorbs some of the light. The remaining light is a combination of the remaining colors.

We see objects by the reflection and absorption of colors in them. If white light is bits of piece of white paper all colors are reflected uniformly. When inks or paints are placed on that paper, part of the light will be absorbed by the paint. The remaining light that is reflected is the color we see. When all light is absorbed we define the non-reflection as black.

Types of light effect the color of the image we see. Flourescent illumination is predominantly blue-green. Any red object viewed under this light, that is red, will not appear as bright as when viewed under tungsten or daylight. Tungsten, having less blue wavelengths makes red deeper and blues darker.

There are two basic ways of mixing or separating colors. One is called additive. When light of one color is projected onto a screen and

another projected over it the combination color is called "additive". When one or more colors is removed from light it is called "subtractive". This occurs when a filter is placed over a lens or when light reflects from a painted surface. The resulting color is called a subtractive color.

The primary colors of the additive system are red, green and blue. These colors cannot be produced by mixing the other colors. Combining red and blue produce a third color - magenta. Combining all three colors produce white light.

To illustrate this we could make a checkerboard pattern of the red and blue. When viewed from a distance the eye is no longer able to distinguish the differences and the resulting color is magenta. Red and green squares will produce a yellow blue, while green and blue squares will produce a cyan hue. These effects were used by the Post-Impressionist effectively.

In painting squares side by side the color will appear darker than when using the projection method. This is due to the colors being side by side and not overlapping as when projected. As a result you have only half of the color intensity from a given area as compared to that produced by projecting the color as light.

Another illustration of the additive process occurs when we view small elements of colors placed side by side without overlapping, such as the highlights and middle tones of color reproductions. We see the combinations of all of the elements, not the individual dots. When the dots do overlap, we see the combination formed by the subtractive color mixture process if the overlapping colors are transparent. This is a concept used in process color printing daily. The artist uses this process in his artwork; most without realizing it. These concepts I have gone into much deeper and have tried to apply to my work.

There is another facet of color I have been investigating. Colors have a depth; some being recessive, some progressive. When observing a beam of light that has been broken up by a prism and projected onto a flat wall it appears to have depth. In general the light colors appearing closer, the reds in the middle, purples and blues recessive in the distance. I feel the artist can use this in his work as Kirchner and Derain Kandinsky and Sargent did.

There is a further phenomenon that I have observed but cannot document. It seems that just as with a line drawing done with the intent of forming the optical illusion of protruding or receding, it is possible with color placed in additive position (a color spaced closely next to another), a color that is normally in the middle range in depth can push a recessive color further back. To give an example, I gave depth in a wooded area on my painting, "Valley of Heaven", with the use of mauves and ultramarines in the shadows. The areas around the shadow was brown. The area dropped back but not as I hoped for. I took some cherry red and put an opaque spot about the size of a pea on the blue. I feel it almost socked a hole through the paper. The red has not been noticed by anyone so it must be recorded by the eye as harmonious with the shadow. I feel the surrounding area being recessive brown didn't give the recessive colors anything to push against. The spot of red accomplished this goal. I intend to continue this study of light and colour and apply this to my work.

I have also gone into some depth of study into artists past to present who have contributed to the water colour mediums development. One of the more valuable books that I read was "A Concise History of Water Colors", by Graham Reynolds. This book acquainted me with the fact that water colour painting goes back historically to the illuminated manuscript.

In general these are not considered water color drawings, however they can be considered the parent.

There is still controversy in establishing a definition of what a water colour drawing is. Most agree that it is a pigment ground or suspended in a water soluble medium such as gum. This solution applied with a brush on paper. Opaque white can be introduced into the medium adding another dimension referred to as gouache or body colour.

This book acquainted me with some of the early uses of water color, such as Raphael's cartoons for tapestry. These were a gouache, and are among the earliest and largest water colors in existence.

Some of the artists that accomplished early water color drawings were: Tederico Barocci, Peter Paul Rubens, Anthony Van Dyck, Johannes Hubert Prins, Albrecht Durer, Jean-Honore Fragonard. Most of these artists used water color as a sketching device or an occasioned form of expression. It wasn't until the end of the eighteenth century that water color * became a succinct form of expression. The English established societies for the promotion of this art form and indeed it became known as an English art form.

I studied the works of such English artists as William Tavener, Paul Sandby, John Robert Cozens, William Pars and Francis Towne.

In the nineteenth century, water colours took a giant leap with the expressive use of the medium by J. M. W. Turner. Turner was also a student of Goethe's theory of "light and colour". He considered some of these advanced sketches "colour beginnings". These studies of light and color he applied to his work.

*In this article to achieve distinction of methods of working with the water color medium I am using two forms of spelling. When the spelling water color is used the reference is to using water based mediums and/or mixed mediums. Water based acrylics, gouache, body color, with the addition of ink, collage, etc. would be included in this group.

When I use the spelling water colour I am referring to the use of the transparent medium alone. This excludes the use of ink or opaques. I even tend to exclude the use of resist and scrapping.

The importance of this distinction is in the purest water colour. It is necessary to plan your whites by leaving the white space. When opaques or acrylics are used little planning is necessary since white can be painted over dark and changes made at will.

There was a myriad of water colour artists of this period that excite my admiration. Thomas Girtin, John Sell Gtman, John Constable, Peter De Wint and Richard Parkes Bonington. Bonington's work impressed me greatly. Although he died at twenty-six in 1828 his work attracted many followers.

His brief but meteoric career was spurred from contacts with Louis Frania and Delacroix. He worked with both landscapes and figurework. His precise control of washes, his instinct for rich, gay, transparent colour made his work distinct. I intend to do a more indepth study of Bonington.

Samuel Palmer, another Britist artist, did strikingly impressionistic water colours. He described his work as "visions". His work "In a Shoreham Garden", 1829, is strongly suggestive of the French impressionist that followed later. He considered these private works and only showed them to close friends.

In the study of nineteenth century European and American water colour artist Eugene Delacroix and Johannes Bosbooms work stood out, along with the water colors done by Jongkind and Winslow Homer.

Delacroix thought of water colour as the natural mode of expression. He had a close friendship with Bonington and Thales Fielding. His water colours were subject for many later paintings.

It is felt that some of the Impressionists may have tried to make their oils emulate the bright appearance and suggestive brush work of water colours. Cezanne used water colour to express ideas that he was grouping with the water colour style he developed later in life was done without the characteristic outlines of his oil work.

Henri de Toulouse-Lautrec rarely used water colours by themselves. He combined the use of tempera, oils, and charcoal with water colour to accomplish his expressive work.

Van Gogh used the water colour medium expressively in a number of his works. His painting "The Yellow House at Arles", 1888, is a brilliant example of the spirit of painting of the time in the water color medium.

Winslow Homer was one of the founding fathers of the American Water Color Society in 1886. I was fortunate to view a number of his works, as well as Sargent's, in a show recently of American Artists at the art museum. The bold freshness of his paintings was impressive.

I also studied the water colours done by Whistler, Innes, Marin, Moore, Signac, Derain, Sargent, Chagall, Kokoskea, Rauault, Munch, Nolde, Klee, Hopper and O'Keefe. Of these turn of the twentieth century artists I became enamoured with Thomas Eakins. His precise work and background of academic art were a bonus. I read additional writings on his life and work as well as his own commentaries. One of the things that impressed me about his work was his design. His compositions in "Negro Boy Dancing" is so perfect it appears almost contrived. He went to great lengths in his studies for a work both photographically and drawing to achieve the precise design he was trying to accomplish. I could probably benefit by putting a little more preliminary work into my paintings.

In reading about Sargent's water colors, apparently he intended these for his personal pleasure and was willing to let himself go. He had studied with Monet and had an association with Whistler. He was interested in and used their colour application in his work, but rejected their style.

He did not take his water colour endeavors seriously until he exhibited eight-six water colours at Knoedler's gallery. A. August Healy, president of

the Brooklyn Museum purchased eighty of these works for that institution for \$20,000.00. Shortly later the Museum of Fine Arts, Boston, purchased forty-five. Then the demand far outreached the supply.

By 1908 Sargent had reduced his portrait commission as much as possible. He stated that when he felt a portrait commission coming on he retreated to his "bombproof shelter". This shelter was remote villages on the continent.

To return to my show now in the art school, many of the things I have eluded to in this paper have been applied to some of paintings on exhibit. There are a couple of my older works on exhibit also for comparison. Although I like the content of those works they do not have the depth or color of those accomplished in the last two years.

In general I feel good about the accomplishments of the past two years, however I feel that this exposure has just scratched the surface of the learning I want to do. The most valuable acquisition of my learning was the knowledge of who I am, both as a person and an artist.

As a post script to my senior show and reception, I would like to thank all of those who attended the show and reception.

There were five pieces sold and possible commissions. More importantly were the encouraging remarks by both instructors and public.

A highlight bonus was the reception for the lectures of William Fleming, author of the widely used textbook "Art, Music and Ideas". This reception was held in the lower gallery where my show was on exhibit. I had a long rewarding discussion with Mr. Fleming. It was pleasing that he noted some of the facets of my work with color that I mentioned in my paper.

BIBLIOGRAPHY

Clifford, Derek, "Collecting English Watercolours",
John Baker (Pub.) Ltd. London 1970.

Reynolds, Graham, "A Concise History of Watercolors",
Harry N. Abrams, Inc. Pub., N.Y. 1971

Kandinsky, Wassily, "Concerning the Spiritual in Art",
Dover Publications, N.Y. 1948

Bevetin, Marjorie Elliot, "Design Through Discovery",
Holt, Rinehart and Winston, Inc., N.Y. 1966

Lockhart, Aileene, "Laboratory Experiments in Motor Learning",
S. Johnson, Wm. C. Brown Co., Dubuque, Iowa

Hendricks, Gordon, "The Life and Work of Thomas Eakins",
Grossman Publishers, N.Y. 1974

Shapiro, Charles, "The Lithographers Manual", The Graphic
Arts Technical Foundation, Pittsburgh, PA 1968

Cole, James K. and Bonderegger, Theo B. Editors, "Nebraska
Symposium on Motivation", University of Nebraska Press, Lincoln,
Nebraska

Hoopes, Donelson F., "Sargent Watercolors", Watson-Cuptill
Publications, N.Y. 1970

Hannoway, Patti "Winslow Homer in the Tropics", Westove
Publishing Company

Appendix I

Paintings, Prints and Sculptures shown in senior show at Hendron Gallery,
Lindenwood College.

		Ins.	
1. Circles	Walnut & Metal	\$250.00	NFS
2. Hiroshima	Brass & Steel	\$250.00	NFS
3. Circles and Bars	Steel	\$ 50.00	NFS
4. Violin Lesson	W.C.	\$250.00	NFS
5. Meramec Retreat	W.C.		\$185.00
6. Ozark Respite	W.C.		\$ 75.00
7. Shade Tree	W.C.		\$ 75.00
8. Lesterville Barn	W.C.		\$ 75.00
9. Titmouse & Oaks	Framed Block Print		\$ 45.00
10. Titmouse & Oaks	Matt Print		\$ 25.00
11. Titmouse & Oaks	Wood Block	\$100.00	NFS
12. Tall Timber;	W.C. & Ink		\$ 25.00
13. Harvester Morning	2 Plate Print		\$ 15.00
14. Harvester Morning	Print - Matted		\$ 30.00
15. Harvester Morning	Print - Framed		\$ 55.00
16. Nude	W.C. Sketch		\$ 15.00
17. Everlasting Pea	W.C.		\$ 20.00
18. Partridge Pea	W.C.		\$ 20.00
19. Mail Boxes	W.C.		\$ 35.00
20. St. Charles Bridge	W.C.	\$150.00	NFS
21. Busch Wildlife	W.C. Sketch		\$ 20.00
22. Yellow Slicker	W.C.		\$ 35.00
23. Wentzville Relic	W.C.		\$ 85.00
24. Stud & Colt	W.C.		\$185.00
25. Swimming Hole	W.C.		\$ 95.00

26. Sanctum	W.C.	\$150.00	NFS
27. The Swing	W.C.		\$ 95.00
28. Harvester Morning	W.C.		\$165.00
29. The Tornboroughs	W.C.		\$195.00
30. Harvester Relics	W.C.		\$185.00
31. Shady Corner	W.C.		\$ 95.00
32. Apartments	Steel		\$195.00
33. Titmouse & Oaks	Block Print Matt		\$ 25.00
34. Circles & Bars	Embossing		\$15.00
35. Dingeldine Homestead	W.C.	\$195.00	NFS
36. Horses & Meadow	W.C.	\$150.00	NFS
37. Belief	W.C.		\$ 65.00
38. Pogues Bottle Opener	Steel		\$250.00

Appendix II

REQUIEM TO ST. CHARLES

John R. Junger

With the crash like Thor's thunder;
Hiss of steam giving vent;
our chromed mechanical marvel
lies crumpled, dejected and bent.

Like a great hovering vulture,
round and round the whirley bird goes,
screaching its clarion warning
of escalating, stagnating, I-70 woes.

Sitting motionless, impatiently,
I observe all around,
row upon neat row of autos,
smoking, puffing, nailed to the ground.

Red lights flashing, sirens wail,
give aid to the living, God, they're slow,
that Super-Structured monster,
has claimed another "hot corner" foe.

The prognosis is really quite simple;
to exact a lasting, total, costly cure,
build that steel girdered monster a sister;
for surely that will make them both pure.

To this solution, I have a question;
even though simple, I may be;
will the completion of this new venture
really set you and me "all free"?

Or, are you creating a new monster,
smiling, counting, laughing as it grows,
will St. Charles be a better place to live in,
a happier, more wholesome place to sow?

Or just another St. Louis suburb;
where city workers sleep and rent?
Rural contentment, home, Church, "deep roots";
I thought that was what this county meant!




INSIDE	1st Quarter Cumulative Leaders	... Page 45
THIS	Heck's Corner	... Page 46
HIGHLIGHTS	President's Honor Roll	... Page 47



HIGHLIGHTS

VOLUME 27 NO. 5 MAY, 1977

Universal Match, St. Louis, Mo. A Division of  Industries, Inc.

The game has started
are you catching your
delegate points?



hawaii 1978!



salesman of the month



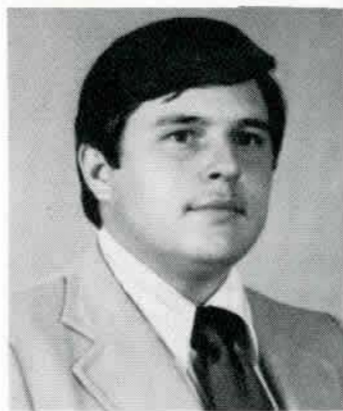
Bill LaClair

April was an outstanding month for Boston's Bill LaClair, a six-time Aristocrat, and with his performance in April, he now earns his first coveted Distinguished Salesman Cum Laude award. Both Bill and his wife, Shirley, will be looking forward to the presentation of his "diamonds" next March 6 - 12 at the Hawaiian Aristocrat Seminar - if Bill keeps up the outstanding performance and pace throughout 1977.

For Bill to win the title, he placed first in two contest categories, Top-of-the-Line Contracts and Total Number of Contracts, and placed high in Dollar Volume, Percent of Quota Achieved and Average Price Per Case.

Congratulations to Bill on his outstanding performance in April and on earning his first Distinguished Salesman Cum Laude award.

salesman of the month runner-up



Dennis Farmer

From the Cincinnati District, based in Louisville, Kentucky, went one half of the Salesman of the Month Runner-Up to Dennis Farmer. The other half went to the west coast San Francisco District Salesman Jim Wallace.

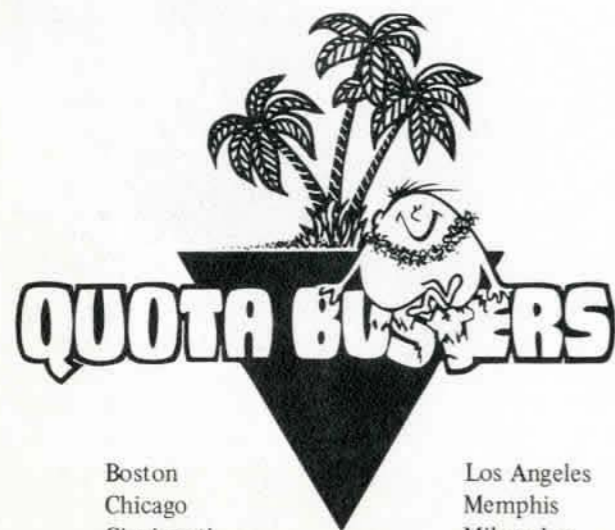
For Dennis to win his piece of the title, he placed high in contest categories including Dollar Volume, Percent of Quota Achieved, Top-of-the-Line Contracts, Total Number of Contracts, Imprint Contracts and Christmas Business.

For Jim to win his share of the honors, he placed first in Dollar Volume and Percent of Quota Achieved and also scored high in New Contracts, Total Number of Contracts and Christmas Sales.

Dennis, a one-time Aristocrat, and his wife, Debbie, had an outstanding time at our Aristocrat Seminar in Disney World and both are looking forward to going to Hawaii next year.

Jim and his wife, Laura, on the other hand, are looking forward to their first seminar next year.

For both, it will take hard work like they demonstrated in March to earn their delegate positions and in less than a year, they will understand the true meaning of the Aloha spirit. Keep up the good work, Dennis and Jim.



Boston
Chicago
Cincinnati
Cleveland
Denver
Detroit

Los Angeles
Memphis
Milwaukee
St. Louis
San Francisco



Steve Briggs, Milwaukee
Bob Griffith, Kansas City
Frank Tasler, Chicago
Jim Porto, Chicago

manager of the month

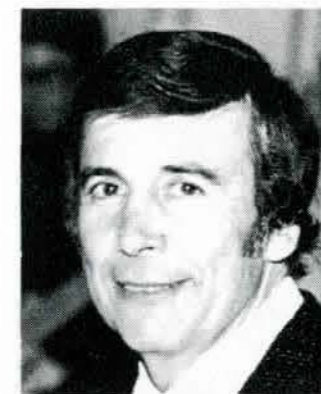


Charlie Hunt

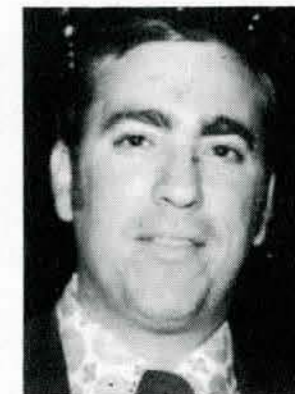
Runner-Up honors in March were not good enough for Cincinnati's Charlie Hunt, he and his men took the top title in April and brought to Cincinnati the Manager of the Month trophy.

Charlie, an eight-time Aristocrat and proud owner of one Distinguished Manager Cum Laude award, took the top honor by having placed high in all contest categories. His district was number one in Average Price Per Case and placed well in Dollar Volume, Percent of Quota Achieved, New Contracts, Top-of-the-Line Contracts, Special Packaging and Christmas Sales. Charlie and the Cincinnati District are having an outstanding year already in 1977 having not only won the Runner-Up title in March but in February also. With the kind of performance that Charlie has demonstrated in the first quarter of 1977, and if it continues, he and Mary Lou will be saying *Aloha* next March 6 - 12 in Hawaii.

manager of the month runner-up



Mort Kaufman



Jerry Lanis

The Manager of the Month Runner-Up Contest ended in a tie with two men who were close not only in points but also geographically, Chicago's Mort Kaufman and St. Louis' Jerry Lanis.

From the windy city, Mort, holder of four Distinguished Manager Cum Laude awards and a twelve-time Aristocrat, scored well across the board in all contest categories.

From the gateway city of St. Louis, Jerry and his men from the "show me state" did equally as well. Jerry is the holder of two Distinguished Manager Cum Laude awards and has attended six Aristocrat Seminars.

April's victory springs Mort within one point of his fifth Distinguished Manager Cum Laude award and Jerry within three points of his third Distinguished Manager Cum Laude award.

Kudos to both on a fine job of leadership and management in the performances of their districts.

what the federal register has to say about matchbook advertising

Safety Commission, regarding matchbook advertising.

We have taken the liberty to reprint, in its entirety, the paragraph written by the Commission stating the need and effectiveness of matchbook advertising. We have found this to be one of the finest testimonials ever.

"The Commission also finds that matchbooks fulfill a need by institutions and business enterprises for a particular form of specialty advertising that is both relatively inexpensive and effective in reaching a specified audience or population segment with the advertiser's message. Various studies of

matchbooks as a form of advertising have found that readership can average 3 to 15 times higher than average readership, listenership, and viewership figures from competing media such as magazines, newspapers, radio and television, and that readership retention of the matchbook advertising message was extremely high, about 45 percent. In addition, matchbooks tend to be considerably less expensive than other forms of specialty advertising, including those competing advertising items such as address books, key cases, litterbags and the like, which are themselves relatively inexpensive."

Need we say more?

On Wednesday, May 4, 1977, the Federal Register published the standard, as approved by the Consumer Product

lang mccourtney retires



April 30 marked the retirement of 21-year veteran Lang McCourtney, one of our Sales Correspondents whose districts included Atlanta, Dallas, Detroit, Memphis, Miami and Philadelphia.

On Friday afternoon, April 29, a luncheon was held for Lang at Glen Echo Country Club and was attended by his colleagues and fellow workers.

Lang plans to have an active retirement enjoying his many pursuits which include skeet shooting, flying, sport fishing, and a little working around the house and yard.

Congratulations Lang and best wishes for a fine retirement which you have earned over the many years with the company.



Shown above, manning the company's exhibit at the Pennsylvania Bankers Association Annual Convention held in Atlantic City, New Jersey last month, are, from left to right, District Sales Representative Al Mashman and Philadelphia District Manager Milt Hirsch.

triple play 1st quarter category leaders



Cincinnati District Sales Representative Fred Simon tells us of how one of his new accounts received total marketing impact from Universal Match.

Fred's new account recently signed a 100,000 book Black Historical Series order. The background of this order is as follows. They first saw the program at our exhibit at the National Savings And Loan Convention held in Washington this past October. In addition, Fred sent them several direct mail brochures and made several calls on them. One, two, three — three avenues of sales attack secured this order for Fred Simon and Universal Match.

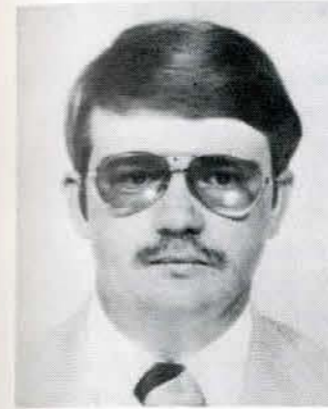
Congratulations to Fred on a fine job of sales and marketing. If he works hard, he will be there next year — on Oahu and then on to Maui.



Congratulations to Philadelphia District Sales Representative Aleck Chizeck and his wife, Roz, who have just become grandparents. Their daughter Janet presented them with a new grandchild recently. Janet and her husband, Steve Messer, live in Kansas City.

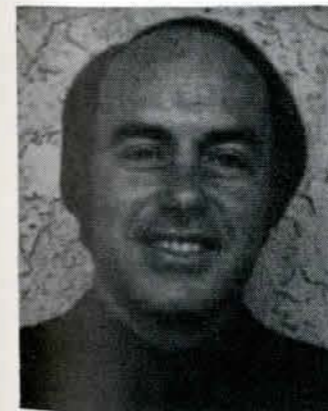
The first quarter results have been tabulated, and in the various contest categories, there were some outstanding performances. There is also a fine mixture of new salesmen and veterans. There were several ties in the new contracts category, Hank Jones and Frank Tasler tied for first place, Larry Perlberg and Jack Shea fought it out for third, and there is a four-way tie in the lower ranks between Hank Balster, Mike Wiesenthal, Steve Paster and Doug McIntyre.

TOTAL DOLLAR VOLUME



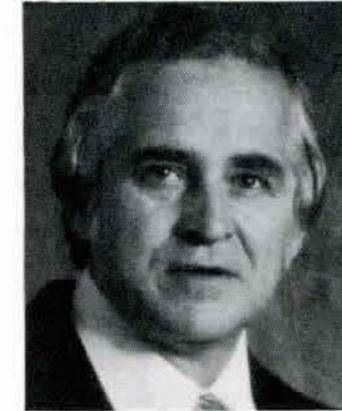
- Hank Jones, Denver
- Frank Tasler, Chicago
- Marty Gordon, Miami
- Larry Perlberg, Cleveland
- Jack Shea, Detroit
- Hank Balster, Washington
- Mike Wiesenthal, Miami
- Steve Paster, Boston
- Doug McIntyre, Boston

TOTAL CASES



- Hank Jones, Denver
- Dan Cohen, Los Angeles
- Bill McFadden, Cincinnati
- Ron Boyer, St. Louis
- Pat McCarver, Memphis

TOTAL SPACE VOLUME



- Bob Hanner, Atlanta
- Jerry Phillips, San Francisco
- Jim Adams, Cincinnati
- Jack Udin, Philadelphia
- Bill LaClair, Boston

AVERAGE PRICE PER CASE



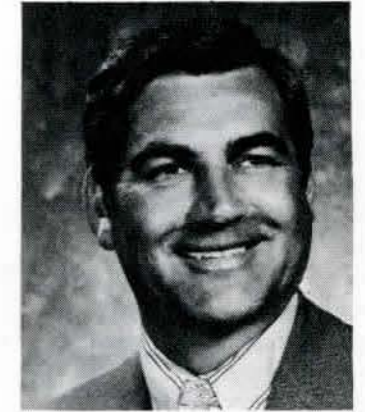
- Jean-Pierre Wangen, Europe
- Fred Simon, Cincinnati
- Bob Griffith, Kansas City
- Fred Van Boxel, Europe
- Dick Bradley, Miami

NUMBER OF CONTRACTS



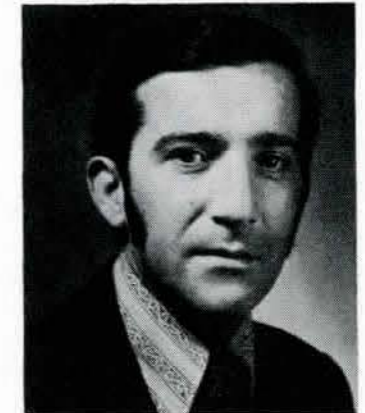
- Marty Gordon, Miami
- Bob Hanner, Atlanta
- Frank Tasler, Chicago
- Pat McCarver, Memphis
- Jack Udin, Philadelphia

NUMBER OF NEW CONTRACTS



- Bill McFadden, Cincinnati
- Stan Corris, Cleveland
- John Taft, Atlanta
- Ron Boyer, St. Louis
- Marty Gordon, Miami

TOTAL CHRISTMAS VOLUME



- Ron Boyer, St. Louis
- Bill Yocum, Memphis
- Rich Valle, St. Louis
- Bob Griffith, Kansas City
- John Yurik, Cleveland

hector the great



Somewhat similar to the more publicized, but not greater, Johnny Carson's Karnak the Magnificent.

The answer is: BLEED

The question is:

- What district managers do when their quota is raised.
- What salespersons do when their commission is cut due to a wrong phone number.
- What ink does when it runs off the side edge of a matchbook.

The answer is: UNEVEN BLEED

The question is:

- What is it called when a competitor swipes one of our accounts and we don't get one of his?
- Less than one-half the district's sales force going to the Hawaiian Seminar.
- When ink bleeds off one side edge of the book without a matching bleed on the other side. The result of this "uneven bleed" is an ugly notch of color on the edge when the book is trimmed. In most cases we require an even bleed for our designs (the ink bleeding off both sides with an even or horizontal alignment).

The answer is: OFF-SET

The question is:

- Cher in a low cut gown.
- Where the customer's secretary sends you to cool your heels for two hours while waiting for an appointment that never develops. (If you checked this one, we hope you're with a competitor's sales force).
- Inks dried by oxidation and absorption into the stock they are printed on. When the stock is impervious, such as Uni-glo or Super Deluxe foils, the ink dries only by oxidation. This process takes longer to dry, and also the ink lays on the surface. As the following sheets lay on top of the others, the pressure tends to transfer the ink from the printed front to the back of the next sheet. This is referred to as off-setting. Some of this can be avoided with special inks or the restriction of the amount of solid ink coverage.

If you have any answers you wish questions to, direct your inquiries to: GRAPHIC ARTS DEPARTMENT, Attention: Earl Berneking.

The answer is: WRITTEN & PRINTED

The question is:

- Should layouts and orders be written instead of printed or typed to help cause delays and mistakes?
- How does Pat Kaiser want the orders signed for sketch request? (Sometimes there is more than one right question to an answer).
- What one of our artists was told by his lettering instructor. "There's only two kinds of lettering - written and printed". This, of course, is an oversimplification, but in general, anything that looks like writing is referred to as a "Script" or sometimes "Cursive" type. Brophy Brush and Commercial on your underprint card are scripts. One of the more common printed (can be referred to as Gothic or Block) type styles is Univers, also on your type card. The Roman type family is also much used and is also printed. Roman types have serifs. (Serifs are the little cross strokes at the ends of the main lines). The Bodini types exemplify this family on your type cards.



president's Honor Roll

(100% or more of quota)

Bob Hanner
Greg Hayes
Jack Pickford
John Taft
Wayne Turner
Bill LaClair
Steve Paster
Jerry Adams
Jim Porto
Frank Tasler
Jim Adams
Jim Carney
Dennis Farmer
Bill McFadden
Fred Simon
Stan Corris
Larry Perlberg
Tom Tannert
John Yurik
Jimmie Powers
Hank Jones
Chuck Weinberg

Jerry Duke
Joe Gegus
Ket Goodwin
Jack Shea
Leon McClellan
Bob Griffith
Dowe Harris
Dan Cohen
Jim Duffy
Al Kadushin
Jack Kaye
Jerry Bates
Louie Bowler
Bill Colvin
John Conti
Jerry Valentino
Dick Bradley
Marty Gordon
Harry Jordan
Frank Shatz
Mike Wiesenthal
Bruce Boyd

Steve Briggs
Garth Harris
Doug Londre'
Dave Ophaug
Dennis Schroeder
Tom Schwender
Dan Serignese
Joe Brozinick
Aleck Chizeck
Harvey Rabinowitz
George Spanish
Jack Udin
Leo Bieber
Ron Boyer
Rich Valle
Rick Eld
Ken Fenty
Harvey Gardner
Jerry Phillips
Jim Wallace
Hank Balster

Districts at 100% of Quota
Through April, 1977

Chicago
Cincinnati
Cleveland
Detroit
Memphis
Miami
Milwaukee
St. Louis
San Francisco



welcome aboard



April 1, 1977

PRAET, ODILE, Europe: Odile has two children, Nathalie, eight, and Emmanuelle, six. Her hobbies include working cross word puzzles.

SPITAELS, LYDIA, Europe: Lydia has one child, Karen, 13. She enjoys horse back riding.

April 15, 1977

GAND, ALEXANDRA, Milwaukee District: "Alex" and her husband, Jesse, live in Milwaukee, Wisc. She is a graduate of the University of Illinois with a B.A. in English Literature. She likes skiing, racquetball, chess and reading.

May 2, 1977

LEWIS, MARY, Los Angeles District: Mary is single and makes her home in Anaheim, Calif. She is a graduate of California State University in Los Angeles

with a B.S. degree in Business Administration. Her hobbies include art, sports, chess, politics, tennis and reading.

May 9, 1977

HARRIS, JOHN, Miami District: John and his wife, Dolores, and their three children, Helen, 19, John, 16, and Barbra, 12, reside in Mobile, Ala. He is a veteran of the U.S. Army and has studied Journalism at the University of Alabama. He enjoys tennis, golf and youth football.

SEIDENFELD, ALAN, Denver District: Al and his wife, Judi, live in Littleton, Colo. He is a veteran of the U.S. Navy Reserve and is a graduate of Drake University in Des Moines, Iowa, with a B.A. in Journalism. His hobbies include bowling and racquetball.

Name & District	Date Employed
Al Magno, New York	5/10/54
Charlie Langhart, San Fran.	5/16/57
Bob Cook, Atlanta	5/27/63
Gary Harris, Denver	5/20/64
Howard Groff, New York	5/1/68
Marty Gordon, Miami	5/4/70
Ed Schuch, Detroit	5/30/72
Steve Briggs, Milwaukee	5/20/74
Wendell Webster, Las Vegas	5/1/75
John Conti, Memphis	5/19/75
Jack Shea, Detroit	5/27/75
Fred Van Boxel, Europe	5/1/76
Tom Tannert, Cleveland	5/3/76

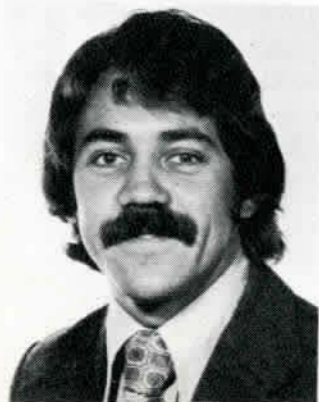


april's prospector steve briggs

April's Prospector is a three-year veteran and two-time Aristocrat who celebrated his third anniversary on the 20th of this month. Steve Briggs, Milwaukee District Sales Representative, based in Minneapolis.

Throughout his career with the company, Steve has been a consistent performer selling well across the board. In April, not only did he sell well across the board, he outsold the entire sales force by amassing the largest number of new contracts. Steve knows the key to success — that key is number of active split-shipment accounts. Through normal attrition, we all know that we will lose some, but to offset these losses, new accounts, new business and new depth development programs are essential. Steve is building a fine foundation with the key to success - new accounts.

Steve and his lovely wife Pris are looking forward to attending next year's Hawaiian Aristocrat Seminar on the Islands of Oahu and Maui.



president's Honor Roll

(100% or more of quota)

Bob Hanner
Greg Hayes
John Marion
John Taft
Wayne Turner
Bill LaClair
Steve Paster
Neil Epstein
Frank Tasler
Jim Adams
Dennis Farmer
Bill McFadden
Fred Simon
Stan Corris
Larry Perlberg
Tom Tannert
John Yurik
Jimmie Powers
Henry Petree
Larry Sandberg
Gary Harris
Hank Jones
Bill Bruner
Jerry Duke
Joe Gegus
Ket Goodwin
Jack Shea
Ed Hall
Leon McClellan
Bob Morris
Dowe Harris

Districts at 100% of Quota
Through March, 1977

Chicago
Cincinnati
Cleveland
Detroit
Memphis
Miami
Milwaukee
St. Louis
San Francisco

Dan Cohen
Bill Bushnell
Jerry Bates
Louie Bowler
Bill Colvin
John Conti
Dick Bradley
Marty Gordon
Harry Jordan
Frank Shatz
Mike Wiesenthal
Garth Harris
Dave Ophaug
Dennis Schroeder
Bernie Pine
Tom Schwender
Joe Brozinick
Aleck Chizeck
Harvey Rabinowitz
George Spanish
Jack Udin
Leo Bieber
Ron Boyer
Bill Goedecke
Rich Valle
Ken Fenty
Harvey Gardner
Jerry Phillips
Hank Balster
Jay Cleaver

heck's corner

Dear Heck:

I sent in a request for a wash of the color over the background on a Uni-glo job. I got back a job without the wash and a note about screens and dots.

What the heck goes?

Huck

Dear Huck:

"What you see isn't what you get", to paraphrase Flip Wilson's Geraldine. When you speak of what appears to you to be a wash of the color, you are referring to a screen which is actually a series of small dots. When you magnify them and their pattern, these dots become apparent. If they are one tone, they are generally called a flat screen.

A one color photograph will have a graduated tone generally referred to as a halftone (still accomplished with dots).

A full color photograph, such as one of your Matchorama flats, will have a set of four halftones printed in unison to accomplish the rich full-color effects (this too is still accomplished with many dots).

Your question deals with a flat screen of perhaps 20% printed over the background. Percentages are indicated by the amount of ink coverage on the printed surface.

Here comes the rub. Screens are tricky animals and here's how they can bite.

The screened color will appear in general, grayer and duller than hoped for. They are heavily influenced by whatever color stock they are printed on. This is due to the stock showing in the openings between the dots.

A heavy ink coverage on the rest of the design will fill in a screen making parts of it look mottled.

Some stocks have a surface that does not lend itself well to show off a screen. This brings us to the second part of your problem - the Uni-glo. Uni-glo stock is like a Las Vegas Showgirl - too much coverage can hide its beauty. Due to Uni-glo's slick, non-absorbent surface, overcoverage can result in offsetting, smearing and unhappy customers.

As you can see, Huck, screens are no panacea for coming up with another color without an additional color charge. Sometimes we can honor requests for screens, but in your case it would have been a production problem due to the Uni-glo stock.

Our objective is to give you the best possible design to sell and the best printed product on the market to deliver.

(Editor's Note: Hector the Great is none other than John Junger, Assistant Manager of our Sketch Art Department. This column will be used to provide information to all sales representatives regarding technical problems and questions they might have. Please address your inquiries directly to John in the Graphic Arts Department.)



march's prospector frank tasler

Frank Tasler scored double honors in Chicago. Not only was he the Salesman of the Month Runner-Up, but for the second time in less than a year (October 1976), he has won the Prospector Title.

Frank is building up an impressive set of credentials and developing the right sales habits. He is getting into the habit of reading his prospective buyer properly and when the "signs are right" is able to close on the first call.

Closing and writing the order is what it is all about, and Frank is learning his lesson well.

Keep up the good work!

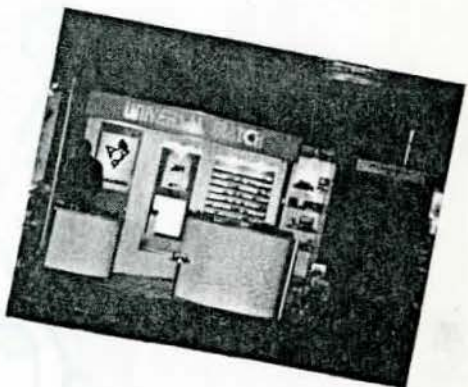
welcome aboard



JOHN BORDEN, Miami District:
John and his wife, Janelle, live in Brandon, Fla. He has attended the University of South Florida where he studied Marketing. His hobbies include swimming and tennis.



Name & District	Date Employed
Stan Corris, Cleveland	4/1/57
Joe Brozinick, Philadelphia	4/1/65
George Spanish, Philadelphia	4/1/65
Bruce Boyd, Milwaukee	4/25/66
Marshall Lindke, Detroit	4/23/70
Len Goldstein, New York	4/8/74
Wayne Turner, Atlanta	4/1/75
Louie Bowler, Memphis	4/28/75
Jimmie Powers, Dallas	4/19/76
Doug McIntyre, Boston	4/26/76

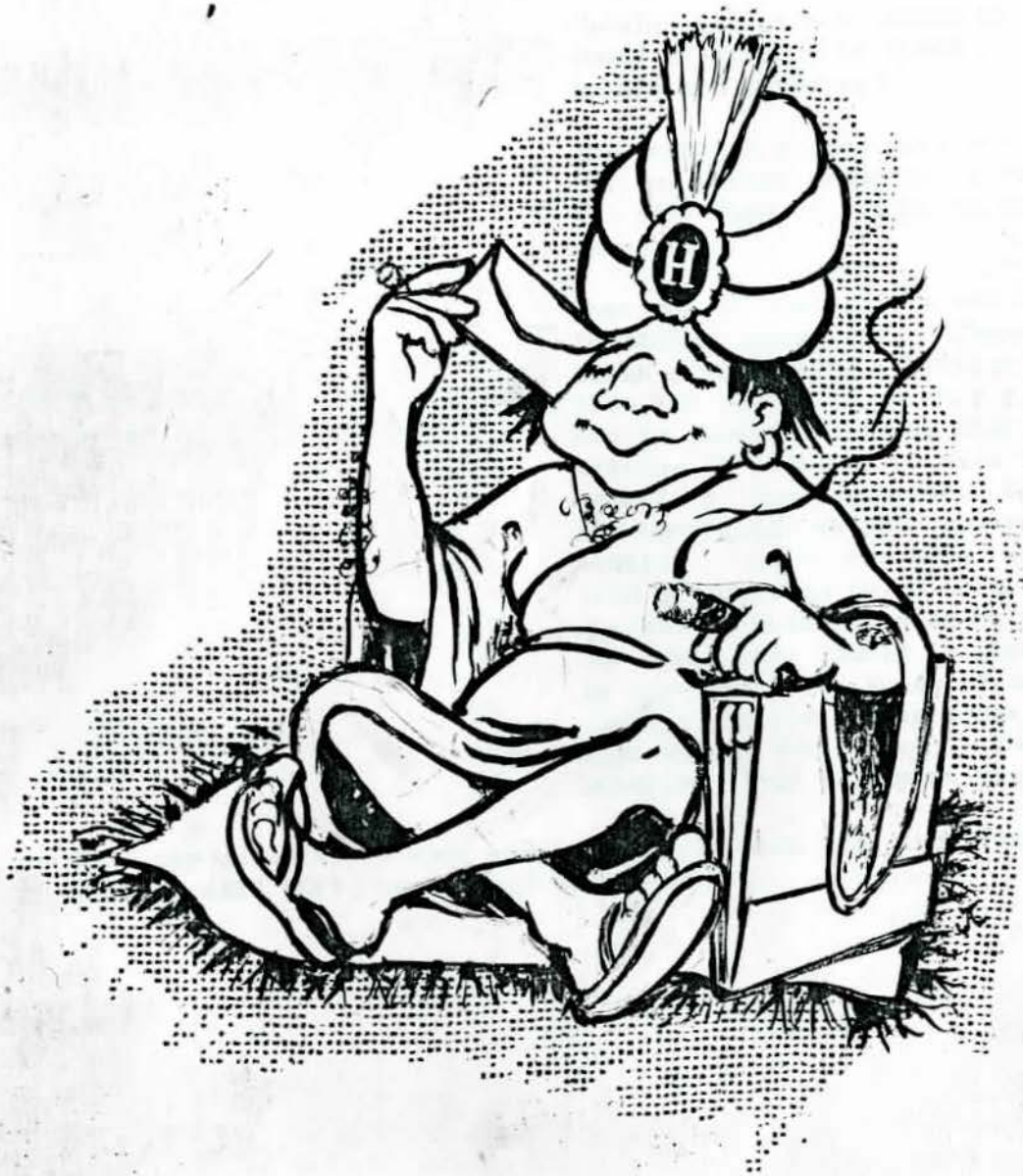


universal unveils new exhibit booth

Your company has just taken delivery of two new ultra-modern exhibit booths for use at conventions. The two ten foot booths compliment each other in design. They feature complete internal lighting, a multi-colored header, and a motorized revolving display area for special packaging. The new booths also feature lockable storage areas behind the booth and in the two service counters.

One half, or ten feet, of this new exhibit was used at the Credit Union Executive Society's Annual Marketing Conference in Dallas earlier this month.

With this article, please find two photographs of the new exhibit booth.



Barb

The Answer Is: WRITTEN & PRINTEN

The Question Is:

- Should layouts and orders be written instead of printed or typed to help cause delays and mistakes?
- How does Pat Kaiser want the orders signed for for sketch request? (Sometimes there is more than one right question to an answer).
- What one of our artists was told by his lettering instructor. "There's only two kinds of lettering - Written and Printen." This, of course is an over simplification, but in general anything that looks like writing is referred to as a "Script" or sometimes "Cursive" type. Brophy Brush and Commercial on your underprint card are scripts. One of the more common "printen (can be referred to as Gothic or block type styles) is Univers, also on your type card. The Roman type family is also much used and is also printen. Roman types have serifs. (Serifs are the little cross strokes at the ends of the main lines). The Bodini types exemplify this family on your type cards.

If you have any answers you wish questions to, direct your inquiries to:
GRAPHICS ARTS DEPT. Attn: Earl Berneking.

"HECTOR THE GREAT"

Somewhat similar to the more publicized, but not greater, Johnny Carson's Karnak the Great.

The Answer Is; BLEED

The Question Is:

- What District Managers do when their quota is raised.
- What Salespersons do when their commission is cut due to a wrong phone number.
- What ink does when it runs off the side edge of a matchbook.

The Answer Is: UNEVEN BLEED

The Question Is:

- What is it called when a competitor swipes one of our accounts and we don't get one of his?
- Less than one half the districts sales force going to the Hawaiian Seminar.
- When ink bleeds off one side edge of the book without a matching bleed on the other side. The result of this "uneven bleed" is an ugly notch of color on the edge when the book is trimmed. In most cases we require an even bleed for our designs (the ink bleeding off both sides with an even or horizontal alignment).

The Answer Is: OFF-SET

The Question Is:

- Cher in a low cut gown.
- Where the customer's secretary sends you to cool your heels for two hours while waiting for an appointment that never develops. (If you checked this one, we hope you're with a competitor's sales force).
- Inks dried by oxidation and absorption into the stock they are printed on. When the stock is impervious, such as Uniglo or Super Delux Foils, the ink dries only by oxidation. This process takes longer to dry, and also the ink lays on the surface. As the following sheets lay on top of the others, the pressure tends to transfer the ink from the printed front to the back of the next sheet. This is referred to as offsetting. Some of this can be avoided with special inks or the restriction of the amount of solid ink coverage.

hector the great



Somewhat similar to the more publicized, but not greater, Johnny Carson's Karnak the Magnificent.

The answer is: BLEED

The question is:

- What district managers do when their quota is raised.
- What salespersons do when their commission is cut due to a wrong phone number.
- What ink does when it runs off the side edge of a matchbook.

The answer is: UNEVEN BLEED

The question is:

- What is it called when a competitor swipes one of our accounts and we don't get one of his?
- Less than one-half the district's sales force going to the Hawaiian Seminar.
- When ink bleeds off one side edge of the book without a matching bleed on the other side. The result of this "uneven bleed" is an ugly notch of color on the edge when the book is trimmed. In most cases we require an even bleed for our designs (the ink bleeding off both sides with an even or horizontal alignment).

The answer is: OFF-SET

The question is:

- Cher in a low cut gown.
- Where the customer's secretary sends you to cool your heels for two hours while waiting for an appointment that never develops. (If you checked this one, we hope you're with a competitor's sales force).
- Inks dried by oxidation and absorption into the stock they are printed on. When the stock is impervious, such as Uni-glo or Super Deluxe foils, the ink dries only by oxidation. This process takes longer to dry, and also the ink lays on the surface. As the following sheets lay on top of the others, the pressure tends to transfer the ink from the printed front to the back of the next sheet. This is referred to as off-setting. Some of this can be avoided with special inks or the restriction of the amount of solid ink coverage.

The answer is: WRITTEN & PRINTED

The question is:

- Should layouts and orders be written instead of printed or typed to help cause delays and mistakes?
- How does Pat Kaiser want the orders signed for sketch request? (Sometimes there is more than one right question to an answer).
- What one of our artists was told by his lettering instructor. "There's only two kinds of lettering - written and printed". This, of course, is an over simplification, but in general, anything that looks like writing is referred to as a "Script" or sometimes "Cursive" type. Brophy Brush and Commercial on your underprint card are scripts. One of the more common printed (can be referred to as Gothic or Block) type styles is Univers, also on your type card. The Roman type family is also much used and is also printed. Roman types have serifs. (Serifs are the little cross strokes at the ends of the main lines). The Bodini types exemplify this family on your type cards.

If you have any answers you wish questions to, direct your inquiries to:
GRAPHIC ARTS DEPARTMENT,
Attention: Earl Berneking.



WE BELIEVE IN YOU - BILL COLVIN

Bill:

Your design requisition for "Mississippi Clarklife, Inc." is a fantastically legible and concise design request. Bill should be commended for his efforts. Other salespersons should also be made more aware that an artwork request of this nature puts the artist in a much better frame of mind than one that takes thirty minutes and three people to decipher and/or translate.

I raise my brush in tribute to you.

Signed

Graphics Artists

Occasionally one of our artist receives a letter of commendation from a salesman for a beautiful design and a job well done. The above note of appreciation comes from our artist to the salesman. Paraphrasing a line from the play "How to Succeed in Business" - We believe in your layouts.

Our goal in Graphics is to give sales the best quality and fastest service on design request. Trouble is, we can't be like the fabled tortoise and hare by running like mad with incomplete or bum information and lose to the turtles (sometimes referred to as the Diamond Back Turtle)

Probably the greatest source of delay is human error. Sometimes we miss an instruction, or mis-spell a word or too, however, a great deal of this kind of delay is caused by the lack of clarity on the request. (typed layouts help a lot). Of the first few requests looked at this morning, one was lined for a box match and an Aristocrat size, one had copy layed out for the underprint but no indication for type or plate and another a request for White M.G. #201. These type errors either require interpretation or delays while waiting for answers.

Some other common causes for delay or error are; hard to read layouts, (a hastily made 0 in a phone number can easily be read as a 6-, the result - instant scrap when produced.)

Not being specific about the use of a logo, copy, special ink color or stock causes problems. It can even be helpful to the designer if you are specific about not being specific. A statement such as "customer not happy with color combination now used" can prevent the necessity of a revision.

You could be a big help to the design artist if you would take a second look at your layout with this question in mind "If I were seeing this layout for the first time; what would I question"? This few minutes could save from a couple of hours in delivery time to hundreds of dollars in lost commissions.

hector the great



(Editor's Note: This month's Hector the Great began with a letter sent by one of our artists to one of our sales representatives. You can see from the letter how important legible paperwork is).

Your design requisition is a fantastically legible and concise design request. You should be commended for your efforts. Other sales representatives should also be made more aware that an art request of this nature puts the artist in a much better frame of mind than one that takes thirty minutes and three people to decipher and/or translate.

I raise my brush in tribute to you.

Occasionally, one of our artists receives a letter of commendation from a sales representative for a beautiful design and a job well done. The above note of appreciation comes from our artist to the sales representative. Para-

phrasing a line from the play, "How to Succeed in Business" - We believe in your layouts.

Our goal in Graphic Arts is to give sales the best quality and fastest service on design request. Trouble is, we can be like the fabled tortoise and hare by running like mad with incomplete or bum information and lose to the turtles (sometimes referred to as the Diamond Back Turtle).

Probably the greatest source of delay is human error. Sometimes we miss an instruction, or misspell a word or two, however, a great deal of this kind of delay is caused by the lack of clarity on the request (typed layouts help a lot). Of the first few requests looked at this morning, one was lined for a box match and an Aristocrat size, one had copy layed out for the underprint but no indication for type or plate and another a request for white M.G. 201. These types of errors either require interpretation or delays while waiting for answers.

Some other common causes for delay or error are, hard to read layouts, a hastily made O in a phone number can easily be read as a 6, the result - instant scrap when produced.



Dennis Farmer, Cincinnati
Jack Edwards, Cleveland
Jim Adams, Cincinnati
Jack Udin, Philadelphia



DID YOU KNOW THAT

the word match originally referred to a wick or cord prepared to burn at a uniform rate. These "matches" were used for firing guns or explosives.

DID YOU KNOW THAT

The "promethean match", patented in 1828 by Samuel Jones of London, utilized a glass head containing acid. The outside was coated with a gritting composition. This head was then wrapped with paper. The user broke the glass head with a small plier or his teeth, the paper in which it was wrapped being set afire.

DID YOU KNOW THAT

We produce printed match sticks at a rate of 12 books per second. This is about half of the rate of production for sticks without printing on them.

DID YOU KNOW THAT

The first safety match to be ignited by friction was invented in Sweden by John Walker of Stockton - on- Tees. In 1827 these matches were called "Lucifers". They were splints of wood tipped with a mixture of antimony sulphide, potassium chlorate, ~~antimony sulfide~~, gum arabic, starch. These were ignited by being drawn rapidly through a piece of folded sand paper. Although much better than rubbing two sticks together, often a great deal of effort was required for ignition. When ignited they lived up to their name "Lucifer", with a shower of sparks and noxious fumes. On the box they carried the warning "Persons whose lungs are delicate should by no means use "Lucifers".

DID YOU KNOW THAT

Match splint stock varies in thickness on one roll. The quality of the printing surface also varies. The fast printing rate, the varied thickness and unstable surface quality add up to production restrictions.

DID YOU KNOW THAT

Heck!
King Acupuloni, the famed Hawaiian Lua Chef, uses only Universal matches to light his pit. Acupuloni has been using UMC matches exclusively since the first missionaries came over on their Aristocrat Seminar. King is looking forward to seeing UMC's ace missionaries again soon. Be one of them.

DID YOU KNOW THAT

The idea of making matches intrinsically safe was first put forward by Gustaf Pasch of Sweden in 1844. This was done by placing some of the combustion ingredients on the striking surface. This principal was used by Joshua Pussey, an American, in developing the match book. Mr. Pussey was granted a patent in 1892, that was purchased by (a United States manufacturer) or Diamond Match Company. The public did not readily accept book matches, however, in 1894 a contract with a brewing company was closed for ten million books, and an industry was born.

DID YOU KNOW THAT

Fine detail and reverses on printed sticks tend to smear or offset when cut into sticks. Due to the different levels of the sticks when assembled, fine copy reading across the sticks is exceedingly difficult to read; add a little offset and we have a customer complaint. Any copy with reverses or fine detail should be modified for stick printing.

DID YOU KNOW THAT

In the safety match the ingredients of the combustible mixture are separated. The head of the match contains substances that yield oxygen. The striking surface is a combustible mixture, usually an abrasive such as powdered glass and red phosphorus are used. When the match is struck, the friction converts traces of red phosphorus to white phosphorus, which in turn ignites the head.

DID YOU KNOW THAT

The famous mountain guide, Mauke ^{Heckaka} Daika, gave Universal matches credit for their victorious assault on Mount Everest. When everything else was frozen solid U.M.C. matches still lit his fire to warm his yak milk.

DID YOU KNOW THAT

Universal Match has been the leader of a quality match since 1926. We use 17 different ingredients in our heads, more than any other company. There are special curing ingredients to make a firm head, special inerts to give a firm ash, a special balanced formula to give controlled burning, ingredients to protect against high humidity and moisture and all phases of production have tight quality controls.

Our product is also ecologically sound as the whole package is bio-degradable.

hector the great

DID YOU KNOW THAT

If you store matches in a warm atmosphere it could make them less effective. The heat can cause the paraffin to migrate down the stick. The legend printed on the carton is good advise. "Store in cool dry place".

hector the great



Did you know that. . .the word match originally referred to a wick or cord prepared to burn at a uniform rate. These "matches" were used for firing guns or explosives.

Did you know that. . .the "promethean match", patented in 1828 by Samuel Jones of London, utilized a glass head containing acid. The outside was coated with a gritting composition. This head was then wrapped with paper. The user broke the glass head with a small plier or his teeth, the paper in which it was wrapped being set afire.

Did you know that. . .we produce printed match sticks at a rate of 12 books per second. This is about half of the rate of production for sticks without printing on them.

Did you know that. . .the first safety match to be ignited by friction was invented in Sweden by John Walker of Stockton-on-Tees. In 1827, these matches were called "Lucifers". They were splints of wood tipped with a mixture of antimony sulphide, potassium chlorate, gum arabic, and starch. These were ignited by being drawn rapidly through a piece of folded sand paper. Although much better than rubbing two sticks together, often a great deal of effort was required for ignition. When ignited, they lived up to their name "Lucifer", with a shower of sparks and noxious fumes. On the box they carried the warning, "Persons whose lungs are delicate should by no means use 'Lucifers'".

Did you know that. . .match splint stick varies in thickness on one roll.

The quality of the printing surface also varies. The fast printing rate, the varied thickness and unstable surface quality add up to production restrictions.

Did you know that. . .King Acupuloni, the famed Hawaiian Luau Chef, uses only Universal matches to light his pit. Acupuloni has been using UMC matches exclusively since the first missionaries came over on their Aristocrat Seminar. King is looking forward to seeing Universal's ace missionaries again soon. Be one of them.

Did you know that. . .the idea of making matches intrinsically safe was first put forward by Gustaf Pasch of Sweden in 1844. This was done by placing some of the combustion ingredients on the striking surface. This principle was used by Joshua Pusey, an American, in developing the matchbook. Mr. Pusey was granted a patent in 1892. The public did not readily accept book matches, however, in 1894 a contract with a brewing company was closed for ten million books, and an industry was born.

Did you know that. . .fine detail and reverses on printed sticks tend to smear or offset when cut into sticks. Due to the different levels of the sticks when assembled, fine copy reading across the sticks is exceedingly difficult to read; add a little offset, and we have a customer complaint. Any copy with reverses or fine detail should be modified for stick printing.

Did you know that. . .in the safety match the ingredients of the combustible mixture are separated. The head

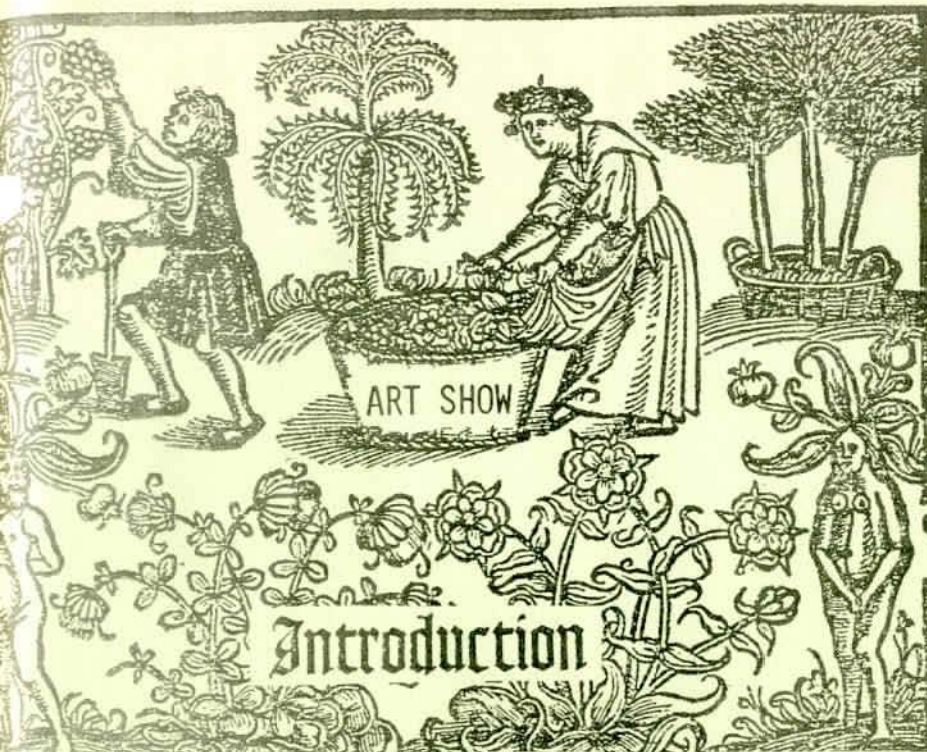
of the match contains substances that yield oxygen. The striking surface is a combustible mixture, usually an abrasive such as powdered glass and red phosphorus is used. When the match is struck, the friction converts traces of red phosphorus to white phosphorus, which in turn ignites the head.

Did you know that. . .the famous mountain guide, Mauke Daika, gave Universal matches credit for his victorious assault on Mount Everest. When everything else was frozen solid, Universal matches still lit his fire to warm his yak milk.

Did you know that. . .Universal Match has been the leader of a quality match since 1925. We use 17 different ingredients in our heads, more than any other company. There are special curing ingredients to make a firm head, special inerts to give a firm ash, a special balanced formula to give controlled burning, ingredients to protect against high humidity and moisture and all phases of production have tight quality controls.

Our product is also ecologically sound as the whole package is bio-degradable.

Did you know that. . .if you store matches in a warm atmosphere, it could make them less effective. The heat can cause the paraffin to migrate down the stick. The legend printed on the carton is good advice, "store in cool, dry place".



Introduction

YOU ARE INVITED TO COME TO THE MT. PLEASANT WINERY AND TASTE THE WINE AND SEE 14 OF THE TOP ARTISTS IN THE ST. LOUIS AREA. THESE ARTISTS ARE VERY DIVERSIFIED AND WILL BE SELLING THEIR ORIGINAL ART WORK AT THIS ONE OF A KIND SHOW. ORIGINAL ART WORK CAN BE A VERY PERSONAL GIFT.

Mount Pleasant Wine Co
Augusta, Mo.



Index of Names

LARRY POGUE
 CHUCK SHOEMAKER
 PEGGY RAMSEY
 PAM MONSON
 JOHN JUNGER
 JEAN OBERKIRSH
 MARK OBERKIRSH
 VICKI WHITE
 MIKE BRUKDORFER
 RICHARD SCHALLERT
 BILL O'DONNELL
 ZELDA GLAZER
 GAYE GAMBELL
 LYNNE LOSHBAUGH

Concerning the

DATE: SATURDAY, NOVEMBER 19
 TIME: 10:00 - 5:00 P.M.
 PLACE: AUGUSTA, MISSOURI

