Go Fly A Kite, Ma

美 Graphic artists have long supported the Macintosh as the preferred system for illustration, image processing, design and layout. And not without reason. But on May 22, 1990, Microsoft began shipping Windows 3.0 and upset the apple cart.

Now users of IBM and compatible 80386 computer systems can enjoy a true graphical interface and performance comparable to a Mac IIci for about half the price. These savings result from fierce competition in a market that is ten times larger than the Mac market and growing at a faster rate. This growth attracts more hardware manufacturers who create less expensive hardware and inspires software developers to create increasingly sophisticated applications. That's where we come in.

漢 *Arts & Letters* is one of the many new Windows 3.0 applications that, when combined with low-cost color scanners, film recorders and color printers, is revolutionizing the graphic arts.

The *Arts & Letters* Graphics Editor includes sophisticated drawing and editing tools, 5,000 clip-art images, 50 outline typefaces and full support for hardware typefaces. Extensive import and export capabilities provide easy access to illustrations and clip art in PostScript or EPS format.

Other important features include automatic shape transformation (a circle to a square), autotrace and fit text to a path. Type can be converted to freeform objects that can be reshaped into logos. For special effects, type may be used to cut holes in objects or as a clipping mask (cookie cutter).

色 The *Arts & Letters* Graphics Editor was the first PC-based illustration product to support banner-size PostScript, enabling users to create and print images up to six feet long on Linotronic laser imagesetters. Featured in Linotype's booth at DRUPA, *Arts & Letters* was first to support 24-bit color images of up to 16.8 million colors. On the horizon, the Canon CLC-500, the world's first complete color reproduction system . . . but more about that later.

This advertisement was created and automatically separated using Arts & Letters, *which retails for $695. The Japanese kite was drawn using the* Arts & Letters *Graphics Editor. The entire spread was processed by Pacesetters on a Linotronic 530 and output as a single piece of film.*

Flags from the *Arts & Letters* International Maps and Flags library. Kanji characters from the Japanese version of *Arts & Letters*.

凧 Although the Japanese kite can be as simple as a rectangle, it is often figure-shaped, representing animals, heroes, deities, or familiar objects and bearing calligraphic inscriptions. The kite on this page is an example of a figure-shaped kite.

Historically, Japanese kites have had religious and ceremonial connotations, but the Japanese also enjoy kites as recreation. One example of the recreational kite is the "fighting kite," whose string has been coated with a mixture of ground glass and glue so that it can cut an opponent's kite string. *Wan-wan* kites are another. The labor of an entire district, these kites were as large as sixty feet wide and might require 150 men to launch and fly. Often *Wan-wan* kites were so large that they could not be landed and were released to fly free until the wind dropped them, many miles away.

Seven-color T-shirt

Using the spot-color separation feature in *Arts & Letters*, we printed this traditional Japanese image in seven colors on 100% heavyweight cotton T-shirts.

We've also produced a videotape showing the creation of the artwork and the screen printing of the T-shirts. A second video shows the production of a five-foot, 4-color poster on a 60-inch press.

To receive a seven-color T-shirt, a five-foot poster (Hot Stuff) and the videotape presentations, send $9.95. To order only the T-shirt, send $6.95 (includes shipping and handling). Please specify your size (medium, large, extra-large).

ARTS & LETTERS.

Computer Support Corporation

15926 Midway Road, Dallas, Texas 75244
Tel: 214/661-8960 — Fax: 214/661-5429

THE PROOF IS IN OUR PROOFS.

Custom transfers are a great improvement on the messy old freehand way of making comps.

And the Identicolor system we use for making them is an improvement on the improvement. Our transfers do just about everything better.

But of course you wouldn't accept our claims without proofs.

Try rubbing our samples. You'll notice they separate from the backing more cleanly. Even a long headline, even thin rules, go down without wrinkling or cracking.

And once they're down, they're down to stay. Other types can be unpredictable. Some days they stick fine, other days you can practically blow them off.

Our transfers are also residue free. That means no sticky stuff is left after burnishing. Some brands charge extra to leave off the residue, but the Identicolor people couldn't imagine any graphics professional wanting all that guck on their comp, so they made it standard.

Recently, Identicolor thought of another way to add luster to our product line: foils that perfectly simulate hot stamping. They come in nine shiny metallic colors and they can be combined with as many other colors as you want—all registered on a single transfer.

Before Identicolor you had to say to your client, "Believe me, This will be a bright, shiny gold." Now you can show them.

They told us to expect a constant flow of new ideas when we took on the Identicolor process, it seems the tap is never shut.

identicolor
the identicolor
of transfers

ITC

International Typeface Corporation is a developer and marketer of high quality typeface designs that are applicable to a wide variety of graphic communication needs. ITC has a professional understanding of both the esthetics & business of type.

As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces & optimal quality design representation.

These Subscriber companies are licensed to manufacture and sell ITC typefaces.

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

AGFA Corporation
Agfa Compugraphic Division
90 Industrial Way
Wilmington, MA 01887
(508) 658-5600
EditWriters, CompuWriters, Text
Editing Systems, MDS™ 8200,
8400, 8600, Accessories
and Supplies

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

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

Apple Computer, Inc.
20525 Mariani Avenue
Cupertino, CA 95014
(408) 996-1010
Manufacturer of
Macintosh Equipment

Applied Arabic Limited
South Bank TechnoPark
90 London Road
England
01922-8803
Distributors of Arabic Typefaces
and Suppliers of Digital
Information for Arabic Typefaces

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
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
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 and 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, Laser
Recorders, Headline Typesetters,
Scanners

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

Berthold Inc.
60 McPherson Street
Markham, Ontario L3R 3V6
Canada
(416) 475-8570
Front-Ends, Optomechanical
Photo Units, Digital Photo Units/
Digital Recorders, Laser
Recorders, Headline Typesetters,
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.
2 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

Color Image Products Company
1116 Manheim Pike
Lancaster, PA 17601
(717) 393-2591
Manufacturer of
Dry Transfer Letters

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 101
Irvine, CA 92714
(714) 474-1188
ConoFont,™ ConoFont™ Maker,
ConoType,™ ConoDesk™ 6000

Crosfield Lightspeed Inc.
47 Farnsworth Street
Boston, MA 02210
(617) 338-2173
Color Page Layout Systems

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

Electra Font Technologies
1601 Trapelo Road
Waltham, MA 02154
(617) 890-1288
Distribution of High Quality
Image Printers/Fonts
(Standard/PostScript)

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
12629 North Tatum Boulevard
Suite 210
Phoenix, AZ 85032
(602) 998-9711
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 Electronica Ltda
Praia de Botafog 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

GST Software Products Limited
Meadow Lane, St. Ives
Huntington, Cambridgeshire
PE17 4LG
England
44-480-496789

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
D-2300 Kiel 14
Grenzstrasse 1-5
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 2G2
Canada
(403) 262-8008
Manufacturer of PostScript
Typefaces

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

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 82J
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
England
(0242) 222 333

Linotype GmbH
Mergenthaler Allee 55-75
D-6236 Eschborn bei Frankfurt
West Germany
(06196) 982 260
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 Ltd.
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 0719
(508) 264-8000
Personal and Small Business
Computer Systems, Printers
and Peripherals

Neo-Visuals, Inc.
1200 Eglinton 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 North 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 Co.
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

QMS/Imagen Corporation
P.O. Box 81250
Mobile, AL 36689-1250
(205) 633-4300
Electronic Printing Systems

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
Toll Free: 800-223-2479
Manufacture and Distribute
Electronic Office Printing Systems

Raster Devices Corporation
9955 West 69th Street
Eden Prairie, MN 55344
(612) 941-8687
Manufacturer of Printer
Controllers/Typesetters for
PC Compatibles/Macintosh

**Ryobi Limited
Printing Equipment Division**
762 Mesaki-cho
Fuchu-shi
Hiroshima-ken 72
Japan
Text Display Phototypesetters

Scangraphic Dr. Boger GmbH
Rissener Strasse 112-114
2000 Wedel/Hamburg
West Germany
(04103) 6021-25
Manufacturer of the Scantext
Photolypesetting System,
Frontend, Typesetter, Graphic
Page, Logoscanner, Interfaces
and Digital Fonts

Simulation Excel A.S.
Dag Hammarskjolds vei 15
Oslo 5, Norway
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
1500 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

Synapsis Corporation
5460 White Oak Avenue
Suite A336
Encino, CA 91316-2407
(818) 906-1596
Electronic Forms Vendor
Focusing in All CPU Hardware
Environments/50 Page
Per Minute/Below
Non-Impact Printers

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) 60 605-0
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 Inc.
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

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

Zenographics, Inc.
4 Executive Park Circle
Irvine, CA 92714
(714) 851-6352
Professional Graphics
Software and Windows-Based
Printing Solutions

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.
Agfa Compugraphic Division
Bitstream Inc.
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
Digital Equipment Corporation
Digitized Information Systems
Corporation (Ghent, Belgium)
Eocom
General Optronics Corporation
Kanematsu Electronics Ltd.
Scitex Corporation Ltd.

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.

Bitstream

Letter from the President

Type90 is very important for those of us interested in type.

This conference comes at a moment of critical change. More people are using type, some in new and unconventional ways. For the first time large numbers of people have access to technology that enables them to excel or to make typographic mistakes. This is because technological change has made type very available.

This technology is new, and innovation over the last three to five years has accelerated with unprecedented speed.

For the time being this change has led to confusion. It is not always clear how to get the best results using an available combination of hardware and software. Even people who use type a lot are sometimes unclear about how to get the results they really want.

Ultimately, when there is a critical mass of new type technology being used, the products that survive will be those which truly meet the needs of those who need to use them.

This means a little more confusion for a while and more systems integration. It means the availability of type at differing quality levels for different uses, but as building blocks, making the use of type a truly seamless and interactive process. In addition, we can expect systems to incorporate the flexibility to get a really professional job done. After all, not everybody can do something to the level that he or she aspires to have it done.

Quality will be demanded. Systems will be able to provide it. An issue is whether there will be the incentive for manufacturers to innovate and to produce quality new typefaces and software, and just as importantly for designers to design it.

As digital information and software become an increasingly substantial component of more type products and services, the need to remove the unpredictability of copyright and patent laws becomes a major issue in many countries, and especially in the USA. Those who design and trade in intellectual property need protection to provide the necessary incentive to innovate to the highest possible standards of excellence, and to fully commit to the integration that people who use type need.

This protection is not an impediment to the availability of type or enabling features. We are now approaching not only an integrated world, but also a device independent one, where free competition abounds, and where a very large selection of products is offered.

The problem with type is that the medium on which type is delivered is inexpensive to produce, and if intellectual property is not paid for, but appropriated, the product can be sold at a very low price.

The medium itself does nothing, and has no value. It is only the carrier. The intellectual property contained on this medium is what has value. If this is not protected, and in many countries it is not, then type becomes a commodity because investment in innovative and quality design cannot be justified, and designers cannot be paid.

Type90 is a wonderful environment to consider these and other issues from both an historic and a future perspective. It is an opportunity to understand how others involved with type are thinking, and to have a voice and to make a difference.

We at ITC support the idea of Type90.

Mark J. Batty
President and CEO
International Typeface Corporation

U&lc

PHOTOTYPESET FOR QUALITY

L

The 'L' is a narrow letter, and virtually an 'E' with the upper strokes removed. The horizontal stroke is approximately half the cap height, but in some designs it can be less. In most serif types the end of the horizontal stroke is terminated in a serif design which echoes the others in the face. In some serif faces, however, such as Goudy Old Style and Poliphilus, it ends in what looks like a tapered brush stroke.

Allan Haley

The ancestor of our present letter 'L' was instrumental in unlocking the secrets of ancient Egyptian culture. The sound of the letter 'L' as we say it now was one of those represented in the names "Ptolemy" and "Kleopatra" on the Rosetta stone.

When the stone was discovered in 1799 it sparked considerable interest among scholars and the general public. It was believed that this four-foot slab of black basalt, because it apparently had identical messages carved in Egyptian hieroglyphics, Egyptian demotic writing and Greek script, could help unlock the mysteries of the ancient Egyptian hieroglyphics.

There are several oval enclosed inscriptions on the stone which were correctly identified by scholars of writing to refer to the specific rulers. It was also correctly deduced that the most commonly named ruler was Ptolemy, and the second, Kleopatra. The repetition of letters in the two rulers' names (PTOLE) was instrumental in deciphering the challenging hieroglyphics.

The Egyptian equivalent of our 'L' was first represented by the image of a lion. Over centuries this evolved into a much simpler hieratic character which could, with a long stretch of imagination, be seen as the basis of the letter we know today.

When the Phoenicians developed their alphabet around 1000 BC, the "el" sound was depicted by an even more simplified version of the hieratic symbol. Actually, it was represented by a number of simpler versions: some rounded and some more angular. From this point on, the "simple" L becomes a rather complicated character. It takes on a variety of forms (sometimes simultaneously) in just about every alphabet in which it is represented. The Greeks alone had four versions.

Egyptian Lion

Egyptian Hieratic

Phoenecian Lamedh

Various Greek Lambdas

The Phoenicians called the letter Lamedh, which meant a goad or a lash. By imagining these objects a whip or lash can be seen in the basic shape of the Phoenician letter, which is made up of two strokes: one probably represented the handle of the whip; the other, the thong.

The Greeks, as they did with so many other letters, borrowed the basic shape of the Phoenician letter, but made some slight modifications to its design and name. They established the angular quality of the letter, and changed its name to Lambda.

The Romans adopted one of the Greek versions of the 'L', but initially not the one we are used to today. The first Roman 'L' looked more like an arrow pointing "southwest," rather than the right angle we currently use. Over time, the letter evolved into the horizontal and vertical stroked character used on the monumental Trajan's Column—and the one we use today.

HIS ART Begins WHERE Others End

A Short History of Decay

Everyone who paints, writes, designs or composes agrees on one thing: there is nothing so daunting as a blank page. Israel Joe Costin has no such problem. He always has a head start, because his creations begin where others have left off.

If you should one day be on a street or subway platform in New York and see a well-groomed, impeccably dressed man ripping or cutting posters off a wall, it might very likely be Joe Costin. That's how he starts. He casually tucks his "finds" into a briefcase or shopping bag, and off he goes. To a studio? Not if it's daytime. Then he's off to a heavy day's work for his typography firm, **Set To Fit,** where he is Vice President in charge of Sales and Service. But when he gets home he spreads his collection of treasures about, and that's when the creative juices start flowing.

His assemblages look like collage. His working style sounds like collage. It is that and more. He begins with the posters and fragments he finds in public places. They bear the gouges, scratches, smudges, and other vestiges of human contact. They also bear the splatters of rain, the roughed-up surface and character marks worked by natural forces. It all adds to the color and texture of the printed piece.

The Temptation to Exist

Pas de Deux

Typographical Landscape

Sometimes he gets even more than he hoped for. When his filched material is three or four layers thick, he then lovingly soaks it in warm water, teases the sheets apart and finds some unexpected pleasures.

Ninety-nine percent of his working materials are found objects. Actually they are the work of graphic designers, typographers, printers, people and nature. Costin assembles his fragments, studies them, arranges them, mounts them on illustration board (the larger ones on canvas), adds a bit of paint here, tears away a swatch there, shifts, tacks on, removes elements, constantly acting and reacting to what he sees before him, until something goes *zing* deep inside him and he feels it's right.

Costin is quick to dissuade anyone from looking for a message in his work. They are just arrangements of shapes, colors and textures, especially of typographic forms. He searches primarily for wonderful bits and pieces of typography in his hunting expeditions.

Turned On By Typography

The first dollar Joe Costin ever earned came from a type shop, and typography has been his livelihood ever since. He knows the business from Linotype to electronic typesetting— he's done it all. And everything he's learned about esthetics, about form and line and color and texture, has come from looking at and handling type. Letterforms are for Joe Costin what apples were for Cezanne, and dancers for Degas.

To hear him speak so knowledgeably about painters and painting, and esthetics in general, you would think he has had extensive formal training. But Joe Costin, with not a trace of arrogance, confesses that he is completely self-educated. No college…no art school… no private instruction. What he had going for him was a mother who, early in his life, aroused his appetite for beautiful things. So much so, he often sneaked off to museums alone, careful not to let his buddies know his whereabouts, and of the secret pleasures he took in looking at paintings and sculpture and all the wondrous things in glass cases.

Along with his genetic predisposition to visual and aural pleasures, he has an insatiable curiosity and a willingness to examine the unknown. Costin explores new materials and plunges into, what are for him, new forms. He recently started working in acrylics, and his modest goal is to become "a good painter."

We feel quite certain Joe Costin will never be intimidated by a blank canvas. There will always be a letterform to get him going. *M.M.*

Becoming Is Better than Being

Joe Costin exhibits at the Katonah Gallery, Katonah, New York.

Can TYPE

The question is not so easily answered. From different perspectives the response can be a resounding yes or a qualified no. Electronic type-setting and type designed for a computer and on a computer have made some type lovers anxious. Yet other fastidious and committed type users have found working with type in this electronic age a compelling challenge.

U&lc approached creative specialists in various fields and posed the question: Can fine typography exist in the '90s? Here are their replies.

Hugh Dubberly
Chairman, Computer Graphics Department, Art Center, Pasadena;
Creative Director, Computer Graphics, Apple Computer, Cupertino.

"Fine typography is alive and well in the '90s. In fact, fine typography is healthier than ever before. That's because more high quality type is available to more people than ever before. What we've seen is the democratization of type. Office workers around the world are familiar with the names Bodoni and Garamond. Who would ever have dreamed of such a thing?

Computers have dramatically reduced the cost of developing a new typeface. Lower development costs have led to more type and inevitably to more good type. Now anyone with a personal computer has an opportunity to design a typeface. This new democracy of type, the easy access, and a wide range of possibilities have created a tremendous vitality in typography.

Still, fine typography depends on more than well-drawn type. Fine typography is related to what happens when you put type down on a page. For designers the crucial question is how to effectively and appropriately use this type—how to structure and organize a message. For people new to design who do not have any experience using type, the study of typography is essential. I believe that typography should be taught in schools, even in high schools. Learning to use type is as important as learning to write. It is part of being literate.

While computers have changed the way we use type, they are far from perfect. The computer industry is continuing to improve software, and it can be much better. We need to bring more designers into the process. But "layout" programs are just a beginning. Imagine more intelligent programs devised by designers and typographers—smart programs that offer suggestions. Imagine a smart program for office use that takes raw text and offers various design options, suggests type-faces, sizes, positions—structures based on an understanding of the content of the text. Such programs would give designers new tools and roles creating systems for software and corporate identity.

We must also look beyond paper. More and more we will look at type on monitors as finished design—not just a step on the way to printing. We will receive more information directly on screen. This is an enormous new market for designers and typographers. We cannot ignore the computer itself as an exciting and dynamic medium for fine typography. The future for type is brighter than ever."
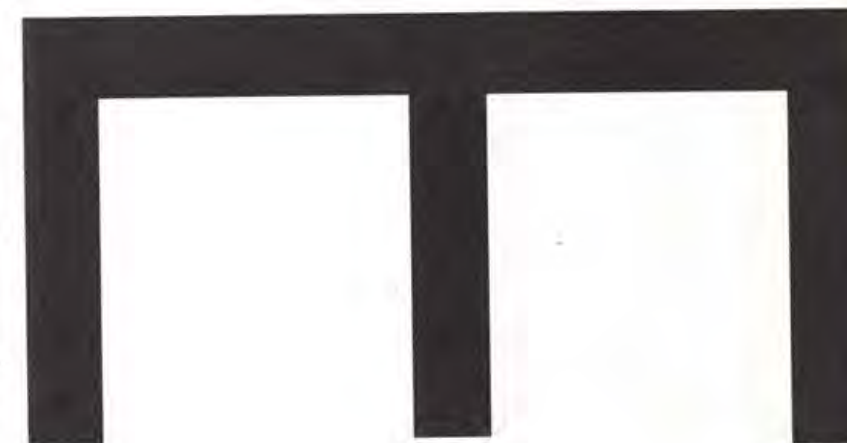
Aaron Burns
Chairman, International Typeface Corporation, New York City.

"Fine typography already exists in the '90s. The technology has made it possible. We may not, however, recognize it.

The problem that exists today is not the ability to produce fine typography, but the ability to recognize it when it is seen. To know what it should look like, what to try to achieve.

Bad spacing is bad spacing in any era. If the tastefulness required to produce fine typography is not there, then fine typography will not be possible under any conditions using any technology.

Fine typography is an attitude; one must care. One must know what it is possible to achieve before accepting or rejecting any typography, fine or poor.

What I think is missing today is an appreciation of fine taste. Once people know how to appreciate excellence, they will not accept mediocrity. So it has been for centuries, and so it will always be…for those who care."

Gunter Gerhard Lange
Art Director, H. Berthold AG, Munich.

"The future of the art of typesetting has not arrived yet. The larger the number of non-professionals in this business, the farther the distance between these new users and the highly qualified professional typesetter. The master typesetter will survive in any event. Although the number of type specialists is shrinking, those who do excellent typesetting will get decidedly better in the quality of the execution of their work."

OGRAPHY
EXIST *in the* '90s

Zuzana Licko
Type Designer, Emigre Graphics, Berkeley.

"Over the years, the form of the written word has become progressively less tangible as it has evolved from handwriting to letterpress to phototypesetting to today's ephemeral transmittal over phone lines to computer terminals. These technical advances originally were intended to promote literacy and knowledge for everyone by increasing the speed and volume of publishing while decreasing its cost. Today's amassment of information offers more than could ever be read and understood in one lifetime. It gets harder, not easier, to extract essential knowledge. The problem is no longer one of making information available, but of facilitating understanding. That is exactly the role of today's typography: maximizing comprehension.

The personal computer has democratized every aspect of publishing from writing to layout to type design. Technology no longer restrains the realization of ideas, and this has radically altered the professions of typesetters, printers and type manufacturers. Because the computer is still an unfamiliar medium, designers must reconsider many basic aspects of design that have been forgotten since the days of letterpress. The computer has integrated design and production, and the computer has reintroduced craft as a source of inspiration. Many alterna-

tives can be quickly and economically reviewed, enabling the artist to spend more time evaluating the options, a task which requires intelligent discrimination and a thorough understanding of fundamentals.

Fine typographers have spent lifetimes developing ultimately legible type designs. They have trained themselves to perceive the finest details and have systematically defined guidelines for perfectly neutral typography. Neutrality is achieved when something is so common that it disappears from normal cognition. Therefore, neutrality is subjective and based on the viewer's degree of experience. So, when we say "design a neutral typeface," we really mean, "define a typeface that is so familiar in form that nothing about it will be noticeably new."

Legibility is neutrality. The most popular typefaces are the easiest to read; the popularity has made them disappear from conscious cognition. After a while, it is impossible to tell if they are easy to read because they are commonly used, or if they are commonly used because they are easy to read. But legibility studies are really an after-the-fact process. For example, they can show that Baskerville is significantly more legible than ITC Souvenir,[*] and that Baskerville is marginally more legible than Times Roman. But the studies cannot prove that Baskerville or any other typeface is THE ultimately legible typeface, since this can't be tested in relation to faces that have not yet been designed or implemented.

People learn to read best what they read most, and most of what they read currently is of substandard quality both in terms of contents and typography. It is mass consumable literature, such as newspapers, MTV and junk mail, that infiltrates our lives and eventually becomes the invisible, neutral standard. This is the level at which perception evolves day by day. If designers want to control the direction of this evolution, they need to infiltrate its makings, instead of retreating into yesterday's elitist typography.

This is an exciting time for typography with a truly unique opportunity to create new visual languages. The adaptation of our alphabet to today's digital technology is reevaluating the traditions in which letterforms are still deeply rooted. Today's access to type design and manufacture has created an opportunity for a new breed of designer free of traditional preconceptions."

Editor's Note: U&lc *welcomes your comments on fine typography in the '90s. Send your remarks to The Editor,* U&lc, *2 Hammarskjold Plaza, New York, NY 10017.*

Type90
Oxford
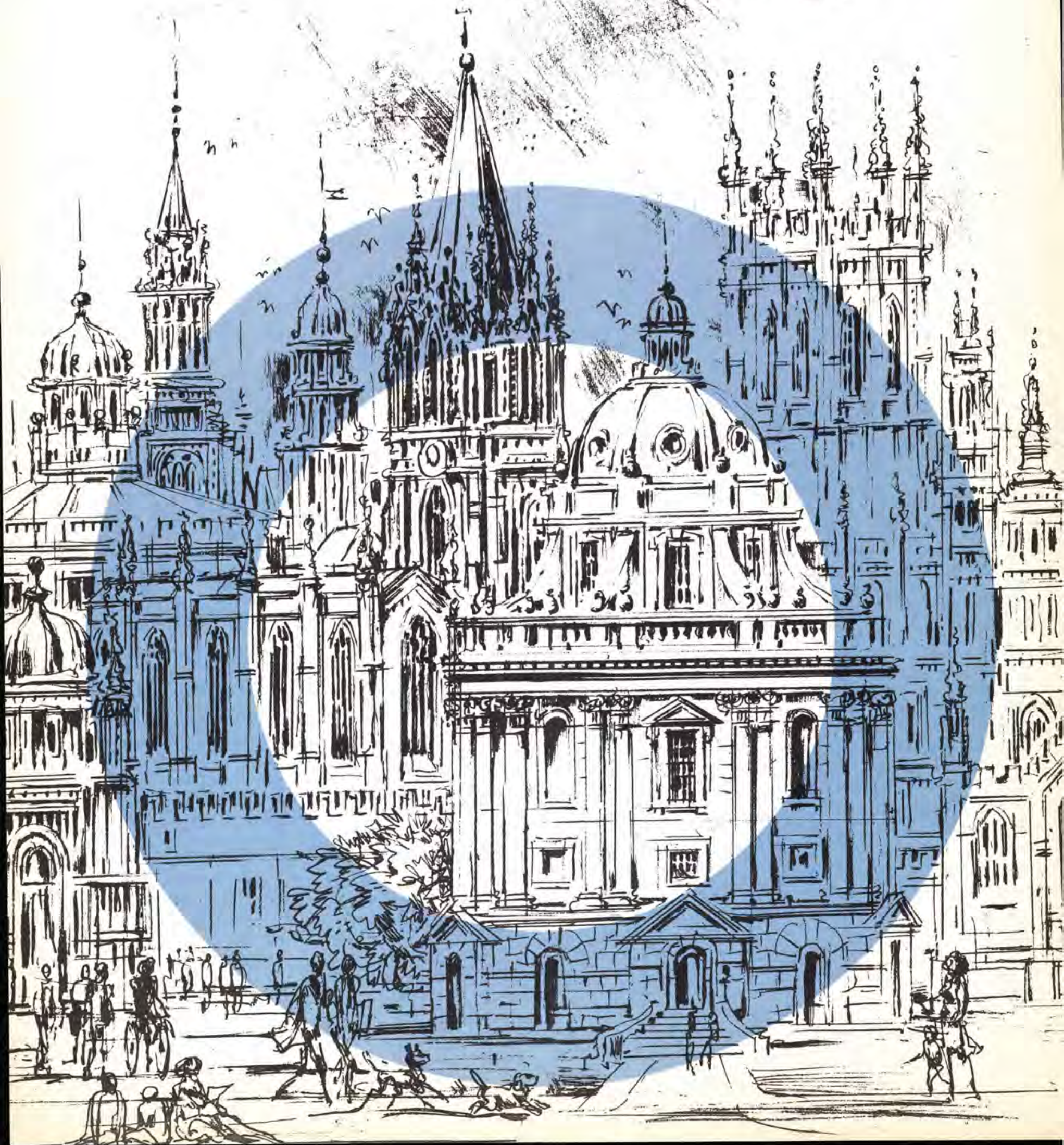
For one unique weekend words such as serif, x-height, kerning, readability, PostScript,™ Ikarus M™ and TrueType™ echo in the streets and colleges of Oxford, England. Type90, held from August 31 to September 3, 1990, provides what is for many of the more than 600 type designers, graphic artists and typographers ("typomaniacs," to quote German designer Erik Spiekermann) from around the world, a rare opportunity to gather with others who share their passion for type.

This program of workshops, lectures and "town meetings" is covering such diverse subjects as type design, typography for print and video, stonecutting, non-Latin letterforms and chocolate alphabets. Hands-on workshops and "playrooms" offer conferees the chance to experiment with the latest computer design tools and technology.

Master class

Typographic design issues were discussed by top designers, Adrian Frutiger, Matthew Carter, Gerard Unger and Sumner Stone at a Type90 Master class. More than 100 people filled the Catholic Chaplaincy building to hear these experts' views on copyright, distortions of typefaces and design apprenticeship.

Responding to a question from Paul Luna of Oxford University Press about the distortion of type, Unger and Frutiger both found it irritating. Unger said, "I think it's a phenomenon we are stuck with. It will never go away and we will only see more and more of it. I have seriously thought about distorting a new design which I am working on much further than anyone else could ever do so that it would then be foolproof."

Matthew Carter, Adrian Frutiger, Gerard Unger, Sumner Stone and Erik Spiekermann

But Frutiger felt that "A small percentage of manipulation can give interesting results."

"The reason that distortion is possible is because of the technology we now have," added Stone.

Carter commented, "What makes distorted type unsatisfactory is that the whole letterform is either expanded or contracted by the same amount." Carter explained when type is condensed electronically, not only are the horizontal parts of the letter contracted, so to are the vertical stems, resulting in thinner vertical parts. Conversely, expanded type results in extra thick stems. Type is some-

times so highly condensed or expanded that it bears little relation to the original design. Nevertheless, he added, "We're just very grateful they use our typefaces at all."

On training and apprenticeship in design, Unger said he had heard the notion that type design was one of the most secretive professions because designers are afraid to teach their work to others for fear of being copied. But he said he had never experienced this in his own training and had been greatly helped by a number of designers. "When I started, I asked everyone I could ask, questions about how typefaces should be properly designed and fitted, and nobody was ever hesitant about telling me."

Stanley Morison portrayed by Kenneth Griffith

Stanley Morison

Stanley Morison came back to life to be the opening speaker at Type90. Morison, arguably the most influential figure in 20th century typography, died in 1967 but was in Oxford, courtesy of actor Kenneth Griffith, for "Roman Stanley Revived!," a revue at the opening reception of Type90.

Portrayed in typical crusty and autocratic mood, Morison gave a condensed history of his life, illustrated with pictures from the past. Through his life, beliefs and career, the conferees were taken back into the history of typography before going on to discuss the designs and methods of the future.

Gerard
Unger

Gerard Unger, graphic designer and teacher is excited by the changes taking place in the world of typography and design. Unger, from the Netherlands, said, "Suddenly type has escaped and anyone with a personal computer or a Macintosh who has a type design program is in business. You can call the Macintosh a democratizing instrument because it has led type to escape from its former rigid methods of manufacture and distribution.

"I think we will see a lot of experimentation of type design. I think the readers of the coming decade will be faced with other unconventional typefaces and the limits of legibility and readability will be really stretched. I like that a lot.

"Type design and typography has not seen such an experimental situation for a long time. The last time we had such experimentation was in the first quarter of the century with Futurism, Dadaism and

Gerard Unger

Constructivism. All these *isms* had their own art forms and their own typography."

Unger said the most important thing he gained from Type90 was the exchange of ideas and understanding of issues. "At conferences like this you always see and hear

things you have never seen or heard of before. I will go home loaded with new impressions and many new ideas."

Conferees at Master class

Adrian
Frutiger

Adrian Frutiger comes to Type90 unmoved by the desktop revolution. Mr. Frutiger, who designed the Univers™ series of typefaces and many others now used widely in newspapers and magazines, says the developments in technology will not affect the way he works.

"I am not interested in the new techniques because I know from experience that the definition of new techniques will become finer and finer, and in a couple of years, there will be no difference between the definition in desktop publishing and high quality composing machines.

"I hope that we will have a difference between the quality for ten or twenty years or more but things are changing so fast." Mr. Frutiger, who lives in Interlaken, Switzerland, said, "What the reader looks

for is not new typefaces. He looks for his old typeface.

"I admire the old typefaces and the masters like Baskerville, Bodoni and Caslon. Nothing better has been done for 300 years." Frutiger said he enjoyed the exchange of ideas which takes place at Type90. "I think Type90 is important because it puts you in contact with the young generation and the new technology but also with the traditional way to do things."

Type90 registration

John Dreyfus

John Dreyfus

London-based typographical historian and consultant John Dreyfus forecasts that one of the biggest changes in type technology over the next decade will be a marked improvement in the quality of facsimile messages. "The print industry is asking a great deal of the advent of in-house printing or what is called desktop publishing.

"What people are going to want is an image from their fax machines which is much better than what they have been getting from their typewriters. The standard of faxes is bound to react to the demand for new typefaces which are not going to be transmitted by ink or by contact but by some kind of electronic deposit."

A concern noted by Dreyfus is the danger of the new technology in that young type designers could learn their trade without ever having to physically handle hard type. "I think the knowledge of type you got from handling printers' type was very valuable and is a thing that you can learn. With the new system people do not learn this. The danger is that they become insensitive to size because you are not actually handling the type."

James Alexander, Mandy Farley, Steve Gooderham, Bertram Schmidt-Friderichs, Arnold Enfeldt, Günter Zorn, Erik Spiekermann and Wolfgang Dutschke

Jelle Bosma

Dutch type designer, Jelle Bosma, hopes that developments in technology will improve the quality of the modifications made on classical design. Bosma, an admirer of the work of Schneidler, Goudy and Jan Van Krimpen, believes the standard of current classical designs can improve in the next few decades.

He said, "All sorts of people can now make their typefaces and produce them which will make the whole of typeface production a fashionable affair. There will always be a demand for certain classical typefaces. One thing I hope is that the new technology will improve things because most of them are now copies of copies of copies of things that were done hundreds of years ago. People can now modify versions and shape their own."

Erik Spiekermann

Erik Spiekermann

Erik Spiekermann of MetaDesign in Berlin talks about the theoretical issues raised at Type90 by emphasizing the historical development of the use of type.

Spiekermann says, "We're back in pre-Gutenberg times, because Gutenberg's invention was also the invention of divided labor. There was a pressman. There was a typesetter. There was a type founder. There were all different jobs that eventually over the years became even more separate."

Spiekermann commented that this division of labor eventually became further subdivided. "This division of labor," he explains, "is what art directors bought. They didn't buy type. What they bought were pages, galleys and columns.

"The art directors would decide what typeface they wanted, what size. They didn't work it out. The typesetter did. So graphic designers weren't close to type at all.

"My definition of the difference between typographic design and graphic design is a question of attitude." Spiekermann comments that the era in which we use type now is again as significant as that of the invention of the printing press with everyone who has access to designing with type on a computer. As a result, Spiekermann states, we are in a seminal period of transition.

Jamra

Mark

An American graphic designer and type designer working and teaching in Germany, Mark Jamra comments that Type90 is part of a continuing education on type and its ramifications, an exploration of the creative process.

Jamra describes this creativity as "confronting myself and discovering parameters through the work." Jamra has created two typefaces (including ITC Jamille™) and is at work on a third.

The essence of Type90, he feels, is more creative confrontation through the conference. Jamra comments that attending a master class in type design, going to workshops and generally becoming involved in the issues and ideas discussed at Type90 makes this a special event.

"Type designers," Jamra states, "often comment on how many faces are now available, enough to fill a very thick phone book, yet these designers find reasons, and very valid ones, for creating the next typeface. Each typeface has its reason for being and a reason for being used in design. This I am aware of when working on graphic designs. You can select, eliminate, choose, and finally find the one typeface which you feel solves your design problem."

Mark Jamra

Maxim Zhukov

Boge

Garrett

Lettering artist Garrett Boge came to Type90 believing that the desktop revolution had opened a Pandora's Box of new techniques which will stimulate the development of both new classical and deconstructivist designs. Boge, who works from Gig Harbor, Washington, and has been involved with lettering arts for 20 years, said, "I come from a tradition of letterpress printing and commercial design work.

"These worlds have been ignited by the desktop revolution. It is anybody's guess what will happen now. I feel that designs will modulate between order and classical standards to deconstructivism."

Boge said he was encouraged by the new ideas and methods that were emerging in design. "There is a lot of experimentation being done with type and I think there is going to be more and more.

"I am here to get a sense of where the wind is blowing and also to get an impetus to my own work over the next couple of years."

Conferee at registration

Robert Norton and Aaron Burns

What is the significance of Type90?

Cynthia Hollandsworth
*AGFA Compugraphic,
Wilmington, U.S.A.*

"The most significant aspect of Type90 is the exposure to other people in the international type business who I would not usually meet. At a meeting like this there are many interesting and knowledgeable people from every country who have terrific insights about type and typography. We have developed a number of exciting type projects as a result of these conferences."

Colin Brignall
Letraset, London, U.K.

"For me, Type90 presents an opportunity to 'catch-up' on all of the very latest information in the progressively more complex world of typography. Imparting their considered views on all aspects of the subject from design, manufacture and marketing will be the world's leading experts. Simply, if you are in type then you must be involved in Type90."

Ed Benguiat
*Photo-Lettering Inc.,
New York, U.S.A.*

"Type90 is a wonderful thing, especially for a person like myself whose vocation and avocation are one and the same—designing type.

In Oxford at Type90, meeting people who like the same thing I like and who

I can talk about the things I want to hear and talk about makes it one of the most exciting and pleasurable experiences I can expect to have."

Adrian Frutiger,
Arcueil, France

"Today, with the popularity of desktop publishing, and with all the non-professional graphic designers who tinker with technology, it is crucial that people meet and talk at a forum like Type90. More than ever, we need a dialogue. There is a new urgency."

Allan Haley
*International Typeface Corporation,
New York, U.S.A.*

"Type90 has its priorities correctly aligned. Other events are, many times, nothing more than attempts to make money under the guise of education. Type90's goal has consistently been to provide timely, valuable, and thought-provoking information to the typographic community.

This is especially important at a time when our industry is in such a state of flux and turmoil. Type90 is the right thing at the right time. It will make a difference."

Günter Zorn
*Linotype AG, Frankfurt,
Germany*

"It usually happens only once a year, at ATypI, that typographers from all over the world have the opportunity to meet in one place to share their views on typography and the typographical trends in our industry.

Type90 following the ATypI conference in Oxford makes it special this year. For a few days, Oxford becomes the Olympus of typography and the meeting will spark impulses for our work for the years to come."

Colin Banks
Banks and Miles, London, U.K.

"Type 1987 in New York showed that the horizon facing type and typography was wider than ever before. Standing facing it, it was easy to hear footsteps from the past, more difficult to hear those in front of us and the voices of tomorrow. But they are there all right; the problem is they are rather faint and separated by a lot of space.

Given the right atmosphere and the right structure, and at Type90 in Oxford I think we have both, something will happen."

The Modest Translator
William

by Allan
Haley

Typographic history is peppered with egos. No one would ever describe Johann Gutenberg, Aldus Manutius, Giambattista Bodoni or Stanley Morison, as "shrinking violets." These were passionate men who through their strength of will and remarkable talent had an extraordinary influence on the shaping of our typographic standards and tradition.

As with all things typographic there are exceptions: England's first printer, and certainly one of its most important, was a simple and exceptionally unegotistical person. For much of his life William Caxton was a merchant. For all of his life he suffered from a world-class inferiority complex. To further separate Caxton from the norm, he was not a talented type designer nor even a particularly skilled typographer. And yet, this unassuming but well-meaning merchant paved the way for England's renaissance.

Textbooks give Caxton credit for printing the first books in England; and he would deserve recognition even if this was his only contribution to history. But, William Caxton did more—much more.

🍂 🍂 Not Just Type 🍂 🍂

Not only did he print the first book in English and introduce the art of printing to England, Caxton also did as much as anyone has ever done to establish the English language as a vehicle for literary expression. At a critical period, when English literature was at a low point and the spoken language of England was
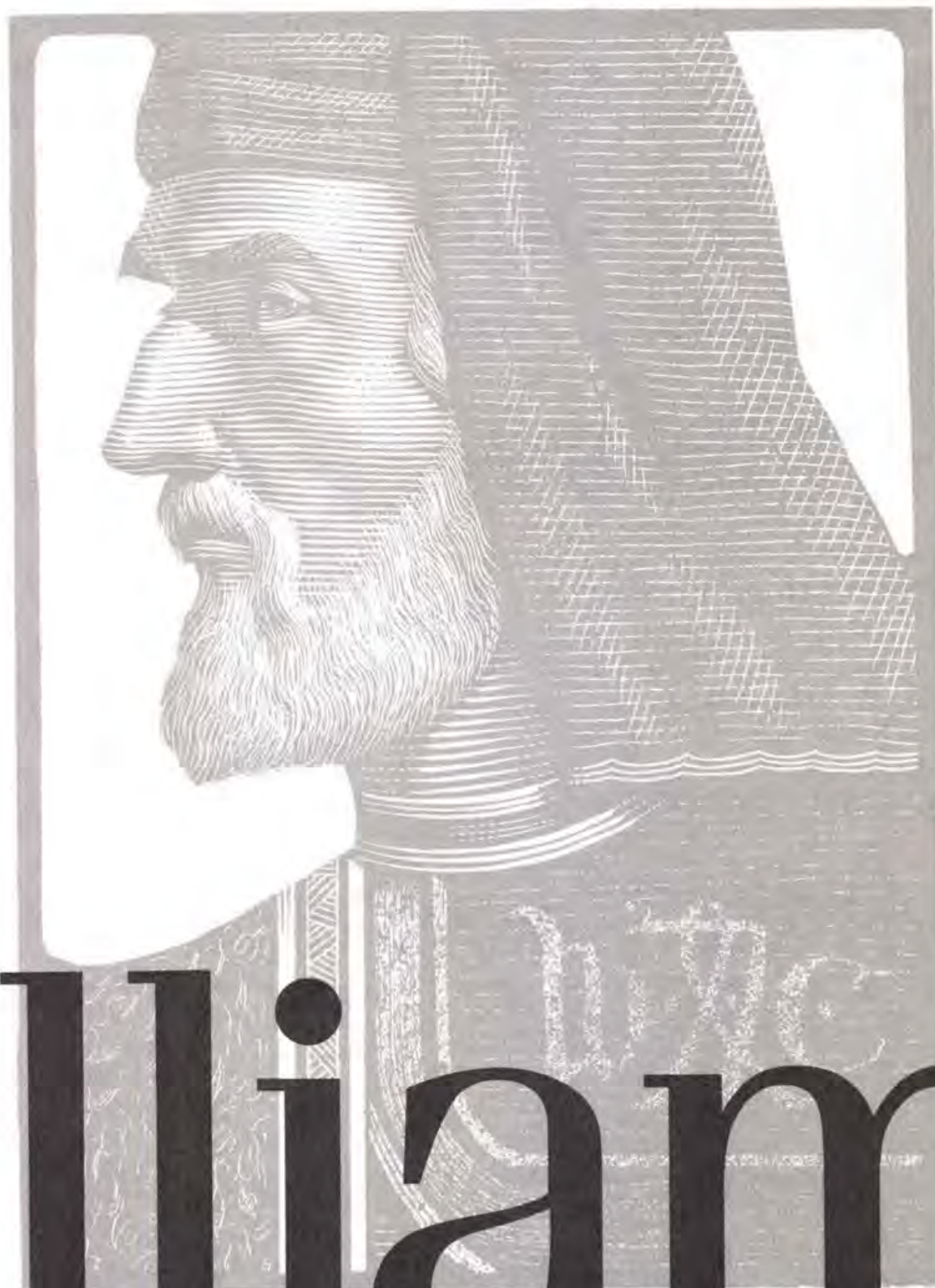
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by William Caxton.
(The Hulton Picture Company)_

a hodgepodge of regional dialects, Caxton, by introducing the printing press to his homeland and determining that the press should produce only works in the English language, performed a service of inestimable value to the literature of English-speaking people. And all of this was accomplished after Caxton was well into his fifties.

William Caxton returned to London in the late autumn of 1476 after spending over 35 years representing British commercial interests on the European continent. He began his career as a merchant, but by the time he was ready to retire he had become a diplomat entrusted with the management of treaties affecting the prosperity of England's commerce. After such a long and successful career, most people would be ready to retire. Caxton certainly was.

But then something happened; something that compelled Caxton to pursue what was to become a consuming passion that not only gave him a new career, but added a new meaning to his life.

✦ ✦ _Beginnings of_ ✦ ✦
The Second Career

Late in his tenure as a trade diplomat, Caxton had begun translating a piece of European literature into English— mostly, as Caxton said, to forestall idleness. He had done a good job negotiating treaties, improving trade relations and generally creating a smooth-running European business machine for the British government.

conversation with his new boss, Caxton happened to mention his unfinished translation. The Duchess immediately demanded to see his work since she was also a patron of the arts. The opportunity to see the literature of Europe translated into English, her native language, intrigued and excited the Duchess.

❖ ❖ _New Responsibilities_ ❖ ❖

After seeing his initial work she didn't hesitate to ask that Caxton take up the project again, and though reluctant to do so, he was more reluctant to incur the Duchess' displeasure. Caxton, despite his earlier accomplishments, still saw himself as a simple merchant and was uncomfortable with his first efforts as a translator. But the Duchess of Burgundy was exceptionally persuasive. Though unable to cure Caxton's inferiority complex, she did enable him to cope with it —or at least continue his work in spite of it.

Thus Caxton, who loved literature and who had been for a long time deeply disturbed by the lack of refinement and standards of his own language, was forced to take on a mission for which he was qualified, and commited to—but until then lacked the self-confidence to undertake. Caxton probably felt that his work was more akin to a penance than a mission. He wished to please his sophisticated patron but suffered under the belief that he was neither a good translator nor a good linguist. It was only relentless determination that enabled him to succeed.

Caxton

Toward the end of his career (because of earlier successes) Caxton simply had little to do.

So, in the spring of 1469, Caxton, "having no great charge of occupation…to eschew sloth and idleness which is mother and nourisher of vices and to put myself into virtuous occupation and business…" began to make an English translation of a popular European tale. After 40 or 50 pages were written, however, Caxton's self-imposed task began to lose its novelty. After 60 pages he put the work aside. He found that his new hobby wasn't fun and was, in fact, downright difficult.

Some time after this attempt at translating, Caxton retired from business and entered the service of the Duchess of Burgundy as an advisor. One day, while in

❖ ❖ _The Real Goal_ ❖ ❖

Caxton's translations were, in fact, only a painful means to a much more satisfying end. He persevered with them only because ultimately he wanted to print books. Duplicating copies of his work through the new technology of printing became Caxton's goal; the translations were only the means to that end. Various reasons have been advanced by historians for Caxton opening a printing business. Some feel that he foresaw the revolutionary possibilities of this new technology. Others contend that he desperately wanted to see books produced in the English language. Others believe that as a merchant, he saw the tremendous commercial possibilities of acquiring a virtual monop-

oly for printing books in his homeland. The truth probably is that his motives were a combination of all these things.

Caxton's deeply felt appreciation of the good use of language is clear from his many references to his own efforts to improve his personal vocabulary; born, as he acknowledges in his first publication, in a part of England where, "I doubte not is spoken as broad and rude English as in any place in England," and living for most of his professional life in linguistically sophisticated countries, Caxton was naturally self-conscious about the lack of development of his mother tongue.

Although he writes, "I confess me not learned nor knowing the arte of rethoryke, ne of suche gaye termes as how be sayed in these dayes and used," and throughout his work he continually makes references to his feelings of inadequacy and lack of sophistication when it comes to language, Caxton persevered for the rest of his life producing translation after translation to be printed at his press.

❖ ❖ The Start ❖ ❖

Born about 1422 in Kent, England, Caxton began his professional career after serving as an apprentice to one of the wealthiest and most successful London merchants of that time. His father was apparently a well-to-do tenant farmer who also engaged in the cloth trade. It is believed that his father's position provided the opportunity for arranging this important, and very influential, apprenticeship for his son.

Caxton began his training at 14 with Robert Large, a prominent member of the Mercers Company (an organization of merchants who dealt in textile fabrics—especially velvets and silks). A year after the young Caxton entered his household, Large was chosen to be Lord Mayor of London, an office which added further prominence to his position and provided his apprentice with additional opportunities to learn the politics of business—and the business of politics.

❖ ❖ An Ambitious ❖ ❖ Apprentice

Caxton had completed three years of his apprenticeship when his master and patron died. However, the apprentice was not forgotten in Large's will, which thoughtfully bequeathed 20 marks to young Caxton. Shortly after, Caxton left his homeland with his 20 marks and traveled to Burgundy, where English cloth merchants had their most active European business connections.

He prospered in Burgundy, and by 1449 he had become sufficiently well off to be accepted as a surety for another resident English merchant. But the man left Burgundy without attending to his obligations, leaving Caxton to pay the outstanding debt. The good news is that this was apparently the only unfavorable incident in an otherwise very profitable and successful business career.

Caxton was eventually made Governor of the English Nation, the Company of Merchant Adventurers resident at Bruges. This post was very much akin to that of a Consul in the present day diplomatic service—

and one at which Caxton also succeeded. In all, his career was a model of success and prosperity.

During this time Caxton's interest in and concern for the English language increased. He became more aware of its shortcomings and fragility. Essentially a patchwork of dialects with no written foundation to maintain stability, the English language that Caxton knew was far less developed than many of the languages of continental Europe. As Caxton's concern heightened, so must have his frustration, because he retained a steadfast belief that he had little capability to bring order and strength to his native tongue.

✠ ✠ An Honest Assessment ✠ ✠

Besides his feelings of inadequacy as a linguist, Caxton didn't consider himself a particularly accomplished printer or typographer. In these latter areas there is no false modesty. Many of the early surviving books and other printed material which came from Caxton's press show clearly that England's first typographer was not interested in the development of typesetting as an art form. He issued nothing that would compare favorably with the better work of his contemporaries on the Continent. For the first several years that his press produced books, his products were almost crude by continental standards. The typefaces were coarse copies of Northern European fonts, his printing quality was clearly less than optimal, and many of his earlier books even lacked signatures, title pages and illustrations.

Why didn't Caxton seek to improve his craft? Why didn't he strive to equal the work of his European contemporaries? Because his true mission, the driving force behind his work, was not the design and printing of books—but the books themselves. His goal was to print as many accessible, readable books as he could for a wide audience. Caxton was not producing works of art, he was trying to build an English literary tradition.

After his press had been in business about five years a noticeable change seems to have come over the shop's output. Books began to have signatures, illustrations began to crop up, and there was a general improvement in the quality of Caxton's typography.

What happened? Competition. About this time, a rival printing shop opened just a short distance away from Caxton's. In an attempt to counter his competition, Caxton hired a new foreman, removing himself from the position of chief typographer. The good news about Caxton's new employee is that he was from Europe and familiar with the practices and standards of printing in France and Germany. This new foreman not only proved instrumental in improving the work produced at Caxton's press, he also carried on the business of the press for 45 years after Caxton's death. Thus, Jan van Wynkyn de Worde (or as he is commonly known: Wynkyn de Worde), an Alsace-born expatriate, became England's first typographer.

❄ ❄ The Mysterious Art ❄ ❄

Nobody is really quite sure about where Caxton learned the new art of printing, and Caxton himself seems to have gone out of his way to keep this information secret. Numerous stories have been told (some

The Book of Chess, *printed in 1480, was the first English language book to use woodcuts extensively. (The Hulton Picture Company)*

quite fanciful), which attempt to explain the circumstances of Caxton's printing education. One such typographic folktale suggests that King Henry VI commissioned Caxton and another man to sneak into Holland and learn the Dutch secrets of printing. The two men supposedly were involved in high level espionage that included clandestine meetings, disguises, hush money—and even the abduction of a trained printer—all of which would rival a "Mission Impossible" script.

But most historians believe that Caxton learned his craft in Cologne. This is backed up by a statement made by Wynkyn de Worde in the prologue of a book published shortly after Caxton's death.

> *"And also of your charyte*
> *call to remberance*
> *The soule of William Caxton*
> *first prynter of this boke*
> *I laten tonge at Coleyn*
> *hymself to avavnce*
> *That evey well disposyd man*
> *may ther onloke"*

🐝 🐝 The Real Product 🐝 🐝

The first book Caxton published, and the first book to be printed in the English language, was the translation requested by the Duchess. This was a small folio of 351 leaves, the first of which contained Caxton's Prologue and was printed in red. Some historians date this volume to 1471, the year in which the Prologue states that the translation was finished. But those who are more familiar with the difficulty of using early type fonts and printing equipment believe that three to four years could easily have been consumed producing this first effort.

Caxton's first book was followed by *The Game and Play of Chess Moralised*. This was a translation of a popular French book which likened the game of chess to life itself. Caxton was fascinated by the comparison and the lessons posed by it. He also decided that if he liked the book then his fellow Englishmen would share his enthusiasm.

These first two books and one other were printed while Caxton lived in Bruges. Then, in the autumn of 1476, Caxton returned to England after nearly 30 years abroad to set up a printing business in the Almonry of Westminster Abbey.

In the 14 years that Caxton operated his business he printed over 18,000 pages, mostly of folio size, and nearly 80 books. As time passed, Caxton became less of a typographer and printer, and more of a publisher. His three main assistants, Wynkyn de Worde, Richard Pynson, and Robert Copland increasingly undertook the task of type founding, typesetting and printing, giving Caxton more time to concentrate on his translations.

While working in England he translated 21 works from Latin, French, and Dutch literature. All but one of these were printed by him, and three of them were also brought out as second editions. By current standards, 21 translations may not seem like a major effort, but it was a substantial amount of literary labor

Caxton and his press, from a painting by Vivian Forbes. (The Hulton Picture Company)

in the late 15th century. The majority of the books required about 250 pages each, or a total of approximately 2,850,000 words. This means that Caxton averaged 400 words a day, five days a week, 240 days a year, during the 25 years after he retired from active life in public affairs.

✳ ✳ Another First ✳ ✳

Caxton was England's first printer and being a printer in the 15th century meant, for the most part, designing and founding your own type, thus Caxton was also England's first typefounder. During the 27 years of his involvement in the craft of printing eight typefaces were developed and used by William Caxton.
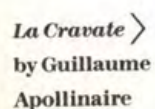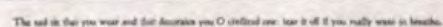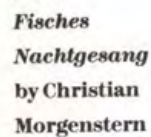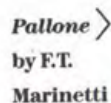
For his first font, Caxton persuaded a noted Flemish calligrapher to exchange his old profession for that of typeface design. The end result is generally considered to have been a somewhat crude and awkward typeface, but a design that was consistent with Flemish handwriting of the time. Caxton only used this type for the first three books he published in Bruges and did not bring it with him to England. Apparently, Caxton did such a good job of persuading his type designer to switch careers that the former calligrapher kept that type and used it to start his own printing business in Bruges.

Caxton's second typeface (unimaginatively called "Type 2" by historians) was designed and cast in England, and is generally classified as a Flemish *Batarda* style. It is patterned after a German Gothic style but is more cursive in nature. Of the eight Caxton types, three are of this *Batarda* style. The others are more in keeping with the angular and pointed *Black Letter* types of Northern Germany. One of these is generally considered to be the ancestor of the "Old English" types that are still used today.

✿ ✿ Caxton's Contributions ✿ ✿

When William Caxton died in 1491, he had completed a career of widely varied activities. He contributed to the commercial prosperity of 15th century England, introduced both printing and type founding into England, and provided English readers with some of the best foreign, and later, English literature. Although his commercial exploits were not inconsequential, by far Caxton's greatest contribution was to the English language. His efforts increased the English people's awareness of the poetry and literature of their time, and paved the way for generations of great English writers to follow. Surely there might have been no English renaissance were it not for the likes of William Caxton.

Altar ⟩
by George
Herbert

✝
ALTAR
George Herbert

A broken ALTAR, Lord, thy servant reares,
Made of a heart, and cemented with teares:
Whose parts are as thy hand did frame;
No workmans tool hath touch'd the same.
A   HEART   alone
Is   such   a   stone,
As   nothing   but
Thy   power   doth   cut.
Wherefore   each   part
Of   my   hard   heart
Meets   in   this   frame,
To   praise   thy   name.
That if I chance to hold my peace,
These stones to praise thee may not cease.
O let thy blessed SACRIFICE be mine,
And sanctifie this ALTAR to be thine.

Pallone ⟩
by F.T.
Marinetti

F. T. MARINETTI

T. S. F. - telefono senza fili - wireless

Italy 1914

imboscata di T. S. F. bulgari
vibbbrrrrrarrrre
arrrruffarrre comunicazioni turche
Sciukri Pascia - Costantinopoli

PALLONE
TURCO
FRENATO
SCOPRIERE CHE
TSF   TSF   TSF
altezza 400 m.
vibbrrrrrrrrrrrrrare
vibbrrr Tsarigraad
vibbrrrrrrrrrarr
vibbrrrrrrrrrarrre

assalto contro Seyloglou mascherare assalto

ambush by Bulgarian wireless / to vibrate / to disarrange Turkish communications / Sciukri Pascia — Constantinople
TETHERED TURKISH BALLOON / altitude 400 meters / to discover that / assault on Seliolu to mask assault

Fisches Nachtgesang

Fish's Nightsong   Christian Morgenstern   Germany - 1905

⌃
*Fisches
Nachtgesang*
by Christian
Morgenstern

The sad it that you want and that discretion you O civilised one: tear it off if you really want to breathe.

GUILLAUME APOLLINAIRE
France 1914

LA
CRA
VA
TE
DOU
LOU
REUSE
QUE TU
PORTES
ET QUI T'
ORNE O CI
VILISÉ
OTE- TU VEUX
LA   BIEN
SI   RESPI
RER

La Cravate ⟩
by Guillaume
Apollinaire

meant to be seen

and not heard

The verbs that usually go with poetry are hear, read, recite, listen. But the poems on these pages are meant to be *seen*. If you don't look at them with your own two eyes, you're missing the whole point and half the fun.

If the authors of these works were not verbal people, they might have created a painting or a piece of sculpture, or written a piece of music. But because language is their tool, and they take pleasure in crystallizing ideas into carefully chosen words, their work is poetry. It is called visual poetry, because the way the words are arranged on the page has as much to do with the ideas expressed as the language itself. And even when non-linguistic elements, such as marks, punctuation, symbols and solitary letterforms are used, their physical appearance is essential to the meaning.

The first experiments with visual poetry appeared early in the 20th century. In its simplest form, the arrangement of words echoes the theme of the poem. A love poem appears in the shape of a heart. A poem that equates the creativity of a potter with that of a poet takes the form of a vase. A poem about a cravat is typeset to look like a necktie.

66 During the postwar period the whole art world was in ferment. Painters, novelists, poets, composers, graphic designers – all shook off constraints, raided each other's territory and embraced every new movement. 99

Some visual poets were expressionistic. They used phonics, clusters of syllables, punctuation or letterforms to "resonate" against the eye and suggest various sounds.

Still others created kinetic experiences by the way their words streamed, dribbled, raced or were haplessly blown across the page.

During the post-World War II period, these early experiments culminated in a form called "concrete poetry." The acknowledged father of the movement was a Swiss poet, Eugen Gomringen, who, during a frustrating dry spell with his sonnets, started to play with a freer form of writing. Instead of setting down ideas in a rational, linear, grammatic form, he wrote in clusters of words called "constellations"— a word borrowed from Guillaume Apollinaire. Gomringen published his first works in 1953, and though he is considered to be the innovator of the form, in all fairness it must be said that similar experiments were taking place almost simultaneously in Brazil, Sweden, Italy, Germany and France.
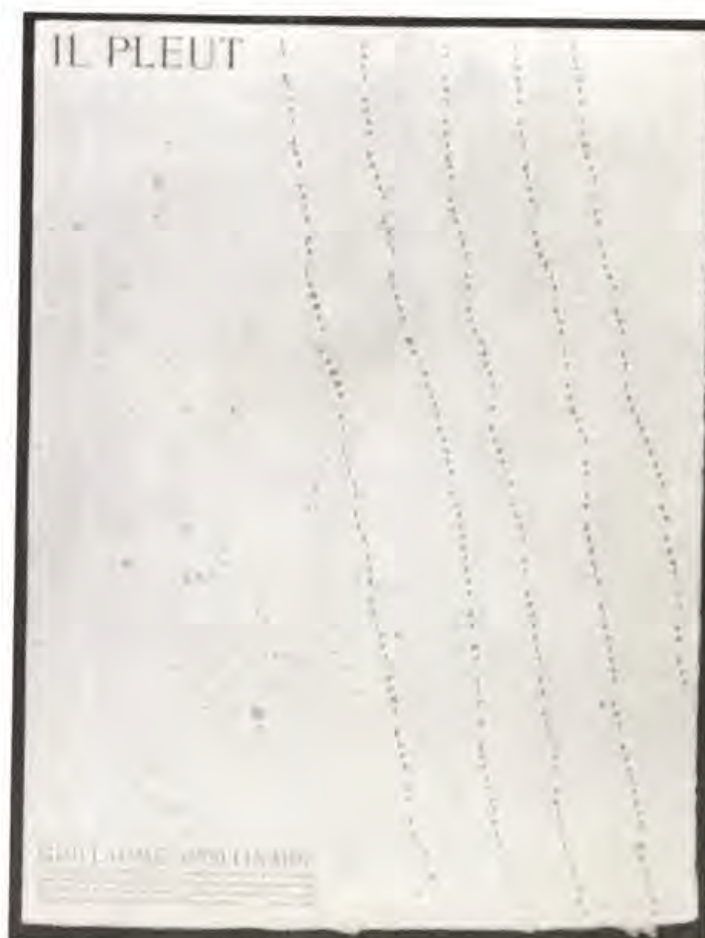
IL PLEUT

< *Il Pleut*
by Guillaume
Apollinaire

LAUTGEDICHT
SOUND POEM

MAN RAY
USA 1954

e.e. cummings   GRASSHOPPER   u.s.a. 1935

r-p-o-p-h-e-s-s-a-g-r

who

a)s w(e loo)k

upnowgath

PPEGORHRASS

eringint(o-

aThe):l

eA

!p:

S   a

(r

rIvInG   .gRrEaPsPhOs)

to

rea(be)rran(com)gi(e)ngly

,grasshopper;

Vision & Prayer

Dylan Thomas

DIETER ROTH   Germany 1957
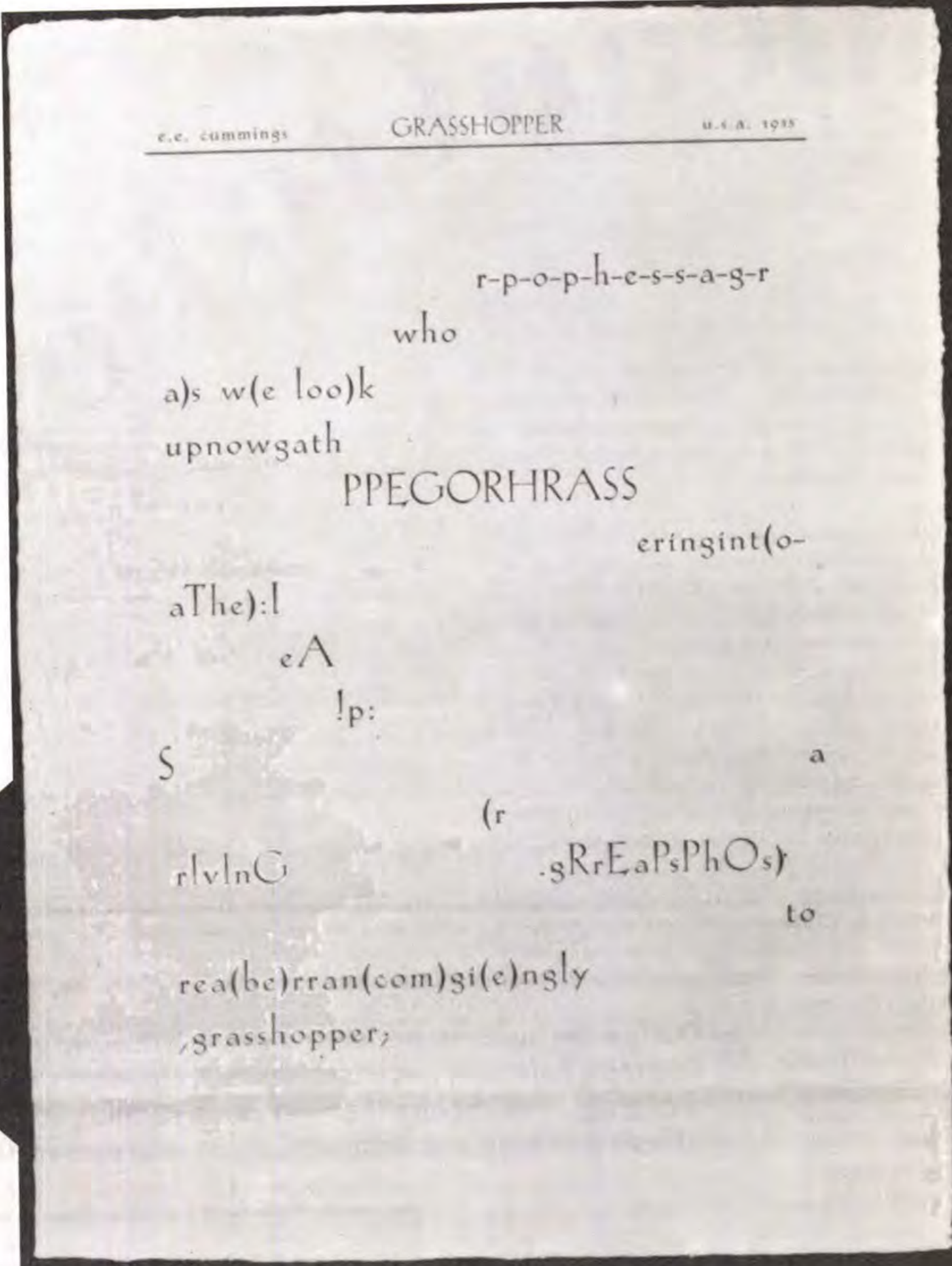
Some variations on 4.
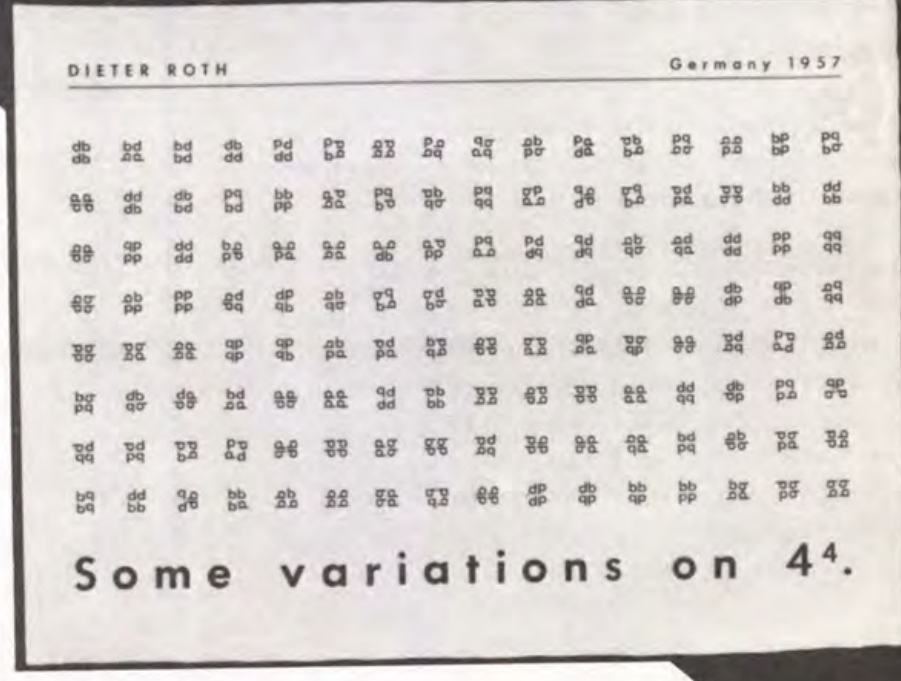
Just as the worldwide movement in concrete poetry owed much to the visual experiments of Apollinaire, e.e. cummings, Man Ray and others, they all owed a debt to graphic designers and typographic designers. It was during this same postwar period that designers in the graphic arts world started to break out of confining traditional formats. They raised typography from a purely servile element of communication to a major player. They used it expressionistically and to establish an esthetic aura.

It isn't necessary to dwell on which came first—concrete poetry or innovations in typography. During the postwar period the whole art world was in ferment. Painters, novelists, poets, composers, graphic designers—all shook off constraints, raided each other's territory and embraced every new movement. They also looked back into primitive and historic forms for inspiration. (There are precedents for visual poetry and dramatic typographic layouts in old liturgical texts.) At the same time we saw typography serving the visual poets, we saw designers using typography so eloquently, their work qualified as poetry.

Whatever the source of inspiration, it is reassuring to know there will always be a nucleus of creative people who get restless and lead us beyond the known. Even if they move us into uncomfortable terrain for a while, at least they keep us from dying of boredom.   *Marion Muller*

The works shown here appeared in an exhibition of Visual Poetry at MJS Books & Graphics in New York.

visual poetry's debt to typography...

and vice versa
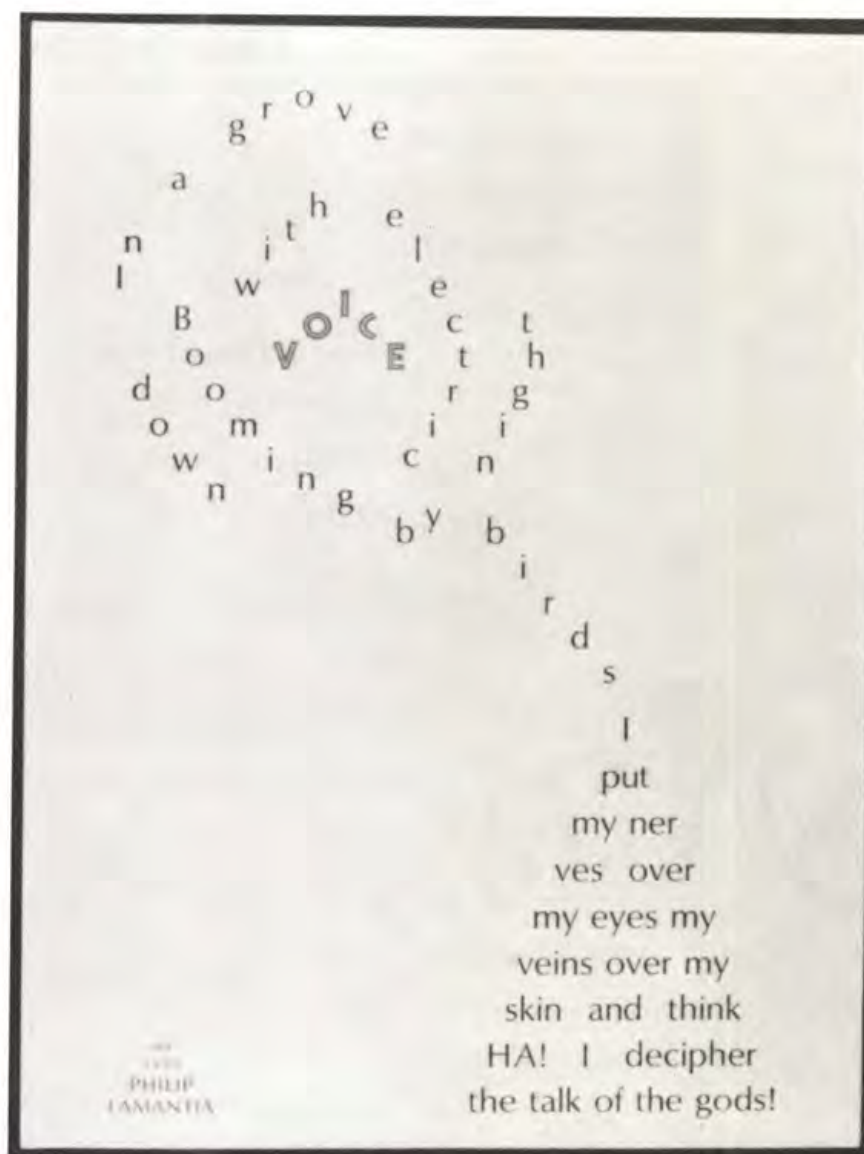
⟨ *Voice* by Philip Lamantia
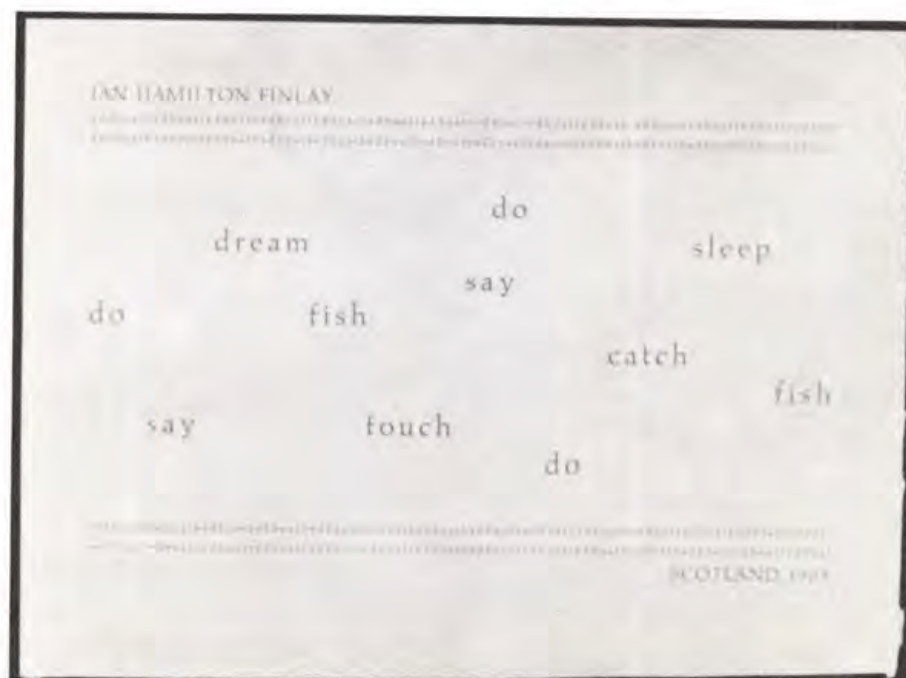
⟨ *Bed/Boat* by Ian Hamilton Finlay

Architecture, we know, is the conjunction of esthetics and utilitarianism, poetry and engineering. Like other marriages of necessity or convenience, it wavers between fondness and reluctance. While architects may be prone to speaking in metaphors, using forms, proportions and materials that may be symbolic of higher truths, the grimmer truth is that the public at large may be less appreciative of the poetics of the building than of how successfully it functions as a place to live or work.

ASCENT

ESSAY·FO·CEREMONY·ON·THE·

But if there is an exception to this rule, it may come in the form of the staircase. Steps are a building form that can evoke the sublime in all of us. For while stairways lead down just as certainly as they lead up, we nevertheless associate the staircase as a route upwards, a trajectory with high hopes and

◀ *Sculptor Michael Black created "The Swan Staircase" in cast aluminum for London's Science Museum.*
Photographer: Michael Black, London.

▶ *Steps leading to top of 25-foot city walls in Aigues-Mortes, France, were constructed in the 1200s.*
Photographer: Andreas Feininger, New York City.

▼ *Spiral staircase at the entrance to the Vatican Museums in Rome.*
Photo: Scala/Art Resource, New York City.
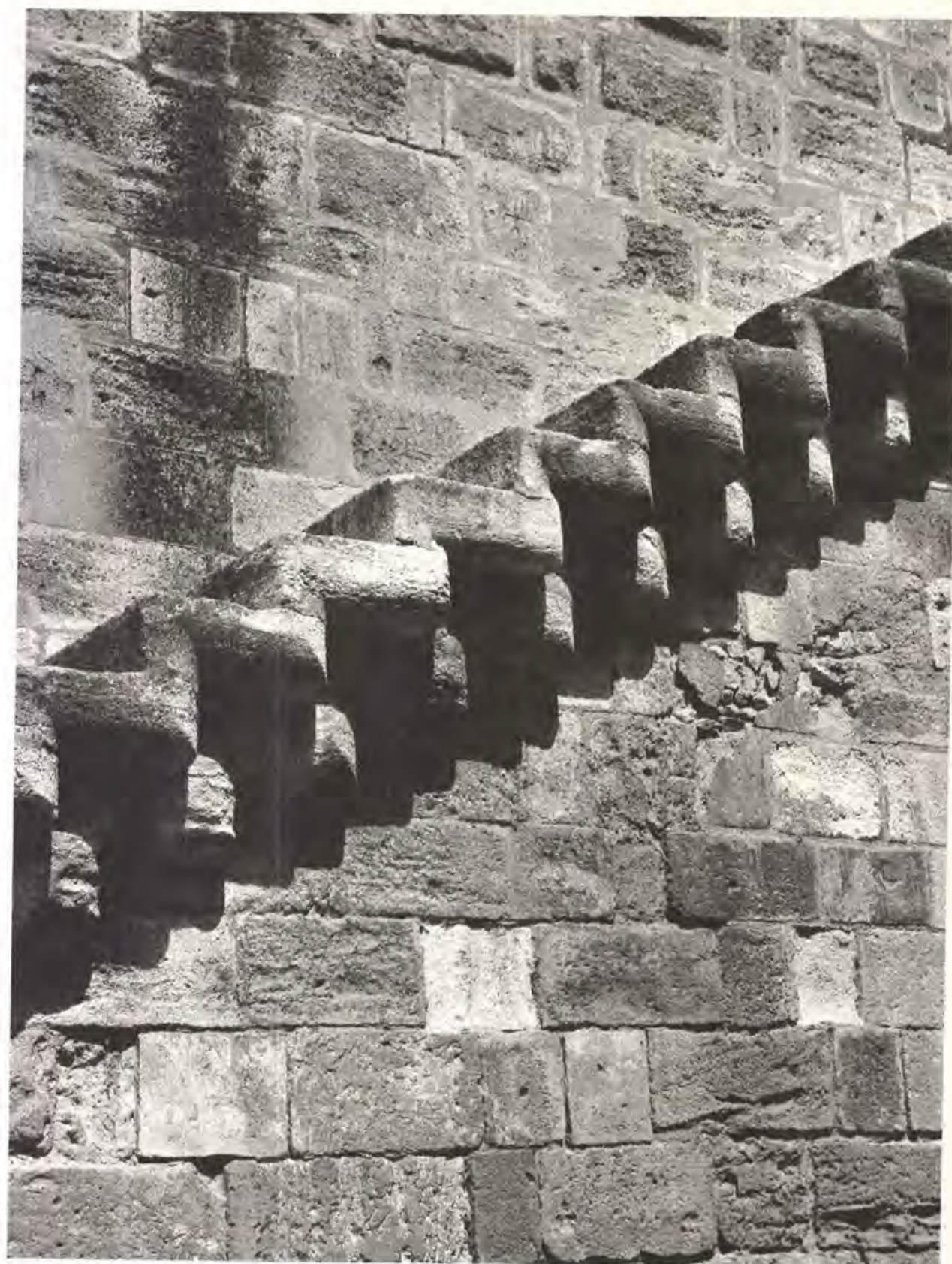
aspirations. After all, yielding to gravity comes naturally to us. Resisting it requires efforts from the mundane to heroic. And it is here that we look to steps and staircases that span that same esthetic range. Steps that are carved in geography of the outdoors make the case most eloquently. Like those cut into the steep cliffs of the Greek island of Santorini that seem constructed to facilitate ascent, there is something noble about a building form that pits man against his natural, earthly and earthbound inclinations. While yielding to the gravitational pull of the earth requires little technical assistance, we need all the help we can get to achieve height, be it of the physical, intellectual or spiritual order.

■ Celebrating this effort is a splendid book from Rizzoli, *Steps & Stairways*, by Cleo Baldon, Ib Melchior, and photographic consultant Julius Shulman. Stairways are not simply the access to the sublime,
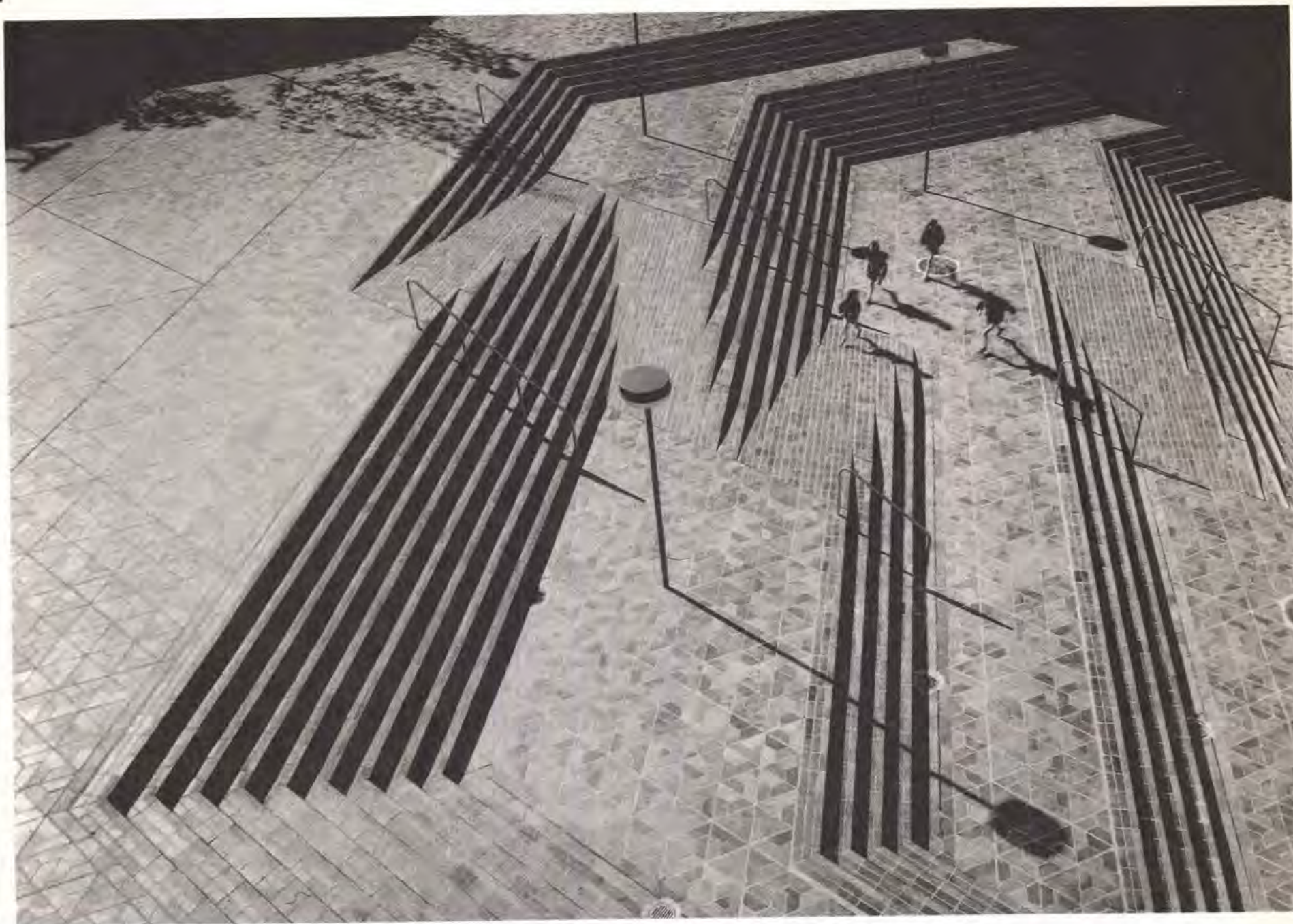
Forecourt area of the Town Hall and civic center
in Sunderland, England.
Photographer: Henk Snoek, London.

this book suggests, but physical evidence of the sublime in themselves. Indeed, the book demonstrates the extraordinarily varied formats that such architectural exaltations can take. The perfect proportion and sweep to the grand spiral staircase at the Vatican suggests that any voyage to such rarefied strata has its own precise rhythm. Then there are the waves of worn and irregular stone steps of Wells Cathedral in Somerset, England, immortalized by photographer Frederick Evans in *Sea of Steps*, that say something else entirely of the history and labor of spiritual endeavors.

■ Nor is it simply a question of their form. Too, the surface decoration and embellishment of the staircase can match the exotic flights of their vari-

ous forms. The Baroque spiral staircase in the library of the Melk Monastery in Austria has been painted to look like marble. The main staircase of the Hermitage is an ornate assemblage of gold leaf and lapis lazuli. In Seville's Plaza de España, richly patterned glazed blue and white balusters support handrails on bridges and stairs. Wood carvings and delicate metalwork abound. A chapter on staircases of the garden demonstrates how risers can be embellished with foliage and moss.

■ The authors do not simply celebrate the structure and surface of staircases. Too, they observe the functions besides the obvious that stairways serve. Most notable are the gathering areas, from private residential stoops to the grander outdoor

Detail of the spiral staircase painted to look like marble in the library of the Melk Monastery in Austria.
Photographer: Julius Shulman, Los Angeles.

staircases of New York City's Metropolitan Museum or Rome's Spanish Steps which both seat the audience for urban street theater *and* serve, at times, as the stage itself. For children, steps and ladders are an agenda for learning and play alike.

■ *Steps & Stairways* is a collaborative effort between a novelist (Melchior), an environmental designer (Baldon), and an architectural photographer (Shulman). It is a provocative synthesis of talents and sensibilities that seems assured and compatible. The rhapsodic visuals of the book are balanced by the more restrained, factual and informative tone of the text. Together they celebrate the ceremony of ascent, from the primitive log ladders of a reconstructed Iron Age village in Denmark

winders and wreaths, and open and closed stringers, the lyrics of form are more memorable than the language. Indeed, if there is any single building form that, despite all its necessary attendance to human factors and grim rhetoric of ergonomics, remains pure poetry, it is the stairway. Here, happily, is the comprehensive anthology. *Akiko Busch*

At right & below: Two views of stairs from above at La Muralla Roja in La Manzera, a residential resort complex on a cliff in Alicante, Spain.
Photographer: Glen Allison, Los Angeles.

to the glistening assemblages of glass, steel, chain and rubber known as escalators. And while we learn invaluable technical data on the science of staircases ("A pitch over 45 degrees is not easy to climb, and one under 27 degrees is tedious and slow.") and are made familiar with terms such as runs, risers,

BEAU GESTE

A PARAMOUNT PICTURE

Selling Icons

by Stephen Rebello

The American film poster

—brash, eye-searing advertising that enlivened lobbies and billboards in Hollywood's glory days of the '20s through the '40s—is a razzle-dazzle, homegrown art form. More than delivering in panache what it often lacks in finesse, the movie poster has crept from the shadows of specialty shops and coteries to the limelight of fine auction houses, museums, and private collections. Accompanying such a rise in status have been such prices fetched by classic posters as $15,000 each for Casablanca and King Kong and $20,000 for a Frankenstein.

Great posters summon up a film's essence at a glance—or more exactly, given Hollywood's hyperbolic nature—tout that essence beyond reason. "My main concern with a poster," recalls Charles Schlaifer, former advertising vice-president for 20th Century-Fox, "was would people look, rush to the box office and buy a ticket? If that didn't happen often enough, I'd be out of a job." In Hollywood's heyday, when America's 95,000,000 habitual moviegoers would swell weekly box office receipts to almost $2 billion, the poster's raison d'être was mass seduction with the promise of escape, adventure, delight and—most potently—hours alone in the dark with larger-than-life entities known as movie stars.

Show business impresarios quickly realized the power of certain faces to excite long lines at the box office. By 1908, some of the earliest performers to be granted "star treatment" on posters included Florence Lawrence, known as the "Biograph Girl" in a self-serving homage to the studio for which she worked, Maurice Costello, Earle Williams, a star of Vitagraph pictures, and "The Girl with the Curls," Mary Pickford. From the '30s on, movie posters were virtually always conceived and executed in New York, where studio art directors chose from the cream of magazine and newspaper illustrators, to whom they rarely paid more than $50 to create a poster. These painters and illustrators—who were to help burn into our collective dreams and fantasies such countenances as those of Chaplin, Fairbanks, Garbo, Dietrich, Rogers and Astaire, Hepburn, Gable, Harlow and Bogart—included Al Hirschfeld, John Held Jr., "Hap" Hadley, Thomas Hart Benton, Howard Chandler Christy, James Montgomery Flagg, Alberto Vargas, Saul Tepper and Norman Rockwell.

Until the '40s, movie stars, from giants of the industry to promising young hopefuls, completely surrendered poster imagery to the studio dream merchants.

2

Each film company took its own tack in exalting its players, and would create for every movie as many as thirty different styles and sizes of posters. MGM, the studio that boasted "More stars than there are in the heavens," poured $1.5 million annually into poster advertising in the '20s and doubled that amount in the following decades. "MGM posters were the industry pace-setters," says show business illustrator, Al Hirschfeld, creator of hundreds of MGM posters, referring to that studio's inclination to promote, say, the latest Joan Crawford romance with an elegant gouache portrait set against a toney, neutral background. MGM's art directors, Hirschfeld notes, were "men of very sophisticated tastes who had great influence on movie posters of the time." By contrast, RKO, an upstart studio, portrayed such star players as Mary Astor with gaudy colors and offbeat compositions while suave Paramount wrapped Mae West in muted, sensual hues and subtly suggestive poses and title treatments. But even in Hollywood, there were restrictions. "After the Hays Code," says Hirschfeld, referring to the self-imposed censorship strictures of the early '30s, "if we drew a couple kissing, they had to be upright. If they were embracing at an angle, the man had to have on his hat."

When Gallup Polls reported the public's growing preference for photographic advertising, largely influenced by Life magazine's Bauhaus/Constructivist style, movie studios took heed. Film stars also began to contractually demand photo likenesses on posters. Those factors, coupled with the incentives of lower-cost photography, rang down the curtain on the movie posters' golden age.

FRED ASTAIRE Ginger ROGERS IN TOP HAT
MUSIC AND LYRICS BY IRVING BERLIN
with Edward Everett HORTON
HELEN BRODERICK
Erik RHODES · Eric BLORE
Directed by MARK SANDRICH
A PANDRO S. BERMAN PRODUCTION

PAUL MUNI in Bordertown
MARGARET LINDSAY
EUGENE PALLETTE
Directed by Archie L. Mayo
A WARNER BROS
Productions Corp. Picture
WITH BETTE DAVIS

1935
Top Hat
RKO Pictures
7

1934
Bordertown
Warner Brothers
8

1939
Beau Geste
Paramount Pictures
1

1942
This Gun for Hire
Paramount Pictures
2

1935
The Woman in Red
First National Productions
3

1935
I Live My Life
MGM Pictures
4

1933
Man of Action
Columbia Pictures
5

1931
White Shoulders
RKO Pictures
6

All posters courtesy of The Carson Collection and The Allpoints Collection

PERICOLI

By Steven Heller

Charles Darwin, 1986

Das Große A, 1986

AND

THE

POWER

OF

GESTURE

Is caricature really dead in the United States? Once there were scores of periodicals offering sanctuary to renegade graphic critics and comedians whose gift it was to distort a visage, metamorphose a body, and thus strip an individual of his or her physical defenses for all the world to see. Today the outlets for honest caricature are dwindling. With few exceptions acerbic caricature of the kind produced by the masters of the savage pen is today rejected by editors and publishers who refuse to offend the sacred cows.

Federico Fellini, 1985

Each year the potential crop of native American caricaturists withers owing to the harsh environment. Without a hospitable marketplace what's the use of even attempting a harvest? Many talented young artists, therefore, turn from caricature to more welcome and lucrative forms of cartoon and illustration. However, those deeply concerned with the extinction of caricature do attempt to stem the tide. After all, there is no dearth of subject matter or targets in America; indeed the world is rife with folly, and whose makers are primed for graphic attack.

But where does hope ultimately spring from? I believe that Tullio Pericoli's distinctive work provides a model – perhaps even a direction.

Orson Welles, 1987

Pericoli is a caricaturist and cartoonist with roots in the European tradition – an approach to graphic commentary that eschews the simplistic idea or slapstick gag for personal statement using allusion, metaphor or allegory. His drawings are multi-leveled explorations of form and content. The form is a fascination with beaux arts draftsmanship. The content is political, social, and cultural. Though commentary in terms of color palette and linear execution, these drawings are neither modern, because complexity

Albert Einstein, 1987

is preferred over economy, nor moderne, because though he has style, he is not a stylist. Pericoli does not mimic fashion.

With today's information being transmitted instantaneously through fiber optics, the visual world is at our fingertips. Which has given rise to a paradox: the graphic artist as a recorder of life is unnecessary. If true (and I suspect it is becoming more so), then *interpretation* based on moral and ethical value is what's expected of the contemporary caricaturist. Pericoli poignantly interprets man's relationship to the environment even in the most lighthearted work.

Pericoli's primary fascination with literature is a humanistic pleasure. By environmentalizing the heros of literature (and culture) he weaves their familiar faces into patchworks of image and icon. If one theme recurs in Pericoli's oeuvre—perhaps from a personal history —it is the depiction of the hero as child. Through distortion and exaggeration his heros become curiously smaller than life. Pericoli transforms a dewy-eyed Marcel Proust (1987) into the youth described in his own prose. He makes Robert Louis Stevenson (1986) at one with

the fantasy world he so brilliantly created. And Ernest Hemingway (1986) innocently dreams the little-boy dream of greatness and danger.

Caricature, whether political, social or cultural, invariably harnesses the great power of humor (acerbic or benign) to pump the heart and inform the mind. Pericoli is witty to a fault. His line is comedic, his ideas ironic. He uses color in the same way an actor uses gesture to enhance the role he is playing. Pericoli's soothing colors not only attract viewer attention, they highlight the personas of his subjects. Freud's darkish complexion. Sartre's reddish nose, Foucault's amberish eye, all subtly add truth to the humor.

Is caricature in the United States dead? The obituary has yet to be written. Perhaps Pericoli's work will encourage the grim reapers to give graphic humor a reprieve. His work certainly proves that smart caricature, though rare these days, is always welcome.

Additional caricatures may be seen in Tullio Pericoli, Woody, Freud and Others, *Prestel-Verlag.*
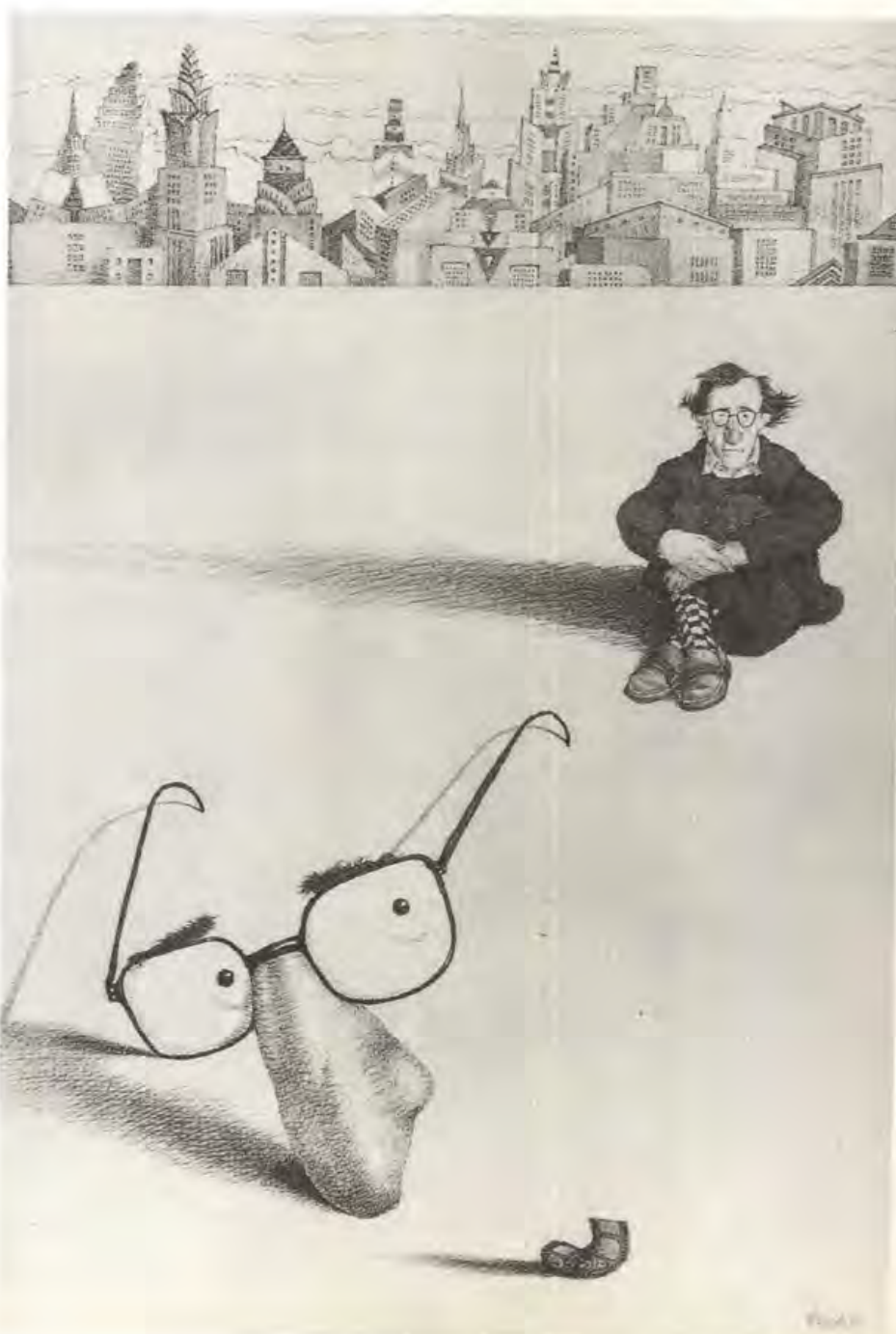
Woody Allen, 1987

LOVE LETTERS

Two Artists Express Their Reverence For the Alphabet

DUNKLES, GRUFT DUNKLES U SAMTEN WIE JUNINACHT

JOSEF WEINHEBER ODE AN DIE BUCH-STABEN IN LINOLEUM GESCHNITTEN HANDPRESSEN-DRUCK HEINZ MÖLTER

It's an old, old custom. People in love take to writing poetry or paint portraits of their adored objects— their lovers, their pets, their gardens, their favorite cities. And if they happen to be infatuated with letters and words, it's only natural for them to express their reverence for the source of all writing—the alphabet.

❖ The linoleum cuts you see here are the labor of two addicted artists. The words for "Ode to the Alphabet" were written by the Austrian poet, Josef Weinheber (1892-1945), a man known for his expressive ode and hymn poetry. The graphics are by Heinz Mölter, a contemporary German artist, who has explored so many visual art forms. Rather than suggest his order of preference, it's probably fairest (and fitting) to list them alphabet-ically: advertising design, book design, calligraphy, drawing, letter-ing, painting, photography, print-making (linoleum and woodcuts), and typography. ❖ In these lino-cuts, created in 1989, Mölter aimed to complement Weinheber's vivid and sensitive characterizations of Roman letterforms. Each cut is a portrait and a poetic statement in one. Considering that the prints are a mere 2½ x 3 inches overall, cutting the intricate characters and condensed text in script, serif and sans serif lettering was clearly not an undertaking for the faint-hearted. But then, nothing in Mölter's career suggests he ever took the easy route. ❖ Heinz Mölter was born in Benstorf, Ger-many, in 1917, received his basic arts training in the local arts and

crafts school, went on to study at the State Academy of Graphic Arts and Book Design in Leipzig, and later the State Academy of Fine Arts in Stuttgart. During World War II, he served in the German Army and was a prisoner of war in France from 1947 to 1948. He stayed on in France for a year, became designer at Camille Blanchard, Architecte du Département et du Gouvernement in Annecy, and also traveled extensively throughout France. During his travels he worked on improving his drawing and painting and had the pleasure of seeing his work exhibited at the XII Salon des Beaux Arts in Annecy. ❖ When he

GOTT IST
MILDE
UND LÄSST
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LEISE
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GEN
DER LIEBE L

GAB DAS
uns
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MAHL,
GAB
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DAS MASS,
DEN MUT·
WARM UND
HEIMATLICH M,
WAHRHAFTER
MUTTERLAUT

WIE SO ANDERS
DEIN NACHBAR,
HAT DAS N
NUR
EIN NÄSELND
NEIN·

Springt das
mit
Galopp
über
Gestrüpp
und Klipp,
löst sich Lippe
von Lipp...

...UND DAS HOCH-
HERR'SCHE R
DREHT,
EIN
REAKT-
IONÄR,
DAS RAD
ZURÜCK
UND BERAUBT UNS
RASCH·

returned to Germany in 1948, he enrolled in the State Academy of Fine Arts in Stuttgart for advanced study in graphics. In the 1950s he worked as a freelance designer, taught graphics and typography, and finally devoted himself to advertising design.

❖ In 1986, a comprehensive exhibit of Mölter's work summed up his career. It was entitled "The Path from Calligraphy to Advertising," and it demonstrated how his love for calligraphy and lettering propelled him into drawing, printmaking, printing on his own handpress, and onto all the side roads of the visual arts. His eventual choice of advertising design for his livelihood has in no way impinged on his personal expressiveness, as is clear from these imaginative prints. Simple arithmetic tells us that Mölter, who created these linocuts last year, was 72 at the time. Obviously neither his hand nor his devotion to letterforms is the least bit shaky.   *Marion Muller*

SCHWARZE LUFT,
UND SIE DRÖHNT
VON DER DROMMETEN
ZORN, UND IM STURM
STEHT DAS S, SAUSEND
UND STEIL UND STARK,
UND ES ZISCHEN DIE
WASSER SCHÄUMEND
ÜBER ERTRINKENDE·

DOCH DAS SCHRECK-
LICHE WORT, TÖNEND
WIE TUBATON, FORMT
DAS DOPPELTE
TREFFENDSTES,
TIEFSTES WORT: TOT..
WER FÄNDE NOCH
TROST NACH SOLCHEM
FURCHTBAREN
EISENTRITT?

ABER GOTT
WILL UNS GUT,
GAB
AUCH
DAS
WEICHE
DAS WIE
WOHLIGER
ÜBER   WIND
DAS WEINEN
WEHT·

GAB
DAS Z UNS
ES SCHLIESST
DEN TANZ·
DEN GLANZ
UND DIE
HERZEN ZU

The ITC Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF AUGUST 20, 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

ITG Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

b

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

ITC Caslon 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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

c

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

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Élan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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

f

ITC Flora™
Medium
Bold

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

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

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

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

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

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

ITC Golden Type™
Original
Bold
Black

g

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

ITC Isadora™
Regular
Bold

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

Italia
Book
Medium
Bold

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

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

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

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

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

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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 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 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 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 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 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®

characters

Hh ow

does a character like Michael Carnegie become an instructor at The Art Institute? He starts out at the Ontario College of Art and develops his passion for cartooning and type until he finds the perfect outlet . . . As an instructor for what he calls one of the most misunderstood artforms.

Carnegie ©'90

"Type can be an exciting, living medium," says Carnegie. "The Art Institute gives me the chance to show students how much creativity can develop when you open your mind to that concept."

As a type designer himself, Carnegie has created unique alphabets based on everything from Harry Houdini and 'Alphaletes,' a sports alphabet, to a unique children's book called Alphasaurs featuring his dinosaur alphabet.

Carnegie's characters include Jimi Hendrix as the letter "H" in his "Rock & Soul" alphabet, part of a promotional poster for The Art Institute of Fort Lauderdale's Music & Video Business program.

They come in all TYPES.

The Times Romans and the Avant Garde Lights. The mavericks who create the typefaces and masters who work them into a fine design. They are the characters. The visual communicators. The artists behind the fonts, the folios and the graphic arts. And they come from The Art Institutes International.

FACE IT. You're a character too. Bold or demi, narrow or with a little extra leading, you're in this magazine because you love it. Make it your life.

Ai THE ART INSTITUTES International

The Art Institutes International is the single largest source of visual communications professionals in the nation for a reason. We have the programs that let your imagination fly . . . and the training skills that make your character stand out . . . anywhere in the world.

ARE YOU Our TYPE?

Find out more. Call or write for our free brochure on Visual Communications and the creative arts. Then join the other characters who make visual communications a dynamic career.

1-800-245-6710

I'm a character. TYPE ME.

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

1-800-245-6710

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

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

( ) _____ ( ) _____
HOME PHONE #   WORK PHONE #

Please check the locations you are most interested in

☐ 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

I am interested in the following programs:

☐ Visual Communications/Advertising Design
☐ Fashion Design
☐ Photography
☐ Interior Design
☐ Drafting
☐ Fashion Illustration
☐ Industrial Design Technology

TECH ◆ talk

by Barry Zuber

Quick Looks

Software

Adobe® has released a new image-editing program for the Macintosh. Photoshop™ lets you retouch, colorize, edit and manipu-late 8-bit color, 24-bit color and gray scale images. $895. Adobe Systems Inc., 1585 Charleston Rd., Mountain View, CA 94039-7900. (800) 344-8335, (415) 961-4400.

Aldus® PrePrint™ for the Macintosh allows users to quickly and easily generate four-color separations of entire publica-tions—including text, illustrations and photographs. $495. Aldus Corporation. 411 First Avenue S., Seattle, WA 98104. (206) 622-5500.

Letraset® has announced three new programs that enhance the capabilities of their Macintosh products. ColorCalibrator™ is a utility for precise imagesetter calibra-tion to create ColorStudio™ separations. DesignStudio Separator™ (to be bundled with DesignStudio™ beginning in October) is used to produce full-page, four-color separations from DesignStudio documents direct to PostScript® color imagesetters. DesignStudio Separator can also separate color TIFF, RIFF, PICT 2 and encapsulated PostScript files. DesignScript™ is a macro-command language used for DesignStudio to automate the process of creating cata-logs, price lists, directories and other fixed format documents. For Macintosh. Color-Studio, $1,995. ColorCalibrator, free to regis-tered ColorStudio owners. DesignScript, $125. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100.

Monitors

SuperMac™ offers a 21" color, two-page dis-play with a resolution of 1152 x 870. Now you can see the entire spread of a two-page design in high resolution at less cost. Two-page displays can increase productivity as much as 60% by eliminating scrolling and panning that happens with smaller moni-tors. The display works with SuperMac video cards. Apple's new video cards and other third party cards. $4,499. SuperMac Technology, 485 Potrero Ave., Sunnyvale, CA 94086. (408) 245-2202.

Printers

Apple® introduced two new laser printers into their product line. The Apple Personal LaserWriter® SC is a 300 dpi, four-page-per-minute laser printer designed for personal use with Macintosh computers. The Laser-Writer SC prints using QuickDraw routines that come with every Macintosh. $1,999.

The Apple Personal LaserWriter NT is a 300 dpi, four-page-per-minute PostScript printer that works with Apple and IBM/ compatible computer systems. Because the LaserWriter NT is a PostScript printer, it is better for graphic design and publishing applications. The LaserWriter NT comes with the resident fonts common to Apple's other LaserWriters and also includes the IBM PC Extended Character Set. Hewlett-Packard® LaserJet® emulation for many business programs is also supported. $3,295. Apple Computer, 20525 Mariani Ave., Cupertino, CA 95014. (408) 996-1010.

Nikon® has introduced a new desktop color printer that produces true-to-life color images for graphic designers. The Nikon Full Color Printer™ uses dye subli-mation technology with a resolution of 1024 x 1280 to create 16.7 million colors. $12,950. Nikon Corporation, 623 Stewart Ave., Garden City, NY 11530. (516) 222-0200.

DP-TEK™ announced a technology breakthrough that produces 600 dpi output from Hewlett-Packard 300 dpi LaserJet printers. Now you can have a 600 dpi desk-top typesetting system for around $3,000! For IBM/compatibles. $1,195. DP-TEK, 3031 West Pawnee, Wichita, KS 67213. (316) 945-8600.

CD-ROM Technology: Major Benefit to Graphic Designers

How would you like to access 470 Post-Script typefaces on a single disk? Or, how would you like to have a professional stock photo library of 5,500 images referenced by index for comps and presentations?

NEC® has introduced two CD-ROM players and CD-ROM disks that can increase your design productivity. The Interset CDR-72™ is an external CD-ROM player that can hold 680 MB on a single compact disk. The Intersect CDR-35™ is a portable, battery-powered player that holds 540 MB of data.

When you purchase Adobe Type Gallery™ CD-Rom disk package, you receive access to three typeface families, up to a maximum of 15 individual typefaces, by calling NEC to register as a user. Whenever you want to purchase additional typefaces, just call NEC toll-free for an unlocking code to access the typeface family that is already on your disk. Each typeface is licensed by Adobe from foundries such as ITC, Linotype AG and Bigelow & Holmes.

The Photo Gallery CD™ and Image Folio CD™ together contain over 5,500 high-quality stock photos for use in design, layout, presentations and comps. Commer-cial use of the images is obtained by con-tacting the stock photo house and paying the licensing fee just as you would for any stock photo.

The Adobe Type Gallery, Photo Gallery and Image Folio work with publishing and graphic design programs for the Macintosh

or IBM PC. You also can listen to your favorite music from the CD player when it is not connected to the computer. CDR-72, $999. CDR-35, $599. Adobe Type Gallery, $399. Photo Gallery, $399. Image Folio, $399. NEC, 1255 Michael Drive, Wood Dale, IL. 60191-1094. (800) 826-2255.

Letraset Software on CD-ROM
Letraset has become the first software vendor to publish its entire line of software packages on CD-ROM. Letraset's Studio-Line™ CD is an integrated set of packages on a single disk including: DesignStudio for page layout, ColorStudio for 24-bit color image composition and retouching, Image-Studio™ for gray scale and photo manipulation, LetraStudio™ for display type design and FontStudio™ for font creation and logo design. The package retails for $3,500 and represents a 20% savings if purchased separately. For Macintosh. Letraset USA, 40 Eisenhower Dr., Paramus, NJ 07653. (201) 845-6100.

Color Prepress Front-ends
Unda® Inc. has announced a PostScript interface that makes it possible for users of Macintosh and IBM systems to transfer files to the Unda system for high-quality retouching and production of color separations. The interface supports PostScript files created with Quark,™ Adobe Illustrator,™ PageMaker™ (Mac or IBM), Ventura Publisher™ and other programs that create PostScript files. Unda Inc., 6 West 20th St., 9th Floor, New York, NY 10011. (212) 727-3310.

One Minute Reviews

When Does an IBM PC Act Like an Apple Mac?
You'll know what I mean when you see the new Windows® 3.0 graphical user interface from Microsoft® Corporation. Windows 3.0 gives IBM PCs and compatible computers an easy-to-use graphical interface. What does this mean to you? It means that designers have an attractive, low-cost alternative when it comes to buying a system for graphic design.

Microsoft did their homework by working with consultants to create attractive three-dimensional icons and eye-pleasing color combinations for the desktop. Windows 3.0 comes with a color paint program, an executive word processor, a communications program, calendar, dual-mode calculator, notepad, clock, cardfile, macro recorder and two games. You get all this for a list price of $149! Over 800 Windows programs are expected to be shipping by the end of this year with all the major Macintosh developers creating versions for Windows 3.0. For IBM 80286 or 80386 PCs. Microsoft Corporation, 16011 NE. 36th Way, Box 97017, Redmond, WA 98073-9717. (800) 541-1261.

Graphic Design Programs for Windows 3.0
The big three graphic design software companies for IBM personal computers have announced new Windows 3.0 compatible versions of their programs. Computer Support Corporation,® Corel Systems® and Micrografx® are shipping products that take advantage of Windows 3.0 features. Computer Support Corporation, maker of Arts & Letters,® can import 24-bit color TIFF images, does masking and ships with 5,000 pieces of high-quality clip-art. Corel Systems' Corel Draw!® comes with 105 typefaces with the ability to edit and modify the outlines to create logos and special effects. Micrografx Designer® is a full-featured

professional illustration program that has a slide presentation maker and supports output to high-resolution film recorders. For IBM PC. Arts & Letters 3.0, $695. Computer Support Corporation, 15926 Midway Rd., Dallas, TX 75244. (214) 661-8960. Corel Draw!, $595. Corel Systems, 1600 Carling Ave., Ottawa, ONT, Canada K1Z 8R7 (613) 728-9790. Micrografx Designer 3.0, $695. Micrografx Inc., 1303 Arapaho Rd., Richardson, TX 75081. (800) 272-3729.

Fonts
Edco® Services has announced a track/kern editing utility that allows users to tighten or loosen character spacing in documents. PM Tracker™ is designed for PageMaker 4.0 on the Macintosh and allows a user to customize all tracks, point sizes, styles and fonts. Edco also provides kerning utilities for the leading IBM page makeup programs such as Ventura Publisher and PageMaker. $99. Edco Services, 12410 N. Dale Mabry Hwy., Tampa, FL 33618. (800) 523-8973.

ICOM Simulations™ has released MacKern,™ a utility that lets the user build and maintain kerning pair tables for each style of Macintosh font. MacKern also can alter font ID numbers to avoid conflicts between fonts. For Macintosh. $195. ICOM Simulations Inc., 648 S. Wheeling Road, Wheeling, IL 60090. (708) 520-4440.

A word of caution when using kerning tables with a service bureau. If you have kerned type in a page makeup program and wish to have it output at your service bureau, the service bureau must have your kerning tables loaded into their typesetter when the job gets printed. Otherwise, what you give the service bureau to print will not look like what you want. This is also know as WYGIWYG—what you get is what you get.

IBM® Corporation will be using font technology from Adobe Systems to display and print typefaces on its entire line of computers including PCs, mainframes, monitors and printers. This is a major boost for Adobe since Apple and Microsoft announced competitive Truetype font technology.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also a principal of Egeland Wood & Zuber Inc., an award-winning graphic design and advertising agency.

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MODERNISM AND ECLECTICISM

A HISTORY OF AMERICAN GRAPHIC DESIGN
THE FOURTH ANNUAL SYMPOSIUM
SPONSORED BY THE SCHOOL OF VISUAL ARTS

SATURDAY, FEBRUARY 23RD - SUNDAY, FEBRUARY 24TH, 1991 AT THE LOEWS SUMMIT HOTEL

KEYNOTE
KARRIE JACOBS

MENTORS AND INFLUENCES
PAUL RAND

MASTER OF THE PSYCHEDELIC POSTER
VICTOR MOSCOSO

A HISTORY OF THE VISIBLE
LANGUAGE WORKSHOP
MURIEL COOPER

THE ART OF PHOTOMONTAGE
CARL FISCHER

RACIAL STEREOTYPES IN
AMERICAN POPULAR ART
**STEVEN HELLER AND
ERIC PERKINS**

FORCED OBSOLESCENCE:
THE CAPITALIST TOOL
STUART EWEN

•

Coordinator: RICHARD WILDE
Director: STEVEN HELLER

CONCURRENT SESSION I
A History of Experimental
Type Design
MATTHEW CARTER

Eros: Design and Censorship
PHILIP MEGGS

CONCURRENT SESSION II
Alexey Brodovitch in Context:
Early Years
VIRGINIA SMITH

Pioneers: Charles Coiner
of N.W. Ayer
ROGER REMINGTON

CONCURRENT SESSION III
The Canons of Typography
ALLAN HALEY

The Billboard in America
JAMES FRASER

CONCURRENT SESSION IV
Humor in a Jugular Vein:
A History of MAD
MARIA REIDELBACH

Working with Ladislav Sutnar
PHILIP PEARLSTEIN

CONCURRENT SESSION V
American Resistance to Photo-
montage Between the Wars
SALLY STEIN

Patents of the Streamline Era
ERIC BAKER

The Power of Design:
A Panel Discussion on Graphic
Design's Impact on Society and
the Environment
MODERATED BY
STUART EWEN

SCHOOL OF VISUAL ARTS
209 East 23rd Street
New York, NY 10010

Speaking of Type...

At Apple, we know this is not what you mean by a descender.

We also know what you mean by great type.

Great type is the work of a designer who possesses a sensitivity to form, balance, and color. Great type is a never-ending source of ideas and inspiration. Great type is what you demand for your work.

At Apple, what we mean by great type is all those things and then some. Great type should be available on any Apple® Macintosh® personal computer. It should be easy to install. It should look terrific on any Macintosh monitor. And it should print on any output device, whether it's a dot-matrix printer, film recorder, or high-resolution imagesetter.

In short, great type is never compromised by technological constraints.

At Apple, great type is called TrueType,™ a revolutionary type technology available soon for Macintosh.
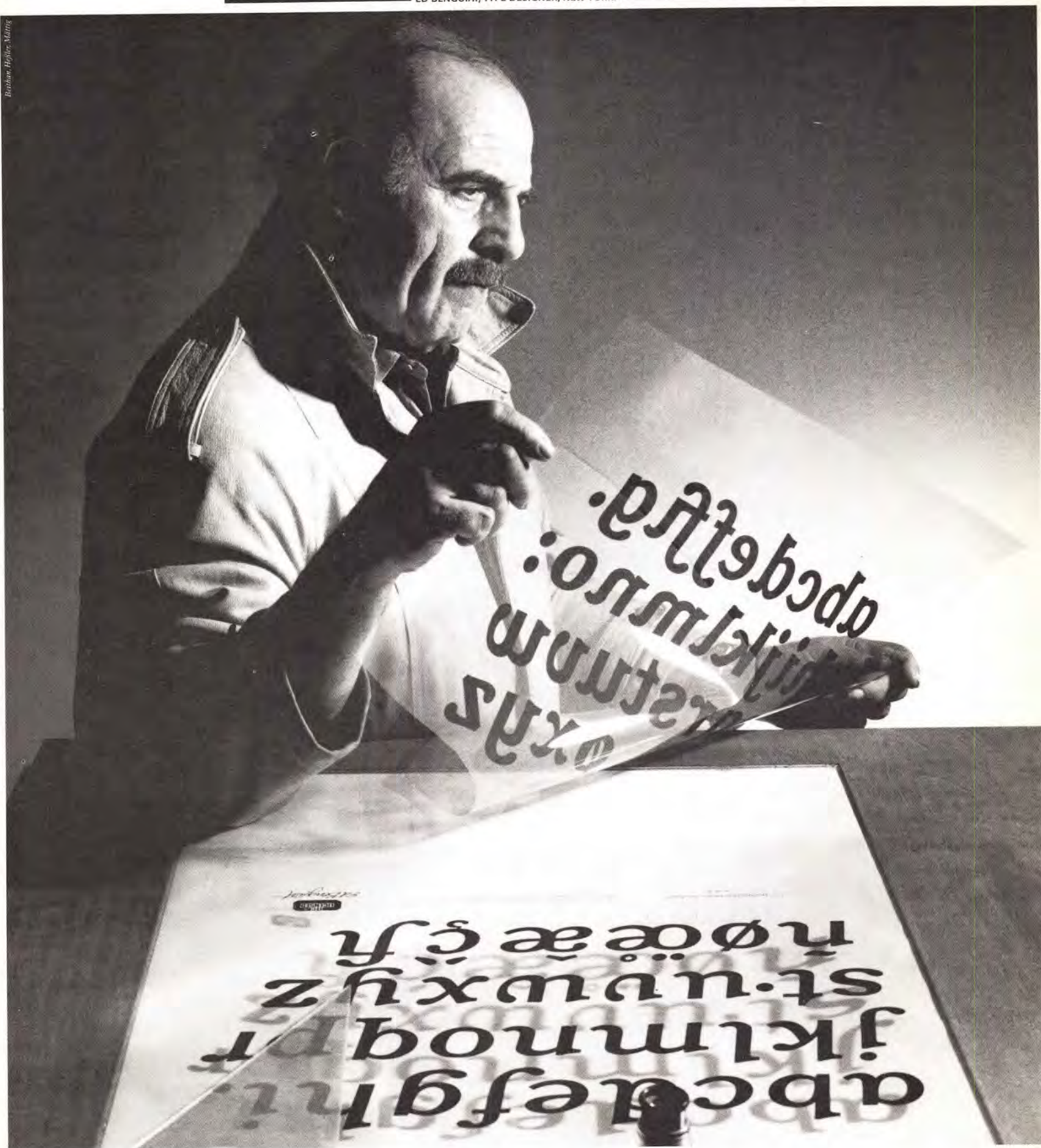
Thousands of graphic elements go into typeface design
to give it grace, balance, beauty and clarity.

Berthold

CREATIVE TYPES

If you are a creative type, you know that the right typeface can have impact and the wrong one can be a disaster.

With Fontographer®, The Art Importer™, and Metamorphosis™, you can easily create and edit PostScript® fonts.

And make them all your type.

Being a creative type, you'll love designing your own typefaces, foreign character sets, logos, and other intricate artwork with Fontographer, the Macintosh® industry standard for PostScript language type design. Fontographer 3.1 generates Type 1 fonts which are ATM™ compatible, Type 3 fonts, and EPS files. Paste in your graphic outlines from Aldus FreeHand™ and Adobe Illustrator®, trace a scanned image, edit an existing font, or create your own unique font from scratch with Fontographer.

The Art Importer lets you turn your award-winning artwork into high resolution, full color PostScript language fonts. You can use all your company logos, symbols, signatures, and graphics as typeface characters. Your artwork can be EPS format from illustration programs like Aldus FreeHand and Adobe Illustrator, as well as PICT files from programs like MacDraw® and SuperPaint.

And you can really get creative when you use Metamorphosis to convert your PostScript fonts into editable outlines. You can give your characters all the special effects your mind can imagine—and your Macintosh will allow—in any illustration program, like FreeHand or Illustrator... or even Fontographer. Plus, with Metamorphosis, you can convert your Type 3 fonts into Type 1 format (ATM-compatible), and vice-versa.

So, what do you say? Anyone can be a creative type—especially types like you!

ALTSYS

Altsys Corporation
269 W. Renner Road
Richardson, TX 75080
(214) 680-2050

Suggested retail prices: Fontographer — $495; The Art Importer — $179; Metamorphosis — $295

Who's New at ITC

New ITC Subscribers Include:

Synapsis Corporation Ltd.

Synapsis (Encino, California) has signed a typeface licensing agreement with ITC enabling Synapsis to provide ITC typefaces to users of their electronic forms products and services in downloadable and printer cartridge formats for Hewlett-Packard LaserJet® and compatible laser printers.

Synapsis is an electronic forms automation vendor focusing in all CPU hardware environments and up to 50-page-per-minute non-impact printers.

Synapsis Corporation Ltd.
5460 White Oak Avenue
Suite A336
Encino, CA 91316-2407
(818) 906-1596

ITC

Zenographics, Inc.

A leader in providing high-performance, Microsoft Windows®-based printing solutions, Zenographics (Irvine, California) has signed a typeface licensing agreement to provide ITC typefaces in its products.

ITC typefaces are currently available in SuperFonts,™ an add-on font package and companion product to SuperPrint,® Zenographics' powerful printing utility for non-PostScript printers.

Zenographics, Inc.
4 Executive Circle
Suite 200
Irvine, CA 92714
(714) 851-6352

ITC

Electra Font Technologies, Inc.

Electra Font Technologies (Waltham, Massachusetts), a supplier of high-resolution, high-quality fonts for the graphic arts industry, offers its customers ITC typefaces from the entire URW and AGFA Compugraphic libraries.

These typefaces are available in Cambray, Type I and Type III PostScript formats, and are optimized for high-resolution imagesetters and imageprinters to meet the highest typographical standards.

Electra Font Technologies, Inc.
Reservoir Place
1601 Trapelo Road
Waltham, MA 02154
(617) 890-1288

ITC

Crosfield Lightspeed Inc.

Crosfield Lightspeed (Boston, Massachusetts) and ITC have recently finalized a font licensing agreement that provides users of the Lightspeed Color Layout System™ with access to ITC's typefaces.

Crosfield Lightspeed Inc.
47 Farnsworth Street
Boston, MA 02210
(617) 338-2173

ITC

Pacific Data Products, Inc.

Pacific Data Products (San Diego, California) and ITC have recently signed a typeface licensing agreement to provide ITC typefaces in PDP type products including Pacific Page,™ Pacific Mac Page™ and Pacific Outlines.™ Pacific Data Products is a supplier of products designed to facilitate the production of high-quality output from laser printers.

Pacific Data Products, Inc.
9125 Rehco Road
San Diego, CA 92121
(619) 552-0880

ITC

LaserMaster Corporation

LaserMaster Corporation (Eden Prairie, Minnesota) and ITC have recently signed a licensing agreement allowing Laser-Master to use ITC typefaces within the LaserMaster 135 Typeface Classics collection. LaserMaster develops, manufactures and markets printer and display controllers and personal typesetters to the publishing, desktop publishing and graphics community and includes the LaserMaster 135 Typeface Classics with most of its products.

*LaserMaster Corporation
7156 Shady Oak Road
Eden Prairie, MN 55344
(612) 944-9330*

ITC

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.

TYPEFACE	1 Adobe Systems Inc. IBM	Mac	2 AGFA Compugraphic IBM	Mac	3 Autologic Inc. IBM	Mac	4 H. Berthold AG IBM	Mac	5 Bitstream Inc. IBM	Mac	6 Image Club Graphics Inc. IBM	Mac	7 QMS/Imagen Corporation IBM	Mac	8 Linotype Company IBM	Mac	9 The Font Company IBM	Mac	10 Varityper IBM	Mac	11 Monotype Typography Inc. 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®				■						■	●	●			■	■		■				
ITC Flora™											●	●						■				
ITC Franklin Gothic®	●	●			●	●	●	●	●	■	●	●			■	■		■	●	●	●	●
Friz Quadrata®	■	■			■	■				■	■	■			■	■		■	●	●	●	●
ITC Galliard®	●	●	●	●	●	●			●	■	●	■			■	■		■	●	●	●	●
ITC Gamma®					■	■					●	●						■				
ITC Garamond®	●	●	●	●	■	■	■	■	●	■	●	■	●	●	■	■		■	●	●	●	●
ITC Giovanni™																		■				
ITC Golden Type™																		■				
ITC Goudy Sans®				■						■	■	■						■				
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

IBM is a registered trademark of International Business Machines. Macintosh is a registered trademark of Apple Computer Incorporated.

Circle 236 on Reader Service Card

Like any other extension of **man,** *typography* **HAD** psychic and social consequences

that

suddenly shifted **previous** boundaries **and** patterns **of** culture.

(In bringing the ancient and medieval worlds into fusion—)

or, *as some would say,* confusion -

the Printed Book *created a third world,*

the modern world, which now encounters new *electric* technology

or a **NEW** extension of man.

Marshall McLuhan,
The Medium is the Message

U&lc

BUYER'S GUIDE

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

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Category Headings

1. Advertising Agencies
2. Art Services
2a. Typesetting
3. Art Supplies
4. Book Design
5. Color Proofing
6. Color Separations
7. Computer Graphics
8. Computer Training
9. Desktop Publishing
10. Graphic Design Services
11. Pre-Press Services
12. Printers
12a. Specialty
12b. Offset-Web-Commercial
13. Barcoad Masters

Additional categories are available upon request.

1. Advertising Agencies

**World-Wise Advertising
325 W. 45th Street
New York, NY 10036
212-247-0124
Brochures, ads, catalogs,
mailings, logos, etc.
Copy, Design, Marketing.**

2. Art Services

**Art Directors' Studio
419 Park Avenue South
New York, NY 10016
212-689-9888
Fax: 212-689-7548
1-800-526-7439
Florida, 407-482-7927
Clip Art, Storyboard Art,
Animatic Art, Color
Corrected Product for
Photography.**

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

**World-Wise Advertising
325 W. 45th Street
New York, NY 10036
212-247-0124
Brochures, ads, catalogs,
mailings, logos, etc.
Copy, Design, Marketing.**

2a. Typesetting

**Characters Typographic
Services, Inc.
5 West 36th Street
New York, NY 10018-7912
212-947-0900
Fax: 212-695-5594**

Galaxy Studios
701-4th Avenue South
Minneapolis, MN 55415
612-333-2341

**Mates Graphics
658 Allwood Road
Clifton, NJ 07012
201-778-9108
Specializing in magazine
typesetting and prep, in
both desktop and tradi-
tional environments.**

**Spectrum Multilanguage
225 W. 39th Street
New York, NY 10018
212-921-5246**

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08810
800-543-0955
Fax: 609-665-1789

3. Art Supplies

Prop Art
5 West 36th Street
New York, NY 10018-7912
212-947-0900
Fax: 212-695-5594

Purveyors of Art & Design Materials
302 East King Street
Boone, NC 28607
704-265-0209

4. Book Design

**Naughton Book Design
Wilcox Settlement Road
Prescott, ME 04652
207-733-2407**

5. Color Proofing

**Characters Screen Printing
5 West 36th Street
New York, NY 10018-7912
212-947-0900
Fax: 212-695-5594
TV hero package props,
transfers, air brushing,
Problem Solvers.**

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

6. Color Separations

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08810
800-543-0955
Fax: 609-665-1789

7. 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.**

Infinite Graphics Inc.
4611 East Lake Street
Minneapolis, MN 55406
612-721-6283

**Erik Murphy
Graphic Design
287 Roxbury Street
Keene, NH 03431
603-357-1462
Decorative or information
charts, diagrams, graphics
in PostScript.
Call 603-357-1462
for samples.**

8. Computer Training

**Training Solutions
P.O. Box 1267
Mobile, AL 36633-1267
1-800-Train-15
Authorized Training in:
Ventura Publisher, Corel
Draw, Interleaf Publisher.
Call for schedule.
Customized in-house train-
ing solutions available.**

9. Desktop Publishing

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08810
800-543-0955
Fax: 609-665-1789

Compatible Sytems Engineering
7630 Little River Turnpike
Suite 216
Annadale, VA 22003
703-941-0917

10. Graphic Design Services

**World-Wise Advertising
325 W. 45th Street
New York, NY 10036
212-247-0124
Brochures, ads, catalogs,
mailings, logos, etc.
Copy, Design, Marketing.**

Lee Goodman Design
461 West 47th Street
4th Floor
New York City 10036
212-974-0297
Fax: 212-974-0297

**LEE & JUDI...
JUST
SLIGHTLY
WEST OF
MIDTOWN.**

L E E   G O O D M A N
J U D I   O R L I C K

*Desktop Design, Consultation & Production
461 West 47th Street   New York, NY 10036
212 974 0297*

**U-Design
201 Ann Street
Hartford, CT 06103
203-278-3648**

11. Pre-Press Services

**Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08810
800-543-0955
Fax: 609-665-1789**

Multifacit Graphics
120 Francis Street
Keyport, NJ 07735
201-888-9495

12. Printers

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08810
800-543-0955
Fax: 609-665-1789

12a. Specialty

Characters Screen Printing
5 West 36th Street
New York, NY 10018-7912
212-947-0900
Fax: 212-695-5594

12b. Offset-Web-Commercial

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

Leopold Graphics
4650 Paul Street
Philadelphia, PA 19124
215-743-1911

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index to ITC TYPEFACES

★

Advertisers Index

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NEW ARRIVAL

#1056
Roger Black's Desktop Design Power
by Roger Black
Foreword by William Herst

Roger Black's Desktop Design Power was created and written for both professionals and newcomers to desktop design who are learning to incorporate the personal computer in their daily work.

Written in Mr. Black's usual authoritative, honest and very professional style, *Design Power* gives advice, tips, and tricks from one of the design community's foremost desktop designers. This book features numerous desktop publishing techniques and includes actual DTP design case studies as worked on by Mr. Black. Sample of topics covered are: layout, typography, covers, color production, management, and DTP systems,

Desktop Design Power offers theoretical and hard-learned practical 'How To' advice. Regardless of systems or programs used, Mr. Black's advice and direction will help you better create and utilize the advantages of the personal computer as you incorporate this new publishing and production powertool in your daily operations. The book is lavishly illustrated and includes eight pages in color.

Roger Black has been an art director and designer for such top publications as *Rolling Stone, Newsweek, New York Magazine, New West, The New York Times,* and *Smart* magazines.

320 pages. 8" X 9 1/4". Illustrated. Paperbound.
#1056
$24.95, U.S. and Canada.
Elsewhere, $39.95.

NEW ARRIVAL

#1057
Envisioning Information
by Edward R. Tufte

Edward Tufte's newest book, *Envisioning Information*, is a stunning display of the classics of information design, combined with close analysis of design strategies that produce excellence in information displays.

Richly illustrated, it provides practical advice about how to explain complex material by visual means, and uses extraordinary examples to illustrate the fundamental principles of information display including a wonderful pop-up.

Envisioning Information shows maps, charts, scientific visualizations, diagrams, statistical graphics and tables, guide-books, courtroom exhibits, computer screens, timetables and many other complex displays of information.

Revealed here are design strategies for enhancing the dimensionality and density of portrayals of information–techniques

exemplified in maps, the manuscripts of Galileo, timetables, notations describing dance movements, aerial photographs, the Vietnam Veterans Memorial, electrocardiograms, drawings of Calder and Klee, computer visualizations and a textbook of Euclid's geometry.

The principles of information design are universal, not tied to unique features of a particular language or culture. Consequently, his examples are widely distributed in space and time: illustrations come from 17 countries and seven centuries and, for that matter, three planets and one star.

Six-color printing is used throughout and, for the chapter on color and information, 12-color printing. Photography, color reproduction techniques, typography, paper, printing and binding are all of the highest quality.

A fascinating, fantastic book that is a must-have for any person involved in graphic communications.

126 pages. 8 7/8" X 10 3/4". 400+ illustrations.
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NEW ARRIVAL

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The Visual Display of Quantitative Information
by Edward R. Tufte

Widely regarded as a classic, *The Visual Display of Quantitative Information* explores this complex issue with a sophisticated simplicity that makes it not just extremely informative, but enjoyable.

The communication of complex information is frequently a difficult issue for both designers and their audiences. How to approach, use and transmit information has been dissected and reconstructed by Mr. Tufte in a way that resolves almost any further need of discussion.

He covers many, if not all of the areas which challenge our communication skills–theory and practice in the design of statistical graphics, charts, maps and tables; scientific, mass media, business and medical graphics; detection and avoidance of graphical deception; data graphics in the world's newspapers; textbook graphics.

Authoritative design solutions are

explored including design variation vs. data variation, causes of good and bad design; the bureaucratic setting of graphical production. Mr. Tufte discusses esthetics and techniques in data graphical design: the use of colors, proportions and scaling, treatment of grids, as well as the comparative effectiveness of sentences, tables, and graphics for communicating quantitative information.

75 examples of the finest graphical work from 1700 to 1982 are provided, including many of the most sophisticated and beautiful statistical graphics ever drawn: time-series, thematic maps, relational graphics, multivariate designs, high-density displays.

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Real World PageMaker 4 is the first authoritative, solutions-oriented guide for daily use. It delves into *PageMaker 4's* real, and until now, sometimes unknown abilities. 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. This is not a book that will sit on your shelf, but will be kept next to your computer and constantly used.

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Encyclopedia Macintosh
by Craig Danuloff and Deke McClelland

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by Michael Utvich

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#1024
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by Edward Gottshall

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 20th 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.

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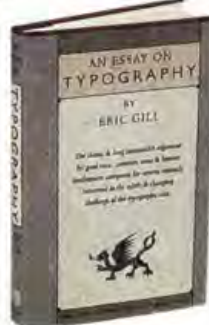
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by Andy Grundberg
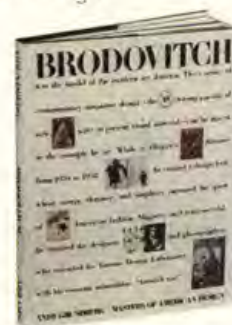
This beautiful book gives today's designers, or users of design, much to admire and think about. Brodovitch's work was provocative, stimulating, exciting; these pages are bound to open your mind and spirit to new sensations and new solutions. He was a master of capturing the reader's eye and impressing the mind and heart. Brodovitch will be devoured by everyone concerned with making visual communications most successful.

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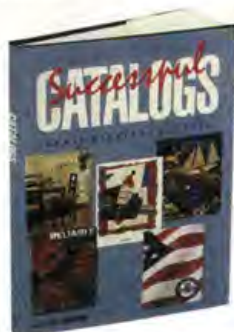
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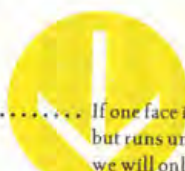
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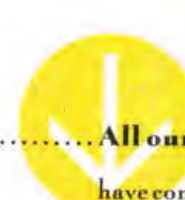
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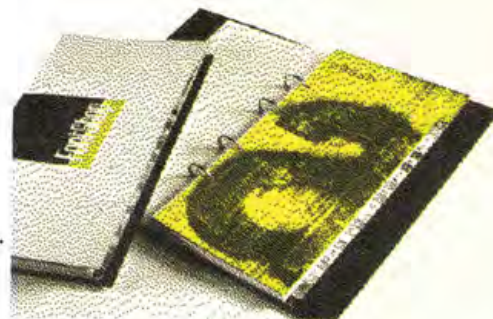
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QUESTIONS,

Q&A

# *and an*

ANSWERS

OXONIAN ANAGRAM

One letter to the anagram is in each correct answer. Count characters, (but not spaces or punctuation), and start at the beginning. *Example: 1st answer, 1st letter; 5th answer, 5th letter.*

1 What 19th century poet wrote "That sweet city with her dreaming spires" of Oxford?
a. Alfred, Lord Tennyson
b. Algernon Charles Swinburne
c. Matthew Arnold
d. Barbara Cartland

2 By what name is the Thames known in Oxford?
a. Nefertiti
b. Isis
c. Osiris
d. Cuyahoga

3 What college at Oxford has the oldest quadrangle?
a. Merton College
b. Balliol College
c. Benguiat College
d. University College

4 What was the first typeface licensed by ITC?
a. ITC First Face™
b. ITC New Baskerville®
c. ITC Oxford Obtuse™
d. ITC Avant Garde Gothic®

5 Punting is a favorite pastime in Oxford. What is it?
a. Bowling
b. Boating
c. Squirrel hunting
d. Pub crawling

6 Where can you find poetic manuscripts and memorabilia of Percy Bysshe Shelley?
a. Sheldonian Theatre
b. Oxpens Ice Rink
c. Bodleian Library
d. Ashmolean Museum

7 What firm holds the Royal Warrant to supply Her Majesty Queen Elizabeth II marmalade?
a. Sainsbury
b. Smuckers
c. Frank Cooper
d. Robertson

8 What bell rings 101 times every evening in Oxford?
a. Long John Silver
b. Liberty Bell
c. Mad Maggie
d. Great Tom

9 What is the Radcliffe Camera?
a. A circular library
b. A photographic device
c. A movie theater
d. A famous American coed

10 For which Queen was Queen's College, Oxford, named?
a. Queen Elizabeth I
b. Queen Caroline
c. Oscar Wilde
d. Margaret of Anjou

11 What was the proper name of the pub frequently frequented by J.R.R. Tolkien and C.S. Lewis?
a. Hobbit and Screwtape
b. Fowl and Fetus
c. Eagle and Child
d. Bird and Baby

12 What Renaissance man was responsible for many buildings in Oxford?
a. Christopher Wren
b. Donald Trump
c. Francis Bacon
d. I.M. Pei

13 What is the Bridge of Sighs?
a. A British daytime serial
b. A divorce contract
c. A Venetian-style bridge
d. A Victorian novella

You've now answered all the questions. Next, rearrange the letters to complete the anagram.
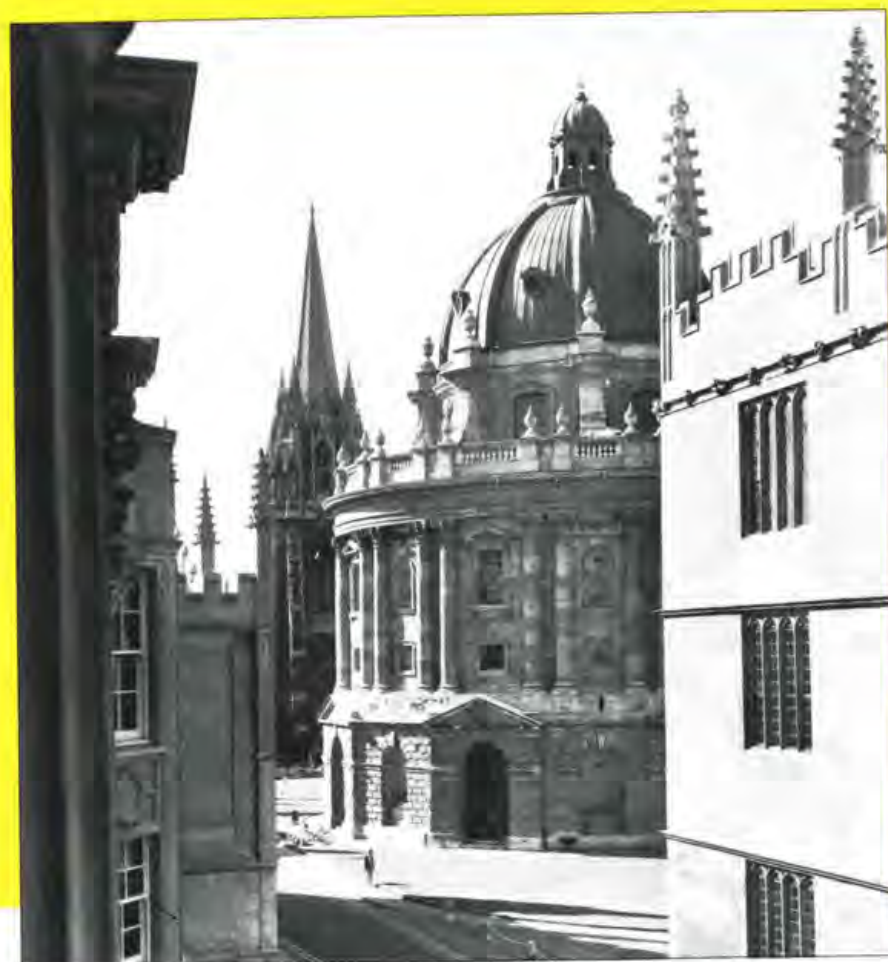
A member of Exeter College, Oxford, involved with design and indirectly with ITC.

Prizes will be awarded to the first ten names drawn from among the correct responses to our *Questions, Answers and an Oxonian Anagram* Contest. Complete the entry card on the right side of this page. Fill in a square for each correct answer. Answer the anagram. Entry cards may be dropped in the ITC Box at Town Hall or mailed to our New York address on the card. The drawing will be held October 15, 1990. The winners' names will be published in the next issue of *U&lc*.

THE SEAT, THE ARCH, THE TOWER AND THE SUN

by Andy Blackford

Andy Blackford was at
St. Catherine's College
between 1968 and 1971.
He is now creative director
of an advertising agency,
FCB Impact, in London.

The Tattooed Lady dropped me at the ringroad, as though it described a magic pentacle around the city. "I'm sorry, I cannot take you further."

Lightheaded and sleepless, I stepped out through Headington as the sun rose. When I reached the brow of the hill where the way sweeps down to the river and the bridge of Magdalen, I first beheld Oxford.

The city's intricate maze of high-walled lanes and secret courts was obscured beneath a thick, white felt of water mist. Only a golden crop of spires and turrets soared up, exulting in the still transparency of the high summer morning.

I hurried on to hurl myself beneath the billows of the fog and didn't emerge for three years.

Cambridge is wide and cold, planed flat by Russian winds that have brooked no obstacle since the Urals.

Oxford slumbers in an enchanted dell. The air is slow and syrupy and laced with opiates. Like the laudanum of the Oxford esthetes, it spreads a languid sensuality. Only in Oxford was the stiff old maiden of the Anglican Church ever seduced by the heady incense of Rome.

Oxford eludes ordinary, chronological memory. I emerged as if from a dream, with a basket of images and occurrences. Some, I'm sure were real.

The Morning of the Tattooed Lady. (I hitched everywhere. Computer analysts drove me to Cambridge, engineers to Manchester. Only to Oxford was I borne in a black De Thomaso by a decorated beauty.)

It was too early for anything sensible, so I ambled along Addison's Walk as loose veils of vapour dissolved on Magdalen Meadow.

I found a stone bench, overgrown and lichen-crusted. It served no obvious purpose, until I sat upon it. Then I saw that I faced a wrought iron gate, choked with bracken and convolvulus and long since rusted shut.

A mile away across the meadow, framed exactly in its arch, stood Magdalen Tower. And as I watched, the sun rose from its parapets in a blaze of blood and gold.

The seat, the arch, the tower, the sun: a line traced by a Druidical intelligence, in a place where men had time to sit and look and think.

Clubfoot Roger was not such a man. He was a Mad Genius who lived in perpetual darkness in a house on the Cowley Road. He daubed the windows with potblack to improve his concentration.

To celebrate his elevation to a philosophy fellowship of All Souls, he invited the college luminaries to dinner and fed them eyes in cold, reconstituted blood.

My last abiding image of Oxford, though, is of a crystal cold night during the power cuts, when the city looked as it must have done in the Middle Ages.

Candles spluttered in garret windows and gargoyles snarled beneath the eaves, brought alive by moonlight.

Beneath a gas lamp, on the pavement by St. Peter's, four young men sat in armchairs. They shivered in their scholars' gowns as they read aloud from Chaucer in thin, brave voices.