
Table of contents, editorial board, introduction from the editor, and other front matter

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Table of contents, editorial board, introduction from the editor, and other front matter

Abstract

Editorial front matter and table of contents for vol. 80, no. 3 (1996) of Journal of Applied Communications

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Journal of Applied Communications

Volume 80

No. 3, 1996

Applying Lessons from Text Research to
Extension Educational Media

Suburbanites' Perceptions About Agriculture:
The Challenge for Media

Working With Local Survey Researchers to
Understand Extension Marketing Efforts

Reviews



Official Journal of the
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Illustrations

The illustrations in this issue were submitted by Ruth Raymond, public awareness officer at the International Plant Genetic Research Institute (IPGRI) in Rome, Italy. The illustrations won first place in the 1996 ACE C&A competition for black-and-white illustrations in a series.

Ruth Raymond says, "The mandate of my institute is to promote the conservation and use of agricultural biodiversity around the world. The illustrations are from a series of five posters which highlight the work of the International Plant Genetic Research Institute (IPGRI) in particular geographical regions.

Since the ultimate beneficiaries of our activities are farmers, I wanted the posters to portray agricultural scenes. Also, I wanted the posters to really give the "feel" of the regions so I asked the artists to base the illustrations on a type of artwork indigenous to each. Needless to say, this involved quite a bit of research.

We finally settled on five art "types." We used a 17th century Northern European woodcut as the basis for the Europe poster, a batik from Kenya for sub-Saharan Africa, silk embroidery from China for Asia, the Pacific and Oceania; an Egyptian papyrus drawing for West Asia/ North Africa, and a Colombian embroidery/applique for Latin America.

The illustrations were inspired by elements from various of these sources, but the scenes they portray are original. The art media were also chosen to give the feel of the source type; for example, pencil-crayon to give the impression of a highly textured Colombian embroidery.

My personal favorite is the European woodcut which shows three women working in the field while the man takes a nap. This is a bit of an inside joke: I've done a lot of work to promote the particular role of women as users and managers of plant genetic diversity."

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