

Norman Perman

Can a teenage poster artist for Navy recruiting make it big back in civilian life as a designer? It's imprudent, at best, to give a generalized answer to such a loaded question, but the one case study that I've made in this area does suggest an emphatically affirmative response, with substantial documentation and annotation to back it up.

Exhibit "A" is Norman Perman of Evanston (home) and Chicago (studio); past president of the Society of Typographic Arts, long-time member of the 27 Chicago Designers, and consistent winner of a wide range of accolades for high design achievement. What's more, he's done it all by himself—in the sense that while he has had a succession of young assistants for the past fifteen years, he has never had a partner or even an associate designer to share part of the creative responsibility involved.

To put all of this singular achievement into proper perspective, one must go pretty far back, to a point just ahead of that decade of the 50s, currently so revered by the very young. From Chicago's Senn High School, Norman Perman joined the Navy at age seventeen and, having duly impressed those with an eye out for art talent, was sent directly from boot camp to Washington as a training division illustrator. Shortly thereafter, he was moved in to fill the considerable vacancy created by the retirement of the well known John Falter from his own tour of duty as the Navy's chief recruiting poster artist. From this base, young Norman's facility in realistic illustration pushed him speedily to the top. As he puts it, "What the position really amounted to was Chief Petty Officer in Oils."

Having done his bit for Navy manpower attraction, Norm re-entered civilian life through the portals of Northwestern University, transferring later to the Art Institute of Chicago, where he received a classical art background. "At that time," Norm recalls, "there was no such thing as a *design* education in the United States, even though the Bauhaus example was already at least a quarter of a century old."

At graduation, the choices came down to becoming either a "layout man" or an illustrator. But since he enjoyed working in both areas, he doesn't remember it as an agonizing choice. From several opportunities, Norm chose an assistantship ("A classy way of saying apprentice.") with Everett McNear, then—as now—a highly respected designer with a penchant for being his own creative group. Having observed a lot and learned a lot in the service of a master, Norm took a break after two years for an extended tour of Europe to expand his cultural horizons and clarify his professional directions.

One aspect of his professional direction was already established: he would work alone. "After McNear, there was no way to improve on employers, and besides, the sweet taste of the free life had convinced me that, despite its built-in uncertainties, self-employment was the only way to go."

Having negotiated a space-for-occasional-work arrangement with Frederick Ryder Typographers on Chicago's near north side, Norman Perman set up his own studio with no clients and little capital, the classical un-dynamic duo that has faced so many who have chosen this route to fortune seeking. And although he had joined the STA while working for McNear, who had encouraged and sponsored the move, Norm still considered himself primarily an illustrator. Nevertheless, he was prepared to go with whatever the hoped-for demand called for. "But as brave and romantic as some version of 'starving artist' might sound at this date, I never missed a meal in those early days, except to make a deadline. Fortunately, sufficient work came in from the start to keep me going."

Starting with small pharmaceutical companies, Perman's samples were soon impressive enough to attract larger game. "I worked on several accounts which were then using such up-and-coming artists as Elsa Kula and Art Paul," Norm recalls. "They were members of a lively group of young Chicagoans trying the term 'design' on for size."

Within a couple of years, Norm started getting jobs from such stalwarts as Container Corporation of America and the American Medical Association, among others. "For the AMA, I designed what I considered to be lush spreads for *Today's Health* for the princely sum of \$75.00. But I felt I had really arrived when Abbott Laboratories started sending a regular volume of assignments my way. Abbott was a prestigious account in those days, not only in Chicago but for New York designers as well. Their *What's New* monthly magazine was a real show piece back in the 50s."

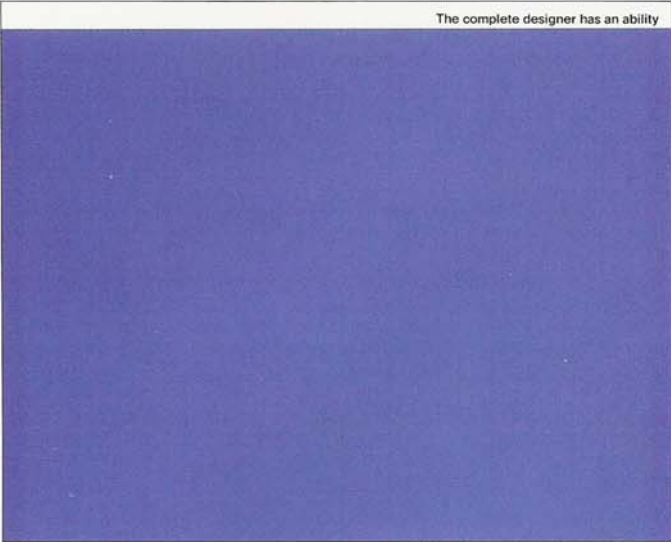
Illustration assignments also continued to come his way. "My move to design emphasis was gradual and not really the result of a conscious effort on my part. Before long, though, I realized that I had made the big cross-over. Even so, my early illustrative specialization was a help to my design efforts—and still is—not only in the process of developing visual concepts for illustrators and photographers whom I depend on for support, but in maintaining a balanced view of the various components that design must accommodate and draw strength from."

Opportunities for expansion came early and continuously on into the 60s, but Perman resisted all temptations to broaden his base of operations. "My preference was, and is, to be an artist/designer—period. I enjoy the process of refining a job through its various stages to completion. I also enjoy client contact. Those are actions that I could never delegate. And most of all, I enjoy completing a tough

Perman's insert for the annual book released by the 27 Chicago Designers.

Front and back cover of a booklet describing a new health program published by Scott, Foresman and Company.

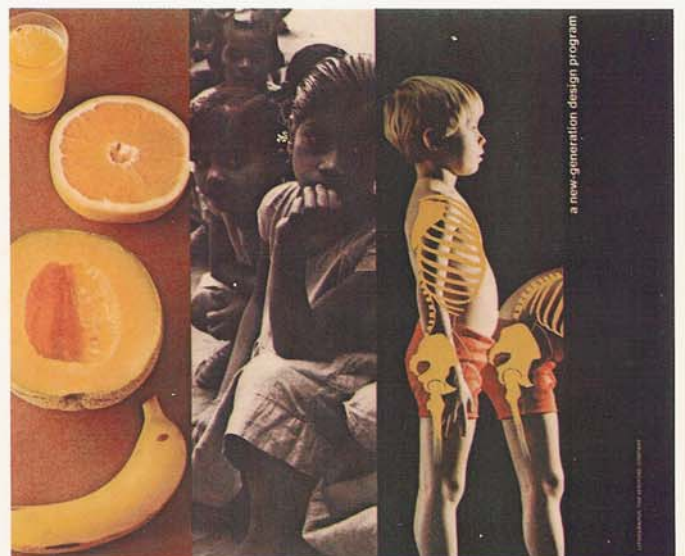
The complete designer has an ability



to understand and communicate the ideas of such diverse and complex areas as education,



medicine, steel, agriculture and chemicals, and electronics.



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assignment successfully, knowing that I have closely monitored the whole development. By contrast, the strictly business aspects of the operation have never had the appeal of the design aspects."

Naturally enough, staying both small and successful poses its own special problems. After a quarter of a century of maintaining it, Norman Perman's credo is simple and direct: "I've remained an individual designer by being deliberately selective in the jobs I take on. An assignment must be interesting to me before I'll accept it. I don't take on corporate identity programs because I don't have the personnel to implement them. And anyway, after the symbol design (the fun part), the rest is engineering, which I consider a big bore.

"Primarily, I'm an idea designer. But I do enjoy working with technical creative problems. And while I will fight anybody—big or small—for an annual report assignment that appeals to me, I have the strength to turn down work that is either unsuited to my situation, or that I don't enjoy."

What he enjoys is not only important to Norman Perman, but is something he makes happen. For example, whatever the work pressures, he arranges his commitments to accommodate a generous family vacation period every year, including frequent trips abroad. After due notification to all concerned, he simply locks up and takes off. Minimum staff, of course, is an important contributor to this freedom of movement. But that's only part of his justification for keeping his organization lean and clean.

"With more than one or two assistants, I could no longer do all the creative work. And because I take all of that responsibility on, personally, good assistants move on when they feel they have soaked up all they can get from the somewhat inferior position I keep them in. In fairness to young egos, however, I make the permanence of that position quite clear to them from the start. That way, inherent creative frustration is limited and does only minimal and infrequent damage to our working relationships."

From all of the above, you might peg Norman Perman as a "loner." Not so; not so at all. A more accurate assessment by those who know him would be: good companion, enthusiastic participator, issue oriented, and the like; very much in the solid, concerned citizen mold that designer types tend to run to.

—Rhodes Patterson

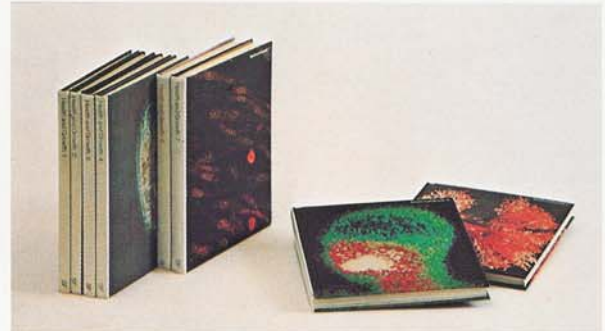
Educational design for Scott, Foresman and Company.

Two pre-school programs, "Talk Starters: At the Zoo," and "Sounds I Can Hear."

Eight books in the "Health and Growth" series and an exhibit to promote this program at educational meetings.

Right: spreads from the "Health and Growth" books.

Spreads from books in a math program embodying a strong visual approach to the teaching of a complex subject.



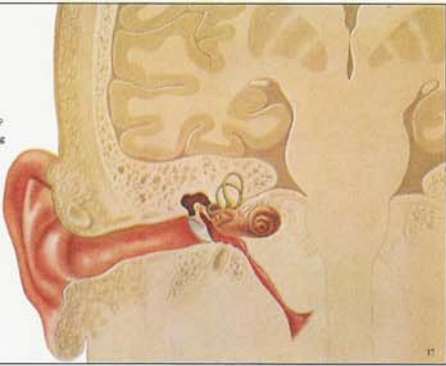
Your Sense of Hearing

Think what a wonderful thing it is to have ears that hearing. You can hear your own voice and the voices of your family and friends. You can hear music that makes you want to sing or dance. You can hear the wind and rain.

What other sounds can you hear? What can you find out by looking at your ears from the outside? The part of your ear you can see is the **outer ear**. This part helps catch sounds and sends them into the ear.

Inside each ear there are many other parts that help pass along the sounds. And there are tiny parts that send the messages of sound to your brain.

Then you know what the sound messages mean.



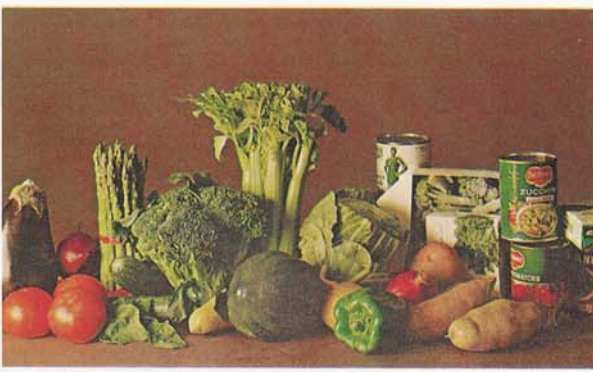
16

17

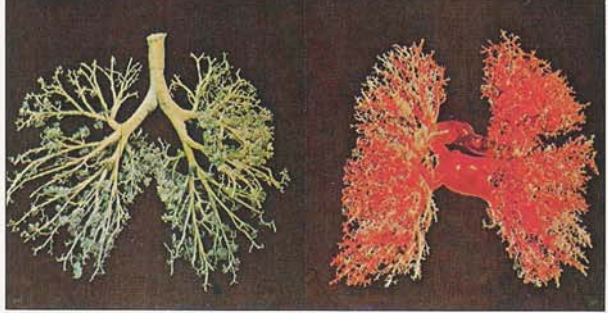
How do children receive their body of WHO are making an effort to help against infection. This means to have your vaccination every day.



What do children receive from WHO are making an effort to help against infection. This means to have your vaccination every day.



How long The lungs are larger than you may think. They reach from the neck down almost to the middle of your trunk. In the middle of each lung are one of the lungs are separate exchange units called alveoli. What is that exchange?



This model, like the one on page 205, is from the health resource in Cologne, Germany. It shows the network of blood vessels in the lungs.

Maths

Remember: Pages 60-62

The King and the Queen are sitting at a table with their subjects. There are 10 gold coins on the table. How many gold coins are there in all?

7 boys = 10 **4 boys = 10**

Count the number:

10 boys = 10 **10 boys = 10**

How many boys?

10 boys = 10 **10 boys = 10**

Size and Number, Pages 63-65

Size

Which is bigger? Which is smaller? Which is the same size? Which is the same number? Which is the same shape? Which is the same color? Which is the same material? Which is the same texture? Which is the same taste? Which is the same smell? Which is the same sound? Which is the same feeling? Which is the same thought? Which is the same action? Which is the same reaction? Which is the same result? Which is the same conclusion? Which is the same decision? Which is the same choice? Which is the same option? Which is the same possibility? Which is the same probability? Which is the same chance? Which is the same risk? Which is the same reward? Which is the same benefit? Which is the same cost? Which is the same value? Which is the same price? Which is the same quality? Which is the same quantity? Which is the same amount? Which is the same number? Which is the same size? Which is the same shape? Which is the same color? Which is the same material? Which is the same texture? Which is the same taste? Which is the same smell? Which is the same sound? Which is the same feeling? Which is the same thought? Which is the same action? Which is the same reaction? Which is the same result? Which is the same conclusion? Which is the same decision? Which is the same choice? Which is the same option? Which is the same possibility? Which is the same probability? Which is the same chance? Which is the same risk? Which is the same reward? Which is the same benefit? Which is the same cost? Which is the same value? Which is the same price? Which is the same quality? Which is the same quantity? Which is the same amount?

Maths

Problem to solve with 16 and 27

16 + 27 = ?

16 + 27 = 43

16 + 27 = 43

16 + 27 = 43

Why Addition in the Circus

ADULT 250

CHILD 250

Find each sum:

16 + 27 = 43

16 + 27 = 43

16 + 27 = 43

NORMAN PERMAN

Catalog for Bang & Olufsen, Danish manufacturers of electronics and stereo equipment.

Right: redesign of the leading tennis publication included new logotype, standardization of typography, increase in the number of color pages and adoption of new editorial features. *Tennis Magazine* is a publication of the *New York Times*.

Neon displays promote auto loans for Continental Bank.

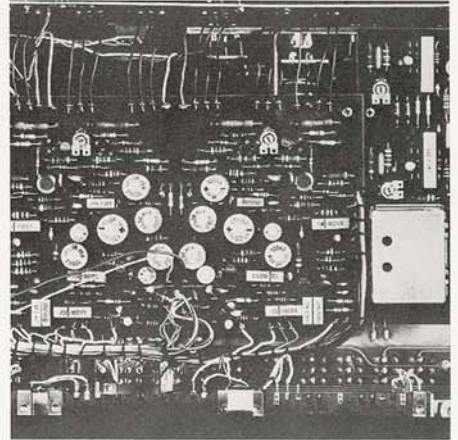
Packaging for household vinyl gloves, Faultless Division, Abbott Laboratories.

Packaging for power tool accessories, Skil Corporation.



Bang & Olufsen Cartridges

Over the years, the design of a cartridge has become more and more complex. The design of a cartridge is not only a matter of engineering, but also of art. The design of a cartridge is a matter of art because it is a matter of creating a unique sound. The design of a cartridge is a matter of art because it is a matter of creating a unique sound. The design of a cartridge is a matter of art because it is a matter of creating a unique sound.



The Boomster 4000

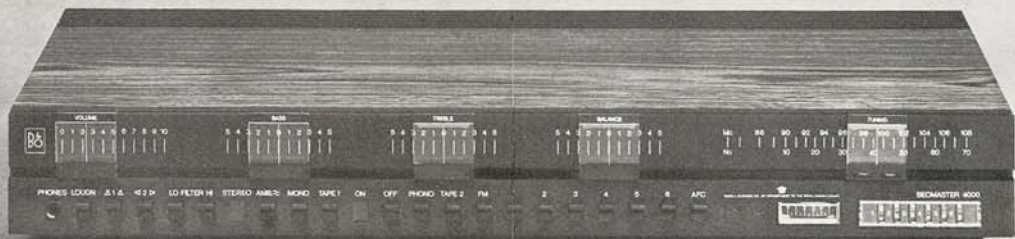
In many of its operational features, the Boomster 4000 is similar to the 3000-0, in several ways. However, it offers distinct advantages. Designed for the exceptionally demanding listener, the Boomster 4000 provides an increased power output of 40 watts RMS per channel into 8 ohms, and its wide frequency response (20 Hz to 20,000 Hz) provides a level of less than 0.1% THD. The Boomster 4000 also features an integrated stereo crossover. This crossover, when combined with two additional speakers, allows the spatial and actual quality features of the original performance to be more fully recreated in your listening area.

The Ambiguous Edge
A microphone is used in a truly greater depth and being able to handle the conventional lower. It is not a high-level or equalization system, but rather, a system which reproduces all the sound information properly available in these records, tapes, and FM transmissions. This new, truly subtle sound, the ambience or reflected sound, is produced by the two additional speakers.

These speakers are placed on each side of the front speakers, and facing to the rear of the listener. They present the sound which was originally recorded from the participating locations of the performance. However, it is not the addition of two speakers alone which provides the listening sensation. Rather, the sound information delivered to these speakers is the result of an electronic subtractor of the right and left channel signals from each other. This subtraction is accomplished by the ambiphonic circuitry. It is this difference signal that creates the feeling of space and gives the sound a depth and color presence.

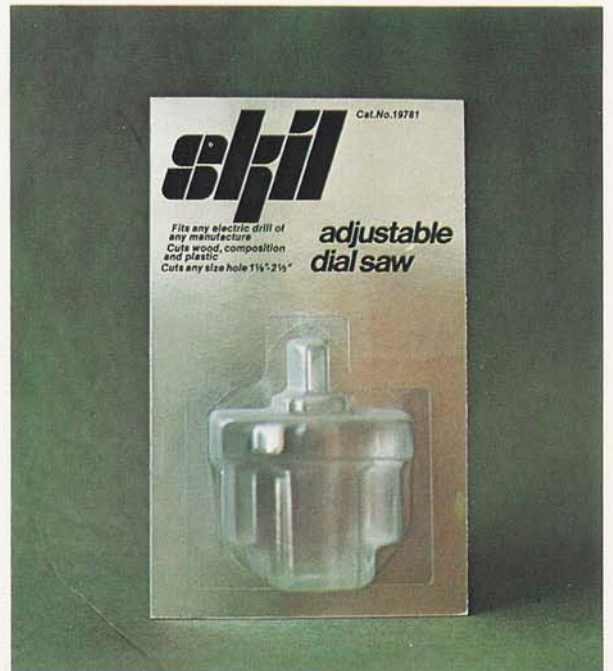
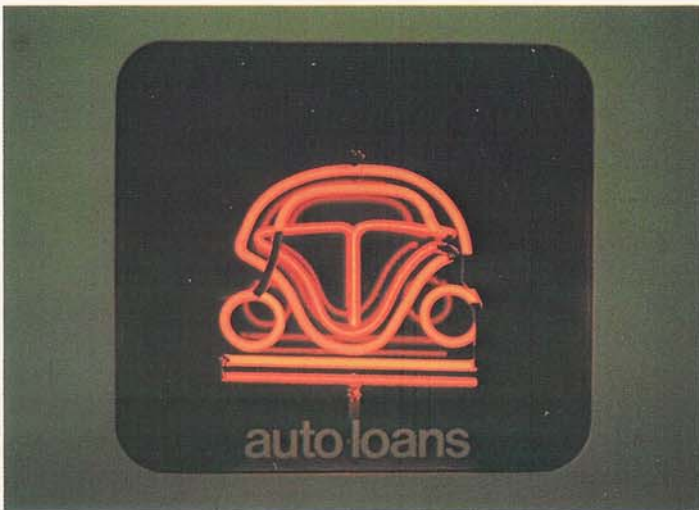
There are two controls on the Boomster 4000 for the reproduction of ambiphonic sound. One is the Speaker 2 level which activates the two side speakers. When this level is in the off position, you receive a normal stereo sound. The other is the Ambio Filter level which alternates on and off the entire range of the frequency spectrum heard from the side speakers. This filter is used because high notes do not have the same reflection properties as lower notes. When this Ambio Filter is in effect, the sound more closely represents concert hall conditions.

The cabinet of the Boomster 3000 is finished in rosewood. Face or oak are available by special order.



Magazine of the Racquet Sports

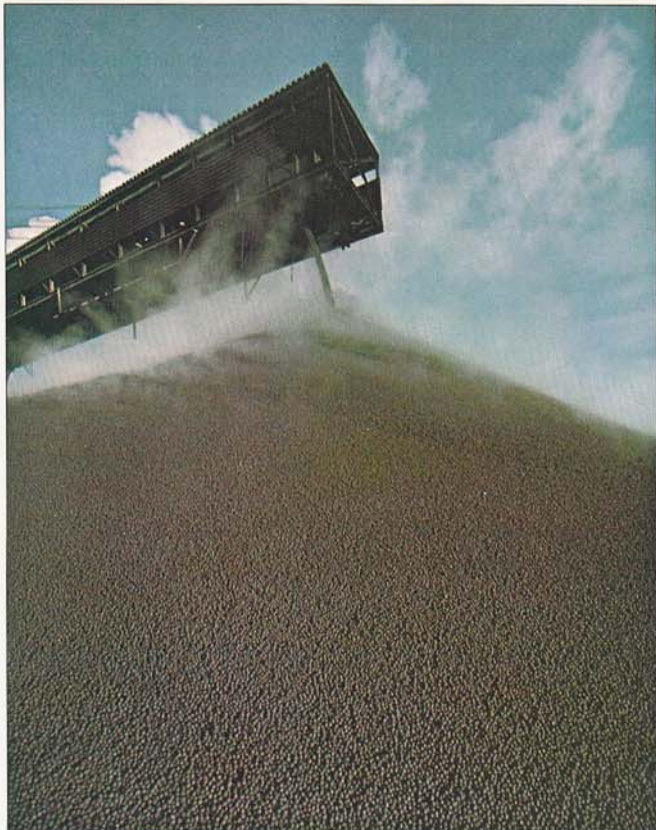
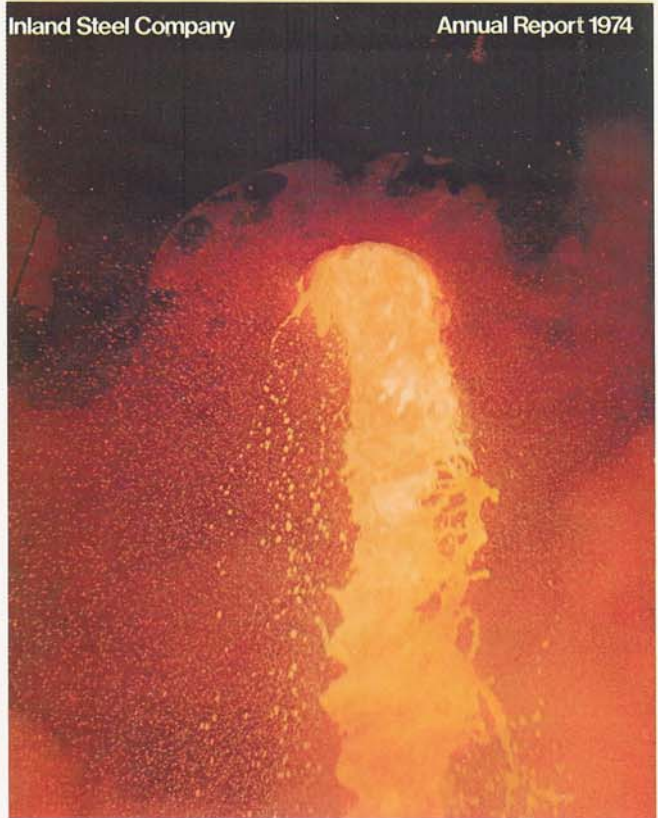
tennis



Inland Steel annual report. Major photography by Burt Glinn/Magnum.

Right: annual report for International Minerals & Chemical Corporation.

Booklet on techniques of intra-articular injection, The Upjohn Company.



More Steel for Mid-America

Two noteworthy events marked Inland's 81st year. First, the Company achieved record sales and earnings, as reported in the Chairman's Letter and in greater detail beginning on page 16. Secondly, Inland began the largest capital program in its history, whose major elements are summarized below.

The underlying objective of this expansion is to secure long-range benefits for Inland stockholders while providing more steel for Mid-America.

The decision is based on the anticipated demand for at least 25 million additional tons of steel capacity in this country by 1980, and Inland's opportunity to obtain its share of that projected growth from the largest steel consuming area—the Midwest. To grasp this opportunity, your Company proposes to:

- Achieve growth and apply available financial resources to existing businesses; and
- Disinvest in any areas where prospects are unpromising, or which fall below acceptable levels of profitability.

Your management's key long-range objective is to increase the Company's rate of return on investment and thereby improve cash flow, while avoiding abnormal risks.

To implement its strategy, management will assign highest investment priority to its integrated steelmaking capability, including expansion of raw materials resources. The plan also encompasses the strengthening of steel-related operations.

Timetable

At its September meeting, the Board of Directors approved a major expansion program and authorized the expenditure of funds required for the construction of a new blast furnace, coke oven battery and associated facilities, which will enlarge Inland's basic steelmaking capacity. It also directed the preparation of engineering plans for a new plate mill. Capital expenditure authorization for that project will be considered later this year.

Integrated Steelmaking

Annual raw steel capacity projected for the mid-1980's is expected to rise from 8.2 million tons to more than 10.5 million tons, and capacity to ship mill products from 6.1 million tons to about 8 million tons.



Left: A major new source of iron ore pellets—basic raw material used in steelmaking—is being developed by Inland on Minnesota's Mesabi Range. With an annual capacity of 2.6 million tons of ore pellets, the Minnoca Mine will be the Company's largest source of ore after its startup in 1977. Here, iron ore pellets are stockpiled at Butler Taconite, a joint venture in which Inland owns a major interest.

Above: Additional quantities of molten iron—which is refined into steel in steelmaking furnaces—are required for full utilization of Inland's steel-producing units and rolling mills. To supply this needed "hot metal," a blast furnace capable of producing twice the output of any of our existing blast furnaces will be constructed at Indiana Harbor Works, with first production slated for 1978.



Industry

IMC's industrial materials business, formed a year ago from existing operations, has developed into an international supplier to heavy industry. The worldwide marketing organization of this business is supplied with products from more than 20 IMC mines and plants and from outside suppliers. The business consists of three major segments—carbon products, ferroalloys and metals, and fluorspar products. A fourth operating area is Green & Blue Chemicals, the nation's largest injector of steel deoxidizers.

The company has pushed ahead with a program to widen its industrial materials supply sources, both through tighter control and through the acquisition of resources and related production facilities. Such acquisitions in fiscal 1975—a carbon production plant, two ferroalloy production, and a series of acquisitions are contemplated in the steel supply position. These activities were supplemented by the development and construction of new products from existing plants and the strengthening of technical support programs. The ultimate goal is all of the major product lines in the eight conventional market purchase streams and IMC production.

None of the business transfer bids within in 1975, generating a 22 percent return on invested capital and contributing earnings of \$1.21 per share to the corporate total.

These results represent a significant increase in operational earnings over 1974, reflecting both volume and margin increases. Carbon products and ferroalloys accounted for the major part of the volume gain, while the higher margins were principally accounted for by a well-timed change of raw materials that resulted in shorter-term price increases, and by a high rate of production in most of the year by the steel and fluorspar industries.

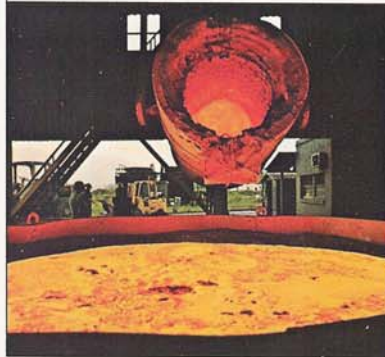
IMC's industrial materials business employs some 1,600 persons, covering an investment of \$2 billion in assets, with, and plants around the world.

IMC is a leading operational supplier of green petroleum coke, a by-product of petroleum refining. The coke is purchased from some 20 petroleum refiners, primarily situated in the United States. Principal refineries are the west, central, and eastern refinery industries.

Worldwide demand was exceptionally strong in fiscal 1975, with IMC's shipments to traditional international markets increasing by more than 12 million tons a year. In addition, the added tonnage of the company increased capacity by 30 percent at its Long Beach, California, coke storage and shipping facilities.

IMC's petroleum coke business has historically been almost entirely a domestic market, primarily those of Europe and Japan. But 1975's acquisition of Republic Carbon Products brought the company into the domestic market, with Republic's existing operations in Texas adding both a manufacturing and an exporting dimension.

In other oil-bearing areas, IMC represents leading and produces



Lab. 3022 secures a ferroalloy product with the 1975 acquisition of Tennessee Alloy Corporation.

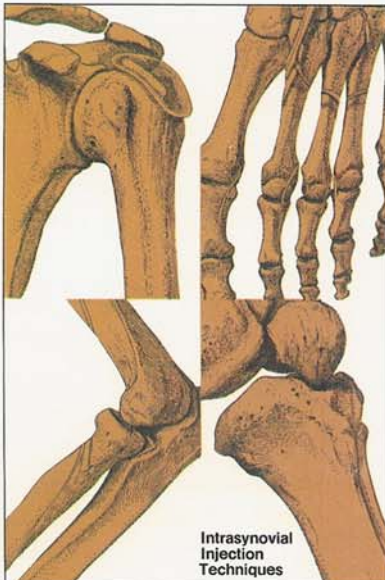
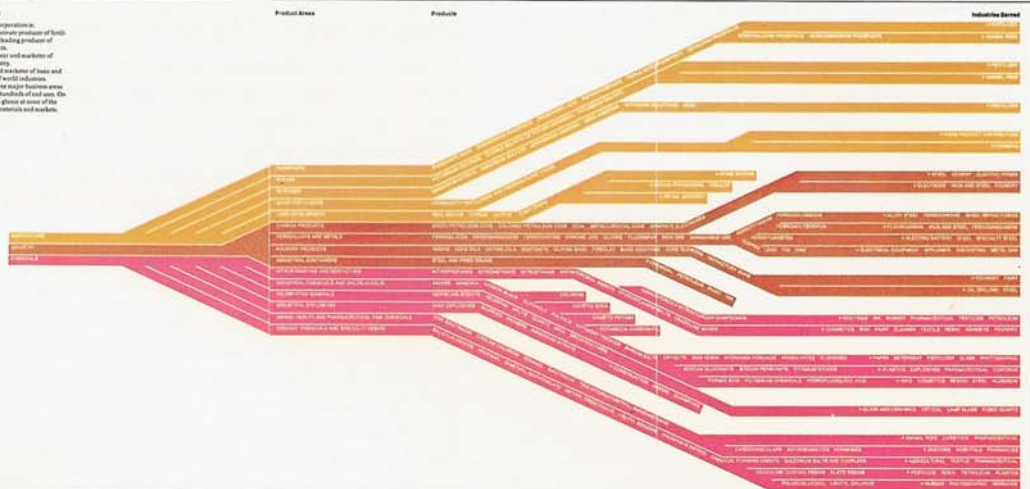
Alvin B. Wilson, Westmoreland, West Virginia, shows a green petroleum coke, a by-product of petroleum refining. The coke is purchased from some 20 petroleum refiners, primarily situated in the United States.

Products and Markets

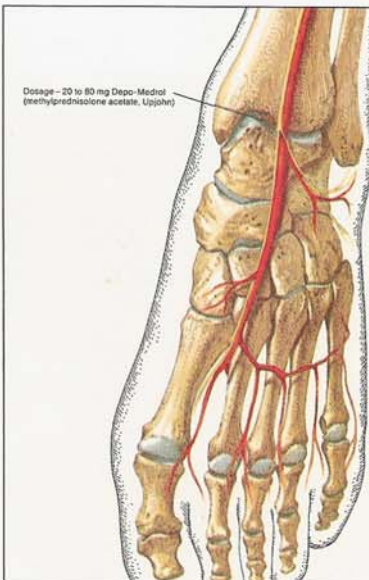
International Minerals & Chemical Corporation is:

- in Agriculture, the world's largest private producer of sulfur and fertilizer materials, and a leading producer of animal health and nutrition products.
- in Industry, an international producer and marketer of industrial materials for heavy industry.
- in Chemicals, a major producer and marketer of basic and specialty chemicals in a broad range of world industries.

The company's products in these three major business areas are sold in 100 countries, with more than 100,000 customers. The principal products in this diversity of markets are:



Intrasynovial Injection Techniques



Dosage - 20 to 80 mg Depo-Medrol (methylprednisolone acetate, Upjohn)

Ankle²



An anteromedial approach is usually employed. The site of the injection is the hollow between the medial malleolus and the articulation of the tibia with the astragalus, with the needle aimed at the tibial astragalus articulation. The needle tip must penetrate about 3 cm inward and slightly lateral through the ligaments of the joint capsule and then should be movable within the joint. A 20- to 24-gauge needle with a disposable syringe is recommended.