SIC ("Sons, Idées, Couleurs, Formes") was a magazine edited by Pierre Albert-Birot and a vocal advocate of Futurism and Cubism. It consisted of 41 issues (54 numbers) published between 1916 and 1919. In the last few years of its run, SIC supported emerging figures of Dada and Surrealism. Selected contributors: Pierre Albert-Birot, Guillaume Apollinaire, Giacomo Balla, Jean Cocteau, Fortunato Depero, Enrico Prampolini, Gino Severini, Louis Aragon, Gino Cantarelli, Paul Dermée, Pierre Drieu La Rochelle, Raymond Radiguet, Philippe Soupault, Tristan Tzara, Igor Stravinsky.

The title of the magazine held several references. Not only was it an abbreviation of its subtitle (and content) “Sons, Idées, Couleurs,” it was readily identifiable as the Latin adverb (“thus”). The word is used to inform the reader that any apparent errors in the transcription of quoted material were intentionally reproduced. In his own description of the title, Birot writes that in this Latin term, he saw “a categorical yes.”[[1]](#footnote--1)

The magazine employed frequent, playful use of original woodcuts (by Chana Orloff, Prampolini, Severini, Survage, and Albert-Birot) and the logo of the journal was itself set in a wood engraving with Gothic lettering, printed white on black, in the first two volumes.

*SIC* appeared on a monthly basis from January 1916 to December, 1918. However, the August, September and October 1916 issues (no. 8, 9, 10) appeared together in a single issue as did July and August 1917 (no. 19-20), September and October 1917 (no. 21-22),

From January 1919 onwards, it was published twice on the 15th and 30th of each month. bimonthly, on the 15th and 30th.

**Paragraph 2:** More specific details and context (language). Whatever is important/notable about the magazine. Observations about publication patterns and organization of content - how often did the journals appear, were there single or double issues, when were there mixed. what type of sections are there, which are recurring, use of images (decoration, logo).

**Paragraph 3:** Includes about 432 contributions in total with authorial credit, 88 of which are unique contributors. The most contributions coming from

The example of Apollinaire was central for *SIC*, as testified by the triple issue published in his memory in 1919, as well as the rare hors-série number ('Manifestation SIC') issued on the première of Apollinaire's 'Les mamelles de Tirésias' in 1917 (two illustrations by Picasso and Matisse).”

**Paragraph 3:** Statements based on quantitative analysis - how many unique contributors, frequency of contributions by X individual, how many contributions total, which words are the most frequent, etc.

**Paragraph 4:** Pierre-Albert Birot was the journal’s sole founder and publisher through its entire run. The priced increased over the years, starting at 20 centimes during the first year of its appearance (1916), 30 cntimes in 1917, special multiple numbers in a single issue 1.2 francs, going up to 50 centimes in 1919.became less frequent with the onset of the first world war. The printer credited volumes/issue x – x was Impremerie R

**Paragraph 4:** Production/commercial features: Publisher, printer, editor, circulation information, price, advertisements. Geography (locations).

**Paragraph 5:** x number of multiple editions, frequent experiment with layout. Size roughtly 27-29 cm in height and . Each issue was handcut, thus the varying sizes. Issues with multiple numbers attached were often stapled otherwise not bound but folded.

The title page changed significantly throughout the run of the magazine. The third volume (1918) in particular witnessed a series of changes. The logo became much smaller in size and was no longer a woodcut but a drawing. It was moved to the top left side of the page thus making room for the table of contents and issue information directly to its right. Illustrations, poems, musical notation or important information about future issues took up about ¾ of the page directly below these elements.

How to describe color? Pages beige/browned? Need information about paper type, typography,.

**Paragraph 5:** Material features (size, color, paper, typography). Note changes, developments, any variations (multiple formats, editions, etc).

1. Cited in Debra Kelly’s *Pierre Albert-Birot: A Poetics in Movement, a Poetics of Movement* (Cranbury, NJ: Associated Press, 1997), pg. 63. [↑](#footnote-ref--1)