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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FIFTEEN, NUMBER FOUR, NOVEMBER 1988

Meet the calligrapher
to the Queen of England,
Donald Jackson, the

SCRIBE

who renounced
the pen. Page 26.

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 U&LC (ISSN 0362 6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 2 HAMMARSKJOLD PLAZA, NEW YORK, NY 10017.
 ITC IS A SUBSIDIARY OF ESMELTE LETRASET, U.S. SUBSCRIPTION RATES \$10 ONE YEAR: FOREIGN SUBSCRIPTIONS, \$15 ONE YEAR: U.S. FUNDS DRAWN ON U.S. BANK. FOREIGN AIR MAIL SUBSCRIPTIONS—PLEASE INQUIRE. SECOND-CLASS POSTAGE PAID AT NEW YORK, NY AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO U&LC, SUBSCRIPTION DEPARTMENT, 2 HAMMARSKJOLD PLAZA, NEW YORK, NY 10017.

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ITC CENTER EXHIBITION SCHEDULE

**NOV. 16, 1988—
 JAN. 5, 1989**

STA 100

TRUSTEES OF THE FUTURE

**JAN. 18 —
 MAR. 16, 1989**

PAINTING WITH WORDS

The 11th annual design competition sponsored by the STA in Chicago, includes examples of graphic design, package design, book design, logotypes and stationery selected from 1900 entries submitted from throughout the United States and Canada. Leslie Smolan was the exhibition's chairman; serving on the jury were Harri Boller, Clement Mok, Jean Robert (Zurich, Switzerland), Nancy Skolos and Debra Valencia.

The Fourth Annual Herb Lubalin International Student Design Competition

More than 950 entries from 32 countries were submitted in response to the call for entries for the fourth annual Herb Lubalin International Design Competition. Thirty-four pieces were selected for the exhibition which includes work by students from Australia, Canada, England, France, The Netherlands, the United States and West Germany. Serving on the jury were Peter Bradford, Gene Federico, Alan Fletcher, Jim Miho and Eileen Hedy Schultz.

British calligrapher, Donald Jackson, M.V.O., is scribe to Her Majesty's Crown Office at the House of Lords, London. This retrospective exhibit of his work is comprised of more than 50 pieces that were created using methods and techniques that have not been altered since the 14th century. Included in this display of writing, illuminating and gilding will be heraldic devices, peerages, charters, jewelry, a family tree, hand-bound books and a tapestry. Modern adaptations of traditional forms of the art of calligraphy will be a part of the exhibition as well.

Alphabet: The Story of Writing (produced by Chartsworth Films, Ltd., London) will be shown on video throughout the day. This exhibition was organized by The London Link, St. Paul, Minnesota.

(For a sample of Mr. Jackson's work, see "The Scribe Who Renounced the Pen," pages 26–29 of this issue of U&lc.)

Hours: 12:00 noon – 5:00 p.m.
 Open Monday–Friday
 (Closed November 24, 25, December 26, 1988,
 January 2 and February 20, 1989)
 Admission: Free

ITC Center
 2 Hammariskjold Plaza
 (866 Second Avenue, between 46th and 47th
 Streets)
 Third Floor
 New York, NY 10017

Morning hours available for schools and professional organizations by reservation only. For more information and group reservations call (212) 371-0699.

Much of our alphabet is built on a series of misunderstandings. It is the result, almost, of a series of blind adoptions, rather than the planned parenthood one would expect. When the Phoenicians adopted the seeds of our alphabet from the Egyptians they were not entirely clear about its background and meaning. They just started using it (roughly akin to assembling a ten-speed bicycle without reading the instructions). Then, when the Greeks adopted many of the Phoenician letter shapes, they did so without a full understanding of their meaning or function. (The bicycle which was assembled without instructions was then modified using old, and some new, parts).

sound value of “d,” it served its purpose adequately. However, when the Phoenicians adopted much of the Egyptian hieratic system of writing, they didn’t know what objects the signs actually depicted. For example, the Egyptian hieratic form to indicate the “d” sound looked like illustration 1. It’s been speculated that this symbol may have looked like the door of a tent (or part of a wooden door) to the Phoenicians. They, as a result called the character “daleth”—their word for “door.” The symbol eventually evolved into something that looked like illustration 2.

Apparently, the Greeks adopted the acrophonic principle from the Phoenicians. While the Greeks had no understand-



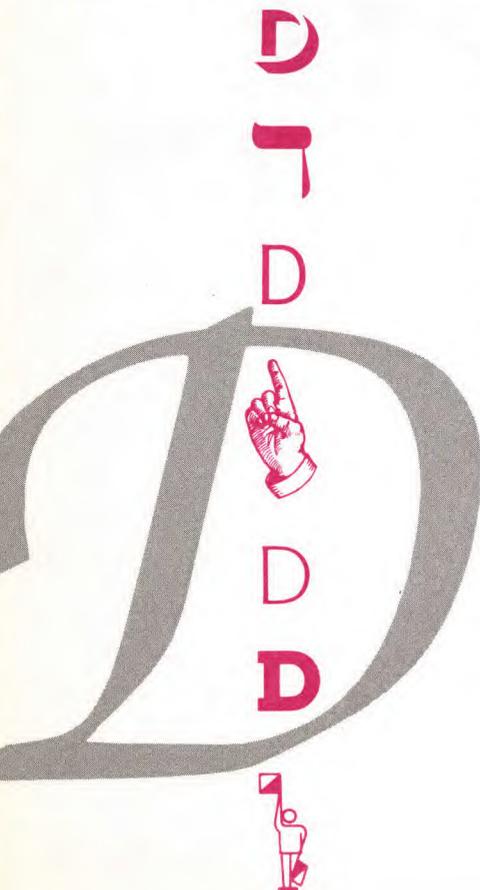
The problem was that many early written languages were developed with the help of something called “acrophony.” Acrophony is the process of indicating a sound through the use of a picture, or name, of something that begins with the same sound. This process works fine if everyone uses the same names to identify things. Unfortunately, like today, this was not always the case in the ancient world.

Thus, when the Egyptians used the symbol for, or a quick drawing of, a hand (their word “deret”) to indicate the

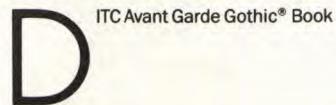
ing of the Phoenician name of a letter, they let that name (or something close to it) represent their version of the same letter form. Thus, the Phoenician “aleph” became “alpha,” “beth” became “beta,” and “daleth” evolved into “delta.”

Over time the Phoenicians’ somewhat haphazard rendering of a door developed into the orderly, and at times symmetrical, triangular shaped Greek letter familiar to college fraternal societies (illustration 3). Sometime later in its evolutionary process the triangular “D” was tipped to balance on one of its points (illustration 4). Later a modified (rounded) version of the basic shape was also used from time to time.

The Etruscans, from whom the Romans borrowed their alphabet, adopted this softened version of the letter form when they wrote. Sometimes the letter looked remarkably like the capital “D” we use today. Sometimes it looked more like a “P” (illustration 5).



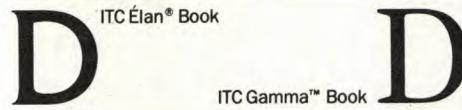
The “D” is one of those letters which look like they ought to be constructed out of simple straight lines and arcs of a circle; it can’t be. (or rather, the good ones aren’t). The straight vertical stroke of the “D” can be just that; but in many alphabet designs (at times, even those with sans serif characteristics) there is a slight swelling at the stroke ends. If this subtle trait is part of the character, then an even subtler one is also necessary: the bottom swelling must be just slightly heavier than the top.



The curved part of the letter is also deceptively more complicated than it would seem. From the top of the vertical stroke, it turns slightly upward and decreases a little in width, its thickest part is always just a little heavier than the straight stroke, and it is carried below the mathematical center of the letter (at about “four o’clock”). The curve then joins with a strong, yet graceful connection at the bottom of the vertical. This gives the letter a firm foundation on which to sit.



“deltoid” and “river delta.” One, almost extinct group of Americans does, however, still make active use of the delta symbol in written communication. Hoboes use it to indicate a “soft touch.” When drawn on or near a house in conjunction with two or three smaller ones, it advises other hoboes that a “pitiful story” succeeded in obtaining food—or a night’s shelter.

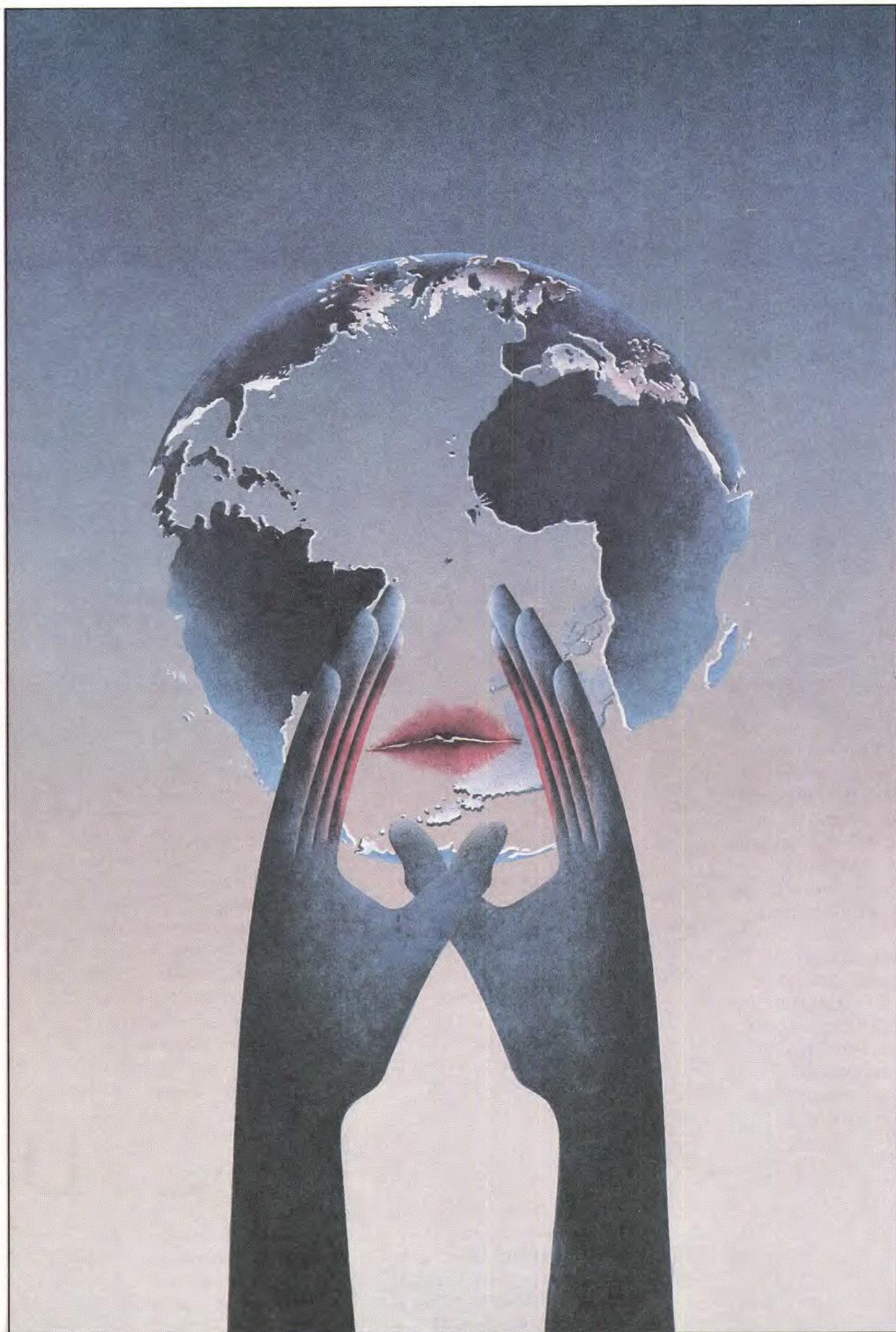


If serifs are part of the design, the lower one is normally a little bigger than the top. Again, to give the character a good base.

All this complicated construction serves to make the finished letter appear optically correct; and, in serif designs, to make it look like it was drawn with a flat-end brush. “Ds” are difficult to construct, but easy to draw.

—Allan Haley

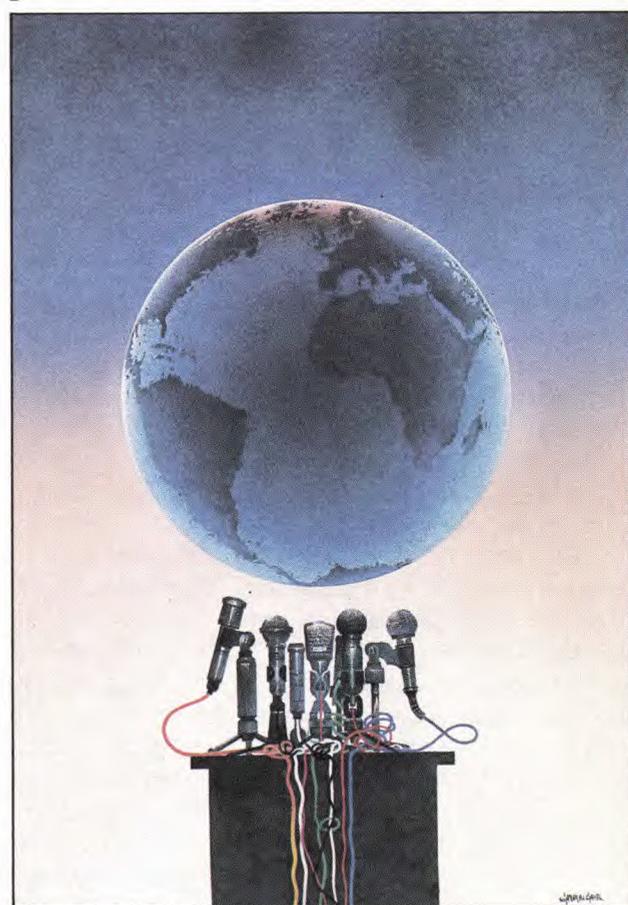
- A** Album cover and poster for the record "The Gift of Life?"
- B** Postcard from Nouvelles Images SA series, "Detail?"
- C** Acrylic on paper, "The State of Things?"



A



B



C

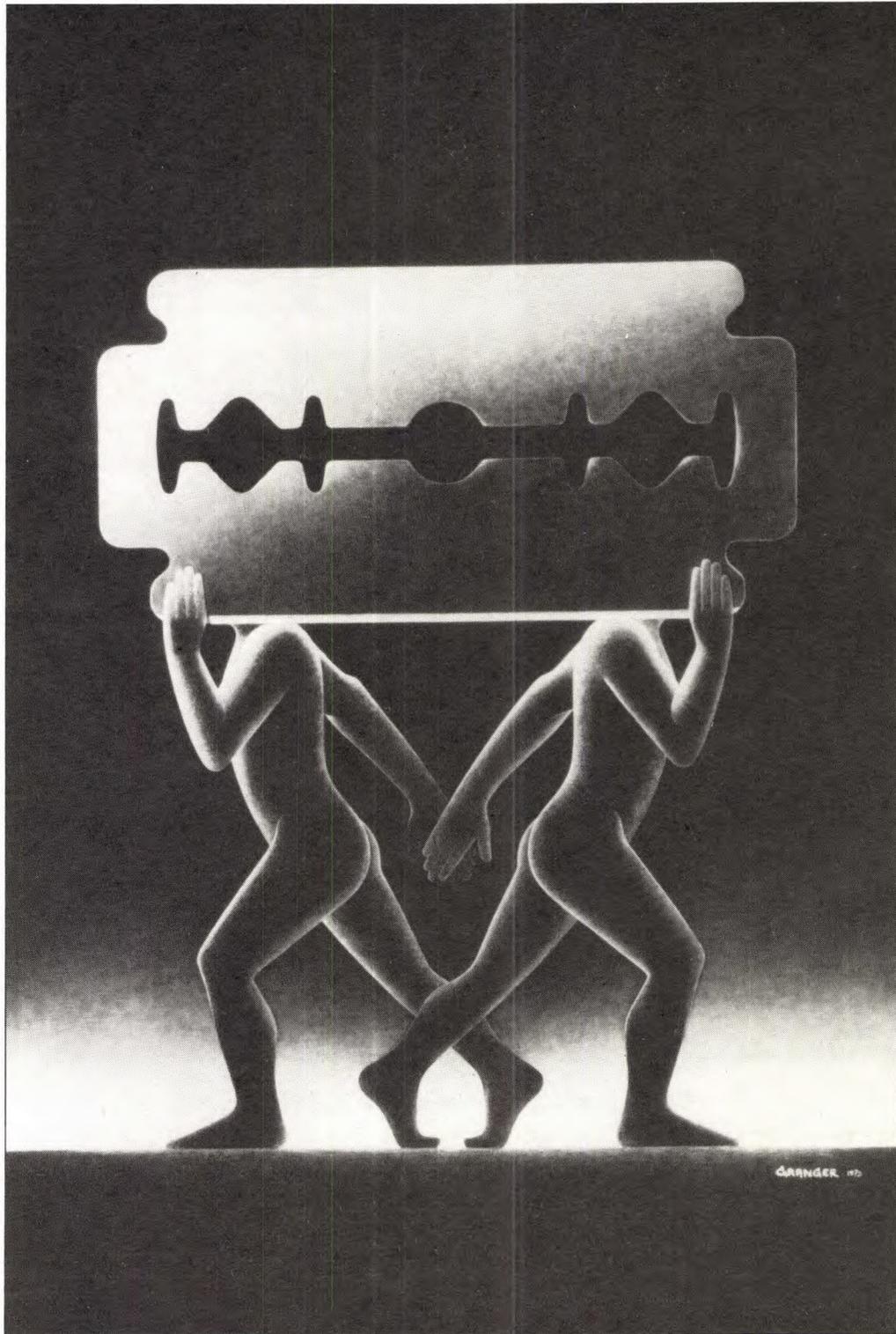


D

- D** Postcard from Nouvelles Images SA series, "Migration?"
- E** Poster and catalog cover for the Festival of Humor, 1979 "Dialogue?"

Instant and Indelible

The Art of Michel Granger

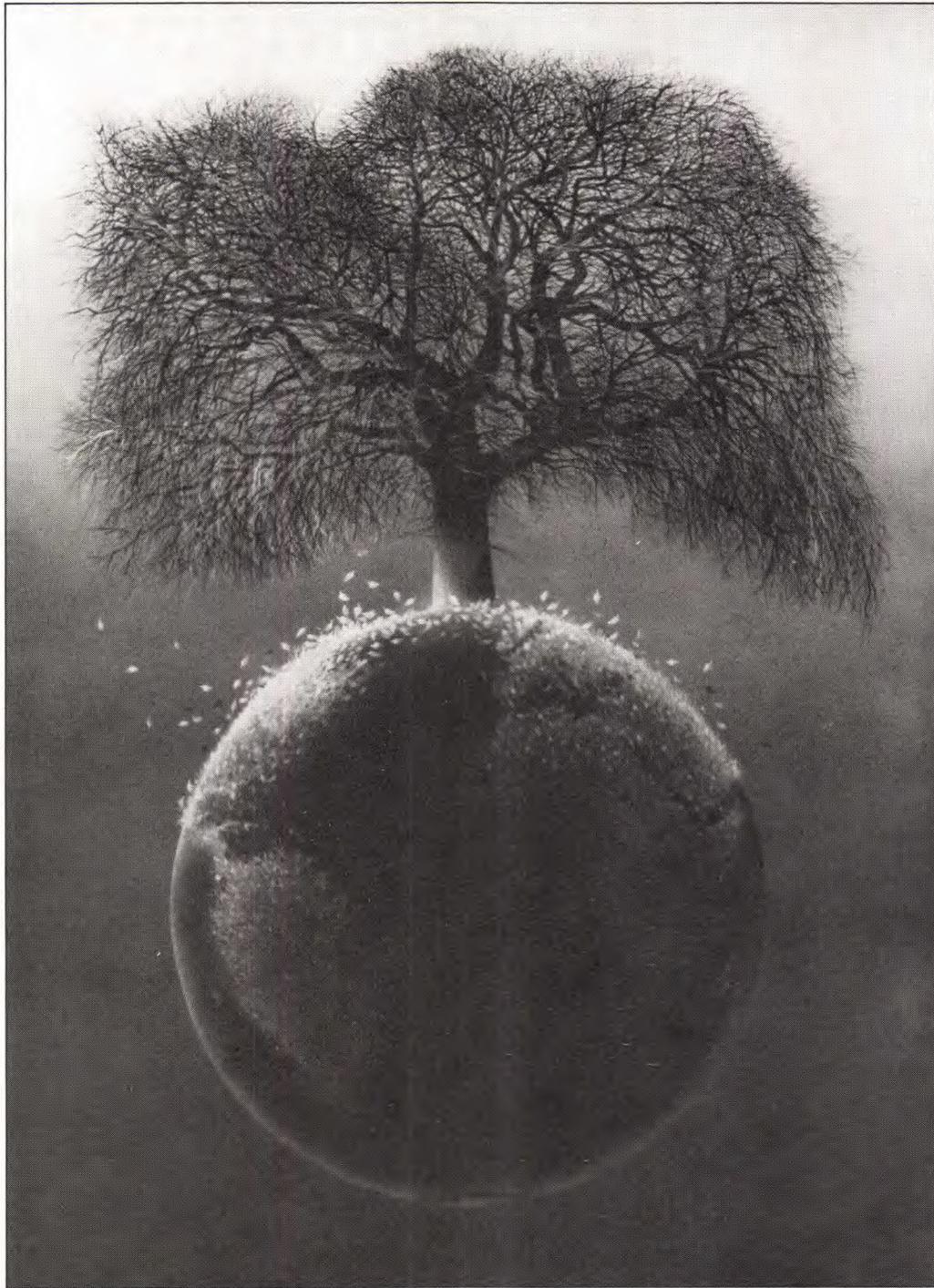


E

No one needs to look twice at a work by Michel Granger. Not only are his pictures and purposes instantly clear, they sear themselves into our brains so that we don't shake them off easily.

It's clear that Michel Granger, born in France in 1946, was a child of the television age. The big bold closeup pictures of the TV screen became a seminal influence on his illustration style, just as the steel engravings in the Diderot Encyclopedia inspired an earlier generation of artists. So he was properly conditioned for the demands of television when, shortly after his graduation from the National School of Fine Arts in Lyons, he was engaged to produce graphics for the First French Television Channel (TF1). For ten years, from 1975 to 1985, he regularly turned out artwork for news broadcasts and a variety of other TV shows.

Working against the split-second timing of TV, the enormous cost-per-moment of time, the fickleness of viewers who can tune you out with a flick of their dials, you quickly learn to respect the imperatives of the business. You don't have on-air time for motivational prologues. You don't have the luxury of embroidering ideas. You must do all your doodling-around in advance. Think and think some more. Draw and draw some more. Edit and strip—down to the bare bones of an idea—until you arrive at a single magical image that does the job. Sometimes it shouts. Sometimes it cajoles. Sometimes it whispers. But it must be clear, pungent and memorable, or you're not getting your money's worth.



F

Granger's instant and indelible TV style carries over into his other graphic projects for publications, posters, record album covers, book jackets and book illustration. In spite of his directness and clarity, there are always surprises in his work—in the symbols he chooses, in his unpredictable “minor key” colors and in the economy with which he says what he has to say without words and without folderol.

The arrival of the computer was no threat to Granger. He was almost immediately as comfortable at the keyboard and monitor as he is with pens and pencils, watercolors, airbrush, silkscreen and lithography tools. There is no question that Granger is a remarkable artist. What makes him an admirable one is that, along with his affinity for all the cool technology of our age, he retains his feverish intensity about human and earthly problems of our times. His concerns about pollution, disease, world hunger, international understanding and peace have all been expressed in a variety of graphic projects, including 35 posters for the United Nations. His ability to express those concerns in artwork that transcends differing languages and cultures has brought him international acclaim.

But we should not leave the impression that Michel Granger is a totally formidable fellow without a lick of levity in his life. He is not. He has produced two very successful humorous books: *Saute d'Humour de Granger* (Editions La Noria), and more recently, *L'Etat des Lieux* (Editions Glénat), for which he won prizes in Paris, Moulins and from the New York Art Directors Club. Granger has been steadily and amply recognized for his accomplishments. Since 1974, not a year has gone by without a Granger exhibition somewhere—either in Paris, Brussels, Boston, Tokyo, London, Oslo, Houston, Montreal, Germany, New York, or his birthplace, Roanne. Which gives you some idea of the international accessibility of his work. According to Georges Leclère, Director of Radio and Visual Services for the United Nations, Granger is “one notch ahead” of the rest of the graphic world. We too salute him, not only for his state-of-the-art graphics, but for his concomitant concern for the state-of-the-world.

Marion Muller

Instant and Indelible

The Art of Michel Granger



G

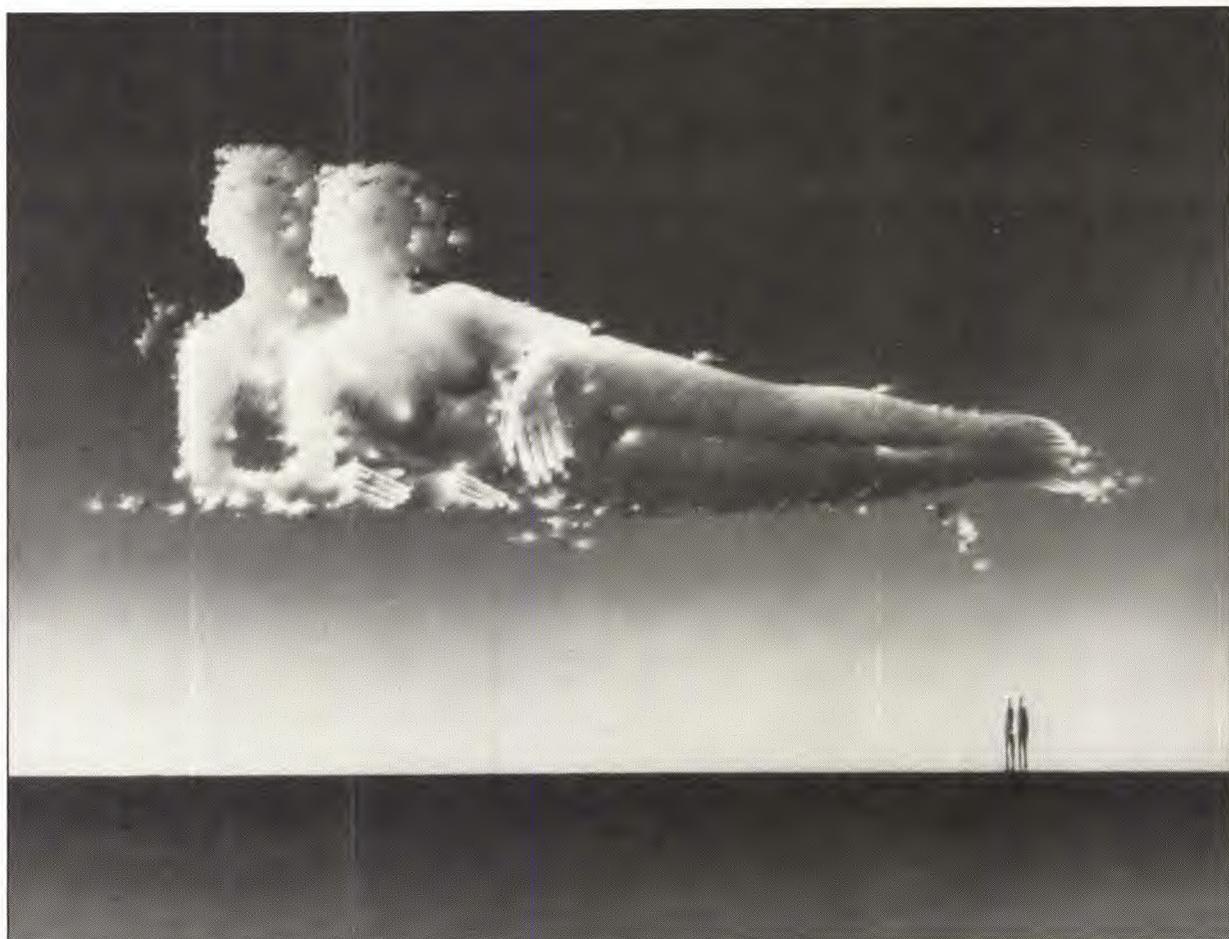


H



I

- F Cover design for a calendar.
- G Postcard from Nouvelles Images SA series, "The Passenger."

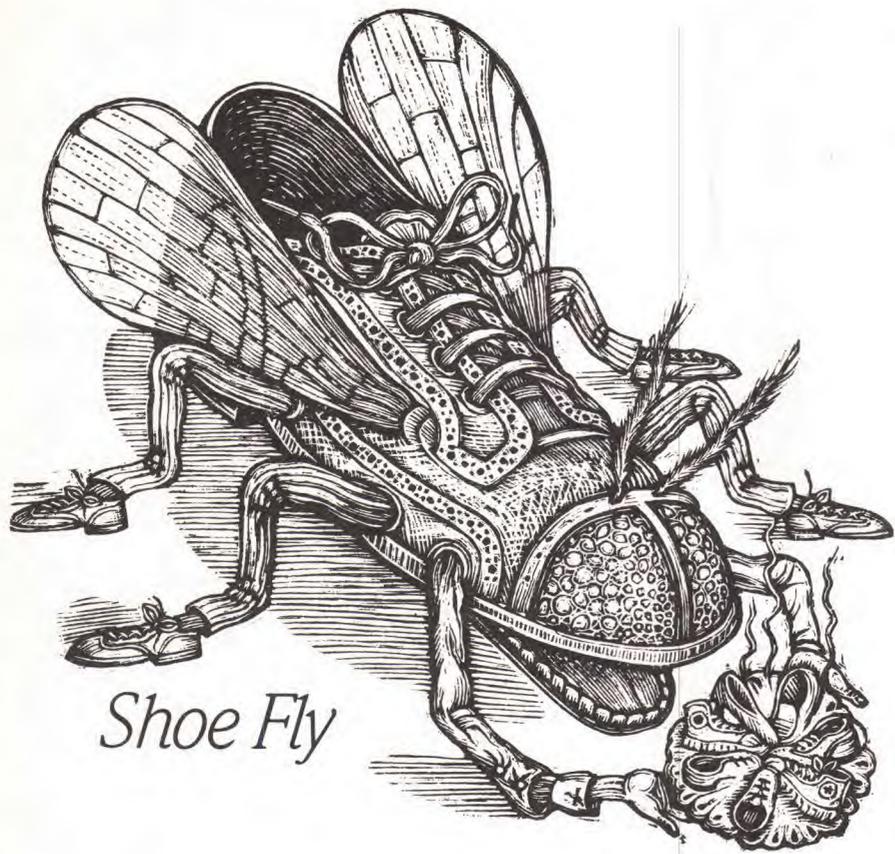


J

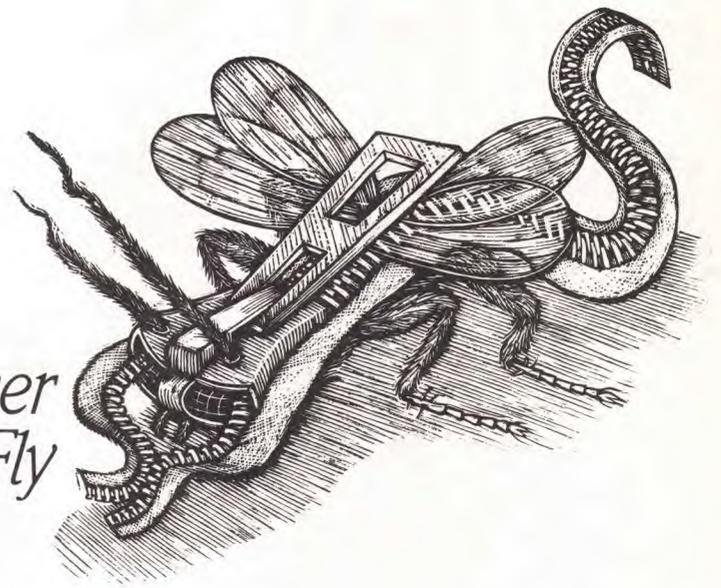


K

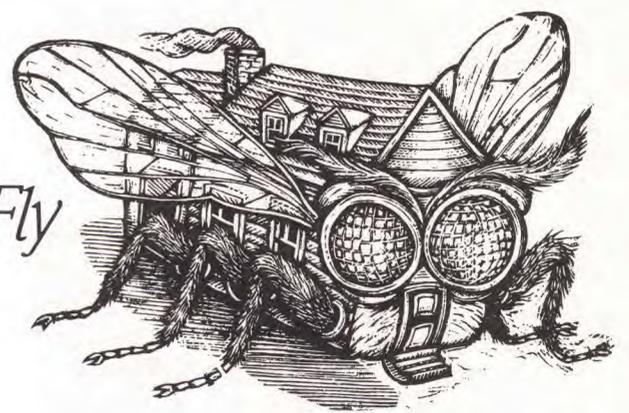
- H Postcard printed in weekly newspaper *International Press*, "Greed?"
- I Postcards from Nouvelles Images SA series, "The Bachelor."
- J Postcards from Nouvelles Images SA series, "Clandestine Stowaways."
- K Cover design for menu of the restaurant Troisgros, "Detour."



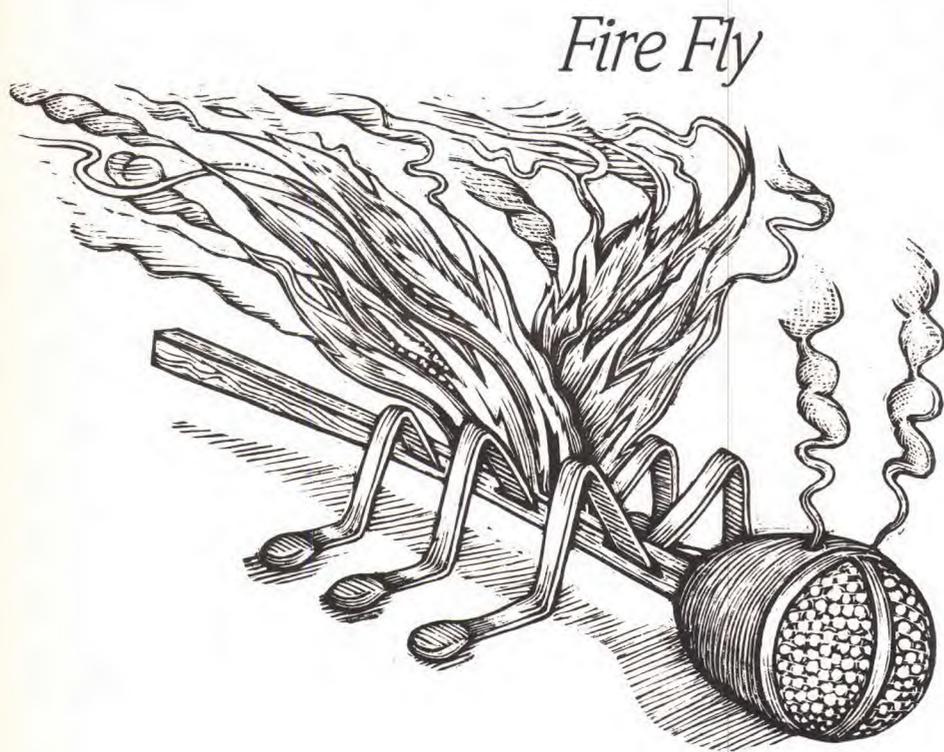
Shoe Fly



Trouser Fly



House Fly



Fire Fly

Few people are attracted to flies. Ants (the domesticated kind found in ant farms) have a certain sociological allure, honeybees provide microcosmic insight into labor/management relations, but flies buzz randomly and incessantly around the house, car and garden without any redeeming value. While ants and bees symbolize resourcefulness, the fly suggests dirt. Dick Tracy's nemesis was not called Fly Face for his blemishless appearance, and the protagonist in the movie "The Fly" was feared, not cuddled. In fact, flies are neither maligned nor misunderstood—even the most liberal-minded, gentlest of souls would be hard pressed to find virtue in these detestable little buggers.

COMING: A BOOK PRINTED ON FLY PAPER. But along comes James Grashow, a 46 year old, Connecticut-based illustrator and sculptor who transcends the common definition of a liberal, at least in relation to the fly. Indeed he has devoted himself, in part, to altering the common perception of the fly from an insufferable pest to a cultural hero. In a series of woodcut print portfolios, titled *Bugs, Plants & Stuff!*, Grashow has succeeded in elevating the fly from its common persona to a comic plateau by transmuting the little creatures into whimsical visual puns. Presently he has completed 15 small prints, including those with titles like "Shoe Fly," in the form of a running shoe, "Fire Fly" with a matchstick body, "Spanish Fly" a Carmen Miranda look-alike with castanets, fishnet stockings and a rose between

Butter Fly



Spanish
Fly



THE SEDUCTIVE FLIES

of James Grashow

by Steven Heller

her teeth, "Dragon Fly," a Chinese New Year celebration with wings, as well as an homage to scenic New Jersey, the "Tenafly," and let's not forget the common "House Fly," which is, predictably, your basic Cape Cod with four bedrooms, two baths, fireplace, and sundeck. He plans on doing quite a few more which will ultimately be collected into a book (on fly paper no doubt) for Harry N. Abrams.

Grashow's interest in these winged irritants is not, however, the same passion as that of the animal rights advocate. But is rather, so he insists, a fascination with nuance, and more important, a desire not to waste any of his precious pear wood printing material. Before beginning a major woodcut he uses a small corner of the block to test his tools. The fly has become his favored test pattern. In disavowal of his close relationship with flies, and to emphasize its service to art alone, Grashow argues that "I don't really like flies, but I do like texture. The fly's furry legs, lacy wings and dotted eyes are simply fun to do." Moreover, he says it offers an open-ended metaphor (a stretched metaphor is more like it). "Just think what I can do with fly wheels, elephant flies, fly leaves, barflies, and sacrificlies!"

Though Grashow's explanation of art over madness is convincing, one is nevertheless struck by his unnatural preoccupation with nature. Like his fly manipulations, his larger horticultural curiosities also included in the

Dragon
Fly



Bugs, Plants & Stuff! collection reveal this Brooklyn-born artist's apparent conflict with his rural surroundings, as evidenced by his anthropomorphized tree that is chained to a chair. Although this "Tree in Bondage," completed a few years ago, might appear to be an arboreal depiction of some sado-masochistic act, it actually has broader implications about how living things are continually suppressed. A more recent addition to his artistic greenhouse is a family of "House Plants," showing suburban houses and housing tracts as the petals or the pistils and stamens of flowers. In addition to the woodcut prints, Grashow has also made wood sculptures of life-size "House Plants."

AND ANTHROPOMORPHIZED BUILDINGS, TOO! Grashow's satire is not merely of the garden variety. He has created huge sculptural environments, including "Murder Maché," large figures in mugging and mauling stances, and "The City," a collection of gigantic, robot-like anthropomorphized buildings. Both are testaments to his apparent discomfort with urban life. Grashow's most recent extravaganza, his largest sculpture to date, is a minutely detailed ocean liner sailing on a choppy sea of woodcut patterns, which attests to both his mastery of forms and his reservations about seafaring. A recent exhibition at the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, was a critical success, marred only by an unaccountable infestation of flies.

HEADLINE/TEXT: ITC WEIDEMANN BOOK, BOOK ITALIC CAPTIONS: BOOK ITALIC



SLIDE TYPE

Aaron Burns, one of the founders of ITC, is fond of saying "You never get a second chance to make a first impression." Most of us would agree with Mr. Burns; first impressions are important when meeting new acquaintances, prospective bosses, and influential groups.

Aaron Burns, however, takes this simple guideline to much more far-reaching parameters than most. He believes that every piece of graphic design (advertisements, brochures, posters, even mundane things like directories and parts lists) has the potential to make an important first impression. More often than not, if it is not good, the first impression is also the final impression someone receives about a company, product, concept or idea.

ANOTHER FIRST IMPRESSION

35mm slides and overheads for business presentation also fall into this category. They are, many times, the first things that make people aware of problems, conditions, or needs. Slides and overheads can create very important first impressions, and are certainly not something to be tossed together at the last minute. Unfortunately, all too often they are.

Frequently, even when produced carefully and within reasonable time limits, slides and overheads suffer from less than the best typographic arrangement. Slides and overheads are not books; they are not advertisements, bro-

chures, menus, directories, or parts lists—they are not even display headlines. They are a relatively unique graphic problem and need to be treated as such.

Like a display headline, slides must be able to be read quickly and easily. Unlike a headline, however, they must also provide information, much the same as a directory or parts list, in a logical and consistent manner. Some slides must act like a brochure and show product, or concept, features and benefits. Other slides furnish complicated data in an easy to assimilate form.

APPROPRIATE GRAPHICS

Not only are 35mm slides and overheads different from other forms of graphic communication, they are also different from each other. Overheads are generally more informal than slides. They work best for smaller groups and allow for more interaction. Slides, on the other hand, are a more authoritative medium. They are better suited to larger audiences. Slides carry more impact than overheads, but they also allow for virtually no interaction. Overheads can ask a question—and expect an answer; slides make a statement.

BY ALLAN HALEY

Keep them
simple.

Sans serif
faces work
best.

Use
BIG
type.

Letterspacing
tight, not
touching.



So how do you make a good impression with slides or overheads? First, keep things simple—the simpler the better. Use only one or two type styles per slide or overhead, and use them consistently throughout the presentation. This is not the time to show off the vastness of the type library available to you. Limit slides to one idea. Information should be provided in bite-size chunks. If you have two points to make, put them on two slides. If you need to make a complicated point, or must show related information, create what are called “build slides.” These allow you (as the name implies) to build informational statements over several slides. Each time a new bit of information, or part of the total concept, is added, it should be highlighted (usually by the use of color).

COLOR

Speaking of color, it's vital to slides. Color should, however, be used for the type, not the background. Use colors that are warm and bright; avoid cool colors like blue and green, which tend to reduce the vitality of your presentation; and avoid dark colors, which retreat into the background.

Typography for slides and overheads can be as challenging and demanding of subtlety as anything you might run up against—definitely not something to be tossed together. While not exactly a “piece o’ cake,” there are some guidelines that will get you “pointed in the right direction” when producing slides and overheads.



TYPEFACES

- Use bold type, especially if you are using slides in which the copy is reversed out of the background.

- Letterspacing should be tight—but not touching. Remember that even though you are creating the slides in small sizes, your audience will see them projected many, many times bigger.

- For the best slides, the copy is reversed and in color on a black background.

- Limit type selection to two or three styles or variations within a family.

- Sans serifs, especially condensed sans serifs, generally allow for more latitude of use than serif styles.

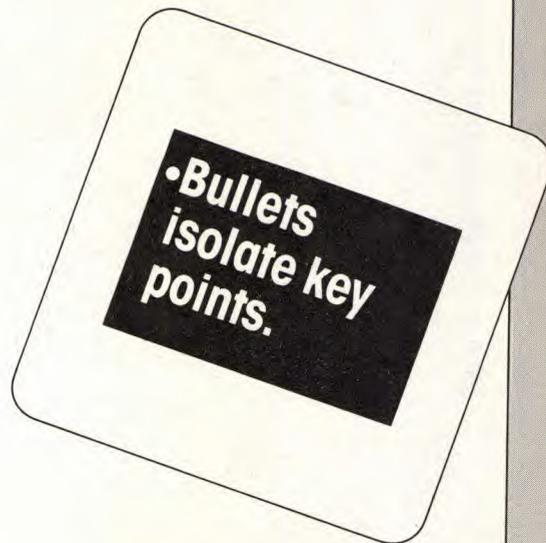
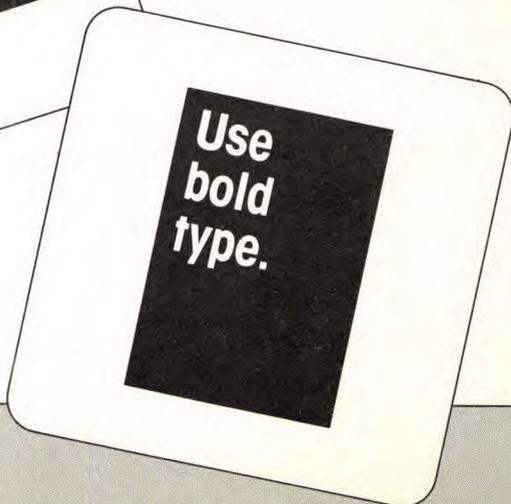
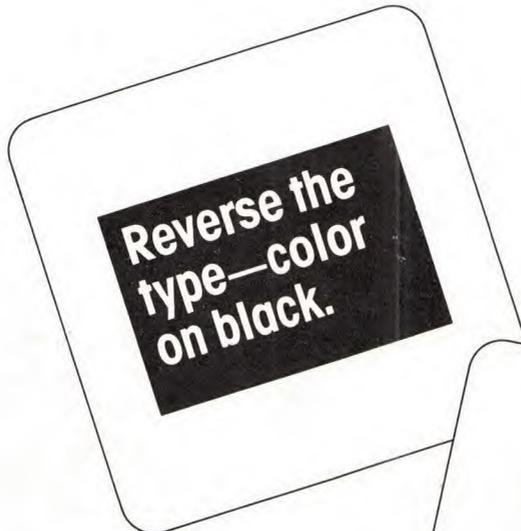
- Make the type big! If you have a point, emphasize it! Start with the most complex, or wordy, slide; size the type to fill the image area. Then set the copy for the other slides in this size. (Type size can vary within a presentation, but variations should be kept to a minimum.)

CONTENT

- Keep it simple.

- Make one point per slide or overhead.

- Use as few words as possible.



TYPOGRAPHY

- Try to keep all the slides going in the same direction—landscape orientation (long sides of the slide rectangle on a horizontal plane) is best.

- Bullets, boxes, or other simple ornaments can help to isolate important points.

- Emphasize with bold rather than italic, and never, never underline.

- Limit typography to three or four lines. You can use more, but rarely.

GRAPHICS

- Keep them simple.

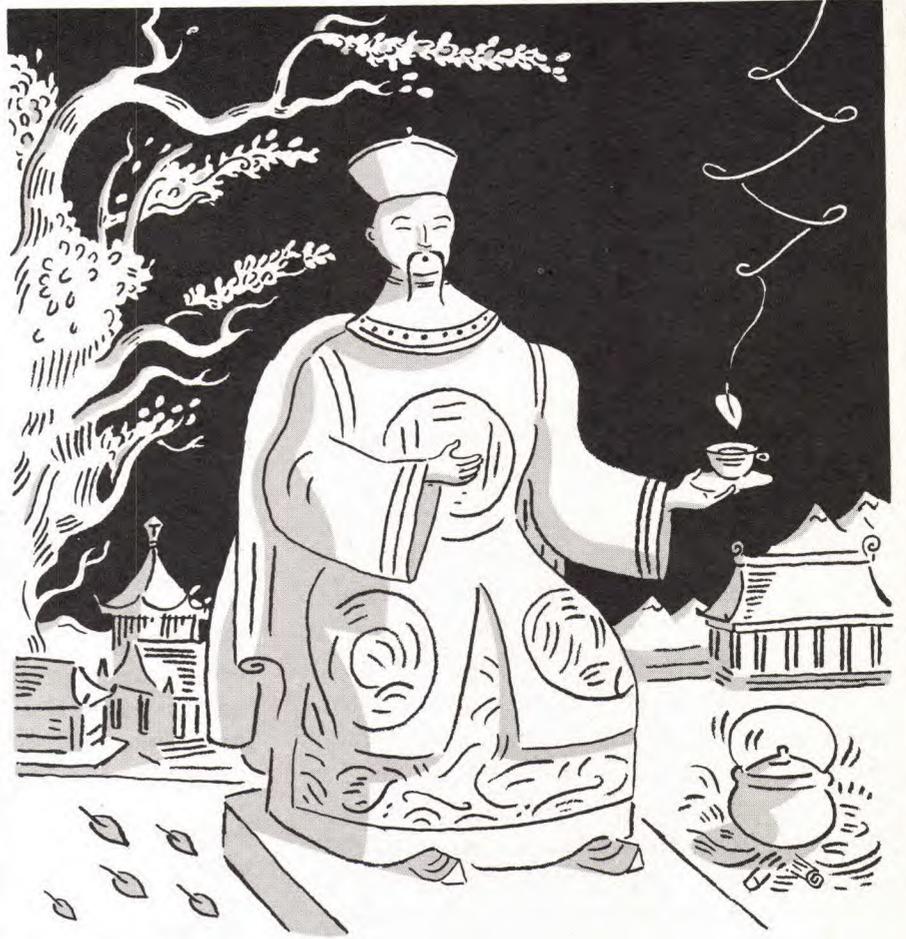
- Use only to illustrate main points.

- Use the right graphic: Diagrams show structure; Pie charts show parts of a whole; Tables and bar graphs show relationships.

- Be creative. Everyone has seen bar graphs made up of, well, bars.

Other than water, what would you guess people throughout the world drink most? Coffee? Coca-Cola? Beer? Try again. ✦ The answer is tea! Not only is it the number one choice of more than half of the world's people, it is consumed in astonishing quantities. Such facts may pain certain coffee fanatics who, when offered a cup of tea, have been known to respond, "What for? I'm not sick." Which only confirms what tea drinkers have long maintained — that aside from its aromatic and uplifting qualities, tea has curative powers.

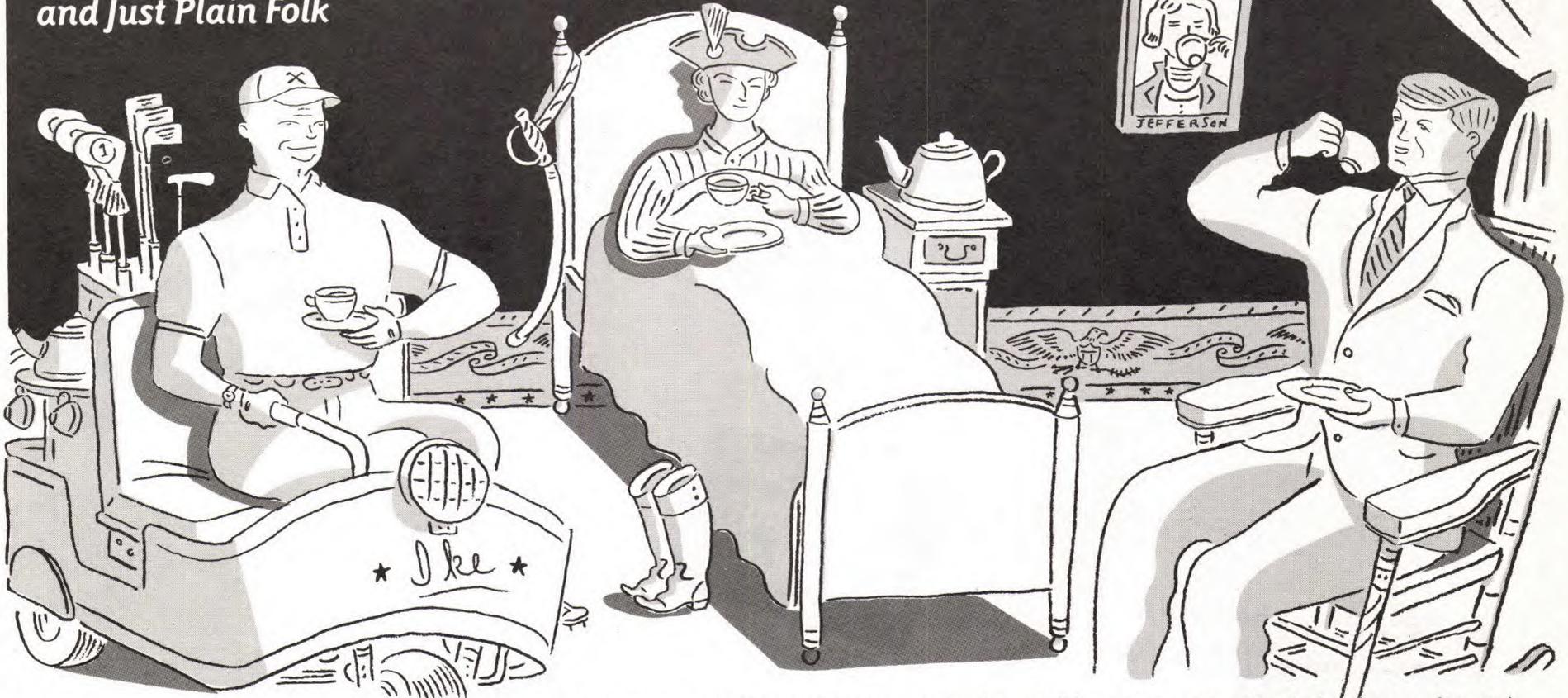
The most popular drink in the world?



The First Brew

As with many accoutrements of civilization, we have the Chinese to thank for tea. An ancient legend traces the discovery back over 4,000 years, to 2737 B.C., and a wise old emperor, Shen Nung, who insisted on drinking only boiled water, for reasons of health. One day some little leaves from a nearby tree (a tea tree, of course) blew into his boiling cauldron. The infusion that filled the air was delightful, and when the emperor tasted the aromatic brew, he pronounced it good. And that's how tea was born.

Drinking Habits of the Rich, the Famous and Just Plain Folk



In China, they take their tea hot and pale and mild. Poor people spare the tea leaves and drink mostly boiled water. But for a small fee, you can get a seat in a teahouse, a cup of tea, and spend an entire afternoon, with as many free refills as your bladder can hold. ✦ In Japan, tea is treated with reverence. Women from "good families" are schooled in the tea ceremony, a stylized ritual for brewing and serving tea. In the Zen tradition, the ceremony elevates a commonplace activity to sublime, esthetic experience. ✦ In England, the afternoon tea habit was first introduced by the Duchess of Bedford in the early 19th century, to combat "that sinking feeling." Today, afternoon tea may be a simple snack or a full-scale indulgence, with sandwiches, crumpets, scones, jams, strawberries, cream and pastries. ✦ Among the famous folk noted for their tea drinking propensity were: the British writer, Samuel Johnson, who could down 37 cups at a sitting; Prime Minister William Gladstone, who carried a porcelain carafe filled with tea to parliament to soothe his nerves during disputes, and to bed at night to warm his feet and provide him with a comforting bedtime drink. ✦ Several American Presidents were also notable tea drinkers: George Washington drank it "day and night." Thomas Jefferson liked his brewed long and strong (126 cups to the pound instead of the usual 200). Dwight Eisenhower also consumed quantities of tea, and John Kennedy had a cup served every afternoon.

The Biggest Producers

Dutch traders first brought tea into Europe from China and the Indies in the early 1600s. The British promoted it as a major crop in India and Ceylon (Sri Lanka) in the early 1800s. The Dutch did likewise in their colonies in the East Indies. Although China led the world in production prior to 1936, since 1960 India and Sri Lanka have been the world's major suppliers of tea. Other important producing countries are mainland China, Japan, Indonesia, Kenya, Tanzania and the USSR.

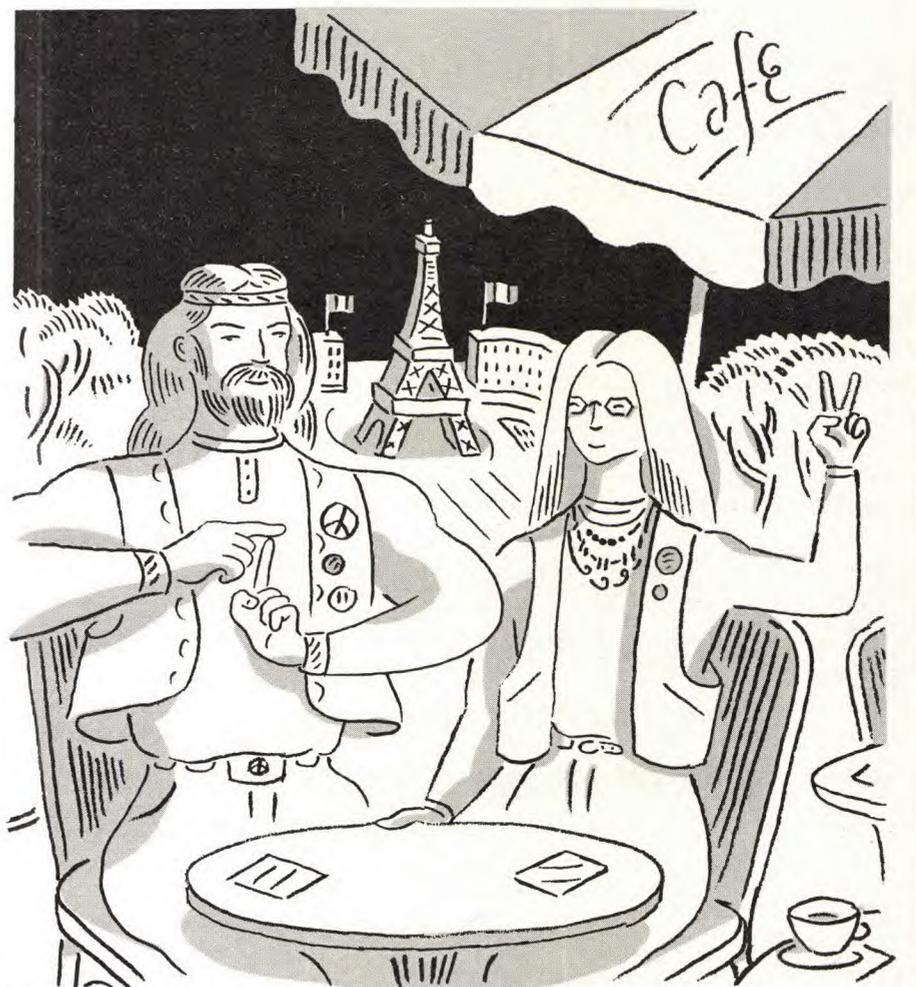
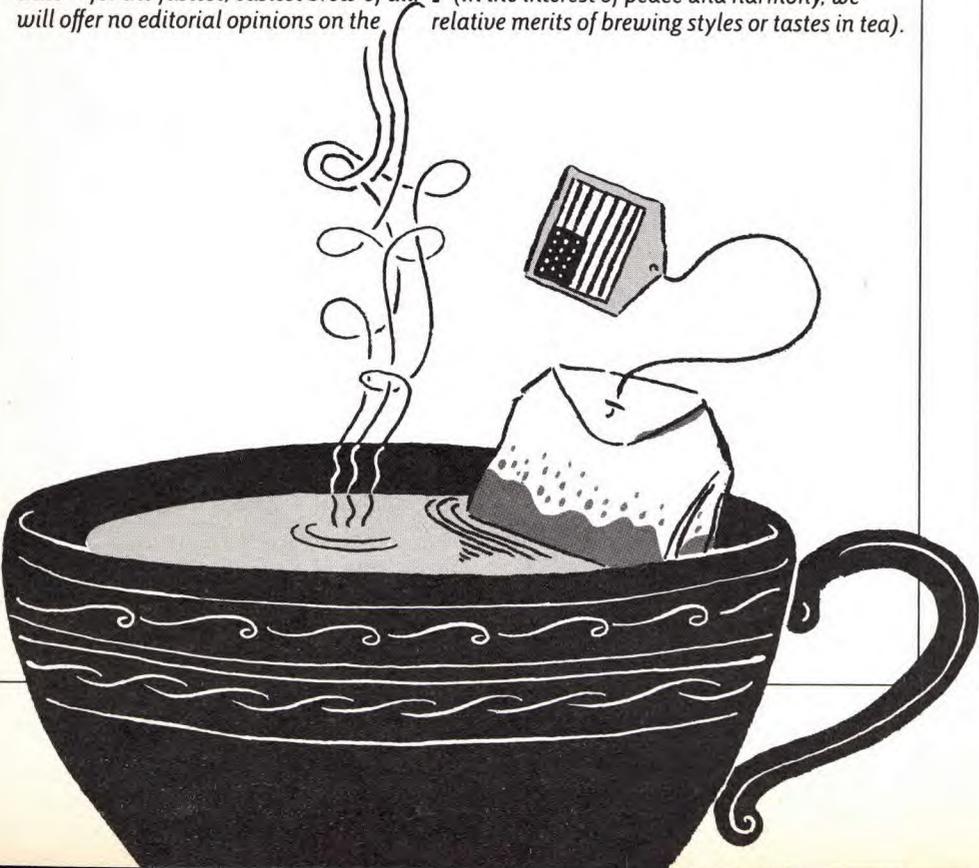


The Heaviest Imbibers

You might expect that China, with its billion-plus population would lead the world in tea consumption. Not so. Britain, India, Japan, USSR and the United States consume more. But no one, it seems, can hold a candle to the British who ingest an average of ten pounds (2,000 cups) per person, per year. The next heaviest tea drinkers (per cups, per person) are found in Ireland, Libya, New Zealand, Australia and Iraq.

Green, Black, Hot, Cold, Brewed, Bagged or Instant

No matter how you like your tea, it all starts with two little leaves and a leaf bud, hand-picked off the tips of the tea shrub. There are 3,000 varieties of tea, each with its own unique character, but the processing, blending and grading all help determine the final flavor. Black tea is made from fermented leaves and is hearty and full-bodied. Green tea is a delicately flavored, pale drink made from non-fermented leaves. Oolong tea, a brownish-green leaf, is partly fermented and produces a fruity aroma. ✦ For brewing, purists insist on the classic method — in a teapot with boiling water poured over loose tea leaves. But in 1904, when a tea merchant sent out sample blends of teas in little silk packets, customers' orders rolled in requesting their teas packaged in "the little bags." Today, more than half the tea brewed in the U.S. comes from tea bags. ✦ In 1904 also, a heat wave at the St. Louis World's Fair sparked another innovation. When the Far East Tea House found it was losing customers to the iced drink concessions, they started pouring hot tea over ice, inaugurating a great American favorite — iced tea. ✦ The 1950s brought instant tea into our lives — powdered tea made from dehydrated concentrate — for the fastest, easiest brew of all. ✦ (In the interest of peace and harmony, we will offer no editorial opinions on the relative merits of brewing styles or tastes in tea).



The Universal Language

It's tea in English...thé in French...tee in German...chai in Russian, but all versions derive from the ancient Chinese ideogram pronounced chah in Cantonese and tay in the dialect of Amoy. And almost every restaurant waiter understands that one upright index finger, held to the midpoint of the other horizontal one, means: "I'll take tea." **Marion Muller**

We are obliged to the Tea Council of the USA for reference material contributed for the preparation of this article.

Illustrations by Michael Klein

TYPE

The sheet of paper is a remarkable and peculiar object. One of its special characteristics is its purely two-dimensional effect. The clean white page pleases us as a symbol of openness, expectation, and untouched space. But the white surface becomes active and receives its definition when the first dot, the first letter, the first sign is placed on it. The imposed blackness or color covers, removes light and creates contrast.

The printed sign becomes a message which achieves a dual expression. On one hand there is the actual content of the communication, and on the other is the visual form, the design in which this content is communicated to the reader: The duality is the essence of graphic design: to grasp the content of the text in order to present it in the right form.

Adrian Frutiger

Swiss Graphic Artist
and Type Designer

The essence of graphic design is the designer's ability to make the perfect marriage of shape, color and form to enhance and expand the content provided by the writer's words. And paper is the blank slate where it all begins.

In its earliest forms paper was the precious, practical alternative to cumbersome wood panels and stone. As paper manufacturing became more and more refined and its availability broadened, the many forms that paper took, became an even more important factor in design. The infinite subtle varieties of paper give the designer a wide-ranging choice of media on which to give abundant expression to visual intentions.

Cast coated, coated, uncoated. Cover, text, bright white, white, ivory, cream. All the colors of the rainbow or tissue thin, implying no color at all. Textured, watermarked, laid finished, linen finished; the list goes on and on.

The choices are almost endless. In addition to questions of color, surface, weight and texture are the financial concerns. Will the cost of the paper blow the budget? And what about usage? How much handling will the stock have to withstand? Is it the proper weight for economical mailing? If ink coverage is to be extensive, will the print crack at the folds?

& PAPER

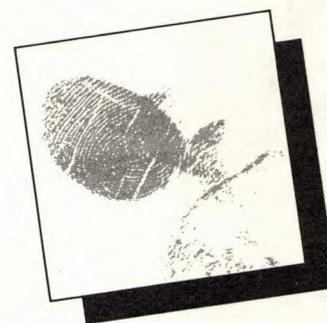
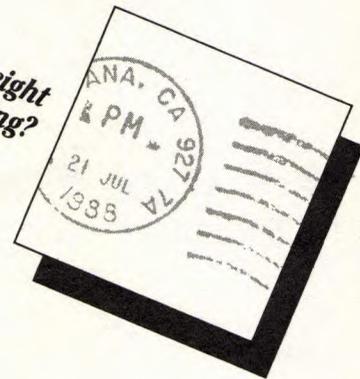
by Joan Wilking

When making a type selection for a particular paper the designer must consider the paper's physical properties. Uncoated papers act as blotters, absorbing ink, thus causing delicate lines to thicken and spread. Cast coated stocks will provide a hard mirrorlike surface that takes print beautifully, but which, when printed, may fingerprint, scratch and mar if not treated with varnish or laminate.

In combining type and paper the designer is faced with a dual dilemma. On one hand is the esthetic consideration, how well does the type/paper/image combination express the intent of the piece? On the other is the essential practical consideration, is the piece readable?

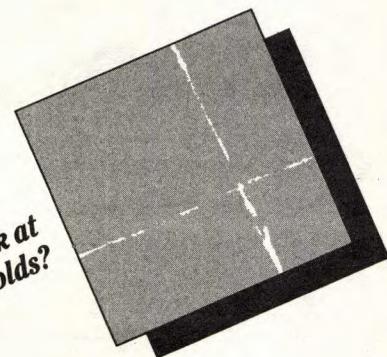
Some years ago I overheard a conversation at a design show which has stuck in my mind ever since. Two young design students were discussing the visual impression of the type/paper/color combination in an annual report. The piece was printed in a full bleed of a pale putty shade, with type reversing out on an ivory coated sheet. The type had been set on a very wide measure for the page. The effect was of a single, overall color which heightened the impact of some extremely dramatic graphs on the facing pages. Visually the impression was

Is it the proper weight for mailing?



How much handling must it withstand?

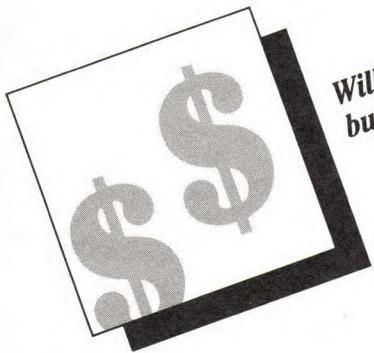
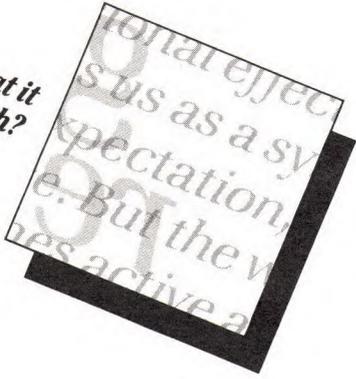
Will the ink crack at the folds?





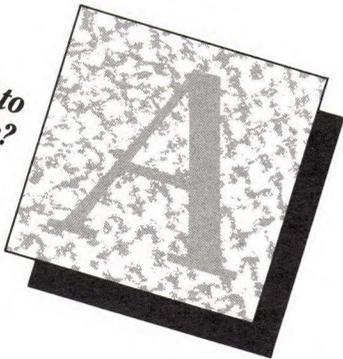
Is it too porous to reverse tiny type?

Is it so light that it invites show-through?



Will the cost blow the budget?

Is it too textured to hold fine lines?



stimulating; practically, the text was virtually unreadable. Observing this fact, one student queried the other on what he thought of the designer's total lack of regard for the reader. His reply: "Who cares whether you can read it or not, it's just boring financial stuff." I have no idea where they were from or whether they went on to pursue successful design careers, but it has been my hope that the one who expressed so little regard for the reader has either revised his opinions of the value of readability or met with crushing failure in the design field.

As designers we have a responsibility to please both the reader's eye and mind. The proper selection of type and paper can go a long way in achieving this.

Eclectic combinations, when carefully orchestrated, can work. Lyrical initial caps imbedded in sans serif text type, generously line-spaced and printed on a heavily coated sheet can marvel the eye. In fact, almost any combination of typography and paper, considerately chosen for an individual project, can work.

What never works is lack of attention to detail and disregard for quality. Text poorly set, printed on even the handsomest of papers, is still poorly set text. The most beautiful text if poorly printed on the wrong paper remains nevertheless poorly printed text on the wrong paper.



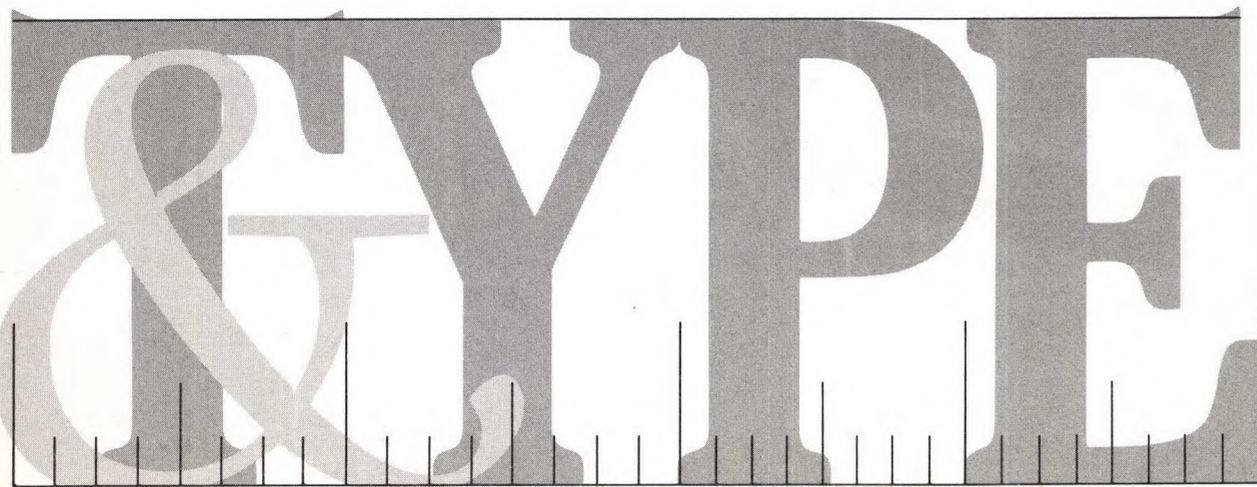
And there are lots of wrong type/paper choices to make. Type in reverse won't print well on extremely porous uncoated sheets. Heavyweight text printed on too lightweight a sheet invites show-through (the tendency to be able to see both sides of the page at once). Light colors printed on dark stocks obviously won't work. Very condensed faces printed on bright blue-white sheets will dazzle the eye into a squint. Likewise almost any large area of type, meant to be read, printed on high gloss stock will glare at the reader. (A suitable alternative, dull or matte stock with spot gloss varnish on four-color illustrative elements.) Type printed across folds will crack and reveal the paper beneath. Very fine delicate text printed on heavily textured paper will tend to "skip" and leave gaps in the ink.

What do specific type/paper combinations suggest to the reader emotionally? In a nutshell, blue-white coated sheets and sans serif typography says high tech, crisp, clean, sterile. Off-white, uncoated paper and serified classically revived or derived typography, says venerable, established, comfortable, secure. Color and form give a printed piece a special voice, an individual personality.

Type and paper are inextricably allied. In so many kinds of communication one becomes the reason for the other. As Adrian Frutiger stated it so well.

Paper, once printed and bound, assumes other outstanding characteristics; permanence and accessibility, adding yet another dimension to our appreciation of type, paper, and print.

*Finally, we delight in the magic of the book. Its beautiful form, the look of its letters—all lead us back to the deepest kinds of human feeling.**



**Excerpted from "Type, Paper, and You," The Printing Salesman's Herald, Book 44 © 1982 Champion International Corporation.*

Joan Wilking is the president of Cartouche a design firm located in Rowley, Massachusetts.

In this communications business we see designers go through contortions to dazzle readers. We hear a lot of hyperbole and superlatives. (To be fair, modesty never made anyone famous.) But then we also run into a man like Freeman (Jerry) Craw, a graphic designer at the top of his form, who lives and works by one unassuming, unpretentious word: "appropriate."

If Craw has a mantra, "appropriate" would be it. It describes how he makes

choices and manages his career, and it speaks volumes about the integrity of his graphic designs.

"Appropriate" means that his work doesn't scream or posture gratuitously...that it's never coy, oblique, arty, or clever for its own sake. Craw's graphics are exactly right for their purpose. They're whimsical, sober, elegant, erudite or contemporary, whatever is suitable for the project. That goes for every detail—the illustrations, photographs, type,

paper, color. It takes superb taste and endless patience to get it all right.

Sensing what makes people tune in or turn off is only part of the job. Craw is also an astute merchandising man. Each design job is so specific for a client's problem, you'll never see the same solution used twice. That's why it isn't easy to point to a piece of work and say, "That's Jerry Craw's." The work identifies the client, not him.

Such a self-effacing style comes easily

THE TYPE DIRECTORS
CLUB OF NEW YORK
HONORS
FREEMAN (JERRY) CRAW

THIS MASTER DESIGNER
OF THOUSANDS OF
LETTERFORMS
LIVES BY ONE WORD:

APPROPRIATE.

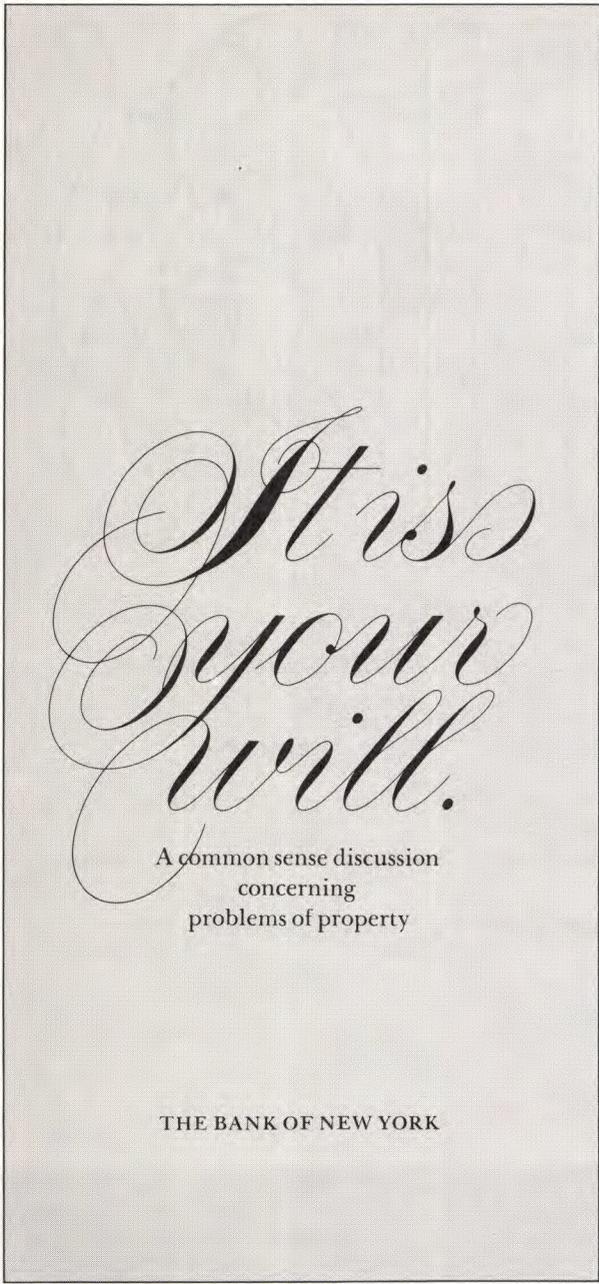


TOP: MONOGRAM FOR PERSONAL STATIONERY

BOTTOM: MARK FOR CHICAGO SYMPHONY

TRIARTS PRESS MARK ON MATCHBOOK COVER

FOR SOCIETY OF SCRIBES CALENDAR, PUBLISHED BY PENTALIC



▲ COVER OF INFORMATION FOLDER FOR THE BANK OF NEW YORK

◀ COVERPIECE FOR MOHAWK PAPERMILLS SPECIMEN PORTFOLIO

MAGAZINE COVER ▶



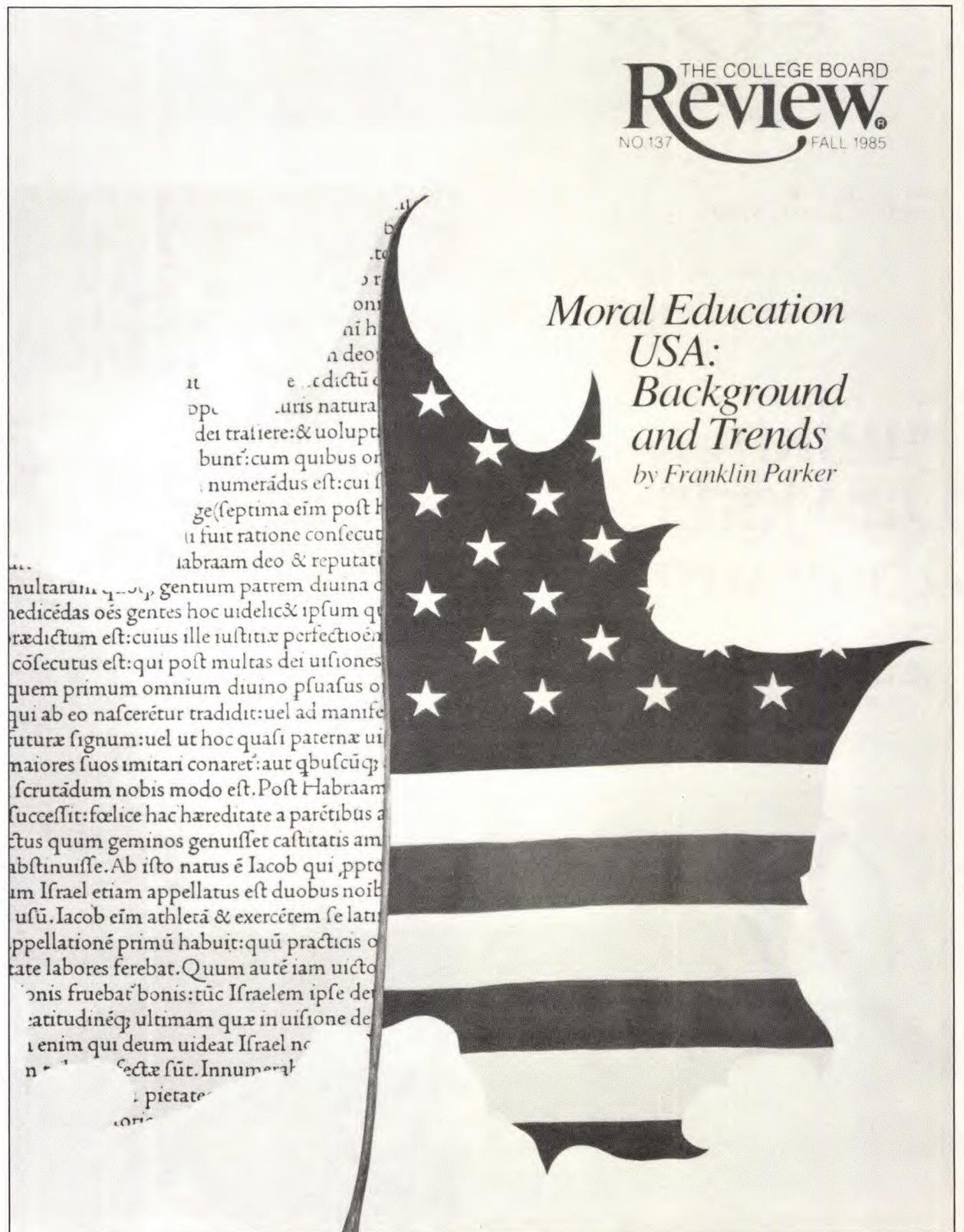
MARK FOR JOURNAL COMMUNICATION ARTS

only if you're self-assured and know what you're after. It worked for Craw in his choice of a career, and it has served him in practice.

As far back as he can remember, Craw knew he was going to be an artist. Nobody suggested it to him, but the fire was lit. Even at the tender age of four, when he was handed a cutout of a horse to trace and color, he had his own ideas about horses and drew one from scratch. At an age when other

kids were still into Crayolas, he was already painting in oils. As an art student at Cooper Union, he leaned at first toward portrait painting...then illustration...but neither felt quite right. Finally, in his senior year he recognized his real affinity for graphic arts; particularly for the shapes, colors, spaces and abstractions of letterforms.

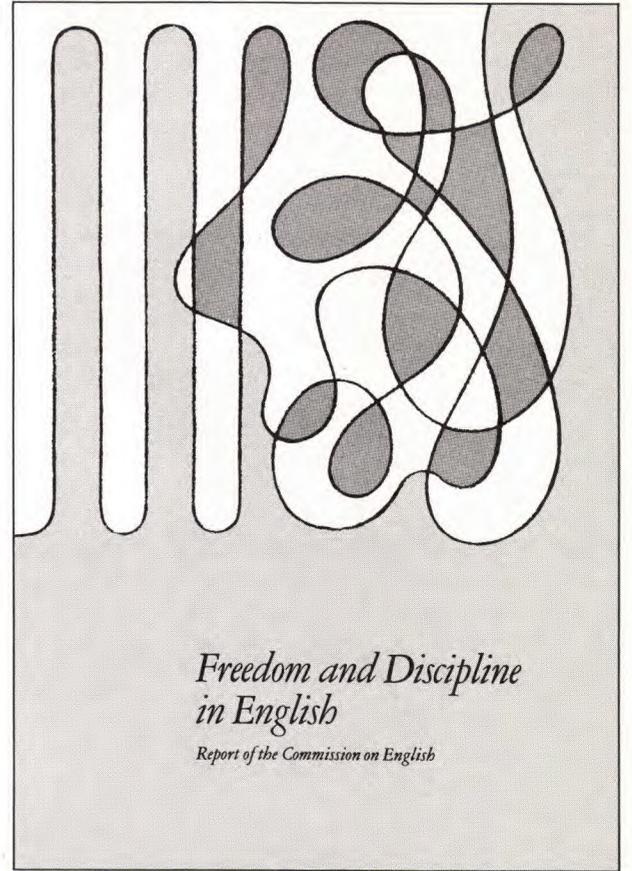
In his 45 years in the graphic design business, the variety of his clients has kept him agile. He's done it all—logos for the Chi-



cago Symphony Orchestra and choreographer Martha Graham, publications for Rockefeller University and The College Board, annual reports and corporate graphics for commercial institutions. But he has made a unique niche for himself as a master typographer, calligrapher and letterer. He contributed seven metal types including the popular Craw Clarendon and Craw Modern to American Type Founders, as well as a

number of faces for photolettering and film type systems. He was commissioned to compose the distinctive CBS Didot and CBS Sans alphabets used throughout the company's headquarters. (The alphabets have since been processed as film types.) And he is far from ready to slow down.

Craw is constantly sought after as a consultant, exhibition judge and guest lecturer by professional organizations and for fea-



BOOK COVER



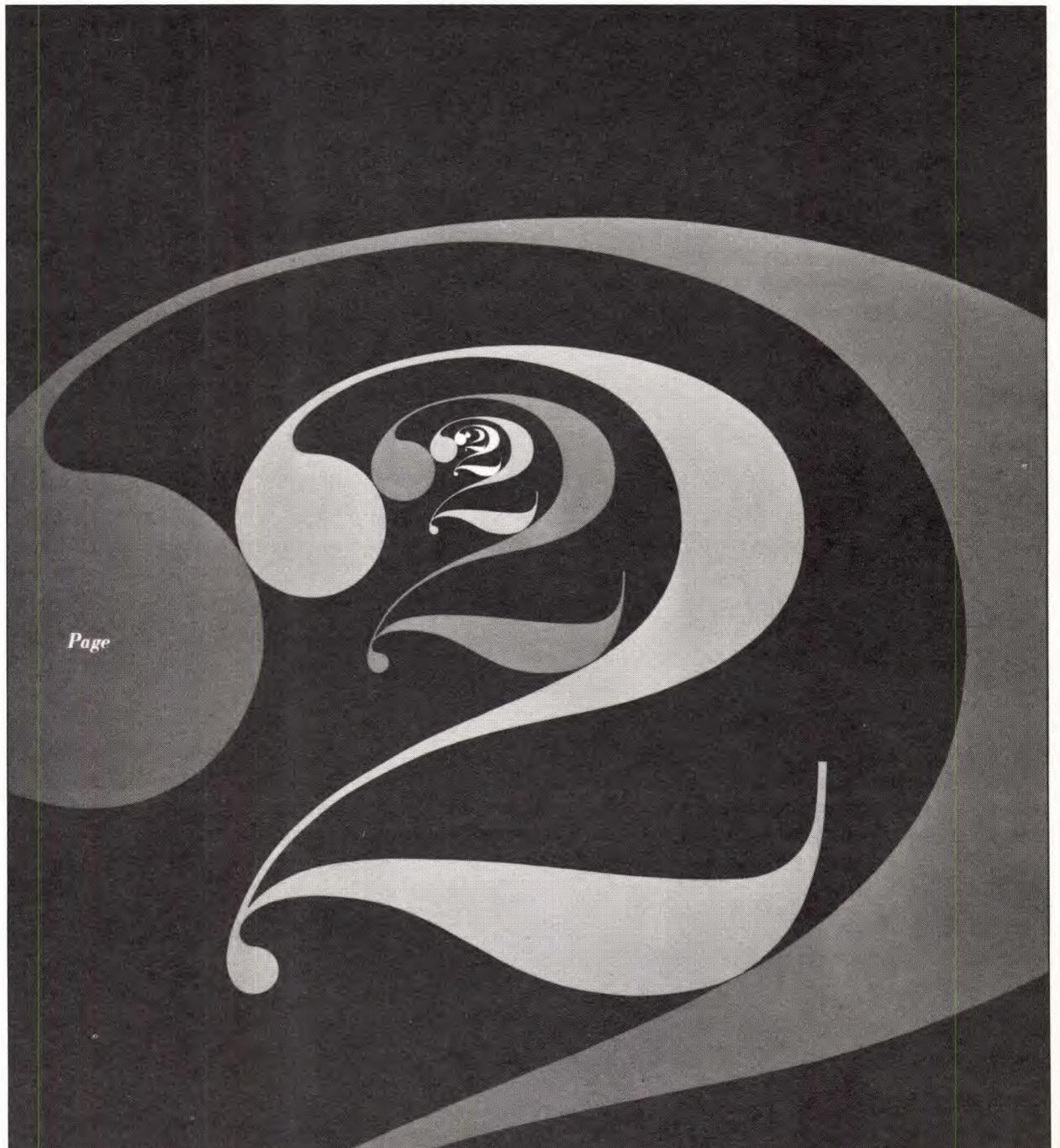
MONOGRAM FOR
PERSONAL STATIONERY

**Faulkner,
Dawkins
& Sullivan**

LOGO FOR
INVESTMENT ANALYSTS

Ideas

LETTERING FOR
VOGUE MAGAZINE



ture articles in magazines. Profiles of him and critiques of his work have appeared in American Artist, Art Direction, Graphis, Communication Arts, Print Magazine, Fortune, and The Saturday Evening Post, among others. Not only did he earn a listing in Who's Who in Graphis I and II, he was also selected for inclusion in the 44th edition of Who's Who in America.

As you might expect, he has collected his

share of awards: from The Rochester Institute of Technology, The Cooper Union, The Gutenberg Museum of Mainz, Germany, The Society of Scribes, The American Institute of Graphic Arts, and art directors clubs throughout the United States, to mention just a few. He has also been honored with one-man exhibitions in the United States and England, and selected works are in the permanent collections of the Museum of

Modern Art, and the Whitney Museum, all of New York City.

This year, The Type Directors Club of New York has taken its turn to honor Freeman (Jerry) Cray with the TDC Medal for 1988, "for all his contributions and continuing impact on typography, including adaptation to photographic and digital typesetting technology." To borrow a word from Cray, the honor is entirely appropriate. ❖ MM



PRODUCT LOGO—
MOHAWK PAPER MILLS

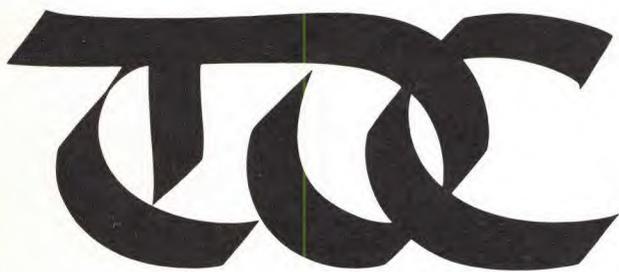
▲ SWATCHBOOK COVER

◀ PAGE 2 FROM
A 24-PAGE BOOK



CRAW CLARENDON BOOK

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MARK FOR TYPE DIRECTORS
CLUB OF NEW YORK

T FAMILIES TO REMEMBER

THE POLOS



The Polos on the way to Constantinople.

All things considered, it was a stroke of good luck that Marco Polo landed in jail. The year was 1296. He had recently returned from an overwhelming 24-year-long adventure in Asia and the Orient, and soon after, in a war between his native Venice and neighboring Genoa, he was taken prisoner. During his incarceration, he dazzled a fellow prisoner with his travel tales. The cellmate, something of a literary hack in his day, recorded the stories verbatim, and it is from that original manuscript that Europeans learned the first real facts about the legendary lands beyond their borders.

To be historically accurate, Marco Polo's adventures were a family affair. His father Nicolo and his uncle Maffeo Polo had been

to the Orient well before him. They were merchants who traveled regularly to foreign ports along the Mediterranean and overland into Asia. As early as 1255, they set out on a trek through Asia and penetrated all the way to Peking, China, where they met and made a big hit with the ruling Mongol conqueror, Kublai Khan.

Kublai Khan's lust for knowledge of foreign lands was exceeded only by his lust for dominion over them. He embraced the Polos, eager to learn all there was to know about European customs, languages and religion. They were honored travelers and traders in his domain, which extended from China, Mongolia and Burma in the east, across Tibet and Central Asia, all the way to the Russian border in the west.

When the Polos returned to Venice in 1269, they almost immediately started preparations for their next trip to the Orient. This time they planned to take Nicolo's 17-year-old son Marco along. Starting in 1271, they traveled by boat to Constantinople and then overland by caravan. It was a hazardous, tedious journey, delayed by illness and marauding tribes, but after three and a half years, they arrived in Peking to the delight of the Khan.

Kublai Khan took special pleasure in Marco's intellect, enthusiasm and curiosity. The 20-year-old youth became the 59-year-old Khan's companion and confidant. He included him in hunting parties and the social life of the court. And because Marco was facile with foreign languages, an astute observer and zealous reporter, the Khan used him as an emissary to his outlying lands. Eventually, he installed Marco as governor of the most civilized city of his kingdom.

But after 17 years in Kublai Khan's good graces, the Polos observed dissension in the land, and fearing the Khan might be dethroned, they requested leave to return home. Kublai would not hear of it. Fortunately, a Mongol princess had to be escorted to Persia to become the bride of the local Mongol khan. Since the overland route was threatened by warring tribes, only a sea voyage was deemed safe, and only the Polos were experienced enough sailors to undertake the trip.

When they arrived home in Venice, 24 years had elapsed since they left, and no one recognized them, let alone believed the tales that Marco told. They disbelieved that the Kublai Khan had a bodyguard of 12,000 horsemen; that he was accompanied by 10,000 falconers on his hunting trips; that he received 10,000 white horses on every birthday; that it required 5,000 elephants to

& ITC FENICE[®]



Marco Polo.

deliver his other birthday gifts. All this and other wonders he saw in China were recorded in "The Book of Marco Polo." He told of practices and inventions Europeans had never seen: money made of paper, fires kindled with coal instead of wood, spectacles to help the vision, water clocks and compasses, books printed from blocks of wood, gunpowder and fireworks, umbrellas, and not the least of all—spaghetti.

While his fellow countrymen scoffed and dubbed him an exaggerator and outright liar, even on his deathbed, when asked to recant, he insisted it was all true, and added: "I have not written down half of those things I saw."

It wasn't until centuries later that historians authenticated his reports, and other explorers—Christopher Columbus among them—benefited from the Polo family's maps, sea charts and pioneering spirit, and embarked on an age of discovery and exploration.

ITC Fenice is a neo-classical type style in the tradition of Didot and Bodoni. Its 18th century predecessors represented the ultimate refinement of the typographic letter up to that time. These types were the combined result of an extremely sophisticated and refined design philosophy translated into tangible products using the most advanced technology available. For the past 200 years improvements of the Bodoni style have represented a challenge to type designers.

ITC Fenice retains the distinctive characteristics and subtle refinements of earlier designs, but to these it has also added a consideration of contemporary technology and design style. ITC Fenice is slightly more condensed, and features a larger x-height than its 18th century ancestors. These two traits provide added visibility and economy of space as typographic benefits. In addition, various embellishments and design traits of ITC Fenice's forefathers have been modified or eliminated. For example, the terminals of the lowercase have been designed to better complement their counterparts in the capitals. Serifs have also been shortened from those found in Bodoni or Didot. This enables greater latitudes of letterspacing without loss of legibility or readability.

Originally issued by H. Berthold AG in just three variants, ITC rounded out the family by commissioning its original designer, Aldo Novarese, to draw a Light, Light Italic, Bold Italic, Ultra and Ultra Italic to complement the basic Regular Roman, Italic and Bold designs. ITC Fenice, when released in 1979, was the second ITC offering by Mr. Novarese. The first was ITC Novarese.[®] Currently ITC Symbol[®] and ITC Mixage[®] are also available from the gifted designer.

ITC Fenice, another typographic family worthy of being remembered—and used.

ITC FENICE®

LIGHT

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LIGHT ITALIC

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REGULAR

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ULTRA

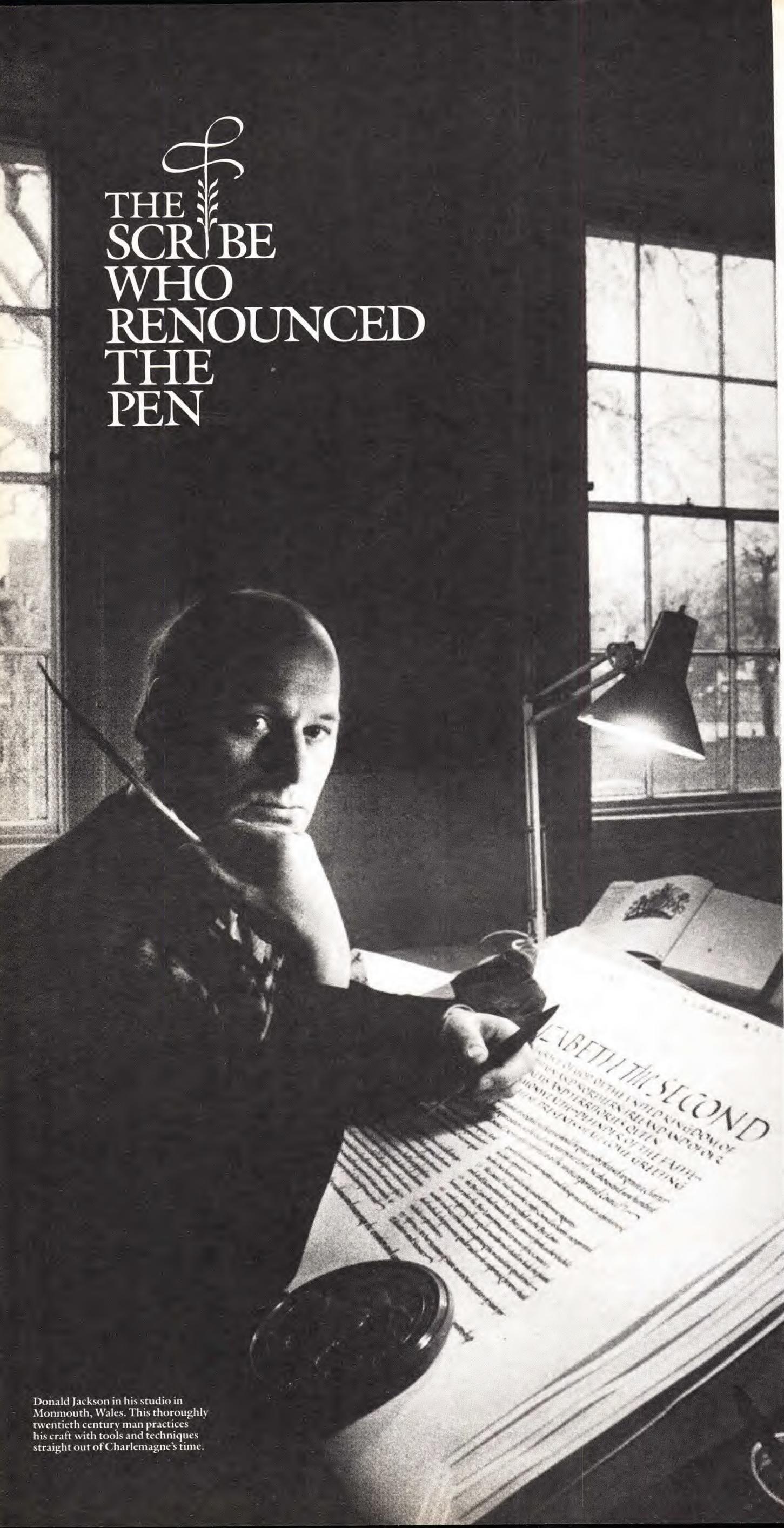
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ULTRA ITALIC

All things considered, it was a stroke of good luck that Marco Polo landed in jail. The year was 1296. He had recently returned from an overwhelming 24-year-long adventure in Asia and the Orient, and soon after, in a war between his native Venice and neighboring Genoa, he was taken prisoner. Du

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THE
SCRIBE
WHO
RENOUNCED
THE
PEN

Donald Jackson in his studio in Monmouth, Wales. This thoroughly twentieth century man practices his craft with tools and techniques straight out of Charlemagne's time.

Donald Jackson, calligrapher for the Queen of England, is the very model of a medieval scribe.

If you ignore his blue jeans, his sweatshirt, his computer watch, and telephone, Donald Jackson's studio in Monmouth, Wales, might be a monastic cell in a medieval monastery. All the tools—the quills, scalpels, ink sticks and rolls of vellum—are straight out of Charlemagne's time.

Donald Jackson makes no bones about it: when it comes to producing beautiful writing, the old ways are the best. And since he counts the Queen of England among his customers, he doesn't trifle with tools or techniques.

Pens are out. Not because there aren't sufficient varieties of nibs available from commercial sources. Not because Jackson is a poseur or enjoys being quaint. He uses quills because calligraphy, for him, is a visceral as well as an esthetic experience, and no pen has ever given him the tactile pleasure of a good quill. A proper quill, unlike a pen, is resilient, compliant and feels like an extension of his own hand.

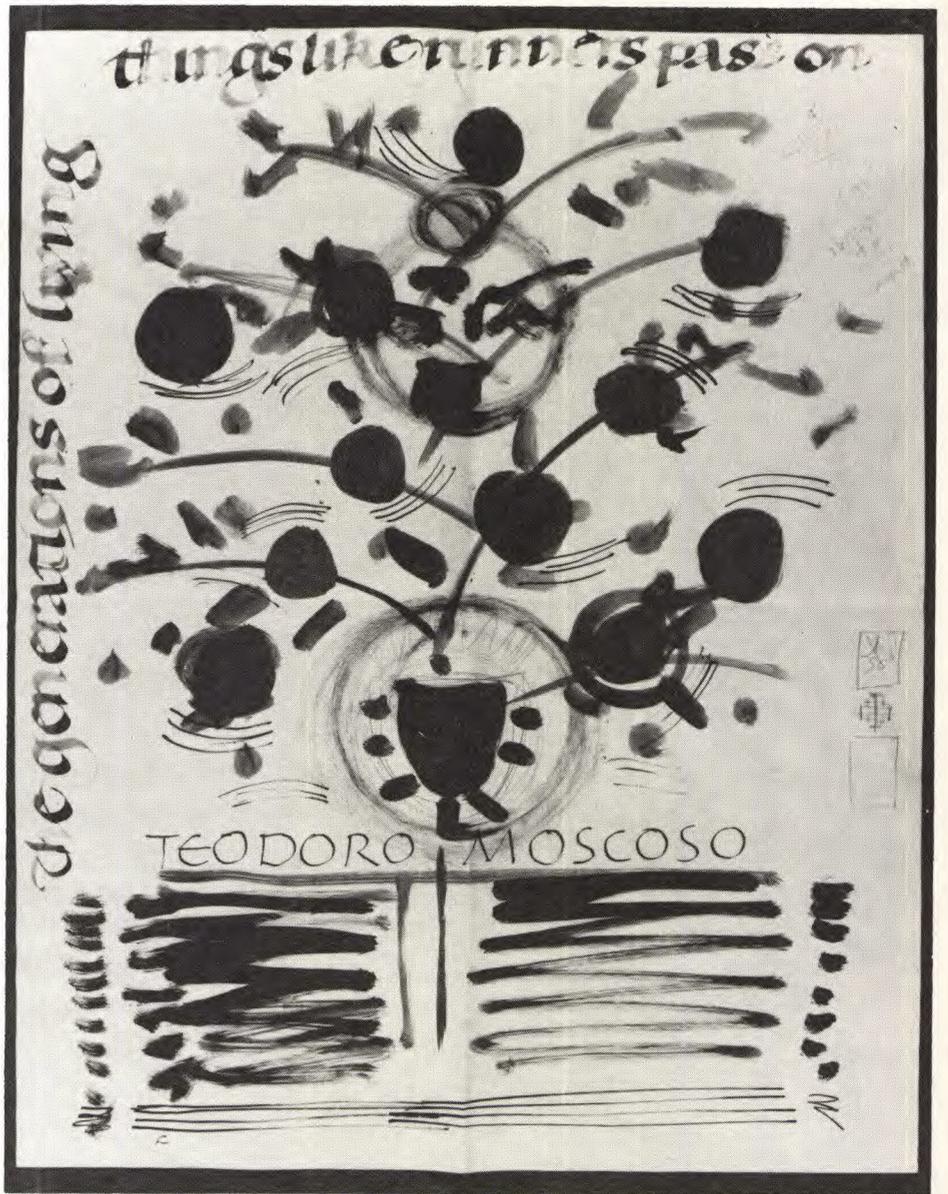
Insisting on quills has its bothersome side, as Jackson must spend a good deal of free time walking along river banks gleaning swan and goose feathers. Since he is right handed, his quills must come from the left wing of the bird so they curve in the proper direction. Once he has collected some usable specimens, they must be properly cured—another job he does himself. First he chops off the tips to provide access to the long hollow inner tube. Next the quills are soaked in cold water for several hours, after which he plunges them into hot sand. This final step in the curing process hardens the quills to a glasslike consistency appropriate for carving the tips. Jackson doesn't begrudge the time spent preparing his quills, because once done, each one can last for innumerable pages of manuscript writing and can be sharpened and trimmed to his heart's delight.

As you might expect, Jackson deplores commercial inks as much

one of a series of spontaneously produced designs for the Craftsmen Potters Association exhibition usually made in haste with no time for revision.

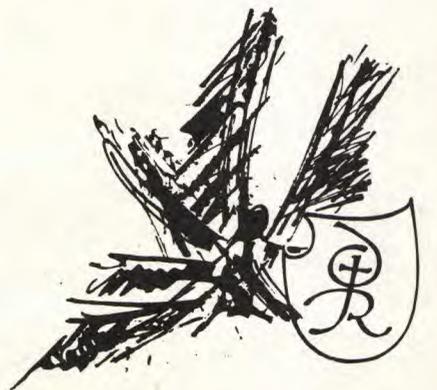


BOWLS
 BY MEMBERS OF THE
 CRAFTSMEN POTTERS
 ASSOCIATION
 NOVEMBER 13/24 1979
 WILLIAM BLAKE HOUSE
 MARSHALL ST. W1
 MON/FRI 10.30/5.30 SAT 10.30/5



sand etched & painted letters on a wooden commemorative plaque. gold & colour. dark green background the sign was produced by Fiona and Alec Peaver (PEAVER) size 4' x 2'

At top, the rough draft of a presentation panel commemorating the public service of Teodoro Moscoso. The final document depicted the seals of the institutions of which he was a benefactor. It was written on vellum in stick ink and embellished with color and gilding.



Right, angel stamped in gold on leather cover of manuscript book, *Alphabets and Quotations*, commissioned by Guillermo Rodrigues-Benitez. The shield contains initials of Jackson and Rodriguez.

as pens. There is no pleasure for him in inks that don't puddle—that dry up almost the moment they hit the paper. He prefers to grind his own Chinese ink sticks and mix a fresh batch each day, so he can control the depth of color and viscosity to his liking.

For a writing surface, he prizes vellum (calfskin) above all. He treats it lovingly, rubbing it gently with emery paper until it feels silken and velvety to the touch. He may work an entire day on one sheet, but he finds it well worth the labor, for gliding a quill across a proper piece of vellum is one of the excruciatingly beautiful pleasures of this craft.

When a document or manuscript calls for color, he applies it in the time-honored technique of ancient craftsmen. He mixes powder pigments with egg yolk and a bit of water into a creamy consistency; this old egg-tempera medium creates a slightly embossed surface that dries to a silken sheen and remains color fast for ages. He applies gold leaf and burnishes it, too, with the same tools and techniques used on medieval illuminated manuscripts.

Despite the time and attention lavished on techniques and preparations, Jackson is not preoccupied with the mechanics of his work. He regards it as something to learn and absorb until it is as automatic as breathing. Then he can put all his heart and sensibilities into the actual writing. But the preparations for a manuscript are as necessary for him as practice is for a musician preparing a recital. The moment he sets quill to vellum, the performance starts. The adrenalin flows, the heart beats faster, his nerves are on edge, but years of practice and preparation give his hand confidence to proceed. When the work is going well he finds the courage to take some chances, and subtle variations in strokes often will evolve into great strides forward in style and originality.

The fact that the Queen of England is one of Jackson's regular customers brings him some plum assignments. They sometimes require the rendering of heraldic

emblems, the royal coat of arms and decorative E's for Elizabeth the Second. He is also often called upon to letter proclamations bestowing peerages and other royal decrees.

All the honors, heraldry and pageantry are good fun and good business for Jackson as they provide him with opportunities to stretch his imagination and skills. But his bread-and-butter business comes as it does for most scribes, from more prosaic assignments—designing labels, seals, bookplates; writing invitations, place cards, and filling in employees' names on certificates of recognition. For the most part his work comes from church, state and private institutions. But there are also the rewarding one-of-a-kind commissions from an occasional private collector who might want an elaborate rendering of the family tree, a book of Shakespeare's sonnets, Churchill's speeches or a volume of hand-painted flowers.

For all his varied projects, Jackson draws inspiration from 2,000 years of lettering styles plus some particularly favorite sources—ancient Hebrew illuminated manuscripts, the Book of Kells, Islamic decorative tiles and the infinite design forms in nature, such as the markings on butterfly wings, the structure of seed pods, leaf patterns, fish scales and the like. But those sources are merely mind-expanders. Jackson never attacks a commission with preconceived plans. As every fine scribe knows, there must be a physical and emotional response to the words if the calligraphy is to be eloquent.

Jackson, who has exercised his passion and skill on every imaginable calligraphic project, has one abiding ambition. Before he retires his quills he longs to write and illuminate a Bible. Such a project should arouse all the sensuality, spirituality and skills a scribe could muster. Whether it comes to him as a commission or a self-imposed venture, we have no doubt Jackson will get it done. **MM**

Logo for Craft Camp



Logo of Santa Barbara Museum of Art, California.



Design for seal for the Institute of Health Food Retailing.

THE FRIENDS OF CALLIGRAPHY ARE PLEASED TO PRESENT DONALD JACKSON SCRIBE AND ILLUMINATOR TO QUEEN ELIZABETH II CROWN OFFICE AT THE HOUSE OF LORDS WHO WILL GIVE AN ILLUSTRATED LECTURE FRIDAY 19 MARCH IN THE LUCY STERN 7:30 PM THEATER MILLS COLLEGE OAKLAND

THE MAKING OF A ROYAL CHARTER

SEMINARY AVENUE AND MACARTHUR BOULEVARD ADMISSION FREE



Announcement of lecture by Donald Jackson.

We are proud to announce that an exhibition of Donald Jackson's work, "Painting With Words" will be on display at the ITC Center in New York City from January 18 through March 18, 1989.

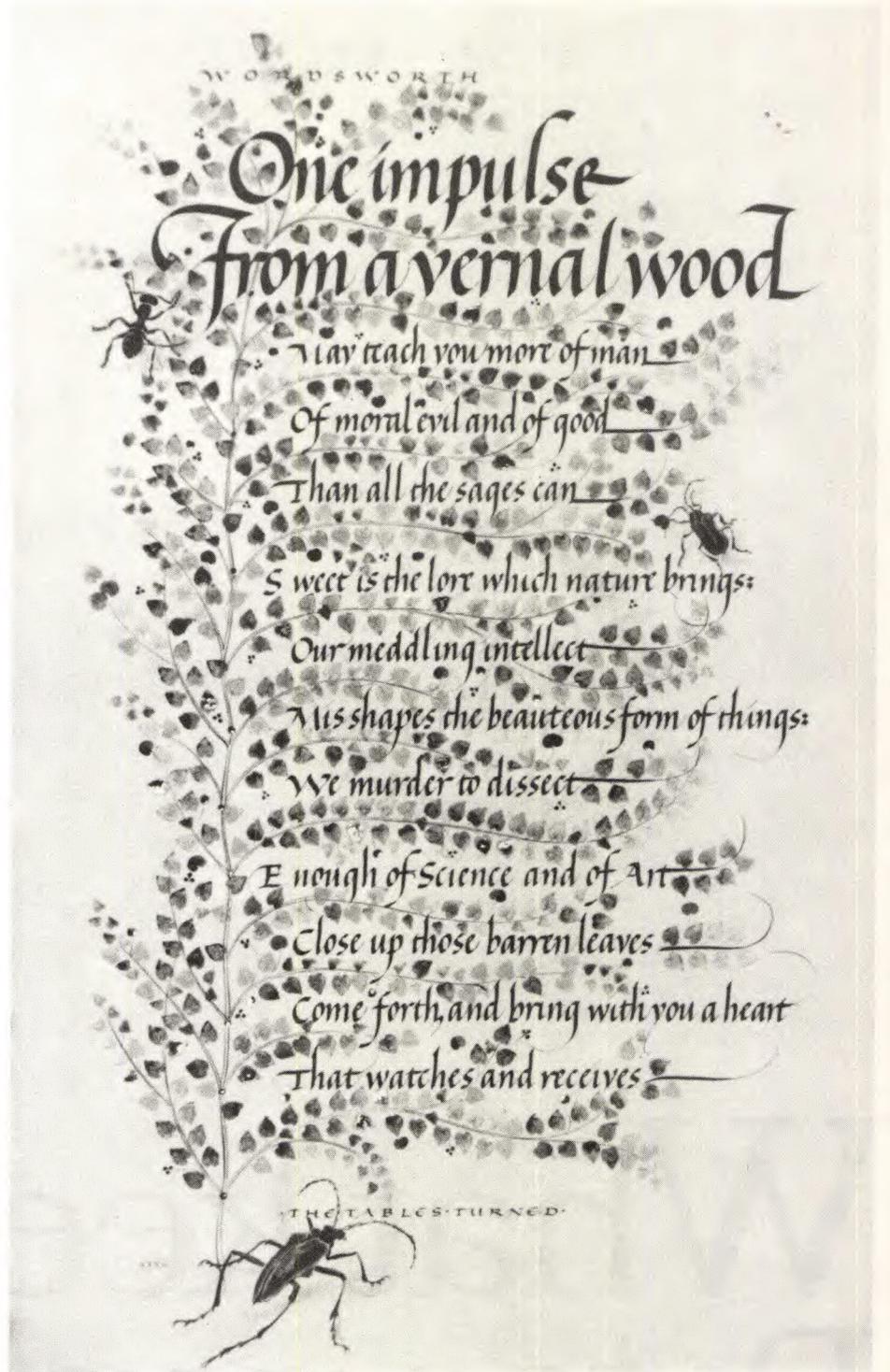
A Wordsworth poem rendered in calligraphy with appropriate illustrative embellishment.

column heading design for 'New Yorker' magazine.

A B Z

logo for Exhibition of Calligraphy in 'Parisians' painting with words (trans.)

Et les mots se font peinture



Cranks
IN PETER
ROBINSONS
IN OXFORD CIRCUS



Booklet announcing the opening of a health food restaurant in a famous London fashion center.



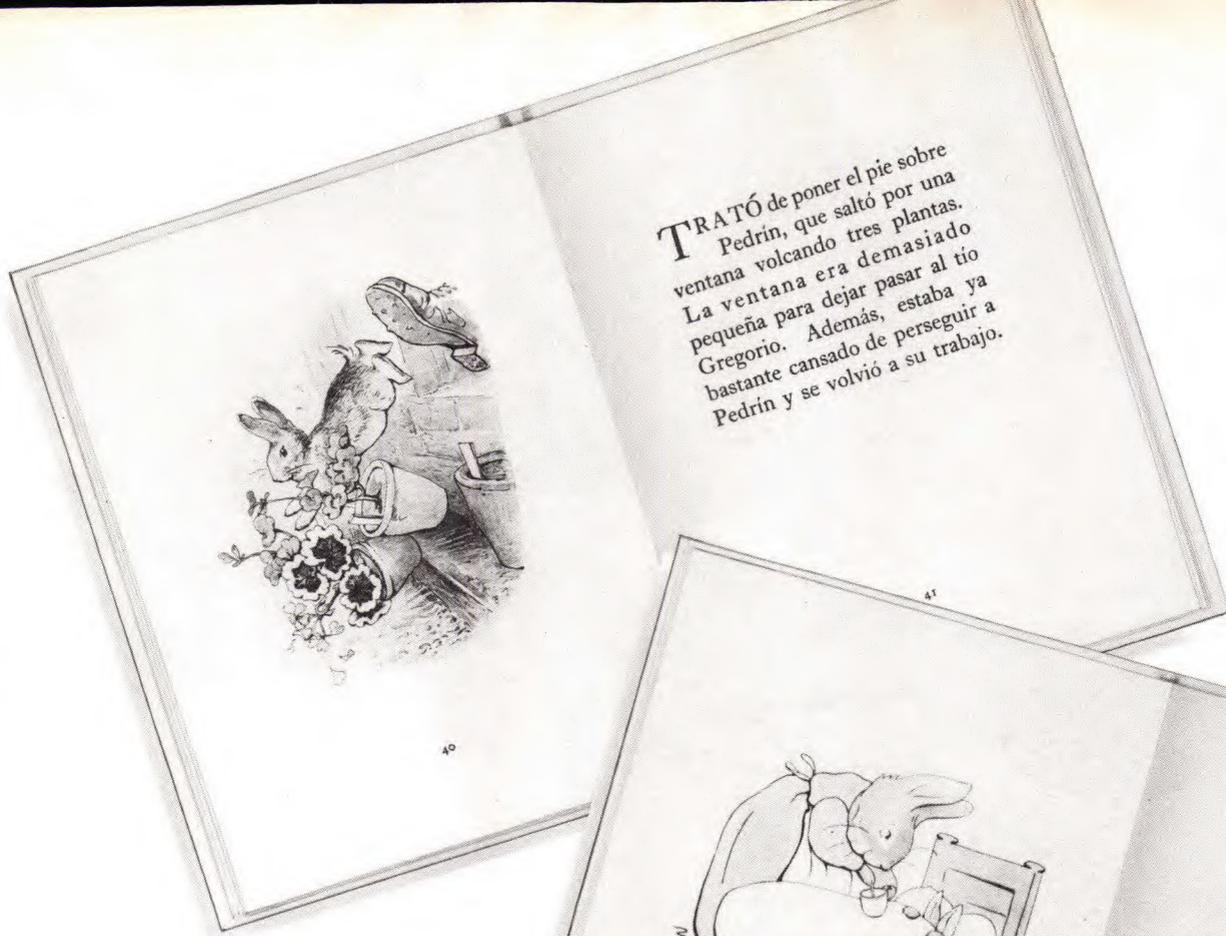
At the invitation of PETER ROBINSON, the famous London fashion store on Oxford Circus, have opened another of their health food restaurants.

This new restaurant is situated on the 1st floor of Peter Robinson's lively new extension. It has been designed by David Ransom in association with David Canter. It is based on the idea of a garden pergola with seating areas beneath a mass of hanging plants.

The restaurant is run on the same lines as Cranks' other enterprises, with a buffet counter offering a selection of raw salads,

freshly prepared vegetarian soups, savouries and sweets, as well as Cranks famous wholemeal bread, cakes and pastries, all made in their own bakeries on the premises. Everything is made from unrefined wholefoods and, where possible, vegetables and fruits are organically grown. The restaurant is licensed and there is also a range of freshly extracted fruit & vegetable juices, and a variety of yoghurt & milk drinks.

Cranks pioneered the boom in health food catering, and in its large restaurant & shop premises in Marshall Street (near Regent Street) it gained an unequalled and world-wide reputation for wholesome and nutritious vegetarian meals. Developing from this, Cranks has opened branches in Heal's, Tottenham Court Road, London W1, in Guildford, Surrey, and in the West Country.



What keeps Peter running?

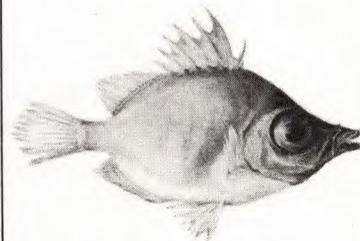
Peter Rabbit is 87. Beatrix Potter, the woman who brought him into the world, would be 122 (if she were alive today) and still collecting royalties for *The Tale of Peter Rabbit*. What accounts for the durability of this octogenarian bunny? ❖ Especially these days, when established illustrators are feeling challenged by the razzmatazz and pyrotechnics of New Wave esthetics and computer-generated art, we might well try to understand how an old-fashioned rabbit in a tacky blue coat continues to entrance millions of parents and children in 16 languages, including Japanese, Latin and Icelandic.

Each of us takes pleasure in Beatrix Potter's little animal books for our own reasons. Parents, who are obliged to read the same stories over and over again, bless her for the grand adventures she packs into brief sentences and very few pages. Her blatant honesty endears her to children because, like them, Peter Rabbit, Benjamin Bunny, Jemima Puddle-Duck, Squirrel Nutkin, and all the others who inhabit her tales, are naughty, foolish and impolite at times. They also fail, are frightened and punished at times. But mercifully, she never scolds or moralizes. Her stories are loving and forgiving. What's more they teach children—where animals live... what they like to eat—and introduce wondrous new words to contemplate, such as "camomile tea."

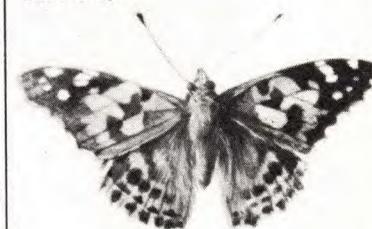
Though most of us can recite *The Tale of Peter Rabbit* by heart, we know precious little about the remarkable woman who created him. Recently, however, The Pierpont Morgan Library of New York City set things right. With the sponsorship of the Ford Motor Company, they mounted an encyclopedic exhibition of Beatrix Potter's work, which revealed her to be an exquisite watercolorist, a wonderful storyteller, a serious naturalist, a woman of warm heart, social consciousness and intuitive merchandising genius, besides.

"**The Tale of Beatrix Potter**" started in 1866 in Victorian England. Like many affluent children of the time, Beatrix spent much of her early childhood cloistered in the nursery with a nanny. But the Potter home was also filled with books, and the nursery

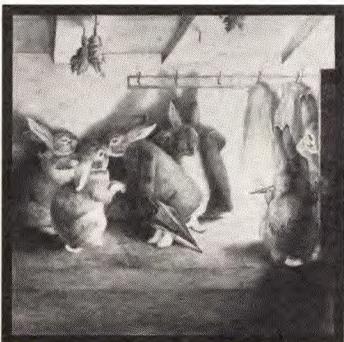
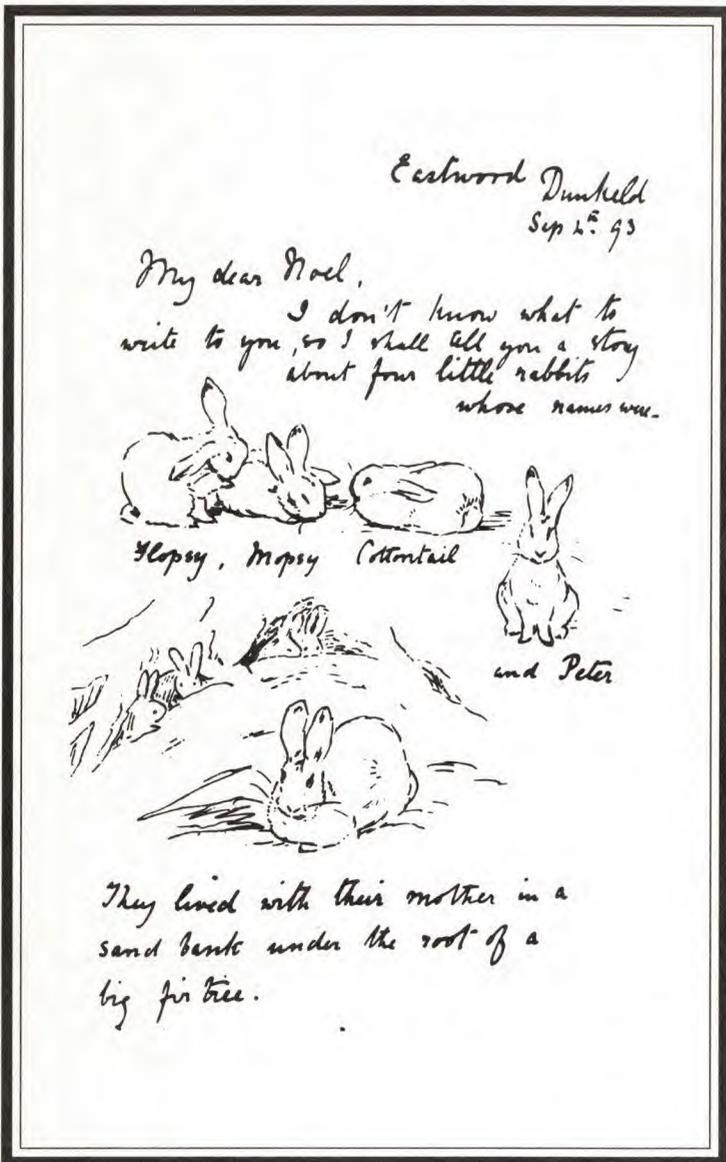
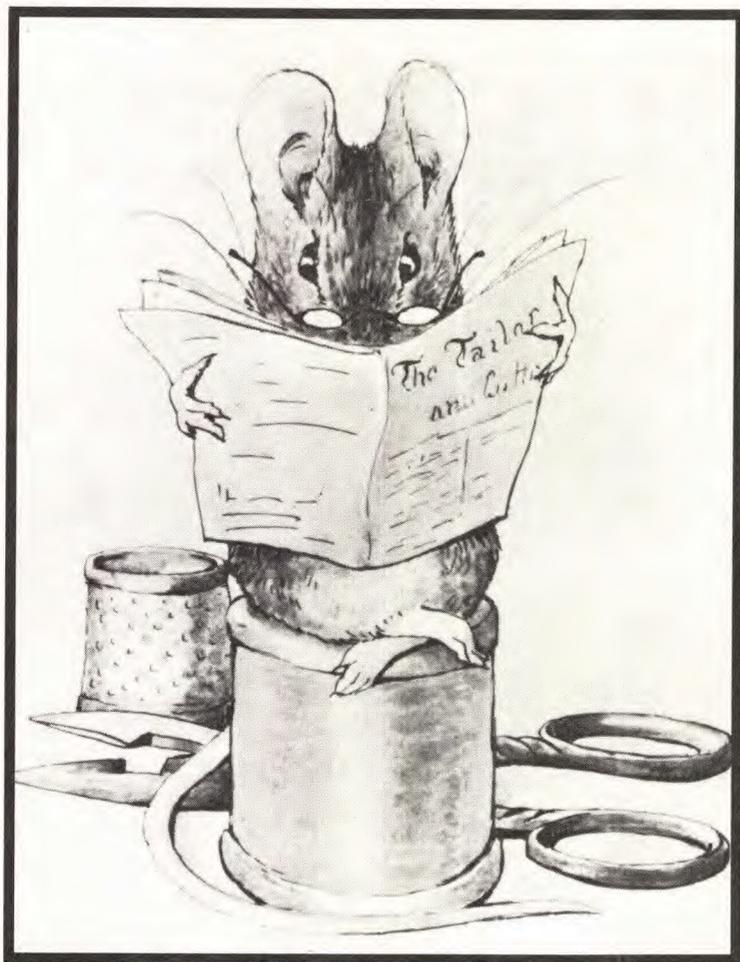
Above: Pages from the French and Spanish editions of *The Tale of Peter Rabbit*. The story has been translated from the English into 15 languages. (Copyright © Frederick Warne & Co.)



Although most widely known for her imaginative stories and illustrations, Beatrix Potter considered her true profession to be that of a naturalist. She observed nature minutely and rendered forms in exquisite watercolor technique. Above: A study of a boarfish. Below: Study of a butterfly. (Courtesy, Victoria & Albert Museum, London.)



was alive with animal companions. Not the stuffed variety, but live bunnies, mice, lizards, frogs, and even a bat. Beatrix and her younger brother loved and cared for the menagerie, studied them closely and drew pictures of them incessantly. When Beatrix's special drawing talent was noted, her parents were unstinting in their encouragement. There were frequent trips to the Natural History Museum, art lessons and all the support



Top: Illustration from *The Tailor of Gloucester*, Beatrix Potter's personal favorite of all her animal tales. (Courtesy, Tate Gallery, London.) **Above:** Peter Rabbit was born in a letter to a child, as were many of her other stories. (Courtesy, Archive of Frederick Warne.) **Left:** One of a series of illustrations from *The Rabbits' Christmas Party*. (Courtesy, Victoria & Albert Museum, London.)

prosperous, cultured parents could provide. She accumulated a prodigious body of work, and at age 24, she turned professional almost overnight. She submitted several rabbit drawings to a greeting card publisher who, by return mail, sent her a check for six pounds and a request for more work. Eventually her illustrations also found their way into collections of verse and fairy tales, and quite often into private letters she wrote to children.

The Tale of Peter Rabbit actually originated in just such a letter written to the child of a dear friend. When she transferred the story into book form, the only publisher who took any interest in it wanted to print it in full color, in a large size pricey edition. Beatrix refused the offer. She insisted that the book be kept small enough for children's hands and cheap enough for parents' pocketbooks. She stuck by her resolve, and in December, 1901, published the first edition of *The Tale of Peter Rabbit* at her own expense. It had only a colored frontispiece; all the other drawings were in black and white. The first printing of 250 copies sold out, as did a second printing of 200 in February, 1902. That same year she hammered out a deal with the commercial publisher, Frederick Warne, to issue an affordable color version, and to keep the price low, she took no royalties on the first 3,000 copies. This first commercial printing

sold 28,000 copies in just one year and the demand has never ceased.

Though Beatrix Potter was a serious naturalist who studied plant and animal life from both esthetic and scientific aspects, her children's books grew into a burgeoning business which occupied most of her time. She wrote 30 little animal tales in all, which were sometimes published individually and often in collections along with *The Tale of Peter Rabbit*, the perennial favorite.

Perhaps it was her marketing genius (her insistence on a small book at an affordable price) that started Peter Rabbit on the road to immortality.

Perhaps because he appeals to the very young, he becomes the *first and oldest* animal friend, generation after generation. Whatever the reason, this is one charismatic rabbit. By most recent count, a total of 65 million copies of *The Tale of Peter Rabbit* have been sold, and there seems to be no end in sight for Mr. McGregor's troubles.

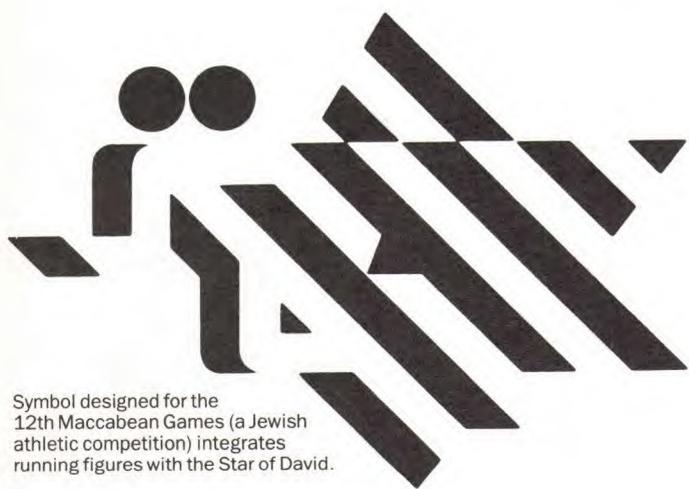
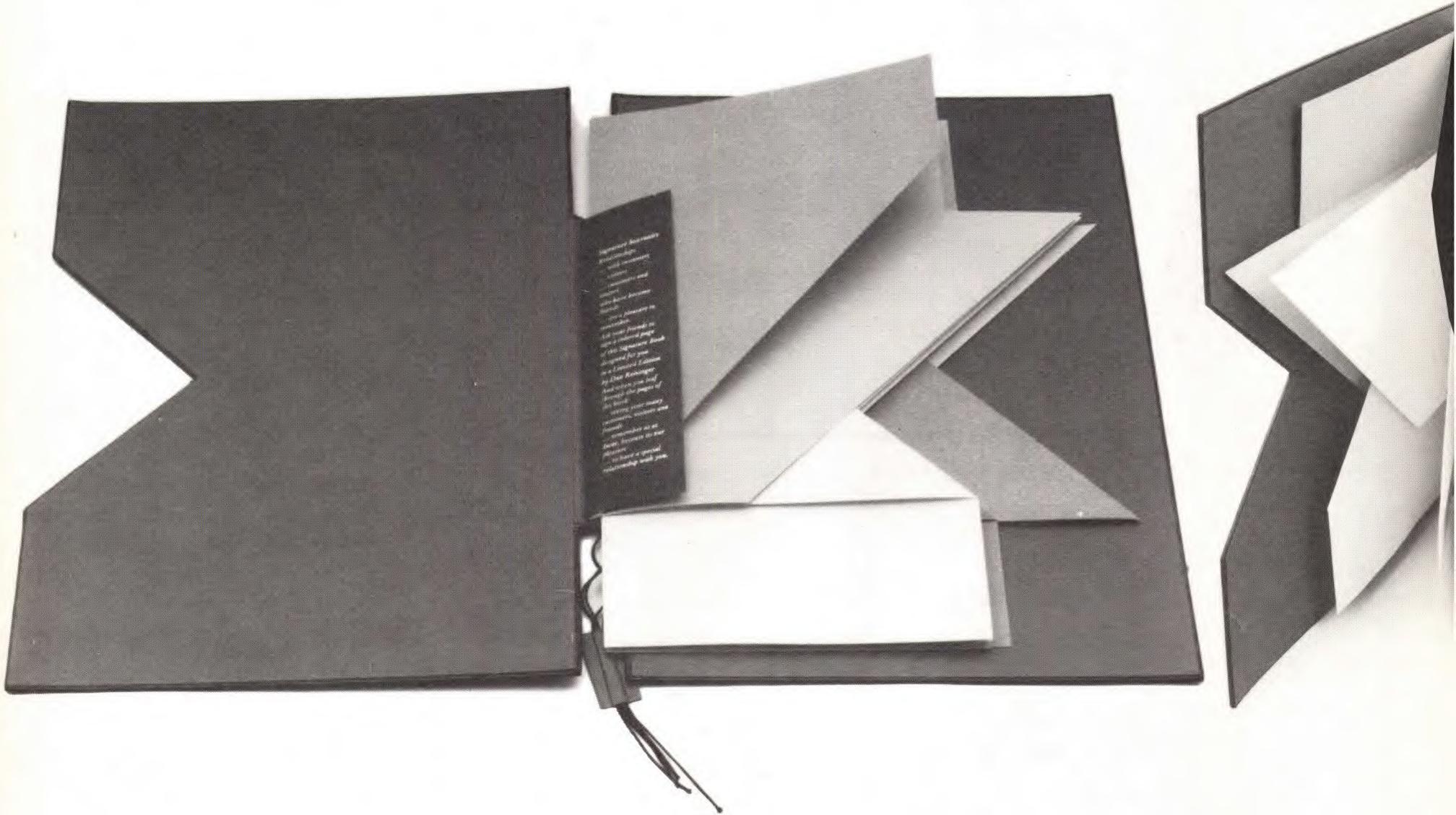
Marion Muller

Above: Illustration from *The Tale of Pigling Bland*, a story dealing with the somber realities of life. (Courtesy, The National Trust.) **Below:** Beatrix Potter at her home, "Hill Top," a small working farm in England's lake country, which she often used as a setting for her animal stories. (Courtesy, Archive of Frederick Warne.)

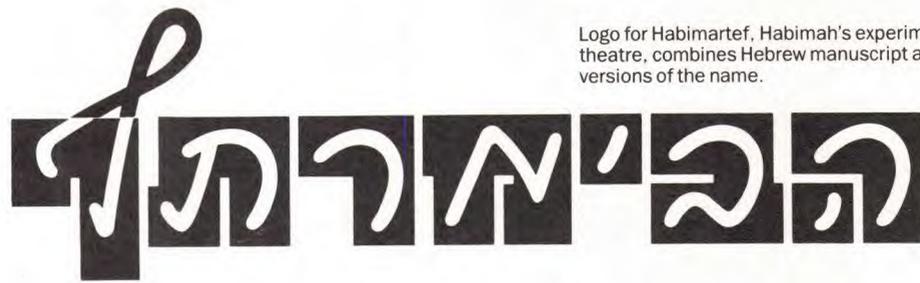
We wish to thank The Pierpont Morgan Library, New York City, for providing us with illustrations and information from their recent exhibition, "Beatrix Potter, Artist and Storyteller."



Dan Reisinger and His



Symbol designed for the 12th Maccabean Games (a Jewish athletic competition) integrates running figures with the Star of David.



Logo for Habimartef, Habimah's experimental theatre, combines Hebrew manuscript and block letter versions of the name.

Logo for Lavi (insignia of aircraft manufactured by Israel Aircraft Industry) reads in English from left to right and in Hebrew from right to left.



It's tempting to call him a magician. It's an apt word for someone who makes mechanical flowers open and close in water... designs logos that read correctly backwards and forwards... conjures 40,000 different designs out of six squares of plastic... invests a single wall with a million-and-a-half pattern variations.

Israeli designer Dan Reisinger pulls all his "surprises" out of his

graphic studio, not a top hat, and though he is genuinely pleased with his performance, it would embarrass him immensely to hear his prowess overstated. Still, it's hard to settle for just the words "graphic designer" where Reisinger is concerned. They don't account for his special inventive talent. There's much more to his work than tasteful selections and arrangements of shapes, colors and typography.

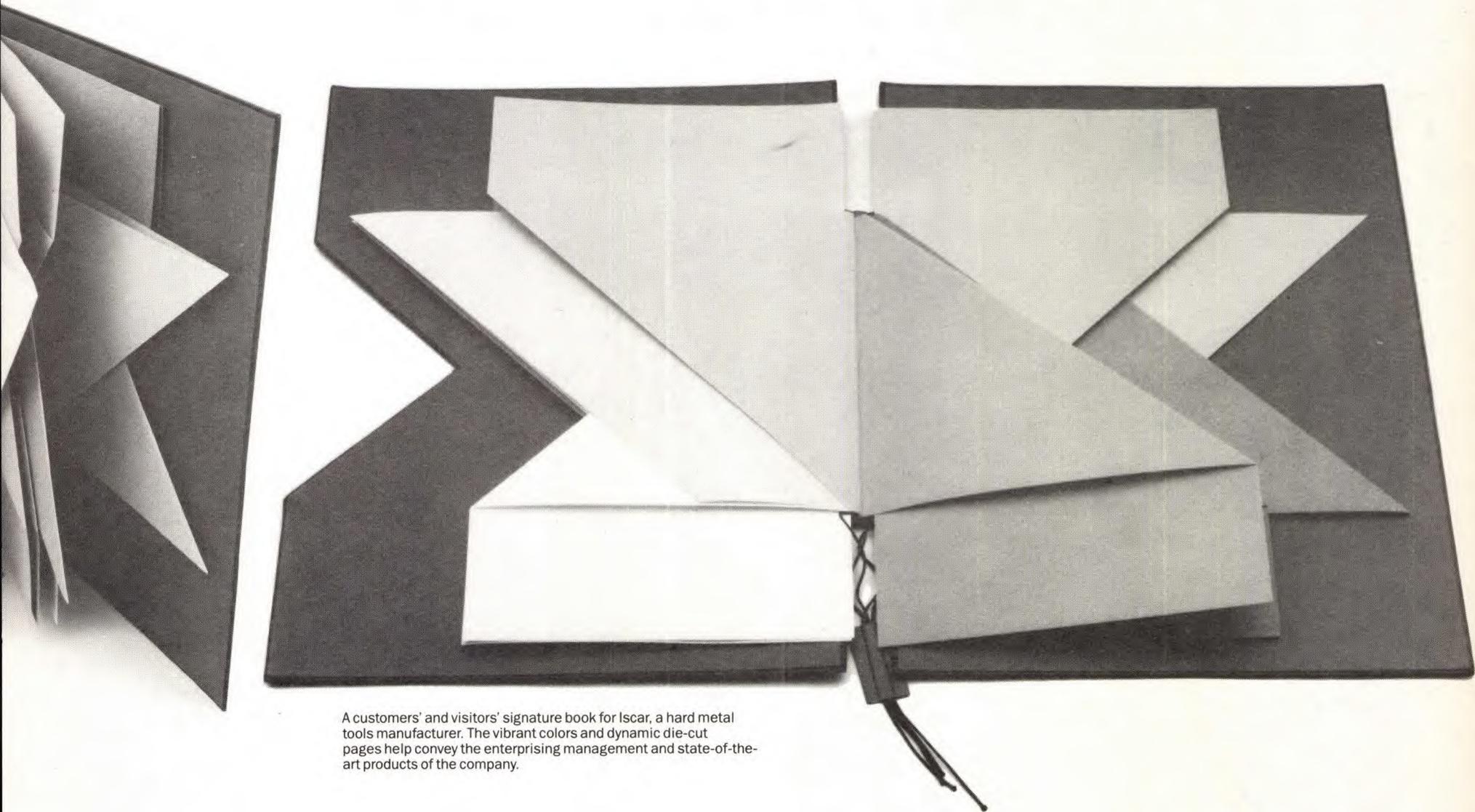
Reisinger is responsible for some totally innovative creations that have solved design, communication and merchandising problems in ingenious, unexpected ways.

For the Israel Pavilion at Expo '67 in Montreal, for instance, he created an exhibit in which colorful mechanical flowers opened and closed in synch with a flowing and ebbing stream of water—an inspiring dramatization of Israel's

transformation of the desert into productive land.

More recently, he devised a kinetic wall sculpture, for which his fellow countryman, Op artist Yaacov Agam, deserves a bow of acknowledgment. But Reisinger took the concept and carried it through to an original, expanded conclusion: On a row of eight-sided, identically colored, vertical, rotating columns, he superimposed a

Graphic Inventions



A customers' and visitors' signature book for Iscar, a hard metal tools manufacturer. The vibrant colors and dynamic die-cut pages help convey the enterprising management and state-of-the-art products of the company.



Symbol for the Habimah National Theatre. The Hebrew letter (Hei) for Habimah, repeated four times, creates the image of a menorah—a universal Jewish symbol.



The Hebrew word (Ha'im) meaning "life" takes on the image of a friendly house in this logo for The Association for the Help of Sick Children.



Below: Logo for Delek, a fuel company, in Hebrew (top) and Arabic (bottom). The styling of letterforms can create a common visual denominator among the three alphabets used in Israel.

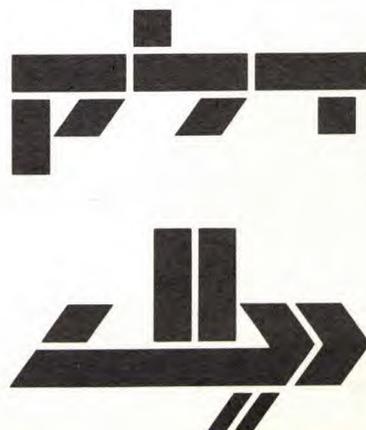


The logo designed for the Israel United Performing Artists whimsically parodies the traditional theatrical masks in Hebrew-style serifs.

variety of design motifs. The columns can be rotated individually or in tandem, by hand or mechanically, and each alignment of surfaces presents a different overall pattern. In all, the wall sculpture permits a staggering 1,600,000 design variations, with the potential for keeping a jaded executive amused for the rest of his life.

Like all honest art and design, Reisinger's works are universal. They

can travel, cross boundaries, be understood and appreciated everywhere in the world. To be sure, Reisinger has been around. Aside from Israel, he worked in Brussels, studied and worked in London, is a member of Alliance Graphique Internationale, the New York Art Directors Club, and is an occasional lecturer and consultant. But contemporary and cosmopolitan as he is, it would be a mistake to



assume that Reisinger developed untouched by the experience of being an Israeli.

He grew up almost side-by-side with his adopted country. In 1949, when he was 15 and the State of Israel only one year old, he emigrated there from his native Yugoslavia. A new immigrant in need of work, he took a job as a house painter. The job put money in his pocket, but just as important, it put

Typographic Conjuring

The logo for El Al airlines combines the English, reading left to right, and the Hebrew, reading right to left.



Below: A selection of posters (from a set of 16) designed for El Al airlines, in which a picture-symbol characterizing the destination substitutes for a letterform.

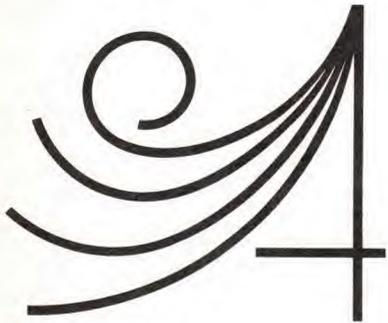


An evolving (m), logo designed for the Michael Rosenfeld Construction Company, suggests the nature of the business.

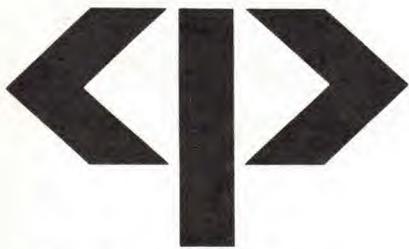


continental **בונטור**

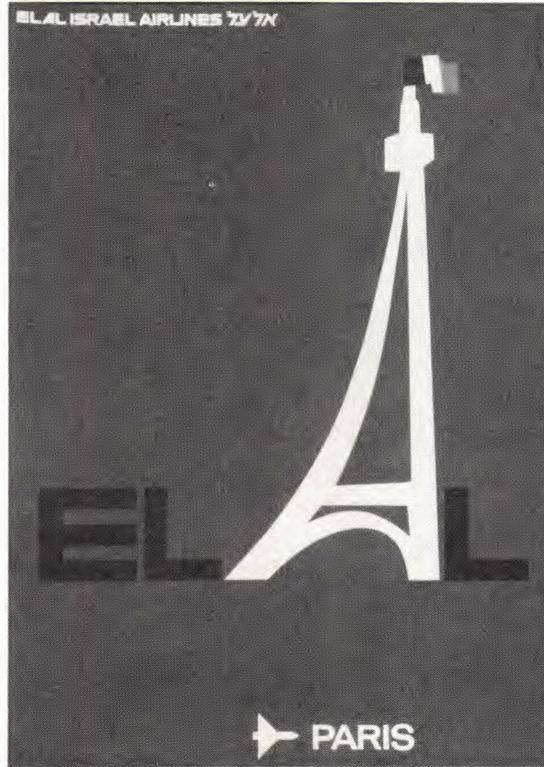
The logo for the Continental Hotel, Tel Aviv, integrates English and Hebrew letterforms stylistically.



The letter (A) playfully manipulated into a logo for Amos Hair Dresser.



The mirror image of the Hebrew letters (Chaf and Pei), styled to read as (C and P) in English, are combined in this bi-lingual logo for Chemical Corporation and Phosphates.



him in proximity to color, for which he had a remarkable passion and talent. So much so, that his artful ways with color soon came to the attention of the director of Bezalel Academy of Art and Design in Jerusalem, and he was admitted as a student in 1951. Growing up in the '50s, all young design students were dazzled by the bold, economical graphic style coming out of Switzerland. But also at the Bezalel Acad-

emy, where emigrés from Germany perpetuated the Bauhaus tradition, their "form follows function" philosophy rubbed off on him. In addition, living and working in Israel presented very specific imperatives and possibilities:

■ A country that operates in three languages gave him, as a designer, three times as much to think about.

■ A country with a memory of the

Holocaust gave him, as a painter, a poignant subject for his canvases.

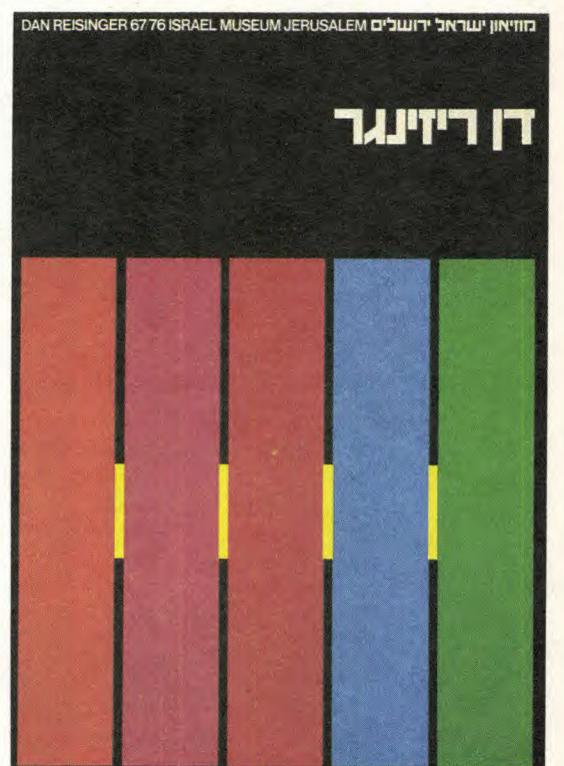
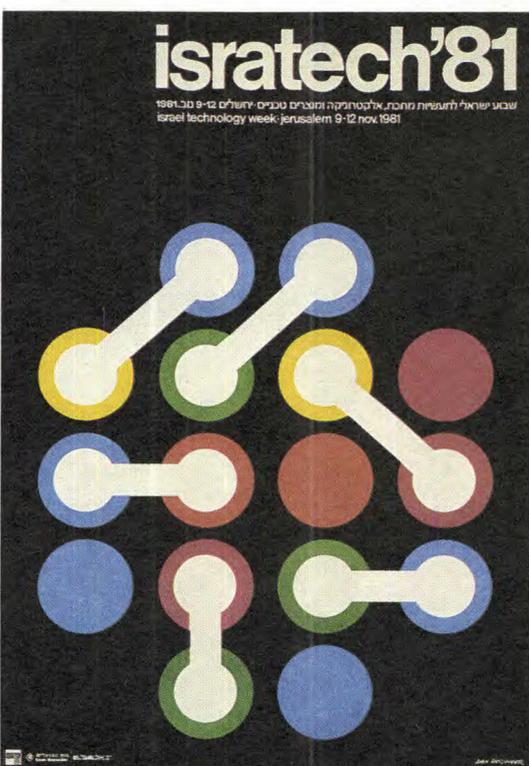
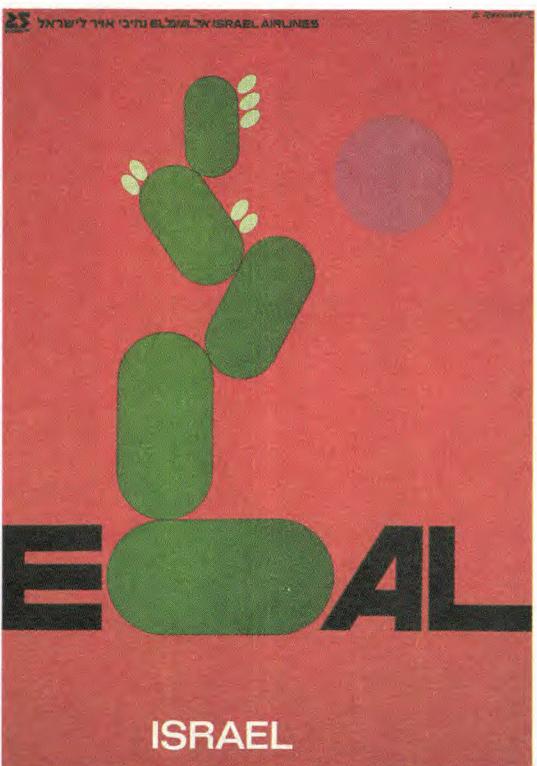
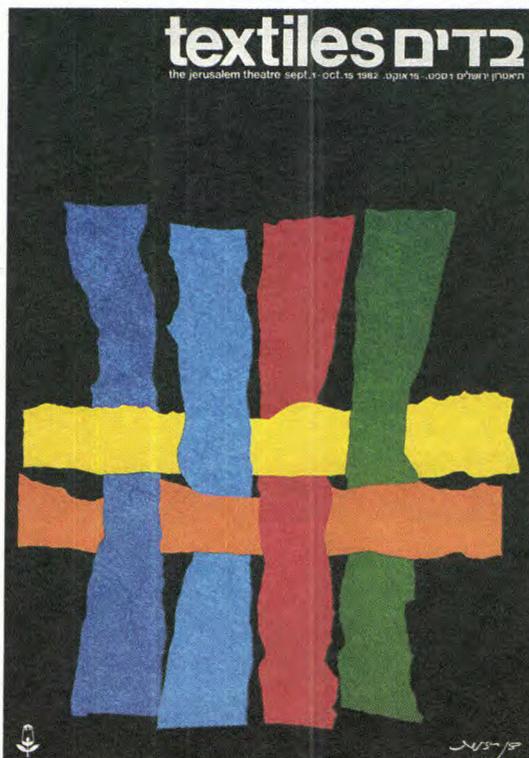
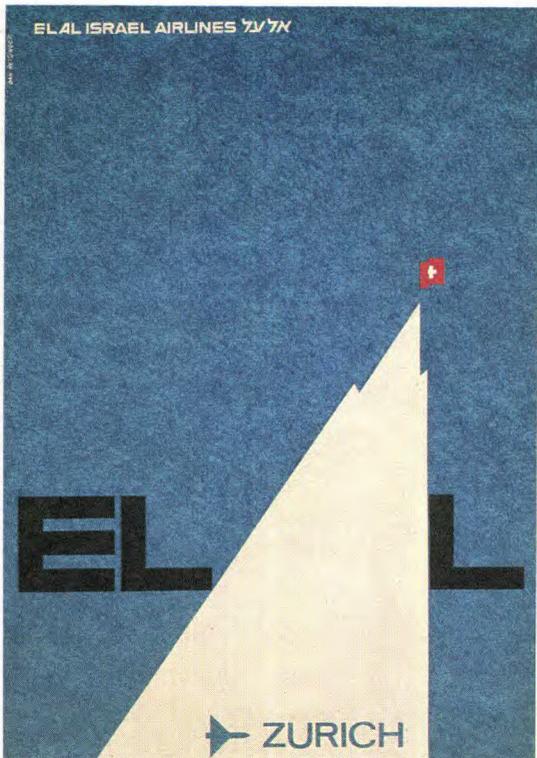
■ And though we may wonder how a country, struggling with ceaseless internal and external crises, has the heart for anything but the bare essentials, the fact is that Israelis do. They insist on museums, theatres, music, dance companies, state-of-the-art science and technology, and business as usual.

In such an atmosphere—where people aggressively reach out for life-enhancing experiences, the colorful, energetic graphics of Dan Reisinger find a happy home.

ONE NATION, THREE LANGUAGES, THREE ALPHABETS

In multi-lingual Israel, almost every piece of public signage appears in Hebrew, English and Arabic. To further complicate matters, each lan-

Let There Be Color!



guage has its own unique alphabet and typography, Hebrew reads from right to left, English reads from left to right, and Arabic is sometimes written in kufic squares.

His overall strategy for resolving the bi-lingual or multi-lingual problem is to find a common denominator, either graphically or typographically, that communicates in all the languages. Here are a few of his solutions:

■ **With a slight design adjustment, a Hebrew letterform can be rendered readable as a Roman (English) character.**

■ **By alternating Hebrew and English words in a continuous line, the design reads correctly right-to-left and left-to-right.**

■ **Hebrew, Roman and Arabic may be linked together by maintaining a stylistic unity in the lettering.**

■ **Both Hebrew and Roman letterforms can be manipulated into relevant images, i.e., a Menorah, a leaf, a building, a number, or some universally understood symbol.**

■ **In some cases, a mirror image of the Hebrew character provides an appropriate English letterform.**

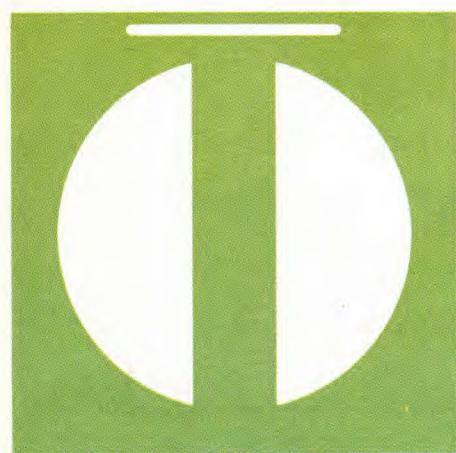
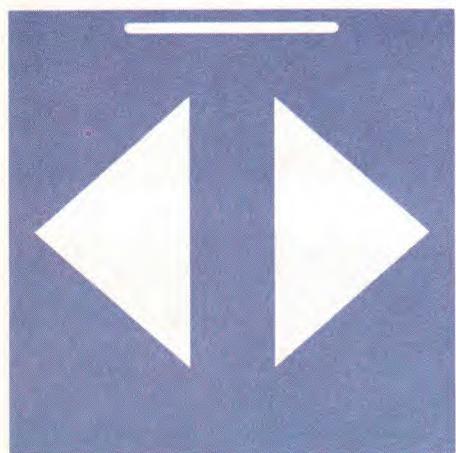
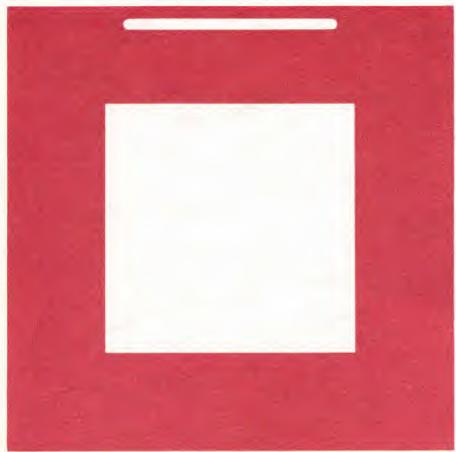
■ **Letterforms can be eliminated altogether and an image alone used to identify the client or product.**

THE COLORIZATION OF ISRAEL

As anyone who has been there knows, the landscape of Israel, with its ubiquitous white stone buildings and pale desert sands, gives off a blanched, high-key aura. Into this muted color field, Dan Reisinger has unleashed his sumptuous, uninhibited color vocabulary. By his own estimate, it is the distinguishing characteristic of his graphics. We are not talking tints...or washes...or

The Calendar that Is Never Out of Date

Cover design for calendar package.



Perpetual Calendar

Create your own combinations - over 40,000 possibilities

Designed by Dan Reisinger exclusively for The Museum of Modern Art, New York

shades, but full-bodied color delivered full throttle, in posters, package designs, corporate graphics, architectural and environmental design.

Indoors and out, the lusty energy of Reisinger's color designs reverberate through the landscape. In Tel Aviv, he brought color to the benches and walls of the seaside promenade. His murals adorn the Haifa Medical School, the Israel

Stock Exchange and Bank Leumi. He created color environments for the Maxima Air Separation Center in the Negev and for the Moon Valley Hotel in Eilat, a rotating color sculpture for the Israel Diamond Exchange, and coordinated interior graphics and design for theatres, industrial plants and department stores. Supermarkets and malls resonate with Reisinger modular display installations. Probably

the only works in which he suppressed his color appetite was in a series of paintings commemorating the Holocaust and in his typographic sculpture created for the Holocaust museum, Yad Veshem.

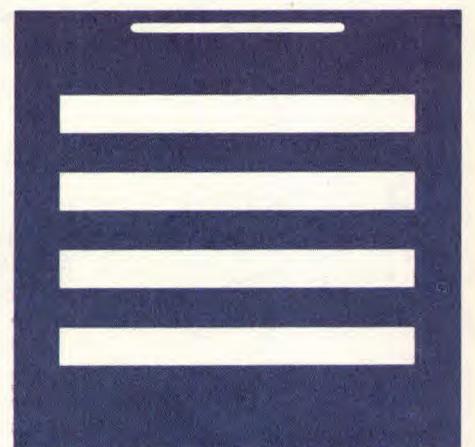
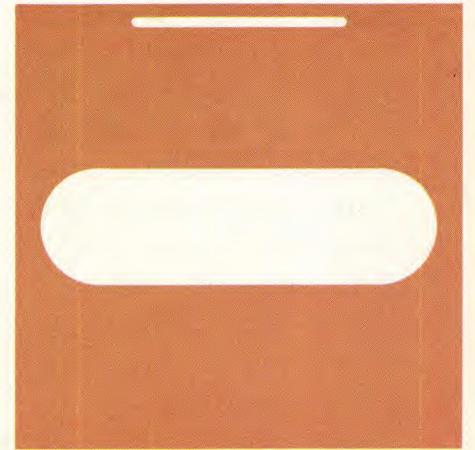
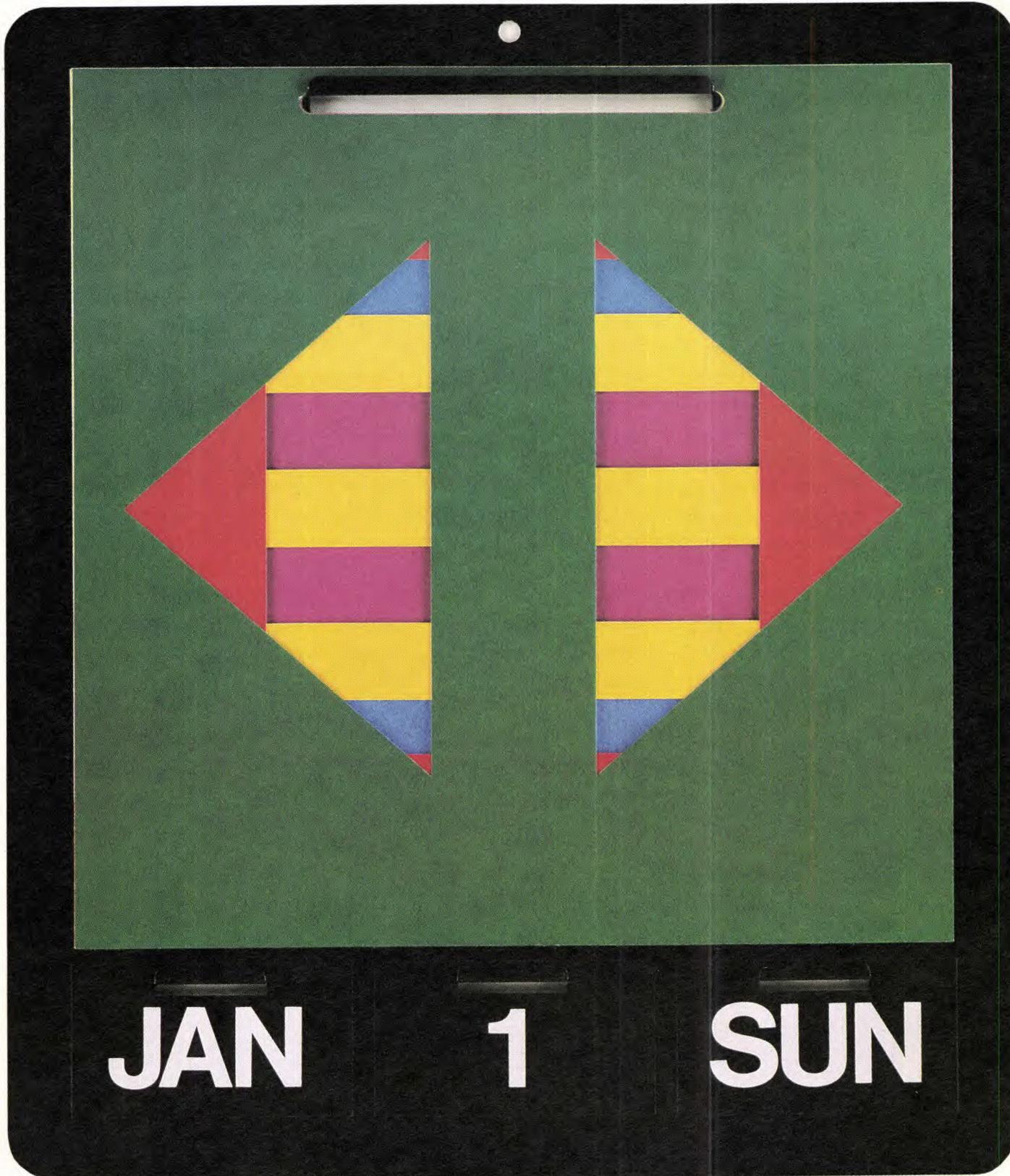
OVER 40,000 DESIGN OPPORTUNITIES

To demonstrate that Reisinger is as adept at solving merchandising problems as design problems, here

is his canny solution to the annual calendar quandary. For stationery and bookstore buyers, stocking calendars for end-of-year sales creates a perennial headache. How many? What variety? And what to do with the surplus in January after the November and December rush?

His solution: A calendar that is never out of date. You can sell it or buy it any time of year, and it's good for a lifetime.

Calendar (actual size 14" x 17")
with one of the thousands of
possible design options.



His perpetual calendar is a generous 14" x 17" and is designed to hang on a wall. It is equipped with three sets of plastic tabs which hang on hooks fixed to the back. One set of tabs bears the names of the months. A second set contains the days of the week. A third set supplies the numbers 1 to 31. With no defined year, the calendar is kept up to date (with a little help from the owner) by exposing the appro-

priate tabs on the appropriate day, month and date.

Furthermore, the Reisinger invention eliminates forever the embarrassment of corny calendar art. The major portion of this calendar is devoted to an ingenious, intriguing design game. It consists of six sheets of lightweight but sturdy plastic, silk-screened on both sides, for a total of 12 different vibrant colors. The plastic sheets,

like the tabs, hang from a hook affixed to the back plate. Each of the sheets is cut out in a simple design... a square, a triangle, a circle, and variations of those minimal shapes. With over 40,000 different design opportunities, nobody should ever tire of this challenging, do-it-yourself creation.

Nor should this lifetime calendar ever show its age. The back is epoxy-painted aluminum. The

design sheets and the day, date and number tabs are all silk-screened washable plastic.

The calendar, which has potential appeal for people of all ages, is on sale the year 'round at the museum shop of the Museum of Modern Art, New York City. The price is \$55. For tax, mailing and handling charges, interested parties may call MoMA, toll free, at 1-800-447-6662.
Marion Muller



The ITC Stone™ Family

The ITC Stone typeface family has been named after its designer, Sumner Stone. This "extended" family was three years in the making, and Mr. Stone says that after innumerable late nights and weekends working on the design, his wife and children came to refer to it as "your other family." The ITC Stone typefaces are the product of a 22 year romance with letterforms begun as a calligraphy student of Lloyd Reynolds at Reed College in Portland, Oregon. Mr. Stone then went on to work at Hallmark cards as a lettering artist before opening his own studio in Sonoma, California.

His interest in digital letterforms developed when he undertook graduate studies in mathematics (he holds an M.A. degree). The next step in his career was as Director of Typography for Autologic, Inc., in Newbury Park, California, one of the earliest manufacturers of digital typesetting equipment. He then became Director of Typography at Camex, Inc., Boston, Massachusetts, before taking his present position of Director of Typography with Adobe Systems, Inc., in Mountain View, California, in 1984. Adobe is responsible for the PostScript® page description language which plays a significant part in the technological revolution involving personal computers, laser printers, and typesetters.

Mr. Stone has also taught calligraphy and typography at various institutions, and lectured extensively on these subjects.

Type Families

We see an amazing variety of letterforms every day. It is hardly unusual to see mixtures of several different alphabet styles on the same page, the same sign, or the same package. In some instances the mixed styles were designed to be used together, as in the case of the upper and lower case of a given typeface, the italic complement of a roman, or light and bold weights in a given typeface family. But in many cases, the typefaces used in combination were not designed to work well together. It is likely that they will have very different characteristics, including different cap heights, lowercase x-heights, stem weights, and proportions. For some design solutions this is appropriate. However, a problem in typographic design today may not be very complicated, and yet require a large variety of compatible typefaces.

The ITC Stone family was designed to solve this problem. The family consists of three different sub-families, Serif, Sans Serif, and a new kind of design which we have called Informal. Each design has roman and italic versions in three weights for a total of 18 typefaces. The three basic designs have the same cap heights, lowercase x-heights, stem weights, and basic proportions. Each typeface has been designed to stand on its own as a useful typeface, but is also part of a large integrated family, and can be mixed successfully with other members of the family.

Tools for Both Beginning and Advanced Typographers

This large palette of compatible typefaces is a boon for beginners and experts both. New users of type will find that they can mix the typefaces together without committing design errors, and concentrate on other important elements in the design such as type size, leading, and line length. Veteran typographers will find many subtle shadings of typographic variation for solving complex typographic problems.

The Informal Design

Serif and sans are common classifications of typefaces, but the Informal designs require some explanation. Although the Informal typefaces clearly have a broad range of application, they were created in response to a particular need. The early days of defining the ITC Stone family were also Mr. Stone's first days at Adobe Systems. As he started receiving letters and memos that had been produced on laser printers, he began to realize the need for a typeface that would be appropriate for these kinds of personal and business communications. The Informal designs were the result.

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wxyz1234567890

ITC Stone Serif

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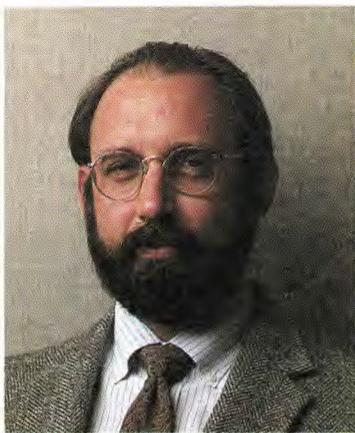
ITC Stone Sans

ABCDEFGHIJKL
MNOPQRSTUVWXYZ
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wxyz1234567890

ITC Stone Informal

The Computer and the Design Process

The process of designing the ITC Stone typefaces was begun with traditional tools – pencil and paper, but most of the work was done with interactive drawing software on a computer. In fact only about 100 out of over 4,000 drawings were made with pencil and paper. Computer technology also allowed proofing the type at many different sizes on many different kinds of output devices. Viewing the type in finished form in its many different manifestations was very important, since the intent was to produce general purpose designs. A great deal of “road testing” has gone into creating the final versions. The ITC Stone types are intended to be useful for long passages of continuous text, and for display. They are sturdy, but maintain elegance at large sizes.



Sumner Stone

Voice
23, no. 926 - 30 cents

dia is the Mess

...of prosper by the papers...
...writing of calligraphy...
...these qualities and...
...examined and...
...of pen-movements...
...to the eye, even when...
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...though legible. An infinite v...

STONE

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...the Stone fonts have varied...
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...left no male heir potent...
...of succeeding him. His...
...is his wife, Fu Ching. B...
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ITC Stone is available in Medium, Semi Bold, and Bold weights with corresponding italics. Small caps have been created for the Medium and Semi Bold weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: These new typefaces will be available to the public on or after November 21, 1988, depending on each manufacturer's release schedule.

STONE CUTTING BY CHRISTOPHER STINEHOUER

Designed by Min Wang



Music for
a summer evening

Bach
Suite for Solo Cello in G Major

Bach Bach Bach
Bach Bach Bach

Debussy
Sonata in D Minor (1915)

Debussy Debussy Bach
Debussy Debussy Bach
Debussy Debussy Bach
Rachmaninoff Bach
Rachmaninoff Bach
Bach Debussy

Rachmaninoff
Sonata in G Minor, Op. 19

8 pm, Friday, June 5, 1988, Palo Alto Unitarian Church, 505 E. Charleston Road, Palo Alto

Brissago, Switzerland

June 17-July 24, 1989

Yale

Summer Program in Graphic Design

The program centers on theoretical and practical exercises dealing with the essential elements of graphic design. All classes are conducted in English and take place in Brissago, a town on the shores of Lake Maggiore in the Swiss canton of Ticino.

Program

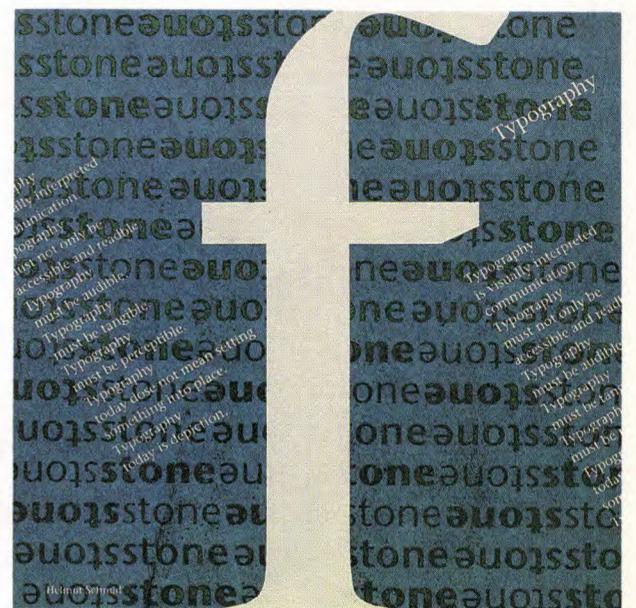
The program is an official academic session of Yale University and three credits are granted for work which is satisfactorily completed. The program is open to graduate and undergraduate students currently enrolled in an accredited university or art institute. Also eligible are designers who have already received their terminal degrees or have the equivalent in professional experience.

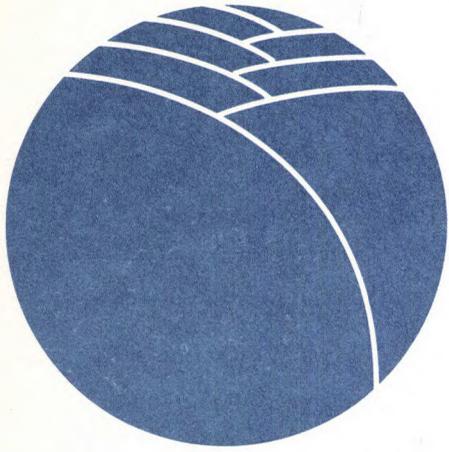
Location

Located in the Swiss Canton of Ticino, Brissago dates back to Roman times and was officially founded in the 14th Century. The village lies just north of the Italian border at the foot of Monte Grigone and on the edge of Lake Maggiore, a lake which extends from Locarno forty-one miles south into Italy. This area is one of few in Europe that enjoys a semi-tropical climate.

Tuition

Tuition, which covers room, board, study trip expenses, and course materials, was \$3,700 in 1988. Students are responsible for their own transportation to and from Brissago. Further information, including the admission application, is available through the Office of Academic Affairs, Yale University School of Art, 180 York Street, P.O. Box 1605A Yale Station, New Haven, Connecticut 06520.





HISAKO
GARDENS

ITC Stone Serif Medium

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ITC Stone Serif Medium Italic

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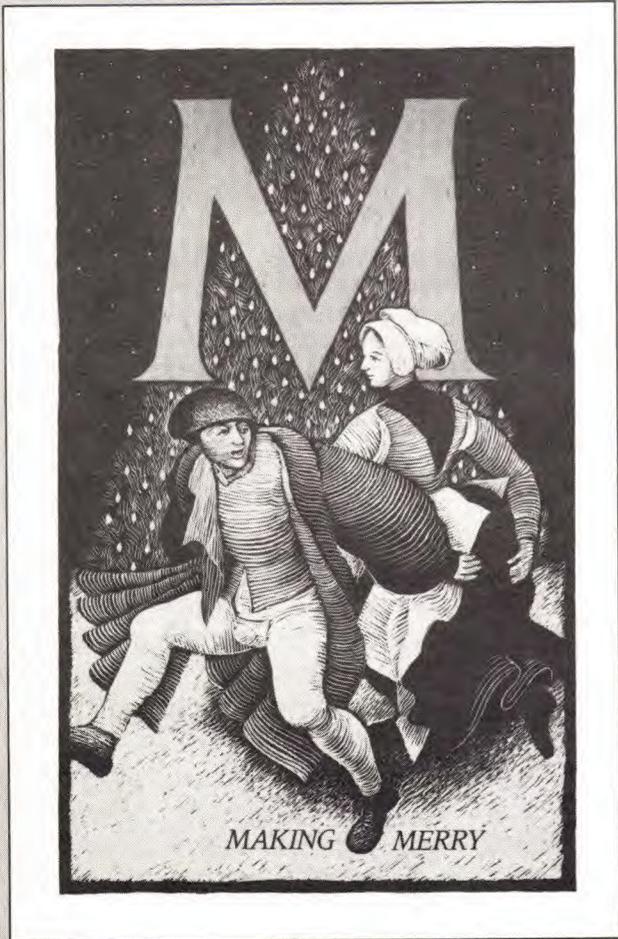
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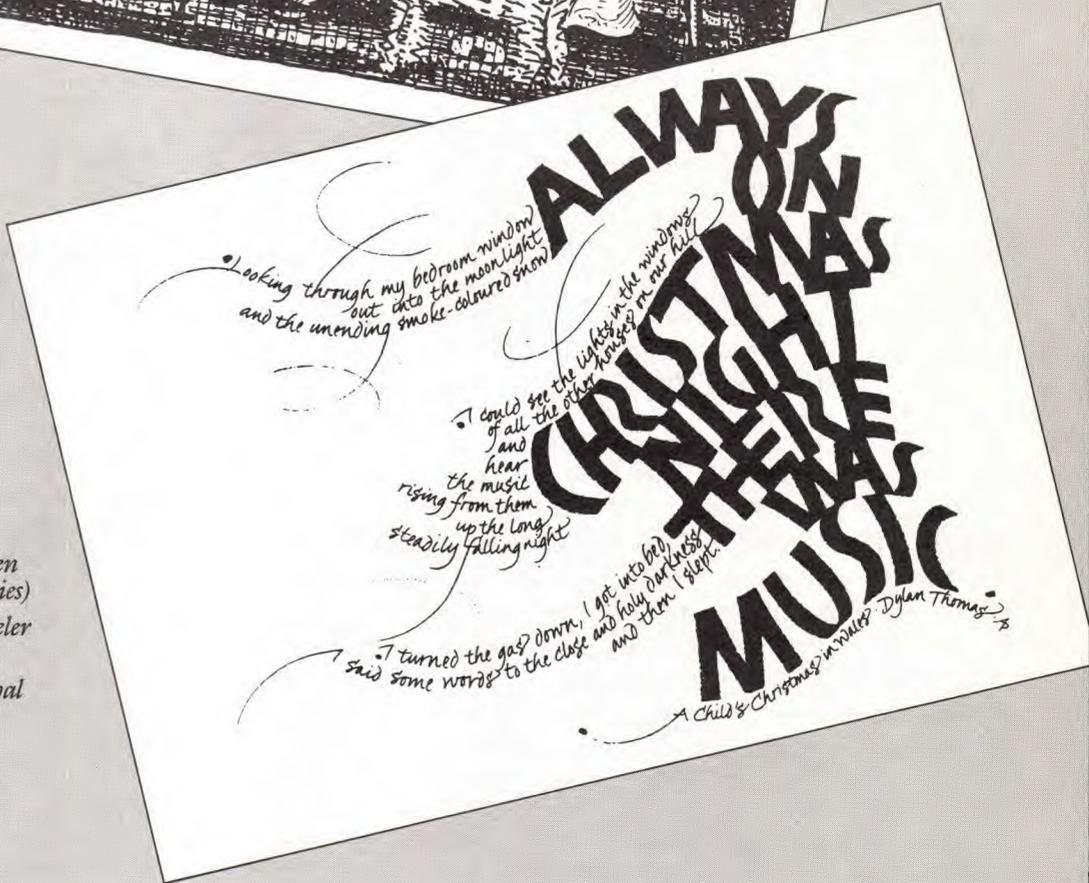
They'd rather speak



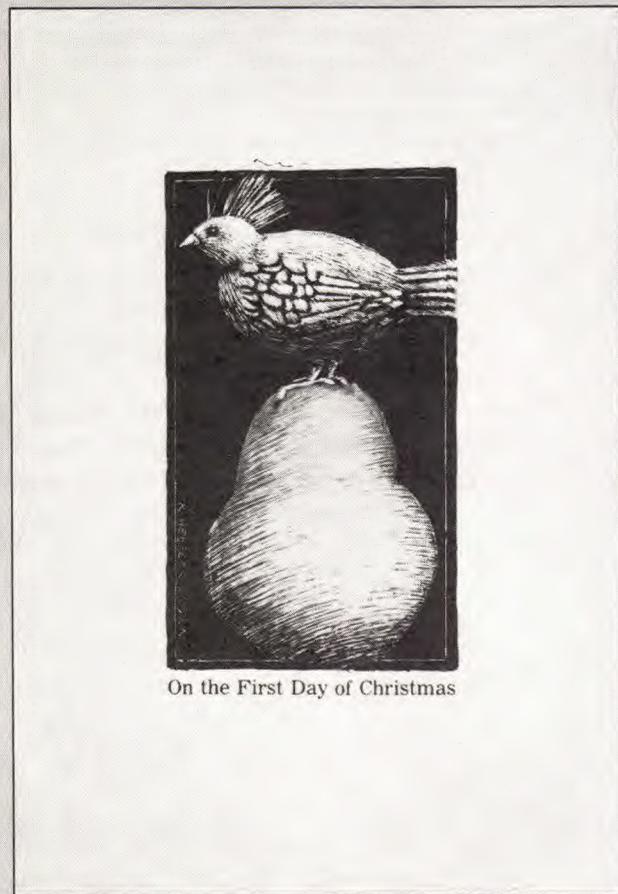
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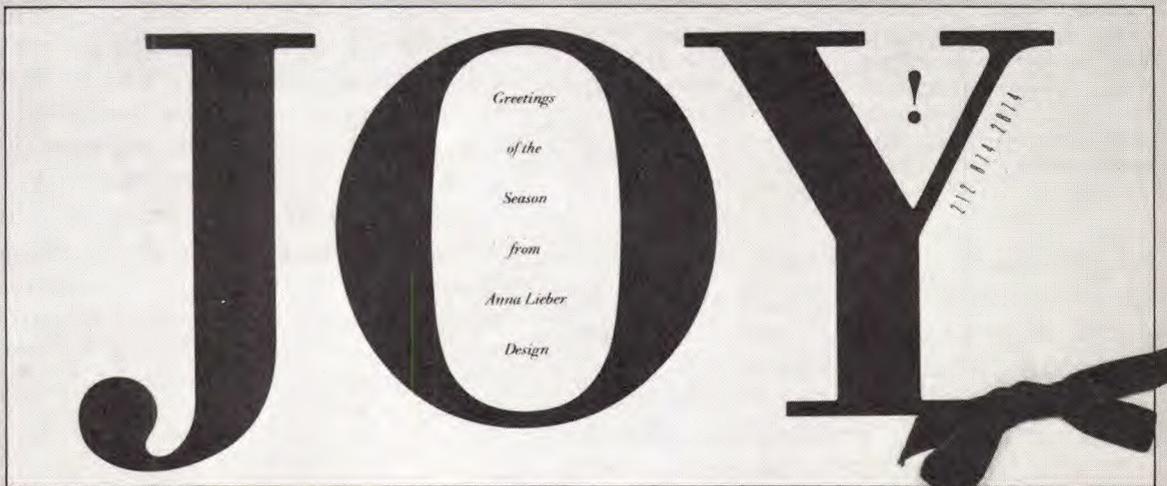


4



2

- 1 Scott McKowen
(Part of a series)
- 2 Roseann Hebel
Brown
- 3 Marc Rosenthal
- 4 Anna Pinto
- 5 Anna Lieber



5

for themselves.

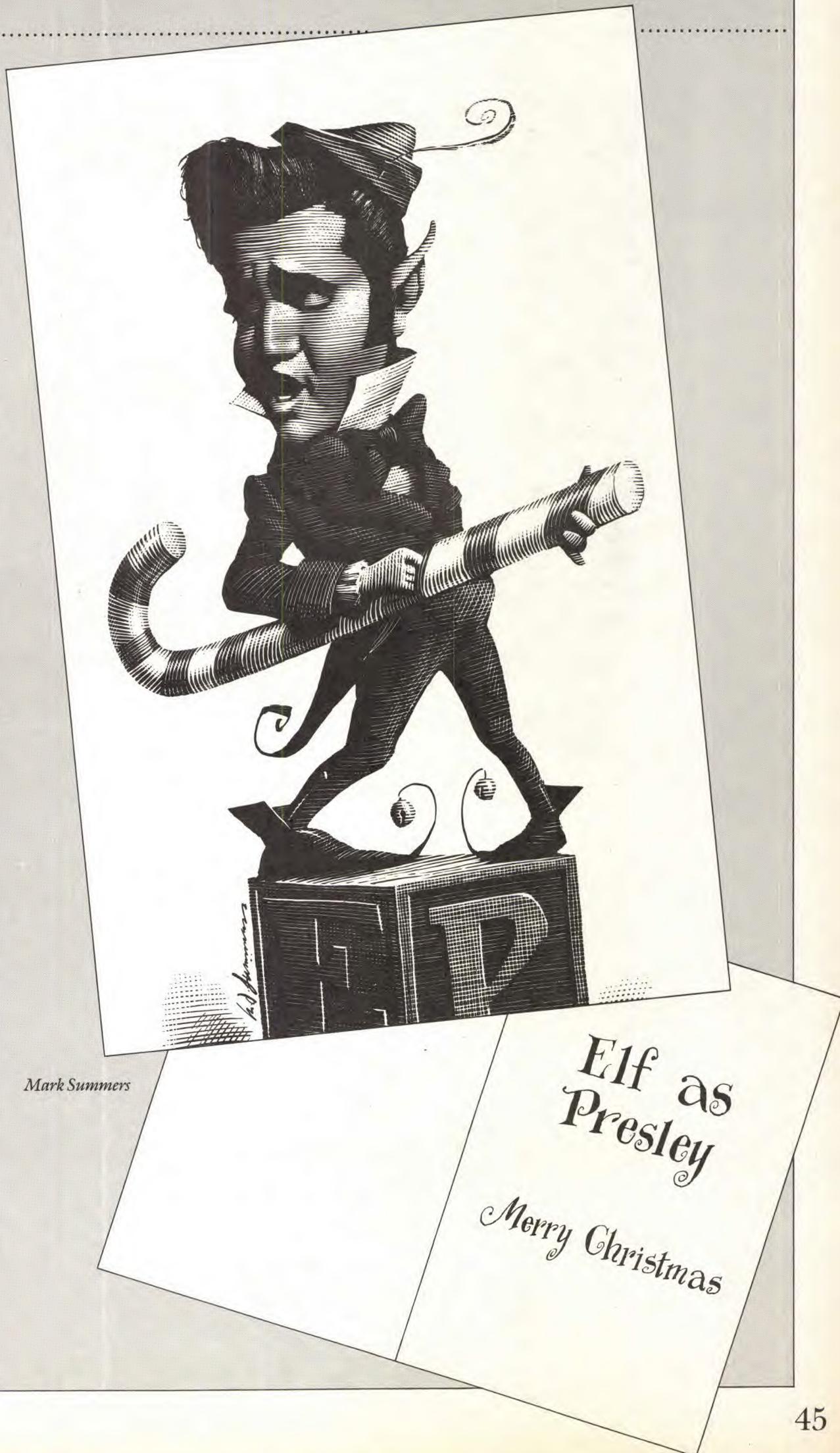
Let's say a complete stranger phones to wish you well on your birthday... or to say "I love you" on St. Valentine's Day...or "Congratulations" on your marriage...or "Good luck with the new baby"...or "Merry Christmas and a Happy New Year." Would you be shocked?

Well, that, in a nutshell, describes the phenomenon of the greeting card industry, except that it operates by mail instead of by phone. Complete strangers sit in little cubicles, plotting designs and intimate messages for millions of strangers to send to millions of other people the designers don't begin to know.

How did we arrive at this wholesale anonymous communication system?

There seems to be no argument among the historians about who made the first commercial Christmas greeting card, and only a piddling difference in opinion about the exact year. The first Christmas-New Year card was created by an English illustrator in either 1843 or 1846 (depending on which encyclopedia you trust) for a British government official, Henry Cole. The card was illustrated with a painting of a family enjoying Christmas together, and side panels depicted scenes of people helping the needy. The message was a straightforward, "Merry Christmas and a Happy New Year." A London company subsequently bought the design and printed 1,000 copies for commercial distribution.

In the mid-1870s, Louis Prang, an engraver in Roxbury, Massachusetts, began to mass-produce greeting cards using designs from calendars and fine art prints, coupled with sentimental messages. By the turn



Mark Summers

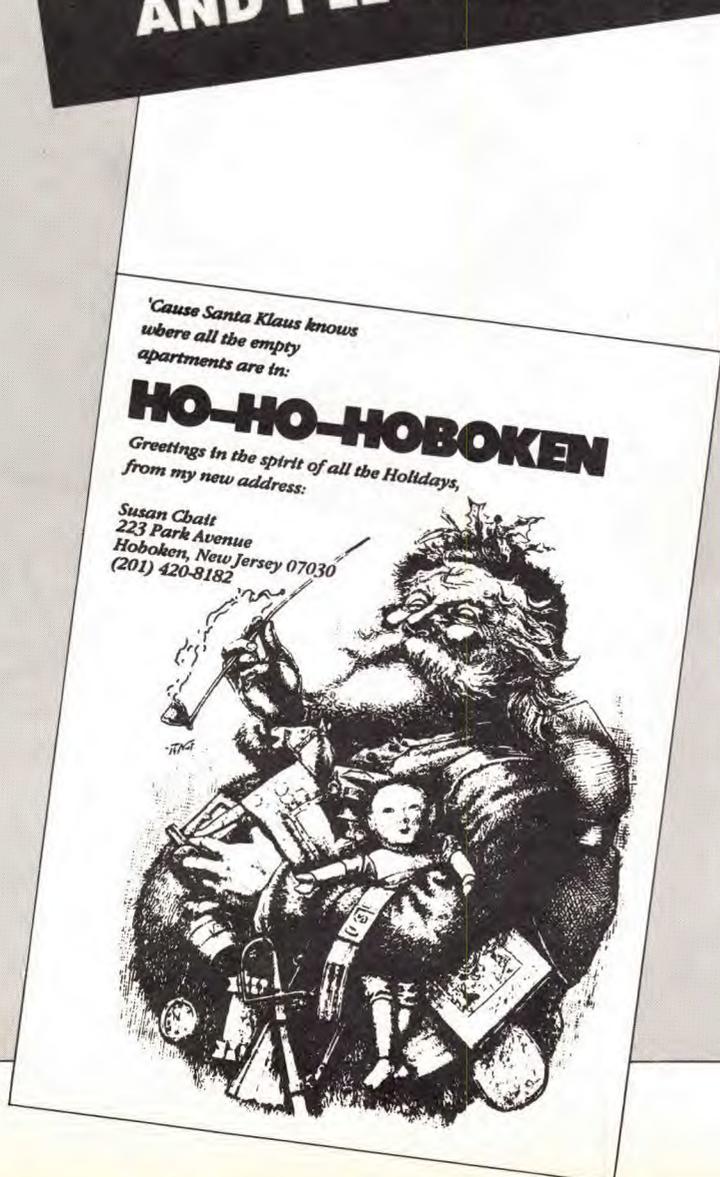


They'd rather speak

of the century, a number of new companies entered the field, and with the invention of color lithography, the greeting card business went into full swing. They turned out elaborately colored, embossed, beribboned cards with intricate cutouts and folds, and also simple postcard editions. During the Great Depression, when most business enterprises floundered, the greeting card business prospered. Cards became economical substitutes for costly gifts.

Today, with cards contrived for every imaginable occasion, the card business is better than ever. An average of one million cards come off the printing presses every day. Designs run the gamut from mundane to ingenious. The industry gobbles up the talents of artists, writers, rhymers, punsters and humorists, and we gobble up their output. Because when it comes to bald sentiment, most of us find it easier to let someone else do the talking. And if we want to send a witty, humorous, original and succinct message, we also search through the packs of greeting card shops; we don't trust ourselves to go it alone.

But there are some people who resist the temptation of the ready-made cards and persist in creating their own. It is always a treat to see them, especially when the cards are the work of illustrators, designers and people in the graphic arts business. We have assembled a collection of such one-of-a-kind cards, contributed by people who not only prefer to create their own designs but also to speak for themselves, even if it's just a simple, sincere, "Merry Christmas and a Happy New Year." **M.M.**



*Susan Chait
(She's moved again!)*

(A Call for

illiteracy

This is the fifth 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 *Illiteracy—The Price* as expressed by Edward M. Gottschall, Editor, U&lc.

Who can enter?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world. Employees (and their families) of Esselte AB and its subsidiaries are not eligible to participate.

The jury:

Burton Kramer
Woody Pirtle
Nancy Rice
Herbert Spencer
James Cross

Prizes:

First Prize: The Herb Lubalin Medal and \$5,000.

Second Prize: \$2,500.

Eight Third Prizes: \$500 Each.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1989. A selection of the winning pieces will be featured in a future 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 35mm color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included. Entries larger than 3' x 4' (.915 by 1.22m) or heavier than 15 lbs. (6.8 kg) are not acceptable, but 35mm color slides or photographic prints of them will be accepted, as will VHS (NTSC format) video and 16mm film. Photographic entries should be shot against a black background. Typeset, calligraphic, and handlettered reading matter are all acceptable. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

Copy:

The statement that appears in the box, opposite, 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 for ITC to use the art for publication in U&lc and for publicity for the exhibition. The artist/designer will receive proper credit for any piece that is reproduced.

Deadline for entries:

All entries must be received by May 12, 1989.

Entries)

- the price

Illiteracy—The Price

Illiteracy is an evil weed. Its roots spread and fasten onto and poison many aspects of a person's life and degrade the society that fails to eradicate it. Most obviously it denies its victims many of the aesthetic pleasures that enrich life. It makes a meaningful, productive education virtually impossible and may lead to limited job opportunities, to frustration, depression, despair. Its flowers may range from personal misery to crime—to crimes against innocent people as well as against an uncaring society. The time to permanently uproot and eliminate the weed of illiteracy from the garden of human affairs is long overdue. The price of ignoring it is far greater than the cost of weeding it out.

Edward Gottschall

Entry form:

Please attach a copy of the entry form to the back of each submission. Attach *the right edge of the form only*, as it will be removed by ITC prior to the judging. For small pieces, slides and sculptures, place an identification number on both the piece and entry form.

Where to send your entry:

Illiteracy—The Price
ITC Center, 2 Hammarskjold 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. Airport deliveries will not be accepted.

Postage/customs requirements:

Please be sure the 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.

Entry Form Please type or print neatly

Name of Entrant

Entrant's complete home mailing address

Medium (Ink, silk screen, etc.)

Size

Typeface:

School

Instructor

School's complete mailing address

Attach at this edge only.

The End Must Justify The Means. . .

In the final analysis, it is the quality of output by which typesetters are judged.

☛ 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!

☛ Quality extends to the library, too, where over one thousand type styles reside. The collection is replete, right down to the popular, time-honored Classics. No designer could ever be disappointed.

☛ All is well that ends well.

Varityper

a Tegra Company

© 1988 Tegra, Inc.
Varityper is a registered trademark
and Spirascan is a trademark
of Tegra, Inc.

Especially In Typography.

Send me your free information:

- I'd like to see your wide typeface selection. Please send me your Type One Liner Directory.
- I'd like more information on Varietyper equipment. Please have a sales representative call.

Varietyper 11 Mount Pleasant Avenue, East Hanover, NJ 07936

Name _____

Company _____

Address _____

City/State/Zip _____

Phone () _____

For faster service call toll-free 800 631-8134. In New Jersey call 201 887-8000, ext. 999. We'll mail you free information on our digital type library.

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**BERTHOLD:
High Fidelity in
Typographic
Communications**

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FOR SOME 130 YEARS NOW, we have been committed to providing our customers all over the world with the comprehensive means to produce their work. We can generalise and say that most of our clients have been engaged in unusually high quality typography.

Over the years, this has meant that we have needed to respond quickly to changing technologies, methods, techniques, fashions and sometimes even political circumstances.

Without doubt, the biggest change to affect both our business and that of our clients was the progression from metal type to the photographic imaging processes. Whilst it was a development that echoed the shift from letterpress to photo-lithographic printing, the level of advance in the composition area has been immense and – by contrast – abrupt.

Our primary function as a manufacturer of metal type ceased and we suddenly found ourselves – in the early days of analog photocomposition systems such as diatype and diatronic – as a manufacturer of equipment, not just typeface masters. Today, with the rapid change to digital imaging devices, we can more accurately describe ourselves as a software company than as an equipment manufacturer.

TYPE AND TRENDS

Like so many other fields, typography is a fashion business. We all like to think of our graphic devotion as something worthier, but we all manage to get caught up with trends, one way or another.

Typefaces come into vogue, enjoy a few years of stardom, and quickly fade until they lie gathering dust in typesetter's catalogues, almost forgotten.

Then someone remembers them, dusts them off, uses them in a novel or eye-catching application, and they jump right back into favour, as if they had never gone away.

Sometimes a new typeface happens to catch the typographic eye and gets off to a blistering start. Our Poppl-Pontifex family was a marvellous illustration of this effect. As well, there is a group of types which are always in favour for one reason or another.

But apart from the type families in current use, it is interesting to study the way in which types are used – the changing fashions of pure typographic style. (It would be churlish not to mention the firmly-held and stridently-expressed views of our artistic

director – Günter Gerhard Lange – who for longer than we care to remember has been insisting that typographic trends simply respond to the cultural and sociological influences surrounding us – music, fine art, architecture, and so on.)

When the flexibility of photocomposition was being exploited in the early days, legibility and readability suffered at the hands of tight letter, word and line spacing. Presently, the pendulum has swung back to more traditional tastes.

Line spacing is now more carefully considered, and the reader may sometimes find that it has even been considerably increased for typographic effect. The same goes for inter-character and word spacing.

While we wouldn't claim to have responded specifically to this – our machines have always granted our users absolute flexibility of spacing – we have, nevertheless, responded – perhaps in subtler ways.

The eagle-eyed typographers will have noticed in our type synopses that certain of our text faces are duplicated, with the second showing bearing the legend 'old figures':

We have produced a small range of alternate fonts with old-style (non-lining) figures. The faces we have chosen tend towards the more traditional, as these faces are suited to a more conventional usage.

Of course, many of our type families are already equipped with old style figures (usually included on the companion small caps fonts) but it can be a chore for an operator to keep changing fonts. Anything to make life a little easier...

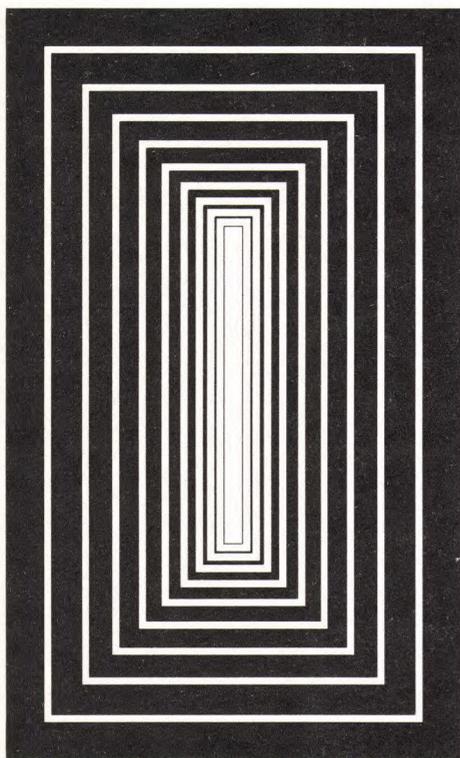
FOREIGN ACCENTS

All of our users need to set type in other languages from time to time, whether it be just a word that has migrated to their language, or as a result of a client's requirement. With other typesetting systems this can be a problem; with ours *pas de problème*.

Our heritage, once again, stands us in good stead. All our metal faces were available with accented characters. And since our very first photocomposition equipment we have ensured that a comprehensive range of these characters was provided.

Our standard roman-letterform character set (familiar to over 50,000 trained Berthold operators round the world as the '051' layout) includes enough fixed and floating accents to enable settings in a remarkable twenty-nine languages. This includes all

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the major European languages, as well as the Scandinavian countries.

And we have a number of alternative character-sets for particular language groups such as Slavic, Hungarian, Latvian, Vietnamese, Czech, Yugoslavian, Romance.

But so far we've only touched on the roman letter-forms. We produce types (as well as complete setting systems) for Arabic, Bengali, Cyrillic, Devanagari, Greek, Gujarati and Hebrew.

With the economic indicators pointing towards the establishment of global markets, and leading consumer brands increasingly being marketed worldwide, this places our users in an excellent position.

MEMORY LANE

Flick through the pages of an old typesetter's specimen book and you will stumble across a real treasure of ornaments and symbols.

Unhappily, this is a typographic tradition that has been largely ignored in the photocomposition era. Flip through our books, and you will find that once again we are the exception which proves the rule.

You need astrological signs? ♄ Chess pieces? ♖ Travel symbols? 🚂 Playing card signs? ♠ Special numbers? ① or ②. Or even 61 or 62.

They're all there.

Along with electronic, mathematical, phonetic, and chemical signs, typographic dingbats and so on.

And we recommend that you go out of your way to get sight of the new Christmas ornaments that we commissioned from Gustav Jaeger, drawn in both positive and negative forms, titled rather mysteriously 'Jaeger-Kristallschmuck'.

RULES ARE MADE TO BE BROKEN

You probably remember that Hermann Berthold rose to prominence as a result of his pioneering work in producing metal precision rules, 130 years ago.

It must be in our blood.

Twenty years ago, when our rivals were selling systems which set rules using elements (a process similar to, and with all the delicacy and finesse of a typewriter) we launched our first keyboard-operated photocomposition system.

Not only did it 'draw' rules with a light beam, we astonished the industry by including a capability of setting vertical as well as horizontal rules. Our rule

junctions were perfect 90° angles, of a precision unattainable with a drawing pen.

Later, we developed a rules program that so simplified the setting of rules and type that we found ourselves with an unexpected niche market in the business forms industry.

Needless to say, our ruling program and our comprehensive ruling capability are maintained in our current equipment range. But instead of the 12 weights of rule we made do with twenty years ago, we now have an absolutely unlimited range of rules.

Any rule thickness you need, you've got. Solid, screened, broken.

KEEPING UP

We started with fashions and trends. Fashions come and go, but trends are a little more stable.

We are operating right at the leading edge of the fast-moving trend towards electronic composition.

Our systems are based on specially-adapted engineering workstations.

With five different configurations of memory, processing power and screen display resolution, systems may be precisely tailored to the type of work that will be produced. (And systems may be adapted later if requirements change.)

We offer a multitude of text input possibilities, from conventional composition at the workstation, to data conversion from PCs, via modems, line or direct from multi-format disk conversion systems.

The major initiative of our workstations is full electronic assembly: we offer three levels of image scanners - from a desktop LogoScanner to a high resolution scanner with all the bells and whistles. We take in PostScript® files (and manipulate their contents), frame-grabbed images from video cameras, and more.

And once the images are in the system, our manipulation software enables them to be cropped, flipped, repositioned, resized, positioned, and redrawn or retouched if necessary.

The flexibility of our input is only rivalled by the flexibility of our output. But that's another story.

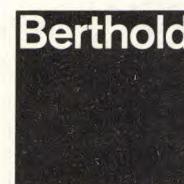
As we said, we are committed to providing our customers with the comprehensive means to produce their work - unusually high quality typography.

So for us, amid all this technological turmoil, it's business as usual.

Everything changes, but everything is the same.

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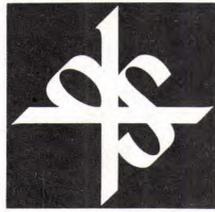
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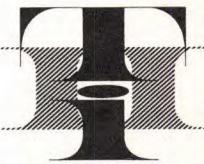
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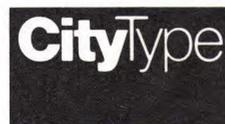
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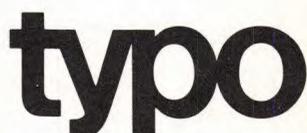
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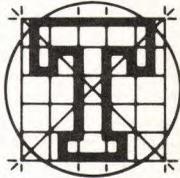
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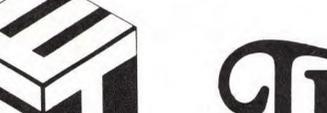
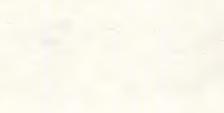
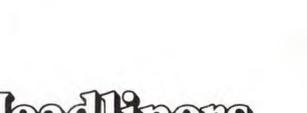
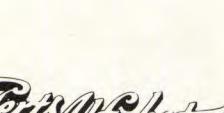
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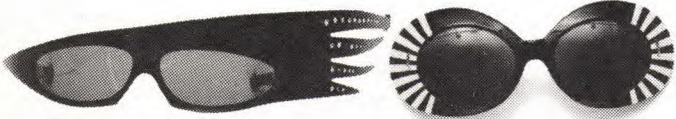
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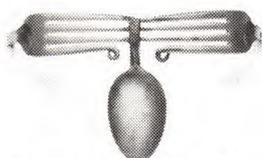
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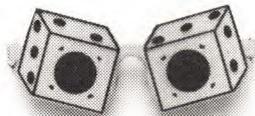
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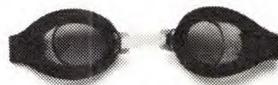
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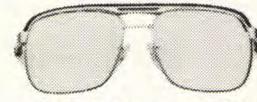
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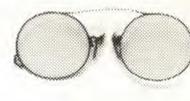


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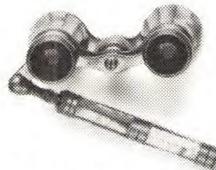
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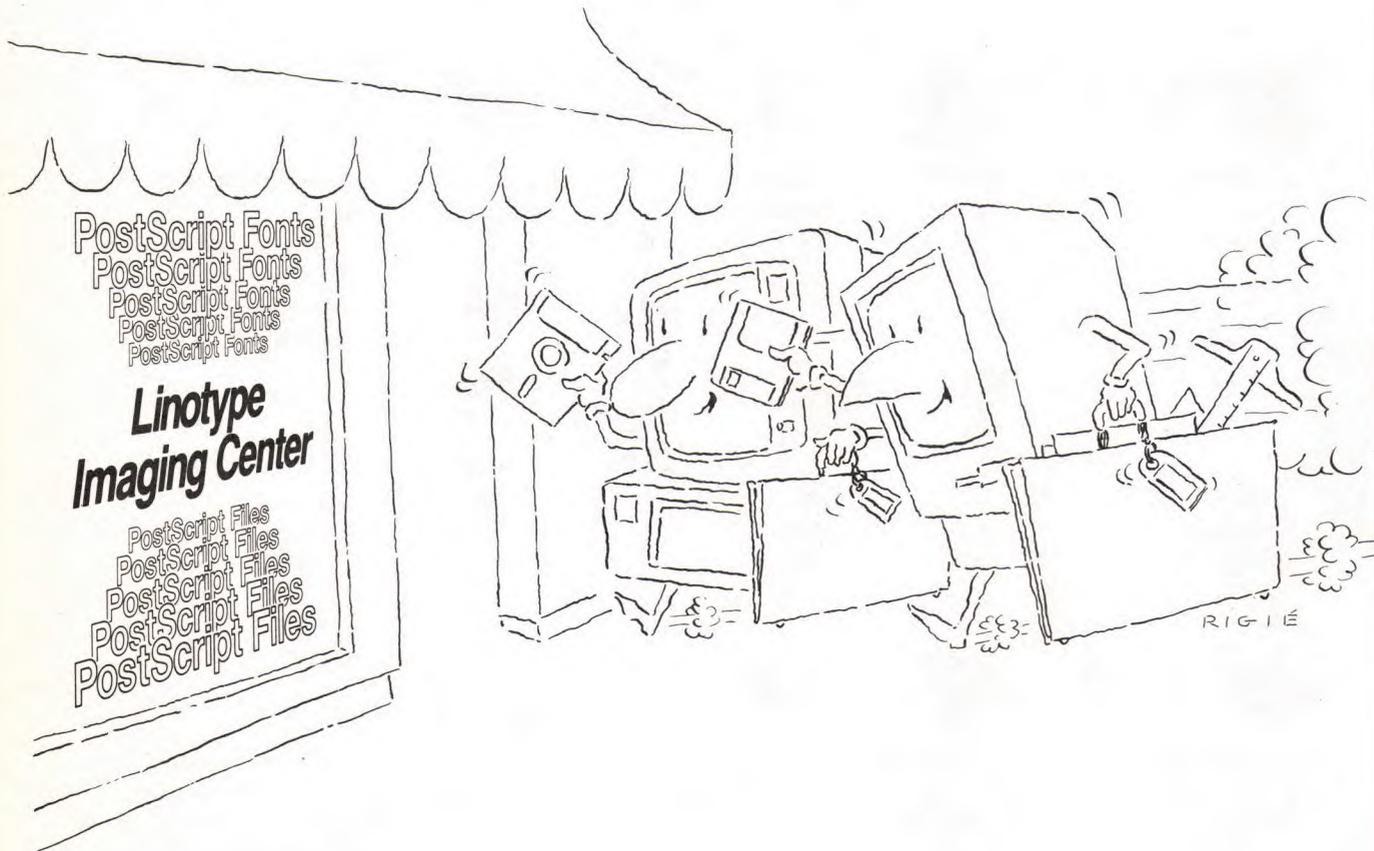
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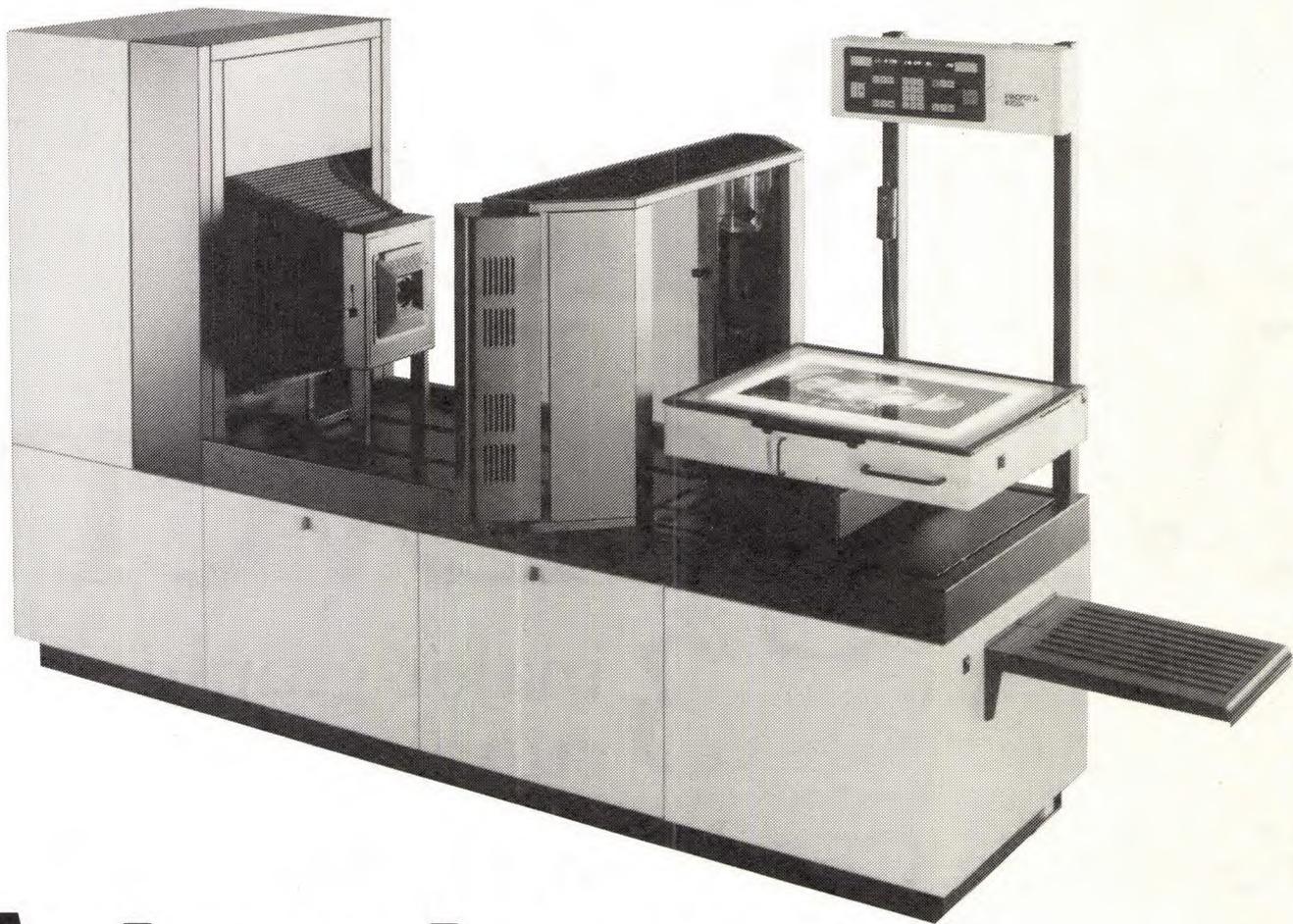
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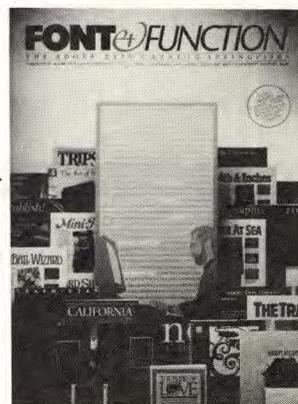
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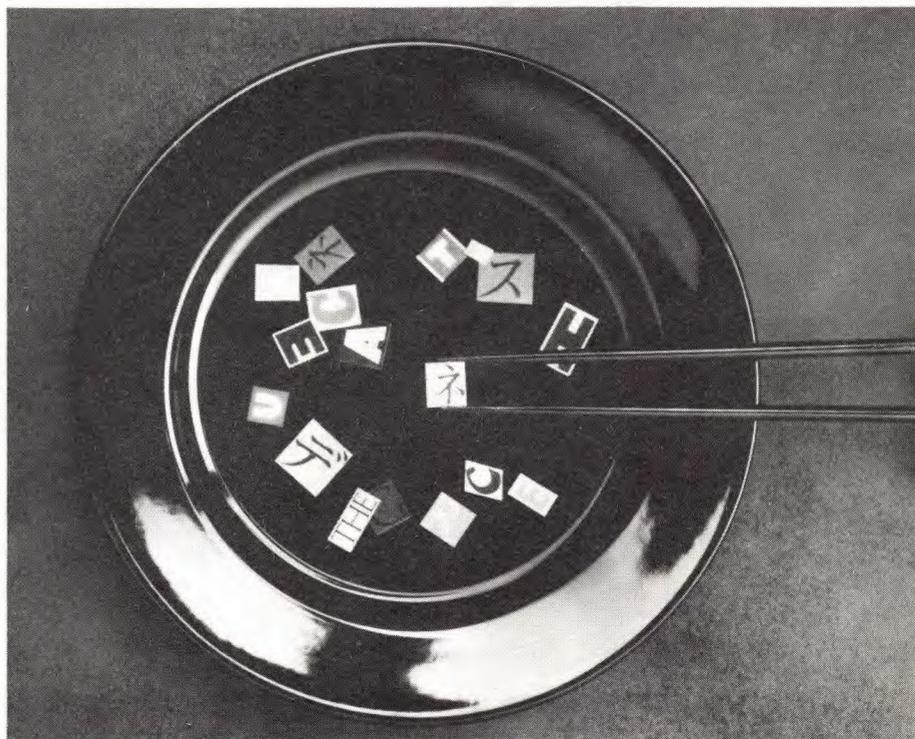
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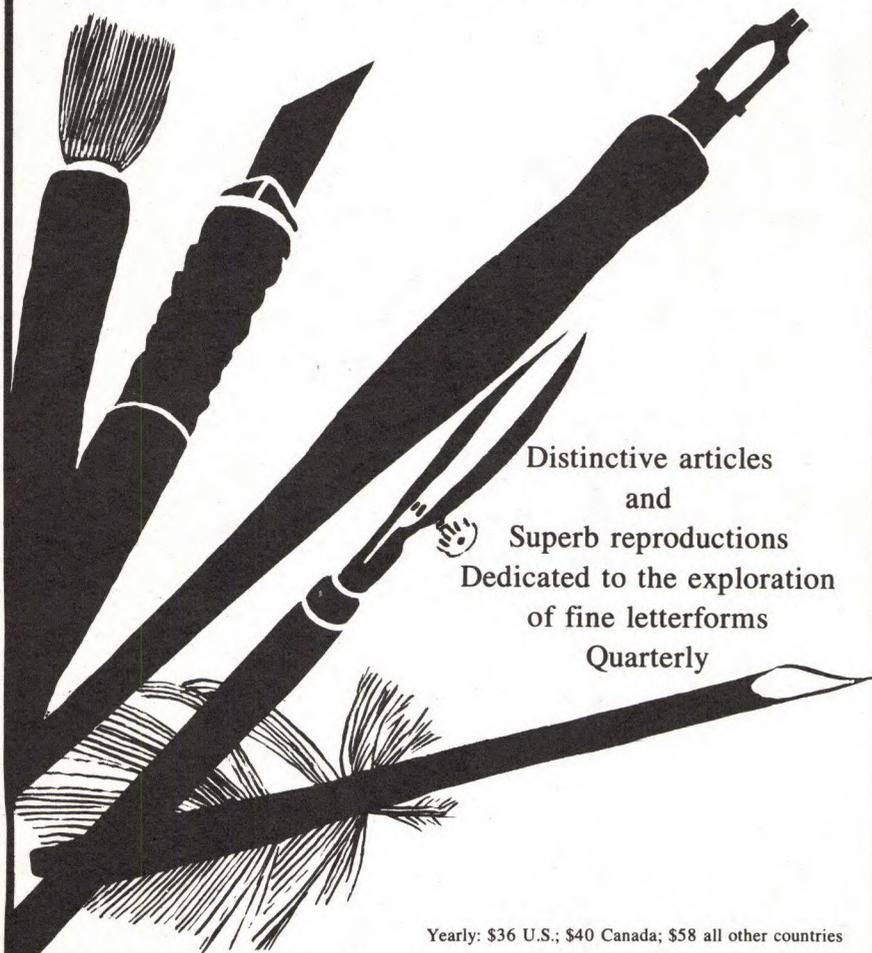
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3. FREQUENCY OF ISSUE Quarterly	A. NO. OF ISSUES PUBLISHED ANNUALLY. 4	B. ANNUAL SUBSCRIPTION PRICE \$10.00
4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printers) 2 Hammaraskjold Plaza, New York, NY 10017-2991		
5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) same as above		
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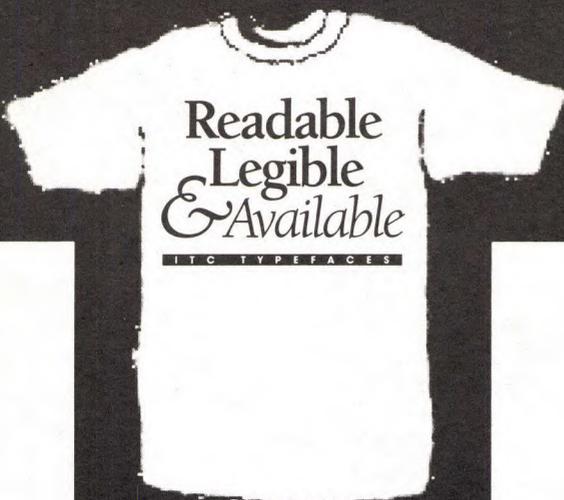


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 Medium
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Bold
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Black
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Medium Italic
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Bold Italic
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 Medium
Bold

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Bold
Bold Italic
Black
Black Italic

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 Medium
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Bold
Ultra

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Bold
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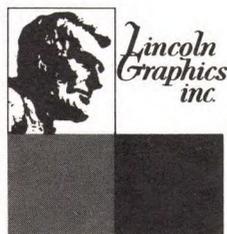
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For additional information and copies of the rental agreements, contact Laurie Burns, Director, Public Relations and Educational Activities, ITC, 2 Hammarckjold Plaza, New York, NY 10017, USA. Telephone: (212) 371-0699.

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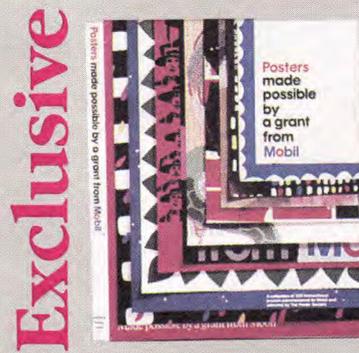
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Foreword by Edward Booth-Clibborn



A record, a beautiful, inspirational full-color record, of the year's best (jury selected) European editorial, book, poster, and advertising design, animation and unpublished illustration. This 14th annual shows the products of some of the most imaginative minds currently at work in European art circles. The work shown supports the concept that "...ideas are as vital as ability, and that acceptance in the fine art world should be no barrier to success in the commercial sphere, and vice versa." There is one illustration, fully captioned, per page. Artists index includes addresses. There are also indexes of advertising agencies, producers, animation and art directors, clients, music composers, publishers, editors, and more. *Illustration Europeenne* will keep you up to date on the best in illustration and be a source of both ideas and illustrators.

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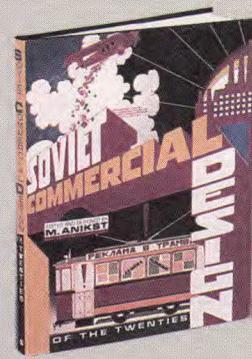


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Edited, designed by M. Anikst



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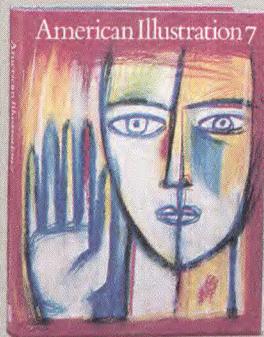
Included are works long forgotten as well as the now classic pieces by Mayakovsky, Rodchenko, Lissitsky, Gan, Stepanova and the Stenbergs. Fully represented are both state and private sector commissions. Ample text puts the work into context with cultural and political developments of the period.

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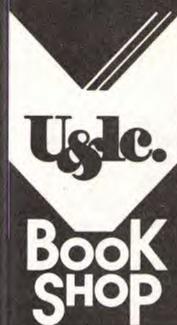


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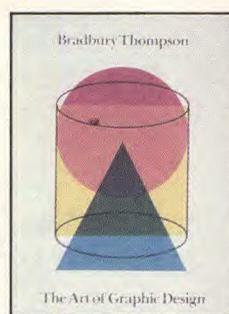
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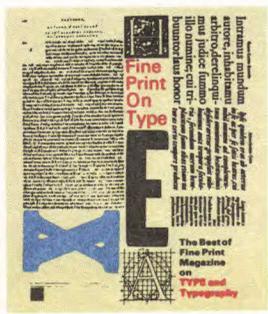
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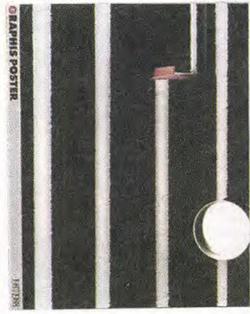
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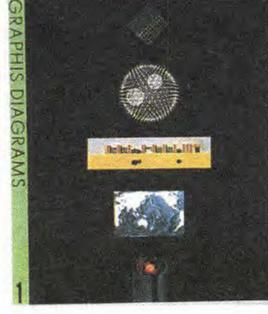
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Graphis Poster 88
Edited by B. Martin Pedersen

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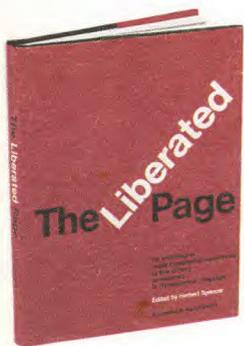


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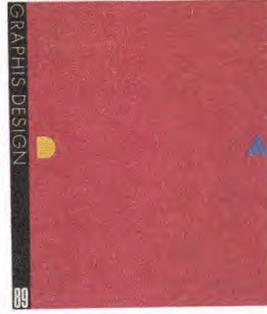
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