

U&Lc

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

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

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

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME SIXTEEN, NUMBER FOUR, FALL 1989. \$5.00 U.S.

INTRODUCING

ITC

GOLDEN

type



Letraset Software. Graphic Design First.

Have you ever asked yourself what it takes to develop software that lets your creativity run wild and keep pace with your imagination?

Software that gives you the power and flexibility you need to experiment, to turn a good idea into a great one?

Maybe it's time you did. Particularly if you're in the market for software that can help you create incredible layouts. Develop type solutions that you thought you could only get by hand. Create custom halftones and effects without ever calling the lab.

What it takes is more than a company that specializes in *just* software. It takes a company that understands graphic design *and* software. A company with 30 years experience in graphic design, with the software expertise to put together tools that understand the way you work. Software that puts graphic design first.

Come see Letraset, for Graphic Design Software from the graphic design specialists.

In the U.S. call 1-800-343-TYPE for information. Outside the U.S.

contact any Letraset international subsidiary.

■
This advertisement
was created
and produced
using Letraset
Graphic Design
Software.

G R A P H I C D E S I G N S O F T W A R E F R O M

Images Created
using Letraset
Software:
DesignStudio™
ColorStudio™
ImageStudio™
LetraStudio™
FontStudio™
LetraFont™
Type Library



© 1989 DC Comics Inc. used with permission.

Letraset®

DesignStudio, FontStudio, ColorStudio, ImageStudio, LetraFont and LetraStudio are trademarks and Letraset is a registered trademark of Esselte Peridex Corporation in the USA, Letraset Canada Limited in Canada, and Esselte Letraset Limited elsewhere. *Pantone, Inc.'s check standard trademark for color reproduction and color reproduction materials. PANTONE Color Reference Manual for accurate color. may not match PANTONE-identified solid color standards. Use current PANTONE Color Reference Manual for accurate color.

ESSELTE

THE GRAPHIC DESIGN COMPANY

Circle 208 on Reader Service Card

Wake Up and S

IN the evolution of graphic art, the revolution has finally arrived. The personal computer has now emerged as the tool of choice for people serious about art and graphics. Micrografx stands boldly at the forefront of this revolution, ready to lead you, guide you,

dazzle you. We've

developed a tightly integrated

line of powerful

software tools,

designed to stand

alone or work

seamlessly together.

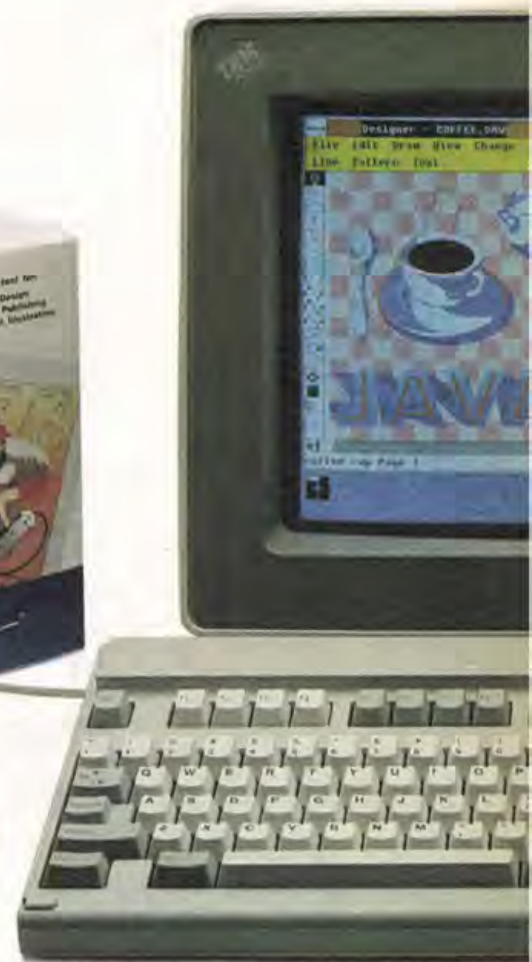
We put the full power

Pick a printer. Any printer. Choose from hundreds, with your choice of color, black & white, or film separations.

of the computer at your fingertips, making it work the way you're used to working. Not the other way around. Perhaps this explains why more artists, more illustrators, and more graphic designers have turned to Micrografx than any other software company.

The Business of Art.

For those of you who design for a living, there is the appropriately named **Micrografx Designer**,



A lot of companies claim to have the best graphics software. Sorry, guys. We do. If you don't want to take our word for it, ask the experts. Micrografx Designer has won PC Magazine's Technical

the highly acclaimed full-color illustration package available for personal computers.

Intuitive and flexible, Designer

is the ultimate graphics tool for

everything from drafting to graphic design –

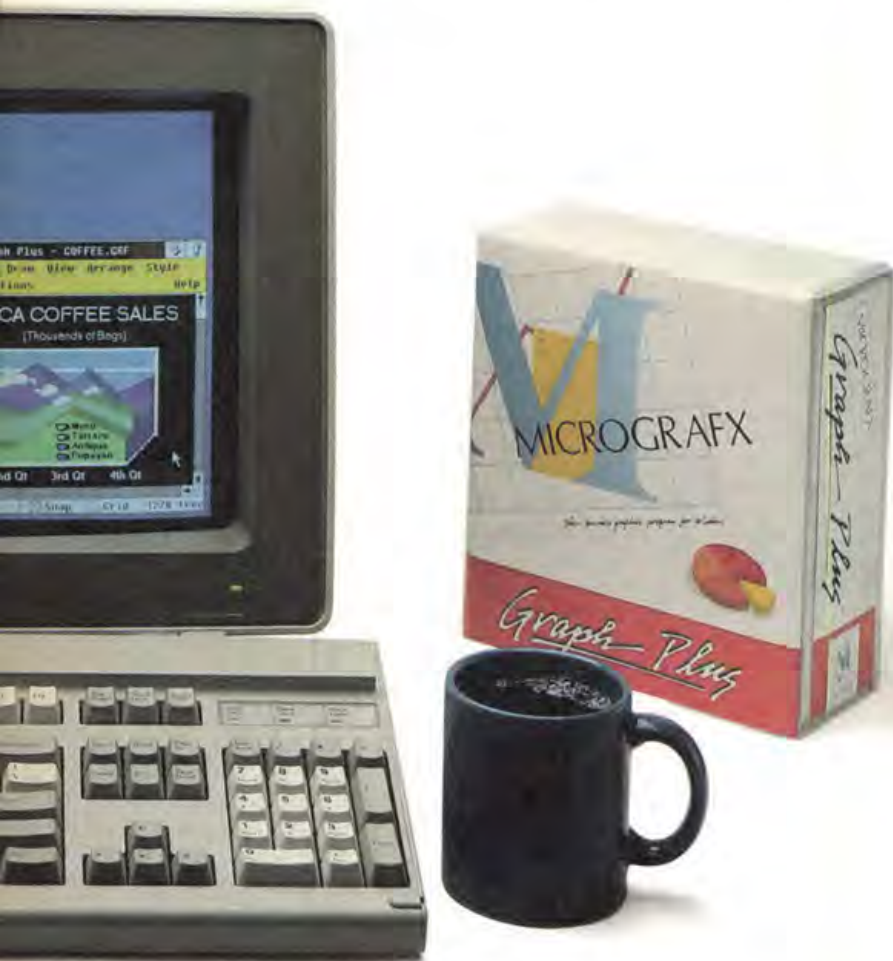
providing the shortest distance

between your ideas and finished art.



Fast. Good. Cheap. With Micrografx applications, you can have output that gives you all three – at once.

Smell the Coffee.



Excellence Award, InfoWorld's Product of the Year, and a PC World "Best Buy." Graph Plus was awarded a PC World "Best Buy," and won PC Magazine's Best Product of 1989 and an "Editor's Choice."

The Art of Business.

If creating business graphics with an extra flair is your game, you'll find that

Micrografx Graph Plus

is simply without equal.

Combining ease-of-use,

powerful charting features, and an unsurpassed

array of drawing and editing tools, Graph Plus

turns your data into accurate, stylish, full-color

All Micrografx applications use windows, menus, and icons to make things easy. If you can point and click, you've got it made.

graphic presentations – in-house, on time, and under budget.

A Head Start on Art.

To avoid reinventing the wheel (or at least, redrawing it), we offer

Micrografx ClipArt.

The perfect complement to both Designer and Graph

Plus, ClipArt jump-starts your creativity. Choose from over 15,000 eye-catching symbols and images, each one in a high-resolution, object-oriented format. This art *stays* art, no matter how you bend it, shrink it, twist it, or turn it.



ClipArt Symbols can be combined in many ways to make a statement. In this case, a rather pointed one.

Your Ticket to Tomorrow.

For a limited time, you can get a demo disk of Designer, Graph Plus, or ClipArt just by calling **800/272-3729**. So perk up. The future of graphics is here – right now. If you think it's going to wait for you, we have but one thing to say. Wake up and . . . well, you know.



MICROGRAFX®

1303 Arapaho • Richardson, TX 75081 • 214/234-1769 • 800/272-3729
Surrey House • 34 Eden St. • Kingston, Surrey • UK • 01-547 1638

Micrografx applications run on IBM and compatible personal computers, under the Microsoft Windows, HP NewWave, and OS/2 Presentation Manager environments.

Circle 210 on Reader Service Card

ITC Center

exhibition schedule

December 13, 1989-January 25, 1990

ILLITERACY —The Price

The Fifth Annual Herb Lubalin International Student Design Competition

In the United States alone, there are an estimated 21-25 million adults who are functionally illiterate. Worldwide, it is estimated that there are nearly 1,000,000,000 adults who cannot read.

The inability to read forms a barrier to many precious things that we take for granted: not just knowledge, but physical independence, quality medical care and housing, safety, adequate nutrition, and the ability to work at a responsible, fulfilling job. To say nothing of the joy of creativity and imagination that is so often sparked by reading the words of others.

The United Nations has designated 1990 as International Literacy Year. It was fitting, therefore, that we addressed the problem of illiteracy in this year's Herb Lubalin International Student Design Competition. Thirteen hundred students from 30 countries offered us their visual interpretations of a passage of text titled "Illiteracy—The Price."

Forty-two pieces were selected for the exhibition which includes work by students from Canada, Czechoslovakia, England, the Netherlands, New Zealand, the United States and West Germany. Serving on the jury were James Cross (Los Angeles), Burton Kramer (Toronto), Woody Pirtle (New York City), Nancy Rice (Minneapolis), and Herbert Spencer (London).

Also on display will be pages from *ZYX: 26 Poetic Portraits*, an illustrated alphabet book that was recently published by the Society of Typographic Arts in conjunction with the Center for the Book in the Library of Congress.

February 14-March 29
Typographic Treasures:
Josef Müller-Brockmann—Posters 1948-1981

Posters by renowned graphic designer Josef Müller-Brockmann are the focus of this exhibition, which has been organized by Pro Helvetica (Arts Council of Switzerland, Zurich) and the Embassy of Switzerland (Washington, DC). Included in the collection are the original grids upon which the compositions are based.

Hours: 12:00 noon-5:00 p.m.
Open Monday-Friday
(Closed December 22, 25, 26, 1989, January 1, 2, 15, 1990 and
February 19, 1990.)
Admission: Free

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

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

ITC Center Exhibition Schedule Current and future events, December 1989 through February 19, 1990.	6
The Letter H Call it boring; call it predictable; it is one of the pivotal characters in an alphabet design.	7
Progressive Dutch Posters A nation's character is revealed in its graphics.	8
What Can You Learn from a Gravestone? Old grave markers tell more about how people lived than how they died.	10
To Justify or Not to Justify A dialectic and soliloquies (by typographic experts) on the subject.	14
Portrait of a Lake A scientist-photographer reveals some deep- seated, unexpected views.	16
Classes, Courses and Choices How to keep up with the whirlwinds of change in the computerized graphics world.	18
Illustrating in 3-D Perceptiveness, humor and courage add an extra dimension to these linocuts.	20
How to Be the Perfect Guest Doing business abroad? How not to antagonize the natives or embarrass your company.	24
What's New from ITC ITC Golden Type™ is a revival of a dynamic, highly readable William Morris design.	26
Laughter Is Permitted in the Gallery Britain's most popular artist disdains her celebrity and acclaim.	32
This Year's Crop of Wishes How designers, illustrators and calligraphers say "Season's Greetings."	36
Stunt Flying with an Airbrush An artist explores her medium from A to Z.	38
Willem Sandberg of the Netherlands His early experiments and innovations reverberate through contemporary graphics.	44
Drive Smart, Drive Sober A call for entries in the sixth annual Herb Lubalin Student Design Competition.	46
Thoughts A child's mind is best for an adult.	48

U&Lc

VOLUME SIXTEEN, NUMBER FOUR, FALL 1989

MANAGING EDITOR: JULIET MARGOLIN
DESIGN DIRECTOR: WEISZ YANG DUNKELBERGER INC.
EDITORIAL DIRECTOR: ALLAN HALEY
CONSULTING EDITOR: EDWARD GOTTSCHALL
CONTRIBUTING EDITOR: MARION MULLER

ART/PRODUCTION DIRECTOR: ILENE STRIZVER
ART/PRODUCTION COORDINATOR: PAT KRUGMAN
ART/PRODUCTION: BRAD HAMILTON, SID TIMM, KIM VALERIO

ASSOCIATE PUBLISHER: PETER A. KARNIG
ADVERTISING PRODUCTION: SUSAN FORREST-REYNOLDS
SUBSCRIPTIONS: ELOISE COLEMAN

© INTERNATIONAL TYPEFACE CORPORATION 1989 U&Lc (ISSN 0362 6245)
IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION,
2 HAMMARSKJOLD PLAZA, NEW YORK, NY 10017. ITC IS A SUBSIDIARY OF
ESSELTE LETRASET. U.S. SUBSCRIPTION RATES \$20 ONE YEAR; FOREIGN
SUBSCRIPTIONS, \$25 ONE YEAR; U.S. FUNDS DRAWN ON U.S. BANK. FOREIGN
AIR MAIL SUBSCRIPTIONS—PLEASE INQUIRE. SECOND-CLASS POSTAGE
PAID AT NEW YORK, NY AND ADDITIONAL MAILING OFFICES. POSTMASTER:
SEND ADDRESS CHANGES TO U&Lc, SUBSCRIPTION DEPARTMENT,
2 HAMMARSKJOLD PLAZA, NEW YORK, NY 10017.

ITC FOUNDERS:
AARON BURNS, HERB LUBALIN, EDWARD RONDTHALER

ITC OPERATING EXECUTIVE BOARD 1989
MARK J. BATTY, PRESIDENT AND CEO
AARON BURNS, CHAIRMAN
EDWARD GOTTSCHALL, VICE CHAIRMAN
ALLAN HALEY, EXECUTIVE VICE PRESIDENT
ANN OLSEN, CONTROLLER
CHARLES M. WILHELM, DIRECTOR OF PUBLISHING PRODUCTS
LAURIE BURNS, PUBLIC RELATIONS AND EDUCATIONAL ACTIVITIES

MICROFILM COPIES OF U&Lc MAY BE OBTAINED FROM MICRO PHOTO DIVISION,
BELL & HOWELL, OLD MANSFIELD ROAD, WOOSTER, OH 44691

FRONT COVER: ITC FRANKLIN GOTHIC DEMI ITALIC, ITC GOLDEN TYPE BLACK
(AT LEFT) HEADLINE: ITC GARAMOND BOOK, BOLD ITALIC SUBHEAD: ITC ELAN BOLD ITALIC
TEXT: BOOK WITH BOOK ITALIC, BOLD TABLE OF CONTENTS: ITC GOLDEN TYPE ORIGINAL
WITH BLACK MASTHEAD: ITC NEWTEXT REGULAR
THE INDEX TO ITC TYPEFACES USED IN THIS ISSUE APPEARS ON PAGE 68

THE LETTER

The 'H' is a model of stability. It stands firm on its two-footed foundation, and is almost always predictable in design and use. For example, it has held the same position (the eighth letter) in the Semitic, Greek, Etruscan, and Latin alphabets. It can be said that of all the letters, the 'H' is, well, the most boring. It's only in the hands of designers like Ed Benguiat, or in words like "heliotrope" that the 'H' begins to act the least bit exotic.

Many historians believe that our eighth letter started out as the Egyptian hieroglyph for a sieve. It



represented the same guttural, rough breathing sound (sort of like clearing your throat) used by the



Sumerians over a thousand years later; once again proving the almost boring consistency of the character. The Semites called the character *kheth*, which meant "fence," and represented it by a drawing of something that could be imagined to look like a fence, or at least part of one.

Somewhere around 900 B.C. the Greeks borrowed the *th* sign. They dropped the top and bottom horizontal bars; and since they couldn't pronounce the sound of the *kheth*, they just left it off and called the letter *eta*. It was first used as a consonant. Later, however, the sign acquired the sound of a long *e*, to distinguish it from the short *e* sound of epsilon.

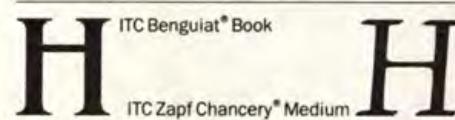


The Etruscans and Romans adapted the Greek sign to their alphabets. The Etruscans put the top and bottom crossbars back on the letter, while the Romans continued to leave them off. While it was one of the seven letters not included on the Trajan Inscription, the most important Roman monument to lettering designers, the monumental Roman H was the prototype of our current eighth letter.

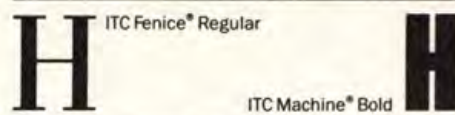
HEADLINE: ITC GALLIARD BOLD ITALIC WITH ROMAN
TEXT: ITC ESPRIT BOOK, BLACK ITALIC CAPTIONS: ITC FRANKLIN GOTHIC BOOK



The 'H' poses the design problem of connecting two strong verticals, rather than pushing them apart. It tends to be a slightly narrow letter (although it usually looks square) with a width that is typically about three-fourths of its height.



Like the 'B', 'E', and 'R', the horizontal stroke is usually slightly above mathematical center. Sometimes it can be placed quite high, but then the letter takes on a mannered, although less boring, look.



Actually the 'H' is a very important letter. Along with the cap 'O' and lower case 'n' and 'o', it is one of the first letters drawn by traditional type designers. It helps, with these other characters, to build the foundation for stroke weight, proportions, and spacing relationships for the rest of the alphabet. —Allan Haley



A

DUTCH POSTERS

By Steven Heller

A graphic style reveals much about a nation's character. For example, Holland is very orderly, as evidenced by De Stijl, the country's dominant early 20th century design movement. From the work of its leading proponents, Theo van Doesburg, Gerrit Reitveld and Piet Mondrian, it might be assumed that all Holland's urban and rural areas are rationally proportioned and geometrically planned. Indeed, the precise, geometric forms that make up their graphics, paintings, furniture and architecture are emblematic of the fastidious control that the Dutch maintain over their natural environment. But Holland has a more effusive side too. As represented by a distinctly Dutch version of Art Nouveau, the design movement that preceded De Stijl, a portrait of a more expressive, freewheeling nation surfaces.

Since there is such an abundance of art-historical scholarship devoted to De Stijl this curious movement has come to define an aspect of the Dutch spirit. Recently, renewed interest in other Dutch design manifestations has been fostered through an exhibition and catalog titled, "The Modern Dutch Poster: the First Fifty Years" by Stephen S. Prokopoff and Marcel Franciscano (The MIT Press), and subsequently, a smaller exhibition mounted at the Reinhold Brown Gallery in New York. While the former exhibit covers a broad period of time and a wide range of material, from H. P. Berlage's 1893 curvilinear railway poster to Wim ten Broek's 1936 Cassandre-inspired cruise poster, the latter focuses exclusively on those works in which floralized madness, expressionistic rendering and cubistic patterning became the hallmarks of a new Dutch advertising art.

The Reinhold Brown Gallery's collection represents the struggle between art and commerce during an era when industry was on the rise and the resultant competition for goods and services demanded new selling techniques. In 1893 the president of a Delft-based Dutch salad oil manufacturing company (Nederlandse Oliefabriek) became the first significant patron of the poster arts. The company's first poster, designed by Th. J. Nieuwenhuis, was a complex design with hand drawn lettering surrounded by enigmatically symbolic ornamentation that framed two bottles of the Delftsche Slaolie. Though it was awkwardly composed, the poster signaled the



B

marriage of Art Nouveau to Dutch advertising. Two years later Jan Toorop created a poster for the same product that went a step further by synthesizing the organic esthetics of Art Nouveau with his eclectic vision. Even by standards of the day the poster was not the most effective representation of the product, yet the two women bedecked in flowing robes with spiraling coils pouring precious oil onto a bed of vegetables shattered the previous stereotypes of product advertising.

Dutch poster design of the **fin de siècle** was represented by two trends: the safe traditional approach, and the progressive or artistic manner. Representing the latter, R. N. Roland Holst, Jac. Jongert, J. J. Christian Lebeau, C. A. Lion Cachet, and Johannes Sluyters (represented in the Reinhold Brown collection) produced distinguished works that according to poster historians Dick Dooijes and Pieter Brattinga "evinced a sure grasp of spatial values and ornamentation, a restrained use of decoration, a literary imagination...[Their work was] decisive, not sketchy but solidly drawn; in many of them basic truths went hand in hand with exceptional draughtsmanship." Decoration is, however, relative. Compared to De Stijl, which was void of all visual excesses, these posters were slavishly ornate. But emerging from the most extreme period of Art Nouveau when ornament was often irresponsibly applied to virtually every surface, these progressive posters were decidedly more restrained.

After Toorop perhaps the most significant Dutch stylist was R. N. Roland Holst who, in the Arts and Crafts tradition, rather than make a sketch that would be executed by a printer, always drew his images directly onto the lithographic stone. His distinctive style was influenced both by monumental and symbolist art, and what appears to be a hybrid form of middle eastern patterning. Likewise, Jac. Jongert's lithographic works seem more like cubist prints than advertising posters. Johannes Sluyters imbued post-Impressionist esthetics in his theatre bills, which appeared to be more like paintings than advertising art. J. J. Christian Lebeau's poster for "Hamlet" has linear cartoon qualities which bridged the gap between the fine and applied arts. Despite their distinctions these and kindred designers guided Dutch advertising out of a "shouting" phase into an expressionistic symbolism. Later, Hendrikus Theodorus Wijdeveld, an architect, graphic and scenic designer, blended all the artistic approaches into the next evolutionary extreme. In 1918 he produced a series of purely typographic playbills composed from letterpress material, combining the esthetics of the Glasgow School, Vienna Workshop, and Frank Lloyd Wright in a concoction that somehow prefigured the pixilated computer typography of today. These graphic ideas were propagated in the avant garde arts journal, **Wendingen**, which Wijdeveld founded and edited, and became known as the "Wendingen-Style," which continued as a dominant decorative style in Holland concurrent with the De Stijl.

The ornamentalism of the posters shown here indicate some discomfort with the new industrial age; De Stijl, on the other hand, shows reverence for mechanical purity. The Wendingen-Style errs on the side of contemporary bourgeois notions of beauty, while the New Typography (Influenced by De Stijl and dominant during the '20s and '30s) provides a rational and functional approach to design for business. The contrasts in Dutch graphic style before World War II reflect various national and international esthetic obsessions, and the posters in the Reinhold Brown collection are striking examples of the initial evolutionary step in Holland's legacy of modern advertising.

A Delft Salad Oil

Jan Toorop, circa 1895, 39 1/2 x 27 1/2," Lithograph

B Willem Pijper's Halewijn

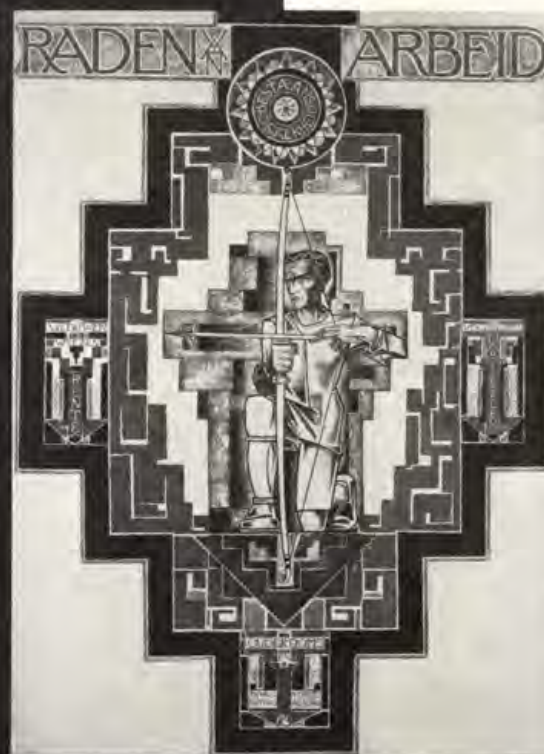
Fré Cohen, 1933, 29 x 47," Offset

C Labor Boards

R. N. Roland Holst, 1920, 43 1/4 x 31 1/2," Lithograph

D Hamlet

Chris Lebeau, circa 1914, 49 1/4 x 34 3/4," Lithograph



C



D

WHAT
CAN
YOU
LEARN
FROM A

In Memoriam
D. Davenport
John Died
January the
15th 1753. in
the 20th year
of his
Age.

Elijah Died
Sep. 29th

Nathaniel
Died Sep. 29th

GRAVESTONE?



Plenty! Early New England gravestones tell more about how people lived than how they died. They are a prime reference source for historians, theologians, genealogists, anthropologists, sociologists and folk art enthusiasts.

A visit to an old cemetery may not be everybody's notion of a rollicking good time, but for some people graveyard-hopping is a fascinating, scholarly, rewarding adventure.

Take the case of Dan and Jesse Farber who provided us with the pictures and inspiration for this story. For many years Dan Farber immersed himself in nature photography. He focused his lens mainly on the flowers, landscape and geographical phenomena of the New England area. On one outing with his camera he wandered into an old cemetery and was captivated by the old gravestones and the legends they bore. The carvings, epitaphs, lettering styles, portraits and symbols on these old New England grave markers opened up a vast new field of study for him.



An early 18th century graveyard in Hanover, Connecticut.



In the 19th century, the primitive, mystical symbolism found on earlier gravestones gave way to sophisticated, neo-classical design motifs, such as willow trees and Grecian urns, and the craftsmanship showed evidence of a core of professional carvers.

◀ Burgeoning vines or tree motifs represented continuity and regeneration, as on this 18th century grave marker for three children of Boylston, Massachusetts.

Quite independently, Jesse, on a visit to friends in old England, was introduced to the art of gravestone rubbing. Though Jesse and Dan were unknown to each other at the time, they eventually met through their mutual interest and membership in the International Association of Gravestone Studies in Needham, Massachusetts. Now that may not sound like the kind of meeting place that would inspire romance, but according to the Farbers (who subsequently married) this is not an organization of creepy cultists, but of engaging, certified scholars. Among the 900 members, worldwide, there are theologians, historians, genealogists, anthropologists, sociologists, photographers, artists and antiquarians, all of whom find the stones a rich, prime source of data and insights related to their special fields of study. If you know how to read them, the old grave markers abound with symbols and clues to the religious and cultural beliefs and customs and even the technology and trade routes of colonial times. In fact they tell more about how the early New England settlers lived than how they died.

The center for old gravestone study in the United States is, quite logically, in the New England area where the first settlements were established and the oldest cemeteries, dating back to the early 17th century, are found.



An effigy minus wings was a more advanced concept than one with wings, but the crudeness of this carving on a 1793 stone is evidence that primitive artisans were still employed in the late 18th century.

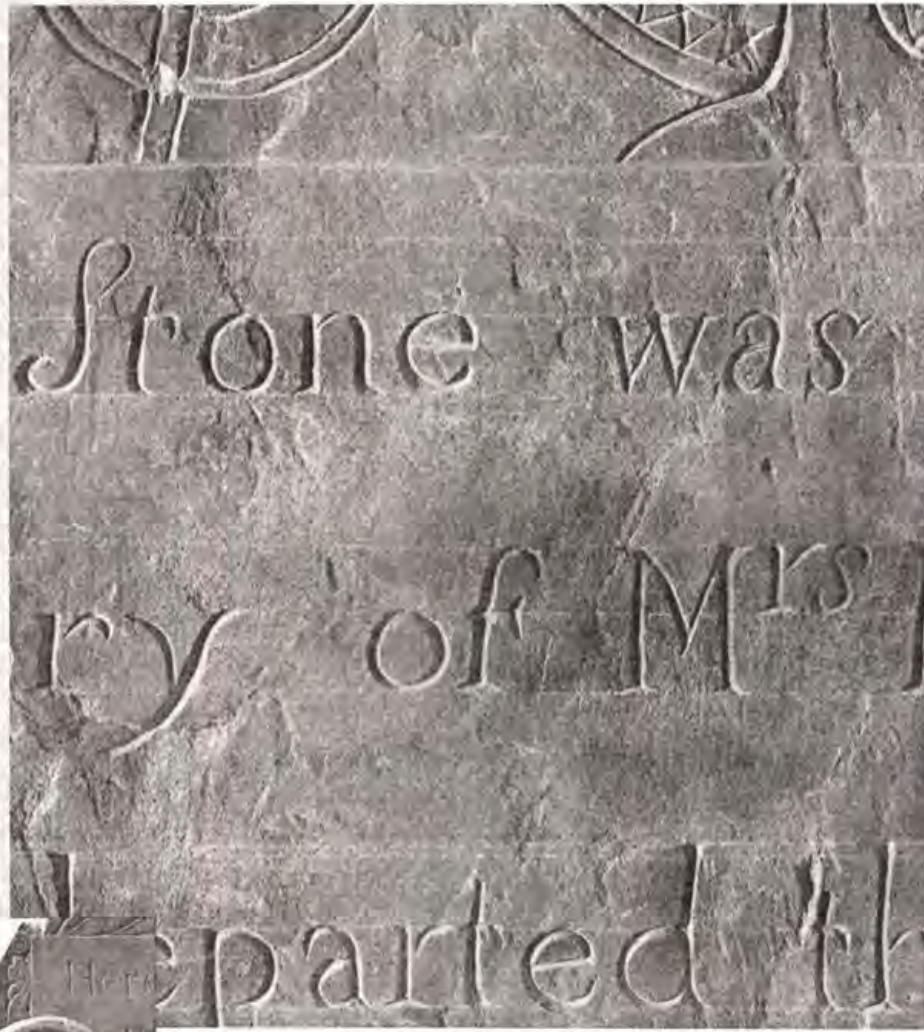


THE PURITAN INFLUENCE

The Puritans, who settled in the New England area were among the first of the newcomers to the New World, and their gravestones reflect their changing beliefs and practices. Although their fundamentalist ancestors railed against hedonism and smashed the ornately carved tombstones of the high and mighty back in England, and these purists themselves forbade graven images in their own homes, when it came to funerals they indulged in elaborate burial rituals and copiously decorated gravestones. Some scholars believe it was their sense of isolation in the New World that prompted them to repeat ancient rituals and traditions.

The purpose of the gravestone was primarily to commemorate the departed soul. But Puritan gravestones also delivered lessons in their basic theology. In verbal and visual messages they reminded mortals of the omnipotence of God, the helplessness of man, that death was inevitable but resurrection possible for the devout. Yet, even with the promise of salvation and resurrection, their vision of death was so ominous it was hard to imagine anyone clamoring to pass through the pearly gates.

Although guide lines were often carefully drawn and visible, this late 18th century stone, with its awkward, naive letterforms and spacing is typical of the work of unskilled stonecutters.



VISUAL AND VERBAL MESSAGES

Early 17th century New England gravestones carried painful reminders of man's mortality. The words **Memento More** (remember you

must die), **Te Esse Mortalem** (you are mortal) and **Fugit Hora** (time flies) were common inscriptions along with equally discomfiting symbols of death and burial. Puritans pulled no punches in their symbolism: skulls and crossbones, skulls with wings, skeletons and hourglasses, images of "The Grim Reaper," coffins, picks, shovels and body wrappings were common gravestone decorations.

After 1750, a more benign vision of man's fate appeared in the stones. The emphasis was more on resurrection than on death. Instead of skulls and skeletons, the departed souls were represented by peaceful effigies endowed with wings to carry them off to heaven. In time, other benevolent symbols replaced the effigies. Flowers, vines and gourds represented regeneration. Breasts symbolized the nourishment of the soul. Crowns stood for righteousness. Pinwheels and rosettes represented continuity. Hearts implied the soul's love of God. Celestial bodies—the sun, moon and stars—were acknowledgments of the glories of Christ and the Saints.



The skeleton and "The Grim Reaper" were typical of the macabre symbols used on 17th century Puritan gravestones. Also commonly seen in the Boston area were the Th ligature and the thorn ("e" for "the").

By 1800, the neo-classical design movement caught the fancy of the western world and reached all the way into little country graveyards. The previous mystical symbolism gave way to a more sophisticated, sublimated art. Willow trees and classic urns replaced the skulls, skeletons, effigy portraits, breasts and vines. And while the earlier grave-stones were charming in their naiveté and primitive crudeness, the lettering and images on these latter grave markers showed evidence of the emergence of a truly professional cadre of stone cutters.



In the mid-1700s, effigies of the souls of the deceased, equipped with wings for the flight to heaven, replaced earlier ghoulish images. Note the carver's by-line.



ABOUT THE CARVERS

In Europe the art of stone carving had been handed down from generation to generation since the Middle Ages. The opulent stonework on cathedrals, monuments and tombstones was ample evidence of a population of highly skilled artisans. But there's no sign any of them emigrated with the early settlers to the New World.

These early New England stones were not distinguished for their technical finesse. Our sophisticated eyes are charmed by the naiveté and folk art quality of the work, but even the most skillfully carved were invariably crude when it came to the lettering. Not that they didn't care. The horizontal guide lines they drew to keep the words in line and the letter heights uniform are still evident. But the word and letter spacing were childishly planned, hyphenations were haphazard and words frequently spilled over into margins.

In colonial New England the gravestone cutting industry was centered in the Boston area. It not only offered a concentration of carvers, but its harbor was ideal for receiving raw uncut stones and shipping finished ones to surrounding settlements. In one early American cemetery in Southold, Long Island, for instance, there are gravestones from a variety of New England sources: sandstone from Connecticut, slate from Massachusetts, marble from Vermont. Serious students of old gravestones have been able not only to identify the origin of a stone but also to identify the carver by his initials, his unique iconography and by checking probate records for funeral expenses of the deceased.

Anyone interested in pursuing the study of gravestones, for whatever reason, may want to contact the Association for Gravestone Studies at 46 Plymouth Street, Needham, MA 02194. Judging from the organization's sizable membership and the number of scholarly tomes about gravestones to be found on library shelves, it is far from a dead subject.

—Marion Muller

Without a backlog of experienced stonecutters, the job of making gravestones fell to anyone with a knack for handling tools—carpenters, masons, shipbuilders, engravers, painters and hundreds of do-it-yourself handymen. Some adapted designs out of old European emblem books. Others created and engraved original designs, making gravestone cutting a true folk art form. Some stones were cut-to-order for special graves. But many were pre-cut from standard templates with blanks left for the epitaphs to be carved subsequently.

The gravestones reproduced here are selections from the Farber photo archives. 14,000 prints have been donated to the American Antiquarian Society in Worcester, Massachusetts, which is also the designated heir to the negatives. A duplicate set of the Farber collection has also been donated to the Yale University Art Gallery.

The coat-of-arms and the raised and incised lettering on this gravestone found in Lancaster, South Carolina, suggest it is the work of one or more skilled craftsmen.



To Justify

or

Not to Justify

The disadvantage of unjustified typesetting is the difficulty in controlling line breaks. Ideally, an unjustified composition should appear to be optically justified.

"Awareness of this pressure (of new social, intellectual and technological developments) has been limping behind the pace and diversity of mass communication technology."

"Awareness of this pressure (of new social, intellectual and technological developments) has been limping behind the pace and diversity of mass communication technology."

Will Burtin
Vision '65, Oct. 21, 1965

Someone once asked an old and grizzled typographer why he preferred justified typesetting. His answer was simple: it was the way he was taught to set type on a Linotype machine as a boy. When asked why he supposed he was taught to set justified type on the Linotype, his reply was that, "That was the way the old-timers preferred to set foundry type." When pressed as to why he thought the old-timers preferred justified composition, he pondered for a moment and guessed that it was because the first typesetting, the Gutenberg Bible, had been set that way. And, when further pressed about the Gutenberg Bible's arrangement, he thought for just a moment longer, then beamed. His answer was: "Because the scribes in ancient monasteries produced their manuscripts that way."

So there we have it: justified typesetting has been so prominent a composition format for so long because God likes it!

Unfortunately, not everyone is in agreement with "God's typographic taste." In fact, one of the most fiercely argued

questions in typography is whether justified composition is better than unjustified. One faction of typophiles will tell you that justified composition aids readability, is more pleasing to the eye, and generally is better typography. Another faction will tell you that unjustified is better – and for the same reasons!

The truth is: neither one is inherently better than the other. Justified and unjustified composition are both equally readable, and can be good (or poor) typography depending on how they are handled.

Why the controversy? Because both formats can cause typographic problems if handled poorly, and many experts choose to believe the problems are intrinsic to the typesetting style. If you are aware of the possible problems, and avoid them, you can set beautiful and effective typography – justified or unjustified.

Justified Typography

If you prefer justified typography you have tradition, and the likes of the old typographer, on your side. Probably the real reason for the popularity of a justified format is because it is very predictable, and creates simple geometric shapes that are easy to fit into a design grid. Justified typography does create order and is intrinsically "no-brainer" typography. Once the composition equipment has been put in a justified mode, the person doing the keystroking does not have to make the

...both formats can cause typographic problems if handled poorly...

line-ending decisions. The equipment logic determines where to stop the line and automatically adjusts the interword and/or inter-character spaces to equal the predetermined measure.

The major problem with setting justified copy is the risk of creating excessive interword spacing. Many times, the workstation or output device is presented with remaining space on the line, but not enough to set the next word or a hyphenation of it. Therefore, the word ends up on the next line causing the previous line to be spaced out with additional interword spacing. The result can be too much word spacing. Short line measures are especially difficult to set flush left and right. A look at many newspaper columns will show you excessive word space and "rivers" of white running through the copy. The longer the line measure the less this problem occurs. Books and magazines that are set justified have tighter word spacing since they generally use wider columns of type.

Another problem with justified copy is that it is, well, boring. Sure, those neat blocks of copy create an orderly, consistent design; they also can create a dull page – or pages if you are producing a book, magazine or brochure.

It has been suggested that boring typography is bad typography. While no known studies substantiate this rather arbitrary theory, it seems only reasonable to assume that while boring may be benign, it certainly isn't ideal.

Unjustified Typography

The biggest advantage of unjustified typesetting is the ability to control word spacing in any length line. Not only does consistently tight word spacing look better, it's also an important aspect of efficient and legible typography. Tight word spaces speed up the reading process and allow the reader to absorb thoughts and phrases rather than individual words, which helps to maintain high levels of comprehension.

Some people also believe that rag-right composition is more inviting to the reader; that its somewhat casual appearance encourages reader involvement. Truth be known, unless there is excessive white space between words,

readers don't care, or notice, whether they are reading justified or rag-right columns of text. Numerous studies, under a variety of conditions, continue to prove this typographic fact.

The disadvantage of unjustified typesetting is that it can be difficult to produce and still remain high-quality typography. Very long lines followed by very short ones can cause awkward shapes that are not inviting to the eye. Ideally, unjustified composition should appear to be optically justified. And if the right-hand edge of a column does describe a shape, it should be convex rather than concave. This means that the person responsible for setting the type must use an esthetic sense when making line-ending decisions. In many systems, the machine logic determines where a line ends. The problem is that logical decisions are not necessarily esthetic decisions. The result is that the person creating the graphic communication is forced to carefully review the first set of production proofs and re-break lines of copy to correct an unattractive set of line endings. Sometimes, copy should even be rewritten to facilitate this process. (This kind of stuff happens a lot in the production of *U&C*). Unfortunately, the real world rarely provides the graphic communicator the luxury of manually re-breaking lines – let alone the power to request that a writer reconstruct his or her sentences! The result: something less than ideal.

Paragraphing can also cause visual problems. If the copy being typeset

The truth is: neither one is inherently better than the other.

has a number of short blocks containing paragraph indents, the finished piece, if it is set unjustified, can look as though it was set ragged left and right.

Which is more desirable? Only you can answer this, depending on your personal preference and the particular job application. Either will reward you with high quality, effective typography. Just be wary of excessive word spacing when setting justified and very uneven line lengths when setting unjustified.

—Allan Haley

The major problem with justified copy is the risk of excessive interword spacing or "rivers" of white running through the copy.

"We must grant the artist his subject, his idea, his donnée: our criticism is applied only to what he makes of it...If we pretend to respect the artist at all, we must allow him his freedom of choice...Art derives a considerable amount of its beneficial exercise from flying in the face of presumptions."

"We must grant the artist his subject, his idea, his donnée: our criticism is applied only to what he makes of it...If we pretend to respect the artist at all, we must allow him his freedom of choice....Art derives a considerable amount of its beneficial exercise from flying in the face of presumptions."

Henry James, The Art of Fiction



***Chrysosphaerella longispina*, an organism common to many lakes.**



A whole cell of *Mallomonas lichenensis*, a relatively acid species found in many bogs.



Scales of *Mallomonas portae-ferreae*, a species that thrives under alkaline conditions.



A Stomatocyst or hibernating stage of a golden alga.

P Portrait o

The intriguing little gizmos you see here are not some chic new brand of designer-pasta. They're microscopic algal skeletons, and they have a lot to tell us about their watery abodes.

All over the world, beautiful, bountiful fresh water lakes are dying. The culprits, environmentalists warn us, are industrial plants whose emissions foul the air, the rain and snow with acids which drop unmercifully on the lakes beneath, killing off plankton, plants, insects and fish.

While the polluters wriggle out of their obligations to clean up their act, and governments defer penalties, some temporary measures have been taken to prolong the lives of dying lakes and to resurrect some already dead. Following a technique used in Sweden, communities in the United States are attempting to neutralize acid lakes by pouring limestone by the ton into them. They've also restocked them with fish and other natural aquatic life. In the United States there are about 100 such projects going on in the Northeast and Great Lakes regions where the damage is heaviest. But everyone agrees that liming an acid lake is like putting a bandage on cancer. It is only a temporary solution, and a costly one at that. The liming of a 350-acre lake can cost over \$4,000 a year. Before long, the natural flushing of the lake, evaporation and additional acid rainfall mandates another treatment. Though it is costly and only a temporary solution, liming does buy time until a more permanent answer can be found. Meanwhile, everywhere in the world, concerned scientists are digging deeper into the problem.

Digging is exactly what Peter A. Siver, a biologist engaged in fresh water research is doing. In fact, the pictures spread across these pages are photomicrographs of organisms dug up from the bottoms of fresh water lakes he has studied.

Though particles of these one-celled algae live and grow in lake waters, their remains fossilize and become buried in the lake sediment. And only with the aid of an electron microscope, which magnified the specimens from 2,000 to over 20,000 times, could he see all the fantastic details of their structures.

These phantasmagoric shapes are actually single cell algae. Each species designs itself to suit the acidity of its environment, extruding siliceous scales, tails, pouches, bristles, teeth and spokes in a mathematical progression. After the plant dies, its parts become fossilized, and the entire skeleton remains trapped in the lake bottom.

f a Lake



The anterior end of a cell of *Mallomonas transsylvanica*, which propels it through the water.

Like fossils found in the strata of the earth, these algal skeletons provide clues to the life history of a lake. By analyzing the fossil remains of each layer of the lake bottom and correlating that information with the conditions that cause the organisms to flourish today, scientists have been able to construct a profile of the lake's acidity as far back as the last glacier—some ten to 15,000 years ago.

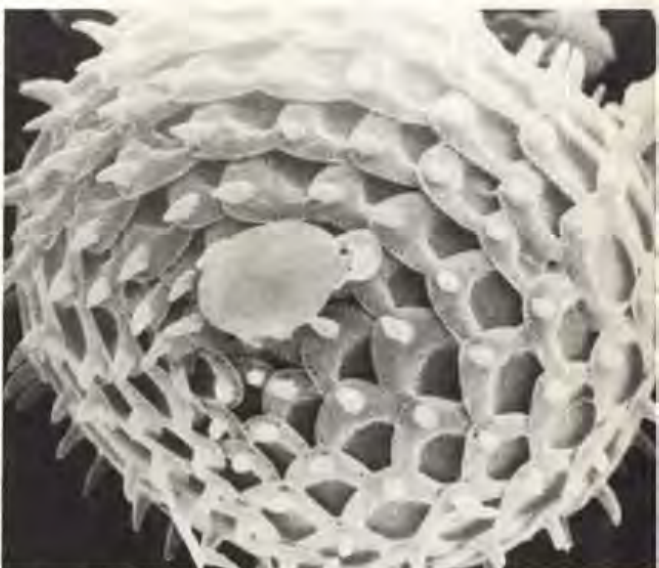
For us here and now, while the studies offer no cure for the dying lakes problem, they are helpful in two practical ways. Some lakes have been deemed to be naturally acidic because of their unique soil conditions, and no amount of limestone will permanently reverse the condition. For the rest, by studying the peculiar structure of the resident algae, the degree of acidity can be calculated. Instead of pouring tons of limestone into the lake at great expense, only the percentage necessary to neutralize the condition need be used.

While Siver is dedicated to his fresh water research (the appropriate word for which is *limnology*) he is equally enthusiastic about the esthetics and techniques of photographing the specimens he harvests. So much so, his photographs first came to our attention in an arts and crafts center in Blue Mountain Lake in the Adirondacks in New York State, a region whose lakes are plagued by acid rain.

Anyone who shares his interest in these photos—for scientific or esthetic reasons—may be pleased to know that copies are available in 8 x 10" or 12 x 16" glossy prints, mounted on "acid-free" board, of course. For information concerning prices and shipping charges, write: Peter A. Siver, Route 4, Hemlock Trail, Sandy Hook, Connecticut 06482, U.S.A. **M.M.**



Synura lapponica, an acid organism found only once in North America.



Spirally arranged scales on the acid-loving organism, *Synura echinulata*.

A secluded spot on Indian Lake, nestled in the Adirondack Mountains of New York.



Scales from *Synura petersenii*, a species capable of withstanding a wide range of acid conditions.

Classes, Courses and Choices

by Cynthia Baron
and Renee LeWinter
of LeWinter Graphics Multitasking



In the dream, it's Monday afternoon.

You've spent the weekend with your markers, and
have two strong, viable concepts
to present.

Uh-oh.

You recognize The **Competition**
entering from the conference room, accompanied by the smiling company VP.

"Sure, no problem. *With my*
computer, *I could revise the*
approaches you liked best,

and dummy up some full-color applications in time for your Thursday
meeting. And I'll work up a complete cost estimate for the alternatives,
which I guarantee will be 30 percent lower than you're currently paying,
with no drop in quality.

You need creativity, speed
and cost control,
and I know I can deliver."

You suddenly wake up.

Yes, it was a dream, but the
competition for good accounts
is intensifying, and you've lost some bids lately that
you might have gotten three years ago.

"Maybe it's time
to take a course," you sigh.

Tools, tricks and the trade

Many designers are coming to the same conclusion. Recent changes in degree-granting programs have incorporated computer-aided design as part of the curriculum. Instead of serving their apprenticeships on the boards, graduates are accustomed to desktop design. This squeezes junior staff designers who don't have this expertise and makes competition fiercer for freelancers.

When exploring computer applications, designers can choose from a range of approaches. "Training" and "education" are not identical. In training, how something works is more important than why. Its tools are step-by-step drill and mnemonic cues. It's easy to measure how successfully you master a skill. Education emphasizes knowing why something works, assuming you will apply your knowledge in many environments. Its results are harder to quantify.

Training- and education-oriented courses vary from two-hour seminars to accredited classes. Design philosophy, personal style and individual critiques might be covered in an education-oriented class. How to change a layout, or bring in an illustration from another file, are training issues, since they are software specific. Know what the approach offers to get the most out of your learning experience.

Overviews

This is a lecture approach, with a slide show and/or demonstrations. Topics covered include product comparisons, user tips, or technology's impact on design process. Usually a one-time event or part of a theme-based series, they are sponsored by trade organizations, design societies, or computer user groups.

Overviews are personality-dependent. Much rests on the presenter's clarity and charisma, not to mention his or her breadth of knowledge. Overviews are recommended for people contemplating a computer purchase, those trying to defuse computer anxiety, or current users interested in sharpening their knowledge.

The intensive seminar

This approach offers one- or two-day hands-on software training. Such courses clearly name the covered topic, such as "Understanding Ventura™" or "Mac Basics." They are offered in a variety of settings, from computer learning centers to consultants' offices to convention centers.

Intensive seminars are recommended for designers wanting to apply their skills immediately in production. Unless you have primary access to a similarly configured computer, a skills-oriented seminar is not useful. If you just want to compare pros and cons, enroll in a "try before you buy" workshop.

Even the best seminar will not teach you how to master a different brand of software or computer. Additionally, you won't learn advanced features in introductory seminars. You may need time to develop cost-effective applications to your typical client work.

Hands-on with theory

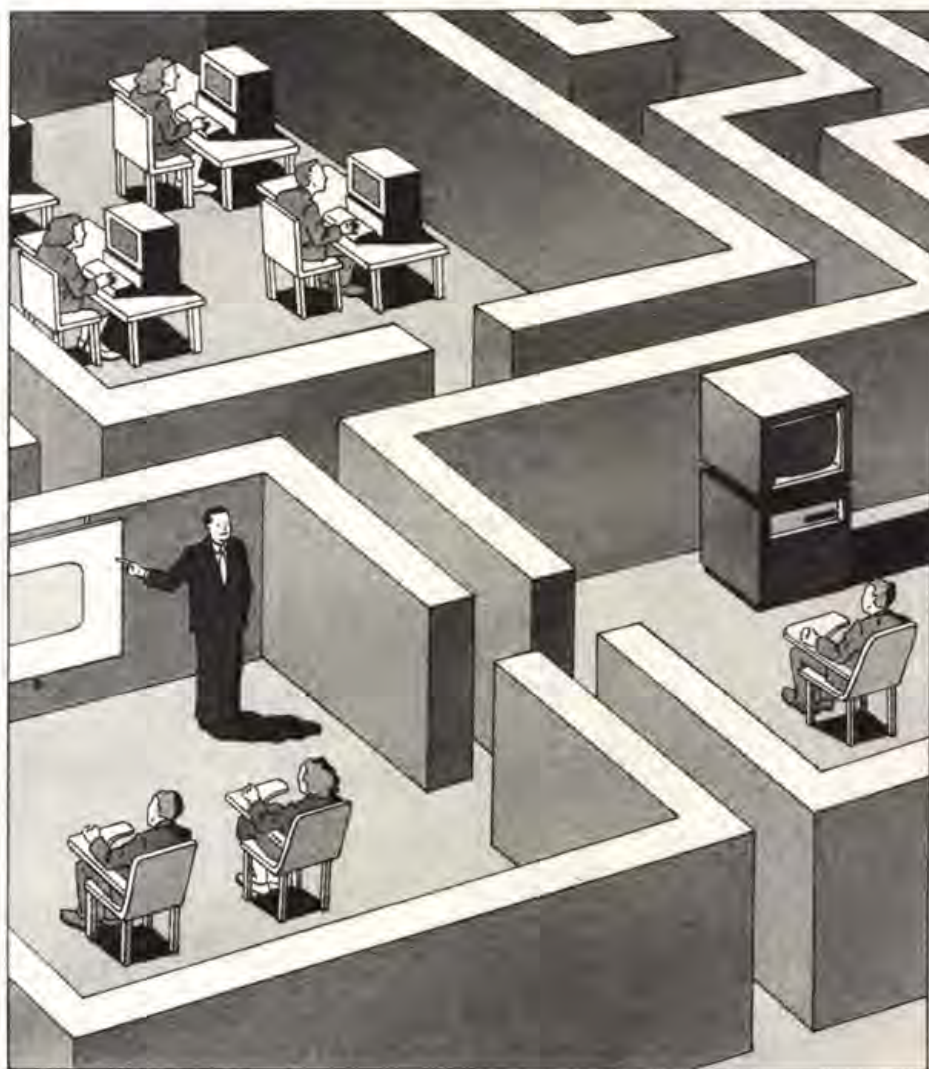
Courses such as Introduction to Computer-Aided Design or Electronic Publishing apply educational issues to hands-on. They are often part of an accredited certificate or college degree program. Since they meet for 12- to 16-week sessions, they cover larger questions about technology's impact on graphic design, along with how and why computers work. These courses allow more time to explore the creative possibilities of computer graphics. Such a class can be important for graphic artists who need to know the technology in depth, or plan to use their education as a stepping-stone to change career emphasis.

However, their major plus is also a minus—the amount of time and energy demanded. More aspects of program tools and design issues can be covered, but such classes also demand home assignments, formal examinations and lab time. This can be difficult for freelance artists with unpredictable schedules.

The self-help approach

Teaching yourself has several advantages for the self-employed designer. You learn only the applications you need and work at your own pace and time frame. The most popular workshop times can be overbooked or oversubscribed, leaving you to share a terminal, which may be less effective than self-instruction.

The approach does have some drawbacks. Software manuals have the reputation of being written by technical writers for other technical writers. This can make you feel like a reference librarian. Some companies, like Aldus® and Adobe®, have instituted support programs, but this idea is far from universal.



How comfortable you feel with the computer can affect your learning curve. Be honest with yourself. Frustration and fear can be defused by a good workshop leader. Additionally, many designers teach themselves the basics fairly quickly, but never find the time to learn the upper level functions that really make the program pay off. If you spend \$300 on an advanced level seminar, you'll probably make time for it.

New tools and trends

Even as we write, new training and educational tools are being generated, as software developers become sensitized to how designers use their products.

Several software manufacturers have produced videotapes introducing their products' features. Others have taken this concept further, combining audiotape instruction with synchronized video demonstrations, which combines some of the strengths of workshop and self-taught approaches.

Perhaps one of the most exciting possibilities is Hypercard™. Created for the Macintosh™ environment and combining words with illustrations, Hypercard enables software developers to create sophisticated on-line help. Many companies are packaging Hypercard stacks that offer step-by-step training, while allowing designers to make their own own connections.

As more designers decide to explore the computer as a tool, the demand raises the quality level and availability of good computer instruction. From universities to software developers, more emphasis is being placed on making your introduction to this new environment enjoyable, rewarding, and successful.



U&Ic is compiling a data base of computer graphics educational programs. If you would like your services to be included, please send your institution or company's name, address, phone, and a description of your curriculum to the attention of Juliet Margolin, Managing Editor, Dept. JM, U&Ic, 2 Hammarshjold Plaza, 3rd floor, New York, NY 10017.

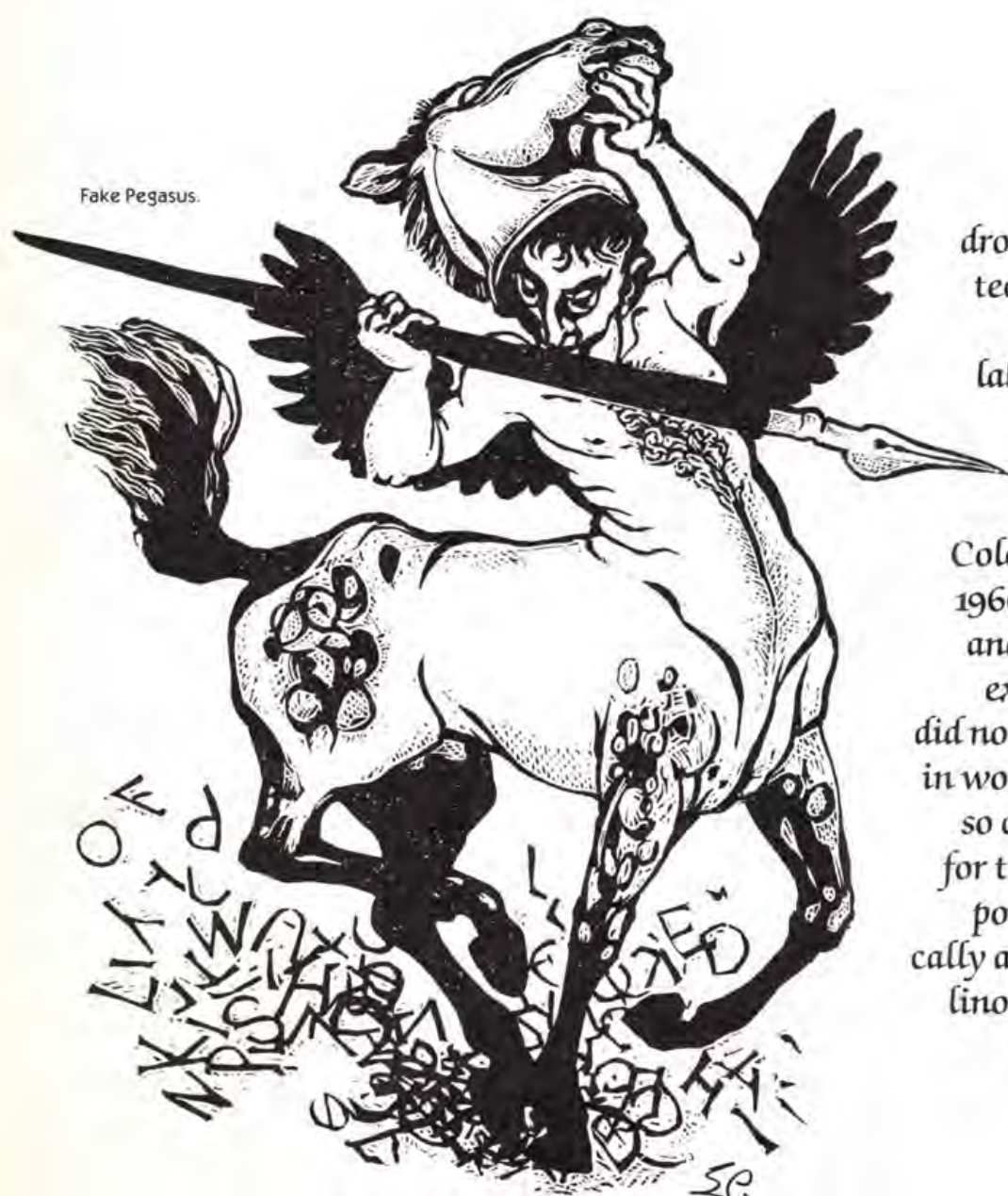


**Skill is only part of it.
Perceptiveness, humor and courage
add an extra dimension to
Eduard Prüssen's linocuts.**

ILLUSTRATING IN 3-D



Devourer
of literature.



Fake Pegasus.

With all the wondrous graphic options and economies our new electronic technology is providing, why in the world would a very busy illustrator choose to cling to an "old-fashioned" laborious, time-consuming technique like linocut?

Eduard Prüssen of Cologne answered the question before we asked it. In the 1960s, he set up in his own studio as a freelance designer and illustrator. At that time it was clear to him that the existing technology for printing newspapers and books did not do justice to fine line drawing. But when he worked in woodcut or linocut, the black-and-white contrasts were so clear and dramatic, they proved to be ideal techniques for those media. In linocut especially, he could carve both powerful and graceful forms, which pleased him esthetically and emotionally. So, early in his career, Prüssen chose linocut as his major form of expression, and he continues to use it with increasing ingenuity and pleasure.

Hunting
for success.

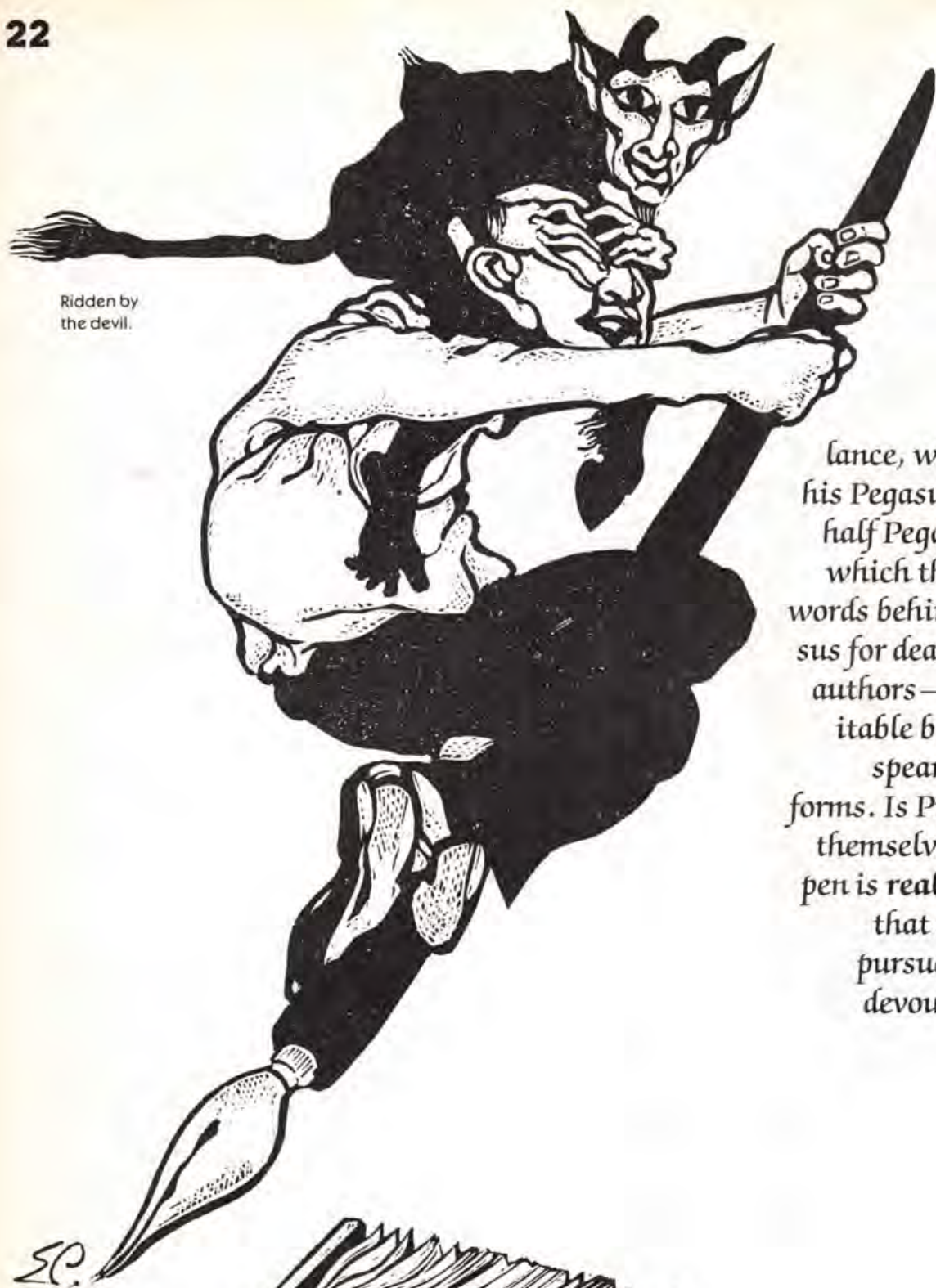
Reciprocal action.

Today, a significant portion of Prüssen's livelihood comes from book projects in general—illustration in particular. Contrary to what we have come to expect of linocut illustrations, which are usually worked in bold, broad forms, Prüssen's sensibilities are exceedingly fine-tuned. He can express many moods and concepts—comic and tragic, portentous and trivial. His prodigious skill with knives and gouging tools is only part of the story. It's his perceptiveness, wry humor and determination to tell-it-as-he-sees-it that give Prüssen's illustrations their additional dimension.

His long association with the publishing world has given him an insider's view of literary people—readers as well as writers. He knows their obsessions, their agonies and ecstasies, as well as he knows his own. In 1986 he was commissioned to create a series of illustrations for a newspaper literary supplement to be issued in conjunction with the Frankfurt Book Fair. As you can see from the sampling of those illustrations reproduced here, his insights are penetrating; his wit is cutting, but it's never merciless.

The overall theme of his satirical linocut series is **Letters, Books, Writers, Readers**, and you'll notice that the winged Pegasus, the mythical source of all poetic inspiration, makes his appearance in some surprising guises and disguises.

Ridden by
the devil.



In literary parlance, when a writer begins to write he is said to "mount his Pegasus." So Prüssen gives us a writer who is half man, half Pegasus... a desperate writer tethered to a book from which the "poetry" (Pegasus) has vanished, leaving only words behind... a writer and a reader hanging onto old Pegasus for dear life. He portrays also the universal dream of all authors—to be writing great literature and penning a profitable best-seller at the same time. Another writer, with spearlike pen in hand, covers behind a shield of letter-forms. Is Prüssen suggesting that writers attack and defend themselves with words, or is he questioning whether "the pen is really mightier than the sword"? He also reminds us that some writers produce garbage; that some readers pursue pleasure and others devour books to grow wise.



All is lost.



Armed with
pen and words
for battle.



Secret desires.

Winged esthete
applying winged words.

These satiric linocut illustrations are only a small sampling of Prüssen's productivity. He is also adept at woodcuts and etching, posters and brochure design. For many years, in fact, his unique, powerful posters announcing theatrical, musical and sports events sponsored by the city of Bergisch Gladbach blanketed the community, and they fostered a unified visual image of the city that has persisted for a long time.

It is obvious that Prüssen goes at his work with gusto. But probably he gets his biggest kicks out of his own personal publication, an irreverent little house organ which he distributes periodically to keep in touch with his old clients and woo potential new ones. In it he reports on the contemporary world scene with illustrations and written commentary. Prüssen is perceptive, fearless, and funny, and he takes aim at political bigwigs, the art world and the human condition with courage and accuracy. His little journal, which he lovingly prints on his own hand press, bears the modest name, *Donkey-Press*. Nevertheless, not to be outdone by Pegasus, his donkey also has wings.

—Marion Muller

Donkey-Press
Handpressendrucke

To each his own.

HOW TO BE THE

PERFECT GUEST

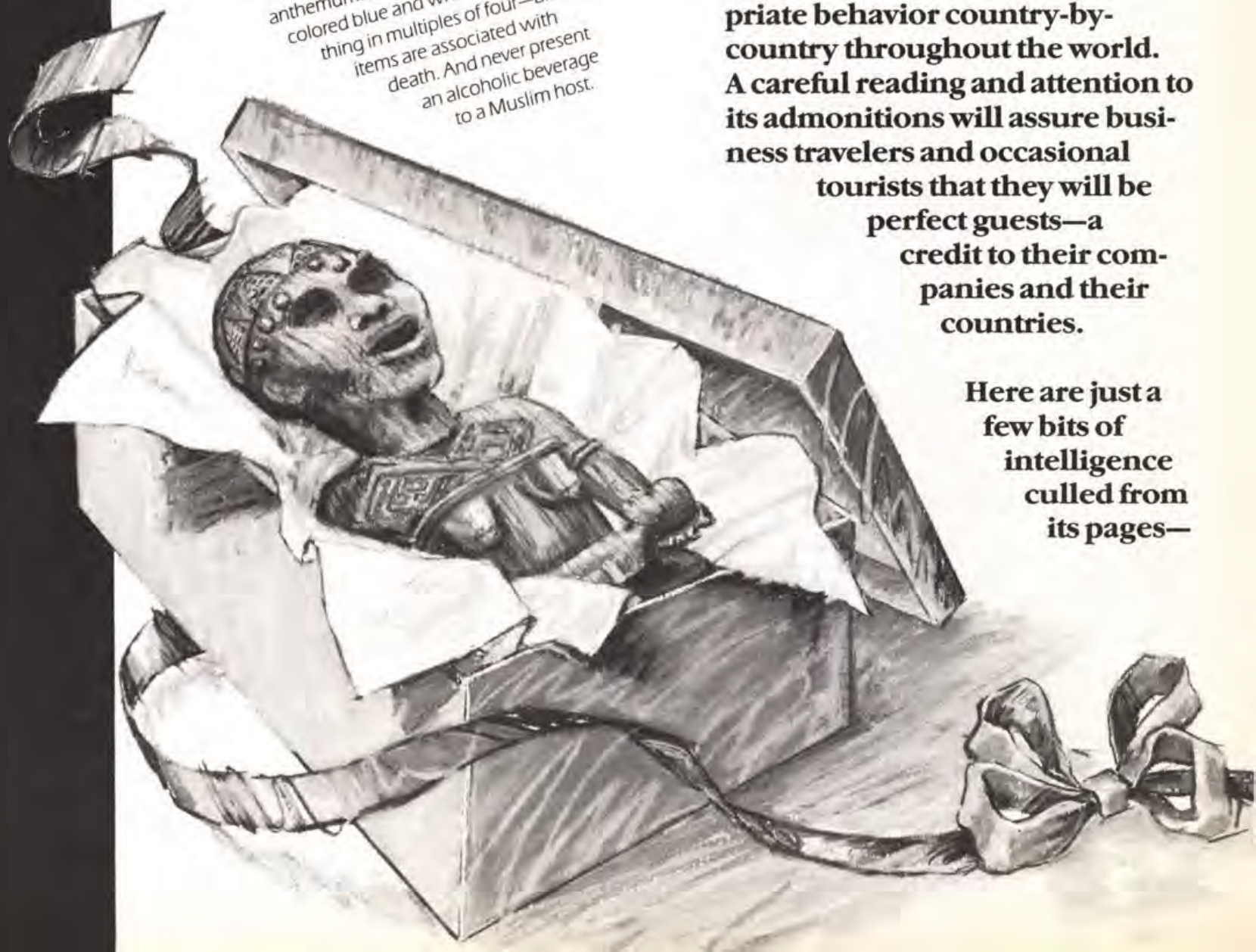
Re: Gifts
While it's customary to exchange gifts at the conclusion of business deals, there are specific do's and don'ts about what, when, where and how. Generally a business gift should be offered after the completion of a deal so it does not appear to be a bribe. Gifts should represent something of your country's unique native arts or crafts—never an item with your company insignia. For a house or social visit, flowers, candy, wine, whiskey or cognac are generally appropriate. But in Belgium and Luxembourg avoid bringing chrysanthemums; in China avoid anything colored blue and white, a clock or anything in multiples of four—all such items are associated with death. And never present an alcoholic beverage to a Muslim host.

When you travel abroad—especially on business—it's crucial that you respect the customs of the host country. Knowing how to conduct yourself, you can avoid blunders that might insult or antagonize the natives and embarrass you and your company.

Do you know, for instance, where in the world, and with whom, a handshake is bad form? Where it is unpardonable to arrive late for an appointment? And gauche to arrive exactly "on time"? Where is a tip an insult? In which countries, other than Japan, should you remove your shoes before entering a home or a house of worship? What gifts should you never ever offer in China?

The answers to those questions and hundreds more can be found in a treatise entitled *Do's and Taboos Around the World*, published by the Parker Pen Company. The manual, a compilation of facts, tips and educational anecdotes contributed by 500 international business travelers, is a gold mine of advice about appropriate behavior country-by-country throughout the world. A careful reading and attention to its admonitions will assure business travelers and occasional tourists that they will be perfect guests—a credit to their companies and their countries.

Here are just a few bits of intelligence culled from its pages—





Re: Greetings
Almost everywhere in the world a handshake is an appropriate greeting. But in Central and South America, men frequently embrace acquaintances, and women kiss each other on the cheeks. In many European countries men also engage in cheek-kissing, and in Belgium, in particular, they kiss three times, alternating cheeks. In Japan, a bow takes the place of a handshake. In Thailand the traditional greeting gesture is made by placing both palms together in prayer position. In India, too, men greet women in the prayer position but shake hands with other men. In Islamic countries a man greets another man with a handshake or a kiss on both cheeks; but never even offer your hand to a woman unless she initiates the gesture.

Re: Tipping
To Westerners, a "No tipping" sign is a treat for the eyes. But though such signs are not on display, a tip for services is considered an insult in China, Japan, Iceland, and Tahiti. As for taxi tipping specifically, it is totally unacceptable in Denmark, Finland, Switzerland, China, Japan, Singapore, Taiwan, Thailand and most Latin American countries, except Argentina, Brazil and Mexico. (One frequent traveler we know assures us that the Chinese are fast learning Western ways and have no compunction about accepting tips if presented discreetly.)

Re: Eating
Even if you don't recognize what's on your plate, it's good form to eat what's set before you. Expect sheep's eyes in Islamic countries, but never pork or shellfish. Never ask for beef in Hindu or Buddhist lands. Expect plenty of raw fish in Japan. And in parts of China, where they brag they "eat anything that flies except airplanes, and everything on legs except tables and chairs," eat heartily of the vegetables, and slice the meat thin enough to swallow in one gulp in case you're squeamish.




There are literally hundreds more sensitive, practical suggestions in *Do's and Taboos* for people traveling abroad. Besides educating us about differences in etiquette, customs, body language and jargon, the editor also reminds us that one gesture is universally understood and should be employed often—the smile. Bon voyage!

Marion Muller



ITC MASTERWORKS



ITC Golden

ITC Golden Type is a revival of one of the three typefaces produced by William Morris. The other two were black-letter fonts, and though well-designed, did little to change or to influence typography or future typeface design. His Golden Type, however, had a tremendous affect on both German and American graphic communication.

Morris was what we would today consider a "hopeless romantic." His contemporaries, however, very likely thought of him as being just "a bit odd." Born in 1834 of prosperous British parents, Morris was well educated, and early on gravitated toward the arts as an avocation. He tried architecture for a while, then painting, and later writing. He was good at these creative outlets—but not great. Eventually he tried his hand at decoration, wallpapers, rugs, stained glass and a wide variety of household decorations. Morris' expertise was in pattern—beautiful, complicated, richly textured pattern. Today his work might be judged overly ornate, or even affected; but in his time, those who knew Morris' designs considered them masterworks.

A combination of Morris' writing ability and design skills attracted him to the craft of printing.

"I began printing books," said Morris, "with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read..."

His first books were set in types produced by others; but before long Morris desired to have his own type, one that would create exactly the graphic effect he wanted. He

wrote, "I began by getting myself a fount of Roman type. And here what I wanted was letter pure in form; severe, without needless excrescences; solid, without the thickening and thinning of the line, which is the essential fault of the ordinary modern type, and which makes it difficult to read; and not compressed laterally, as all later type has grown to be, owing to commercial exigencies. There was only one source from which to take examples of this perfected Roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the completest and most Roman characters..."

The result of Morris' labor, and Jenson's foundation, is Golden Type—so named because it was first used in his printing of *The Golden Legend* in 1892. While he had lived and worked in England, Morris was, typographically, a relative "unknown" in his homeland. His type and typography have had a lasting effect on the graphic communication of America, and to a somewhat lesser degree, Germany.

Shortly after Morris' *The Golden Legend* was published in England, American Type Founders began the first of many versions of Jenson type with a heavy Morris influence. These first fonts were met with immediate success and soon spawned demand for more such types. In fact, *Rolling Stone* magazine, even today, has its masthead type based on one of these ATF fonts.

In addition, Morris' typefaces and typographic style mark the turning point from the use of weak type and stilted typographic arrangement of the late 1800s to the robust and dynamic type and typography of the early 1900s. Morris helped to put life and verve back into graphic communication.



About the Designers

It is an ITC tradition that the first typeface design we release by a type designer be named for that designer. This was not possible with ITC Golden Type. The obvious reason is that naming it after William Morris, or the person responsible for its revival, would detract from one of the basic purposes of the masterworks series: to preserve, intact, some of the more important typefaces of the past.

Another reason is that ITC Golden Type was not revived by a single designer, but a design team: ITC's design team at URW. For several years, URW, a German-based software house, has been instrumental in the production of ITC typeface releases. It has been this com-

pany's job to convert the artist's rendering of a typeface design into a production tool suitable for font development. Three people at URW have the responsibility for this task, and they

are the same people responsible for the revival of William Morris' Golden Type.

Theirs was a labor of love. They had no idea that the typeface would eventually be released as digital fonts; their reason for starting the project was a desire to learn more about the process of typeface design. In their words, "Our revival of the Golden Type was motivated by the desire to create something disassociated from the technical perfection of digital type, to work closely together as a team on a private project, and to experiment with our theories concerning legibility and readability. The initial results pleased us immensely, and this combined with our increasing knowledge of Morris and his theories motivated us further to recreate a Golden Type accurate in every detail and eccentricity."

All of us at ITC are also immensely pleased. Because through their effort we are able to release an important typographic masterwork in all its original beauty and charm. And because we now have the opportunity to introduce three young designers who have worked so diligently, behind the scenes, for many years.

Those responsible for ITC Golden Type are:

Ms. Sigrid Engelmann, a native German who studied at the Fachhochschule für Gestaltung prior to joining URW in 1980.

Ms. Helge Jorgensen, also a native German, who studied at the Hochschule für Bildende Künste before going to work for URW.

Andrew (Andy) Newton, who was born in England, studied at Barton Peveril College in Hampshire before he went to work for URW.

We hope that you agree that the value, and the quality, of their work is extraordinary.

Type

ITC Golden Type is available in Original, Bold and Black weights. These designs are part of the ITC MasterWorks Series. The Original weight corresponds to high quality prints from the original Golden Type fonts, Bold harmonizes with the most often seen reproductions of Golden Type, and Black is a new weight created for emphasis and display applications. Small caps have been created for the Original and Bold weights. Oldstyle figures, in addition to a paragraph mark and two ornaments, are available in all weights.

Due to the nature of this design, we do not recommend setting ITC Golden Type in small point sizes or with tight letterspacing.

Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on, or after November 20, 1989, depending on each manufacturer's release schedule.



❖ I ❖ T ❖ C GOLDEN TYPE

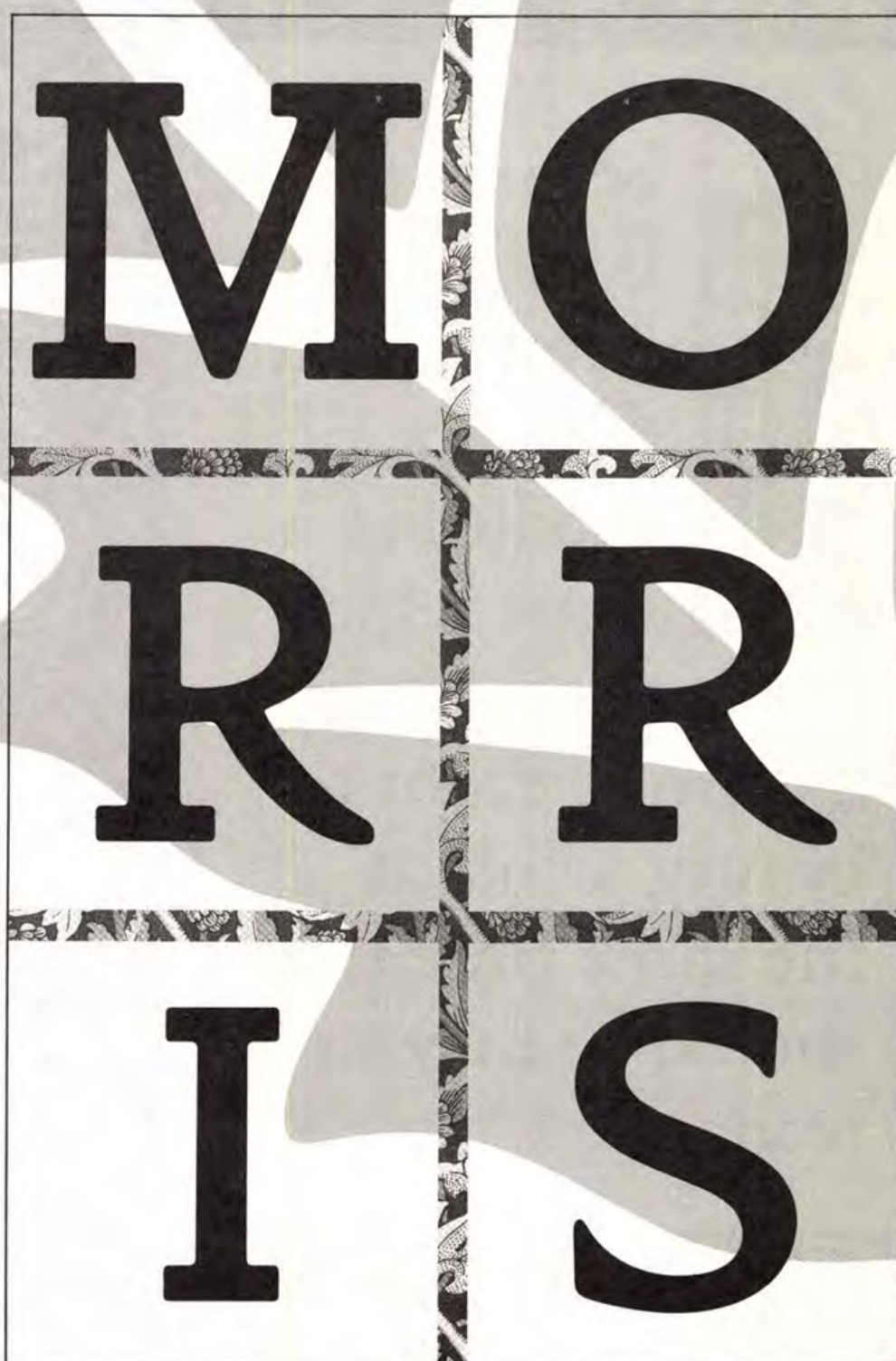
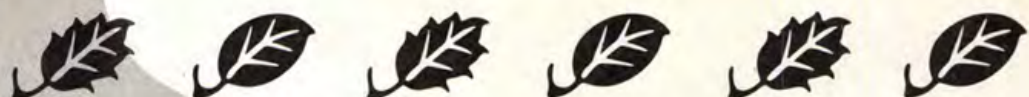
m

æ

œ

fft

ß



&?!()\$¢£%/#1234567890



began printing books," said Morris, "with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read..."

ITC GOLDEN TYPE™

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; white

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

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ^{abc}
 defghijklmnopqrs
 ftuvwxyz1234567
 890&\$£%ÇØÆ
 Œßçøæœfffi
 flffiflft^{˘˚}(;,:.!?·
 “”’—/#*) [†‡§«»
 1234567890]
 aeilmnorst

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

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

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ^{abc}
 defghijklmnopqrs
 ftuvwxyz1234567
 890&\$£%ÇØÆ
 Œßçøæœfffi flfi
 flffiflft^{˘˚}(;,:.!?·
 “”—/#*) [†‡§«»
 1234567890]
 aeilmnorst

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

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

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ abc
 defghijklmnopq
 rstuvwxyz12345
 67890&\$%£%Ç
 ØÆCEßçøæœff
 fi fl ffi fl fi fl ft ff ~ ~
 (: ; , . ! ? · “ ” ’ — / # *)
 [† ‡ § « » 1 2 3 4 5 6 7 8
 9 0] aeilmnorst  

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

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

Original

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may r

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

Bold

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements of

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect int

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often

Black

Excellence in typography is the result of no thing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of des

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising



LAUGHTER IS
PERMITTED
IN THE GALLERY

*People whisper...ooh...ahh...raise their eyebrows...
nod their heads...or turn up their noses as they tiptoe through an art gallery.
But almost nobody ever laughs out loud...
unless they happen to be at a Beryl Cook exhibit.*

So is it art? Do paintings have to be beautiful? Painful? Obscure? Or can they be accessible, appealing and funny and still be taken seriously?

Not long ago, on a BBC television program, Beryl Cook was proclaimed "Britain's most popular artist." The fact that her work is more familiar to millions of Brits than Gainsborough, Turner, Van Gogh and Picasso combined, that her paintings appear on greeting cards and her books are best-sellers, is no reason to dismiss her. There are of course certain hard-nosed esthetes who regard her work as more entertainment than art. But there are also enough credible art critics who are not put off by her popular appeal and give her the respect afforded a fine artist.

Beryl Cook herself is embarrassed by the fuss and acclaim. She ignores reviews, hates interviews, never watches herself on television, and if she makes an appearance at one of her showings, she is likely to sit quietly in a corner puffing on a cigarette, trying desperately to be invisible. But the fact that she doesn't take *herself* seriously doesn't mean she's not serious about her work.

Her success story is almost too much like a fairy tale to be believed. In a world inundated with artists struggling for attention, she had fame thrust upon her. It all began in the mid-1950s when the family moved to Southern Rhodesia, where her



Far left: *Café Patrons*. Beryl Cook's impressions of the café crowd. Unpublished. Original oil.

Above: Self-portrait. Frontispiece from *Beryl Cook's New York*. Original oil.

Near left: *Bicyclist*, from *Beryl Cook's New York*. "Loud rock music announced his arrival and then I saw how attractive his clothes were." Original oil.

Below: *Shoe Shop*, from *Beryl Cook's London*. "Shoes receive minute attention from me, and I'm very interested in the changing styles." Original oil.

husband John had accepted a job with a motor company. Beryl's own work experience included a stint as an actress in London, a showroom model, a tearoom proprietor and a variety of office jobs. There was nothing even remotely related to art in her past. But one day while she was showing her son how to use his watercolor set she discovered her own pleasure in working with paint. On her next birthday John presented her with a junior set of oil paints with which she produced her first significant work. It was a half-length portrait of a lady with a vacuous expression and pendulous breasts. John promptly and wryly entitled the picture, "Hangover." The earthy, good-natured humor in that first painting was a portent of all the wonderful things to come.

When the family returned to England, they settled in a seaside cottage in Cornwall. Though Beryl was humble about her efforts, she painted assiduously to fill the bare walls of the cottage. She worked on pieces of driftwood gathered on the beach, on odd remnants of wood purchased at the lumberyard for bargain prices and on scraps she found in their own garage. On the family's next move to Plymouth Hoe, Beryl turned their home into a boarding house for summer guests. While being a landlady left her no time to paint during holiday season, she stored up enough images of her guests—their crazy antics and human foibles—to keep her busy all winter. Another source of inspiration for her paintings was the local pub where she delighted in the uninhibited camaraderie of the gay bar—the singing, dancing, the strippers, the drag acts. Wherever she goes, her keen eye soaks up the scene; then back home she paints it with a sympathetic heart and a deft hand.

At first Beryl had no intention of letting her paintings travel beyond her own walls. But an antique dealer who was a friend and



neighbor, persuaded her to let him hang a few in his shop. Within a week, he had sold almost all of them. From then on her progress was incredible. She was offered a one-woman show at Plymouth Art Center. Inevitably, London's Portal Gallery, which specializes in self-taught artists and fantasy paintings, drew her into its fold.

It is always tempting to try to fit artists into known niches—define them by a school of painting or by a predecessor. It's not possible with Beryl Cook. Although she's self-taught, she's no primitive or naive painter; she's well aware of what other contemporary artists are up to. Some people might call her a Pop artist, because her paintings are so tied up with everyday, commonplace matters. You might even try to squeeze her into the school of genre painting—



as she so accurately pinpoints a time and a place. Some see a resemblance to Botero in her inflated figures; others call them Rubensesque. The British art critic, Edward Lucie-Smith, one of her biggest boosters, places her in the realm of the great British caricaturists like Hogarth.

But Beryl pooh-poohs all the profundities. There are no philosophical mysteries in her work and she claims no mentors. The truth is Beryl Cook's paintings are what Beryl Cook is all about. She embraces life with gusto, and she enjoys painting people who are enjoying themselves. Her outsize figures resemble her own generous proportions, although, she confesses, she paints the figures large because she's nervous about handling backgrounds. She constantly questions and struggles with her work (a sure sign she's a serious artist), but the last thing in the world she wants to do is "sit around and talk about art." "I don't know any artists and I don't want to meet any," she pronounced firmly in a recent interview. One gets the feeling that she is quite astute about her career. She means to remain unpolluted by fashions and trends wafting through the art world, and to preserve her uncluttered independent vision and personal style.

Since it embarrasses Beryl Cook to have so much said about her, our best advice is to see for yourself. Have a look and a chuckle at her work. Aside from the paintings reproduced here, a number of books of her paintings are in print: *The Works*, 1978, *Private View*, 1980, and more recently *Beryl Cook's New York* and *Beryl Cook's London*, all published by John Murray. Her paintings are exhibited at Portal Gallery, London, and Central Square Gallery, Linwood, New Jersey. Her graphics are available exclusively from Flanagan Graphics, Haverford, Pennsylvania. **Marion Muller**

Upper left: *Bird In Hand*, created for a show in London. Artists were given a proverb to illustrate. Original lithograph 26 x 24 1/4".

Lower left: *Twins*, a 24 x 24" numbered lithograph.

Near left: *Dancing on the QE1*. "After I had painted the dresses I became rather excited as they appeared to be moving about in the picture, then I realized it was my eyes that were dancing — from painting all those stripes." Serigraph 29 3/4 x 26 3/4".

Right: *Big Olives and Little Olives* is available as a lithograph 27 x 27" in a limited edition of 300, plus 60 artist's proofs. Pencil signed and numbered. Original painting was presented to Norman Henry of Flannagan Graphics whose olive preference struck Beryl Cook's fancy.

Below left: *Dustbin Men*. Serigraph 24 x 26 1/2".

Below right: *Gare du Nord*, a Beryl's-eye view of a Paris railroad station. Serigraph 20 x 26".



It's that time of year again — the season to be jolly...frantic...and rich. Even if you've made up your mind not to get carried away this year by all the seasonal imperatives — the gifts, the wrappings, the decorations, the overeating and overimbibing — just the search for the right greeting card can leave a normally stoic person stressed out.

Do your friends really want another picture of your kids this year?...or your fireplace?...or your dog? Is there a card that expresses your sentiments without being saccharine? One that's not too cutesy...not just another cliché...and yet not so self-consciously clever it ignores the holiday spirit altogether?

THIS YEAR'S CROP OF WISHES

Calligraphy and design by Iskra.



If most of us obsess about finding the right store-bought card, picture the predicament of the graphic designers who feel it is incumbent upon them to produce their own. Now there's a trial. Even if they're not tied up with annual reports, catalog designs and their usual bread-and-butter jobs, this is the time to put everything else aside and show their stuff.

This is the job with no client hanging over their shoulders, and no excuses or explanations of how it might have been. The do-it-yourselfers must also

demonstrate discretion; they want to identify themselves and their studios, yet not come off too blatantly promotional. It's a time to be original and yet not so outré they deny the obvious message of the season.

This year, as in the past, we invited designers and illustrators to submit their creations. So many responded, we could fill the entire issue of *U&Ic* with their offerings. But because of our limited space, we have selected a few that demonstrate the range of concepts and artistry. From Iskra's poetic calligraphy to Igarashi's heroic numerals, they all add up to SEASON'S GREETINGS. To which we add our own. **M.M.**

DON'T PANIC!

You've got a whole new year ahead of you...

Scott McKowen added another letter to his Merry Christmas greeting series.

Design Five sent *U&Ic* staffers this reassuring warning.

On second thought...

PANIC!

Good luck in '89.



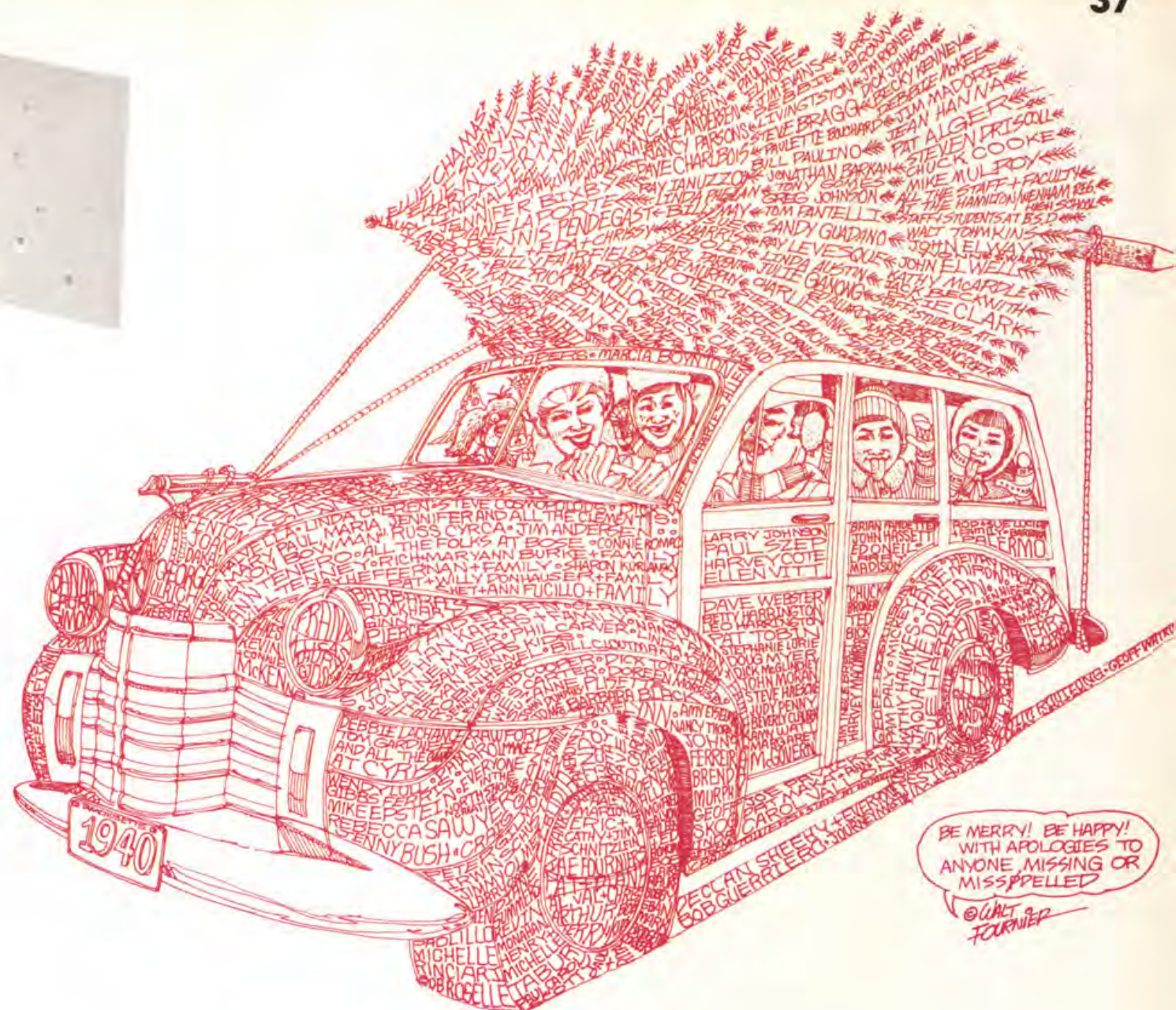
Design Five is with you all the way!



HEADLINE: ITC ELAN BOLD TEXT: ITC JAMILLIE BOOK
CAPTIONS: ITC ELAN BOOK ITALIC WITH BOOK BYLINE: BOLD ITALIC

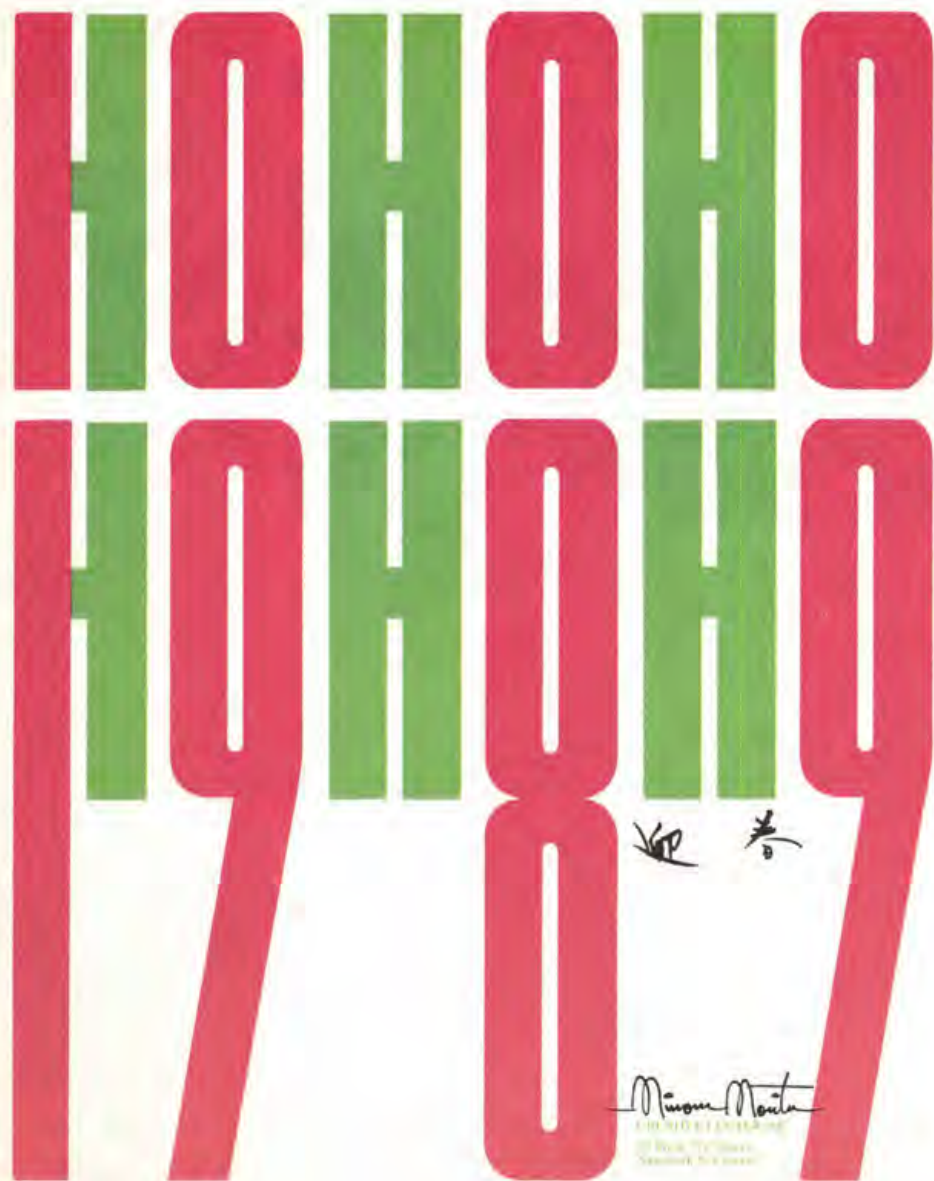


Not the usual holiday colors from Willi Kunz Associates, but the usual greeting.



Walt Fournier loaded his station wagon with wife, kids, dog and Christmas tree to wish their family and friends a happy holiday season.

Anyway it's folded, Minoru Morita's card is timely.



Happy shopping season is the message inside Felipe Galindo's 1988 card.

Number sequencing was right on target for the Igarashi Studio.





STUNT FLYING WITH AN AIRBRUSH





Not too long ago, Donna Kern graduated from Southern Connecticut State University with a combined degree in Graphic Design and Studio Arts, a burgeoning portfolio and a big question mark about her future.

Of course she had a scenario in mind. It was set in a cozy studio of her very own with the telephone ringing off the hook with offers of prestigious commissions for fine art illustrations.



But Donna was no idle dreamer. She knew all about the harsh realities of the competitive commercial world. She was also aware that thousands of other recent graduates were out there flashing their art school portfolios, and she realized that she had to add some razzle-dazzle to her own presentation to jolt jaded art directors and art buyers out of their apathy. It was clear to her that she had to demonstrate some unique skill, beyond her drawing and painting facility, to give her some competitive edge. Repeatedly, the airbrush loomed into her consciousness.

The idea of airbrush illustration did not come to Donna clear out of the blue. She had been intrigued with its possibilities for a long time. But she could not begin to tell the story of her evolution as an airbrush artist without waxing lyrical about three people who most influenced her direction and her work.

First there was the painter, Julie Kiefer-Bell. Back in Illinois, during her early undergraduate years, Donna took a series of private painting lessons with the artist. Everything she learned about fine art drawing and painting in that workshop eventually came to bear on her illustration style and pushed it, she believes, far beyond the narrowly commercial. Also through her association with the artist, Donna became acquainted with the work of Jay Bell, Julie's husband, an airbrush artist and teacher at Northern Illinois University.

The first introduction to airbrush painting was a stunning experience, and although she did not pick up an airbrush herself until years afterwards, visions of his work and possible variations tantalized her incessantly. Finally, when she settled down in Connecticut, she was able to get the feel of an airbrush in her own hand in a class given by Roger Hyussen of Darien, who, Donna declares, is a master artist and a master teacher. Donna sums up her experiences with her three mentors with palpable reverence in her voice: "Julie Kiefer-Bell taught me to draw and paint... Jay Bell inspired me... and Roger Hyussen taught me how to use the airbrush and how to think."





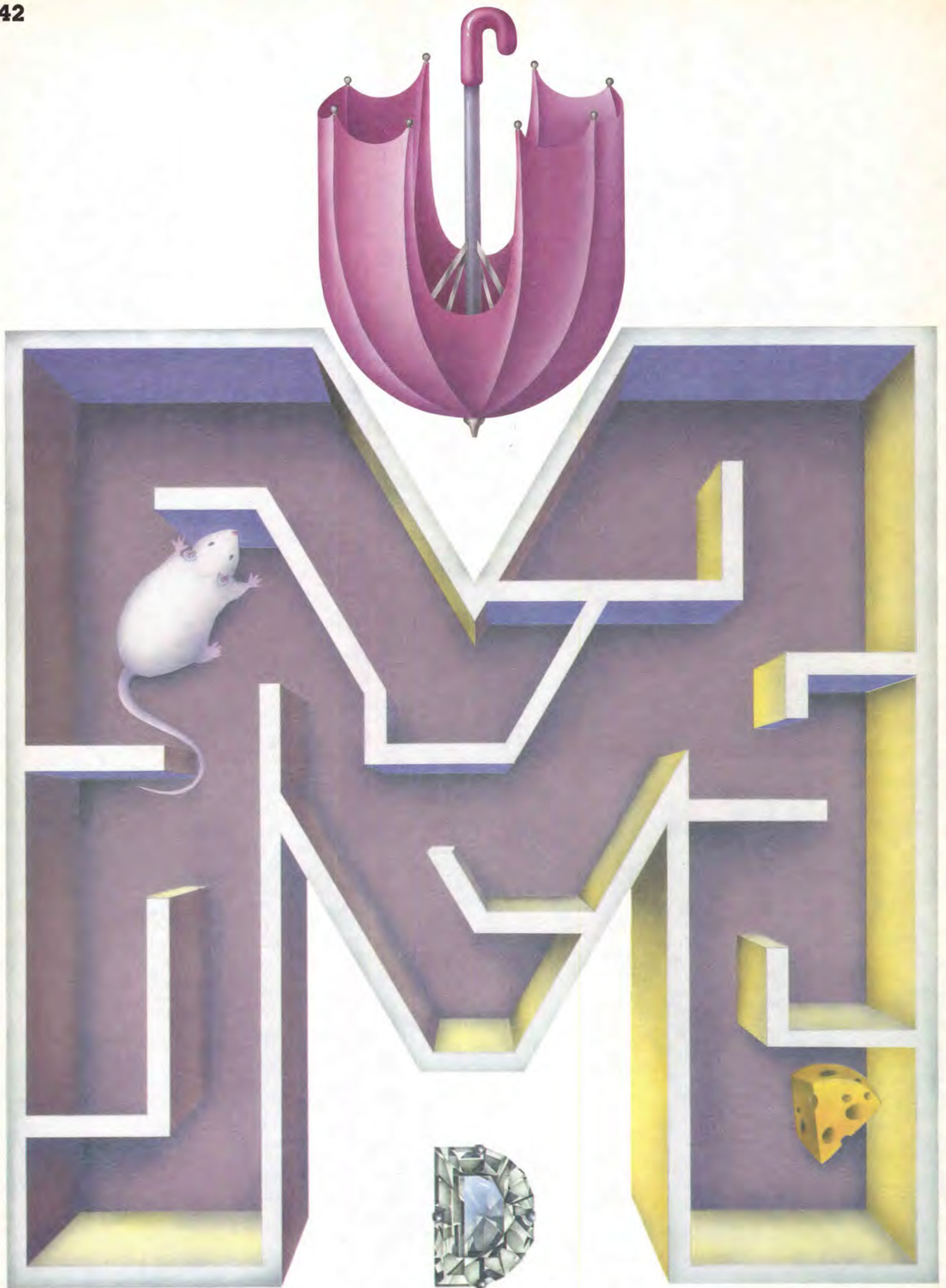
Actually, airbrush painting is not for everyone. Certainly not for the flamboyant or faint-hearted. It requires excruciating precision, a love of detail, and infinite patience. And it is precisely the demanding, meticulous, painstaking nature of the medium that gives Donna exquisite pleasure.



The decision to enhance her portfolio with some airbrush projects was not in itself a great leap of the imagination. For weeks she obsessed about ways to integrate her illustration and design capabilities and her versatility with the airbrush. Generally it's a wonderful tool for creating overall, even tones or graded effects, hard or soft edges, for retouching photographs, and for clean, precise finished art. But Donna was intent on doing some stunt flying with the instrument—to push her technique beyond expectations, master a variety of textures, make art directors sit up and take notice, and with it all, to have a rousing good time herself. She lay awake nights scheming and planning the textures she might attempt—leather, metal, paper, wood, the flesh of an apple, the viscosity of an egg...

Finally, it came to her that an alphabet might be the perfect vehicle for her project. It was not altogether a surprising choice as Donna had considerable experience with alphabets, type and typesetting from a previous job in a small print shop. The alphabet provided her with the opportunity to demonstrate her design and illustration skills, but even more satisfying were the textural feats she could perform with the airbrush.





Over a period of six months she plotted and produced the alphabet you see here, taking particular pleasure in her renderings of:

The juicy flesh of an **A**pple
 The corrugated board of a **B**ox
 The gloss of a hard **C**andy
 The brilliance of a **D**iamond
 The viscosity of an **E**gg
 The fabric of a **F**lag
 The scales of a **G**oldfish
 The wood of a **H**ouse
 The clarity of **I**ce
 The metallic sheen of **J**acks and **K**eys
 The shell of a **L**obster
 The slipperiness of **N**oodles
 The leathery peel of an **O**range
 The fuzziness of **Y**arn
 ...and so on.

Creating such a variety of textures with the airbrush is no mean accomplishment as anyone who knows the medium will attest. But Donna has by no means exhausted her resources or her pleasure in the instrument. She confided she has been caught up recently in some new airbrush experiments in which she renders totally imaginary visions in photo-realist style. We eagerly await her next high-flying performance.

Marion Muller



Meanwhile, readers may be interested to know that her airbrush alphabet has been reproduced in a full color 25 x 36" poster by Herlin Press of West Haven, Connecticut. To obtain a copy, send \$10 (postage and handling included) to: Kern Alphabet, Herlin Press Orange, P.O. Box 427, West Haven, CT 06516-0427.



What's new in typography? Technically, everything. In design? Surprisingly little. Many of the bold strokes and daring "innovations" we see today actually saw the light of day 45 years ago in the experiments of...

W Willem Sandberg

of the Netherlands

A spread from Experiments in Typography 2. Typical of the text running through the book is this excerpt, set in all lower-case:

we cherish the antique beauty of our towns and meanwhile we destroy the quiet atmosphere with our large glittering cars.



The time was 1940–1945. The Nazi forces had moved into Holland. Willem Sandberg, a 40-year-old established book designer in Amsterdam, changed his name to Henri Willem van den Bosch, joined the Dutch Underground and went into hiding.

He had studied in Amsterdam, Paris and Vienna. He was an avid admirer of all that was innovative in

the arts—the Bauhaus school in Germany, the international De Stijl group and avant garde painters like Kurt Schwitters. He had read the great philosophers in French, German and English, as well as his native Dutch. The whole world had been his classroom, but now, with the Nazi occupation, there was no time for abstract intellectual discourse.



Experiments in Typography 11, is a 60-page booklet with 14 illustrations, most in color. It was printed on three different papers.

During the years 1940–1943 he devoted himself almost entirely to the activities of the Underground, along with friends and fellow artists, architects, writers and musicians. But during 1944–1945, while his wife was in prison and his son in a concentration camp, he pedalled around the small towns and villages of the southern provinces, alone on his bike...reading a lot and making notes on the ideas that engaged



Cover of *Experiments in Typography 2*. A 64-page booklet with 16 color illustrations. 1968.

From *Experiments in Typography 11*. This work is an example of how Mr. Sandberg enjoyed working with paper textures and color.

him. It was during this isolated, lonely interlude that he initiated his most important and inventive work—19 manuscripts on the subjects “love,” “death,” “genius,” “art,” “health,” “truth,” “religion”...and other such essential themes.

The 19 pamphlets, which he called his “Experimenta Typographica,” were a synthesis of typographic design, his own philosophical observations and his readings of Ortega y Gasset, Nietzsche, Proudhon, Confucius, Lao Tse, Goethe, Le Corbusier, Marx, Heine and Freud. It was an exercise in freedom and discipline like none other.

With no other sensibilities but his own to please, he experimented with design ideas and materials that broke with tradition and influenced all his future work, as well as a generation of designers yet to be born. He released type from the confines of a block, stood it on its ear, let it meander casually across pages. He used color to set up a counterpoint between alternating lines or paragraphs. He played hard edge type against torn paper shapes, handwriting against type, and borrowed from Schwitters and other avant garde painters the idea of incorporating found objects as illustrations. In some cases he dispensed with the usual coated stock and printed on common packaging materials. He designed pages of type and illustration to be viewed through transparent paper.



But to speak only of Sandberg's typographic derring-do would not do justice to the man. He did not live by faces and fonts alone. He was an innovator in the broadest sense of the word, encouraging others also to break through stifling tradition in the political and social arena as well as in the arts. Taking his own good advice to heart, when the war was over he collaborated in the production of two journals, **Open Oog** (Open Eye) and later, **Nu** (Now). Both journals aimed to set up a dialogue among intellectuals on the subject of the function of art in society, and equally important, to pressure for radical social changes. His involvement in the journals branded him a repulsive radical in some quarters...and a card-carrying member of the European intelligentsia in others.

By 1945, he had distinguished himself sufficiently to be offered the position of Director of the Stedelijk Museum in Amsterdam. In his 18 years of tenure, his posters, brochures, catalogs, essays and writings in international journals made the entire art world sit up and take notice, and he successfully moved the Stedelijk to the forefront of the museum world. In 1964, he was invited to help formulate a program for the new Israel Museum in Jerusalem, and later for the Beaubourg in Paris.

It's clear Sandberg never suffered the ordeal of burnout. He was well into his seventies when he traveled to Harvard and delivered a series of lectures on visual communication. He died in 1984, but that was not the last of him. Recently the Center for Book Arts in New York City mounted a retrospective of his work, including catalogs, posters and several of his Experimenta Typographica. That show, unfortunately, is over. But walk into any exhibition of contemporary typography or book design and you will surely see Willem Sandberg's fingerprints in the work. *M.M.*

From *Experiments in Typography 2*. This volume, on its text pages, asks, in all lower-case:

where do we go?
are we going to adapt our cities to the past?
or to the future?

The Center for Book Arts is located at 626 Broadway, New York, NY 10012. Its exhibition program is made possible with public funds from the New York State Council on the Arts, the National Endowment for the Arts, and grants from the J. M. Kaplan Fund, the New York Times Foundation and private contributors.



A CALL FOR ENTRIES

Drive Smart, Drive Sober, the theme for this year's Herb Lubalin International Student Design Competition comes from the words of Lara Dhingra of Wilmington, Delaware, whose 1989 essay received first prize (grades 10-12) in the annual Nationwide Poster/Essay Contest sponsored by Mothers Against Drunk Driving and National Car Rental System, Inc.

Mothers Against Drunk Driving (MADD) is a non-profit corporation that was founded in the United States in 1980. It has grown to include nearly 400 chapters in 48 states and four foreign countries. In addition to providing support and services for victims of automobile crashes involving alcohol and other drugs, MADD's mission statement reads "Mothers Against Drunk Driving mobilizes victims and their allies to establish the public conviction that impaired driving is unacceptable and criminal, in order to promote corresponding public policies, programs and personal accountability."

Drive Smart, Drive Sober is the sixth annual Herb Lubalin International Student Design Competition sponsored by International Typeface Corporation. The competition was established in 1984 to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of *U&Ic*, teacher and concerned citizen of the world.

Students throughout the world are invited to submit their visual interpretations of the *Drive Smart, Drive Sober* text. The jury will evaluate each entry for quality of the concept as well as for excellence in design and the use of typography.

Who can enter?

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

The jury:

Saul Bass
Rolf Harder
Michael Peters
Michael Vanderbyl
Jessica Weber

Prizes:

First Prize: The Herb Lubalin Medal and \$5,000.
Second Prize: \$2,500.
Eight Third Prizes: \$500 each.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1990. A selection of the winning pieces will be featured in a future issue of *U&Ic*.

School certification:

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

Format:

Format is at the artist/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three-dimensional piece, or 35mm color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included. Entries larger than 3' X 4' (.915 by 1.22m) or heavier than 15 lbs. (6.8 kg) are not acceptable, but 35mm color slides or photographic prints of them will be accepted, as will VHS (NTSC format) video and 16mm film. Photographic entries should be shot against a black background. Typeset, calligraphic, and handlettered reading matter are all acceptable. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

Copy:

The copy that appears between the rules below including the headline, signature, and reprint permission statement must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

Drive Smart, Drive Sober.

...It can all be over in a second. It takes one foolish decision that was avoidable: drinking and driving... When (an intoxicated person) gets behind the wheel of a car or allows another impaired person to drive, he is playing a deadly game with chance. A game which you win if you're still alive when you get home. Intoxicated persons endanger themselves as well as... innocent people. Drinking doesn't free you from your responsibilities. It augments them. Before drinking and driving, (people) should consider their readiness for the responsibility of harming someone. The world has unlimited possibilities.... Avoid the path to destruction, drive smart, drive sober.

—Lara Dhingra, Age 15.

Reprinted with permission from Mothers Against Drunk Driving.

S M A R T

Artist/designer releases:

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

Deadline for entries:

All entries must be received by May 18, 1990.

Entry form:

Please attach a copy of the entry form to the back of each submission. Attach the bottom edge of the form only, as it will be removed by ITC prior to judging. Entry forms otherwise affixed cannot be processed.

Where to send your entry:

Drive Smart, Drive Sober, ITC Center,
2 Hammarckjold Plaza, New York, NY 10017, USA

Mailing/Shipping:

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

Postage/customs requirements:

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

E N T R Y F O R M

Please print or type neatly

Name of entrant

Entrant's complete home mailing address

Entrant's home phone number

Medium (ink, silk screen, etc.)

Size

Typeface

School

Instructor

School's complete mailing address

Attach at this edge only. Form will be removed prior to the judging.

HAVE YOU:

Included the required text in your submission?

Completed entire entry form?

Affixed entry form at bottom edge only?

Enclosed proof of student status on school letterhead?

S

O

B

E

R

THOUGHTS

Sit down
before a fact as
a little child, be prepared
to give up every preconceived notion,

follow humbly wherever and to



whatever abyss nature leads,

or you shall learn

nothing.

—Thomas Huxley

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, Lenexa, 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 Hammarskjöld 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.

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

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.

LOGO BY ALICE KOETH

ATTACH AT THIS EDGE ONLY.

High-quality Laser Imaging Systems

■ "Serving as a STANDARD OF EXCELLENCE" ... "of RECOGNIZED VALUE" ... "ENDURING." These are words used to define a "classic." Autologic, Incorporated has become a leader in electronic publishing by building typesetting equipment that fits the definition to a "T".

STANDARD OF EXCELLENCE

Since the introduction of the APS-4 in 1970, each succeeding generation of Autologic phototypesetters has set the industry standard for speed and reliability. The CRT-based APS-4s, APS-5s and APS-Micro 5s are hard at work around the world.

Autologic now offers a choice—CRT or laser systems, or a combination of the two. The performance of the "Laser 6" Systems has earned them a place alongside Autologic's CRT typesetters in customer confidence. Consisting of a Page Image Processor (PIP) and APS-6 Imager, the Laser 6 System separates intelligence and recording functions for maximum system flexibility without sacrificing Autologic's traditional speed and high quality output.

"The fastest high-quality laser imaging system in the world" is how Autologic's President Paul McGarrell describes the top-of-the-line Laser 6 System. He cites the full page of New York Times classified ads, complete with font changes and rules, that was set in 110 seconds by the APS-800S version. Less complex tasks, such as a standard broadsheet editorial page (complete with halftones) can be output in less than a minute. The recently introduced APS-800X and APS-800SX achieve even faster throughput.

In addition to the APS-800s, the PIP family includes, from top to bottom, the APS-500, -450, and -250 models. This product line supports a variety of applications, with the higher-end models offering such expanded capabilities as supplemental font storage, page rotation, greater graphic capabilities, and increased input and output options.

Most Page Image Processor models support high, medium, and low resolution imagers. The high-resolution APS-6 laser imagers are available in line widths of 108, 80, and 70 picas to meet the needs of the publishing industry. The APS-6/108S, standard APS-6/108, and APS-6/70 each deliver resolution of 1016 dots per inch. Speed of the APS-6/108S is 23.7 inches per minute; speed of the standard 6/108 is 11.7 inches per minute. The APS-6/80 sets type at a resolution of 1000 dpi, with output speed of 16.9 inches per minute. Output media

may be RC paper, film, or selected plate materials.

The various 300 x 300 dpi laser printers supported by the PIPs permit plain-paper proof copies to be set in sizes up to 11 by 17 inches.

Filling the gap between low and high resolution imagers is the APS-6000 Laser Printer. At a speed of six pages per minute, it produces plain-paper output at a resolution of 600 x 600 dots per inch. For

many applications, this can mean camera-ready copy.

PIP interfaces are available for users of many front-end systems, including the Harris 8300, Crosfield's Ad Make-up system, ATEX, SII, DISC, Interleaf, Digital Technology and C-Text. The Scitex interface facilitates transfer of high resolution text data from the higher-end Laser 6 models to the Scitex Pre-Press Color System,

where it is mixed with color graphics and high resolution color separation films are made. Another development is a high speed link between ImagiTex image scanners and Laser 6 Systems to merge text and graphics.

RECOGNIZED VALUE

The habitual selection of Autologic typesetting systems by major newspapers throughout the world

Do You Know



There's something about a classic. Year after year, it continues to perform. And it's always timely. Kind of like Autologic typesetters, imagers and page image processors. Our 20-year-old APS-4 CRT typesetters still put out newspapers daily. And the APS-5 and Micro 5 typesetters continue to set galleys and pages in commercial, in-plant and newspaper operations. Our APS-6 Laser Imaging System made obsolescence obsolete by separating the mind (page image processor) from the

has shown that market's confidence in the quality of those products. Over the last year, according to McGarrell, the enthusiasm for the Laser 6 Systems has matched that shown for the first APS-5s and APS-Micro 5s.

Sales reflect this growing confidence. Shipments of machines to the world market were up 40% for the last fiscal year, while sales of the high-end Laser 6 systems nearly tripled. "To say it's dramatic is an understatement," states McGarrell. Thanks to the increase in sales, and in spite of a significant increase in

expenditures in R&D, profits for FY'88 were almost double those of the previous year.

Major U.S. newspaper chains are partly responsible for these statistics. Those making recent purchases of Autologic products include: Gannett, Newhouse/Booth, Copley, New York Times, and Knight Ridder. The Cincinnati Enquirer, a Gannett publication, substituted a Laser 6 System for a competitor's machines, to achieve the throughput speed they required.

The London Daily Express made a similar move when that Fleet

Street publisher selected Autologic equipment after a one-on-one comparison with one of its major competitors. The Express pronounced the Autologic products faster, more reliable, and of higher quality.

1988 saw the first sales in countries like East Germany, Kenya, Turkey, Yugoslavia, and Nigeria. Other systems were shipped to the People's Republic of China, India, South Korea, Taiwan, and Hong Kong. And in Australia, Autologic was selected the vendor of choice by the News Limited Group, that nation's largest newspaper chain.

ENDURING QUALITIES

These customers know that Autologic products are built to last. This applies as much to the "modern classics" being shipped from the new 64,000 square foot manufacturing facility in California as to the APS-4s still in use, after almost 20 years, as well as everything in between. And the far-reaching arms of Autologic's Customer Service Department are there to provide the support needed to maintain them all.

The systems arrive with some invisible but valuable features. All Autologic products are "code compatible." The same Input Command Language, that runs on an APS-4 or an APS-5, for example, also runs on a Laser 6. So if a customer's needs change (such as new graphics processing requirements) a new Autologic system can be added without recoding data. The same compatibility is also true of fonts, allowing customers to carry forward their font library from one product generation to the next, negating the need to purchase a new library or change text.

In spite of past success, Autologic realizes the importance of new product development. Following are the latest product line additions:

APS-PS PIP

This version of the PIP processes the PostScript® page description language and is based on the latest Adobe Atlas RIP; compatibility and high speeds are ensured. An output multiplexer makes it possible for the APS-PS PIP to send its converted files to up to eight different imagers, or to use the same imager to accept alternate input.

"... the fastest high-quality laser imaging system in the world ..."

AUTOLOGIC AGI

The Autologic Graphics Integrator permits text and graphic elements to be stored separately, then merged at desired locations on a page and output to a Laser 6 System. The graphics may be generated on a wide range of industry standard systems or scanners. Text is generated at any front-end composition system that produces GICL. The integrated output includes text, line art and continuous tone images, display ads, logos and a variety of other forms.

Future enhancements to these two new systems will increase their functionality and their data interchange capabilities.

All to ensure that today's innovations at Autologic will become tomorrow's classics.

—PHYLLIS KOON

Your Classics?



body (output device). Because of its high speed, reliability and quality graphics, the APS-6 will be a classic for years to come.

Turn this ad upside down to see if you know your classics. Then find out about Autologic's current and future classics. Autologic, 1050 Rancho Conejo Boulevard, Thousand Oaks, CA 91320. (805) 498-9611.

AUTOLOGIC
A Subsidiary of Vult Information Sciences



Why Does Quang Ho Smile?

Quang Tang Ho, successful freelance illustrator, age 22, graduated from The Colorado Institute of Art in 1984. Quang has a remarkable story to tell.

He was four years old when his father was taken prisoner by the North Vietnamese. Quang and his family escaped Saigon the day before it fell. Eventually, they made their way to the United States. "It took me three years to learn English," recalls Quang, who won a Scholastic Art Award Scholarship to attend The Colorado Institute of Art. That year, his mother died, leaving Quang and his sister to raise the five younger children.

At The Colorado Institute of Art, Quang found the visual communications courses were exactly what he needed to get his career plan on the right track. And through the school's Employment Assistance Office, he located freelance jobs that helped him finance his education. In fact, he repaid his student loans before graduation. "There is no way I could have worked in the field without the preparation I got at The Art Institute."

After graduating, Quang received a Society of Illustrators award and worked briefly for a small graphic arts studio before striking out on his own. "I love the creative process," says Quang happily, whose client list includes Coors, Blue Cross/Blue Shield, Upjohn and The Chicago Symphony. "I love the freedom of working for myself. I am my own slave."

We teach our students more than design and art. We teach work.

Each year, The Art Institutes assemble an impressive list of success stories. The schools' well-designed programs taught by a professional-level faculty prepare thousands of capable and confident young Americans for careers in a variety of visual fields. And it follows that employers all over the country hire and admire Art Institute graduates in great numbers. A high percentage of these graduates get employment in their specialized fields soon after graduation. If you are an employer planning to hire—or a student bent on a creative career—we'd be pleased to hear from you. Write or phone toll free.

**The Art
Institutes**

Art Institute of Atlanta
Art Institute of Dallas
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Art Institute of Seattle
Colorado Institute of Art

For a prompt reply, CALL TOLL FREE 1-800-592-0700

☐ I am an employer of design talent. Please send me more information about the graduates of The Art Institutes.

☐ I am interested in a career in design. Please send me information about The Art Institutes and their programs.

LOCATION PREFERRED:

NAME

COMPANY

PHONE

ADDRESS

CITY

STATE

ZIP

Or send this coupon to: Edward A. Hamilton, Design Director
THE ART INSTITUTES
34 South Broadway, White Plains, NY 10601

ITC CENTER TRAVELING SLIDE SHOW

The ITC Center has prepared a variety of slide presentations based on past ITC Center exhibitions. These are available for two week rentals to schools, companies and design organizations throughout the world. Rental fees range from \$40 to \$50. In the U.S. a refundable deposit is required. There is also a \$25 charge for slide shows shipped outside the U.S.

Presentations currently available include:

International Calligraphy Today

This collection, from the 1980 Calligraphy competition sponsored by ITC, represents the work of more than 100 calligraphers from five continents. (389 slides) \$50.00

Japanese Typography

This slide lecture was delivered in New York City in 1983 by the Japan Typography Association. (85 slides) \$40.00

The Calligraphy of Friedrich Poppl

An exhibition of the calligraphy of the late West German calligrapher and type designer. (90 slides) \$50.00

Typo &

A 1983 exhibition of the work of nine contemporary Czechoslovakian designers. (225 slides) \$50.00

Typographica USSR

A collection from the 1985 exhibition organized by the Artists Union of the USSR in Moscow, on Soviet typography, calligraphy and type design. (230 slides) \$50.00

Typographic Treasures 1: Herb Lubalin

The graphic and typographic design of Herb Lubalin. This exhibition was formerly called "Lubalin in Paris". (200 slides) \$50.00

Typographic Treasures 2: Professor F.H. Ernst Schneidler

"Der Wasserman," a portfolio of the graphic design and typography of the late German professor F.H. Ernst Schneidler. (122 slides) \$50.00

Typographic Treasures 3: Paul Rand

Fifty years of the typography and graphic design of Paul Rand. (392 slides) \$50.00

Typographic Treasures 4: Gudrun and Hermann Zapf

Calligraphy, type design, and book design are featured in this exhibition of these West German designers. Also included are examples of bookbinding by Gudrun Zapf. (290 slides) \$50.00

For additional information and copies of the rental agreements, contact Sharon Fuller, ITC, 2 Hammarck Plaza, New York, NY 10017, USA. Telephone: (212) 371-0699.

For one of our T-shirts and information on the specifics of character Legibility and Readability, please send a check or money order for \$12.50 US to: ITC T-Shirt
c/o ITC
866 2nd Avenue
New York, NY 10017



SHIRTS
from ITC

Your order will cover shipping charges. All T-shirts are X-Large and 100% cotton. Or, you can call in your order, using Visa or MasterCard toll-free at 800.634.9325
NYC area: call 212.371.0699, M-F, 9-5.

IT TAKES A CERTAIN TYPE TO MAKE A STATEMENT THIS BOLD.



Sumner Stone, Adobe's Director of Typography is a pioneer in the world of electronic type. He's the mastermind behind Adobe Originals, our distinctive new designs and typeface revivals that combine the traditions of great typography with the requirements of modern communication.

And Adobe is just the type to do it. As the undisputed leader of the electronic publishing industry, Adobe has the perfect typeface for every communication style—more than 500 downloadable fonts in all.

But there's more to our Adobe® Type Library than just variety. Because we license original typeface designs and painstakingly create them in PostScript® format, the quality simply can't be matched. And our technology assures that every font prints perfectly, regardless of point size or resolution of your PostScript printer.

You'll find that same level of quality in our screen fonts, too. In fact, the new Adobe Type Manager™ allows you to scale Adobe typefaces precisely to any size right on your Macintosh® display.

We've also added the Adobe Originals™, our unique collection of classic and original typefaces specifically designed and produced for today's electronic publishers. They're complemented by extended character sets—available separately—which may include small capitals, oldstyle figures, fractions, ornaments and titling capitals.

For more information about the Adobe Originals and the rest of the Adobe Type Library, send for our free *Font & Function*™ catalog. It's full of tips and techniques by type experts from around the world. With a little help from our catalog, your PostScript printer and your Macintosh or IBM® PC computer, you'll be all set to publish like a pro.

Just mail this coupon for your free copy of *Font & Function*. Or, if you're the type who can't wait, call us at 800-83-FONTS.

To receive your free *Font & Function* Adobe Type Catalog, mail to: Font & Function, P.O. Box 7900, Mountain View, CA 94039-7900.

Check appropriate box(es):
I use a ☐ Macintosh ☐ IBM PC computer.

Name _____
Title _____
Company _____
Address _____ City _____
State _____ Zip _____ Phone _____ 01-22-02-2

Please allow 4 weeks for delivery.

ADOBE

Adobe, the Adobe logo, PostScript and the PostScript logo are registered trademarks and Adobe Type Manager, Adobe Originals and Font & Function are trademarks of Adobe Systems Incorporated. Macintosh is the registered trademark of Apple Computer, Inc. IBM is the registered trademark of IBM Corporation. ©1989 Adobe Systems Incorporated. All rights reserved.

FONT & FUNCTION

YOUR
NEW
ADOBE
TYPE
CATALOG



Look for this symbol on computers, printers and other products that include PostScript software from Adobe Systems. It's your guarantee of quality and compatibility.

In the March/April issue of *ITC Desktop*!

Multimedia: Corporate America puts desktop technology to work.
Vertical Market Focus: The advertising industry.
Product Directory: Graphics and Presentation software.

FOR ADVERTISING, call **1 (800) 634-9325**

OR, IN NEW YORK, call **(212) 371-0699**

FOR SUBSCRIPTIONS, call **(212) 371-0699**

ITC
Desktop

"U&lc is the only magazine about type and design in America...and even if there were others, it would still be the best."

Roger Black, President
 Roger Black Inc.

Roger Black

Every issue of U&lc provides the international graphic arts community with a look at the very best in current graphic design and typography — a showcase, the place to see and be seen.

For over 16 years U&lc has influenced the way designers think and work.

In today's rapidly changing market place, graphic designers are making important decisions about how to put new materials, services and technology to work.

U&lc delivers the largest coverage in today's growing international graphic arts market with over 150,000 qualified subscribers, 21 percent involved in publishing

printing and typesetting, 34 percent in education and government and 45 percent in advertising, promotion and design agencies. U&lc is your number one choice

for effective advertising today.

For more information on how you can influence the buying decisions of over 200,000 graphic designers, illustrators and other opinion leaders in the international design community, contact your local U&lc advertising sales representative or Peter A. Karnig, at 212-371-0699.



U&lc
 THE PLACE TO BE.

Hard to Find ITC® Typefaces??
Not At The Font Company!!

ITC-American Typewriter®
 ITC-American Typewriter Cond.®
 ITC-Avant Garde Condensed®
 ITC-Berkeley Oldstyle®
 ITC-Century Condensed®
 ITC-Cheltenham Cond.®
 ITC-Cushing®
 ITC-Espirit®
 ITC-Fenice®
 ITC-Flora™
 ITC-Honda™
 ITC-Isadora™
 ITC-Jamille™
 ITC-Mixage®
 ITC-Modern NO. 224®
 ITC-Pleniere™
 ITC-Slimbach®
 ITC-Tiepolo™
 ITC-Veljovic®
 ...and more

Registered Trademarks of The International Typefaces Corporation

Available in complete weights and styles as Postscript fonts, EPS outlines, and K&data.

Same day order processing and second-day air shipment included in price.

Call to order your catalog and price list. The purchase price of \$9.95 is fully refundable with your first font order.

The Font Company

12629 N. Tatum Blvd

Suite 210

Phoenix, AZ 85032

1-800-442-FONT

Font

Fontographer

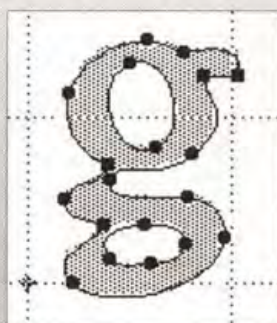
NEW! VERSION 3.0

Create Professional
Type and Logos
In Minutes!

Complete Character Sets

AaBbCcDdEeFfGg
HhIiJjKkLlMmNn
OoPpQqRrSsTtUu
VvWwXxYyZz123

Auto-trace



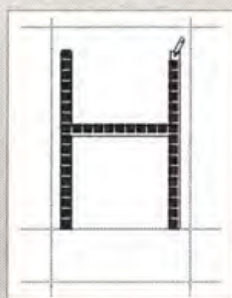
Automatic PostScript Hints

ABCDEFGHIJKLMN
ABCDEFGHIJKLMN
ABCDEFGHIJKLMN
ABCDEFGHIJKLMN
ABCDEFGHIJKLMN
ABCDEFGHIJKLMN
ABCDEFGHIJKLMN
ABCDEFGHIJKLMN

Display Fonts

Aa Bb Cc
to
Xx Yy Zz

Built-in Bitmap Font Editor



Width & Kern Setting

T	o
Width: 385	Width: 444
Kern: -93	Kern:

Foreign Languages

あ ڤي 𐑿
थ 𑖀 𑖑

Logo & Art Design



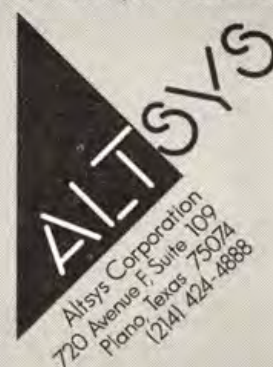
Every character you see on
this page was created using
Fontographer®.

Whether you begin with a scanned image,
an existing font template, or draw from
scratch — it's easy to design fonts using
Fontographer. Right from the start!

With tools like auto-trace, automatic hints,
Bezier curves, and an integrated bitmap
editor, Fontographer creates downloadable
PostScript® fonts as precise as your drawings.
Your character sets will then print on any
PostScript printer, from the LaserWriter™ to
professional typesetting machines.

Now, you can design high-quality type and
logos like these. Just add imagination!

Fontographer works with the Macintosh® Plus, SE
and II family of computers. For more information
on Fontographer or any of the other Altsys
products, contact your favorite dealer or Altsys.



Altsys Corporation
720 Avenue F, Suite 109
Piano, Texas 75074
(214) 424-4888

I'm interested in creating quality digital type!
Send me more information.

Name: _____

Company: _____

Address: _____

Phone: _____

Mail this coupon to:
Altsys Corporation
P.O. Box 865410
Piano, TX 75074
or call:
(214) 424-4888

VGC's Total Camera III. It deserves a job in your studio.

RESUME

No camera at any price
does as much as the
Total Camera III.



CAPABILITIES

- Produces quality line stats, film negatives and positives, screened halftones, enlargements, reductions and special effects. In minutes.
- Add simple accessories and the Total Camera III becomes a full-color camera, a phototypesetting processor, a slide enlarger, and more.
- Use the output to enhance your creativity, cut costs and improve service to clients; or sell the output to earn extra profits.

FEATURES & BENEFITS

- The convenience of full daylight operation; no darkroom or plumbing needed.
- Easy pushbutton operation with 100 channels of programmable memory.
- State-of-the-art electronics.
- Fully automatic focusing and exposure calculation.
- Built-in on-line densitometer for precise exposures.
- 300% - 33 1/3 % enlargement-reduction.
- "Silent-action" vacuum curtain for sharp output.
- Built-in lighting and automatic processor/dryer.
- Can function as your primary camera or as a back-up unit to eliminate camera-room bottlenecks.
- Engineered and designed to save time, increase production and reduce costs.
- Leasing, training, warranty service, preventive maintenance nationwide by VGC.

REFERENCES

- The camera of choice for thousands of ad agencies, art studios, in-house art departments and other graphics facilities.
- Its reliability and precision are time-tested and proven under actual working conditions.

For free color brochure or more information, mail coupon now or call toll-free.

1-800-327-1813
IN CANADA (416) 234-5000

Circle 215 on Reader Service Card



VGCCORP.

5701 N.W. 94th Ave., Tamarac, FL 33321



Please send information on the
Total Camera III.

NAME _____

TITLE _____

FIRM _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE _____

Feel free to compare Bitstream fonts to Linotype's. Absolutely free.

Right now, Bitstream is offering anyone who uses a
PostScript® device a free Bitstream® typeface family for the Macintosh.*
One that Linotype and Adobe don't offer.* A \$180 value.
Plus a typeface that they do offer, so you can compare. The design. The
character spacing. The kerning. And the overall quality.
We think you'll like what you see. And the fact that Bitstream offers the largest
library of typefaces for both Adobe PostScript printers and
clones. In fact, over 400 more faces than Linotype and Adobe*. Naturally,
an offer this good is valid for a limited time only.
Call 1-800-848-8220 ext. 617 for your free typeface.



This offer is made in the U.S. and Canada only. Limit one per customer. Offer starts October 1, 1989 and expires January 15, 1990. Allow 4-6 weeks for delivery. © 1989 Bitstream Inc. Bitstream is a registered trademark of Bitstream Inc. Adobe and PostScript are registered trademarks of Adobe Systems, Inc. Macintosh is a registered trademark of Apple Computer Inc. Linotype is a registered trademark of Linotype AG and/or its Subsidiaries. *As of September 15, 1989.

Don't
leave English
without us.

We make your
messages work
in any language.
Arabic to Zulu,
an unexcelled
source for
translation and
typography.
Ask for a
complimentary
subscription
to our award-
winning
newsletter.

SPECTRUM
Multilanguage
Communications
225 W 39th Street
New York 10018
(212) 391-3940

© 1986 SPECTRUM

S P E C T R U M

Who's New at ITC

New ITC Subscribers Include:



Izumiya Co., Inc.

A leader in supplying graphic arts materials in Japan as well as throughout the world, Izumiya will now be manufacturing and selling ITC typefaces in dry transfer.

Izumiya Co., Inc.
Ebisu Subaru Building 4F
20-08, Ebisu 1-chome
Shibuya-ku, Tokyo 150
Japan
81-3-440-1531



Genigraphics Corporation

Manufactures a family of hardware and software products that link personal computers, word processors, and desktop publishing systems that include high quality graphics workstations and film recorders.

Genigraphics Corporation
4806 West Taft Road
Liverpool, NY 13088
(315) 451-6600



All product names are trademarks or registered trademarks of their respective manufacturers.

Monotype®

YOU'LL FIND SOME VERY FAMOUS CHARACTERS IN POSTSCRIPT® the creators of

The world of type is full of familiar faces. And behind some of the most famous faces you'll find an equally celebrated name. Monotype – more well-known characters than almost any other typeface foundry you might care to mention.

In fact, the Monotype Typeface Library is probably one of the most renowned in the world. For over ninety years our type designers and specialists have set the very highest standards in typeface quality.

Now the results of Monotype's expertise are available for use with PostScript language printers. In all, more than two hundred of our most popular and exclusive faces including Gill Sans, Plantin, Rockwell, Times New Roman and Bembo.

So wherever you find printers and typesetters that support the PostScript language, you're certain to encounter some famous characters from the Monotype Typeface Library.

For further information contact:

Monotype Typography, Honeycrock Lane,
Salfords, Redhill, Surrey RH1 5JP, England.

Monotype Typography Inc. Suite 504,
53 West Jackson Boulevard, Chicago,
Illinois 60604, USA.

MONOTYPE BEMBO

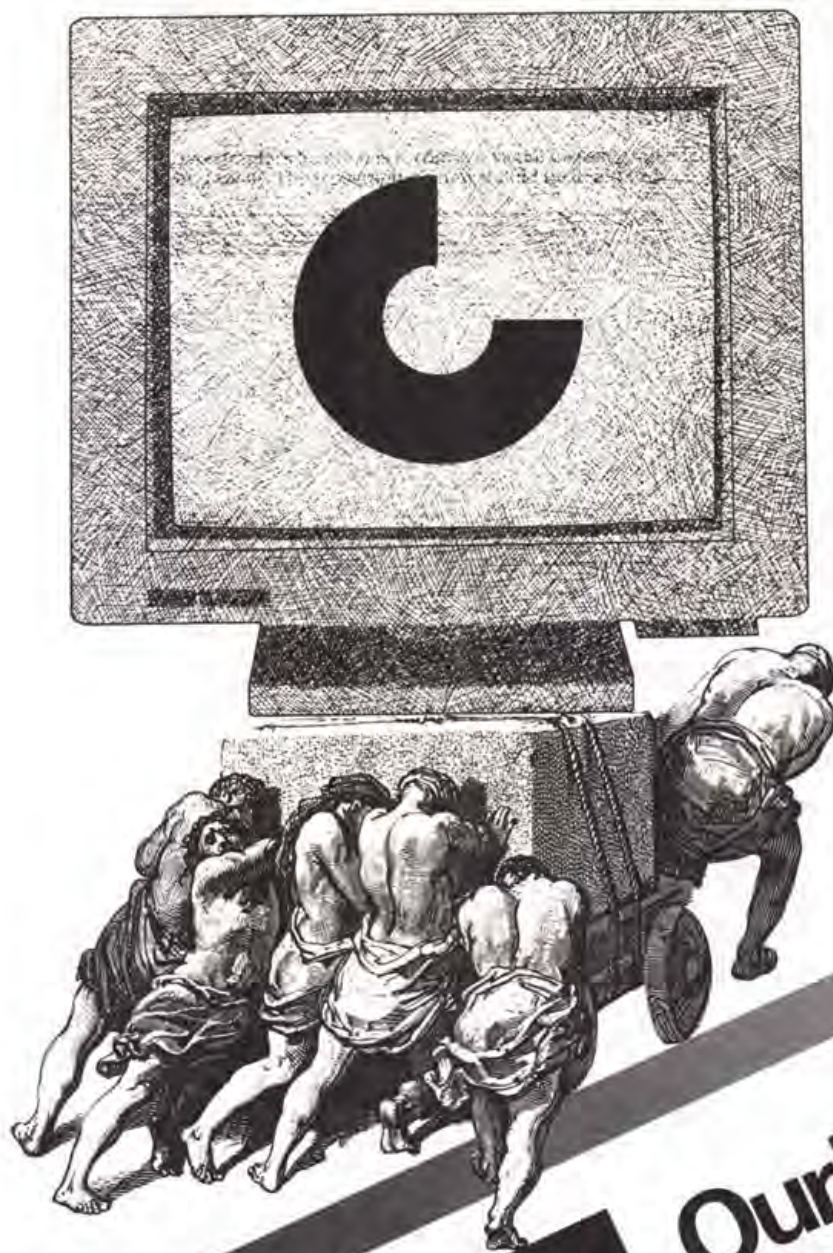
First cut by Monotype in 1929, Bembo is based on the roman used by Aldus Manutius in the dialogue 'De Aetna' by Cardinal Pietro Bembo, Venice 1495. The italic derived from the chancery cursive writing of Tagliente, c.1524, was made standard for the font.

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.

Monotype is a registered trademark of The Monotype Corporation plc. PostScript is the registered trademark of Adobe Systems Inc. Gill Sans, Bembo, Plantin, Rockwell, and Times New Roman are trademarks of The Monotype Corporation plc regd. US and TM Off. and in certain other countries.



Bembo
Bembo Italic
Bembo Semi Bold
Bembo Semi Bold Italic
Bembo Bold
Bembo Bold Italic
Bembo Extra Bold
Bembo Extra Bold Italic



MOVE

**Our Type Shop
To Your Desk Top.**

That's right. All the typefaces.
All the sizes. All the skills.
And all you have to do is call up
a file.

For the first time, through
a new technology available at
Graphic Composition, Inc.
(GCI), you can electronically
access a comprehensive type
catalog, copy fitting, kerning,
paste-up and editing capability
from your desk top Work
Station IV.

You can deliver your job for
typesetting through hard copy,
on floppy disk, via modem or
fax. GCI will then set up the job
for your approval. You simply
call up the job file on your desk
top graphics Work Station IV
and view it on the monitor.
The entire job is shown in
position, **with true typefaces,**
actual sizes, kerns, rules and
graphics in place waiting
for your changes or approval.
The crisp display is in black
& white—so sharp even the
mouse type is readable!

Any changes can be handled
over the phone immediately.
GCI's system enables you to
complete as much or as little
of your jobs as you prefer,
allowing the capable staff at
GCI to do the rest.

Or, if you like, you can make all
the changes yourself: adjusting
type faces, sizes, leading, etc.
Low resolution hard copy
proofs are easy and can be
produced right at your Work
Station IV. With Graphic's
excellent service, 5300 dot
resolution, prints or galleys are
delivered to your desk by ten
the next day.

Give GCI a call today at
1-800-262-TYPE (8973)
to discuss how simple it is to
transform your art board into
an entire type shop.



Graphic Composition, Inc.
P.O. Box 585, 1435 Midway Rd., Menasha, WI 54952-0585
Telephone 414-739-3152
Wisconsin Watts: 1-800-472-TYPE • Facsimile: 414-739-4066
National Watts: 1-800-262-TYPE • Modem/Data: 414-739-8180

Don't Be Let Down By Your Rubdown.

Does this ever happen to you?

You're all set for that important TV shoot, or maybe you've geared up for that Monday morning presentation, when, lo and behold, those juicy color rubdowns suddenly don't stick. Sound familiar?

Well, if you've been in this business for any length of time, you've probably experienced a nightmare like that. Be advised, however, that as of this moment the time has come for you to stop worrying.

Identicolor is riding to the rescue!

While everyone (including us) talks about the different ways rubdowns work, the main attributes of the game still are color-matching, on-time delivery, and consistent, reliable rubdowns. Consider how foolish it is to opt for somebody's bargain brand, only to fall victim to that last-minute dreaded surprise.

At Identicolor, we don't leave you vulnerable to such surprises. We stand second to none in those all-important areas of consistency and reliability.

To prove this to yourself, why not give us a call. We're situated in major cities around the world. Waiting to send you those mainstays of our craft; our unique Multi/cal and Multi/foil rubdowns.

We're sure these samples will be all the proof you'll need.

identicolor®
All The Proof You Need™

Identicolor International, Inc. • 720 White Plains Road, Scarsdale, New York 10583 • 914/472-6640
Call Toll-Free 1/800/346-8815 • Telefax 914/472-0954

AMSTERDAM 31-20-97-77-91
ATLANTA 404-320-3000
AUCKLAND 64-9 419-1308
BALTIMORE 301-687-1222
BARBADOS 809-429-9543
BERLIN 49-30 262-5017
BIELEFELD 49-521 17-89-90
BOSTON 617-742-4866
BREMEN 49-421 34-10-67
BRUSSELS 32-2 53-90-340
CHATTANOOGA 615-265-0303
CHICAGO 312-467-7117
CLEVELAND 216-621-5388
COLUMBUS 614-475-0242
COPENHAGEN 45-1 116-320
DALLAS
Pacesetters 214-235-2222
Southwestern 214-748-0661
DENVER 303-832-8320
DETROIT 313-352-7330
EDINBURGH 44-31 22-51-030
FRANKFURT
CTS Identicolor 49-69 76-81-291
Typeshop 49-69 72-88-41
FREIBURG 49-711 61-08-55
GREENVILLE, SC 803-232-2486
HAMBURG
CTS Identicolor 49-40 47-73-47
Identicolor 49-40 23-41-41
HANNOVER 49-511 28-16-76
HELSINKI 35-8 65-11-99
HONG KONG 852-5 455-008
HOUSTON 713-861-2290
INDIANAPOLIS 317-634-1234
KANSAS CITY 913-677-1333
KNOXVILLE 615-522-0455
KUALA LUMPUR 65-336-2333
LITTLE ROCK 501-375-5395
LONDON 44-1 637-4571
LOS ANGELES 213-933-7371
LOUISVILLE 502-451-0841
MALMO 46-40 112-650
MELBOURNE 61-3 690-6788
MEMPHIS 901-458-4584
MILWAUKEE 414-352-3590
MINNEAPOLIS 612-338-7171
MONTREAL 514-861-7231
MUNICH
Studio für Typographie 49-89 55-81-61
TypoBach 49-89 55-49-77
NASHVILLE 615-383-8261
NEW JERSEY 609-786-3322
NEW ORLEANS 504-866-8816
NEW YORK
CT & P Color 212-675-7500
Pinwheel 212-684-5140
Potomac 212-924-4880
R.O.R. Typographics 718-361-8711
Speed Graphics 212-682-6520
NUREMBURG 49-911-36-616
PARIS 33-1 4337-8000
PHILADELPHIA
Armstrong 215-592-7474
Color Comp 215-572-7725
Stallone Type 215-568-6310
PHOENIX 602-242-6500
PITTSBURGH 412-391-3778
PORTLAND, OR 503-226-3943
RALEIGH 919-832-7568
RICHMOND, VA 804-780-0006
ROCHESTER 716-377-0483
SALT LAKE CITY 801-328-8683
SAN DIEGO 619-234-6633
SAN FRANCISCO 415-781-0463
SANTA ANA 714-541-3341
SAUDI ARABIA 96-63 898-7152
SCARSDALE 914-472-6640
SEATTLE 206-285-6333
SINGAPORE 65 336-2333
SPRINGFIELD, MO 417-866-2502
ST. JOSEPH 616-983-7704
ST. LOUIS 314-773-2400
STOCKHOLM 46-8 10-98-16
STUTTGART 49-711 61-08-55
SYDNEY 62-2 964-3777
TAMPA 813-251-0502
TOLEDO 419-241-7195
TORONTO 416-593-7272
VOLKLINGEN 49-68 98-88-81
WASHINGTON, D.C. 202-293-2214
WICHITA 316-267-5001
WIESBADEN 49-6121 52-40-94
ZURICH 41-4 461-6500

itc

**ONLY THE FOLLOWING
SUBSCRIBER COMPANIES
ARE LICENSED TO
MANUFACTURE AND SELL
ITC TYPEFACES** 

ABL Computer Technologies Limited

43/44 Albemarle Street
London W1X 3FE
England
01-499-9461
Daisy Wheels and Thimbles

Adobe Systems Inc.

1585 Charleston Road
P.O. Box 7900
Mountain View, CA 94039-7900
(415) 961-4400
Interactive Software Tools for
Graphic Arts

Alphatype Corporation

220 Campus Drive
Suite 103
Arlington Heights, IL 60004
(312) 259-6800
Workstation III and
Alphacomposer
Phototypesetting System
CRS Digital Phototypesetter

AGFA Compugraphic Division

Agfa Corporation
90 Industrial Way
Wilmington, MA 01887
(508) 658-5600
EditWriter, CompuWriters, Text
Editing Systems,
MCS™ 8200, 8400, 8600,
Accessories and Supplies

Ampex Corporation

401 Broadway
Redwood City, CA 94063-3199
(415) 367-3440
AVA-3 (Video Graphic Art
Generator)

Anagraph, Inc.

3580 Cadillac Avenue
Costa Mesa, CA 92626
(714) 540-2400
Graphic Express System for
Signage

Architext Inc.

121 Interpark Boulevard
Suite 1101
San Antonio, TX 78216
(512) 490-2240
Custom Digitization Services
and Digital Fonts for Xerox, IBM,
Hewlett-Packard and PostScript
Printers

Artype, Inc.

3530 Work Drive
P.O. Box 7151
Fort Myers, FL 33901
(813) 332-1174
Toll Free: 800-237-4474
Dry Transfer Letters
Cut Out Letters

ASIBA GmbH

Ostengasse 7
8400 Regensburg
West Germany
(0941) 52240
Letterplot 33 (Software for
Signage)

Aston Electronic Designs Ltd.

125/127 Deepcut Bridge Road
Deepcut, Camberley,
Surrey GU16 6SD
England
0252 836221
Video Character Generators

Autologic, Inc.

1050 Rancho Conejo Boulevard
Newbury Park, CA 91320
(805) 498-9611
Manufacturers of
Phototypesetting and Laser
Imaging System

Autologic SA

1030 Bussigny Pres Lausanne
Switzerland
021/89.29.71
Bobst Graphic Products and
Phototypesetting Systems

Avo's Type & Lettering, Inc.

17562 Eddy Drive
Santa Ana, CA 92705
(714) 669-1327
2" Film Fonts

H. Berthold AG

Teltowkanalstrasse 1-4
D-1000 Berlin 46
West Germany
(030) 7795-1
Front-Ends, Optomechanical
Photo Units, Digital Photo
Units/Digital Recorders, Headline
Typesetter, Scanners

Berthold Corporation

6035 Bristol Parkway
Culver City, CA 90230
(213) 670-9606
Front-Ends, Optomechanical
Photo Units, Digital Photo
Units/Digital Recorder, Laser
Recorders, Headline Typesetter,
Scanners

Berthold Inc.

60 McPherson Street
Markham, Ontario L3R 3V6
Canada
(416) 475-8570
Front-Ends, Optomechanical
Photo Units, Digital Photo
Units/Digital Recorder, Laser
Recorders, Headline Typesetter,
Scanners

Bitstream Inc.

Athenaeum House
215 First Street
Cambridge, MA 02142
(617) 497-6222
Fontware and Digital Type

British Broadcasting Corporation

Broadcasting House
London W1A 1AA
England
01-580-4468
Video Fonts for the BBC

C² Computer Specialists

RD1
Box 1285
Bangor, PA 18013
(215) 588-0047
Fonts Galore System

Camex, Inc.

75 Kneeland Street
Boston, MA 02111
(617) 426-3577
SuperSetter Digital Imaging
Systems for Text

Casady & Greene Inc.

26080 Carmel Rancho Boulevard
Suite 202
Carmel, CA 92923
(408) 646-4660
Manufacturer of Bitmap and
PostScript Typefaces for
Macintosh

C. Centennial, Inc.

23 Centennial Drive
Centennial Park
Peabody, MA 01960
(508) 532-5908
Manufacturer of Custom and
Standard Font
Products for Laser Printers and
Dot Matrix Printers

Cello-Tak Mfg., Inc.

35 Alabama Avenue
Island Park, NY 11558
(516) 431-7733
Dry Transfer Letters

Century Software

2483 Hearst
Berkeley, CA 94709
(415) 549-1901
Laser Fonts

Chartpak

One River Road
Leeds, MA 01053
(413) 584-5446
Dry Transfer Letters

Compugraphic Corporation

200 Ballardvale Street
Wilmington, MA 01887
(508) 944-6555
EditWriters, CompuWriters, Text
Editing Systems, MCS™ 8200,
8400, 8600, Accessories and
Supplies

Computer Associates International, Inc.

Great Valley Corporate Center
40 Valley Stream Parkway
Malvern, PA 19355
(215) 251-9890
Develop, Market, and Distribute
Graphic Software for
Apple Macintosh Computer

Computer Gesellschaft Konstanz MBH

Max-Stromeyer-Strasse 116
D-7750 Konstanz
West Germany
(07531) 87-4433
Laserset-Laser Typesetter
OCR-Equipment

Computer Output Printing, Inc.

4828 Loop Central Drive
Houston, TX 77081
(713) 666-0911
High End Electronic Printing
Systems and Digital Fonts

Conographic Corporation

16802 Aston
Suite 1101
Irvine, CA 92714
(714) 474-1188
ConoFont™, ConoFont™ Maker,
ConoType™, ConoDesk™ 6000

Digital Composition Systems, Inc.

1715 West Northern
Suite 201
Phoenix, AZ 85021
602-870-7666
Database Publishing Software
for Microcomputer Users

Digital Type Systems, Ltd.

38 Profile Circle
Nashua, NH 03063
(603) 880-7541
Box 115, Place D'Armes
CH-1618 Châtel St. Denis
Switzerland
021-569256

Digital Typefaces in Outline or

Bitmap Form for any Digital
Output Device

Digital Visions, Inc.

454 West 46 Street
New York, NY 10036
(212) 581-7760
Interactive Computer Graphics
Software

Dubner Computer Systems, Inc.

6 Forrest Avenue
Paramus, NJ 07652
(201) 845-8900
Broadcast TV Equipment

ETP Systems, Inc.

10150 SW Nimbus Avenue
Suite E-2
Portland, OR 97223
(503) 639-0024
Manufacturers of Laser
Publishing Systems Incorporating
Typesetting and Fonts into Unix
Based Computer Systems

Filmotype Supplies, Inc.

2952 Peachgate Court
Glenview, IL 60025
(312) 998-0871
Film Fonts

The Font Company

4101 East Larkspur Drive
Phoenix, AZ 85032
(602) 996-6606
PostScript Publisher of URW
Library for Macintosh and PC

The Font Factory

2400 Central Parkway
Suite A
Houston, TX 77092
(713) 682-8973
Desktop Publishing Typefaces
for Ventura Publisher and
Window/Pagemaker

Fonts

Hardy/Williams (Design) Ltd.

300A High Street
Sutton, Surrey
SM1 1PQ England
01-636-0474
Font Manufacturer

Fundición Tipográfica Neufville, S.A.

Puigmarí, 22
Barcelona-12
Spain
219 5000
Poster Types

GDT Softworks Inc.

Suite 188
4664 Lougheed Highway
Burnaby
British Columbia V5C 6B7
Canada
(604) 291-9121
Developer of Macintosh Printer
Driver, Employs Outline Font
Technology for HP Deskjet,
HP LaserJet Series, and HP Laser
Compatible Printers

General Parametrics Corp.

1250 Ninth Street
Berkeley, CA 94710
(415) 524-3950

Genlgraphics Corporation

4806 West Taft Road
Liverpool, NY 13088
(315) 451-6600
Computer Generated Graphic
Production

Geographics, Inc.

P.O. Box R-1
Blaine, WA 98230
(206) 332-6711
Dry Transfer Letters

Gepeto Eletronica Ltda

Praia de Botafogo 440-16 andar
Rio de Janeiro CEP 22250
Brazil
(021) 286-8284
Telex 021-33499
Digital Phototypesetters
Photocomposition Systems

Graphic Products Corporation

1480 South Wolf Road
Wheeling, IL 60090
(312) 537-9300
Format Cut-out Acetate Letters
and Graphic Art Aids

Hampstead Computer Graphics

378 Emerson Avenue
Hampstead, NH 03841
(603) 329-5076
Software for Typesetting on
Personal Computers

Harris Corporation Harris Composition Systems Division

P.O. Box 2080
Melbourne, FL 32901
(305) 259-2900
Fototronic 4000, TXT, 1200, 600
CRT 7400, 7450

Dr.-Ing Rudolf Hell GmbH

Grenzstrasse 1-5
D2300 Kiel 14
West Germany
(0431) 2001-1
Digiset Phototypesetting
Equipment and Systems,
Digiset-Fonts

High Technology Solutions

P.O. Box 3426
Poughkeepsie, NY 12603
(914) 473-5700
MPS Front End System and
Fastsetter Typesetter

Image Club Graphics Inc.

#5 1902 11th Street Southeast
Calgary, Alberta T2G 3G2
Canada
(403) 262-8008
Manufacturer of PostScript
Typefaces

Imagen Corporation

2650 San Tomas Expressway
Santa Clara, CA 95052-8101
(408) 986-9400
Electronic Printing Systems

Information International, Inc.

5933 Slauson Avenue
Culver City, CA 90230
(213) 390-8611
Phototypesetting Systems

International Business Machines Corporation

Old Orchard Road
Armonk, NY 10504
Electronic Printing Systems

Intran Corporation

Gateway North
5601 Smetana Drive
Minnetonka, MN 55343
(612) 931-9170
Digital Fonts, Xerox High-End
Printing Systems

Itek Graphix Corp.

Composition Systems Division
34 Cellu Drive
Nashua, NH 03060
(603) 889-1400
Phototypesetting Systems and
Equipment, Film Strips, Standard
and Segmented Discs, and
Digitized Fonts

Izumiya Co., Inc.

Ebisu Subaru Building 4F
20-08, Ebisu 1-chome
Shibuya-ku, Tokyo 150
Japan
011-81-3-440-1531

Knowledge Engineering

115 Mason Street
Greenwich, CT 06830
(203) 622-8770
Knowledge Engineering's
Ultra*Setter System

LaserGo, Inc.

Suite A
9235 Trade Place
San Diego, CA 92126
(619) 530-2400
PostScript Interpreter Software-
GoScript™, GoScript Plus™

LeBaugh Software Corporation

10824 Old Mill Road
Suite 6
Omaha, NE 68154
(402) 334-4820
Manufacturer of LePrint™
Software

Essette Letraset Letraset Limited

St. George's House
195/203 Waterloo Road
London SE1 8ZJ
England
(01) 930-8161
Dry Transfer Letters

Letraset USA Inc.

40 Eisenhower Drive
Paramus, NJ 07652
(201) 845-6100
Dry Transfer Letters

Linographics

770 N. Main Street
Orange, CA 92668
(714) 639-0511
Display Typesetters, 2" Film Fonts

Linotype

Linotype Company
425 Oser Avenue
Hauppauge, NY 11788
(516) 434-2074

Linotype Limited
Chelham House
Bath Road
Cheltenham Glos. GL53 7LR
Great Britain
(0242) 222 333

Linotype AG
Mergenthaler Allee 55-75
D-6236 Eschborn bei Frankfurt
West Germany
(06196) 403 0

Typefaces and Fonts of Digital
Typesetters (CRT and Laser), and
other Visual Communication
Equipment (e.g. PostScript
Laserprinters).
Linotronic Laser Imagesetters
CRTronic Imagesetting
Equipment and Systems

Management Graphics, Inc.

1401 79th Street East
Minneapolis, MN 55425
(612) 854-1220
Manufacturer of Slide-Making
System

Mecanorma

78610 LePerray-en-Yvelines
Paris, France
483.90.90
Dry Transfer Letters

MegaCom, Inc.

3925 Coconut Palm Drive
Suite 115
Tampa, FL 33619
(813) 626-6167
Non-Impact Page Printing
Systems

Mephistopheles Systems Design

3629 Lankershim Boulevard
Hollywood, CA 90068-1217
(818) 762-8150
MSD Fonts

Mesac GmbH

Saarstrasse 29
6360 Friedberg/H.
West Germany
06031/3677
UNI.LET (CAD/CAM System)

Microtype

8 Faubourg St. Jean
21200 Beaune
France
Film Fonts Manufacturer,
Alphabet Designers

Mirus Corporation

445 South San Antonio Road
Los Altos, CA 94022
(415) 949-5544
Mirus FilmPrinter

The Monotype Corporation Limited

Salfords, Redhill, Surrey
England
(737)65959
Visual Communications
Equipment

NBS Southern, Inc.

100 North Belcher Road
Clearwater, FL 33575
(813)539-6283
Electronic Printing Systems

NEC Information Systems, Inc.

1414 Massachusetts Avenue
Boxborough, MA 01719
(617)264-8000
Personal and Small Business
Computer Systems, Printers and
Peripherals

Neo-Visuals, Inc.

1200 Eglington Avenue E
Suite 404
Don Mills, Ontario
Canada M3C 1H9
(416) 443-9811
High End 3D Computer Graphics
and Animation

Nippon Information Science Ltd.

Sumire Building 4F
5-4-4 Koishikawa
Bunkyo-ku, Tokyo 112
Japan
(03)945-5955
Digital Fonts, Latin and non-Latin
Alphabets, including Kanji
Characters

Officine Simoncini s.p.a.

Casella Postale 776
40100 Bologna
Italy
(051)744246
Hot Metal Composing Matrices
and Phototypesetting Systems

Phoenix Technologies Ltd.

320 Norwood Park South
Norwood, MA 02062
(617) 551-4000
Operating System for Laser
Printers

PhotoVision of California, Inc.

P.O. Box 552
Culver City, CA 90230
(213) 870-4828
Toll Free: 800-421-4106
Spectra Setter 100, Visual
Display Setter, and 2" Film Fonts

Polycutters Limited

25 Bridge Street
Rothwell, Kettering
Northants NN14 2JW
England
(0536) 712627

Presentation Technologies, Inc.

743 N. Pastoria Avenue
Sunnyvale, CA 94086
(408)749-1959
Image-Maker Slide-Making
System

Pressure Graphics, Inc.

1725 Armitage Court
Addison, IL 60101
(312)620-6900
Dry Transfer Letters

Prestype, Inc.

194 Veterans Boulevard
Carlstadt, NJ 07072
(201)933-6011
Dry Transfer Letters

Printing Machine Trading Company

3-21-4 Minami Oi
Shinagawa-ku, Tokyo
Japan
(03) 763-4141

Professional Software Associates Inc.

1900 East Fourth Street
Suite 215
Santa Ana, CA 92705
714-558-0145
Software Development, Custom
Font Development for Laser
Printers

PROSOFT**Tesler Software Corporation**

7248 Bellaire Avenue
No. Hollywood, CA 91605
(818)764-4555
"Fontasy" Software

Purdy and Associates, Inc.

100 Perimeter Road
Nashua, NH 03063
(603) 883-9796
Device Independent Computer
Board for Printers

Purup Electronics

5 Sonderskovvej
8520 Lystrup
Denmark
456-28 2211
Laser Forms Printers

Quantel Group Ltd.

Kenley House
Kenley Lane
Kenley, Surrey
CR2 5YR
England
01-668-4151
Designers and Manufacturers of
Digital Television Broadcasting
Equipment; the Paint Box

Qume Corporation

2350 Qume Drive
San Jose, CA 95131
(800) 223-2479
Manufacture and Distribute
Electronic Office Printing
Systems

Ryobi Limited

762 Mesaki-Cho
Fuchu-Shi
Hiroshima-Ken 726
Japan
Text/Display Phototypesetters

Scangraphic Dr. Böger GmbH

Rissner Strasse 112-114
2000 Wedel/Hamburg
West Germany
(04103) 6021-25
Manufacturer of the Scantext
Phototypesetting System,
Frontend, Typesetter, Graphic
Page, Logoscaner, Interfaces
and Digital Fonts

Simulation Excel A.S.

Dag Hammarskjolds vei 15
Oslo 5
Norway
Tel: 47-2-15 66 90

PAGEscan Digital Typesetter
PAGEcomp Interactive Ad
and Page Make-up Terminal

SoftCraft, Inc.

227 N. El Camino Real #201
Encinitas, CA 92024
(619)944-0151
SoftCraft Font Library

Special Graphic Lettering Systems Holland B.V.

P.O. Box 211
2160 AE Lisse
The Netherlands
01718-26114/22871
Dry Transfer Lettering

Straightforward

15000 Halldale Avenue
Gardena, CA 90249
(213)324-8827
Z-Font Software

Sumitomo Bakelite Co., Ltd.

2-2-1-chome, Uchisaiwai-cho
Chiyoda-ku, Tokyo 100, Japan
(03)595-9391
Printwheels, Daisy Wheels and
Thimbles

Sun Microsystems/Folio

100 View Street
Suite 106
Mountain View, CA 94042
(415) 967-9760
Technology for Digital Typography

Talaat/Stellato Associates, Inc.

45 N. E. Loop 410
Suite 660
San Antonio, TX 78216
(512) 525-1131
Digital Computer Fonts

Technographics/Film Fonts

P.O. Box 552
Culver City, CA 90230
(213)870-4828
Toll Free: 800-421-4106
Film Fonts, Studio Film Kits, and
Alphabet Designers

Tegra, Inc.

Middlesex Technology Center
900 Middlesex Turnpike
Billerica, MA 01821
(508) 663-7435
Electronic Printing and Imaging
Systems

Tektronix, Inc.

Wilsonville Industrial Park
26600 S.W. Parkway
Wilsonville, OR 97077
(503) 682-3411
Ink Jet Printers 4692/4695/4696,
Laser Printer 4636,
Thermal Wax Printer 4693
Models, Phaser Printer
Card 4530 and Quick Draw
Printer Driver

TypeMasters, Inc.

15 Union Hill Road
West Conshohocken, PA 19428
(215) 834-7840
2" Film Fonts

URW Unternehmensberatung

Karow Rubow Weber GmbH
Harksheider Strasse 102
2000 Hamburg 65
West Germany
(040)602 1071
IKARUS—Digital Type Production
SIGNUS—Type Setting with Foils

U.S. Lynx

853 Broadway
New York, NY 10003
(212)673-3210
Lynx Laser Plain-Paper Proofing
System

Varitronic Systems, Inc.

300 Shelard Tower
600 South County Road 18
Minneapolis, MN 55426
(612)542-1500
Merlin Electronic Lettering
Systems for the Office

Varityper**A Tegra Company**

11 Mt. Pleasant Avenue
East Hanover, NJ 07936
(201) 887-8000
Phototypesetting and
Photolettering Systems

VCG Holdings

Berkshire House
56 Herschel Street
Slough SL1 1PY
England
Software Developers for
Presentation Graphics for
Macintosh and IBM Systems

VideoSoft, Inc.

2101 South Broadway
Little Rock, AR 72215
(501)376-2083
Supplier and Manufacturer of
Digital Fonts for Electronic
Systems

Visi-Graphics

8119 Central Avenue
Washington, DC 20027
(301)366-1144
Dry Transfer Letters

Visual Graphics Corporation

5701 N.W. 94th Avenue
Tamarac, FL 33321
(305)722-3000
Manufacturer of Photo Typesetter
and Original Typesetter Film Fonts

Wang Laboratories, Inc.

One Industrial Avenue
Lowell, MA 01851
(508) 459-5000
Office Automation Specialist

Xenotron, S.A.

3, Rue Sandoz
B.P. 118
93130 Noisy-le-Sec
France
(1) 48 91 78 33
Manufacturer of Laser
Imagesetters

Xerox Corporation

Xerox Font Center
880 Apollo Street
MS P2-83
El Segundo, CA 90245
(213) 333-6612
Fonts for Xerox Printing Systems

Zipatone, Inc.

150 Fencil Lane
Hillside, IL 60162
(312)449-5500
Dry Transfer Letters

Authorized Suppliers of ITC Typefaces in Digital Form

Adobe Systems, Inc.
Bitstream Inc.
Compugraphic Corporation
Digital Type Systems, Ltd.
Linotype GmbH
Nippon Information Science Ltd.
URW Unternehmensberatung

Authorized Distributors of ITC Typefaces

AGFA-Gevaert N.V.
Apple Computer Inc.
Bitstream Inc.
Cubicomp
Datagraphics Incorporated
Delphax Systems
Digicom Corporation
Digital Equipment Corporation
Digitized Information Systems
Corporation (Ghent, Belgium)
Eocom
General Optonics Corporation
Genematsu Electronics Ltd.
Scitex Corporation Ltd.

While the Supply Lasts

Logistics have necessitated that we discontinue our inventory of back issues listed below. We will fill your order as long as our supply lasts.

Name _____

Company _____

Title _____

Street Address _____

City _____ Country _____ Zip Code _____

To obtain these ITC type specimen booklets and U&Ic back issues, complete and mail this order form. All orders must be accompanied by a remittance. Please make checks payable, in U.S. funds, to ITC-Dept. SB, at: 2 Hammarck Plaza, New York, NY 10017, USA.

Quantity	Unit Price	Total
ITC BOOKLETS:		
ITC American Typewriter*	\$1.00	
ITC Avant Garde Gothic* with Oblique	1.00	
ITC Avant Garde Gothic* Condensed	1.00	
ITC Barcelona*	1.00	
ITC Bauhaus*	1.00	
ITC Benguiat*	1.00	
ITC Benguiat* Condensed	1.00	
ITC Berkeley Gothic*	1.00	
ITC Berkeley Oldstyle*	1.00	
ITC Bookman*	1.00	
ITC Caslon No. 224*	1.00	
ITC Century* with Condensed	1.00	
ITC Cheltenham* with Condensed	1.00	
ITC Clearface*	1.00	
ITC Cushing*	1.00	
ITC Elan*	1.00	
ITC Eras*	1.00	
ITC Esprit*	1.00	
ITC Fenice*	1.00	
ITC Flora™	1.00	
ITC Franklin Gothic*	1.00	
ITC Friz Quadrata	1.00	
ITC Galliard*	1.00	
ITC Gamma*	1.00	
ITC Garamond* with Condensed	1.00	
ITC Giovanni™	1.00	
ITC Golden Type™	1.00	
ITC Goudy Sans*	1.00	
ITC Isadora™	1.00	
ITC Isbell*	1.00	
ITC Italia	1.00	
ITC Jammille™	1.00	
ITC Kabel*	1.00	
ITC Korinna* with Kursiv	1.00	
ITC Leewood*	1.00	
ITC Lubalin Graph* with Oblique	1.00	
ITC Mixage*	1.00	
ITC Modern No. 216*	1.00	
ITC New Baskerville*	1.00	
ITC Newtext*	1.00	
ITC Novarese*	1.00	
ITC Pacella*	1.00	
ITC Panache™	1.00	
ITC Quorum*	1.00	
ITC Serif Gothic*	1.00	
ITC Slimbach*	1.00	
ITC Souvenir*	1.00	
ITC Stone™	1.00	
ITC Symbol*	1.00	
ITC Tiepolo*	1.00	
ITC Tiffany with Italic	1.00	
ITC Usherwood*	1.00	
ITC Veljovic*	1.00	
ITC Weidemann*	1.00	
ITC Zapf Book*	1.00	
ITC Zapf Chancery*	1.00	
ITC Zapf Dingbats*	1.00	
ITC Zapf International*	1.00	

U&Ic BACK COPIES:		
U&Ic, Vol. 3, No. 4	\$1.50	
U&Ic, Vol. 6, No. 1	1.50	
U&Ic, Vol. 8, No. 3	1.50	
U&Ic, Vol. 8, No. 4	1.50	
U&Ic, Vol. 9, No. 1	1.50	
U&Ic, Vol. 9, No. 4	1.50	
U&Ic, Vol. 10, No. 3	1.50	
U&Ic, Vol. 11, No. 3	1.50	
U&Ic, Vol. 12, No. 1	1.50	
U&Ic, Vol. 12, No. 2	1.50	
U&Ic, Vol. 13, No. 1	1.50	
U&Ic, Vol. 14, No. 2	1.50	
U&Ic, Vol. 14, No. 3	1.50	
U&Ic, Vol. 15, No. 1	1.50	
U&Ic, Vol. 15, No. 2	1.50	
U&Ic, Vol. 15, No. 3	1.50	
U&Ic, Vol. 16, No. 1	1.50	
U&Ic, Vol. 16, No. 2	1.50	
U&Ic, Vol. 16, No. 3	1.50	

Total Order, in U.S. funds \$ _____
Add postage, 25¢ per booklet \$ _____
N.Y. Residents add state sales tax \$ _____
Remittance in U.S. funds enclosed \$ _____

The ITC Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF NOVEMBER 20, 1989.

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

ITC Fenice®

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

f

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

ITC Golden Type™
Original
Bold
Black

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
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

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

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

ITC 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

ITC Usherwood®
Book
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®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

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

ITC Latif™

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

ITC Boutros Setting™

بترس صحفي أبيض	LIGHT
بترس صحفي أبيض مائل	LIGHT ITALIC
بترس صحفي متوسط	MEDIUM
بترس صحفي متوسط مائل	MEDIUM ITALIC
بترس صحفي أسود	BOLD
بترس صحفي أسود مائل	BOLD ITALIC

ITC Boutros Modern Kufic™

بترس كوفي حديث أبيض	LIGHT
بترس كوفي حديث أبيض مائل	LIGHT ITALIC
بترس كوفي حديث متوسط	MEDIUM
بترس كوفي حديث متوسط مائل	MEDIUM ITALIC
بترس كوفي حديث أسود	BOLD
بترس كوفي حديث أسود مائل	BOLD ITALIC

ITC Boutros Calligraphy™

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

ITC Boutros Kufic™

بترس كوفي أبيض	LIGHT
بترس كوفي أبيض مائل	LIGHT ITALIC
بترس كوفي متوسط	MEDIUM
بترس كوفي متوسط مائل	MEDIUM ITALIC
بترس كوفي أسود	BOLD
بترس كوفي أسود مائل	BOLD ITALIC

ITC Boutros Rokaa™

بترس رقة متوسط	MEDIUM
----------------	--------

ITC Display Typefaces

ITC AKI LINES®

ITC American Typewriter Bold Outline®

ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

ITC Bolt Bold®

ITC/LSC Book Regular Roman®

ITC/LSC Book Regular Italic®

ITC/LSC Book Bold Roman®

ITC/LSC Book Bold Italic®

ITC/LSC Book X-Bold Roman®

ITC/LSC Book X-Bold Italic®

ITC Bookman Outline with Swash®

ITC Bookman Contour with Swash®

ITC BUSORAMA LIGHT®

ITC BUSORAMA MEDIUM®

ITC BUSORAMA BOLD®

ITC Caslon Headline®

ITC/LSC Caslon Light No. 223®

ITC/LSC Caslon Light No. 223 Italic®

ITC/LSC Caslon Regular No. 223®

ITC/LSC Caslon Regular No. 223 Italic®

ITC/LSC Caslon Bold No. 223®

ITC/LSC Caslon Bold No. 223 Italic®

ITC/LSC Caslon X-Bold No. 223®

ITC/LSC Caslon X-Bold No. 223 Italic®

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®

ITC/LSC Stymie Hairline®

ITC Tom's Roman®

ITC Upright Regular®

ITC Upright Neon®

U&Ic

BUYER'S GUIDE

The Business-to-Business Directory of Products and Services in the Graphic Arts & Printing Industries

Page and Listing Samples

Category Headings

1. Advertising Agencies
2. Art Services
3. Art Supplies
4. Audio Visual
5. Binding
6. Business Forms
7. Color Proofing
8. Color Separations
9. Computer Hardware
10. Computer Software
11. Computer Supplies
12. Computer Training
13. Design
14. Editorial
15. Education, Training
16. Engraving
17. Fabrication, Manufacturing
18. Finishing
19. Labels, Forms
20. Paper
21. Photography
22. Pre-Press
23. Printing
24. Typography, Typesetting

1. Advertising Agencies

Adverama Etc. Creative
829 Darrow Road
Twinsburg, OH 49870
216-425-4446

1

Fowler Communications Inc.
2725 Devine Street
Columbia, SC 29205
803-799-7550


E B Advertising Display
2037 Wales Road NW
Massillon, OH 44646
216-799-7550

Casey Associates, Inc.
214 Maple Street
Holyoke, MA 01040
413-534-7371

2

5. Binding

Ahead Equipment Co.
520 7th Street
West Babylon, NY 11704
516-957-3681



GARY R. MARKOVITS

E & M BINDERY, INC.

- WIRE-O BINDING
- PLASTIC BINDING
- SPIRAL BINDING
- PERFECT BINDING
- AUTOMATIC COLLATING

33-02 SKILLMAN AVE. (718) 706-7100
LONG ISLAND CITY FAX (718) 784-4585
NEW YORK 11101

E & M Bindery, Inc.
33-02 Skillman Avenue
Long Island City, NY 11101
718-706-7100

3

Suburban Graphics Supply Corp.
699 Albany Avenue
N. Amityville, NY 11701
516-842-7666

LASER COLOR SEPARATIONS

Open 24 Hour, Quick Service,
Excellent Quality, Best Prices:

4x5	- \$ 60.00
5x7	- \$ 70.00
6x9	- \$ 80.00
8x10	- \$ 90.00
10x12	- \$100.00
11x14	- \$130.00
12x18	- \$180.00
16x20	- \$200.00

Special prices for large quantities.
Matchprint proof included.

Call (212) 627-8212

W&D

W&D Laser Scan, Inc.
627 Greenwich St., NYC 10014

Get added IMPACT with:

- ① Bold Face company listing
- ② Super Bold company listing
(including 3 additional lines)

- ③ Logo listing
- ④ Standard Classified Display Ad
(vertical or horizontal)

Rates and Circulation

	1x	2x	3x
Bold Company Listing	\$ 75.00	\$ 70.00	\$ 65.00
Super Bold Company Listing	\$125.00	\$115.00	\$110.00
Additional Line	\$ 50.00	—	—
Additional Listing (under diff. heading)	\$ 50.00	—	—
Logo Listing (2 1/4" x 1 3/4")	\$325.00	\$300.00	\$280.00
Standard Classified Display (2 1/4" x 4")	\$725.00	\$685.00	\$640.00

Advertising bookings are due the Friday 6 weeks prior to publication date.
Advertising materials are due the Friday 5 weeks prior to publication date.

Circulation
150,000

Industries served
21% Printing, Publishing and Typesetting
34% Government and Education
45% Advertising, Design and Production

Advertising Closing Dates

1990:	Issue	Closing
	17.1	1/12/90
	17.2	4/13/90
	17.3	7/13/90
	17.4	10/12/90

Call 1-800-825-7638 and see how you
can qualify to be listed!

or write:

The U&Ic Buyer's Guide
162 Wall Street
Princeton, NJ 08540
FAX: 609-921-7296

index to ITC TYPEFACES



ITC Avant Garde Gothic®	8, 14
ITC Barcelona®	43
ITC Benguiat® Condensed	16, 17
ITC Cushing®	18, 19
ITC Élan®	6, 36, 37
ITC Eras®	24, 25
ITC Esprit®	7
ITC Franklin Gothic®	Front Cover, 16, 17, 38-40, 43
ITC Galliard®	7
ITC Garamond®	6, 24, 25
ITC Golden Type™	Front Cover, 6, 10-13, 26-31
ITC Jamille™	36
ITC Kabel®	8, 9, 20
ITC New Baskerville®	8, 9, 32-35, 44, 45
ITC Newtext®	6
ITC Stone Sans™	14, 15, 48
ITC Stone Serif™	14, 15, 48
ITC Tiffany	14
ITC Zapf Chancery®	17, 20-23

U.S. POSTAL SERVICE STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)

1A. TITLE OF PUBLICATION U&L (Upper and lower case)	B. PUBLICATION NO. 068/330	2. DATE OF FILING 10/01/89
3. FREQUENCY OF ISSUE Quarterly	A. NO. OF ISSUES PUBLISHED ANNUALLY 4	B. ANNUAL SUB- SCRIPTION PRICE \$20.00
4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printers) 2 Hammarckjold Plaza, New York, NY 10017-2991, 3rd floor		
5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) 2 Hammarckjold Plaza, New York, NY 10017-2991 (Contact Ann Olsen, 212/371-0699)		
6. FULL NAMES AND COMPLETE MAILING ADDRESS OF PUBLISHER, EDITOR, AND MANAGING EDITOR (This item MUST NOT be blank)		
PUBLISHER (Name and Complete Mailing Address) International Typeface Corporation, 2 Hammarckjold Plaza, New York, NY 10017-2991		
EDITOR (Name and Complete Mailing Address) Edward Gottschall - International Typeface Corporation, 2 Hammarckjold Plaza, New York, NY 10017-2991		
MANAGING EDITOR (Name and Complete Mailing Address) Same as Editor		
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Item must be completed)		
FULL NAME Essette Letraset		COMPLETE MAILING ADDRESS Essette House 4 Buckingham Gate London SW1E 6JR United Kingdom
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If there are none, so state)		
FULL NAME None		COMPLETE MAILING ADDRESS
9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 411.3, DMM only) The purpose, function, and nonprofit status of this organi- zation and the exempt status for Federal income tax purposes (Check one)		
Non-applicable		
(1) HAS NOT CHANGED DURING PRECEDING 12 MONTHS <input checked="" type="checkbox"/>		
(2) HAS CHANGED DURING PRECEDING 12 MONTHS <input type="checkbox"/> (If changed, publisher must submit explanation of change with this statement.)		
10. EXTENT AND NATURE OF CIRCULATION	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES (Net Press Run)	174,825	181,000
B. PAID AND/OR REQUESTED CIRCULATION		
1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	none	none
2. MAIL SUBSCRIPTION	147,789	157,717
C. TOTAL PAID AND/OR REQUESTED CIRCULATION (Sum of 10B1 and 10B2)	147,789	157,717
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS, SAMPLES, COMPLI- MENTARY AND OTHER FREE COPIES	3,580	3,100
E. TOTAL DISTRIBUTION (Sum of C and D)	151,369	160,817
F. COPIES NOT DISTRIBUTED		
1. OFFICE USE, LEFT OVER, UNAC- COUNTED, SPOILED AFTER PRINTING	23,276	183
2. RETURN FROM NEWS AGENTS	none	none
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	174,825	181,000
11. I certify that the statements made by me above are correct and complete		
SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER Ann C. Olsen, Controller		

PS Form 3526 (Page 1)
June 1980 (See instruction on reverse)

Advertising Representatives



**Northwest and
Western Canada**
Judy Harway
4962 El Camino Road,
Suite 210
Los Altos, CA 94022
Tel.: 415-965-7411
Fax: 415-967-4518

Midwest
David Long
P.O. Box 566996
Atlanta, GA 30356
Tel: (404) 594-1790
Fax: (404) 594-1849

Southeast
David Long
P.O. Box 566996
Atlanta, GA 30356
Tel: (404) 594-1790
Fax: (404) 594-1849

Southwest
Kay Young
2081 Business Center Dr.
Suite 180
Irvine, CA 92715
Tel: (714) 551-4924
Fax: (714) 833-3249

**Northeast and
Eastern Canada**
Cal Calhoun
P.O. Box 11224
Greenwich, CT
06831-1224
Tel: (203) 622-4352
Fax: (203) 622-3155

International
Michael Karnig
Finnbodavagen, Nacka
S-13131, Sweden
Tel: 46-8-440005
Fax: 46-8-423150

Advertiser's Index

Advertiser	Page #	RSC #
Adobe Systems Inc.	23	
Agfa Compugraphic	70-71	200
Altsys	55	201
Autologic	50-51	202
Bitstream	57	203
Creative Software & Systems	IBC	204
Design Schools	52	205
Graphic Composition	60	206
Identicolor	61	207
Letraset USA	2-3	208
Linotype Company	69	209
Micrografx	4-5	210
Phil's Photo	BC	211
Spectrum	58	212
The Font Company	54	213
The Monotype Corporation	59	214
Visual Graphics Corporation	56	215

Whether you write Titles, Training materials, or Theories, your face will match your ideas.

T is for Tender and
Tough and Tangible.
Type will telegraph
your concept and
support your ideas.

T T T

T is for Tobasco,
Teamwork and Tickle –
Think about the
kinds of styles a T can be.

T is for Tasty and
Terrible and
Terrific. Type is an
artist's tool to drive
a concept home.

T T T

T T T

The typefaces from
left to right:
Hobo, ITC Zapf
Chancery medium italic,
Goudy Old Style roman,
University roman,
Stempel Garamond
bold, ITC Machine
medium, Brush Script,
Linotype Centennial 45
light and Revue.

PostScript people can breathe a sigh of relief. Now there's a typeface for every A, B, or Z you use. Linotype offers you over 130 PostScript font packages with over 550 typefaces for Macintosh and IBM PCs. And the number grows constantly. For your free reference to PostScript fonts available from Linotype, or to place a typeface order, call toll-free:

In the USA, 1-800-633-1900 • In Canada, 1-800-387-9553.

Linotype
LIBRARY®

WHAT DO YOU GET WITH THE WORLD'S LARGEST ADOBE POSTSCRIPT

The AgfaType Collection—

A complete line of type products for any application, any resolution, any POSTSCRIPT or QuickDraw™ printer—from AGFA Compugraphic, a Division of Agfa Corporation.



Professional™ Series: True Adobe POSTSCRIPT typefaces. Print them at any resolution from 300 dpi to 2400 dpi. For your Macintosh®, IBM® PC, PS/2™, or compatible. For the most demanding desktop applications.



Studio™ Series: User-defined POSTSCRIPT fonts for the Macintosh. Unique alternative typefaces. Authentic and precise letterforms. Character outline accessibility for customized headlines, logos, and special effects.



Desktop™ Series: Professional quality type. Complete with the only scalable font program that provides high-quality bitmap fonts required for Apple Computer's QuickDraw technology screen and page description language.

More choices. The AgfaType Collection is a notch above other POSTSCRIPT type libraries because it gives you the typefaces you want plus the performance characteristics suited to your publishing needs. Select from the AgfaType Professional Series, over 425 fonts licensed from Adobe Systems. The AgfaType Studio Series features over 150 unique typefaces designed to typographers' specifications. Mix both the Professional Series and Studio Series fonts in the same application. And look for Desktop Series fonts to give professional performance for your QuickDraw printer.

Professional results. AgfaType fonts are easy to use and instantly enhance the readability and credibility of your printed words. Or take advantage of AgfaType's capabilities. Demanding professionals, like Berkeley Typographers



in Boston, use AgfaType for results that reflect their commitment to uncompromising quality. Output files created with AgfaType from any type house or service bureau POSTSCRIPT laser imagesetter. Be assured of full compatibility.

The AgfaType Collection—Adobe POSTSCRIPT technology combined with professional quality type. AgfaType is part of the growing family of POSTSCRIPT output devices and imaging products from AGFA Compugraphic. We offer a full line of high-performance laser imagesetters, plain-paper printers, and high-resolution scanners. AGFA Compugraphic has been a leading supplier of type, typesetting, and electronic publishing products for over 29 years.

For more about the AgfaType Collection or for the nearest authorized AGFA Compugraphic dealer, call 800-622-TYPE.



AGFA and the Agfa Rhombus are registered trademarks of Agfa-Gevaert, AG. Compugraphic and CG are registered trademarks; and AgfaType, Professional, Studio, and Desktop are trademarks of Agfa Corporation. POSTSCRIPT is a registered trademark of Adobe Systems Incorporated. Macintosh is a registered trademark, and QuickDraw is a trademark of Apple Computer, Inc. IBM is a registered trademark, and PS/2 is a trademark of International Business Machines Corporation. Copyright © 1989 by Agfa Corporation. All rights reserved.

AGFA 

AGFA COMPUGRAPHIC DIVISION

Circle 200 on Reader Service Card

WHEN YOU COMBINE TYPE RESOURCE WITH T[®] TECHNOLOGY?





new arrivals

#1045 The Ventura Publisher Solutions Book by Michael Utrich

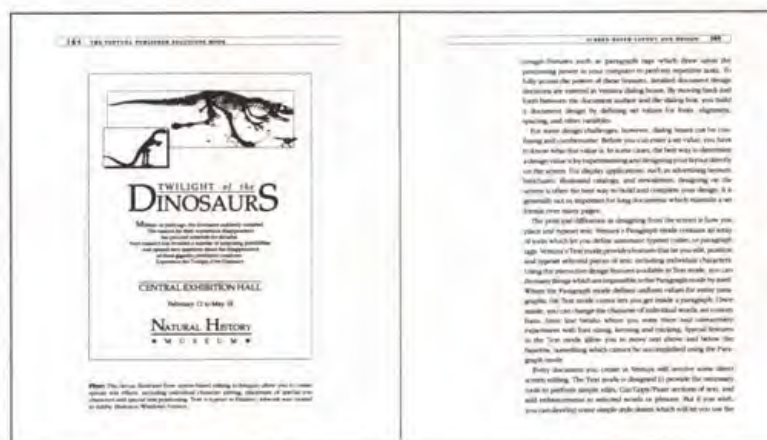


This is a highly detailed explanation of how to get the most out of Ventura Publisher. Once a highly efficient desktop publishing package, Ventura Publisher has evolved into a powerful electronic publishing system that offers features formerly available only on mainframe computers. This work aims to help its readers use the Ventura publishing system creatively and effectively. Its clear direction starts with basic facts, and patiently moves into more sophisticated forms of page layout and design, covering a wide range of problems every user must solve.

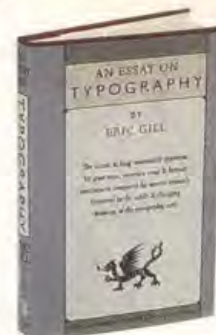
Other subjects, also covered clearly and in great detail, include designing text, typesetting, spreadsheets, creating headlines, working from the Ventura screen (thinking of the screen as a flexible sheet of paper), controlling space, positioning of elements, copyfitting, using frames and working with pictures, creating picture composites and illustrated text, shading and design effects, handling run-arounds, graphic enhancements, creating and using graphic templates, flow charts, tables with graphics, automating document creation and production, page and column blocking, page numbering, tracking files, headers and footers, indexes, designing a table of contents, cross referencing and much more.

A major section is devoted to creating documents that meet the highest standard of professional quality typographics.

464 pages. Black/white illustrations. 8" x 9 1/4".
Softcover.
#1045
\$24.95, U.S. and Canada.
Elsewhere, \$39.95.



#1041 An Essay on Typography* by Eric Gill



Eric Gill is more than the famous designer of such still popular typefaces as Gill Sans and Perpetua. He was an opinionated, feisty, frequently impractical, yet always humane person. *An Essay on Typography* was first published in 1931. This fine reprint is Gill's personal manifesto. His visions, reactions and social commentary on his own life and times will stimulate you into lively mental conversations with him. A worthwhile addition to your office shelf as well as your personal library.

133 pages. Black/white illustrations. 4 1/2" x 6 3/4".
Hardcover.

#1041
\$15.95, U.S. and Canada.
Elsewhere, \$24.95.



#1042 Eric Gill, a Lover's Quest for Art and God* by Fiona McCarthy

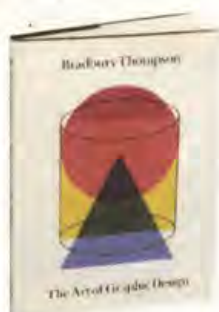


As a worthy heir to William Morris, Eric Gill is regarded by many as the greatest English artist-craftsman of the 20th century. He was a typographer and letter cutter, a sculptor and a wood engraver. He was the dominant force in three devout Catholic arts-and-crafts communities. He lived a gutsy life as a devoted (if not faithful) husband and father with a succession of mistresses and a record of incest with his sisters and daughters. He was articulate and opinionated on many matters. His life was vibrant, and the author, with access to his hitherto unpublished and remarkably candid diaries, has brought him to life. Gill was born in 1882 in Brighton, England, and died in 1940. But as an artist, typographer, and social reformer he left his mark on the world and his creations and thoughts are alive today.

338 pages. 6 3/8" x 9 1/2".
Hardcover.
#1042
\$26.95, U.S. and Canada.
Elsewhere, \$41.95.

*Order #1041, *An Essay on Typography* and #1042, *Eric Gill, a Lover's Quest for Art and God*, and take \$5.00 off the combined price.

#1009
The Art of Graphic Design
 by Bradbury Thompson



An elegant book designed by Mr. Thompson. It brings together for the first time a full spectrum of his timeless contributions to American design. The text is informative and charming. A must for all aficionados of type and graphic design. Fully reviewed in August U&lc.

232 pages. 9 1/4 x 13 7/8. 310 illustrations, 272 in full color. Hardcover.

#1009
\$65.00, U.S. and Canada.
Elsewhere, \$72.00.

#1033
Nine Pioneers in American Graphic Design
 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&lc.

179 pages. 300+ illustrations, 55 in color. 8 3/4 x 12 1/4.

#1033
\$55.00, U.S. and Canada.
Elsewhere, \$67.00.

#1040
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.

256 pages. 10 1/4 x 11 1/4. 900+ illustrations, 500+ in full color. Hardcover.

#1040
\$75.00, U.S. and Canada.
Elsewhere, \$90.00.

#1023
Posters Made Possible by a Grant from Mobil—Graphis Press
 Foreword by Brendan Gill



This volume celebrates the poster as a graphic art form. The 250 international posters shown display a wide range of illustrations and typographic styles. Fully indexed. Fully reviewed in November 1988 U&lc BookShop.

176 pages. 9 x 12. Hardcover.

#1023
\$50.00, U.S. and Canada.
Elsewhere, \$62.00.

#1024
Typographic Communications Today
 by Edward Gottschall



Here is a critical review of the past hundred years of typographic design all over the world. Over 900 large size illustrations, more than 500 in full color, it shows, as well as tells, about design trends and their significance. Full alphabets of more than 200 of the twentieth 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 work. 17 page review in Winter 1989 U&lc.

256 pages. 10 3/4 x 14 1/4. 900+ illustrations, 500+ in full color. Hardcover.

#1024
\$55.00, U.S. and Canada.
Elsewhere, \$67.00.

#1014
The Best of Fine Print Magazine on Type and Typography, 1977-1988



A book for type lovers to love and to treasure, this is a rare compilation of opinion and critical comment that is as rewarding to the eye and the touch as to the mind and the spirit. An elegant example of the elegance it critiques. The who's who of writers includes Joseph Blumenthal, James Mosley, Charles Bigelow, Max Cafilisch, and John Dreyfus. Fully reviewed in August U&lc.

160 pages. 8 1/2 x 11. Hardcover.

#1014
\$40.00, U.S. and Canada.
Elsewhere, \$45.00.

#1039
Graphic Design for the Electronic Age
 by Jan V. White



If you are a non-designer working with desktop publishing or a professional designer using the best imagesetters, this book has a lot to offer you. For the desktop publisher it offers a great deal of valuable, clear advice concerning all aspects of typography and page makeup. It's practical and problem-oriented. It also covers the elements of a publication, and its appendices are loaded with paper sizes, envelopes, binding, the arithmetic of this business, a glossary, and much more. Mr. White accompanies the key points of information with larger, instantly understandable illustrations. Whether you are producing a small or large in-house document, a newsletter, a magazine or a book, this comprehensive manual will help you design it more effectively.

212 pages. More than 300 illustrations. 8 1/2 x 11. Hardcover.

#1039
\$24.95, U.S. and Canada.
Elsewhere, \$39.95.

#1030
Graphis Packaging 5
 Edited by B. Martin Pedersen



The best works from the past four years, highlighting the best of creative packaging efforts and how designers are meeting the challenges of new materials and manufacturing methods. Fully reviewed in January 1989 U&lc BookShop.

264 pages. 9 1/2 x 12. 350 color plates. Hardcover.

#1030
\$65.00, U.S. and Canada.
Elsewhere, \$77.00.

SPECIAL OFFERINGS

#9016
Menu Design 3
 by Judith Radice



List Price \$49.95
U&lc's Special Offering
\$29.95 U.S. and Canada
\$47.00 Elsewhere

#9019
Illustration Europeene, 1987-1988
 Foreword by Edward Booth-Clibborn



List Price \$55.00
U&lc's Special Offering
\$29.95 U.S. and Canada
\$52.00 Elsewhere

#9022
American Illustration 7
 Edited by Edward Booth-Clibborn



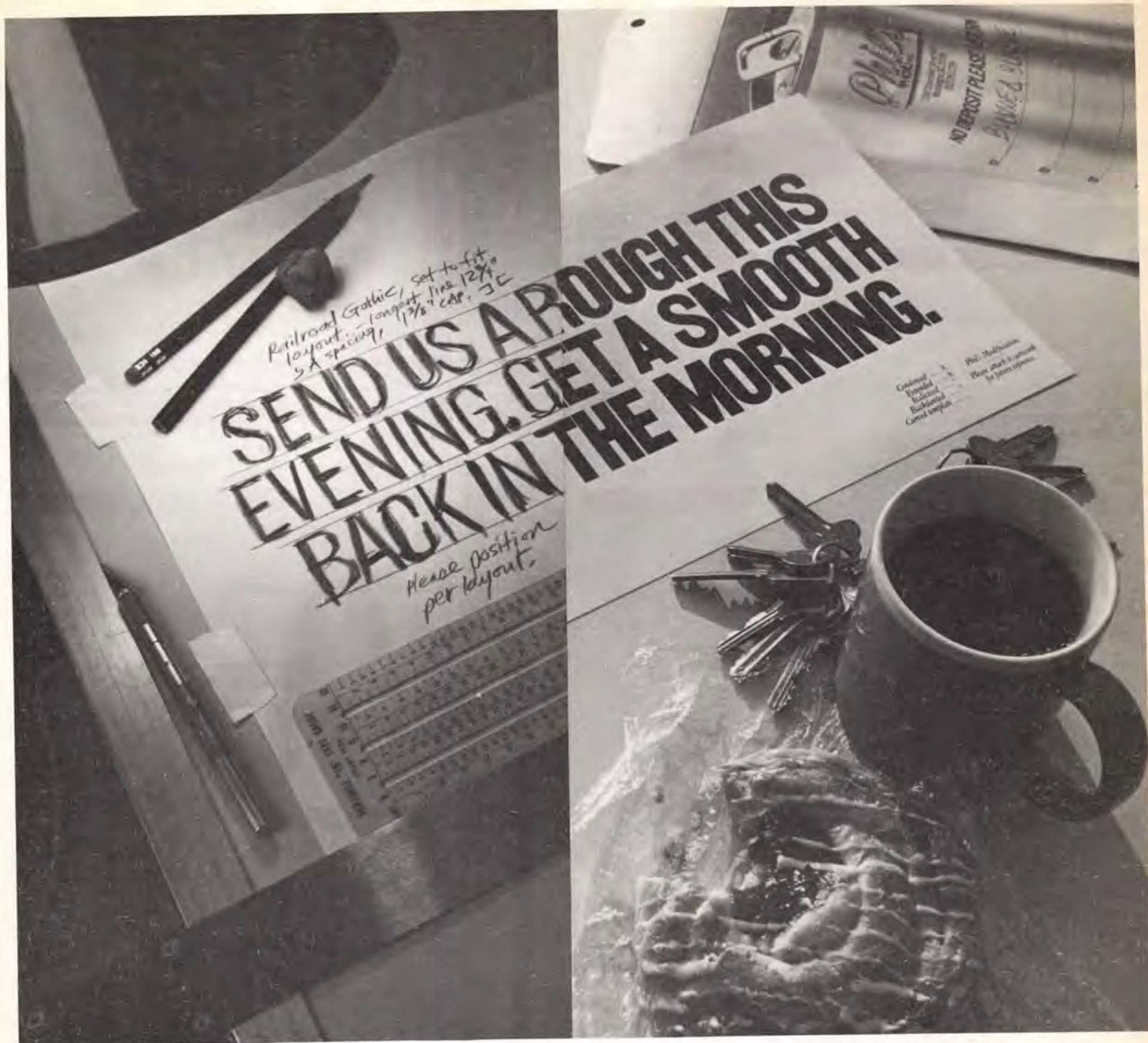
List Price \$55.00
U&lc's Special Offering
\$40.00 U.S. and Canada
\$52.00 Elsewhere

#9027
British Design and Art Direction
 Edited by Edward Booth-Clibborn



List Price \$69.00
U&lc's Special Offering
\$34.95 U.S. and Canada
\$47.00 Elsewhere

Circle 204 on Reader Service Card



Phil's Photo presents the non-slip (up) headline.

Fax us a comp by 5:00 pm (EST) and go home to a good night's rest while our wizards go to work. Next morning Federal Express will drop some finely spaced photolettering on your desk. We wouldn't be surprised if our work is faster and even prettier than what comes from the shop around your corner.

And if artistry and speed aren't enough reasons for you to send your heads to Phil's, we have more. \$4.85 a word is one. That price puts us on the low

side of America's high-class photolettering companies.

4752 typefaces is another, and so is our extensive library of support materials. Ask us about our seven thick type books and our various exclusive collections.

Next time you don't feel like cajoling your usual supplier into giving you a good, fast headline give us a call, and don't give it another thought.

Few things in life go more smoothly than buying headlines from Phil's.

800/424-2977

Circle 211 on Reader Service Card

Phil's Photo, 2380 Champlain Street NW, Washington, DC 20009

RETURN ADDRESS

INTERNATIONAL TYPEFACE CORPORATION
2 Hammariskjold Plaza
New York, NY 10017

Phil's
PHOTO INC

SECOND CLASS POSTAGE PAID