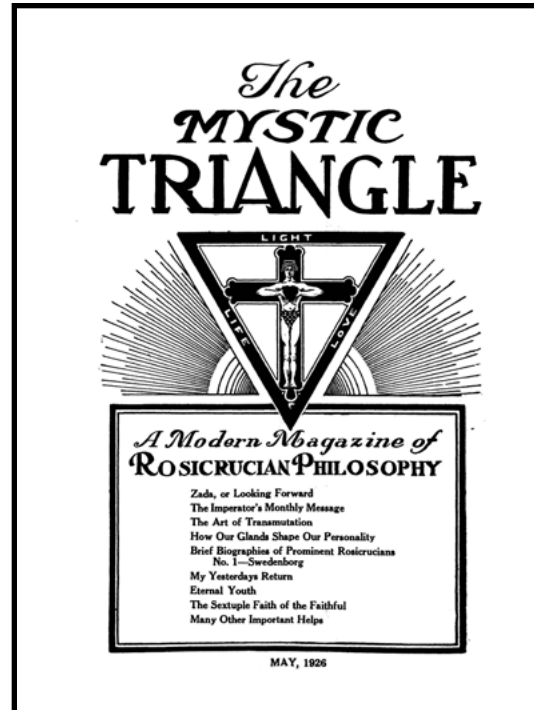
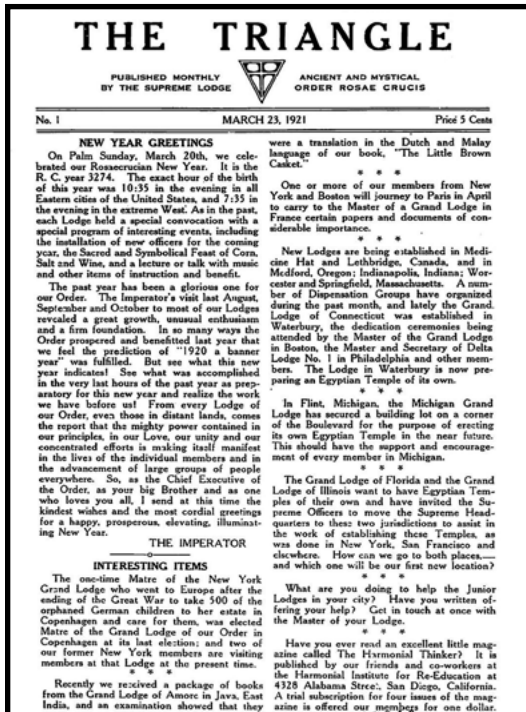


A LOOK AT THE COVER

From Volume 100 Number 1 2022

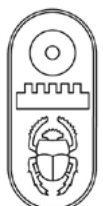
The cover of *Rosicrucian Digest* Volume 100 Number 1 is a look at 100 years of magazine design, Rosicrucian thought, and AMORC organizational development.

founder H. Spencer Lewis are displayed directly and promptly on the cover for the growing number of American lodges.

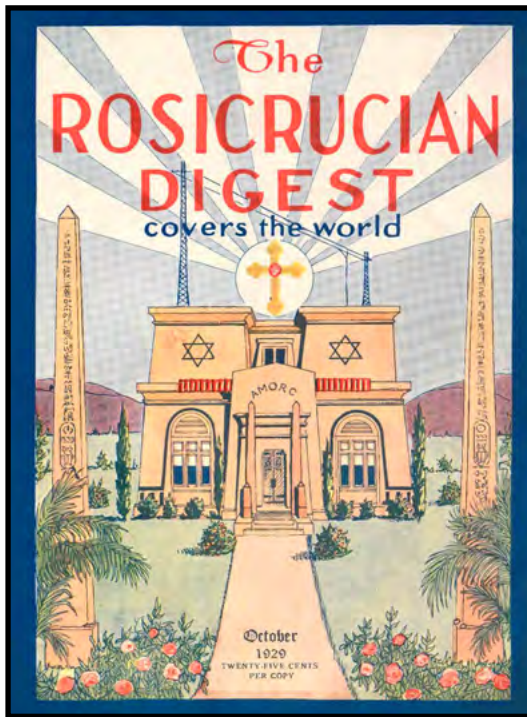


For the very first issue of the official magazine of the Rosicrucian Order, AMORC, dated March 23, 1921, there is no formal cover. The name of the magazine in the beginning was simply *The Triangle*, an homage to one of the most important symbols in mysticism. On the front of the magazine underneath a humble masthead featuring a small triangle and cross is a Rosicrucian New Year greeting along with “Interesting Items” about local lodges. The practical messages and magazine content from then-Imperator and AMORC

The magazine’s first cover design and name change happened for Volume 2 Number 5 1925. It became *The Mystic Triangle*, with a larger and more elaborate masthead. A grand triangle graces the cover, with the words “Light,” “Life” and “Love” in its trim. Inside the triangle there is a figure holding a heart on a cross on top of a radiating light, making the cover a more direct reflection of the growing mystical and spiritual field of content inside the magazine and the Order. The design is inspired by the word “Rosicrucian,” which comes from the Latin *Rosae Crucis*,

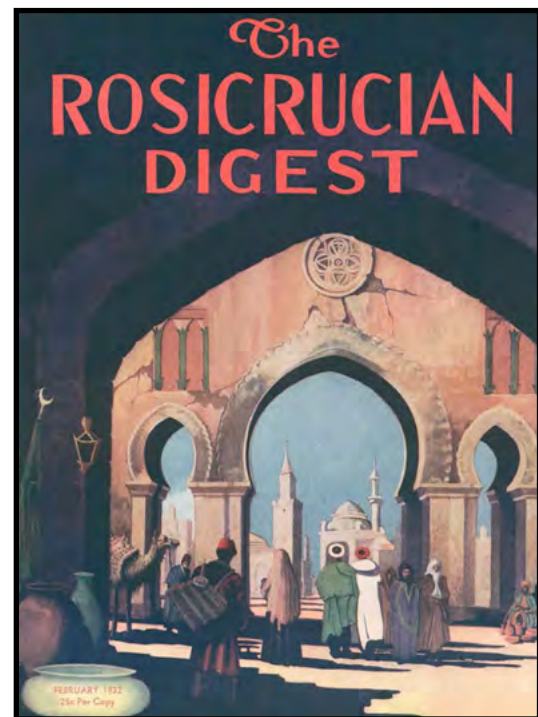


meaning Rose Cross. If we stand before the sun with our arms outstretched, our shadow forms a cross. This symbolizes our earthly experiences. The rose at our heart center symbolizes our soul unfolding during this incarnation.

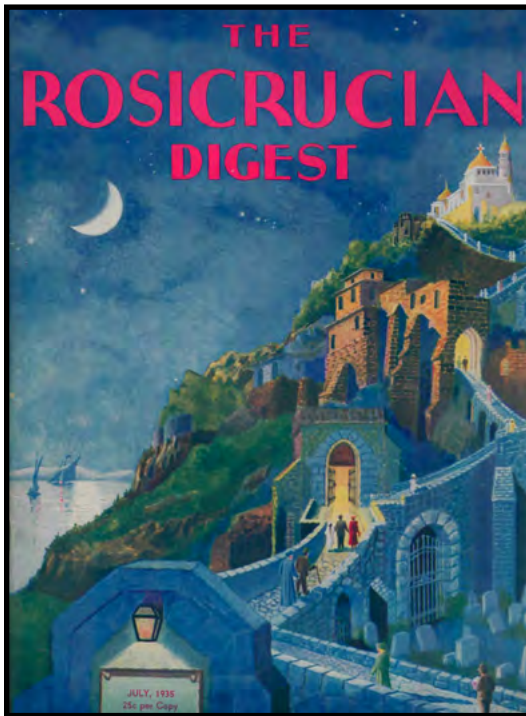


By the time of the third major design change, which occurred for Volume 7 Number 9 1929, AMORC had become multi-national in its scope and presence. The publishers explain the new name and cover design change in the issue, writing that the magazine “now reaches every large community of Europe and other parts of the world” and “is now in the reading rooms of the principal libraries throughout North America.” All this in just eight years! Probably due to AMORC’s wide reach, they permanently changed the magazine’s name to say exactly who the publishers are and added the subtitle “Covers the World.” There is a grandiose illustration

of AMORC’s National Headquarters showing many Rosicrucian ideas, and a rose cross on top of a white sun radiating upward and outward. The building itself is real, constructed at Rosicrucian Park in 1927. The two radio towers actually existed. H. Spencer Lewis used them to broadcast weekly radio programs. The two obelisks were not at Rosicrucian Park at the time of this issue, however H. Spencer Lewis constructed a similar obelisk at Rosicrucian Park in 1937.



The cover design stayed the same for about a year, when the magazine started swapping out cover illustrations and tinkering with the masthead about once annually. Most of the covers of the 1930s and 1940s, including Volume 10 Number 1 1932 and Volume 13 Number 6 1935, feature art by the Emperor showing exotic locales with spiritual intonations. About the changing covers and content,

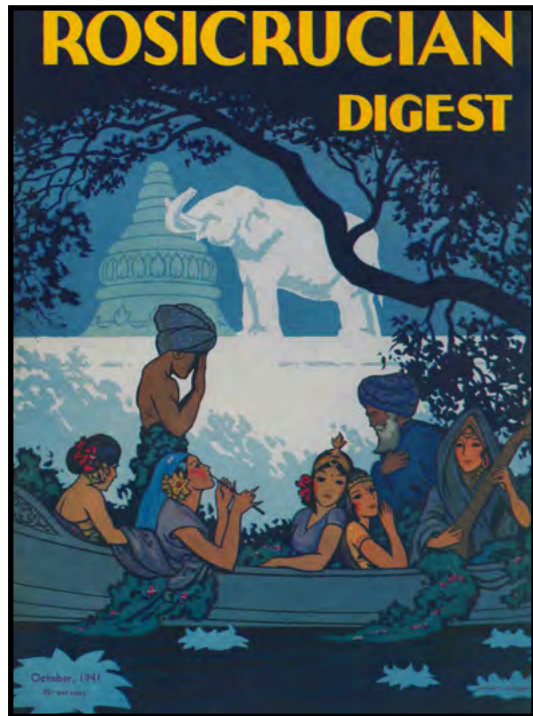


the editors wrote: “We have found that the continuous improvement of our literature with the addition of pictures and a higher grade of printing with an additional appeal to the aesthetic, cultural tastes of the people we are reaching with our work is helping to spread the ideas and ideals or beauty and elegance along with the



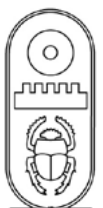
sacredness and goodness of our teachings and principles.”

The same general aesthetic continued on the front and interior of the magazine through the end of the 1940s. Along the way, they dropped the “The” of the masthead, as illustrated by the contemplative cover from Volume 16 Number 12 1939, the same year that the cover’s painter, H. Spencer Lewis, went through transition. His son, Ralph M. Lewis, became Emperor, and for the decades that followed for the magazine under his guidance, a wide range of ideas, designs, art, and commentaries flowered.



In the early 1940s, with issues like Volume 19 Number 9 1941, the publishers experimented with new colors and illustration styles and settled into a new masthead font that would last a while.

On the cover of Volume 26 Number 12 1949, the tagline “Mysticism – Art –





Science” appears for the first of many times in various forms over the next few decades. By this point, the magazine and Order are both more global and more clear with their own ideas, so by the end of the year a gorgeous illustration of the interior of the Rosicrucian Grand Temple in San



Jose appears on the cover for Volume 27 Number 9 1949.

The next 20 years of covers spell out the written contents on them, in addition to reflecting the changing world around the Order.

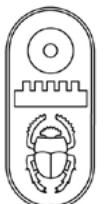


Volume 29 Number 6 1951 shows a more traditional illustration and Rosicrucian subject of interest (Egypt) on its cover. However, as the next two covers (Volume 37 Number 8 1959 and Volume 46 Number 4 1968) illustrate, the subject field covered within AMORC broadened and the style of art to illustrate this became more abstract. While the 1959 cover is a more traditional collage focused on Albert Einstein, the 1968 cover is a vibrant and abstract painting by world-renowned Rosicrucian artist Nicomedes Gomez called *Cosmic Energy*. The publishers write that the title is “symbolized in this painting in its varying vibratory states.”

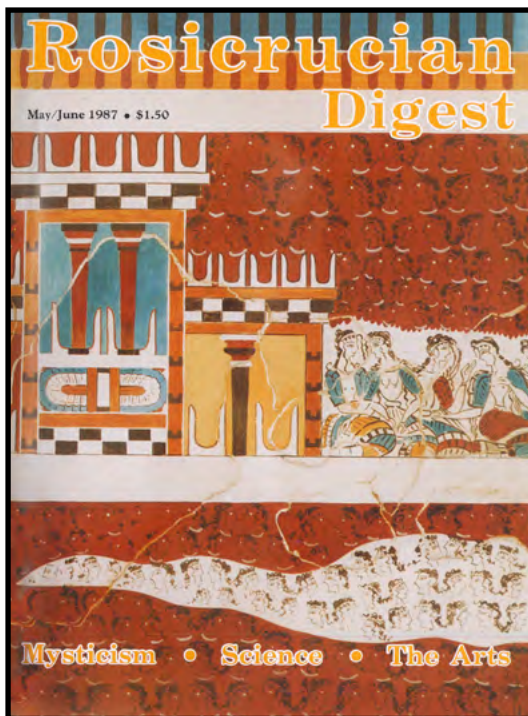


As the 1970s rolled around, the magazine’s publishers began experimenting with photography on the cover. Volume 48 Number 4 1970 presents a photo in the classic Kodachrome color style of the era. The magazine describes the picture of Westminster Bridge and Big Ben as “natural-color.”

The 1980s saw the magazine change its masthead; some lowercase letters with thin white borders around the main title allowed for full-page illustrations on the cover again for the first time since the 1940s. The magazine and Order were both modernizing and paying homage to their past.



The cover for Volume 58 Number 9 1980 was created by Rosicrucian staff artist Jerry Chapman, and illustrates a color meditation on the inside pages. The magazine writes that the cover “features an imaginary stairway which we may ascend through a rainbow of color-realization toward the starry vault of the heavens while meditating.”



Ancient art – a mural section from the Bronze Age archaeological site in Knossos, Crete – makes one of its first appearances on the magazine’s cover with Volume 65 Number 3 1987, despite being a subject of deep interest to the Order since the beginning; design techniques were catching up with the Order’s broad interests.

The grounds of Rosicrucian Park again make a cover appearance for Volume 67 Number 5 1989, this time with a photo of the Rosicrucian Research Library on

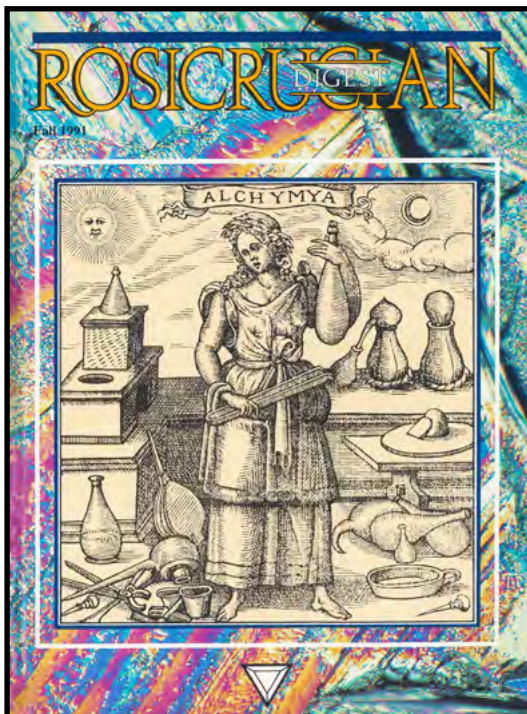


its 50th Anniversary. Color image quality noticeably improved in 20 years, and the publishers took advantage of that, capturing the glow of the California sun.

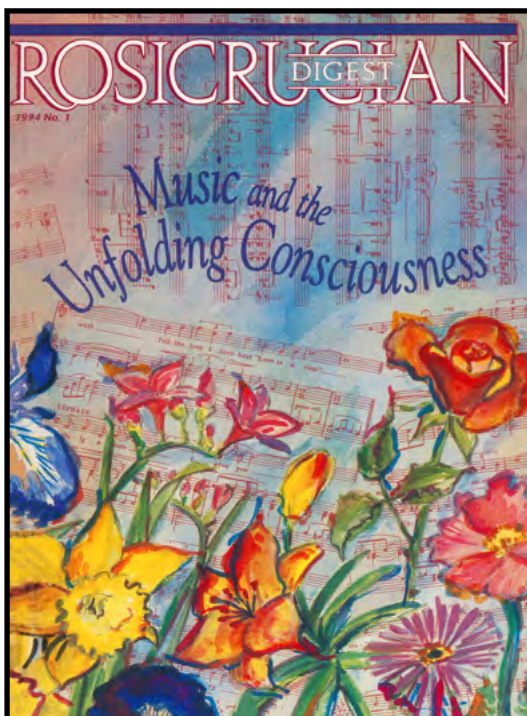
The 1990s brought a whole new design style and masthead to the magazine. The name of the Order took prominence on the cover, and the designs illustrating the ideas inside started taking new creative turns.

Lady Alchymya, Mistress of the Mystic Art, graces the cover of Volume 69 Number 3 1991, in the form of an engraving from *Newe Jewell of Health*, printed in 1576, one of the first times art from the Middle Ages made the front of the magazine. Alchemy has long been an important course of study for mystics, and especially Rosicrucians, so the subject here makes one of multiple appearances as a magazine theme across the decades.

The magazine’s publishers also got more creative with their themes in each



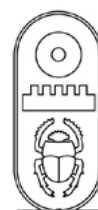
issue, as Volume 72 Number 1 1994 illustrates with the subject “Music and the Unfolding Consciousness.” In addition to a creative and unique cover, the interior of the magazine touches upon several aspects of music, from things like music theory to sound healing to cosmic vibratory rates.

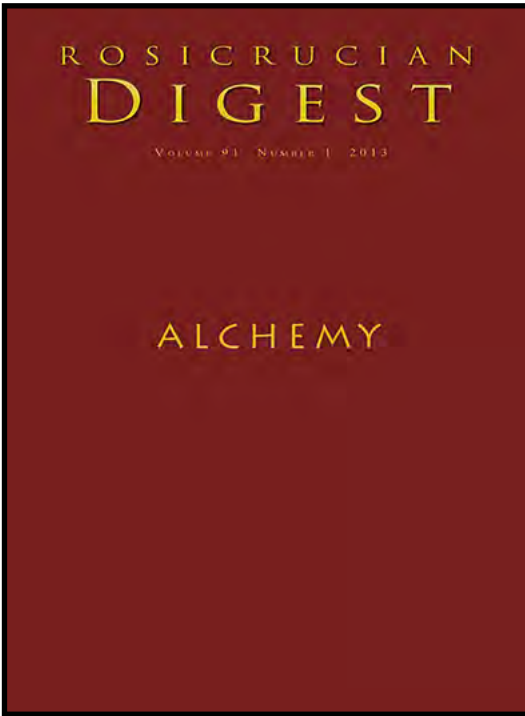


The new millennium also brought new design and content to the magazine. Many unique pieces of art were created throughout the early 2000s for the cover, much like Volume 79 Number 4 2001, in this case highlighting an ongoing series on Rosicrucian history by Rosicrucian historian Christian Rebis.

In 2006, the magazine started to take its current form both on the cover and inside. The first of an 8-year series of issues exploring in depth the subjects central to Rosicrucian thought was published, with each issue bearing a striking deep red cover with gold lettering. The publishers wrote at the beginning of the series:

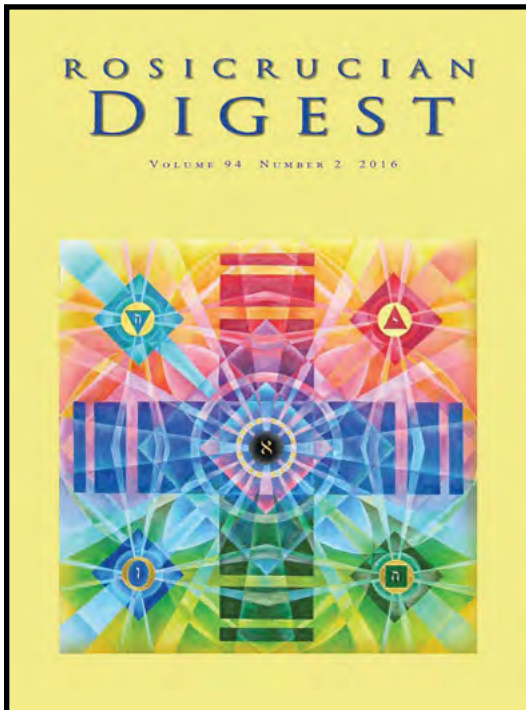
Each issue of the *Rosicrucian Digest* provides members and all interested readers with a compendium of materials regarding the ongoing flow of the Rosicrucian Timeline. The articles, historical excerpts, art, and literature included in this Digest span the ages, and are not only





interesting in themselves, but also seek to provide a lasting reference shelf to stimulate continuing study of all of those factors which make up Rosicrucian history and thought.

A painting by another prolific Rosicrucian artist, Daniel Gautier, is



on the cover of Volume 94 Number 2 2016, titled *Tetragrammaton*. The artwork showcases many mystical ideas, and makes for a clean and eye-catching presentation on the outside for the focused study of “Applying the Rosicrucian Principles” on the inside.

In the 2020s, the magazine became all digital in order to be more environmentally friendly and reflect better the modern era. Most recently, with Volume 99 Number 2 2021, the cover design takes advantage of the change, allowing for a full, sharp image of the galaxy in a way that would have not been possible in decades past. The subject of the last magazine before this one is reflective of its publishers’ ethos across the last century: “Expanding Our Awareness.”

