COMPUTER STAMPS

The Dutch Post Office has been the first in the world to launch a series of stamps realised with computer aid. Graphic designer R. B. F. Oomesaar developed the idea some years ago, while investigating the possibilities of using a numerically controlled plotter for the design of new bank notes for the Netherlands Bank. For the issue of "summer postage stamps 1970" he used such a plotter, controlled by computer, to design five stamps, each of them with a different content, in order to make them distinctive. A special difficulty proved the small size to which the drawings had to be reduced: 22x22 mm (+ Pe. 8 inch). The result is a series of non-representational designs, itself unprecedented in Dutch stamp history. The €1,50 stamp below was derived from a design by the Centrum voor Cubisthe Construksi, as reproduced elsewhere in this PAGE.

Which country will be the first to have a computer controlled printing machine generate a whole impression of slightly different stamps?

CUBES IN THE MEADOWS

The artist Maurits Bloemendijk invited 940 Dutch municipality to join his "blue cube" project: one blue cube with the edges as long as the local height above or below N.A.P. (Dutch Amsterdam Sea Level), to be placed somewhere in the municipality. At places above N.A.P. only the upper surface would show, the rest being buried; at places below the New Amsterdam Sea Level the whole cube would be visible. Some 500 municipalities have already turned down his proposal, with motives like: "this project serves no essential interest" or: "this will deface the landscape very much".

Maybe the municipality at zero level will cooperate.

DRUKWERK

En bericht per luchtpost? Gebruik een luchtpostbrieven!

15 NLG

nederland

BULLETIN OF THE COMPUTER ARTS SOCIETY

JULY 1970
PRICE SIXPENCE
PRUIJS KWARTJE

COMPUTER ARTS SOCIETY ADDRESSES

Chairman: Atan Assaf, ECL Brands House Bracknell Berkshire
Secretary: John Leland, 58/51 Russell Square London WC1
Editor of PAGE: Günter Mützger, BM/Box 101 London WC1
Dutch branch (CASH): Leo Goerts and Lambert Meertens, Mathematisch Centrum Tweede Boerhaavestraat 49 Amsterdam
This PAGE edited by Leo Goerts and Lambert Meertens, printed at the Mathematisch Centrum. Layout assistance: Bruce Burmeida.

CASH

The CASH was launched on 2 May 1970, at a meeting at the Mathematisch Centrum in Amsterdam. Invitations had been sent to some 100 persons, including the 82 Dutch CAS members at the time. The 24 attendants of the meeting discussed the aims of the CASH and reported on their activities. A programming course for artists in the autumn was announced.

Since May the number of members has risen from 12 to 30.

The membership fee of the CASH has been fixed at 10,- (students 5,-), and this includes CAS membership. Fifty percent of this amount will be paid to the CAS each year, but for 1970 this has been waived. The aims of the CASH are the same as those of the CAS, but more specifically directed towards the Dutch situation and the Dutch CAS members. PAGE continues to be the place where activities will be announced. The address of the CASH is: Leo Goerts and Lambert Meertens e/o Mathematisch Centrum Tweede Boerhaavestraat 49 Amsterdam

A special word to the Dutch members: your not batekide contribution can be very greatly contributed to our preservation of CASH.

SUMMER SCHOOL

At the Centro Nazionale Universitario di Calcolo Elettronico at Pisa, a summer school on Linguistic and Literary Computational Data Processing will be held from 16 August till 7 September 1970. Lectures include subjects like: Programming Language PL I (being the first week), introduction to formal grammars, Computational analysis of library dynamics and a Basic Course of Computational Linguistics.

During the course three computers will be at the disposal of the students: an IBM 1440, an IBM 7090 and an IBM 360/50 with a special printing-chain for linguistic applications. Also available are magnetic tapes with texts from different languages.

The application fee is 100 dollars (for students, professors and researchers) of Universities and Institutes of Research: 50 dollars. A number of scholarships, not exceeding 240 dollars, is available. Applications must have been received by July 10.

Inquiries: Prof. Dr. A. Zampoli
Computational Linguistics Summer School CNRCE, Via S. Marta 36 56100 Pisa, Italy.

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THE INSTITUTE OF SONOLOGY

Some of the best facilities for realizing electronic and computer music can be found at the Institute of Sonology at the Utrecht State University. The institute works at sound research, the development of studio equipment and the production of electronic music. Moreover, its facilities are available to artists and students. For those interested there will be courses from October through May on Tuesdays and Wednesdays. These courses include topics as electro-acoustic composition, computer composition, computer programming, statistics and practical work in the computer-assisted studio. In the months July through September there will be a workshop where one can work half a day per week, at a fee of 50 guilders. So more than 10 people can be admitted to the workshop. For details and information write to:

Institute of Sonology, Phoelstragorgan 14-16
2508 PC Utrecht
or phone 030-26732.

SOCIETY IN CONFLICT

Under the title "Creative Expressions of a Society in Conflict", discussions and conferences will take place during a symposium on 15-17 December 1969 in London. It aims at a broad survey of the socio-political climate of the arts, and an approach towards a cultural policy. Political and social conditions are the dominant themes of this conference. The symposium is the result of a series of discussions held in 1969.

For information: ESOCC, 25 Washington St., Brussels, Belgium.

SEVEN COMPUTER ART PRINTS

Motif Editions, 58 Fleet Street, London W I (11 each, or 15 the set)

These are all computer prints. They are unmounted and unframed. They are produced on a line printer and the prints vary in size from 7 by 10 inches to 5 by 8.5 inches. They are intended to reproduce the screens of the computer using a line printer. The images are based on the output of the computer and are printed in black and white. They are intended to be used as prints in a limited edition.

The computer can produce a distinctive image which people will recognise by its unique pattern. Some of the images are done by the computer itself, others are done by people who have used the computer to create them. The images are done using a line printer, which produces images using a series of dots. The images are not printed on paper, but are printed on a film or a plastic sheet.

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Peter Struycken is one of the few people in computer arts with a long experience as a painter without computers. He attended a course on programming for composers at the Institute of Sonology at Utrecht. Early this year his "kompaterstructuren" were exhibited: patterns of 50x50 black or white squares, painted from computer-produced line-printer output. The program computes the pattern from 20x20 squares, each consisting of 2x2 black or white squares. Each pattern is built up by selecting from these modules by prescribed probabilities. The computer-program in left) for instance consists mainly of the modules 25, 34, and 35. The decision which one would be used on a certain point in the pattern was random, i.e., the 3 modules have equal probabilities to be selected. In computerstructuur 1a (right), the selection probabilities change gradually from the left to the right.

STUDENTS COMPETITION

A computer art competition for students has been organized by "De Vakbladeren", the bulletin of the mathematics and physics students at Utrecht State University. There are two categories: graphics and text. In each category one prize of 100 guilders is awarded for the best program and one for the best product. Each entry must comprise both product and program, as well as a detailed explanation of the terminal system and the Telscript language on Interlog. Entries are due before 1 October 1978. Forward them to:

Ernst Lopex Cordova, Zuiderstraat 16, Utrecht.

Requirements should be made at the above address.

NEDERLANDS IN 2 MINUTEN

The most frequent fifty words in newspaper Dutch account for 43 percent of Dutch newspaper text (Kasteel, as counted on ten daily national newspapers of June 19, 1959, according to Formal Properties of Newspaper Dutch, Mathematisch Centrum, 1965). Here they are, with their translation in English. A possible context is given between brackets.

Once you know these words, you may buy one guilders worth of Dutch newspapers in order to have no difficulties worth of understandable text. Now try to read:

Deel 1 - het

Deel 2 - het

Deel 3 - het

Deel 4 - het

Deel 5 - het

Deel 6 - het

Deel 7 - het

Deel 8 - het

Deel 9 - het

Deel 10 - het

Deel 11 - het

Deel 12 - het

Deel 13 - het

Deel 14 - het

Deel 15 - het

Deel 16 - het

Deel 17 - het

Deel 18 - het

Deel 19 - het

Deel 20 - het

Deel 21 - het

Deel 22 - het

Deel 23 - het

Deel 24 - het

Deel 25 - het

Deel 26 - het

Deel 27 - het

Deel 28 - het

Deel 29 - het

Deel 30 - het

Deel 31 - het

Deel 32 - het

Deel 33 - het

Deel 34 - het

Deel 35 - het

Deel 36 - het

Deel 37 - het

Deel 38 - het

Deel 39 - het

Deel 40 - het

THE SIXTEEN MODULES

THE CAS WEEKEND COURSE

Some 10 people spent the week-end of 28/29 June in the CAS course and workshop on "non-numerical programming with special emphasis on text processing and music", at TimeSharing Limited, 187 Great Portland Street, London W1. Some of them had experience in programming, some had not. After an explanation of the terminal system and the Telscript language on Interlog, 6 terminals were used to produce a variety of music and text sequences.

Output of a Telscript program by one of those without previous programming experience:

HAPPY FAMILIES

MOTHER SITS ON MOTHER

MOTHER LEAPS-FROGS OVER THE LOOKER

LITTLE JOEY LOVES SISTER

MOTHER LOVES GRANNY

THE DOG SLEEPS WITH GRANNY

THE LOOKER RANS TO BROTHER

THE DOG SITS ON THE BABY

THE BABY JUMPS ON GRANNY

UNCLE TED PLAYS WITH SISTER

THE LOOKER JUMPS ON UNCLE BOB

FATHER SLEEPS WITH THE BABY

MOTHER JUMPS ON THE BABY

THE LOOKER JUMPS-FROGS OVER FATHER

UNCLE TED LEAPS-FROGS OVER MOTHER

Another course and workshop will be announced in PAGE by October.

THE NASCOM COMPUTER STRUCTURES
LETTER FROM A SADDER AND WISER COMPOSER

It may be of interest to the readers of PAGE to learn the fate that may befall the composer who, instead of desiring to be "another" commission, buries himself with the pains of research into the realm of computer art.

Some time ago I was commissioned by the John Winonaar Foundation to write a concerto for piano and orchestra. As I had just finished another similar commission I was agreeably surprised: for in all my previous creations I have always tried to achieve a connection between the music of the computer and the music of the orchestra. In the case of the concerto, I considered this a good opportunity to investigate with, their aid, further possibilities of the computer. The outcome was Sonata opus 2 No. 1, "an essay on Beethoven", where the piano works around a Beethoven sonata in a five-groin, guided by a wind-artist, who want the piano to get on and finish the work in time, and in the wake, if necessary, the appropriate correction measures. After I entered the score, as constructed by computer simulation of the process, accompanied by the hand-made analysis of the first part of Beethoven's piano sonata Op. 3 No. 1, on which the composition was based, an exploitation of the process and a motivation (at which time the work had already been performed several times, in two versions), I received a letter, instead of one of the free form I received some years ago. "At the end of September 1949 you sent us, as the result of the commission given to you, a work consisting of an arrangement for composer [sic] of the Sonata opus 2, No. 1 by Beethoven. After ample discussion, preceded by the study of the "score" and the listening to both versions of the work, the board has unanimously come to the conclusion, that the work sent in does not meet the formulation of the commission: finally agreed on, nor the conditions imposed on it, to that, also, the work can not be accepted."

In reply I sent a letter, in which I stated:

"From your letter I understand that you do not accept the commission by reason of the number of instruments playing together with the piano. No other condition concerning the composition itself have been mentioned but the sending in form. [...] You know just as well as I, however, that the rejection was brought about by the very fact, mutually speaking, of the piece, I had sent in a piece for orchestra in the place for the same combination of instruments and style (trio of which I can make a duet), your board would unanimously have accepted it. By way of thanks, instead you send us a score of how "my composition" usually will start off. The many months of research preceding Sonata opus 1 No. 1, at the Mathematics Centrum in Amsterdam, present a violent contrast to this."

This letter called forth a rather revealing reminder, in particular the following passage: "You have, according to your letter, exemplified the fact that our rejection is based on the content of your "Sonata opus 2, No. 1". This has, of course, constituted a substantial part of our deliberations, especially after hearing the sounding results of what you sent in. The following may serve as a resume of our opinion as to that.

There exists a consensus concerning the composition of musical works of art, which, if even, yet, in unfulfilled force, i.e. the criterion of authenticity, Please to regard our refusal in this context. We have asked you, tacitly (R.I.), and in accordance with this convention, for a work of your own invention and not for the Beethoven-choir which reached us instead. It seems to us of secondary importance, whether this has been obtained or not with the help of the computer or by means of a "named" computer. In my opinion, the following quotation shows that the author has no insight in where the computer comes in (cf. the "arrangement for composer" from the first letter). "We express the wish to give you a renamed commission to write a work for piano and computer. Its duration will have to stand at 15 minutes. We explicitly ask you for a work, whose piano part will result from your own creativity."

Louis Andriessen, Kettenweg 74, Amsterdam

A CREATIVE FORM OF DYNAMISM

The experimental solution, which any participation provokingly poses a limitation on the liberation power. The progress of the experimental social human consciousness development is computer programmed for artists. Here the dynamic model of it is devoted to two poetical projects: "Rain and Mary" (done by Dick Huygen and James Tenney), and "Paparazzi Ask Von Emmylou William" by Allison Knowles and James Tenney. Both programs are given the FORTRAN and are explained in detail:

HOW CHAOTIC AGAIN?

The first of the 2084143 decimal numbers eagerly existing on magnetic tape to be assigned to a human being, is 13456793.

PROGRAMMING POETRY

"Computers for the Arts" is the rather general title of a tiny book by Dick Higgins ATYIS Politisc, P.O. Box, Somerville, Mass. 02145, 17 pages, 90. It is clear and concise introduction on computer programming for artists. Here the dynamic model of it is devoted to two poetical projects: "Rain and Mary" (done by Dick Huygen and James Tenney), and "Paparazzi Ask Von Emmylou William" by Allison Knowles and James Tenney. Both programs are given the FORTRAN and are explained in detail.