Ug&lc

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$$¢£%!?()[]

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

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION. VOLUME 17, NUMBER 2, SPRING 1990. $5.00 U.S. $9.00 AUD

RUSSIAN POSTERS

A Survey of Contemporary Posters from the Soviet Union

DesignStudio™

The New Standard for Page Design

Absolute Precision
Creative Flexibility
Easy Power

Power Annexes – DesignScript and DesignStudio Separator.

Chances are, if you're a design or publishing professional you probably fall into one of three categories.
1. You're using a desktop publishing program that's easy to work with but doesn't meet your professional typographic and page design standards. 2. You're using a powerful program that's difficult to learn and painful to use. 3. You're waiting until someone combines power and ease of use.

Your wait is over. DesignStudio page design software from Letraset delivers complete creative freedom balanced with sophisticated text and graphic capabilities. Its unsurpassed features, which include a built-in word processor, drawing and object manipulation tools,

***Complete Studio Line Also Available on CD ROM**

24-bit color and grayscale capabilities, add-on Annexes for extended functionality, special drivers for optimal Postscript™ output plus DesignStudio Separator for professional page separations, make DesignStudio a production powerhouse.

DesignStudio is the new standard against which all others will be judged. It's the next generation page design and production tool. The program that works the way you do.

Only from Letraset, the leading supplier of tools for design and visual communication. See Letraset's Studio Line products at your local Authorized Letraset Reseller.* For information or demonstration software in the U.S., call 1-800-343-TYPE. International users may contact the Letraset subsidiary in their country.

Letraset®

Graphic Design Software from the Graphic Design Company.

Only with

The photo, courtesy of Dennis Bourke, was scanned on a Crosfield 646 Drum Scanner and saved in internal Crosfield format. The 35 megabyte file was imported into ColorStudio. Artist Bill Lombardo retouched the fleshtones, and using the customizable paintbucket and Luminence Mask, added delicate hints of color to the water drops. The earring, imported from another image, was resized and gem color changed. Type was set in LetraStudio and, using the Shapes annex, was colored, sized and rendered as a high-resolution bitmap into the image which was separated in ColorStudio.

ColorStudio®

Nothing else comes close

Imagine the image-making power of a commercial pre-press system combined with the friendliness of Macintosh. That's ColorStudio. Add your creative vision and any image is possible. As the first and only truly professional 32-bit image creation and production program, ColorStudio sets the standard for predictable,repeatible color results with commercial output quality.

Get ColorStudio for free

We're so sure that no other Macintosh program can produce the results you see here, that we challenge anyone to try. If you can produce this image with the same quality and in the same amount of time as it took with ColorStudio, we'll give you ColorStudio for free. For product information, challenge details, or a ColorStudio video, call 1-800-343-TYPE. International users may contact the Letraset subsidiary in their country

Letraset
Graphic Design Software from the Graphic Design Company.

DRU

Computer Support Corporation and Linotype AG joined forces at DRUPA '90 to demonstrate how IBM PCs and Linotronic Imagesetters can be used to produce professional quality artwork, including packaging, signs and posters.

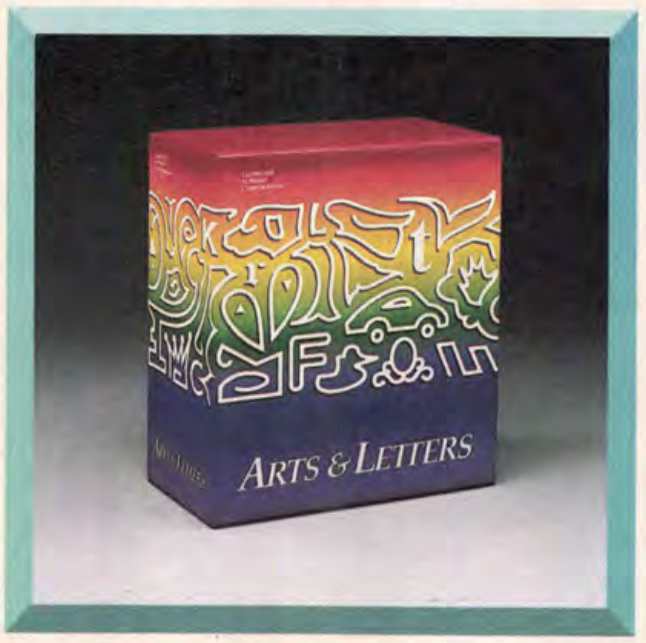
The banner-size PostScript feature in the Arts & Letters Graphics Editor enables users to create and print images up to twelve feet long on Linotronic Imagesetters. "The banner-size PostScript feature will greatly expand the use of IBM personal computers in package design, poster, and sign making," said Fred Schoeller, President of Computer Support Corporation. "The rapid expansion of Linotronic service bureaus, combined with the development of drawing products that automatically produce spot- and four-color separations, has revolutionized the graphic arts," said Schoeller.

Peter Lubahn, Director of International Sales for Linotype AG, the manufacturer of the Linotronic family of laser imagesetters, said, "Linotype AG is pleased that Computer Support Corporation selected Linotronic Imagesetters to pioneer the production of exciting, high-quality images on such a grand scale."

The *Arts & Letters* Graphics Editor includes sophisticated drawing and editing tools, 5,000 clip-art images and outline typefaces. *Arts & Letters* is the first PC-based drawing program to display and automatically separate scanned color images of up to 16.8 million colors. Combine scanned color images with freehand drawing, charting, clip art and typefaces for the most complete illustration product available. Extensive import and export capabilities provide easy access to artwork, even PostScript files from the Mac.

The suggested retail price is $695.

Computer Support announced version 3.0 of the Arts & Letters Graphics Editor. With 5,000 clip-art images, drawing tools, and charting, it is the most complete illustration product available.



For a free four-color poster 100 centimeters tall (shown at the right), complete and return the business reply card or mail your business card to:

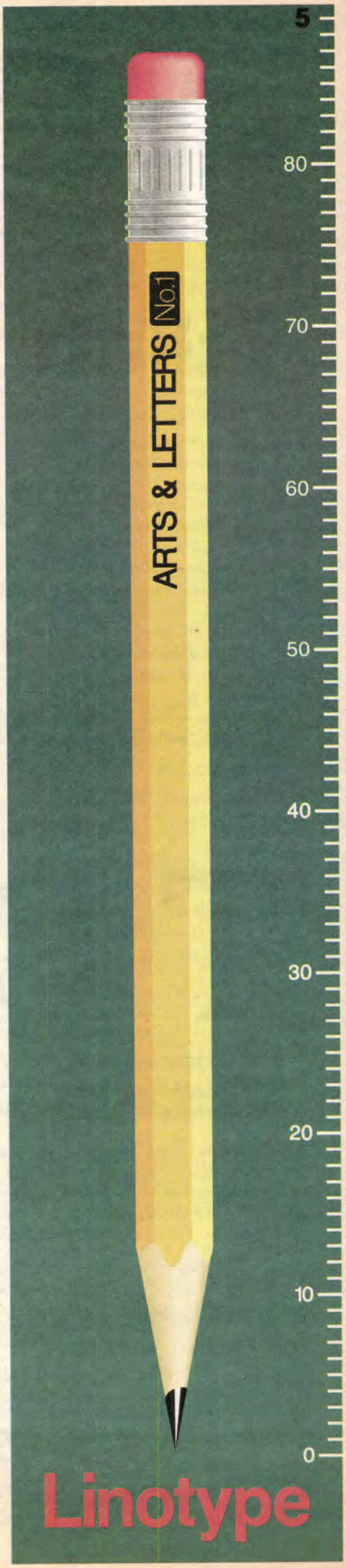
Linotype Poster
Computer Support Corporation
15926 Midway Road
Dallas, Texas 75244
Tel:214/661-8960 Fax: 214/661-5429

Held every four years, DRUPA '90 was host this year to 1,700 exhibitors from 35 countries and over one million visitors in Düsseldorf, Germany.

DRUPA is an acronym for Druck (printing) and papier (paper), two of the inventions that ushered civilization out of the Dark Ages and into the Renaissance. However, it is the computer, a more a recent invention, that has created the information explosion of modern times and revolutionized the printing industry.

PA90

Linotype AG announced three color PostScript printers, the Linotronic 230, Linotronic 330 and the Linotronic 530, setting new standards for color, quality and productivity.



FREE POSTER

Circle 227 on Reader Service Card

itc CENTER

Exhibition Schedule

April 11-May 24

Schriftkunst:

The Lettering Art of Karlgeorg Hoefer

Much as the work of lettering artists such as Rudolf Koch, F. H. Ernst Schneidler, Edward Johnston and Rudolf Larisch influenced the calligraphic development of Karlgeorg Hoefer, so has Hoefer's work influenced generations of calligraphers around the world. A teacher for more than 30 years at the Hochschule für Gestaltung in Offenbach, West Germany, he has also taught calligraphy throughout the United States. Energetic calligraphic experiments, painstaking lettering – and all that falls in-between – are documented in this retrospective exhibition of Hoefer's work.

JUNE 6-SEPTEMBER 13

T·D·C

The 36th Annual Typographic Design Competition Sponsored by the Type Directors Club

The 36th annual competition of typographic excellence sponsored by the Type Directors Club showcases work that has been created by some of the world's top designers, art directors, type directors and calligraphers. The competition examines the use of type and lettering in advertising and promotion, books, calendars, corporate graphics, editorial design, logos, packaging, posters and stationery.

Open Monday-Friday

Hours: Noon-5:00 p.m.

New: Tuesday until 8:00 p.m.

(Closed June 22, 25, 26, July 4 and September 3)

Admission: Free

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

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

HEADLINES: ITC QUAY SANS BLACK, ITC AVANT GARDE GOTHIC DEMI, ITC CHELTENHAM BOOK WITH ITC ZAPF DINGBATS SUBHEADS: ITC QUAY SANS BOOK, MEDIUM, BLACK TEXT: BOOK, MEDIUM

in this issue:

U&lc

VOLUME SEVENTEEN, NUMBER TWO, SPRING 1990

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

DIRECTOR OF CREATIVE SERVICES: ILENE STRIZVER
ART/PRODUCTION MANAGER: PAT KRUGMAN
ART/PRODUCTION: BRAD HAMILTON, SID TIMM

ADVERTISING: SUSAN FORREST-REYNOLDS
SUBSCRIPTIONS: ELOISE COLEMAN

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. (212) 371-0699. 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 OPERATING EXECUTIVE BOARD 1990
MARK J. BATTY, PRESIDENT AND CEO
AARON BURNS, CHAIRMAN
ALLAN HALEY, EXECUTIVE VICE PRESIDENT
ANN OLSEN, CONTROLLER
CHARLES M. WILHELM, DIRECTOR, CORPORATE COMMUNICATIONS
LAURIE BURNS, PUBLIC RELATIONS AND EDUCATIONAL ACTIVITIES

ITC FOUNDERS:
AARON BURNS, HERB LUBALIN, EDWARD RONDTHALER

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

PHOTOTYPESET FOR QUALITY

FRONT COVER: ITC MACHINE, ITC STONE SANS MEDIUM, MEDIUM ITALIC TABLE OF CONTENTS: ITC QUAY SANS BOOK, BLACK, BLACK ITALIC
MASTHEAD: ITC NEWTEXT REGULAR THE INDEX TO ITC TYPEFACES APPEARS ON PAGE 64.

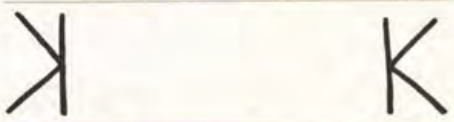
Some letters appear to be slaves to fashion continually changing their images to suit new writing utensils or languages. The 'F' is a prime example, dramatically changing its looks from one form to another.

If the 'F' is the typographic equivalent of a clotheshorse, changing from flowered shirts, bell-bottoms, and three-piece suits to paisley ties, splayed collars and double-breasted jackets, then the 'K' is a paragon of conservatism, virtually always seen in wing-tip shoes and button-down collars.

'K' was the 11th character of the ancient Semitic alphabets, a position it has retained to this day in our current character set. In form, it has also probably varied less than any other character. The Semitic sign *kaph,* the forerunner of our 'K' was a three-stroked character which represented the palm of an outstretched hand. The Semitic tribes of 1000 BC practiced palmistry, so it is not surprising that the symbol chosen to represent their sounds derived from the palm of the hand.

Several versions of the kaph were used by the Semites, and more specifically the Phoenicians, but they all were composed of three strokes drawn in a similar fashion. First, the character was a simple drawing of a right hand. Next, the character looked something like our 'Y' with a short middle stroke between the two longer diagonals. Finally, it was simplified even more and turned on its axis so that its two diagonals pointed left (much like a backwards version of our current 'K'). In each of these evolutionary steps, even though the character was modified and turned in several directions, the basic form remained very much the same.

The Greeks took the simplified version of the kaph and introduced symmetry into the design. Eventually they also turned the character around so that the diagonals faced right. The Greeks even kept the basic name of the letter, changing it only slightly to kappa.



In the Greek language two signs represented the 'K' sound: the 'K' and the 'Q.' The Etruscans, however, had three signs for the same sound: 'C,' 'K,' and 'Q.' The early Romans adopted all three, but in time dropped the 'K,' using it only for words acquired from the Greeks, or those of an official nature. The latter use was probably the reason the 'K' made it to the Roman monumental inscriptions which set the standard for our current design.

THE LETTER

ITC Stone Serif™

ITC Benguiat®

ITC Bookman®

Univers 55

The 'K' is normally somewhat narrower than it is high, usually a little over half as wide.

While the 'K' is a relatively straightforward letter to draw, and employs no optical tricks, some consideration should be given to the joining of the two diagonals. Generally these meet at the midpoint, or slightly higher, on the main vertical. In stone cutting, the juncture of these two strokes is kept simple and occurs at the vertical. The 'K' in Univers is an excellent example of this technique in modern type design. In other alphabets, where the letter is obviously constructed (as opposed to calligraphic in form) the thin upward stroke aligns well below true center of the vertical, and the heavier downstroke starts above center, and somewhere up the lighter diagonal. To provide the character with a firm base on which to stand, the lower diagonal should extend slightly beyond the upper.

Sometimes the lower diagonal connects with the upper, considerably above the mid-point, giving the letter a high-waisted appearance. ITC Benguiat® is a prime example of this form of 'K.'

There are a few characters in our alphabet that provide the designer with the opportunity to add a flourish, or touch of personality, to the basic form. The 'Q' and '&' are ideal for this, and to only a slightly lesser degree, so is the 'K.' Often the lower diagonal will be given a little more dash than other similar strokes.

So while the 'K' is generally quite conservative, there are times when it sports a paisley tie with its button-down shirt.

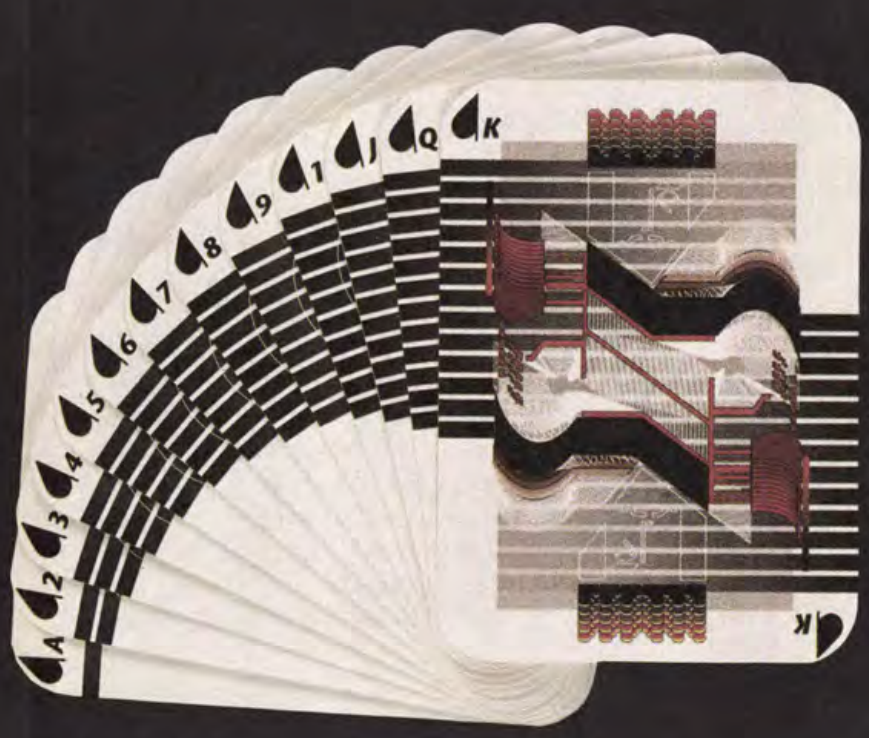
Allan Haley

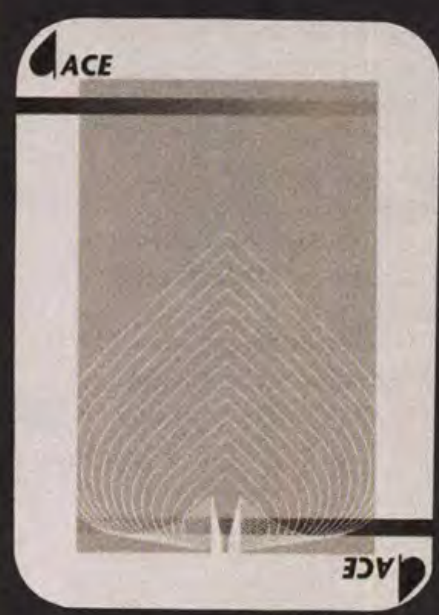
HEADLINE: ITC AVANT GARDE GOTHIC BOLD, ITC GALLIARD ROMAN TEXT: ITC QUAY SANS BOOK, MEDIUM ITALIC BYLINE: BOOK ITALIC
CAPTIONS: ITC FRANKLIN GOTHIC BOOK

FROM THE MIDDLE AGES TO THE COMPUTER AGE

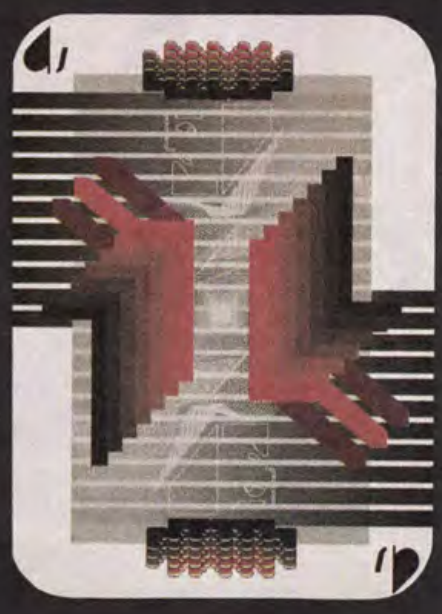
Playing Cards

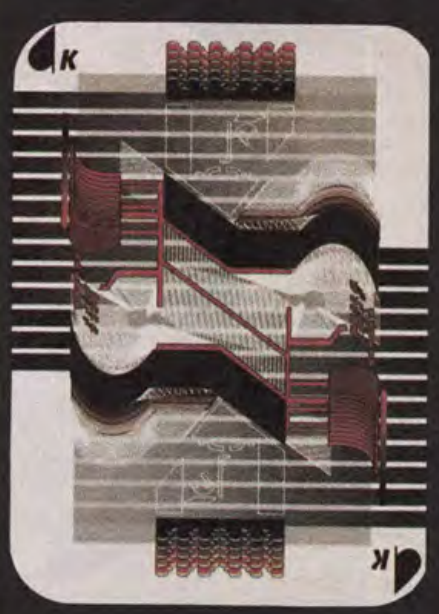
HAVE NOT CHANGED THEIR COLORS OR THEIR CONCEPTS



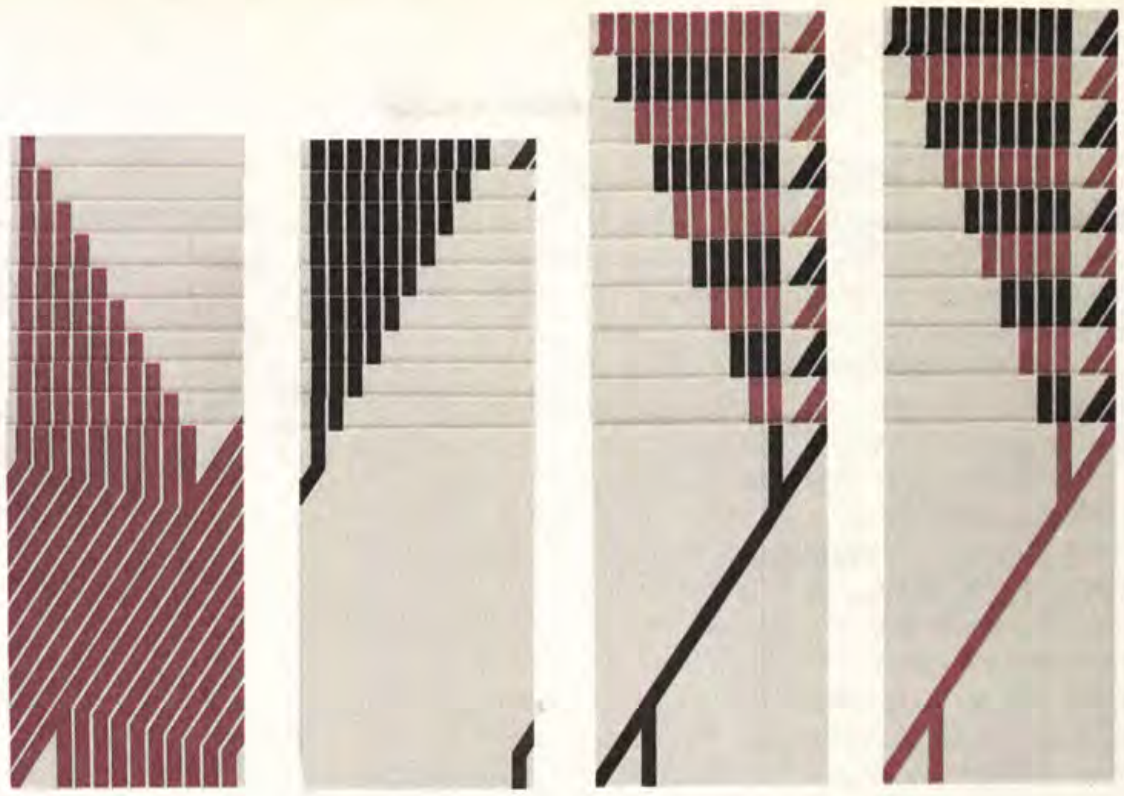


This Spade suit, designed for a promotional deck for Adobe Systems, Inc., introduces some of Kedar's innovative ideas in playing card design. It also demonstrates the precision, complex patterns and color options that are easily produced with Adobe Illustrator 88 software but would be time-consuming, laborious and pure drudgery by hand.



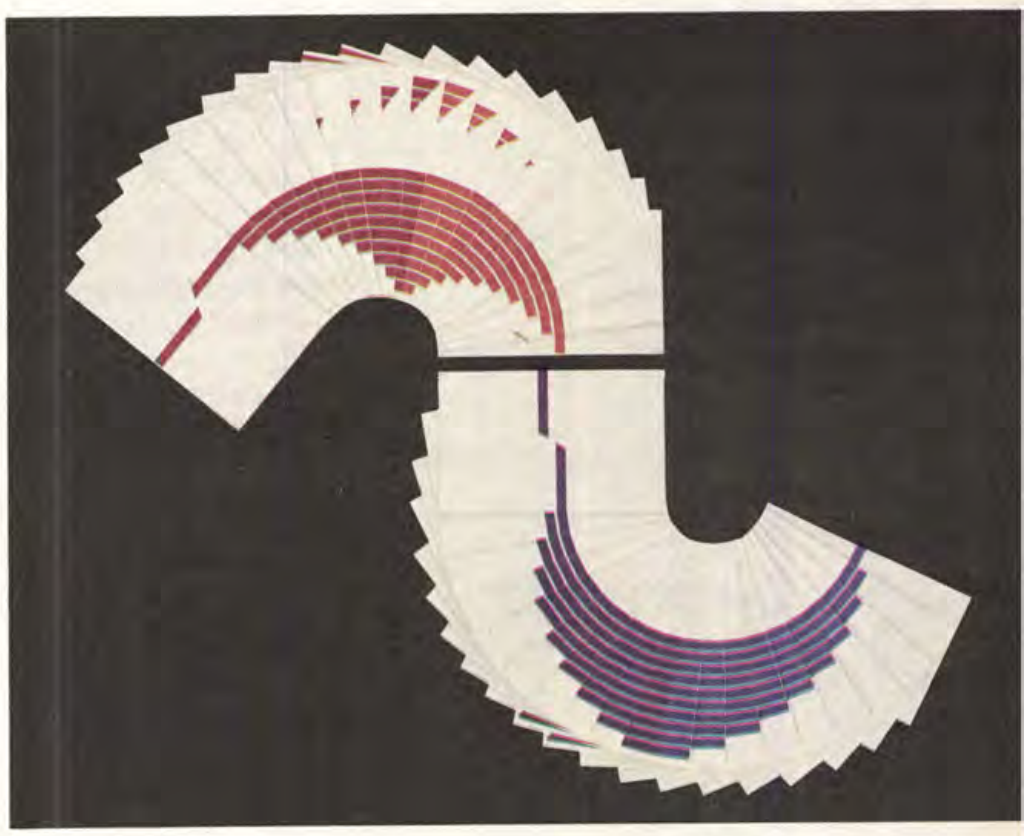


New games have been invented. Old games are played by new rules. So why are we still bound to medieval forms and symbols?



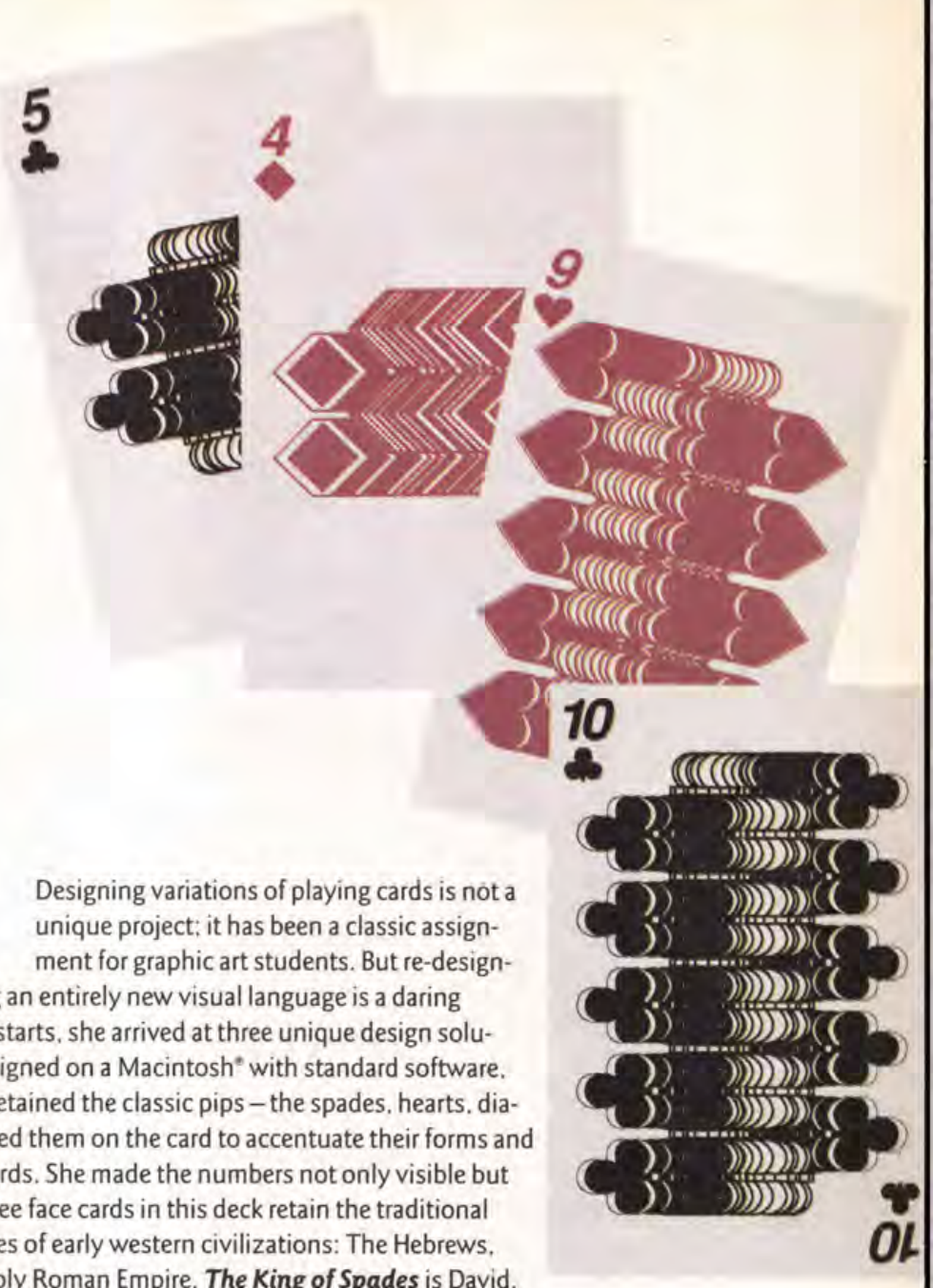
Stripes were chosen as an analog for numerals, aiming to render the value of each card palpable as well as visual.

Designer Ruth Kedar, aided by the computer, transforms and even scuttles traditional images on playing cards.



The cards were fanned and stacked as part of the design process to determine whether horizontal or vertical arrangements worked better. Using a Macintosh with paint software programs, it was easy to reproduce and observe innumerable variations and nuances that occur during play.

One hundred and fifty million decks of playing cards are sold worldwide every year. Do card players care what they look like? Most don't. They know what they need: 52 cards, a couple of jokers, two colors, four suits. Do they care that the pips on the cards are straight out of medieval iconography – Hearts representing the Church, Spades the Military, Clubs Agriculture, and Diamonds the Merchant Class? The people who seem to care how the cards look, for the most part, concern themselves with the patterns on the backs. Really serious card players couldn't care less what the backs *or* the fronts of their cards look like. So long as they can tell a five from a six, a king from a jack and a spade from a club – just deal, deal, deal. ♥ Under the circumstances, it takes more than a little courage to tamper with a design system people have used all their lives and are comfortable with. ♥ But a designer with an itch to break molds…push frontiers…explore new territory, does not concern herself with comfort or safety. Graphic designer Ruth Kedar has moved courageously from one design specialty to another, and with each move – rather than jeopardize her security – she has opened new vistas and discovered new talents.

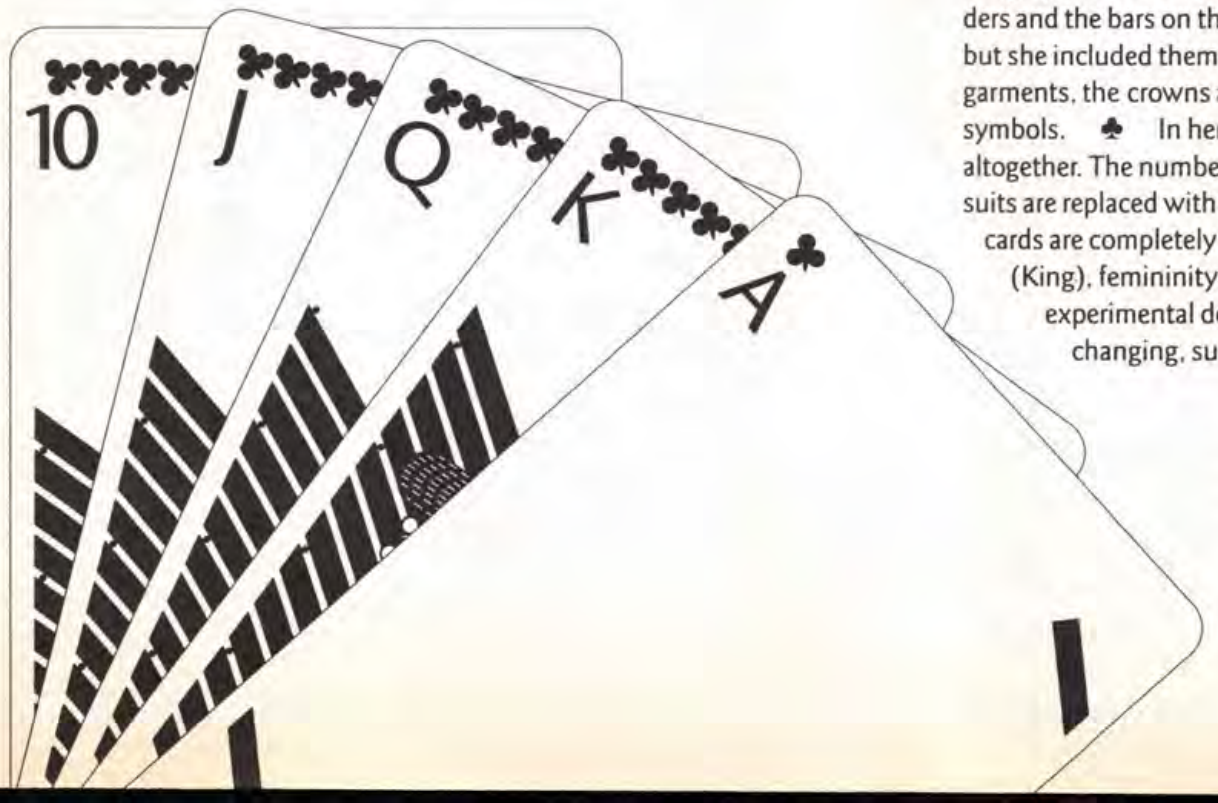


Her design career started in Israel where she studied and received a degree in Architecture and Town Planning from the Israel Institute of Technology in Haifa. She was most attracted to the graphic aspects of the field and, upon graduation, she opened her own studio specializing in environmental design, architectural signage and supergraphics. (She jestingly refers to herself as a 2½-dimensional designer.) But the longer she worked, the more she was drawn toward projects that were pure design. Those were the jobs that made the adrenaline flow and her heart beat faster. ♦ Restlessness and curiosity prompted her to give up her studio in Israel and enroll in a graduate program offered by Stanford University in Palo Alto, California. The program, which seems to be a well kept secret even in the United States, brings the Art Department and Mechanical Engineering Department together in an interdisciplinary curriculum. The design projects undertaken generate problems and solutions that benefit all involved. ♦ For her Master's thesis, which she completed in 1988, Ms. Kedar searched for a subject that would permit her to do historical research, experimental and innovative design, and explore the parameters of the computer as a design tool. Playing cards turned out to be an ideal topic for her consideration.

The rich garments and crowns of the figure cards in this deck are generated out of the individual suit symbols.

Transitions and Innovations

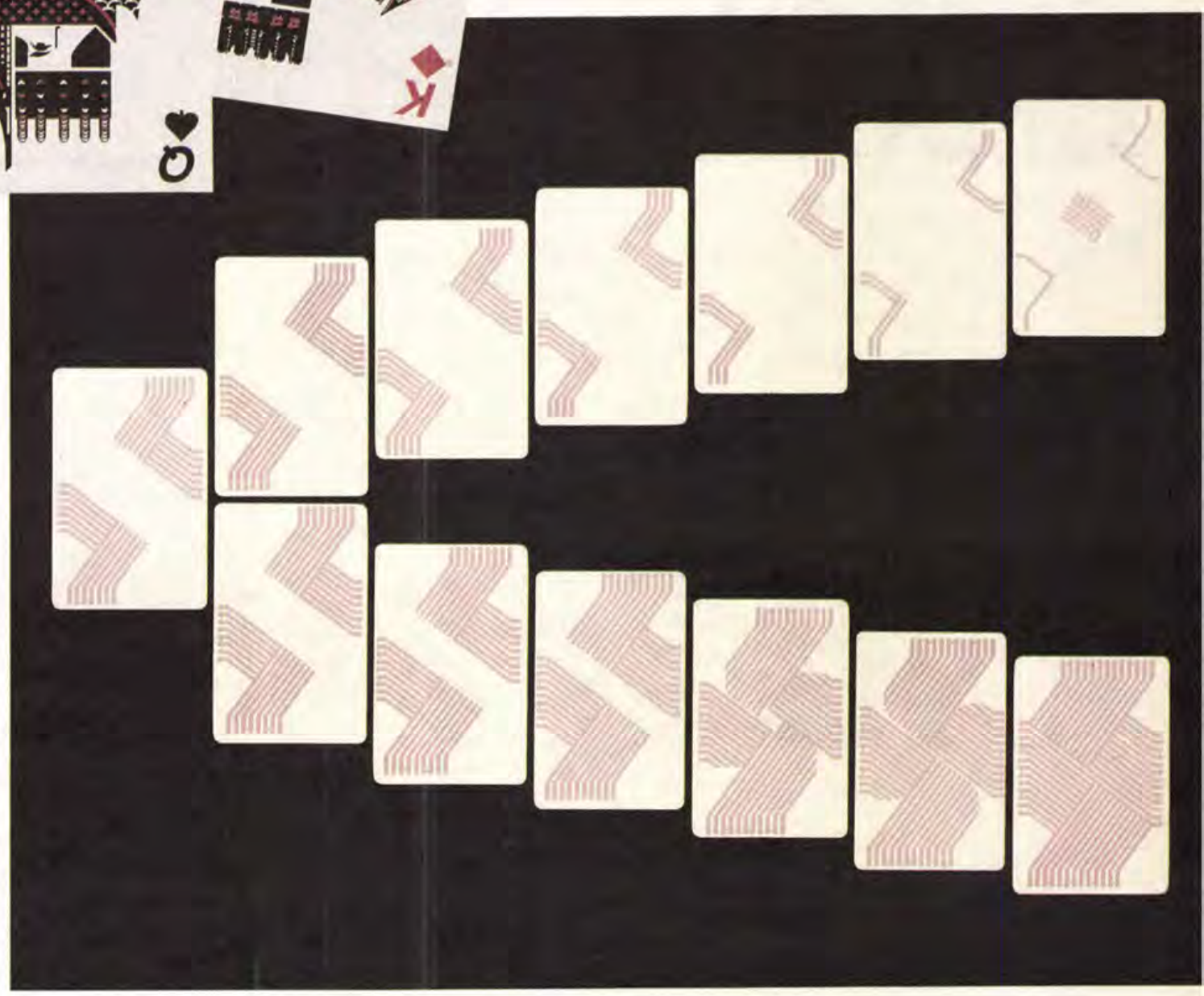
Designing variations of playing cards is not a unique project; it has been a classic assignment for graphic art students. But re-designing cards with an eye to creating an entirely new visual language is a daring undertaking. After a number of starts, she arrived at three unique design solutions. ♠ The first deck, designed on a Macintosh® with standard software, was transitional in nature. She retained the classic pips – the spades, hearts, diamonds and clubs – but rearranged them on the card to accentuate their forms and the quantitative values of the cards. She made the numbers not only visible but palpable as well. ♠ The three face cards in this deck retain the traditional historic references to royal figures of early western civilizations: The Hebrews, Greeks and Romans, and The Holy Roman Empire. ***The King of Spades*** is David. ***The King of Diamonds*** is Julius Caesar. He is the only king shown in profile, because his face was known only from coins struck in his lifetime. ***The King of Clubs*** is Alexander the Great. ***The King of Hearts*** is Charlemagne. ***The Queen of Spades*** is Pallas Athena, the only armed Queen. ***The Queen of Diamonds*** is Rachel, mother of the 12 tribes of Israel. ***The Queen of Clubs*** is Argine, an anagram for Regina (Queen). ***The Queen of Hearts*** is Judith of Bavaria, Charlemagne's daughter-in-law. ***The Jack of Spades*** is Hogier, a Knight of Charlemagne's court. ***The Jack of Diamonds*** is Hector, a Trojan hero. ***The Jack of Clubs*** is Lancelot, a Knight of the Round Table. ***The Jack of Hearts*** is La Hire, friend of the Court of Charles VII. ♠ While she abstracted her King, Queen and Jack from traditional picture cards, she did not confine them in borders. Each character appears whole regardless of how the card is held.



In her second deck, Kedar departed from the established numerical and face card imagery and substituted her own analog devices. The number of pips in the borders and the bars on the fronts of the cards actually make numerals superfluous, but she included them to ease the transition for users. On the face cards, the garments, the crowns and ornamentation were all generated from the four suit symbols. ♣ In her final experiment, Kedar discarded the traditional numerals altogether. The number of stripes are the analog for the value of a card. The four suits are replaced with two color families – two blues and two reds. The three face cards are completely abstract configurations of lines representing royalty (King), femininity (Queen) and youthful gaiety (Jack). ♣ In all of these experimental decks, the fanning and stacking of the cards produce ever-changing, surprising visual effects.

Diagonal stripes on the face of the cards and an indexing system on the border make numerals superfluous, but were retained in this transitional design. A dot after every third stripe helps identify the card's value.

This transitional design retains a strong link to traditional imagery, but the pips are arranged in a more integrated pattern to communicate an immediate quantitative value. The figure cards also retain their historical roots but are not truncated as they are in traditional decks.



This deck discards not only the traditional indexing system but also the suits. They are replaced by two color families – two variations of blue and two of red. The figure cards are completely abstract and are distinguished by how the stripes meet at the center. Depending on the card game, the fanning and stacking of the cards provide ever-changing visuals.

The Adobe Experience

Soon after Ms. Kedar put the final period on her thesis presentation, she had occasion to meet with the principals of Adobe Systems, Inc., a software producer. They found her cards thoroughly engaging, and eventually invited her to contribute a design for a promotional deck of cards that would demonstrate the capabilities of the Adobe Illustrator 88™ software. ♥ The Adobe Illustrator 88 opened up design possibilities for her no sane designer could contemplate without a studio of slaves and an endless flow of cash. ♥ Her contribution to the promotional deck was the Spade suit. She started with the suit symbol and the digits. Satisfied with an abbreviated spade and a number style, she then settled on two progressions to further indicate the numerical values. Each card contains horizontal stripes, in gradations of black, equivalent to the number on the card. Fine white line repetitions of the spade pattern also correspond to the numerical value. ♥ With those basic elements and only two colors – red and black – she pushed the Adobe software system to produce exhilarating images, textures and color patterns. She remains unconditionally impressed with the Adobe software for its precision in positioning, in weights of lines, in transformations, color blending and separation.

Reading the Cards

When we asked Ms. Kedar about the practicality of her innovative decks, she hastened to reaffirm her main objective: It was not to produce a product to frustrate the public, but *to explore the parameters of the computer in creating a new visual language.* ♦ Surprising as it may seem, seasoned card players who tried out her first two decks – admittedly with trepidation – got the hang of the new imagery within 15 minutes. Children had no trouble at all with the third deck in which numerals, suits and traditional face cards were scuttled altogether. There is every reason to believe that, given time, most adults could also learn to enjoy the new playing card language. (It is probably not recommended for those whose Bridge game is shaky at best.) ♦ Ms. Kedar, herself, has no difficulty with any of her decks. She's a busy designer and instructor (at Stanford and at San Jose State University), and the only card game she plays is Solitaire. ♦ ♠ ♣ ♥ *M.M.*

HEADLINE: FRIZ QUADRATA, ITC GOUDY SANS MEDIUM SUBHEADS: ITC GOUDY SANS BOLD TEXT: MEDIUM, BOLD ITALIC WITH ITC ZAPF DINGBATS
BYLINE: MEDIUM ITALIC CAPTIONS: BOLD ITALIC

Reagan suddenly realizes everything. Adversaria, *Esquire*, February, 1989.

Steven Brodner, Caricaturist:

How Far Can He Go?

Jesse Jackson, a hot agent at William Morris. *West*, February, 1988.

By Steven Heller

How far can Ronald Reagan's nose be stretched, or George Bush's face be hollowed, or Dan Quayle's eyes be bulged before the image no longer resembles the person? What are the limits of caricaturing the human face and figure before that face and figure are no longer human? Like many caricaturists before him, Steven Brodner wrestles with this question every time he touches pen to paper, toeing the fine line between soft and hard distortion. Indeed, some of his caricatures of the powerful and famous are so abstract, that only the artist himself knows who his victim is; while others are acute exaggerations, so funny and true that they become satiric signposts. Brodner is one of a handful of contemporary cartoonist/illustrators who practice this ancient art, yet his style is not a reprise of the past. At a time when too much of what passes for caricature is tame and quaint, Brodner tries for the *killer caricature*—that which is as ugly as the issue or character portrayed—and therefore he constantly pushes the limit of distortion as far as it will go, or as far as the editors will allow.

Among Brodner's various publishing outlets, two offer the opportunity to tackle themes of abortion rights, environmental danger, nuclear horror, and others which are close to his gut. His work can be seen regularly in *The Progressive*, where the art director, Patrick J.B. Flynn, allows Brodner the freedom to go right for the jugular every time. But the most widely seen is his monthly page in *Esquire*, titled "Adversaria." "I am free," he says, "to contribute whatever I feel passionately about, which, of course, the editor will not throw his hands up against in horror." One month he rendered the specter of former national security chief Brent Scowcroft before the fiery backdrop of an H-bomb explosion, while the next showed the president of Exxon® covered with the Valdez's oily waste, emerging like an endangered animal from the Alaskan bay his company polluted. As striking as these acerbic, situational caricatures are, Brodner insists, "it is passion tendered by the realities of the magazine world." Indeed he accepts that most magazines today "need to have pretty art, and for me that is a major conflict. How can I make strong commentary and at the same time be esthetically pleasing? I know that it's possible to achieve, but I haven't yet mastered the art."

Much of what is wrong with caricature today, and this Brodner admits is true of his own work, is that it is "not meant to discuss issues." To be *magazine appropriate* says Brodner is not to be derisive and funny in an ugly way. "With respect to issues and people who are horrifying I would like to be equally as horrifying. Indeed the only justification for ugliness is the character's own ugliness." But *magazine appropriate* should not be interpreted as a pejorative. For a 1987 satiric series about jobs for the failed presidential candidates, which Brodner conceived, he developed a variety of entertaining caricatures ranging in tone from humorous to acerbic. In fact, not all objects of his caricature can or should be ridiculed. "Though I may find him funny, I can't hate (senator and former candidate) Paul Simon," admits Brodner, "I can't put him in the same category as Bush, Robert Dole or Pat Robinson. With someone like Simon, the killer caricature will never do. So rather than make a pointed comment, I have fun with the line and form."

HEADLINE: ITC BAUHAUS HEAVY, ITC FAT FACE, ITC/LSC CONDENSED BYLINE: ITC/LSC CONDENSED TEXT: ITC SOUVENIR MEDIUM WITH MEDIUM ITALIC INITIAL CAPS: ITC BAUHAUS BOLD CAPTIONS: MEDIUM, BOLD WITH BOLD ITALIC

A few of Brodner's "lighter" caricatures borrow from Al Hirschfeld's distinctive vocabulary. "Hirschfeld's line says fun, lightness, and elegance," says Brodner, "he shows us all how successfully a picture can be worked through line."

Thomas Nast, the father of American political caricature, was also a major influence when Brodner began making caricatures over ten years ago. "Nast spoke to me because his was the strongest form of graphic commentary I had ever seen. And I read into Nast a tremendous ability to get under the skin of a character. I felt that his work had power and immediacy, but other people, art directors especially, read it as quaint and derivative of the 19th century. Because my portfolio was full of Nast-like solutions, I got many jobs doing fake Nasts and John Tenniels. The point when I realized that people *just* wanted me to be Nast, which indicated that they were interested only in a nostalgic style rather than the content, was when I accepted that I was on the wrong track and began to change my approach."

Most of Brodner's current drawings do not reveal his historical roots. And about his distinctive style he insists, "It's not calculated, it simply reflects what I see and learn through working, and the need to improve upon the last drawing I did. I just look for solutions and that is always reflected in style."

In addition to the situational and single panel caricatures, Brodner is interested in combining the conceits of caricature with the serious visual essay. One such, about a New York City shelter for men, is an unusually moving exposé of the sorrow endemic to these depositories of our nation's poor and homeless. "I felt that what I've learned as a caricaturist could be applied to something more real and empathic," says Brodner about transforming angry distortion into revealing portraiture. He also traveled out West where he photographed and interviewed family farmers whose lives and businesses were about to be shattered owing to government indifference, and returned with another charged text and visual essay. But some critics argue that caricature is only distortion and carries with it an implied derision, tainted by satire. About the future, Brodner hopes to do more essays, but he warily admits, "I'm still not sure how successful the concept is, yet it is worth pursuing."

With these essays Brodner transcends the limits of caricature and the purpose of cartoon. He also achieves what most objective photographs of the same situations do not, for from within this caricature/journalism comes iconography with pathos. While his satiric commentaries are necessary critiques of political and social folly, these visual essays suggest a new use for caricature while they provide a decidedly unique perspective on contemporary life.

Above right:
Edwin Meese, *Playboy*, 1987.

Above left:
Jim & Tammy Faye Bakker, *The Washington Post*, December, 1987.

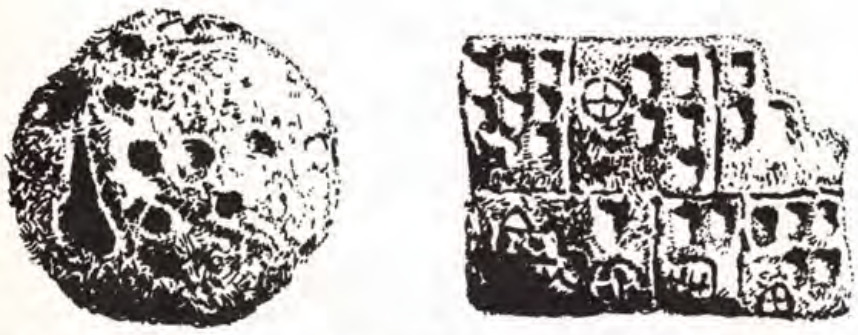
At left:
Mike Tyson named new Yankee manager. Adversaria, *Esquire*, February, 1989.

Below:
Striking workers of the Colt Firearms Division of Colt Industries, Northeast, *The Hartford Courant*, August, 1989.

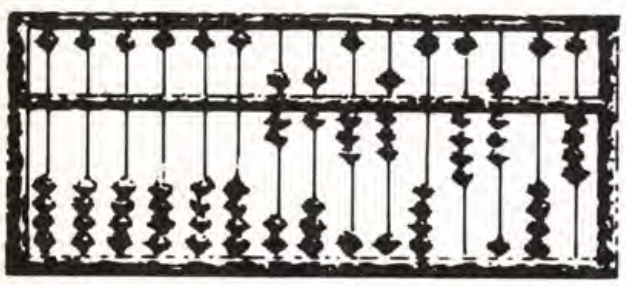
from NOTCHES ❷ NUMERALS

When did humans start asking the questions: How much? How many? How long? How far? And how did they record their calculations?

The evolution of numbers was the starting point for a mind-expanding exhibition at The Herb Lubalin Study Center at Cooper Union.



In Sumeria (3200 B.C.) tokens of various values were enclosed in clay envelopes (left) bearing their imprint. Later, records were kept on clay tablets (right) with only the imprint of the tokens to indicate value.



The abacus was the calculating device used for centuries throughout the ancient world. Each bead below the crossbar has a value of one; above, five. The first wire on the right represents the ones column; the second wire, tens; the third, hundreds; the fourth, thousands; and so on.

Countdown in the Cave

The very first marks made by humans were found in an early Ice Age cave. It is estimated the date was 220,000 B.C., give or take a few thousand years. Other marks found amidst Neanderthal remains go back to about 60,000 B.C. Nobody has attempted to attribute any meaning to those early graphic activities. But by 35,000 B.C., when later Ice Age people wrote on their cave walls, their drawings and marks told a great deal about their lives and their counting systems.

These "modern" Ice Age people hunted, fished, engaged in farming and herded animals. It was crucial to their psychic and physical well being that they know just how long the lethal Ice Age winters would last—how much difficult weather they had to endure before the more salubrious seasons arrived. The cave walls were filled with symbols and signs with which they kept track of days, months, seasons, years and even leap years. They measured time by counting such phenomena as ovulation and menstrual cycles, the appearance of stars and planets and animal migrations. They recorded their reckonings with notches, animal hoof prints, geometric signs and symbolic animal and human drawings.

Early Numeric Systems

While it is difficult to fix an exact date when humans started to put numbers in graphic form, it is certain they did it long before they put language in writing.

One of the earliest counting devices was the tally stick—a length of wood or bone in which notches or scratches could be made. A single cut represented a single item. Tally sticks have appeared in literate and non-literate cultures from prehistoric times to the present. They have been used to count objects, keep time, record debts and credits. And as we very well know from Hollywood westerns, the notches on a pistol were a tally of the gunman's victims.

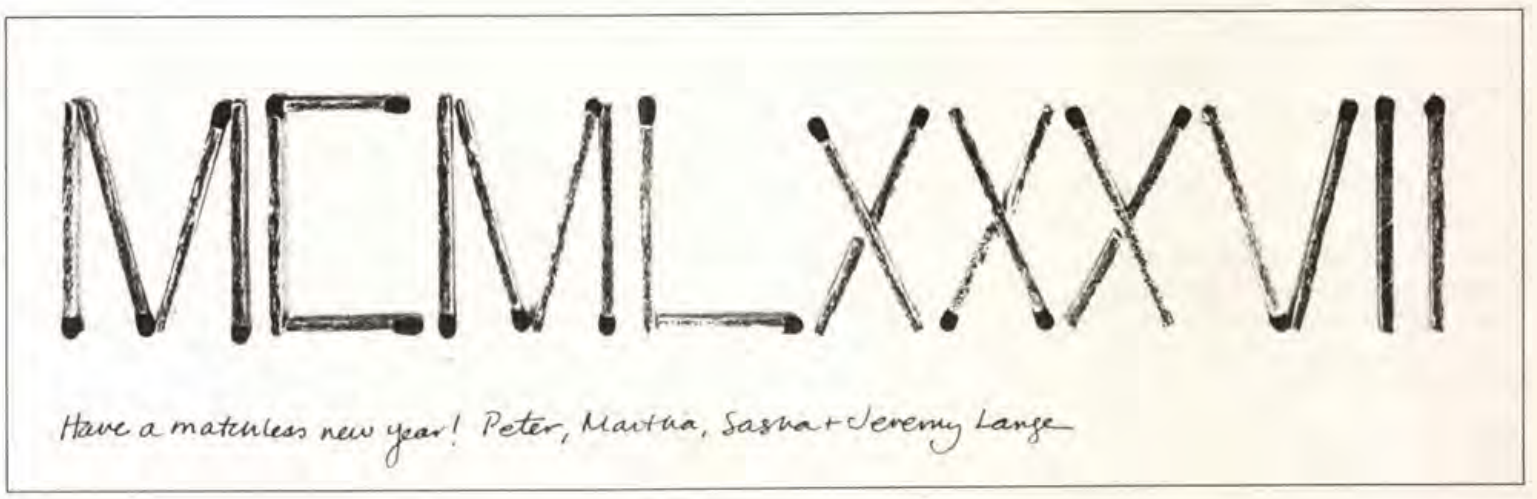
Closely related to the tally stick is the primitive system of counting in bundles. Four verticals and one diagonal immediately spell out the number five. In other early systems, numbers were represented by dots, beads, circles, squares and a variety of abstract and representational forms.

About 3,000 B.C., the Egyptians were using hieroglyphics (picture writing) to designate quantities. They used one picture symbol for a single unit, another for ten, another for 100, and so on. Numbers were written by combining the appropriate symbols in sequence. For instance, to write 325, the symbol for 100 would be repeated three times, the symbol for ten twice, and the unit symbol five times.

It was only natural for the human mind to have originated a body-oriented number system. The digits on human hands and feet suggested counting by fives, tens and twenties. In the Torres Strait (New Guinea), Papuan natives went a step further and assigned numerical values to 22 positions on the body.

▶

Roman numerals, which prevailed c. 30 B.C.–600 A.D., continue to be used for traditional and decorative purposes as in this contemporary greeting card by Martha Lange.



Making marks and grouping them, a very early form of counting and tallying, is still used today. Movie poster for "The Magnificent Seven," designed by Saul Bass.

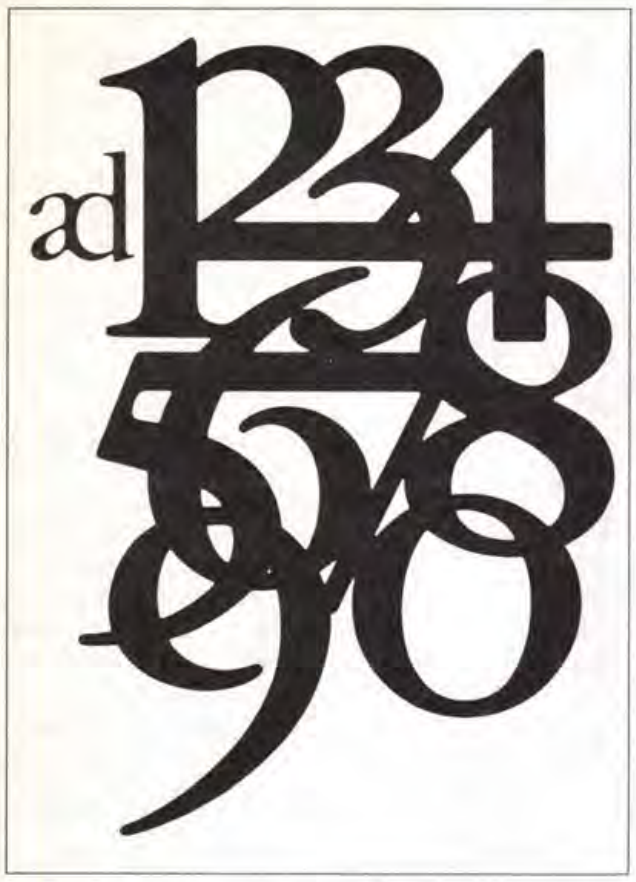
▼

At about the same time the Sumerians in Babylonia moved from a counting system involving small clay tokens of varying values to a more advanced concept. In the first stage the tokens were enclosed in a little clay envelope which was sealed and marked to indicate the contents. Later the tokens were eliminated and just the wedge shaped cuneiform marks were retained, permitting the symbols to replace the physical objects.

The ancient Greeks' and Hebrews' number systems were closely tied in with their alphabets. The first nine letters represented the numbers from one to nine. The next nine letters represented 10 through 90. The last letters were symbols for hundreds. Like the Egyptians, they formed numbers by combining symbols.

The earliest Roman number system, which dates back to 500 B.C., was somewhat different from the Roman numbers we know today. But this later system was popular for centuries in all the territories dominated by Rome. The appeal of the system was in its logic and simplicity. The numbers one through four were represented by single strokes. With those four strokes and five letters of the alphabet: V X L C M, any number could be indicated.

V was the symbol for five, X for ten, L for fifty, C for a hundred and M for a thousand. Numbers were written by adding to or subtracting from these basic symbols. To enlarge a number, you simply added the appropriate letters and strokes to the right. For instance, 62 would be written: LXII. To subtract from the value of a symbol, a letter or stroke of smaller value is placed to the left. Thus the number 42 is written: XLII.



The Hindu-Arabic numeral system introduced the idea of a separate symbol for each digit. Designers find constant joy in their forms. Logo and cover for a prospective graphics magazine, designed by Herb Lubalin.

Even in our advanced technological age, fingers are still used for counting. Ten of diamonds, from a deck of playing cards designed by Steff Geisbuhler of Chermayeff & Geismar.

A sculptural "9" designed by Ivan Chermayeff for the office building of 9 West 57th Street in New York City.

Body Language and Other Non-Graphic Devices

Throughout history and throughout the world, people also found ways of counting without making a mark on paper or on a wall. Fingers have stood in for numbers from the beginning of time. They are the basis for our decimal system (counting by tens), and they were used in the Middle Ages and through the Renaissance in Europe. The Aztecs counted by 20s, using fingers and toes, and the Papuan natives of Torres Strait developed a number system in which certain positions on the body were given designated numerical value.

In the ancient world, mechanical devices such as the abacus and counting tables were also commonly used for calculating; beads and sticks—not graphic symbols—represented number values. The abacus, especially, had a long life in China and Japan, where it has only somewhat recently been supplanted by the electronic calculator.

The Hindu-Arabic Solution

Of all the numerical systems practiced in the civilized world, mathematicians bless the Hindu-Arabic invention above all. This number system, which all of the civilized world uses today, dates back to c. 300-200 B.C. It is based on the powers of ten. But it also introduced several significant new ideas. It provided a separate symbol for each unit from one to nine and, in its earliest form, a name for each power of ten. Eventually the names were eliminated and place values were assigned: units in the first right-hand column, tens in the second, hundreds in the third, thousands in the fourth, and so on. The other major contribution of the Hindu-Arabic system is the invention of a symbol for "none"—zero. Now instead of writing out: 1 hundred, no tens and 6, one could simply write: 106. This concise Hindu-Arabic system, with its place values and zero, made it much simpler to express large numbers and perform mathematical operations in writing. Just imagine doing multiplication or reading an annual report with Roman numbers, and it's easy to see why the mathematicians were delighted with the system. With the advent of printing and movable type in the 15th century, textbooks were published using Hindu-Arabic numerals and computations, and the system was disseminated throughout the world.

HEADLINE: ITC ZAPF CHANCERY LIGHT ITALIC, ITC QUORUM LIGHT, ITC AVANT GARDE GOTHIC BOLD CONDENSED, ITC ZAPF DINGBAT
SUBHEAD: ITC CHELTENHAM BOLD ITALIC TEXT: ITC CHELTENHAM BOOK, ITC FRANKLIN GOTHIC HEAVY BYLINE: ITC CHELTENHAM BOOK ITALIC
CAPTIONS: BOLD ITALIC

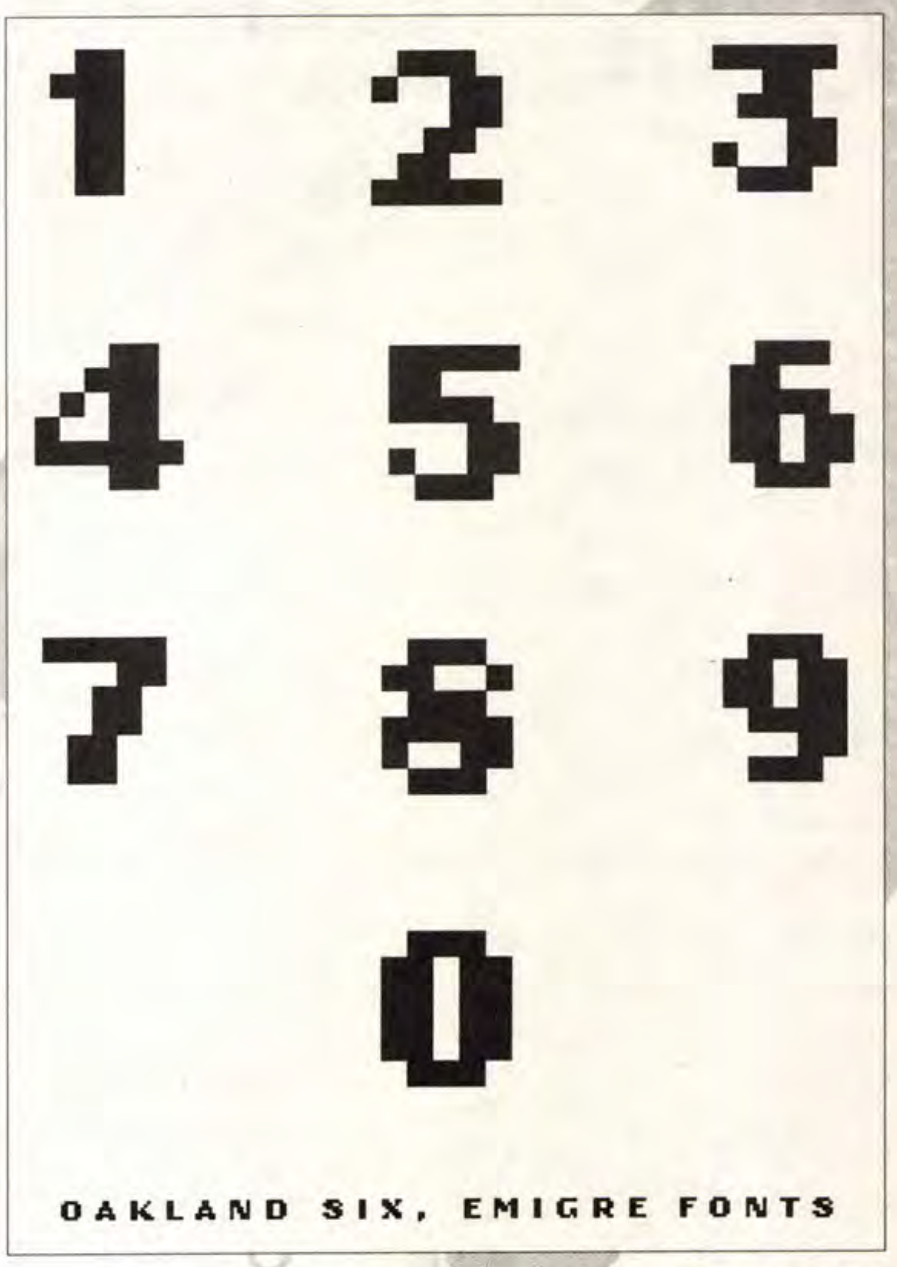
1 2 3 4 5

New Graphics from Old Forms

You might think that with such an efficient, universally understood number system, modern designers would let well enough alone. But it seems they can't resist altering lines and shapes, if not the value of the numerals. Typographic designers create a new set of numerals with every new alphabet. Calligraphers work hard to invest them with feeling. Strangest of all, with this quite perfect number system at our disposal, you would think we'd leave all primitive systems behind. Far from it. In the exhibition, we saw this ancient five 𝍸 on a contemporary poster...we still read dots on dominoes...pips on playing cards...and Roman numbers on watch faces, chapter headings, introductory pages of a book, and cornerstones.

The subject was NUMBERS. Our major interest was in the graphics. But every aspect of numbers was celebrated in this comprehensive Cooper Union project. Students, faculty and staff from the Schools of Art, Architecture and Engineering contributed exhibits which demonstrated the significance of numbers in anthropology, architecture, art, religion, philosophy, mathematics, physics, computer science and everyday life.

The exhibition has been dismantled but a handsome catalog containing essays and graphics related to the project is available. It is well worth the $2 charge and the time it will take to write for it. Address requests to: Ellen Lupton, Curator, Lubalin Study Center, Cooper Union, 41 Cooper Square, New York, NY 10003. *Marion Muller*



The computer prompted new ideas about the appearance of our common numerals. This computer-designed-and-generated number system is the work of Zuzana Licko of Emigré Graphics.

For the sake of novelty, a contemporary watchface from M&Co. substitutes symbols for numerals. Oneness is represented by a circle, two by two wavy lines, three by a triangle, four by a quadrilateral, and so on.

fy(t)i
FOR YOUR (TYPOGRAPHIC) INFORMATION

INITIAL LETTERS

Initial letters have been around for as long as there has been type—and longer. They were used to begin chapters and decorate pages in medieval manuscripts even before Gutenberg created the craft of typography. And while Gutenberg didn't create specially designed initial letters to complement his fonts, just about every type designer who succeeded him did. William Caslon hand-cut exceptionally beautiful, and decorative, initial letters to be used with his standard types. Bodoni developed a whole range of outsized letters that complemented the weight and proportions of his text designs. There were initial letters in Garamond's fonts, as there were in Janson's and Baskerville's. Even Gutenberg left a space in his typeset pages so that these typographic embellishments could be drawn in later, by hand.

Initial letters probably grew out of the medieval scribes' desire to glorify and add visual beauty to the words of God. Their goal was to raise text to the level of art. Today initial letters are used for the same, although somewhat less ethereal, purpose: to add beauty or emphasis to the beginning of a page, chapter, or paragraph.

TWO KINDS

Historically, the oldest form of initial letter is the sunken, or "drop cap." Here the letter is set down within the copy, not rising above the top line of the text. The second style is the raised, or "stick up" initial, and it rests on the baseline of the first, or subsequent line of copy and rises above the top line of the text block.

SETTING INITIALS

A dropped initial should fit snugly with the surrounding copy. Its head should align optically with the top of the opening word or words of text copy. If the initial is a letter finishing in a sharp point or apex, like in certain forms of the cap 'A', or it has apexes like those found in various 'Ms' and 'Ns', the point, or points, should project above the following letters to achieve an optical alignment. The foot of a dropped initial should align with the base line of the adjacent line of text copy. If the feet of the initial are, however, pointed as they frequently are in letters like 'V' and 'W,' then the points should project a little below the baseline in order to achieve the necessary visual alignment. For the same reason, the bottoms of round letters like the 'C' and 'O' should also fall slightly below the lines they "appear" to align with.

Dropped initial letters should also appear to range with the line of the text copy which adjoins it, and spacing to the right is normally best when it is regulated according to the shape of the initial. With most letters this simply means that the lines of text copy are aligned vertically with just enough indent to provide snug spacing between the initial and the lines of copy it adjoins. (Almost always this is less than the line spacing.) As with most things typographic, however, there are many exceptions to this guideline.

Sometimes letters like 'A', 'L', 'R', or even an 'E', may require some special handling. When using initial letters with irregular right sides, normally the first line of the paragraph is brought in close to the letter and the succeeding lines are then ranged with the right side of its body. Sometimes when the letter 'A' is used, the first line

HEADLINE: ITC AVANT GARDE GOTHIC BOOK CONDENSED, BOLD, ITC FENICE REGULAR, ITC TIFFANY HEAVY TEXT: ITC CENTURY LIGHT
SUBHEADS: ITC NEWTEXT REGULAR INITIALS: ITC BOOKMAN LIGHT, MEDIUM, DEMI WITH SWASH, ITC GALLIARD ROMAN, ITC MIXAGE BLACK, ITC NOVARESE, ITC ZAPF CHANCERY MEDIUM ITALIC BYLINE: ITC CENTURY LIGHT ITALIC TEXT ILLUSTRATIONS: ITC NEW BASKERVILLE ITALIC, SEMI BOLD, ITC NEWTEXT REGULAR

can be aligned closely to the top of the character, and then succeeding lines can be indented and vertically aligned. The key to "correct" text alignment is the same as for all other typographic arrangements: it's got to look good. What works for one letter in one font may not work for the same letter in another font. Look at the characters and text you are specifying or setting, and make design decisions on how you want things to look.

OPTICS

Whether you are using them as dropped or raised initials, some capital letters should be set to overhang the left edge of the text mass so that they align optically with the edge of the text copy block. For example, when the initial is a cap 'T,' the left-hand serif on the bar and part of the bar should probably project into the left margin, and round letters like 'C' and 'O' should also project into that margin (though only slightly) in order to create an optically aligned left-hand edge.

William Caslon not only designed very beautiful typefaces that changed the course of British typographic history; the father of the Caslon typeface was also a very wealthy man.

William Caslon not only designed very beautiful typefaces that changed the course of British typographic history; the father of the Caslon typeface was also a very wealthy man.

Initials should align optically rather than mechanically to the left edge.

Engraving gun barrels would normally not seem to be a prerequisite for designing one of the world's most successful typefaces, yet there were many similarities.

Engraving gun barrels would normally not seem to be a prerequisite for designing one of the world's most successful typefaces, yet there were many similarities.

Lines of copy should fit snugly with initials.

The first typographic commission proved to be more fortunate than even Caslon would realize.

The first typographic commission proved to be more fortunate than even Caslon would realize.

Many times stick-up initials should be kerned.

At the outset, Caslon's business succeeded primarily on the financial and moral support of his three patrons: Watts, Bowyer and Bettenham.

At the outset, Caslon's business succeeded primarily on the financial and moral support of his three patrons: Watts, Bowyer and Bettenham.

Drop initials should align to lines of copy at both top and bottom.

EXCEPTIONS TO THE RULES

Frequently words begun with initial letters are then completed with small capitals. While this isn't necessary, it does seem to make the transition from large initial letter to text size lower case characters more smooth. Sometimes, however, when the first word has only one or two letters, and thus there would not be enough small caps to make the transition sufficiently smooth, it may help to use small capitals for the second word also.

When the word initialized is the proper name of a person and you are using small caps to create a smooth transition, the complete name, if it contains two or more words, must be set in small capitals. When this is the case, the first letter of each word in the name should also be set in larger capitals to give the name the required distinction.

Sometimes initial letters are housed in handy, decorative boxes. If you use one of these initials, then the space on the right of the box should be optically the same as the next line space.

When raised initials are used, they must sometimes be kerned to relate properly to the rest of the letters in the first word. The letters to watch for are the same ones that you would normally kern in normal text copy: 'T', 'W', 'V', 'Y', 'F', etc.

Raised initials can also be indented, although dropped initials generally should not be.

If quotes are to be set, the ones preceding the initial should normally be sized somewhere between the initial size and the point size of the text copy. In some cases the first quote can be eliminated altogether.

Generally initial letters are not used with copy set in a sans serif type style —but then this is a rule based on tradition—and we all know what rules are made for.

It's okay to be creative with initials (they started out as a creative effort): try putting a subtle ornamental scroll before the opening initial, maybe a lowercase letter could be used instead of a cap, the initial can be put into a plain box or circle. It can be hand-drawn; they can be exceptionally decorative or very simple. The only criterion is that they look good.

Allan Haley

Berwin toy typewriter from the 1940s. It had an upper and lower case alphabet. Photo: Lee Sinoff

Mechanical Writing Machines Begat...

Manual Typewriters, Which Begat *Electric* Typewriters, Which Begat Word Processors, Which Begat Laptops, Which Begat...

by Lee Sinoff

The first Remington typewriter, 1873.

Remington No. 6, 1894. Enjoyed popularity for more than 15 years. Many of this model are still in use today.

Many people think of the Industrial Revolution as a semi-dated period in history, roughly from the late 1880s through the early 1940s, give or take 10 years or so on each end. The Industrial Revolution does represent the transition from doing work by hand to doing it with machines and mechanical sources of power. And it was, or still is, a time of dynamic change and technical progress. Actually, the Industrial Revolution began in Britain a good one hundred years earlier than you might expect, around the middle 1700s. Furthermore, to be honest, that revolution *is* continuing today, even as we speak. In fact, the Industrial Revolution has accelerated so much over the past 15 or 20 years that, in many areas of technology in general, you can say that changes today are clocked by the minute, instead of by the year or the decade. But in the area of writing technology, changes might well be charted by the different *sounds* of the machines which have been invented to streamline mechanical communication—and the words applied to the machines themselves and their related elements, especially in today's terminology-driven environment.

The current word processing revolution began with the birth of the earliest typewriters, some 270 years ago.

According to the *Collector's Guide to Antique Typewriters* (edited by Dan R. Post, Post-Era Books, 1981, Arcadia, CA 91006), a patent was granted in 1713 by Queen Anne of England to Henry Mill, an English engineer, for "an artificial machine for the impressing or transcribing of letters singly or progressively one after another as in writing."

The book also states that the first patent for a writing machine in America was issued to William A. Burt, of Detroit, in 1829. His "Typograph," a box-like device built entirely out of wood, was operated by a lever connected to a circular frame with type characters carved on it. When depressed, the lever would force the type down onto the paper against the platen.

In 1833 France, Xavier Projean invented the "Ktypograph," the first machine of the key lever type. When a lever was pressed, the type was pulled downward against the paper. But the paper didn't move—the type mechanism did!

Giuseppe Ravizza, an Italian lawyer, completed a workable mechanical-writing machine in 1856 that was the closest thing to what was later called a typewriter—and the best device of its kind invented up to that time.

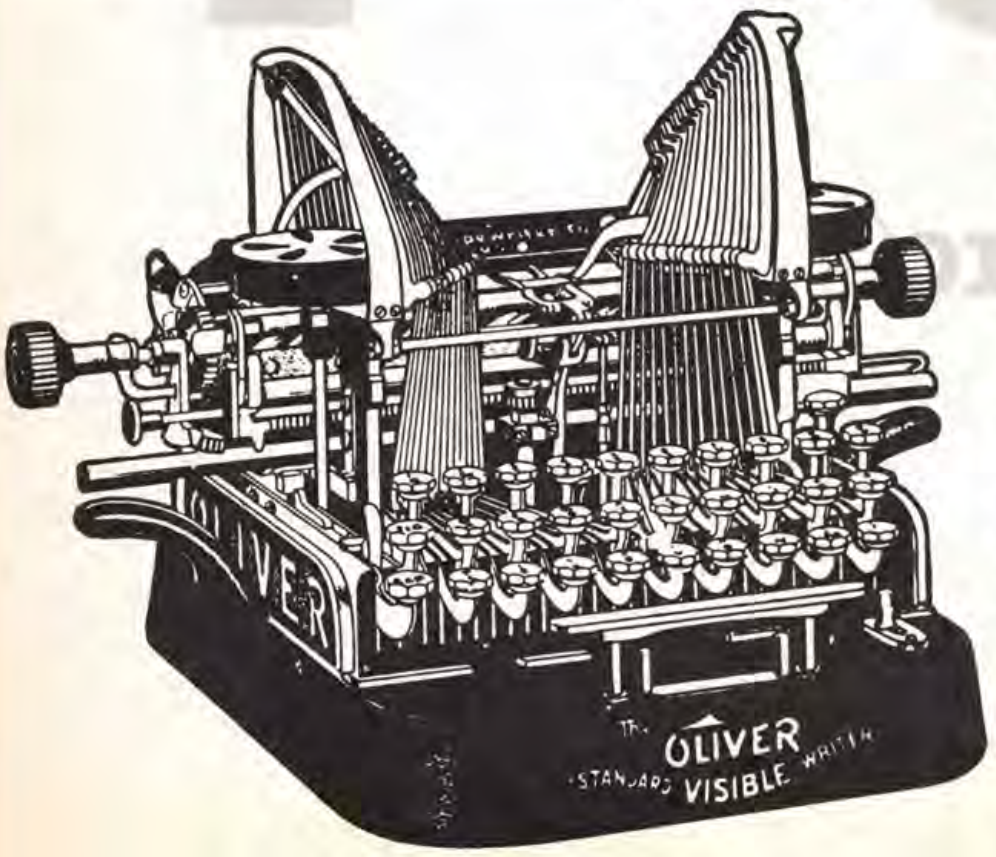
Of course, those few highlights don't begin to convey all of the separate inventions and refinements that were being produced from 1829 to 1856 in industrialized countries all over the world. Nor do they suggest the continual refinement in this field which occurred during the next 50 to 70 years.

In addition to individual inventors working on mechanical writing machines, there were literally hundreds—*hundreds*—of manufacturers trying to capture a lion's share of the emerging and lucrative market for automated communication, each with their own inventions or variations on existing inventions to offer to a communication-hungry world.

The first commercially successful "type-writer" was developed by Christopher Latham Sholes, of Milwaukee, with the assistance of Carlos Glidden and Samuel W. Soule, in 1867—a reference point often used as the birth date of the typewriter industry. The first model of the Sholes, Glidden and Soule machine was patented in 1868, a prototype of the Remington typewriter to come in 1873. This machine was the product of extensive trial and error, to say the least. Production took place in Sholes' machine shop, but it was a slow manufacturing process at that time.

James Densmore, an early investor in Sholes' company, tried to interest the Western Union people in the latest typewriter and asked for $50,000 for the exclusive manufacturing rights. Western Union executives liked the Sholes machine, but one of their employees, Thomas A. Edison, thought he could invent a better writing machine for a lot less money. The company rejected Densmore's offer of exclusivity.

Frontispiece from Oliver Typewriter Co. brochure, circa 1917.



Eventually, George Washington Newton Yost acquired part of Densmore's interest in Sholes' company, and the two men talked Sholes into selling his remaining rights. Densmore and Yost then owned all rights to the 1873 Sholes and Glidden typewriter. They tried to sell machines, but found no buyers. Their fortunes soon changed when they met Philo Remington, president of the Remington factory which was making guns, sewing machines and farm equipment.

Remington had a modern plant in New York with the right kind of manufacturing equipment, and he was looking for something to produce, since things were slow with the Civil War over and the demand for guns down. On March 1, 1873, the three men signed a contract for Remington to produce 1,000 typewriters. Two of Remington's best mechanics were assigned to redesign Sholes' machine and to make it suitable for quantity production.

Since the machine was made by sewing machine people, it looked more like a sewing machine than a typewriter. Nevertheless, the typewriter was finally on a production line. That simple development eventually inspired waves of production by Remington and other manufacturers, which, in turn, lowered prices and facilitated the introduction of automated writing machines into offices throughout the world.

The revolution in writing technology had begun. We're still experiencing dynamic progress in that area and have, in fact, given a name to the most current wave of automated communication: *The Information Age*.

Sholes developed 25 or 30 experimental models over the years without perfecting the invention. His first production model of 1873 typed capital letters only and, in 1878, a lower-case alphabet was added to that machine.

As a side note to this story, it has been said that many authors of that day used Sholes typewriters to present their works, hoping to create a more favorable impression with prospective editors and publishers through their more legible copy. Samuel L. Clemens was reported to be one of the first authors to submit a typed manuscript. According to his autobiography, Clemens wrote *Tom Sawyer* under his pen name of Mark Twain, in 1876 on his Sholes typewriter (the 1873 model). Some historians dispute this and say Twain's first typed manuscript was his *Life on the Mississippi*, which was published

No. 8 Blickensdorfer, 1905. Part of a family of small portable typewriters known as "Blicks."

in 1883. Regardless of the confusion, a copy of Twain's first typewritten letter, dated December 9, 1874, and his Sholes typewriter are included in the Smithsonian Institution's collection in Washington, D.C.

Who knew back in 1713, when Queen Anne authorized Henry Mill to produce a machine for impressing or transcribing letters "as in writing," that one day we would sit in front of electronic boxes and full-color screens to write, rewrite, edit, print, save, retrieve and even dispatch cross-town, cross-country or cross-continent more easily than preparing a meal.

Or that we could handwrite a note to a friend, associate or acquaintance on a tablet or chalkboard in one city, and transmit it exactly, in our own handwriting, to another city or country without leaving the room!

Perhaps in a time and a place not so far off, we will merely sit in a chair specially equipped with sensors to pick up brain waves and project them on a screen for editing, printing and dispatching—without bothering to key the copy.

Now if only someone could develop a computer to think for us. They did? *Artificial intelligence*? Yeah, but will it feed the dog, water the plants and kiss the kids?

Note:
Special thanks to Linda and Bob Hart of Miami, Florida, for their help in researching the history of typewriters. Eclectic collectors, they have an extensive collection of antique typewriters.

HEADLINE: ITC AMERICAN TYPEWRITER MEDIUM, BOLD SUBHEAD: BOLD WITH BOLD ITALIC BYLINE/CAPTIONS: MEDIUM ITALIC
TEXT: ITC FRANKLIN GOTHIC DEMI WITH DEMI ITALIC, ITC AMERICAN TYPEWRITER MEDIUM WITH MEDIUM ITALIC INITIAL CAPS/TYPE
ILLUSTRATIONS: ITC AMERICAN TYPEWRITER BOLD

What's New from ITC

ITC Quay Sans

New and original sans serif type designs are a rare occurrence. This is because, in many ways, they are the most demanding of the type designer's skill. Successful new additions to the sans serif category of type must not only be beautiful, they must also be distinctive; and ultimately, they must have high utilitarian value.

ITC Quay Sans is an excellent example of a type designer meeting all these demands. It is original: there is no other sans quite like it. It is beautiful: blending subtle shapes and proportions. And it is utilitarian: exhaustive tests have proven that it is not only at home in both text and display sizes, it is also applicable to a wide range of typographic needs.

ITC Quay Sans is not a geometric design relying on strict adherence to mechanical shapes to define each character. It is more of a humanistic face – in the tradition of the great British Grotesques – which only makes sense when you consider that its creator, David Quay, is an exceptionally talented British type designer and lettering artist. Mr. Quay chose to base his work on traditional Grotesque proportions, with the addition of just a slight increase in the x-height dimension. In the interest of simplicity, stroke weights have been kept optically even, although the design does benefit from a subtle flaring of the vertical terminals. This flaring relieves the visual monotony that can be caused by strict monoweight strokes and provides a firm baseline for reading ease. Another benefit added by Mr. Quay is the relatively sharp drop to the shoulders of the 'm', 'n', 'h', and similar characters. This trait not only adds distinction to the design, it also provides for increased levels of character legibility. In the interest of space economy, both lower case and caps have been slightly condensed. Counters, however, have been kept generous to ensure minimal loss in legibility and readability at small point sizes.

Mr. Quay spent untold hours refining and fine-tuning this type family. The effort was supported and, in part, made possible through the powerful and exceptionally versatile Ikarus software of URW in Hamburg, Germany. Thus, traditional design talent, of extraordinary proportions, and state-of-the-art computer technology have joined in the creation of a rare typographic tool: a new, original, and ultimately useful, sans serif design.

ITC

ITC Quay Sans is available in Book, Medium and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to our subscribers on or after May 22, 1990, depending on each manufacturer's release schedule.

ay sans™

About the Designer

David Quay studied graphic design at the Ravensbourne College of Art & Design. After graduation he worked in various London studios as a packaging and graphic designer. He turned to freelance design in 1975, and specialized in lettering, logotype and graphic design.

In 1987 Mr. Quay founded David Quay Design, a graphic design studio with particular talents in incorporating lettering and letterform design in award-winning graphic communication. "I found that for me, a beautiful piece of lettering on its own was not enough; it needs to work in context with other graphic elements in order to express itself more fully. The total graphic image is the message, not just the lettering alone."

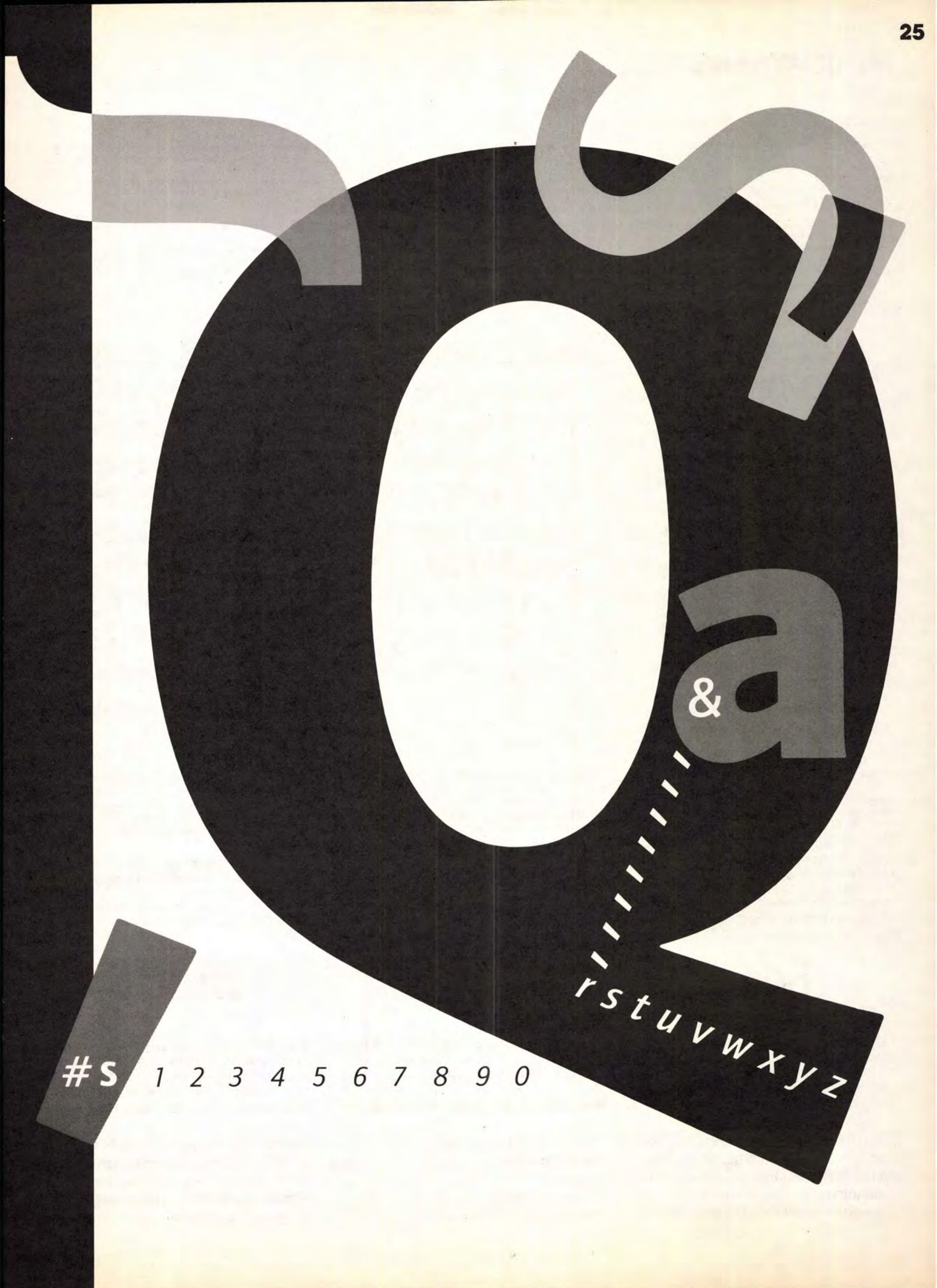
In addition to ITC, Letraset in England and H. Berthold AG in Germany offer his typefaces in their type libraries. Mr. Quay is also Chairman of Letter Exchange, and is the British representative for the Type Directors Club of New York. He is also a member of the Society of Scribes and Illuminators.

a b c d e f g h i j k l m n o p q

P zzzzzzzzz and

S S S S S

ABCDEFGHIJKLMNOPQRSTUVWXYZ


&
rstuvwxyz
#S 1 2 3 4 5 6 7 8 9 0

ITC QUAY SANS™

Excellence in typography is the result of nothing more than an attitud e. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integrat ion of design elements often demands unorthodox typography. It ma y require the use of compact spacing, minus leading, unusual sizes an
8/9

Excellence in typography is the result of nothing more than a n attitude. Its appeal comes from the understanding used in i ts planning; the designer must care. In contemporary adverti sing the perfect integration of design elements often deman ds unorthodox typography. It may require the use of compact
9/10

ABCDEFGHIJKL
MNOPQRSTUVW
XYZabcdefghijkl
mnopqrstuvwxyz
1234567890&$
¢£%ÇØÆŒßçø
æêåffiflffiffl˜˚°(:;,.
!?·-"‴'—/#*)[†‡§
»«1234567890]
aeilmnorst

Excellence in typography is the result of nothing more than an atti tude. Its appeal comes from the understanding used in its plannin g; the designer must care. In contemporary advertising the perfec t integration of design elements often demands unorthodox typo graphy. It may require the use of compact spacing, minus leading
8/9

Excellence in typography is the result of nothing more tha n an attitude. Its appeal comes from the understanding us ed in its planning; the designer must care. In contemporar y advertising the perfect integration of design elements of ten demands unorthodox typography. It may require the u
9/10

ABCDEFGHIJKL
MNOPQRSTUV
WXYZabcdefghij
klmnopqrstuvwx
yz1234567890
&$¢£%ÇØÆŒß
`çøæêåffiflffiffl˜˚°
(:;,.!?·-"‴'—/#*)
[†‡§»«123456
7890]aeilmnorst

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used i n its planning; the designer must care. In contemporary adv ertising the perfect integration of design elements often de mands unorthodox typography. It may require the use of co
8/9

Excellence in typography is the result of nothing mor e than an attitude. Its appeal comes from the underst anding used in its planning; the designer must care. I n contemporary advertising the perfect integration o f design elements often demands unorthodox typogr
9/10

**ABCDEFGHIJK
LMNOPQRSTU
VWXYZabcdef
ghijklmnopqrs
tuvwxyz12345
67890&$¢£%
ÇØÆŒßçøæêå
ffiflffiffl˜˚°(:;,.!
?·-"‴'—/#*)[†‡
§»«12345678
90]aeilmnorst**

Excellence in typography is the result of nothing more th an an attitude. Its appeal comes from the understandin g used in its planning; the designer must care. In contem porary advertising the perfect integration of design ele ments often demands unorthodox typography. It may re
10/11

Excellence in typography is the result of nothing mo re than an attitude. Its appeal comes from the unde rstanding used in its planning; the designer must ca re. In contemporary advertising the perfect integrat ion of design elements often demands unorthodox t
11/12

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understa nding used in its planning; the designer must care. In contemporary advertising the perfect integration of d esign elements often demands unorthodox typograp
10/11

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 perf ect integration of design elements often deman
11/12

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from th e understanding used in its planning; the design er must care. In contemporary advertising the p erfect integration of design elements often dem
10/11

Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in its plannin g; the designer must care. In contemporary advertising the perfect integration of desig
11/12

Book

Medium

Black

Excellence in typography is the result of nothin g more than an attitude. Its appeal comes from the understanding used in its planning; the des igner must care. In contemporary advertising th e perfect integration of design elements often d
12/13

Excellence in typography is the result of noth ing more than an attitude. Its appeal comes f rom the understanding used in its planning; the designer must care. In contemporary adv ertising the perfect integration of design ele
12/13

Excellence in typography is the result of nothing more than an attitude. Its appe al comes from the understanding used i n its planning; the designer must care. I n contemporary advertising the perfect
12/13

Excellence in typography is the result of n othing more than an attitude. Its appeal comes from the understanding used in it s planning; the designer must care. In co ntemporary advertising the perfect integ
14/15

Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding us ed in its planning; the designer must c are. In contemporary advertising the p
14/15

Excellence in typography is the res ult of nothing more than an attitud e. Its appeal comes from the under standing used in its planning; the d esigner must care. In contemporar
14/15

Excellence in typography is the result of nothing more than an attitud e. Its appeal comes from the understanding used in its planning; the d esigner must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may req uire the use of compact spacing, minus leading, unusual sizes and wei
8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its p lanning; the designer must care. In contemporary advertising t he perfect integration of design elements often demands unort hodox typography. It may require the use of compact spacing
9/10

Excellence in typography is the result of nothing more than an attit ude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect int egration of design elements often demands unorthodox typograph y. It may require the use of compact spacing, minus leading, unusu
8/9

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 ad vertising the perfect integration of design elements often d emands unorthodox typography. It may require the use of c
9/10

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used i n its planning; the designer must care. In contemporary adv ertising the perfect integration of design elements often de mands unorthodox typography. It may require the use of co
8/9

Excellence in typography is the result of nothing mor e than an attitude. Its appeal comes from the underst anding used in its planning; the designer must care. I n contemporary advertising the perfect integration o f design elements often demands unorthodox typogr
9/10

ABCDEFGHIJKL
MNOPQRSTUVW
XYZabcdefghijkl
mnopqrstuvwxyz
1234567890&$
¢£%ÇØÆŒßˋçø
œœˆˆåfffiflffiffl˜˜°(:;,·
!?·-‒—/#*)[†
‡§»«12345678
90]aeilmnorst

ABCDEFGHIJKL
MNOPQRSTUV
WXYZabcdefghij
klmnopqrstuvwx
yz1234567890
&$¢£%ÇØÆŒß
ˋçøœœˆˆåfffiflffiffl˜˜°
(:;,.!?·-‒—/#*)
[†‡§»«123456
7890]aeilmnorst

**ABCDEFGHIJK
LMNOPQRSTU
VWXYZabcdef
ghijklmnopqrs
tuvwxyz12345
67890&$¢£%
ÇØÆŒßˋçøœœˆˆåe
fffiflffiffl˜˜°(:;,.!
?·-‒—/#*)[†‡
§»«12345678
90]aeilmnorst**

Excellence in typography is the result of nothing more th an an attitude. Its appeal comes from the understandin g used in its planning; the designer must care. In contem porary advertising the perfect integration of design elem ents often demands unorthodox typography. It may req
10/11

Excellence in typography is the result of nothing mo re than an attitude. Its appeal comes from the under standing used in its planning; the designer must car e. In contemporary advertising the perfect integrati on of design elements often demands unorthodox ty
11/12

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understan ding used in its planning; the designer must care. In co ntemporary advertising the perfect integration of desi gn elements often demands unorthodox typography. I
10/11

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 perfe ct integration of design elements often demands
11/12

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from th e understanding used in its planning; the design er must care. In contemporary advertising the p erfect integration of design elements often dem
10/11

Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in its planni ng; the designer must care. In contemporar y advertising the perfect integration of desi
11/12

Book Italic

Medium Italic

Black Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from th e understanding used in its planning; the desig ner must care. In contemporary advertising the perfect integration of design elements often de
12/13

Excellence in typography is the result of n othing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In cont emporary advertising the perfect integrat
14/15

Excellence in typography is the result of nothi ng more than an attitude. Its appeal comes fr om the understanding used in its planning; t he designer must care. In contemporary adve rtising the perfect integration of design elem
12/13

Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding us ed in its planning; the designer must ca re. In contemporary advertising the per
14/15

Excellence in typography is the result of nothing more than an attitude. Its appe al comes from the understanding used i n its planning; the designer must care. I n contemporary advertising the perfect
12/13

Excellence in typography is the res ult of nothing more than an attitu de. Its appeal comes from the unde rstanding used in its planning; the designer must care. In contempora
14/15

BLOTTERS

They were once a necessity in every home, school and office, but you never had to buy one.

In the days before felt-tipped pens, ballpoint pens, cartridge pens and fountain pens, people wrote with steel nibs stuck into wooden holders and dipped into inkwells. As those of us who go that far back can recall, there were problems writing that way. You might dip the pen too deep into the ink and mess up the holder and your fingers. You might dip too shallow and not pick up enough ink to see you through a word. And often, you loaded the pen with too much ink, or pulled it out of the inkwell too precipitously, causing a torrent of ink blots to rain down on your paper. But the universal problem, no matter how neat or experienced you were, was that the ink took a long time to dry, and you were always in danger of smudging your work.

To the rescue came the blotter.

Blotting paper is actually an aborted stage of writing paper. It has not gone through the sizing and finishing processes which provide the smooth writing surface. But in this underdeveloped form it is endowed with capillary action which makes it ideal for soaking up excess fluid. In the days of nibs, and even fountain pens, blotters were a godsend, for they dried the ink as we wrote. They were on every schoolchild's list of school supplies, and a necessity in every home and office. Yet you never had to shell out a cent for one. You could acquire a lifetime supply FREE, because thousands of businesses were using them as advertising giveaways.

As an advertising medium, blotters came into vogue following the lead of trade cards. In the late 19th century, before magazines and newspapers became the main carriers of visual advertising, retailers and wholesalers advertised themselves and their wares on printed

1

1. *The six-inch ruler added to this blotter was designed to extend its usefulness and advertising life.*
2. *Blotters frequently carried direct, hard sell promotional copy.*
3. *Complimentary blotters with useful information or curious data were intended to be keepsakes which would also keep the company name "alive."*
4. *For small entrepreneurs, blotters became an inexpensive, easy, do-it-yourself form of advertising.*
5. *The ambitious die-cut design of this blotter both dramatized and reinforced the name of the product.*
6. *Blotters were as popular an advertising medium with giant national advertisers as with small entrepreneurs.*
7. *Prosperous up-to-the-minute storefront on this blotter was a typical subliminal form of institutional advertising.*

2

cards. The cards carried the firm's name, a trademark or logo, sometimes a picture of the firm's building or product, and a message about the organization's character. The cards were used as salesmen's calling cards, as receipts, for recording estimates...much as business cards are used today. The same graphic elements were later transferred to posters, postcards and even blotters, which were often provided with one smooth surface to receive the advertising imprint.

3

Although these advertising blotters were common household and office items in the late 19th and early 20th centuries, the introduction of the dry-writing ballpoint pen in the late 1940s sent them into oblivion. And the scarcity is precisely what makes them so appealing to collectors.

4

You might expect that advertising blotters would be sought out primarily by collectors of advertising ephemera. But Mr. Vince McGraw of Minneapolis, Minnesota, has become a collector through another route. In 1965 he started collecting inkwells. He made his first purchase at an auction, and forever after was hooked. He has haunted flea markets, garage sales, auctions and antique shops. In addition, he devoted himself to research and to communicating with other collectors throughout the world, sharing information, anecdotes and prices. He even co-authored a book on the subject. Finally, because collectors need to keep in touch with new developments and with each other, The Society of Inkwell Collectors was formed in 1981, with Vince McGraw as its president.

5

Recently the society reviewed its objectives and decided to broaden its scope to include the whole field of writing implements and accessories—paper knives, quill cutters, nibs, pens and the once-ubiquitous blotters. Their ultimate goal is to encourage the study and conservation of such items.

Mr. McGraw, a twice-bitten collector, has already amassed some 500 advertising blotters from a variety of sources. A few choice examples are reproduced here. Examining them is not unlike participating in an archaeological dig. They have a good deal to tell us about an era: the technology, civil and political concerns, fashions, prices, social and cultural interests, morals and manners. Even though people under fifty have probably never held a blotter like these in their hands, and though even oldtime paper salesmen chuckle at the mention of the word "blotters," they are not exactly extinct. Blotters are still used in one form or another by watercolor artists, calligraphers, printmakers, in bars as coasters, in hotels as disposable bath mats, and on office desks—although more soak up coffee spills, these days, than ink.

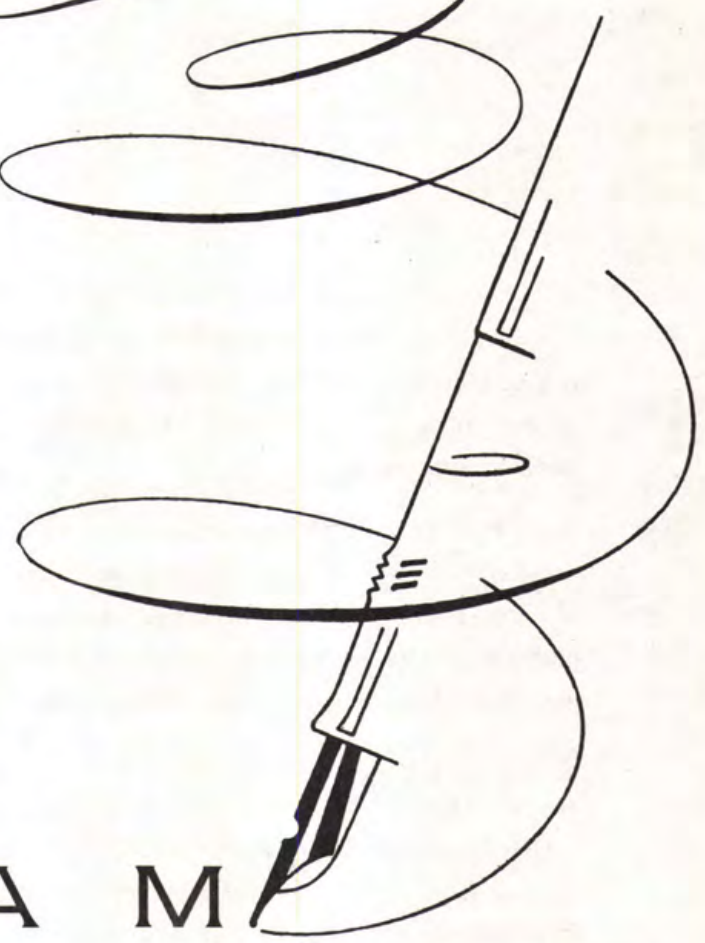
6

7

What's more, with fountain pens making a fashionable comeback, we may see the return of the hand blotter as we once knew it. As for Mr. Vince McGraw, he's never been without one. Even ballpoint pens can do some dirty work, he informed us, if you write left-handed—which he does. *M.M.*

HEADLINE: ITC CENTURY BOLD CONDENSED SUBHEAD: ITC NEW BASKERVILLE BOLD ITALIC TEXT: ITC CASLON NO. 224 BOOK, BLACK ITALIC INITIAL CAP: BOOK BYLINE: BOOK ITALIC
CAPTIONS: ITC NEW BASKERVILLE ITALIC

Pelikan



Who was

WILLIAM METZIG

...and why should we remember him?

Magazine cover for international graphic arts magazine.

Proverb lettered by William Metzig for his own pleasure.

In the spring of 1989, we received a letter from a reader informing us that William Metzig, a graphic designer and letterer, had died. To be perfectly honest, the news alone did not send shock waves through our offices. Metzig after all was ninety-six at the time of his death. Besides, only the most senior members of our staff had heard of him. But along with this letter from Lili Wronker, a calligrapher, former student and longtime friend of his, came samples and slides of his work that made us sit up and shake our heads in wonder and gratitude.

The work speaks of another era. There is such a sublime, aristocratic flavor to the page designs, lettering, calligraphy and illustrations, it didn't surprise us to hear that the man always worked in a dignified, long white smock—like a jeweler or a surgeon. And yet the work spans an ugly, chaotic period in our century—the 1930s through the '70s—years marked by depression, brutality, wars, uprisings, repression and fear. Was Metzig untouched by the harshness of the 40 years in which he produced his enormous body of work? On the contrary, he was repelled by it. But he kept his head and vision above the evil that surrounded him, and tried to live by Goethe's invocation that humans should be noble, helpful and good. It showed in his deeds as well as his words.

Who He Was

William Metzig was born in Hanover, Germany, in 1893. His father was a typesetter, and though William wanted to be a fine artist, his practical-minded mother apprenticed him to a lithographer when he was merely 14. As it turned out, mothers aren't always wrong. In the depressed economy of Germany after World War I, in which he served in a map unit, William was fortunate to be able to find work as a commercial artist.

In the 1920s, he was experienced enough to open his own studio and, through the next decade, specialized in designing trademarks, logos, posters and letterheads, and became an expert in heraldic history and design. His

Cover of a brochure for an animal home in Hanover, Germany.

Catalog cover.

***Early cover for* Print Magazine.**

Poster.

reputation was soon firmly established in Germany and he succeeded in attracting a number of distinguished clients, among them the world-renowned Pelikan Ink Company.

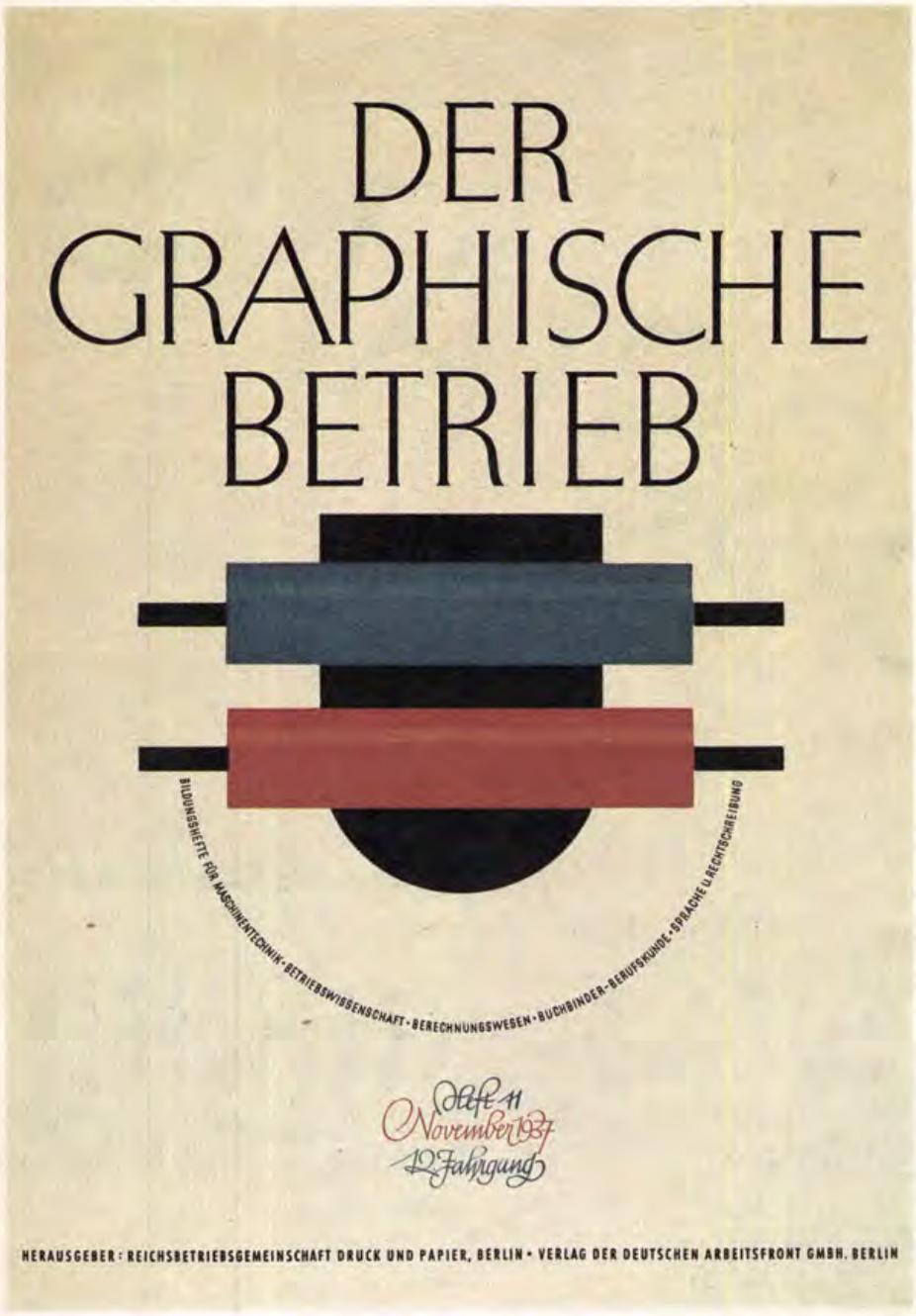
The lettering, calligraphy and drawing of that era, which strikes us as elegant but old fashioned today, was decidedly avant-garde then. Metzig was seriously immersed in modern art. He counted Kurt Schwitters and Paul Klee among his acquaintances. He knew Ruldoph Koch and his circle personally. And although he had no formal education, Metzig was passionate about modern literature as well as old. All those influences carried over into his graphics.

His broad experience and intellect also put him in harmony with the political intelligentsia of Germany. He had been an active Social Democrat all his life and totally opposed the rise of Nazism. Though he was a Christian and unthreatened by Hitler's racist dogma, he could not continue to live and work in his benighted homeland. In 1939, when he obtained permission to visit New York to attend an exhibition of his work, he defected to the United States and remained there for the rest of his life. Fortunately, he was also able to extricate his family. But his home, his business, his career in Germany were lost to him forever.

In New York he freelanced for major corporations, continuing his elegant ways in advertising and corporate identity graphics. He also became affiliated with *P.M.* (Production Management) *Magazine* later known as *Art Director & Studio News.* In the mid-'50s, when the corporate commissions started to wane, he turned to designing greeting cards and book jackets. In 1957, he created a course of study and a text entitled, "Art, Lettering and Design," for the International Correspondence School in Scranton, Pennsylvania. The book also found its way to Canada and graphic design students there.

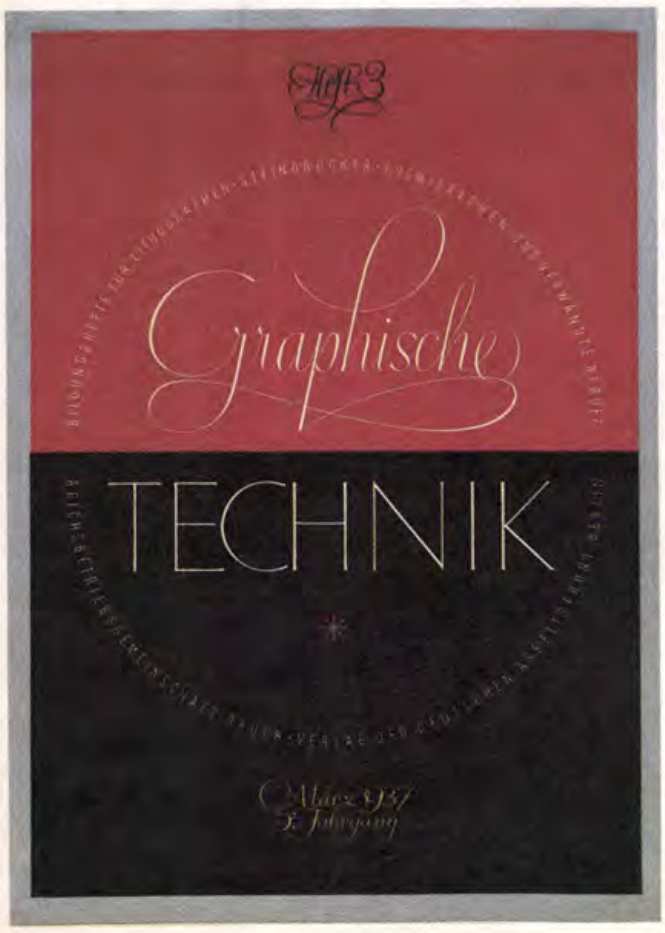
Why We Should Remember Him

Metzig's noble spirit was not locked up in his work exclusively. It overflowed



Printing trade magazine cover.

Cover of publishing trade magazine.

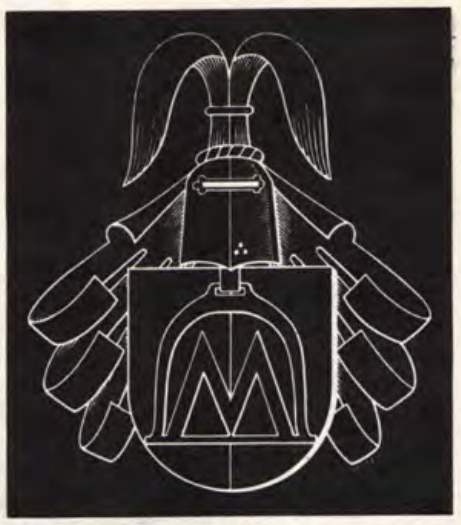


into his human relationships. Lili Wronker, also an émigré from Nazism, received the benefit of free private calligraphy lessons from him. According to her, he was unstinting with his time and guidance, especially where young people were concerned. In a program funded by the International Paper Company, he taught probationers basic design skills. Under his tutelage and encouragement, two of the students became design professionals.

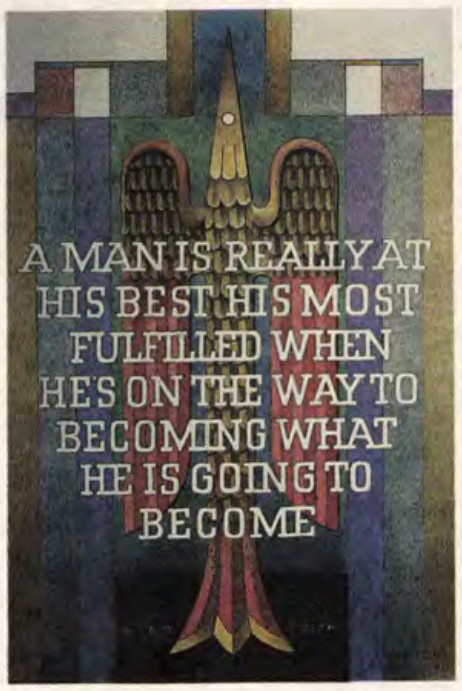
In his later years, Metzig was finally able to devote himself more and more to his painting. He also took pleasure in producing pages of proverbs and quotations in calligraphy, lettering and illustration. The words he chose to render speak more about the man's character than a thousand pages of a diary.

Today in Germany, Metzig is a heroic figure in graphic circles. He is remembered from feature stories in *Graphis* and *Gebrauchsgrafik,* and his posters are reprinted and sold as nostalgia. We are reproducing some of his work here, not out of sentimentality, but because they're beautiful, for one thing. For another, in a time when we have become so awe-stricken with the triumphs of technology, it's good to be reminded of what the human hand can do. *Marion Muller*

N.B. Lili Wronker and Mr. Metzig's daughter are searching for a home for Metzig's collected works. They would like to donate them to an institution that can provide proper care as well as exhibition space. Interested organizations or individuals should contact: Lili Wronker, 144-44 Village Road, Jamaica, NY 11435.



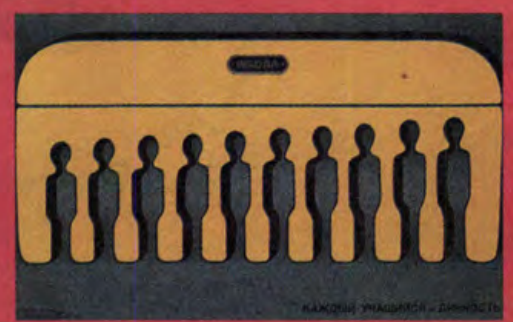
A sample of Metzig's heraldry designs.



Proverbs lettered by William Metzig for his own pleasure.

HEADLINE: ITC GARAMOND BOOK ITALIC, ITC NEWTEXT BOOK, ITC AVANT GARDE GOTHIC MEDIUM CONDENSED TEXT: ITC GARAMOND BOOK, BOLD CAPTIONS: BOLD ITALIC BYLINE/FOOTNOTE: BOOK ITALIC

THE RUSSIANS



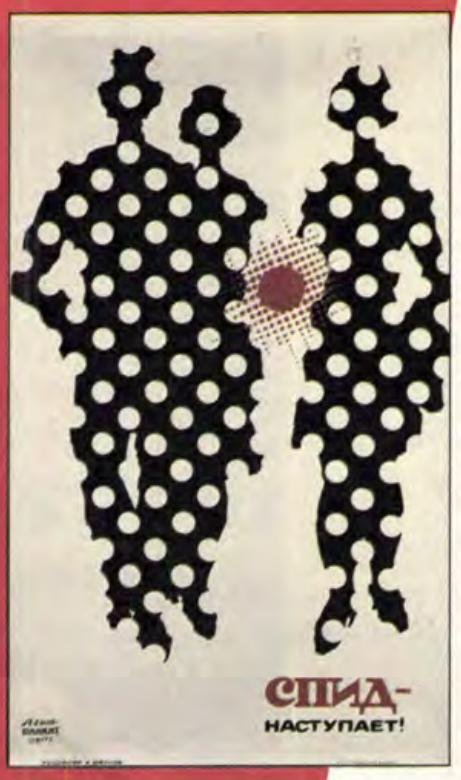
M. Mkrtchyan, **Every Student—An Individual,** *1988. Plays on a saying in the Soviet Union: "You can't comb everyone's hair the same!" This is a plea to look at the individual needs of the students.*

One hundred contemporary Russian posters never before seen outside the USSR are touring the United States. What do they have to tell us?

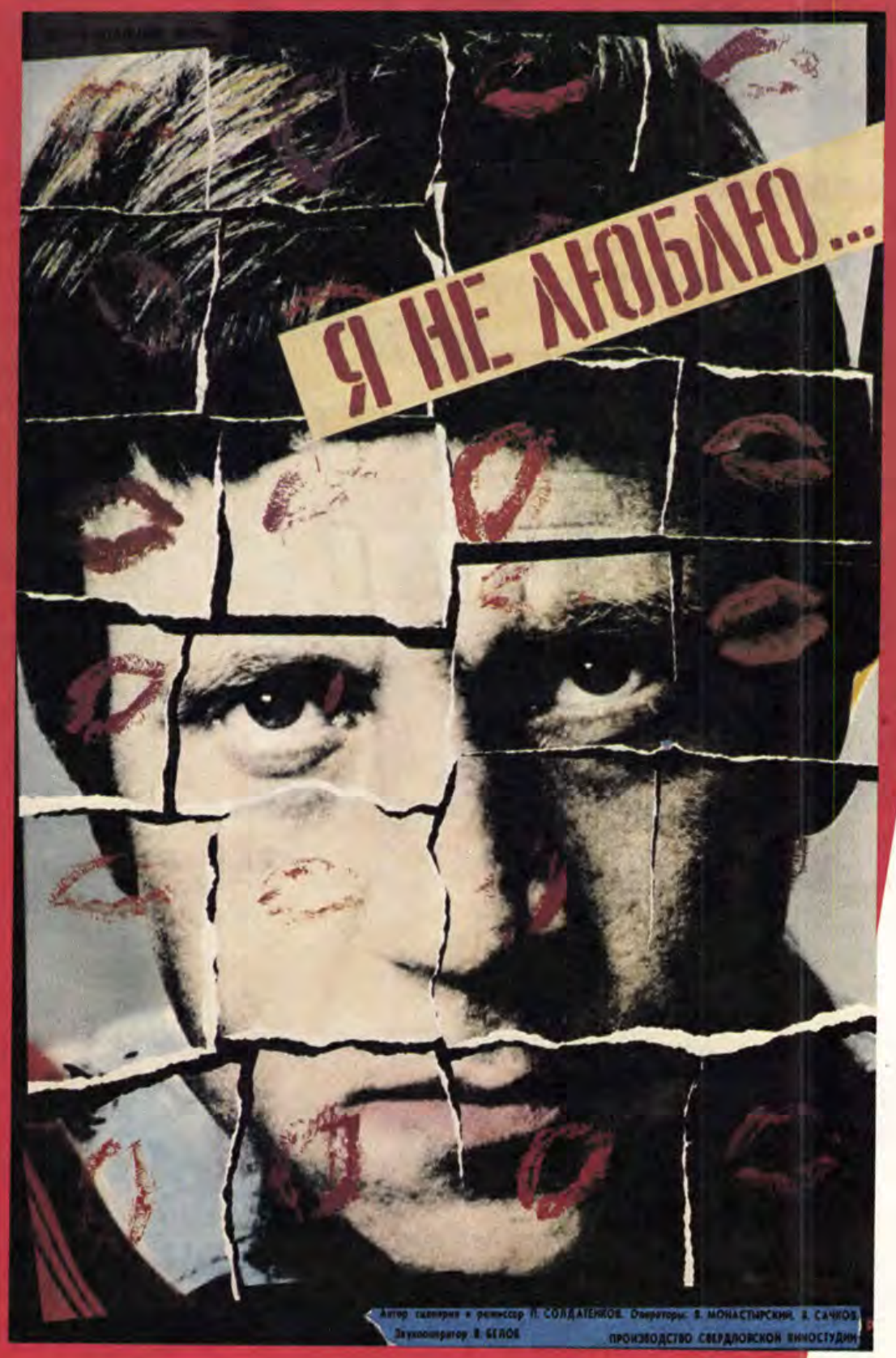
▶

Y. Bokser. Documentary film **I Don't Love,** *1989.*

ARE! HERE!



K. Ivanov, AIDS Attacks, *1989.*



If you really want to know what's going on in a country, the quickest, most reliable way to find out is to roam the streets or drive the roads and study their billboards and posters. You'll learn more about the place, the people and the government – and faster – than through any other means of communication. You'll find out what they eat, what they wear, the movies they see, what brings them joy, what brings them grief, and what their government wants them to think and do and care about.

The poster is the oldest propaganda tool in history – a relative, only once-removed from early Egyptian wall paintings and Greek and Roman tablets, on which public announcements were inscribed. It's been used for centuries by merchants to sell goods and services, and by governments to sell ideas. Compared with other forms of propaganda, it is not only fast, it is extremely precise. You don't have to read between the lines; there aren't many. Pictures deliver the message; only a few choice words are needed to help it along. And if the designer does the job well, the message is grasped with only a passing glance, because that's how most people view posters.

Recently, the American Institute of Graphic Arts (AIGA) arranged to borrow 100 contemporary posters from the USSR for exhibition in the United States. These posters have never been seen outside Russia's borders, and right now they're here, scheduled to be exhibited in a number of cities in the United States.

What Will We Learn from Them?

What will these posters reveal, if anything, about life in a country we've been in the dark about for so long? Over the years we've accumulated our own concepts...and misconceptions. Even with the recent proclamation of *glasnost*, do we really know anything about the day-in, day-out concerns of the Russian people? From just the few posters reproduced in these pages, we see that, like us, they're also concerned about peace, about AIDS, about corruption, about their children's education.

The 100 posters are not only a prime source of information, they are also a clue to changes in esthetic freedom permited Soviet artists. Early in the century Russian artists were the front runners in the avant-garde movements. Kandinsky, Malevich, El Lissitsky – all dared to show us new ways of thinking about making art. They even dared to create art that had no meaning at all. Came the revolution, such trifling and self-indulgence was deplored. Art, the Soviet rulers declared, had better be about something. Preferably about social conditions. Better still, about the utopian society the Soviet system would bring if everyone behaved as told. Posters were devoted to political and moral lessons. The art was realistic, and artists expressed approved ideas, not themselves.

Many things have changed in recent months. The government has leaned back and relaxed its hold on artists' minds, pens and brushes. Soviet posters are reflecting encouraging changes in Soviet politics and philosophy. It is obvious, from the posters in the exhibition, that Soviet artists are speaking out in voices of their own. They are moving away from the social realism of earlier decades toward freer, more innovative design ideas and vivid

▲ *L. Levshunova,* **Family! Let there be happiness in it!,** *date unknown. Text also states: "And let work, the raising of children, love and peace in your home contribute to it (the family)."*

▶ *N. Yermolova, Yugoslavian film,* **It's Not Easy With Men,** *1987.*

O. Savostiuk, 1937, 1988. Calls to mind the black period under Stalin when people were sent to Siberia and killed. The shovel with the barbed wire handle represents the burial of these people and the camps in which they were imprisoned. The red is symbolic of the blood shed on the land.

colors. It's clear they have seen Western graphics and have been encouraged by visiting graphic artists from all over the world. The effects of the cultural exchanges are refreshing to see.

Rest assured that all the posters in the exhibit will bear English interpretations. But if anything is lost in the translation, Mr. Oleg Savostiuk, Secretary of the Union of Soviet Artists, will be there to clarify. He will deliver lectures, answer questions and add an extra dimension to the exhibit.

The AIGA has done us all a service in undertaking this project which involved raising money for the grand tour as well as organizing the exhibition from scratch. The exhibit opened in San Diego in October 1989. For the dates the posters can be seen in your area, call your local AIGA office or the San Diego chapter. (619)232-2888.

Marion Muller

Marion Muller

A. Gel'finboym. Documentary film,* A Choir of One Person, *1988.

I. Maystrovskiy. Promotes film by Andrei Tarkovsky,* Sacrifice, *1988.

HEADLINE: ITC MACHINE BOLD. ITC AVANT GARDE GOTHIC BOLD, BOOK CONDENSED SUBHEAD: ITC AVANT GARDE GOTHIC BOLD TEXT: ITC STONE INFORMAL BOLD CAPTIONS: BOLD WITH BOLD ITALIC BYLINE: BOLD ITALIC

An Alphabet for Art's Sake Only

Five years ago, when he turned 67—an age when most people are retiring from their lifetime careers and committing themselves to morning golf and afternoon naps—Alexander Gottlieb started a second career.

In his "first life," Gottlieb was a specialist in product illustration. He drew and painted merchandise for reproduction in catalogs, posters, billboards and other such advertising media. No camera could match the clarity and details Gottlieb provided in his renderings of tires, fountain pens, liquor and perfume bottles, airplanes and food. He won awards. His work was included regularly among the "Best Billboard Art of the Year." He made a name for himself in the field.

During the same period, he gradually broadened his scope and his skills to include photo retouching, layout, lettering, type specification and mechanical

paste-up. He became, in short, a one-man art studio. But Gottlieb had still another itch yearning to be scratched. He longed to express himself as a fine artist, and in the past few years, as he freed himself of commercial commitments, he started exploring ways to satisfy that urge through various forms of printmaking.

Like every artist facing a blank canvas, paper or copper plate, Gottlieb had to find "something to say." Out of habit, his early works—intaglio prints—were realistic. But they didn't satisfy. Then he discovered monoprints. Here he finds double pleasure. First there is the joy of painting freely and expressively in oils on smooth sheets of plastic. Then there is the extra surprise that comes when you pull a print from your painting and see the work in reverse. But Gottlieb's moment of truth arrived when he lit upon his personal point of reference—letterforms.

Forty-five years of designing advertising graphics did not leave him untouched. Either consciously or unconsciously, he returned to the alphabet as a subject for his explorations.

The 26 letters occupied Gottlieb's thoughts and studio hours for over a year. Using a 20″ × 20″ format, he made each letter a jumping-off point for an abstract painting. He started with the classic Roman letterforms and pushed them through distortions, exaggerations and variations. Some he placed in the frontal plane. Some exist in negative space. Some float quietly in confined shapes, while others assert themselves almost beyond the bounds of the page.

Don't look for an articulated alphabet here. No two letters could sit side-by-side and spell out a word or serve any other useful purpose. But hung on the walls of a gallery, they reverberate through the room. Gottlieb's vibrant color, his brush strokes, scumbles and drips are a match for the most liberated abstract expressionists. Each painting is a universe unto itself, and nobody minds if one stunning print elbows another off the wall for attention.

Besides the alphabet, Gottlieb has some 400 other prints which he has shown in galleries and group shows in his home state, New Jersey, as well as in national juried and invitational print shows. He is also represented by the Raindrop Gallery, Seattle, Washington; Marcello Gallery, St. Maarten, Netherlands Antilles; and Interiors by David, Cliffside Park, New Jersey.

In only five years, and at age 72, Gottlieb has attained maturity and success in his second career, and still finds time to design a logo or two when a client calls. His story should say something to anyone out there who's worried about retirement. *M.M.*

HEADLINE: ITC GALLIARD BOLD ITALIC TEXT: ITC CENTURY BOOK, BOLD ITALIC BYLINE: BOOK ITALIC

1

2

What the Japanese Know About Space

Japanese designers like Shin Matsunaga never had to be taught that "less is more."

Japan, as we all know, is a tight little island – about the size of California, but with five times the number of people per square mile. In urban centers, rooftops overlap each other. Every arable hill and mountain is terraced for growing food. People jam the shopping streets; passengers are compacted into subways. Through grim necessity, the Japanese have cultivated the art of making maximum use of minimum space.

Nowhere is it more evident than in the work of designers like Shin Matsunaga. He was born in 1940 in Tokyo and grew up in a postwar Japan bristling with purpose and energy. In 1964 he graduated from the Tokyo National University of Fine Arts, where he specialized in Visual Design. After a few years in the advertising division of Shiseido Company, he opened his own design studio, Shin Matsunaga Design, Inc., and the prizes and awards have been accumulating at a steady pace.

It is generally accepted that Japan has gone gung ho for U.S. culture – the casual clothes, the fast food, the rock music, and the advertising style. To give credit where credit is due, they may have learned a few new techniques in marketing and promotion. But when it comes to design, there is plenty of evidence that the influence has flowed the other way – from East to West. Japanese design sensibility comes from Japanese genes, not U.S. jeans. People who settle for a flag with a single unadorned red circle as their national emblem…who make a flower arrangement with one perfect bud…a delightful garden out of a sackful of pebbles and two shrubs, do not have to be taught by anyone else how to use space effectively, that there is strength in restraint, and that "less is more."

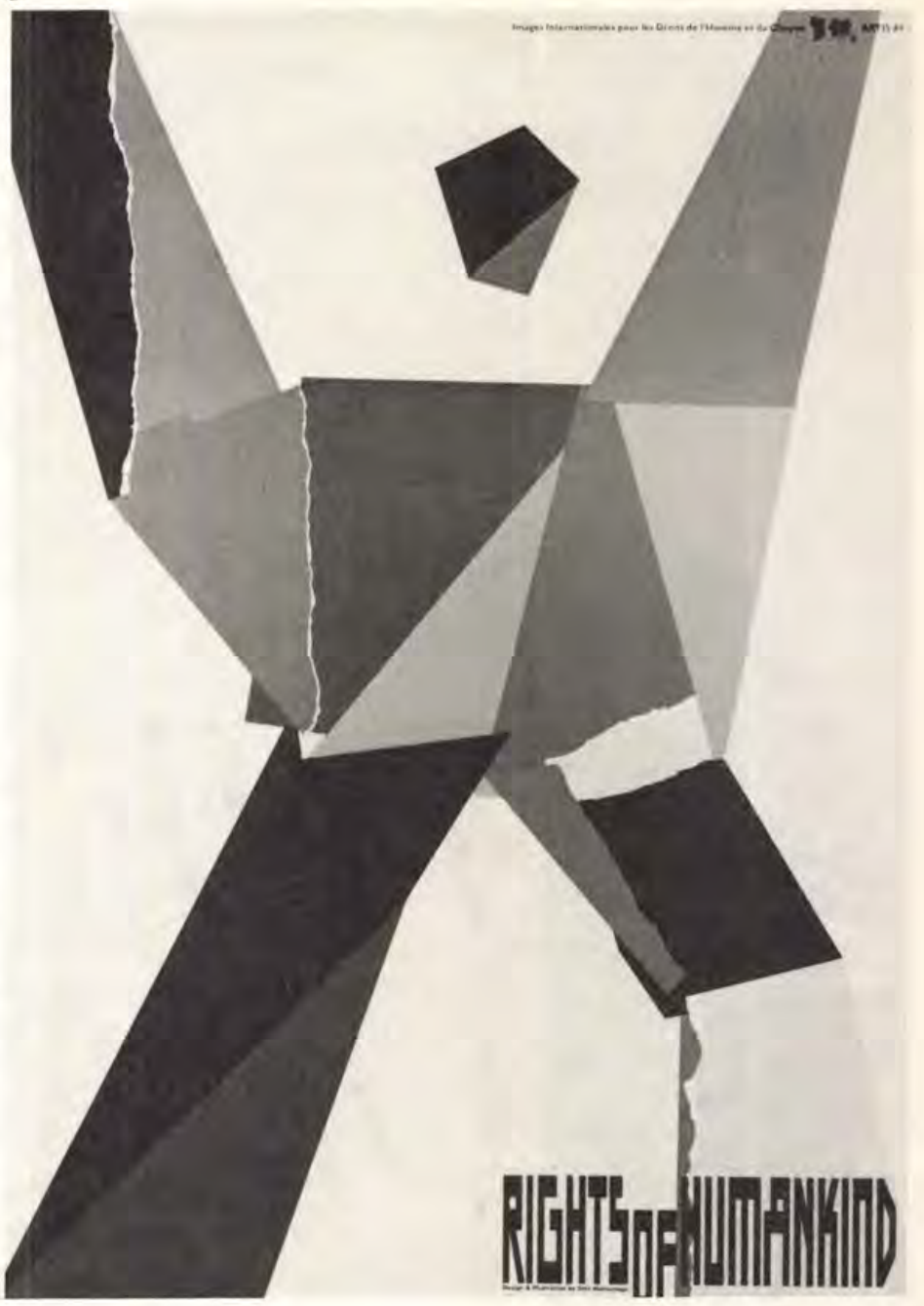
Matsunaga, of course, owes something to the Japanese woodcut artists, calligraphers and commercial designers who preceded him. But his style is his own. It is honest, clear and unpretentious – because he is. As he explains: "We are often caught up in a dizzying maelstrom of

3

HEADLINE: ITC PANACHE BLACK SUBHEAD: BLACK ITALIC TEXT: BOOK, BLACK BYLINE: BOOK ITALIC CAPTIONS: BLACK

4

5



choices...for this reason I believe it is necessary to return to the unsullied brilliance for which design was inherently intended... More than anything, the designer is the foremost accomplice to the producer, and for this reason he must at all times maintain a keen and healthy awareness of everyday lifestyles and needs."

Matsunaga is as good as his words. With that focus and his innate design sense, we see why his advertising succeeds. Each poster and package design is engineered to give a product all the room it needs. He makes common objects look big and noble. He trusts his taste in typography and illustration; he never muddies the waters with gratuitous flourishes or self-conscious gimmicks. Only a designer as secure as Matsunaga can step out of the picture and give a subject its full space. *M.M.*

6

Prizes and Awards

1969, 70, 72, 73, 78 Tokyo Art Directors Club Award

1978, 81 Japan Graphic Design Exhibition (N.Y.) Gold Medal

1984 Package Design in Japan, Grand Prize

1987 The Mainichi Design Award

1988 12th International Poster Biennale, Warsaw, Gold Medal and Honorary Award

12th Biennial of Industrial Design, Yugoslavia, Special Prize

Exhibitions

1984 Modern Japanese Poster Exhibition, Stratford Museum, Canada

1985 Modern Japanese Art Directions Exhibition, New York

1988 Design Works of Shin Matsunaga, Exhibition in Warsaw

Design Works of Shin Matsunaga, Exhibition in 12th Biennial of Industrial Design, Yugoslavia

Japan Week L.A. 1988, Design Tokyo Exhibition

1989 "Images internationales pour les droites de l'homme et du citoyen" poster exhibition, Paris. Europalia '89 Japan, Belgium

Permanent Collections

Museum of Modern Art, New York

Die Deue Sammlung Staatliches Museum, Munich

Poster Museum in Wilanow, Warsaw

Shin Matsunaga is a member of Alliance Graphic Internationale, the New York Art Directors Club, Commissioner of the Tokyo Art Directors Club and Trustee of the Japan Graphic Designers Association.

7

1 Poster for magazine series. Photo Japon, 1984-85. Photo: Andre Gelpke

2 Poster for fashion show. Issey Miyaki & Kenzo The Mainichi Newspapers

3 Poster for one man exhibition, 1988.

4 Poster for exhibition. Art Work of Contemporary Theater 60's-80's. The Seibu Museum of Art, 1988.

5 Poster for international exhibition Artis '89.

6 Product packaging, 1977. Kibun Canned Foods

7 Symbol logotype for furniture. Yamaha Corporation, 1987.

1

THE THREAD OF A SCREW . . . THE GRIP OF A VISE

2

ART IS EVERYWHERE

FOR ANYONE WILLING TO SEE,

AND THE HECHINGER COLLECTION OF

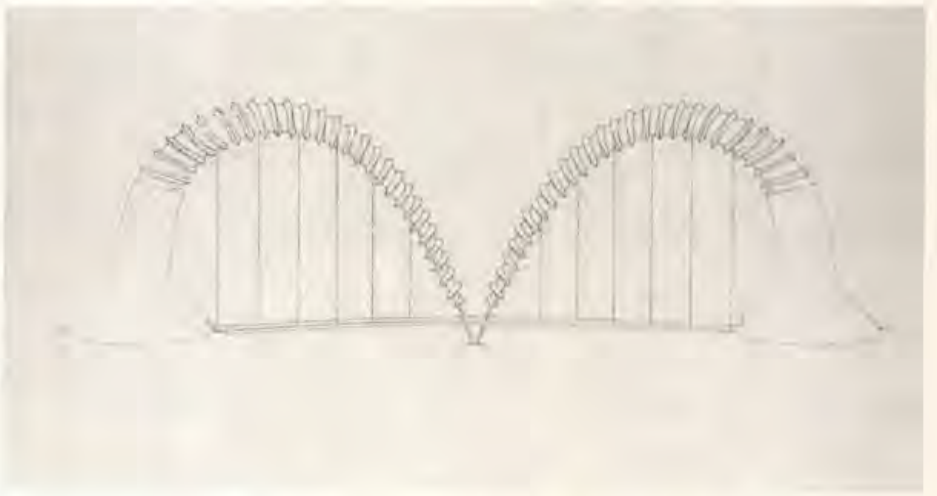
"TOOLS AS ART" PROVES IT.

3

4

1 *Christopher Plowman,* Still Life with Tenon Saw, *1985. Varnished steel.*
2 *Michael Malpass,* Globe, *1981. Iron and Steel.*
3 *Hans Godo Frabel,* Hammer and Nails, *1979. Glass.*
4 *Lucas Samaras,* Brush, *1968. Silkscreen relief.*
5 *Claes Oldenburg,* Screw Arch Bridge, *1980. Etching and aquatint.*

5



When Marcel Duchamp dared to mount a bicycle wheel on a kitchen stool and call it sculpture, he upset more than a few people's notions about what constituted art. But the public was no more outraged then, in 1917, than it was two hundred years earlier when artists started to paint landscapes and apples instead of saints and kings. Or when, more recently, pop artists shoved comic strips and supermarket cans in our faces.

The point is, when artists have no patrons paying the bills and breathing down their necks, the whole world is their playground. They can expound about history, religion or current affairs…about good or evil …about the natural world or the one we've fabricated…or merely about the formal and esthetic problems of art itself.

In the 1950s, when a crop of pop artists took it upon themselves to enlighten us about our popular culture (or lack of it) they bombarded us with paintings and sculptures of common objects. Some of these artists hoped to remind us of the crassness, the uniformity, the commercialism and the systematic dehumanization of our world. Others, on the other hand, wanted to open our eyes to the esthetic pleasures to be found in the most commonplace things. "Look," they said in their work, "even in this lackluster world, there is beauty in the things you touch and handle every day."

Quite a few renowned artists created works of art using common tools as their subject. They drew attention to the lines, shapes, rhythms and patinas in the wood and metal parts. They immortalized household tools in prints, photographs, drawings, paintings, and sculptural jokes and puns. And who would be more likely to collect such art than John W. Hechinger, Sr., co-chairman of the Hechinger Company, a distributor of hardware and building supplies?

The Hechinger Collection

John Hechinger, Sr., started his collection of "Tools As Art" in 1976 and now owns close to 200 pieces. Usually the art works are displayed in the Hechinger company's headquarters in Landover, Maryland. They're not just secreted away in the boardroom and executive offices, but distributed throughout the plant – in corridors, offices and the employee cafeteria – for all to enjoy. Recently, to spread the pleasure even farther, the collection was put on exhibit at the National Building Museum in Washington, D.C.

Among the 100 pieces shown in the exhibition was Michael Malpass' *Globe,* a stunning polished sphere constructed of cogs, nails, nuts, bolts, washers and everything else you might find in the kitchen sink. There was also a playful proposal for a *Screw Arch Bridge* – a typical Claes Oldenburg joke, Arman's wall sculpture composed of hundreds of steel vises welded together into an undeniable likeness of a *School of Fishes,* and Jim Dine's pulsing, exquisitely rendered lithograph of a *Big Red Wrench in a Landscape,* which could change the way you look at your toolbox contents forever.

The National Building Museum is not a well-known institution, but it deserves to be. It was mandated by the U.S. Congress in 1980 to celebrate American achievements in building, architecture and design, and opened to the public in 1985. It offers exhibitions, educational programs, tours and lectures to broaden the understanding and appreciation of America's building heritage. The museum is located in the Pension Building, a national landmark, located at F Street, between 4th and 5th Streets, N.W., in Washington, D.C. It is open every day of the week and, like all national museums, is free to the public.

M.M.

The ITC Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF MAY 21, 1990.

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 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 Quay Sans™
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

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

t

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

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

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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 Arabic

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 Calligraphy™

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

ITC Boutros Setting™

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

ITC Boutros Kufic™

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

ITC Boutros Modern Kufic™

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

ITC Boutros Rokaa™

بطرس رقعة 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/L&C Stymie Hairline®
ITC Tom's Roman®
ITC Upright Regular®
ITC Upright Neon®

TECH talk

By Barry Zuber

One Minute Reviews

DesignStudio™ Hottest New Page Makeup Program

DesignStudio from Letraset® is the hottest page makeup program on the Macintosh™ today. It is specifically designed for the graphic arts professional.

DesignStudio features powerful tools such as rotation of text and graphics by one degree increments, text shaping, tracking, precise kerning and auto runarounds. There is also a full-featured word processor, plus a spell checker and find-and-replace function.

DesignStudio supports 24-bit color images, four-color separations, editable thumbnails, add-on modules, Pantone® Colors and links to other prepress systems. DesignStudio is part of Letraset's Studio Line of graphic design software. For Macintosh. $795. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100.

Capturing Video Images

The problem with flatbed scanners is that artwork needs to be on paper before you can bring it into your computer. Image-It™ is a new interface board from Sigma Designs that allows you to capture images from a video camera or VCR.

Image-It digitizes images in 1/30th of a second into formats for use with PageMaker,™ Ventura Publisher™ and many other popular programs. For IBM PC. $795. Sigma Designs, Inc., 46501 Landing Parkway, Fremont, CA 94538. (415) 770-0100.

Teaching Old Fonts New Tricks

Altsys Corporation has developed a program for the Macintosh that allows you to edit outline PostScript fonts. With Metamorphosis™ you can manipulate type outlines in your favorite drawing program to create custom designs and logos.

Metamorphosis works by reading fonts from any Adobe PostScript® printer and converts them into editable outlines for use in Aldus® FreeHand,™ Adobe Illustrator,® or Brøderbund TypeStyler.™ For Macintosh. $295. Altsys Corporation, 720 Avenue F, Suite 109, Plano, TX 75074. (214) 424-4888.

Creative Ideas Using Your Computer

Creativity is the product that clients seek from designers. But what do you do when the creative ideas don't flow? You can turn to the IdeaFisher.™ IdeaFisher is a brainstorming and problem solving program to aid the creative process. Research shows that the creative process happens through idea associations. By answering a series of questions, IdeaFisher puts more than 705,000 idea associations linked together at your fingertips. For example, type in the word red: IdeaFisher returns the idea associations of fire truck, catsup, rose, Santa Claus, plus many more.

You can use IdeaFisher to develop advertising and marketing strategies, graphic ideas, themes, titles, products, services. For IBM PC and Macintosh. $495. Fisher Idea Systems, Inc., 18881 Von Karman Ave., Irvine, CA 92715. (714) 474-8111.

Arts & Letters®: Full-featured Drawing Program

Arts & Letters Version 2.0 is a powerful drawing program that combines practically every drawing feature you can think of into one package. Drawing and manipulation of curved lines is easy to control with Bezier curve functions. Drawing functions are quickly accessible from the toolbox or pull-down menus.

Images and gradient effects can be created by blending from one image to another. There's a masking tool that allows you to cut holes in shapes for a "see through" effect. Text can be wrapped on a curve using the base, center or top line of text. Scanned black & white or color TIFF (tagged image file format) images can be imported and combined with illustrations or clip art. Arts & Letters even has an auto-trace command to convert bitmapped images into vector outlines.

Arts & Letters comes with 15 typefaces and over 1,000 images of high quality clip art. You can edit the typeface outlines to create new designs and artwork. The clip art that comes with the program is also editable so you can create new art work without having to draw it!

Additional typefaces and thousands of clip art images are available for a nominal fee. For IBM PC. Computer Support Corporation, 15926 Midway Road, Dallas, TX 75244. (214) 661-8960.

New Paint Program

ZSoft Corporation has released a new paint program that lets you do it all in one package. PC Paintbrush IV Plus™ can scan, create, edit and enhance images.

PC Paintbrush IV Plus allows you to prescan your artwork and frame the precise area you want at a higher resolution. You can scan and edit full-page, black & white, gray-scale and color images.

Retouching features let you blend, lighten, darken, adjust contrast, change tints and smudge portions of any image. For IBM PC. $199. ZSoft Corporation, 450

Franklin Road, Suite 100, Marietta, GA 30067. (404) 428-0008.

Faster, Faster, Faster...

Just when you think your computer has the speed of a Ferrari, along comes a new chip that makes it look like an old Volkswagen Beetle. That's just what happened with the recent announcements by Intel and Motorola.

Intel and Motorola are the manufacturers of the brains of your computer whether you own an Apple Macintosh or an IBM computer. A Macintosh contains the Motorola chip while an IBM or clone contains the Intel chip.

The new Intel chip, named the 80486 or i486, matches the processing speed of mainframe computers. Or, to compare it with the standard IBM XT computer, the 80486 is 50 times faster. The 80486 microprocessor can do 15 million to 20 million instructions per second. Keep in mind that the IBM PC was only introduced eight short years ago!

The new Motorola chip, named the 68040, also matches the speed of mainframe computers. The 68040 contains 1.2 million transistors and executes 19 million instructions per second. It is expected to run about three times faster than the chip used in the top-of-the-line Macintosh today.

All this speed is great but what does it mean to you? It means that complex applications like graphic design or color prepress can be done faster and less expensively. And, when time is money, you know the rest.

What comes next? Intel hopes to introduce the 80586 by 1993.

Quick Looks

Fonts

LetraFont™ offers high resolution, true display type for the Macintosh computer. The LetraFont library is a collection of styles from the Letraset display type library. LetraFonts retain all the ligatures and flourishes of the original fonts. The library includes Letraset Premier faces—specially commissioned styles from leading type designers. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100.

Adobe Systems Incorporated has shipped over 100,000 copies of their newest program, Adobe Type Manager™ (ATM). ATM takes your jagged Macintosh screen text and makes it appear as sharp, smooth fonts. If you own an ImageWriter™ printer or other QuickDraw device, ATM prints text without the jaggies. For Macintosh. $99. Adobe Systems Inc., 1585 Charleston Rd., Mountain View, CA 94039-7900. (800) 344-8335, (415) 961-4400.

The Font Company is offering support of URW typefaces for use with ATM. This means you are no longer limited to using Adobe's fonts for use with ATM. For Macintosh. 12629 N. Tatum Blvd., Suite 210, Phoenix, AZ 85032. (602) 996-6606.

Emerald City Software has released a desk accessory program for use with ATM. Type Align™ adds typographical special effects to the Macintosh. Text can be kerned, rotated, distorted or colored. Also, text can be typed onto lines and curves and imported or saved into a program. 1890 Shoreline Blvd., Mountain View, CA 94043. (800) 223-0417.

Monotype has announced PostScript compatible Expert Fonts for use on Macintosh and IBM publishing systems. The fonts contain small caps, oldstyle figures, fractions, superior and inferior figures, superior letters and an expanded set of f-ligatures. Monotype says they are releasing these fonts to meet professional typographer demands. Monotype Typography, 600 West Cummings Park, Suite 1800, Woburn, MA 01801.

Showker Graphic Arts & Design has announced the release of MonsterFonts™ Vol. 2, a major addition to the MonsterFonts Macintosh fonts collection. MonsterFonts cover every imaginable gambit of font usage including modern display, scripts, cursive, sans and serif, picture and technical. MonsterFonts Vol. 2 is a ten disk collection of new Macintosh ImageWriter and LaserWriter fonts. $49.95. Showker Graphic Arts & Design, 15 SouthGate, Harrisonburg, VA 22801. (703) 433-1527.

Printers

IBM has entered the low-end laser printer market with its new 4019 LaserPrinter. The 4019 is priced at $2,595 and targeted to the HP® LaserJet™ market. The 4019 has Apple, parallel and serial interfaces and supports HP emulation. PostScript support is expected during the first half of 1990. Call your local authorized IBM dealer for more information.

Linotype has developed an Ethernet™ option for the RIP3 processor. The RIP3 processor is a high-speed PostScript text and graphics image processor used in Linotronic™ imagesetters. The Ethernet option allows high-speed communications and reduced transfer time of files to the imagesetter. It also allows the Linotronic to be used in network configurations. $3,200. Linotype Company, 425 Oser Ave., Hauppauge, NY 11788. (800) 426-7705.

QMS has reduced the price of color PostScript printers with the introduction of the QMS ColorScript™ 100 Model 10 for $9,995. The QMS ColorScript 100 prints onto paper or clear transparency. The QMS printer adheres to Pantone Color Standards, accepts a 4 MB memory upgrade and works with software for IBM PCs and the Macintosh. With true PostScript support, the QMS printer marks a breakthrough in price and performance. For IBM PC and Macintosh. $9,955. QMS, Inc., P.O. Box 850296, Mobile, AL 36685. (800) 523-2696.

Optical Character Recognition Software

Accutext™

Xerox Imaging Systems has released AccuText for the scanning and recognition of text into your Macintosh. AccuText scans multi-column documents and reads thousand of typestyles. AccuText is compatible with scanners by: Datacopy, Hewlett-Packard, Apple and Microtek. $995. For Macintosh. Xerox Imaging Systems, 535 Oakmead Parkway, Sunnyvale, CA 94086. (800) 821-2898.

OmniPage™

Another optical character recognition program that runs on both the Mac and IBM PC is OmniPage from Caere Corporation. OmniPage reads from 8 to 72 point size fonts. It reads typeset, proportionately spaced and kerned characters on multi-column documents. OmniPage directly supports scanners by: Apple, Canon, Dest, Hewlett-Packard, IBM and Microtek. The IBM PC version runs on 80386 based computers and takes advantage of the Windows™ graphical interface. $895. Caere Corporation, 100 Cooper Court, Los Gatos, CA 95030. (408) 395-7000.

High-Resolution Scanning System

Varityper, Inc. now provides a scanning system that supports 1200 dots per inch and 256 levels of gray. The Varityper Image Scanner 1200 can scan up to an area of 11.5 inches by 17 inches. The entire subsystem includes a Macintosh IIcx, 19 inch Radius gray scale monitor, Xerox 7650 CCD flat-bed scanner, Varityper ImageMaster scanning control software, Letraset ImageStudio™ software, Silicon Beach SuperPaint™ software and Symantec™ disk utilities. $28,995. Varityper, Inc. 11 Mt. Pleasant Ave., East Hanover, NJ 07936. (201) 887-8000.

Multi-Media Hardware

IBM has announced its new Audio Visual Connection™ boards for the creation of high-impact sound and image presentations. The Audio Visual Connection (AVC) consists of two separate boards—one to capture and playback video images, and one to record and playback sounds. The Audio Visual Connection comes with software to create presentations using the two boards. Audio Visual Connection Software $495. Audio Capture and Playback Adapter for AT bus computers $565. Audio Capture and Playback Adapter for PS/2 computers $565. Video Capture Adapter for PS/2 computers $2,250. IBM Corporation, US Marketing & Services, Dept. ZVO, 1133 Westchester Ave., White Plains, NY 10604.

MASS MicroSystems,™ Inc. offers full-screen, real-time video on an Apple monitor. There are two boards to choose from. The ColorSpace IIi™ board brings live 24-bit color images and lets you overlay Mac graphics onto the video signal and capture still images. The ColorSpace FX™ gives the most features of the two boards with the ability to use the Apple monitor as a display, resize video images and produce special effects. For Macintosh II. ColorSpace IIi $2,299. ColorSpace FX $3,499. Cable $100. MASS MicroSystems, Inc., 550 Del Rey Ave., Sunnyvale, CA 94086. (800) 522-7979.

Willow Peripherals™ offers a combination VGA card and video capture capability on a single board. The VGA TV™ card accepts NTSC video input from a video camera or VCR. Using video capture software, you can capture images from the video source for use in other programs. You can also record presentations or any screen images produced by programs out to a VCR. For IBM PC. $699. Willow Peripherals, 190 Willow Ave., Bronx, NY 10454. (800) 444-1585.

Page Makeup Software

PageMaker™ has turned 4.0. Aldus Corporation has announced the newest version of its page makeup program. New features to PageMaker include: ability to handle long documents up to 999 pages, rotate type, spell-checker, search-and-replace, sophisticated typographic controls, stretch and condense type, indexing and table of contents, work group functions and controls. For Macintosh. $795. Upgrade for owners of version 3.0. $150. Aldus Corporation, 411 First Ave., South Seattle, WA. (206) 622-5500.

Graphical Word Processing Software

Now there's a word processing package for IBM computers that makes entering text easy for any user. Microsoft® Corporation has developed Word for Windows to take advantage of the Windows™ graphic interface. Word for Windows can import graphics and set up "hot links" to other programs so that changes made in a spreadsheet for example, will be reflected automatically in your word processing document. Word for Windows is a powerful and full-featured word processing program. Microsoft has available a full working model capable of producing two pages for $9.95. For IBM PC. $495. Upgrade for owners of DOS Word, $150. Microsoft Corporation, 16011 NE 36th Way, Box 97017, Redmond, WA 98073-9717. (800) 541-1261 Dept. K41.

Poster Software

PosterWorks,™ by S. H. Pierce & Co., is shipping a color poster production program for the Apple Macintosh Plus, SE and II series of computers. Color images are imported into PosterWorks from a color scanner. PosterWorks prints color images up to 100 square feet on any PostScript device. $167. S. H. Pierce & Co., One Kendall Square, Suite 323, Cambridge, MA 02139. (617) 395-8350.

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.

AMSTERDAM 31-20-91-98-21
ATLANTA 404-320-3000
AUCKLAND 64-9 419-1308
BALTIMORE 301-879-6530
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
CINCINNATI 513-681-1500
CLEVELAND 216-621-5388
COLUMBUS 614-475-0242
CONNECTICUT 203-869-2700
COPENHAGEN 45-33 11-63-20
DALLAS
- Pacesetters 214-235-2222
- Typographics 214-748-0661

DAYTON 513-299-2422
DENVER 303-832-8320
DETROIT 313-352-7330
DUBLIN 353-1 761 739
EDINBURGH 44-31 22-51-030
FRANKFURT
- CTS Identicolor 49-69 78-94-004
- Artshop 49-69 72-88-41

FREIBURG 49-711 61-08-55
GENEVA 22-7 92-28-28
GREENVILLE, SC 803-232-2486
GREENWICH, CT 203-869-2700
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 852-897-2308
HOUSTON 713-861-2290
INDIANAPOLIS 317-634-1234
KANSAS CITY 913-677-1333
KNOXVILLE 615-522-0455
KUALA LUMPUR 03-718-7653
LANCASTER, PA 717-397-8863
LITTLE ROCK 501-375-5395
LONDON
- APT Photoset, Ltd. 44-1 071-701-0477
- The Fifth Plane; Identicolor 44-1 071-490-0051
- Headliners (London) Ltd. 44-1 071-637-4571
- Q.B. Factory 44-1 071-351-5522

LOS ANGELES 213-933-7371
LOUISVILLE 502-451-0341
MALMO 46-40 112-650
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 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
- Empreinte 33-1 46-40-17-87
- Groupe Creations Graphiques 33-1 47-63-11-63
- Lasnier Graphic 33-1 43-37-80-00
- TypoGabor 33-1 47-39-66-00

PHILADELPHIA
- Armstrong 215-592-7474
- Color Comp 215-572-7725
- STS 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 966-3-864-1844
SCARSDALE, NY
- Epi Graphics 914-472-0000
- International 914-472-6640

SEATTLE 206-285-6333
SINGAPORE 65 291-9122
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

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

Circle 207 on Reader Service Card

Cheryl Taylor started out as a flight attendant– but she really had Interior Design in mind.

A career path can take surprising turns.

Cheryl Taylor, graduate of The Art Institute of Houston, describes how specialized training combined with personal initiative led her to a promising future in New York.

"After eleven years as a flight attendant for Pan Am, I enrolled at The Art Institute of Houston bent on a career in interior design. The concentration of the program and the top-notch professionals we worked with taught me to view the fundamentals of design as an integral part of daily life.

"Employment Assistance found me a part-time job at an interior design showroom in Houston, while I attended The Art Institute. Later on, I was present at a Career Day lecture at the school given by an editor at *Houston Home and Garden* and shortly afterwards went to work there as the lecturing editor's assistant. Promoted to Design Editor, I left after three years to become the editor of the *Spring Living Guide*, at an Atlanta newspaper.

"A year later I got a phone call from the editor I had first worked for in Houston, asking me to come to New York to join the staff of *Decorating Remodeling* Magazine, a publication of The New York Times Company. I am now the publication's Home Furnishings Editor."

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

Graphic design, photography, interior design and other creative programs at The Art Institutes, prepare students with a solid base for successful careers. As a group, the schools have America's highest enrollment of design students—from all 50 states and 48 foreign countries. Professional-level instructors, outstanding facilities and a well-designed curriculum are the key. Graduates have record levels of success in the job market. If you are an employer planning to hire—or a student planning a creative career —we'd like to hear from you. Write or phone toll free.

For a prompt reply, CALL TOLL FREE 1-800-245-6710

☐ 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

48

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

U&dc BUYER'S GUIDE

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

Category Headings

Additional categories are available upon request.

1. Art Services

Froehlich Advertising Services
8 Wanamaker Avenue
Mahwah, NJ 07430
Product, logo, B&W line drawings. Send sample of work desired.
201-529-1737
Fax: 201-529-1107

1a. Typesetting

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08110
201-522-8778
Fax: 609-655-1789

Mates Graphics
658 Allwood Road
Clifton, NJ 07012
201-778-3110
Fax: 201-778-9108
Specializing in magazine typesetting and prep, in both desktop and traditional enviroments.

Data-Matic Systems Co.
150 South Front Street
Souderton, PA 18964
215-723-8500

2. Art Supplies

Hunt Manufacturing
230 South Broad Street
Philadelphia, PA 19102
215-732-7700

Faber-Castell Corp.
4 Century Drive
Parsippany, NJ 07054
201-539-4111

3. Book Design

Scott Engen
9058 Greenhills Drive
Sandy, UT 84093
801-942-3125

4. Color Proofing

Identicolor International
720 White Plains Road
Scarsdale, NY 10583
800-346-8815
Fax: 914-472-0954
Call today for your free sample kit!

5. Color Separations

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08110
201-522-8778
Fax: 609-655-1789

Keystone Graphics
115 Ashmore Drive
Leola, PA 17540
717-656-4455
Fax: 717-656-4963

Graphic Color Plate Inc.
1069 East Main Street
Stamford, CT 06902
203-327-1500

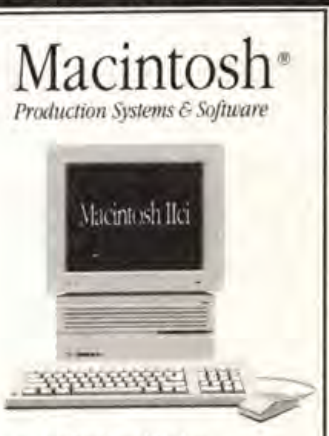
Accu-Color, Inc.
1178 Westline Drive
St. Louis, MO 63146
314-993-5669

6. Computer Graphics

MGI Computer Graphics
2730 North 46th Street
Milwaukee, WI 53210
414-444-3500
Fax: 414-444-3774
Professional quality slides from Adobe Illustrator, Aldus FreeHand, etc.
1-2 day service, disk or modem.

Autographix Inc.
100 5th Avenue
Waltham, MA 02154
617-890-8558
Fax: 617-890-2124

7. Computer Systems



NovaWorks Computer Systems
310 Madison Avenue
Suite 1212
New York, NY 10017
212-557-9199
Fax: 212-949-1878

8. Computer Training

Training Solutions
P.O. Box 1267
Mobile, AL 36633-1267
800-TRAIN-15
Authorized Training in: VenturaPublisher, Corel Draw, InterleafPublisher. Call for schedule. Customized In-house Training Solutions Available.

9. Desktop Publishing

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08110
201-522-8778
Fax: 609-655-1789

Microprint
214 Third Avenue
Waltham, MA 02154
617-890-7500
Fax: 617-890-7541

Training Solutions
P.O. Box 1267
Mobile, AL 36633-1267
800-TRAIN-15
Authorized Training in: VenturaPublisher, Corel Draw, InterleafPublisher. Call for schedule. Customized In-house Training Solutions Available.

10. Font Mail Order

FontShop USA
15 Perry Avenue
Suite A8
Norwalk, CT 06850
800-942-9110
203-846-3087
Fax: 203-849-8527

11. Graphic Design Services

U Design
201 Ann Street
Hartford, CT 06103
203-278-3648
Fax: 203-525-5117

Leader Graphic Design
1111 West Dundee Road
Wheeling, IL 60090
708-459-9289
Fax: 708-459-6989

Lee Goodman Design
461 West 47th Street
New York, NY 10036
212-974-0297
Fax: 212-582-7062

Blazing Graphics
1120 Wellington Avenue
Cranston, RI 02910
401-941-8090
Fax: 401-941-6990

12. Lithography

Litho Sales Inc.
110 South Adams Street
Glendale, CA 91205
818-246-5501
Fax: 818-246-5576

Kirby Lithographic Co. Inc.
2900 South Eads Street
Arlington, VA 22022
703-684-7600

13. Pre-Press Services

Horst Graphics
5422 Antioch Drive
Merriam, KS 66202
913-831-2626
Fax: 913-831-1305

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08110
201-522-8778
Fax: 609-655-1789

TSI Graphic Inc.
1035 Hanley Industrial Court
St. Louis, MO 63144
314-968-6800

14. Printers

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08110
201-522-8778
Fax: 609-655-1789

14a. Specialty

Williamhouse Regency
28 West 23rd Street
New York, NY 10010
212-691-2000 ext. 551

14b. Offset-Web-Commercial

Lincoln Graphics Inc.
1670 Old Country Road
Plainview, NY 11803
516-293-7600
Fax: 516-293-7608
—We print U&lc—

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 different 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 the publication date.
Advertising materials are due the Friday 5 weeks prior to the 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 **800-825-7638** and see how you can qualify to be listed!

or write:
The U&lc Buyer's Guide
162 Wall Street
Princeton, NJ 08540
Fax: 609-921-7296

THE BUYER'S GUIDE WAS CREATED ON A MACINTOSH COMPUTER USING QUARKXPRESS.

Circle 229 on Reader Service Card

index to ITC TYPEFACES

★

At Bitstream, we take Avant Garde to the max.

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

Bitstream takes ITC Avant Garde® Gothic to the max—and to Macs. The Bitstream® Typeface Library for the Macintosh® has 1,000 high-quality faces for a wide range of devices and technologies. With a library that large, we have lots of room for extended families.

Bitstream believes that creative freedom has a lot to do with having access to a variety of typefaces. And sometimes the romans, italics, and bolds just don't go far enough. You need condensed faces, and a number of weights from thin to thick.

Become a friend of the family. Call Bitstream at **800-237-3335** (inside the U.S.), **(44) 242 227377** (inside the U.K. and Europe) or **617-497-6222** (from all other locations).

TYPEFACE Bitstream LIBRARY

FONTOGRAPHER

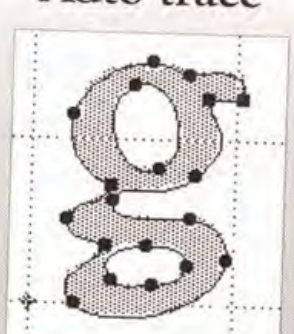
NEW! VERSION 3.0

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
ABCDEFGHIJKLMN

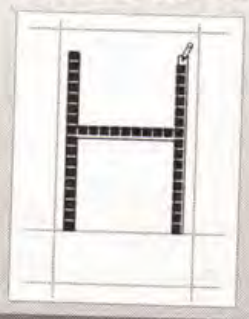
Display Fonts

Aa Bb Cc

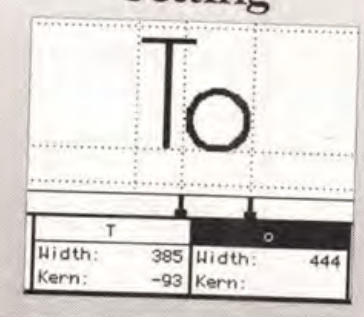
to

XxYyZz

Built-in Bitmap Font Editor



Width & Kern Setting



Foreign Languages

あ ي ク

ש 筷 ฑ

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

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

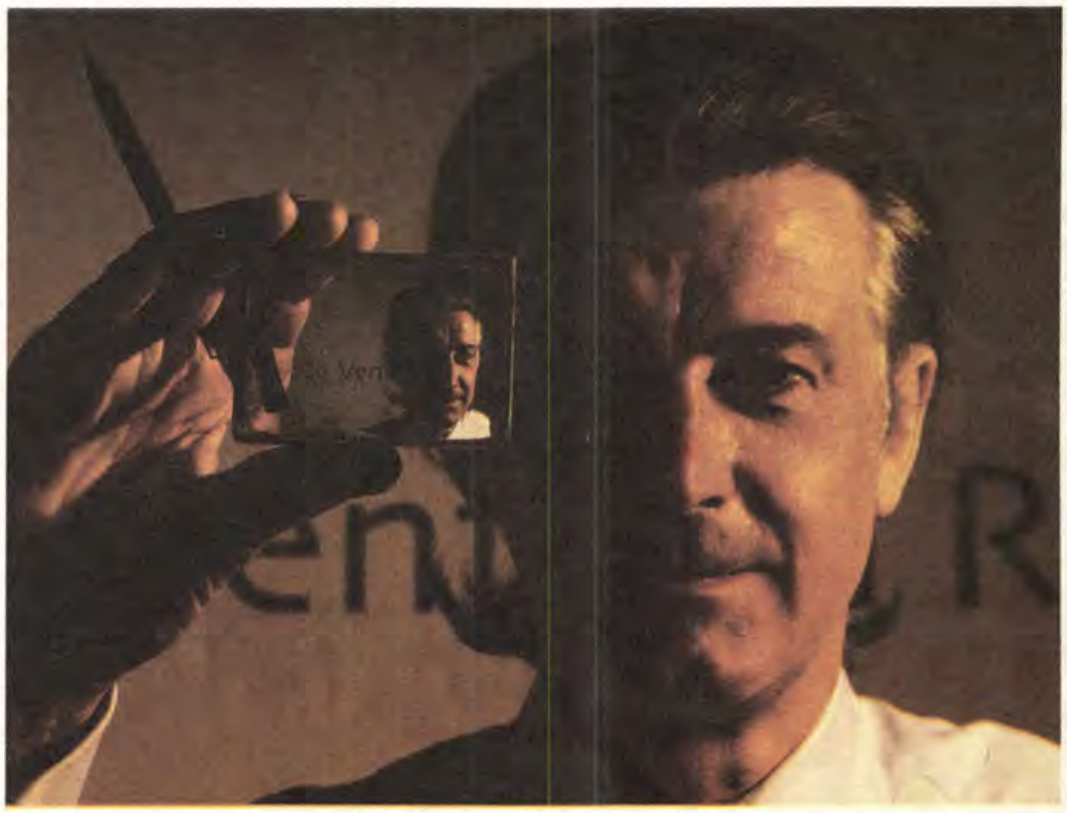
I'm interested in creating quality digital typ
Send me more information.

Name:
Company:
Address:
Phone:

Mail this coupon to:
Altsys Corporation
P.O. Box 865410
Plano, TX 750
or call
(214) 4

Circle 201 on Reader Service Card

The most important of Bitstream's faces:



Matthew Carter

At Bitstream, we take great pride in the quality of our typeface library for the Macintosh.® The industry has acknowledged Bitstream's superiority time and again. One reason why Bitstream faces are the highest quality is that we have a quality face behind them.

Matthew Carter is Bitstream's Senior Vice-President of Design. The renowned creator of ITC Galliard,® Bitstream Charter,® Snell, Bell Centennial, and many other faces, Matthew brings the designer's eye for detail in establishing Bitstream's high standards. He also oversees the creation of new designs to be added to Bitstream's growing library of 1,000 faces.

Matthew's career started over 30 years ago, cutting punches for hot metal type. He and a number of Bitstream's senior designers previously worked at Linotype, where they contributed to the building of its type library (you know, the one Adobe sells). When the time came to build the Bitstream® Typeface Library, they discovered what is ultimately true of all things—you do a better job the second time around.

Matthew won the Frederic W. Goudy Award in 1986 for his contributions to the printing industry. And as Bitstream's most important face, he continues to make a mark in the ever-evolving world of type.

Matthew's not for sale, but some faces just need to be seen to be appreciated.

TYPEFACE Bitstream SOLUTIONS

ITC TYPEFACE DIRECTORY

International Typeface Corporation is pleased to offer the *ITC Typeface Directory,* which details all ITC typeface families available for both IBM and Macintosh computer environments from ITC licensed Subscribers. In the chart, ■ squares indicate the Subscriber offers the complete ITC typeface family. Likewise, ● circles indicate a partial availability for that typeface family. For more information, please call the *ITC Typeface Directory* at (800) 634-9325 or Fax (212) 752-4752.

	1 *Adobe Systems Inc.*		2 *AGFA Compugraphic*		3 *Autologic Inc.*		4 *H. Berthold AG*		5 *Bitstream Inc.*		6 *Image Club Graphics Inc.*		7 *QMS/Imagen Corporation*		8 *Linotype Company*		9 *The Font Company*	10 *Varityper*		11 *Monotype Typography Inc.*	
	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	Mac	IBM	Mac	IBM	Mac
ITC American Typewriter®	●	●	●	●	●	●	●	●	●	●	●	●			●	●	■	●	●	●	●
ITC Avant Garde Gothic®	●	●	●	●	●	●	■	■	●	■	●	●	●	●	●	●	■	●	●	■	●
ITC Barcelona®											●	●					■				
ITC Bauhaus®	■	■	■	■	■	■				■	■	■			■	■	■	■	■	■	■
ITC Benguiat®	●	●	●	●	●	●	■	■	●	■	●	●			●	●	■	●	●	●	●
ITC Benguiat Gothic®							■	■		■	●	●					■				
ITC Berkeley Oldstyle®	■	■	■	■						■	●	●			●	●	■	■	■	■	■
ITC Bookman®	●	●	●	●	●	●	●	●	●	■	●	●	●	●	●	●	■	■	■	●	●
ITC Caslon No. 224®				●						■	●	●			●	●	■				
ITC Century®										■	■	■			■	■	■				
ITC Cheltenham®	●	●	●	●	●	●			●	■	●	●	●	●	●	●	■	●	●	●	●
ITC Clearface®	■	■	●	●	■	■			●	■	●	●			■	■	■	■	■	■	■
ITC Cushing®					■	■				■	●	●					■				
ITC Élan®											■	■					■				
ITC Eras®	■	■	■	■	■	■				■	■	■			■	■	■	■	■	■	■
ITC Esprit®											●	●					■				
ITC Fenice®				■						■	●	●			■	■	■				
NEW! ITC Flora™																	■				
ITC Franklin Gothic®	●	●			●	●	●	●	●	■	●	●			■	■	■	●	●	●	●
Friz Quadrata	■	■			■	■				■	■	■			■	■	■	■	■	■	■
ITC Galliard®	●	●	●	●	●	●			●	■	●	●			●	●	■	●	●	●	●
ITC Gamma®					■	■				■	●	●					■				
ITC Garamond®	●	●	●	●	●	●	■	■	●	■	■	■	●	●	●	●	■	●	●	●	●
NEW! ITC Giovanni™																	■				
NEW! ITC Golden Type™																	■				
ITC Goudy Sans®				■						■	■	■					■				
NEW! ITC Isadora™																	■				
ITC Isbell®				■	■	■				■	●	●									
Italia	■	■	■	■						■	■	■			■	■	■	■	■	■	■
ITC Jamille™					■	■					■	■					■				
ITC Kabel®	■	■	■	■	■	■	■	■		■	■	■			■	■	■	■	■	■	■
ITC Korinna®	●	●	●	●	●	●	■	■	●	■	●	●	●	●	●	●	■	●	●	●	●
ITC Leawood®										■	●	●					■				
ITC Lubalin Graph®	●	●	●	●	●	●	■	■	●	■	■	■	●	●	●	●	■	●	●	●	●
ITC Mixage®										■	■	■					■				
ITC Modern No. 216®					■	■					●	●					■				
ITC New Baskerville®	●	●	●	●	●	●				■	●	●	●	●	●	●	■	●	●	●	●
ITC Newtext®					■	■				■	■	■					■				
ITC Novarese®	■	■	●	●			■	■		■	●	●			■	■	■	■	■	■	■
ITC Pacella®											●	●					■				
ITC Panache™											●	●					■				
ITC Quorum®	■	■		●			■	■		■	●	●			■	■	■	■	■	■	■
ITC Serif Gothic®	■	■	■	■	■	■				■	●	●			■	■	■	■	■	■	■
ITC Slimbach®											●	●					■				
ITC Souvenir®	■	■	●	●	●	●	■	■	●	■	●	●	●	●	■	■	■	■	■	■	■
ITC Stone Informal™	■	■	■	■	■	■					■	■			■	■	■	■	■	■	■
ITC Stone Sans™	■	■	■	■	■	■					■	■			■	■	■	■	■	■	■
ITC Stone Serif™	■	■	■	■	■	■					■	■			■	■	■	■	■	■	■
ITC Symbol®			●	●						■	●	●					■				
ITC Tiepolo®					■	■					■	■					■				
ITC Tiffany	●	●	■	■	●	●			●	■	■	■			●	●	■	●	●	●	●
ITC Usherwood®											●	●									
ITC Veljovic®			●	●							●	●					■				
ITC Weidemann®	■	■					■	■		■	●	●			■	■	■			■	■
ITC Zapf Book®							■	■		■	■	■					■	■	■		
ITC Zapf Chancery®	●	●	●	●	●	●	■	■	●	■	●	●	●	●	●	●	■	●	●	●	●
ITC Zapf Dingbats®	■	■	■	■	■		■		■				■		■	■	■	■	■	■	■
ITC Zapf International®							■	■			●	●					■				

■ complete family ● partial family

1 *Adobe Systems Inc.,* 1585 Charleston Road, PO Box 7900, Mountain View, CA 94039-7900 (800) 344-8335
2 *AGFA Compugraphic,* 90 Industrial Way, Wilmington, MA 01887 (508) 658-5600
3 *Autologic Inc.,* 1050 Rancho Conejo Boulevard, Newbury Park, CA 91320 (805) 498-9611
4 *H. Berthold AG,* Teltowkanalstrasse 1-4, D-1000, Berlin 46, West Germany 011-49-30-7795-439
5 *Bitstream Inc.,* Athenaeum House, 215 First Street, Cambridge, MA 02142 (617) 497-6222
6 *Image Club Graphics Inc.* #5, 1902-11 Street Southeast, Calgary, Alberta, Canada T2G 3G2 (403) 262-8008
7 *QMS/Imagen Corporation,* 2650 San Tomas Express, PO Box 58101, Santa Clara, CA 95052-8101 (408) 986-9400
8 *Linotype Company,* 425 Oser Avenue, Hauppauge, NY 11788 (516) 434-2099
9 *The Font Company,* 12629 North Tatum Boulevard, Suite 210, Phoenix, AZ 85032 (602) 998-9711
10 *Varityper,* 11 Mount Pleasant Avenue, East Hanover, NJ 07936 (800) 526-0767
11 *Monotype Typography Inc.,* Suite 504, 53 West Jackson Boulevard, Chicago, IL 60604 (800) MONOTYPE

A NEW ERA IN POSTSCRIPT® PRINTING

UltraScript™

SOFTWARE FOR THE MACINTOSH AND THE PC

A Software Solution for
Printing PostScript Documents
on Non-PostScript Printers

Get affordable PostScript language printing
on virtually any laser, dot matrix, or ink jet printer.

Generate printer and screen fonts. Print high quality
text and graphics from within your application.

Save even more when purchasing
additional fonts licensed from the same sources as
the typefaces offered by Adobe.
Font prices start at $39.95.

UltraScript for the Macintosh includes 15 typefaces for only $195.
The Plus version adds 28 typefaces and an AppleTalk™ print server for only $495.

UltraScript PC includes 25 typefaces for only $195.
UltraScript PC Plus includes 47 typefaces for only $445.

Available at your local dealer or call
(800) 635–3997 or (408) 986–9400

QMS™

By the year 2000 everyone will have a favorite typeface.

(*Is this the good news or the bad?*)

A world conference has been called this summer in Oxford to find out. It is Type90, sponsored by A.Typ.I, Association Typographique Internationale.

For four days (starting the 31st of August) experts will look at the issues from every possible angle—aesthetic and technological. Among them:

Today's greatest type designers—including Matthew Carter, Adrian Frutiger, Günter Gerhard Lange, Sumner Stone and Gerard Unger.

Leading graphic designers—Neville Brody, Zuzanna Licko, Franz Lasès, John Miles, Erik Spiekermann, Petr van Blockland and more.

Eminent typographic experts—to name a few: John Dreyfus, Peter Karow, Rene Kerfante, Mashiko Kozuka, James Mosely, Tari Tamamoto, and Allan Haley.

A typographical jamboree

Type has suddenly become a popular commodity, and type design is now a central concern of designers everywhere.

Type has moved out of the back rooms of typesetting shops, beyond traditional publishing, onto television and video and into the hands of the general public. New technology raises new questions on aesthetics.

Type90 is a design conference, not a technical seminar. It will bring together the prime movers of the type world, traditionalists and radicals, to share what they see as trends for the future, as well as to celebrate the past.

Type90 is the opportunity to join more than 500 designers and experts for four days of lectures and seminars covering every aspect of design and designing with type. Plus, there is an extensive program of hands-on, practical workshops (from electronic type design to hot metal composition).

The fee for Type90 is only £420 if sent before 31 May—a savings of £60 off the standard fee. Accommodations and meals are extra, but economical arrangements have been made for conferees at historic Christ Church College. Places are limited, and it is wise to register early.

Type90 promises to be an unforgettable event. If type is part of your life and your work, make plans now to join us in Oxford.

Type90's corporate sponsors include Adobe Systems Inc., Agfa Compugraphic, Bitstream, Inc., Esselte Letraset, Dr.-Ing. Rudolph Hell GmbH, H. Berthold AG, International Typeface Corporation, Linotype AG, Monotype Corporation, and URW Unternehmensberatung

Type90 : Association Typographique Internationale
Case Postale 611
CH-4142 Münchenstein, Switzerland
Phone: +41 61 46 88 20 Fax: +41 61 46 88 27

Here is my early registration for Type90.

Family Name First Name

Mailing address ❒ Office ❒ Home

City Postal Code Country

❒ Amount Enclosed (£420 until 31 May, £480 until 31 July)

Credit Card Credit Card Number Exp.

201

Signature Date

Please make check payable to ATypI-Type90. Registration must be accompanied by your payment. For those wishing to pay by money transfer, send directly to Crédit Suisse, CH-4000 Basle, Switzerland. Ref: "ATypI - Type90," Account No. 305852-01-1. Post Office Check Account of Crédit Suisse: Konto No. 40-49-8. Registration fees include all programs, but meals, accommodations, transportation and special events are not included. Details on all the arrangements will be sent upon registration. Cancellations are not refundable after 1 August 1990.

For more information, please write or fax:
David Playne, Workshop Director, Type90
New Inn Lane, Avening, Tetbury, Gloucestershire GL8 8NB, UK
Tel: 045-383-5155 — Fax: 045-383-5590
Or contact:
Roger Black, Chairman, or Carol Wahler, Conference Manager,
Type90, Rm. 1416, 60 East 42nd Street, New York, NY 10165, USA
Telephone: (212) 983-7181 — Fax: (212) 983-6043

Type90

The International Conference on Type and Design
Oxford, England. 31 Aug.–4 Sept. 1990

itc

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

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
Manufacturerers 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 Chatel St. Denis
Switzerland
021-569256

27 Park End Street
Oxford
Oxfordshire
England

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)639-4024
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 PQ England
01-636-0474
Font Manufacturer

Fundición Tipografica Neufville, S.A.
Puigmarti, 22
Barcelona-12
Spain
219 50 00
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

Genigraphics 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 Div.
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

International Digital Fonts
1431 6th Street Northwest
Calgary, Alberta T2M 3E7
Canada
403-284-2288
Digital Fonts for Laser Printers and Typemasters

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 Ultre*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

Esselte 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) 982 760

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, Logoscanner, 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
Slouth 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 Typositor and Original Typositor 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 Fencl 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
Datalogics Incorporated
Delphax Systems
Dicomed Corporation
Digital Equipment Corporation
Digitized Information Systems Corporation (Ghent, Belgium)
Eocom
General Optronics Corporation
Kanematsu Electronics Ltd.
Scitex Corporation Ltd.

U&lc BookShop

new arrivals

#1054
Real World PageMaker 4
Industrial Strength Techniques
(Macintosh Edition)
by Olav Kvern & Stephen Roth

Real World PageMaker 4 is the first authoritative, solutions-oriented guide for daily use. It extends past the user manual and delves into PageMaker 4's real, and until now, sometimes unknown abilities. It gives direct recipes, shortcut style helps and guidance. This is not a book that will sit on your shelf, but will be kept next to your computer and constantly used.

Scores of high-powered tips and techniques, collected from thousands of hours of real world experience, show how to supercharge your PageMaker system. With this book you will take control of PageMaker 4's powerful new tools including the link feature, the Story Editor, Inline Graphics and Book Command. You will be able to make type and text do what you want, generate color separations for offset printing, customize PostScript output, optimize your workgroup publishing network—and much more.

If you plan to use PageMaker 4, then you need this book. No other resource will be as valuable, well-used or appreciated.

Olav Martin Kvern is an award-winning designer, and is senior documentation designer at Aldus. Stephen Roth, former editor of Personal Publish magazine, is contributing editor to MacWorld and the editor of Real World PostScript.

416 pages. 8 × 9¼". Illustrated. Paperbound.
#1054
$24.95, U.S. and Canada.
Elsewhere, $39.95.

***Special discount** to Macintosh User Groups and for multiple purchases.*

#1055
ABC's of Type
by Allan Haley

"Attributes, Background, Considerations for Use." Thus the *The ABC's of Type*. "The more you know about typefaces, the better you are able to use them. Using typefaces to communicate graphic messages is what typography is all about."

Typeface "Attributes" frequently appear obvious, but what about Univers and Helvetica? The typographic tools that help differentiate various designs not only help in identification but in knowing *when* to use them.

The "Background" discussions provide history and design characteristics of popular typefaces, helping to fix them in time and in the typographic spectrum.

Practical guidelines for typeface usage are provided in the "Considerations for Use" section. Mixing typefaces, letterspacing, word spacing, font availability, size considerations and handling white space are all explored.

Allan Haley is Vice President of International Typeface Corporation and has written extensively for a variety of graphic publications, including *U&lc*.

128 pages. 8½ × 11". 60 illustrations. Hardcover.
#1055
$27.50, U.S. and Canada.
Elsewhere, $40.00.

#1052
Encyclopedia Macintosh
by Craig Danuloff and Deke McClelland

The most thorough Mac reference we've seen. Whether you're new to the Mac or a "power-user," the *Encyclopedia Macintosh* provides clear, concise, easy-to-understand explanations, reviews and tips on topics from the Apple menu to INITs to zoom boxes. An "everything you wanted to know but didn't even know what to ask" for the Mac.

782 pages. 7½ × 9". Illustrated. Paperbound.
#1052
$24.95, U.S. and Canada.
Elsewhere, $37.00.

#1053
The Mac is not a typewriter
by Robin Williams

Ms. Williams shows how to make copy look typeset, not typewritten, and explains typographic standards and terms such as widows, orphans, kerning, leading, font and style choices (as well as the logic behind them). Also reviewed are many troublesome punctuation problems. An essential guide to getting the most from your Mac.

72 pages. Illustrated. Paperbound.
#1053
$9.95, U.S. and Canada.
Elsewhere, $16.00.

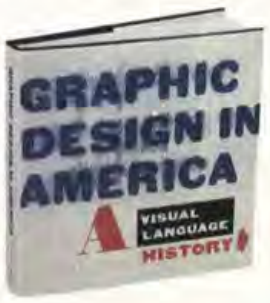
***Special notice to instructors and full time students.** We have received many requests to make various books available to students and educational centers at favorable rates. If you are a full time student or instructor of graphic arts and want to register for this new program, please contact the U&lc BookShop for further information.*

U&lc BOOK SHOP

still available

Reader response has prompted us to reoffer the following books which were reviewed in previous BookShops. ▶

#1048
Graphic Design in America: A Visual Language History
Mildred Friedman and Phil Freshman, Editors



Graphic Design in America is thought-provoking, informative and contemporary in outlook. Not just a history, it is a critical examination of American graphic design from its origins to the present. Cultural and technological developments of the discipline are related to changes in American history. Included is a series of interviews of major American designers and a graphic design timeline referenced to the terms of American presidents.

264 pages. 10¼ × 10¼". 390 illustrations, 90 in color. Hardcover.
#1048
$49.50, U.S. and Canada.
Elsewhere, $68.00.

#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 twentieth century typefaces are shown, and a major section is devoted to the effects of today's computer and laser technologies on what designers do and how they work.

256 pages. 10¾ × 14¼". 900+ illustrations, 500+ in full-color. Hardcover.
#1024
$55.00, U.S. and Canada.
Elsewhere, $67.00.

#1050
Successful Catalogs
by Steve Warsaw

Successful Catalogs is a profusely illustrated, full-color book. The text and illustrations state the sales problems and explain the how and why behind the solutions. Forty-six award-winning catalogs are evaluated for effectiveness as marketing tools as well as for outstanding design.

222 pages, 9¼ × 12¼". Illustrated. Hardcover.
#1050
$49.95, U.S. and Canada.
Elsewhere, $64.95.

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

Whether you are a non-designer working with desktop publishing or a professional designer using the best imagesetter, you will find valuable, clear advice concerning all aspects of typography and page makeup. It's practical and problem-oriented. Its appendices are loaded with paper sizes, envelopes, binding, a glossary, and much more. This comprehensive manual will help you design any printed material—small or large in-house document, a newsletter, a magazine, or a book—more effectively.

212 pages. 8½ × 11". Illustrated. Paperbound.
#1039
$24.95, U.S. and Canada.
Elsewhere, $39.95.

#1045
The Ventura Publisher Solutions Book
by Michael Utvich

This book is written and designed for the professional who needs instant, step-by-step, concise information without the time-consuming searches required by traditional books. The subject matter is current with Ventura Publisher 2.0 (and Professional Extension) page composition software for IBM PCs, PS/2s and compatibles. This is the only Recipes-Style Solutions sourcebook for professionals currently available. If you use Ventura Publisher this is a mandatory book to own.

464 pages. 8 × 9¼". Illustrated. Softcover.
#1045
$24.95, U.S. and Canada.
Elsewhere, $39.95.

#1049
Symbols, Signs and Letters
by Martin Andersch

With a reverence for the alphabet and its role in civilization, Professor Andersch is determined to arouse the sensibilities to one of the quintessential elements of communications—writing. Very brief text reviews the state of handwriting today as the author takes you, the student, through the various levels of techniques, use of inks and materials, to learn and master the fine craft and understand the subtleties of the art of handwritten communications.

256 pages. 8¼ × 12½". Illustrated. Hardcover.
#1049
$75.00, U.S. and Canada.
Elsewhere, $90.00.

U&lc BookShop
866 Second Ave., 3rd Floor
New York, NY 10017

For faster service, call
(800) 634-9325
M-F, 9-5 EST (USA Only).
NYC area call (212) 371-0699.

U&lc BookShop
866 Second Ave., 3rd floor
New York, NY 10017

For questions or problems regarding shipments, please contact U&lc BookShop Manager.

Please Print Clearly

Name _____ *Title* _____
Company _____ *Address* _____
County (NY State residents only) _____ *City/State/Zip* _____ *Home* ☐ *Business* ☐
Country _____ *Phone* _____
☐ *I am* ☐ *I am not a U&lc subscriber.*

Quantity	Book #	Title	Cost USA/Canada	Cost outside USA/Canada	Total Price

Sub-Total	
Shipping Charges	***FREE***
Applicable NY Sales Tax	
Order Total	

All orders shipped postpaid. New York State residents add state/local tax. Allow 4-6 weeks for delivery. Individual books may arrive separately. We cannot deliver to P.O. Box without a street address.
Payment in full must accompany order.
Bookshop returns valid within 10 days of receipt. Please return via ***Registered Mail.*** Exchange for BookShop credit only.

MasterCard VISA

Payment *(no cash or COD orders):*
☐ *My check/money order for U.S.$_____ is enclosed.*
☐ *Please charge my* ☐ *MasterCard* ☐ *Visa*

Include all numbers—card companies require it.

Expiration Date _____
Name (print) _____ (as it appears on card)
Date _____
Signature _____ (required for credit card orders)

For faster service, call (800) 634-9325
M-F, 9-5 EST (USA Only).
NYC area call (212) 371-0699.

SPECIAL OFFERINGS

#1016
Menu Design 3
by Judith Radice

Slanted to typographic gourmets, this book is a comprehensive and visually stimulating collection of delectable menu designs. 256 richly illustrated, full-color pages. Hardcover.

U&lc's Special Offering
$24.95, U.S. and Canada.
$34.00, elsewhere.
(List price: $49.95)

#1019
European Illustration
Foreword by Edward Booth-Clibborn

Lush, full-color examples, one per page, of the best European editorial, book, poster, advertising design, animation and unpublished illustration presented with captions on 239 pages. Hardcover.

U&lc's Special Offering
$24.95, U.S. and Canada.
$45.00, elsewhere.
(List price: $55.00)

#1014
The Best of Fine Print Magazine on Type and Typography

A book for type lovers to love and treasure, this is a rare compilation of opinion and critical comment that is rewarding to the eye and the touch as well as the mind and spirit. 160 pages. Hardcover.

U&lc's Special Offering
$29.00, U.S. and Canada.
$34.00, elsewhere.
(List price: $40.00)

#1006
Graphis Annual Reports
B. Martin Pedersen, Editor

This is an international collection of award-winning annual reports selected for merit in design, illustration, and photography, with over 750 full-color plates on 256 pages. Hardcover.

U&lc's Special Offering
$40.00, U.S. and Canada.
$52.00, elsewhere.
(List price: $65.00)

#1027
British Design and Art Direction 1988
Edward Booth-Clibborn, Editor

Fresh, bright, exciting and effective designs of ads, packaging, books, and a wide variety of collateral material for print and TV are lavishly presented in full-color illustrations on 572 pages. Hardcover.

U&lc's Special Offering
$27.00, U.S. and Canada.
$40.00, elsewhere.
(List price: $69.00)

#1022
American Illustration 7
Edward Booth-Clibborn, Editor

The best in U.S. and Canadian Contemporary illustration for magazines, newspapers, books, ads, posters, packaging and films is presented (nearly all full-color) on 256 pages. Hardcover.

U&lc's Special Offering
$36.00, U.S. and Canada.
$45.00, elsewhere.
(List price: $55.00)

#1030
Graphis Packaging 5
B. Martin Pedersen, Editor

The best of creative packaging efforts are highlighted. Challenges and opportunities offered by new materials and manufacturing methods are examined on 264 pages with 350 color plates. Hardcover.

U&lc's Special Offering
$40.00, U.S. and Canada.
$52.00, elsewhere.
(List price: $65.00)

#1040
Graphis Corporate Identity 1
B. Martin Pedersen, Editor

This stimulating volume covers logos and symbols, product and package design, vehicle livery, buildings, uniforms—every aspect of corporate identity on 256 pages with full-color illustrations. Hardcover.

U&lc's Special Offering
$50.00, U.S. and Canada.
$65.00, elsewhere.
(List price: $75.00)

#1021
Soviet Commercial Design of the Twenties
M. Anikst, Editor and Designer

Bold handling of color and type is examined in 300+ (200+ in full-color) illustrations of long forgotten as well as classic pieces by Mayakovsky, Rodchenko, Lissitsky, Gan and Stepanova. Hardcover.

U&lc's Special Offering
$27.00, U.S. and Canada.
$39.00, elsewhere.
(List price: $37.50)

#1023
Posters Made Possible by a Grant from Mobil
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. Illustrated in full-color in this 172 page volume. Hardcover.

U&lc's Special Offering
$39.75, U.S. and Canada.
$51.00, elsewhere.
(List price: $50.00)

#1007
Graphis Photo 88
B. Martin Pedersen, Editor

394 photographs (300+ in full-color) from around the world are lavishly presented in the dramatic collection of exceptional photography. 268 pages. Hardcover.

U&lc's Special Offering
$40.00, U.S. and Canada.
$52.00, elsewhere.
(List price: $65.00)

#1008
Graphis Poster 88
B. Martin Pedersen, Editor

378 full-color illustrations of stimulating posters are presented on 248 pages in this brilliant collection of the best from the U.S., Western Europe and Canada. Hardbound.

U&lc's Special Offering
$40.00, U.S. and Canada.
$52.00, elsewhere.
(List price: $65.00)

DESKTOP COMMUNICATIONS: Where Business and Graphic Design Meet

DESKTOP COMMUNICATIONS (FORMERLY ITC DESKTOP) IS THE PUBLICATION THAT CAN HELP YOU USE DESKTOP PUBLISHING TO COMMUNICATE MORE EFFECTIVELY IN THE WORK ENVIRONMENT. DESKTOP FOCUSES ON SUBJECTS OF INTEREST TO PERSONAL COMPUTER USERS. FEATURES ON EASY TO USE BUSINESS SOFTWARE PROGRAMS WITH DTP FEATURES, THE ADVANTAGE OF DTP IN PREPRESS PRODUCTION (ESPECIALLY COLOR SEPARATIONS) AND POPULAR CASE STUDIES HAVE MADE DESKTOP AN IMPORTANT TOOL FOR THE BUSINESS COMMUNICATOR.

IF YOU ARE LIKE 97% OF OUR SUBSCRIBERS AND USE A PERSONAL COMPUTER AT WORK, WE BET YOU'LL FIND DESKTOP A VALUABLE INFORMATION TOOL TO HELP YOU COMMUNICATE MORE EFFICIENTLY AND MORE EFFECTIVELY. SUBSCRIBE NOW AND GET 25% OFF THE REGULAR SUBSCRIPTION PRICE OF $24 AND 40% OFF THE NEWSSTAND PRICE. FILL OUT AND RETURN THE COUPON BELOW AND YOU'LL START GETTING THIS IMPORTANT INFORMATION SOURCE FOR ONLY $18 PER YEAR.

ACT NOW. SEND THE COUPON IN TODAY AND START RECEIVING DESKTOP COMMUNICATIONS, THE MAGAZINE THAT PUTS THE PRACTICAL POWER OF DESKTOP BUSINESS COMMUNICATIONS AT YOUR FINGERTIPS.

UPCOMING ISSUES FEATURE:

Digital Photography

Color Proofing

Clip Art

Newsletters

The Latest in Fonts

Desktop COMMUNICATIONS

USA subscriptions.....$18
Canada and Mexico.....$30
All other countries.....$78

Yes, I want to subscribe to **DESKTOP COMMUNICATIONS** for **$18 a year!**

☐ Bill me

☐ Payment enclosed

Send to:
DESKTOP COMMUNICATIONS
P.O. Box 941745 Atlanta, GA 30341
or call **(800) 966-9052**

MR./MRS./MS. (please print full name)

COMPANY

ADDRESS

CITY STATE ZIP

Basic annual subscription rate is $24. Savings based on annual newsstand price of $30. Please allow 30 to 60 days for delivery of first issue. **International payment must be in US dollars payable through a US bank.**

RETURN ADDRESS

SECOND CLASS POSTAGE PAID

INTERNATIONAL TYPEFACE CORPORATION
2 Hammarskjold Plaza
New York, NY 10017

Phil's? Yes, They're The Photolettering People With Taste.

Taste, of course, is in the mouth of the beholder. But more than a few art directors have told us that they behold ours as being amazingly close to theirs.

When you consider our prescient ability to cook up headlines the way you like them, our sumptuous menu of 4732 faces, our next morning get-it-while-it's-hot guaranteed delivery and our diet price of only $4.85 a word, you'll see that Phil's is a photolettering feast.

Call 1-800-424-2977 and we'll send you a one-line book and a big wall chart for an appetizer.

Phil's PHOTO INC.

·For that full feeling from finely spaced photolettering·

2380 Champlain Street NW, Washington, DC 20009

Circle 211 on Reader Service Card