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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME 16, NUMBER 3, SUMMER 1989. \$5.00

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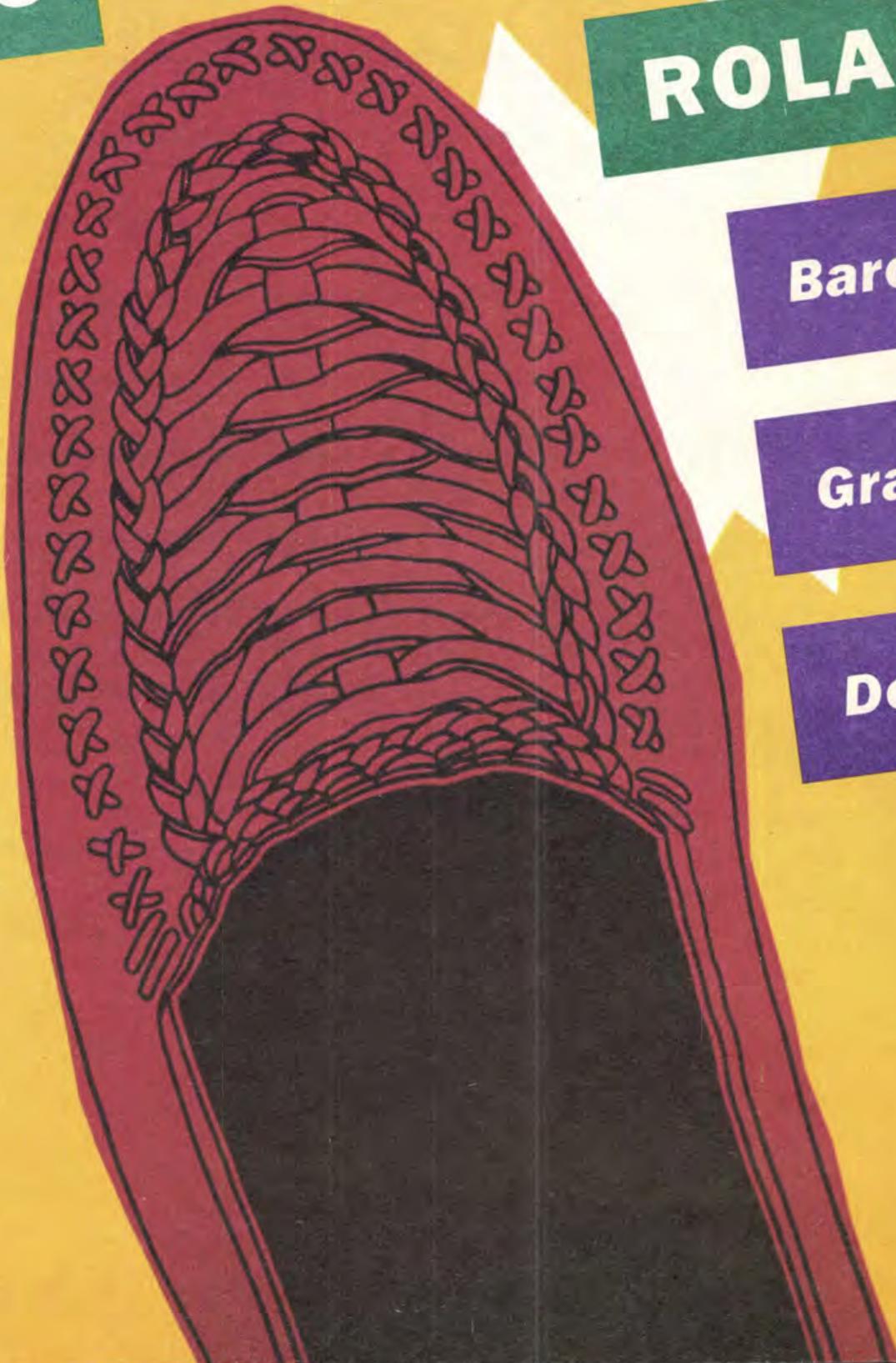
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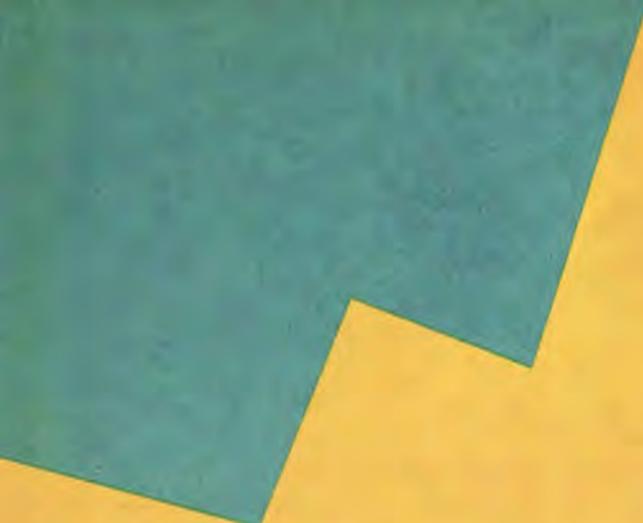
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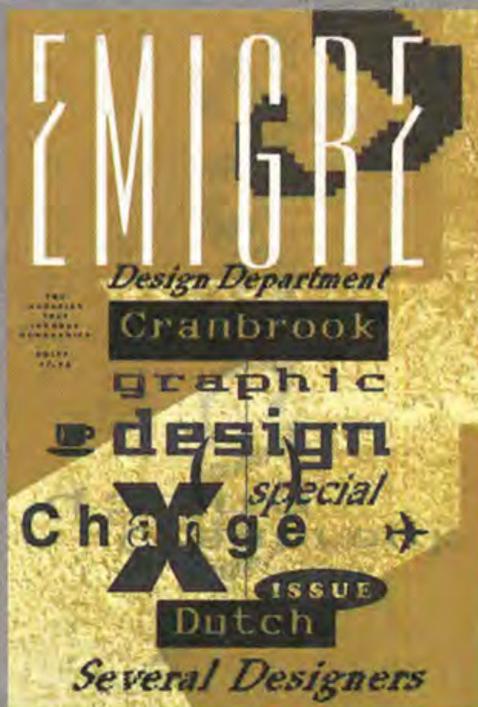
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In work for Elizabeth Arden, General Foods, IBM, Napier, *The New Yorker*, Procter & Gamble, *Woman's Day* and others, Gene Federico shows his love of typography and graphic design and demonstrates his flair for the blending of words and images.

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In this issue:

ITC Center Exhibition Schedule	4
Current and future exhibitions that will grace our walls through January, 1990.	
The Letter G	5
Relentlessly we move forward, while looking back, at the evolution of the Roman alphabet.	
Serious Fun	6
A California designer and his staff look for trouble, take risks, have fun, and win awards too.	
Stephen Alcorn Reinvents the Rooster	10
With his Renaissance sensibility he expands humble animals and an unpretentious medium to heroic proportions.	
Typographic Milestones	12
The legends, concepts and misconceptions about the elusive Johann Gutenberg.	
Carlos Rolando of Barcelona	16
His vibrant typographic designs sum up the new energetic spirit surging through Spain.	
Art Against War: The Recurring Tradition	20
Undeterred by man's inhumanity to man, artists continue to portray war, in pursuit of peace.	
What's New from ITC	22
ITC Giovanni™ is endowed with classic grace, but modified with contemporary proportions and other refinements for digital clarity.	
So the Face Is Familiar...	28
But what's the name? Identify 20 ITC faces and you may win a valuable prize.	
An Exultation of Words	30
Ancient Hebrew manuscripts contain graphic nuances and delights to fire the imagination of modern-day typographers and designers.	
European Magazine Design in the Eighties	34
How new impulses and technology are changing the face of contemporary publications.	
The Diverse Worlds of Devis Grebu	38
From abysmal bitterness to paradisaical joy, he catalogs the breadth of human experience.	
Letterheads	42
A notable Swiss designer contributes his humanistic alphabet.	
The Altered Page	44
A kind of poetry you can't read aloud; a form of art you don't hang on a wall.	

U&Lc

VOLUME SIXTEEN, NUMBER THREE, SUMMER 1989

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IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION,
2 HAMMARSKJOLD PLAZA, NEW YORK, NY 10017. ITC IS A SUBSIDIARY OF
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As letters go, the 'G' is a comparatively modern invention. It wasn't until about the third century A.D. that it saw widespread use. Up until this time the letter 'C' did double duty, fulfilling both its job functions and those of the 'G.'

Phoenicians, and other Semitic peoples of Syria, used a simple graphic form , which looked roughly like an upside-down 'V,' to represent the consonant 'G.' They named the form "gimel" which was the Phoenician word for camel. Some say that it was named this because the upside-down 'V' looked like the neck of a camel. Maybe.

The Greeks borrowed the basic Phoenician form and changed its name to "gamma." They also made some pretty dramatic changes to the way the letter looked. They twisted it, turned it, reversed it, and generally had a field day with the basic character shape.



At any given time in ancient Greek history, the gamma could have looked like a one-sided arrow pointing up, an upside-down 'L,' or a crescent moon. Throughout this time, however, the gamma remained constant in representing the hard 'g' sound that it did for Phoenicians.

The Greek form was adopted by the Etruscans, and then the Romans, to whom it represented both the "kay" and "gay" sounds. The Romans also defined the full bodied, round shape of the letter which now looked like our 'C.'

Ultimately, the Romans developed a graphic differentiation for the two sounds. The basic shape, which now looked like our 'C,' was used to represent the palatized sounds as 's' and 'c,' and a little bar was added to create the letter 'G,' which denoted the guttural stop 'g.'

The 'G,' like the 'C,' is approximately as wide as it is high. And like the 'C,' the top of the letter is flattened slightly and the top terminal may be either sheared or given a beaked serif. Also, like the 'C,' the thickest part of the curved stroke is usually below true center of the letter. But the drawing of a 'G' is not as simple as taking the 'C' and adding a vertical bar.

First, the top serif of the 'G' is normally a little smaller than on the 'C.' In addition, just before the curve joins up with the vertical stroke at the base of the letter, it straightens somewhat and gains a subtle increase in width. This is to optically support the rather heavy vertical bar. Sometimes, in an additional attempt to counteract the visual stress of these two strokes meeting, a protuberance, or spur, is added near the base line on the right side of the vertical.

ITC Avant Garde Gothic® Book

ITC Cushing® Book

The vertical stroke can be a variety of lengths. Although anything too long, or too short, can detract from the legibility of the character and potentially cause reader confusion with 'C's' or 'O's.'

ITC Franklin Gothic® Book

ITC Benguiat® Book

*In serif types the vertical stroke usually has a top serif much like the bottom serifs of other characters. In sans serif designs the vertical can stand on its own, as in *Antique Olive*, or have a short horizontal connecting stroke, like the one found in *Univers*. In geometric sans serif designs, such as *Futura* and *ITC Avant Garde Gothic*, the curve of the letter continues its path very much like the 'C,' and attaches to a horizontal, rather than a vertical stroke.*

—Allan Haley

The letters of our alphabet cannot be broken down into discreet developmental time frames which produce a clear "snap-shot" of design and shape. (They do not have a date of introduction.) Letters tend to be evolutionary forms; shapes which are developed slowly, and over a long period of time. Not so the 'G,' however: it has an official date of introduction. The history of our 'G' begins with the reformed Latin alphabet, into which it was formally introduced in 312 B.C. The 'G' was created to replace the letter 'Z,' which until that time had been the seventh letter of the alphabet, and to solve the problem of how to deal with the confusion caused by one letter representing two sounds. The latter letter which was considered superfluous for the writing of Latin was moved to the other end of the line, and the new letter (G) put in its place.



serious

A. Label design for Mirassou Winery communicates the delicate color and flavor of a quiet little wine called Pastel.

B. Label for Jory champagne. The sleek, sophisticated black-and-white scheme suggests its suitability for festive occasions.



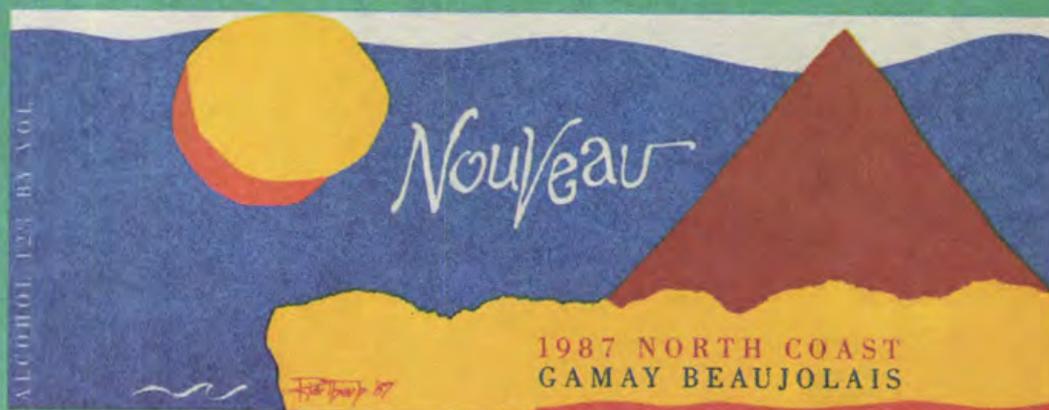
A



B



C



D

C. The Swan logo on the front label of Sebastiani wines is charmingly augmented with cattails in the UPC pattern on the back.

D. Handlettered logo by Rick Tharp. This label won award for "Best Packaging" at the San Francisco Art Directors Show, 1988.

fun

Among the days that will live in infamy, for some people, is the day the UPC was conceived. You may not know it by name, but you've surely seen the little block of variegated striped lines that appears on almost every can, box and package you pick up at the supermarket. For retailers with the scanning equipment to read the UPC (Universal Product Code) it is a blessing. The arrangement of lines and spaces not only rings up the correct price in the cash register, it also keeps tabs on their inventories.

But for package designers, that little bar code is a major irritation. It usurps perfectly good space on a label or package. Worse still, it intrudes itself as a very potent design element. As you might expect, the hateful little bar code has elicited some imaginative cussing in design studios. But for designer Rick Tharp, it inspired some imaginative games. With a few economical strokes, he managed to turn the nuisance UPCs into pertinent illustrations of coded items.

Of course, it was all in fun. Redesigning UPCs is not Rick Tharp's major occupation, although one of his amended codes does appear on a wine label designed by his studio. But his whimsical diversion gives you some idea of the positive nature of his thinking.

Rick Tharp's studio, located in California wine country, is heavily engaged in design-

Give them a challenging project with a chance for fun...whimsy...and risk. That's how Tharp and associates like it.

ing labels, posters and other graphic materials for the wine industry. They also handle a fair share of corporate identity and architectural graphics for local retail shops and restaurants. What he and his associates like most are projects that promise an opportunity to crack a tough problem...have fun...be whimsical...and the chance to take a risk, design-wise, of course.

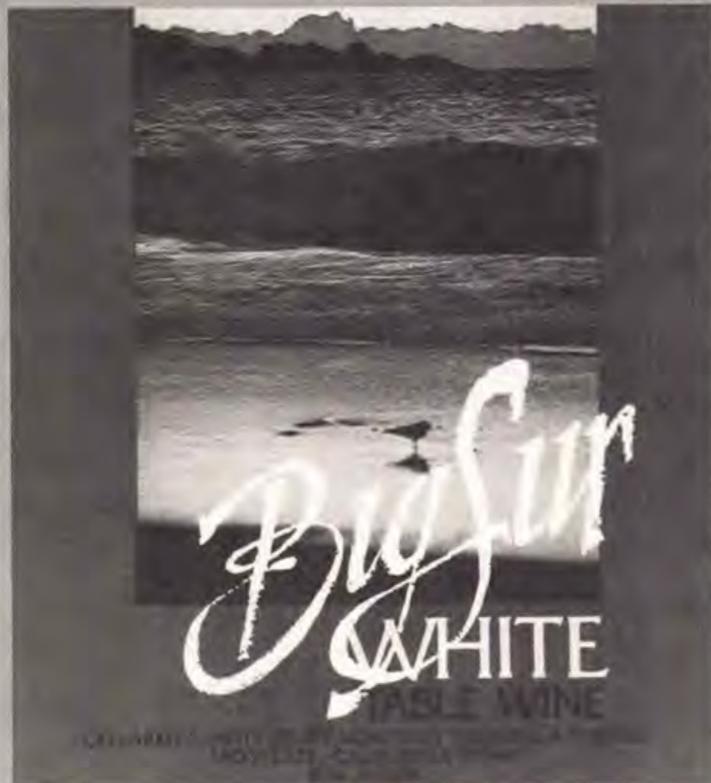
Just such a problem fell into their hands when they were asked to design a label for Jory Winery champagne. Tharp's research and experience convinced him that most people don't read wine reviews to help them select a new champagne. They buy on impulse, and the thing that most contributes to an impulse decision is the package design. He wanted to create a label for Jory champagne that would interrupt shoppers—stop them in their tracks, literally. The label would also have to smack of quality, sophistication, ebullience and all the pleasures associated with a joyous occasion.

PLEASE RETURN TO RICK

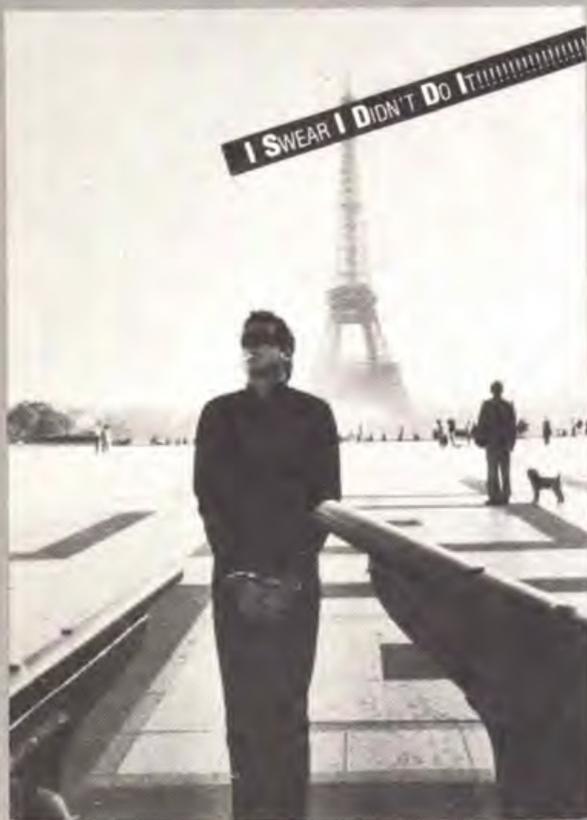
Interoffice memo.



"Seasoned Greetings," a combination holiday gift and promotional piece distributed to clients.



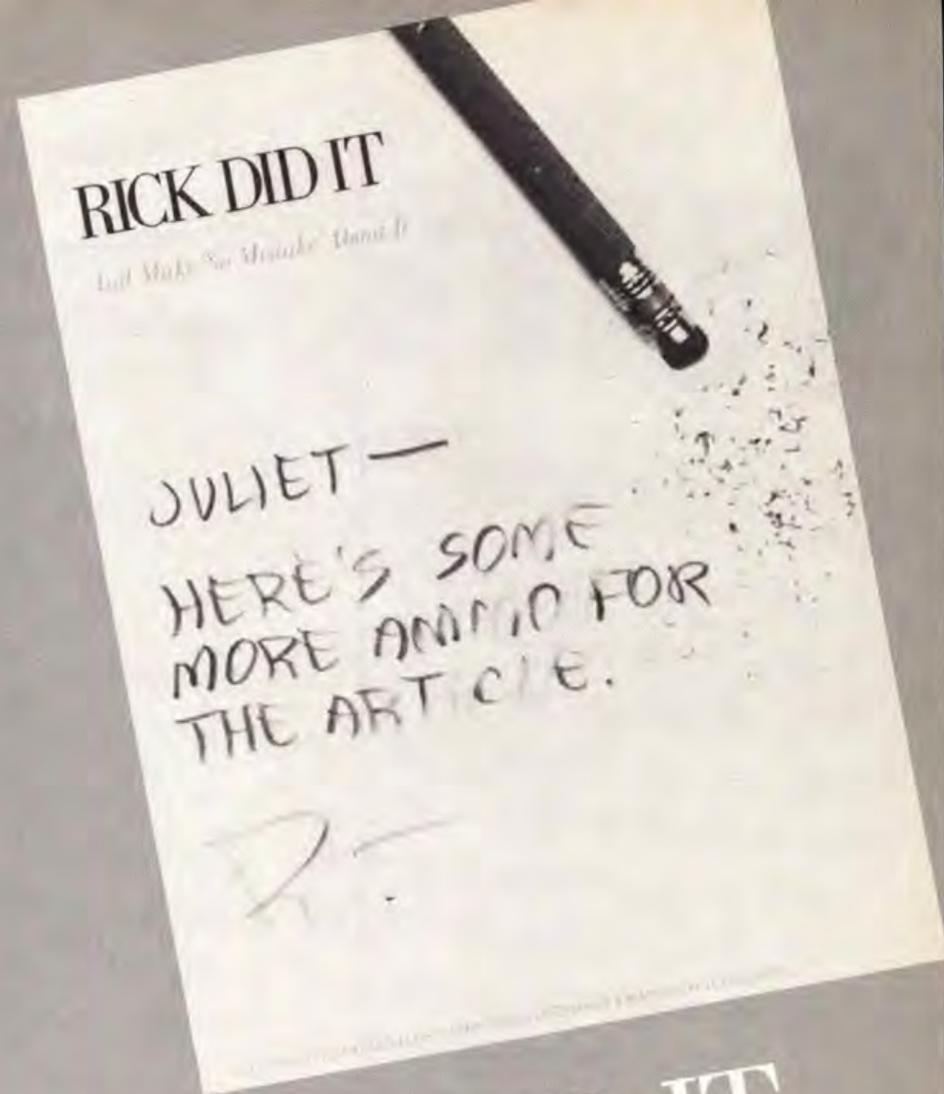
E



F

E. A handlettered label by Rick Tharp.

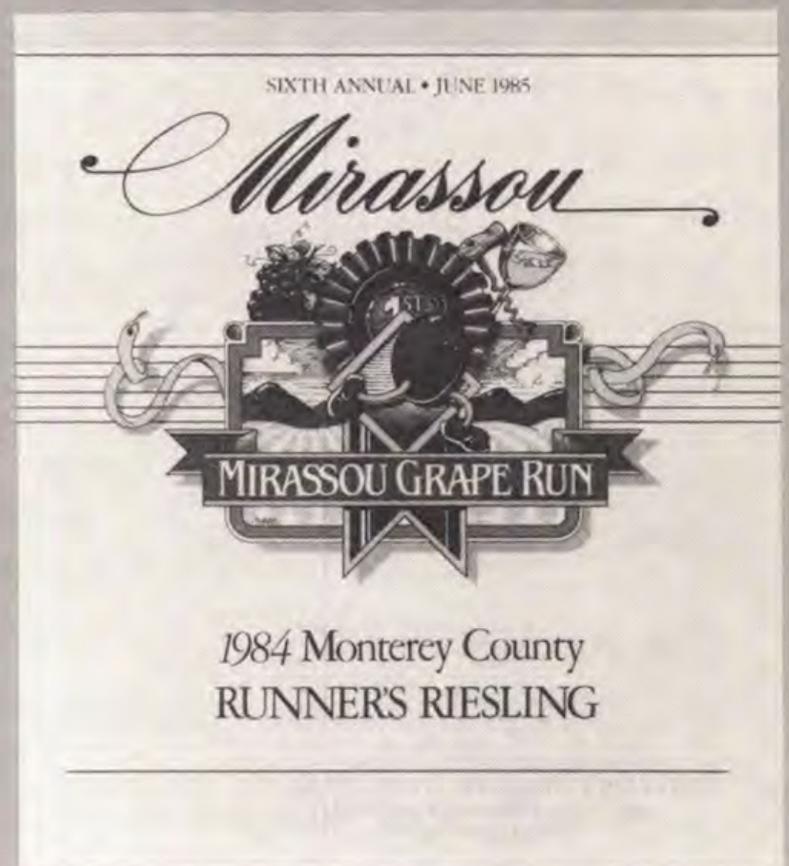
F. A promotional piece parodying the studio name:
THARP DID IT!



G

THARP DID IT

H



I

G. Interoffice memo pad.

H. Rick Tharp created this handlettered/modified version of the typeface Bodoni for the THARP DID IT logotype.

I. The logo, Mirassou Grape Run, is Rick Tharp's handlettered version of ITC Bengaliat. This label was featured in the Print Regional Design Annual.

To separate the champagne out from the myriad of others on a merchant's shelf, Tharp made some risky moves. He did the unexpected and relocated the name, variety and producer to the neck label. He cleared the main label for an all type message from the producer; it is the only design element on the label. The printed message, prepared by the client, establishes the singular quality of the wine, plus a warm rapport between the purchaser and the producer. It reads: *Jory Winery made only three hundred twenty-six cases of this exceptionally aromatic sparkling wine. We invite you to celebrate your successes with one of ours.*

precisely imparts the character of the wine, you can almost smell the grapes.

Aside from pleasing the client, this particular label design won top honors in the wine/liquor packaging division at the 29th Clio Awards last year. Rick Tharp is delighted, of course, when his company wins an award. But he's not confused about his real purpose as a designer. His first objective is to serve the marketing needs of his clients. If he can do that and take home a medal for artistic merit as well, so much the better.

Tharp took another risky step to set this bottle apart. The labels were printed in black with lettering in reverse. The sophisticated black-and-white



scheme suggests all the trappings—top hat, white tie and tails—of a full regalia celebration. A splattering of abstract gold "bubbles" across the main and neck labels implies the fun and sparkle of a champagne occasion.

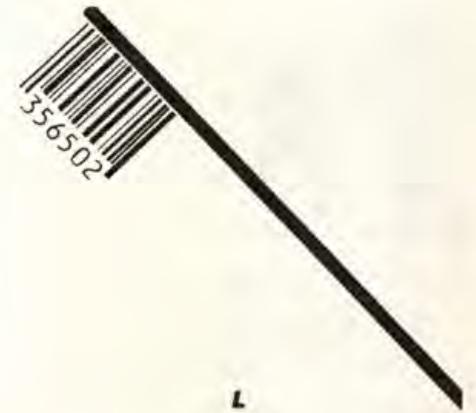
In an entirely different mood, Rick Tharp and his associates created a label for a product of the Mirassou Winery—a quiet little wine of delicate color and flavor, appropriately named Pastel. Taking their cue from the product itself, the Tharp group chose, this time, to let the illustration do the talking. They opted for a gentle pastoral scene featuring a burgeoning vine rendered in tender pastel-toned watercolors. The picture so

With his basic philosophy of doing serious work, and having fun at it, Tharp has kept his small company alive and doing a brisk business. Their straight-

forward and light-hearted approach is evident in a variety of client projects, in their own witty promotional ploys and especially in their company name, *Tharp Did It*. It's an odd name, to be sure, but they came by it honestly. In the early days of his design studio, when most of his efforts were confined to designing logos, signs, posters and ads for local retailers and restaurants, other shopkeepers would inquire of his clients: "Who did it?" And his clients would reply: "Tharp did it." A friend suggested he might as well make it the company name, and he did.

For the record, *Tharp Did It* continues to "do it" in its design studios in Old Town Los Gatos and in San Francisco, California.

Marion Muller



Tharp's transformations of Universal Product Code, some designed with tongue in cheek.

J. Dental floss containers.

K. Created for Sebastiani Swan labels and in actual use.

L. Toothbrush packaging.

M. Packaged bread.

N. Sardine cans.

Stephen Alcorn Reinvents the Rooster

T wasn't an urge to play God that prompted Stephen Alcorn to reinvent the rooster, the cow, dog, owl, frog, tiger and even the Himalayan yak. It's more a case of "the divine discontent of the truly creative mind" that bars him from repeating what's been done before.

If the name "Alcorn" rings a bell, we should explain that Stephen is the son of the noted illustrator John Alcorn who has influenced countless young contemporary illustrators as well as his own son. Beyond the genetic input, it was on his father's advice that Stephen turned his attention to printmaking. But it was his environment and his choice of medium that eventually determined his unique working style.

In 1971, when Stephen was 12 years old, the Alcorn family moved from the U.S. to Florence, Italy. For the next six years, Stephen studied in Italian schools, was infused with Florentine culture and was plunged irrevocably into a time warp. Within the confines of old Florence, the 20th century vaporizes into thin air; the Renaissance is still in full bloom. In every nook and cranny, in school rooms, piazza, streets and shops, museums and cafes, the history, grandeur, the baroque indulgences of the Renaissance engulfed him, and Stephen happily succumbed. He stayed on to study art and work there for several more years. The influence on his style is no secret, and he has no desire to recover from his addiction.

When he returned to the United States recently with his Italian-born wife and children, they settled in farm country in upper New York State. The rolling fields, the big sky and the humble farm animals are a far cry from the opulent Medici palaces, the heroic Michelangelos and Botticellis.

Nevertheless, Stephen continues to look at the world through Florentine Renaissance glasses. In a world of Minimalist contemporaries, Stephen is a "Maximalist," creating larger-than-life heroic forms out of the commonplace, and enriching his work with complex textures, unexpected pastel colors and unabashed ornamentation. But just as important

as his environment in the emergence of his style is the medium he chose—linocut.

Linocut, a Grossly Misunderstood Medium

Just because it's inexpensive and easy to gouge, linoleum is often the first surface used by schoolchildren, boy scouts, summer campers and novice printmakers in arts and crafts projects. Serious printmakers soon leave it behind for more exotic stuff like woodcutting, etching, lithography and serigraphy.

But if you listen to Stephen, linoleum cutting is not that

simple and unexacting. Neither is it the rigid, unrewarding medium it is reputed to be. True, it doesn't provide the lively grain you find in a block of wood. Every nuance of tone and texture must be designed and gouged out by the artist. And with linocut, you can fudge nothing. You can't cover up bad drawing with atmospheric effects as in painting... or gracefully smudge an awkward line, as in a charcoal drawing or lithograph. But because linoleum is soft and easy to work, it prohibits nothing. Only your imagination limits the concepts and effects you can create.

Alcorn has demonstrated his expansive linocut technique in portraits and in illustrations for Modern Library editions of classic literature ranging from Plato to Dostoyevsky.

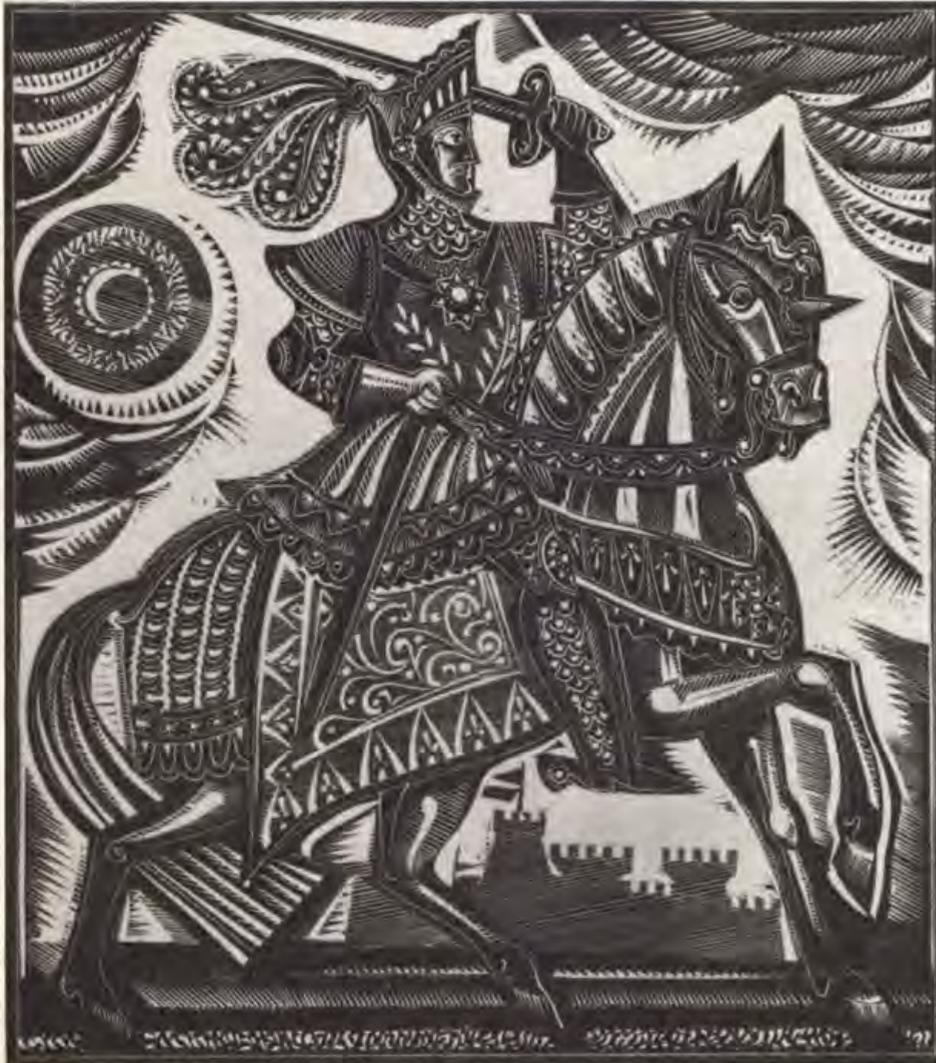
He started his animal kingdom just for fun—as a respite from the demanding and serious business of the bookplates. In the animal prints, with Medici-like indulgence, he permitted himself every whim. The plates are saturated with texture, the borders are bursting with design themes and the animals themselves are invested with heroic and magical powers. The cow is capable of infinite pails of milk, the frog will turn into a prince momentarily, the valiant horse carries his knight to victory, the cat can cast spells and make sad princesses smile.

Alcorn has not yet found a commercial application for his animal kingdom. They may find their way into a story book... an alphabet... a calendar... Meanwhile they're hanging in... and looking marvelous.

Marion Muller



STEPHEN
ALCORN
LINO CUTS



JOHANN

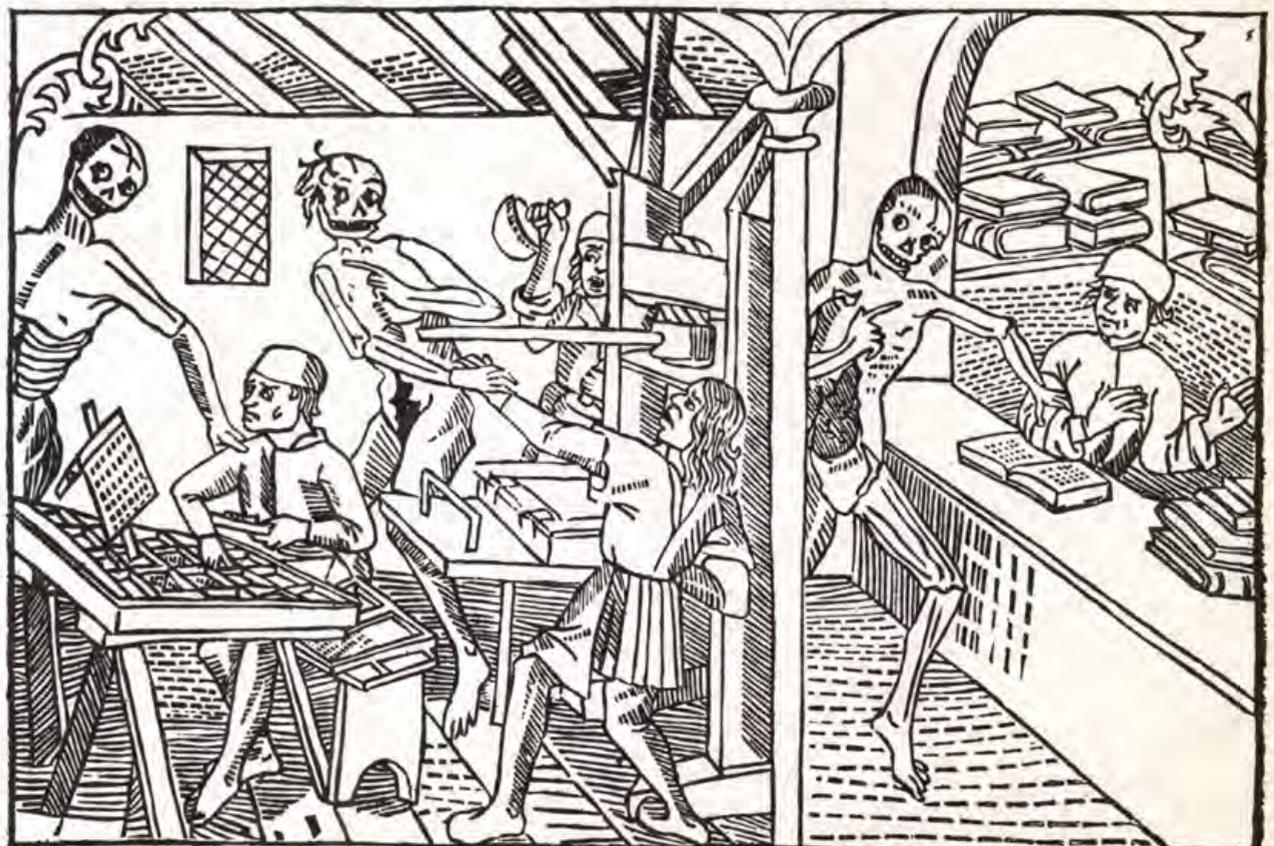
by Allan Haley

GUTENBERG



A young man from a good family of comfortable means got himself into trouble and had to leave his hometown. He moved to a nearby city, where he managed to get along, on the surface living respectably, but preoccupied by a scheme to make his fortune. To finance this plan he began to persuade people to lend him money. The scheme was somewhat complicated and required the services of several accomplices, whom the young man found among the itinerant workers and students who populated the city. He swore them to absolute secrecy; no one beyond his small select band was to know of his plan or its development.

But the enterprise failed to progress well, and the young man needed increasingly more money—which he borrowed. Several of his accomplices left



ABOVE ILLUSTRATION BY MARK SUMMERS © 1989.

AT RIGHT IS AN EARLY ILLUSTRATION OF A PRINTING PRESS FROM THE *DANSE MACABRE*, PRINTED BY MATHIAS HUS, LYONS, 1499.

to pursue their own versions of the scheme. And finally, a catastrophic event forced him to flee the city and return home, deeply in debt, haunted by the idea which would eventually destroy every normal aspect of his life.

Thus begins the story of Johann Gutenberg, a man surrounded by controversy in his lifetime and shrouded in confusion after his death. What was he working on before he returned to his hometown, Mainz? Some say that it was a simple plan to sell trinkets to religious pilgrims—others say that it was something much more important. How was Gutenberg able to continually persuade people to lend him money? Why did he eventually go bankrupt, never to enjoy the fruits of his labor? Did he really do all the things for which people give him credit?

WHO WAS JOHANN GUTENBERG?

Ask any first year student of the graphic arts to identify Johann Gutenberg, and they will quickly tell you that he is the Father of Printing—yet Gutenberg did not invent the craft. Neither did he invent the printing press, nor printing ink, nor even movable type. Gutenberg's Bible was not the first printing with metal type, nor was it his most important contribution to the art of communication.

WAS GUTENBERG REALLY THE FIRST?

There is even a theory that one Lourens Coster of Holland beat Gutenberg to the punch. The story goes that the Dutchman occupied himself during an afternoon stroll in the local woods by cutting letters out of beech-bark, and that upon returning to his home it occurred to him to set them side by side to form words and sentences. He then tried inking them, and impressing them on paper for the amusement of his grandchildren. The story continues that he ultimately discarded the wood letters and replaced them with ones carved out of metal with which he printed whole books. Unfortunately, his invention was then stolen by a young German named Gutenberg who carried the idea to Mainz, where he reaped rich fruits from his theft, depriving poor Coster of the cash and credit which was his due.

It is more than probably true that Gutenberg of Mainz invented typography, but he was uncannily successful in concealing what he was doing from just about everybody. Not once in his lifetime did the slightest hint of what Gutenberg was working on get itself recorded on any document that has since been found.

ON THE TRAIL OF THE ELUSIVE GUTENBERG

Gutenberg's whereabouts can be confirmed by the trail of creditor accounts that followed him. He can be placed in Strasbourg during the years he was banished from Mainz because his name is found on the lists of the city tax assessors, and in the books of various creditors there who regularly recorded his failure to make the payments due. Another fortunate histori-

cal record for the student of printing history came about as a result of one of Gutenberg's financial transactions which led to legal proceedings. A large part of the record of these proceedings survived and provides some insight into the secret project of the German entrepreneur.

The trouble started when shortly after the death of a gentleman named Andreas Dritzehen, his brothers found an agreement which showed that he had given money to Gutenberg. This was to insure his share in the profits expected from a project which he and Gutenberg had been working on. Gutenberg either bordered on paranoia about his project, or was very shrewd about his business dealings (although the latter is unlikely), because his agreement with Dritzehen provided that he was under no obligation unless there were profits from the venture, and that he had no liability to a partner who died before the project was completed.

Failing to establish any legal claim, or to induce Gutenberg to allow them to take their brother's place in the business venture, the heirs brought suit. All they succeeded in obtaining, however, was a very small sum of money and the knowledge that Gutenberg was exceptional about keeping his operations well concealed.

The court was only able to determine that Gutenberg and his various business partners were engaged in a scheme to produce a product. And that their intentions were to sell it to the many pilgrims who were to attend a great pilgrimage to Aix-la-Chapelle (Aachen). Gutenberg was to settle his accounts after the pilgrimage had assembled. Unfortunately the plague came to Strasbourg before the pilgrims. Dritzehen and many others died. The pilgrimage was canceled; the investors were left with no market for the things which they had made.

CREATING MARKETABLE PRODUCTS

But, the court proceedings did provide a hint of what the partners had been working on. A determined witness testified that one of the partners, when forced to answer a direct question about his business, said that he was a mirror-maker, a *spiegelmacher*. There is nothing in this to suggest anything of printing (in fact, several historians have taken this to mean that Gutenberg was indeed making mirrors prior to his work with type). If the witness had not spoken in the local dialect, but rather Latin, which was the ordinary language of the educated, then he could have said that he was making a "Speculum." If this were the case, the end product would have been very different. A Speculum was one of the most common religious manuals of the time. And *The Looking Glass of Salvation*, or *Speculum Humanae Salvationis*, would surely be a more likely article to sell to devout pilgrims off to visit a shrine, than a hand mirror.

Another testimony, from another witness, when combined with the statement about the Speculum, gives added insight into Gutenberg's work. That other witness was one Hans Dunne, who stated that he had supplied "certain material" to Gutenberg, on a



A ROMANTICIZED PAINTING OF JOHANN GUTENBERG SHOWING A PRESS PROOF OF HIS 42-LINE BIBLE (1454-1455). ARTIST UNKNOWN. CULVER PICTURES.

speculative basis, and had received in return, payment of a hundred guilders. This means that Gutenberg had a way to pay back at least some of his debts. He was apparently producing something that could be sold for profit, and had a way of disposing his goods without the knowledge of his neighbors. To do this he would need a sales agent away from Strasbourg. Perhaps in Holland?

If Gutenberg were exporting his goods and his secret agent lived in Haarlem (there are records of printed work being sold in Holland prior to Gutenberg's work in Mainz) then this could begin to explain the Coster story in more realistic terms. While there is no documentation to show that this was the case, there is also nothing to show that it was not.

Enough is known about Gutenberg to substantiate an opinion that he, like so many other creative people, was never satisfied with what he had already accomplished—that he was always trying new ideas to improve his

craft and other avenues of expression. Gutenberg was not the kind to settle down with what he had achieved and comfortably exploit profits from a single work. Once he had produced one piece successfully he then, more than likely, went on to produce other products. Calendars, medical handbooks, and booklets of poems are all part of the printing that has been found by historians and could very well predate the best known work of the Mainz printer.

LINKS TO THE BIBLE TYPE

There is even one set of types that can clearly be traced as a direct predecessor to those used in the *42-Line Gutenberg Bible*. This was a font used to set a calendar and a 15th century version of an elementary grammar book. These same types have been proven to almost certainly be related to those used for the *36-Line Bible* which some historians also attribute to Gutenberg. Logic



INITIAL "B" AT TOP IS FROM THE FIRST PAGE OF THE LATIN PSALTER COMPLETED AT MAINZ BY FUST AND SCHOEFFER IN 1457.

DIRECTLY ABOVE IS AN ILLUMINATED INITIAL DEPICTING KING SOLOMON FROM THE PROVERBS IN THE 42-LINE BIBLE.

would normally conclude that a book set in larger, cruder type (the *36-Line Bible*) would precede one which was set in much more refined cuttings. The calendar, because of the dates it covers, helps to place the earlier type in its correct historical time slot. There is, however, some typographic controversy regarding the *36-Line* types. It seems that they were also used to set a Bible which post-dates Gutenberg's first Bible. An answer to this apparent mystery is that Gutenberg created the bigger, and less refined type to set the calendar, but that it fell into the hands of others when he discarded it as a result of developing better fonts. When Gutenberg produced the *42-Line Bible*, the printers in possession of the older type used it to set a copy of his work.

Shortly after the Dritzehen incident, Gutenberg left Strasbourg. He was apparently no longer able to find fresh capital to finance his scheme. The last mention of Gutenberg in Strasbourg, was in the tax registers of March of 1444, when he paid an excise duty on the contents of his wine cellar, which was, we are told, in spite of his financial misfortunes, always well stocked.



GUTENBERG DISAPPEARS

The four years of Gutenberg's life after he left Strasbourg until he settled once again in Mainz are entirely unaccounted for. The next official record of Gutenberg is in the Mainz town record of October 1448. It showed that, once again, his time was a borrower. But by this time his credit was so impaired that he had to find a co-signer for the loan—even though this note was for a comparatively small amount of money. Yet, Gutenberg's powers of persuasion were far from exhausted; the following year he borrowed again. This time he entered into his famous association with another citizen of Mainz, the lawyer Johann Fust.

In about 1450 Gutenberg received a loan from Fust for 800 guilders, carrying an interest of six percent. The money was to be complete the work on a printing press and begin the work of producing a product to be sold for profit. The press was held as collateral. After some time it became apparent that the original 800 guilders was not enough and Gutenberg applied for a second loan. Fust declined blind support, but offered instead to advance Gutenberg another 800 guilders on condition of being taken on as a full partner in the business venture. Gutenberg accepted, and resumed his efforts. The result was the legendary *42-Line Gutenberg Bible*.



DISSECTING THE 42-LINE BIBLE

The *42-Line Bible* is not as scarce as many would think. There are still approximately 40 copies left in various places around the world. As a result, historians have been able to examine the book in minute detail, and a curious discovery was made.

In about half of the remaining copies, all the pages were set in the famous 42-line type. But in other books, apparently other sized types were used. In these the first nine pages have only 40 lines to the page,

and the tenth page has 41 lines: a typographic mystery.

Seeking an explanation, typographic historians and scientific bibliographers examined those early pages with microscopes and enlarging cameras. Their sophisticated equipment enabled them to detect, on the tops and bottoms of some letters in the 41-line columns, and on the next few 42-line pages, very faint but unmistakable blurs. When enlarged these were shown to be parallel lines. This is all the evidence the historians found, but it was also all they needed.

Gutenberg, with the help of Fust's money, designed a new type, each letter about a millimeter shorter than the *36-line* types used to set the calendar and the earlier Bible. This new type was cast on the same size metal base (or body) as the previous type. A supply of this new type was cast and Gutenberg's workers went about setting copy from a manuscript Bible. When the first few pages were set and printed, Gutenberg looked at the results but apparently wasn't pleased with what he saw. He decided that the line space could be reduced. This was probably more for economic, rather than esthetic, reasons (paper was then even more expensive in the 15th century than now) but nevertheless he was the boss, and this boss was used to getting his way.

In order to bring the printed lines closer together, Gutenberg had his workers file a little metal off the tops and bottoms of the type. In doing so, every once in a while the file would touch the top or bottom of the letter, leaving the telltale lines. The result of this first experiment resulted in the 41-line page. Deciding that even a little more space could be saved, Gutenberg repeated the process. Finally, a 42-line page was achieved, and new type was cast to this smaller point-body. The result netted Gutenberg with the Bible we are familiar with today—and an approximate five percent saving in paper consumption.



BEGINNING OF THE END

Unfortunately, this experimentation also probably led to the event that caused Fust to foreclose on his loans. The question has been raised by many: If Gutenberg was so close to completion of the project, why did Fust call in his note? Surely, it would have been paid if Gutenberg were allowed to finish his work; and in addition, Fust would have shared in the profits.

The answer? It is entirely possible that Fust decided that the work on this business venture was likely to be delayed more frequently and unduly, if Gutenberg were to continue to have new ideals, and the presses were stopped each time he thought of additional changes. This more than likely led the financier to insist that the inventor give up the direct control of the project, and that someone with fewer ideas, and more executive ability, take over the helm. Someone like his son-in-law, Peter Schoeffer.

Fust and Schoeffer did, in fact, take control of the Bible very near the end of the project. Unfortunately, this left no place for Gutenberg in the business. As a result Fust came to the same decision that many pragmatic businessmen would have reached: he laid Gutenberg

off. Without a job, his type or his press, Gutenberg was a beaten man—almost.



NEW MONEY, NEW HOPE, AND NEW PROJECTS

After a short hiatus, presumably to gather his spirits, Gutenberg once again began to look for financial support. And once again he found a patron. This time it was one Dr. Conrad Homery, who on February 26, 1468, formally acknowledged return from the estate of the late Johann Gutenberg of what appears to be the complete equipment of a press, which was the doctor's property. Evidently Homery had, some time after Gutenberg left his former place of employment, supplied him with the means for resuming his labors. This enabled Gutenberg to complete his last, and perhaps some of his most important work as an inventor and printer.

Between the time he parted company with Fust and his death, one large volume and three small tracts were printed in Mainz which are also attributed to Gutenberg. Historians have assigned these to Gutenberg because there was nobody else to claim them; but additionally (and more important), phrases in the colophon of the larger work, *The Catholicon*, were almost certainly written by the inventor of typography.

The Catholicon of Johannes Balbus, was an immense Latin dictionary and encyclopedia of sorts; the forerunner of a stream of similar catchalls of universal knowledge. These were basically the great, great grandparents of the home encyclopedia and were published successfully by enterprising printers for many years after Gutenberg.



THE BIG BOOK WITH THE LITTLE TYPE

The Catholicon introduced a new and profitable business venture to the first printers: that of informative publications intended for sale to the general public. More significant than the subject, or its huge size, however, is the type with which the *Catholicon* was printed. This type was about a third the size of that used in the *42-Line Bible*. Approximately the size that the general public, from that day to the present, has found most satisfactory for ordinary reading. Its introduction involved much more than the designing and cutting of smaller letters. Before type of this size could be cast, the molds had to be improved dramatically to a point where much smaller metal bodies (some of them as thin as the paper then in use) could be cast without losing the face of the narrowest letters. This was a crowning triumph of the German inventor's mechanical skill and ingenuity.



A SHORT HISTORY

Very little is actually known about Johann Gutenberg. Most representations of him (including the one with this article) derive from an engraving made in 1584. In it he is pictured as an elderly man in a fur cap, a forked beard, and a rather vacant expression. This is obviously a work of pure fancy,

maria. Et ingressus angelus ad eam dixit. Ave gratia plena: dominus tecum: benedicta tu in mulieribus. Que cum audisset turbata est in sermone eius: et cogitabat qualis esset ista salutatio. Et ait angelus ei. Ne timeas maria: invenisti enim gratiam apud deum. Ecce concipies in utero et paries filium: et vocabis nomen eius iesum. Hic erit magnus: et filius altissimi vocabitur. Et dabit illi dominus deus sedem david patris eius: et regnabit in domo iacob in eternum: et regnum eius non erit finis. Dixit autem maria ad angelum. Quomodo fiet istud: quoniam virum non cognosco? Et respondens angelus dixit ei. Spiritus sanctus superveniet in te: et virtus altissimi obumbrabit tibi. Ideoque et quod nascetur ex te sanctum: vocabitur filius dei. Et ecce elizabeth cognata tua: et ipsa concepit filium in senectute sua. Et hic mensis est septimus illi qui vocatur sterilis. Quia non erit impossibile apud deum omne verbum. Dixit autem maria. Ecce ancilla domini: fiat michi secundum verbum

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because Gutenberg, as a patrician and a member of an archiepiscopal household, would have been clean shaven.

Johann Gutenberg belonged to the family of Gensfleisch, one of the patrician clans of Mainz, at the junction of the Rhine and the Main rivers. Mainz was the seat of an archbishop and a city of considerable importance in the 15th century. His full name was Johann Gensfleisch zur Laden, but apparently he was content to be known as Gutenberg, after the house in which his family lived. The exact date of Gutenberg's birth, like so many details of his life, is unknown, but probably lies between 1394 and 1399. His death is, however, recorded February 3, 1468.

Mainz was well reputed for the number and skill of its workers in precious metals, and many members of the Gensfleisch clan, including Johann's father, were associated with the archiepiscopal mint. Gutenberg therefore had an early familiarity with the goldsmith's craft. This, more than likely, proved to be an initial advantage to the development of his invention.

In 1411, Gutenberg's father was driven out of Mainz into temporary

exile. When, in 1428, the guilds succeeded in ousting the patricians from their civic privileges, the young Gutenberg also left Mainz. He settled at Strasbourg, where he began his first experimentations with printing and movable type. Gutenberg lived in Strasbourg for over 20 years, he even preferred to stay after an amnesty provided him the opportunity to return home. It was eventually financial pressure, rather than homesickness, that convinced Gutenberg to return to his native city.

Two recorded events in Strasbourg provide a glimpse of Gutenberg's personality. One was when he was sued for breach of promise of marriage, the other was for slander. In the breach of promise suit, the woman was unsuccessful in forcing Gutenberg's hand, and he remained unmarried for the rest of his life.

One of the witnesses in the breach of promise case was a shoemaker who provided evidence against Gutenberg. Apparently being of hot temper, Gutenberg publicly derided the man, calling the shoemaker "a poor creature, leading a life of lies and deceit."

As a result, the shoemaker sued Gutenberg—and won. The result cost Gutenberg 15 guilders in damages.



THE REAL CONTRIBUTIONS

What is perhaps Gutenberg's greatest claim is the fact that, after early experimental stages of development, his printing reached a state of technical efficiency that was not materially surpassed until the beginning of the 19th century. Punch-cutting, matrix-fitting, type-casting, composing, and printing remained for over three centuries, very much as they were in Gutenberg's time. In fact, until the end of the 18th century, Gutenberg's original design was still regarded as the "common" press.

Gutenberg may have been a poor businessperson; he may even have been a charlatan. Perhaps he didn't invent many of the things for which we generally give him credit. But there is no disputing that he gave us the craft of printing, the art of typeface design, and as a result, the ability to communicate in a manner that is exceptionally utilitarian, and supremely elegant.

ABOVE LEFT IS A PORTION OF THE ANNUNCIATION FROM THE 36-LINE BIBLE.

ABOVE RIGHT IS A PORTION OF THE ANNUNCIATION FROM THE 42-LINE BIBLE.



CARLOS ROLANDO

Barcelona Graphic Designer



by Janice Levit

Carlos Rolando, one of Spain's most important graphic designers is far more than that. He's a deeply thoughtful man, influenced by the political and economic world in which he lives. Though he may not make a public issue of this involvement, it surely colors his graphic thinking. With full knowledge of Spain's stifled past under the Franco regime, Rolando descriptively called the dictatorship "a foot over the head." He also now finds a great future for his city, Barcelona. Energies there are strong and hopes are definitely optimistic in this "new fresh air."

Today, eyes are turned towards Spain's dual celebrations in 1992: the Seville Expo and the Barcelona Olympics; and here graphic design already is playing a major role in projecting the look of the two future events. In fact, Rolando's design for the logo of Seville Expo '92 will be its official emblem.

Rolando was a student of architecture in Argentina. Why architecture? Well, very simply, there was no art school in the town where he was born, about 400 kilometers north of Buenos Aires.

When he was six or seven, his father, a lithographer, allowed him to help fill in the open areas in his jobs. For Carlos, it was a wonderful, enjoyable game. On his own, with no formal training, he painted and drew. Then, at the university, he worked for a degree in architecture. Rolando's comment about architecture, "Mistakes are forever" is succinct. "And since I have a two dimensional brain, I decided to go into graphic design."

As for design, Rolando greatly admires British work, but feels that he is more influenced by graphics from America, where concept is of first importance. However, the thing that troubles him is the reliance on the computer. Everything measurable can be done by computer; but the human side, and more importantly, intuition, are the stronger tools of the designer that need emphasis.

Rolando speaks of changes. What used to be called industrial design not too long ago, is now called product design. The difference is now we design for a people's market and not for an industry.

From his early days in Argentina, Rolando has admired the work of Herb Lubalin. He vividly recalls seeing a *New Yorker* ad which had such beautiful simplicity. It was a thin architectural column with magnificent type placed strategically above. He was able to learn the name of the designer - Herb Lubalin. So from the late '60s he watched for Lubalin's work, learned from it, but tried not to copy. In 1976, Lubalin came to Barcelona, having been invited by an organization - and that is where they first met.

The two coming events of 1992, the Barcelona Olympics and the Seville Expo will be major happenings in Spain. With Rolando's logo design for Seville, it's basically a communication strategy with a new and fresher look.

The Barcelona Olympics are already having a major impact on the city. The economy is being shifted. From the beginning of the century, textile factories supplying England were strewn over a large area, making the city ugly and uninviting. Land development for Olympic City will be in that former factory area. The old buildings are now being torn down to be replaced by hotels, etc. Here again, architecture and design are playing a major role.

About 1967, after a military coup in Argentina, Rolando set out for Europe. Following experiences in London, Milan and Madrid, he

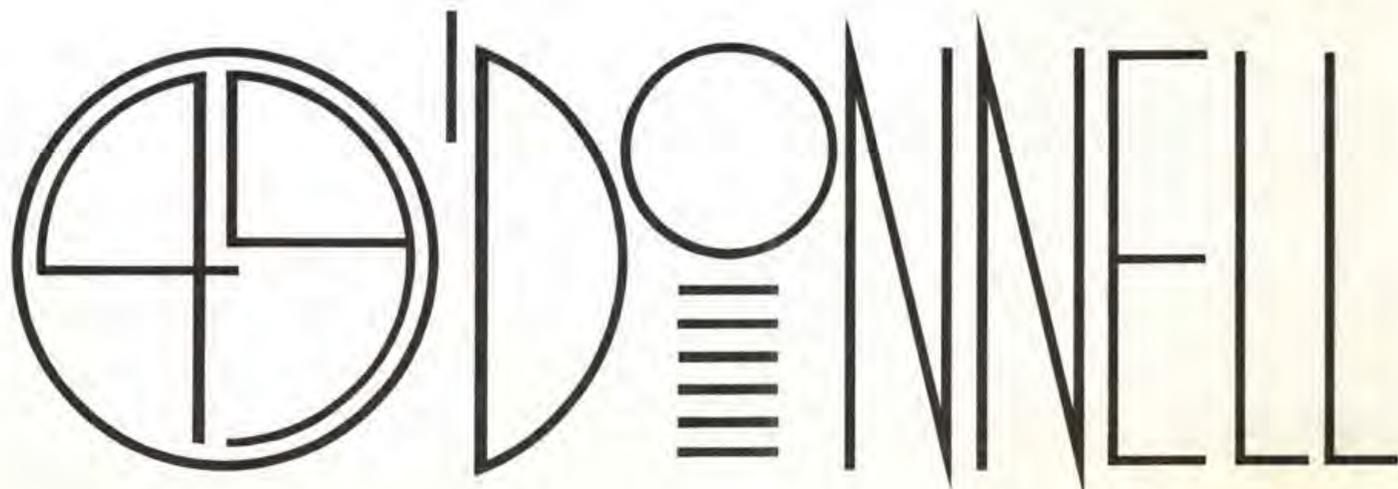


Logotype for a TV production company.



Logotype for a Barcelona night club.

Logotype for "49 O'Donnell," a famous address.



settled in Barcelona. In the early '70s, he created his own design studio to service an advertising agency established by friends. Eleven years ago, he called his friend in Argentina, Frank Memelsdorf, to join him. Memelsdorf gladly accepted. Although Memelsdorf has an engineering background, he's also a writer and a "think tank" concept man.

The studio was successful from the beginning. Before Franco's death in 1975, there had been little graphic design in Spain. Under Franco's dictatorship communication was neither wanted nor desirable. Therefore, Rolando's was one of the first graphic design studios. After Franco, Spain developed rapidly from an economic and political desert to a democracy.

Rolando's graphic design covers a broad spectrum of assignments. It includes packaging for wines, trademarks for men's clothing, savings banks, Seville's power and light company, and Lois Teens Jeans, to name but a few. Included also are stationery design, book jackets, brochures, a variety of posters, such as "The Red Raiders Team," for off-the-road races and for ARCO (contemporary arts fair, Madrid), etc.

His work, in addition to featuring strong type concepts where appropriate, embodies a gentle humor in its illustration. Although the company has a staff of 30, the largest in Spain, with offices in Barcelona and Madrid, Rolando remains the active chief designer.

Rolando's love of typography is not only evident in his work, but also in the way in which he speaks of it. "Typography is everything. Take the letter 'E.' It's just a stick figure and yet there are endless varieties of the shape in the various fonts. Now that I'm more mature, generally I tend to stick to the more classic forms. Classic is forever and therefore contemporary. I enjoy looking at typefaces. They turn me on. Type is one of the most important tools for designers, but sadly now we come to this electronic distortion of letters. When a company buys one font, to save money, the typesetter converts this typeface to italic, and the design becomes distorted. When I work with italic, I reject the cost-saving cut. I want real italic. Typeface is important in the shape of one



Logotype for a leading brand of jeans.

Poster for a leading brand of Spanish leisure shoes.



Logotype for the Barcelona Stock Exchange.

Janice Levit is a writer living in New York City. She also lectures on topics related to art history and history. Under a grant from the National Endowment for the Humanities, she studied Spain, her monuments and her people. In 1985 and 1987, the Spanish government invited her to Spain to further explore specific subjects.



Logotype for the Seville Expo '92.

word related to the next. By rational thinking, we can arrive at shaping strong forms. We can communicate elegance or anything else by the type selected. Type also has color; it's like a form of painting."

In working out his ideas, when Rolando's design concept is set, he goes through the myriad type-faces in the studio's library. They almost speak out to him, saying, "Take me!" As with the look of people, variations in type give the image.

One of the recent projects that the studio has been involved with is in the area of institutional campaigns for seven new Spanish shipyards which have been converted from 21 old yards. They are more flexible; a new kind of shipyard. Now these graphic campaigns are appearing in all ship media, mostly based in London, and is Rolando's first project outside Spain.

Rolando emphasizes that Spain looks to the future. Having developed late, it is more up to the minute, profiting from the new technology, which puts them in an advantageous position. The new young Spanish government is opening things up for its communicators, and this results in the rest of Europe looking to Spain for fresh and creative ideas in many fields. This intelligent, democratic government is making Spain a modern country. Government agencies now communicate with the people, as opposed to life under Franco, when the populace counted for nothing but to behave and be silent. Now, design is a hot issue and Barcelona is the driving force, not only in graphic design, but in architecture and fashion as well.

One cannot fail to mention the late 19th century and early 20th century architect, Antonio Gaudi, in relation to creativity in Barcelona. According to Rolando, Gaudi was the most flamboyant, but less well-known architects of the time, such as Puig, had enormous influence over Gaudi; and most importantly, their work was as fine or finer. As for Gaudi, he lived at the moment when the Catalan bourgeoisie had lots of money and they allowed him to build palaces such as Casa Mila (1905), and the audacious structure of the Park Guell (1900-14). The Church of the Holy Family (begun 1882) with Gaudi's own funds is still incomplete. Rolando says that today they're using technology to finish the church, (in Spanish - Sagrada Familia). The results, unfortunately, are horrible; better to leave it unfinished. The Gaudi period, akin to Art Nouveau in France and called Modernismo in Spain, was a period of startling new architectural forms.

Rolando feels that the future for Barcelona is bright. One basic reason is its location. It's just a few hours by air from London, Paris, Rome, Morocco, etc. The potential is aided by beautiful weather most of the time. Shortly, the surrounding valley will contain the technology parks for industry. In addition, the most creative energy and strong design tradition of Spain has always been characteristic of Barcelona. ▼



Logotype for men's clothing.

Art Against War:

By Steven Heller



1

Why, after centuries of unremitting war, do artists and designers persist in issuing petitions for peace?

Don't they realize that wars end only when men and materiel are wasted, not when paintings are hung or posters are printed? Artists who protest war must realize the futility that comes from fighting might, wickedness and corruption with scraps of canvas and pieces of paper. Or do they?

Ben Shahn, an outspoken visual commentator, wrote: "...I think that artists ought to recognize this, that there is no moral reason why art ought to go on if it has nothing further to express. Nor is there any moral or aesthetic reason why the public ought to bend the knee in reverence before the mere fact of art... If it adopts the manners and outlook and philosophy of a minor expression, then a minor expression it will be. If it aspires to be aesthetic of double-talk, just that will be its position, nothing more; and life will walk around it and let it alone... Society needs more than anything else to be reminded that man is, in himself, ultimate value. It needs to be reminded that neither the pressure of events nor the exigencies of diplomacy can warrant the final debasement of man. We need a resurgence of the humanities, a rebirth of the spirit. Art, because it is the innate expression of man... tends to reaffirm the individual!"

This statement may provide an insight as to why Francisco Goya, the honored and coddled official painter of the Spanish court at the turn of the 19th century, shifted from glorifying pampered nobles to portraying the barbarism that marked the six bloody years of Spain's war with

The Recurring



2

1 Frans Masereel, 1918. From *Les Tablettes*.

2 "Great deeds - against the dead!"

Francisco Goya y Lucientes, c. 1810-20.

3 "Song of Peace" Honoré Daumier, 1871.

4 "The Survivors" Kathe Kollwitz, 1923.

5 "Fit for Active Service" George Grosz, 1918.

6 "War is not healthy for children and other living things" Lorraine Schneider, 1969.

7 "War Is No Damn Good" Robert Osborn, 1946.

8 "Peace Works" Milton Glaser, 1971.

9 Tomi Ungerer, 1985. From *The Black Book*.

Tradition



3



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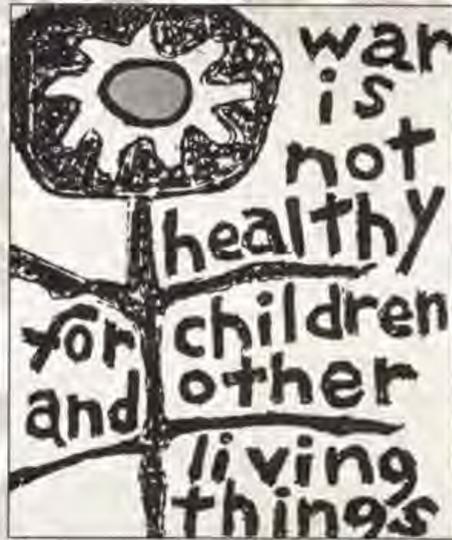
Napoleon. The 83 prints in his *Disasters of War*, produced between 1810 and 1814, are still among the most brutal indictments of man's inhumanity in the service of raw power. Shahn's words might also demonstrate why the poet William Blake turned his attention from the mysticism of life to *The Consequences of War*, a series of somber prints made in 1805 that show war's toll through the corpses of the dead and the despair of the living. Despite an attempt at genre painting, Honoré Daumier made lithographs and woodcuts that reminded people of the diplomatic and bureaucratic folly that caused war. His imagery was iconographic in the classical manner—death ironically playing the pipes of Pan and the Goddess Peace with a crown of bayonets. Daumier's images did not, however, prevent the numerous wars which began and ended during his mid-19th century lifetime, they served only to punctuate the misery that was caused.

Before The Thirty Years War, which began around 1621 in the small duchy of Lorraine, France, warfare was waged heroically on battlefields far from civilian centers. Such battles were



5

kept from public view and were depicted through idyllic scenes consistent with the art of the times. Antiwar art was unnecessary because war was a quintessential act of nobility. The Thirty Years War altered that perception because, instead of being a distant game, battles were backyard affairs that cost the lives of half Lorraine's population. War had come home and the wartime etchings by Jacques Callot, titled the *Miseries of War*, contributed significantly to a new revulsion and fear. These strikingly detailed pictures represented war's ugliness amid profound contradictions: the excitement and camaraderie, the patriotic groundswell, the exhilarating frenzy, and ultimately the indifference to deaths of the hero, enemy and victim alike. Thanks to Callot one finds that the purpose of art was no longer to merely docu-



6

ment the beauty of life, but to expose the pain of death.

The prints by Callot and Goya were not antiwar *per se*, but journalistic reportage which in their devotion to truth became stinging accusations. From these pictures an antiwar vocabulary developed; a language that has been remarkably consistent since the 17th century. Death is represented by a bleached skeleton or a darkly shrouded specter; war is alternately the god Mars or a superannuated general; peace is a dove or lamb. Though the weaponry has changed from sabers to rifles, from cannon balls to conical-shaped shells, and the primary symbol of destruction has evolved from a mortar blast to a mushroom cloud, the message remains clear, and sadly, timeless.

However, a distinction must be made between that which is art against war and art for peace. They are not mutually exclusive, but often contradictory. The former is admittedly easier to depict. War's horrific images are ready-made and indelibly etched. Few could fall, for example, to be moved by Belgian Frans Masereel's paeans to a civilization's destruction. "What is more horrible than war," he wrote, "more idiotic, more criminal?" He produced over 800 prints and drawings that depicted the ritual bloodletting of World War I, and three decades

7



later he waged a similar *war on war* through his illustrations from *The Apocalypse*, a book about new mechanized combat. Cut violently into wood or painted with heavy black ink, Masereel's images are as close as an artist can possibly come to depicting the repugnance of modern warfare. But they do not deal with peace.

Peace is not simply the *cessation* of war, it is the absolute *absence* of violence. Total peace cannot be depicted with any of the symbols reserved for war, and therefore, the icons of peace are not nearly as provocative. The dove, lamb and flower are banal in a graphic sense. And this is perhaps why artists portray war more than peace. Warfare offers the



8

tension necessary for compelling interplay between artist, subject and viewer, while peace, by its nature, is placid and uninvolved. Indeed the most accurate art for peace should not take a defiant position at all, but rather present life as all would like to live it.

The saying that the cure is often worse than the disease, is one way to describe the most effective antiwar art, yet there are a few exceptions: housewife Lorraine Schneider's well-known 1969 poster for the Another Mother For Peace campaign, which says in rough handlettering "War is not healthy for children and other living things," and shows a primitive drawing of a flower, derived its power from the immediacy of its form and content. The lettering, like a child's, conveyed a simple yet hauntingly true statement. It was also given an *implied violence*: the flower was not just a pleasant daisy but a seemingly scorched icon, and the words were demonstrative not plaintive. Conversely, a symbolically complex poster produced in the same period by Milton Glaser, titled "Peace Works," shows various configurations of a human hand transformed

into a dove, had a comparatively passive stance, which served to distance the viewer.

What determines successful antiwar or pro-peace art is context. Of the countless works produced in this century alone, only a few actually transcend the period during which they had their potency. Robert Minor's cartoon captioned, "Army Medical Examiner: 'At last the perfect soldier,'" featuring a headless hulk, George Grosz' "Fit For Active Service," showing a decaying corpse, and Kathe Kollowitz' "The Survivors" depicting old men, women and children as war's remains, are among pictures that continue to touch the human chord. But most visual protests are tied to the heat of the moment. The Vietnam War provided fuel for many indignant artists and designers; among the most memorable images are Herb Lubalin's "The next war will determine not what is right but what is left" antiwar poster, and a series of posters by Tomi Ungerer which protest the degradation of the Vietnamese.

However, during times of relative peace, one refuses to even contemplate war. Despite the numerous cautionary notes published immediately following World War I, a weary populace was loath to be reminded of war, especially while basking in an interregnum of peace. Today, Americans perceive a relative calm throughout the world and therefore artists and graphic designers have turned their attention to other issues. The antiwar art that usually surfaces right before or immediately after hostility is now packed away in moth balls. Sadly, however, antiwar art has a long tradition suggesting that it will recur. Yet if the intent of this art is to stop war, it has failed. But if it is only to remind, reinforce and rally kindred spirits to the important cause of peace, antiwar art has succeeded. For in the absence of common sense among those leaders who plunge headlong into war, antiwar art provides evidence of an opposing reality.

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WHAT'S
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Typeface design is a demanding and time consuming process. It is not uncommon for a designer to spend years transforming something which began as a simple creative thought into a beautiful and efficient communication tool.

Such was the case with the typeface family announced in this issue of *U&Ic*. In 1987 we released ITC Slimbach®, a new design by a young California designer, Robert Slimbach. Four years prior to the release of ITC Slimbach, he had already begun the initial work on the typeface that was to become ITC Giovanni. While his renderings were reworked, revised and refined over the years, Robert Slimbach's basic design concept for ITC Giovanni remained unchanged.

About Robert Slimbach

Robert Slimbach's emergence as a type designer was as much a surprise to him as to anyone who hears his story. He never spent a day in art school, let alone typography class. During his college years, the words "horizontal bars" and "loops" alluded – not to letterforms – but to gymnastics, his major and his obsession. But after three and a half years of college, and a few years of floundering around in search of a proper career, he landed a job with a silkscreen production studio. There he became proficient in all the technical aspects of silkscreen printing, and acquired the skills and confidence to create original greeting cards and poster designs. The poster projects in particular made him acutely sensitive to letterforms, and he often felt the need to invent his own alphabets.

ITC Slimbach was his first offering. But even before its release, another alphabet was germinating in his mind. He started it on the drawing board, indulging his predilection for the grace-

His goal was to create a face of classic oldstyle proportions that was at the same time thoroughly contemporary. Not an easy task. Typefaces such as Garamond, Bembo, and classic Roman inscriptional capitals served as major influences during the early stages of design. One of Mr. Slimbach's first steps was, however, to incorporate more contemporary proportions into his work. Ascenders and descenders were shortened slightly from would-be strict old-

Mr. Slimbach's updating process, however, included more than an updating of the design to accommodate current graphic trends. He also took great pains to insure that the end result would also fit neatly into the requirements

mmi

style proportions; the x-height was increased somewhat; and the capitals which can be optically heavy in oldstyle designs were subtly lightened to insure even color in text copy.

demanding by state-of-the-art type imaging devices. Additional changes and refinements were made to the basic design to insure that ITC Giovanni could be easily converted into virtually any form of digital font. His goal was to use the characteristics of the digital medium to its best advantage, while maintaining the best aspects of classic typeface design. The end result is a typeface family that provides the best of both worlds: digital clarity and traditional warmth.



ful, elegant forms of old type styles. Then at Adobe Systems in California, where he is currently employed, he had access to the computer which made it possible for him to refine and adapt his classically-inspired design to contemporary digital technology. After four years of incubation, Robert Slimbach and ITC proudly announce the arrival of ITC Giovanni.

ITC Giovanni is available in Book, Bold, and Black weights with corresponding italics. Small caps are available in the two lightest weights, and oldstyle figures have been designed for the complete family. 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 August 21, 1989, depending on each manufacturer's release schedule.

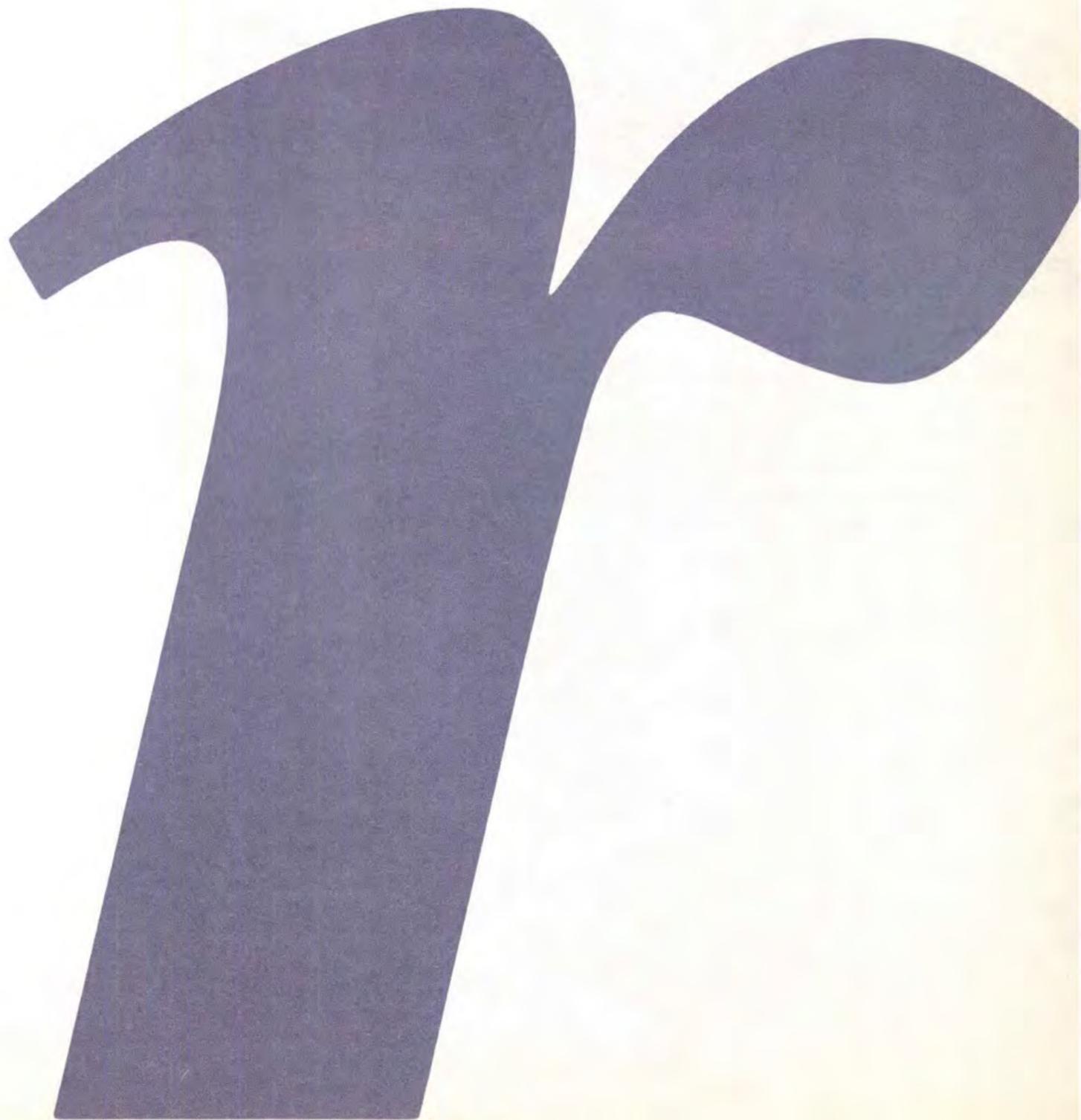


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ITC GIOVANNI™

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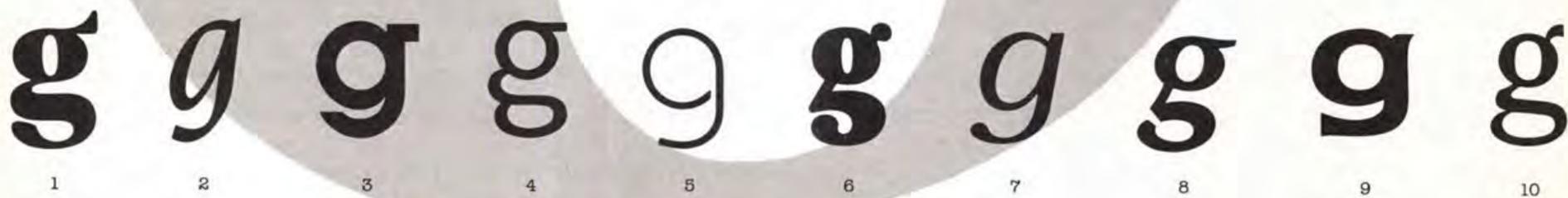
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So the Face is Familiar..

Anyone who works with typography day-in and day-out ought to have dozens of type family names committed to memory. Like artists who lay out a full range of colors on their palettes, ready to act on any impulse that seizes them, designers and typographers should have a full range of type family names ready for instant recall. A good typeface memory bank saves time. It spares you the nuisance of looking up names in a specimen book. It keeps you from repeating the same old ideas. It opens you up to more imaginative and expressive type design.

Here's a chance to test your knowledge and possibly win a prize...or broaden your vocabulary and horizons, at least in matters typographic.

Listed below are 20 samples of some of the most popular and expressive ITC typefaces. How many can you name? Write your answer in the space allotted and mail your entry without delay. The first five entrants who send in perfect scores will receive a copy of ***Typographic Communications Today***. The 256 page full color book was sponsored by ITC and written by Edward Gottschall. In case of a tie, the prize will be awarded to the earlier postmarked entry. Return this completed form to: **Juliet Trivison, U&lc-Dept. G, 2 Hammarskjold Plaza, New York, NY 10017.**



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But What's the Name?

Test your TQ (typography quotient) and win a prize!



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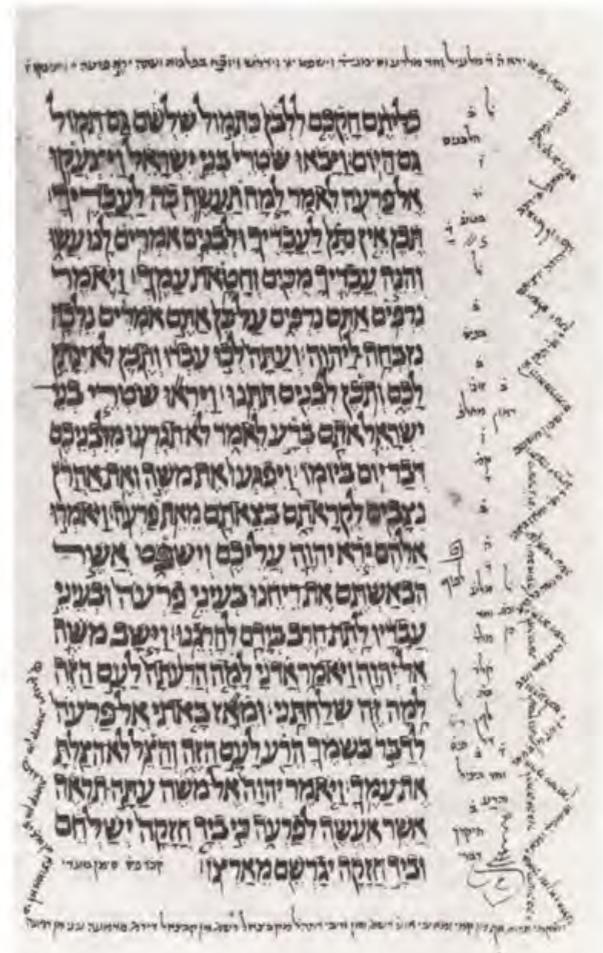
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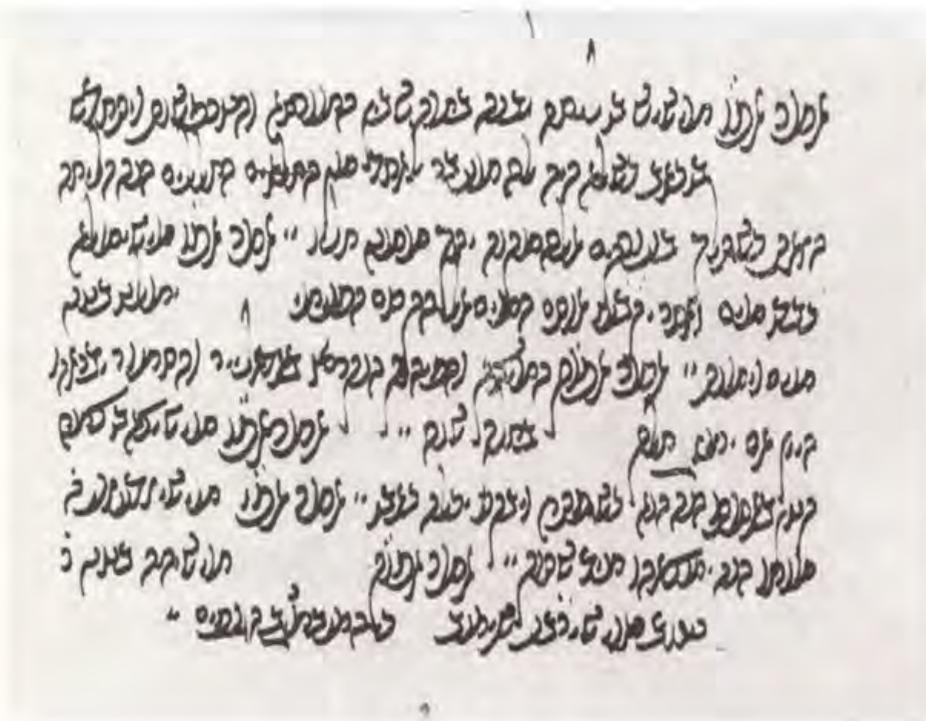
Ancient Hebrew manuscripts abound with graphic nuances and delights guaranteed to fire the imagination of modern day scribes, typographers and book designers.



A Hebrew lunar calendar, designed in disc form, copied in Bingen am Rhein, Germany, 1651. (From the Staatsbibliothek Preussischer Kulturbesitz, Orientabteilung, West Berlin.)



A page from a Yemen Pentateuch, c. 1470, with explanatory notes written in decorative micrography. (From the Valmadonna Trust Library, London.)



Page from an early 15th century medical text copied in northern Spain or Provence. The typical Sephardic script shows the Arabic influence. (From the Bibliotheque Nationale, Paris.)

of Words

Though the vast exhibition hall at the New York Public Library was dense with visitors, a respectful silence hung over the room. Only the faint shuffling of feet could be heard as people moved from display case to display case to view the collection of ancient Hebrew manuscripts assembled from prestigious libraries throughout the world. But every few moments an irrepressible gasp of delight punctuated the quiet.

What was it, I wondered, that prompted people to respond so viscerally—to ooh and aah and wag their heads in disbelief at the sight of those pages? Empathy with the words? Not likely; probably only one in a hundred of us could read the Hebrew writing. Granted that illuminated manuscripts, with their sumptuous colors and gilt adornment, can fill one's heart with rapture. But here, even unadorned pages of text elicited such responses.

It must be that some forms of writing are inherently beautiful—their characters so homogeneous in form, they create hypnotic rhythms and make visual music on a page. Gothic, Arabic, Sanskrit and Hebrew are notable examples.

The Hebrew Language and Alphabet

Hebrew, a Canaanite dialect halfway between Arabic and Aramaic, is one of the world's oldest languages. It was spoken by Jews as long ago as 2,000 B.C. The language and the alphabet derive from a conglomeration of Semitic tongues, but through the centuries the Hebrew alphabet took on a character all its own. It can be written in square, semi-cursive and cursive style. In religious books, as a rule, the square letterforms are used for the main text and semi-cursive for the commentary. The cursive style is most appropriate for personal communication and note-taking. But it is the square alphabet that we see in shop signs, newspaper headlines and posters that is most familiar to us.

The alphabet's 22 letters are all consonants. Vowel sounds are indicated by unobtrusive dots. The square alphabet characters are almost all constructed of voluptuous vertical and horizontal strokes with contrasting hairline connectors; there are no round or triangular forms to intrude on the rhythmic pattern. Each of the broad strokes starts and terminates with an elegant attenuated flourish so the letters seem to fly across the page like banners in a sprightly breeze.

The Creation of a Manuscript

With a prayer on their lips, reverence for their text and an inherently beautiful alphabet, ancient Jewish scribes and illuminators created magnificent books. But it was clear from the hundreds of works in the exhibit, the Jewish artisans had no style they could call their own. Some pages were unabashed knock-offs of Latin texts. Some were facsimiles from the Islamic Koran. Others evoked memories of Persian miniatures. All with good reason.

Starting in 721 B.C., and through succeeding centuries, the Assyrians, Babylonians, and finally the Romans, in 70 A.D., besieged the kingdom of the Jews and destroyed their Temple in Jerusalem. Exiled from their homeland, Jews dispersed throughout the Mediterranean region, as far east as Persia and India, and eventually throughout Europe. The displaced Jews spoke of themselves as living in the **diaspora**. Though they preserved Hebrew as the language of their religious activities, they absorbed the languages, customs and esthetic tastes of their adopted lands. In one respect, however, they were slow to follow the prevailing practice.

From Scrolls to Books

From their earliest writings, dating back 2,000 years, Hebrew manuscripts were written in scroll form. Though the codex (book form) was in common use since the second century A.D. Hebrew scholars and scribes did not switch over to the more convenient book format for another 800 years. Even then, and to this day, the scroll remains the traditional form for the sacred **Torah** (the first five books of the Old Testament) in worship services in synagogues and temples.

By the early Middle Ages, Hebrew scribes and artists, like their Christian and Islamic counterparts, were pouring their spiritual fervor into the design of holy books. Aside from bibles they created versions of the **Tal-**



A liturgical hymn for the Day of Atonement in a 14th century festival prayer book from Germany. The initial word, *Shoshan*, is decorated with grotesque figures. (From the Staatsbibliothek Preussischer Kulturbesitz, Orientabteilung, West Berlin.)

mud (the oral traditions), the **Mishna** (a digest of Jewish civil and religious law), the **Gemara** (the discussion and commentary on the laws), **Mahzors**, which detailed the liturgy for special occasions, **Haggadahs** (books containing the service prescribed for celebrating Passover, the holiday which commemorates the Jews' exodus from Egypt). In addition, they also produced scientific and literary texts, grammars, history and geography books, and even dictionaries and thesauri.

Design... Tools... Decoration

Early Hebrew books were an amalgam of religious tradition and local customs and esthetics.

In Islamic-dominated lands—North Africa, Spain, Portugal and parts of Asia—a Jewish style called Sephardic evolved. The pages were laid out in strict adherence to ancient Hebrew practice, with specified portions allocated for the main text and commentary. But following local custom, a rigid reed pen was used, and the lettering style showed a strong Arabic influence. The inks, made from lampblack, which is pure carbon, produced a rich brown to black color.

In Germany, France and northern Europe, the Jewish style that prevailed was called **Ashkenazic**. Like their Christian counterparts, Hebrew scribes used a flexible quill pen which produced a variety of strokes, and their page layouts were also more flexible than **Sephardic** practice permitted. Their inks, derived from iron salts, produced a range of colors from light to dark reddish brown as well as ochre and greenish hues.

Like Christian and Islamic artists, Jewish artisans used common minerals bound with egg yolk for their color, and gold leaf over a base of gesso and clay for illuminations.

There is a universal misconception that Jewish law prohibits the use of pictures or "graven images," but the injunction of the second commandment applies specifically to the depiction of God. So it was not sacrile-

gious to portray other biblical characters realistically, although they were sometimes portrayed with birds' heads and, as medieval European knights. Many books followed Islamic tradition using wide borders of floral motifs, filigree patterns and overall carpet designs. Others showed the influence of Gothic or Islamic architectural forms. And, as in Latin bibles, anthropomorphic and zoomorphic letters were frequent design elements.

Beholden as they were to other cultures for the overall style of their books, the scribes and artists contributed certain nuances that were unique to Hebrew manuscripts.

Unique Hebrew Characteristics

The flush left margin, which is simple enough to maintain in languages reading from left-to-right, presented problems in writing Hebrew which reads from right-to-left. But since tradition demanded it, some practical and whimsical devices were devised: A final character was elongated or compressed. Extra letterspacing or a graphic device was inserted. The initial letters of the next word were written in the blank space and the entire word repeated on the following line. Excess letters were written in the margin or inserted above the last characters on a line.

The decorated word was the counterpart of the decorated initial letter found in Christian manuscripts. Since there are no initial capitals in Hebrew writing, the entire first word of a text would frequently be set apart, painted and illuminated to set off a page.

Micrographic writing, as the name implies, is text written so small it is barely visible to the naked eye. It could be mistaken for a lacy border design or a fine line drawing of flowers, animals or human figures. But the animated lines are actually streams of minuscule semi-cursive Hebrew writing. Typically, words of commentary and amplification of the main text were handled in this intricate manner.

Clearly, Jewish emigres were indebted to their adopted lands for the styling of their manuscripts. But they repaid their obligations in full measure. Because they were fluent in the languages of their adopted lands, as well as in Hebrew, Greek and Arabic, Jewish translators played a preeminent role in the dissemination of learning throughout Europe and the Mediterranean region. From the 11th to the 15th centuries, they provided translations of Greek philosophical and scientific literature, and Arabic concepts in the field of mathematics, astronomy, medicine and metaphysics.

Hebrew Printed Books and Typography

Although Hebrew scholars had a long tradition of reverence for books and learning, they were slow to embrace the phenomenon of printing. The first printed Hebrew books appeared in Rome about 1470, a full decade after the appearance of the first printed Latin texts. Hebrew printed books showed up in Spain in the late 15th century, but the full effect of the printing revolution reached other diaspora countries in the 16th century.

Just as with script writing, the dispersion of the Jews led to five distinct variations in typographic design. An **Oriental** style was used in eastern Mediterranean countries, central Asia and Yemen. **Sephardic** was used in Spain, Portugal, North Africa, Southern Italy and Sicily. The style identified with Germany, France, England, Switzerland and other countries of northern, eastern and western Europe was called **Ashkenazic**. In northern and central Italy an **Italian** typeface prevailed, and in countries around the Aegean sea – Greece, Turkey and Cyprus, the style was called **Byzantine**. All alphabets come in square, semi-cursive and cursive forms, and the typography, more than any other element, is a clear indication of the origin of the book and the market for which it was intended.

Though the Hebrew world regarded printing suspiciously at first – a superfluous novelty – when it finally did catch on, it was accorded the reverence reserved for all gifts from God. In 1592 in Prague, R. David Gans, the first Hebrew histographer, was moved to compose a special blessing to express praise of the invention:

"Blessed be He who forms man with knowledge and teaches humans understanding, who amplified His grace with a great invention, one that is useful for all inhabitants of the world, there is none beside it and nothing can equal it in all the wisdom and cleverness from the day when God created man on Earth!"

Imagine the hosannas Mr. Gans might sing had he ever seen the likes of a word processor or fax machine.

Marion Muller



The beginning of the Book of Numbers in a Medieval German Pentateuch, c. 1300. The figures, dressed like Medieval Knights in chain mail, hold banners with insignia of the four tribes of Israel: Judah (a lion), Reuben (an eagle), Ephraim (a bull) and Dan (a serpent). (From the British Library, London.)

A scribe's colophon set inside the initial word of a liturgical hymn in a 14th century German festival prayer book. (From the New York Public Library, Jewish Division.)





Carpet pages in a 1469 Yemen Pentateuch with verses of psalms recorded in decorative micrographic writing, enlarged at left. (From the British Library, London.)

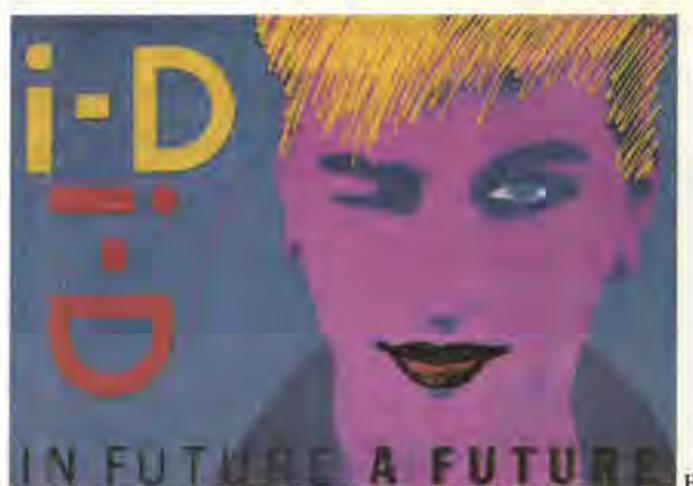
The New York Public Library exhibition, *A Sign and a Witness: 2,000 Years of Hebrew Books and Illuminated Manuscripts*, ended its run on January 14, 1989. However a full-color, comprehensive and erudite 222-page catalog of the exhibit is available in soft cover at \$24.95. Inquiries should be addressed to The New York Public Library Book Shop, Fifth Avenue and 42nd Street, New York, NY 10017.

Page from a Spanish festival prayer book, c. 13th or early 14th century, with the decorated initial word of Psalm 117. The anthropomorphic and zoomorphic letterforms and elongated ascenders were typical embellishments. (From the Staatsbibliothek Preussischer Kulturbesitz, Orientabteilung, West Berlin.)



The Book of Jonah in this 13th century Bible leads off with a decorated word and an illustration of Jonah in the mouth of the whale. (From the Xanten Bible, Germany, 1294. The New York Public Library, Spencer Collection.)





The Face, (A, B, C, D, E) designed by Neville Brody, is noted for its unusual letterforms, numerals, and occasional circular forms. Typography within a vigorous layout is quiet. High text readability is blended with lively layouts to attract and sustain readership. In 1988 Phil Bicker became art director and layouts became cooler and simpler.

i-D, (F, G, H) like *The Face*, deals with film, music, fashion and design and it is more colorful, more psychedelic, funnier, harder to read, more experimental. Terry Jones is its publisher, art director, and founder. It is a London swinger with a mixture of Punk, fashion and protest, and does not want to become classic.

Frankfurter Allgemeine Magazin (I, J) is the weekly magazine section of the city's daily newspaper. Willy Fleckhaus was its first art director in 1980. The layouts are not eccentric; page and spread vitality spring from the illustrations and text/image relationships. Fleckhaus died in 1983, and was succeeded by Hans Georg Pospischil who often uses exotic headline types.

Octavo (K, L, M) is a typographic trade magazine. Five issues have appeared to date; eight are planned. Covers feature translucent wraparound jackets. Subjects cover letterforms, quotations of designers, articles by designers and teachers of design. No art director is named, but its four editors are listed: Simon Johnston, Mark Holt, Michael Burke and Hamish Muir. Shown are the cover of issue No. 5, and the title page, and a spread from the second issue.

The more deeply rooted the opinions on the evaluation of typographic results are, the more authoritative and strong the rejection of new stylistic nuances will be.

Typography as well as any other cultural development should be seen as a medium in motion into which one can not settle oneself forever with one's own judgments of taste, and, henceforth, suspiciously fight everything that's new. Nostalgia and distance from the present do not aid the search for, and understanding of new forms, instead they create stagnation. They inhibit the active joy which is derived from creative experience and which is a significant factor in the growth of one's consciousness.

For many years, the sans serif style of the forties and fifties was considered to be the expression of advanced creativity, even though only few examples of good designs in this style had appeared for quite a while. There are few designers who influence directions. While, in the fifties everybody copied Müller-Brockmann, and in the seventies everybody copied Herb Lubalin, in the eighties everybody copies everybody. What we have here, however, is not plagiarism but esthetically correct translations of stylistic manifestations. One might call this the encyclopedic typographic style of the eighties. The wondrous new computer technology fostered a typographic design mania, and, at the same time and almost unnoticed, a change of generations during which young, sometimes anarchistic designers with high technical and quality standards, found their own style. This certainly crossed boundaries, and one can find in this signs not only of an international typography but also the means for fast global information exchange.

It is really not extraordinary that over and again new magazine designs surface and disap-

pear in fast succession. Now it is a literary or photography journal, then a fashion or music magazine, or just simply weekly magazines and daily newspapers. It was astonishing that in the eighties so many of these new publications were of such high creative caliber and that they had such a lasting impact on the total visual scene. Selected from a wealth of new developments, these magazines from England and West Germany can very well represent this young creative style.

For more than twenty years, the youth culture of England led the way not only in the areas of pop music and fashion but also in the applied arts.

Beginning in the eighties, magazines appeared which were directly influenced by this movement and in which a fresh new typography and graphic design could prosper.

In 1980, the monthly magazine **The Face** was founded in which such subjects as film, music, fashion and design were covered. Only two years later, the title page was changed, and a new, more elegant logotype reflected the esthetics already employed in the inside pages. Unusual letterforms, designed numerals on cleanly arranged pages created a unique look. Neville Brody created this style without exaggeration and diagonals, sometimes with circular forms, generally a quiet typography which always took good readability into consideration. He is one of the youngest designers for whom the Victoria and Albert Museum in London arranged an exhibition.

In addition to his work on **The Face**, Brody created book and record covers, logos, posters, and several headline fonts. He gave facelifts to such magazines as **New Socialist**, **City Limits**, **Arena** and **Vive**. His popularity brought him, among other things, offers from the United States



(Bloomingdale's), and West Germany (*Tempo*, *Spiegel*, *Linotype*), and a beautiful fat book of his own work.

The second English magazine which drew much attention to itself is called *i-D*. Its subjects are similar to those in *The Face*, but it is more colorful, more psychedelic, funnier, harder to read, more willing to experiment, more often copied, more distorted, etc. Its publisher and art director, indeed its inventor, is Terry Jones. The first editions looked as if they were written on a typewriter and mimeographed... but then again not: they were a mixture of swinging London and Punk, of fashion magazine and protest rag, of big city jungle and subtle visual poetry. And in spite of the fact that the magazine has undergone three complete and substantial changes, it has remained what it was in the beginning: *i-D* does not want to grow up, does not want to become a classic, and that is just fine.

Both *The Face* and *i-D* met with enormous success and both managed to maintain their identity. Because their museum-like quality could not be maintained, a little era came to an end, but both magazines were able to see themselves as a medium in motion. In October 1988, *The Face* changed its outward appearance when it became cooler and plainer; the new art director is Phil Bicker. At the same time, in October 1988, *i-D* gave up high gloss stock and became, under its established art director, Terry Jones, even more playful. Both continue to be successful to this day.

The third British example is the typographic trade magazine



Octavo. These books display creative intelligence. In the wake of constructive, raster-based typography we see here a cool firework display of rational variations, and it becomes clear that not the factual sans serif style is outdated but only its thoughtless imitation.

In the five editions which have appeared to date the highlights of the typography of the twentieth century are explored without the distraction of advertisements. Although every stone in the history of design has been turned over many times, it is astonishing how much new information appears in these slender pieces of art.

The West German scene is reflected impressively in such papers as *Frankfurter Allgemeine Magazin*, *Zeit Magazin* and *Tempo*.

The *Frankfurter Allgemeine Magazin* is the weekly magazine section of the conservative daily *Frankfurter Allgemeine*. It first appeared in 1980. From the first, this magazine had its own inimitable significance. Its art director was the distinguished Willy Fleckhaus who, ten years after the end of his legendary *Twen* magazine, provided the leadership of this new book with the same commitment to design quality. His colleagues were well-known from *Twen* times also, for instance Heinz Edelmann and Hans Hillmann. Fleckhaus did not look for eccen-



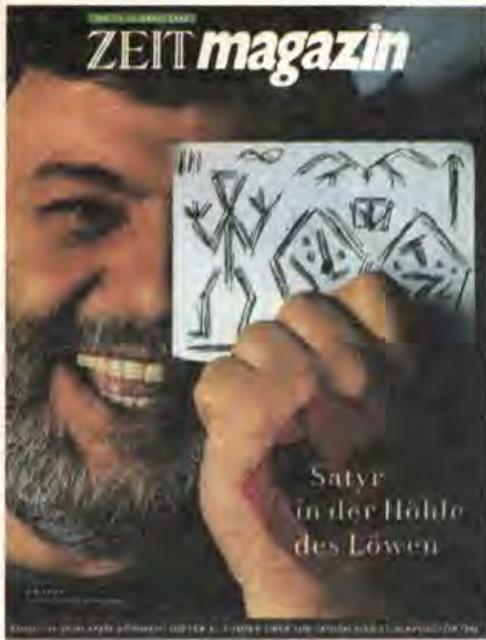
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tricity in the layout, he found factual sensuousness in the page geometry and the relationships between texts and imagery.

After the death of Fleckhaus in 1983, Hans Georg Pospischil who had been working on the layout, became the new art director. He achieved the impossible: without changing the basic structure of the book, he enlarged it. He added new creative staff from such areas as illustration, photography, graphics and literature to the already well-established

group. He often uses much more exotic headline typefaces for the visualization of text contents than his predecessor. After nearly ten years under the guidance of these two art directors, the **Frankfurter Allgemeine Magazin** has become – and has remained – almost an encyclopedia of the best creative talent in the world.

Established in 1970, **Zeit Magazin**, the magazine section of the weekly paper **Die Zeit**, maintains its fine creative standard over the years, but without truly extraordinary accomplishments. A greatly necessary re-design was published for the first time during March 1988 and well received by the rest of the trade. Typographically, the design was courageous and sensitive, its young designer, Peter Wippermann, already well-known for his outstanding work, was its art director.

But the surprise was of short duration: in spite of the fact that the publishers had approved the new design, the art director was asked to leave. The original design was re-established because the old guard felt that the new version "embarrassed them in

the eyes of the whole world." The new concept, however, had given rise to much new hope, and it was an elegant solution without modernism crying for effects. It is, unfortunately, both a good example of the poor understanding lay people have for creativity and also for the power they wield.

The third magazine is **Tempo**, first published in 1986. Its art director is Lo Breier who had done the magazine **Wiener** already at the beginning of the eighties. **Tempo** has a strong and varied layout which is supposed to entice the youngster at whom it is aimed to read. And it does, because **Tempo** is successful in much the same way as the English magazines described earlier. The books show elements of the new desktop publishing effects, but also delicate "conventional" typographic visualizations. Interesting here, too, is the repeated use of condensed bold sans serif faces in capitals and unusual hyphenations. By means of consciously chosen design contrasts the text-intensive pages are clearly arranged. The outstanding dramatization of the pictorial matter adds to the magazine's inimitable appearance.

This small example of new creativity will show that, after the rather plain designs of the seventies young designers have many new impulses and put them to use. The roots for these developments most likely are to be found not only in the fast development of new technology and its easy accessibility but also in the growing demand by the user for more information and an appropriate esthetic form.

English translation of Professor Friedl's German manuscript by Inga Wennick.



Zeit Magazin (N, O, P) has, since 1970, been the magazine section of the weekly paper **Die Zeit**. The cover and spread shown are from an April 1988 issue designed by Peter Wippermann, who had recently redesigned and graphically invigorated the magazine. However, the conservative publishers did not approve of the new look, so the magazine, without Mr. Wippermann, has resumed its old look.

Tempo (Q, R) is a comparatively new magazine. It made its debut in 1986. Art director Lo Breier has given it a strong and varied look to appeal to its young market. Notable is its repeated use of condensed bold sans serif typefaces set in all caps and its unusual punctuation.

*You'll smile... chuckle... wince... squirm
... shudder... and think a good deal when
you enter the diverse worlds of*

GREBU

A few words of caution to anyone who is fortunate enough to lay hands on the recently published Devis Grebu monograph: Be prepared to be unprepared.

You may open to a sequence of jauntily rendered satiric scenes—the Sphinx refreshing herself with an iced coffee, the Statue of Liberty brandishing a bottle of Coca-Cola instead of a torch, the Eiffel Tower popping a champagne cork off its peak, a circle of stupefied cavemen discovering fire on a computer terminal. But you turn the page and a reminder of life's malevolence comes crashing down on you. The stump of a hand and its four severed fingers standing apart from each other is an aching reminder of separated families. A child tumbles out of a cozy family portrait into a cluster of hungry hands with gaping saw-toothed fingers. A man in a small boat struggles to rescue a drowning man who is his own reflection. The Earth is an egg with a cracked shell. And so it goes. The book is an unrelenting catalog of life experiences—the inequities and ironies, the pleasures and pains, the horrors and humor.

Many people in the graphic world know Devis Grebu's work from the pages of such internationally prominent publications as **The New York Times**, **Time Magazine**, **The International Herald Tribune**, **The Washington Post**, **Le Figaro**, **L'Express**, **Maariv**, **Psychology Today**, **Playboy**, **Israel Magazine** and even from some of his book illustrations.

But this monograph is more than an assemblage of the man's work. It is a visual biography of the man himself. And if it seems heavily weighted with cynicism and pessimism, it is a true reflection of his tortured life.

During the time Grebu was studying painting at the Academy of Fine Arts in Bucharest, Romania, his father was imprisoned by the Communist government, and Devis had to find work as an illustrator to support the family. Later, when he applied for an exit visa from this unhappy homeland, he too was declared "an enemy of the state" and denied work privileges. Eventually he emigrated to Israel and subsequently to France where he became a naturalized citizen.

All his disappointments, torments, antipathies and values in moral, political and even sexual spheres have

DEVIS

GREBU



*Archipelago of the
unprovable isles*



The end of the journey

Scattered families.

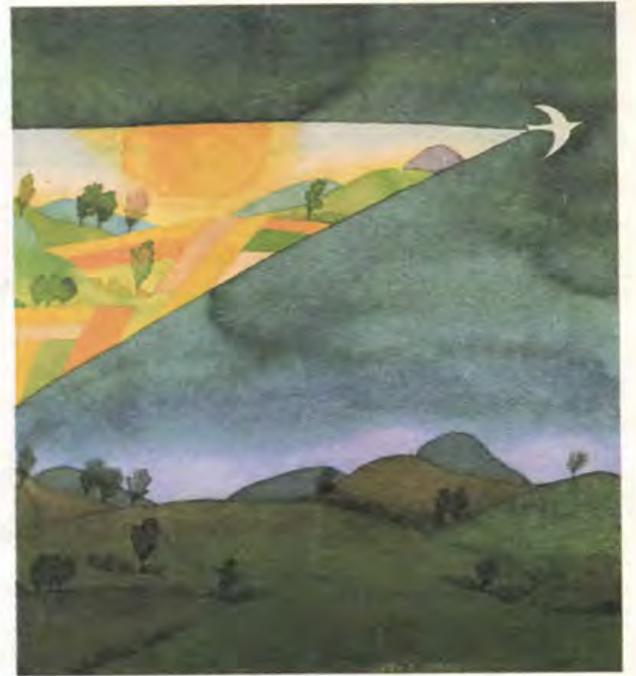


Aquarius

Be fruitful and multiply!



Housewife



Threshold



"Workers of the world - unite!"
Karl Marx

Fragments reflecting each other.

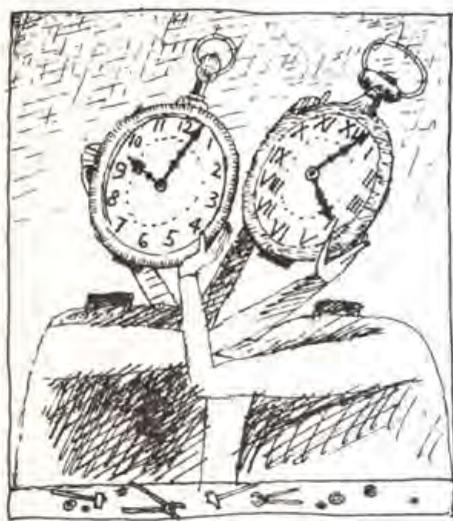


become fodder for his pen. And although Grebu may be a man without a homeland, he is not without roots in art and culture which are universal. He was overwhelmed by Saul Steinberg's work, and related passionately to painters like Bonnard, Matisse, Francis Bacon and the American artist, Alice Neel. The tenderness and harmony in his paintings—even the violent subjects—he attributes to his reverence for music, especially Bach. Also, the countries he has lived in have profoundly influenced his themes and techniques. Romanian folklore and music, with its refined primitivism, are wellsprings of ideas. The Israeli landscape with its muted colors influenced his palette, and the vulnerability of the State compounded his fund of violent metaphors. In Paris, and France in general, he enriched himself in philosophy and literature and refined his esthetic sensibilities. In New York he became intoxicated with its boiling energy.

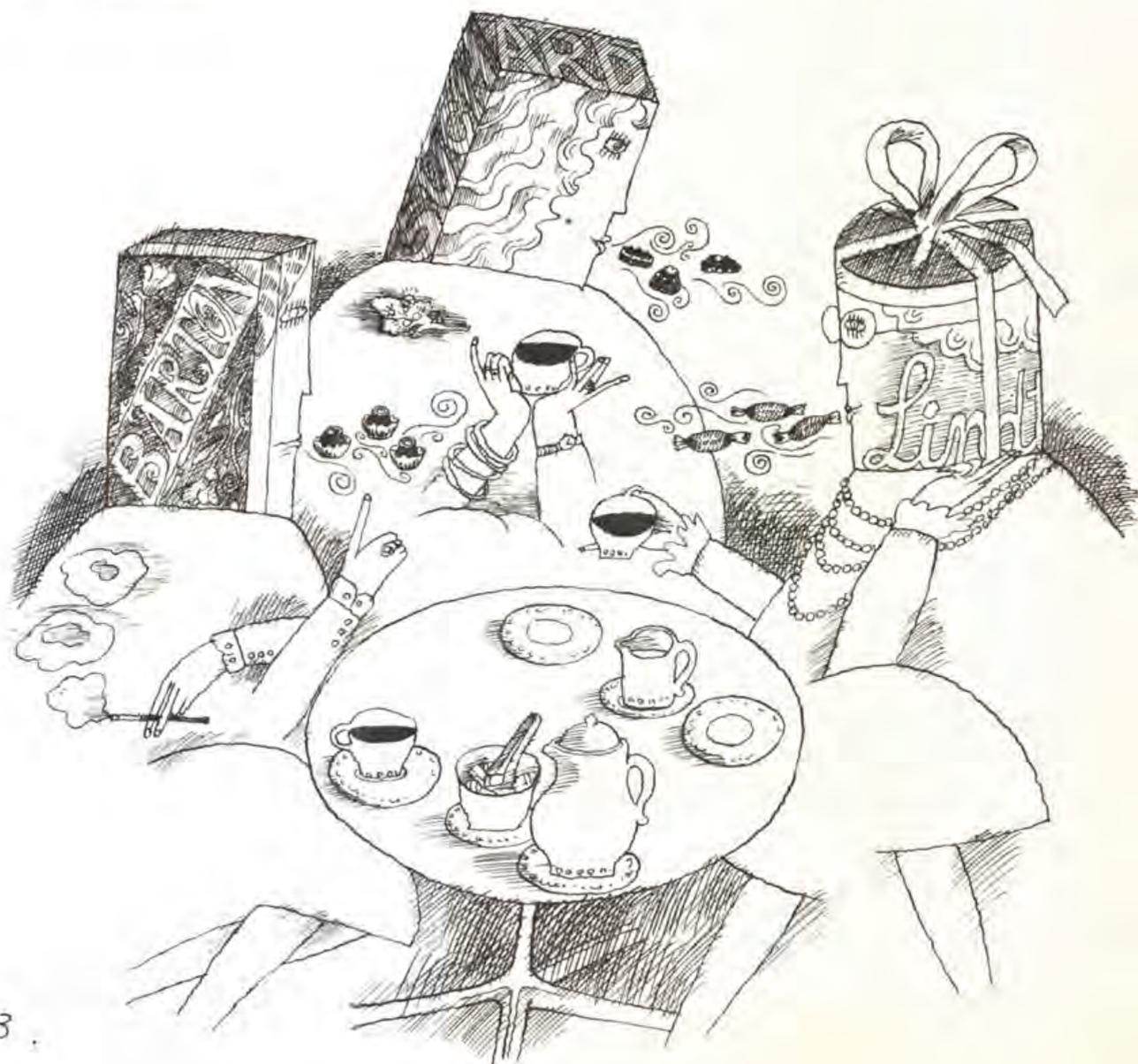
Juggling all those influences with his personal passions and aversions has produced an art that is unique and totally paradoxical—it is brutal and also tender, tragic and comic, violent and benign. In spite of his personal disgust with the materialism, automation and dehumanization of modern civilization, there is a generous dose of humor in his work. One might attribute it to his intelligence, maturity, and his personal triumph over adversity. But Grebu himself sees his sense of humor as "a strange alliance between tragedy and comedy. It is a bittersweet paradox that says on the one hand: All is lost. On the other hand: All is fun. I feel in myself an appetite for happiness and gaiety, for love. **My bitterness does not begin to match the depth of my joie de vivre.**" And it shows. *Marion Muller*

DEVIS GREBU: Through an Artist's Eye, published by Rizzoli, New York, with a text by Yvette Métral, contains 160 illustrations, 100 of which are in full color. The price is \$37.50 plus tax.

The missing link.



A matter of taste or mood.



Rule of 3.

LET



TERHEADS

When it comes to fanciful alphabets, we thought there were no surprises left. We've seen acrobats, airplanes, insects, ice cream cones, buildings, birds, cats, mice, elves, pretzels, and even beer can tabs coaxed into letterforms. But now, here is an alphabet of letters turned into human forms—heads to be precise.

It's clear the artist has a taste for Picasso. But it's also obvious there's an original ingenious mind at work here, along with a sophisticated, experienced hand. No wonder. The artist is Kurt Wirth of Switzerland, whose career started back in the 1930s, and who remains one of the recognized first-rate talents in the international graphic arts community. Aside from designing and illustrating books, book jackets, posters and periodicals, Wirth has traveled widely through Europe and the Far East studying and painting. He has also taught and written texts on drawing and composition. A member of AGI (International Graphics Alliance) since 1951, he has exhibited his work in Berne, Zurich, Frankfurt, Hamburg, Milan, Amsterdam, London, Toronto, Montreal, New York and Los Angeles.

If the alphabet delights us with its surprises, it may also come as a surprise to Wirth to see it in print. He actually sent it to Aaron Burns (co-founder of U&lc) merely as a gesture of appreciation for all the "fabulous U&lcs" he has been receiving over the years. Well, we sowed and now we reap. *Marion Muller*



ALTeReD PAge

In my formative years, I was indoctrinated to obey an eleventh commandment: **Thou Shalt Not Mutilate Books!** Parents, teachers and librarians let it be known that to write in a book, tear, fold or dogear a page, flex or crack the binding, was an unforgivable sin. To this day, I have difficulty disposing of the most decrepit paperback editions.

Little did I know that a reverse esthetic was being extolled in another community—a school of artists who valued books, not so much for their own worth, but as a groundwork for a new form of visual-verbal expression. These artists pulled words out of pages, and set them down in such ways, they had to be *seen* as well as *heard*. Others evolved visual fantasies from words and pictures in books, rather than from bare canvas.

To open ourselves to such works and their pleasures, we must put aside the word "mutilate," substitute "alter" and enjoy the variety of means these artists/poets choose to transform a page. They draw attention to certain words and cancel out others. They cut, tear, crumple or perforate pages. They fragment, layer or create three-dimensional sculptural effects. They even sew and weave new elements into a page. All the manipulations are for the sake of creating a new, personal visual and verbal expression. Many of the artists create their own pages and books which they subject to such physical alterations.

To be sure, this is not the kind of poetry you read aloud to an audience, nor the kind of art that decorates corporate conference rooms. They are works you hold in your lap, sit and commune with quietly, as if reading a letter

or reminiscing through a photo album, and they invite frequent return visits.

If such art is not immediately accessible to a large audience, it has attracted a small



group of avid collectors who make up in passion what they lack in numbers. Two enthusiastic patrons of visual-verbal artforms are Ruth and Marvin Sackner, whose Archive of Concrete and Visual Poetry in Miami Beach is the largest private collection of its kind in the world. A recent exhibition, drawn from their collection, was held at the Center for Book Arts in New York City. The artists/poets represented—71 in all—are from the United States, Italy, Great Britain, France, Germany, Czechoslovakia, Switzerland, Belgium, Russia, China and Brazil.

Our limited space permits us to reproduce only a few of the works from the exhibition. Needless to say, if the idea catches your fancy, we give you *carte blanche* to alter this page.

Marion Muller



A soft cover five-sided book printed on wallpaper.
Title: *The Naked One Among the Clad*.
Artist: Vasily Kamensky, Russian.

An eight-page softcover book with sewn buttons, alphabet and number tapes.
Title: *Playthings for a Retired Philosopher*.
Artist: Melanie Wygonik, American.



Decollage, untitled.
Artist: Franz Mon, German.

Hardcover book with mixed media.
Title: *Book of Devotions*.
Artist: Vittore Baroni, Italian.



USA / USSR Calligraphia Каллиграфия СССР / США

In the past fifteen years, calligraphy, the art of beautiful writing, has enjoyed a renaissance throughout the world. Exhibitions, books, classes and international gatherings of calligraphic artists have all contributed to the revival of this art form.

International Typeface Corporation and the Artists Union of the U.S.S.R. are organizing collections representing the best contemporary calligraphy in their respective countries.

The two collections will be combined to create Calligraphia U.S.A./U.S.S.R. This exhibition will premiere in Moscow in late 1990 and will then travel to Irkutsk, Kiev, Minsk and Tallinn before beginning a tour of the United States in late 1991.

WHO MAY ENTER

All artists who are citizens or permanent residents of the United States of America (and its territories) are invited to submit up to four examples of their calligraphic work for possible inclusion in Calligraphia U.S.A./U.S.S.R. Employees (and their families) of Esselte AB and its subsidiaries are not eligible to participate.

JURY

Alice Koeth, New York City, New York
Larry Brady, Los Alamitos, California
Rick Cusick, Shawnee, Kansas
Thomas Ingmire, San Francisco, California
Sheila Waters, Gaithersburg, Maryland

WHAT TO SEND

Calligraphy is defined as the art of the brush or pen stroke. Both experimental and commercial calligraphy are eligible. As this exhibition is to represent contemporary American calligraphy, all work must have been completed since January 1, 1975.

We will accept, but do not request original art, as no entries can be returned. Reproduction quality photographic prints or 35mm slides are acceptable; such entries should be photographed against a black background.

All entries must be able to withstand handling by exhibit personnel, jurors, and photographers.

WHERE TO SEND YOUR ENTRY

Calligraphia U.S.A./U.S.S.R.
ITC Center
2 Hammarskjold Plaza
New York, NY 10017

MAILING AND SHIPPING

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport and C.O.D. deliveries will not be accepted.

ARTIST RELEASES

Artwork submitted to this competition cannot be returned, although artists who wish to pick up their submissions at ITC will be able to do so after the judging has been completed. By submitting work, the artist agrees to the terms described in this call, and grants ITC permission to use the art for publications related to the exhibition including, but not limited to, exhibition catalogs, books, audio/visual presentations and exhibition publicity material. The artist will receive proper credit for any piece that is reproduced. It is the responsibility of the artist to secure reprint permission rights for any text that may be copyrighted.

Upon acceptance of an entry by the jury, the artist will be asked to submit the original art, which will be returned at the completion of the exhibition's tour in mid-1993. (For artwork created specifically for reproduction, a copy of the printed piece is acceptable.) While the exhibition will be insured, neither ITC nor the Artists Union of the U.S.S.R. will be responsible for damage or repairs beyond that covered by the insurance. Insurance information will be provided to artists whose work is included in the exhibition; if they wish to personally take out additional insurance, they may do so.

ENTRY AND HANGING FEES

None.

DEADLINE FOR ENTRIES

All entries must be received
by December 28, 1989.

ENTRY FORM

Please be sure all information is accurate, complete and legible, as it will be used for credit labels and other exhibition-related materials. Please attach a copy of the entry form to the back of each submission. *Affix only the bottom edge of the entry form, as it will be removed by ITC prior to the judging.*

ENTRY FORM

Name of Entrant

Entrant's complete permanent mailing address

Telephone Number

Calligrapher

Size of original art

Medium (ink, gouache, gold leaf, etc.)

Surface (paper, vellum, wood, glass, etc.)

Writing Implement (pen, brush, quill, stick, etc.)

Art Director (if applicable)

Type of piece in which calligraphy appeared (magazine, invitation, etc., if applicable)

Title of piece (if applicable)

I agree to the terms described in this call for entries for Calligraphia U.S.A./U.S.S.R.

SIGNATURE

ATTACH AT THIS EDGE ONLY.

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MONOTYPE BEMBO

First cut by Monotype in 1929, Bembo is based on the roman used by Aldus Manutius in the dialogue 'De Aetna' by Cardinal Pietro Bembo, Venice 1495. The italic derived from the chancery cursive writing of Tagliente, c.1524, was made standard for the font.

Bembo owes its legibility in all sizes to the well proportioned letterforms and clear unfussy detail. It has been carefully redrawn to capture the spirit of the original. The result is a typeface of timeless usefulness and beauty.

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BERTHOLD TYPES

Berthold:
High Fidelity in
Typographic
Communications

In a recent ad, we mentioned that these days we see ourselves more as a software house than an equipment manufacturer.

While this argument entails a little licence on our part, for we still design and manufacture a number of our own products, we are quite happy to admit that many basic items in our product line are bought in from outside suppliers.

Then the equipment is modified with additional or replacement hardware, and fitted with (or prepared for) the hero of this ad, Berthold software.

Take our M-Series Workstations, for example. Using Sun Microsystems terminals as a platform, we supply the modified units with up to seven different software packages, all according to the sort of work that is likely to be produced.

AND NOW A WORD FROM OUR SPONSORS...

For the record, our equipment is immensely flexible; it applies state-of-the-art technology yet is specifically designed to provide exceptionally high fidelity typographic and graphic images as the final product.

Our typefaces are legendary, and we are without doubt leading the field in professional electronic composition.

And with all that neatly out of the way, we can get on with the software; telling you exactly *what* can be done with our systems.

A subject, we are sure, that your eyeballs are just itching to explore.

IN THE BEGINNING THERE WAS... PROFIPAGE

The main operational software for our workstations is "ProfiPage." (Don't ask where the name came from, just applaud its originality...)

Although it originated as far back as 1967 as the operating system for our diatronic machines, ProfiPage has undergone continuous development for each subsequent equipment generation.

But throughout all this, the operating logic — the underlying typographic techniques — have stayed in place, simply being expanded to take

account of the increasing flexibility and dramatic increases in speed and sophistication that the electronic technology has allowed us to implement over the years.

ProfiPage enables an operator to produce any style or type of setting that is required, but also serves as a gateway to other, more specialized programs.

Tasks such as type size calculation (to the nearest hundredth of a millimeter cap height), automatic programming of inferior and superior figures, manual kerning, automatic paragraph indentation — visually if you like, recalculation of text to new parameters, management of auxiliary memories

and input and output operations, job and typographic data storage and recall are all part of the program.

EVERY WHICH WAY...

ProfiPage enables typesetting to be produced in various ways: by using specific positional area coordinates — with each component element being placed exactly where designated by the operator — or in a formatted column style which is ideal for multiple-page documents, such as reports, brochures, books and so on.

In the Berthold Workstation environment, ProfiPage allows complete flexibility of positioning of graphic and typographic elements in the electronic composition context.

So if you want something slanted, sloped, upside down, back to front, you've got it.

There are five major support programs that work with ProfiPage: Aesthetik 2, Ruling, Contour, Exception Hyphenation and TexConnection.

All are remarkable for their ease of use and flexibility. And more important, they turn a setting system that is already highly flexible and sophisticated into an absolute winner.

AESTHETIKS: IN THE EYE OF THE BEHOLDER

We hate to sound like we're forever blowing our trumpet, but there again we're paying for this ad, so we do have the right.

Taking off our "modest" hat, we reckon that our most outstanding software achievement is the Aesthetik 2 program: it not only increases productivity, but simultaneously improves typographic quality.

There are very few products that can honestly claim to fit that description.

But before you admit to being impressed, you'll want to know how it works.

Groups of similarly-shaped characters are placed within a definable 16x16 matrix (which includes the word space), so that complete groups are kerned together.

By also providing a priority category which can take up to 128 additional pairs — which also override matrix pairs — users are able to both reduce wasteful matrix usage and eliminate matrix-derived "nasties" (see sidebar).

Another function of the program allows as many as 77 characters to be specially positioned against the right and left margins.

This enables characters such as W, T, Y to be visually — rather than mechanically — aligned, and punctuation to be visually (and automatically) "hung".

And these adjustments work for indents and within tables and forms, too.

More good news: as all our kerning is defined in relative units, kerning and adjustments are effective regardless of the size of type being set.

With our typefaces unitized on a basis of 192 units, Aesthetik 2 grants unmatched flexibility.

Matrix Nasties

Let's suppose that a left-hand character group contains r, v, w and y (due to their common shape on the right of the characters) and a right-hand group contains e, o, q, and s (because they have a round shape at the top left). These two groups happen to be kerned by six units.

All the combinations — re, ve, we, ye, ro, vo and so on, set perfectly, with the exception of rs, which sets too tightly.

If "rs" is entered as an over-ride pair with a kern of three units, this value will take precedence over the six-unit matrix value, without affecting all the other "r" combinations.

Also, characters which infrequently require kerning — such as g or numerals — may be entered as over-rides to avoid cluttering the matrix.

For instance, "gg" nearly always requires a slight positive kern, while "74" frequently needs a slight more or less alone among numerals. In the matrix, inclusion of each of these combinations would use up 31 potential positions, but as over-rides they take up just two positions.

Productivity is improved simply by vastly reducing — often completely eliminating — the need for manual spacing adjustments.

BERTHOLD RULES

In common with other digital devices, our systems will produce rules in any weight you need. Horizontal and vertical. With perfect corner joins.

The difference is that we've had this sort of ruling capability for twenty years now, so long ago we developed ruling software. The most complex of rule forms may be input and processed with outstanding simplicity.

The program works on a plain logic basis: the number of rules, the rule weight, the distance between them, and either the overall length or the start and finish positions are entered: that's just about it, in principle.

For us to suggest that it's always so easy is a teensie bit misleading. Simple jobs are simple. But a really complex rule-form would have Einstein frothing at the mouth. With the ruling program he'd just froth less.

ROUND THE HOUSES

Contour is self-explanatory. It enables you to program a shape, using numerical co-ordinates, and then contours the type into or around the shape. Simple? You bet it is!

But as with most graphic tasks, and also interior decoration and agriculture, the most important work is in the preparation.

HY-PHEN-ATION

Like most other algorithm-based word-break programs, our built-in hyphenation routine is pretty good but by no means perfect. Throw it a product name, a place name, a proper name, and you can end up with abominatio-ns.

However, a little housekeeping with the exception dictionary and you can eliminate the hatefals, by either forcing breaks in the correct place or disallowing them entirely — product names, for instance.

And our operating system thoughtfully allows you to keep multiple exception dictionaries.

So you might have a dictionary for legal work, another for financial settings, one for pharmaceutical work, and so on, all tailored to your exact needs.

HOUSEWIFE'S CHOICE

One of the most important — but unsung — aspects of maintaining a typographic system is keeping track of jobs, typefaces and other data.

ProfiPage, bless its heart, takes care of this too. These days we rely on the most advanced storage media: long gone are the days of floppy

discs. We use fixed discs for current storage, as well as high-speed tape streaming for back-up and long-term storage. And we're ready for WORM.

Jobs, typefaces, typeface widths, images, logotypes, programs and typographic data are searched by number, by name, by date and time — whichever or whatever you decide you prefer.

And as all Workstations can always instantly access all storage devices on the network, you have total flexibility. (That word again.)

LAST, BUT HARDLY LEAST

TexConnection concludes our "basic" programs, although you will by now realise that they are anything but *basic*.

Unlike the other four, TexConnection is an "option" — a polite way of saying that we charge you a little extra for this one. And it resides on a personal computer, not a Berthold terminal or workstation.

Its function is to convert data from 'foreign' systems into a form that our terminals can process, thus avoiding re-keyboarding.

While converting, it also can be set up to make logical changes to the data: like replacing the word-processor's ambidextrous quotation mark into a proper typographical open or closing quote or apostrophe, as required. And so on.

Once converted, TexConnection will then transfer the data directly to the Berthold system.

But does it really work, you ask. Like a dream. If it didn't, you wouldn't be reading this, for this copy was input on an IBM® PS/2™ 60, using Framework III.™

END OF PART ONE

We mentioned in passing that there are additional software packages for our Workstations. Each offers a wealth of facilities, but this is hardly the time or place to go into them, other than to offer a brief description.

So we've put them in the sidebar, which affords us yet another opportunity to play with the contour program (we've been trying really hard not to mention our wobbly gutters).

It may well be that this little lot has boggled your mind.

So next time we'll deal with the other end — and blow your socks off.

Of course in the interim you could always call your local Berthold people and ask for the Books of Words (not forgetting the Books of Typefaces).

Better still, find out from your friendly local type supplier whether they work with Berthold yet.

CleanDraw:
for creating line images using geometric or pixel tools.

BasicImage:
assembles images in position on the page and controls the various output characteristics.

LogoType:
converts an image into a logo, to Berthold typeface quality standards, capable of being recalled on demand.

Lexica:
a new exceptionally advanced hyphenation program, in versions for American English, English English and German German, so far.

Headliner:
what it says, but with more bells and whistles than you — or a darkroom-full of headliner and modification camera operators — could shake a stick at.

MultiPage:
a clever little number that enables standard document parameters to be used any number of times in a job: and change one, change them all. Or not, as you prefer.

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ITC Élan®	16-19
ITS Esprit®	20
ITC Franklin Gothic®	Front Cover, 4-9
ITC Galliard®	5
ITC Giovanni™	4, 22-27
ITC Goudy Sans®	5
ITC Isadora™	10
ITC Jammille™	31, 32
ITC Kabel®	16-19, 42, 43
ITC Mixage®	34-37
ITC New Baskerville®	12-15
ITC Newtext®	4
ITC Panache®	20
ITC Ronda®	38
ITC Usherwood®	5, 44
ITC Zapf Chancery®	30-33



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Gem/3 Desktop Publisher 2.0 185	Autosketch 2.0 (New) 119
PCS: First Publisher 2.0 86	Corel Draw 1.02 (Not \$495) 349
PageMaker 3.0 519	Corel Draw 1.1 (coming soon, new list \$595) 429
Springboard Publisher 99	Designcad 3D 239
TimeWorks Publisher III 79	Dr. Halo III 99
Ventura Publisher 3.0 505	Gem/3 Draw Plus 187
Ventura Publisher Pro Extension 395	Gem/3 Presentation Team 299
Ventura Professional Network 869	Gem/3 Outline 295
Ventura Publisher 3-pak network-clients 795	Hotshot Graphics (graphics editor) 189
	Micrografix Designer 469
	Micrografix Draw Plus 285
	Opus 1 (Hyperdrawing program for IBM) 349
	PC Paintbrush 4 / PC Paintbrush 4 Plus 309
	Picture Publisher 435
	Pixel by Zenographics 115
	Pixel by Zenographics 115
	Publisher's Paintbrush 199
	Scan Pro (Raster to Vector conversion, EPS or GEM) 309

DTP Utilities

Above Disk (expanded memory with hard disk) 72	Always (dig for Lotus 123 Spreadsheets) 129	Corel Draw 1.1 (coming soon, new list \$595) 429	Designcad 3D 239	Dr. Halo III 99	Gem/3 Draw Plus 187	Gem/3 Presentation Team 299	Gem/3 Outline 295	Hotshot Graphics (graphics editor) 189	Micrografix Designer 469	Micrografix Draw Plus 285	Opus 1 (Hyperdrawing program for IBM) 349	PC Paintbrush 4 / PC Paintbrush 4 Plus 309	Picture Publisher 435	Pixel by Zenographics 115	Pixel by Zenographics 115	Publisher's Paintbrush 199	Scan Pro (Raster to Vector conversion, EPS or GEM) 309
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Forms Software

Formaker 449	FormMaker's Horizon (runs under Windows) 69	Formfill 109	Form Fill 2.0 (new Version, works under GEM) 339
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Word Processing & Utilities

Ami / Ami Professional 139 / 339	Grammatik 3 65.00	Officecenter 6 1 275	Right Righter 3 69.00	Wordperfect 5.0 229	Wordperfect Network / Additional Stations 395 / 99	Wordstar 5.0 249	Wordstar 2000 Release 3 / Legal Edition 395 / 495
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Fonts

Adobe Postscript Fonts CALL	Adobe Pak #1 - Newsletters 319	Adobe Pak #2 - Forms & Sch. or #3 - Presentations 379	Beststream Fonts (many to choose from) 149	Beststream Fundamental Series - Books & Manuals 149	Beststream Fundamental Series - Flyers 149	Beststream Fundamental Series - Newsletters 149	Casady & Greene Postscript fonts (newsletters) CALL	db Publisher Font Collections 149	Key Cap Fonts 129	Publisher's Typefoundry 309	Softcraft Publishers Font Solution Pak 409	Softcraft Special Effects Solution Pak 319	Softcraft Spirit/Font Effects / WYSIW Font 75	Softcraft Font Editor / Softcraft Fontware Prog 215 / 176	VS Fontgen V 269
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Mergenthaler Allee 55-75
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West Germany
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a

ITC American Typewriter*

Light
Light Italic
 Medium
Medium Italic
Bold
Bold Italic
 Light Condensed
 Medium Condensed
Bold Condensed

ITC Avant Garde Gothic*

Extra Light
Extra Light Oblique
 Book
Book Oblique
 Medium
Medium Oblique
Demibold
Demibold Oblique
Bold
Bold Oblique
 Book Condensed
 Medium Condensed
 Demibold Condensed
Bold Condensed

ITC Barcelona*

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

b

ITC Bauhaus*

Light
 Medium
Demibold
Bold
Heavy

ITC Benguiat*

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

ITC Benguiat Gothic*

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

ITC Berkeley Oldstyle*

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

ITC Bookman*

Light
Light Italic
 Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

ITC Caslon 224*

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

ITC Century*

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

c

ITC Cheltenham*

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

ITC Clearface*

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

ITC Cushing*

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

ITC Élan™

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

ITC Eras*

Light
 Book
 Medium
Demi
Bold
Ultra

ITC Esprit*

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

f

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora™
Medium
Bold

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Giovanni™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

g

ITC Goudy Sans™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Isadora™
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

m

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semibold
Semibold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

q

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal™
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Sans™
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif™
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

t

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

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Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
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Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
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Light Italic
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Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Arabic

ITC Latif™

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لطيف أبيض مائل	LIGHT ITALIC
لطيف متوسط	MEDIUM
لطيف متوسط مائل	MEDIUM ITALIC
لطيف أسود	BOLD
لطيف أسود مائل	BOLD ITALIC

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بطرس صحفي أبيض مائل	LIGHT ITALIC
بطرس صحفي متوسط	MEDIUM
بطرس صحفي متوسط مائل	MEDIUM ITALIC
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بطرس كوفي حديث متوسط مائل	MEDIUM ITALIC
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بطرس كوفي حديث أسود مائل	BOLD ITALIC

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بطرس مسطرة أبيض مائل	LIGHT ITALIC
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بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

ITC Boutros Kufic™

بطرس كوفي أبيض	LIGHT
بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
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ITC Boutros Rokaa™

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The Morisawa Awards 1990

International Typeface Design Competition

Competition and Entry Rules

Definition of contestant:

Individuals or groups of any nationality may enter the competition.

Categories of typeface:

Two categories of entry, as itemized below:

1. Kanji
2. Latin

Design format:

The designs submitted shall be in accordance with the sample and specifications supplied with the entry form. The design must be original and must not be already known to the public.

Closing date:

All entries shall be received on or before 31st August 1990, for acceptance by the committee office.

Panel of judges (in alphabetical order):

Louis Dorfsman, *graphic designer, U. S. A.*
 Yusaku Kamekura, *graphic designer, Japan*
 Mitsuo Katsui, *graphic designer, Japan*
 Masahiko Kozuka, *type designer, Japan*
 Yoshiaki Morisawa, *president of Morisawa & Company Ltd., Japan*
 Henry Steiner, *graphic designer, Hong Kong*
 Ikko Tanaka, *graphic designer, Japan*
 Yu Bing Nan, *professor of typography and book design, China*
 (and one other yet to be decided)

Announcement of results:

The award winners will be notified by mail in November 1990 (as well as announcements in the journals: *Graphis* and *Idea*).

The winning designs will be displayed at the venue of the award presentation ceremony.

After the judging, entries that fail to win a prize will not be made public and will be returned to the contestants. A presentation booklet of the winning typeface designs will be sent to the unsuccessful contestants as notification of the contest decision.

Copyright and titles:

Copyright of all submitted works will be the property of their respective authors. Regarding negotiations to commercialize prize-winning works, however, Morisawa & Co., Ltd., will retain the right of the first refusal for one year after the announcement of the competition results.

The number of prizes:

Gold prize: one for each class

2 million yen (Latin Class)

3 million yen (Kanji Class)

Silver prize: one for each class

1 million yen

Honorable mention (selected by the respective

judges): eight prizes in total

0.3 million yen each



The Morisawa Awards
1990

For further information:

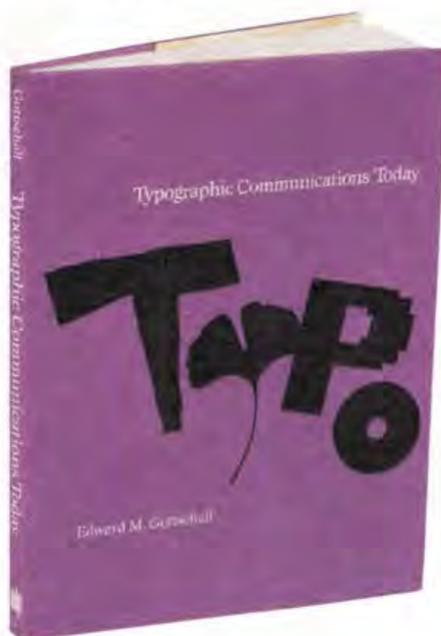
Detailed information of design formats, etc., is available on request. Please write to the address below, specifying the category (class of typeface) in which you are going to participate.

Office of the Morisawa Awards 1990
 International Typeface Design Competition
 c/o Morisawa & Company Ltd.,
 2-6-25, Shikitsu-Higashi, Naniwa-ku,
 Osaka 556, Japan
 Telephone: (06) 649-2151
 Telex: 5267682 (MORSET J)

MORISAWA

#1024

Typographic Communications Today
by Edward Gottschall



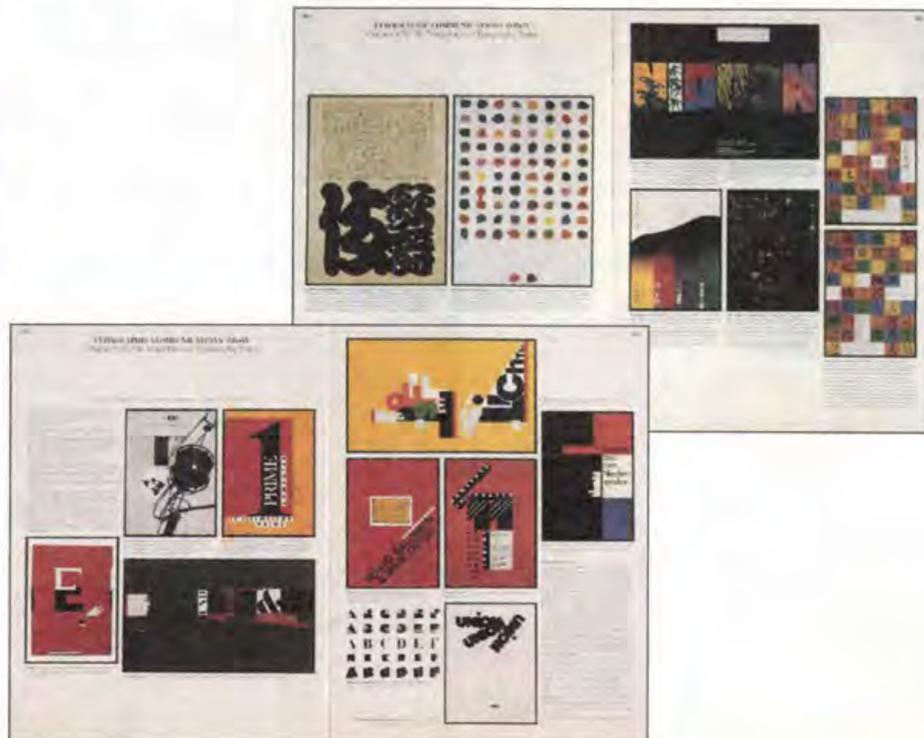
Typographic Communications Today is a very readable, thought provoking book which is sure to inspire new ideas and concepts for the graphics industry. It is a truly useful and stimulating tool for newcomers to typography and to established professionals as well. Numerous quotations from designers such as William Golden, Paul Rand, Emil Ruder, Bradbury Thompson, Jan Tschichold, Ivan Chermayeff, Herb Lubalin, and many others offer not only insights into how they think about design but help you mature and evolve your ideas about how to best use type. The 900+ pictures, more than 500 in full color, and the book's large format and the large size of the illustrations offer much to enjoy, much to ponder over. Full alphabets of more than 200 of the 20th century typefaces are shown and a major section is devoted to the effects of today's computer and laser technologies on what designers can do and how they can do it.

Typographic Communications Today is a definitive one-volume encyclopedic critical look at the art and design movements of the past 100 years including: Art Nouveau, Impressionism, Post-Impressionism, Expressionism, Fauvism, Dadaism, Cubism, Surrealism, Abstractionism, and Non-Objective Art, Suprematism, Constructivism, Futurism, the De Stijl movement, and Art Deco. Also, the work at the Bauhaus, the influence of Jan Tschichold, the development of the grid system in Switzerland and its spreading around the world, the effect of the migration of many European designers to the United States, the development of American born graphic design pioneers and the influence of private presses on typographic design.

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Graphis Corporate Identity 1
Edited by Martin B. Pedersen

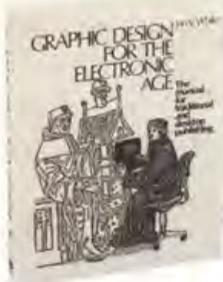


Graphis Corporate Identity 1 is devoted to the visible elements of corporate identity programs. This stimulating volume covers logos and symbols, product and package design, vehicle livery, external identification, uniforms, buildings, interior design, product catalogs, information brochures and promotional articles. Mr. Pedersen's book presents a pragmatic blend of idea-provoking illustrations and commentary. The material focuses on 45 enterprises from all over the world. Of great value are the clients' and design firms' comments. They provide background information for understanding the problems and reveal the thinking that helped develop the solutions.

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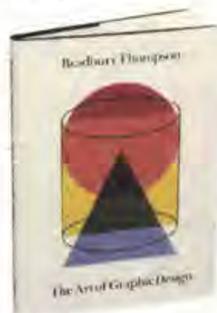
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The Art of Graphic Design
 by Bradbury Thompson



Bradbury Thompson is one of the really great American graphic design pioneers. By his work, his teaching and writings he has been and still is a major influence.

This elegant book is itself a landmark in the history of fine bookmaking. A real collector's item, it brings together for the first time a full spectrum of Thompson's timeless contributions to American graphic design, including his experimental work and his work in magazines, typography, books, simplified alphabets, and contemporary postage stamps. The text and commentaries accompanying each of the 16 sections and illuminating Thompson's working methods and philosophy of graphic design were written by the author, with contributions from other notable designers, critics, and art historians.

The text is not just informative. It is often charming, often stimulating. A few of the chapter headings give an idea of the book's scope and tone: Graphics in Motion, Type as a Toy, Primitive Art as Graphic Design, The Alphabet as Visual Art, Classic Art as Modern Graphics, Learning and Teaching, A Bible for this Age.

This book is a must for anyone in typography and design not only for its insight into Thompson and as a retrospective of a great designer's works but as a reference to a very important era of typography and design development in the 20th century.

232 pages. 310 illustrations, 272 in full color. 9 3/4 x 13 3/4"
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Label Designs
 Edited by Lisa Walker and Steve Blount



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 by R. Roger Remington and Barbara J. Hodik



Nine Pioneers focuses sharply on key designers whose work and teachings have had a major impact on the direction of graphic design in America. The nine featured are: Mehemed Fehmy Agha, Alexey Brodovich, Charles Coiner, William Golden, Lester Beall, Will Burtin, Alvin Lustig, Ladislav Sutnar and Bradbury Thompson.

Their creative thinking, problem solving, innovations and influence is explored, discussed and analyzed. *Nine Pioneers* is an asset to the graphics industry. Fully reviewed in Spring 1989 U&Ic.

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Richard N. Harbert, Editor



A full-color, illustrated, analytical review of the year's best direct mail pieces and campaigns. Based on the John Caples Award competition run by the Direct Marketing Creative Guild.

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#1021
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Edited, designed by M. Anikst with cooperation by the Soviet Government



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Type and Image
by Phillip B. Meggs



This excellent book highlights the very essence of graphic design. Elements that combine to form a design: Signs, symbols, words, pictures, and supporting forms are analyzed and explained. How graphics functions as a language and the innovative way that designers combine words and pictures are discussed.

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Edited by Edward Booth-Clibborn



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