Preoccupation with the composition, placement, embellishment, elaboration of words, their constitutive letters, and their ultimate intention to address forcefully is most usually associated with the progenitive impulse of Dada. Regardless of misconceptions which surround the identification of Dada and its spirit, there is consistency in the identification of its typographic innovation. Every viewer of Dada manifestation is struck by the obligation its visual language enforces to compel the eye to see differently, to record linguistic ideograms rather than words, to absorb rhythms of type rather than the familiar linearity of lead which characterized traditional typography, to take note of oddities and directives which force the eye to settle upon the minuscule in the sea of throbbing ma