

U&Lc

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

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Counsel for his defence.

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Didot.
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translation
of a
French
classic.

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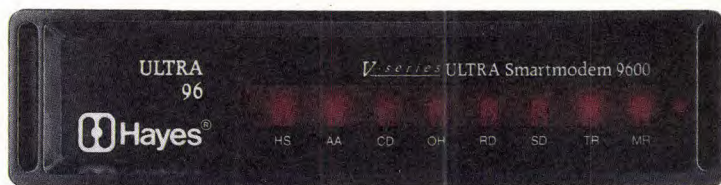
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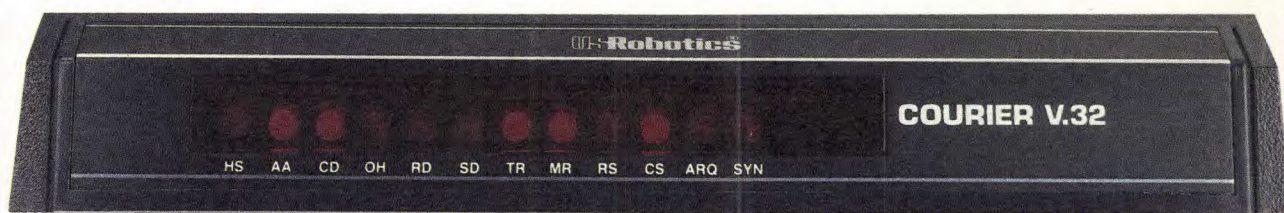
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MESSAGE FROM ITC

Artistic Freedom for All?

This issue of *U&lc* celebrates the 200th anniversary of the United States Bill of Rights. It celebrates a document which was written to guarantee many of the individual freedoms that Americans enjoy. The Bill of Rights has established a benchmark for emerging nations throughout the world, and in America it provides protection to free speech, the press, and also insurances against a police state and unreasonable legal practices. Those of us living in the United States like to believe that the Bill of Rights and the Constitution provide everyone with a chance to succeed and prosper. Even in the Arts, we have a system of laws that support and protect what would otherwise be a very fragile livelihood. So, what happened to type designers?

In America there are laws which protect the rights of song writers, illustrators, graphic designers and virtually every other artistic profession. Even when there are no laws, ethical professionals in the graphic and communications arts seem to naturally respect the work of fellow artists. So, what happened to type designers?

What happened to type designers is that until recently technology played a big part in ensuring their rights. Those of us who specified type didn't have to worry much about the ethics of type usage. We didn't buy fonts, we ordered type which was subsequently billed to the client as a normal part of our fee. The result? We didn't have to worry about the cost of a font.

Graphic designers didn't have to compromise on the use of brand name typefaces either. Why? Because it was their typographer's job to provide them with exactly the typeface they wanted. Designers weren't faced with the opportunity (or the need) to copy fonts, because in the days before desktop publishing fonts were proprietary to the typesetting equipment used by suppliers. Life was pretty simple.

Now it isn't. Now many of the rights which type designers enjoyed through technology have been put into our hands. We can protect those rights—or we can ignore them. The problem is: if we don't respect the rights of type designers we will be taking some very real steps toward destroying an art form that provides us with some of our most valuable tools.

If type designers are denied the same opportunities to succeed and prosper that are enjoyed by other professionals in the arts, they will simply find another profession. This actually happened almost 20 years ago. It was at this time that several companies were making contact film copies of display type fonts. It was relatively easy to do, and many unscrupulous business people were producing copied fonts to make a quick dollar at the expense of others. At that time Edward Rondthaler, one of the co-founders of International Typeface Corporation (ITC), wrote an editorial for the first issue of *U&lc*, requesting that graphic designers make sure that their typographers were not using pirated fonts. In that editorial he quotes several eminent graphic designers who had expressed a strong stand against those who would steal the rightful rewards of typeface designers.

Once again the time has come for graphic designers to take a stand. Once again graphic designers, individually and collectively, need to refuse to use copied fonts, and to help protect the rights of typeface designers.

And what are the rights of type designers? What should they be able to expect from those of us who now not only use type, but also purchase fonts? Actually, just one simple thing: that we treat them as fellow artists. This means that we should understand that fonts are the product of creative talent and hard work, and that type designers need to receive compensation for their work. (Translation: fonts are not free.) We should expect to pay for a font as we would expect a client to pay us for our talent, creativity and hard work.

It also means that it is not acceptable to copy digital fonts—even if our intention is just to loan them to our friends. Every copied font is income taken away from a type designer. We do not want others to copy our work. For the very same reasons, we should not copy the work of typeface designers.

The suppliers of fonts and type imaging equipment have taken some important steps toward protecting the rights of type designers. They have organizations like Association Typographique Internationale (A.Typ.I), and the Typeface Design Coalition, which work diligently to protect the rights of both the creators and suppliers of typeface designs. The work of these organizations can only supply part of the answer, the rest must come from the community of graphic designers.

The good news? If we help to protect the rights of the type designer everybody wins. Type designers will continue to create beautiful and powerful communications tools. We will be able to take advantage of these tools to produce beautiful and powerful graphic communication, and the basic rights of creative people will be upheld. Start doing the right thing, right now.

Allan Haley, executive vice president, ITC

EDITOR'S NOTE: At press time, A.Typ.I announced a campaign to thwart internationally the piracy of font software. For further information contact: Mark Batty, president and CEO, ITC.

in this issue:

4

Message from ITC

Type designers deserve recognition and protection.

5

The Letter 'S'

The 19th letter is sibilant and sinuous.

6

Special Feature:

Freedom & Justice—The Bill of Rights After 200 Years
Stewart Burns discusses the historical and contemporary relevance and the continuing evolution of this most important historical document.

15

Censorship Unbound

Magazines which tested the First Amendment.

18

Typographic Milestones: R. Hunter Middleton

"An important, but not famous type designer."

22

What's New from ITC

ITC Lubalin Graph® Condensed is a strong and flexible addition to this popular typeface family.

29

Bend and Stretch

New software lets you manipulate type and create new fonts.

30

ITC Center

Upcoming exhibits.

34

Tech Talk

What's new in multimedia, equipment and programs.

THE DESIGNERS

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BPA AUDIT APPLIED FOR JULY 1990

the letter

S
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S

The evolution of the letter S has had more reverse curves than its shape. Even in its rendering, the S is one of the most complicated characters to draw.

The tangled story of our 19th letter probably begins with the early Egyptians, and their hieroglyph for the *ess* sound. This first ancestor to the present S was represented by the drawing of a sword. Later in the Egyptians' hieratic writing the sword was simplified, and began to look more like a short piece of barbed wire than a weapon of war.

When the Phoenicians built their alphabet on the Egyptian model they rotated the piece of barbed wire 90 degrees, and called it *sameth*, which meant *post*. The Greeks, in turn, adopted this letter but not as a true *ess* sound, which put a blockade on that particular twist in the road of letter evolution.

At the same time that the Egyptians were using the symbol of a sword to represent the *ess* sound, they also used a symbolic drawing of an open field to depict the *sh* sound. In their hieratic writing the field symbol was, like other hieroglyphs, simplified in form. But unfortunately for the Egyptian scribes, it became more complex in usage. The reason? The Egyptians allowed as many as nine different versions of the symbol to exist at the same time. There were so many that one wonders how they kept track of them.

The Phoenicians dropped most of these Egyptian *sh* sound characters and settled on something that looked like our *w* to represent the *sh* sound in their language. The Phoenicians called their version of the letter *shin* or *sin*, which graphically represented teeth.

The Greeks borrowed the *shin* from the Phoenicians but drew it with three, four and sometimes even five strokes. In some cases it hardly resembled the original Phoenician symbol, but in each the basic zigzag shape of the letter was retained. In its final Greek form the character became the *sigma* which looks like our present cap *M* lying on its left side.

The Romans used a form of the sigma, which omitted the lower horizontal stroke of the character and made it look a little like a backward Z. Over time, however, the Romans changed the sharp angles of the sigma into softer, rounded forms and finalized the letter into its current graceful shape.

But the story of the S did not end with the ancient Romans; there were still a few twists and turns left to its lineage. In English manuscripts of the 17th century, a lowercase version of the letter was modified to look remarkably like a lowercase *f* and stood for the long *s* sound. And even today, the German language utilizes a letter, probably made up of a long, and a short *s*, which resembles a cap *B*, to represent the double lowercase *s* in words like *strasse*, and *weiss*.

The S is a narrow letter, its width being about half its height. Since it is a round letter, and would appear short otherwise, it is also drawn to slightly overlap the base line and normal cap height.

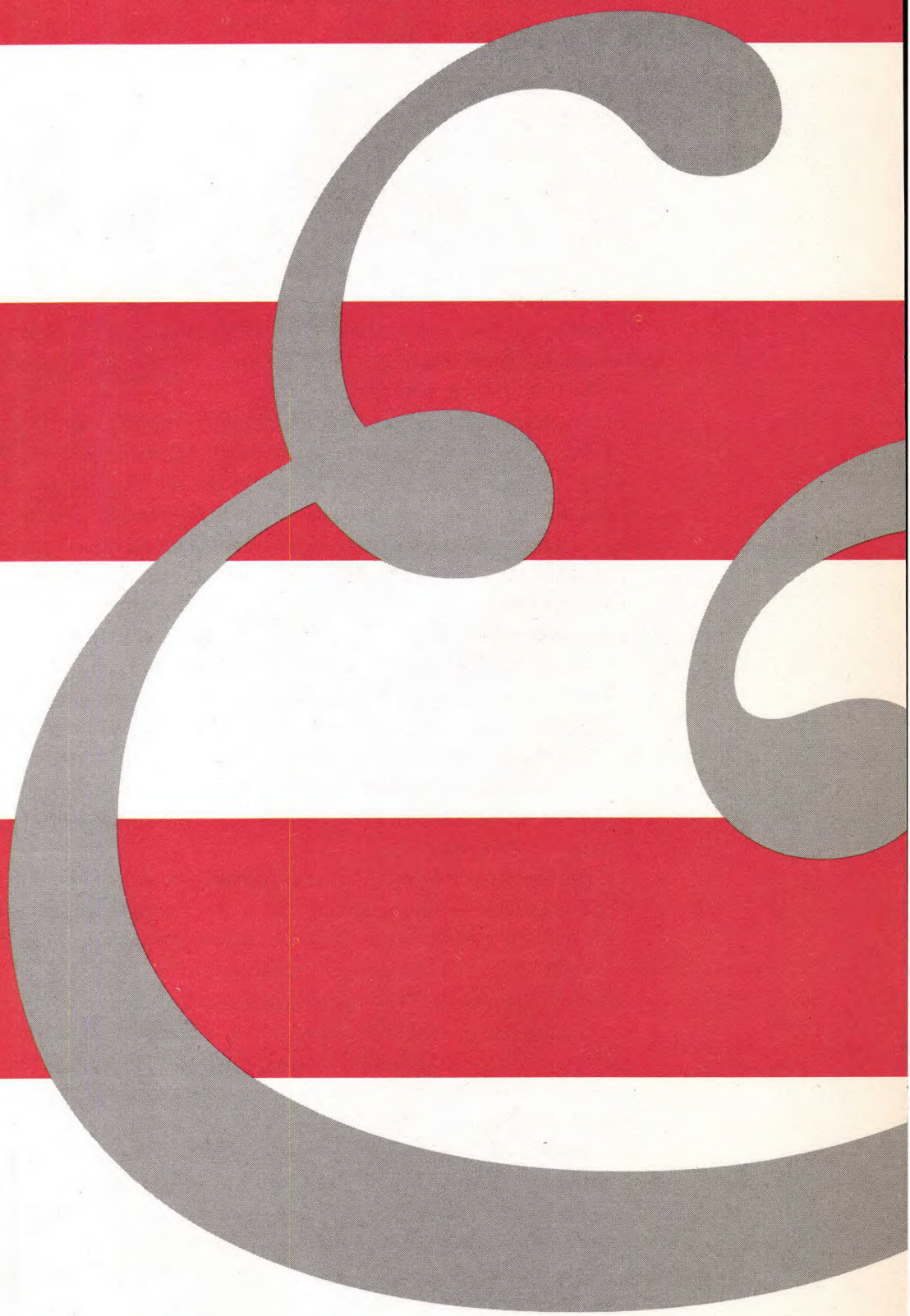
To provide the S with a firm foundation on which to rest, the optical center should be drawn above the true center of the character, making the upper half of the letter appear smaller than the lower. In some typefaces, like Trajanus and Albertus, this can be reversed, making the top look bigger than the bottom. But even when this is the case, the letter should never appear as having been drawn upside-down.

The S can have more personality than many other characters. In the Windsor typestyle it rears back like a snake about to strike, in Nicholas Cochin it has the list of a drunken sailor, and in Letraset's University Roman it has the opulence of old money.

Allan Haley

Freedom

***The
Bill of
Rights
After
200
Years***





by Stewart Burns

Upon ratification by nine of the thirteen original states, the Bill of Rights entered the United States Constitution, then three years old, on December 15, 1791. These first ten constitutional amendments represented a shining milestone in the recognition of people's rights by government. Of them, the most important were the First Amendment, protecting free speech, free press, peaceful assembly, the right of protest, and religious expression; the Fourth that prohibited

Justice

“unreasonable searches and seizures”; and the Fifth, Sixth, Seventh, and Eighth that guaranteed the rights of the accused. The Bill of Rights was enacted by Congress and ratified by the states only as the result of

pressure from less well-off citizens who believed that without such protections, the new government's democratic principles would never be realized—that it might eventually become as autocratic as the British tyranny they had sacrificed so much to throw off. Indeed, these farmers and craftsmen would not have agreed to ratify the Constitution itself without the premise of a Bill of Rights. Grass-roots agitation was so strong that James Madison, who had opposed a Bill of Rights when he authored much of the Constitution, turned a political somersault: he drafted the first ten amendments and fought hard for their passage.

While the Bill of Rights put the moral authority of the Constitution behind citizens' civil liberties, it was not implemented by the courts and Congress until the 20th century.

More importantly, the Bill of Rights, and the Declaration of Independence that inspired it, were “promissory notes,” as Dr. Martin Luther King, Jr., called them, which helped catalyze campaigns for the realization of these rights and others by those who were not recognized as citizens when the nation was founded: African-Americans, women, wage workers, and other oppressed groups. Whether embodied in further constitutional amendments, Supreme Court rulings, or new laws, or in the values, expectations, and practices of citizens asserting rights on their own, these advances in rights over two centuries have constituted a still evolving people's charter of freedom and justice that has moved far beyond its bedrock foundation in the first ten amendments.

A primary reason that Bill of Rights protections were not actualized for many decades was the assumption that they applied only to the federal government and not to state or local laws, which until the 1930s had the most direct impact on people's lives. In the *Gillow* decision of 1925, the Supreme Court ruled that the Fourteenth Amendment, which guaranteed rights to due process and equal protection from states as well as Washing-

ton, had “incorporated” the First Amendment into its broad protection of personal liberty. During the next generation the Supreme Court expanded the incorporation principle to the Bill of Rights as a whole, applying it to all levels of government. Nevertheless, the First Amendment in particular would not have been implemented without sustained efforts by citizens to assert their rights to free speech and assembly, most notably labor union activists—such as Wobblies in the 1910s and CIO organizers in the 1930s—and persecuted radicals in general, for all of whom First Amendment rights underlay their right to organize and act collectively.

The driving force of advances in rights throughout American history has been the freedom struggles of African-Americans,

who had been excluded from constitutional protections. Inspired more by the egalitarian promises of the Declaration of Independence than by the Constitution or Bill of Rights, slaves fought for the right to free speech, peaceful assembly, and religious expression as vital tools for their struggle for liberty from bondage, which came as the fruit of the Civil War, embodied in the Thirteenth Amendment (1865) abolishing slavery. During Reconstruction, African-Americans campaigned for equal legal rights and for suffrage, which were ostensibly guaranteed by the Fourteenth and Fifteenth Amendments. The latter amendment (1870) granted voting

rights only for black males, however, and was not strong enough to prevent Southern states from disfranchising black citizens (and poor whites) a generation later. The Fourteenth Amendment (1868) aimed at securing rights to due process and equal protection for African-Americans but for several decades was used far more often to expand the property rights of large corporations than to protect the human rights of disadvantaged citizens.

In the mid-twentieth century, however, the National Association for the Advancement of Colored People (NAACP) utilized these two amendments to achieve a string of Supreme Court victories culminating in the 1954 *Brown v. Board of Education* ruling, which declared public school segregation unconstitutional and overturned the Court's 1896 decision in *Plessy v. Ferguson* that sanctified racial segregation if “separate but equal.” The new black freedom movement that emerged in the 1950s relied on the Reconstruction amendments as the moral and constitutional framework in which to pursue rights reforms. The black community's year-long boycott of city buses in Montgomery, Alabama, led to a Supreme Court ruling that struck down bus segregation laws in 1956. The 1961 “freedom rides” seeking to integrate southern bus terminals forced the government to desegregate interstate public transportation.

The dramatic Birmingham movement of Spring 1963 followed by the March on Washington, where Martin Luther King, Jr. shared his dream of racial justice, brought about the 1964 Civil Rights Act which outlawed legalized segregation and job discrimination. Voting rights campaigns held in Selma, Alabama, and many other cities achieved the strong Voting Rights Act of 1965 that catalyzed a major expansion of black voting and blacks holding political office. Subsequent campaigns led by King and others fo

The Bill of Rights

AMENDMENT I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for redress of grievances.

AMENDMENT II

A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear arms, shall not be infringed.

AMENDMENT III

No soldier shall, in time of peace be quartered in any house without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law.

AMENDMENT IV

The right of people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched and the persons or things to be seized.

AMENDMENT V

No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of war or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty or property, without due process of law; nor shall private property be taken for public use, without just compensation.

AMENDMENT VI

In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the Assistance of Counsel for his defense.

AMENDMENT VII

In Suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury, shall be otherwise re-examined in any Court of the United States, than according to the rules of the common law.

AMENDMENT VIII

Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

AMENDMENT IX

The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.

AMENDMENT X

The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.

headway and remains as unfinished business a generation later. Racial discrimination continues to persist in employment, education and housing, especially in the inner cities. Nearly as important as African-American struggles in the history of American rights have been the campaigns for women's rights, beginning with a century-long movement for female suffrage. After the Civil War many women's rights activists were angered when *their* right to vote was not included in the Fifteenth Amendment. They persevered over the next several decades, winning suffrage battles in one state after another and finally securing the federal woman suffrage amendment in 1920. While they had also made advances in other rights, such as the right to own property, to divorce and to remarry, and to acquire higher education, women remained second-class citizens in many respects. A new feminist movement emerged in the 1960s that succeeded in winning legal protections for women against sex discrimination in education and employment and in securing the 1973 Supreme Court ruling in *Roe v. Wade* that recognized the fundamental right to an abortion as expressing a constitutionally protected right

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Roe v. Wade, women will continue

to claim their right to reproductive choice, knowing that, for them, it is the foundation of all other rights and freedoms.

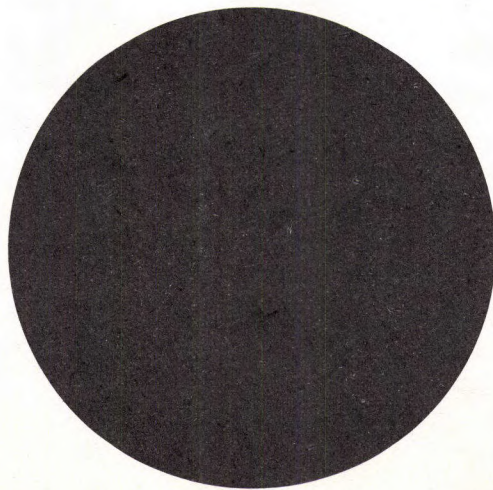
In recent years feminists have made strides in legitimating and enforcing another crucial right: to be free from sexual harassment, a term that feminists invented and introduced into law as a punishable crime. But the Supreme Court's 1989 *Webster* decision and many other setbacks to reproductive rights, following upon the defeat of the Equal Rights Amendment ten years ago, have reminded women of all races and classes of the

tenuous state of their rights and how much work lies ahead. Still, advances made during the past generation in reproductive freedom and other “body rights,” including gays’ and lesbians’ right to sexual self-determination and their family rights, have legitimized and begun to legalize a new category of human rights in the United States, the right to personal autonomy.

Thus the **BILL OF RIGHTS**, with its protections of freedom *from* government, set the stage for a rich history of human rights advances by American citizens who defined and asserted rights not only as freedoms from coercion but as positive entitlements for social resources to meet vital needs from, voting to education to social security to decent work.

As the United States begins its third century, the nation is on the threshold of new opportunities for further definition and actualization of rights.

On the one hand, existing Bill of Rights protections will need to be defended and expanded, for example, strengthening the rights **of writers and artists against**



Censorship Unbound

by Steven Heller

Is speech really free in America? The Bill of Rights guarantees liberty, but loopholes in our legal system threaten the sanctity of these rights. Free speech has always been threatened by bureaucrats who seek methods to pry open those loopholes. For example, in 1956 a middle level postal official, citing definitions of obscenity, seized an edition of Aristophanes' *Lysistrata* from passing through the postal system. In 1969, a United States customs official, citing prurience, banned the cult film "I Am Curious (Yellow)" from entering the country. Both of these examples eventually resulted in costly court battles in which constitutional protections were ultimately enforced.

That artistic expression considered acceptable in one state may be deemed

Self-Censorship and Official Seizure

Movie studios and television networks once hired their own censors who were often much stricter than the law demanded. Indeed, in most cases of censorship, an institution or business is typically more concerned with the vagaries of morality than the specificity of the law. Hence, much censorship in America does not come from the state, but from the private sector. In magazine publishing today, for example, controversial articles have been hacked, and provocative artwork killed, not because they were in poor taste, but because some publishers fear an angry readership more than the ramifications of censorship.

But publishing history is also rife with instances of

anti-war commentary. Once again the Post Office was the instrument of censorship through its revocation of *The Masses'* mailing privileges, which were essentially its life-line to the public. The case was later dismissed by Federal court Judge Learned Hand for reasons of unlawfully limiting free speech and reasonable opposition, but the publication could not manage to stay afloat during the interim. Another victim, *Mother Earth*, a political journal which encouraged draft resistance, was also harassed by the U.S. Post Office. In 1917, editor Emma Goldman was forced to close it and start an alternative newsletter, the *Mother Earth Bulletin*, to try to keep in touch with her readership. In its first issue (October, 1917) Goldman asserted in an editorial: "Under the 'Trading

the other socialist publications (approximately 30 of them) during the war years. And Goldman, who happened to be Russian by birth, suffered an even worse fate: she found herself being deported back to Moscow shortly after the war ended, a casualty of patriotic frenzy.

In 1943 *Esquire* magazine, which never intended to break any taboos, political or otherwise, suddenly discovered its second class mailing privileges revoked by the Postmaster General, who charged that the magazine was not composed of "information of a public character," and was also deemed to be "non-mailable" owing to the sexy renderings by Alberto Vargas, a famed pin-up artist of the time. Without its second class mailing privileges, *Esquire* would surely suffer a fatal drop in circu-

CENSORSHIP by government and mass media. On the other hand, the worsening

unacceptable in another—owing to local ordinances based on morality and taste—is completely arbitrary. Hence the courts have been hearing cases relating to censorship ever since 1663, and those decisions have established standards governing the exercise and limits of free speech today. Of course, the idea of censorship is indeed onerous, but then unlimited free expression seems to be a frightening concept too. Our society, therefore, has a tendency to engage in a form of self-regulation as a way to try to avoid government interference.

official censorship affecting some of the world's great literature: *Ulysses*, *Lady Chatterley's Lover*, and even *God's Little Acre* have been either indicted or adjudicated as being "obscene, indecent, or impure." In fact, on more than a few occasions magazines have been subject to official seizure, most often on the grounds of sedition and obscenity. In 1917, *The Masses*, a Greenwich Village-based journal of socialist politics and culture, was suppressed under the Espionage Act (which temporarily abrogated the First Amendment) because it printed

With *The Enemy Act*' the Postmaster General has become the absolute dictator over the press. Not only is it impossible now for any publication with character to be circulated through the mails, but every other channel, such as express, freight, newsstands, and even distribution has been stopped. As *Mother Earth* will not comply with these regulations and will not appear in an emasculated form, it prefers to take a long needed rest until the world has regained its sanity." In the guise of "dictator" the Postmaster General effectively closed down all of

lation. The case was heard in 1946 by the Supreme Court, during which time the Postmaster General's ad hoc decision was overruled. In his comments on the case, Justice William O. Douglas wrote that he thought the Postmaster's action to be "a power of censorship abhorrent to our traditions."

Scratching the 'Itch'

Despite these victories over censorship throughout the 20th century, free speech is continually being challenged. During World War II, obscenity replaced subversion as the

most common reason for censorship of magazines and other media by officials. But this is not surprising since obscenity is often a political issue. The year 1957 was the first time obscene expression was given a landmark precedent by the U.S. Supreme Court in the case *Roth v. United States*, involving two magazines: *American Aphrodite* and *Good Times*, *A Review of the World of Pleasure*, both of which were accused of violating the postal laws. In this case Justice Brennan laid down the principle that obscenity was not constitutionally protected because it was "utterly without redeeming social importance." In reviewing the case some years later, Edward DeGrazia, a lawyer specializing in First Amendment issues, explained that Justice Brennan defined "obscenity" as material "which deals with sex in a manner appealing to prurient interest." And what does prurient mean? Justice Brennan referred to Web-

dom of speech and press." This resulted in a number of reversals of state and federal cases in which films and magazines were treated as obscene.

Ginzburg v. The United States

Yet even this liberal attitude did not ensure freedom of all expression. One of the most controversial cases in favor of censorship was *Ginzburg v. United States*, in which Ralph Ginzburg, the publisher of *Eros*, a hardcover magazine of erotica elegantly designed by Herb Lubalin and sold by subscription—and a book called *The Housewife's Handbook on Selective Promiscuity*, a satire on public morality, failed to reverse his conviction for violating the postal laws. Ginzburg had been convicted of "pandering" through the mails with advertisements that are tame by today's standards, but with postmarks from Blue Ball and Intercourse, Pennsylvania (real Amish towns) he challenged the government's

that *Eros* had been made "available to exploitation by those who would make a business of pandering to the widespread weakness for titillation by pornography." As a consequence Ginzburg is the only publisher during the past 50 years who had to serve a sentence (eight months) in a Federal prison.

Evergreen is Seized

From the mid-1960s to the early 1970s, in the wake of the free speech movement and throes of the sexual revolution, it was common for many alternative magazines and underground newspapers to regularly combine sex and politics in their issues, despite the clear signal from the courts limiting particular kinds of expression. In 1964, *Evergreen Review*, a bimonthly magazine covering the new left culture and politics, was seized by the District Attorney of Nassau, State of New York, who claimed an issue was pornographic. In fact, in addition to newsworthy,

to be two females; and that the forms portrayed various poses and positions indicating sexual relations. My informant further stated having read portions of the printed material ...[it consisted] of four lettered obscene language." In retaliation, Evergreen Review Inc. filed suit to dismiss the complaint and receive injunctive relief and damages based on the unconstitutionality of the act. The court agreed, and later determined that the seizure was a violation of the Fourteenth Amendment and enjoined the District Attorney from further interference with this issue of *Evergreen Review*.

Although American law is predicated on the Constitution and the Bill of Rights, the road to justice is often filled with roadblocks. As long as lawmakers and law enforcers insist on chipping away at freedom of expression, censorship in all its guises will persist. Justice Potter Stewart once warned:

economic crisis of the 1990s which affects people of color most severely but is hurting

ster's *New International Dictionary* (Unabridged, 1949) for a definition of the word. It read: "...itching, longing; uneasy with desire or longing; of persons having itching, morbid, or lascivious longings; of desire, curiosity, or propensity, lewd..." But Justice Brennan also qualified, and therefore liberalized, the precedent of the *Roth* decision by saying that "sex and obscenity are not synonymous... The portrayal of sex, e.g., in art, literature and scientific works, is not itself sufficient reason to deny material the constitutional protection of free-

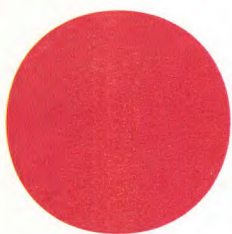
level of tolerance. In this case Justice Brennan held that "if the purveyor's (a euphemism for alleged pornographers) sole emphasis is on the sexually provocative aspects of his publications, a court could accept his evaluation at its face value" and "constitutionally convict." In other words, although part of the magazine exhibited "socially redeemable content," (which was true of *Eros*), if the advertising addressed only the lewd and lascivious portions, then the advertiser forfeits constitutional protections to free speech. Justice Brennan argued

timely and critical articles, poetry, cartoons, comics, and satiric illustrations contributed by artists Paul Davis, Seymour Chwast, Ed Sorel, Robert Grossman and Milton Glaser, photographic portfolios of nude persons were featured in the magazine regularly. In this case, according to the records of the District Attorney, a "confidential informant," employed at the bindery which served the *Evergreen Review*, "observed black and white photographs in the magazine which showed the nude human form, possibly male and female, but reputed by fellow workers

"Censorship reflects society's lack of confidence in itself. It is a hallmark of an authoritarian regime..."

"A book worthless to me may convey something of value to my neighbor. In the free society to which our Constitution has committed us, it is each to advise himself."

STEVEN HELLER is co-author of *Angry Graphics: Protest Posters of the Reagan-Bush Era* (Gibbs Smith, 1992).



the white middle class as well,

will hopefully catalyze a growing awareness of the need for an expansion of economic and social rights in order to foster economic and social justice in an era of economic decline.

Such a vision of "nurturing rights," which would link rights with personal and social responsibility and with an ethic of care, would call for a rethinking of social priorities.

It would aim not so much at individual solutions but at far-reaching collective ones. This new plan would address the need for the reconstruction of education from the ground up, especially for the poor, to realize the right to a useful education; to provide for innovative job training programs of a quality and relevance never before tried; and publicly subsidized work geared to the physical and spiritual rebuilding of American society. In addition, it would work to create diverse and creative housing programs to solve homelessness and also call for community-controlled national health care plans oriented to prevention as much as treatment.

For women in particular, such nurturing rights would include free and safe abortions, universal child care, paid parental leave, benefits and pensions for part-time work, a livable income, and commitment to "comparable worth." Nurturing rights, aimed at children above all, would satisfy not only basic needs for nutrition, physical

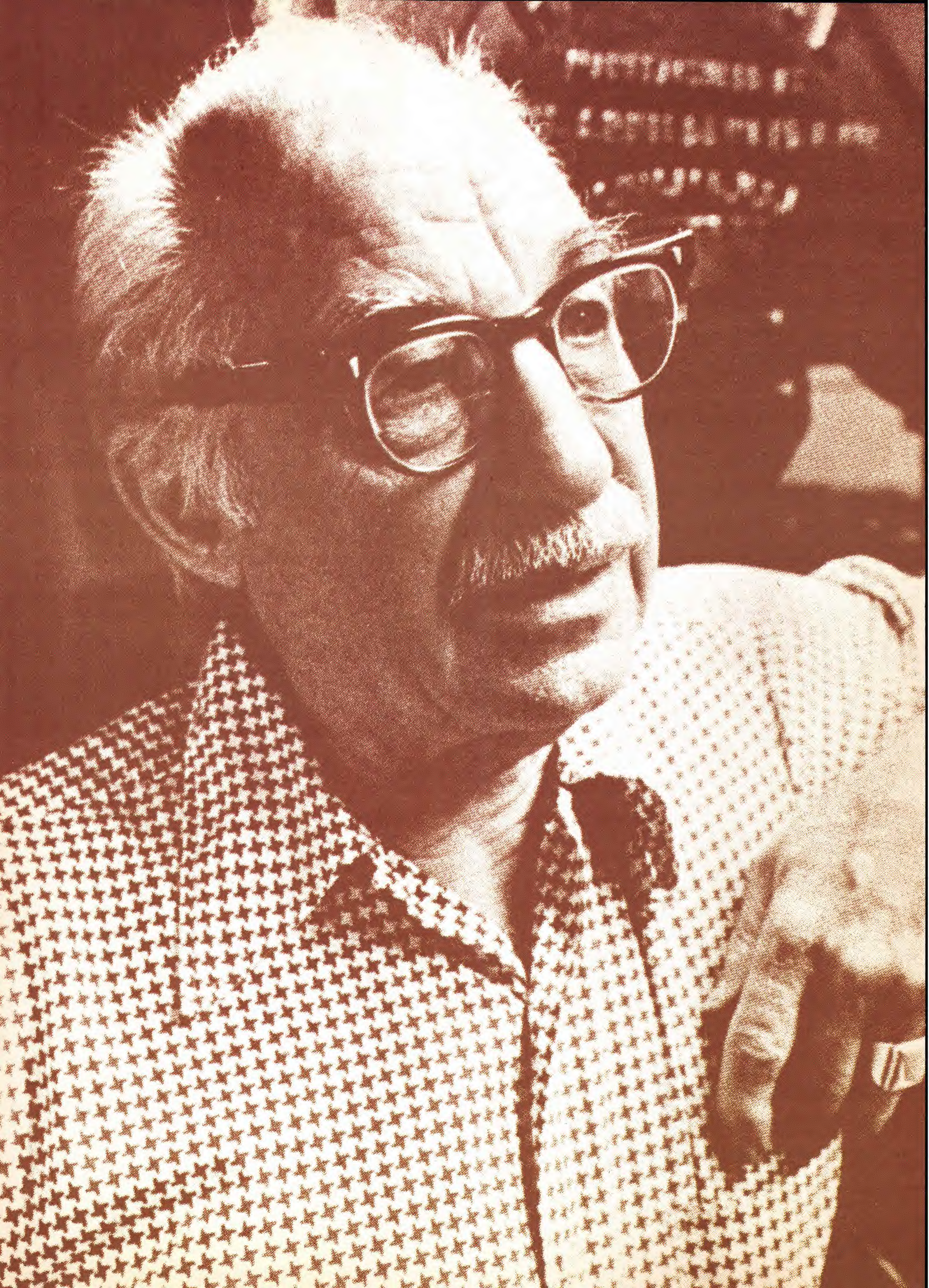
health, shelter, and a healthy environment, but such higher needs as education, cultural expression and emotional well-being, because all of these in turn are prerequisites to the fulfillment of every citizen's right to individuality.

The implementation of nurturing rights would necessarily entail structural reforms that both hinged upon a major redistribution of social power and resources and propelled such redistribution. Rather than a "zero-sum game" pitting individual against individual and group against group, nurturing rights would be inclusive, not exclusive, enhance cooperation not competition, be capable of expansion not driven by scarcity.

Properly understood, nurturing rights would transcend narrow individual or group interests and move toward the realization of universal entitlements for all citizens.

STEWART BURNS, PH.D., is the co-author, with James MacGregor Burns, of *A People's Charter: The Pursuit of Rights in America* (Knopf, 1991). He is a social historian and the author of *Social Movements of the 1960s: Searching for Democracy* (Twayne, 1990).

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r. hun- ter mid- dle- ton



n important, but not famous type designer

By Allan Haley

During the 1930s, the Ludlow Typograph Company had someone as its Director of Publicity with a reputation for being flamboyant, arrogant and egotistical. To describe Douglas McMurtrie as difficult to work with would be a serious understatement. But one associate in the entire typographic community managed to escape McMurtrie's wrath: R. Hunter Middleton.

Middleton designed typefaces and directed Ludlow's type development program. It was Middleton who built the type library that McMurtrie publicized.

That McMurtrie and Middleton were never at odds was a tribute to the latter's patience and perseverance. Middleton could respect McMurtrie's artistic nature, his need for exposure and adulation, and was pragmatic enough not to allow personality differences to interfere with his job.

Building a Type Library

Middleton worked at Ludlow for nearly half a century, where he turned the Ludlow type resource into one of the most respected font libraries in the world. At the same time, he also helped to give the fledgling American graphic design community substance and direction: Middleton was a co-founder of the Chicago Society of Typographic Arts, and the first president of the group that organized the International Design Conferences in Aspen. He was one of the first American members of A.Type.I (Association Typographique Internationale), and was instrumental in building that organization.

Middleton was hired by Ludlow upon graduating from college in 1923 on what he thought was a temporary basis. "It was too convenient to last," he once wrote to a friend. "Not only that there should be such a rare job opportunity, but for it to be available in Chicago just at the time I needed employment." His first years at the company were spent working as an assistant to Robert Wiebking, Ludlow's master punch-cutter and matrix engraver. Through Wiebking, Middleton met Frederic Goudy, who became a lifelong friend and mentor. Goudy helped Middleton to further appreciate a carefully planned type library, the value of exceptional design, and how to work with independent type designers. Middleton also developed an appreciation of typeface history and a sensitivity for the traditions of typographic communication.

From 1933 to 1971, Middleton concentrated on building the Ludlow type library, and was the company's motivating typographic force. When he retired, however, phototype was beginning to replace metal composition, and Ludlow was unable to make the transition from one technology to the other. When Middleton left Ludlow, the company's type development program ceased to exist.

Taking the Alternative Path

Middleton grew up in a hard-working Scottish family. His father was a conservative, practical,

and very successful businessman. Some of these traits were passed on to the young Middleton and tempered his creativity. As a result, in his adult life he viewed himself more as a craftsman than an artist, and even at times deprecated his natural creative talents. He had wanted to be a painter, but his practical side told him to look for a more conservative and predictable career choice, so he chose type. But even in his type design, Middleton was always the prudent practitioner, rather than the flamboyant artist. He once confided in a close friend, "I have never felt that my role was to create great personal typefaces. I never intended to follow the role of my friend Fred Goudy, or of Bruce Rogers. I was employed by a corporation and given a great deal of freedom, but I also felt a responsibility to their particular needs and to the needs of their customers."

Middleton was born in Scotland in 1898. At the age of ten his family emigrated to America to join his father in Alabama, where he had secured a job managing a coal mine. Several years later the family moved to Eldorado, Illinois, and then eventually settled in Danville.

Before he had heard of type, fonts, or the Ludlow Company, Middleton dreamed of becoming an artist — a painter. He studied at the Art Institute of Chicago, but soon discovered that other students were far more accomplished. But it was at the Institute that Middleton met an instructor who was to have a profound influence on a new career path.

The Art Institute engaged Ernst Detterer as an instructor to create a new curriculum in the printing and typographic arts. Detterer was a scholar, an artist, and a craftsman — all of which Middleton was later to become.

Middleton often referred to Detterer as the single most important influence on his professional career. After taking several of Detterer's classes, Middleton's teacher soon became his mentor, and the young scholar decided to change his course of study to lettering and type design.

A Mentor's Help

Middleton's first typeface was, in fact, a project for which Detterer invited his assistance. The management at Ludlow had heard of Detterer's work at the Art Institute, and in 1923 commissioned him to develop a type based on Jenson's 15th century font. Detterer had his promising student research the Jenson types as part of his curriculum and was so impressed with his work that he asked him to assist in the design of the Ludlow face.

a

g

Tempo, 1930

ABCDEF
nopqrstuvwxyz
OPQRSTUVWXYZ
abcdefghijklmnop
123456789

Radiant, 1938

DEFG
bcdefghijklm
ABCDEFGH IJ
abcdefghijkl
CDEFGHIJ KLM
fghijkl

Stellar, 1929

THE
W RENDERS L
system particularly
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system

E

Middleton's types provide a glimpse into the artistic soul of the man. They have a restrained creativity and are most successful when they are intelligent interpretations of existing styles, or the solution to a structured design problem.

U

Middleton was delighted at the opportunity but had no idea that this was a milestone for his career. "Although I enjoyed helping Detterer it never occurred to me that there might be such a job on a permanent basis. After all, how many type designers were there in the world then — ten, maybe 15, at the most?"

The Detterer and Middleton collaboration yielded a 16 point revival of Jenson's type called Eusebius — and a strong recommendation from Detterer that the promising type designer be given a full time job.

Ludlow did hire Middleton, and set as his first responsibility the completion of his work begun with Detterer. At this same time, Middleton also finished the renderings for his first original type design: Ludlow Black. This face, like many of Middleton's, was drawn as a direct competitor to popular faces from other foundries. In this case the competing foundry was Barnhard Brothers & Spindler, and the design was the very popular Cooper Black. Unfortunately Middleton's design never came close to reaching the popularity of Oswald Cooper's powerhouse.

Creating a Subtle Mix

During the years he worked at Ludlow, Middleton became a master at both the art and craft of type design. Ludlow was a young company in the 1920s when Middleton began working there. To become competitive with the more established type suppliers like Monotype, Linotype and American Type Founders, Ludlow required a type library that provided new and original designs, as well as types which served as functional equivalents to the established workhorse fonts of other vendors. Middleton provided Ludlow with both. He produced many new and truly original designs which established Ludlow in the industry for over three decades. He also became a master at rendering beautiful "alternative" typefaces which blended proven and popular design traits with originality and freshness.

The Tempo, Record Gothic and Karnak families are Middleton creations aimed at countering similar designs from other foundries. Middleton's versions of Garamond and Bodoni are scholarly interpretations of those now generic type styles. In addition, Middleton was also responsible for a number of thoroughly original types. His Stellar is a calligraphic sans which predates Optima by over 20 years; and Radiant is another sans unlike any which preceded it.



Record Gothic, 1927

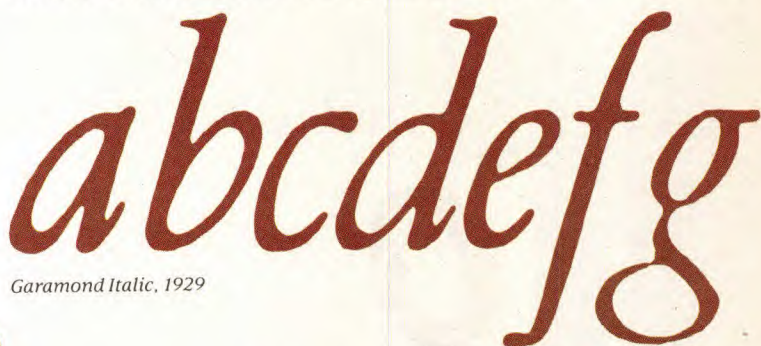
DEF
bcdefghijkl
ABCDEFGHI
abcdefghijkln
BCDEFG
defg

showing of 1592. Middleton's design is more calligraphic and generally more delicate than other Garamonds — the italic being an especially elegant design with refined character spacing unmatched by the Garamond italics offered from other foundries.

When other foundries were releasing geometric sans serif typefaces like Kabel, Futura and Spartan, Middleton countered with Ludlow's functional equivalent, Tempo. Tempo allowed Ludlow to remain in the typeface fashion game, Stellar was an attempt to raise the ante.

Stellar is a less severe sans than its geometric cousins, aimed at providing graphic designers with a transitional step between the strict geometrics of faces like Futura, and the more traditional roman serifed designs. Middleton based Stellar on oldstyle proportions: modest x-heights, wide caps, and a subtle contrast between thicks and thins. Where classic oldstyle designs have serifs Middleton substituted a flaring of the character stroke. The result looks a little like a blend of Kabel and Optima with just a dash of Syntax — but it was released fully 30 years before either of the latter two designs.

Record Gothic is perhaps Middleton's most successful sans serif family. Begun in 1927 as an alternative to other foundries' 19th century grotesques like Venus and Standard, it, as with the Stellar, was released in only a minimum of weights. Then in the late 1950s, Middleton used these as the foundation for a much larger family to compete with the likes of Helvetica and Univers. In many ways Record Gothic is a more accurate translation of the earlier grotesque style than either Helvetica



Garamond Italic, 1929

particularly

or Univers. It has the traditional bowl and loop g, condensed letter proportions, and 90 degree cut terminals found in faces like Franklin Gothic and News Gothic. Unfortunately, while being more authentic, these traits also tend to make the face look a little old-fashioned today.

Legacy of a Craftsperson

Ludlow had hired Middleton when he was 25. He devoted his entire professional life to the Ludlow Company, retiring in 1971, at the age of 73. By the

time he retired, Middleton had created almost 100 typefaces for the Ludlow Typograph Company.

Middleton died in 1985, but left a legacy that is a vital part of the American typographic heritage. He was an important man, but by choice he was not famous. In his time few people knew of R. Hunter Middleton, today there are even fewer. Once the type designer Rudolf Koch asked Victor Hammer, another type designer and friend of Middleton's, "Who is Robert Middleton?" The reply summed up the man. "For an artist, he is too practical minded, too sober, too normal; there is nothing fanciful or exalted about him. For a craftsman, his interests are too broad, his understanding is too profound."

Middleton's Radiant is experiencing a revival in use by graphic designers, but is unfortunately the only of his faces to see such active use. Stellar and Record Gothic would also be excellent alternatives to more commonly used designs, and his Garamond is a refreshing rendition of this oldstyle type.

Other originals by Middleton include scripts like Coronet, Admiral and Florentine; the elegant caps-only Delphian Open Titling; and such display faces as Eden, Samson, and Lafayette.

A Different Revival and a New Sans

Middleton's Garamond and Stellar faces deserve special recognition. At the turn of the century, many foundries were reviving the types of Claude Garamond. While some based their designs on the original work of the French type designer, most used Jean Jannon's 17th century interpretation of Garamond's fonts. Middleton chose yet another foundation for his work. His Garamond is an exceptionally beautiful and scholarly revival of the Garamond and Granjon types shown in the Conrad Berner specimen

What's
new from
ITC?

ITC Lubalin Graph®



Over several years, the ITC Typeface Review Board members discussed the need for a condensed branch to the ITC Lubalin Graph family tree, and eventually they decided that the design community would benefit from a new series of strong slab serified condensed typefaces.

The problem was finding the appropriate team to create the series. The type designers whom the Board usually commissions for such projects were involved in other lengthy assignments. Unknown talent was not the right choice. With these concerns in mind, the Board's decision was unanimous: "Let Ikarus do it."

The first results of the team's efforts, however, proved that not all typefaces respond well to even the most sophisticated of electronic distortions. It just wasn't good enough to meet the Board's standards. The weights were wrong, the proportions were not quite right and the serifs were not the correct size. Essentially, the new series had lost that ITC Lubalin Graph "feel." But this was not the

fault of the designers at URW in Hamburg; they did exactly what we had asked. The problem was in the technology, not craft.

Although the ITC staff and the ITC Review Board were disheartened, they persisted because they felt the idea was a good one and that these styles would fill a gap in the ITC type library.

At this point, a fax arrived from Helga Jorgenson and Sigrid Englemann of the URW design team in Hamburg. They had been experimenting with ITC Avant


URW type designers Helga Jorgenson and Sigrid Englemann



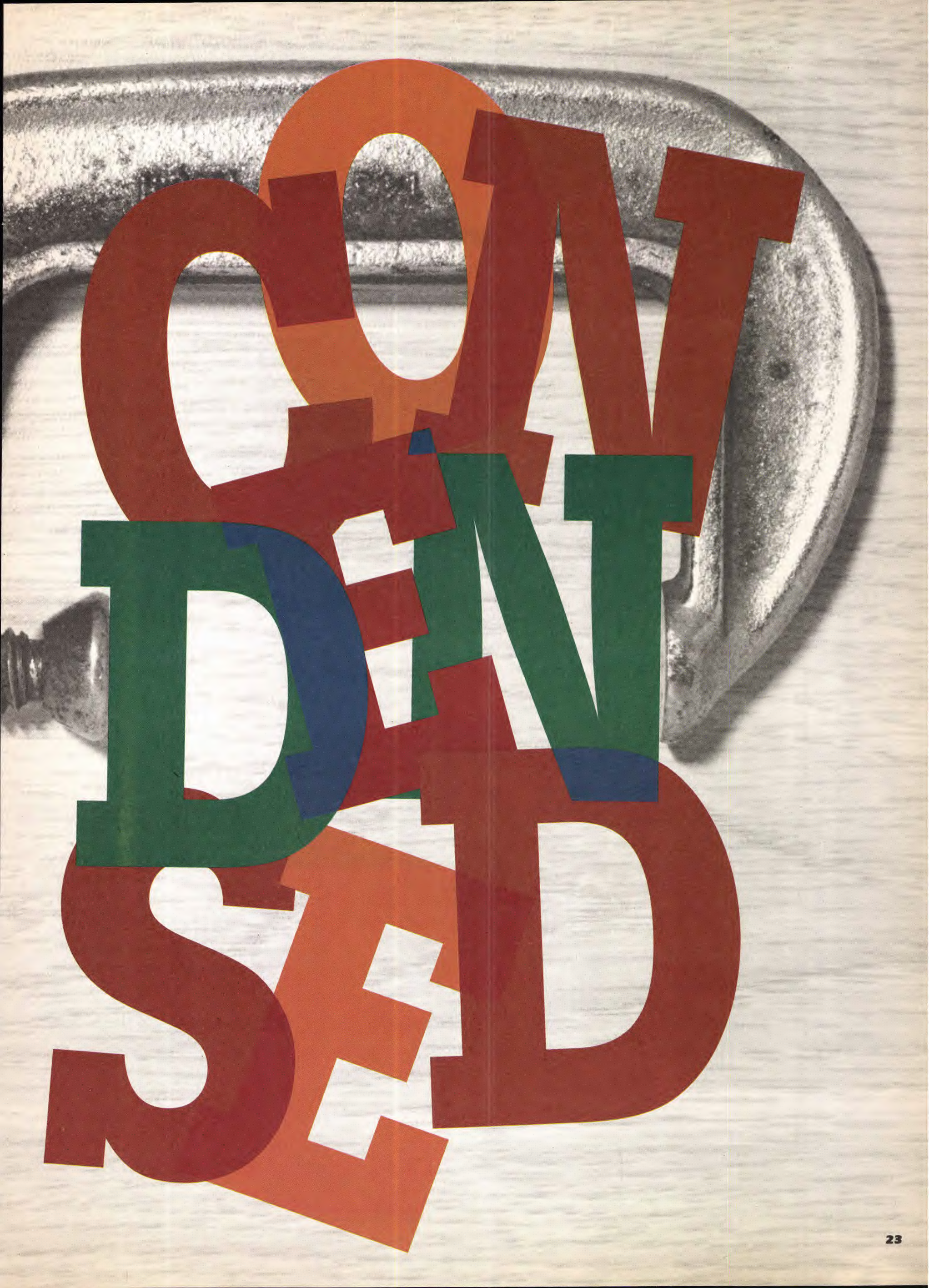
Garde Gothic® Condensed (a series of designs created by traditional rather than electronic methods) and had added slab serifs via Ikarus technology. The results were remarkable—and very close to what is presented here.

The reward for persistence and creative thinking are these eight new additions to the ITC Lubalin Graph family: Book Condensed, Book Condensed Oblique, Medium Condensed, Medium Condensed Oblique, Demi Condensed, Demi Condensed Oblique, Bold Condensed, and Bold Condensed Oblique.

Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and oblique designs in all weights.

Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: 

These new typefaces will be available to the public on or after May 19, 1992, depending on each manufacturer's release schedule.



QW
ED
SD

MAN IS A TOOL-USING ANIMAL.. WITHOUT TOOLS

HE IS NOTHING,
WITH TOOLS,
HE IS ALL.

—Thomas Carlyle

Criticism comes
easier than
craftsmanship.

—Zeuxis

COAT OF SILENCE

FOR INTERIOR AND EXTERIOR USE

DESCRIPTION: COAT OF SILENCE PAINTS are water-soluble, latex enamel surface paints which are easy to apply and easy to wash.

INSTRUCTIONS FOR USE: For perfect adhesion, clean entire surface to be treated. Assiduously remove all traces of wax, grease or oil. Surfaces with scratches or rust should be sandpapered diligently. To use paint, open container and stir the contents well. Always use a new or well-cleaned brush. Apply paint in long horizontal strokes and complete the process by finishing with gentle vertical strokes.

TIPS ON APPLICATION: If paint becomes thickened, dilute gradually with water. Do not apply a second coat of paint until the first coat is completely dry. Mix enough paint to cover the total area for consistent color.

COAT OF SILENCE PAINTS UNLIMITED
CUPERTINO, CALIFORNIA

THE TOOLS FOR
BUILDING A TYPEFACE FAMILY HAVE
CHANGED DRAMATICALLY WITHIN THE
LAST FEW YEARS, but the fundamental
aspects of typeface development have
not: designers still establish a sound
foundation, rough in the structure, and
refine all the details.

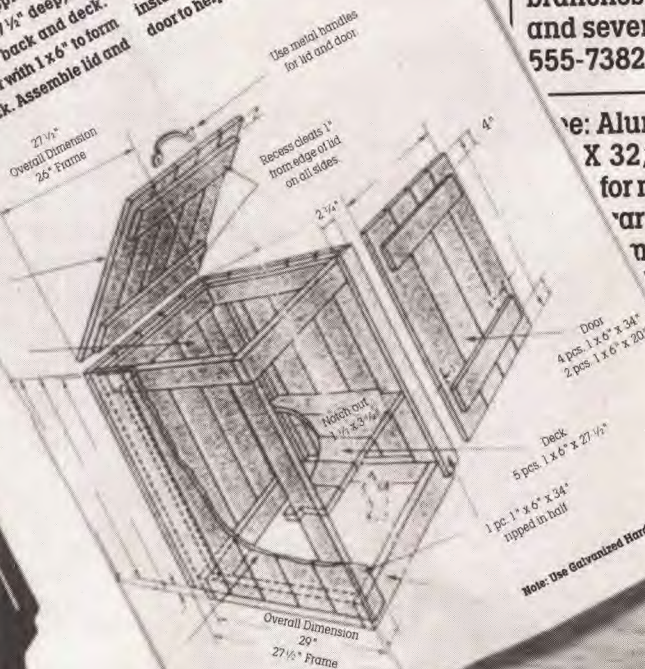
—Allan Haley, Executive VP, ITC

li'l bin

Clever way to hide the ugliness of
a trash can with this good-looking
wood container



Lid lifts up for trash deposits and
is easily removed from front. Build
frame of 2 x 4's. (Overall frame
dimensions should be approximately
27 1/2" tall x 26" wide x 27 1/2" deep) Use
1" x 6"s to form sides, back and deck.
Assemble lid and door with 1 x 6"s to form
clear-recessed to clear frame and attach
each with hinges as specified below. All
hinges should be surface mounted on
exterior. Fasten a handle to lid and door
for easy opening, and perhaps even
install a small gate latch on front access
door to help keep it closed.



Great money raiser, available
late June. Contact J. Brown,
Sacramento, CA.

For
Sale.
800
num
ber.
Use
d on
ly
ix

For Sale: Power Tools. Various
assort. Many in excellent
shape. Pref. sell all. Call 555-
2543, BO takes all.

Wood Chipper: Butcher wood
chipper, used less than 100
hrs. 7hp, gas eng. Steel chute,
tires and hitch. Chops leaves,
branches to 3". Also rope saw
and several pruning shears.
555-7382 after 6pm.

Aluminum 1/8" plates.
X 32", used in printing,
for misc. sheathing, roof
repairs. All washed,
ne may have ink.
Pressman, c/o The

3, hardly used. 1
libur handle,
d letters. Also

Pre-Sharpended

NAILS

"Bringing the world together"

RUSTY

RUBBER

BENT

COFFIN

PRESS-ON

HANG

Measure twice, cut once.

—Conventional wisdom

INTELLIGENCE...IS THE FACULTY OF MAKING ARTIFICIAL OBJECTS,
ESPECIALLY **tools** TO MAKE TOOLS. —Henri Bergson

This hitteth the nail on the head.

—John Heywood 1497-1580

HELPFUL HINTS

BASEMENT BOB'S WORKSHOP SHORTCUTS

How many times have you used a screwdriver to open a can of paint? Or pulled a nail out with a pair of pliers? A good craftsman is a resourceful one, and we all know that in a pinch we sometimes have to make a tool perform a task for which it wasn't originally designed.

With a little ingenuity and some elbow grease, you can modify many of your old power tools to perform new functions around the shop and save yourself some time and \$\$\$! Here are a few new tools that you can easily make from odds and ends that you probably have just lying around:

Handy Tabletop Rip Saw

Screw an old jigsaw upside down onto a piece of thin plywood as indicated. Remember to cut a small slot for the blade to poke through. Be sure that the base is fastened snugly (you don't want it to slide around too much!) and remove any safety guards that might get in the way. Add three or four legs for support. Presto! You'll be in for a ripping good time in no time at all. (Helpful Hint: As jigsaw blades are relatively small, you should keep your face close to the cutting area to ensure that you're cutting straight.)

What a
This little
make you
man on you
day with in.

Owwwwww!

Automotive Belt Sander

Jack up the back of your car to raise the rear wheels approx. 4" from the ground. Staple several pieces of sandpaper together to make a strip about 6' long. Trim the sandpaper to the width of your tire and fasten around one of the wheels with heavy twine or piano wire. Start'er up and put a brick on the accelerator to maintain sufficient RPMs. Now you'll be able to sand and grind with craftsmanlike results without having to shell out for one of those so-called "professional" sanders. **WARNING:** Try to refrain from breathing too much of the car's exhaust, as this could be dangerous.

Homemade Drill Press:

Attach your power drill to the back of an old rocking chair. Make a bracket that will hold the power drill securely with some strips of balsa and carpenter's glue. Drill bits can be (continued on page 34)

IN THIS SECTION, WE'LL ALSO SHOW YOU HOW TO MAKE:

- An electric swimming pool skimmer (It's a simple modification of your old vacuum cleaner)
- A high-speed window fan from an old lawn mower
- A 2-man axe
- gravity-powered living room log splitter
- A combination wood chipper/truder deterrent
- and more!

DROP FORGERY
20 OZ. CLOBBER

HAMMER OF THE GODS
THOR

26

25

Make thee an ark of gopher wood.

—Genesis

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

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

Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in its planni ng; the designer must care. In contemporar y advertising the perfect integration of the d esign elements often demands unorthodox typography. It may require the use of compa

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

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

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Who's New at ITC

New ITC Subscribers* Include:



ACCENT[™] Software, Inc.

ACCENT Software, Inc. (Irvine, California) is a manufacturer of graphics and typefaces for computer aided design/drafting (CAD) software packages. ACCENT signed a licensing agreement with International Typeface Corporation (ITC) enabling it to produce ITC® typefaces for several of its CAD packages. These typefaces will be formatted for use on the IBM PC®, Apple Macintosh® and UNIX® workstations.

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Panache Graphics Limited

Panache Graphics Limited (London, England) designs and manufactures typefaces in PostScript® Type 1 format. After signing a licensing agreement with International Typeface Corporation (ITC), Panache added ITC® typefaces to its own exclusive typeface library, in the same format, for use in the graphic arts industry.

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Micrografx, Inc. (Richardson, Texas) is a leading designer, developer and distributor of Microsoft Windows™ graphics applications. Under a licensing agreement with International Typeface Corporation (ITC), Micrografx will offer ITC® typefaces in the Windows-based graphics software packages.

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SoftWood, Inc. (Phoenix, Arizona) is a software developer that specializes in productivity software for the Commodore Amiga® computer. SoftWood is now licensed through International Typeface Corporation (ITC) to sell ITC® typefaces, in Nimbus Q and PostScript® Type 1 format, to users of its new word processor product, Final Copy.™

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New software lets you tone up fonts or work out a brand new typeface on your desktop

A font in the TrueType format is a program in and of itself, not just a collection of data points. Therefore it is positioned to move into the new world of modifiable digital type. As the font format favored by Microsoft, TrueType is already making an impact in the PC office computing arena. Although it doesn't yet have much of a presence on the Macintosh, as the difference between Macs and PCs narrows, TrueType will affect Mac applications as well.

ITC Center EXHIBITION Schedule



JUNE 3 - JULY 31

38

THE 38TH ANNUAL

TYPOGRAPHIC DESIGN COMPETITION

Sponsored by the Type Directors Club

"The type in TDC 38 tends to fall into two main camps: quiet, traditional conservatism and eclectic playfulness. The exhibit is more purely typographic than in recent years with type serving not only as a vehicle of communication, but as illustration," said Allan Haley, executive vice president of ITC and chairman of the 38th annual international competition of typographic excellence sponsored by the Type Directors Club of New York.

The 200 pieces in the exhibit reveal the creative use of type, calligraphy and hand-lettering in posters, editorial design, advertising and promotion, as well as books, brochures, calendars, corporate graphics, logos, packaging, signage and stationery.

Jurors for TDC 38 were Steven Heller (Senior Art Director, *The New York Times*) Kent Hunter (Creative Director, Frankfurt Gips Balkind), Jeffrey Keyton (Design Director, MTV Networks), Lorraine Louie (Lorraine Louie Design), Paula Scher (Partner, Pentagram), Sumner Stone (The Stone Type Foundry) and Maxim Zhukov (Chief, Graphic Presentation Unit, United Nations).

Typography 13, the book documenting this exhibition, will be published by Watson-Guptill Publications in the Fall.

Open Monday - Friday

Hours: Noon - 5:00 p.m., Tuesday until 8:00 p.m.

(Closed July 3)

Admission: Free

Recycle!

ADDENDUM

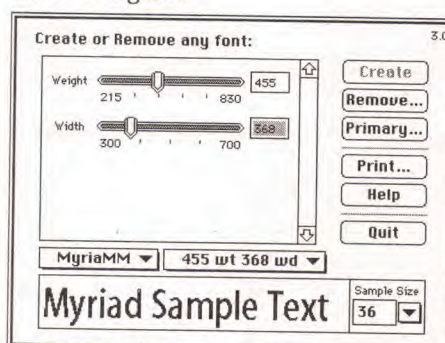
The Spring issue of *U&Ic* included a list of prize winners of *Recycle!*, the Seventh Annual Herb Lubalin International Student Design Competition. In addition to those winners, the following students also appeared in the exhibit:

Lisa Aklestad (Art Institute of Seattle, Seattle, WA), Mira Antonovic, (College of Applied Arts, Prague, Czechoslovakia), Laura Curtin (University of Redlands, Redlands, CA), Sabine Maria Eilberg (Fachhochschule Wiesbaden, Wiesbaden, Germany), Andrew Galpern (Indiana University Bloomington, IN), Holger Giffhorn (Bergische Universität Gesamthochschule Wuppertal, Wuppertal, Germany), France Hadji-Alilou (École des Techniques de Communication Visuelle Appliquée Arts Graphiques, Paris, France), Christine Hostin (École des Techniques de Communication Visuelle Appliquée Arts Graphiques, Paris, France), William C. Massey (North Carolina State University, Raleigh, NC), Ariane Paffenholz (Fachhochschule Köln, Köln, Germany), Lisa Eila Maria Roy (Sheridan College, Oakville, Ontario, Canada), Jacqueline Salway (Syracuse University, Syracuse, NY), Susan Amir Sawadkuhi (Hochschule für Künste, Bremen, Germany) and Thomas Serres (Bergische Universität Gesamthochschule Wuppertal, Wuppertal, Germany).

Bend & STRETCH

continued from page 29

Multiple Master fonts are also part of a grander scheme of font technology that Adobe is proposing. Called "Carousel" it will allow one to read electronic files without having to own the same application; and when combined with Multiple Master technology, users can read the same font. For example, the Carousel/Multiple Master technology recognizes that you do not have the font you need to be able to read the document installed on your system, and will take the font information embedded in the document and use it to create a representation of the missing font.



A screen shot from Multiple Masters' Font Creator program displays how you can manipulate a two-axis font.

The Multiple Master program works with what they call two- three- or four-axis fonts. The four possible axis determinants include: weight, width, style, and optical size. The axes determine the limitations—between two extremes—on all the possible versions you can create. With one axis, for example, you can choose weights between a very heavy sans serif font and a very light sans serif font. Minion is a three-axis face, designed to allow users to modify weight, width and optical size.

Fred Brady, manager of new typographic development at Adobe, feels that the fact that Multiple Master typefaces set limits on the dynamic range "is good for everyone, as the type designer can still maintain the look of the font by setting the limit for the range, rather than

providing users with an unlimited algorithmic range."

How do type vendors feel about releasing this font technology to users with varying degrees of type knowledge? "One of the concerns is that Multiple Master offers too much, but you can use as little or as much as you want," says Brady. "I've been doing type for 15 years, and I've always been sad about not being able to offer optical sizing. To be able to have that again is incredible."

Copyright Issues

And how do typeface designers feel about others manipulating their original designs? "People were doing this with repro before we had personal computers," shrugs Matthew Carter, a principal of Carter and Cone Type (and formerly of Linotype and Bitstream). "A certain number of users will produce some really awful stuff, but that's no reason not to offer this technology. All of these tools are very good opportunities to get people to look at type more closely and I am always for allowing designers to exercise their taste in how they want to use the type. In short, I'm all for it."

What to Expect

Russ McCann of Ares Software feels that we can look forward to "a breadth of user created fonts which can be saved in any format they desire, with attributes that can be easily modified by the user." With the font tools available, designers will be able to more easily modify typefaces and special logo designs, something they used to do using a stat camera. But just as page layout programs helped create the avalanche of horrific desktop published documents, we're bound to see "ransom note" font creation from users without design experience. In the end, however, the industry is simply providing users with the tools that were available on traditional typesetting systems. Nothing, of course, can ever replace a designer's sense of esthetics or knowledge of fine typography.

Pauline Ores is the editor of *Desktop Communications*, *PC Publishing and Presentations* and the recently-launched *Mac Publishing and Presentations*.

TECH talk

by Barry Zuber

Software

Ofoto™ has announced a new breakthrough in scanning software technology named one-step scanning. Ofoto will automatically scan, classify, straighten, crop and sharpen your black and white

or gray-scale images. Ofoto works with most scanners and converts them to operate using the one-step scanning process. For the Macintosh and IBM/Windows, \$395. Light Source, Inc. 17 East Sir Francis Drake Boulevard, Suite 100, Larkspur, CA 94939. (800) 231-7226.

Adobe Systems, Inc. has announced a new Windows version of their popular Adobe Illustrator™ program. **Adobe Illustrator 4.0** for the PC builds on the Macintosh® product by adding new features such as floating palettes, drawing and editing in color preview mode and zoom to any view. The menus and drawing commands are identical to Illustrator's Macintosh version. Graphic files created on either the Mac or PC can be

continued on page 34

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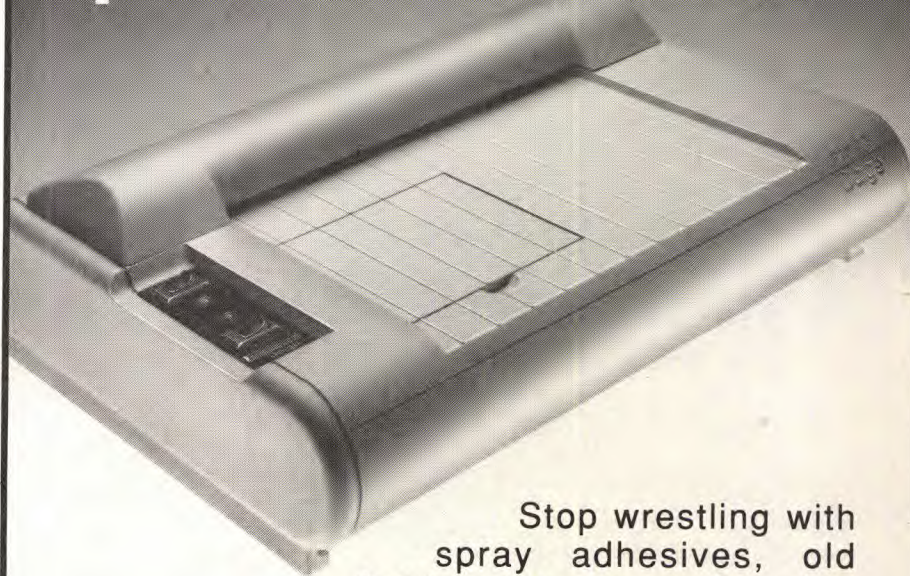
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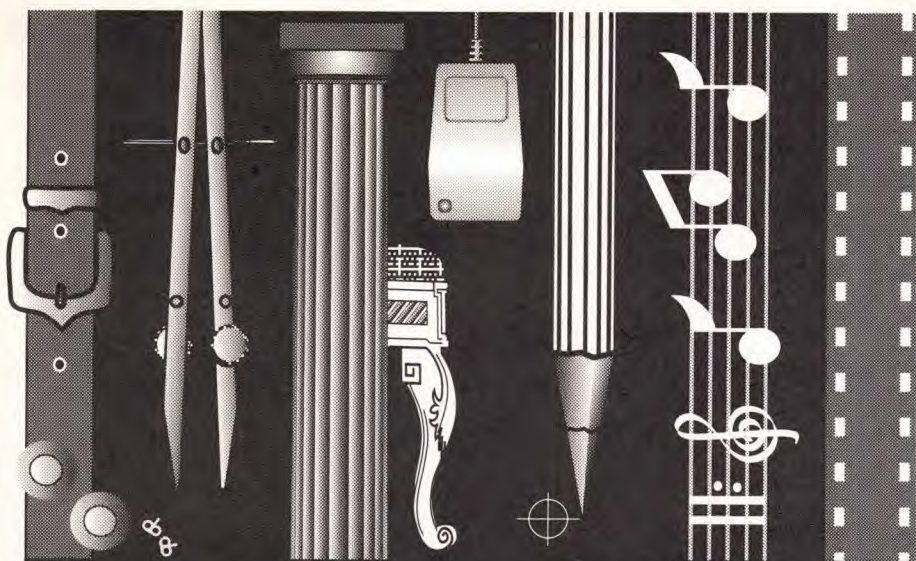
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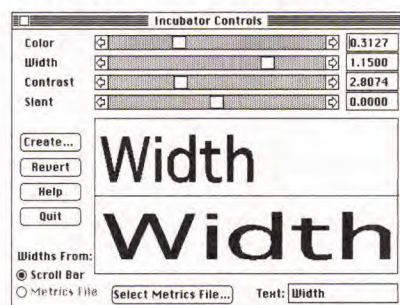
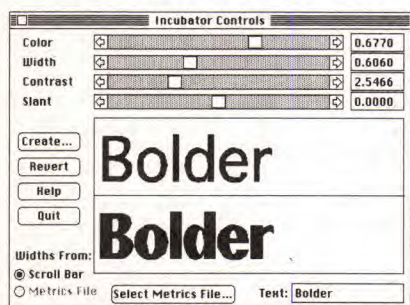
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talk**

continued from page 30

exchanged between both platforms. Illustrator 4.0 for Windows comes bundled with Adobe Type Manager™, 40 Type 1 fonts, Adobe Streamline™ 3.0, Adobe TypeAlign™ and Adobe Separator™. \$695. Adobe Systems Inc., 1585 Charleston Road, Mountain View, CA 94039-7900. (800) 833-6687, (415) 961-4400.

Aldus® Corporation has announced **Aldus PressWise™ 1.0**, a professional page-imposition program to prepare multipage Aldus PageMaker® 4.2 and QuarkXPress® 3.1 documents. With PressWise, documents can be printed, folded and bound in the correct page sequence and with less time and cost than with traditional methods. Its page-handling and page-adjustment tools enable strippers and production artists to impose any PageMaker or QuarkXPress file from the desktop. For Macintosh. \$2,295. Aldus, Inc., 411 First Avenue South, Seattle, WA 98104. (206) 622-5500.

Ray Dream, Inc. has announced a new 3D drawing and illustration tool that automatically handles the complex details of perspectives, shadows, lighting effects, textures and reflections. With **Ray Dream Designer™ 2.0**, users can concentrate on creating illustrations instead of worrying about subtle details. As objects are created in Ray Dream Designer's sophisticated modeling environment, the program interactively shows the effects of transparencies, high-lights and reflections. Surfaces and objects can be wrapped with text, painted and scanned images. For Macintosh. \$895. Ray Dream, Inc., 1804 N. Shoreline Boulevard, Mountain View, CA 94043. (415) 960-0765.

Alias Sketch!™ is a freeform 3D illustration and design program for the Macintosh. Alias Sketch! is designed to be used by illustrators and graphic designers because its 3D interface and toolset are similar to those found in 2D illustration programs. The program allows you to view objects from any perspective and automatically calculates real-world lighting, shadows, reflections and textures. Images and drawings created in other programs can be imported through industry file formats such as EPS, TIFF, PICT, DXF, Alias PIX and Alias Upfront.™ For Macintosh. \$995. Alias Research Inc., 110 Richmond Street East, Toronto, Ontario. (416) 362-9181.

Transferring files from the Mac to the PC and back is simplified with **MacLinkPlus™** by DataViz, Inc. MacLinkPlus has over 400 translators for the most popular programs running under Macintosh, Windows or MS-DOS. This includes translators for graphics, word processing, spreadsheet and database applications. With MacLinkPlus, you can read IBM floppy disks in your Macintosh SuperDrive,™ direct connect computers through a serial port or modem and even transfer via a network. MacLinkPlus works with System 7 on the Macintosh and Windows 3.0 on the PC. \$199. DataViz, Inc. 35 Corporate Drive,

Trumbull, CT 06611. (800) 733-0030.

Aldus' **Gallery Effects™** allows designers to apply artistic effects such as charcoal, watercolor and chrome to scanned photographs and other graphics files created with image editing or paint programs. With Gallery Effects, you can apply one or more filters to add visual impact to electronic or printed documents. The plug-in filters can be used directly within programs such as Aldus® PhotoStyler,™ Fractal Design Painter,™ Adobe PhotoShop,™ SuperPaint,™ plus others. For IBM/Windows and Macintosh. \$195. Aldus, Inc., 411 First Avenue South, Seattle, WA 98104. (206) 622-5500.

Quark, Inc. has announced that its powerful page-layout program is coming to the IBM PC under Windows.

QuarkXPress® is used around the world to create magazines, newspapers, advertisements, catalogs, brochure and other high-quality documents. QuarkXPress features exact typographical control, production of spot or four-color process separations, extensive word processing features and the ability to import pictures and graphics in all popular graphic file formats. Documents created on the Macintosh using QuarkXPress can be opened on the PC with no loss of formatting. For IBM/Windows. \$895. Quark, Inc., 300 S. Jackson, Suite 100, Denver, CO 80209. (303) 934-2211.

Professional Draw® is a new precision draw and illustration program for graphic designers. Professional Draw lets you draw and edit in full-color mode, work with multiple layers and create 3D extrusions of text and objects with automatic shading and definable light sources. The program imports files created using Adobe Illustrator, CorelDRAW and Micrografx Designer. Professional Draw supports Adobe Type 1, TrueType™ and Corel fonts in their native formats. Another exciting feature of the program is the ability to do page format text handling with linked text blocks, and perform irregular wrap-around and spell-checking. For IBM/compatibles. \$495. Gold Disk Inc., P.O. Box 789, Streetsville, Mississauga, Ontario, L5M 2C2 Canada. (416) 602-4000.

Fonts

Micrografx, Inc. has announced the integration of more than 175 Type1 fonts from Adobe, Digital Typeface Corporation and International Typeface Corporation (ITC) into the company's **Designer®** illustration software. Also bundled with Designer are Adobe Type Manager, Adobe TypeAlign for Windows and selected Adobe Originals™ from Adobe Systems. Micrografx becomes the first Windows-based software company to license several popular ITC type designs. For IBM/compatibles. Upgrade \$149, new \$695. Micrografx, Inc., 1303 Arapaho Road, Richardson, TX 75081. (800) 733-3729.

The new version of **Fontographer® 3.5** is the first font design program to support the pressure-sensitive graphics tablets from Wacom™ and Adobe System's Multiple Master® font technology.

continued on page 41

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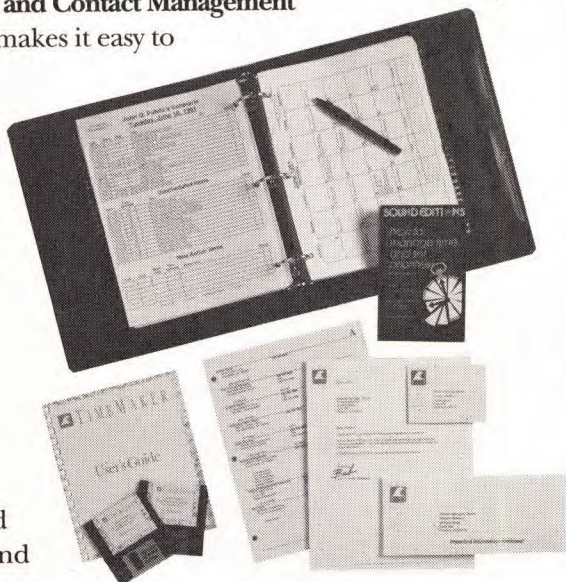
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Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®

Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Narrow
Light Narrow Italic
 Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow 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

ITC Goudy Sans®

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

- I** ITC Isadora®
Regular
Bold
- ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic
- Italia
Book
Medium
Bold
- J** ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic
- K** ITC Kabel®
Book
Medium
Demi
Bold
Ultra
- ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy
- L** 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
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed Oblique
Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique
- M** ITC Mendoza Roman™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
- 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 Mona Lisa Recut™
- N** 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
- O** ITC Officina Sans™
Book
Book Italic
Bold
Bold Italic
- ITC Officina Serif™
Book
Book Italic
Bold
Bold Italic
- P** 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
- S** 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 Studio Script™
- 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
- U** ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic
- V** 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
- Z** 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

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

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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
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ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

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ITC Honda®

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
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index to ITC TYPEFACES



ITC Benguiat Gothic®.....	8-9, 14-17
ITC Century®.....	6, 7, 10, 15
ITC Franklin Gothic®.....	19
ITC Gamma®.....	9
ITC Goudy Sans®.....	15-16, 19-21
ITC Isbell®.....	5
ITC/LSC®.....	Front Cover
ITC Lubalin Graph®.....	4, 22-27
ITC New Baskerville®.....	Front Cover, 6-14, 17
ITC Newtext®.....	4
ITC Officina Sans™.....	5
ITC Pacella®.....	4, 30
ITC Serif Gothic®.....	8
ITC Symbol®.....	4, 30
ITC Usherwood®.....	15-17, 19-21
ITC Zapf International®.....	4, 30

Advertisers Index

Advertiser	RSC #	Page #
Linotype	209	2
Identicolor	207	3
Alphabets, Inc.	244	29
Daige	245	31
Dover Publications, Inc.	240	31
SPECTacular	266	31
Design Schools	205	34
TypeSolutions	234	34
First Wave	262	35
QED Publishing	228	35
Spectrum	212	35
FontHaus	223	39
FontShop	260	40
Xante	241	41
Precision Type	254	44

Other new features in Fontographer 3.5 include font interpolation, the ability to change weight on an entire font, an expert hint editing layer and the ability to preview next and previous kerning pairs. Fontographer also gives users the ability to produce PostScript® language fonts for the Macintosh, IBM/compatibles and NeXT™ workstations as well as TrueType™ fonts for the Macintosh and the PC. For Macintosh. Upgrade is available for \$40, new software \$495. Altsys Corporation, 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060.

Agfa has begun shipping a family of over **50 TrueType fonts** for the new **Windows 3.1** operating system from Microsoft Corporation. The collection of fonts includes 25 of the most commonly used typefaces in U.S. business communications. By the end of the year, Agfa expects to have over 250 fonts available in TrueType format. For IBM/compatibles. \$199. Agfa Division, Miles Inc., Agfa Division, Miles, Inc., 200 Ballaidvale, Wilmington, MA 01887. (508) 658-0200.

Agfa has also released a new utility to make editing kerning pairs easier on the desktop. **KernEdit 2.0** is a complete kerning development system targeted to professional typographers and graphic designers. KernEdit's precision editing features and intuitive interface allow accurate modification of existing kerning data, the ability to create and remove kerning pairs and automatic generation of kerning for accented and foreign language characters. For Macintosh. \$149. Agfa Division, Miles, Inc., 200 Ballaidvale, Wilmington, MA 01887. (508) 658-0200.

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PhotoDisc has rolled out the first volume of their digital color photographs for the desktop. Each CD-ROM volume of PhotoDisc features over 400 24-bit color photos with virtually unrestricted rights for use by desktop publishers and multimedia developers. PhotoDisc eliminates the effort of finding, scanning and negotiating use rights to photographs. Current titles of photograph images include

Business and Industry, People and Lifestyles and Nature, Wildlife and the Environment. For Macintosh and IBM/compatibles. 21st Century Media, 2013 4th Avenue, Suite 200, Seattle, WA 98121. (206) 441-9355.

Hardware

Radius Inc. offers a new bundled hardware combination for the Macintosh II family of computers that provides both QuickDraw acceleration and total computer acceleration with 24-bit, photo-realistic color. The new 68040-based **Rocket 25i™ accelerator** and the

PrecisionColor 24X™ graphics card are sold together for \$2,999. The Rocket 25i speeds up image processing functions such as those required by PhotoShop and ColorStudio. In addition, the Rocket 25i gives older Macintosh II computers Quadra performance. The 24X enhances productivity for use with drawing programs by as much as 600%. For Macintosh. \$2,999. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. (408) 434-1010.

Free Booklet

Altsys Corporation offers a free booklet containing definitions of type-related

terms commonly used in the desktop publishing industry. "Type Terminology On The Desktop" serves as a reference source for desktop publishers and other creative individuals working with type. Altsys Corporation, 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060.

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

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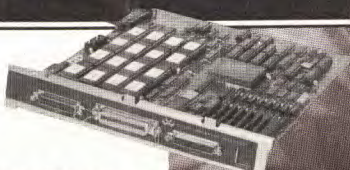
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1	Adobe Systems Inc.	IBM	●		■		■		●	■	■	■	■	■	■	■	■		■		■	■	●	■	■		●	■			■		■		■	■	●	■	
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2	Agfa Corporation	IBM	●		■		■		●	■	■	■	■	■	■	■	■		■		■		●	■	■		●	■					■		■	■	●	■	
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3	Autologic Inc.	IBM	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■	■	■					■		■	■	■	●	■	
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4	H. Berthold AG	IBM																																					
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5	Bitstream Inc.	IBM	●		●				●			●				●	●						●		●		●										●		
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6	Digital Typeface Corp.	IBM		■	●			■			■	●		●	●	●			●		■						●								■	●			
		Mac		■	●			■			■	●		●	●	●			●		■					●									■	●			
7	Elsner + Flake Designstudios	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
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9	Image Club Graphics Inc.	IBM	●		●	●	■		●	●	●	●	●	■	●	●	●	■	■	●	●		●	■	■	●	●	●			■		●	■	■	●	●	●	
		Mac	●		●	●	■		●	●	●	●	●	■	●	●	●	■	■	●	●		●	■	■	●	●	●			■		●	■	■	●	●	●	
10	Linotype-Hell Company	IBM	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		●						■		■	■	■		
		Mac	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		●						■		■	■	■		
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12	QMS Inc.	IBM			●							●											●		●		●									●			
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13	Scangraphic	IBM																																					
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		Mac	■		■	■	■		■	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		●	■			■			■		■	■	■	

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11 *Monotype Typography Inc.*
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12 QMS Inc.
1 Magnum Pass, Mobile, AL 36618
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13 Scangraphic
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14 *Varityper Inc.*
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