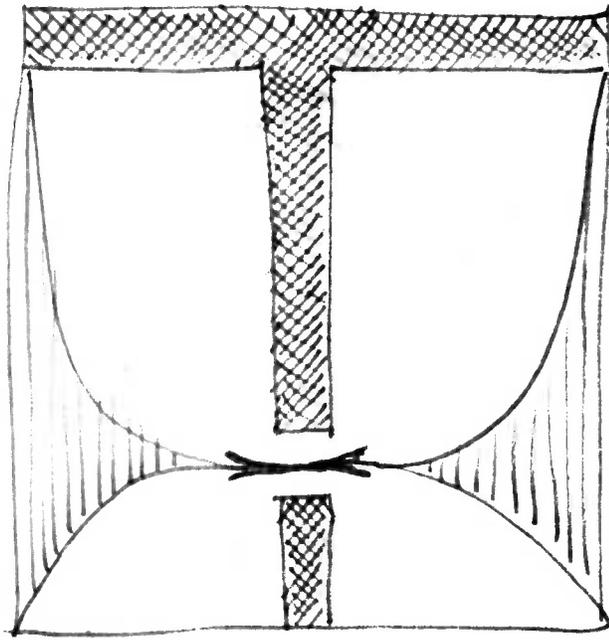


PROPOSED LOGO FOR

TC, Inc.
Trans-Culture
Transculture
T, Inc.

Elliott to Yosso
11 Dec 78



I argue as follows:

1. The design combines static (square) and dynamic (the flowing lines of the cup, whose joint is two arrows in interaction). This combines the moods of action and reposeful reflection, as does Transculture.
2. The first letters of "Transculture, Inc." stand out in the design, as they should in any logo--for a logo should be immediately identifiable, signaling as surely as a roadsign--not a hieroglyph, frowning the brow.
3. As Transculture has Gestalt fluidity, this logo is gestaltic (reversibility of figure and ground). Is it a chalice or a suspension bridge? Both!
 - (1) CHALICE: Transculture provides, Plato-like, a receptacle for communicating and learning.
 - (2) BRIDGE: Transculture is a fresh way of bridging between cultures, ways of seeing and living in the world, points of view on issues private, public, global.
4. While the design is a square, it contains a verticle tension both in the placement of the letters ("T" above "I") and in the lines (a) shading the cup's background or (b) representing the verticle cables of the bridge.
5. The design's feel is open, in the spirit of Transculture.

Revision 2

Elliott Intro. to TRANSCULTURE

-4-
[Subjunctive] All other quotes should be added.

[Subjunctive]

RANDOLPH, DAVID JAMES (minister, Christ Church United Methodist, N.Y.C.): "Mel Yosso believes that all that was, is, and is to be is the birthright of every person. He makes that birthright available in a creative and comprehensive way...through a vision of the future which transcends traditional religious boundaries without obliterating them."

home frustrated." Human commonalty, through use of the Allegories, can "achieve distinct shapes and nuances," and fresh clarity among "various ages, races and cultures."

MYERS, ERLE (Boston University School of Education): We the human race can and must learn to talk with ourself, "identifying universal issues and opening up a special relationship communication." Previous forms of communication among the world's people have proved inadequate to this, and I welcome the Allegories as an urgently needed process of "transculturation" by "commonness of experience through safe, non-threatening, non-political communication, utilizing the universal human value-experiences as basis for exploring with each other." The Allegories are excitingly open to research in and between many fields--e.g., my work in photo-meditation and in the TCAT (transcultural apperception test) "to evaluate the individual or group's level of transcultural sensitivity and relatedness to common human values." In all this, Transculture, Inc., will, I believe, "become the transcultural consultant to the world," providing "a quality of consultants and experts without parallel." Further, from this process will emerge "a full interdisciplinary academic curriculum."

OVER
in
man

READ, DAVID H.C. (minister, Madison Avenue Presbyterian Church, N.Y.C.): "The thought of bridge-building on this scale by this means appeals to me." Mr. Yosso "seems to have hit on a creative use of modern myth that can speak to all cultures. I am also impressed by the fact that involvement in such a movement in no way diminishes one's own religious loyalty and conviction."

OVER
in
Ocean

ROSSMAN, VERN (Intermedia): The Allegories should be used "in inter-religious dialogue" at the world level (e.g., World Council of Churches), as well as at the national and lower levels. Instead of group process with nothing to process, the Allegories surface material that cross-cultural groups can use toward what Thomas Merton called "institutional integration."

SOBEL, RONALD (senior rabbi, Temple Emanu-El, N.Y.C.): The Allegories "are a prophetic vision of joy and higher meaning."

STERN, CHAIM (rabbi; editor of the new series of prayerbooks for Reform Judaism): Mel Yosso has "reversed the usual movement of story from particular to particular, or at best from the particular to the general." His Allegories "move from the universal to the individual....We are in his debt for a new perspective" which "removes the tollbooths" of particularity "at the ends of the transcultural bridges. The result can only be an increase of life, humane and compassionate life, a greater openness to others....The Transcultural Story is open ground, unpossessed and unthreatening, where we can all come together and experience our common humanity. Because the ground belongs to none, it belongs to all."

?? (Sufi author of THINKERS OF THE EAST): "Timeless gems."

WELCH, DAVID (Society for Ethnomusicology): "Through the aural dimensions of sound and rhythm, speech, song, musical instruments, and the visual dimensions of space and movement, the Allegories provide non-specific, culture-open, case situations," making possible "a 'total theatre' piece of compelling proportions"--a simulation of "ritual theatre" in transcultural mode, with all the benefits accruing thereto. Here then is "a unique art form with potential limited only to the imagination." Here is a new bridge between cultures, and so of interest to anthropologists, ethnologists, and experts in many other fields. Here too is a new potential for synthesis in the arts: e.g., "I would be interested in con-

MORRIS, DONALD (Minister in Higher Education, Ecumenical Foundation):
"As the world strives for peace and harmony, a transcultural approach that is
apolitical and nonthreatening could ~~certainly~~ speed up the process of
world peace."

OLLANDER, JOEL (president, Association of Jewish Community Relations
Workers): "Mel Yosso's intriguing Allegories--and the supportive learning-
techniques being developed by Transculture--represent a highly significant
new tool designed to open up communication quickly and with minimum rancor
within and among a wide variety of racial, ethnic, religious, age, and sex
groupings. As such, the Allegories can have a profound impact on intergroup
and community relations. This potential deserves full exploration."

OVER