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Edited by Herbert Spencer

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#### **Visual poetry and graphic protests**

'Apollinaire was a singing poet' says Stefan Themerson 'and he didn't cease to be a singing poet when, later, he tried to use the visual, spatial, qualities of signs to express the same, his own, thoughts and sentiments, to create the same, his, lyricism. His lyricism. This is one of the things that makes him different both from Mallarmé who preceded him and from his contemporaries, Marinetti and the futurists, who survived him.'

Stefan Themerson's sensitive examination in this issue of *Typographica* of Apollinaire's work, of his 'calligrammes' and the way in which these have been treated typographically in recent editions, is accompanied by more than thirty illustrations. On page 41, Ann Gould turns her attention to the techniques used by artists and designers, in this century especially, to register their opinions and protests. Thirty-seven carefully selected illustrations – ranging from an engraving by William Blake and a woodcut by Walter Crane to recent posters for the Campaign for Nuclear Disarmament – reveal the power of appropriate visual images to convey the essence of a statement.