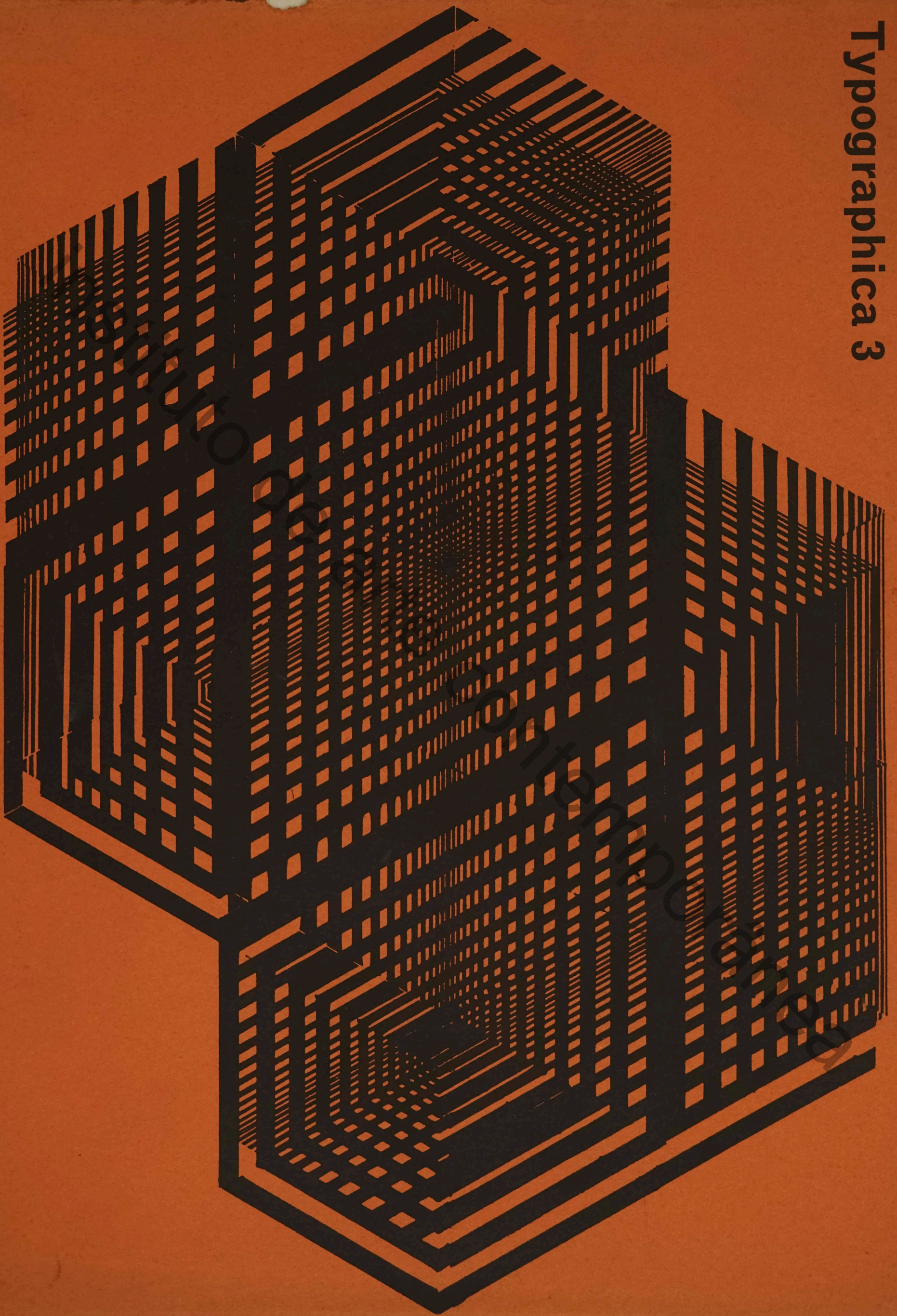


# Typographica 3





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The first issue of the original series of Typographica (long out of print) contained an article by Charles Hale, a photographer, on the integration of photo and type. Hale was concerned primarily with the presentation of photographs in books and magazines but he argued that the photograph can never be regarded as a *dead* mass: 'The photograph is alive with thrusts and stresses and tensions . . . it must be regarded visually as an organization of monochrome masses directly and dynamically related to the monochrome masses of type'. Today, as photography increasingly replaces drawn illustration, many designers and typographers are energetically grappling with the problem of how most effectively to combine printed words with photographic images in press advertisements, catalogues and posters as well as in books and magazines. The article by Ken Garland, a designer, on page 2 of this issue concisely examines the different approaches, and the accompanying illustrations of recent Swiss work demonstrate what effects can be achieved when type and photo are fully integrated.