

U&Lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ £ \$ % ! ? () []

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME THIRTEEN, NUMBER ONE, MAY 1986



This is the second in our series of tributes to families whose creativity and accomplishments have amazed us, amused us or enriched our lives in some way. Each family history is coupled with a typographic family also worthy of your renewed appreciation, for though they are familiar faces, their beauty endures and time has not staled their infinite design potential. See page 20.

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This issue of U&Lc was mailed to 192,000 readers: 145,000 in the United States and Canada, and 47,000 abroad. It will be read by approximately 1,000,000 people.

FRONT COVER: ITC CUSHING MEDIUM ITALIC MASTHEAD: ITC NEWTEXT REGULAR
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THE ABC'S OF ALPHABET DESIGN

BY ALLAN HALEY

Almost daily ITC receives letters from readers of U&Lc requesting information on how to submit typeface designs to ITC. This is addressed to that question. ITC is one of the few companies which actively seek out and market new typeface designs. In fact, that is the core of its business. ITC was founded in 1970 with the declared objective to "Develop and market typeface designs for manufacturers who offer typographic equipment and materials." In 16 years, this goal has not changed.

In the process of meeting that goal ITC has released original typefaces like ITC Novarese® and ITC Eras®—faces such as ITC Bookman® and ITC Garamond® which are revivals of metal typefaces incorporating current design standards—and typefaces like ITC Souvenir® or ITC Berkeley Old-style® which, although they have a firm foundation in historic letterforms, were new additions to the typographic palette when released.

Designers from all over the world have helped to create the ITC type library. Submissions have been received from the world's foremost type designers and from those who have never had an alphabet released. It is a compilation of the work of (to name just a few) German, French, English, American, Canadian, Japanese, Yugoslavian and Italian type designers. For some, the ITC release is the first time their typefaces have been made available to the typographic public.

Every submission is judged with equal care and respect by the Typeface Review Board. Each must go through the same review process and conform to the same guidelines that have been established for ITC typeface designs.

Beauty is always first

Several qualities are looked for when judging a new typeface. The first, and always the most important, is "beauty." If the Review Board agrees on the beauty of a design, they begin to judge the other attributes of the typeface.

Hamburgerfonts

Hamburgerfonts

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Hamburgerfonts

HAMBURGERFONTS

Unique, but not overpowering

The Board must next judge the distinctiveness of the submitted typeface. It should be sufficiently different from other typefaces that an unsophisticated user can readily distinguish it from other designs. This is a key to the marketability of a typeface. It must look new, fresh and distinctive. Yet, another requirement is that the design not be so unique that its usability is im-


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Illustration for a book, *Natural History*.

GARAMOND UNBOUND



Preliminary study for a trademark.

First off, we will lay to rest the obvious question about Jacques N. Garamond's genealogy. No, to our knowledge, he is not a descendant of the venerable Claude Garamond. If he is, he has not bothered to mention it to anyone. But in his own right, Jacques Garamond has given the graphic world much to look at and think about.

Born in 1910 in Paris, Garamond attended the École Nationale Supérieure des Arts Decoratifs et des Arts Graphiques (National Advanced School of Decorative and Graphic Arts). By the time he was 18, he was already responsible for the layout and graphics of the magazine *L'Architecture d'Aujourd'hui* (Architecture Today). By age 23, he had his own studio where he started off by producing



Portrait of an imaginary destructive insect.

GARAMOND

posters and eventually expanded into the full range of graphic projects. At 28, he was entrusted to take charge of the graphic arts program at the École Nationale des Arts Decoratifs et des Arts Graphiques, where he remained until called to serve in World War II. When he returned to his civilian and professional life during 1945, it was as an independent graphic artist. He worked as art director for *Style in France* magazine and also became involved in graphic projects for a number of public and cultural organizations. He organized traveling exhibitions for the Information Department of the Marshall Plan. For UNESCO he produced an exposition and poster on human rights. He was artistic advisor to the Technical Office for the Utilization of Steel. He produced graphic

material for Larousse Library, a fresco for the French Pavilion at the 1958 Brussels Exposition, and, during the same period, returned to his teaching duties at L'École Nationale. Among his prestigious commercial clients were Ciba Pharmaceuticals of Basel, Air France and El Al Airlines.

Garamond's instinctive drive to advance the course of graphic design has propelled him to take the lead in a number of educational and professional activities. He served as President of the Society of Decorative Artists, was one of the founders of the International Graphic Artists (IGA) and was one of the eminent educators who established the École Supérieure d'Arts Graphiques (Advanced School of Graphic Arts), which is said to be the

equal of the best schools in the field.

At age 75-plus, he is still contributing ideas and information to the major international graphics publications: *Graphis*, *Novum*, *Idea-Japo*, *Tvar*, *Linea*, *Grafica*, *Printer's Progress*, etc., and participates in major international illustration shows.

For all his life, Garamond has been an intermediary—carrying and delivering messages with the clarity that becomes a true “communications” artist. But what does he do when he's not constrained to be a message carrier? When the whole world is his canvas?... When no particular client must be served, and only his own sensibility must be satisfied? It appears he revels in the world of the hidden, the unexplained and the unexplored.

In this sampling of Garamond's illustrations, we see one aspect of his private vision. Without ever taking complete flight from reality, he takes us beyond the recognizable forms of the real world into the mysteries that lie beneath the surface. To the interior of a conch shell; to the bottom of the sea and the transparent flora and fauna. To the undulating currents of sand and water. To the unexplored fantasies in his own head.

His illustrations are straightforward, yet mysterious. They lead us on, but leave us to wonder. Within the realm of reality, he seduces us to follow him into a world that lies somewhere between fact and fiction. It is a most agreeable place to be with the likes of Jacques N. Garamond. **Marion Muller**



Illustration for a book, *Natural History*.



Illustration entitled "Dichotomy."



NED'S CONSUMER HOT LINE

Dear Ned,
Boy, am I steamed!
About 3 days ago,
I sent Ann Perilla
\$14, and I never
got my pen! What
should I do?
Steamed-up Guy



Dear Ned,
Recently, while I
was sharpening an
Ann pen, the
pen simply fell
out. Any advice?
Hot Under
the Collar



Dear Ned,
Soon after I received
my Ann pen (No. 1),
it rolled off the desk
and onto the floor.
Upon retrieving it, I
bit my head on the
desk. Can I hold
Ann responsible?
Boiling Mad

R. Chast

Dear Steamed,
Sue them for
everything they've got.
Ned

Dear Hot,
Drop everything
you're doing and sue,
sue, sue.
Ned

Dear Boiling,
This is what's known
as an open-and-shut case.
If you don't sue them,
I will.
Ned

September 3, 1984

ATTACK OF THE YOUNG PROFESSIONALS

Watch in horror as they...



R. Chast

April 25, 1983

FROM BAD TO WORSE



R. Chast

May 24, 1982

Nature Girl and the Four Elements



February 18, 1985

How Much Should You Tip?



December 10, 1984

The New Yorker is now middle-aged, and the cartoon approach it

Roz Chast

pioneered has long since become a convention. However, *The New Yorker* maintains its iconoclastic traditions, and evolves within them. With its cartoons it balances old and new and only cautiously breaks new ground. Over the years its cartoon editors, first James Geraghty, and currently Lee Lorenz, have nurtured some very unusual practitioners who have radically changed the tenor of American cartoon art. One such is Roz Chast, who signs her work R. Chast, and commands a loyal following of young, otherwise disen-

chanted, cartoon readers with her non sequitural deadpan wit.

Though her work is apparently youth oriented, it is by no means a yuppie equivalent of Charles Saxon's organization man. Chast doesn't directly attack the world of MBAs, co-op owners, star wars or budget deficits, but rather reveals the mundane events and the extraordinary tribulations of her own absurd universe. For example in *Mondo Boxo*, a miniature book published in 1982, Chast follows

by Steven Heller

the Box Family (dad, mom, and the tots) through their daily routines; one learns that a major hobby is stacking, and that knocking over is also a ton of fun. And, of course,

some of them go to college where they study such special topics as square roots, cubism, and boxing. However in addition to this romp through the ridiculous, Chast beguilingly and effectively satirizes social currents through parodies of the vernacular in cartoons such as "Don Z and His User Friendly Apartment," and "The Attack of the Young Professionals."

While Chast's dry humor may be difficult for some to appreciate at first glance, its cumulative effect is overwhelming. Two factors contribute to this understated power: Her light-lined, lilliputian drawing style, which is actually a very controlled and sophisticated method, reminds us all of our best doodling, and so calls forth the collective desire to be a cartoonist. Moreover, her anemic characters, those dour prisoners of preposterous ideas, speak to an urbanite's compassion, and hence foster recognition among her readers.

After a while one begins to believe in Chast's logic. Through the amusing free associations characteristic of her work, Chast has tapped a sense of the silly in all of us, but has also focused on something more serious about the age in which we live. Americans love to simplify, stereotype and categorize and that is exactly what Chast mirrors. Moreover, despite the popular wisdom that most Americans between the ages of 18 and 40 don't care about satirical humor, there is still the need to criticize and be criticized. Chast often does this through the synthesis of very personal, yet transcendent, universal, comic vocabulary.

Roz Chast was born in 1954, so that by high school age she was influenced by the underground comics. On Saturdays she went to the Art Students League in New York, where she learned to draw from the figure; admittedly this is a strong underpinning today. Her

UNWISE INVESTMENTS



November 19, 1984

R. Chast

THURSDAY, 1 A.M.



June 15, 1981

R. Chast

THE END OF INNOCENCE



R. Chast

April 9, 1984

THE THREE BEST OF THE 'HARDY MEN' SERIES



May 20, 1985

R. Chast

These illustrations were published in *The New Yorker* 1981-1985.

GRANTS & RECIPIENTS



January 16, 1984

R. Chast

favorite cartoonists include Charles Addams and Jules Feiffer; though she never copied nor incorporated their approaches into her own work the spirit is there. During her college years at the Rhode Island School of Design she studied painting and design. "I was not terribly valued, because I painted still lifes of rotting fish and spoiled fruit. Of course, I didn't want the things to rot, but it took a long time to mix my colors." Nevertheless, she refrained from the practice of cartooning because it was deemed an *unterkunst*. Upon being graduated Chast moved back to her parents' home in Brooklyn, made up an illustration portfolio—not too stylistically dissimilar from what she does today—and began to pound on doors. "Nobody responded well to my work," she says. "In fact nobody even bothered to take my card." She made a concerted effort to develop a conventional illustra-

tion method, but the results were stiff, lifeless and unsalable. In frustration, Chast returned to what she loved the best, cartoons.

Chast's cartoons were not conventional gags. Rather, they were snip-pets of random thoughts—they were like what ifs or the kind of non sequiturs that float unexpectedly to mind on long car trips or during respites in the bath. For example a typically Chastian scenario is *what if someone—anyone—received an invitation to the White House from out of the blue?* And what if this person took the offer? What would happen? This talmudist's exploration was the basis for one of her many mini-books. Indeed, her first foray into the cartoon market was with these extended strip-like parables. Finally, because single cartoons were easier to market, she did a bunch (or a "stack" as it's called in the cartoonist's vernacular). Some

were bought by *Christopher Street Magazine*, the *Village Voice* and the *National Lampoon*. And then the big break came: she sold to the *New Yorker*. The first cartoon was titled "Little Things." "It was made-up of these little objects and captioned with made-up syllables that sounded very funny to me," she recalls. There was a precedent for absurd or incongruous humor at the *New Yorker*; Steinberg had developed a unique language decades before, as did Andre Francois; George Booth had his repertory of delightful cartoon hillbillies; and a newcomer named Jack Zeigler, was playing with hilariously funny non sequiturs. However, the *New Yorker* was virgin territory for the likes of Chast. There was no one who drew or wrote or thought exactly like her. In fact, she believed that her acceptance was a fluke—a one night affair. "I still don't actually believe that I am a *New Yorker*

regular," she says. Despite the modesty, her cartoons appear in almost every issue. She also has sinecure in *Mother Jones* and *The Sciences*; has published two collections of cartoons, a lavish limited edition, "Songs and Poems," a portfolio of hand-colored prints, a number of mini-books, and has appeared in the intelligentsia's bible, the *Paris Review*. Ultimately Chast is an entertainer. She wants to make people laugh. "Every once in a while I make myself laugh too; that's really embarrassing." She succeeds by generously and unabashedly sharing her idiosyncracies with us all. She also uses a lot of words, perhaps more than most other cartoonists. When asked why her work is so popular, particularly with *New Yorker* readers, and especially with the literati, Chast simply says, "I guess, it gives them something to read." Indeed, there is much to read, see, and think about in Chast's little comic gems.

ITC's Technology Update

by Edward M. Gottschall

VHSIC

The era of the superchip is upon us. Ultra-powerful silicon chips are operating at such high speeds they can tackle problems, such as radio waves, formerly considered too complex for computer technology. The new chips can translate speed of light signals almost instantaneously into digital pulses. They bring new power and precision to signal processing. Of course this has great military significance, but eventually the new chips will affect the whole spectrum of activities using computers. Today's best chips pack thousands of transistors on a tiny silicon square. Incredibly, the new chips store tens of millions in the same space. The chips are known as VHSIC (Very High Speed Integrated Circuits). A supercomputer can perform many tasks. The new superchips are dedicated to a specific function. At present there are 36 kinds of superchips being produced for the Pentagon. By 1990 we may have chips four times as fast as VHSIC's or about 100 times the speed of a present-day home computer. Along with increased speed comes increased accuracy.

Natural Language Computing

A new report from Ovum Ltd., *Natural Language Computing The Commercial Applications*, states that "Companies with a long-term commitment to the computer, office equipment and communications industries should be doing R&D on Natural Language Processing (NLP) now, if not already." The continuing improvement in the price/performance characteristics of VLSI integrated circuits and advances in software technology will establish NLP as a key step toward truly "user friendly" systems.

NLP is the technology of building computer software to understand and handle English, or other human languages. Applications range from easy-to-use interfaces with databases or expert systems to the realization of an effective "talkwriter"—a machine to transcribe spoken dictation.

Key applications of NLP are for text editing, design creation and editing, as well as for database interfaces, micro interfaces, dialogue interfaces, content scanning, machine translation, and talkwriters.

New B/W-to-Color Conversion System

A color imaging system that produces professional, presentation-quality color visuals in Pantone colors from black and white art, without elaborate production setups, has been introduced by Letraset, Paramus, New Jersey-based manufacturer of graphic arts materials. Letraset prints are ideal for mockups, ad comps, presentation visuals, promotional literature, displays, TV props, package dummies—in one-off or very short runs.

Developed for professional service center operations as well as studios and in-house use, Letraset's latest breakthrough is easy to work with; it needs no darkroom, and requires only tap water for development.

Its three simple steps take seven to eight minutes:

1. A coating of pantone color is applied over a Letraset plastic imaging sheet. The coating is then dried with an ordinary blow-dryer.
2. Together with a negative of the image to be created, the coated sheet is exposed to ultraviolet light. Ink fuses to the plastic sheet only where the negative is clear.
3. Exposed print is sprayed with water, then rubbed with cleaning pad to reveal image. Squeegee and drying complete the process.

MCS Option Simplifies Math Typesetting

A new Modular Composition System™ (MCS) option simplifies mathematical typesetting for engineering, scientific, and related applications. It is offered by Compugraphic Corporation. Designed for users of the MCS 10 and 100, the Math Package consists of 12 special fonts with Greek and pi characters and a set of formats that are used to compose and edit mathematical structures. The package must be used in conjunction with Power Page software and an MCS 8400 or 8600 typesetter. An MCS Preview™ is a recommended option.

The Math Package allows operators to build multi-level structures and complex matrices more effectively. The formats will size and position superscripts and subscripts, parentheses, integral, summation, pi-product, radical, union, and intersection signs. The fonts include several weights of characters such as brackets and parentheses so that, in larger point sizes, they can be matched to the weight of surrounding text.

Wang Offers Text/Graphics Merge

Users of Wang word processors are now able to produce professional-quality typeset documents, with complete integration of text and graphics, right in the office. Textet is now selling Wang ma-

chines and systems as part of the Textet Live Image Publishing System. Hardware and software interfaces enable the system to accept text files directly from Wang systems without typographic coding. At the Textet workstations, text files can be combined with graphics and a complete publication can be designed, composed, paginated, revised, and output to a typesetter or laser printer.

MagnaType Drives LaserWriter™

The MagnaType front-end now brings high-quality, low-cost typesetting to Apple's LaserWriter. It offers up to 1,500 automatic and user-specified kern pairs per font, four-level track spacing, automatic white space reduction, automatic pi character look-up, automatic fractions and small caps, extensive tabular capabilities and other typographic features. It drives the LaserWriter via PostScript™, the Adobe Systems page description language.

A Halftone Generator

Data Recording Systems, Inc., and Imagi-Tex, Inc., now have the capability to generate plain paper images directly from scanned photographs or line art. Any image may be captured on an Image Station 3000 Series™ workstation manufactured by ImagiTex. This digital image can then be manipulated, modified or stored under operator control. ImagiTex's impact software ensures high images and enhanced capabilities for handling images. When hard copy output is desired, the image is passed directly to data recording system's LaserScribe™/8415 printer. Using ImagiTex's proprietary halftone generator, plain paper output of line art or halftones can then be obtained without the need for a Raster Image Processor.

Dot Matrix NTQ

The first desktop typesetting system to employ true font display on the IBM-PC™ screen and produce Near-Typeset Quality copy (NTQ) on a dot-matrix printer has been introduced by an Andover, Massachusetts, company called Good Ideas.

Due to its codeless keyboarding, interactive display and automatic features, people without any typesetting experience can now set type in less than an hour. The \$395 software package, called Type-Set-It, changes an IBM-PC, equipped with the popular Hercules graphics card and Epson dot-matrix printer, into a complete typesetting system. The program generates over 1200 fonts in near-typeset quality on the Epson printer. The package price includes all the fonts.

Type-Set-It is for people who want to improve the appearance of their typewritten materials with proportionally spaced type and a variety of sizes and styles.

SoftType Enhances PCs

IBM-PCs and PC-compatible computers coupled with SoftType and Tplus typesetting software is claimed to make typesetting as easy as word processing. SoftType automatically converts conventional word processing files into typeset output. It is currently available for MultiMate, Wordstar 2000, and LEX Word Processing Systems and is now being adapted to work with other word processors. Typeset output is currently possible on the Hewlett-Packard LaserJet™ printer and the Xerox 2700 and 4045 laser printers, and drives are available for Compugraphic, Varityper, Autologic and Linotype typesetters. SoftTest Inc., Ridgewood, New Jersey.

Two New Laser Printers

Dataproducts Corporation and Adobe Systems Incorporated have announced the joint development of two new laser printers that will be sold under the Dataproducts label. Dataproducts Corporation, based in Woodland Hills, California, is a major independent computer printer manufacturer. Adobe Systems Incorporated, headquartered in Palo Alto, California, is the developer of the page description language PostScript. Through the use of PostScript the new Dataproducts laser printers, models LZR-2660 and LZR-2665, will allow users to print pages with fully integrated text and graphics and with a wide range of typefaces for all types of business communication.

In addition to utilizing PostScript both new Dataproducts printers are capable of running 26 pages per minute with a resolution of 300 x 300 dots per inch. The LZR-2665 supports a single, ledger-size image (11x17), or dual-buffered letter-size images, while the LZR-2660 supports single letter- and legal-size images. A variety of paper handling accessories are available for each printer.

PhotoMail™

Merrimack, New Hampshire—Chorus Data Systems' PhotoMail allows PC users to capture images with a standard video camera or VCR and transmit them to a remote PC via ordinary phone lines. Still-frame pictures of people, diagrams, text, products—anything a camera can see—are sent at a resolution of up to 640 x 400 x 16 colors or levels of gray. PhotoMail operates with IBM PC, XT, AT and compatible computers. Chorus Data Systems, Merrimack, New Hampshire.

CHORUS DATA SYSTEMS
Personnel File

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Social Security Number: 234-52-6683
Date of Hire MM: 06 DD: 22 YY: 84

Job Title: Senior Buyer
Salary : \$24,000
Age : 32
Hair : Brown
Height : 5'11"

Education: Ba Business Administration
Comment :
Sex : M
Eyes : Brown
Weight : 185

PERSFILE.FRM Form 1 Page 1
F1-Help Esc-Main menu F10-Continue

Photobase lets you merge pictures with database systems. Application illustrated is from a sample personnel file.

DBMS/Pictures Merge

PhotoBase™ merges pictures with data base systems for such applications as personnel files, real estate listings, product cataloging, credit verification and photo/data archives. PhotoBase is an operating system extension that works with IBM PC, PC-XT, or compatible computers and database systems such as dBase II, R:Base 4000 and the IBM Filing

Assistant. The full capabilities of the database system are preserved—while adding the ability to recall images stored in a “photo album” using standard database file descriptors. These “photo albums” are created using high quality pictures captured from a VCR or Video Camera by the PhotoBase image manager and the PC-Eye Video Capture System. Chorus Data Systems, Merrimack, New Hampshire.

Xerox's 4045 and 3700

The 4045 can print text, graphics and data at ten pages per minute which can be eight times faster than a typical personal computer printer. For offices and small data centers it includes two resident standard fonts and can be loaded with up to 36 fonts accessed from optional plug-in read-only memory cartridges. Up to 90 fonts can be sent from a host com-

puter so that the 4045 can store up to 128 fonts. The 4045 is an under \$5000 printer.

Also recently introduced by Xerox is the 3700 printer that can store up to 2000 pages and output 24 pages a minute. It can store up to 100 fonts. Several hundred typestyles are currently offered. Up to 16 different typestyles and up to 4 different electronic forms can be printed on a single page. Priced at \$29,995.

Two new designer aid systems

by Camila Chaves Cortes

INTERLEAF INC.

A close look at Interleaf Electronic Publishing Systems shows that by developing integrated software and hardware for the office automation, technical documentation, and graphic arts markets, the office can become a publishing center. The system combines writing, typesetting, and layout capabilities at the desktop rather than the printshop.

Interleaf software uses icons or graphic symbols and pop-up menus on the screen, which make the system easy to use. A mouse with three buttons is used to interface with the system.

The Interleaf system runs under the UNIX operating system. A laser printer is used for output, and a digitizing camera for inputting images (photographs, text, and graphics) up to 8 1/2 x 11."

Scanned drawings can be rotated, distorted, and altered in size. Photos can be sized, cropped, rotated, and the contrast and black scale values can be changed. Also available is a Computer Aided Design option that allows for the integration of technical drawings generated on CAD systems. The system also outputs to several typesetters (Compugraphic, Information International, and Monotype). The typesetter interface includes production of camera-ready pages. The graphic capabilities include business graphics, a drawing package, and clip art. The system generates up to 40 different chartstyles.

Freeform drawings are created with the mouse in up to 12 pen widths. A user-definable grid aids in formatting and justifying drawings. The clip art option includes arrows, borders, charts, and flow charts; basic geometric shapes; and pica, centimeter, and inch measuring devices.

Text can be entered at the keyboard or telecommunicated from any word processor or personal computer and then formatted on the system.

WYSIWYG (what you see is what you get) fonts displayable on the screen in 6 to 36 points include Times Roman®, Century, and Modern. There are also flexi fonts, ge-

neric representations of the output fonts, but the characters have the same width as the output fonts so line lengths are exact.

QOLOR

Small and large design studios, broadcasting facilities, video animation studios, corporations, photographers, film producers and artists are discovering the wonders of the Lightspeed Qolor System™. This full color interactive computer graphics paint system was developed by graphic designers and artists in collaboration with electronic engineers. It is composed of a UNIX base computer, a monochrome monitor, a color monitor, and graphics tablet with a puck.

Images and graphics are entered via a high resolution flatbed scanner or a high speed digitizing camera. The scanner uses a maximum scan area of 11 x 13" at a resolution of up to 775 lpi for half-

tones and up to 1,550 lpi for line art. The digitizing camera takes in black and white continuous photographs and line graphics. Think of the scanning function as a photographic studio. The color video camera can be free-standing, or set in a copy stand, or mounted on a tripod and pointed to the real world. The artist grabs an image, and the video signal is transferred to the computer. By pressing a button the artist is able to freeze whatever image s/he likes, to create special effects at the color monitor. The range of images is limited only by the user's imagination. Not only black and white or color images are created; images also can be transparent or opaque, and in two or three dimensions. The lighting effects include back lighting, top lighting, and natural light.

A designer or graphic artist uses the system to scan in artwork, illus-

trations and photographs, and then manipulates them. This can be done in black and white or in red, green and blue, separately; which allows for color correcting, or for color balancing by enhancing one color more than others. The photographer or filmmaker uses the medium to create actual photographs and enhance them by manipulating light and color qualities, or incorporating other objects and images. One can view the images as if they were contact sheets because the system can display up to ten images at a time. The artist sets up the lights, backdrops and photographs as in the studio, but can now create and select striking images by superimposing an image over another, or a new version of the old even, by combining the image with photos, type, and artwork. This can be done faster than with traditional methods and all within one video frame.

The system is easy to learn because it has options and menus which are self explanatory one-word headings. It uses words familiar to the artist like cut, paste, color, type, shape, etc. The artist feels at home since the monitor has a horizontal line representing a T square and a vertical line for the triangle. Anyone can learn the system in eight hours.

Designers create pasteups with the aid of a grid, using a rectangle to determine the appropriate dimensions. A readout on the black and white monitor tells the artist the height and width of the rectangle. Whether one is working on a billboard, an album cover or a postcard, the process requires that the user merely specify final size; the output device will print it correctly.

For typographic considerations the system provides two options. The designer has the freedom to visually determine type font, size, and spacing, or be very specific by determining font, size, leading, kerning, word spacing, and letter-spacing for any of the 26 typefaces which include 56 versions altogether.

Finally, the flexibility of the system allows the artist to define a library of shapes which can be stored and recalled in order to create masks, silhouettes, and textures.



The Interleaf workstation. The screen shows the merged text and graphics, the icons or graphic menu, and the three-button mouse.



1976 Cambridge Folk Festival



1977 Cambridge Folk Festival

The British Bluegrass Band

What,

you may wonder (as we did) "does an Englishman, by birth, and an illustrator, by profession, have to do with a Kentucky-style bluegrass band?" The answer is: almost everything. John Holder of Cambridge, England, is the lead singer, guitarist, publicist and impresario for an all-British bluegrass band. He is also responsible for these period-style pen-and-ink drawings.

Inasmuch as bluegrass music is such a singularly indigenous American music form (which almost expired in the United States at the end of the 19th century), it is especially amazing to hear of an Englishman who has devoted himself to the perpetuation of the form in Europe. Perhaps it was all written in the stars, for John Holder was born in 1941, just about the time of the rebirth of bluegrass music in The States.

Originally, bluegrass music was known as either "hillbilly" or "mountain music." It is traceable to the religious music and songs of the corn-shucking parties and social gatherings of the southern mountain people. It was just one vein of American folk music, and it had its own special characteristics. The instruments were small, portable and often homemade. A bluegrass band might include a banjo, a guitar, fiddle, mandolin, bass fiddle, harmonica and zither. The musicians were untrained, but many were extremely cunning in the handling of their instruments and in their inventiveness.

In 1945, bluegrass was re-introduced to the world at large when a certain Bill Monroe organized a band called the Blue Grass Boys. He named the group for his home state of Kentucky, familiarly known in America as "the bluegrass state." It was this band's styling that particularized the traits of bluegrass music and distinguished it from other folk forms. In bluegrass, not unlike jazz, each instrument in turn may take the lead, serve as back-up to the lead or provide rhythmic accompaniment. In any case, no bluegrass band is considered complete without a banjo played in the picking style established by Earle Scruggs, one of the key figures in the original Blue Grass Boys band.

Bluegrass music is also distinguishable by what is *not* included; specifically, electrified string instruments. The vocal and instrumental arrangements are, of course, far more sophisticated today than in the original mountain music styles. The improvisations are more educated, and the vocals more complex, with multiple part singing.



John Holder's infatuation with bluegrass, and American folk music in general, has been going on for some 21 years. It was in the early '60s that he helped introduce bluegrass to Europe. He has been involved with the Cambridge Folk Festival, the oldest and largest in Europe, since its beginning. Recently he took his band to France for the Toulouse Bluegrass Festival, and he also appeared with his group on BBC-TV.



The bluegrass character drawings were created by Holder specifically for publicity purposes; they appeared on T-shirts, programs and brochures in connection with the festivals. Each drawing is approximately 24 inches square. They were drawn in Higgins or Dr. Martins black waterproof ink with extra fine Ladies Running Hand Pens made by Perry & Co., of London, circa 1900. Although he is a purist and insists on authenticity in most matters, Holder frankly admits that the models are ringers for the real musicians. He called upon kindly neighbors, friends and relatives to pose for him.

H

older's

intense involvement in the bluegrass music festivals has not seemed to impinge on his career as an illustrator. In fact, it was his work for a number of British newspapers—*The Observer*, *The Daily Express*, *The Daily Mail*, *The Times* and *The Guardian*—that tripped his interest in working black-and-white, pen-and-ink drawings such as these. He has also contributed illustrations for magazines, books, advertising and package designs. Among his recent commissions are an illustrated *History of Chastity Belts*, a mural based on the theme of the Victorian seaside for a London restaurant, illustrations for ads for *London Weekend TV*, *Beefeater Gin*, *The National Trust*, and *Homespun Tapes*, NY. He has participated in group illustration shows in Great Britain, France and Poland, and is a part-time senior lecturer at Cambridge. And in addition to all the professional activities, he finds time to make regular visits to the U.S. to travel, work and lecture on music and illustration.

In spite of all his active participation in contemporary affairs, one can't help but feel that John Holder was born too late. Consider the joy he takes in pleasures of the past: He lives in an 18th century cottage. He rides a vintage bicycle, circa 1911. He portrays himself, in his own logo, in Elizabethan-style garb. And he actively perpetuates a 19th century music form. All this admiration for things past, notwithstanding, we thoroughly admire his contributions to the present.

© John Holder

Marion Muller



1980 Cambridge Folk Festival



1981 Cambridge Folk Festival

Even people who don't know his name are very familiar with Neil Fujita's work. Anyone who ever tuned in the "Today" show saw the logo he designed. Millions of people, from New York to Tokyo, can recall his billboards for Mario Puzo's "The Godfather." We can close our eyes and still visualize his memorable book jacket for Truman Capote's *In Cold Blood* and his poster for "House of Flowers." Among his contemporaries in graphic design, Fujita is probably best remembered for the small revolution he fomented in the record business, when, as Director of Design for Columbia Records, he first introduced the idea of using fine art and photography in album cover designs.

But now, here are some Neil Fujita creations that are a surprise to almost everyone. These botanical specimens are part of a series of some thirty paintings he recently exhibited at the Elaine Benson Gallery, in Bridgehampton, New York. He calls the series "Eden Before the Apple."

Botanical mischief

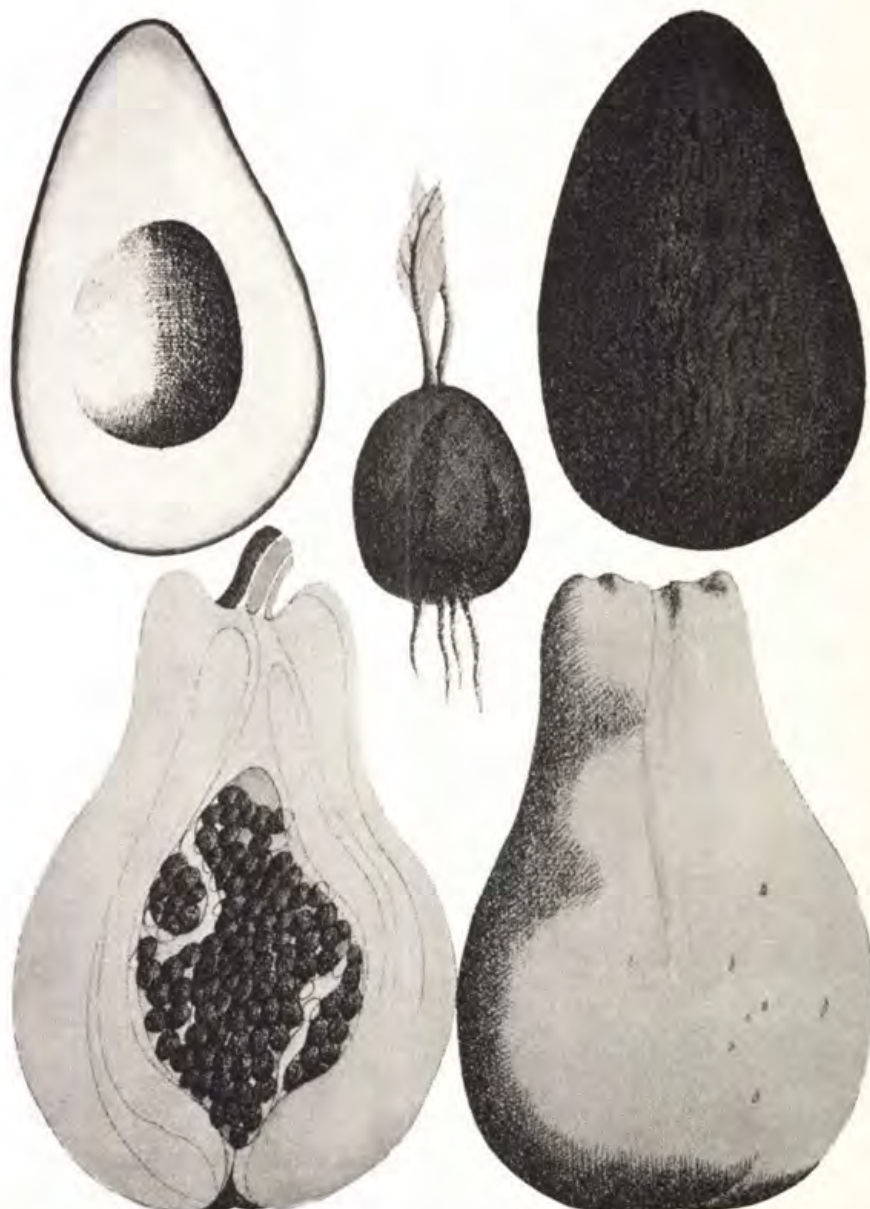


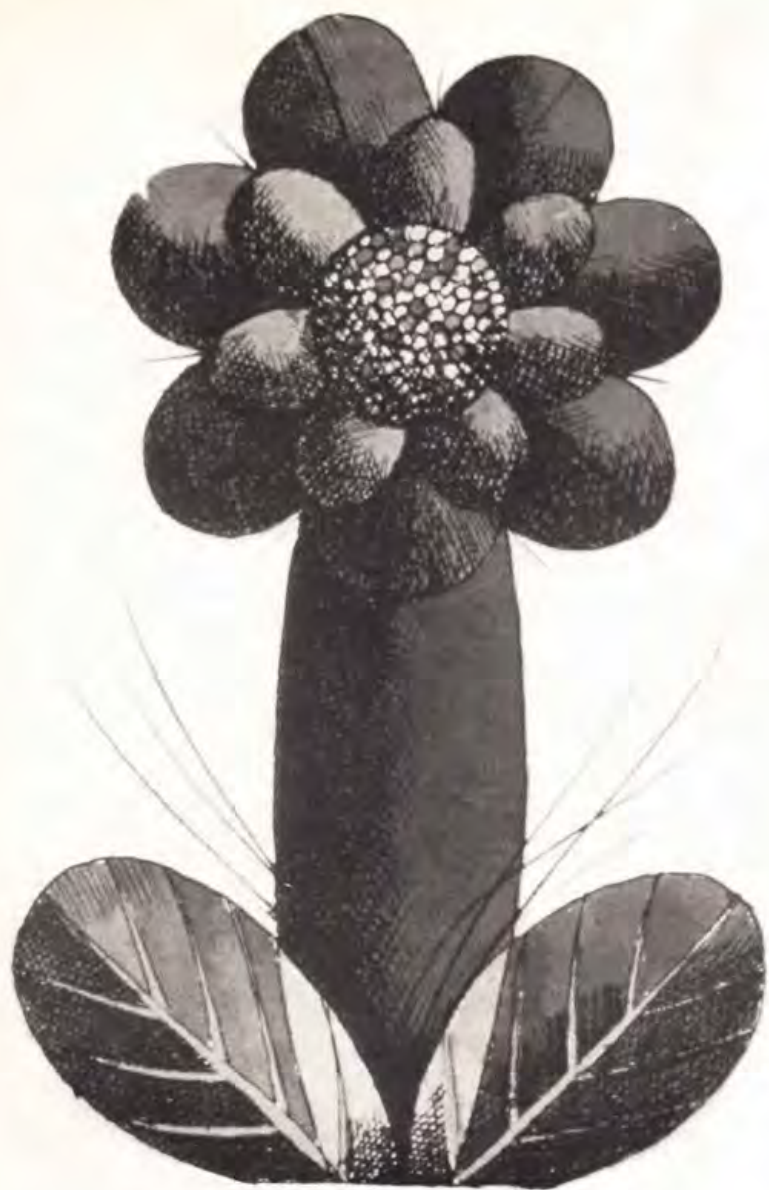
Now we know for a fact that fine artists do not generally intend for us to make too much of the titles they assign to their works. For the most part they choose them arbitrarily, just for the purpose of identification and cataloging. But when we studied the botanical mischief Fujita created here—the liberties and undisguised sensuality—we couldn't help but wonder about his title, after all. Does he mean to suggest that before the "apple catastrophe" fruits and even vegetables conducted themselves freestyle?... pollinated by whim?... without sin?... that the Garden of Eden was an enclave of kinky sex? Draw your own conclusions. Whatever his intentions, just to look at the work you can tell that Neil Fujita had one wonderful time fooling around with Mother Nature.



The project started innocently enough, from a commission to illustrate a cookbook. In the course of his research on fruit, vegetable and herbal forms, he became totally absorbed in the history of our eatable botanicals. It was full of surprising facts and romantic anecdotes. He learned, for instance, that carrots were the main source of sugar before beets were discovered; that oranges were first tasted in China; that artichokes were a big sensation in England when first introduced, but also that eggplants flopped in France during their debut. The more he immersed himself in studying the origins and migrations of fruit and vegetable life, the more he appreciated the seriousness of their place in the evolution of civilization.

Furthermore, the longer he studied their forms, the more human they appeared to him, and he found himself investing them with human attributes. In Fujita's free associations, a daisy nuzzles up to a turnip; a bountiful artichoke nurtures an





unstrung banana; squash are sinuous; melons, openly sweet and seductive, and leeks are erect and quite masterful.

Fujita has re-created nature with a torrid sensibility and a cool hand. His line is gossamer fine, but has the strength of steel. His color is sumptuous. He appropriately combines penetrating vegetable dyes with water color, and he lays them down with a voluptuous brush under virtuoso control. The truth is, in lesser hands all the high-jinx and innuendo might

be an embarrassment; but with Fujita's elegant skill and tasteful restraint, these pieces come off as classic botanic engravings.

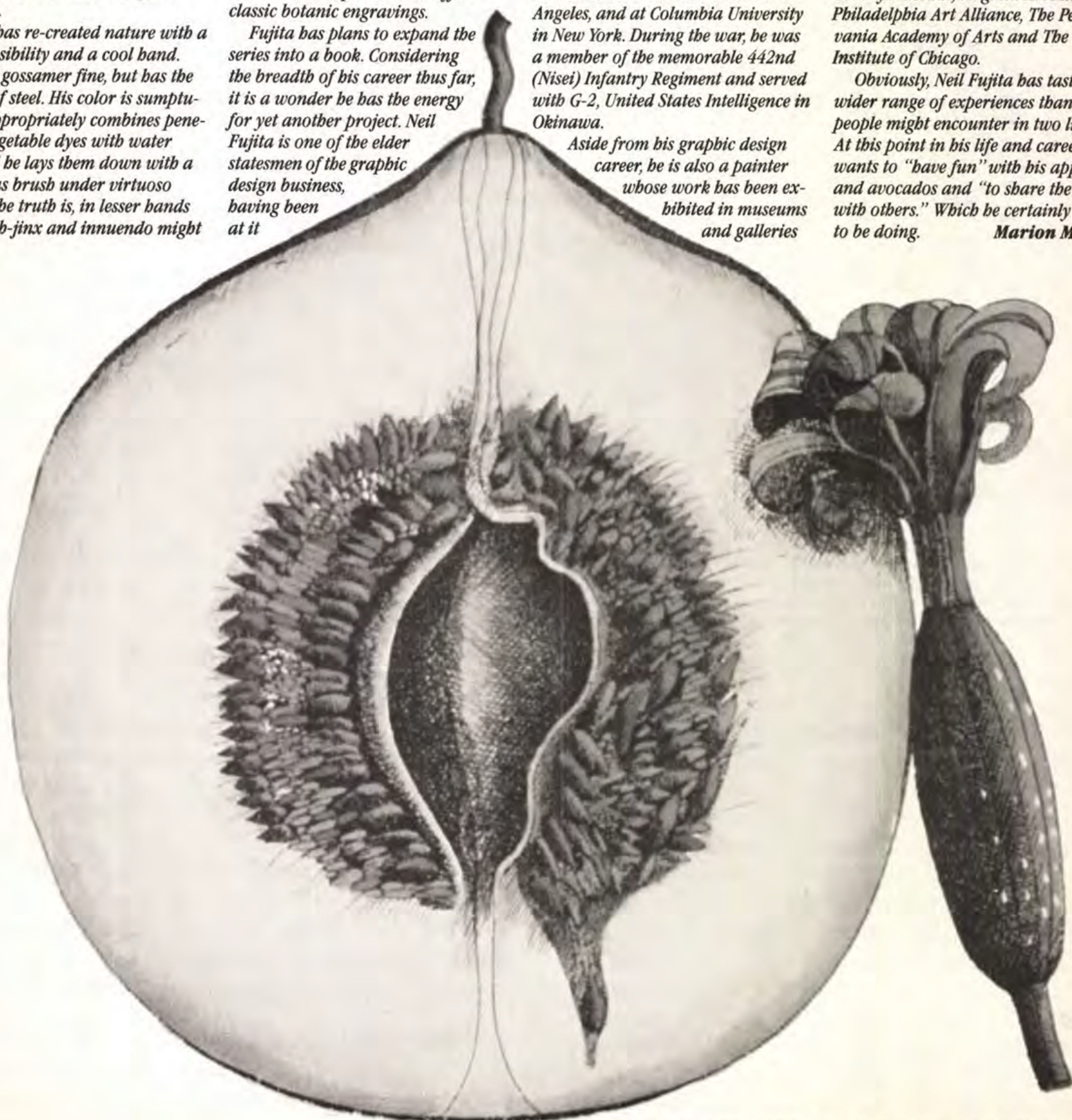
Fujita has plans to expand the series into a book. Considering the breadth of his career thus far, it is a wonder he has the energy for yet another project. Neil Fujita is one of the elder statesmen of the graphic design business, having been at it

since the end of World War II. He was born in Hawaii, studied art at the Chouinard Art Institute in Los Angeles, and at Columbia University in New York. During the war, he was a member of the memorable 442nd (Nisei) Infantry Regiment and served with G-2, United States Intelligence in Okinawa.

Aside from his graphic design career, he is also a painter whose work has been exhibited in museums and galleries

throughout the country, including the Santa Barbara Museum, Los Angeles County Museum, Virginia Art Museum, Philadelphia Art Alliance, The Pennsylvania Academy of Arts and The Art Institute of Chicago.

Obviously, Neil Fujita has tasted a wider range of experiences than most people might encounter in two lifetimes. At this point in his life and career he wants to "have fun" with his apples and avocados and "to share the joy with others." Which he certainly seems to be doing. **Marion Muller**



THE BRONTËS



Anne Brontë

This is the second in our series of tributes to families whose creativity and accomplishments have amazed us, amused us or enriched our lives in some way. Each family history is coupled with a typographic family also worthy of your renewed appreciation, for though they are familiar faces, their beauty endures and time has not staled their infinite design potential.

It is a curious fact that the Brontë sisters, Charlotte, Emily and Anne, won literary renown without publishing very much literature. Two major novels—*Jane Eyre* and *Wuthering Heights*, and a few minor ones—do not constitute a prodigious body of work. But their stories stunned the literary world with their revelations of feminine passion.

The real wonder is that the Brontës produced any work at all, considering their pathetic and abbreviated lives. Anne died at age 29, Emily at 30 and Charlotte at 39.

From the beginning, trouble wrapped itself around the Brontës like a cloak. Their father, a clergyman, settled the family in a town on the somber moors of Yorkshire, where he served as curate from 1820 to 1861. Their mother, a delicate woman,

bore six children—Maria, Elizabeth, Charlotte, Emily, Branwell and Anne—and died just months after the last baby's birth.

At first the young children were tended and taught by an aunt who came to live with the family. But when Maria was eleven, Elizabeth ten, Charlotte eight and Emily six, the girls were sent off to a school for daughters of the clergy. The price was right, but the experience was disastrous. The food was abominable, the discipline unduly harsh. Maria and Elizabeth fell ill and died, for which Charlotte blamed the institution and later disclosed its horrors in her novel, *Jane Eyre*.

The sisters returned home to the bleak rectory where, cut off from the world at large, they filled their days with reading and writing. Their isolation, the haunting moors and their fantasies fueled their imaginations. Charlotte alone wrote 23 "novels," and while no literary merit is claimed for her teenage fiction, the sheer volume of work is astonishing.

Eventually, Charlotte and Emily went off to proper boarding schools, hoping to acquire the credentials for starting a school of their own. But in the years that followed, sorrows piled upon disappointments. The plan to start a school collapsed when not a single pupil responded to their prospectus. Their manuscripts were rejected repeatedly by publishers. Their loving aunt died. Mr. Brontë's eyesight was failing. Their brother, Branwell, scandalized the family with his alcoholism and disreputable behavior. A volume of their combined poetry, published at their own expense, sold just two copies. Still, the young women were indomitable. Each of them had a completed novel to peddle, and they persisted in their search for a publisher.

Finally, in 1847, fortune smiled. All three Brontës had their novels accepted for publication: Charlotte's *Jane Eyre*, Emily's *Wuthering Heights* and

& ITC GARAMOND®



Emily and Charlotte Brontë

Anne's *Agnes Grey*. Subsequently, Charlotte wrote two more novels, *Shirley* and *Villette*. Anne produced *The Tenant of Wildfell Hall*. And while *Wuthering Heights* was Emily's only novel, many critics acclaim her the most gifted of the sisters, especially for her intensely emotional and beautiful poetry.

Their body of published work was slim, but their fame spread far and wide. Their novels, drawn from their own troubles, traumas and fantasies, dared to voice the passions and yearnings of young women that had long been stifled in the polite Victorian novels of their day.

ITC Garamond was created not only in the style, but also the spirit, of Claude Garamond's work. Garamond was an innovator; he was instrumental in the adoption of roman typeface designs in France, one of the first type designers to create oblique capitals to complement an italic lowercase, and to develop an italic design as the specific companion to a roman typestyle. One thing is certain, if Claude Garamond were designing his illustrious type for current technology, he would not simply duplicate the face he cut in metal over four centuries ago; it would be contemporary. To this end, Tony Stan has, in effect, rephrased the famous Garamond designs in late twentieth century terms.

When Tony Stan drew ITC Garamond in 1975, his design goal was to retain the classic beauty and spirit that typifies Garamond, while enhancing the usability and legibility of the basic design. To meet these goals the x-height was increased, serifs were carefully restructured to be stronger, and stroke weight-transfer was subtly modified. As a result of this conscientious and restrained redesign, ITC Garamond maintains the grace and eloquence typical of all Garamonds—with an added benefit: ITC Garamond has exceptionally high levels of character legibility.

ITC Garamond was originally released as part of a package of Book and Ultra weight designs reviving three well-known type families—Century, Cheltenham and Garamond. The initial release was received so enthusiastically, and soon became so popular that ITC was compelled to fill out the family to its present diversity. In performing this task careful attention was given to the weight gradations within the family to insure both harmony and functionality. The condensed versions were also given special attention. As a result, they have a remarkably high character count without sacrificing Garamond's flavor or legibility.

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FAMILIES TO REMEMBER

THE CURIES



Irène Curie

To win a Nobel prize is a singular experience. To win two is almost unheard of. But when three Nobel prizes find their way into the bosom of one family, it is positively awesome.

For all the cool scientific history they made, the Curie family history was a warm, romantic storybook tale. Marie Curie was born Manya Skłodowska in Warsaw, Poland, on November 7, 1867. The child of a university professor and a high school principal, she developed an appetite for advanced studies in science, but family funds were meager. She worked her way through teaching and governess jobs until she accumulated the funds to go to Paris and study mathematics and physics at the Sorbonne. It was there she met Pierre Curie, an accomplished young physicist. They fell in love, married in 1895, and had two daughters, Irène and Eve.

At the time of their meeting, Pierre Curie

(1859–1906) was working with the distinguished physicist, Henri Becquerel, investigating the sources of radiation waves that emanate from uranium ore. They were intrigued by their observations, but could not reconcile the disparity between the quantity of radiation and the source. Marie joined the study and finally isolated the elements that produced the radiation. It was a significant accomplishment and, in 1903 the three of them shared the Nobel prize in physics.

The Curies were now financially secure and professionally on their way up. Pierre was offered a professorship at the Sorbonne, and Marie became his assistant. But their good fortune was short-lived. Pierre's accidental death in 1906 terminated their loving partnership in life and in work. Although bereft, Marie continued their research on her own. She was offered Pierre's professorship at the university, and became the first female lecturer at the Sorbonne. She continued her investigations of radiation, isolated radium from uranium ore and, in 1911 won a second Nobel prize in chemistry.

During World War I, Marie dedicated herself to the development of X-ray and radioactive materials for medical use. She helped found the Radium Institute in Paris and became its first director. She traveled, lectured, wrote treatises and worked assiduously for the establishment of scholarships in science.

After the war her daughter Irène, also a scientist, joined Marie at the Institute. It was the joy of Marie's life to see her daughter befriend and marry Frederic Joliot, another assistant at the Institute. Together, Irène and Frederic reenacted Marie's and Pierre's charmed partnership. Their experiments in creating artificial radioactivity, and their findings related to the nuclei of atoms, paved the way for the next generation of

& ITC CENTURY®



Marie and Pierre Curie

discoveries and the eventual realization of nuclear fission. In 1935, Irène and Frederic collected the third Nobel prize for the family.

It was ironic that Marie Curie died in 1934 of leukemia, and Irène, 22 years later, of the same disease. Both illnesses were attributed to their prolonged exposure to radiation.

While the young Curie daughter, Eve, showed no predilection for science, she was an accomplished pianist and writer. Her biography of her mother, *Marie Curie*, published in 1937, was widely read in more than 20 languages.

ITC Century traces its lineage back to the Century typestyles that Morris Fuller Benton created for American Type Founders in the early part of this century. American Type Founders, in fact, gave ITC Century its stamp of approval at the same time it licensed the name "Century" to ITC in 1975.

ITC Century owes its design traits to a fine melding of the basic proportions and characteristics of the original Century, and two other Benton designs: Century Expanded and Century Schoolbook. Tony Stan, ITC Century's designer, based his work primarily on Century Expanded, but made the design less delicate, and thus more usable, by incorporating the stronger character stroke, smooth weight transfer, serifs and bracketing of Century Schoolbook.

As with ITC Garamond, ITC Century was originally released in Light and Ultra weights. Also like ITC Garamond, the family was enlarged to its present size because of popular demand.

The interior spaces of ITC Century are exceptionally large and its character shapes well defined. Both qualities improve the readability of this already highly readable typestyle. ITC Century also benefits from painstakingly and subtly modified character proportions which are now slightly condensed from the ATF original, thus gaining the benefit of more economical character fit.

A design trait which easily distinguishes ITC Century from other designs is the "half serif" on the lowercase "h," "m" and "n." This seemingly simple characteristic helps to maintain consistent color and harmony in text composition. Without it these letters would have had to be expanded, disturbing the design's even color; or, if double interior serifs were added, suffer from an optically heavy baseline, which would also mar the texture of body copy.

ITC Century attests to its lineage and the ATF stamp of approval through its popularity, versatility, and subtlety of designs. Truly a family to be remembered.

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T HE MARX BROTHERS



Zeppo and Gummo Marx

If not for their mother, Minnie, a frustrated former vaudevillian herself, Leonard, Adolph, Milton, Julius and Herbert Marx might have grown up to be perfectly sensible doctors, lawyers, butchers or brokers. But while their father, Samuel, toiled away in a New York tailoring shop, Minnie tirelessly trained her boys for the stage. She wrote skits and revues for them, arranged interviews and auditions and prodded her sons with the legendary tenacity of a true stage mother.

At first, each of the brothers had his own act and they performed separately under assumed stage names: Chico (Leonard), Harpo (Adolph), Gummo (Milton), Groucho (Julius) and Zeppo (Herbert). But in the 1920s, Gummo and Zeppo gave up acting, leaving Chico, Harpo and Groucho, the more experienced performers, to continue touring the vaudeville circuit. Those three remaining Marx brothers crystallized their identities and teamed up in an act that was a continuous stream of physical and verbal lunacy. Chico, in an organ-grinder's costume, spoke volubly in fractured Italian and English and did fin-

ger gymnastics on the piano. Harpo, who was extremely nervous about remembering his lines on stage, hit upon the idea of performing as a mute. When he found an old broken-down harp of his grandmother's, he learned to play it and included it as a prop in his act, along with a ridiculous curly blonde wig and stovepipe hat. In their movies, the insane antics were ritually interrupted for a virtuoso performance by Chico on the piano, or Harpo on the harp, leaving audiences deeply touched and emotionally unprepared for the next onslaught of madness. Groucho, the most civilized-looking member of the trio, assumed the role of "savior" of the group, designated to bring order to the idiocy. But his pretense of rationality notwithstanding, his exaggerated mustache and elevating eyebrows, his inane puns, merciless insults, lecherous innuendos and collapsing walk, only added to the chaos.

Beyond the anarchy and craziness of their act, there was real purpose. Their plays and movies satirized contemporary conditions and institutions and, especially during the doldrums of the Great Depression, they gave the world some much-needed belly laughs. *Coconuts* (a 1926 play, later made into a movie) satirized the Florida land-development boom. *Horsefeathers* (1932) lampooned the rah-rah university life of the spoiled, young and rich. *Duck Soup* (1933) made merciless mincemeat of politicians, and *A Night at the Opera* (1935) took the starch out of highbrows and their institutions.

During World War II, the brothers interrupted their film work to tour army camps and sell war bonds. The few movies they made during the 1940s and '50s were never quite as successful as their early zany films of the '30s. In 1959, they made their last movie

& ITC LUBALIN GRAPH[®]



Chico, Groucho and Harpo Marx

together, *The Incredible Jewel Robbery*, after which Chico and Harpo retired. Groucho alone continued to perform on television as the wisecracking host of the TV show "You Bet Your Life."

Despite their demise in the flesh, a Marx Brothers film festival still brings out old devotees and new addicts—for to be swept up in their insanity is to know true release from pain—whether real or imagined.

ITC Lubalin Graph was conceived out of a need for a more flexible and usable square serif typeface family. Previous families, which were to a large extent created for metal type, evolved in a haphazard way, lacking continuity and cohesiveness throughout their ranges. ITC Lubalin Graph is based on the original ITC Avant Garde Gothic[®] family and was designed in the same five even weight gradations.

In addition, ITC Lubalin Graph benefits from a larger x-height than previous square serif designs, and has the numerous alternate characters in the display design as does ITC Avant Garde Gothic.

Initially, in 1974, only roman designs were released. In 1981, in response to many requests, the obliques were also drawn. While to the untrained eye these may simply look like slanted letters, ITC Lubalin Graph Oblique was rendered with the same care and sensitivity of design by Herb Lubalin and Ed Benguiat as when Lubalin, Antonio DiSpigna, and Joe Sundwall created the original roman series.

Powerful headlines as well as easy-to-read text composition can be set in ITC Lubalin Graph. There is a straightforward, honest quality in the design that enhances most graphic communication. Another important asset to ITC Lubalin Graph is its applicability to a wide variety of printing surfaces. The large counters and simple character shapes maintain high levels of legibility even under the most adverse conditions, and the sturdy serifs promote copy readability.

ITC Lubalin Graph is a design that "wears well." It doesn't tire the eye nor become dated. It is attractive, distinctive, and ultimately utilitarian—a product of the combined genius of two twentieth century creative and prolific type designers.

Flexible and simple to use, ITC Lubalin Graph deserves its distinction as a family to be remembered, and called upon—often.

ITC LUBAL

EXTRA LIGHT

If not for their mother, Minnie, a frustrated former vaudevillian herself, Leonard, Adolph Milton, Julius and Herbert Marx might have grown up to be perfectly sensible doctors, lawyers, butchers or brokers. But while their father, Samuel, toiled away in a New York tailoring shop, Minnie tirelessly trained her boys for the stage. She wrote skits and revues for them, arranged interviews and auditions and prodded her sons with the legendary tenacity of a true stage mother. At first, each of the brothers had his own act and they performed separately under assumed stage name

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ITC Goudy Sans is available in Book, Medium, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:



These new typefaces will be available to the public on or after May 15, 1986, depending on each manufacturer's release schedule.

ITC Goudy Sans stands apart; and not just because it is one of the few sans serif designs created by Frederic Goudy. It has a friendly, almost playful personality rarely found in sans serif typefaces.

While Goudy normally drew serif typestyles, usually based on Italian oldstyle design traits, he quickly accepted the challenge of the Lanston Monotype Company in 1929, when they asked him to produce a new

sans serif. From the very beginning Goudy tried to create something a little different from the norm. In his own words, "...without reference, however, to the classic Greek models of...lining gothics, I attempted to give to my type a definite expression of freedom and a personal quality not always found in this kind of letter. My type, in the nature of things, could offer few radical differences in forms when compared with dozens of similar types, but I did hope to incorporate subtle variations in proportions and handling of details not found in those previously listed in the specimen books."

Obviously Goudy succeeded. The strong lineage between ITC Goudy Sans and Roman lapidary inscriptions is easily apparent; and yet there is something else: the friendly personality that separates it from its more formal relatives. In the lighter weights this personality is subdued; more like a grin, when compared to the hearty smile of the Bold and Black designs.

The italic is unusual for sans serif type families. It is a cursive design rather than the more common obliques roman. It was, in fact, the charm of the italic that first attracted the ITC Typeface Review Board to the type family. It has a light, flowing quality that both complements and augments the roman design.

The family of ITC Goudy Sans grew rather slowly. Initially, Goudy created only three designs: a Heavy, Light, and Light Italic—in that order. Over half a century later, Compugraphic Corporation revived Goudy's original work and created a family of four weights and six designs. In the process, Goudy's "Heavy" weight was repropportioned into a slightly heavier "Black." The other weights are carefully structured gradations between it and the original Light. In the process Compugraphic produced a much more usable family.

Long an admirer of Goudy's work, ITC is pleased to release this distinctive and versatile sans serif design through a license agreement with Compugraphic Corporation. In the course of preparing the family we made some slight changes and additions both to Goudy's original work and Compugraphic's revival. First, we increased the family size slightly by adding italic counterparts to the two boldest weights. Small caps were created to complement the Book and Medium roman designs. In addition, a number of individual letters were redesigned to insure high levels of legibility and consistency throughout the family.

WHAT'S NEW FROM ITC

ITC
GOUDY
SANS™

Imagine that you have before you a flagon of wine. You may choose your own favorite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in color. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost ten thousand dollars; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to *reveal* rather than to hide the beautiful thing which it was meant to *contain*. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass are parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colorless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its color and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass! When a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type which may work well enough, and yet keep the reader subconsciously worried by the fear of "doubling" lines, reading three words as one, and so forth. Now the man who first chose glass instead of clay or metal to hold his wine was a "modernist" in the sense in which I am going to use that term. That is, the first thing he asked of this particular object was not "*How should it look?*" but "*What must it do?*" and to that extent all good typography is modernist. Wine is so strange and potent a thing that it has been used in the central ritual of religion in one place and time, and attacked by a virago with a hatchet in another. There is only one other thing in the world that is capable of stirring and altering men's minds to the same extent, and that is the coherent expression of thought. That is man's chief miracle, unique to man. There is no "explanation" whatever of the fact that I can make arbitrary sounds which will lead a total stranger to think my own thought. It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person half-way across the world. Talking, broadcasting writing and printing are all quite literally forms of *thought transference*, and it is this ability and ease

14 POINT

(Text above is set in ITC Goudy Sans Book. Text below is set in ITC Goudy Sans Bold Italic.)

ness to transfer and receive the contents of the mind that is almost alone responsible for human civilization. If you agree with this, you will agree with my one main idea, i.e., that the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds. This statement is what you might call the front door of the science of typography. Within lie hundreds of rooms; but unless you start by assuming that printing is meant to convey specific and coherent ideas, it is very easy to find yourself in the wrong house altogether. Before asking what this statement leads to, let us see what it does not necessarily lead to. If books are printed in order to be read, we must distinguish readability from what the optician would call legibility. A page set in 14-point Bold Sans is, according to the laboratory tests, more "legible" than one set in 11-point Baskerville. A public speaker is more "audible" in that sense when he bellows. But a good speaking voice is one which is inaudible as a voice. It is the transparent goblet again! I need not warn you that if you begin listening to the inflections and speaking rhythms of a voice from a platform, you are falling asleep. When you listen to a song in a language you do not understand, part of your mind actually does fall asleep, leaving your quite separate aesthetic sensibilities to enjoy themselves unimpeded by your reasoning faculties. The fine arts do that; but that is not the purpose of printing. Type well used is invisible as type, just as the perfect talking voice is the unnoticed vehicle for the transmission of words, ideas. We may say therefore, that printing may be delightful for many reasons, but that it is important, first and foremost, as a means of doing something. That is why it is mischievous to call any printed piece a work of art, especially fine art: because that would imply that its first purpose was to exist as an expression of beauty for its own sake and for the delectation of the senses. Calligraphy can almost be considered a fine art nowadays, because its primary economic and educational purpose has been taken away; but printing in English will not qualify as an art until the present English language no longer conveys ideas to future generations, and until printing itself hands its usefulness to some yet unimagined successor. There is no end to the maze of practices in typography, and this idea of printing as a conveyor is, at least in the minds of all the great typographers with whom I have had the privilege of talking, the one clue that can guide you through the maze. Without this essential humility of mind, I have seen ardent designers go more hopelessly wrong, make more lu (Opening paragraphs of essay, "Printing Should Be Invisible," by Beatrice Warde.)

14 POINT

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T*his*
art form from the past is still a
thing of beauty and a joy
to behold. The Hôtel Solvay in Brussels
is its fullest expression.

by Fernand Baudin



With Victor Horta function and ornament were always inseparably blended. The very curves and countercurves of this façade are not only elegantly balanced, they are also calculated to divert the gusts of rain. The loggias and rounded cornice soft-pedal any blasting wind.

TOTAL ART NOUVEAU

Editor's Note:

There's a house at 224 Avenue Louise in Brussels, Belgium, that is absolutely fantastic. It is a total Art Nouveau experience from the door knob and the house number to the stained glass atop the atrium. Even such functional items as radiators, window frames, floors, doors, lighting fixtures; and such furnishings as rugs, flatware, crystal, curtains and drapes, china, and on and on and on, were all designed to contribute to one total experience. This thrilling house was designed in 1894 and has been wonderfully preserved. U&lc asked Belgian book and graphic designer and historian, Fernand Baudin, to tell U&lc readers all about it—and he's done more than that. His report backgrounds us in the facts and philosophy of Art Nouveau, its particular manifestations in Belgium, and the role of architect Victor Horta in the movement; all by way of putting the Horta designed Hôtel Solvay in its proper historical perspective.

EG



Although he was never involved with type design or typography Victor Horta would design the street number as well as any other numerals or letterforms needed—including signboards when he designed l'Innovation, a Brussels department store.

Art Nouveau

The period began in approximately 1890. It ended in the violence of war in 1914. On two continents, in most developed countries, talents of titanic stature and energy were creating forms unseen before. In this essay just a few names will suffice to make that point: Louis Sullivan (Chicago, 1850-1924) and Victor Horta (Brussels, 1861-1947)—not to overlook Henry van de Velde (Brussels, Weimar, 1863-1957), as architects and designers. In all the arts and crafts, in literature and music, young people were, appropriately, changing all the rules of the game.

Art Nouveau, Modern Style, Jugendstil, Sezession, Modernista, let alone Style Nouille (spaghetti-style), are only some of the tags attached to the various expressions of a positive will which eventually prevailed over any negative counterpart. Everywhere it outlived decadence, *fin de siècle*, historicism, etc... and paved the way for whatever came to be called modern art, international style or functionalism.

To celebrate modernity as such, to value newness as such, this was new in itself. For centuries anything, however slightly new, had been considered alarming if not downright satanic; by the people themselves, as well as the authorities. No knights in any century ever called themselves medieval knights. No pope, king nor ordinary man or woman ever thought of themselves as baroque in any sense. This was the first generation of self-styled pioneers of the modern, only later to be acknowledged as such. They were total individualists. They had but one program: to display their individual talents. Their only doctrine was "All the past we leave behind..." Their only comment was a battle cry: "My call is the call of battle, I nourish active rebellion."

The lack of any shared symbolic order and an attending doctrine also goes a long way to account for the many tags applied to the output of a period and a style which lasted a mere 30 years as against three or more centuries for the so-called gothic style. Yet Art Nouveau was and shall remain a distinctive style and period obvious for anyone who has eyes to see, a critical understanding and a cultivated taste which enables him or her to like or dislike forms generally and letterforms particularly.

Letterforms

Letterforms are indeed a good touchstone to test just how deeply a new style goes to express itself; also to assess to what extent the individual artist expresses a given style even in his or her use of letterforms. It is therefore significant that the traces of an Art Nouveau effort or yearning are to be found in the letterforms of the period, the body let-

ters as well as the titlings, as well as in the architecture, the furniture, the crafts, the arts—and with the same individualistic characteristics.

By the end of the 19th century, the official Didot style too, was at the end of its tether. The classical alternative was some debased and so-called Oldstyle or Elzevier. Only the truly Art Nouveau people were prepared to design their own lettering in order to make sure that it would fit organically in any given piece of work: poster, building, book or whatever. Such were: J. Chéret, V. Horta, C.R. Mackintosh, A.H. MacMurdo, A. Mucha, Ch. Ricketts, F. Rops, R. Von Larisch, H. van de Velde, et al, generally; along with G. Auriol,

P. Behrens, J. Cushing, E. Grasset, O. Eckmann, Goodhue & Kimball, G. Lemmen, et al, typographically. Nor should we forget William Morris and Edward Johnston, Art Nouveau letterings father figures so to speak.

Today their letterforms can still be used, as any reader of U&Lc can see as well as read. Any reader and user of U&Lc and ITC typefaces can also see and understand that it is inevitable, but not enough, to copy and multiply mechanically or by computer, any letterforms: body letter or titling, of any period or style.

However short-lived, Art Nouveau has left enough evidence to make a point. Namely: that art generally, and typography particularly, are not the products of individual talents only. Talent needs a sympathetic milieu as well as financial support to thrive and to survive. The products of individual talents can be judged calligraphically or graphologically by trained individuals; but typography, as well as architecture, involves far more than the professionals, the specialists in any particular technology. Especially today more than ever before, everybody is practically and personally involved in the use of letterforms—even more than in architecture: far more people are writing and typing than laying bricks.

Art Nouveau in Belgium

Art Nouveau in Belgium is a repeat, on a smaller geographical scale, of what we said about Art Nouveau generally. It was short-lived. It made a beginning in about 1890. It was stopped abruptly in 1914. It was a national product, and Brussels at that time was one of the acknowledged capitals of Art Nouveau in the world.

Belgian Art Nouveau had no program, no doctrine. But it had a leader: Octave Maus (1856-1919) as well as any number of outstanding talents. For thirty years (1884-1914) he was to Belgian Art Nouveau what Serge Diaghilev later became for the Ballet Russe. A wealthy lawyer, a talented musician, an autocrat, he steered, to the end, all the artistic events in Brussels: aided by a few friends and allies, hardly second-best talents, considering that they included Victor Horta, Henry van de Velde, James Ensor, and, chiefly, Théo van Rijsselberghe.

We know all about O. Maus and his leadership because Madeleine, his daughter, who had all the archives of "Les XX" (les Vingt, The Twenty) and of La Libre Esthétique, published them as a monument to her father. And she gave them the appropriate title: *Trente ans de lutte pour l'Art* (A Thirty Years Struggle for Art). Thanks to her, tourists today can walk in the steps of such as O. Maus, Edmond Picard, Théo van Rijsselberghe and their audiences. But apart from a few individual buildings; for example, the historical Place Royale, the Palais de Beaux-Arts, the Musées Royaux d'Art Ancien et Moderne, what they will see never met the



The grand staircase to the second floor and the reception rooms. The mural, a painting by Théo van Rijsselberghe, gives an impressionist view of Longfonds, the property in Genval where the Solvays had their residence.

eyes of O. Maus and his friends. Indeed: "The shape of a city changes faster, alas, than the heart of a mortal." (Baudelaire, *Le Cygne*:... la forme d'une ville change plus vite, hélas! Que le cœur d'un mortel.) The very few remaining specimens of Art Nouveau architecture in Brussels are more or less concentrated in the three beautifully elegant neighborhoods of the Avenue Louise, les Etangs d'Ixelles and the Square Ambiorix, all three of which used to be residential when real horses were still the main source of horsepower.

Central to all the proceedings were la Porte de Namur (changed beyond recognition), la Rue de Namur, la Place Royale and the arcade to the Place du Musée. The arcade is the one feature which was not affected by recent developments. Everything was within walking distance from the maisons de maitres of Octave Maus and Edmond Picard. In the words of Madeleine Maus, after coming down the Rue de Namur and crossing the Place Royale, the arcade marked "the separation of the temporal from the spiritual." Admittedly, music is a better medium for art lovers, nostalgic and otherwise, for communing with the Zeitgeist:

"Strains musical flowing through ages, now reaching hither..." Wherever you are, you can close your eyes and listen to a record of Vincent d'Indy, Ernest Chausson, Claude Debussy, Emmanuel Chabrier, or Schumann for that matter; you name them, you choose them, and be assured of hearing the same music as the Belgian and international Art Nouveau elite. Witness: *La Musique Russe*, 1881, a painting by James Ensor; *En écoutant Schumann*, 1883, a painting by Fernand Knopff; and the programs of all the concerts as reproduced by Madeleine Maus.

Octave Maus was an accomplished pianist giving concerts where he would accompany Vincent d'Indy, et al. He was in Bayreuth when *The Ring* was first performed, and was an adept Wagnerian just as his friends were mostly initiate Freemasons, Rosicrucians or Socialists of a more or less mystical-practical nuance. But Vincent d'Indy, Eugene Ysaye and Arthur de Greef were in charge for the planning of the concerts.

One can still see the façade and even the door which gave access to the former Musée Moderne, where O. Maus invited as lecturers all the French and Belgian symbolists worth remembering, and who eagerly obliged. The Musée Moderne, now a totally different structure and mainly underground, is today one of the finest in the world and worth visiting on that count as well as for the Art Nouveau painters whom O. Maus individually befriended: James Ensor, van Rijsselberghe, F. Knopff, G. Lemmen, C. Montald, X. Mellery, and H. Evenepoel, to name only a few of the most prominent Belgians.



There are quite a number of stained glass pieces in the Solvay house. Their color schemes are always attuned to the immediate surroundings and the incoming light. This one is on the third floor where Solvay had a study.

The First Exhibition

Early in 1883, during an official exhibition, some of the entries did not meet the required academic standards. One of the jurors said, "Let them exhibit that sort of thing privately in their own studios." O. Maus took a different view. On October 28, 1883, he decided privately, in his own hôtel de maitre, Rue du Berger 27 (the building has been pulled down; the street nowadays is rather less respectable), that something must be done to save young talents from that kind of ostracism. "Les XX" was founded accordingly in January of 1884, in La Taverne Guillaume, Place du Musée—no longer to be found there or anywhere else. The first yearly exhibition opened on February 2, 1884 in the Musées Royaux de Beaux-Arts, where it took place for three consecutive years, later to be held in the Musée d'Art Moderne.

"What pleases me extraordinarily with the Vingt," wrote Felicien Rops, "is that they have no program." Touché! While Emile Verhaeren said this association was born "from a refusal and based on opposition." This could be translated from Whitman, but need not be, since Verhaeren was and still is a symbolist poet of high international standing in his own right.

The climate was anarchic. Literally. In art, in literature, and socially. André Salmon, a French poet and friend of Apollinaire, later published *La Terreur noire* (1959), a chronicle of the activist, bomb-throwing kind of anarchists. That was in Paris. In Brussels, those years which still go under the nostalgic phrase of *La Belle Epoque* in spite of all, were violent. Starving, shivering, people in tatters went on strike. Their demonstrations were crushed by the army and the police. This was in fact the first generation after Marx, Bakunin, Kropotkin, Proudhon, when intellectuals and artists turned democrats. In spite of Felicien Rops who felt that, "Art has no reason to be democratic, social, socialist or popular. Art is a Druidism;" in spite of Fr. Paulhan, who described this intellectual and moral anarchy as a longing for the immensity, for the unknown, the divine, in a book, *Le Nouveau Mysticisme*, which mentions Edgar Allen Poe once, but Whitman never.

For nine years, 1884-1893, O. Maus, Théo van Rijsselberghe and the Vingtistes, as they were known to the rest of the western world, organized exhibitions, concerts and lectures to vindicate Art Nouveau against officialdom, academics and the press. The members were Belgians. The guests came from

France, Britain, Germany, Austria.

On November 9, 1893, the XX was dissolved by its adherents, of their own accord. But O. Maus immediately proceeded to constitute a new association: *La Libre Esthétique*. The members were not artists but writers, such as Emile Verhaeren, Ch. Van Lerberghe, Max Elskamp, Camille Lemonnier. They were less exclusive as a group, but in a better position to fight the philistines without fighting each other, as rival painters and sculptors were inclined to do; at least in the days of O. Maus. He had learned that lesson. So the annual round of exhibitions, concerts and conferences could proceed without further internecine quibblings and with growing success: crowds of visitors, official acquisitions and royal visits were frequent occurrences.

The International Contacts

There were any number of national periodicals wherever Art Nouveau flourished. But there was no international publication, any more than there was an internationally accepted doctrine. The international contacts were established by such people as Count Harry Kessler, Samuel Bing, E. F. von Bodenhansan and Julius Meier-Graefe, who in those days could circulate freely in Europe, in the U.S.A. or in any other part of the world, without passports or other red tape. They never missed an opportunity to stop in Brussels on the way to Paris, Berlin or London.

To fight the Pompiers, to validate Art Nouveau, O. Maus had mighty allies: Edmond Picard, a wealthy lawyer and fearsome duelist; the printer La Veuve Monnom and her son-in-law Théo van Rijsselberghe. In 1881, with Verhaeren, they founded *l'Art Moderne*, a weekly which was printed by La Veuve Monnom. At the time her printing shop was one of the best in Brussels. She printed such literary and artistic publications as *La Jeune Belgique*, *La Société Nouvelle*, and later *La Vie Intellectuelle*, as well as Art Nouveau posters and the work of many contemporary authors. Therefore, to this day, *l'Art Moderne* is one of the main Belgian sources for Art Nouveau historians. It is a pity that the archives were destroyed or dispersed in private collections, for *l'Imprimerie Veuve Monnom* was central in book production as well as in Art Nouveau. She printed for Edmond Deman, the outstanding Art Nouveau publisher who put Emile Verhaeren on the map, with frontispieces by Odilon Redon, ornaments and layouts by Théo van Rijsselberghe, and published the first edition of *Poèmes d'Edgar Poe* by Stéphane Mallarmé, with a portrait and fleuron by Edouard Manet, followed by *Pages*, by the same with a

frontispiece by Renoir, and (1889) *Poésies* with a frontispiece by Félicien Rops.

The Art Nouveau Book

Surely the major Belgian contribution to the Art Nouveau book was made by Henry van de Velde as a bookbinder and as typographer. He had been initiated into typography by his friend Max Elskamp in Antwerp, but printed his first manifesto, *Déblaiement d'Art*, chez *La Veuve Monnom*, while designing *Van nu en Straks* for August Vermeylen. This was the most revolutionary Art Nouveau publication in Dutch or any other language because it was a deliberate effort towards pure abstraction, away from any shared symbolic order. It was printed in Brussels by Xavier Havermans.

Van de Velde left Belgium in 1902 to make a brilliant career in Germany; mainly in Berlin, Dresden and Weimar, where he built the *Kunstgewerbeschule*, and later designated Walter Gropius as his successor. In collaboration with Count Kessler, he "ornamented" Nietzsche's *Zarathustra* and *Ecce Homo*. Georges Lemmen designed the typeface which was cut in Germany by Stempel (the archives were destroyed during World War II). When van de Velde returned to Belgium in 1925 to found his *Institute Supérieur des Arts Decoratifs (ISAD)* in the *Abbaye de la Cambre*, he would still use the type along with the D&P Garamond for a series of limited editions.

The book arts and letterforms were a major concern for van de Velde all through his career. Although he designed letterforms for a considerable number of ephemerals, and even once attempted an alphabet which he left unfinished, he never designed a typeface. As in his architecture, a distinction must be made between his practice before World War I and after—as well as between ephemerals and book arts.

While this giant overshadows many contemporaries internationally, his attitude is characteristic of Art Nouveau designers generally, including, of course, his compatriots. In Liege at the *Imprimerie Bénard*, as in Brussels' chez *La Veuve Monnom*, et al., E. Berchmans, Aug. Donnay, A. Hassenfosse, G. Combaz, G. Lemmen, *Privat-Livemont* and Théo van Rijsselberghe designed posters which are Art Nouveau also because their designers felt equally responsible for lettering as well as illustration, which they wanted to integrate into one organic whole. This may be related to the shared admiration of van de Velde, A. Vermeylen and many contemporaries, and for William Blake and his auto-



The iron work of the central staircase suggests luxuriance and fluorescence despite the absence of any flower. It is in full accordance with a famous Horta dictum: "Discard the flower and the leaves and take the stem."

graph books. Also the preference that van Rijsselberghe and van de Velde show for the word "ornament" over "illustration" or "decoration," which to them, at least temporarily, suggested an external addition, if not an intrusion. In *La Cambre*, during the late '30s when van de Velde was still there, the words "illustration" and "decoration" were anathema, and what we would call the Art of the Book department was called *Course d'Ornementation du Livre*—and this was composed in a large Normande lower-case letterform.

No body type had been designed in Belgium since the French Republican armies invaded the country, bringing along with their cannons

the Didot and Fournier systems, as well as French equipment. William I, the Dutch King whom the Allies appointed to reign over the Southern as well as the Northern Netherlands following Waterloo (1815), acquired French equipment (Jules Didot's) to help the so-called Belgian *Contrefaçon* which disseminated works of the French romantics all throughout the world. Since their Independence (1830), Belgian typefoundries and printers have been content to cast and print French, German and Dutch type in both national languages. Even van de Velde could not influence this, in spite of his talent and his admiration for William Morris, with whom he briefly corresponded on typogra-

Horta Buildings

Horta buildings in Brussels, in chronological order of construction, were:

- 1890 Maison G. Matijn, 50 rue de Bordeaux, Saint-Gilles
- 1893 Maison Autrique, 26 chaussée de Haecht, Schaerbeek
- 1893 Maison E. Tassel, 6 rue Paul-Emile Janson, Ixelles
- 1894 Maison C. Winssinger, 66 rue Hôtel des Monnaies, Saint-Gilles
- 1895 Maison du Peuple*, Place Vandervelde, Brussels
- 1895 Jardin d'Enfants, 40 rue Saint-Ghislain, Brussels
- 1895 Hôtel Deprez-van de Velde, 3 avenue Palmerston, Brussels
- 1898 Hôtel Horta, 23-25 rue Americaine, Saint-Gilles
- 1898 Hôtel Solvay, 224 Avenue Louise, Brussels
- 1899 Hôtel Aubecq*, 520 avenue Louise, Brussels
- 1901 Maison et atelier Fernand Dubois, 80 avenue Brugmann, Forest
- 1901 Maison Braecke, 31 rue de l'Abdication, Brussels
- 1903 Magasins Waucquez, 20 rue des Sables, Brussels
- 1903 Maison Sander-Pierron, 157 rue de l'Aqueduc, Ixelles
- 1907 Hôpital Brugmann, Place Gehuchten, Jette
- 1909 Magasins Wolfers, 11-13 rue d'Arenberg, Brussels
- 1919 Palais des Beaux-Arts, rue Ravenstein, Brussels
- 1937 Gare Centrale, Brussels

*Indicates buildings that were pulled down and replaced by others.



The climate control is total and self-regulating from the top to the ground floor. In the dining room it is governed by two intake-radiator units and assisted by one exhaust stack, a second air passage, four regulatory screens and one auxiliary gas heater.

phic and other matters. Hôtels or hôtels de maître were the town residences of the aristocracy and upper middle class. Maison or maison bourgeoise being on a lower scale suggest middle class. The Hôtels and Houses are identified by their owners' names; therefore the list above should be read as a roll call to honor the people who could afford the talent as well as the money to sponsor the Art Nouveau of Horta.

There is such a consensus in all the literature on the subject that the name of Victor Horta is sure to emerge, even if only three pioneers of Art Nouveau are cited; more often than not he is the first to be named. When the French organized in 1971 (Paris, Musée des Arts Decoratifs) the exhibition, *Pioneers of the Twentieth Century*, which was devoted to the work of three Art Nouveau architects, Horta came first, followed by the Frenchman, Hector Guimard, and by another Belgian, Henry van de Velde. The French critic and art historian Pierre Schneider made no bones about saying that Guimard derived his style from Horta and went on to say that, "Many of the innovations attributed to Wright, Le Corbusier, or the members of the Bauhaus were hit upon in the '90s by Horta and his contemporaries. The free plan, the glass curtain, it is with Horta's townhouses in Brussels that the breakaway from classicism occurs. It is Horta—not Gropius or Peret—who first

introduces the techniques and materials of industry into architecture: steel, iron, concrete." (*The New York Times*, Monday, April 12, 1971.)

This son of a Spanish shoemaker and a Flemish mother was born in Ghent and first studied architecture there (1876-1878). 1878-1880 were spent in Paris working for a decorator. By his own admission, these two years spent reading the works of art firsthand did more to fire his enthusiasm for art than any academic teaching. In 1880, back home, he proceeded nonetheless with conceivably the most formal and traditional study of architecture: at the Académie des Beaux-Arts, Brussels, under the arch-classical, perfectionist Alphonse Balat, and even went on to work in his office as a postgraduate. After successfully building three houses on his own in his hometown in 1886, he went back

to work with Balat for five more years to further mature his ideas. When he reappeared, it was to build the Hôtel Tassel (now 6 rue Paul-Emile Janson, Brussels) which was, more than any other building, or book for that matter, the manifesto of High Art Nouveau.

The Total Work of Art

In those days music, alias Wagnerism, was so all-important, it is worth mentioning that Horta seriously considered becoming a musician before settling on architecture. Wagnerism was, and still is, important—not only as a specially exalted kind of musical enthusiasm and mystique, but also because of the Wagnerian concept of the Gesamtkunstwerk, the more comprehensive, total work of art. It was still expounded in the early '40s by Herman Teirlinck, who by then had succeeded Henry van de Velde as director of the ENSAD (La

Cambre). To Teirlinck, a playwright, the stage was the ultimate Gesamtkunstwerk par excellence, if one may say so macaronically.

To Horta and van de Velde, who had no special liking for each other, architecture was of course the real thing. By their Gesamtkunstwerken, Wagnerian, totalitarian architects and designers, knowingly or not, made it clear that they were in charge, and that they would design everything; literally every doorknob and rivet, every stone. The enthusiastic, the symbolic and mystical Zeitgeist was not conducive to clear-cut distinctions and rational categories. All of the Vingties and their audience, in spite of their stated aim of clearing the ground for Art Nouveau, social reform and a new "synthese d'art" (van de Velde), were simultaneously advo-

cates of the theory and practice of professed medievalists and energetic "dreamers of dreams" such as W. Morris and John Ruskin. Richard Wagner and his Ring were acclaimed at la Monnaie, Brussels (director Maurice Kufferath); just as photographs of the works of Burne-Jones, Walter Crane and Rossetti were displayed in the shop windows of Dietrich & Co. This was the first bookshop in Brussels to specialize in art books and prints, Art Nouveau and pre-Raphaelite alike. It used to be conveniently located on rue Montagne de la Cour, just around the corner when you came out of the Musée Moderne. By now, Old England Store (Saintenoy, 1890) is the one contemporary building, Art Nouveau or otherwise, which survives in that section of Brussels.

An anecdote will illustrate the way Horta handled a client and a commis-



All the reception rooms are on the second floor. Here the drawing room and billiard room are viewed from the music room. Left and right, in the two showcases, a fine collection of Art Nouveau glassware: Tiffany, Gallé, etc., are on display. Daylight flows in freely from all sides.

sion. Mr. Aubecq was a tough businessman and former lawyer. He knew exactly what he wanted, how much he was prepared to spend, and when the whole thing should be over with. Having dutifully taken notes, Horta went to work and came back with sketches and plans to suit the requirements. He also had drafted a contract so binding on himself that even Mr. Aubecq was startled. He asked: "Are you happy?" and Horta replied, "If I had to build to suit myself I would do something altogether different. But that would require more time and more money." After some champagne, Horta eventually produced alternative plans and sketches which were already made; they were brilliant. Mr. Aubecq was tough, but not stupid, so it was a deal. Later he would say, "Had I known you would build a house such as this, I would have given you the key to my safe."

In fact, Horta was hardworking, tough and smart enough to match Mr. Aubecq or anyone else. At the time of the Tassel house (1892) he was working all by himself. In 1898 his staff numbered 14, to cope with as many as 17 assignments, including the Hôtel Solvay. All of them were at work eleven hours a day: 8 to 12 am, 2 to 7 pm, 8 to 11 pm; all he needed for himself was an average of three or four hours of rest. When doing the creative work he was not to be disturbed for any number of days and sleepless nights. Afterwards he insisted on supervising every single drawing, artwork or moulage. This is probably what he meant when he said: "I loved my art much more than myself." He was temperamental and even violent. In spite of this, André Autzenberg was his chief of staff for 20 years. In a sense, this man must have loved art even more than Horta. This is more than can be said for Mrs. Horta, since they eventually divorced—which was scandalous in those days.

Speaking in the name of his fellow pioneers he would say, "We were Reds, although we had never thought of Marx." Of course not. Theirs was also a revolution although it had nothing to do with "the foolish notion of evoking out of the blue a new architecture ready made and all of a piece; or of making architecture as an art progress even one step. All we wanted to do was to express our talent through architecture which was a grandeur of its own; and to do this by using a language all our own as distinct from any conventional language or style so-called."

To Meet Fundamental Human Needs

His primary goal "was not to gratify any personal preference of his clients or of his own, but to meet fundamental human needs." To him, a house "should not only spell the life style of its resident, but even look as his likeness. In this way, an idea as old as the hills (for dwellings in fact have always been reflected images of their in-dwellers) took on the character of highly new' simply because of a somewhat daring idiom which was only trying to meet the needs of the client by taking advantage of any site's inherent potentialities... It is indeed for the architect to arrange things in order to solve simultaneously the aesthetic as well as the practical problems, which are inseparable... Success is accordingly always problematical and entirely dependent on his ability such as it is. Perfection is consummate whenever the client is unaware of the difficulties as well as the efforts to overcome them." Fair enough, as far as his own words, or any words, can go. All the same, he makes it clear that architecture was his chosen idiom; not decoration, not ornament. Not technology for the sake of technology, any more than art for art's sake, but architecture as mastery over space, light and air. Of this the Hôtel Solvay is an outstanding example.

Horta's work may be conveniently divided into periods. First his formative years with Balat in Brussels, 1880-1892, briefly interrupted to build three houses in his hometown Ghent. Then his so-called Art-Déco

period, best exemplified by the Palais des Beaux-Arts. During World War I he spent three years (1916-1918) in the United States, where he gave courses in Washington, DC, met Sullivan and Frank Lloyd Wright in Chicago, and made a lecture tour of the states, under the sponsorship of the Charles Eliot Norton Fund.

The Hôtel Solvay

At the end of the 19th century, most Belgian houses were three, four or five stories high. Each story consisted of a row of three rooms, exceedingly high ceilings, flanked by a staircase. The middle room got little light and was a hindrance to traffic more than anything else. Nothing really traditional. More routine.

The Maison/Tassel was a first manifesto. The Hôtel Solvay is the fullest expression of Total Art Nouveau in any country. It is in almost pristine condition. It is a remarkable specimen of what is timeless about any new or creative art at any time; and Art Nouveau as a specific art period; a perfect balance of perennial values and traditions (proportions), contemporary industrial engineering and the personal talent, moral integrity and mutual respect of two men, Armand Solvay, of Solvay & Co., and Victor Horta. Solvay was 29, and Horta 34 years old when their collaboration began. Solvay & Co. is a multinational business. Its development of the Solvay Process for producing sodium carbonate (washing soda) from salt water, ammonia and carbon dioxide was a major chemical breakthrough in the late 19th century.

On June 20, 1894, Armand Solvay shows the site to Horta. On June 23, the property is purchased. September 2, Horta's plans are ready, to 1/100 scale. September 30, the foundation is in place. In August 1895, the municipal building permit is approved. June 21, 1898, the contractor informs the city of completion of his work. The facade is 13 m long, the building is 25 m deep and has 6 levels (of which only four are visible from the outside). The property covers an area of 950 square meters (9.5 acres) and includes two separate buildings with a garden between: the Hôtel proper, 224 avenue Louise, and a rear building, 27 rue Lens, providing lodgings for the servants, as well as the carriage house (later the garage), tack rooms, stables.

Even before entering the carriage drive, the perceptive eye may be intrigued by air-inlets, yet never suspect their ventilation function. The very profile of the facade, its curves and counter-curves are calculated to divert gusts of rain; just as the loggias and the rounded slopes of the cornice are intended to soft-pedal any blasting wind. The interplay of the straight line dominant in the structural elements and the curved line dominant in the decoration are there to be seen over the entire facade and in every room, outside and inside. Function and ornament are always inseparably blended in one totally pleasant aspect and effect. In Horta this was a matter of moral and aesthetic hygiene.

They say he made 18 sketches for the front door. The garden door is similar though not identical. After crossing the carriage drive, and as soon as one enters the hall, the visitor is instantly reminded of the fact that space, light and air are far more important indeed than any particular decoration, style or technology. If only because they are basic, and as such ever-present; while styles and technologies come and go in the process of, one hopes, enhancing space, light and air as well as life. Even before you reach the splendours of the first floor, the dining room, the recep-

tion area (really the functional aspect of the whole outfit), right there, in front of you, in mid space, a huge mural by Théo van Rijsselberghe, taking the full breadth of the landing, is there to "ornament" or grace the social noises and the clearly ostentatious glitter, and as a reminder of the peace and quiet of Longfonds, a property of the Solvays in Genval: a well kept park at the dawn of a sunny day in late fall; no men are to be seen, eight ladies and two girls leisurely wander and play or listen to one of them as she reads aloud from a book.

The central position of the indoor flights of stairs is the essential feature that governs everything. It is even more spectacular than any outdoor counterparts in the sense that instead of leading into the penumbra of a château or mansion it serves as an introduction to a flood of incoming natural light. That is what meets the eye.

The Climate Control System

There is another essential feature equally important in daily life: the climate control system. It is nowhere to be seen, yet it is ever-present and effective: from top to basement every space is calculated and designed in such a way that natural light floods freely from two light-wells, while the air itself is constantly controlled and eventually assisted by two heat exchangers. There is evidence that some such climate control system is a feature of all Horta buildings, even in the absence of air inlets or outlets. It must be



Base of a lightstand on the first landing. This combination of metal with marble for interior decoration as well as in residential architecture was a revolution in itself.

interpreted as one result of the pursuit of excellence by a perfectionist, and as an unrequested, tax-free added value to the ensemble. Surely it contributed to the preservation of the building in perfect condition after nearly a century.

Wherever you go, everywhere space is open, free, unencumbered; the colors are subtly shaded; every line, curve and countercurve, however luxuriant, is controlled by the overall design of a master mind; every object, however small, benefited from the tender and loving care of a supremely fastidious craftsman. This too is an obvious lesson to be read, as in an open book, in the artworks of Horta; if not in the books he never wrote. Surely industrial engineering is not there to replace but to assist the hand of the craftsman, and it should do so whenever needed, to the purpose at hand: openly, honestly, not on the sly, not ostentatiously. Technology, anymore than art, is not an end in itself, but a full partner in its own right in any undertaking. In this sense Horta may be considered a hygienist, while Adolf Loos, who later decreed that ornament is a crime, may be considered an anesthetist.

The free plan, the architecture of light, and the variable volumetric arrangements of Horta, pioneer of Art Nouveau, exactly corresponded to the lifestyle of his clients: pioneers in industrial business on the international scale, moving faster and faster on the first expanding network of roads, railroads, telephones and telegraphs. The central, wide open flight of stairs may also be said to correspond to the central void familiar to readers of Lao-tse or any eastern or western master of the mystic life—meaning the silent life. Maybe Horta never read Lao-tse; Viollet-le-Duc was his bible. But if silent, he was not deaf, and his milieu was the very opposite of ignorance. Besides, east and west, some architects and ordinary people silently, unobtrusively drink the water of their own cisterns. Why not Horta?

The overall effect of the 12 varieties of precious wood, the marbles of 23 provenances, the stained glass, crystal and ironwork galore, is gorgeous, luxurious, and clearly to the point: in other words rational, functional. This is not a department store or an infirmary. This is the reception hall where one of the great industrialists of the century played host to the national and international elite. Here ostentation, as distinct from vulgarity, is the essence. Money was not an issue—Horta had *carte blanche*. The truth of the matter is precisely this: all the lavishness is so well-tempered and always under control, to make sure that light and space come duly into their own. This is architectural sobriety, regardless of the material involved.

Horta said not a word about his method. His buildings and his plans speak for themselves in their own language. Mrs. Oostens-Wittamer, who grew up in the Hôtel Solvay, later made a study of the house and the available documents. She discovered that the method is deceptively simple. The one mandatory measure-

ment being the width of two continuous lots which make up a site, Horta would make spontaneous sketches and renderings and then proceed to revise and refine them by rigorously defining their proportions, following the square and the rectangle; taking advantage of the divisions in whole numbers yielded by the sides of the square as well as the irrational numbers yielded by the rectangle, and yet never allowing himself to become a slave of his method—or anyone else's, for that matter. Method without talent simply does not work; talent without method is severely handicapped. This is not the issue. If Horta, as a budding genius, went back after 1886, to work with Balat (who was no genius) for another five years, it must have been to acquire and master one thing which can be taught: method. Later, as a teacher, he never expected any student to just listen to him and follow blindly his or any other example. He expected a student to be an artist, intuitive, sensitive, empirical; and would offer immediate proof of either the error or the soundness of a tentative design.

"Discard the flowers... take the stem"

As far as decoration or ornamentation in the ordinary and restricted sense is concerned, one of his more famous dictums is, "Discard the flowers and the leaves and take the stem." This was in keeping with his practice. He made countless drawings of flowers to study their colors and to acquire a greater mastery over the spontaneous flow of his lines. We can see the results. But he had few followers and later in life he complained, "I never succeeded in making it understood that painting is ancillary to architecture and that its role is to render the architecture more legible... Colors must be in conformity with the plan, with any given place, with the greater or lesser intensity of the light and the angle at which it strikes or caresses a wall... It is said that there is no arguing about taste or about color. Wrong. If anything must be discussed, colors must be; but then, as in everything else, one must consider how they relate to each other... a far more serious matter than most people realize."

Incidentally, while Horta never gave up the stem, van de Velde discarded everything—flowers, leaves and stem, and hurled himself into the abyss of abstraction as early as 1892, while "ornamenting synthetically" the poems of Max Elskamp; when all shared symbols had gone, abstraction was the result.

In 1957, when Mr. and Mrs. Wittamer acquired the Hôtel Solvay it was an empty shell. They first called in two decorators to design furniture appropriate for their intended *salon de haute couture*. The task of the decorators proved hopeless. Even in the empty rooms, space was so full of Horta's presence that he overpowered anyone else's. When Mr. Solvay was made aware of their plight, his immediate response was to tell Mr. Wittamer that the original furniture as designed by Horta was still available. All Mr. Wittamer needed to do was pick it up.



Horta used several types of glass in the Solvay house, American chenille glass being by far the most employed. This one is in the bathroom.

Haute Couture Caps. New York, Paris and Milan may be the hubs of the fashion world to everyone else, but in Wilmington, Delaware, USA, June Sidwell created her own fashion capitals. She was not only the couturière for this alphabet, she served as model for the letterforms as well. The alphabet was a full year-and-a-half in the making. It was a spare-time job because June, whose freelance design business goes by the name "June Bug Graphics," spent a good deal of time hopping around to find her niche in the design world.

As a youngster she won two scholarships to study art at the Delaware Art Museum. After high school, she attended the University of Delaware as an art major, but only for a year. She found real work in

the graphics department of E. I. Du Pont Company, where she worked as a production artist for four years. After short stints with an advertising agency and a design studio, she struck out on her own as a freelancer. She takes on all manner of graphic projects, from corporate identity graphics and brochures

to small business design jobs, including sign painting and truck lettering.

What she fervently hopes for are some projects, like the alphabet, which might give her scope for imagination and a wide berth to demonstrate her illustration skills.



A Picture Alphabet. Strictly speaking, Theresa Fitzgerald has not transformed the letters of the alphabet; she amplified them with endearing illustrations. There are astronauts for A, a dragon for D, a lion for L, a pig party for P, and so on. She started work on this project in her student days at the Rochester Institute of Technology and kept it going as she became more and more seduced by the imagery one could invent for little children. Considering the style and technique she evolved, it is no surprise that Theresa wound up on the design staff of Healthtex, a manufacturer of children's clothing. But design is not all kid stuff to Fitzgerald. She has worked for a number of graphics studios and clients,

freelance, designing and executing the whole gamut of business graphics—promotional pieces, brochures, ads, logos, letterheads, business cards and book jackets as well.

We haven't asked her outright to name her favorite

letter of the alphabet, but judging from the bio submitted to us, we surmise the letter is "I" for *Illustration*. **M.M.**



Claire Galopin



Muriel Delarue



S. Simmermacher

Students under the influence of...

If you have a sense of *déjà vu* as you scan these pages, and think you are examining yet another series of Herb Lubalin graphic projects, you are not far from the mark. Such an assumption would also be flattering to a number of students at the École Supérieure d'Arts Graphiques, of Paris, and to their teacher, Paul Gabor.

Conscientious teachers are always looking for devices to propel their students to higher levels of achievement. An assignment to write a story in the manner of James Joyce, or to draw a nude in the manner of Ingres, is bound to encourage giant leaps of the imagination and performance. So, when Professor Gabor sought to motivate his second-year class in

Typographic Design to its fullest potential, he proposed this project:

"Assume Herb Lubalin had written a book on Typography. Design the book jacket and the binding for such a volume."

It was an ingenious challenge and a profitable learning experience. Not only did it require intensive analysis of Lubalin's work,



Frédéric Flom



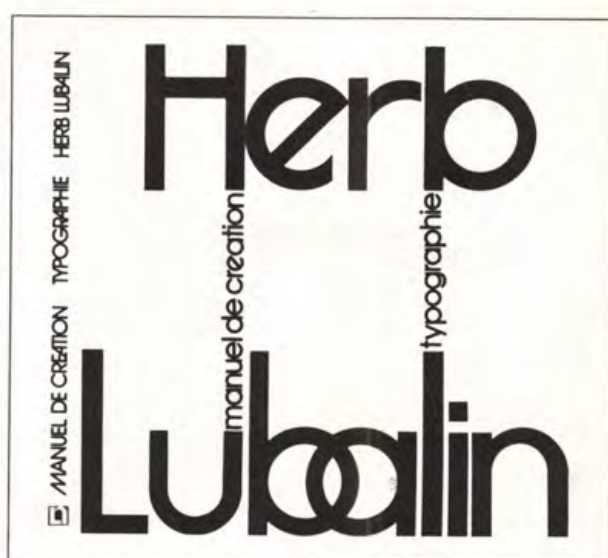
Virginio Bruni Tedeschi



Christian Rime



Jacques Plé



Nicolas Leman



Françoise Dorelli

but it forced the students to reach beyond their normal limits.

It's no surprise that they made abundant use of Lubalin's Avant Garde Gothic alphabet design, echoed Lubalin-designed logos, indulged in daring combinations of letterforms and unconventional uses of space. That was exactly what Professor

Gabor had in mind.

For anyone who frowns on mimicry as a teaching device, bear in mind that Herb Lubalin himself was the staunchest supporter of the practice. He never failed to point out that during his formative years, he "borrowed" unabashedly from the designers he admired—most notably Paul Rand.

Naturally, Professor Gabor expects that, from the assignment, the students will have absorbed something of Lubalin's courage, the defiance of clichés, economy of means and uncanny knack for surprises. By the time they are professionals, the plagiarism should give way to a strong personal esthetic, even as it did with their mentor. **M.M.**



Tung-Lam Ngo



Vankleef Planat



Alain Marionnet



LEGIBILITY AND READABILITY (PART 1)

BY ALLAN HALEY

Typographic clarity comes in two flavors: legibility and readability. Even though much of the typographic community treats them as such, they are not interchangeable terms. Different typefaces have varying degrees of legibility; while typography should be readable.

Legibility is generally considered to be the ability to distinguish one letter from another in a particular typeface design. Readability, on the other hand, is the degree of ease with which typography can be read. As a result, it is possible to use a highly legible typeface and create unreadable typography. While carefully constructed, readable typography cannot restore missing legibility to a typeface design, it can enhance the message presented by a less than ideal typeface.

For practical purposes, the definitions are not all that important. What is important is that you are aware of the factors that can affect typeface legibility, and the ways readability can be enhanced—or reduced—through typographic arrangement.

Studies and Reports

Most of us have heard about legibility and readability studies and their resulting reports. You know, the ones that typophiles refer to when they discuss legibility or readability, and supposedly answer all questions about these two topics. Well, referring to these reports and actually trying to use them can be two very different things. In fact, just trying to find them is difficult.

They are not in neatly bound volumes readily purchased at the local bookstore. Chances are, unless you live in a big city, your public library doesn't have them. Teachers of the communication arts do not often make them available to their students, and manufacturers of typesetting and printing equipment do not include them in their corporate libraries.

So what and where are these mythical studies? For the most part, they

were published as articles in trade journals and scholarly magazines, and they were not normally intended for typographers or graphic communicators. Educators, technical writers, journalists and the like, were their usual targeted market. The goal was to study and improve the readability of the written word. Writing was the topic, not printing.

Some, in the interest of supplying tangential information, did begin, however, to address some typographic issues. The trouble is, the issues addressed offer little information in any depth; and what is provided is to a large degree hit or miss. For example, since most of the reports were published prior to the 1950s their coverage of legibility factors have little relevance to current typeface designs. In fact, the typefaces covered are from a very narrow range of the typographic spectrum. Newspaper faces are generally the topic of discussion.

While the reports and studies may be of little practical value, neither are they all that necessary. The information needed to determine the legibility of typefaces, or to insure the readability of typography, is not complicated—mostly it's just a matter of common sense.

Typeface Legibility

Typeface legibility is not something you have any control over. The degrees of legibility, or lack of it, are already established by the type designers when the faces are made available to the public.

First, not all typefaces are created with legibility as a primary design function. Many are drawn for the purpose of creating a typographic personality, or providing a particular spirit or feeling to typeset communication. Unfortunately, to the degree that a typeface has personality, spirit, distinction, or "a feel," it often suffers proportionally on the legibility scale. The most legible typefaces are those which tend to be *transparent* to the

reader. That is, they present the information in a clear, concise manner and call no attention to themselves. Highly legible typefaces are those like Century Schoolbook, Excelsior, ITC Bookman, ITC Franklin Gothic, or Univers.[™] Many other faces fall into this category (Fig. 1), but the idea is that these are not the Bombes, Calypsos or Crayonettes (Fig. 2) of the typographic palette.

Not all typography should be invisible. There may be times when you wish to create a special feeling, or use a typeface that will add a distinctive quality or spirit to the typography. If you know what to look for in typeface design you can choose faces with the assurance that the ultimate goals of your graphics will be met.

Generally, the most legible typefaces are those which offer big features and have restrained design characteristics. While these attributes may seem contradictory, actually they are not. "Big features" refers to things like large, open counters, ample lowercase x-heights, and character shapes that are obvious and easy to recognize (Fig. 3). The most legible typefaces are also restrained, in that they are not excessively light or bold; there is moderate contrast in stroke thickness; their weight changes within characters are subtle; and if serifs are present, they are not overly elongated, very thin, nor extremely heavy.

Open counters help to define character; it is believed that the additional white space within certain letters such as the "o," "e," "c," etc., helps to influence their recognition. A byproduct of such open counters is usually a large x-height. As long as it's not excessively large this can also tend to improve typeface legibility (Fig. 4).

Over 95% of the letters we read are lowercase composition. Within sensible limits, the larger the proportions of the lowercase characters, the more legible the letters are. Taken to the extreme, however, the opposite effect

can result. Typefaces with an excessively large x-height suffer in legibility because their ascenders and descenders begin to lose their definition (Fig. 5). Lowercase "h's" begin to look like "n's," "d's" or "q's" like "a's," and "i's" like "l's." Also the white space which surrounds a character and begins to define it is reduced as the x-height increases. In addition, when the various lowercase letters are combined into a word the ascenders, descenders, and x-height characters create an overall outline shape that is stored in the reader's mind and serves as an identifier when the word is seen again. As the x-height of a typeface begins to increase beyond a reasonable point, the outline shapes of words set in it become less defined. Typefaces like Antique Olive, while popular (and just within acceptable design limitations for display typography), are usually outside the realm of good text typography.

Individual letter shapes can also affect typeface legibility. Ideally, letters should be distinctive and easy to recognize. For example: the two-storied "a," like the one found in ITC Mixage,[™] is much more legible than the single storied "a" found in Futura[™] or Revue.[™] The lowercase "g" based on roman letter shapes is more legible than the simpler "g" found in Helvetica[™] or Rockwell[™] (Fig. 6). Letters of high legibility are the lowercase "d," "m," "p," "q," "w" and virtually all the capitals. Low legibility letters are the "c," "e," "i," "n," "l." Sans serif typefaces generally tend to be slightly more legible than serif designs; their shapes are simpler. This is why many children's "first books" are set in modified sans serif designs. In the early stages of learning to read, children read individual letters rather than the words, or groups of words, as does the proficient reader.

Too much contrast in stroke thickness, especially if the weight changes are abrupt, can detract from character legibility. Fine strokes (or hair-

lines) like those found in Bodoni or Walbaum have low levels of visibility, especially if they are overpowered by very heavy contrasting strokes. The eye tends to see just the heavy strokes and letters can easily be confused with other letters of similar shapes (Fig. 7). If the transition between hairlines and heavy strokes is gradual this condition is improved.

Typefaces that are very bold or exceptionally light tend to rate low on the legibility scale. In this regard, the results of various legibility studies seem to be valid and consistent. It has been found that optimal character stroke thickness is about 18% of the x-height letters. Typeface weights like the Light of ITC Bookman® and ITC Souvenir®, or the Medium of Times Roman™ fall into this general category (Fig. 8). As to departures from the norm, lighter faces tend to be more legible than heavier weights of type. They enable full, open counters and unmodified character shapes. Many bold and black designs become only caricatures of the original design with very small counters and drastically modified letter shapes. Gill Sans Kayo is a perfect example: it is lots of fun and commands attention in a headline, but severely taxes our ability to differentiate character shapes (Fig. 9).

In serif typefaces, individual letter legibility begins to suffer as serifs take on exaggerated shapes. Very long serifs, or those which are exceptionally heavy, will detract from individual letter legibility; as do those which have unusual or highly modified shapes (Fig. 10). Ideal serifs are somewhat short, slightly bracketed, are heavy enough to be obvious but not very obtrusive. ITC Novarese® or ITC Cheltenham® have perfect examples of serifs.

Italic letters are among our most beautiful typographic tools. They are beautiful, but unfortunately they are not always very legible. Words set in italics are not as easy to comprehend as those set in roman designs. As a result reading speed is reduced—by as much as 20 words per minute. Apparently, even average readers are aware of italics' drawbacks, because a number of legibility studies indicate people do not prefer reading copy set in italic designs. Italics can be analogous to rich or exotic food. They add variety to our basic menu and, at times, they might be the perfect choice. Too much, or indiscriminate use, however, can cause problems.

As a graphic communicator, you have no control over typeface legibility. But you do, in most cases, have control over the typefaces you use. By choosing faces that are legible, or at least provide an acceptable degree of legibility, you are creating a sturdier graphic foundation for all your work.

Sometimes you may not have the luxury of choosing the ideal typefaces, and sometimes you might want to choose a face that isn't "safe"—isn't conservative. In these cases some of the inherent typeface weaknesses can be overcome by typography designed to be very readable—but that is another chapter.

fy(t)i —Legibility and Readability, Part 2—Readability will appear in a future issue of U&Lc.

ITC Bookman® Century Schoolbook Excelsior ITC Franklin Gothic® Univers

Highly legible typefaces

1.

BOMBERS
CALYPSO

Typefaces of limited legibility

2.

Legibility

Open counters, easy to recognize character shapes

3.

hihi

Large x-height improves legibility

4.

"h" horn limit
"n" norn limit

Characters begin to look too similar with excessively large x-heights

5.

ag ag

More legible Less legible

6.

biped

Fine hairlines and heavy strokes can cause confusion

7.

ITC Bookman®
ITC Souvenir®
Times Roman

Good weights for maximum legibility

8.

fourth
lunar eclipse

Fun to look at—difficult to read—especially in text size

9.

i i i i i i

Less than ideal serifs

10.

U&LC BOOK SHELF

All orders should be placed directly with the publisher(s) concerned.

The U&LC Book Shelf reviews new books believed to be of interest to U&LC readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher. Please note: U&LC does not sell books.

From One To Zero

by Georges Ifrah

This is an archeology of numbers that answers, in great detail, the often asked question, "Where did our numbers come from?" The book covers the evolution of numerals in many cultures, both primitive and advanced, and as widely disparate as the Maya, the Babylonians, the Chinese, Roman and Arabic numerals, and many more including written, oral, and concrete numerations.

Penguin, Inc., 40 West 23rd Street, New York, NY 10010. 503 pages. 6 1/4 x 9 1/2". \$35.00.

The Lively Audience

by Russell Lynes

This is a book about the American people and the arts—"fine," performing, and otherwise. It is about the people who love them and those who pretend to, those who purvey them, support them, and complain about them. It is about artists and performers and entrepreneurs; and about those who admire what they do and sometimes deeply suspect their motives and their wares. This is public and personal history, not art history, and the story begins with the audiences at the time of the great Columbian Exposition in Chicago that celebrated our first four hundred years.

Here are Scott Joplin and Louis Sullivan, Charlie Chaplin and Jackson Pollock, Eugene O'Neill and Edward Steichen, and many, many more. Former Managing Editor of Harper's Magazine, essayist, columnist, author of 11 books including the popular "The Tastemakers," Russell Lynes is a keen and critical observer of the social/cultural scene. Full of information, stimulation in an easy-to-read package.

Harper & Row, 10 East 53rd Street, New York, NY 10022. 489 pages. 6 1/4 x 9 1/2". \$27.95.

Basic Graphic Design

Robert Charles Smith

A practical textbook covering the essential issues and processes necessary to help the student achieve professional skills and attitudes for a career in graphic communications.

Includes self-contained illustrations and schematic material with captions identifying the purpose of the image or diagram. Emphasis is placed on the basics to ensure comprehension at the early stages. Chapter elements: Design Heritage, Design Activities, Elements of Form for Layout, Application of Design, Production and Design Resources.

Prentice-Hall, Inc., Englewood Cliffs, NJ 07632. 164 pages. 8 1/2 x 11". Bibliography. Illustrated. Paper. \$24.95.

The Society of Illustrators 26

Edited by Art Weithas

Represented in this issue are the winners of the Annual Exhibition of the Society of Illustrators. Selected by four panels of distinguished jurors in four different categories: editorial, book, advertising and institutional.

Madison Square Press, 10 East 23rd Street, New York, NY 10010. 415 full color pages. 9 x 12". Indexed. \$49.95.

The Entrepreneurial Age

by Friz Dressler and John Seybold

This book is about how the development of new silicon chip technology revolutionized the computer industry and took us out of the so-called industrial age and projected us into what the authors call *The Entrepreneurial Age*. Not only is the graphic arts field being changed by computer development but society as well.

Seybold Publications, Inc., P.O. Box 644, Media, PA 19063. 256 pages. 6 x 9". Paper. \$15.00.

The Mac Art Dept.

by Tom Christopher

Offers Macintosh™ owners a disk of reusable graphic elements and a manual that explains in easy-to-follow instructions, how to customize images for their own use. Contains reports, charts and correspondence and over 150 images chosen for their graphic impact and usefulness.

The manual is a comprehensive guide to using these images and creating graphic designs. Instructions on how to create new images from old ones by modifying them simply and easily. Equally important, the manual gives pointers on how to mix graphics and type.

Simon & Schuster, Electronic Publishing Group, Simon & Schuster Building, 1230 Avenue of the Americas, New York, NY 10020. 98 pages and disk. 6 1/2 x 9 1/2". B/w illustrations. \$39.95.



The Cover & Text Book

Published by the Cover & Text Paper Manufacturers, this 60-page educational guide features 30 examples of fine cover and text papers. Guidelines are offered to aid in the selection, creative application and print characteristics of fine papers. Graphic techniques are demonstrated, over 40 ink colors on a wide range of paper colors, textures and finishes also appear.

The guide was published as a reference source for graphic designers, printers and other paper specifiers. Embossing styles, foil stamping, engraving, process color, halftones and opaque inks are among the techniques shown. Two sections offer guidelines for the specification of papers and various printing and finishing procedures. Also included is a history of papermaking and a glossary of paper terms.

American Paper Institute, Inc., Dept. MK, 260 Madison Avenue, New York, NY 10016. 60 pages. 8 1/2 x 11 1/4". Spiral bound. \$6.95 plus \$2.25 for postage and handling. Also available from many paper merchants in the U.S. and Canada.

An Italic Calligraphy Handbook

by Carolyn Knudsen

A how-to book put together with the knowledge of calligraphy, thought and care, by a person who not only practices her profession but teaches it as well.

Stemmer House Publishers, Inc., 2627 Caves Road, Owings Mills, MD 21117. 95 pages. 8 1/4 x 11". Illustrated. B/w. Bibliography. \$12.95.

Paul Rand: A Designer's Art

by Paul Rand

The book begins with a newly revised version of the author's 1947 text, *Thoughts on Design*, and moves on to his subsequent work in advertising design, corporate identity, design teaching, and typography. Among the topics explored are the role of humor in design, the trademark, design and the play instinct, the complexity of color, the role of symbols, the art of the package, and the politics of design. Each essay is illustrated with examples of Rand's work.

Yale University Press, 92A Yale Station, New Haven, CT 06520. 239 pages. 7 1/4 x 10 1/2". 153 duotones and 55 color plates. \$39.95.



Corporate Showcase 4

Illustration & Photography

Deals exclusively with photography and illustration for corporate assignments including logos, sales brochures, corporate advertising, internal communications and annual reports.

Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 239 pages. 9 1/4 x 11 1/4". Paper. Over 1200 color illustrations. \$29.95.

Legal Guide for the Visual Artist

by Tad Crawford

Revised and expanded since its first publication in 1977 to cover the enormous growth in the field of art law. For established and emerging artists alike.

Includes copyright and moral rights; sales of art by artist, gallery or agent; sales of reproduction rights; taxation, grants and public support for the arts; hobby losses and the IRS; studios and leases; the artist as a collector; estate planning; artists and museums. Listed are model contracts, artists' organizations, lawyers' groups to assist artists, state arts agencies and much more.

Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 213 pages. 7 x 12". Paper. \$16.95.

Trademarks of the 20's & 30's

by Eric Baker and Tyler Blisk

Those two decades were times of sloganism, radio jingles and visual puns. In terms of graphic design, the trademarks bridged the simplistic naiveté of the early century with the studied sophistication of the Madison Avenue approach.

Not only a book for the graphic designer and commercial artist but one that will delight the nostalgia buff and collector of Americana.

Chronicle Books, One Hallidie Plaza, San Francisco, CA 94102. 129 pages. 8 x 8". Over 129 line drawings. Paper. \$9.95.

Computer Geometric Art

by Ian O. Angell

Forty-five designs drawn by a computer and based on mathematical analysis of age-old geometrical compositions. Called "serendipity patterns," random, nonsymmetrical sets of lines and arcs fall into 17 categories. Each type corresponding to one of 17 two-dimensional space groups.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. 40 pages. 8 1/4 x 11". 45 b/w illustrations. Paper. \$2.95.

Airbrush 2

by Radu Vero

To artists with a solid knowledge of the basics of airbrush and those familiar with Vero's first book, *Airbrush: The Complete Studio Handbook*—this volume will be invaluable. Designed to acquaint an artist with the more subtle and sophisticated potentials of the medium of airbrush.

Presented in a workshop format in which Mr. Vero introduces his coding system. Every illustration is presented as an exercise to work through, using the airbrush. Each chapter includes an assignment that helps the artist find new solutions of his/her own.

In Part One the importance of light and color is reviewed; in Part Two the inherent characteristics of objects are explored, including form, texture, degree of transparency and spatial relationships. Part Three is the heart of the book and addresses the matter of personal vision.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. 176 pages. 8 1/4 x 12". 200 color plates. 50 b/w illustrations. Index. \$27.50.

Typography 6

Designed by Olaf Leu, this year's annual is presented in full color for the first time.

Reproduced is the work of the more than 200 winners of the Type Directors Club's annual competition. Over 3,900 submissions from 18 countries and most of the 50 states. Judges for the show, Bob Ciano, Blanche Fiorenza, Philip Grushkin, Edward Hamilton, Walter Kaprielian, Victor Spinder, Edward Vadala, and Kenn Waplington chose the most distinguished work in all areas of typographic design—corporate graphics, advertising and promotion, logotypes, books, editorial design, packaging, posters, as well as such specialty items as invitations and calendars. The jury was instructed to select work that used typography, calligraphy and the letter-form effectively, without being influenced by other graphic or photographic considerations.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. 224 pages. 8 1/4 x 11". Index. \$35.00.



Visible Language

This special edition on Computer Graphics was guest edited by Sharon Helmer Poggenpohl with sections by other authorities in the field.

Discussed and illustrated are chapters on: Design Education: Bridging the Gap; Graphic Design: Computer Graphics; What Do They Mean and How Do They Fit?; Scripting Graphic With Graphics; Spatial Context as an Aid to Page Layout; New Typographic Possibilities; Computers in Design Education and Graphic Design: Towards Digital Applications.

Visible Language, Box 1972 CMA, Cleveland, OH 44106. 133 pages. 6 x 8 1/4". Illustrated, bibliography and biographies. Special edition \$6.00 (US funds) £5 in British currency.

The 20th-Century Poster

by Dawn Ades

A vivid account of the evolution of the poster over the last 80 years—from a simple method of advertising to a vital means of disseminating information. Illustrates the wide range of causes that the poster has served; political, ideological, artistic and commercial. Presents the work of nearly 90 of this century's artists who worked in this medium—Alexander Rodchenko, El Lissitzky, A.M. Cassandre, Massimo Vignelli, Paul Rand and Tadanori Yokoo.

Abbeville Press, Inc., 505 Park Avenue, New York, NY 10022. 208 pages. 9 1/4 x 9 1/4". Biographies. 200 illustrations, 75 in color. Clothbound. \$45.00.

Outstanding American Illustrators Today

by Satoru Fujii

This is not just another beautiful record of contemporary illustration. It has two valuable features. The word "outstanding" in the title is valid. The artists included are virtually a who's who, and the editor has been careful not to show the same works that appeared in other illustration annuals. There are nearly 900 illustrations by 234 contemporary illustrators from across the United States. A wide range of media is represented and the selections were made by the artists themselves.

The book is organized by name of illustrator. Each picture is identified by title, medium, intended purpose and date. There are also biographies and pictures of each artist.

G.K. Hall & Co., 70 Lincoln Street, Boston, MA 02111. 341 pages. 9 x 12". \$55.00.

Typographic Design: Form and Communication

by Rob Carter, Ben Day, Philip Meggs

A concise yet comprehensive review covering our typographic heritage, letterform anatomy, visual organization, and the interface between form and meaning as well as legibility, typographic technology and typographic design education. The book includes case studies in typographic design, type specimen showings, a glossary, copyfitting tables, proofreader's marks, a chronology of typeface designers, bibliography, index and more.

Van Nostrand Reinhold Company, Inc., 135 West 50th Street, New York, NY 10020. 262 pages. 8 1/4 x 10 3/4". Paper. \$35.00.

Advertising Freelancers

by Sue Fulton and Ed Buxton

The authors interviewed over 50 creative talents nationwide to find out why they prefer the independent work style to the security of a regular job. Subjects covered are: how they learned to operate successfully as small, independent businesses; how they benefit from taxes, promote themselves, get new clients and manage their interesting and varied careers.

On the other side, the book also looks at the handicaps and hardships associated with freelancing... self-discipline, feast-and-famine income, difficulties collecting fees and, for many, the loneliness of the solitary freelancer.

Executive Communications, 919 Third Avenue, New York, NY 10002. 6 x 9". 166 pages. Appendix of 100 freelancers' names and addresses. Paperback. \$15.00.

Browns Index to Photocomposition Typography

Bruce Brown and edited by S. W. Greenwood

Small in size but big in knowledge and scope, Browns Index is certain to help the beginner or experienced person who specifies type.

Divided into six chapters. The first four contain: an illustrated glossary of both typographic and photocomposition terms; spacing; systems and typesets. The two final chapters are devoted to a completely new method of copyfitting developed by Mr. Brown, and copyfitting programs for the pocket calculator.

Rockport Publishers, 10 Hale Street, Rockport, MA 01966. 4 1/4 x 6 1/4". 320 pages. Illustrated. Bibliography. \$14.95.



The Best of the 80s

Compiled by the Society of Graphic Designers of Canada, Ontario Chapter, this book is a three-year retrospective review of the best in graphic design, editorial design and print advertising in Canada.

Society of Graphic Designers of Canada, Ontario Chapter, P.O. Box 813, Adelaide Street East, Toronto, Ontario M5C 2K1. 160 pages. 9 1/2 x 13". Color and b/w illustrations. Paper. Contact Society for price.

The TIPPS Directory

Focusing on the New York area, TIPPS (Talent, Information, Props, Places and Services) was compiled, written and edited by a group of production people in advertising, film and theatre. A ready reference source for creative professionals to find everything they need in one place. Bright red index tabs help you easily locate: Props, Talent, Places & Locations, Services and an Information and Map section which even lists 24-hour services.

Over 6,000 listings, alphabetically categorized and cross-referenced. Supplemented by a quarterly newsletter.

Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 200 pages. 4 1/2 x 7". Spiral bound. \$30.00.



The Left-Handed Designer

by Seymour Chwast

Describes and illustrates the extraordinary range of design problems Chwast has faced and solutions he has worked out. His commentary accompanies each illustration. A valuable tool for graphic art students, illustrators, designers and advertising executives. Designed by Chwast with his own "left-handed" flair.

Harry N. Abrams, Inc., 100 Fifth Avenue, New York, NY 10011. 143 pages. 10 x 10 1/2". 170 illustrations, 125 plates in full color. \$35.00.

Early American Advertising

by Bob Perlono

From 1799 to 1924 a compilation of advertisements—honest and otherwise. Not only fun to read but informative graphically.

Art Direction Book Company, 10 East 39th Street, New York, NY 10016. 184 pages. 7 x 10". B/w. Paperbound. \$12.50.

noAH

A most comprehensive reference source of package design. Full color display and concise descriptions of each contributor's method of operation, business theories and services are included with their addresses and telephone numbers. Designers from 24 countries are represented in this volume. Not just a reference manual; a book that is a joy to the eye.

Rockport Publishers, P.O. Box 396, Rockport, MA 01966. 464 full color pages. 9 x 12". Available in English and Japanese text. \$79.50.

Japan Typography Annual 1985

The ninth edition of this annual once again brings us the best of Japan's typography. In English: From Lettering to Typography—the 20 Year History of the Japan Typography Association; Wim Crouwel: What Is New In The New Typography?; Paul Rand: The Good Old Neue Typographie; Hermann Zapf: Typography Is Changing; Wolfgang Weingart: Personal Thoughts About My Professional Neighbors.

Japan Typography Association, Kanamori Building 4F, 1-12-9 Sebdagatam/sugubya-ku, Tokyo 151, Japan. 12 x 12". Illustrated in b/w and color. \$98.00.

The First Symposium on the History of Graphic Design

Captured and recorded in this book are the highlights of the 1983 Symposium on the History of Graphic Design—Coming of Age, held at Rochester Institute of Technology. Introduction by Barbara Hodik and Roger Remington and keynote address by Massimo Vignelli. Chapters on each of the speakers.

Technical and Education Center for the Graphic Arts, Rochester Institute of Technology, P.O. Box 9887, Rochester, NY 14623. 64 pages. 7 x 10 1/4". Paper. \$12.00 per copy prepaid. Prepayment is required for orders under \$25.00 and abroad.

AIGA Graphic Design USA: 6

by Steven Heller

Designed by James Miho

Already established as a national classic, the Annual serves as a professional reference. The work selected for the Institute's competitive exhibitions represents the highest standards in the field.

Included in this volume are: The Poster Show; Portraits: A Seven Year Retrospective; The Book Show; Communication Graphics; AIGA Medalist Leo Lionni; Herman Miller, Inc., recipient of the Institute's Design Leadership Award; and a special section on the 1984 Olympics in Los Angeles.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. 384 pages. 9 x 12". Approximately 400 color plates and 350 b/w illustrations. Index. \$49.95.

Art Deco Alphabets

Compiled by Frederick S. Copely

A treasury of art deco alphabets taken from original sources of the 1920s and '30s. Many are in both upper and lower case; all in the public domain. Also contains several pages showing how letters can be combined with other art deco motifs to form graphic designs suggestive of that period.

The Main Street Press, William Case House, Pittstown, NJ 08867. 128 pages. 8 1/2 x 11". B/w. Paper. \$8.95.

The Print Production Handbook

by David Bann

"From A to Z" best describes this informative little book. Bann demystifies the printing process with clean non-technical discussion of the various stages of transforming rough material into a finished printed piece. Chapters on: printing processes, preparation for printing, typesetting, paper and ink, finishing and binding, working with the printer.

North Light, 9933 Alliance Road, Cincinnati, OH 45242. 160 pages. 4 1/4 x 9 1/2". Appendix, glossary, indexed. Illustrated. \$14.95 plus \$2.00 postage.

Faces

by Paul Davis

Davis' portraits deliver more than just a visual glimpse of a person. He delves into the personality of his subject, strips away their public facade and presents to us a person to think about. Introduction by Kurt Vonnegut.

Friendly Press, Inc., 401 Park Avenue South, New York, NY 10016. 160 pages, 75 in color. 9 x 12 1/2". Hardcover. \$24.95.



Calligraphy Idea Exchange

Published quarterly, this publication is dedicated to the love of letters. It is an educational and professional tool for the calligrapher and artist through the exchange of ideas, views, news and reproductions of calligraphic and other arts-related areas. Contains feature articles, book reviews and suppliers information.

Calligraphy Idea Exchange, Inc. 2500 South McGee, Norman, OK 73072-6705. 64 pages. 8 1/2 x 11". Paper. Single issue prices: \$10. U.S.; \$12 Canada and Mexico and \$15 foreign. One year subscription \$32 U.S.; \$42 Canada and \$52 foreign. U.S. currency only.

World Trademarks and Logotypes

Edited by Takenobu Igarashi

A new and original collection displaying the creations of 115 top graphic designers from 27 countries. Includes 1,500 illustrations from 430 design projects. Accomplished during the past 15 years, these projects all won high acclaim in their countries of origin and internationally.

Rockport Publishers, P.O. Box 396, Rockport, MA 01966. 368 full color pages. 8 3/4 x 12". Available in English and Japanese text. \$79.50.

The 21st ANDY Awards

Edited by David Larkin

"The Advertising Club of New York created the ANDY Awards competition as part of a continuing effort to foster ever higher industry standards. The objectives of the ANDY Awards are really very basic: to encourage constant improvement in the standards of craftsmanship, creativity and taste in advertising; to provide recognition for contributions by individuals and businesses that best approach these standards; and to maintain a unified, highly visible recognition of excellence in the profession."

Seventy-one creative teams walked away with ANDY statuettes this year. Shown in this volume are the 1046 ads that made it to the top in 1984, with the names of the people, agencies and clients who created them.

Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 320 pages. 8 1/2 x 11". Over 1,000 illustrations, 100 full-color. Index. \$39.95.

Designing Creative Résumés

by Gregg Berryman

Intended for students, instructors, counselors and employees in the creative professions. It explains clearly, step-by-step how to write, design and produce your own unique résumé. Valuable tips on typesetting, camera-ready art and résumé printing. Résumé etiquette, cover letters, interview research and negotiating strategies are discussed. Eighty résumés along with design bibliographies are also included.

William Kaufmann, Inc., 95 First Street, Los Angeles, CA 94022. 144 pages. 8 1/4 x 11". Paper. \$14.95.

Rendering in Mixed Media

by Joseph Ungar

By stressing the use of mixed media, this book suggests a fresh approach that will help designers, illustrators and architects create visualizations with a minimum of time and effort.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. 160 pages. 8 x 11 1/4". Color and b/w illustrations. \$24.95.

Fine Print

Vol. 8 Number 4

Tenth Anniversary issue with a focus on calligraphy.

Fine Print, P.O. Box 3394, San Francisco, CA 94119. This issue, \$12.00 for second class postage. \$2.00 (USA) and \$4.00 (abroad) for 1st class/air mail.

The World of Digital Typesetting

by John W. Seybold

Directed at writers, editors, traditional typesetters and printers, publishers contemplating the installation or improvement of a system for editorial input or for content and copy editing, entrepreneurs, teachers and students of journalism and printing.

Covers everything from Mergenthaler through the development of the typewriter and handsetting of metal type into photocomposition and then goes into a detailed review of photocomposition and digital typesetting. The last three chapters deal with raster image processing, computer-aided editing and managing technology.

Seybold Publications, Inc., P.O. Box 644, Media, PA 19063. 428 pages. 7 x 9 1/2". Paper. B/w illustrations. Index. \$32.95.

The Business of Graphic Design

by Ed Gold

Drawing on his thirty years of personal experience as a graphic designer Mr. Gold has written a book that will enable other designers to function as competently as business people as they do designers.

Not only do we gain from the author's knowledge but from his interviews with twenty-four world famous designers. Covered are how they structure their organizations, estimate their costs, prepare proposals and contracts, establish sales and marketing plans, make presentations and manage projects, people, time and money.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. 176 pages. 8 1/2 x 11 1/2". Illustrated in b/w and color. \$24.95.

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 GALLIARD BOLD ITALIC SERIFERSE LIGHT CASLON BOLD BOOKMAN BOLD ITALIC MURRAY HILL
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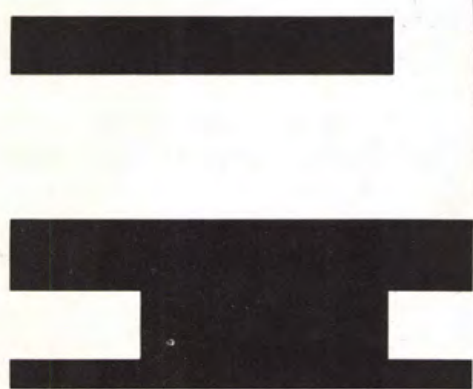
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KUN GOthic ARISTOCRAT
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Arlington, Massachusetts
617-641-1860

Arrow Typographers
Newark, New Jersey
201-622-0111

Better Graphics, Inc.
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815-455-3830



Composition Systems, Inc.
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703-237-1700



**Computer Typesetting
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416-593-6942



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Southborough, Massachusetts
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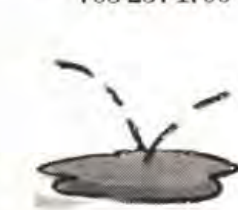
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Orange, California
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Design & Type, Inc.
San Francisco, California
415-495-6280



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Columbia, South Car
803-799-9140



General Typographers
Washington, D.C.
202-546-1400



Gorman's Typesetting, Inc.
Bradford, Illinois
309-897-4051



Granite Graphics
New York, New York
212-772-0364
Rutherford, New Jersey
201-438-7398



Graphic Composition
Menasha, Wisconsin
414-739-3152



Great Faces, Inc.
Minneapolis, Minnesota
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Harlowe Typography, Inc.
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301-277-8311



Mobigraphics
Chicago, Illinois
312-944-5585



Monotype Composition Co.
Boston, Massachusetts
617-269-4188



**Newark Trade
Typographers**
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Omnicom
Palo Alto, California
415-326-5960
San Francisco, California
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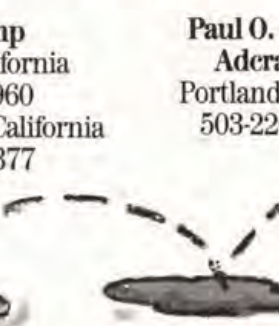
Spectrum Composition
New York, New York
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Stamford Typesetting
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Techni Process Limited
Toronto, Ontario
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Factory, Ltd.**
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702-382-9090



**The Firm of
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Costa Mesa, California
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Dallas, Texas
214-951-0341



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Dallas, Texas
214-631-7006



Typographical Service, Inc.
Fort Lauderdale, Florida
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Typographic Service
Los Angeles, California
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Typography Plus
Dallas, Texas
214-630-2800



Typotronics
St. Louis, Missouri
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For more information and a complete listing of all the characters in TIA contact Typographers International Association, 2262 Hall Place NW, Washington, DC 20007

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Denver, Colorado
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Brooks Typography
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Dallas, Texas
214-690-4606

Classic Typographers, Inc.
Chicago, Illinois
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Communication Arts, Inc.
Birmingham, Alabama
205-251-6642

Eastern Typesetting
Hartford, Connecticut
203-528-9631

Elizabeth Typesetting
Kenilworth, New Jersey
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etCetera Typography
Orlando, Florida
305-841-0384

E B Typecrafters
Denver, Colorado
303-294-9240

Fort Worth Linotyping Co.
Fort Worth, Texas
817-332-4070

**GMF Incorporated/
Letterworks**
Arlington, Virginia
703-527-0934

**Hi-Speed/Advertising
Typography**
Los Angeles, California
213-748-0411

Holly Typesetting
North Hollywood, California
818-764-1868

J. A. Sheahan & Co., Inc.
Park Ridge, Illinois
312-696-3070

Marathon Typography
Durham, North Carolina
919-493-7445

Marchese Graphics Inc.
Los Angeles, California
213-937-1517

Metro Typography
Santa Cruz, California
408-429-1969

Phototype House
Los Angeles, California
213-933-9124

PolaGraphics
Vancouver, B.C.
604-685-6592

Porter Graphics, Inc.
Santa Ana, California
714-558-1947

Rapid Typographers
San Francisco, California
415-982-6071

ROC/SOC Marketing, Inc.
New York, New York
212-243-4982

Shore Typographers, Inc.
Chicago, Illinois
312-944-6650

**Mono Typesetting
Company**
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203-242-3006

The Type Gallery
Seattle, Washington
206-285-6333

The Typesetter, Inc.
Denver, Colorado
303-458-8973

Trade Typographers, Inc.
Washington, D. C.
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Typesetting Service Inc.
Cleveland, Ohio
216-241-2647

Type House + Duragraph
Minneapolis, Minnesota
612-588-7511

U. S. Lithograph, Inc.
New York, New York
212-673-3210

Weimer Typesetting
Indianapolis, Indiana
317-635-4487

Williams Graphics
Wakefield, Massachusetts
617-246-1310

Woodland Graphics
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617-275-1600

Wrightson Typographers
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Birmingham, AL 1
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Anaheim, CA 1
Burbank, CA 2
Canoga Park, CA 1
Fountain Valley, CA 1
Fresno, CA 1
Hollywood, CA 2
Huntington Beach, CA 1
Irvine, CA 1
Long Beach, CA 1
Los Angeles, CA 10
Oakland, CA 1
Playa Del Ray, CA 1
Sacramento, CA 1
San Diego, CA 8
San Francisco, CA 1
Santa Ana, CA 1
Santa Monica, CA 1
Santa Fe Springs, CA 1
Sunnyvale, CA 1

Toluca Lake, CA 1
Torrance, CA 1
Tustin, CA 1
Woodland Hills, CA 2
Denver, CO 1
Georgetown, CT 1
Westport, CT 1
Washington, DC 2
Wilmington, DE 1
Boca Raton, FL 1
Casselberry, FL 1
Dunedin, FL 1
Ft. Lauderdale, FL 1
Lakeland, FL 1
Miami, FL 2
Miami Beach, FL 1
Orlando, FL 2
St. Petersburg, FL 1
Atlanta, GA 7
College Park, GA 1
Norcross, GA 1
Cedar Rapids, IA 1
Des Moines, IA 1
Addison, IL 1
Chicago, IL 3
Des Plaines, IL 1
Elgin, IL 1
Glenview, IL 2
Lincolnwood, IL 1
Niles, IL 1
Park Ridge, IL 1
Rockford, IL 2

Streamwood, IL 1
Villa Park, IL 1
Brownsberg, IN 1
South Bend, IN 1
Kansas City, KS 1
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Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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ITC American Typewriter®

Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

b

ITC Barcelona®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®

Light
Medium
Demi
Bold

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

b

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Caslon No. 224®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

c

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Élan™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

e

ITC Eras®

Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Fenice®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

Collection

Text/Display

g

ITC Galliard*

Roman
Roman Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Garamond*

Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Isbell*

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
 Book
 Medium
Bold

ITC Kabel*

Book
 Medium
Demi
Bold
Ultra

K

ITC Korinna*

Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Leawood™

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Lubalin Graph*

Extra Light
Extra Light Oblique
 Book
Book Oblique
 Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Mixage™

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

m

ITC Modern No. 216™

Light
Light Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville*

Roman
Italic
 Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext*

Light
Light Italic
 Book
Book Italic
 Regular
Regular Italic
Demi
Demi Italic

ITC Novarese*

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Quorum*

Light
 Book
 Medium
Bold
Black

ITC Serif Gothic*

Light
 Regular
Bold
Extra Bold
Heavy
Black

S

ITC Souvenir*

Light
Light Italic
 Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Symbol™

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany

Light
Light Italic
 Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood™

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

V

ITC Veljovic™

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann™

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book*

Light
Light Italic
 Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery*

Light
Light Italic
 Medium
Medium Italic
Demi
Bold

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Light Italic
 Medium
Medium Italic
Demi
Demi Italic
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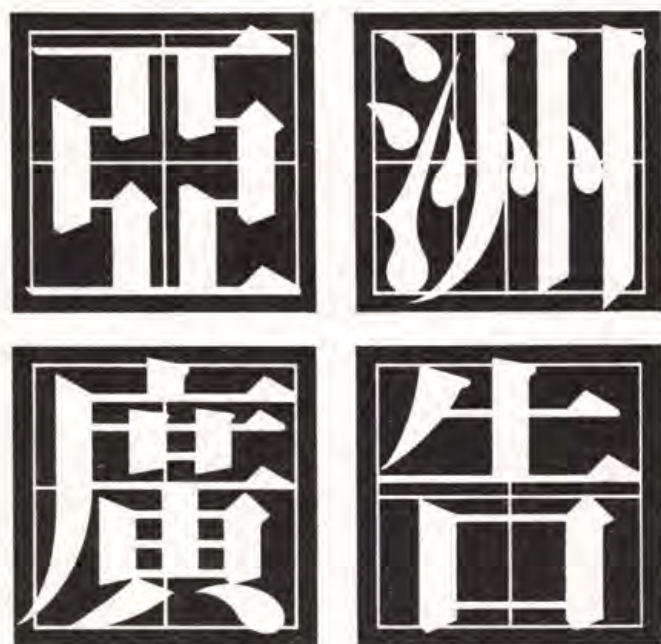
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ABCDEFGHI JKLMNOPQ RSTUVW XYZ abcdefghijkl mnopqrstuv wxyz	ABCDEFGHI JKLMNOPQ RSTUVW XYZ abcdefghijkl mnopqrstuv vwxyz	ABCDEFGHI JKLMNOPQ RSTUVW XYZ abcdefghijkl mnopqrstuv wxyz	ABCDEFGHI JKLMNOPQ RSTUVW XYZ abcdefghijkl lmnopqrstu vwxyz
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ABCDEFGH IJKLMNOP PQRSTUVWXYZ WXYZ abcdefghijkl lmnopqrstu vwxyz	ABCDEFGH IJKLMNOP OPQRSTU VWXYZ abcdefghijkl klmnopqrs tuvwxyz	ABCDEFGH IJKLMNOP OPQRSTU VWXYZ abcdefghijkl klmnopqr stuvwxyz	ABCDEFGH IJKLMNOP OPQRST UVWXYZ abcdefghijkl klmnopq rstuvwxyz
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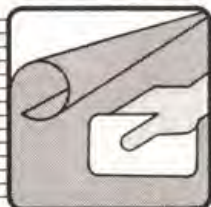
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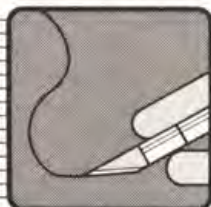
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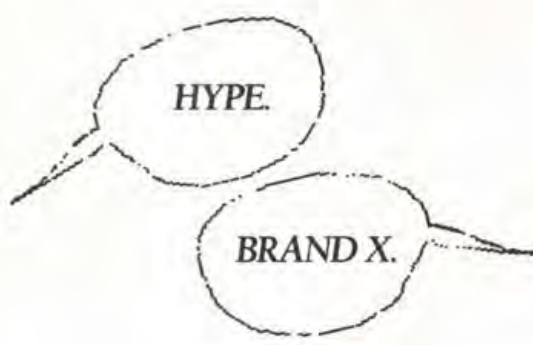
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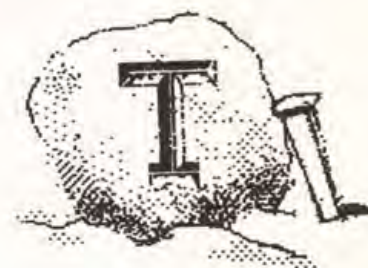
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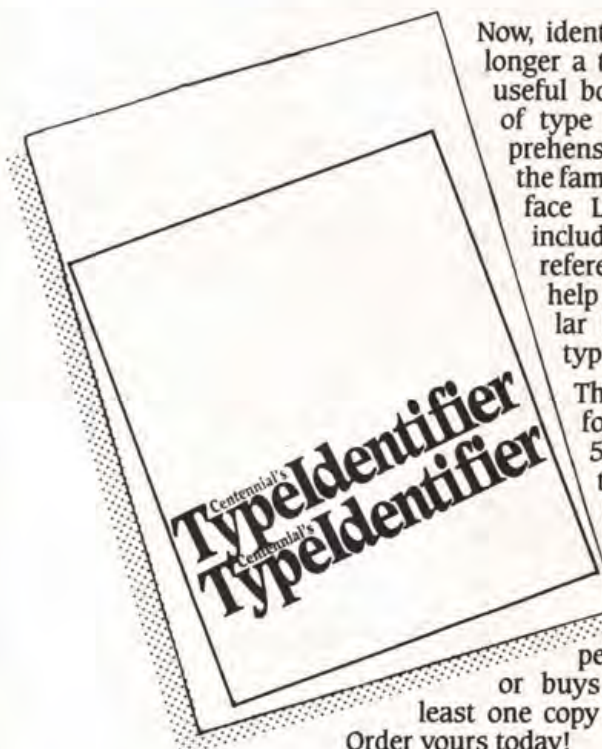
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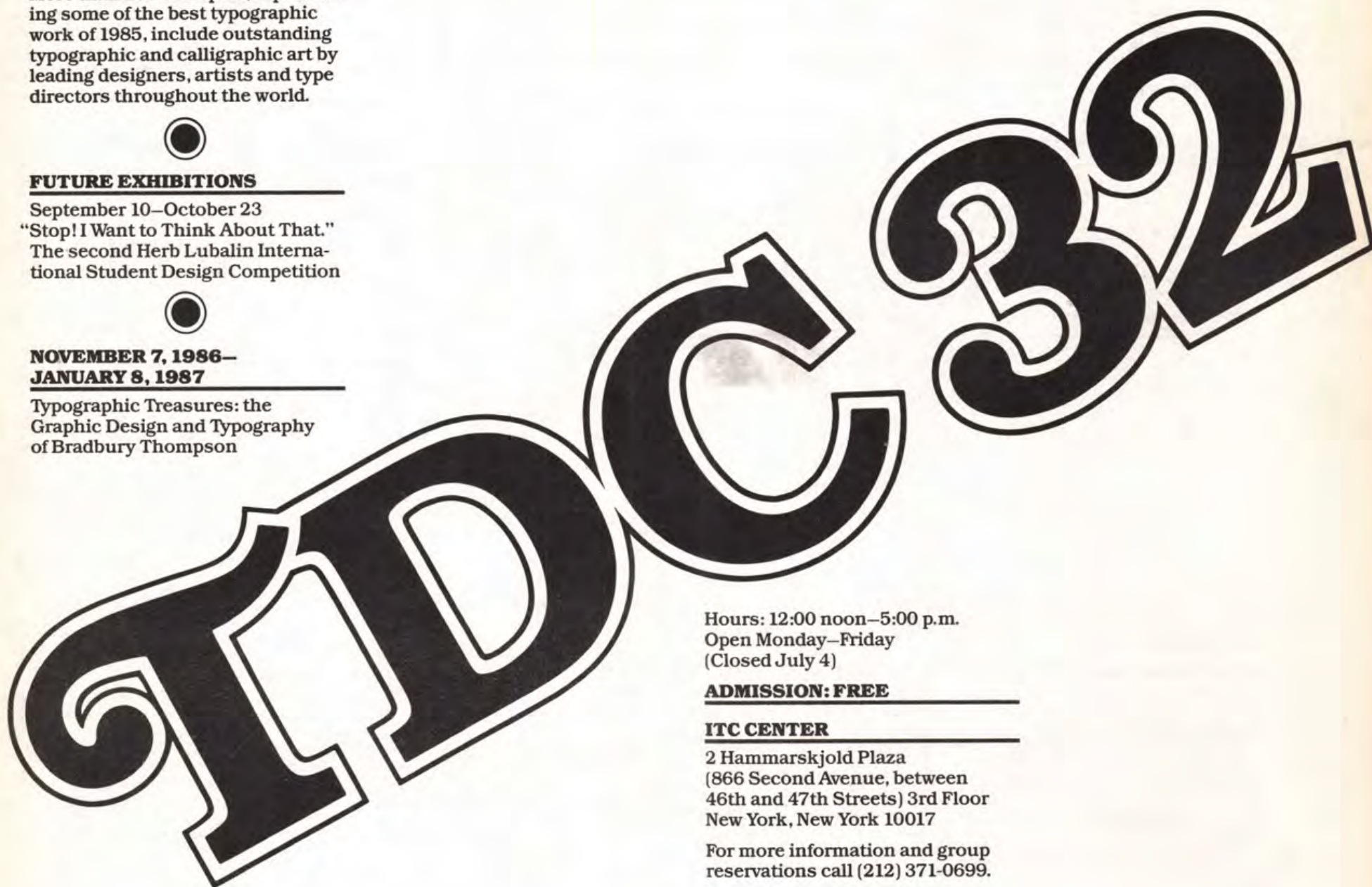
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