

U&Lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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There is probably no family that has made more American history than the Adamses of Braintree, Quincy and Boston, Massachusetts. Through four generations and two centuries, not a year went by without an Adams in public life. See Families to Remember, starting on page 24.

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This issue of U&lc was mailed to 200,000 readers: 153,000 in the United States and Canada, and 47,000 abroad. It will be read by approximately 1,000,000 people.

ERRATUM THE STATUE OF LIBERTY ARTICLE WHICH APPEARED IN U&LC, VOL. 13, NO. 2, INCORRECTLY REFERRED TO THE POET EMMA LAZARUS AS: "...A YOUNG, RUSSIAN-JEWISH IMMIGRANT." MS. LAZARUS WAS BORN IN NEW YORK CITY. HER PARENTS WERE RUSSIAN-JEWISH IMMIGRANTS.

TO SERVE YOU BETTER

On July 18, 1986, International Typeface Corporation became a subsidiary of Esselte Letraset. The management and operations of ITC will continue as they have been, under the direction of Aaron Burns, its President, Chief Executive Officer and co-founder. Jack Forbes, the Executive Vice President, American Graphics Operations, of Esselte Letraset, becomes the Chairman of ITC.

Why did Esselte Letraset acquire ITC? Why did ITC agree to the acquisition? What does this mean to the vendors and users of typefaces? To the readers of U&lc?

The overriding consideration to both parties was that it would facilitate addressing the needs of the market in the digital era. Some Letraset typefaces may be offered through ITC. Letraset's international distribution system will expedite offerings of ITC typefaces around the world. ITC's typeface library can now be offered in conjunction with present and future Letraset products and software. Cooperative educational efforts will help orient the new and rapidly growing market of type users to better choose and use typefaces.

ITC is a major supplier of new typeface designs to manufacturers of type-setters, impact and non-impact printers, two-inch film fonts, artist's transfer and cut-out sheets, computer and software programs. Virtually all such major manufacturers, throughout the world, subscribe to ITC's typeface licensing program.

Esselte Letraset manufactures dry transfer lettering and a wide range of related products for graphic designers, architects, draftsmen and general office use. Esselte Letraset products are sold in over 70 countries throughout the world.

ITC President Aaron Burns views the Esselte Letraset agreement as "enabling ITC to better reach and serve a worldwide market both in the traditional graphic arts area and in the rapidly emerging electronic communications market."

ITC Chairman, Jack Forbes views the acquisition as a natural blending of complementary product lines. Commenting on it he said, "The combined type libraries of Esselte Letraset and ITC complement each other perfectly. The resultant typeface collection offers users of typefaces throughout the world one of the most extensive selections of classic and contemporary designs for use on a wide range of devices and materials."

What does this mean to you, the reader of U&lc?

Probably little noticeable change at first, if any. But in the years ahead it is the goal of U&lc to reach many more artists, designers, typographers and users of typographic communications in the more than 70 countries now served by Esselte Letraset than is presently served by our current readership base.

Ultimately, it is also our hope that the combined efforts of Esselte Letraset and ITC will serve as a wellspring of new information, materials, and articles that will benefit a much larger typographic arts communications readership than that which is now served by our present 200,000-plus mailing list and estimated 1,000,000 readers.

In this way we hope to be able to continue to contribute to the education and enjoyment of U&lc readers in the future as we have in the past. Towards this end both Esselte Letraset and ITC pledge a joint continued commitment...to serve you better.

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LO NLQ TO NTQ

and all that jazz

Now that laser and other non-impact and impact printers, outputting at resolutions coarser than those considered acceptable for graphic arts quality reproduction, are available at relatively low cost, we have some new acronyms to struggle with.

Simply stated, they translate as follows:

LQ: letter quality

NLQ: near letter quality

TQ: typographic quality

NTQ: near typographic quality

But things just aren't that simple. For example, the 300 dpi (dots per inch) resolution of some laser printers produces NTQ output that satisfies many needs and has a real place in the graphic arts market. But, and this is an important but, it does not replace the true typographic quality that many jobs need and deserve; usually 1000 dpi to over 5000 dpi. Furthermore, even finer resolution does not guarantee typographic quality. Toners, used in many printers, squash and produce soft pixels that may spread where not wanted and produce uneven blacks.

With many enthusiastic claims made by equipment vendors we have, as is so often true in our economy, a case of *caveat emptor*, let the buyer beware. Let the buyer use the NLQ and NTQ devices for those jobs that do not require top quality output, and turn to quality typesetters for jobs that only they can do justice to. Now, having said that, let's add that it is not even as simple as that.

For example, one might use some of the recently introduced computer-plus-software front-ends (assuming a wise choice of software) to drive a typesetter. The front-end can be operated by the user, and the typesetter can be run by a typographic service with a large typeface library and the equipment and typographic savvy to optimize output quality. This enables a user to get the best of both worlds, economy and true TQ.

There's a place for all these technologies. It is up to the buyer to know what each can do and to fit the technology to the job. **E.G.**

THE INCREDIBLE

BENCH

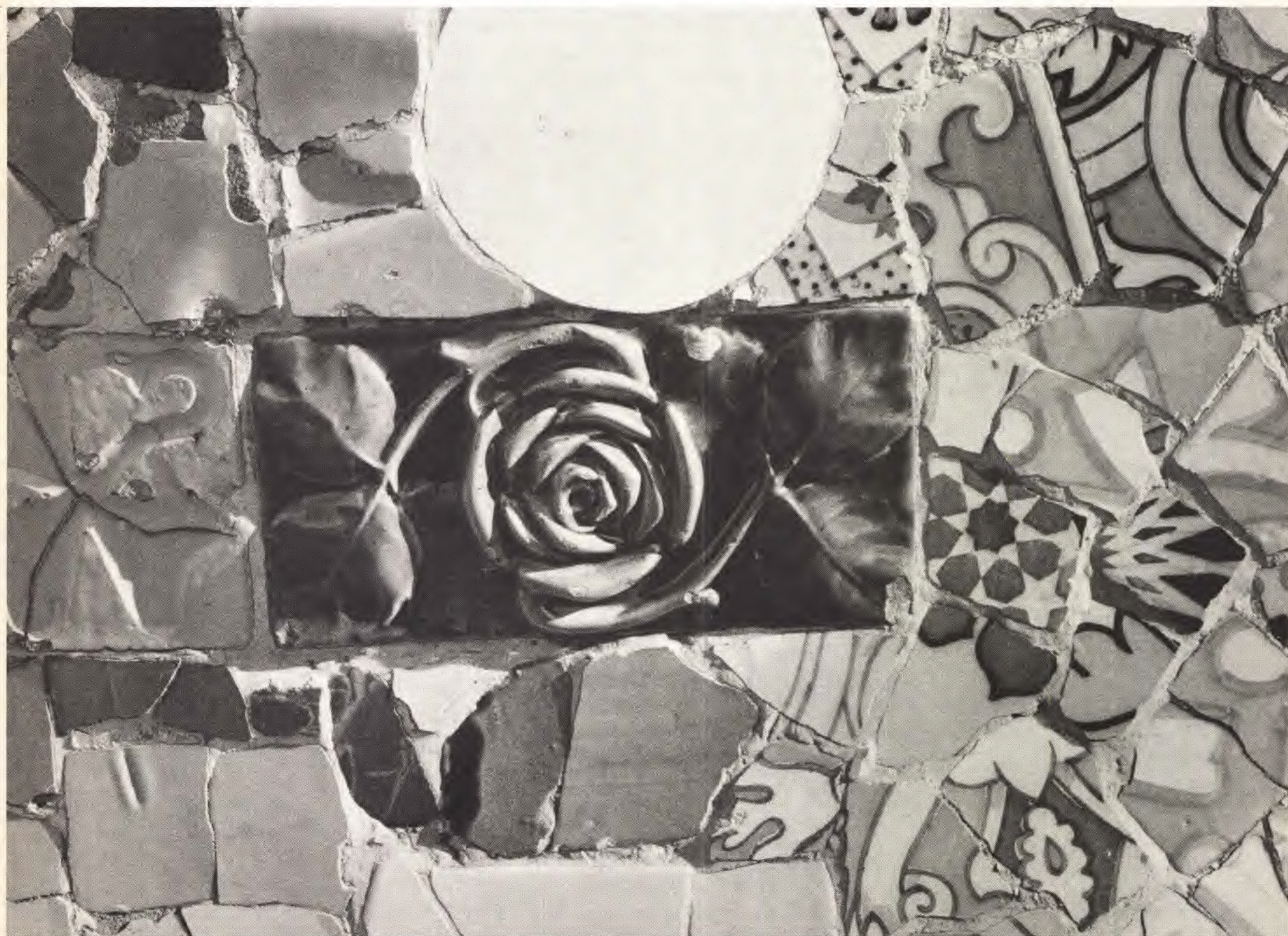
OF BARCELONA



This section of Güell Park, outside of Barcelona, was designed by Antonio Gaudí as the roof garden of a marketplace. A serpentine mosaic bench surrounding the park serves as a decorative crown for the columned marketplace and a place for visitors to rest.

"If you are going to Barcelona," knowledgeable travelers say, "you're not going to Spain." What they mean to say is that although Barcelona is located in the province of Catalonia in the northeast corner of the country we call Spain, that city has a culture, a language, a political heritage, and some architecture that is like nothing else in the country — or in the world, for that matter. The culture and language of Barcelona is Catalan. The political bent is strongly independent and separatist. As for the architecture, it is the repository of the unique, fantastic concoctions of Antonio Gaudi, a native son of Catalonia.

Antonio Gaudi designs, most of which were executed in the late 19th and early 20th centuries, are the apotheosis of all the whirling, swirling, convulsive, undulating, orgiastic extravagances of art nouveau. His buildings sag and tilt. Balustrades bulge, windows melt, chimneys spiral, zig and zag in dizzying misalignment, and fairytale houses drip with masonry ornamentation like sand castles.



The bench, executed by Gaudi's trusted collaborator Josep Maria Jujol, is a mosaic of glass, china and ceramic fragments salvaged from factory rejects, garbage dumps and the streets of Barcelona. The broken shards are set smoothly into masonry for comfortable sitting.

work in Barcelona is the Güell Park, a public garden and recreation ground located just a little way out of town. The park, constructed between 1911 and 1913, is an esplanade of greenery, and includes an area laid out atop a columned market area below. To protect visitors from a cataclysmic fall from the height, and to provide a welcome resting place for the weary visitor, Gaudi designed a serpentine bench which follows the perimeter of the park in one continuous ruffle of masonry. To say it is the longest park bench in the world is to trivialize it. The entire bench is adorned, front and back, and end to end, with incrustations of shards and chunks of glass, tile and ceramic in a collage of mosaic patterns that can only be identified as Gaudiesque. While Gaudi unquestionably masterminded both the park and the bench, another name is irrevocably linked to it — Josep Maria Jujol. To paraphrase the operation in graphic arts terms, Gaudi was the creative director, while Jujol, his trusted collaborator, was the designer of the bench. It was Jujol who laid out the mosaic patterns, chose the colors and supervised the masons.

The charm of those Gaudi-Jujol

mosaics lies in the completely unpredictable schizophrenic jumble of patterns, the gyrations of jewel-like colors and the final joyous harmony of the whole. Incredibly, almost all the glass, tile and ceramic fragments in the mosaic were salvaged from garbage dumps of Barcelona, from rubbish heaps, street sweepings and cartloads of rejected pieces from ceramic factories. Jujol reluctantly ordered some tiles brand new, for want of a special color, but he very purposefully scratched into their surfaces to maintain the distressed patina throughout the work. Most admirable of all was the philosophical objective of creating a thing of beauty out of trash!

Although Gaudi entrusted the execution of the bench to Jujol, and stopped by during working hours to nod his approval, Jujol could not resist taking liberties with the design that went beyond Gaudi's intentions. Josep Jujol, a devoutly religious man, took to inscribing little devotional messages in the wet masonry. There are tributes to the Virgin Mary, to Jesus and to the Holy Family. Realizing that the park and bench were public property and not an appropriate arena for his private

There is not much to be learned about Antonio Gaudi in a general encyclopedia. Early on, the rest of the world eyed his phantasmagoric creations with suspicion or amused indulgence. But the exuberant, defiant Catalans took him to their hearts. Barcelona boasts a Turkish consulate, the great Church of the Holy Family, a number of apartment buildings, and private dwellings, all designed by the irrepressible Gaudi. He also designed tables, chairs and other household furnishings that defied normal use, but refreshed the imagination.

Second to the Church of the Holy Family, Gaudi's most important

Photos: Dennis Dollens, Ronald Christ
Courtesy of SITES Magazine



Plate, from Jujol's family china, is embedded in the center section shown above.

expression, Jujol discreetly camouflaged his intentions. He used initials instead of full names, symbols like the cross, crown of thorns and nails to represent the crucifixion. He deflected attention from his graffiti by inscribing his messages upside down and recording them hieroglyphically in some cases. The bench ultimately was infused with religion from end to end, along with the exuberant mosaics.

Unfortunately, through the years, the mosaics and inscriptions have been deteriorating badly, due to the elements and the help of local vandals. Happily, UNESCO has recently decided to designate the park part of the world's patrimony, and inaugurated a major renovation program for the park and the bench.

At the same time, *SITES*, a magazine of literature and architecture, has been documenting the work of Josep Maria Jujol in and around Barcelona, with special attention to his inscriptions and graphic ornamentation of Gaudi's bench in Güell Park. A video tape entitled *Text/Tiles*, covering the design of the bench and historical and biographical data, has been produced. As a corollary to the resto-



Fragment of sample tile with numbered color bars.

ration project, *SITES* is preparing a publication that will document all the accumulated information in printed form.

The restoration of the Gaudi and Jujol bench is a project to be applauded. It will preserve an architectural treasure and remind the world that true artists *elevate* the commonplace, not create it.

Marion Muller

For information about *Text/Tiles* video tape and the *SITES* publication on the restoration of Güell Park, write: *SITES*, 446 West 20th Street, New York, NY 10011.



An occasional floral pattern, medallion or design motif was kept intact and embedded amid the patchwork of patterns.



Brand new tiles ordered for their color, were scratched, broken and recombined, or painted with a design and glazed over, as the butterfly above.



Exterior of bench.



A good illustration of a floral pattern kept intact and embedded amid the patchwork of other patterns.

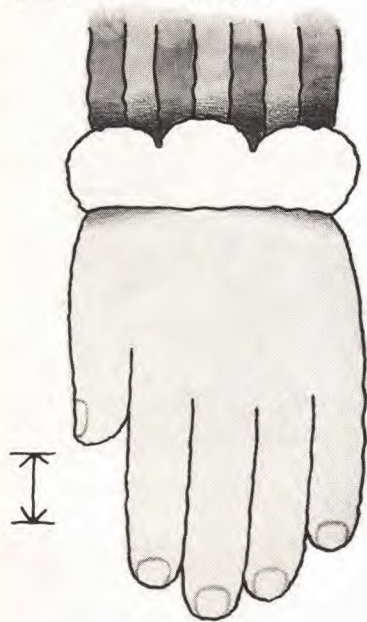


DEPARTMENT OF WEIRD, WONDERFUL AND USELESS INFORMATION

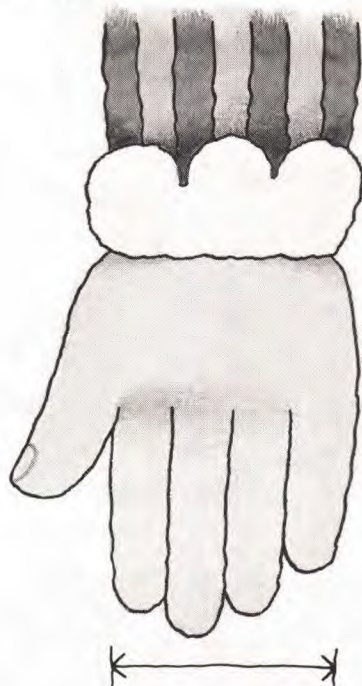
THE LONG & SHORT OF IT

Long before we had rulers, tape measures and odometers, people used parts of the body to measure sizes and distances. For instance:

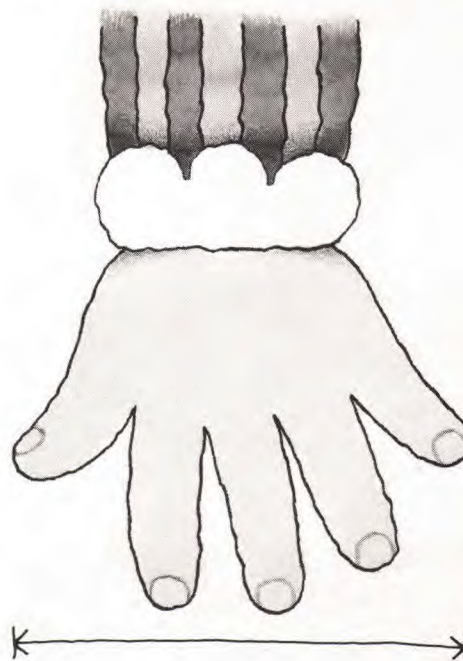
An **inch** was the distance between the tip of the thumb and the first joint.



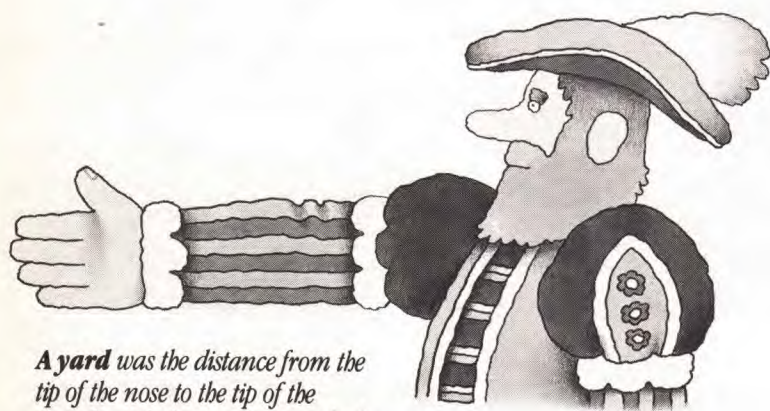
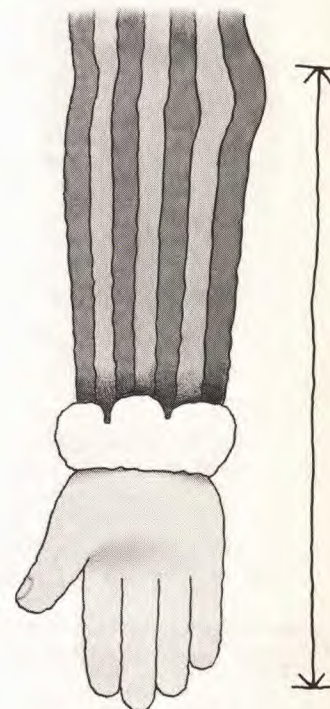
A **band** was the width of the palm minus the thumb. Today a "band" has been standardized to mean four inches and is used to express the height of a horse.



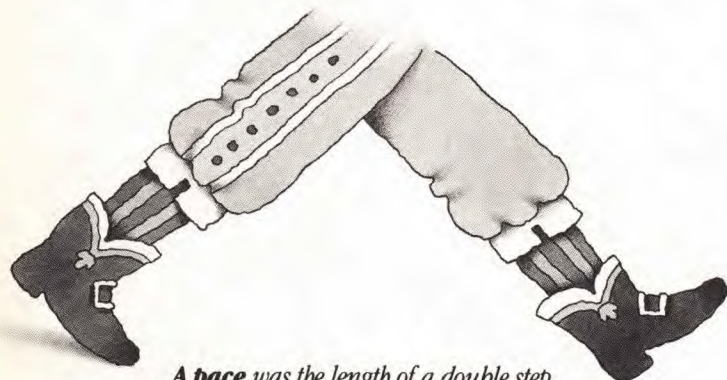
A **span** was the distance from the tip of the thumb to the tip of the little finger, with the hand stretched to its fullest. A pianist who can't span an octave had better take up the bugle.



A **cubit** was the distance from the elbow to the fingertips. Noah's instructions for the Ark came in cubits (see Genesis).



A **yard** was the distance from the tip of the nose to the tip of the thumb, with the arm outstretched to full length.



A **pace** was the length of a double step, approximately 2½ feet. "Pistols at ten paces" was a definite invitation to a duel.



A **mile** comes from the Latin *mille passuum*, the distance equal to one thousand paces.



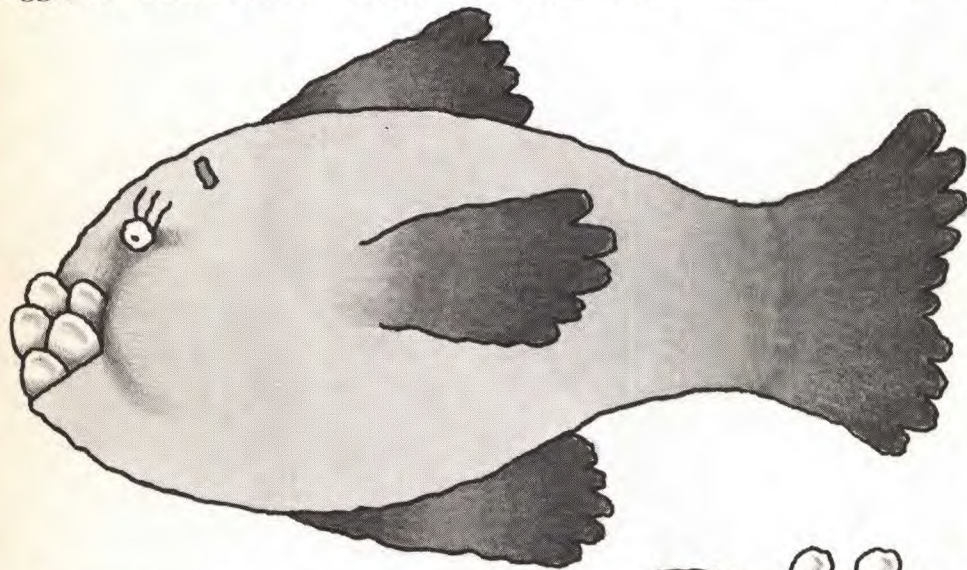
A rod was measured by lining up 16 men with left feet placed heel-to-toe, a distance of approximately 16½ feet.

Fish stories. A fish called a mud hake is exceedingly prolific when it comes to laying eggs—28 million at a time. But the species is not so profishent (there have been worse puns) at nurturing its progeny; fewer than one in a million hatch and survive to adulthood.

A type of catfish called the gafftopsail has worked out a most equitable partnership in parenting. After the female lays her eggs, the male fertilizes them,

scoops them up in his mouth and keeps them there until they hatch. He does not eat for weeks it seems, unless he is surreptitiously chomping on the children.

When it comes to food, the herring is our most important fish. We eat ten billion a year. Which sounds like a lot of fishing, except that the herring make it easy; they travel in packs—one-half billion to three billion in a school.

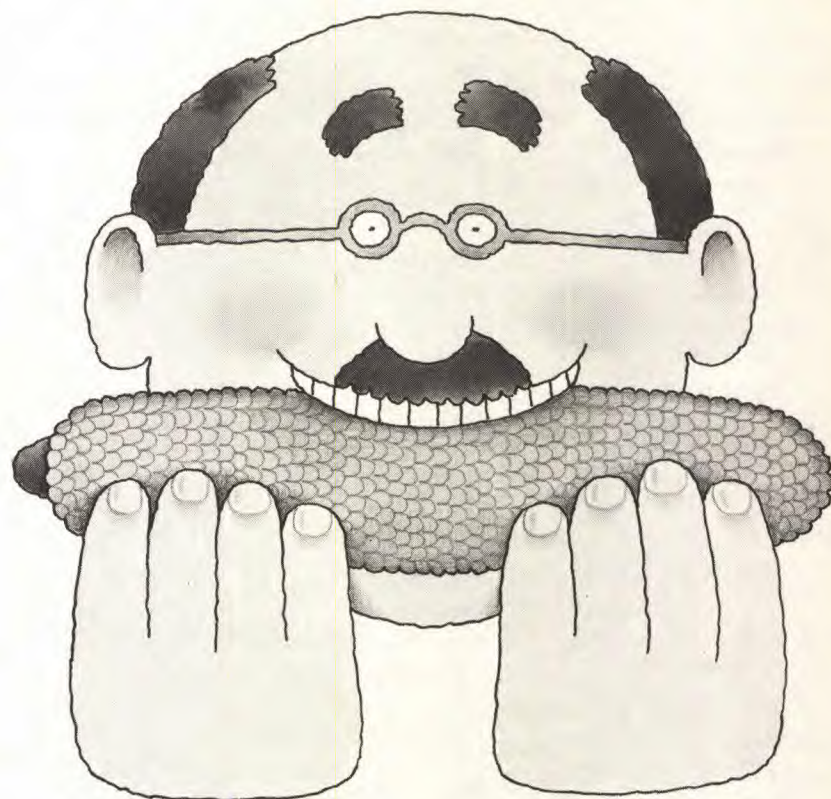


A furlong is a contraction for “furrow long.” It was the distance along a furrow that an ox could plow before it had to be rested. Today it is one-eighth of a mile, 220 yards or 201.168 meters.

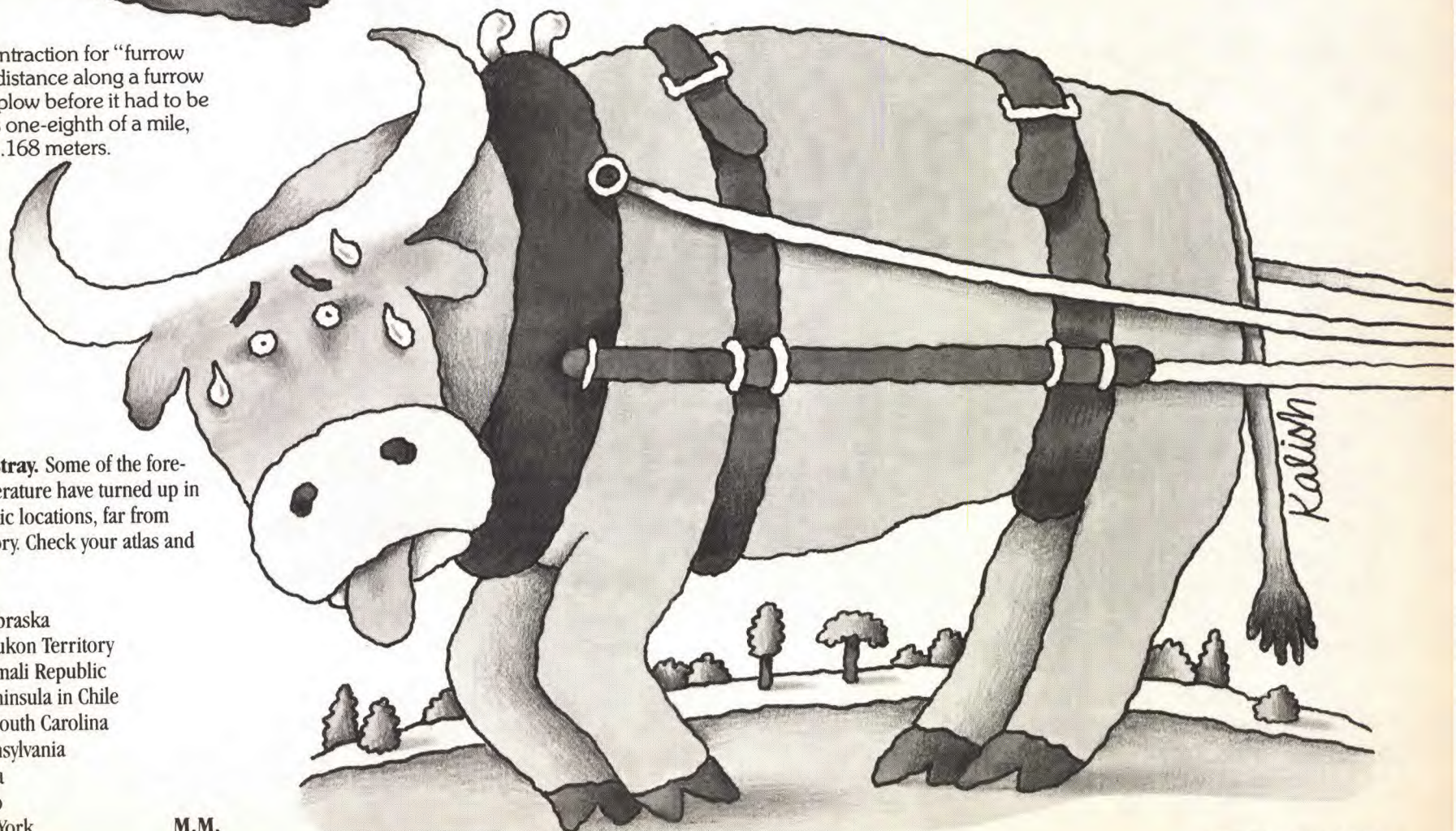
Authors gone astray. Some of the foremost names in literature have turned up in unlikely geographic locations, far from their native territory. Check your atlas and you'll find:

- a Brönte in Sicily
- a Coleridge in Nebraska
- a Conrad in the Yukon Territory
- a Dante in the Somali Republic
- a Dumas on a peninsula in Chile
- a Hemingway in South Carolina
- an Orwell in Pennsylvania
- a Tolstoi in Alaska
- a Virgil in Ontario
- a Walden in New York

M.M.



Here's an earful. It may sound odd, but there is always an even number of rows in an ear of corn. Also, there is one strand of corn silk for each kernel. A normal sized ear of corn may have 800 to 1,000 strands.



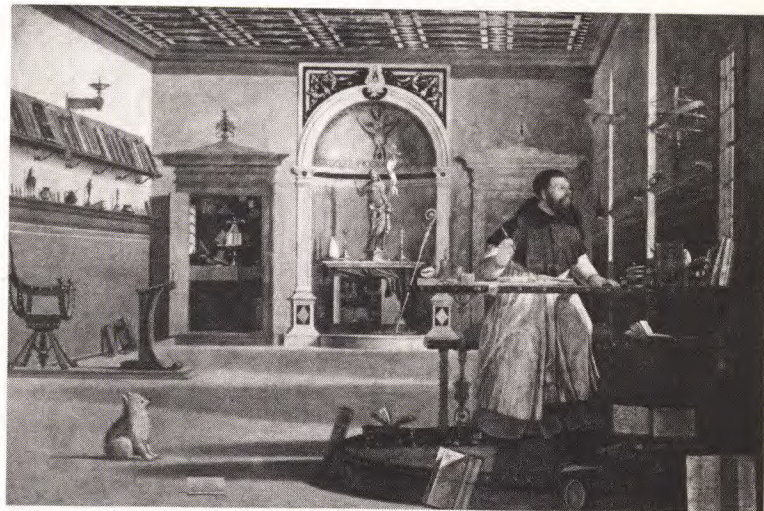
TURNING THE TABLES

also
chairs
sofas
lounges
cabinets
and
whatnots

For as long as people have been painting pictures, they have included furniture in the scene; sometimes as background, sometimes as the main event. The idea of representing furniture in a painting did not seem at all odd to us. But along came two scholarly British gentlemen, Richard Ball and Peter Campbell, with design, construction and writing credentials, who took it into their heads that some perfectly wonderful furniture designs were trapped in two dimensions. Something should be done, they thought, to turn the tables on this reprehensible old practice. They conceived of a plan to encourage artists to reverse the procedure and reproduce furniture—not *in* paintings—but *from* paintings.

To that end, they assembled a group of talented British furniture designers and sculptors, and asked them to construct pieces of furniture that appear in 20 famous paintings. The sources ranged from Fra Angelico to René Magritte. The only restrictions placed on the artists were that their construction methods be within the capabilities of amateur craftspeople and that the finished pieces be usable. When all the projects were completed, the working diagrams, step-by-step construction details, and photos of the finished pieces were assembled in a book, accompanied by critical essays and reproductions of the paintings from which they were derived. Altogether, the book, called *Master Pieces*, turned out to be one of the most original, fascinating and educational how-to books to appear in a long time.

Recognizing a jolly good idea when they saw it, people at The Workbench, a stateside furniture emporium, threw out the same challenge to 17 American furniture artists and sculptors.



Vittore Carpaccio, *St. Augustine in His Study*



Armchair by Mark Dunhill

ON TABLES...



Above: Jacques Louis David, *Madame Récamier*. Below: Madame Récamier's Bed, by Tim Rickard

Along the way, the Americans, conforming to their historic role, liberated themselves from the British-imposed restrictions. They enlarged their parameters to include props that were part of the painted scene, translated abstract forms into furniture and transformed furniture images into other constructions.

In their creations, designers selected woods, metals, colors and textures that conveyed the

structure and feel of the piece in the painting. In some instances they even mimicked the distorted perspective of a surface. Others took whimsical liberties with their interpretations. It is easy to see from pieces reproduced here, that if not all the creations were usable, they were thoroughly fascinating nevertheless.

The collection of finished pieces were exhibited first at the Workbench Gallery in New York

City, and later in Chicago, in the Spring of 1986. The exhibition included the 17 pieces by Americans and three of the British creations. Among the painters used by the American artists as source material were Jacques Louis David, Salvador Dali, Hans Holbein, Edward Hopper, Roy Lichtenstein, Henri Matisse, Joan Miró, Charles Sheeler and Vincent van Gogh.

Of course, all the three-

dimensional masterpieces were offered for sale, and some are still available. Prices range from \$4,500 to \$11,500, mere fractions of the prices of the masterpieces from which they derived. For anyone interested in the book which gave birth to the whole idea, *Master Pieces*, by Richard Ball and Peter Campbell, was published by Hearst Books, 105 Madison Avenue, New York, NY 10016. **Marion Muller**



Above: Hans Holbein, *The Ambassadors*
Below: Hall Cabinet, by Jamie Robertson



Above: Vincent van Gogh, *Chair and Pipe*
Below: Vincent's Chair, by Patrick Daw



Above: Salvador Dali, *The Weaving of Furniture Nutrition*
Below: End Table/Cabinet, by Michael Scott





Above: Vincent van Gogh, *Gauguin's Chair*
Below: Chair, by John McNaughton



Above: Jacques Louis David, *The Lictors Bringing Brutus the Bodies of His Sons*
Below: Chair, by Silas Kopf



Above: Jacques Louis David, *Death of Marat*
Below: Table/Tombstone, by Bob Robinson



Above: Henri Matisse, *Goldfish*
Below: Table with Goldfish Bowl, by Tim Curtis



Photographed by Allen Arpadi

a call for help

For a long time in America, it was not very fashionable for artists to concern themselves with the messy problems of the human condition. Artists turned away from the social realism and protest art of the '30s. Art turned cool. Artists concerned themselves only with art. They flitted from form to form, with the public breathlessly hanging onto their smocktails trying to keep up with the changing scene. From abstract expressionism of the '40s, we moved to pop, op, hard edge minimal, funky

minimal, abstract impressionism, color-field, conceptual, photo-realism, neo-realism, post-modern and finally to neo-expressionism – which brings us full circle; right back to about where we were half a century ago. That is not to say that every artist made the full tour of art experiences. Some have worked persistently and patiently in just one form, with one theme. Fredi Cohen is such a sculptor. In wood, ceramic, terra cotta and bonded carrara, she has persevered with her perceptions of

Photographed by Allen Arpadi



Abuse of Power, 50" long x 32" high x 35" deep in white hydrocal, polished to resemble carrara marble. The piece can also be cast in bronze and finished with a white patina for the same effect.

all humanity — men, women, children, their moods, emotions and relationships to each other and the natural world. Her titles — *Family*, *Femme*, *Charms*, *Sensitivity*, *Woman-Child*, *Two Generations*, *The Dancer*, *Lovebirds* — are clues to the work. They are quiet, intimate pieces of sculpture that can hang on a wall, stand on a small pedestal or sit at the center of a table.



Recently Fredi Cohen was prompted to break out of her confined scale and gentle sensibility and produce a mammoth piece of sculpture that currently fills her entire dining room... and fills viewers with horror and outrage. It is just what she intended.



The piece, called *Abuse of Power* is quite literally an attempted-rape scene. The male figure, half man, half animal, is a full six feet, five inches long. The female victim is a diminutive five feet. While rape is the obvious theme, Ms. Cohen created it as a call for "HELP!" in fighting all abuses of power and systems that permit the mighty to devastate the powerless, whether they are individuals or whole nations.

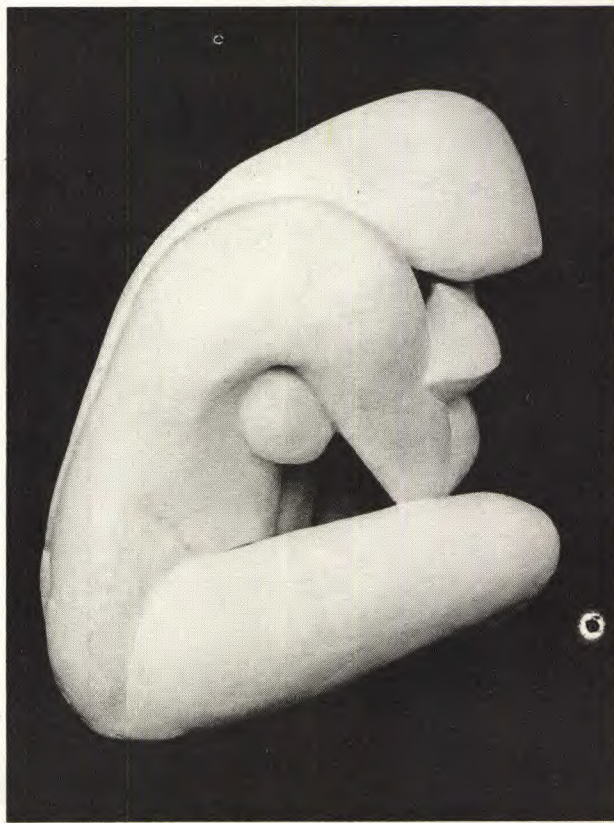
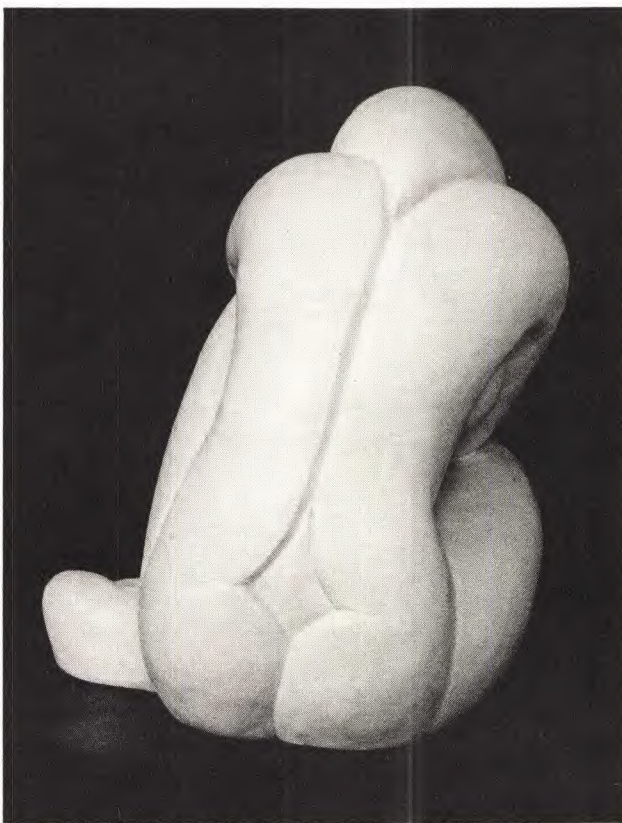
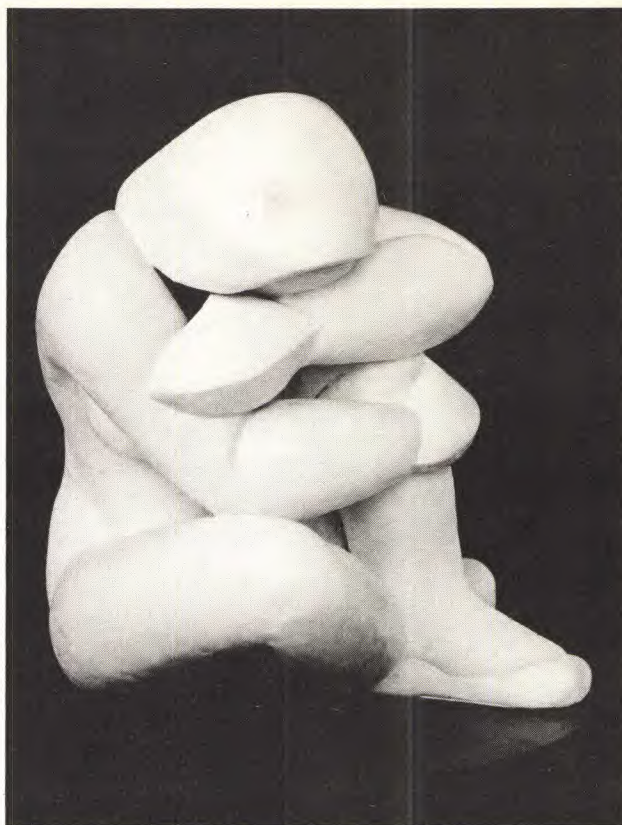


The sculpture was worked on a wire frame in white hydrocal, a plaster-like substance which when hardened can be polished to look like carrara marble. While the piece was executed as a personal catharsis, when it was finished in April 1985, Ms. Cohen, who usually shies away from juried shows, sent slides of the work to an International Juried Arts Competition to be held in New York. To her great satisfaction, she was invited to exhibit the piece. Better still, it won first prize in the show.



Subsequently the sculpture was exhibited at Mussavi Gallery in New York City. Considering the comments and reactions it evoked, Ms. Cohen thought that certain relevant government agencies might be interested in exhibiting the piece to a wider public audience. Invitations were sent to the agencies. Representatives came. They saw. They nodded. They did not buy (artists are accustomed to that). But in short order, she received a communication from the New York City Task Force Against Sexual Abuse. The Task Force, a coalition of public and private agencies and individuals committed to reducing the trauma to survivors of rape and sexual abuse, had elected to present Fredi Cohen with an award for her contribution to their cause. On April 4, 1986, at a conference held at Mt. Sinai Hospital in New York City, she received her certificate of appreciation. Other recipients of the award were a doctor who worked with victims, an actor who participated in a film, and an organization which also actively aided victims of rape. Although the award was a source of personal satisfaction, Ms. Cohen would like to see attention focused on the sculpture rather than on herself. She wants to upset people and shake them out of their passivity. She envisions *Abuse of Power* as a temporary centerpiece for a conference; better yet, installed as a public monument to serve as a perpetual protest against every kind of oppression inflicted by the strong on the weak.

Marion Muller

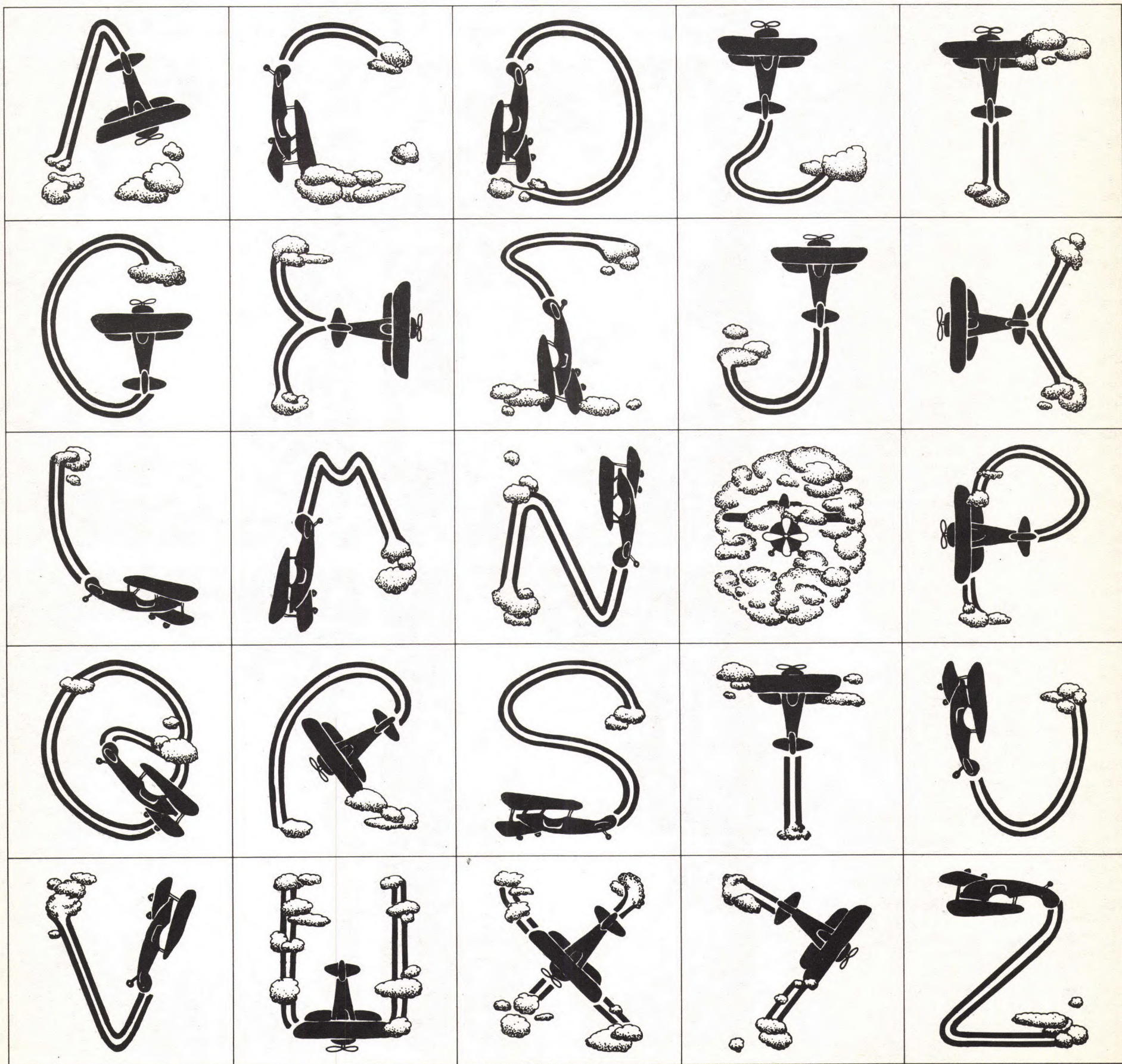


Rotated views of **Woman-Child**, 10 1/2" high and 10 1/2" in circumference, polished bonded carrara. Limited signed and numbered editions available.



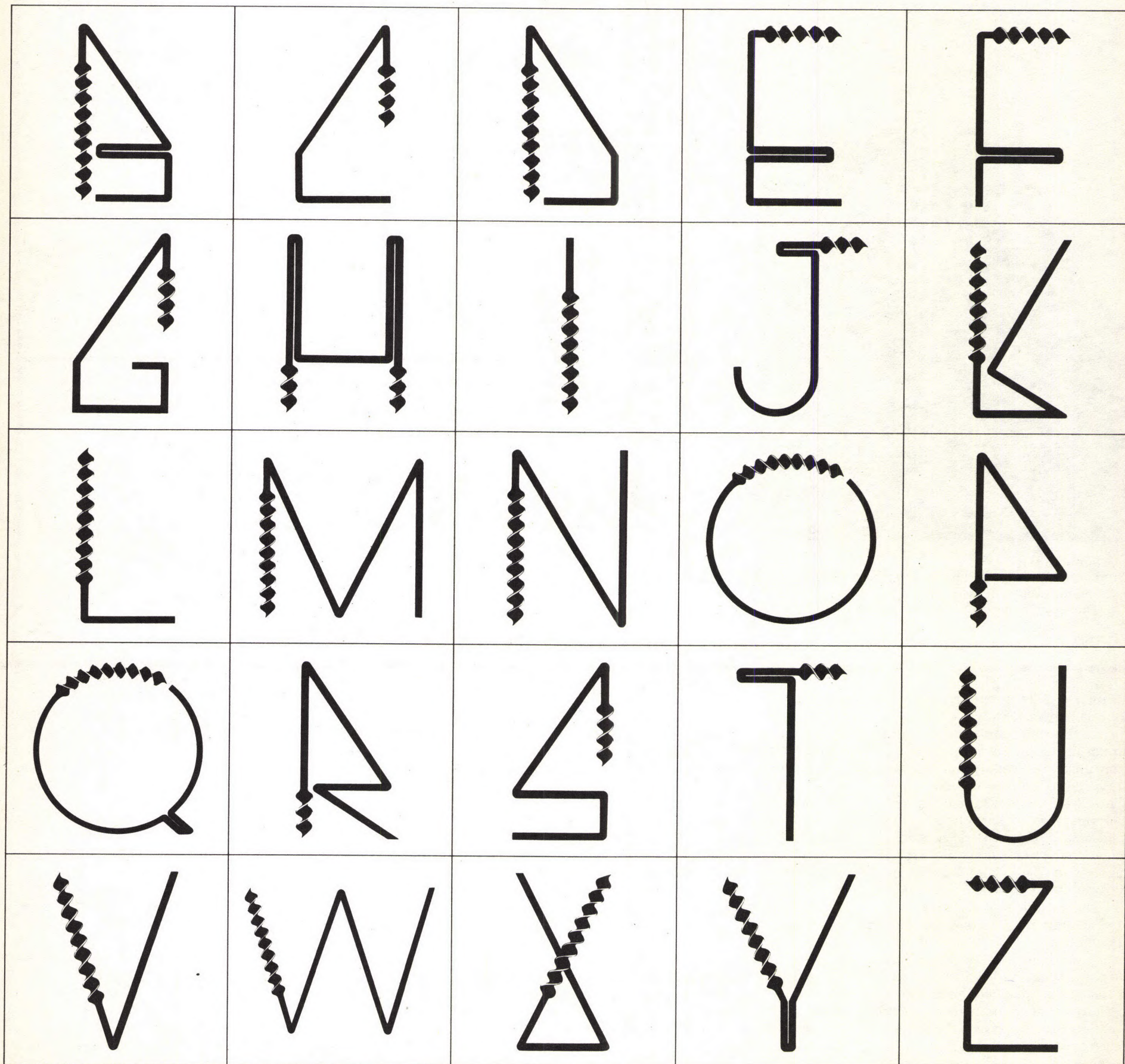
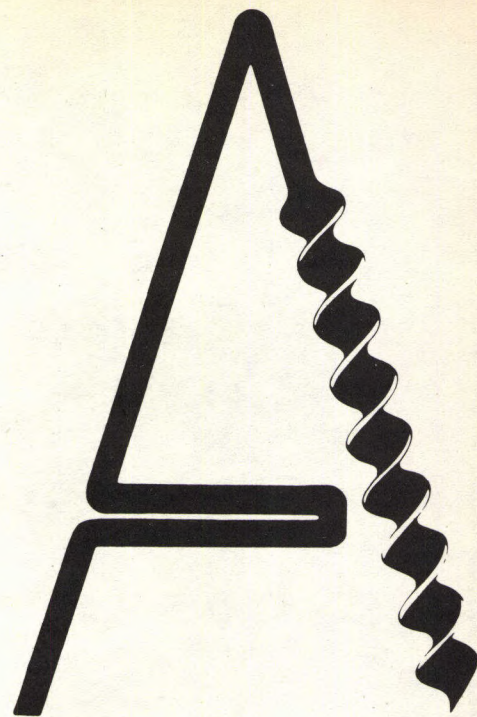
Skywriting

You don't have to know her to guess that the designer of this alphabet has a quick wit and an untethered imagination. But would you suspect a mushy, sentimental streak too? Andra Douglas designed this alphabet as a loving token for her father, who piloted a B-17 bomber during World War II. Andra would have liked to give the B-17 a starring role, but it is simply too clunky a plane to go through the maneuvers she had in mind. Rather than give up the idea entirely, she substituted the spunky little flying ace. Andra, it seems, is indiscriminately addicted to all manner of flying objects. Although, as an undergraduate at Florida State University, as a Masters candidate at Pratt Institute, and a freelancer, she practiced the down-to-earth skills for a career in communications design, she has flown off in another direction. Her obsession with birds turned her into a cartoonist. She has created and developed an original strip, "Budbrain," inspired by her own blue and yellow nine-year-old budgie (parakeet). All we can add is: Good luck, Andra, and "Keep 'em Flying!"



Alphabit

If the sight of all the whirring drill bits brings to mind some unfinished household chores.... Or if it prompts you to ponder the designer's psychic predilection for drill bits and screws, you are missing the point of Susan Chait's alphabet. According to Ms. Chait, a recent graduate of the Tyler School of Art at Temple University, the drill bit is simply a vehicle for creating direction and motion. The idea of using a graphic form to visually direct the reader is a concept she has enjoyed playing with, especially in designing corporate symbols. (Ms. Chait is currently employed at Lebowitz/Gould Design, Inc., in New York City.) Esthetics and kinetics aside, we have to admire the economy of Ms. Chait's single stroke letterforms and the elegance of her spirals. **M.M.**





Saxons on Tour

"We'll put a nice frame around it with edelweiss and alpine roses, and then we'll hang it in the living room."
(1906)



The Precaution

"The King of Serbia is broke."
"Well, Piccolo (dialect for little waiter), don't take any orders without advance payment."
Referring to the impoverished state of many members of the aristocracy.
(1900)



The 75th Anniversary of the Corps Fraternity

"Silentium! We will now sing the Corps song; Fraternity book, page 10, melody *Heil Dir im Siegerkranz*."
"Swell, you song of liberty, roar like waves out of the sea's caves. The others are cowards, but our hearts beat firmly and warm, and our youthful arms can't wait to move."

A German classic written by Goethe. The joke is in the juxtaposition of these stupid fraternity members singing such romantic verses. The reference to "youthful arms" hints of the dueling practice common among fraternities.
(1902)



Some Nerve

"By God, Herr Baron! First you seduce my daughter and now you're throwing us out of our house!"
"That's not my problem. You should have educated her better."
(1900)

(Note: The cartoons shown here are from *Simplicissimus*. A title always precedes the dialogue caption. These are social satires from the period between 1899 and 1906, reflecting the morals and mores of different German provinces. Annotations are given where necessary.)

BRUNO PAUL

BY STEVEN HELLER

Munich was the "in" place to be during the years immediately preceding the turn of the 20th century. Artists were streaming to this Bavarian metropolis from all over Germany and Austria to study at the Munich Akademie, and share in the city's cultural melange. Its galleries were hot with the newly kindled fires of the German Secession, and with the fresh, exuberant art called *jugendstil* (youth style), a distinctive derivation of French art nouveau, typified by curvilinear forms, idealized representations and sinuous ornament. Its cafes were alive with crowds of boisterous young turks, who, as they sat drinking beer and devouring sausage and schnitzel, debated the future of a modern art in an industrialized world. In 1896 Munich was also the birthplace of the two most significant magazines in the German sphere of

influence; *Jugend*, from which *jugendstil* derived its name, and *Simplicissimus*, the most influential graphic satire magazine of its day.

It was into this milieu that Bruno Paul came in 1894. Born in 1874 in the Oberlausitzer Bergland, near Bohemia, he was a young landscape painter who would emerge as a leading caricaturist, poster artist, architect, and graphic, furniture, and interior designer. His scabrous, yet visually appetizing graphic satires in *Simplicissimus* on Bavarian peasants, prostitutes, the middle class and the Junker (military) class, would stylistically inform many expressionist artists. He was to rise to the directorship of the Kunstgewerbemuseum in Berlin. And, he would represent the Berlin office of the international Contempo design studio, which had been founded by Lucian

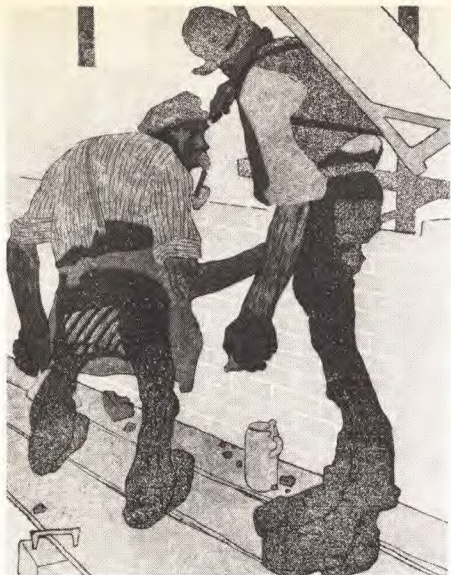
Bernhard and Rockwell Kent in New York, and Poirer in Paris.

Bruno Paul is one of the seminal, albeit missing, links in the history of modern design. In addition to being a prolific satirist for over 15 years, his decidedly modern poster designs rank on a par with those of Ludwig Hohlwein and Lucian Bernhard, the acknowledged masters of the *plakatstil* (poster style). Markedly influenced by the flat-colored, reductive stylings of the French artist, Felix Vallotton, and the English Begarstaff Brothers (William Nicholson and James Pryde), Paul rejected classical renderings and detailed crosshatching in cartoons, illustrations and posters, in favor of bold, almost grotesque, brushwork against flat color fields. His was schematic, rather than naturalistic design, that announced a decidedly new, and later

much-copied graphic art.

On the pages of *Simplicissimus*, Paul advanced *jugendstil* from an essentially decorative manner to an expressive and witty means of communication. Though his satires were acerbic, the drawings themselves were elegant, and hence, lulled the viewer into a false sense of security. While the captions in his early work revealed a sarcastic response to the monumental changes in German society, Paul's art was not cynical at all. His acute color sense, and his ability to use the most advanced methods of reproduction, gave equal importance to both the form and the content of his work.

Paul's approach influenced many artists on the staff of *Simplicissimus*, and ultimately its entire look, which in turn was a model for other satiric journals in Austria, France, Norway, Italy



A Workday in Munich

"George, do you see that fly?"

"What fly?"

"This fly?"

"I ain't seein' no fly!"

"Me neither."

"Well, Boss, I guess it's time to quit work since we can't see anymore."

A cartoon in very heavy dialect satirizing the problem with lazy workers.

(1901)



General Downslide

"Why do you make this pilgrimage to Andechs, Herr Huber? With your health you should go to Altoetting."

"Well, the Madonna of Altoetting is not what she used to be these days!"

These two are on a religious pilgrimage. Andechs and Altoetting are famous churches, with Altoetting having a well known Madonna, who is said to cure diseases. The cartoon depicts the general moral decline in German society.

(1904)



The Benefit Concert

"The angels call it heavenly joy."

"The devils call it hell's horror."

"And mankind calls it l-o-v-e."

(1901)



In the Anteroom of the Vatican

"Dead?"

"No, just another poem."

The Pope... was at death's door for an extraordinarily long time. The Cardinals would congregate daily, waiting for the final announcement. But, instead, the Pope would issue poems to the Curia, day after day.

(1899)



The Citizens' Ball

"Finally you ask my Gustchen (the speaker's daughter) for a dance. I guess you don't want to lose our business after all, eh Herr Schatte?"

(1901)



The Conversation

"Neighbor, what does 'pourquoi' mean?"

"Why?"

"Because I want to know, you ox!"

(1900)

and Russia. Although many of his drawings looked like they were printed from woodblocks, he rendered entirely with pen and brush. After painting on an illustration board with a heavy coat of white, making a rough surface, he would brush or pen in his lines with ink, allowing accidents to occur, while controlling the physiognomic aspects of the picture. After the outlines were complete, he would go in for expressive touch ups. The rest was a printing problem. Taking his cue from the French art nouveau poster artists, his black lines would often print in a muted color, enabling the flat colors within the figures to define the image.

This technical virtuosity further enhanced Paul's gift for caricature. While a superb stylist, he was also a brilliant commentator. Since *Simplicis-*

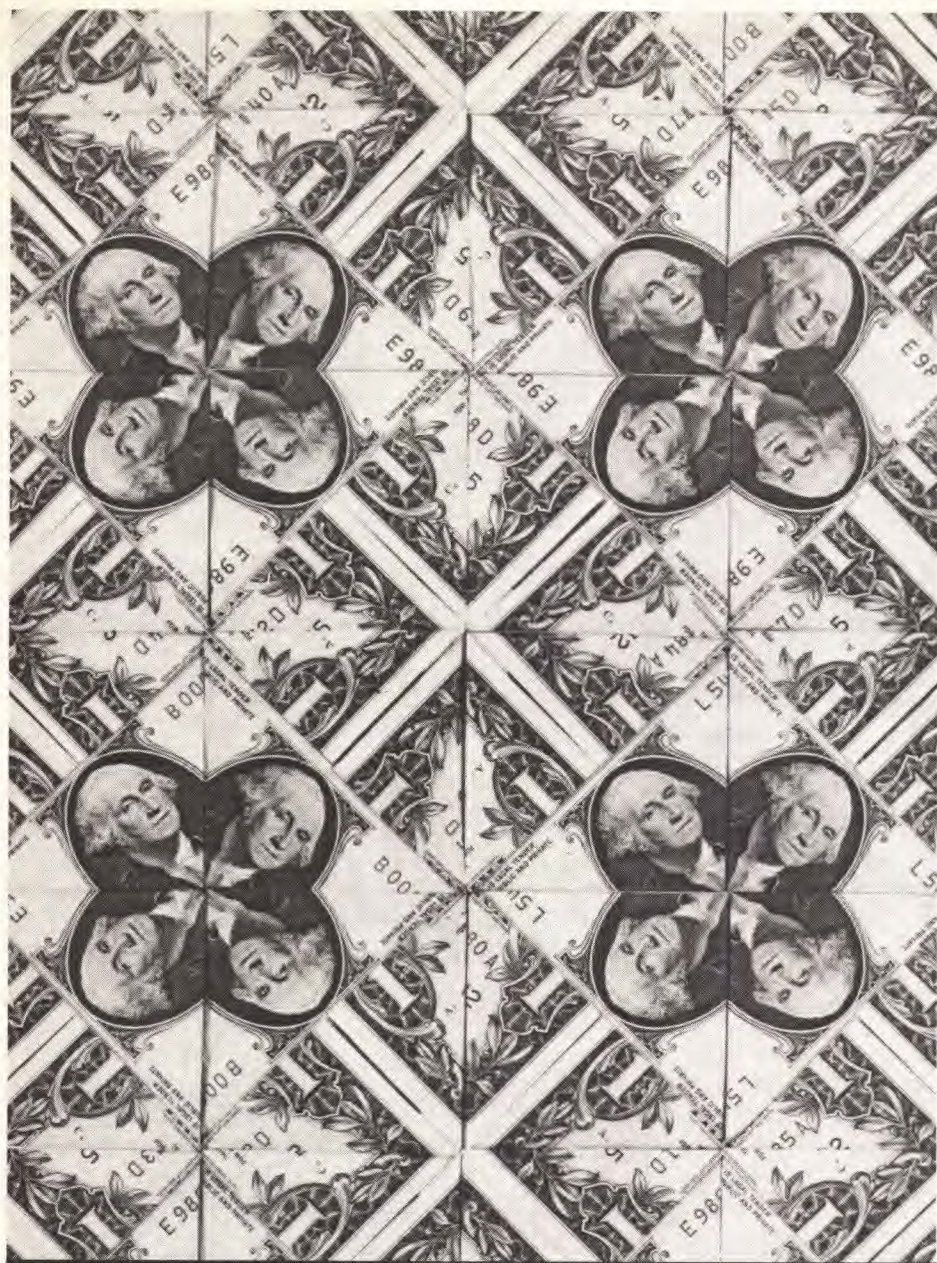
simus routinely attacked all sacred cows, Paul feasted on the usual diet of political and military satire, but his most humanistic commentary was reserved for the German "dumb" peasant, or *gescheerten*. Because he was then engaged in illustrating Ludwig Thoma's *Agricola*, a somewhat sympathetic report on peasant manners and mores during the final breakdown of the agrarian society, Paul became more aware of the toll that the modern age was exacting. This had a marked effect on his work which, though decidedly satiric, was underscored by sympathy for the plight of the *volk*, and extended to other social groups as well. Instead of attacking the Junker officers and cadets, he exposed the ridiculousness and helplessness of the *muschkoten*, the lower echelons of the military. He also railed against the new

commercial society imperative for mass production, which encouraged numbing conformity.

In addition to his talent for cartoons and posters, Paul was a gifted furniture designer and architect. To the extent that he is remembered in Germany, it is for these accomplishments, as well as for his reform of art education practices at the Vereinigte Kunstschulen in Berlin, where he served as Director. At about this stage of his career, the apocryphal story goes, Paul was summoned to Berlin because the Prussian King Wilhelm II liked some party decorations Paul had designed. It was after his appointment to the Kunstgewerbemuseum in Berlin, in 1909, that he was forced to give up the practice of making "nasty pictures"—at least under his own name; for a number of years Paul continued to do imitations of his own

style under the nom de plume, Ernst Kellerman.

The modern, yet ornamental, graphic style that Bruno Paul helped foster was German applied art until the advent of the Bauhaus. It was a major revolution in the area of color, of form, and thanks to Paul, of satiric content. That some of his talented colleagues are more internationally known today is because Paul's spirit, rather than his signed work itself, was exported, despite his connection to the Contempo experiment (which proved not to be a viable international studio). Although his cartoons and posters were admired at the time, style always becomes dated and, hence, its exponents are forgotten. But Paul deserves his place in history; he was more than a stylist, he was an extraordinary artist and innovator.



All pieces are entitled "Sixty-Four Dollars."

FOLDING MONEY

Most of us can't do much with a dollar bill these days, but then we're not Hai Knafo. Here's a man who has made a fine art out of folding money. He starts with just a dollar bill which he folds down into a small square. If he likes what he sees, he repeats the folding pattern with three more bills and arranges them to form a larger square. Then, in much the same way as a patchwork quilt evolves, he repeats the 4-square pattern until he's assembled a 64-dollar square. Finally, he staples it all to a backing board and—*voilà*—the work of art! If you think this is a simplistic art form, just try folding a rectangular bill into a square, and see what you come up with. Even Mr. Knafo, who appears to be an expert, avows that he rejects many of the patterns before he arrives at a usable basic unit.

Hai Knafo

arrived on the New York art scene by way of Morocco, where he was born, the Avni Academy of Art in Tel Aviv and The School of Visual Arts in New York City. He has had a number of solo exhibitions at the OK Harris Art Gallery in Soho, New York City, where his money art was first shown. He has also participated in group exhibitions in Philadelphia, Pennsylvania, Palm Beach, Florida, Huntington, New York, and Tokyo, Japan. His work has found its way into a number of private and corporate art collections.

Aside from dollar bills, Knafo has subjected other materials to his Pop-Minimalist-Knafo creative style. Which means to say he uses commonplace "pop" objects in a highly disciplined, no-frills, minimal art form, but he cuts, folds, inverts, rearranges and reconstructs them, with his own quirky Knafo sense of humor playing a big part.

We hesitate to point out that Knafo also works as an illustrator for the *Wall Street Journal*; you might deduce that his exposure to that environment inspired his manipulation of money. Actually the idea evolved from a much more profound experience. One day, while examining a sumptuous museum rug made entirely of parrot feathers, he contemplated the value of the parrots sacrificed for the work of art. One thought led to another. What, for instance, was the intrinsic value of the tree used for a piece of wood sculpture? And so on. From such ruminations came the idea of creating a work of art in which objective and subjective values blatantly coexisted. Knafo could think of no better metaphor for value than money itself. Since the bills in his design squares are all intact legal tender, each work has a specific intrinsic value of \$64. However, it shouldn't tax anyone's imagination to recognize the value added by Mr. Knafo's manipulations.

Marion Muller



WHY HUNGE

This is the third in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation, to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of U&Lc, teacher, and concerned citizen of the world.

The theme of this competition is *Why Hunger? Why Poverty?* as expressed by Dr. Martin Luther King, Jr.

Who can enter?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments anywhere in the world.

The Jury:

SEYMOUR CHWAST
RUDOLPH DeHARAK
OLAF LEU
B. MARTIN PEDERSEN
ROSEMARIE TISSI

Prizes:

First prize,
The Herb Lubalin Medal
and \$5,000.
Second prize, \$2,500.
Eight third prizes of \$500 each.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held at the ITC Center in New York, in the Fall of 1987. A selection of the winning pieces will be featured in a special issue of U&Lc.

School certification:

Each entrant *must* submit a note from the school on the school's letterhead certifying that the entrant is a student.

Entry/hanging fees:

None.

Format:

Format is at the artist's/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three-dimensional piece or color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included.

WHY PO

Entry Form Please type or print neatly

Name of Entrant

Entrant's complete home mailing address

Medium (ink, silk screen, etc.)

Typeface:

School

School's complete mailing address

Size

Instructor

Attach at this edge only.

R?

Why Hunger? Why Poverty?

'There is nothing new about poverty. What is new, however, is that we have the resources to get rid of it... Today, therefore, the question on the agenda must read, why should there be hunger and privation in any land, in any city, at any table, when man has the resources and the scientific know-how to provide all mankind with the basic necessities of life?... There is no deficit in human resources; the deficit is in human will... The poor in our countries have been shut out of our minds and driven from the mainstream of our societies, because we have allowed them to become invisible.'

Dr. Martin Luther King, Jr.
Nobel Lecture,
December 11, 1964

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Joan Daves.

Entries larger than 3'x4' (.915 by 1.22 m) or heavier than 15 lbs. (6.8 k) are not acceptable, but color slides or photographic prints of them will be accepted, as will VHS format video and 16mm film. Typeset, calligraphic, and handlettered reading matter are all acceptable. Photographic entries should be shot against a black background.

Copy:

The following statement, including the headline and signature, must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

Artist/designer releases:

Artwork submitted to this competition cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission to ITC to use the art for publication in U&Lc and for publicity related to the exhibition. The designer/artist will receive proper credit for any piece that is reproduced.

Deadline for entries:

All entries must be received by May 11, 1987.

Entry form:

Please make copies of the entry form and attach one securely to each entry, preferably on the back or in a margin safely away from the design. If the entry is a slide or a small piece or a sculpture, print your name and a key number on the frame, the back, or under the base, and key it by number to an entry form.

Where to send your entry:

Why Hunger? Why Poverty?
ITC Center, 2 Hammaraskjold Plaza
New York, NY 10017, USA

Mailing/shipping:

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

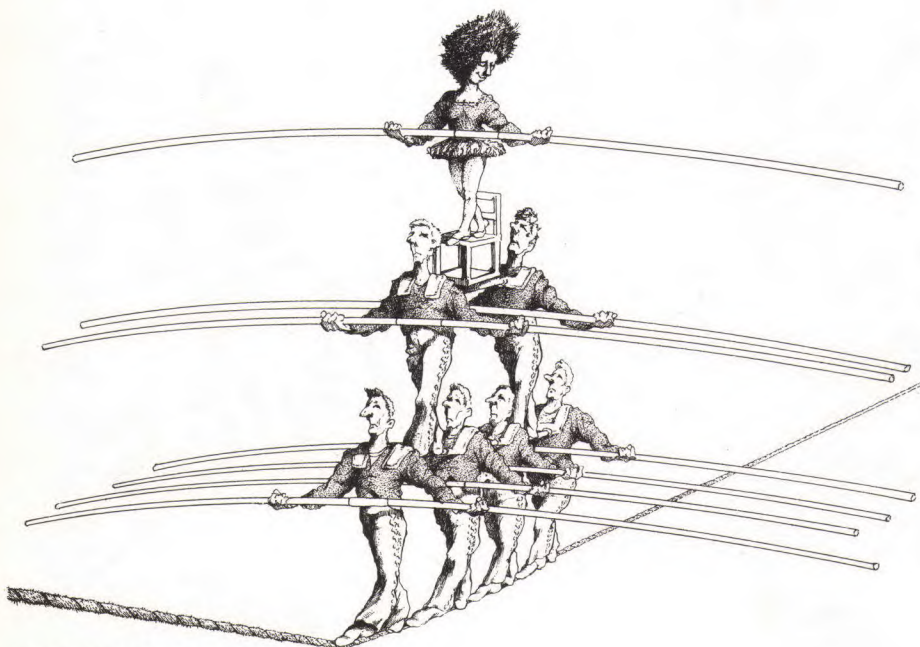
Postage/Customs requirements:

Please be sure postage is adequate and that your package has the proper Customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value" on the package normally will expedite it through Customs.

A CALL FOR ENTRIES

POVERTY?

T HE GREAT WALLENDAS



Pyramid of seven Wallendas.

This is the fourth in our series of tributes to historic families who have distinguished themselves by their accomplishments. Each family is coupled with a memorable typographic family, which we are presenting for your renewed appreciation of its enduring grace, adaptability and readability.

On the morning of March 22, 1978, 73-year-old Karl Wallenda set out for a walk on Ashford Avenue, the glitzy tourist strip in San Juan, Puerto Rico. But this was no ordinary stroll. It was to be performed 120 feet above the ground on a three-quarter inch cable strung between two oceanfront luxury hotels.

Karl Wallenda planned the stunt to promote the Pan American Circus in which he and his 17-year-old granddaughter Rietta were appearing nightly. While spectators gathered for the event, friends and family pleaded with Karl to cancel the walk; the wind seemed dangerously strong that morning. But Karl was indomitable. Unfortunately, the wind was even more so. The wire swayed in the stiff ocean breeze; he lost his balance and fell to the ground. After 57 years on the high wire, Karl Wallenda's career came to a crashing halt. But his troupe, The Great Wallendas, were not to be written off nor forgotten.

The story of The Great Wallendas started back at the turn

of the century in Germany. Karl was born in 1905, a descendant of generations of circus performers. He became a wire man himself while still a teenager. At 20, he and his brother Herman joined forces with a few other wire men and formed a troupe of their own. Karl, fearless and eager for work, was forever pushing to perform daredevil feats that would bring them public attention. He introduced the first high wire pyramid stunt. First it was a three-person pyramid... then four. The troupe played to sensational reviews throughout Europe. In 1928, Ringling Brothers Barnum & Bailey Circus signed them for a tour of the United States.

Obsessed with the idea of dazzling U.S. audiences (and to get the competitive edge over other circus acts), Karl decided that The Great Wallendas would perform their high wire act without benefit of a safety net. At first, the idea struck terror in the hearts of some of the troupe, but the stunt paid off. For the next 20 years, The Great Wallendas, which had become an extended family including Karl's wife, brothers, children, nieces, nephews, in-laws, and eventually grandchildren, drew unreserved raves from the press and the public.

In 1947, Karl inaugurated the troupe's most spectacular act—the three-tiered, seven-person pyramid. With the aid of steel poles, four men supported two men, who balanced a woman standing on a chair. They performed the spectacle regularly as the climax of their 15-minute wire act. But one dreadful night in 1962, the pyramid collapsed. With no safety net to catch them, a nephew and a son-in-law fell to their deaths, Karl's adopted son Mario was paralyzed for life, and Karl himself suffered a fractured pelvis. His niece, at the summit of the pyramid, was miraculously saved by landing on a hastily provided mattress.

The pyramid was dropped from the act, but The Great Wallendas continued to be haunted by troubles and disaster. In 1963, Karl's wife's sister fell to her death. In 1972, another son-in-law was electrocuted when he touched a live wire in the rigging. Though Karl, at 66, persisted with such solo daredevil stunts as crossing a gorge on a wire 750 feet in the air, the other senior members of the family shied away from

& ITC CHELTENHAM®



Karl Wallenda as he is most remembered.

performing, and it was hard to attract new wire-walkers to the accident-prone troupe.

Finally, it was the grandchildren, Ricky and Rietta, who fearlessly took over as The Great Wallendas. On the very afternoon of her grandfather's fall, Rietta and her troupe went out on the wire at the Pan American Circus, concluding their act with a bicycle pyramid. And in true Wallenda tradition, they performed without nets.

ILLUSTRATIONS BY WILLIAM BRAMHALL

ITC Cheltenham is another example of how a popular traditional typeface can be restyled and brought up to date while retaining the flavor and basic characteristics of its original design. First released in the early part of this century by the American Type Founders Company, Cheltenham enjoyed almost immediate success and popularity with the design community. Only two designs comprised the original offering, but because of popular demand over 20 variations were added to the family within a 12 year period.

The trouble was that there was no plan or structure in the addition of these extra weights and proportions. Cheltenham grew to large dimensions, but with little design continuity. "Designing in family" was virtually impossible. The designer had many Cheltenham's to choose from, but few which worked well together.

In 1975 ITC commissioned Tony Stan to rectify this shortcoming; to create a typeface revival based on the Cheltenham designs of the early 1900s, but which also reflected a unity of structure and continuity of design.

It is a robust design suitable to many typographic applications. The Light and Book weights are ideal for either continuous text or short blocks of copy. The Bold and Ultra designs are perfect for attractive, attention-getting headlines. In addition, the condensed designs provide the flexibility and efficiency to satisfy a variety of communication needs.

Even in the regular designs, the slightly condensed proportions of ITC Cheltenham make it a space-economical typeface.

For a somewhat condensed design, the interiors of the characters are unusually open and full. Little contrast in character stroke weight, relatively simple serif design, and the absence of any complex character shapes make ITC Cheltenham a straightforward, no-nonsense kind of typeface; clearly, ITC Cheltenham has believability.

Tony Stan, who is the creator of ITC Garamond®, ITC Century® and ITC Berkeley Oldstyle®, has created another modern classic in ITC Cheltenham; and the typographic community is the richer for it.

HEADLINE / SUBHEAD / CAPTIONS: ITC CHELTENHAM LIGHT TEXT: LIGHT, BOLD

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ITC CHELT

LIGHT

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LIGHT ITALIC

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LIGHT CONDENSED

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BOLD CONDENSED

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ULTRA CONDENSED

On the morning of March 22, 1978, 73-year-old Karl Wallenda set out for a walk on Ashford Avenue, the glitzy tourist strip in San Juan, Puerto Rico. But this was no ordinary stroll. It was to be performed 120 feet above the ground on a three-quarter inch cable strung between two oceanfront luxury hotels. Karl Wallenda planned the stunt to promote the Pan American Circus in which he and his 17-year-old granddaughter Rietta were appearing nightly. While spectators gathered for the event, friends and family pleaded with Karl to cancel the walk; the wind seemed dangerously strong that

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On the morning of March 22, 1978, 73-year-old Karl Wallenda set out for a walk on Ashford Avenue, the glitzy tourist strip in San Juan, Puerto Rico. But this was no ordinary stroll. It was to be performed 120 feet above the ground on a three-quarter inch cable strung between two oceanfront luxury hotels. Karl Wallenda planned the stunt to promote the Pan American Circus in which he and his 17-year-old granddaughter Rietta were appearing nightly. While spectators gathered for the event, friends and family pleaded with Karl to cancel the walk; the wind seemed dangerously strong that morning. But Kar

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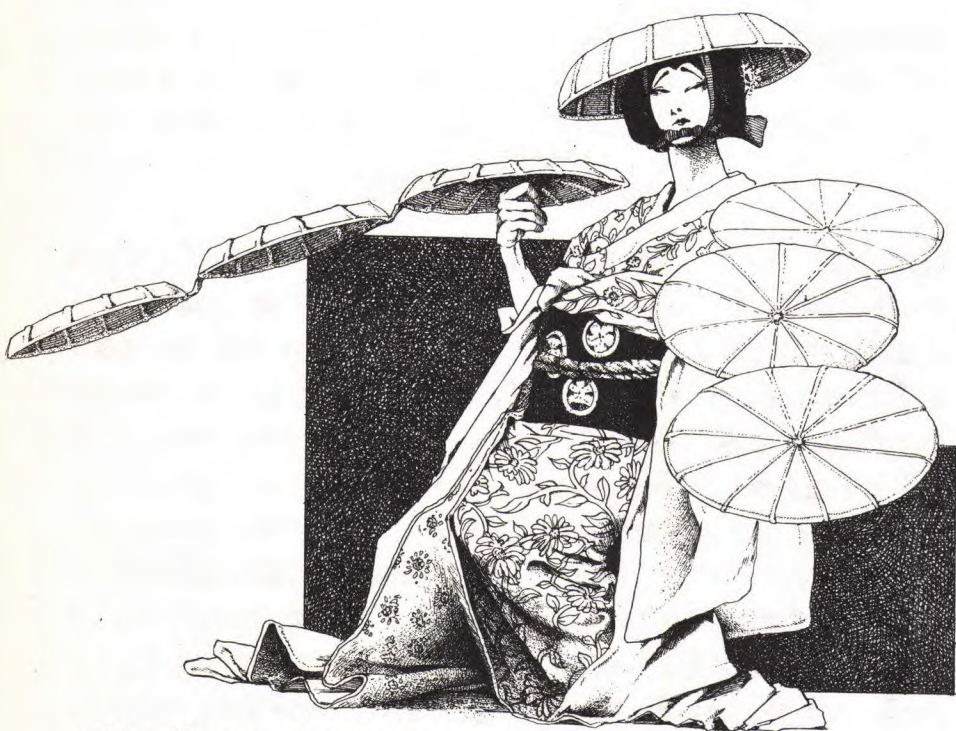
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KABUKI PLAYERS



Geisha maiden portrayed by a Kabuki actor.

It's hard to explain why the Japanese, who sprinted ahead in 20th century technology and swallowed modern western culture wholesale, still continue to indulge in an antiquated form of theater that dates back to the 1600s.

The Kabuki theater is an amalgam of ancient Japanese drama, comedy, mime, music, song and dance. In their traditional kimonos, makeup, masks and wigs, Kabuki actors perform roles with the same stylized movements that have been prescribed for hundreds of years. All the parts, including female roles, are played by men; women were barred from the stage (as a matter of decorum) in 1629, and the edict has never been rescinded. And all the actors are the children of Kabuki actors, by either birth or adoption.

Kabuki is family theater in the most literal sense of the words. It is easy to understand why. In order to perfect the exact symbolic expression for every mood and meaning, an actor must start training young. A child of seven or eight sits before a mirror, beside his father, and learns to mimic

facial expressions, body movements and voices. The gestures may be imperceptible to the uninitiated, but to Kabuki cognoscenti, the tilt of an actor's head, the angle of his sword, a widened eye, a tapping finger, a wail or roar, is resonant with meaning. There are heroic and villainous roles to be learned, and makeup to be mastered—all of which takes years of supervised practice. No outsider can hope to embark on a career as a Kabuki actor as an adult. That explains why we see Kabuki players' names that imply a succession of family members: Utaemon IV, Koshiro VII, Ennosuke III (who actually goes back six generations), and the current big name in Grand Kabuki theater, Danjuro XII. It is customary for actors to perform under assumed stage names until they have mastered the special roles for which their family is noted, at which time they may adopt the honored stage names handed down from generation to generation.

Danjuro XII is a member of the Ichikawa clan, whose association with Kabuki theater goes back to its beginnings in the 17th century. Danjuro I actually died onstage in 1704. In the mid-1800s, Danjuro VII compiled a repertory of plays known as *The 18 Grand Plays of Kabuki*, and Danjuro IX edited and revised the collection about 100 years ago. Anyone who wishes to perform one of those plays must receive the consent of the presiding Danjuro.

Without his makeup and wig, Danjuro XII (his real name is Natsuo Horikoshi) is indistinguishable from most modern Japanese men. He has two children, a college degree, enjoys golf and dabbles in astronomy. He succeeded his father, Danjuro XI, who died quite suddenly at the age of 56. In the opinion of some critics, he expired much too soon for the good of Grand Kabuki. It put his heir onstage at the age of 19, without benefit of a living mentor to help him polish his act. But the young Danjuro studied the traditional Ichikawa family roles with the aid of tape recordings and video cassettes, and worked diligently to be worthy of his inherited stage name.

& ITC GALLIARD®



Kabuki players in full makeup.

Aside from preserving the integrity of the family name, Danjuro XII also has the responsibility of training his own heir. His eight year old son, Takatoshi has already performed in children's roles in the theater. And while Danjuro XII does not want to push his son into a Kabuki career, the child often takes his place in front of the mirror, beside his father, in preparation for the possible title, Danjuro XIII.

ILLUSTRATIONS BY WILLIAM BRAMHALL

ITC Galliard is a contemporary adaptation of Robert Granjon's 16th century work in type design. Matthew Carter, after lengthy and careful study of Granjon's original work, incorporated his design talents with the CAD (Computer Aided Design) software called Ikarus to create this new design.

The results of his work were first released by the Linotype Company in 1978. Three years later, through a licensing agreement, ITC was able, through its Subscribers, to offer the family to the total graphic communications world.

ITC Galliard captures the vitality and essence of the original 16th century design while creating a type-style that is perfectly in tune with current typographic standards and output devices. It is 'at home' in virtually any kind of graphic communication and has been successfully adapted to a wide variety of output devices, from the highest quality graphic arts typesetters to modest resolution laser printers.

The lowercase x-height is large, in keeping with Granjon's original proportions; serifs are full-bodied and strong, and stroke weights—even in the lighter designs—are sturdy. ITC Galliard is not only beautiful; it embodies all the design traits needed for maximum levels of typographic communication.

As an added benefit, the display versions of this family are seasoned with especially attractive and versatile swash characters. Individual expression is easy with ITC Galliard.

A distinctive design that stands apart from the typographic crowd, ITC Galliard's 'look' does not get in the way of its versatility. Few type-faces possess the qualities of being easy to recognize, easy to use, and easy to read. ITC Galliard is capable of all three—with flair.

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T HE ADAMS FAMILY



President John Quincy Adams (son of John and Abigail Adams).

There is probably no family that has made more American history than the Adamses of Braintree, Quincy and Boston, Massachusetts. Through four generations and two centuries, not a year went by without an Adams in public life.

The family chronicle started with John (1735-1826) who, after an uneventful childhood, attended Harvard, taught school, studied law and became a leading attorney for the Massachusetts Colony. At the dawn of the troubles with England, he was in the thick of the battle. He wrote resolutions denouncing the intolerable tax levies on the colonists, was a delegate to the First Continental Congress, helped draft the Declaration of Independence, and in 1777, as emissary to France and The Netherlands, he won recognition and financial aid for the American Revolution. After the war, he helped negotiate the peace and trade treaties, and later served as envoy to England. He served two terms as Vice President under George

Washington, and when Washington refused a third term, John Adams was elected the second President of the United States.

Through all John's goings and comings, his wife Abigail (1744-1818) maintained the family and homestead. Though not formally schooled, she was a resolute, resourceful, intelligent woman who read avidly and wrote almost as much. Her voluminous letters to her peripatetic husband, (published in 1840 by a grandson) are a treasure trove of revelations about colonial domestic life and astute observations on the political scene.

Of the five Adams children, it was the eldest son, John Quincy (1767-1848) who showed an early predilection for government. At age ten, he convinced his father to take him along on the mission to France and The Netherlands. He attended schools in Europe, served as his father's secretary, and at 14, became private secretary to the first American ambassador to Russia. Eventually he returned home to attend Harvard, study law and assume public office. After a stint in the Senate, he served as Secretary of State to President James Monroe and distinguished himself in negotiating the treaty that ended the War of 1812, and as instigator of the Monroe Doctrine. In 1824 he was elected sixth President of the United States, and though not reelected, he returned to Washington as a congressman in 1830.

John Quincy's son, Charles Francis (1807-1886) reputedly outshone his father and grandfather, and was considered second only to Benjamin Franklin as a diplomat. As Lincoln's minister to England and France, his masterful intervention deterred those two powers from recognizing the independence of the Confederacy during the Civil War.

The fourth generation of Adamses—Charles Francis' three sons—continued the family legend. Charles Francis, Jr. (1835-1915), an economist and civic leader, led the cleanup of the corrupt railroad system and was instrumental in modernizing the public education system in Quincy, as well as at Harvard where he served on the Board of Overseers. Two younger sons, Henry (1838-1918) and Brooks (1848-1927), bypassed government and

& ITC NEW BASKERVILLE®

ITC New Baskerville is a revival typeface family based on the work of John Baskerville in 1762. Over the years Baskerville has earned the title of "The Beautiful Workhorse." While the phrase may seem to contain a contradiction, both words apply equally well to Baskerville. It has long been recognized as a masterpiece of typeface design; and easily maintains its reputation as one of the world's most widely used typefaces. If the original designs created by John Baskerville had any shortcomings, it was that they were not made available as a full typeface family; only a roman and an italic were issued.

From time to time, efforts to update Baskerville have been attempted, but no complete family with the beauty and power of the original materialized.

It wasn't until 1978, when the Linotype Company released a revised and updated version, that a faithful interpretation of the first Baskerville design was made available to graphic communicators. For the first time, the beauty and grace of Baskerville were combined with the versatility of a broad range of typeface weights. Four years after its introduction by Linotype, the New Baskerville family was made available to a much wider graphic communications audience through a licensing agreement with ITC.

Little falls outside of ITC New Baskerville's range of applications. It carries on the long tradition of Baskerville's extensive use for text composition. Continuous reading material in books, short bursts of advertising copy, tabular material and technical documents, all can benefit from being set in ITC New Baskerville. As a transitional design, ITC New Baskerville has many of the design traits important to efficient, effective typographic communication. Character stroke weight transfer is easily apparent, and enlivens the page without causing dazzling. Counters are large and the x-height is ample. In addition, serifs are sufficiently long and strong enough to aid readability in a variety of circumstances.

Headlines set in ITC New Baskerville command authority and attract attention. While the design is conservative, there is no passing over its distinctive design traits. Many national accounts have used ITC New Baskerville with continued success. A design with over 200 years of successful tradition behind it, ITC New Baskerville is a family worth remembering and using.



President John Adams and his wife, Abigail Adams.

immortalized themselves as historians; Henry as a Harvard teacher, as well. Both wrote significant historical treatises, but the most popular of their works, Henry's *The Education of Henry Adams*, won a Pulitzer Prize in 1919 for its unique, scientific explanation of history. Henry and Brooks were soulmates philosophically, and in their erudition. By coincidence or custom, to this day, of all the student residences at Harvard College, Adams House has the reputation for attracting the most scholarly of the scholars.

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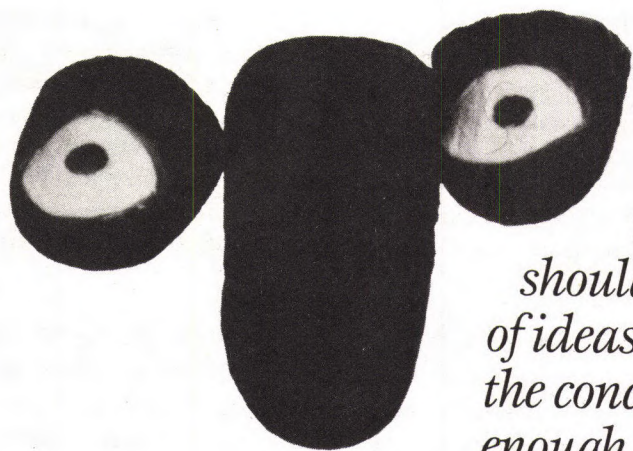
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The Hanimals, Humands and Humages of Mario Mariotti



When an artist is categorized as "conceptual," you had better be prepared for some surprises.

Forget any notions you ever had of how a painting, a drawing, a piece of sculpture or a film should look. Conceptual art is an art of ideas. Sometimes the artist executes the concept completely. Sometimes it's enough to set an idea down on paper for others to contemplate...or execute if they please. But either way, the concepts are supposed to ignite the imagination and open new vistas. They have also been known to shock, mystify, frustrate, confuse, provoke, and captivate audiences with their unexpectedness.

Mario Mariotti of Florence, Italy is a contemporary artist who has worked in

PROSAIC AS WELL AS CONCEPTUAL FORMS. HE WAS
BORN IN FLORENCE IN 1936 AND ATTENDED THE ARTISTIC LYCEUM AND THE
SCHOOL OF FINE ARTS, WHERE HE EARNED HIS DIPLOMA IN
STAGE DESIGN. IN ADDITION TO WORKING AS A SET DESIGNER FOR
THE PICCOLO THEATER IN FLORENCE, AND THE FENICE IN VENICE, HE
HAS BEEN A CARTOONIST, A TEACHER AND A FILMMAKER. IN



recent years he has also conceived and directed public art events in cooperation with Italian city government programs.

To give you some idea of Mariotti's concepts, one of his films, *Crucifix*, is a presentation, in rapid succession, of virtually every crucifix painting ever produced. In a matter of minutes, the film runs through hundreds of interpretations of the crucifixion, by as many artists. Another theatrical work that he concocted is his *Theater of the Imagination*. You may buy a ticket for this production; ticket prices vary with the location of the seat, just as in real theaters. But what you will see (or not see) is an imaginary play which exists only in Mariotti's mind and on his canvas. It may

be hard to fathom, but tickets have been selling well for over a decade, and included in the list of ticket buyers are Gina Lollabrigida, Emilio Gucci and a number of other international celebrities who have visited Florence.

Probably more to our taste and sense of values than the imaginary theater project, is the cultural event he staged recently in one of the historic public squares of Florence. The festival was specifically designed to encourage

"new" forms in the arts—in painting, poetry, music, dance, theater and film. Professional performances alternated with innovative games and extemporaneous contributions by enthusiastic members of the visiting public.

The highlight of the two-month art event was a contest to design a façade for the old church, S. Spirito, which faces the square. Mariotti inaugurated this event fully conscious of its historic precedent. Typically, the venerated cathedrals and churches of Italy were so elaborate and costly to construct that they were rarely completed during the lifetimes of the original architects. In subsequent years, sometimes centuries later, when public money or a patron

TEXT: ITC KORINNA REGULAR



was forthcoming, eminent designers and architects would be invited to compete for commissions to design the unfinished sections—a chapel, a bell tower, a cupola or a façade. During the Renaissance, when Florence was the political and cultural hub of Italy, national pride motivated the completion of the magnificent S. Maria del Fiore and S. Croce. But when Rome became the capital, and the last of the munificent Medicis disappeared from Florence, interest in the remaining Florentine churches began to wane, and S. Spirito was among them. Although this historic church was designed and begun in

1436
by the
eminent
Brunelleschi,

and the interior is a model of Renaissance harmony, the façade has remained unfinished and unadorned.

Now in the 20th century, Mariotti conceived the plan to echo the past and sponsor a design contest for a fantasized façade for the long-neglected church. The generous response to the announcement of the competition was bountiful in quantity and ingenuity. Many of the designs submitted

were appropriately serious and dignified. But a far greater number of entrants responded with designs that were in keeping with the creative spirit of the festival. The entries ranged from the gently amusing to wildly surreal and psychedelic. As part of the evening activities during

TEXT: ITC VELJOVIC MEDIUM



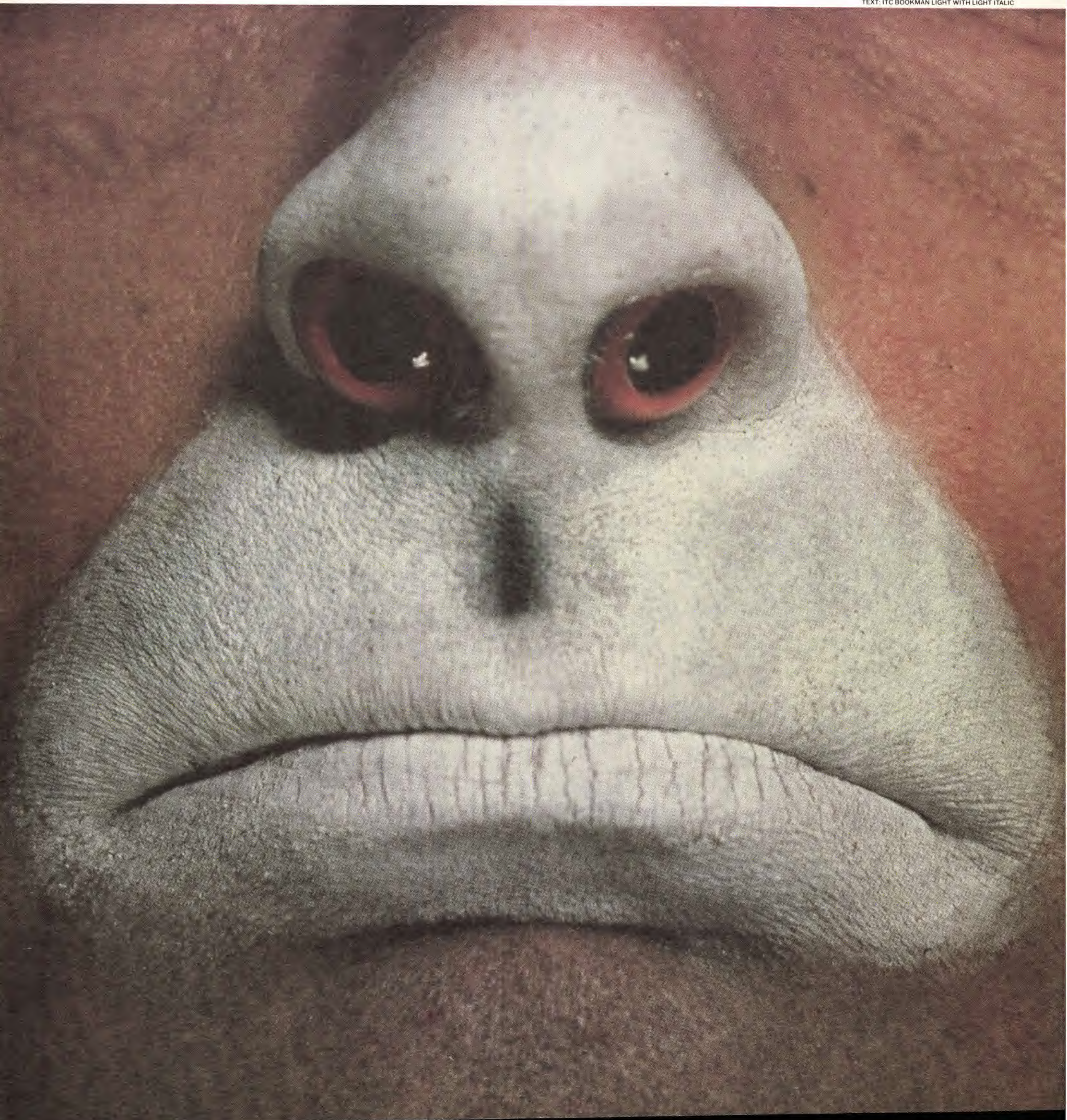
the celebration, the clear face of the church was illuminated and became a screen for projecting the fantastic façade designs.

We offer these brief reviews of some of Mariotti's many exploits to demonstrate the varied and unpredictable nature of his pursuits. Otherwise it would be difficult to envision how one artist could make the leap from a multi-media public spectacle involving hordes of people to an intimate art form that focuses in on his own hands, feet and face.

It's not for us to guess just where Mariotti found the inspiration for his hand, foot and face paintings. But

there are certainly precedents of primitive people using their bodies as subjects of adornment and self expression. Mauritanian women of North Africa, for instance, paint designs in henna on their hands and feet to perform a ritual love dance called the *Guedra*. Because the dance is limited to exotic movements of the hands and feet, the dancers usually perform swathed in black veils, with only their decorated appendages exposed. The application

TEXT: ITC BOOKMAN LIGHT WITH LIGHT ITALIC



chalk and draw giraffe, zebra or other animal markings on their bodies to attest to their bravery in having stalked and killed a wild beast. And face-painting, tattooing, scarification and mutilation with rings, horns and bone plugs piercing the nose and chin, are common practice among primitive tribes of Africa and New Guinea.

of the henna patterns is in itself a ritual which takes hours to complete.

As for body painting in general, we have seen enough documentary films to know it exists. We know that young Masai warriors dip their fingers into wet

So it should be no surprise that Mario Mariotti also finds his hands, feet and face a convenient canvas on which to exercise his imagination. Unlike the primitives however, who practice body painting as a religious, spiritual and cultural expression, for

TEXT: ITC CHELTENHAM LIGHT





Mariotti it's all for art, for fun and for profit. The examples reprinted here are only a fraction of the creations to be found in his three books, entitled *Hanimals*, *Humands* and *Humages*.

In addition to the influence of body painting, it is easy to recognize

that Mariotti has also elaborated on the age-old entertainment of shadow casting. Well, we've all done that ourselves, haven't we—placed our hands between a bright light and a wall and amused ourselves casting shadows of animal forms on the wall? Interlock your thumbs, for instance, and flap your fingers to make a butterfly. Hold your palm parallel to the wall, thumb raised, fingers one and two separating from three and four in a scissor motion, and you have a barking dog. Bring your lower arm into an upright position, hold your hand horizontally with fingertips resting on the pad of your thumb, and behold, you've created

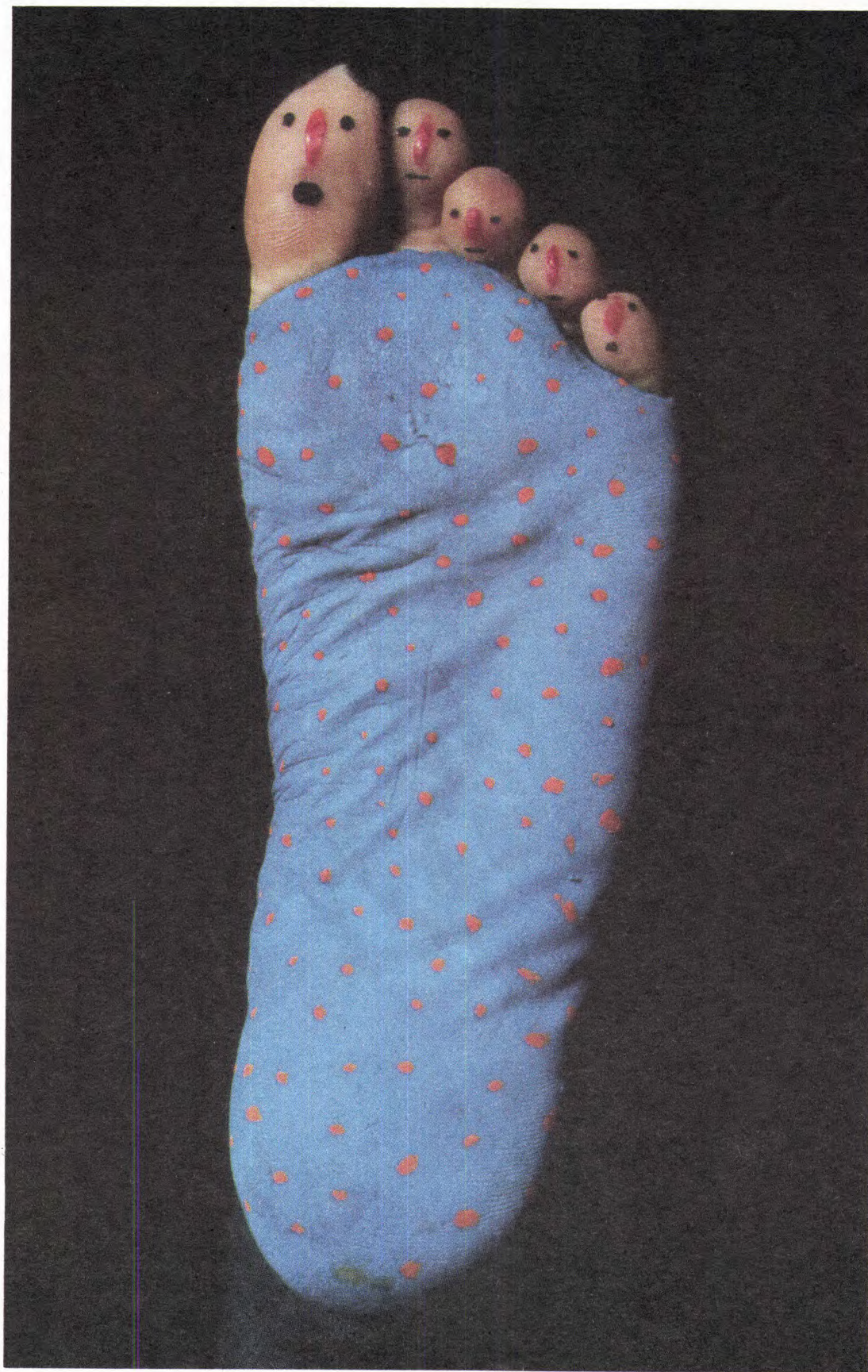
TEXT: ITC BENGUAT BOOK WITH BOOK ITALIC



✧ With non-toxic water soluble paint, a few props and the collaboration of photographer Roberto Marchiori, he has conjured up an entirely new art form. When he expanded his horizons to include his feet and face as well as his hands, he multiplied the fun. He has turned his hand into an elephant, his fingertips into faces, the sole of his foot into a cozy family asleep under a quilt, a bandaged hand into a fractured skier, his mouth and nose into the visage of a weird gnome.

a swan. It's a simple, naive diversion. But Mario Mariotti didn't let the game end there.

Mariotti first works out his configurations in his own studio in Florence close by the Ponte Vecchio. When he comes up with an idea he likes, he rushes off with his paints and props to the studio of photographer Marchiori. There Mariotti recreates his figure or illusion, and Marchiori, with skillful lighting and vignetting techniques, isolates the image and invests it with incredible veracity. * The cooperative effort of the two artists has resulted in three books with close to 100 animal, human and fanciful forms.



There is no story. No words. Just pictures – which speak an international language understood by good-humored people of all ages. Children chuckle with amusement. Grownups delight in solving the puzzle of the evolution of the forms. School teachers have been fired up with ideas for new classroom projects. And almost every reader will feel the competitive urge to mimic or improve on the author's handicraft and fancy footwork. Well go to it! **Marion Muller**

**Hanimals
Humands
Humages**

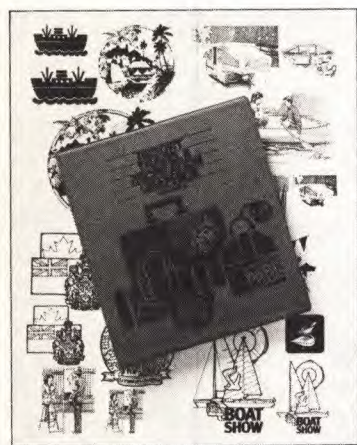
Three books by Mario Mariotti
Photographs by Roberto Marchiori
Copyright, Fatatrac Publishing,
Florence, Italy

Available in the United States and Canada
through The Green Tiger Press, Inc., 1061
India Street, San Diego, California 92101.
Paperbound \$7.95 each. Handling charge
\$2.50 per order.

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: We do not sell books.

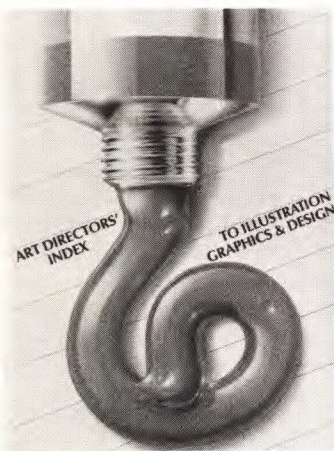


Resort Travel & Recreation Graphics Volume 3

Over 210 illustrations and graphics chosen for the needs of travel agents, transportation firms, hotels, resorts, and graphic arts professionals serving those industries, can be found in this volume. The art is completely camera-ready and can be incorporated into any visual medium. Suggested applications and layouts using the volume's art are demonstrated in a two-color supplement.

Printed in black on white glossy stock. Volume 3 can be purchased separately or as part of a set that includes the series' first two volumes.

Dynamic Graphics, Inc., 6000 N. Forest Park Drive, Peoria, IL 60614-3592. Loose-leaf bound in permanent binders. Volume 3, \$71.95. Set containing 700 illustrations, \$170.10.



Art Directors' Index to Illustration Graphics and Design #6

Animation is included in the sixth issue of the Art Directors' Index. Represented are 24 countries, through posters, advertisements, editorial illustration, corporate images and packaging. A reference book for those who use illustration and design in their everyday working life and for those who admire the creative and artistic mind.

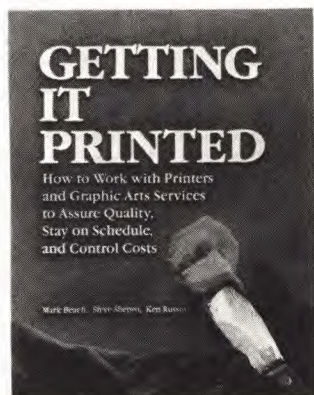
Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 9 x 12", 504 pages. In English, French and German. \$56.60.

S. D. Scott Process Color Guide

Available for only two years and already in its second printing, this expanded edition is now available.

5,000 three-color tint screen combinations of process colors create almost every color possible. These combinations are printed on both high quality coated and uncoated stock. Easy to follow instructions, an extra large format and durable board covers with a heavy comb binding; presents a durable everyday tool.

S. D. Scott Printing Company, Inc., 145 Hudson Street, New York, NY 10013. 12 1/2 x 12", \$49.50.



Getting It Printed

by Mark Beach, Steve Shepro, Ken Russon

A handy reference book for everyone who plans, designs, or buys printing. Organized in the sequence in which printing jobs are produced. Presents measurable standards of quality. Includes technical illustrations, charts, photographs, checklists, forms for planning and specifying printing jobs. 1985 revised printing trade customs reproduced and analyzed. Metric conversion tables. Illustrated in black and white.

Coast to Coast Books, 2934 NE 16th Avenue, Portland, OR 97212. 8 1/2 x 11", 236 pages. 500 word glossary, bibliography, list of trade associations, index. \$42.50 hard cover, \$29.50 soft cover. Overseas requests, please write for prices.

Workbook California Edition

Consists of three volumes. The Portfolio is a directory of creative talent, including photographers, stock photography, designers, computer graphics, animators, illustrators, hair and make-up artists and stylists. It is indexed, 619 pages.

The Directory contains display advertising and more than 5,000 listings of vital support services you need to get a job done properly. Indexed, 328 pages.

Volume three is an appointment calendar which gives you ruled blocks for your notes. Includes hotel, restaurant and transportation listings. Special section on local maps. Illustrated.

Workbook, 940 N. Highland Avenue, Los Angeles, CA 90038. Three volumes, 9 1/4 x 11". Paper. Spiral bound. Set \$54.00.

Mastering Calligraphy

by Tom Gourdie

Mr. Gourdie teaches the subject in a manner that can be followed easily by the beginner. Many alphabets are discussed—from roman and italic to one of the most recent scripts—the author's own Simple Modern Hand. Includes many examples of handwriting and formal calligraphy so that the beginner can see the possibilities of this enjoyable and exciting craft.

Watson-Guption Publications, P. O. Box 2013, Lakewood, NJ 08701. 11 1/4 x 8 1/4". 112 pages. Two color. Paper \$10.95. Cloth \$18.95. Please add \$2.00 postage and handling for one book plus \$.50 for each additional book.

Theory and Use of Color

by Luigina De Grandis

An art teacher will frequently be asked to define color, and it would not be enough to do so simply in terms of its properties and appearances. The subject raises all sorts of problems, depending on whether it is approached scientifically or esthetically, the area of intended application, and the amount of information required. Color is available to everyone—for pleasure and for precise practical purposes.

The purpose of this book is not to create artists but to provide those who wish to be artists with the indispensable tools of their trade. Chapters on analyzing color, the theory of color, physical and chemical factors, painting techniques and practices, visual apparatus, psychophysical parameters of color and perception and color equilibrium help to encourage the reader to try out the familiar and unfamiliar.

Harry N. Abrams, Inc., 100 Fifth Avenue, New York, NY 10011. 160 pages. 7 1/4 x 10 1/2". Bibliography, index. Approximately 120 illustrations, including 100 in full color, diagrams. Paperback. \$16.95.

American Showcase Photography Volume 9

Once again the power of America's most exciting photography is at your fingertips. Dramatic location shots, rich color portraits, special effects, fashion and still lifes... a gold mine of information.

Updated phone listings and addresses of photographers, graphic designers, representatives, stock photo companies and other support services in the advertising and photographic industry.

American Showcase, Inc., 724 Fifth Avenue, New York, NY 10019. 496 pages. 9 1/2 x 12". Over 1,800 photographs reproduced on 364 full-color art pages. \$32.00.



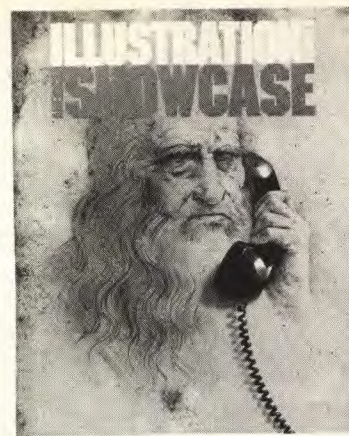
Graphis Posters 86

Edited by Walter Herdeg

Posters shown in this annual prove that good poster design is possible everywhere, so long as creativity, intuition, technical know-how and rationality are combined. Selections were made from over 10,000 posters submitted from about forty countries.

The first section highlights the field of poster advertising for fashion, food, drink, tourism, industry, publishing and services. The second section includes theater, film, exhibitions and cultural events; and the third concerns politics, the environment, religion and education.

Watson-Guption Publications, P. O. Box 2013, Lakewood, NJ 08701. 11 1/4 x 8 1/4". 112 pages. Two color. Paper \$10.95. Cloth \$18.95. Please add \$2.00 postage and handling for one book plus \$.50 for each additional book.



American Showcase Illustration Volume 9

The year's best work by top commercial illustrators as seen in ads, posters, billboards, magazines, book jackets, etc. Brilliant color!

Articles by ad agency leaders, Gray Pages telephone directory and listing of graphic arts organizations.

American Showcase, Inc., 724 Fifth Avenue, New York, NY 10019. 9 1/2 x 12", 536 pages. Over 2,300 illustrations. \$29.95.



Art Directors' Index to Photographers No. 11

Edited by Brian Morris

A delight to the eyes and senses. This two-volume set is a collection representative of the work of the finest commercial photographers and advertising film producers. A comprehensive source book. Lists names and addresses.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. Two volume set (Asia, Australasia, The Americas 11, 416 pages; Europe 11, 408 pages). 9 x 12", \$51.95.

Three from Dover

Master Album of Pictorial Calligraphy and Scrollwork

by Baldri van Horicke

An excellent copyright-free source of Renaissance calligraphy. Each page features a moral maxim surrounded by ornamental scrollwork and extravagant pictorial themes.

9 x 11", 64 pages. Fifty-two b/w illustrations. Paper. \$4.95.

Hands

Selected by Jim Harter

A pictorial archive from 19th century sources. 1,166 selected wood engravings of men's and women's hands in an incredible variety of activities, poses and positions.

9 x 12", 96 pages. B/w. Paper. \$5.95.

Art Deco Borders

Designed by Ted Menten

Offers the working artist a large variety of versatile borders, corners, frames and cartouches in the bold style of the Jazz Age. Copyright-free, printed on one side.

8 1/2 x 11", 64 pages. 32 b/w plates with hundreds of individual motifs. Paper. \$3.50.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. Add \$.85 for postage and handling charges for one book; \$1.50 for two or more. For foreign orders add 15% of sales price or \$1.00, whichever is greater.

Note: *Early American Advertising*, reviewed in Vol. 13, No. 1, was listed at \$12.50. The publisher's revised price is \$7.95.

Faster Computers

Until now the need to meet the demand for more speed and power has been met by speeding up sequential processing through advances in electronic technology. The limits of that approach are being reached. One of the new approaches is parallel processing, whereby many calculations are performed simultaneously. Several parallel processors are already on the market. Machines offered by Floating Point Systems, Intel, and Bolt Beranek & Newman are known as coarse-grained processors. They feature between four and several hundred relatively powerful processors capable of simultaneous operation. The Connection Machine, from Thinking Machines Corporation, is a fine-grained parallel processor. It contains 64,000 less powerful processors, each processor capable of handling one bit of information at a time. Such a machine can operate extremely fast, making one billion calculations per second. It also has the potential to recognize objects and to analyze them. Conventional computers analyze pictures dot by dot. This makes it difficult for the computer to sensibly visualize the whole picture. A parallel computer can see the whole image at once and react accordingly. The last word is hardly in on parallel computers. Their limitations and potentials have yet to be fully explored.

Typography, Image Setting

A new laser printer, LP 2300, is a compact table top. It works with Vartyper Composition systems, workstations and typesetters to produce high quality proofs in the actual typestyle, size and position on 8 1/2 x 11" paper at 300 dpi. Vartyper, East Hanover, New Jersey. The Comp/Edit 6800 Series Composition System is comprised of two front-end terminals and three digital slave typesetters. It offers a choice of front-ends and typesetters and, as an option, the Comp/Edit Digital Premier. Vartyper, East Hanover, New Jersey. MCS PowerView 5™ is an entry-level workstation. It is interactive, compact, displays an accurate picture of the composed layout, immediately shows the effect of every keystroke. Its cost brings this capability to a wider market segment. The MCS PowerView 10 now offers a hard-disk option that cuts the time needed for programming and loading fonts. It gives the PowerView up to 100 megabytes of hard-disk storage on line. Compugraphic Corporation, Wilmington, Massachusetts. Also new from Compugraphic is the Q6000, a text and graphics workstation. It is an electronic makeup WYSIWYG terminal that totally integrates text and graphics, including halftones. Two new models have been added to the CRTronic typesetter line. The 320 and 340 are direct-entry digital typesetters. They broaden the market addressed by the line, and can be upgraded to a 360 as the user's needs require. Linotype Company, Hauppauge, New York. Signature claims to be a high performance, low-cost electronic publishing system for printers and publishers. Digital Composition Systems, Phoenix, Arizona. The Digital Laser Printer outputs plain-paper real font proofs for type-

ITC TECHNOLOGY ALERTS

BY EDWARD M. GOTTSCHALL

setters. It is an addition to the Digitek line of typesetters. Itek Graphix, Nashua, New Hampshire. Also new from Itek Graphix is a new Scanner System for the Digitek 3000 digital typesetting system. Scantext 2000 system includes two laser typesetters, an image scanner, and a graphics workstation. One of the typesetters sets 70-pica lines, the other 120-pica lines. Each offers three selectable resolutions at different output speeds. The resolutions: 812 x 812 lpi, 1,625 x 1,625 lpi, and 3,251 x 1,625 lpi. Scangraphic Dr. Böger, Woodcliff Lake, New Jersey. A new laser typesetter is being introduced by Microtype. Beaune, France. Purup's line of laser-based pre-press equipment for the forms and label industries has been augmented by four workstations, two interactive graphics systems, two input scanners, two hard copy proofers and two exposure

systems. These are modular units that can be arranged in many different configurations. Purup North America, St. Paul, Minnesota. Scitext is a front-end composition system that integrates typography with the color design and pre-press capabilities of the Scitex systems. Scitex America Corporation, Bedford, Massachusetts. The RayPort Renaissance system is a high-speed mini-computer system for typographers. RayCom is a software option that interfaces a personal computer with Renaissance. The RP-2200 Workstation is a supplementary subsystem. It has an interactive make-up terminal. Arrow and Franklin Typographers of Newark, New Jersey, and New York City have installed a mainframe Renaissance system. RayPort Systems, Inc., Pomona, New York. Pagi-Set RC phototypesetting paper is designed for CRT exposure and will work with

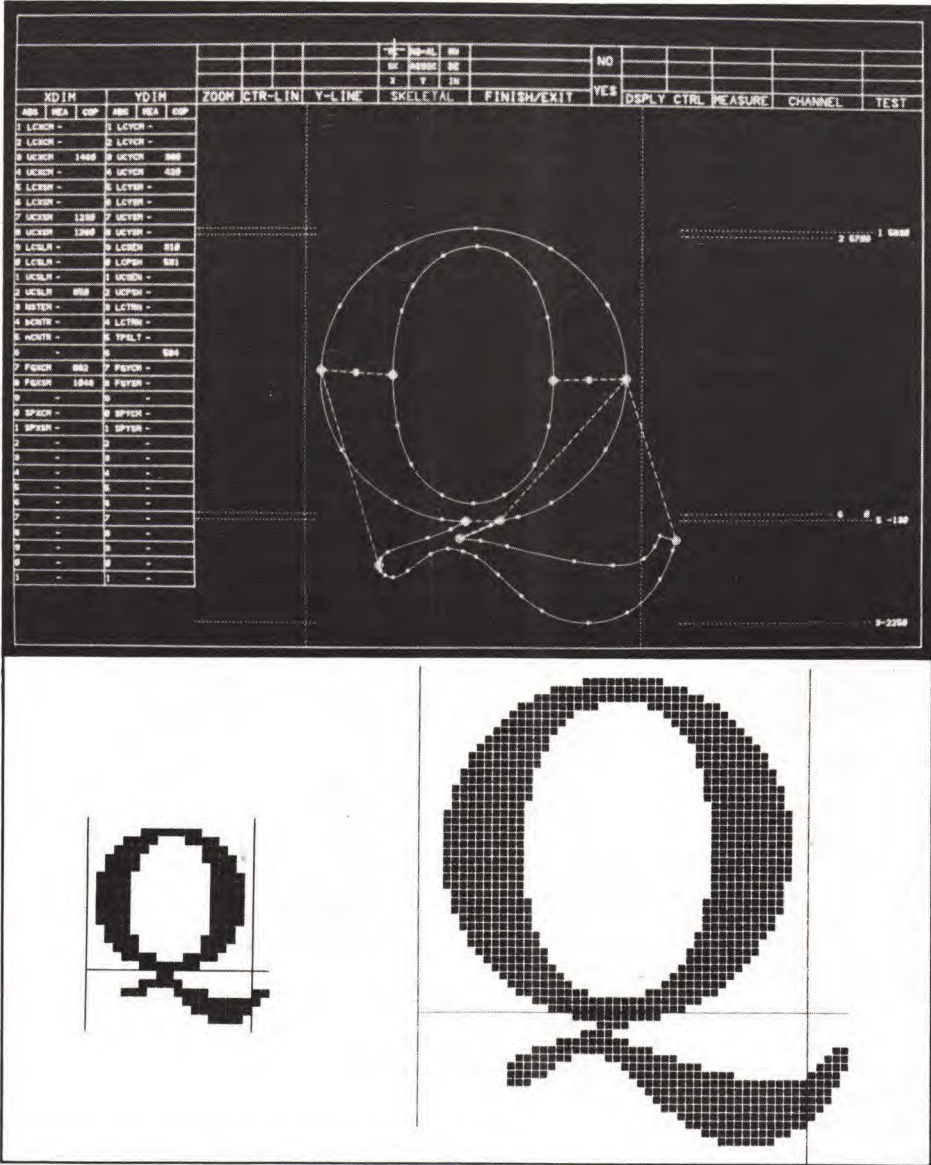
many high-intensity Xenon-flash-unit phototypesetters. The new paper features a whiter base and better contrast than most PTS papers, is very stable and will not yellow or stain during normal processing and handling. Eastman Kodak Company. The Genesis electronic imaging system now offers 2,000 dpi resolution. Tegra, Inc., Billerica, Massachusetts. The Laser-set CLS 2090 is a laser printer with a resolution of 1,450 lpi. It has a one megabyte capacity, can directly access 75 different typefaces, expose them from 5 to 255 point sizes. Its font library contains over 200 typefaces. Computer Gesellschaft Konstanz GmbH, Konstanz, West Germany. Autospec™ is a program that designs and writes full typographic specifications for books and booklets in just a few minutes. In a sense it is a computerized front-end for a front-end, extending computerization from the production steps back to the creative processes. Companion programs are Autosked™ and Autocast™ for production scheduling and copyfitting. These programs are for IBM PCs and compatible microcomputers. Autospec, Inc., Pacific Grove, California. The CopyCalc computer copyfitter is a hand-held device with a customized graphic arts keyboard. It is an easy-to-use, fast, accurate electronic unit. The program module is easily removed and replaced by a blank module, making the Casio FX720P hardware a general purpose computer. The Communications Company, Inc., LaGrange, Illinois.

Page Description Standards

A major problem in the building of systems with components made by different manufacturers is their inability to readily communicate with others. In previous ITC technology reports we reviewed the role of Xerox's Interpress as well as Adobe's PostScript® in this regard. Both seem to be taking hold. Wang Laboratories recently signed an agreement to become a PostScript user. Wang joins Apollo Computer, Apple Computer, Dataproducts Corporation, Digital Equipment Corporation, Linotype Company, Metaphor, NBI, Prime, QMS, and Sun Microsystems, who have adopted PostScript as a page description standard. Interpress font standards are being supported by Xerox, Linotype, Textet, Intran, Textset, Compugraphic, Bitstream, URW, Imagen, and VLS, Inc. Other page descriptions include Imagen's DDL™ and the Gradco/Chelgraph System. Actually, there is still no universally accepted standard. In fact, files using Interpress on a Compugraphic typesetter cannot be used on a Linotype Interpress machine because each vendor may encode the instructions for its raster image processor (RIP) differently.

Page-Makeup

Electronic make-up devices are rapidly obsoleting conventional paste-up in a wide segment of the market. Software programs and systems with graphic workstations offer many options and they range in price from under \$200 to \$300,000. Many are geared to publication production, some are specifically designed to be used with PC systems, as noted in previous ITC technology reports. Among recent develop-



Intellifont™ outlines are scaleable typeface outlines. The process combines alphabet outline descriptions with customized scaling data. The outlines are for electronic publishing systems and enable them to output type quality bit-maps on demand at any resolution and at any point size. The outlines are derived from the more than 1,500 typefaces in the Compugraphic library. Compugraphic Corporation, Wilmington, Massachusetts.

ments is the Assembler software developed by Linotype for its Graphic System. Menu-driven, Assembler is easy to use, stores frequently used formats, and automates laying out of pages. Linotype Company, Hauppauge, New York... Xerox is now marketing Ventura Publisher. This is a desktop program for the IBM and is analogous to the Aldus PageMaker which works with the Macintosh... The Do-It Desktop Publishing System now offers Bitstream's 200 "bestseller" typefaces, including ITC Souvenir®, ITC Avant Garde Gothic®, ITC Korinna® and ITC Serif Gothic® as well as a broad range of classic styles. Studio Software Corp., Irvine, California.

Computer Graphics

Pixar, formerly the computer graphics division of Lucasfilm Ltd., is now an independent company. It will manufacture high performance computers and software for state of the art computer graphics and image processing applications. Its Pixar Image Computer is over 200 times faster than conventional minicomputers performing complex graphic and image computations. It is aimed at commercial and scientific markets. Pixar, San Rafael, California... Hands-on courses to train graphic artists to use computers are offered by the Graphic Technology Center at the Via Video Design Center in New York City... A 20-page booklet describes the Artronics Studio Computer systems which are available in three basic configurations, including a fine resolution 1,024 x 1,024 lpi eight-plane systems. Artronics offers point and vector systems, and can merge paint and vector images in a single frame. A wide range of software packages offer animation, presentation, slide system, as well as three-D solids-modeling capabilities. Artronics, South Plainfield, New Jersey... A publishing illustrator's workstation has been added to the XRS 700 line of publishing systems. It can be used to create simple and complex illustrations for documents, and to modify graphics scanned and digitized by the Xerox 150 graphic input station II. Several of the new workstations can be connected to the XPS 700 system by the Ethernet local area network. Xerox Corporation, El Segundo, California... Visual information system software for IBM environments is available for many applications from Integrated Software Systems Corporation (ISSCO), San Diego, California. DISSPLA runs on a PC as well as a mainframe. It is a software library of graphic elements and instructions. Graphics can also be scanned in or produced by a graphic tablet. Three-D effects can be achieved. Tell-A-Graf is similar to DISSPLA, does not create three-D effects, is more user friendly. Cuechart permits the user to select a chart style from a style book, enter its code number and the necessary data. The user can add chart styles to the chart book. The Pinpoint program facilitates interactive editing. The Data Connection links the system to a data base and various files and performs mathematical functions on existing data. Tellaplan is project management software that lists activities, person in charge of each, targets, status, costs. Can be updated. Has a prompting system. Any type font is possible for the output of all of these systems,

depending on the library of the output device. The software itself has about a dozen basic fonts.

Desktop Publishing

MicroSetter's new interface for the Macintosh enables the Macintosh to work with Varityper's Comp/Edit film and digital typesetters. MicroSetter enables the user to see what is being created in a WYSIWYG environment. It can also interpret Microsoft Word and MacWrite formatting for the Macintosh. MicroSetter Software can convert text from any word processing program for the Macintosh and it can kern pairs of letters which can be visualized on the Macintosh screen. TeleTypesetting Company, Ann Arbor, Michigan... DeskSet is a software package for IBM compatible PCs as well as PostScript equipped laser printers. It is low cost, page oriented, copes with hyphenation, justification, white space reduction, and kerning problems. G.O. Graphics, Burlington, Massachusetts... Interleaf's Workstation Publishing Software is now being sold by IBM... Now there is a system that converts signals from a stenotype keyboard into ASCII data to drive a PC. The stenotypist's keystrokes are thus captured for the PC, avoiding re-keyboarding. The program involves considerable training time but is said to increase operator input speeds four times. Digitext was developed by a firm in Southern California... The Troy 4401 is an electrographic printer. With a Troy 2203 scanner it can output at 480 dpi. The Troy is a solid state LED (not a laser) device. Graphics can be handled by line drawing, bit mapped or digitized by the optional scanner. The Troy 4401 is also known as the Agfa P400. Troy, Santa Ana, California... Addition to the KEEPS system is the Kodak® Ektracprint® 1102/71 document composition station. A graphics station, it enables one to merge text and graphics in various sizes and fonts for output on a laser printer. KEEPS (Kodak Ektracprint Electronic Publishing System) can now "talk" to other word processors and computers

via new communications software, Ektracprint 2780/3780. Eastman Kodak Company, Rochester, New York... Cricket Graph is a Macintosh software package for color presentation graphics and page-makeup for scientific and business applications. Cricket Software, Philadelphia, Pennsylvania... The Aldus PageMaker software program has been updated to accommodate the seven new typeface families available in Apple Computer's LaserWriter Plus printer... Linotronic 100 is a laser imagesetter which will accept input from many PCs and front-ends including a Macintosh and IBM PC. The Linotronic 100 can produce a 70-pica line, set 180 lines per minute, handle sizes from 4½ point to 127 point in ½ point increments. Its low cost targets it for typographic quality performance in an office operation. Up to 70 typestyles can be stored on its disk. Linotype Company, Hauppauge, New York... BYSO™ PRINT is a typographic software package for the IBM PC. It delivers camera-ready copy at 360 dpi with a 24 pin dot matrix printer. Copy can be entered on any word processor or text editor. There are 79 digitized typefaces available. Levien Instruments Co., McDowell, Virginia... The Digitek™ Laser Printer is a recent addition to the Digitek 3000 digital typesetting system. It outputs plain paper actual font proofs. Itek Graphix Corp., Nashua, New Hampshire... Also from Itek is a new laser printer for the Personal Typesetting Workstation™ (PTW). This is for the IBM PC, outputs eight pages per minute at 300 dpi. The PTW Laser Printer handles a wide range of typefaces at any size from five point to headlines... Macspace is a three-D graphics program for use on the Macintosh. Apple Computer, Cupertino, California... Some 1,200 images on disks comprise a stock illustration library for use on the Macintosh PC. Compucraft, Englewood, Colorado... Stored pictures are also available for Hewlett-Packard printers via HP Graphics Gallery software and the HP Graphics Curator/3000. Hewlett-Packard, Cupertino, California.

Ink Jet

The Admark III is a high-speed, in-line ink-jet printer for direct addressing, personalization, bar coding and other special requirements. It can serve as a direct output device for large-scale data bases and has interchangeable font cartridges, an optional remote control panel, and prints directly on the substrate obviating the need for paper labels. Diconix Inc., Dayton, Ohio.

Color Proofing, Scanning, Printing

The Kodak Signature color proofing system uses a liquid electrophotographic technology to produce graphic arts quality color proofs, proofs that will consistently match the printed sheet. The process anticipates what the press is going to do, and takes into account paper and ink characteristics. It works from conventional color separations and can produce up to four 30 x 40" proofs an hour. Eastman Kodak Company, Rochester, New York... The I.N.T.™/Color Key Imaging System allows artists and designers to create their own quality transfer images. Color Key™ overlays are easily made on clear acetate. A six-page illustrated brochure describes the process and its applications. Letraset USA, Paramus, New Jersey.

DDL (Document Description Language)

DDL is Imagen's second generation page description language. Hewlett-Packard is now offering it on its LaserJet family of printers. Unlike PDLs, (page description languages), DDL describes the format of a full document to the printer, not simply a page at a time. In DDL the contents of a page and the data defining how the page is to be laid out are separate, thus a document's format can be altered by changing the layout section only. With DDL, pages can be created in any order and easily positioned or repositioned. Images are automatically stored in a cache memory without requiring that the user physically name and address the object for storage. The result is easy and automatic access for repeated use. DDL also enables bit map images to be reduced and enlarged without degradation in quality... With DDL, HP will continue to support sophisticated page composition applications, such as professional manuals, technical publications, newsletters, engineering design, and advertising layouts... Seven leading page composition software vendors have already committed to support DDL for LaserJets. They are Aldus, Graham Software, Lexisoft, Microsoft Corp., Software Publishing Corp., Studio Software, and T-Maker... H-P's offering of DDL is DDL's first commercial application. However, Imagen will license product-specific interpreters to other vendors. Hewlett-Packard, Cupertino, CA. Imagen Corp., Palo Alto, CA.

Lightspeed's Version 2.2

New software enables the system to transmit picture data and page specifications between Lightspeed and Scitex electronic pre-press systems. Also, rulers can now be specified in picas, inches or centimeters. Lightspeed, Boston, MA.



One-Stop Package Design—The new Contex Design System from Contex Graphics Systems, Inc., automates the creation of packaging graphics, from concept to color separations. Screen shot pictured here shows system-generated finished 2-D mechanical for package label (center) and front and back views of the label in 3-D form, wrapped around the container for this product, also generated on the system. Contex is a joint venture of Continental Can Company, Inc., and Scitex America Corp.



Face of a female mosquito

strangers in our midst

The dinosaur is extinct. The Loch Ness Monster is a question mark. E.T. is a figment of Spielberg's imagination (the real denizens of outer space have yet to show their faces). But there is a whole universe of strange, living creatures lurking all about us. They outnumber us by the billions and, until fairly recently, they were unseen. They are the strangers of microspace.

Now, if a paramecium, spirogyra

and a sprinkling of yeast spores are the last specimens you saw under a microscope in Biology 101, you are still in the dark ages of microspace exploration. We have come a long, long way, and a fascinating exhibition, "Exploring Microspace," is touring the United States right now, to demonstrate our progress. The exhibit, which is being circulated by the Smithsonian Institution Traveling Exhibition Service,

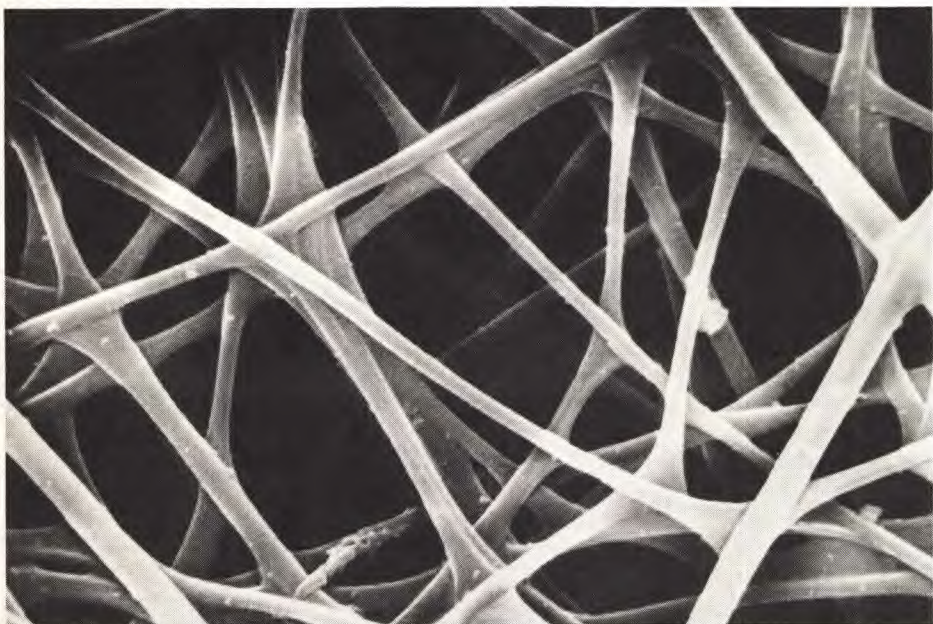
traces the development of the microscope from the first optical device invented during the 16th century in Holland, to the most recent 20th century marvel, the scanning electron microscope.

Since most of us have peered through a microscope at least once in our lives, we are not overwhelmed by the sight of specimens magnified hundreds of times—possibly even

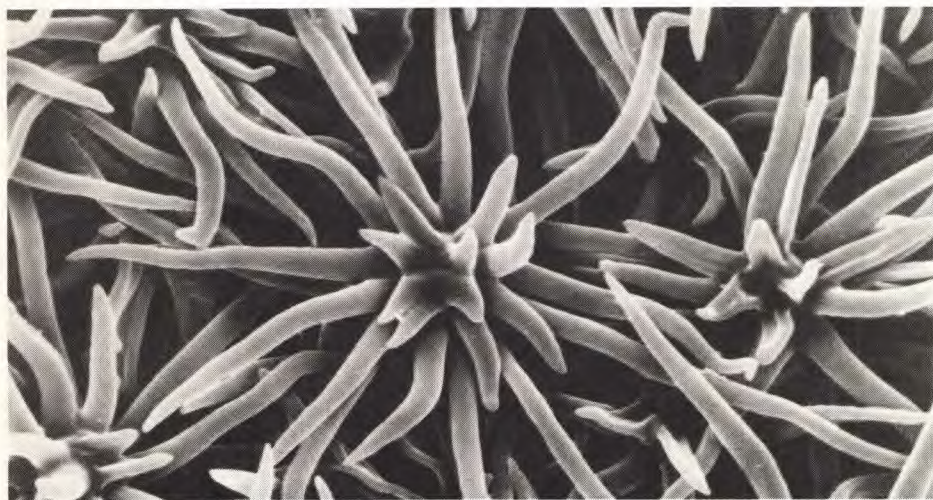
one-to-two-thousand times through a high powered research scope. But a whole new world opened up with the invention of the scanning electron microscope, or SEM as it is called by the pros. Focusing an SEM on an object is akin to taking a rocket ride into inner space. Instead of glass lenses and ordinary light to examine a subject, the SEM uses a concentrated beam of electrons to scan its



Head of a common dog tick



Filaments of a moth cocoon



Leaf underside of a tropical plant



Head of an ant



Magnification of a moth's eye

surface. The minute electrons, infinitely small particles as compared with the light waves in ordinary light, can bounce off infinitesimal variations in the surface of a specimen. They can provide magnifications of 100,000 times, and more, with incredible clarity, and record them on a screen or photosensitive film for us to see.

The scanning electron microscope

has been an indispensable tool to medical researchers and to the earth scientists at the National Museum of Natural History. Through its revealing magnifications of structure, form and pattern, scientists are better able to understand how living systems evolve, how they function, how they relate to other systems, interact with other organisms, and why they die.

Among the more than 100 SEM

photographs provided by the National Museum of Natural History for the exhibit, were the rapacious head of a female mosquito, a predatory dog tick, a not-so-innocent-looking ant, and incredible patterns and structures of quite common subjects. The exhibition, which opened at the IBM Gallery in New York City in 1984, is touring the country, making stops at science centers and museums

through November, 1987. It is worth a trip. Exploring outer space may seem more glamorous, but in the long run mankind may benefit more from explorations of microspace. At least it's more appealing to anyone who's afraid of heights. **Marion Muller.**

* The Smithsonian Institution Traveling Exhibition Service, known as SITES, is a program that organizes exhibitions on art, history and science, and circulates them in the United States and abroad.

fy(t)i

for
your
(typographic)
information

LEGIBILITY AND READABILITY (PART 2)

BY ALLAN HALEY

There is a big difference between a problem and a condition. Problems can be solved. Conditions, on the other hand, are situations that are unlikely to be changed by an outside source. As an example: in a relation with a loved one, it can be a problem if job and career demand that the two people remain apart more than they like; it is a condition, however, when one occasionally drives the other crazy because he or she is a fussbudget.

Frustrations result when we are unable to see the difference between problems and conditions; especially when we try to "solve" conditions.

Typography has similar situations: typographic legibility tends to be a condition, while readability can be a problem. Legibility is a function of typeface design. Once you have chosen a particular typeface you are pretty much locked-in to the legibility levels of that design. Readability, however, is very dependent upon how you use that typeface. It is therefore possible to take a very legible typeface and render it unreadable through poor typographic arrangement.

The function of most typography, especially text typography, is to communicate information—to be read. Which is why it is so important to understand the factors which have a direct influence on typographic readability. While many things can affect readability (everything from the number of typeface designs used, to the kind of surface that type is printed on) there are only a few areas which should demand most of your attention. Handle these correctly and the lion's share of the readability problems are accounted for.

"When a type design is good it is not because each individual letter of the alphabet is perfect in form, but because there is a feeling of unbroken harmony and rhythm that runs through the whole design, each letter to every other and to all."

"When a type design is good it is not because each individual letter of the alphabet is perfect in form, but because there is a feeling of unbroken harmony and rhythm that runs through the whole design, each letter to every other and to all."

Legible typefaces can be rendered unreadable through poor typography.

First, after choosing the typeface, you must determine the size at which the face will be used. The next question is how much of that type will be contained on a line. Next the individual letters should be spaced properly to form the most readable words. The phrases and sentences made up of the words should also be easy to read. Finally, the lines of type should be grouped in a way that, they too, are easy to read.

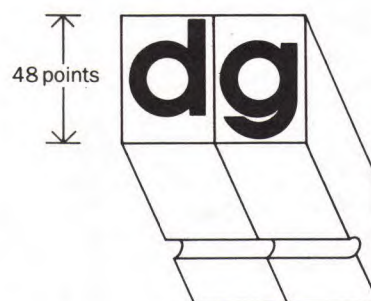
If: type size
line measure

letterspace
word space
line space

are handled properly most of our readability problems have been solved. What follows then is an overview of why these five aspects are vital to, and their effects on, typographic readability. This overview is important to an understanding of—and the ability to evaluate—the typographic rules regarding the control of readability. If you are just looking for guidelines and rules-of-thumb— you'll have to "stay tuned" for future fy(t)i's.

Type Size

Typographers, because of their training, sensitivity to optical considerations, and reliance upon the rich and relatively consistent typographic tradition, can determine the best point size for typeset communication. Typographic researchers and academicians, because of their study and test results, can also determine the best type size for many applications. It would seem then, that the



Point size refers to the measure of metal type.

"When a type design is good it is not because each individual letter of the alphabet is perfect in form, but because there is a feeling of unbroken harmony and rhythm that runs through the whole design, each letter to every other and to all."

10 pt. Antique Olive

"When a type design is good it is not because each individual letter of the alphabet is perfect in form, but because there is a feeling of unbroken harmony and rhythm that runs through the whole design, each letter to every other and to all."

12 pt. Futura

"When a type design is good it is not because each individual letter of the alphabet is perfect in form, but because there is a feeling of unbroken harmony and rhythm that runs through the whole design, each letter to every other and to all."

12 pt. Bembo

"When a type design is good it is not because each individual letter of the alphabet is perfect in form, but because there is a feeling of unbroken harmony and rhythm that runs through the whole design, each letter to every other and to all."

10 pt. ITC Garamond

Point size and actual size can vary greatly.

ideal point size in which to set type would be fairly well documented. Not so. The reason is because type size and point size are not interchangeable terms. Point size refers to the measurement of type if it were cast in metal. (It is the amount of vertical space metal type occupies on a printing surface.) The actual height of letters can, and often does, vary dramatically between various typefaces printed at the same point size. There are not even any clear-cut parameters as to the range of difference. Some 10 point typefaces may appear as large as the 12 point of a different type design, while some 12 point type may consist of relatively small letters that give it the appearance of a smaller point size. Even though one point is only equal to .01383 inch (a relatively minute measure) at 10 point this is equal to ten percent of the point size of the type. This ten percent difference, which can be readily perceived by the human eye, can also have a major affect on typographic readability.

Because metal type now accounts for such a small percentage of all typographic composition, and almost all printing is now done by sophisticated equipment engineered to exacting standards, an overhaul of type sizes would seem imminent. Although some steps are being taken in this area, it is doubtful that any major changes will be made to our type sizing systems in the near future. Why? Primarily, because it would be exceptionally difficult and very costly, for both type users and manufacturers of typesetting equipment, to re-size all fonts to a common base. There is just too much time, money, and hardware tied-up in the existing system. Some progress has been made, in that most new typefaces are now drawn to a common cap height, but even this allows for some

Times RomanhxyyxhBembo ITC MixagehxyyxhGill Sans

Same cap heights, variation in apparent size.

degree of variation in the apparent size of type because x-heights, ascenders and descenders can still vary by a considerable degree. While a certain amount of

standardization is inevitable (and desirable) because of technological changes, it is probably good that some typographic idiosyncrasies remain intact. Typography has a rich and diverse tradition; too much standardization could begin to sterilize this hand-hewn texture.

Yet, there is still the question of which size is best—and why you should care. You should care because type which is too large can dramatically slow down the reading process and thus affect not only the readability but also the comprehension of text copy. On the other hand, a type size which is too small will simply reduce visibility of the letterforms and hamper word recognition. So what is the best size? According to one very important study, "...either 9, 10, 11 or 12 point." This generous range stems from the differences in x-heights of the typefaces that the researchers used. To correctly determine the true correct size, both the typographic application and the typeface design must be considered. Times New Roman, Helvetica, ITC Bookman, ITC Souvenir and Century Schoolbook are all considered to have ample, but not excessive, x-heights. Choosing one of these, or a similarly proportioned typeface, is an excellent starting point.

Times New Roman Helvetica ITC Bookman® ITC Souvenir® Century Schoolbook

Ample but not excessive x-heights.

Next, consider the application. For example: informative material requiring sustained reading normally benefits from a larger type image, while referential information, of which only a small portion is read at a time, may involve considerations of space which take precedence over ease of reading. Copy which is to be read by the very young or elderly is best set in a larger than normal size. Printing on newsprint (or other rough surfaces) or with output devices of modest resolution also benefits from

a larger type image. There are no pat answers, but your eye and mind are excellent tools for determining the best solution to any type-size problem.

Line Measure

Once the correct size of type has been determined, the next step is to establish the number of letters and words to put on a line. The overall length of a line of type is usually referred to as line measure, although it is sometimes called column width or line length.

Contrary to what many think, the eye does not read individual words, one at a time, but scans the line pausing momentarily to record groups of three or four

You read a line in sections.

words. In addition, the eye can make about three or four of these pauses on a line before it gets tired. Too many words on a line also tends to make referencing the next line a more difficult process. The extreme of this condition is called "doubling," and occurs when the eye in its swing back to the left margin loses track of where it is and begins to read the same line again. This not only obstructs copy readability, it also introduces a nuisance factor that seriously limits audience attention. Lines which are too short can also cause readability problems, in that sentence structure is often broken.

A typeface's design will also affect line measure. For instance, serifs, since they serve as an aid to the eye's horizontal movement across a page, enable somewhat longer lines than do sans serif typefaces. Larger x-heights, like those in ITC Korinna or ITC Avant Garde Gothic also permit longer lines than

legibility and readability

Serifs serve as a guideline for the eye.

typefaces like Bembo or Futura which have small x-heights.

ITC Korinna® ITC Avant Garde Gothic®

Large x-heights aid readability and permit longer lines.

The length of the copy block can also affect line measure. Columns which are very lengthy, especially if they are uninterrupted by illustrations, tend to be more appealing and easier to read if they are kept to a short line measure. This is one reason newspapers are designed to have short measures. An accomplished reader can draw a finger quickly down the middle of a column and read the text while the eye follows the play of the finger.

Letterspace

Correct letterspacing not only enhances typographic readability; it also makes the communication more appealing and more likely to be read. When letterspacing is at its optimum, text has what is referred to as "even typographic color." This means that the typography creates a uniform tone or texture on the page. (It is interesting to note that the word "text" is derived from the word "texture," which is how early typography in small sizes was viewed.) Even typographic "color" is inviting to the eye and allows for easy, undisturbed reading. Dark or light spots in the text are not only esthetically disruptive, they can also distract the eye from a normal, smooth reading process.

Words are perceived by their specific word-shape outlines. Once a word has been read a few times (especially short to medium length words) its outline shape becomes stored in memory. Future recognition, or recall, of the word takes place without letter-by-letter deciphering. This is a fact supported by many studies and extensive typographic research. If letterspacing is too open the reader begins to lose the definition of word outline and is forced back to letter-by-letter reading. This becomes not only

dog little

Word shapes aid recognition.

a time consuming process, but is counter to almost all theories of good reader comprehension.

Tight letterspacing is not as detrimental to typographic readability as loose, but it still has drawbacks when taken to extremes. When set too tight, words do lose some of their recognition factor; but more likely black combinations will occur where letters come too close to, or touch, each other. In addition, unfamiliar character shapes can be created when two or more letters connect. None of these conditions helps typographic readability.

rn olo
m olo

Tight letterspacing creates black spots in copy and unfamiliar shapes.

Some typefaces are affected less than others by deviations from ideal letter-spacing values, and there are ranges with any particular typestyle whereby letter-spacing can be adjusted without ill effects. As with most other aspects of typographic arrangement the range of these adjustments depends on typestyle, type size, and typographic application.

Word Spacing

Few realize it, but word spacing is the single most important factor contributing to good typography and high levels of readability. Too much word space is almost always the culprit. When this happens, the line of text breaks into

separate elements, seriously inhibiting the type reading process. Another problem with word spacing that is too open: it is much more likely to cause "rivers" of white running through the text. This is unattractive and disruptive to the reading process. There is a quick check to determine if typeset communication has too much word space: turn the copy upside down. If one word can be easily distinguished from another, word spacing is excessive.

Columbus, OH—Training, motivating management and personnel currently are the greatest obstacles to using electronic mail systems, according to researchers. In a recent study on future uses for electronic mail systems directly—without going through secretaries—is expected to be a major barrier to their proper use. Electronic mail includes the generation, transmission, storage, disposition, and display of business correspondence and documentation by electronic means.

Rivers

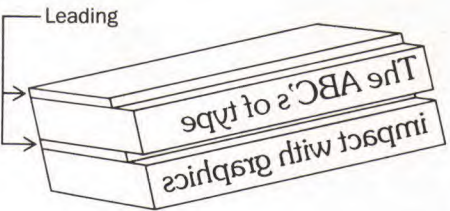
Problems can also occur when there is too little word space, but this is a far less likely condition than is open word spacing. Here the concern is that words may run together, thereby forming unintelligible copy. This condition is more prevalent in headlines than body copy.

As with line measure and letterspacing, ideal word spacing is also to a degree dependent on type size and style. For example, most sans serif designs benefit from tighter word spacing. Condensed typefaces also tend to need word spacing on the snug side. (This enhances typographic color.) For the same reason, type that is set small, or that has a small x-height, should also be set with tighter than normal word space.

Typefaces which are expanded, have a large x-height, or certain techniques, such as reverse typography, will benefit from word spacing that is a little wider than usual. Optics—how the typography looks—is the governing factor.

Line Spacing

The space between lines of type can be called leading, vertical spacing, film advance, or simply line space. The term leading dates back to the days of metal typesetting when strips of lead were inserted by hand between the lines of type. Film advance is the term which applies to graphic arts typesetters and refers more to machine function than typography. Vertical space can refer to a variety of graphic aspects, not just the space between lines of type. Line space is simple and accurate.



Proper line space will create thin horizontal strips of white between lines of type which serve as guidelines for the eye. When too much line space is present reading becomes slower because there are conscious, disruptive jumps between lines of copy; and in extreme cases because the excessive "white guideline" loses its identity and ceases to function. Too little line space creates dark, uninviting typographic "color" and undefined guidelines.

Application and typeface choice affect line spacing also. Since short x-heights create an appearance of more white space between lines, faces such as Gill Sans or ITC Berkeley Oldstyle can afford somewhat less actual line space than faces like Antique Olive or Century Oldstyle which feature rather large x-heights. Heavier typefaces also call for a little more line space. Applications in which text is not read continuously, such as directories, parts lists and catalogs, can be set "solid" (with no additional line space), because in situations like these the reader usually seeks information on a line-by-line basis. The use of bold heads and subheads is usually enough to provide clear reading in such applications.

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Medium Hard—	U6-603-16-6
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Medium—	U6-603-24-6
Medium Hard—	U6-603-26-6
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Green—	U6-600-22-6
Blue—	U6-600-21-6
Tube of 12 leads	40¢
No extra line space needed.	

Justified vs. Rag-Right

There are those of the opinion that whether type is set justified (lines flush at both left and right sides of the column) or rag-right (lines flush at the left and having an uneven edge at the right) affects typographic readability. For the most part, they are wrong.

Numerous studies have shown that neither justified nor unjustified typography is more readable than the other. In fact, in most cases readers are not even aware that they are reading one or the other. As a rule, readability only suffers when typestyles are not handled with proper care, allowing problems to occur in letter—or word—spacing. Sometimes rag-right copy can create unattractive contours along the right margin. This condition, while not particularly inviting to the reader, does not detract from readability. Justified or rag-right—the choice is yours. Almost everything that has to do with type can have an affect on readability. Too many typefaces used in a single piece can cause reader confusion and hurt readability; paper which is too shiny or too coarse can detract from readability; a simple typographic arrangement is usually more readable than one which is complex; in text composition oldstyle figures provide for smoother reading than lining figures. But these, and the more important issues of type size, line measure, letter-space, word space and line space, can be problems, and—with a bit of knowledge and some common sense are usually simple to solve.

DESIGN GRADUATES AT WORK



Karen Augustin

School: Art Institute of Seattle
Major: Visual Communications

Position: Design associate, David Rosenzweig Graphic Design, Kirkland, Wash.

Designs brochures and promotional materials for Puget Power and Weyerhaeuser, the huge timber firm. Got her job before graduation day through the Institute's Employment Assistance Office. Her employer is very satisfied with her ability to do many things well. Has broad responsibilities and has increased her work level tremendously.



Ben Robinson

School: Art Institute of Dallas
Major: Visual Communications

Position: Graphic designer, Fitz & Floyd Inc., Dallas, Tex.

Handles national advertising for manufacturers of fine china. Designs catalogues, newspaper and magazine ads, logos and direct mail pieces. Received a comprehensive education at the Institute in design practice, from copywriting to art direction to typography. "At school I was saturated with skills preparation and design concepts."



Karen de la Cruz

School: Art Institute of Pittsburgh
Major: Visual Communications

Position: Illustrator, Gem Studio, New York, N.Y.

Finds advertising graphics exciting and challenging. Illustrates television commercial storyboards and magazine ads for prestigious computer and automobile clients. Uses everything she learned at the Institute in her daily work—composition, design, drawing and marker rendering. Thought the teachers were very inspiring.



Earl Parker III

School: Art Institute of Philadelphia
Major: Visual Communications

Position: Owner, E. Kenneth Parker Associates, Cedarbrook, N.J.

Operates his own studio that concentrates on illustration, portraits, photo retouching and restoring. Totally satisfied with the direction of his career—never lost sight of his dream to become an illustrator. Now he hires graduates of the Art Institute of Philadelphia as freelancers because he feels they have "highly-polished skills."



Jay Moore

School: Colorado Institute of Art
Major: Visual Communications

Position: President, Jay Moore Illustration & Design, Denver, Colo.

Started as a junior designer with DeOlivera Creative Inc., Denver. Promoted to senior designer and recently started his own company. Does book illustrations, portraits, promotional campaigns, billboards and logos. Worked hard at the Institute and was very pleased with the creative, conceptual and illustration skills he developed.



Laura Jones

School: Art Institute of Houston
Major: Fashion Illustration

Position: Fashion illustrator, Oshman's, Houston, Tex.

Always loved to draw and knew from the start she wanted to be a fashion illustrator. For the past two years, she has been illustrating a line of sportswear for newspaper ads, color catalogues and inserts. After considering other schools, she chose the Art Institute because it was much more specialized and offered a concentrated program.



David Womick

School: Art Institute of Atlanta
Major: Photography

Position: Owner/president, Draco Video Productions, Atlanta, Ga.

Produces sales/training films and corporate video programs. Previously was staff photographer of displays for Woolworth, N.Y. Having developed excellent skills in still photography, composition and lab work at the Institute, he made an easy transition into the working world. "I'm making progress every day."



Lisa Sinclair

School: Art Institute of Fort Lauderdale
Major: Fashion Illustration

Position: Architectural renderer, Andy Hickey Associates, New York, N.Y.

Her employer was impressed with her portfolio from the Art Institute, and she was hired on the spot. Her basic skills were so refined that she had no problem adjusting to the requirements of the job. Recently, a freelance ad she did for Showtime cable TV was entered by her client in the Society of Illustrators and Art Directors Club shows.

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The Design Schools
101 Park Avenue, New York, NY 10178

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🍷 Critique: The quality of Varityper's digital type is extraordinary, the result of the painstaking description of each letterform by the unique Spirascan imaging system. Look at the smooth, clean bowls, the wide-open counters and the fidelity of delicate serifs. The virtue of any face is above reproach, even under a loupe!

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Designed by Stephan Blake

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 1234567890.,:;?!()-'---
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 «»%œƒ¿¡f“”„ßæÆåÀøØfiß
 HaHbHcHdHeHfHgHhHiHjHkHlHmH



Else

Designed by Robert Norton

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 1234567890.,:;?!()-'—
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 HaHbHcHdHeHfHgHhHiHjHkHlHm

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Designed by M. Wilke

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Jay Gothic

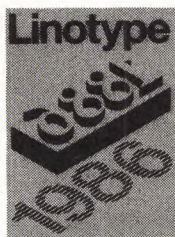
Designed by Jay Schechter

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Bitstream AmerigoTM

Bitstream® Amerigo is the work of the distinguished Dutch designer Gerard Unger whose previous type designs, all executed for Rudolf Hell GmbH, have included Demos, Praxis, Flora and a pair of newspaper text and headletter faces, Swift and Hollander. Bitstream Amerigo along with the two other designs introduced on these pages form the first original typeface collection produced at Bitstream for license to existing OEMs and to other typeface manufacturers. These new designs complement a type library of over 700 faces in digital outline form available from Bitstream.

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Bitstream CarminaTM

Gudrun Zapf von Hesse, the designer of Bitstream Carmina, is a fine bookbinder and calligrapher as well as the designer of three typefaces for the Stempel foundry: the beautiful Diotima and two alphabets of display capitals, Ariadne and Smaragd. Gudrun's work, together with that of her husband Hermann Zapf, was the subject of a recent exhibition at the ITC Center in New York. Bitstream Carmina is available in a full range of roman and italic weights — this is the lightest of a family of four.

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Bitstream CharterTM

Bitstream Charter was designed by one of Bitstream's founders, Matthew Carter, whose other typefaces, including Snell Roundhand, Bell Centennial and ITC Galliard, were produced during a long association with the Linotype companies. Bitstream Charter is economical in outline data and sturdy in its bitmapped letterforms. As a result it performs as well on 300 dpi laser printers as on high-resolution imagesetters. Bitstream's CAD production system programmed with software written in-house and operated by experienced type designers provides an ideal laboratory environment for the development of new typeface designs.

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss &
Tt Uu Vv Ww Xx Yy Zz

Gerard Unger

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss &
Tt Uu Vv Ww Xx Yy Zz

Gudrun Zapf von Hesse

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss &
Tt Uu Vv Ww Xx Yy Zz

Matthew Carter

Precise design. Precise technology. In the past every piece of equipment required its own letterdrawing compromises, its own adaptations, its own "orchestration." Typographic imagesetting has now become a single set of techniques varying only in numbers across a whole industry, from personal computer to the highest resolution graphic arts equipment.

Bitstream's skilled designers translate traditional typeforms into digitized outlines that balance speed, precision and compression, and offer ranges of compatibility in copyfit and appearance regardless of output resolution.

Existing typefaces that have been distorted over the years to fit out of date typesetting technologies have been re-examined and restored to their true form. Any variation in detail of Bitstream's fonts is not the accidental result of obsolete equipment, but is deliberate and typographically significant.

In addition to providing existing typefaces in digital form, Bitstream actively pursues the development of new designs. Each year Bitstream will introduce a "collection" of new typefaces in the best digital form for imagesetters of all resolutions. Broadcast video. Computer-aided design. Desktop Publishing. Film recording. Graphic arts. Office systems. PC's and their printers. Sign making. Slide making. Technical documentation. Great new type from the design community for the design community.

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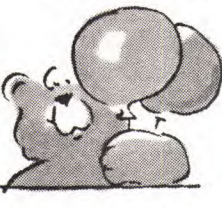
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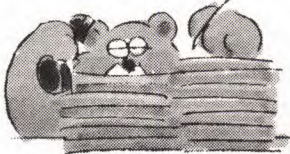
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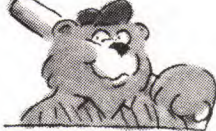
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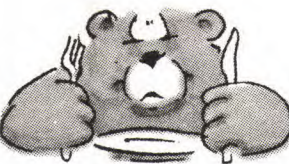
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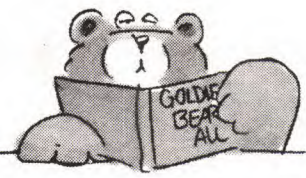
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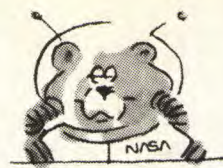
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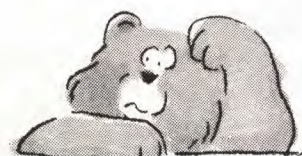
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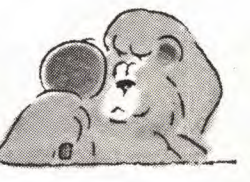
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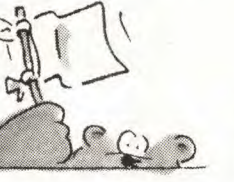
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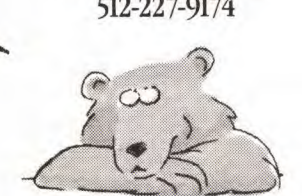
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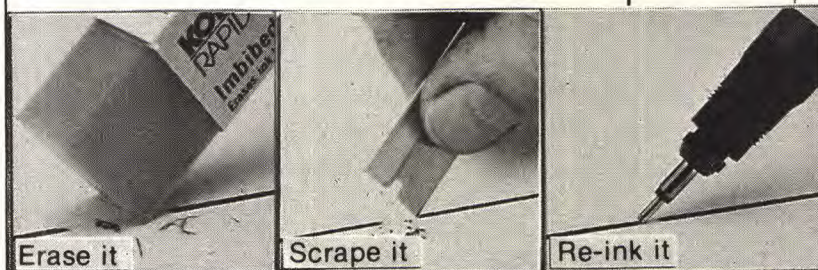
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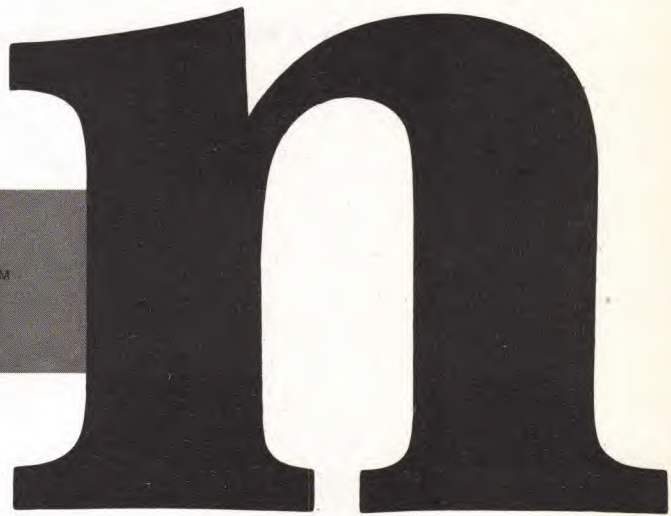
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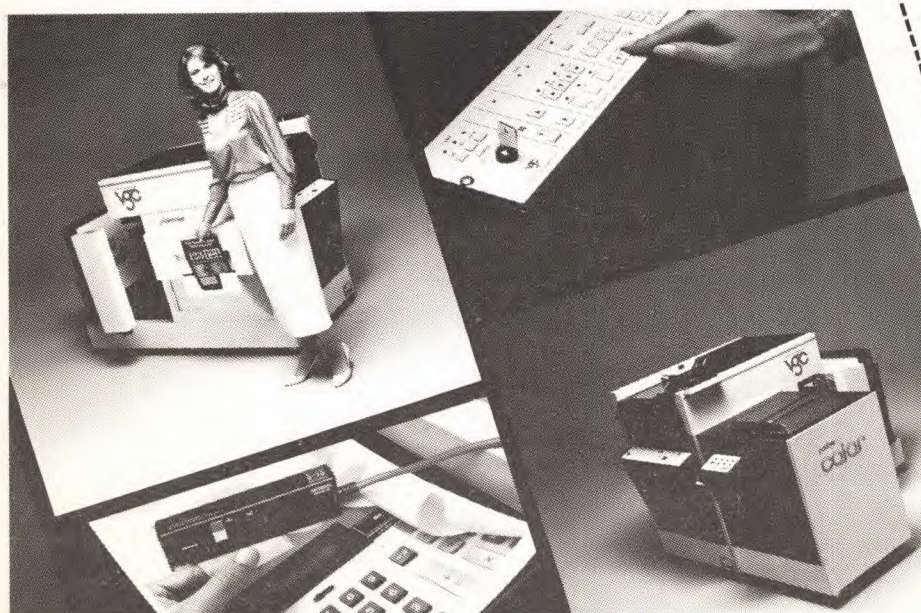
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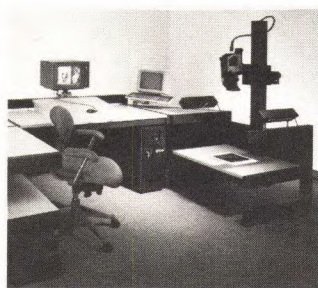
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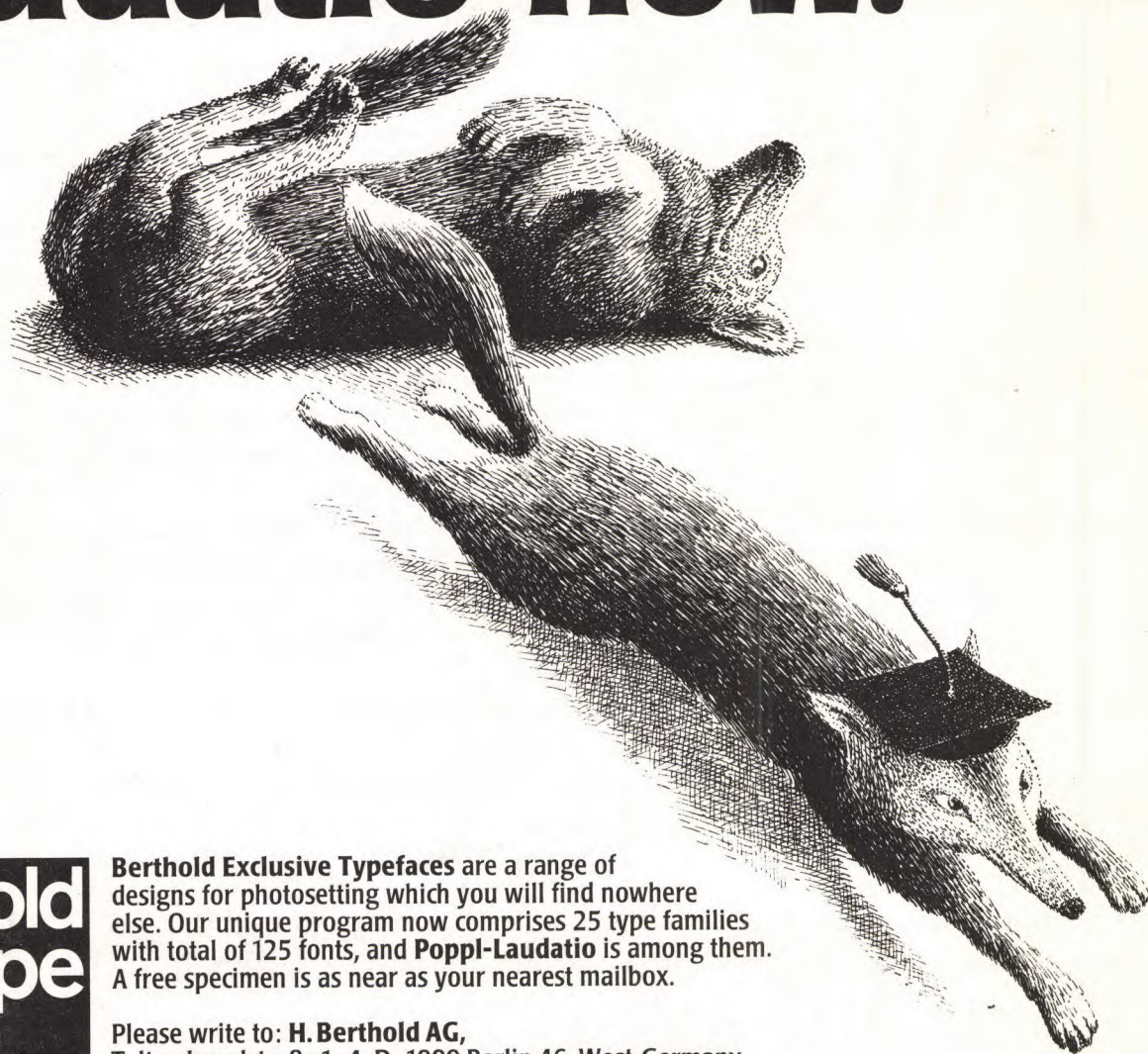
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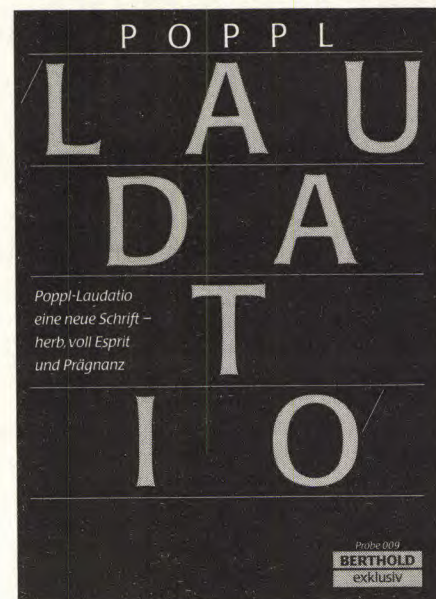
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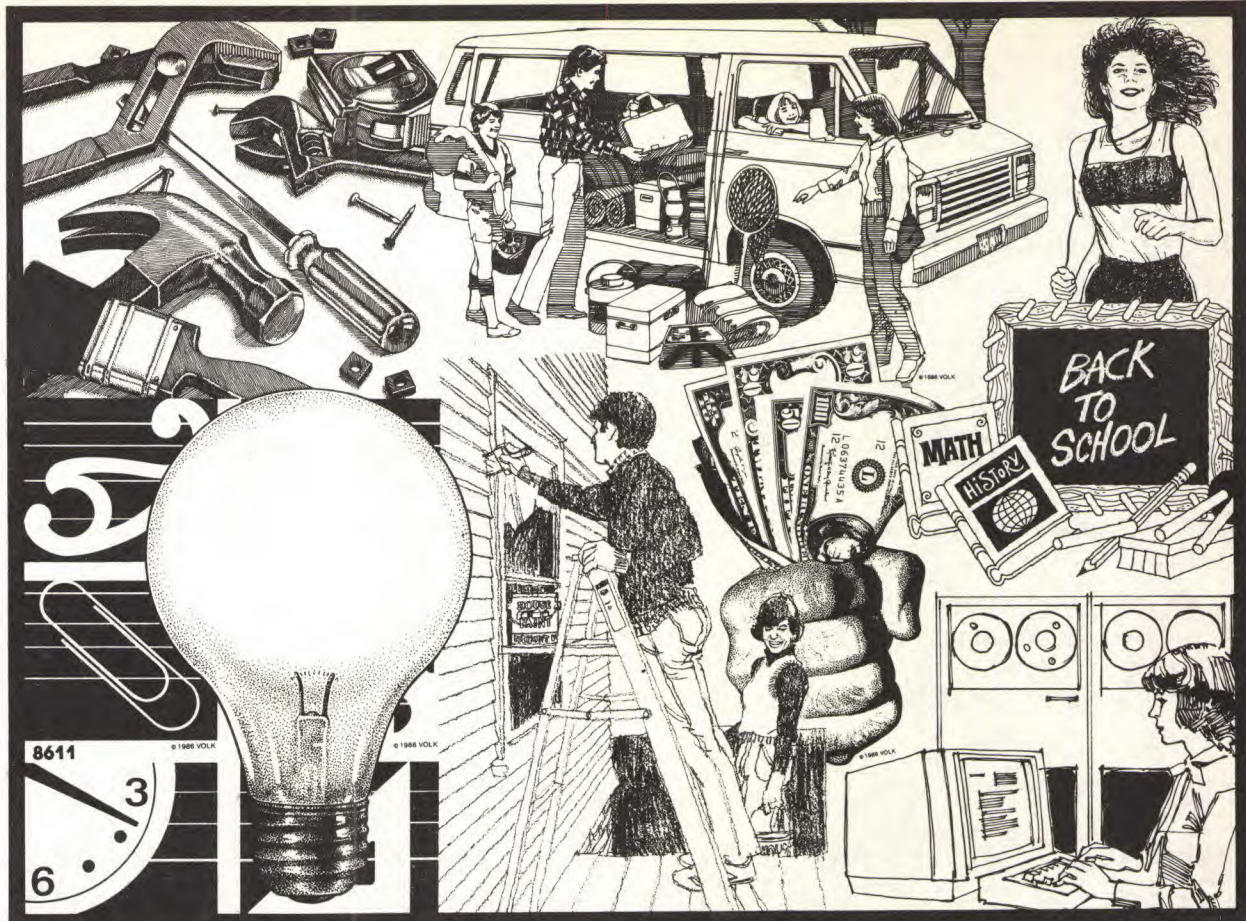
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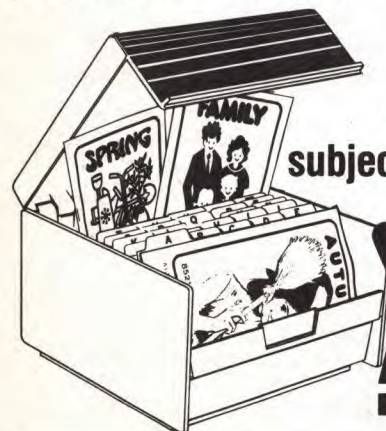
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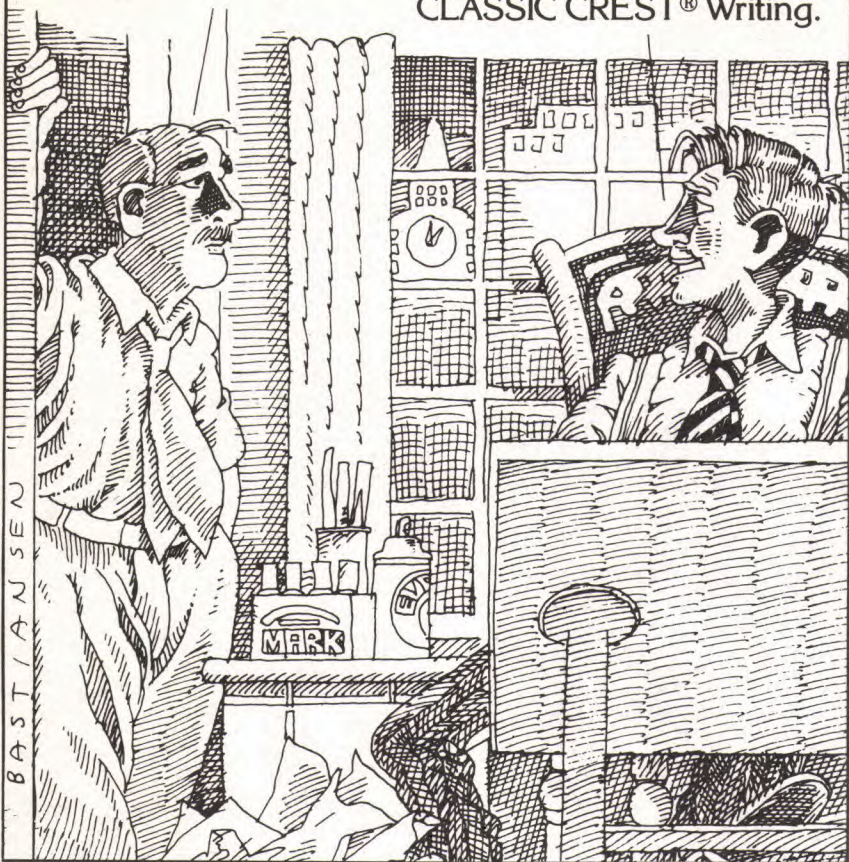


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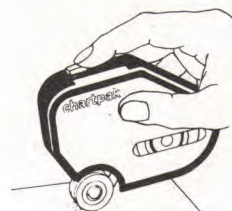
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"And each lovelier than the last," sighed the voluptuous Isbell.



"We've heard some wondrous stories about this shop," piped up a youngster named Churchward, as the other newcomers strained to listen. "Oh, what kind of stories?" asked Shelley Allegro innocently, while winking at the smiling Helvetica.

"Stories that you do good work, and that you guarantee overnight delivery, and that...that a face can really express himself when working here," blurted out a nervous Frutiger.

How relieved he was to see the veteran faces nodding in proud recognition! "You've heard right, young fellow," intoned the esteemed Franklin Gothic, who had been with Granite Graphics from the start. "But let me tell you how this place has built such a reputation, and how we intend to keep it!"

"But can they perform?" wondered the bookish Russell Square.

All the faces grew quiet as their venerable predecessor recounted one success story after another, of complex jobs handled flawlessly and of tight deadlines met. They marvelled when told of the up-to-the-minute equipment with which they'd be working, and of the skill and experience of the employees who ran it.

"And you," Franklin Gothic concluded, "will be expected to continue this fine tradition. Look sharp, work hard, and take pride in what you're doing."

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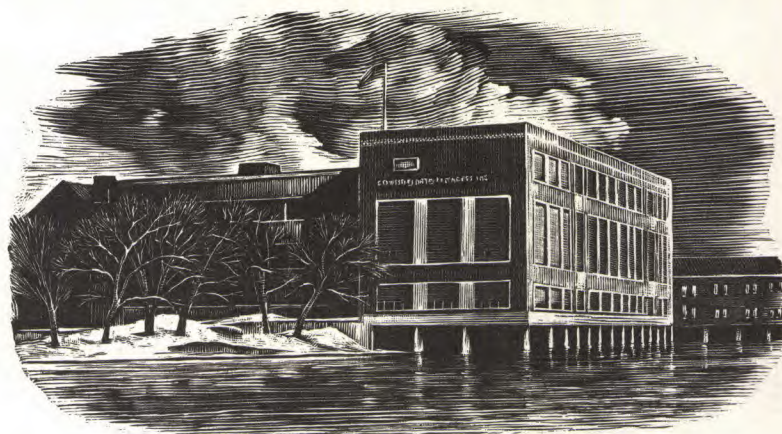


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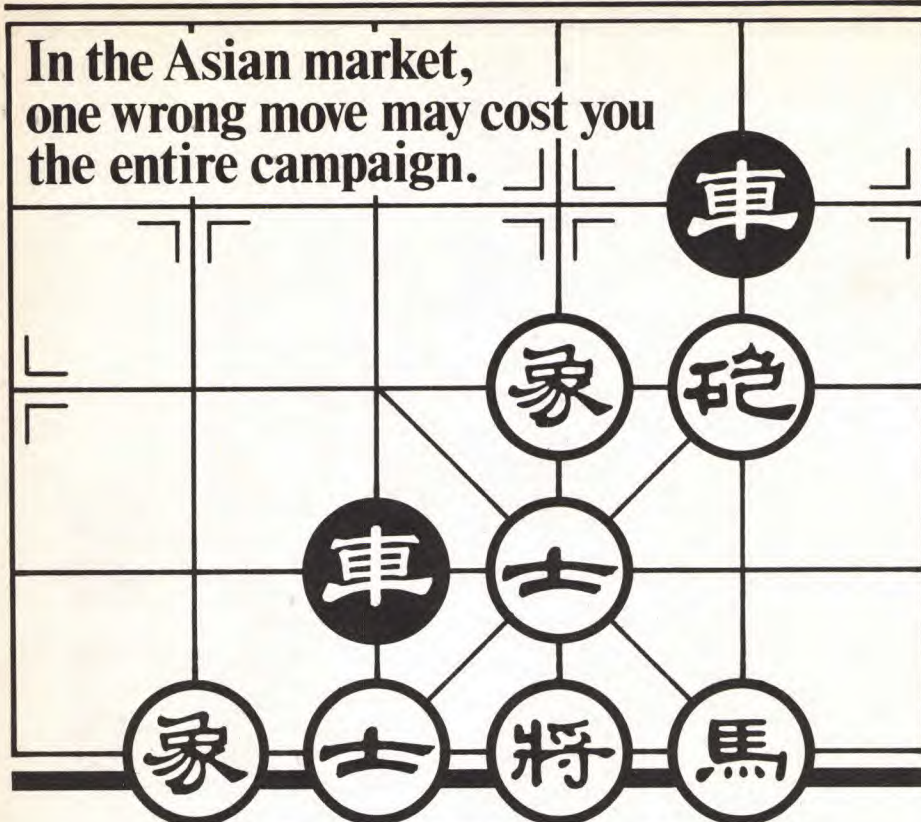
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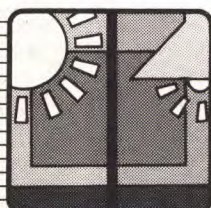
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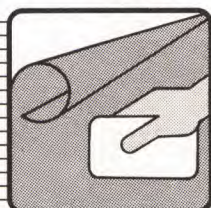
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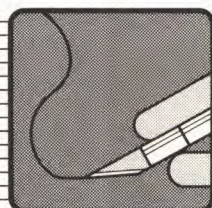
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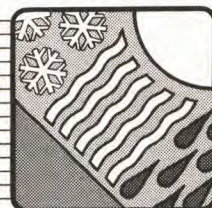
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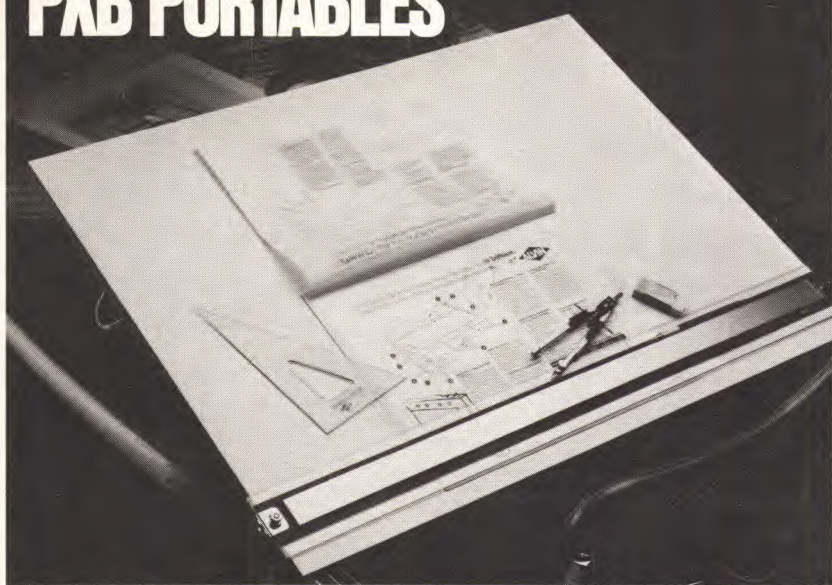
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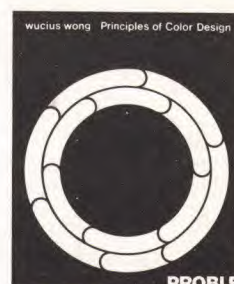
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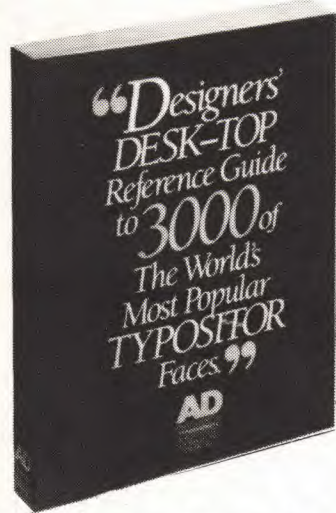
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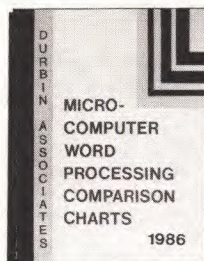
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Continued from page 51.



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Durbin Associates, 3711 Southwood Drive, Easton, PA 18042. 8 1/2 x 11". Paper. Spiral bound to lie flat. \$25.00 domestic, \$30.00 foreign.

1986 Composition Annual by Jack Powers

Reviews over 100 vendors and manufacturers of typesetting, pagination and image processing technologies and equipment. Organized alphabetically and indexed by category. Gives descriptions of all vendors' product lines, addresses, telephone numbers and vital statistics. A good, quick reference book.

National Composition Association, 1730 North Lynn Street, Arlington, VA 22209-2004. 100 pages. 6 1/4 x 9". Spiral bound. Illustrated. \$49.95.

The One Show Volume 7

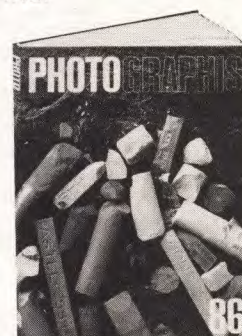
The high standards for inclusion in The One Show have remained unchanged, and only the best in print, radio and TV get in. A change in this year's annual—it's in four-color!

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 9 1/4 x 12 1/2". Indexed. \$45.00.

The TypeEncyclopedia by Frank J. Romano

This visual dictionary of typography gives you facts on type and typographic features in an alphabetic arrangement of key-word topics. A full index of today's typographic terminology permits fast look-up of definitions.

R.R. Bowker, 205 East 42nd Street, New York, NY 10017. 8 1/2 x 11". B/w illustrated with more than 100 diagrams and examples. Paper. \$24.95.



Photographs 86


Edited by Walter Herdeg

Two hundred eighty-six photographers from 21 countries are represented by 497 of their most recent works. This issue puts greater emphasis on editorial photography. Detailed captions. Indexes to photography, designers, art directors, agencies, publishers and advertisers. Text in English, German and French.

Distributed in the USA by Watson-Guptill Publications, P.O. Box 2014, Lakewood, NJ 08701. 9 1/2 x 12". 220 pages. 497 illustrations, 124 in color. Bound in vinyl. US \$59.50, SFr. 112, £39.00.

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Fifty years of the typography and graphic design of Paul Rand. (392 slides)

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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

NEW FROM ITC

ITC Gamma™

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

a

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

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 Goudy Sans™

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

ITC Isbell®

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

Italia

Book
 Medium
Bold

K

ITC Kabel®

Book
 Medium
Demi
Bold
Ultra

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

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

ITC Zapf International®

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

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

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understated and used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights, whatever is needed to improve appearance and impact. Scoring itself as principles or guides on the subject of exotericism is difficult because the artistic impulse in any job is

Alphabet Length 85

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

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abcde fghijklmno pqrstu vwx yz
ABCDEF GHIJ KLMNO PQRSTU VWXYZ 1234567890

Excellence in typography is the result of nothing more than an attitude. It is an appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of c o m m e n t s e n c r i p t . m i n u s l i n e f i n . a n d m a n y o t h e r s e t t i n g s .

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, un-

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 (m) _____ Display and Package Design.
 (n) _____ Pasteup Artist, Typographer, Keyboarder.
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 (p) _____ Advertising Manager, Sales Promotion Manager.
 (q) _____ Production Manager, Office Manager.
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SIGNATURE

DATE

Mon organisation et/ou je fais partie de communications visuelles ____oui ____non.

Je suis étudiant ____oui ____non.

CLASSIFICATION PAR PROFESSIONS

(Ne cocher qu'une seule fonction)

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 (b) _____ Composition (Commerciale).
 (c) _____ Agence de publicité, Studio d'art, Conception, Indépendant.
 (d) _____ Journal, Revue, Edition de livres.
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 (h) _____ Publicité de société, Conception, Promotion.
 (i) _____ Traitement de communications et d'informations.
 (j) _____ Autres.

MON ACTIVITÉ PRINCIPALE EST:

(Ne cocher qu'une seule fonction)

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 (l) _____ Artiste graphique, Directeur artistique, Directeur de création.
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 (v) _____ Agent principal.
 (w) _____ Secrétaire, Dactylographe, etc.
 (x) _____ Autres.

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