U&lc

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp

QqRrSsTtUuVvWwXxYyZz1234567890&ÆŒ$$¢£%!?()[]

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

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION. VOLUME 19. NUMBER 4. WINTER 1992. $5.00 U.S. $9.90 AUD

The Electronic Age

Magazine 2000

What's New: ITC Legacy

The Digital Dilemma: Who Owns the Image?

Magritte at the Met

THE ALPHABET ACCORDING TO **PRECISION TYPE**

A is for **AARDVARK** from The Font Bureau

B is for **Boy Out** from Dieh.Volk

C is for Columbus from Monotype

D is for **Bill's DECOrations** from U-Design Type Foundry

E is for EMPIRE STATE from Headliners International

F is for **Flyer** from Adobe

G is for **Game Pi** from Linotype

H is for **Hôtel Moderne** from Treacyfaces

I is for Industria from Linotype

J is for JUNIPER from Adobe

K is for KRYPTIC from Letter Perfect

L is for *Lino Cut* from Letraset

M is for Bill's Modern Diner from U-Design Type Foundry

N is for **Normande** from Bitstream

O is for *Oz Brush* from A"i Alphabets Inc

P is for *Pelican* from Agfa

Q is for QUADRUS from Letraset

R is for Rococo Ornaments from Monotype

S is for SCAMP from The Font Bureau

T is for THUNDERBIRD from The Font Company

U is for UMBRA from Bitstream

V is for *Vine Leaves* from Lanston Type Company

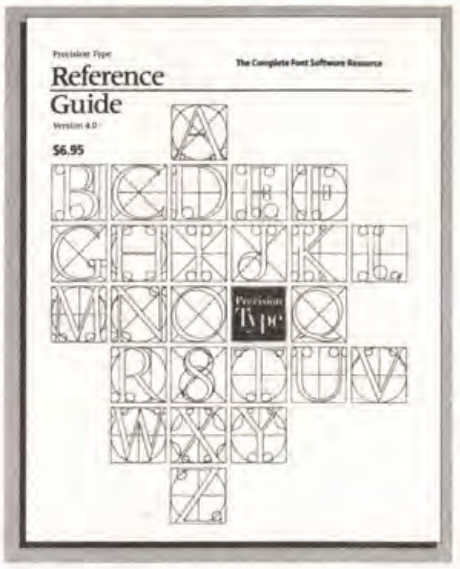
W is for Wood Type Ornaments from Adobe

X is for *eXquisit* from The Font Company

Y is for *Young Baroque* from Letraset

Z is for ☆✳✣ ✺✪❐✻ ✣✻■✳✪✪▼▲ ITC Zapf Dingbats from Monotype

There's Never Been Anything Quite like It



THE PRECISION TYPE REFERENCE GUIDE VERSION 4.0

AMAZING! INCREDIBLE!

It's one of the largest and most informative font resources ever published! Thousands of fonts from the Major Type Libraries plus Designer Foundries and Specialty Collections.

The Precision Type Reference Guide also features CD-ROM Type Libraries, Font Software Applications & Tools, Font Products for HP Printers, Typographic Reference Books and the quick and easy-to-use tool for finding any font in the Reference Guide: the exculusive Font Family Index.

Precision Type prices are discounted up to 40%. Multi-printer licenses are available for all foundries. Call today to order the Precision Type Reference Guide. It's Amazing!

250 Pages of Fonts, CD-ROMs, Software Tools & much more. All for only $6.95*

*THE $6.95 COST OF THE REFERENCE GUIDE IS FULLY REFUNDED WITH YOUR FIRST ORDER FROM PRECISION TYPE. CHARGE YOUR REFERENCE GUIDE ORDER TO VISA, MASTERCARD, DISCOVER OR AMERICAN EXPRESS CREDIT CARDS. (IF YOU'RE ONE OF THE THOUSANDS OF CUSTOMERS WHO ALREADY BUY FONTS FROM PRECISION TYPE, SEND NO MONEY, MAKE NO CALL! YOUR COPY OF THE REFERENCE GUIDE IS IN THE MAIL.)

Precision Type is an Authorized Reseller for Fonts and Font Software from these Type Foundries and Software Manufacturers:
ADOBE · AGFA · A"I ALPHABETS INC · ALTSYS · ARES · AZTECH · BEAR ROCK BITSTREAM · BRØDERBUND · DIEHL.VOLK · EMDASH · FIFTH GENERATION THE FONT BUREAU · THE FONT COMPANY · FONT WORLD · HEADLINERS INTERNATIONAL · HEWLETT-PACKARD · IMAGE CLUB · LANSTON TYPE COMPANY LASERMASTER · LETRASET · LETTER PERFECT · LINOTYPE-HELL · MACADEMY MONOTYPE · PACIFIC DATA · PAGE STUDIO · PIXAR · RUSSIAN TYPE FOUNDRY TREACYFACES · TYPE SOLUTIONS · U-DESIGN TYPE FOUNDRY · URW

The principal fonts used in this ad are **HôtelModerne** from Treacyfaces and **BODEGA SERIF** from The Font Bureau.
Precision Type, Precision Type Reference Guide & Font Family Index are trademarks of Precision Type Inc. All other trademarks are the property of their respective owners. ©1993 Precision Type Inc.

CALL PRECISION TYPE TODAY
800.248.3668
TO ORDER YOUR COPY OF THE GUIDE

Precision Type

47 Mall Drive
Commack New York
11725.5703
TELEPHONE
800.248.3668
516.864.0167
FACSIMILE
516.543.5721

Circle 254 on Reader Service Card

The Art of the Type Specimen in the Twentieth Century

An exhibition to be held at the ITC Center
866 Second Avenue, Third Floor
New York, NY 10017
March 1–May 21, 1993

Admission free.
Open Monday–Friday, noon to 5:00 p.m.

Special limited edition book on
Twentieth Century Type Specimens
available at the show, or through
the *U&lc* BookShop.

Sponsored by:

International Typeface Corporation

NEW YORK 1993

Circle 274 on Reader Service Card

3000 fonts for only $895.

URW TypeWorks type works.

Here's how. Each fully unlocked CD Rom* comes with 500 ultra-high quality truecut designs plus 5 variations. You get the outline, inline, relief, shadow and round versions that allow you to do great graphic design with our fonts & your software.

These PostScript® Type 1 fonts for the Macintosh® or PC include the classics, the hottest ITC designs and originals by the likes of Zapf, Benguiat, and Jamra. And we've included Kernus our 1000 pair kerning program to enhance the other faces in your library.

Sounds too good to be true?

Call 800 229-URW1 (8791) and we'll send you a sample of the face of your dreams plus 2,999 more.

Compare!

Manufacturer	Fonts Available	Kerning Pairs	Published Price	Unit Price
URW	3000	1000	$895.	.30
Adobe	1350	200-400	$14,000.	$10.37
Bitstream	1039	300-500	$9,995.	$9.16
Agfa	1900	150-350	$29,000.	$15.74
Linotype	1024	128	$17,000.	$16.60
Monotype	1560	400	$26,000.	$16.67

URW

The Digital Type Foundry that Developed the Ikarus System for Font Design and Production Software

* Need an economical CD Player? Call for ordering information.

PostScript is a registered trademark of Adobe Systems, Inc. Macintosh is a registered trademark of Apple Computer, Inc. This advertisement was composed using URW TypeWorks Gillies Gothic Family, Aldus PageMaker & Aldus FreeHand.

Circle 268 on Reader Service Card

Finally you can have **new typeface specimen sheets** from all the **leading foundries** and **designers** around the **world** in a **single,** handy loose-leaf, **quarterly publication.**

LAST CHANCE!
Half Price
Charter Offer
Ends 2/21/93
ISSUE #2 SHIPS
3/15/93

The Directory of New Typefaces

Makes your job easier This publication brings you Specimen Pages of new typefaces as foundries around the world release them. So now you can have all the new and interesting typefaces—right at your fingertips.

Builds the most complete resource This is the only industry wide update service for the type community. Every issue adds to your collection and serves as your official guide to the best new typography. The Directory also makes it easy to access what you want for your work. **Keeps you current**

FREE Binder and tabs

Your directory is always current because you receive quarterly updates that include new typefaces and new index pages. **Keeps you informed** In addition to the featured new faces, there are technical "how-to's" articles by well-known type designers, news about new font-related software, new output devices, and examples of designing with type by today's top designers. **Find what you need quickly** 6 indexes include alphabetical listings of new typefaces by Name, Designer, Serif, Sans Serif, Script, and Display. **Free Binder** This handy 3-ring binder is yours if you respond now. It will protect your Type Specimen Pages and keep them organized, so you can quickly and easily find what you need.

At least 25-30 typefaces, often more—New each quarter

Free Subscriptions Free *x-height* subscription—$18 value, plus Free *U&lc*, plus *Electronic Publishing* and *Typeworld*, plus a copy of Adobe's *Font & Function*.

Charter Subscriber Double Guarantee You are guaranteed the lowest subscription rate available, in perpetuity, and you have a 100% Money-back Guarantee for the unused portion of your subscription.

Each Type Specimen Page shows you what you need to see

Send for the 64 page Premiere Issue Today

PREMIER ISSUE AND CHARTER SUBSCRIPTION FORM

Yes, Please send me the 64 Specimen Page Premier Issue and the next 3 quarterly issues, making 4 in all, of *The ITC Directory of New Typefaces* for the Charter price of only $75. I understand I save $75 off the regular subscription rate of $150. I further understand that as a Charter Subscriber, I can always cancel at any time for any reason and receive a complete 100% refund for all unmailed issues.
In addition, as a Charter Subscriber I am guaranteed the lowest renewal rate available on the Directory as long as I am as a Subscriber.

Name _____ Title _____
(PLEASE PRINT)
Company _____
Address _____
City _____ State _____ Zip _____

Please check the appropriate boxes:
☐ Check enclosed ☐ Please bill my credit card
☐ Visa ☐ MasterCard

_____ / _____
ACCOUNT NUMBER EXP. DATE

_____
SIGNATURE

ALL PAYMENTS MUST BE MADE ON U.S. BANKS ONLY. EUROPEAN SUBSCRIBERS ADD $28 FOR SHIPPING AND HANDLING. FAR EAST, AUSTRALIA & NEW ZEALAND ADD $40. UI2

To qualify for the half price savings mail today to:
THE MMG/ITC DIRECTORY OF NEW TYPEFACES
c/o ITC
866 Second Avenue
New York, NY 10017

Or call today 1-800-634-9325 (9:30AM-4:00PM EST)
In New York State call 212-371-0699.
Or FAX your order any time to 212-752-4752.

Participating Foundries
Adobe Systems Inc.
Agfa
Applied Arabic Ltd.
Bitstream, Inc.
Carter & Cone Type Inc.
Casady & Greene Inc.
Elsner & Flake
Emigre
Esselte Letraset Ltd.
FontHaus Inc.
FontShop
The Font Bureau
Linotype-Hell Corp.
MetaDesign
Panache
Photo-Lettering Inc.
Stone Type Foundry Inc.
URW
...plus many others

6 INDEXES plus articles by type designers, and portfolios with how-to's—NEW every quarter

CALL TOLL-FREE
800-634-9325
9:30-4:00 EST
In NY call
212-371-0699

Circle 271 on Reader Service Card

MESSAGE FROM ITC

THE FUTURE OF THE TYPESETTING INDUSTRY

Mark I. Batty, President and CEO, ITC; Vice-President, ATypI

A summary of the recent keynote address for the Annual TIA *(Typographers International Association) conference "The Color of Type held in Toronto."*

The changes in typesetting technology have significantly altered the way type users work, the structure of the market and the nature and demand for the services of typographers. Typesetting has already moved from metal to phototypesetting to digital typesetting. This progression has affected who gets involved in the setting of type since it is no longer done exclusively by professionals. For example, with PostScript as the operating system for the graphic arts market the professional typographer has gradually lost control of some jobs that would have previously been set professionally and which are now being done by clients in-house.

Beyond this market, other type formats like TrueType are competing with PostScript, and the concept of having type "move" with a document is becoming a reality. These "open systems" for an office environment bypass both designers and typographers.

Changes in technology and the way technology is used by professionals and their customers is influenced by the economy. This has in turn changed the pricing of typesetting and has caused a cutback in all graphic arts work.

But good typography does have value. Here are some suggestions for promoting it:

- Provide value-added services such as kerning and typographic design to increase billing and to help reinforce ideas of service and quality.
- Provide secondary services such as advice on typeface use.
- Educate on how to create good typography.
- Promote the value of new typefaces in conjunction with good typography in sales messages and brochures.

For creating more of a market for typographic services in the future, I recommend the following strategies:

- Get detailed profiles of clients and their specific needs.
- Concentrate on service—provide exactly what is needed, on time, and on budget.
- Diversify the range of services offered, including developing skills needed to back clients' needs, e.g. page layout technology.
- Promote service rather than just typography. Do your customers need unusual alphabets, custom typographic work, work on logos?

Much has been said about typographers becoming full service shops. This can mean many things ranging from a shop that takes in output and cleans it up by professionally correcting kerning and page layout to a shop that offers color proofs, separations, short run printing and so on.

Another suggestion is changing the structure of your business by adding to it, by taking on partners or colleagues, but always being careful that service levels do not fall as a result.

Contact a wide customer base through marketing projects such as advertising in trade journals, involvement in trade and client organizations, market research on clients and their needs, telemarketing and distribution of brochures and catalogs. The more unusual the marketing projects, the more that they actively enforce the idea of perfect service, the better.

The process of making type easily available to all at low prices will continue. Since this has taken work away from typographers, type shops will have to work harder. With new technology those who are type specifiers do more in-house, but when quality matters, typographers have an important opportunity. More opportunity can come from exploring diversification, finding new customers, and adding new services.

In the meantime, the typographer should really understand customers and their needs, provide perfect service, offer a range of services for the customer base, and professionally market the range of services offered.

Doing all these things will win clients, and generate more business.

For a copy of the complete text of this speech, please write to Larraine Andreoni, ITC, 866 Second Avenue, New York, NY 10017.

Editor's Note: *It was most certainly not our intention to offend any of our readers with the presentation of Lee Harvey Oswald as an icon in the last issue of* U&lc. *For those who took exception to this page, we offer our sincerest regrets.*

HEADLINE: ITC AVANT GARDE GOTHIC BOLD SUBHEAD: ITC FRANKLIN GOTHIC BOOK CONDENSED
DROP LETTER: ITC FRANKLIN GOTHIC HEAVY TEXT: ITC NOVARESE BOOK, ITALIC, MEDIUM ITALIC

IN THIS ISSUE

6
Message from ITC
Mark Batty discusses the future of the typesetting industry.

7
Magritte
The exhibition and his influence.

8
The Letters U,V,W,Y
Allan Haley traces the relationship of these four diverse letters of the alphabet.

10
Typographic Milestones: Jan van Krimpen
A master of typography and creator of typefaces.

14
A Conversation with Neil Postman
The author of *Technopoly* discusses how the influence of the past impacts on the future.

16
Magazine 2000
Editorial art directors design their fantasies.

22
The Digital Dilemma: Who Owns the Image?
Since images can now be digitally manipulated, what are the implications for illustration, photography, type and graphic design?

26
What's New from ITC
ITC Legacy™ is a new, classic typeface.

34
Medium Hot: A Portfolio
New computer-generated illustration from the Center for Creative Imaging.

37
Ruled by Tools
Russell Baker looks at the computer.

40
Tech Talk

41
ITC Center
Upcoming exhibits and announcements.

55
U&lc Colophon
How this issue was designed and produced.

THE DESIGNERS

International Typeface Corporation would like to thank Paul Davis, Myrna Davis, Lisa Mazur, Angela Esposito, Chalkley Calderwood, Doug Rugh, and Haruetai Muodtong of Paul Davis Studio, New York for the design of this issue of U&lc.

Cover design: Paul Davis

International Typeface Corporation

U&lc

VOLUME NINETEEN, NUMBER FOUR, WINTER 1992

EXECUTIVE PUBLISHER: CHARLES M. WILHELM
EDITOR: MARGARET RICHARDSON
MANAGING EDITOR: JOYCE RUTTER KAYE
EDITORIAL DIRECTOR: ALLAN HALEY
CONSULTING EDITOR: EDWARD GOTTSCHALL

GRAPHIC DESIGN: PAUL DAVIS STUDIO
ART/PRODUCTION MANAGER: JANE DI BUCCI
ART/PRODUCTION: CLIVE CHIU, JAMES MONTALBANO, SID TIMM

OPERATIONS: REBECCA L. PAPPAS
PUBLIC & MEDIA RELATIONS: SHARON BODENSCHATZ
SUBSCRIPTIONS: ELOISE A. COLEMAN
ADVERTISING SALES: CALHOUN & ASSOCIATES
(404) 594-1790 FAX: (404) 594-1849

© INTERNATIONAL TYPEFACE CORPORATION 1992. U&lc (ISSN 0362 6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 866 SECOND AVENUE, NEW YORK, NY 10017. ITC IS A SUBSIDIARY OF ESSELTE LETRASET. U.S. SUBSCRIPTION RATES, $30 FOR THREE YEARS; FOREIGN AIRMAIL SUBSCRIPTIONS, $60 U.S. FOR THREE YEARS; U.S. FUNDS DRAWN ON U.S. BANK. FOR ADDITIONAL INFORMATION CALL (212) 371-0699. SECOND-CLASS POSTAGE PAID AT NEW YORK, NY AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO U&lc, SUBSCRIPTION DEPARTMENT, 866 SECOND AVENUE, NEW YORK, NY 10017.

ITC OPERATING EXECUTIVE BOARD 1992
MARK J. BATTY, PRESIDENT AND CEO
ALLAN HALEY, EXECUTIVE VICE PRESIDENT
MAUREEN A. MOCKLER, CONTROLLER
CHARLES M. WILHELM, DIRECTOR, CORPORATE COMMUNICATIONS
ILENE STRIZVER, DIRECTOR OF TYPEFACE DEVELOPMENT
PAT KRUGMAN, DIRECTOR OF CREATIVE SERVICES

ITC FOUNDERS:
AARON BURNS, HERB LUBALIN, EDWARD RONDTHALER

ITC, U&lc AND THE U&lc LOGOTYPE ARE REGISTERED TRADEMARKS OF INTERNATIONAL TYPEFACE CORPORATION.
MICROFILM COPIES OF U&lc MAY BE OBTAINED FROM MICRO PHOTO DIVISION, BELL & HOWELL, OLD MANSFIELD ROAD, WOOSTER, OH 44691

BPA MEMBER

TABLE OF CONTENTS: HEADLINE/NUMERALS: ITC AVANT GARDE GOTHIC BOLD TEXT: ITC NOVARESE BOOK, ITALIC
FRONT COVER: ITC FENICE LIGHT ITALIC MASTHEAD: ITC NEWTEXT REGULAR, DEMI

BY

STEVEN

HELLER

La Clairvoyance, *1936, oil on canvas, (21½ X 25½"), Private Collection, courtesy, Gallerie Isey Brachot, Brussels.*

DÉJÀ VU, ONCE AGAIN: MAGRITTE AT THE MET

Walking into the rooms of New York City's Metropolitan Museum of Art filled with canvases by René Magritte, the Belgian painter, was positively surreal. All at once I was reminded of the fact that virtually one of every ten portfolios I've reviewed as an art director over the past twenty years includes work based on Magritte. An equal ratio of illustrations published in the United States and Europe is either influenced by or pays homage to Magritte's distinctive methods.

Being surrounded by these major and minor works was eerie because I was amidst the mother lode of original images so commonly pilfered and parodied by my generation. For the average exhibition-goer, the Met's extraordinary, definitive retrospective of Magritte's life and work must be an enjoyable experience, but for me it raised nagging questions concerning honesty and originality.

René Magritte was practically unknown in the United States until the mid-1960s when publisher Ian Ballantine introduced a new, large-format softcover book known in the industry as a trade paperback. This book was as lavishly produced as any hardcover coffee-table book but was sold in greater quantity for half of the price. One of Ballantine's first titles was a collection of Magritte's now classic paintings. At that time, only the cognoscenti knew of the painter: photographer Duane Michals shot portraits of Magritte which appeared in *Esquire* and *Print* magazines, and certain of Magritte's paintings were often reproduced in some other publications. Indeed, while a 12-year-old art student I myself gravitated toward his few paintings then on permanent exhibition at the Museum of Modern Art, although I had no idea who the artist was. But in the mid-'60s he was still unknown to the masses, and the widespread publication of Magritte's work was truly a revelation for anyone interested in making art.

Before Magritte, Salvador Dali was considered the undisputed king of surrealism. But as Magritte opened symbolic windows and doors with his canvases, he opened literal ones for illustrators who were tired of traditional realism. Paul Davis, who in the '60s was a member of Pushpin Studios, was the first one to show the influence of Magritte. In fact, his surrealisms were a synthesis of the Belgian master's imagery with American folk art and Davis' own penchant for fantasy. Other illustrators followed suit. Whether influenced by Davis or Magritte or a combination of the two, the dominant method of American illustration quickly transformed from narrative to conceptual, wherein the surreal juxtaposition of forms to convey an idea served to replace the literal scene or vignette.

As with popular culture in general, it might have been predicted that even though Magritte was a dominant influence in commercial art, he was also a passing trend. And while some of the Magritte school of illustrators did evolve beyond that influence, the trend became a convention. Certain aspects of Magritte's visual language, if not the actual images themselves, were (and still are) ubiquitous in editorial and advertising art. Attesting to the widespread appropriation of his emblematic imagery is Georges Rogue's *Ceci n'est pas un Magritte*, a book published in France (Flammarion, 1983), whose title is a pun on one of Magritte's most famous paintings, entitled "The Treachery of Images" (1929), in which the artist depicts an image of a pipe with the caption, "Ceci n'est pas une pipe," suggesting that reality is not always what it seems. Indeed the plethora of Magritte "students" are not what they seem either.

With so many imitations appearing on the market, I grew tired of the reasoning that if the work is so simple to pilfer then perhaps it is merely simplistic art. The exhibition at the Met proves this assumption wrong. Magritte was a master of communicating complexity through simplicity. Seeing the originals as they were intended to be seen showed me that no manner of parody or homage could improve upon them. Magritte's ironies cannot be made more profound and less provocative. Although he has given illustrators (and painters) the generous gift of a distinctive vocabulary, many have taken his originality and made it cliché. Few have used it as he has: with intelligence, humor and irony.

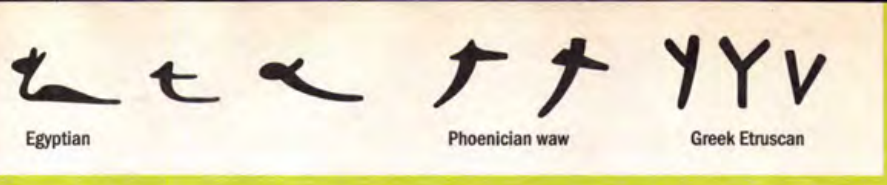
The Magritte exhibition is at the Menil Collection, Houston, until February 21, and at the Art Institute of Chicago, from March 16 through May 30. The exhibition catalog is available from the Metropolitan Museum of Art.

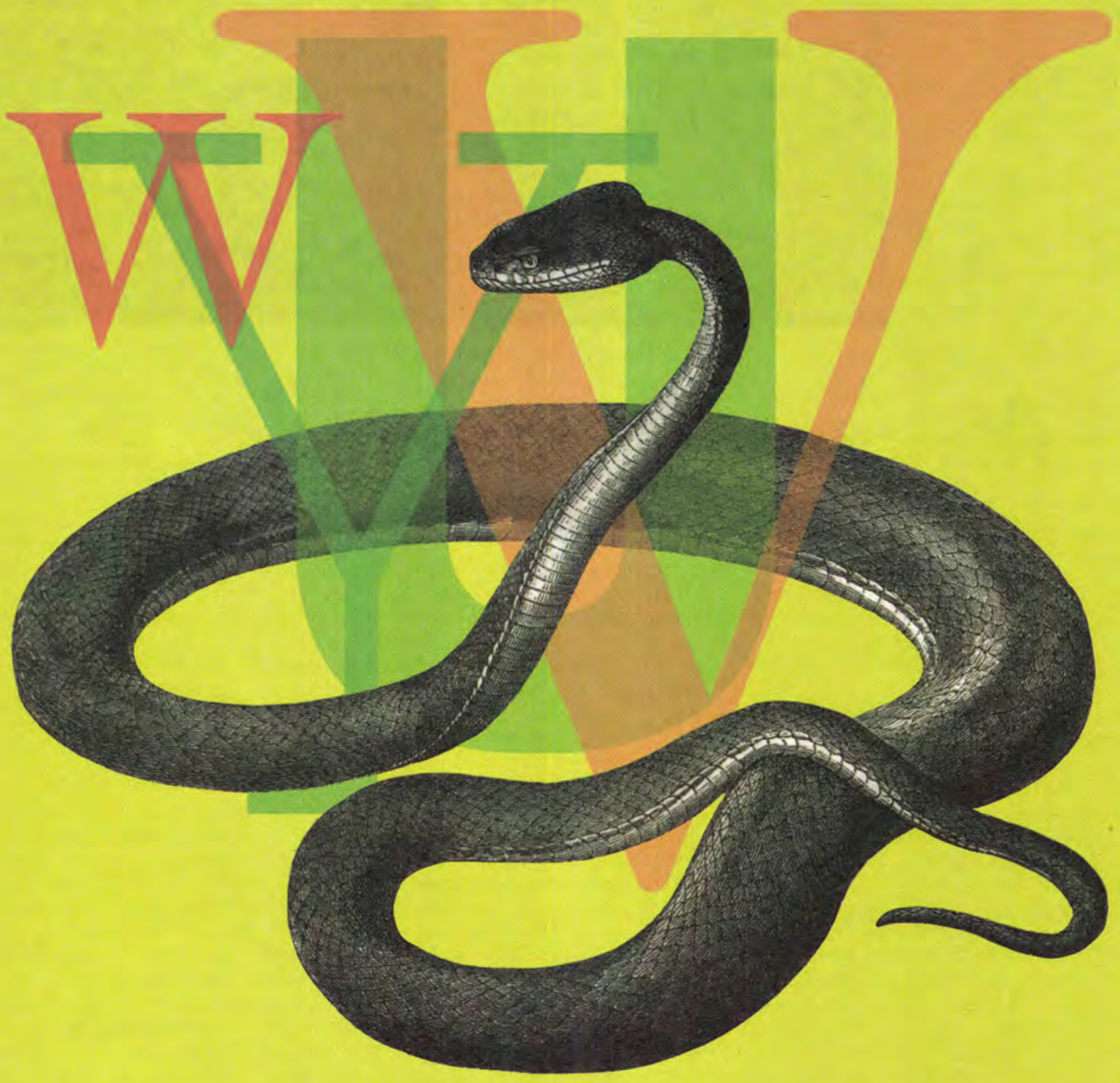
Steven Heller is a senior art director of *The New York Times*. His most recent book is *Borrowed Design: The Use and Abuse of Historical Form* (Van Nostrand Reinhold, 1992).

HEADLINE: ITC BERKELEY MEDIUM; ITC ERAS MEDIUM TEXT/CREDIT: ITC BERKELEY BOOK, ITALIC

THE TYPOGRAPHY IN THIS ARTICLE WAS CREATED USING DESKTOP PUBLISHING TECHNOLOGY

the LETTERS
U V W Y





The story of the letter U is also the story of the letters V, W and Y. In fact, the origin of the U is also related to the letter F, the sixth letter of our alphabet.

In ancient times, a snake-like mythical creature called Cerastes was depicted by the Egyptians as a hieroglyph to represent a consonant sound roughly equivalent to our F. This was the forerunner of the Phoenician *waw*, the most prolific of all their letters. The waw gave birth to our F, U, V, W and Y. It looked like our present day Y, and represented the semi-consonantal sound of w, as in the words "know" or "wing."

Sometime between 900-800 B.C. the Greeks adopted the Phoenician waw, and used it as the basis for not one, but two letters in their alphabet: the *upsilon*, for the vowel U sound, and the *digamma*, for sound that equates to our present F.

The upsilon form was used by the Etruscans and later by the Romans. The Romans used it for both the semi-consonant W and the sound of U, but again, the form looked more like a Y than either the U or the V. In Roman times the sounds of U, V and W, as we currently use them, were not systematically distinguished; context usually determined the correct pronunciation. As a result their sharp-angled Monumental Capital V was used as a W in words like VENI (pronounced wainey) and as the vowel U in words like IVLIVS (pronounced as Julius).

What happened to the Y? After the Roman conquest of Greece in the first century B.C., the Romans added the Greek Y to the Latin alphabet for use in the Greek words which they began to use. The sound value given to it by the Greeks was unknown in the Latin language, and when used in the adopted Greek words it took on the same sound as the letter I. The early English scribes frequently used y in place of i; particularly when the minuscule (which then did not have a dot) fell in close proximity to the m, n, or u, potentially causing confusion to the reader.

In the Medieval period two forms of the U represented the V sound: one with a rounded bottom and one which resembled our V. It wasn't until relatively modern times that the angular V was retained to represent our V sound, and the version with the rounded bottom was officially relegated to the sole function of representing the vowel U.

The graphic form of W was created by the Anglo-Saxons in about the 13th century. They called their letter *wen*. This "invention" developed from their habit in writing, of trying to distinguish among the various sounds represented by the inherited letter. They used a V for both the U and V sounds, but wrote the V doubly for the sound of W. Eventually the two Vs were joined to form a single character. This early ligature took hold and became part of the common alphabet rather than an accessory. The French, however, rather than use a foreign letter in their alphabet, preferred to double one of their own characters. They chose the U and called the letter *double vay*. To the English it became a "double U." The double V form is retained in typographic letterforms, but due to the need for speed in writing, the handwritten letter is more like a double U.

LETTER U

The U is categorized as a medium width letter, but since it does not occur on the Trajan inscriptions there is no Monumental model for it. The U can take on three forms. For example, it may be an enlarged version of the lowercase u where the left stroke curves to meet a vertical right stroke. This design appears in typefaces like Corvinus and Trajanus, where the right stroke also has a baseline serif which extends to the right. The letter U may also appear as a symmetrical form of the character, found in typefaces like ITC Novarese® and Joanna. Here two vertical strokes of equal weight are connected by a baseline curve. And finally, there is the thick and thin version of the letter in which the left stroke is heavy and the right stroke is a hairline. Examples of this style include such faces as Caslon 540 and ITC Benguiat®. The thick and thin version with no bottom serif is, by far, the most popular design.

LETTER V

The V is considered to be a medium width character, about three-fourths as wide as it is high. In serif typefaces its apex is practically always pointed. When this is the case the point must extend below the baseline about as far as round characters to insure the correct optical height of the letter, and to maintain a consistent baseline in text copy. In certain typefaces the designer has drawn the top serifs longer on the inside of the letter than the outside in an attempt to compensate for some of the inherent spacing problems of the character. For examples of this, take a look at faces such as Letraset's Caxton and ITC Century.®

LETTER W

There are many ways to construct a W. It can look like two Vs set side by side which share a middle serif, such as in Della Robbia or ITC Souvenir.® It can also be drawn as two wider Vs that cross over each other in the center of the character resulting in four serifs on the cap line. The W in Bembo and Jenson Old Style take on this characteristic. Sometimes in a W of this style the four center serifs are joined together by a single horizontal line. In other cases, the center serifs are eliminated and a pointed apex takes their place. Palatino and Baskerville use this kind of W. There is also a version in which the second V appears to cut off the right diagonal of the first. Janson and ITC Isbell® were drawn to contain this sort of W. But no matter how it is handled, the W is normally a wide letter, and many times it is the widest in the alphabet.

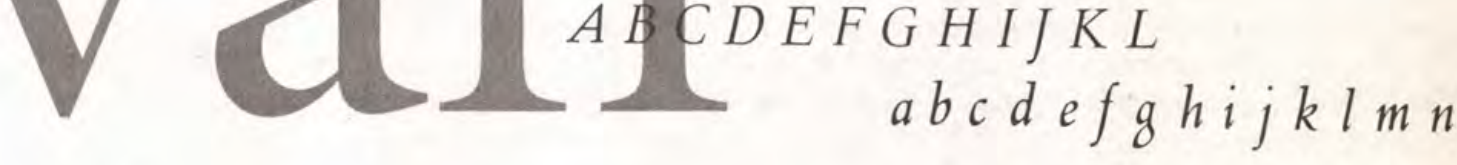
LETTER Y

The Y is clearly related to the V and W, but it is better to consider it as a cousin rather than a sibling. The point is, while the Y has a V as an important part of its design, this part should not be as wide as a normal V. The Y is one of those characters that look deceptively easy to construct—but is not. There is a delicate balance that must be maintained among its three parts. Too much emphasis in one place or another will make the letter look awkward and will detract from its legibility. The most common mistake is to make the vertical stem too short. This in turn makes the top part too big and the bottom optically incapable of supporting it. Generally a Y is a Y is a Y, with very little deviation from the standard model. There are, however, a couple of notable exceptions. Zapf's Palatino, for example, has an elegant swash to its left diagonal, and ITC Kabel® takes on the characteristics of a lowercase letter.

The letter X was developed many years after U, V, W, and Y, so its origin will be covered in a future issue of U&lc. As this series of articles begins to reach its conclusion, more and more U&lc readers ask the same two questions: "Is Z the end of the series?" and, "Will the completed series be made into a book?" The answers are: "no" and "yes." The letter articles will be continued beyond Z to include things like punctuation and the ampersand. When the series is finally completed a book is planned for publication. **Allan Haley**

HEADLINE/SUBHEADS: ITC CENTURY BOLD, ITC NOVARESE BOLD, ITC ISBELL MEDIUM, ITC KABEL DEMI, ITC AVANT GARDE GOTHIC BOLD CONDENSED TEXT: ITC AVANT GARDE GOTHIC BOLD, BOLD ITALIC, BOOK CONDENSED, BOOK CONDENSED ITALIC; ITC NOVARESE BOLD, ITC CENTURY BOLD, ITC ISBELL BOLD, ITC KABEL DEMI CAPTIONS: ITC FRANKLIN GOTHIC DEMI CONDENSED

Jan van Krimpen



by Allan Haley

DUTCH TYPE DESIGNER JAN VAN KRIMPEN wrote extensively about the virtues of cutting type by hand, extolling it as the highest form of type development. Countless times in his career, he asserted that it was the punchcutter's job to take a rough alphabet design and turn it into a usable font of type.

For years, he worked closely with the same punchcutter on each typeface he drew for the Enschedé type foundry in Haarlem. In all his voluminous writings, however, Van Krimpen only once gave credit to his punchcutter, and even then, never mentioned the artisan by name.

Although Van Krimpen is remembered by some as a delightful host and companion who was very generous with his time, he was also known for being suspicious, obstinate and possessing an ego which interfered with personal and business relationships. While not everyone was in complete agreement about his character, nearly all were in accord regarding Van Krimpen's ability as a typographer. Even some of his harshest critics would contend that Jan van Krimpen was perhaps one of the greatest book typographers of the 20th century.

THE BIG BREAK

Van Krimpen was born in Gouda, Holland, in January of 1892. After studying at the Academy of Art in The Hague, he worked as a freelance designer and gradually established an impressive network of friends and associates. It was one such friend at the Dutch Post Office who provided Van Krimpen with the project that was to begin his career as a world renowned type designer.

In 1923 a special issue of postage stamps was being prepared for the 25th jubilee in honor of Queen Wilhelmina, and the artist who was commissioned to create the stamp art was having trouble with the lettering. Van Krimpen's friend was general secretary of the Dutch Post Office and suggested that the promising lettering artist be asked to help.

The prestigious Haarlem printing company of Enschedé en Zonen printed the stamp and Van Krimpen's lettering caught the attention of its director, Dr. Johannes Enschedé, who was at that time looking for ways to improve the company's book and letterpress division. Dr. Enschedé decided that a new typeface created by such a talented young designer as Van Krimpen might be just what the business needed. Van Krimpen was asked to design a new typeface for the firm, to be cut by P. H. Rädisch, Enschedé's

venerable punchcutter, and to be cast at the company's foundry. Van Krimpen eagerly accepted this commission and quickly produced trial drawings for the new type. These were approved and followed up in record time with a set of finished renderings, and handed over to Rädisch, who produced punches for the hand-set type. In just a little more than a year from his first meeting with Van Krimpen, Dr. Enschedé had his font of type.

This quick turnaround was necessary because Dr. Enschedé intended to use the new type for setting all the official entries for an industrial design exhibition to be held in Paris in 1925. He rightfully felt that this would provide both an excellent opportunity to announce the release and the perfect venue to gain maximum European market exposure. The finished design was called Lutetia, the Roman name for the city of Paris, and its release in Paris succeeded in fulfilling Enschedé's hopes.

q r s t u v w x y z

ALMOST UNANIMOUS APPROVAL

Stanley Morison, the typographic director of Monotype, reviewed the new face in a 1928 issue of *The Fleuron*, praising Van Krimpen's work as being fresh and original at a time when most new designs were either copies or revivals of older work. Dr. Enschedé was apparently equally pleased with the type design because he hired Van Krimpen to create additional typefaces for his company.

But not everybody agreed with Morison and Dr. Enschedé. Walter Tracy, the eminent British typophile and former head of type design for the British Linotype Company, was almost gleeful in his criticism of Lutetia. He felt that numerous letters were out of proportion, poorly rendered or inappropriate for the style of the face. Tracy also wrote that the alternative swash characters in the italic "prettify the text only at the expense of comfortable reading."

But most agreed that Lutetia was a refreshing new addition to the typographic spectrum. It earned Van Krimpen esteem as a type designer, and the types he created during the following 25 years were received with the greatest of respect.

A CLOSE WORKING RELATIONSHIP

In addition to creating new types for Enschedé, Van Krimpen was responsible for designing the specimen sheets publicizing the printing house's historic and contemporary typefaces. He quickly earned an international reputation as a result of this work, which brought him additional projects at Enschedé and the beginnings of a substantial freelance business. Over the years the relationship between Dr. Enschedé and Van Krimpen grew from that of employer/employee into a friendship of deep mutual respect and admiration, and Van Krimpen remained associated with the Enschedé printing house until his death in 1958.

Illustration by Brook Meinhardt

2 3 4 5 6 7 8

A B C D E F G H I J K L M N O P Q R S T U V W

A B C D E F G H I J K L M N O P Q R S T U V

Romulus Ro

A B C D E F G H I J K L M N O P Q

Cancelleresca Bastarda

Like many other type designers, Van Krimpen did not restrict his freelance work to doing alphabets. He also drew several series of stamps, lettered a number of book jackets known for their elegance and simplicity, wrote many articles and monographs, and often lectured on type and typography.

ANTIGONE AND ROMANÉE

Van Krimpen's second typeface design was a Greek style called Antigone. Unfortunately, like Sophocles' heroine, the design never reached old age. Antigone was intended to be the first part of a large type offering providing all the characters and symbols necessary for setting mathematical textbooks. However, only alphabetical characters were produced, which eliminated any practical applications for the face.

Another short-circuited design by Van Krimpen is Romanée. It was drawn in 1928 as a companion to an 18th century italic font created by one of Holland's greatest punchcutters.

Although punches, matrices and other tools necessary for creating fonts were still extant for the italic, and specimen showings were still intact for the original roman, the punches and matrices for this latter face were long gone. Van Krimpen's goal was to revive the "missing" roman. Although it would have been logical to recreate the roman face by photographically enlarging the surviving prints of the roman type from old specimen showings, he did not agree with the idea of type revivals. Instead, he decided to create the new roman design retaining only the proportions and basic features of the original, but the end product bore virtually no family resemblance. It was, even to Van Krimpen, a "distinct failure"—although he did later claim that his design was just "too perfect" to complement the existing italic. Apparently printers and typesetters agreed only with the first part of his critique because after its initial release Romanée disappeared into typographic obscurity.

In 1932 Van Krimpen began working on a type family that was to be his most ambitious, innovative and troublesome work. Several years before beginning the design, Van Krimpen met Stanley Morison, the typographic director of Monotype. The two men became close friends who collaborated on several projects, and occasionally enjoyed an argument—especially if it took place after a good meal. One of the subjects on which they did not argue was Morison's theory that the ideal basis for a typographic family include the following: roman, sloped roman (as opposed to cursive italic), and script (Chancery italic).

AN EXTENDED FAMILY

Van Krimpen started to work on the type family in 1932. Called Romulus, it took into account Morison's philosophy—and then some. In Van Krimpen's words, "I set out on what I thought to have been a more ambitious scheme than, either before or since, has ever been tackled in the history of producing printing type. The idea was to create a complete type family comprising roman, sloped roman, bold, and condensed bold, at least four weights of sans serif, a script type, and a number of Greek characters."

The first release in this extended Romulus family (the basic roman) was met with enthusiasm. Van Krimpen was satisfied with his work, and the typographic community was unanimous in their acceptance of the type style.

Design of the Romulus italic began shortly after the roman was completed, but was not released until 1936. It followed Morison's preference for a sloped roman, rather than the more traditional cursive style. The resulting italic companion to the roman was released—but it enjoyed about as much success as the Ford Edsel.

WHAT'S IN A NAME

Van Krimpen's cursive design for the Romulus family also ran into trouble. First, Morison and Van Krimpen decided that the design should be patterned after a traditional calligraphic style, Cancelleresca Bastarda (pronounced *batarda*), and adopted this name for the face. Some felt that just the name of the face was too big a hurdle for most potential buyers.

Morison and Van Krimpen then decided that a variety of swash and alternate characters should be offered with the face, to allow a certain amount of latitude in producing composition that echoed calligraphic writing. The number of alternate characters they decided on proved, however, to be excessive. In addition to the basic alphabet, there were no fewer than 90 swash and alternate letters, an amount that would be hard enough to handle with today's computer technology; but virtually impossible with hand-set type.

The third strike against Cancelleresca Bastarda was more technical in nature. Because the swash letters were designed with such flourish, the ascenders and descenders of the face were dramatically out of proportion with most other types. This meant that Cancelleresca Bastarda had to be cast on a point-body 25 percent larger than the corresponding Romulus roman. For example, a 12 point Romulus roman would require Cacelleresca Bastarda to be available at 15 point, not a standard size in metal type, and a 10 point roman would also yield a 12.5 point Cancelleresca Bastarda—clearly a problem for any traditional type casting. And to make matters worse, if Cancelleresca Bastarda were to be used in conjunction with Romulus roman, additional spacing would have to be added above and below the roman words to make up the additional space required by the script—which was not an exciting proposition for busy compositors.

Ξ O Π

abcdefghijklmnopqrstuvwxyz

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Romanée

1234567890

X Y Z

Lutetia Roman

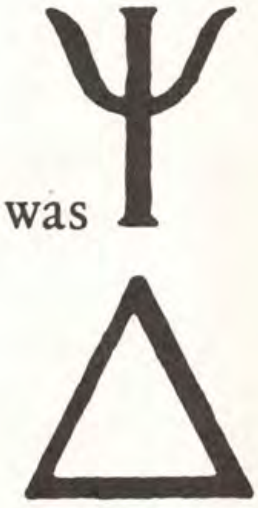
Antigone

ΑΒΓΔΕΖΗΘΙΚΛΜΝ
ΞΟΠΡΣΤΥΦΧΨΩ

In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not.

In the beginning was the Word, & the Word was Ψ

Δ



Lutetia Italic

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
abcdefghijklmnopqrstuvwxyz
ctfbffffifflfhfifjfkflftllstt
12345678
90

αβγδεζηθικλμνξοπρσ

JUST A GOOD, SOLID DESIGN

Van Krimpen's most successful typeface is a design he initially created for the production of a new Bible. The design brief called for a face which was exceptionally legible, and space-economical. The finished product successfully met both criteria—and did not suffer from technical or philosophical misdirections. The style was named Spectrum, and was cut as hand-set type by Rädisch at the Enschedé foundry. In 1950, Monotype licensed the design and released it as a machine-set type.

ARTISTS, CRAFTSPEOPLE AND TYPEFACE DESIGN

Some critics have suggested that Van Krimpen was too much the artist, and others contend that he over-intellectualized his work. The end result was the same: too much of Van Krimpen was apparent in his type designs. This made the finished product too much a personal statement. History has proved that the best typefaces are those drawn by an inspired craftsperson or an artist who was able to sublimate any need to make a personal design statement. Van Krimpen was clearly talented and inspired; unfortunately his typefaces also clearly show this was not a person who could easily sublimate his ego.

His typography, however, always looked right. Van Krimpen used his own types with greater distinction than did any of his peers. Graphic communicators throughout the world have reason to remember Van Krimpen and his work. He provided us with a rich heritage of original, if not completely uncontroversial type designs, and excellent examples of how these and other typefaces are used best.

E V X

HEADLINE: ITC AVANT GARDE GOTHIC BOLD; ITC GALLIARD ROMAN
BYLINE/CAPTIONS: ITC GALLIARD BOLD SUBHEADS: ITC GALLIARD BOLD ITALIC
TEXT/CREDIT: ITC GALLIARD ROMAN, ITALIC
THE TYPOGRAPHY IN THIS ARTICLE WAS CREATED USING DESKTOP PUBLISHING TECHNOLOGY

TAMING TECHNOLOGY

A CONVERSATION WITH NEIL POSTMAN

Neil Postman is a social critic and communications theorist. Since 1990 he has held the position of Chair of the Department of Communication Arts and Sciences at New York University. In his latest book, Technopoly: The Surrender of Culture to Technology **(Knopf, 1992), he advocates an inquisitive, critical, informed stance toward new technologies, believing that "The uncontrolled growth of technology destroys the vital sources of our humanity."**

"We must focus not on what a new technology will do, but what a new technology will undo."

Leslie Sherr: It has been said that the print media is a doomed and outdated technology destined for library shelves. How accurate is this prediction?

Neil Postman: That prediction is wrong if people are sufficiently interested in preserving literacy, in keeping magazines, books and newspapers as an important part of the culture. At the moment though, no one is talking seriously about what steps need to be taken to preserve the printed word. I suspect that if we do as little as we have been doing, then you will end up with basically two kinds of reading: reading for information as in computer printouts, and reading for entertainment like the airport paperback. More serious reading would then become obsolete or reserved for specialists.

LS: Can the computer help to redress the decline of literacy?

NP: The computer could be a great ally of literacy, but that depends on how we use computers in schools. If we just teach kids word processing or other trivial uses, then the computer will have no substantially beneficial effect. One of the wonderful things about programming a computer is that you have to think about thinking which means that it is a very analytical process. Writing is also a very analytical process. If we teach children to understand the intellectual process of programming a computer, then it is possible for the computer to help preserve and even strengthen not only literacy but the whole printing industry.

LS: Isn't it also true that the computer, like the book, is only as good as the mind that programs it?

NP: No technology is just a tool. Every technology has an "agenda," an intrinsic function that its very structure implies. Take television. You can use television as they have done in Europe, as a form of radio where you just have interesting people talking on it. You can use television as an electronic billboard, with lists of information. Television, however, works best when it is showing pictures; moving, exotic pictures. The structure of television cries out to be used in this way.

LS: Is this "agenda" something that we are not sufficiently aware of?

NP: Americans are almost totally uneducated about the social, psychic and political effects that technologies have on their culture. We fail to reflect on what kind of people the technologies are making us become. Europeans, because they have seen how mindless Americans have been in relation to technology, are more aware of these issues. They want television but they also want to avoid the negative consequences of television. They wonder if they should educate their children to have certain defenses against television. Should they implement new policies or laws to control the development of television? They ask the same questions about computers.

LS: What questions should we be asking of technology?

NP: One important question is based on the idea that every new technology favors some people and harms others. We have to ask which groups of people are being helped by this technology and which groups are being harmed. Do the groups that are being harmed know they are being harmed, and should they be given some decision-making powers to determine whether they want this or not? What social institutions are needed to facilitate the comfortable integration of a new technology? What social institutions will be destroyed? We always have to consider the possibility of unforeseen consequences. We know from the history of technology that no matter how aware we try to be about the effects of technology, there are always unpredictable consequences. We have to be prepared for sudden revelations and have some mechanisms by which we can address them as they come up. The overarching question we must focus on is not what a new technology will do, but what a new technology will undo.

LS: If some form of improved existence is the hallmark of a new technology, should we not also be looking for ways to empower everyone equally with its use?

NP: It is naive to think that everyone can be equally empowered. You can't have important social or technological change without losers. For example, the automobile did not empower blacksmiths. It made them obsolete. Television in the long run undermines the power of teachers and education. The computer is obviously a great advantage to large-scale organizations like banks and government agencies. It is essential to scientific research where problems can now be solved in a week that previously would have taken months. But the computer has not really been a great advantage to the quality of life of the average person. All change is a kind of Faustian bargain. To get something, you have to give something up.

LS: As for designers and writers, how is the computer changing the way we create?

NP: I don't compose on a typewriter, much less a word processor. I compose longhand on legal pads. For me there is a sensuous, intimate connection between my thoughts and my words through the tactile contact between my hand and the paper. For many writers this contact is essential. For others it is a burden because they think faster than they can write. A computer, however, has such a powerful advantage in the preparation and editing of manuscripts, that it may become a monopoly. Technology tends to be imperialistic. It drives out alternatives by saying, this other way is gone and you must now use this. That is a problem.

LS: What must our eyes be open to as we move from print to electronic media?

NP: People have to seriously ask themselves what is being lost in this new arrangement. Is there some sense of connection with the material that gave to the old way a spirit that the new way doesn't allow for? I don't mean that everything we lose is of great and equal value. We all know that any technology that is widely accepted has something to offer us. Still, we have to ask ourselves if what seems to be a great benefit really is. I'm not sure that the fact that the word processor functions at a rate closer to the speed at which we think is such an advantage. Maybe it just produces more junk.

LS: How do you envision the future of the magazine?

NP: I'm optimistic about the future of magazines because the form of the magazine is one of its greatest advantages. There are many things I think I would not be interested in that, in fact, I turn out to be interested in through reading a magazine. And it is magnificently mobile. I think it will endure.

LS: Can computers be used humanistically?

NP: [Philosopher] Paul Goodman had a nice phrase: technological modesty. What he meant was that we should not allow technology to control more of our lives than is warranted. If we use the computer to do for us things that cannot be done in any other way, then I'd say it was being used humanistically and intelligently.

LS: Clearly you are trying to promote a certain relationship between culture and technology. Do you have an ideal balance in mind?

NP: I don't have a fixed vision of what that relationship would be and I certainly am not against technology. I am interested in people having a serious understanding of how technology changes their lives. Armed with that understanding, they can then actively determine the scope of technology's control so that it best serves their needs.

Leslie Sherr, former editor of **Graphis**, writes on architecture and design for a range of international publications.

HEADLINE: ITC AVANT GARDE GOTHIC BOLD CONDENSED; BOOK CONDENSED INTRO/PULL QUOTE/TEXT: ITC ERAS DEMI, BOLD

MAGAZINE 2000

by Margaret Richardson

ARROW

David Carson is tired of the celebrity photo formula in magazines. He wants a magazine which is a reality check editorially and visually.

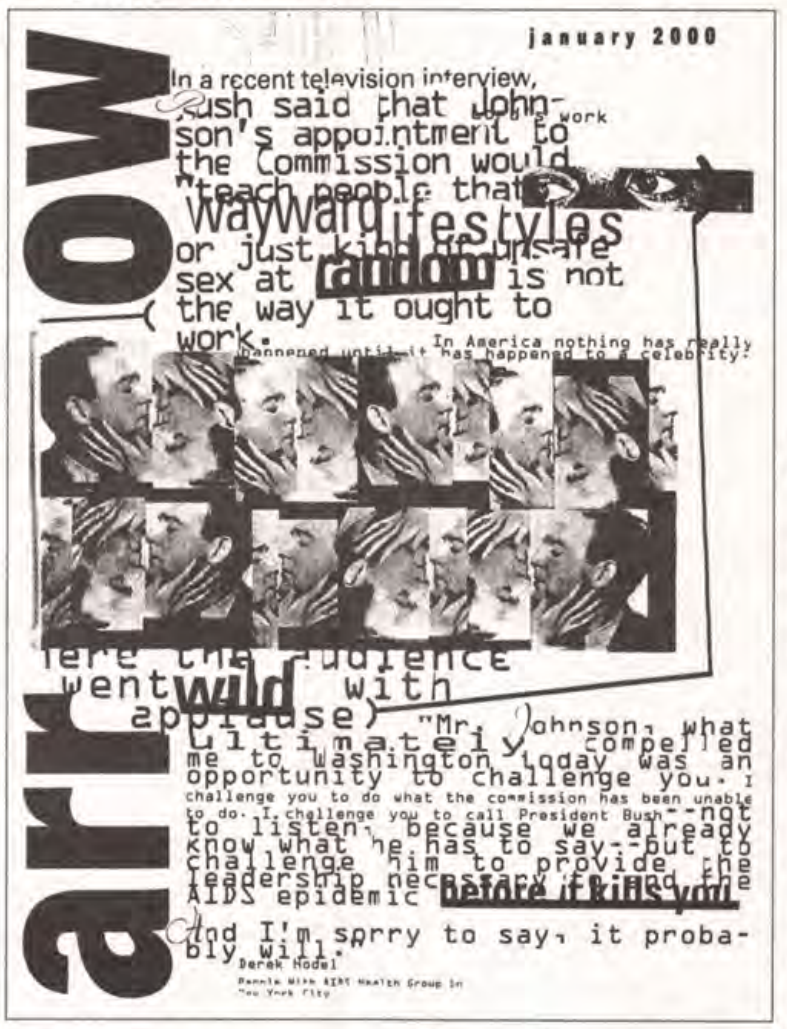
The magazine he proposes would be thematic and focused on socially relevant issues with strong visuals as well as perceptive text. He explains, *"Arrow* would be a magazine dealing with contemporary themes. It would juxtapose art and music with significant social issues since I believe these are all related. It would emphasize substance rather than fluff, and I intend to use graphic artists, illustrators, photographers and computer artists to highlight and interpret the material in a significant way."

Carson refers to *Arrow* as "self-driven" and "purpose-driven" by which he means each issue would change according to its content. With no grid and a loose format, each edition of *Arrow* would have a design "driven largely by the visuals," says Carson, explaining, "The artists commissioned would not only interpret through illustrations or photographs, but would contribute to the inherent editorial message."

The typography, too, would be more than neat columns with typeset text and headlines. "Today, people are less willing to attack a gray page of type," he states. The type must be interpretive. According to Carson, "Type should be expressive and convey the mood and the content through what it looks like as well as what the words say. Type as type cannot *not* communicate. Each typeface has a personality. Type should also be readable, but not necessarily in the usual sense—people will read what looks interesting or what interests them."

Carson's approach to typography is nothing if not emotional. He manipulates type and shapes it almost illustratively so that it forces a reader to see shapes and forms and jarring constructs as well as words. "I want the typography to reveal the feeling of the story immediately, so that the readers are drawn into the type and then rewarded with great writing when they start to read the text."

Carson predicts that there is an urban, savvy, international audience who are waiting to have a magazine deal with issues while having them presented in a memorable and unpredictable way. This is an untapped audience, he feels, who were reading *Beach Culture* (an award-winning, now defunct cult magazine he designed). These readers he believes are also anxious to find subjects with the energy associated with the eclectic *Beach Culture*.



COVER: ART DIRECTOR: DAVID CARSON
GRAPHIC DESIGNER: MARTIN VENEZKY

In some ways, the new style and music magazine *ray Gun* (Carson is the design consultant) moves in this direction with an impudent use of type and arresting visuals (like a photographic essay by Matt Mahurin). But *Arrow,* Carson points out, would have a more socially conscious and serious role; it would be the thinking person's version of contemporary culture, counter culture, politics and relevant issues. For Carson, *Arrow* is the medium for integrating music, art and progressive ideas through expressive design.

Carson's editorial design style is inherent in *Arrow*—layouts which are dense and overlayed; expressive computer-manipulated type which dramatically portrays the content; a passionate use of illustration and photography. His style of working—which involves using a computer, then arranging and rearranging type, images and texts on board, montaging the layouts so to speak—he intends to continue.

An added feature proposed for *Arrow* is the inclusion of a music CD in its music review section. "The reader should be able to hear what is being reviewed," Carson states. And Carson is definite that *Arrow* will still be produced and printed as a magazine as opposed to becoming a disk since he feels people still need to hold a magazine, to smell it, turn the pages and feel they can browse, observe, read, and return to it.

Three editorial designers turn the medium on its spine with their magazine designs for the Year 2000.

PHOTOGRAPH BY STEVE SHERMAN

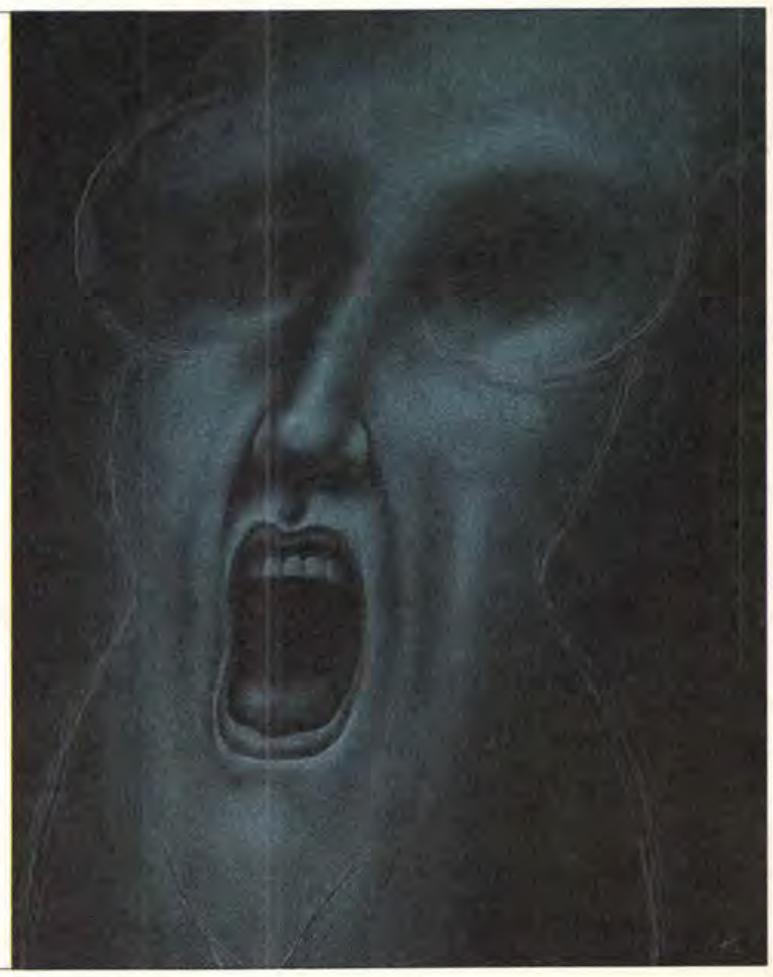


ILLUSTRATION BY ANITA KUNZ

DAVID CARSON,
design director, *Surfer;*
design consultant, *ray Gun*

TITLE: *Arrow*

EDITORIAL STATEMENT:
Specialized consumer magazine filling a current void in three areas of editorial content: social issues, art and music. These would be integrated, with artists providing visual commentaries on social issues and relevant music documented and included on CD in each issue.

TARGETED READERSHIP:
Urban college students and college-educated readers from 18–45.

ESTIMATED CIRCULATION:
50,000–100,000.

FREQUENCY:
Bi-monthly with an option to go monthly.

DISTRIBUTION:
Small independent magazine distributor. Sold in specialty shops, better bookstores, selected newsstands.

ADVERTISING:
Would appeal to the record industry, book publishers, art, photography and design advertisers, movie distributors and some clothing manufacturers.

UNIQUE DESIGN SPECIFICATIONS:
Format: 10 inches by 12 inches printed on matte recycled paper with soy-based ink. No rigid grid, with every page dependent on content with photos and art. Logo and format would be loose, changing from issue to issue. The key is interpretive design with type, photos and art.

MAGAZINE 2000

by Joyce Rutter Kaye

MONOGRAM

Since the mid-1980s, specialized magazines have proliferated, satisfying devotees of even the most arcane and obscure pastimes. Somewhere in America people are pensively thumbing through the latest issues of *Bassin,' Cigar Aficionado, Chili Pepper* and *Women and Guns.* For D.J. Stout, art director at *Texas Monthly,* magazines can never be too specialized or personalized. He envisions each copy of *Monogram,* his generalist magazine of the future, to be as unique as the thumbprints left on its pages by readers. By employing selective binding and computerized, interactive reader-response technologies, *Monogram* will enable subscribers to tailor the magazine to their own interests by pre-selecting the stories they would like to read each month. Therefore, a Texas housewife like Shirley Sue Wharton could choose an article about pie making, while a biker like Randy "Bubba" Simpson could opt for an in-depth feature about the art of tattooing, as the mock layouts here illustrate.

Stout is intrigued by the notion of giving people a say in the products and services they use. He says *Monogram* was inspired by several factors, including newsweeklies which recently experimented with ink-jetting subscribers' names on covers, and the emergence of The Box, a new cable video music channel which operates like a jukebox, allowing viewers to select and pay for videos they would like to watch at home. "It occured to me that more and more people want to be offered a choice," says Stout. "Why not apply that to magazines?"

While Stout realizes the technology for *Monogram* already exists, he acknowledges that the logistics would be more nettlesome. Since he proposes offering readers a choice of six stories per issue, selected from four subject categories, at least 24 articles would need to be written, edited, designed and produced each month. These would include choices from entertainment, politics, travel, food and other general-interest areas. Stout resolved the economic and manpower problems involved in producing such volume by turning *Monogram* into a digest reminiscent of the *Utne Reader,* in which issues would be planned to combine original work with reprints of published articles.

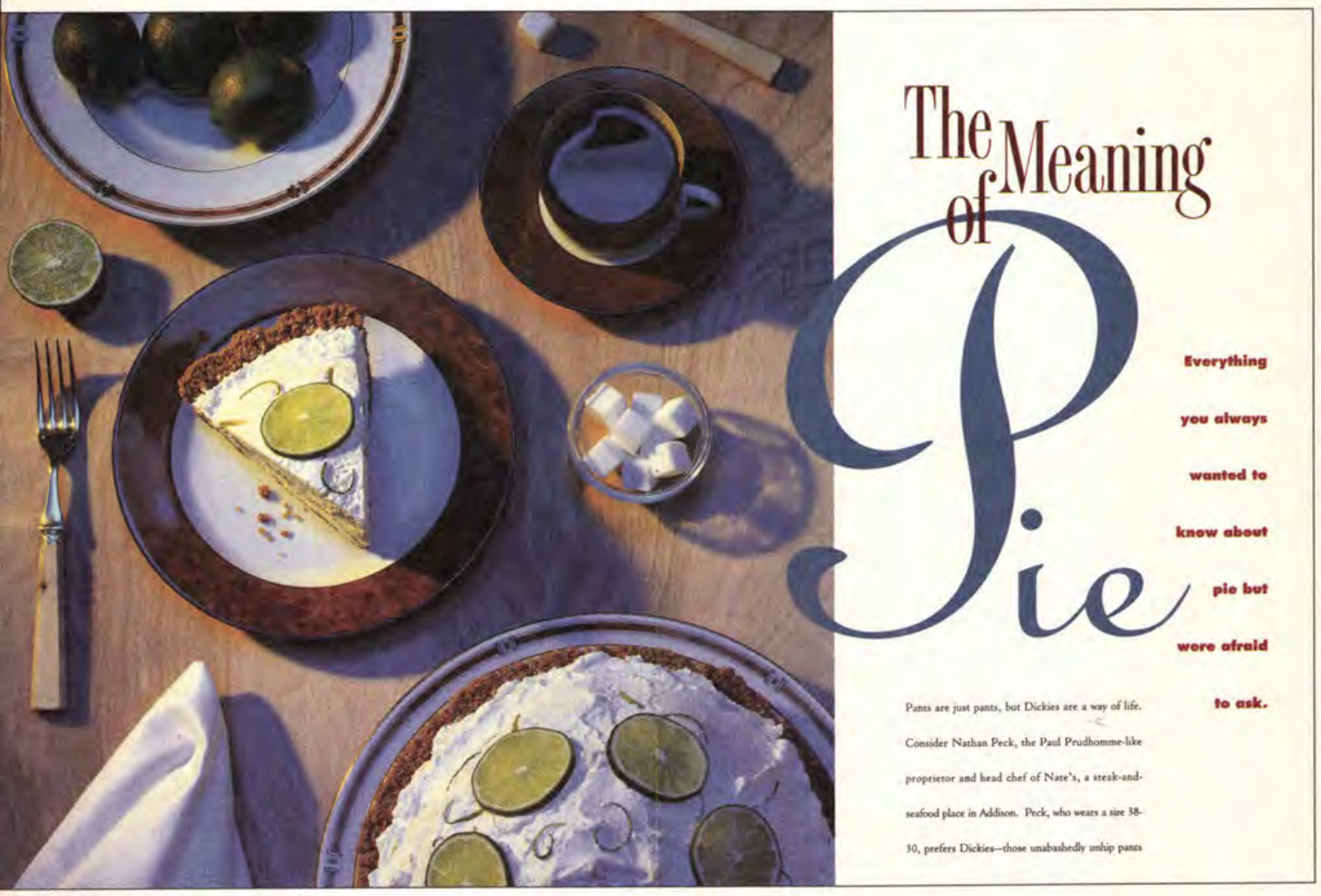
The prototype for *Monogram* reveals the designer's evenhanded application of quirkiness and elegance at *Texas Monthly* with its liberal use of white space and illustrative headline type. To keep the design streamlined from copy to copy, he prefers to keep the layouts simple. "I would give it a pretty rigid design format, by keeping certain elements, such as body type, consistent," he says. *Monogram's* most creative attribute, he adds, is the potential diversity of subject matter. To highlight this feature in the premier issue, Stout proposes publishing a photo of each reader on his or her own personal copy. The portrait would appear below a monogram of their own initials, an element which would remain as the logo on subsequent issues. Coverlines would be unnecessary, as subscribers know what they have selected to read.

With this variety of editorial choices and a diverse audience of readers, *Monogram* would greatly appeal to advertisers as well. In addition to easily finding their target audiences, advertisers would also have the option of inserting value-added products each month. Shirley Sue Wharton's personal copy, for example, would include recipe cards, coupons, and listings of local restaurants, while Randy "Bubba" Simpson would receive listings of tattoo parlors and sheets of temporary tattoos to sample in his issue. The one drawback Stout sees is a dangerously intimate coexistence between editorial and advertising departments. "You would have to find a way to draw the line," he says.

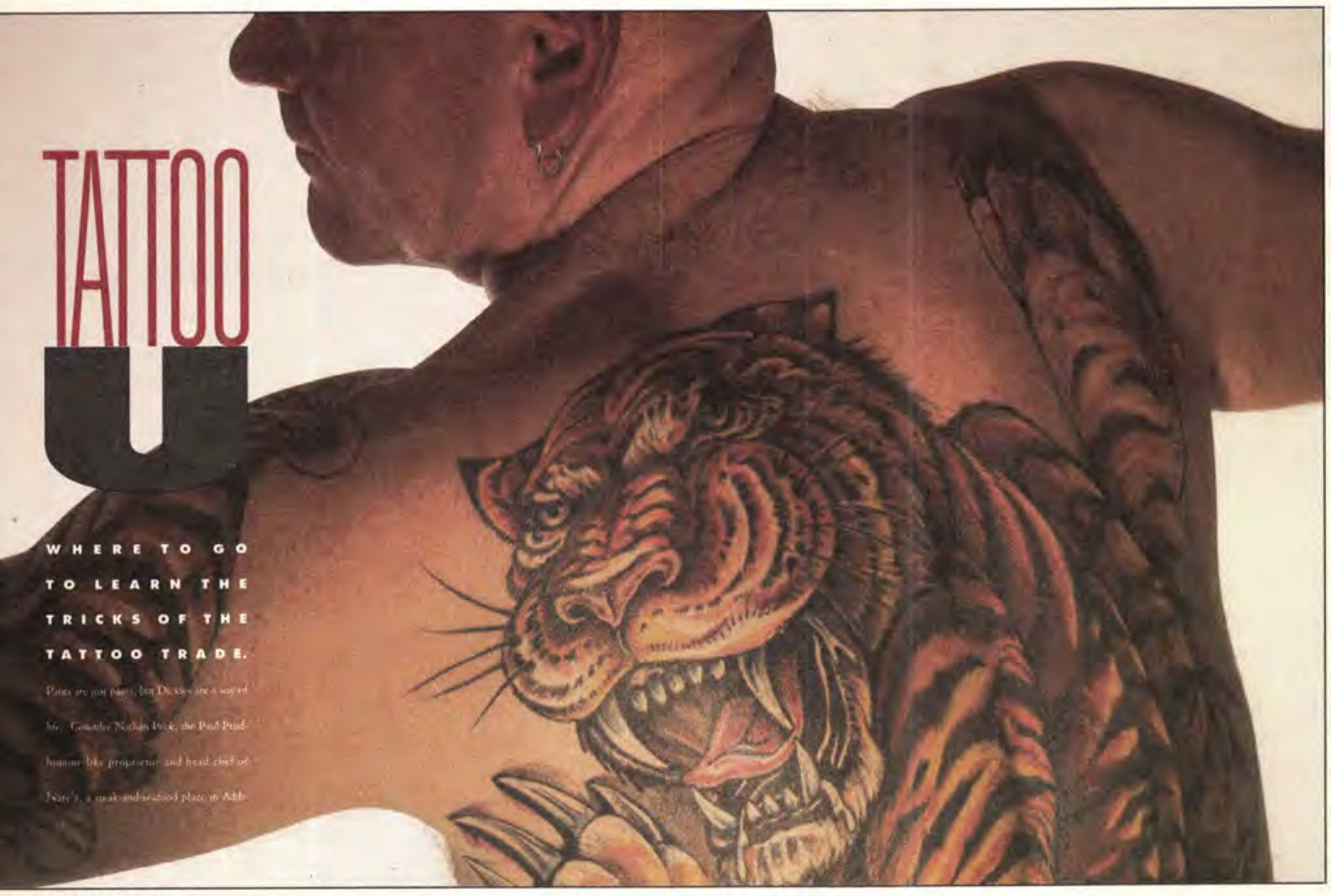
But Stout feels in the end, readers would ultimately benefit from being able to pick and choose what they want in each magazine, from perfume scent strips to coupons to blow-in subscription cards. "This way," he says, "you could take all those annoying things that fill magazines and make them advantageous."

PHOTOGRAPH BY ALLISON LEACH

PHOTOGRAPH BY RICHARD REENS



PHOTOGRAPH BY PETE MCARTHUR



PHOTOGRAPH BY BRIAN SMALE

D.J. STOUT,
art director, *Texas Monthly*

TITLE: *Monogram*

EDITORIAL STATEMENT:
General interest consumer magazine with the capability to customize and tailor itself to the interests of its individual readers. Through the use of new selective binding technologies the publication would provide its readers with a choice of subjects. Subscribers would have the ability to communicate and interact with the magazine by using an editorial "menu" to pre-select their preferred choices of articles in advance of every issue.

TARGETED READERSHIP:
The publication could target a variety of readers. But the high quality of editorial design and production would attract sophisticated, affluent, educated and inquisitive readers.

ESTIMATED CIRCULATION:
2 million.

FREQUENCY:
Monthly.

DISTRIBUTION:
Subscription only.

ADVERTISING:
The magazine would accommodate a wide variety of advertisers because the advertising could be selectively matched to the editorial subject matter and the targeted readers.

UNIQUE DESIGN SPECIFICATIONS:
A standard-size magazine. The premier issue would feature a portrait of the individual subscriber on his or her personalized cover. Every cover would also include a unique three-letter monogram of that subscriber's initials. The typographic style of the monograms would vary with the individual. Subsequent issues would have other customized cover images and messages. A strict but flexible design format and grid would be implemented with a selective choice of type styles for headings, subheads and body copy.

MAGAZINE 2000

VR:
The Magazine of Celebrities & Shopping

Hi, reader:
VR: THE MAGAZINE OF CELEBRITIES & SHOPPING is the interactive, multimedia, computer-generated magazine that brings you a new celebrity every week—plus shopping!

WORLD WITHOUT WALLS
Haven't you always wanted to know what goes on behind the gates of Bel Air—where your favorite celebrities do the same funny, touching, *human* things the rest of us do when we think no one's watching? Now, thanks to the Military Conversion Program that will keep America solvent, all of us can take advantage of the sophisticated technology—satellite signals that pierce ceilings, long-distance bugs, remote wire taps—that have kept America safe. The happy result: Anyone can be monitored. Without knowing it. Even celebrities!

In each issue *VR* spends a week with a different glamorous celebrity. All week—every day and every minute. Wherever they go, we go. Undetected.

THE MODERN WAY TO READ
VR is modern: it comes to you through your computer. Turn *VR* on, and at first it looks like a traditional magazine. Text and photographs. We call this section "The Week in Review"—a day-by-day synopsis of the celebrity's week. But that's only the beginning. *VR* is a *multi*media magazine!

DON'T MISS A MOMENT
Intrigued by an item in "The Week in Review"? Want to know more about "Thursday, 4:00-5:03 p.m.: **Nicholson** has coronary. Bumps into **Cesar Romero** in Cedars-Sinai emergency room"? Then tell *VR* to turn print into film—and call up documentary-quality coverage.

If you have the time, watch—and hear—your favorite celebrity live out the entire week. Nothing is missed—not a meal, bath or seizure. (Fast-forward through the dull spots.) So real it will seem to be happening in front of you!

LIVE LIKE A CELEBRITY — REALLY!
Through the technological marvel of Virtual Reality, you can actually enter the world of your favorite celebrities. If **Charles Durning** wins an Oscar, you can be up on the podium with him. And if he loses, you can still be with him when he suddenly turns foul and curses out the men's room attendant at Spago.

NEVER BE LONELY AGAIN
Holographic imaging turns celebrities into what they were always meant to be—your personal playthings. From every issue you can retrieve vivid, lifelike, 3-D facsimiles of that week's celebrity. In any position you want—or, at least, any position they appeared in during the week. Take one with you wherever you go. Need a date? Why hunt around for a last-minute, last-ditch kind of gal when you could be out with the spitting image of—**Juliet Prowse!**

SOCIAL SIGNIFICANCE
But VR is about more than celebrities and shopping. It's about the fast-paced, ever-changing world we live in today. To make sense of that world, you can call up color commentary from our award-winning analysts. Like Leon Edel on **Marky Mark** ("I mean, I do not think Henry James would have simply left *his* towel on the bathroom floor") and William F. Buckley on the **Queen Mother** ("This is an attractive enough woman, so why, by God, is she sitting home on a Saturday night eating a quart of rum raisin ice cream out of the container?"). Thought-provoking insights from the world's finest minds.

SHOP TILL YOU DROP — AT HOME!
Do you sweat easily in crowds? Do salesclerks make you nervous? Do you have an eating disorder? Then *VR* is the magazine for you. Never again risk the humiliation of going *out* to a store. *VR* brings the store to you. In other magazines you only see the ads. In *VR* you can experience them. Using Virtual Reality, you can browse through drawers of jewelry, sample perfume (without having the whole magazine reek of it), go for a test drive—and never leave home.

And with holographic imaging, you can actually try on clothes without ever leaving your chair!

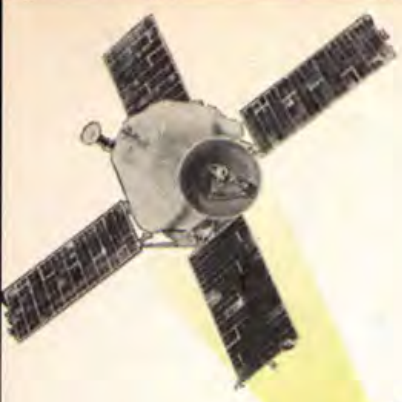
But words aren't enough. You have to try *VR* to believe it. Sign up now for a free sample. No obligations. We'll even throw in our commemorative pamphlet, "Three Days in the Life of **Angel Cordero**." How can you lose?

Bye for now,

Alexander Kaplen
Myrna Davis
Paul Davis
Editors

P.S. Special rates for prisoners!!!

HEADLINE: ITC FRANKLIN GOTHIC DEMI X-COMPRESSED, ITC AVANT GARDE GOTHIC DEMI SUBHEADS: ITC LUBALIN GRAPH BOLD CONDENSED OBLIQUE
INITIAL CAPS: DEMI CONDENSED TEXT: BOOK CONDENSED, OBLIQUE, MEDIUM CONDENSED, OBLIQUE, BOLD CONDENSED BYLINES: BOOK CONDENSED CREDITS: BOLD CONDENSED



Using the technology that has kept America safe, *VR* keeps an eye on your favorite celebrities. Wherever they go.

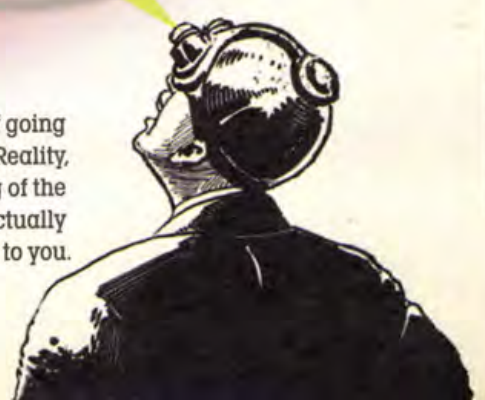
PUT YOURSELF HERE

VR isn't just a magazine. Through the marvel of holography, it's also a dating service.

Interactive and multimedia! With a simple command you can turn print into film, and learn more about celebrity living than you ever wanted to know.

THE ELECTRONIC MALL

Why risk the humiliation of going outside? With Virtual Reality, panic attacks are a thing of the past, because the store actually comes to you.



PAUL DAVIS,
Art Director, *Normal, Wigwag*

SUBSCRIPTIONS:
Every week a reminder of a new *VR* arrives by E-Mail. Subscribers tell their computer to retrieve the issue by modem, and, as the issue is being transmitted, the computer traps it. This way, the subscribers—not *VR*—pays for transmission costs. After a week the issue disappears, except for library editions, which remain indefinitely.

NEWSSTANDS:
Instead of going out to a newsstand, people now stay at home, call up computer-generated newsstands, and browse among computer-generated magazine racks. The portion of *VR* available for browsing is set by The *VR* Magazine group, but, at a minimum, includes the cover and the contents page.

SCREENS:
Although *VR* is retrieved on a central terminal, other screens around the house, like extensions on a phone system, can also read it. And like a print magazine, *VR* can be read outside the house—in cars, on buses—by copying the issue onto a disk and inserting the disk into a notebook (a generation more flexible and powerful than '93 models).

ADS:
No more fractionals. Rates are set by (1) the amount of time an ad is on the screen and (2) the type of presentation. A commercial that's been filmed, for instance, costs more than a photograph, but less than something using holographic imaging or virtual reality.

Unlike a print magazine, *VR* isn't linear, so ads are built into the system another way. To go from article to article—or from medium to medium (say, from text to film)—readers have to pass through a block of time during which an ad or a group of ads appears. In VR, the ads can't be edited out, fast-forwarded through, or otherwise gotten around.

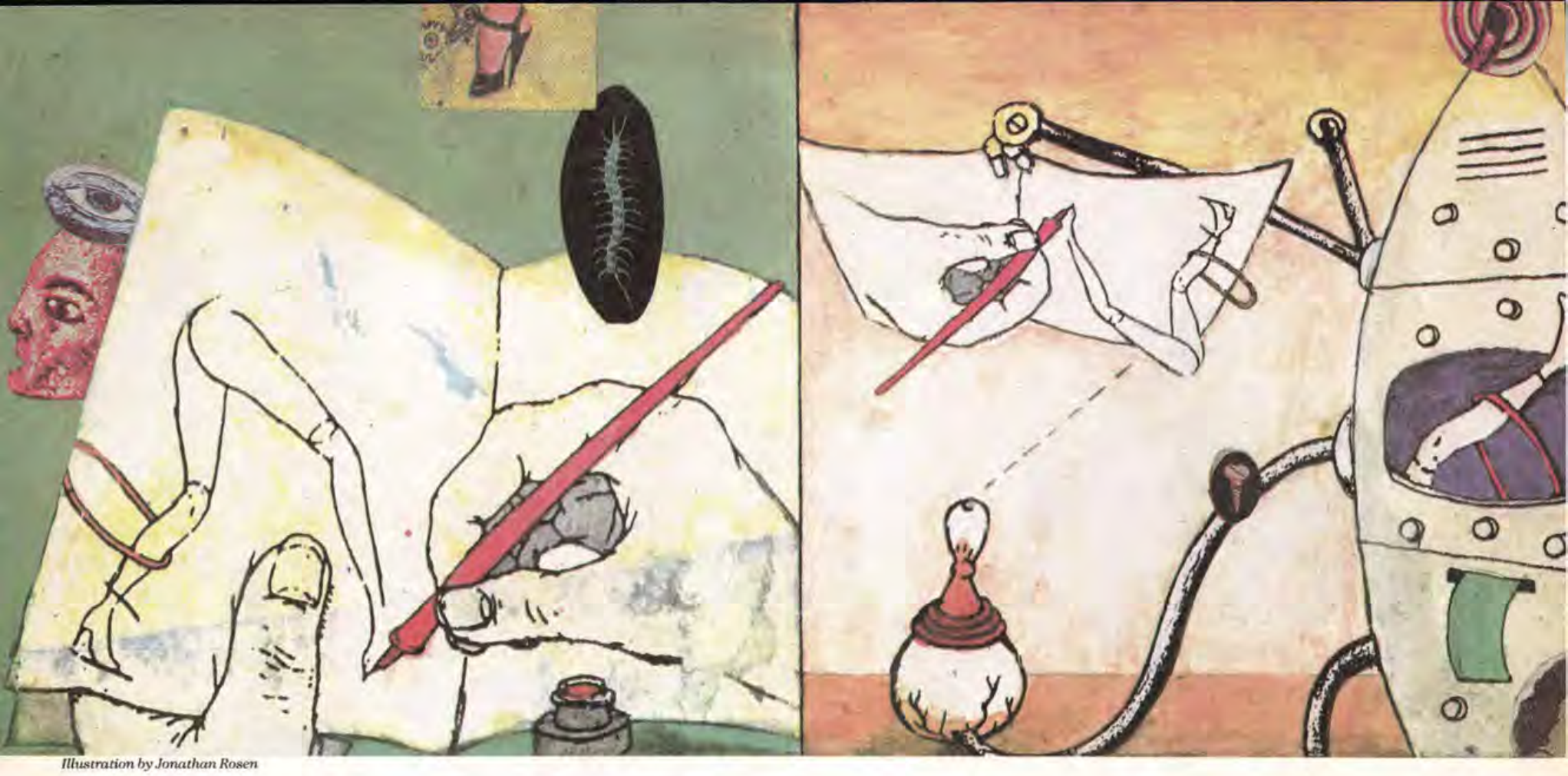


Illustration by Jonathan Rosen

The Digital Dilemma:

Digital technology has made it easier to copy, manipulate and distribute images. How is the graphic design community responding to issues of copyright, licensing and usage rights in the electronic age? Here, U&lc *explores four different areas: illustration, photography, type and graphic design.*

ILLUSTRATION *by Karen Chambers*

"The interesting thing about computers is that everything that's in there is digitized. You've got digitized images and digitized type, digitized artwork. You can draw within the computer. Everything is really flowing together. It's sort of like this digital river," says Paul Davis, illustrator and art director.

Davis, known for his sophisticated and stylishly realistic illustrations for New York's Public Theater and PBS, views the computer as the newest weapon in his artistic arsenal.

Davis became aware of the allure of the computer when his son started college in 1985 and wanted one: "We bought an Apple. It was a primitive little thing, but it was wonderful." Davis soon learned that "whatever's possible anywhere else is possible on a computer. You can draw. You can color. You can do retouching. You can set type. Manipulate type. You can take drawings and photographs and transform them into other things. You can take a photograph and make it look like a watercolor or a pastel drawing. You can collage very easily on a computer."

Davis now teaches at the Center for Creative Imaging in Camden, Maine (see related article on page 34). Sponsored by Kodak, the Center offers design professionals workshops in computer technology with state-of-the-art equipment. "The students do a lot of work in a very short period of time," explains Davis. "They learn one or two programs and go home basically knowing what they want. Many of them plan to buy between $20,000 and $100,000 worth of equipment in the next few years."

This seems to confirm that a computer revolution in the graphic design industry is well underway. It has many implications, but they all center on the availability of images. "We are beginning to see artwork and art styles as parts which are interchangeable in some ways," Davis says. "This opens up possibilities that are wonderful and possibilities that are horrible." He pointed out that illustrators can now send out drawings all over the country on a computer disk with the potential that their style could become pervasive, "like McDonald's in a way."

In Davis' view, computer technology makes it possible to market illustration in a new way. While this may make better artwork available to more people, it may also limit diversity. Davis could see how one hot illustrator's work could sweep the country, allowing art directors, t-shirt manufacturers and other image users to adapt that illustrator's drawings for their own purposes, presumably at a cost that would be less than commissioning an original drawing. They could have an example of his or her style at an affordable price instead of commissioning a lesser known illustrator to do something specifically for them.

A new artistic and commercial criterion for illustrators may be adaptability. "There will be artists who will figure out ways to adapt to the computer and to the ways that computer art is marketed," says Davis.

PHOTOGRAPHY *by Karen Chambers*

"The most powerful medium that we have for instruction, for spreading the truth, for protecting the First Amendment, and people's right to know is documentary photographs," says John Long, past president of the National Press Photographers Association.

But the documentary photograph may be an extinct species in the very near future thanks to advances in electronic technology. It is now possible to feed "photographic" images directly into computers so that not only does a print on paper not exist, neither does a negative.

The revolution started about four years ago with the introduction of the Leafax Transmitter. It was a portable negative trans-

Who Owns the Image?

Who Owns the Image?

mitter that digitized color negatives and sent them to newspapers over telephone lines. Then AP converted from its wire photo system to a new system in which all photographs were fed directly into the computer. "At the 1992 Republican convention this year, AP was shooting with digital cameras, no film, pumping them straight into the Mac, uploading in four minutes, bypassing film altogether," says Long. Now virtually every newspaper in the country has converted to electronic technology.

With this new technology the photographic image can be manipulated in ways that might have been possible in the conventional darkroom, but with computers, can be done much more easily and quickly. Elements can be rearranged, added or deleted, colors can be modified, images can be extended in a virtually undetectable way. "Now the problem is that once you've got an electronic file, you can manipulate that file and leave no way to trace it," says Long. "There's no way to prove that it has not been manipulated." It's also flawless. "Anybody trained or untrained, from copy desk, writing desk or photo desk, can change a picture because the systems are that easy to use."

This question has been the focus of much discussion by professional organizations such as American Society of Magazine Photographers (ASMP) and National Press Photographers Association (NPPA). Slowly, these and other groups are adopting awareness campaigns. In Norway, a Code of Ethics for print media publishers, photographers and journalists was adopted in 1990 calling for the use of a symbol with manipulated photographs; this would be an "M" in a circle representing "montage" and would be placed inside the photographic image.

The NPPA has taken a different approach, focusing on principles. A statement adopted by the Board of Directors in 1991 states: "As journalists we believe the guiding principle of our profession is accuracy, therefore, we believe it is wrong to alter the content of a photograph in any way that deceives the public...We believe the photojournalistic guidelines for fair and accurate reporting should be the criteria for judging what may be done electronically to a photograph."

Although the computer makes manipulation of a photograph more easily achieved and raises the question of authenticity, those ethical questions have always existed. In Fred Ritchin's insightful and informative book on the subject, *In Our Own Image* (Aperture Foundation, 1989) he quotes Hal Buell, assistant general manager of newsphotos at AP as saying, "Ethics is in the mind. It is not limited to electronics. Electronics have opened up a new avenue for screwing up, but they're by no means the only way."

GRAPHIC DESIGN *by Joyce Rutter Kaye*

For graphic designers, the digital dilemma is twofold. Not only are designers asking, "Who owns the image?" but also, "How do we protect our role in the creative process?"

Although many designers regard the computer as "just another tool," they cannot ignore the impact and implications of the digital environment in their industry. The computer has penetrated every nook and cranny of the profession, influencing the creative process, design practices and legal and ethical standards. Attitudes about design are changing rapidly. The accessibility of desktop publishing technology has delivered design tools into the hands of many users—most notably clients—who are unschooled in graphic arts. This has supposedly demystified the design process and has made it easier for clients to lose perspective of the creative process by concentrating more on what can be output from a computer, not input from a designer, points out Clement Mok, of Clement Mok designs, San Francisco. "Clients start to realize, 'we have this all in-house, why don't we do this ourselves?'" Mok says. "The creative component is not thrown in the mix...it's seen as one big homogeneous mass."

Designers are realizing that they need to defend their roles by

educating clients about the value of their most prized and intangible asset: creativity. For decades, design firms have marketed themselves by trumpeting their specializations in areas such as annual reports or packaging design. In the 1990s, says Mok, designers need to build value into their profession by marketing themselves as analytical, perceptive generalists who use both sides of their brains. "If a client is changing the layout of a spreadsheet, we need to dig a little deeper and ask why."

The computer has further complicated the role of the designer by bringing in-house the jobs he or she once commissioned from outside vendors. Now designers may sometimes find themselves handling not only the design of a piece, but also the typesetting, color separation, photography and illustration. Not only is it possible for the designer to perform all of those functions, it is often expected by the client.

Computers have also made ownership rights a stickier issue. Now that clients can take an electronic file and easily manipulate it, repurpose it and redistribute it, designers are pressured to clearly specify usage rights at the outset of a project. After creating a logo for The Mirage, a Las Vegas hotel/casino, which featured a simple, illustrative image of palm trees above the Mirage name in script, Mok later discovered that the image had been manipulated and merchandised. A dolphin was added to his logo, and then silk-screened on t-shirts. Because he had essentially handed over the image at the outset, he had no control over the image in subsequent merchandising agreements, nor did he receive monetary compensation from them.

Of course, these issues have existed for years. But with computers, it is easier and faster to manipulate work, and this has given many people a casual attitude about design, says Rudy Vanderlans of Emigre Graphics, San Francisco. "Clients feel graphic design is negotiable. It's not like architecture, where if you take one floor out, the whole building will collapse." Perhaps not. But in the future, designers will need to lay a firmer foundation for rights to their work.

TYPEFACES *by Joyce Rutter Kaye*

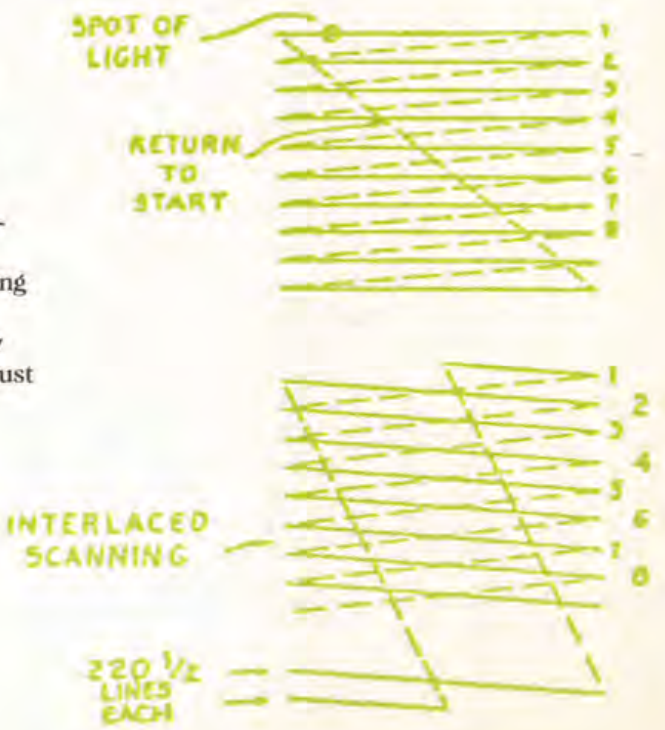
It is the best of times and the worst of times in the typeface industry. For typeface users, things couldn't be better. The proliferation of desktop publishing technology has created an enormous demand for new typefaces. Type manufacturers and suppliers have responded by flooding the market with thousands of typefaces in a wide variety of styles. Cynthia Hollandsworth, U.S. Type Marketing Manager for Agfa, estimates that at least 10,000 Type 1 typefaces alone exist today. This supply has led manufacturers to devalue fonts to a point where many unessential typefaces can be purchased for as little as 99 cents per font.

Digital type also affords users a great deal of flexibility and freedom with the way fonts appear in the documents they create. Desktop designers are becoming adept at using type. With existing page layout programs, users can fine-tune their type electronically by adjusting kerning, word spacing and leading. New technologies such as Adobe's Multiple Master allow one to adjust up to four design axes of a Multiple Master font. And Apple's upcoming Truetype GX system software enhancement will automatically add ligatures and adjust kerning and word spacing on the fly. In addition, Altsys' Fontographer, Letraset's FontStudio or URW's Ikarus M can be used to assist in the creation of new typeface designs.

For manufacturers, designers and suppliers of typefaces, however, times are difficult. Cheap typefaces are hurting the vendor's bottom line. Digital typefaces are very easy to pirate; it is estimated that each font software program is illegally copied at least six times. Typefaces are not protected under United States copyright laws because they are considered to be useful tools of communication, rather than artistic works. Because fonts are so easily copied and stolen, typeface designers can lose the incentive to create new typeface designs. "It's a great tragedy that typefaces are not protected," says type designer Sumner Stone, of the Stone Type Foundry, San Francisco. "This has put a great damper on the typeface design world—no question about it."

There is also the question of the esthetics of type. Now any user can take an original typeface design and with font manipulation and editing programs, can rescale letters, adjust stroke weights and alter serifs. Typeface designers seem resigned to the fact that they have no control over the manipulation of their creations by average users. "I'm much more concerned about someone copying my designs and selling it as his own," says Stone. Rudy Vanderlans of Emigre Graphics concurs, adding, "We are more concerned that people buy legal copies of our fonts. It's the people who are stealing our fonts that we worry about. After someone has purchased the type, [he or she] can squeeze it, condense it, boldface it...we have no hold on the esthetic of the design. It would be arrogant of us to say that they are using it right or wrong."

Manufacturers are making efforts to educate users about the long-term damage of piracy on the industry. They are also reminding us of the axiom that you get what you pay for. "People will recognize the importance of brand names," says Hollandsworth. "If you don't know where your type is coming from, you can't complain when the job you are working on crashes in the middle of the night, or if the type looks bad."



LICENSING INDEX

The following organizations, seminars and books can provide more information about licensing and copyright issues.

ORGANIZATIONS

Advertising Photographers of America (APA)
National Office:
7201 Melrose Ave.
Los Angeles, CA 90046
(213) 935-2056
President: Doree Laughlin
Conducts Digital Imaging Seminars. Provides to non-members upon request a copy of their estimate/invoice form which includes a statement on ethics and professional conduct. Chapter offices provide limited legal counsel and Business Practices Committees monitor copyright issues.

1725 West North Ave.
Chicago, IL 60622
(312) 342-1717
Chapter President: Sandy Hedrich

27 West 20th Street, Room 601
New York, NY 10011
(212) 807-0399
Chapter President: Chris Callis

American Center for Design
233 East Ontario, Suite 500
Chicago, IL 60611
(312) 787-2018
Contact: Rob Dewey
An information source on all issues of importance to designers, they provide access to publications on various legal matters and sell reprints for a nominal fee. Annual Design Practice Workshops are videotaped and copies can be purchased through the Center.

American Institute of Graphic Arts (AIGA)
National Office:
1059 Third Ave.
New York, NY 10021
(212) 752-0813
Contact: Allen Payne
Copies of a Contract/Standard Form of Agreement for Graphic Design Services and a Code of Ethics and Professional Conduct for Graphic Designers are available upon request. To order a transcript of Bit by Bit, a 1991 Licensing symposium jointly sponsored by The Smithsonian Institution, the AIGA and ITC, send $10.00.

American Society of Magazine Photographers (ASMP)
419 Park Ave. South
New York, NY 10016
(212) 889-9144
Contact: Pat Caulfield
Promotes high ethical standards among photographers from every discipline. Membership includes a legal referral system and publications that contain legal and business information. The ASMP Licensing Agency shapes terms and conditions for new electronic media practices.

Association for the Development of Electronic Publishing Technique (ADEPT)
360 North Michigan Ave.
Chicago, IL 60601
(312) 609-0577
Contact: Liane Sebastian
A user group for desktop publishers. Will conduct a business and ethical practices seminar at the CONCEPPTS Show (a conference with exhibits for the pre-press industry), February 24-27, 1993, in Orlando, FL.

Association Typographique Internationale (ATypI)
For information write to: ATypI, c/o International Typeface Corporation
866 Second Ave.
New York, NY 10017
This international organization of type manufacturers, designers and educators devised a strategy to sensitize type users to respect and protect the work of type designers. The ATypI Font Software Anti-Piracy Initiative includes a definitive policy statement against piracy, an information and awareness campaign from ATypI member corporations and a commitment to penalize those who ignore the legal ramifications of illicitly copying software.

Graphic Artists Guild
11 West 20th St.
New York, NY 10011
(212) 463-7730
Contact: Paul Batista
Represents the interests of professional practitioners in the graphic arts, whether freelance or staff by improving the economic conditions of the industry and promoting high professional standards of ethics and practice. Benefits include an Attorney Referral System and a Professional Practices Committee. A member organization of the Joint Ethics Committee.

Interactive Telecommunications Program (ITP)
Copyright and New Technologies Program
New York University
Tisch School of the Arts
721 Broadway
New York, NY 10003
(212) 998-1885
Contact: Donna Demac
These are two-year Masters Programs within the Tisch School of the Arts that focus on applications and new technologies. Acts as an academic think tank and is the center of a strong public outreach program.

International Association of Business Communicators (IABC)
One Hallidie Plaza
Suite 600
San Francisco, CA 94102
(415) 433-3400 or (800) 776-4222
Contact: Christy Francis, ext. 126
Represents 11,500 business communicators worldwide. Reprints from their resource library and communications bank and a handbook are made available to members and non-members.

Joint Ethics Committee
P.O. Box 179
Grand Central Station
New York, NY 10163
(212) 966-2492.
All inquiries must be made by mail. To order their booklet Code of Fair Practice, send a $4.00 check or money order made out to the Joint Ethics Committee along with a SASE bearing 52 cents postage.

Software Publishers Association (SPA)
1730 M Street, NW, Suite 700
Washington, DC 20036-4510
(202) 452-1600;
(800) 388-7478 (Anti-piracy Hotline)
To order their free Self-Audit Kit which includes the software program Spot-It, dial the 800 number. To order the video, "It's Just Not Worth the Risk," send a $10.00 check or money order which includes shipping, made out to the Software Publishers Association. To order their Software Management Guide which includes the video and Spot-It, send an $80.00 check or money order, which includes shipping, made out to the Software Publishers Association.

United States Office of Copyrighting
(202) 707-3000

SYMPOSIA/CONFERENCES:

American Center for Design
January 1993
Chicago, IL
Coordinator: Rob Dewey
Design Practice Workshops focus on changing business roles and responsibilities in electronic publishing; in particular, how electronic tools have changed the profession.

CONCEPPTS Show
February 24-27, 1993
Orlando, FL
Coordinator: Michael Gallagher
Graphic Arts Show Company,
Reston, VA. (703) 264-7200.
A conference with exhibits for the prepress industry.

Software Publishers Association
March 3-6, 1993
San Diego, CA
Coordinator: Penny Perlman

International Association of Business Communicators
June 1993
Chicago, IL
Coordinator: Chris Grossgart, V.P. of Professional Development, Ext. 116

Interactive Telecommunications Program
Spring 1993
New York University, New York, NY
Coordinator: Donna Demac
Roundtable discussion on authors' rights in the electronic publishing era

AIGA
Fall 1993
Miami, FL
Coordinator: Irene Bareis

Graphic Artists Guild
June 1994
New York, NY
Coordinator: Yvonne Perano

PUBLICATIONS:

Assignment Photography Monograph.
New York: ASMP, 1991

Crawford, Tad.
Legal Guide for the Visual Artist.
New York: Allworth Press, 1990.
$18.95

Crawford, Tad.
Protecting Your Rights and Increasing Your Income.
New York: Allworth Press, 1990.
$12.95 (Videotape)
To order Allworth Press books and videotapes, send check (plus $3 UPS) to: 10 East 23rd St., Suite 400, New York, NY 10010 or call (212) 777-8395. Order with VISA/Mastercard toll free (800) 247-6553.

Ethics, Copyright and the Bottom Line
Camden: Center for Creative Imaging, 1991
Transcript of a roundtable discussion between: Ray DeMoulin, Nathan Benn, John Sculley, Brad Kahin, Fred Ritchin, Dr. Adriaan Ligtenberg, Mark Godfrey, Robert Stein, Charles Aultschul, Timothy Druckrey and John Garrett. Order with VISA/

(Continued on page 49)

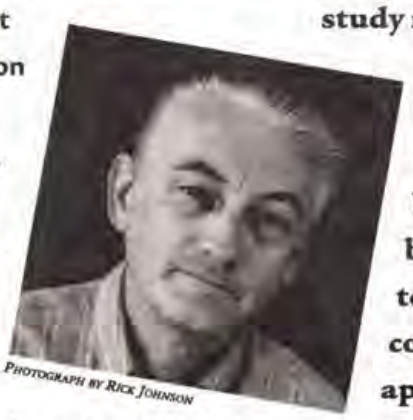
Ronald Arnholm's interest in letterforms dates back to his childhood in Barre, Vermont, when he would watch his brother apply pinstriping and lettering on antique cars and trucks. To the youngster, the process was magic. He would marvel as the letters seemingly transferred by themselves from the brush to the vehicles.

Arnholm's first real job was in fact as a sign painter in a small two-person shop during college breaks. In general, most apprentice sign painters do not become type designers, and they usually remain in the lettering, rather than typographic arts. Not so for Arnholm. He recalls, "It was during this time that I started to develop a deep interest in type. I thoroughly enjoyed analyzing the design structure of individual typefaces and incorporating them into all kinds of signage whenever I could."

Arnholm designed his first typeface for Photo-Lettering, Inc. in New York City, in 1958 when he was in his second year at the Rhode Island School of Design, and he has been creating designs for major type foundries on a custom order basis ever since. To date, over 50 typefaces are to his credit.

The genesis of ITC Legacy actually began in the early 1960s when Arnholm was in a graduate design program at Yale University.

In a history of typography class he was able to study firsthand a copy of the 1470 Eusebius, set in the roman type of Nicolas Jenson. It was (typographic) love at first sight. With this inspiration Arnholm decided that a revival design of Jenson's work would be an exciting and worthwhile challenge—and the perfect subject for his master's thesis. After extensive research, guidance from the eminent design staff of Yale, and months of hard work, the design was completed. Arnholm received his M.F.A., and the typeface, Jenson Roman, eventually became part of the Linotype type library.



PHOTOGRAPH BY RICK JOHNSON

AS WITH MANY OTHER DESIGNERS, ARNHOLM IS RARELY COMPLETELY SATISFIED WITH HIS WORK. IN 1982 HE DECIDED THAT HIS FIRST JENSON DESIGN HAD NOT CAPTURED ALL THE QUALITIES OF THE ORIGINAL, AND THAT IT NEEDED A COMPANION ITALIC TO COMPLETE THE FAMILY. FOR HIS MODEL HE WENT BACK TO THE 1470 EUSEBIUS—THIS TIME AT THE EMORY UNIVERSITY SPECIAL COLLECTION IN ATLANTA, GEORGIA. ARNHOLM WAS ABLE TO

DO EXTENSIVE STUDY OF THE JENSON TYPE, PHOTOGRAPH THE BOOK AT VERY CLOSE RANGE, AND MAKE HUNDREDS OF TRIAL DRAWINGS JUST TO GET A PROPER "FEEL" FOR THE TYPE. NEXT CAME MORE DRAWINGS, AND TEST FONTS; THEN EDIT, REWORK, AND MORE TEST FONTS. THE FINAL RESULT IS SEEN HERE AS ITC LEGACY.

Arnholm is no stranger to current design technology, but he chose not to use a computer as a design tool for the Jenson revival that was to become ITC Legacy. He feels that "the beauty and perfection of the Jenson roman is due in part to its imperfection and inconsistency of details." His extensive study revealed that serif design, stroke weight and angle, and individual character curves all varied subtly from letter to letter. He believed that "this subtle contrast between similar parts on one letter relative to another is one of the contributing factors to the mellow appearance of Jenson." Arnholm wanted to retain as much of the character and personality of the original Jenson in his work as possible, and felt that the use of a computer would have made this difficult.

The toughest question to answer when reviving a Jenson type is: What should be the design model for the italic? The problem is that there were no italic typefaces when Jenson cast his type. Past revivals based their italics on Renaissance calligraphy or the italic types of Aldus Manutius which were used early in the 16th century. Arnholm, however, chose to base the italics for ITC Legacy Serif on the work of Claude Garamond. "Other historic forms didn't seem to work well with Jenson, they seemed too regular in their overall detailing," says Arnholm.

"The Garamond, on the other hand, had some of the irregularities and inconsistencies found in the Jenson."

While working on the Jenson type Arnholm became intrigued with the concept of a companion series of sans serif faces having the essential skeletal structure of the oldstyle serif types in his revival. A large pad of tracing paper and a day's worth of trial renderings later, Arnholm was satisfied that his idea was sound. It wasn't until he was in the final stages of the serif design, however, that he began to concentrate in earnest on the sans serif design. Although both are based on the same design model, ITC Legacy Serif would be classified as an exceptionally sensitive interpretation of an earlier style, while ITC Legacy Sans could only be called an original design statement. Perhaps because it is based on proven oldstyle letter shapes and proportions, ITC Legacy Sans is a remarkably legible typeface. Character shapes are easy to read and their face's proportions add to its legibility and make it applicable to a wide range of graphic uses. While counters are open, the lowercase x-height is kept to modest proportions, which also results in an easy to read, but not overpowering design.

Both ITC Legacy Serif and ITC Legacy Sans are available in Book, Medium, Bold and Ultra with corresponding italic weights for all but the Ultra. Small caps have been created for the Book and Medium weights of ITC Legacy and oldstyle figures are available for the roman and italic designs in all weights of this series. 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: ITC

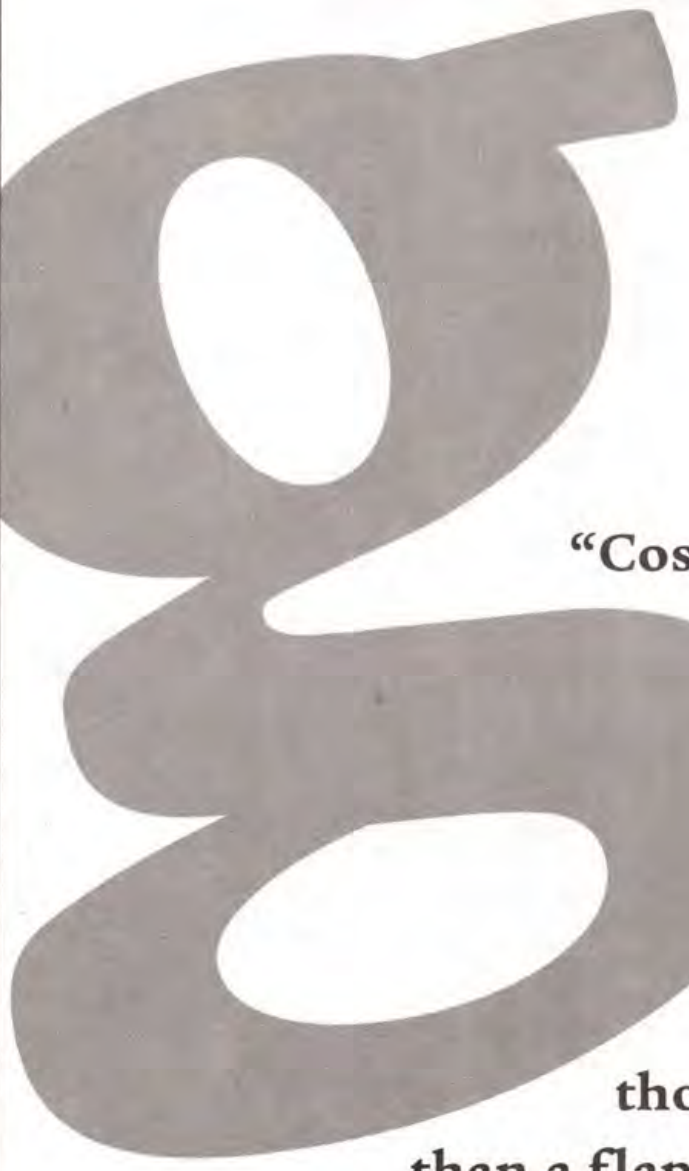
THESE TYPEFACES WILL BE AVAILABLE TO THE PUBLIC AFTER NOVEMBER 17, 1992, DEPENDING ON EACH MANUFACTURER'S RELEASE SCHEDULE.

ITC LEGACY™

Where There's a Will
There's a Legacy

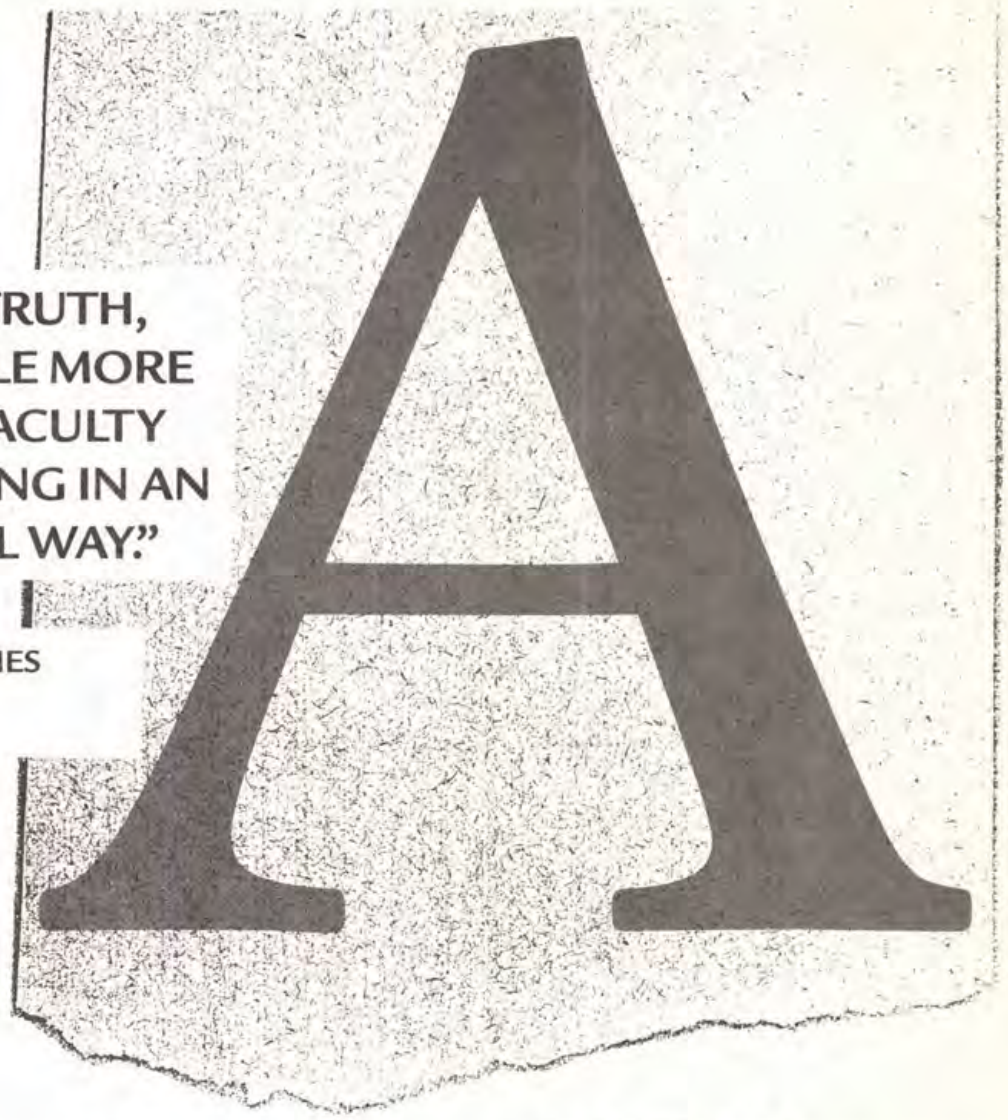
"I am the voice of today, the herald of tomorrow... I coin for you the enchanting tale, the philosopher's moralizing, and the poet's visions... I am the leaden army that conquers the world—I am TYPE."

FREDERIC **WILL** *IAM GOUDY*



"Costard, O! They have lived long on the alms-basket of words. I marvel thy master hath not eaten thee for a word; for thou art not so long by the head as honorificabilitudinitatibus; thou art easier swallowed than a flap-dragon."

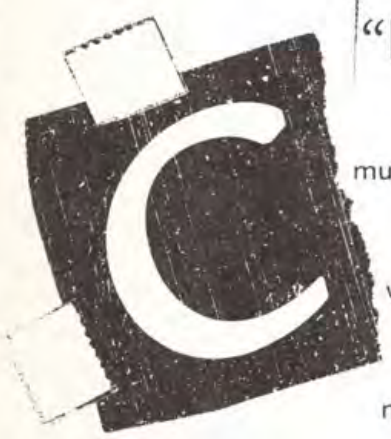
William
Shakespeare



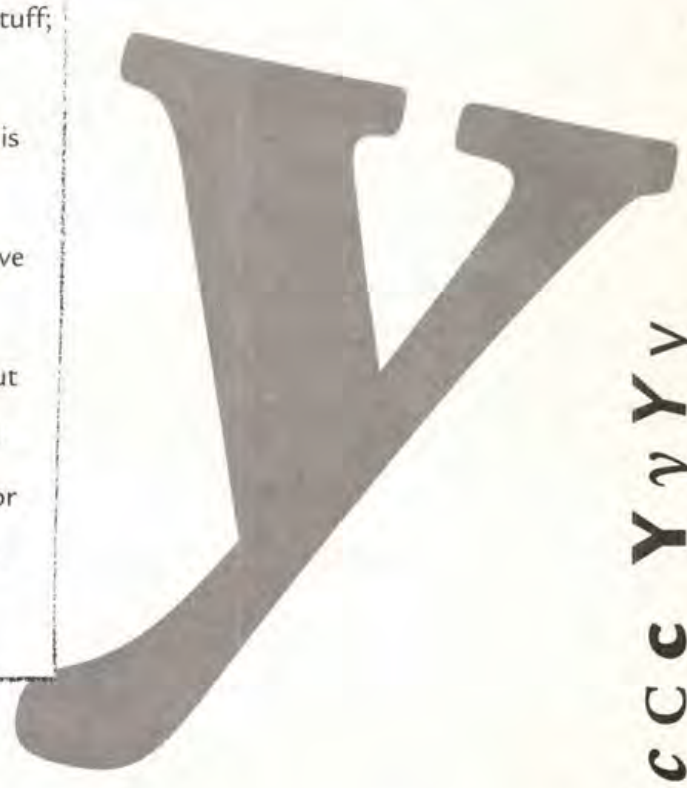
"GENIUS, IN TRUTH, MEANS LITTLE MORE THAN THE FACULTY OF PERCEIVING IN AN UNHABITUAL WAY."

WILLIAM JAMES

"ALL I KNOW IS JUST WHAT I READ IN THE PAPERS." WILL ROGERS



"I am not sorry for having wrought in common, crude material so much; that is the right American stuff; and perhaps hereafter, when my din is done, if anyone is curious to know what that noise was, it will be found to have proceeded from a small insect which was scraping about on the surface of our life and trying to get into its meaning for the sake of the other insects larger or smaller..."



WILLIAM DEAN HOWELLS

L L L L e E e e G g G g a A A a C c c c Y y Y y

ITC LEGACY SANS™

Excellence in typography is the result of nothing more than an attitu de. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integra tion of design elements often demands unorthodox typography. It m ay require the use of compact spacing, minus leading, whatever is ne
8/9

Excellence in typography is the result of nothing more than an attitude. Its ap peal comes from the understanding used in its planning; the designer must car e. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, m inus leading, whatever is needed to get the job done. Excellence in typography
8/9

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

Excellence in typography is the result of nothing more t han an attitude. Its appeal comes from the understand ing used in its planning; the designer must care. In cont emporary advertising the perfect integration of design elements often demands unorthodox typography. It ma
10/11

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unor thodox typography. It may require the use of compact spacing
10/11

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

Book

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefghij
klmnopqrstuvw
xyz1234567890&$
¢£%ÇØÆŒßçø
æöẽfiflˆ ˘ °(:;,.!?-–“”
/#*)[†‡§»«12345
67890]ABCDEFGHIJ
KLMNOPQRSTUV
WXYZ

Book Italic

ABCDEFGHIJKLM
NOPQRSTUV
WXYZabcdefghijklm
nopqrstuvwxyz12
34567890&$¢£%
ÇØÆŒßçøæöẽ
fiflˆ ˘ °(:;,.!?-–“”/
#)[†‡§»«1234*
567890]

Medium

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefghi
jklmnopqrstuv
wxyz1234567890
&$¢£%ÇØÆŒ
çøæöẽfiflˆ ˘ °(:;,.!?-
–“”/#*)[†‡§»«12
34567890]ABCDEFG
HIJKLMNOPQRST
UVWXYZ

Excellence in typography is the result of nothin g more than an attitude. Its appeal comes from the understanding used in its planning; the de signer must care. In contemporary advertising the perfect integration of design elements ofte n demands unorthodox typography. It may req
12/13

Excellence in typography is the result of nothing mor e than an attitude. Its appeal comes from the under standing used in its planning; the designer must care In contemporary advertising the perfect integration of design elements often demands unorthodox typo graphy. It may require the use of compact spacing, m
12/13

Excellence in typography is the result of noth ing more than an attitude. Its appeal comes from the understanding used in its planning the designer must care. In contemporary ad vertising the perfect integration of design ele ments often demands unorthodox typograp
12/13

Excellence in typography is the result of nothing more than an attitude. Its appe al comes from the understanding used i n its planning; the designer must care. In contemporary advertising the perfect in tegration of design elements often dem
14/15

Excellence in typography is the result of noth ing more than an attitude. Its appeal comes from the understanding used in its planning the designer must care. In contemporary ad vertising the perfect integration of design ele ments often demands unorthodox typograph
14/15

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

Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopq
(:;.!?-–“”/#*)[†‡§»«1234567890] “...the beauty and perfect
inconsistency of details.” “...this subtle contrast between similar parts on on
**appearance of Jenson.” ITC Legacy Serif would be classified as an exceptionally sensitive interpretation of an ea

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer mu st care. In contemporary advertising the perfect integration of design elem ents often demands unorthodox typography. It may require the use of comp act spacing, minus leading, whatever is needed to get the job done. Excelle
8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary ad vertising the perfect integration of design elements often de mands unorthodox typography. It may require the use of co
10/11

Medium Italic

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefghij
klmnopqrstuvwx
yz1234567890&$¢
£%ÇØÆŒßçøæ
œfifl^˘°(:;,.!?-–“”/
#)[†‡§»«1234*
567890]

Excellence in typography is the result of nothing m ore than an attitude. Its appeal comes from the un derstanding used in its planning; the designer must care. In contemporary advertising the perfect inte gration of design elements often demands unorth odox typography. It may require the use of compa
12/13

Excellence in typography is the result of no thing more than an attitude. Its appeal com es from the understanding used in its plann ing; the designer must care. In contempora ry advertising the perfect integration of de sign elements often demands unrthodox ty
14/15

Excellence in typography is the result of nothing more than an at titude. Its appeal comes from the understanding used in its plan ning; the designer must care. In contemporary advertising the p erfect integration of design elements often demands unorthodo x typography. It may require the use of compact spacing, minus
8/9

Excellence in typography is the result of nothing mo re than an attitude. Its appeal comes from the unde rstanding used in its planning; the designer must ca re. In contemporary advertising the perfect integrat ion of design elements often demands unorthodox
10/11

Bold

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefgh
ijklmnopqrstuv
wxyz1234567890
&$¢£%ÇØÆŒ
ßçøæœfifl^˘°(:;,.!
?-–“”/#*)[†‡§»
«1234567890]

Excellence in typography is the result of not hing more than an attitude. Its appeal com es from the understanding used in its plann ing; the designer must care. In contempora ry advertising the perfect integration of de sign elements often demands unorthodox
12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understandin g used in its planning; the designer m ust care. In contemporary advertising the perfect integration of design elem
14/15

Bold Italic

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefghij
klmnopqrstuv
wxyz1234567890
&$¢£%ÇØÆ
Œßçøæœfifl^˘°(:;
,.!?-–“”/#*)[†
‡§»«]

Excellence in typography is the result of nothing more than an attitude. It s appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is needed to get the job don
8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding use d in its planning; the designer must care. In contemporary advertising the perfect integration of design elements ofte n de mands unorthodox typography. It may require the use
10/11

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use o
12/13

Excellence in typography is the result of n othing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In conte mporary advertising the perfect integrati on of design elements often demands uno
14/15

tuvwxyz1234567890&$¢£%ÇØÆŒçøæœfiflˆ˘°
n of the Jenson roman is due in part to its imperfection and
tter relative to another is one of the contributing factors to the mellow
style, while ITC Legacy Sans could only be called an original design statement.

ITC LEGACY SERIF™

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

Excellence in typography is the result of nothing more than an attitude. I ts appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is needed to get the job don
8/9

Excellence in typography is the result of nothing more than an a ttitude. Its appeal comes from the understanding used in its pla nning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthod ox typography. It may require the use of compact spacing, minu
8/9

Excellence in typography is the result of nothing mo re than an attitude. Its appeal comes from the under standing used in its planning; the designer must care In contemporary advertising the perfect integration of design elements often demands unorthodox typo
10/11

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary a dvertising the perfect integration of design elements often demands unorthodox typography. It may require the use of
10/11

Excellence in typography is the result of nothing m ore than an attitude. Its appeal comes from the und erstanding used in its planning; the designer must care. In contemporary advertising the perfect integ ration of design elements often demands unorthod
10/11

Book

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefghij
klmnopqrstuvw
xyz1234567890&$
¢£%ÇØÆŒßçø
æëœfiflˆ˘°(:;,.!?-–“”
/#*)[†‡§»«12345
67890]ABCDEFGHIJ
KLMNOPQRSTUV
WXYZ

Book Italic

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefghij
klmnopqrstuvw
xyz1234567890&$
¢£%ÇØÆŒßçø
æëœfiflˆ˘°(:;,.!?-–“”
/#)[†‡§»«1234*
567890]

Medium

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefgh
ijklmnopqrstu
vwxyz1234567890
&$¢£%ÇØÆŒ
çøæëœfiflˆ˘°(:;,.!?
-–“”/#*)[†‡§»«12
34567890]ABCDEFG
HIJKLMNOPQRST
UVWXYZ

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

Excellence in typography is the result of noth ing m ore than an attitude. Its appeal comes from the un derstanding used in its planning; the designer m ust care. In contemporary advertising the perfect integration of design elements often demands un orthodox typography. It may require the use of co
12/13

Excellence in typography is the result of no thing more than an attitude. Its appeal com es from the understanding used in its plan ning; the designer must care. In contempo rary advertising the perfect integration of design elements often demands unorthod
12/13

Excellence in typography is the result of nothing more than an attitude. Its a ppeal comes from the understanding used in its planning; the designer mu st care. In contemporary advertising t he perfect integration of design elemen
14/15

Excellence in typography is the result of no thing more than an attitude. Its appeal co mes from the understanding used in its pla nning; the designer must care. In contemp orary advertising the perfect integration o f design elements often demands unorthod
14/15

Excellence in typography is the result of nothing more than an attitude. It s appeal comes from the understandi ng used in its planning; the designer must care. In contemporary adverti sing the perfect integration of design
14/15

Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmn
(:;.!?-–“”/#*)[†‡§»«1234567890]“...the beauty and perfect
and inconsistency of details.” “...this subtle contrast between similar part
the mellow appearance of Jenson.” ITC Legacy Serif would be classified as an exceptionally sensitive interpretati

Excellence in typography is the result of nothing more than an attitude. I ts appeal comes from the understanding used in its planning; the design er must care. In contemporary advertising the perfect integration of des ign elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is needed to get the job
8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary a dvertising the perfect integration of design elements often demands unorthodox typography. It may require the use o
10/11

Medium Italic

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefghij
klmnopqrstuvwx
yz1234567890&$¢
£%ÇØÆŒßçøæ
œfifl^˘°(:;,.!?-–“”/
#)[†‡§»«1234*
567890]

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use o
12/13

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 cont emporary advertising the perfect integrat ion of design elements often demands uno
14/15

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 advertisin g the perfect integration of design elements often demands u northodox typography. It may require the use of compact spa
8/9

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

Bold

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefgh
ijklmnopqrstuv
wxyz1234567890&
$¢£%ÇØÆŒßç
øæœfifl^˘°(:;,.!?-
–“”/#*)[†‡§»«
1234567890]

Excellence in typography is the result of n othing more than an attitude. Its appeal comes from the understanding used in it s planning; the designer must care. In con temporary advertising the perfect integr ation of design elements often demands
12/13

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

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may req
8/9

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

Bold Italic

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefghij
klmnopqrstuv
wxyz1234567890
&$¢£%ÇØÆ
Œßçøæœfifl^˘°(:;
,.!?-–“”/#*)[†
‡§»«]

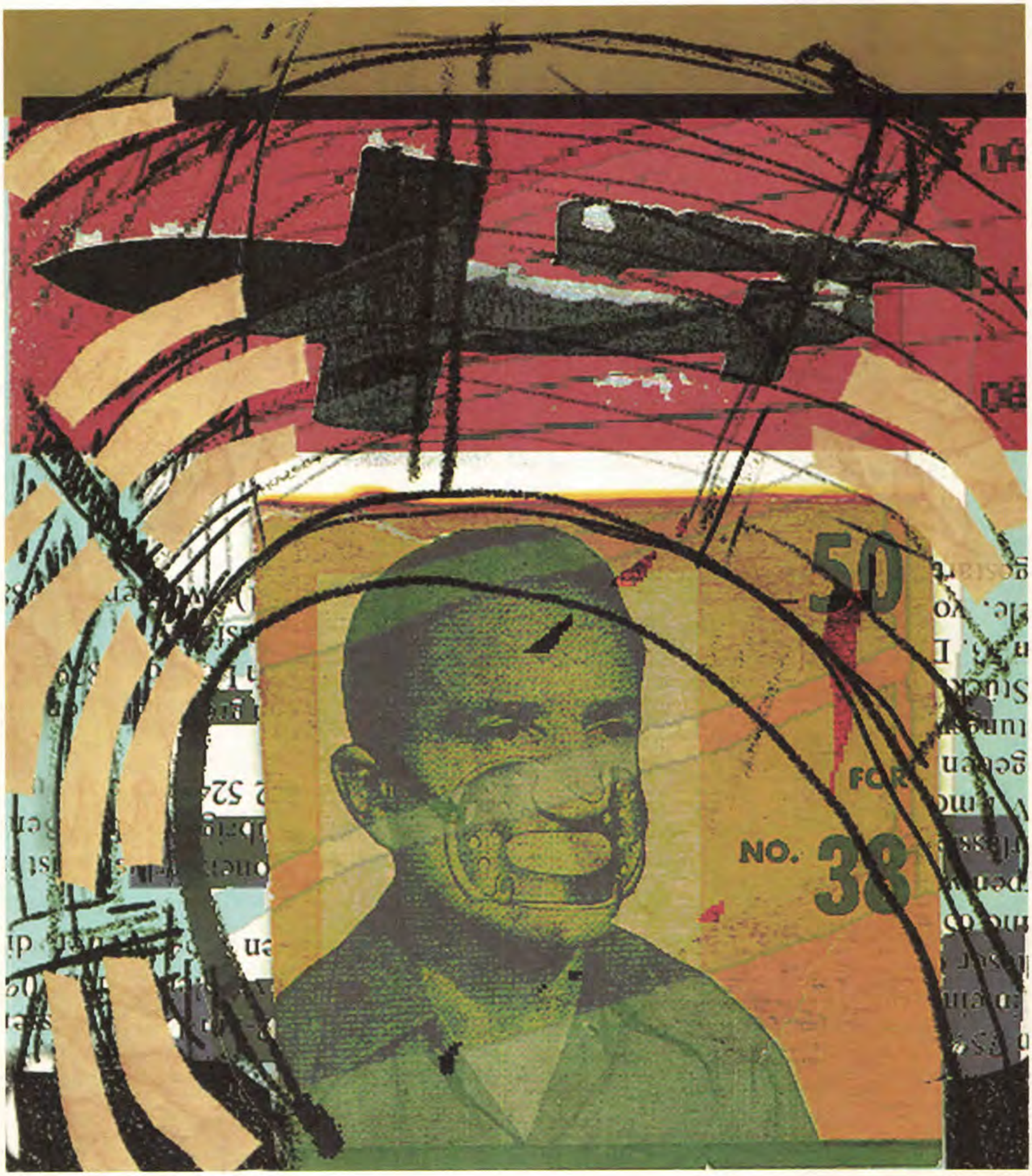
Excellence in typography is the result of nothin g more than an attitude. Its appeal comes from the understanding used in its planning; the de signer must care. In contemporary advertisin g the perfect integration of design elements of ten demands unorthodox typography. It may r
12/13

Excellence in typography is the result of nothing more than an attitude. Its appe al comes from the understanding used i n its planning; the designer must care. In contemporary advertising the perfect in tegration of design elements often dema
14/15

qrstuvwxyz1234567890&$¢£%ÇØÆŒçøæœfifl^˘°
n of the Jenson roman is due in part to its imperfection
n one letter relative to another is one of the contributing factors to
f an earlier style, while ITC Legacy Sans could only be called an original design statement.

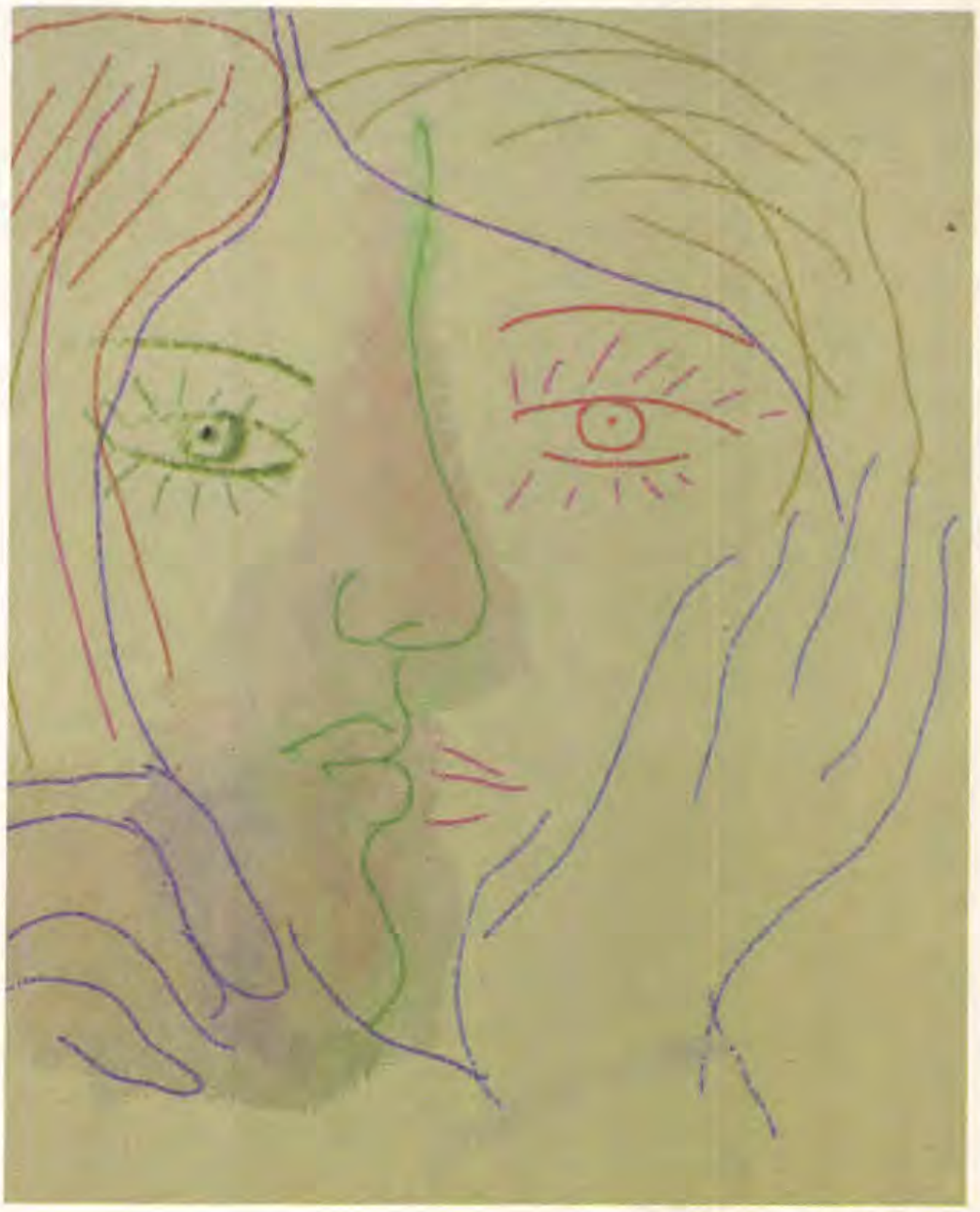
MEDIUM HOT

A PORTFOLIO



TIM DURFEE © 1992

These elegant and simple works represent the "second wave" of computer art. They were produced at the year-old Center for Creative Imaging in Camden, Maine, where artists, graphic designers, photographers and others in the visual arts are immersing themselves in digital technology and discovering what it can offer to their creative processes. Today the practiced eye gravitates to work distinguished by esthetic intentionality, rather than just the effects of filters, juxtaposition, distortion and general excess characterized by the first generation of computer art. As this medium of remarkable capabilities settles into familiarity as a tool for artists, it extends them into new and original forms of expression: In Jean-Michel Folon's stylized depiction of a dove, or Paul Davis' cubist portrait, the computer is used as directly as a pencil. In Kenneth Harrison's two works, he creates layered effects that build on his complex painting techniques but would not be the same in his traditional medium. Tim Durfee and Julie Pincus employ cutting, pasting and rendering in the forms we have come to associate with contemporary collage and yet have at their fingertips the additional power to transform the colors and shapes of their given materials. These six works are at the exciting point where the tricks of technology become invisible and the magic of the artist emerges. ***Myrna Davis***



PAUL DAVIS © 1992

JULIE PINCUS © 1992

JEAN-MICHEL FOLON © 1992

KENNETH HARRISON © 1992

HEADLINE: ITC ANNA TEXT/CAPTIONS: ITC FRANKLIN GOTHIC DEMI/BOOK

Ruled By Tools

New York Times columnist Russell Baker ponders computers, junk mail, and the "silliness of progress"

After using my powerful word processor to write a letter to a friend, I printed it on my state-of-the-art laser printer. What a professional look it had! It didn't look like a letter at all. It looked like a piece of junk mail.

Every day brings a dozen documents that look exactly like this letter. Every day they flutter into my trash can unread. One knows their messages too well:

An astounding new shampoo is available. An officeholder praises his own achievements. A sales pitch disguised as a lottery advises recipient to steel himself for the arrival of an armored truck full of dollars. A friend of the President says a contribution of $10,000 is imperative though $25 will not be sneered at.

My beautifully printed letter showed me caught in the American comedy about the silliness of progress. Just look at this letter: Writing it required several thousand dollars' worth of electronic machinery, not to mention a supply of electricity provided by vast corporations whose hot wiry tentacles stretched across thousands of miles.

With all these resources, what emerged? A letter that looked so like junk mail that my friend would probably toss it away unread. What's more, it was a poorly written letter—not a graceful phrase in it, too much stiffness in the prose joints, and twice as long as it needed to be.

Such gassiness is characteristic of writing done on computers. Computers make the physical toil of writing so negligible that the writer can write on forever, and often does, as I am currently doing at this very particular and precious point in time, a.k.a. now. Many books only 290 pages routinely wheeze on nowadays to 800, 900, 999.

My second-rate letter with the junk-mail look is a typical child of progress. With a goose quill, Thomas Jefferson could have written a letter at a fraction of the cost. It would have looked like the work of a human being, and it would have been a better letter than mine.

It would have been better not only because Jefferson had the more interesting mind, but also because writing with goose feathers is such messy work that a writer has to put his mind in order before starting. With a computer, he merely flips a switch, then lets his brain mosey around in the fog on the chance it may bump into an idea.

My second-rate letter produced at great expense reminds me of those silly men who drive around with one hand on the steering wheel and the other holding a telephone. Don't they realize the horror of living in a world where there is no haven anywhere, even in the sweet, sensuous privacy of your automobile, from the accursed telephone?

Apparently not. The high cost of car telephones suggests that people who have them will pay big money to avoid being alone with themselves. Often they are so desperate to experience communication that they call talk-radio shows, phoning in from the highway to abuse Congressmen or explain what's wrong with the hometown baseball team.

The plight of the modern American is comic, not tragic as the overwrought quality of the daily news report would have us believe. The guy using $3000 worth of machinery to write a pal a letter that will look like a piece of junk mail is part of the national comedy. So is the man driving down the highway, phone in hand, telling Radio World what's on his mind.

Both these people have the same problem. Technological genius has provided them with wonderful machinery which, used discretely, will bless their lives. Yet they let the machinery use them, and so become its victims, one depriving himself of peace of mind by letting the telephone get out of control, the other turning friendly letters into junk-mail facsimiles simply because electronics makes it possible.

The criticism often made of progress is that it makes life ever more complicated, ever more stressful and ever more demanding. All true, but its blessings are also considerable, or would be if we could stop being progress' servants and make progress start serving us. At present, alas, we are in the comic position of being tools. And we yearn to be tragic, not comic. Prince Hamlet, not Falstaff.

Copyright © 1992 by The New York Times Company. Reprinted by permission.

(TECH TALK BEGINS ON PAGE 40)

Alphabets, Inc. offers a new look at an old friend, original faces inspired by the lettering of Oz Cooper. Designer Bob McCamant has developed a widely useful family from Cooper's hand drawn posters and brush lettering.

Oz Brush
A*I Oz Brush™ & Oz Poster™ Family • $74.95
Oz Brush Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz • fifi & ff 12345
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz • fifi & ff 67890
Oz Poster
Oz Poster Condensed

A*I Prospera™ II
Prospera Prospera
abcdefghijklmnopqrstuvwxyz • fififfiffi ThQu & ff 12345
abcdefghijklmnopqrstuvwxyz • fififfiffi ThQu & ff 67890
Prospera Prospera
with Italic, Bold, Bold Italic, Small Caps $134.95

A*I Prospera is an original design from Alphabets founder Peter Fraterdeus. It is a [illegible] humanist/alternative to the deconstructed flurry of contemporary type design. Prospera works well for literature and in artistic contexts. All five fonts include full T-ligatures, accents and other special characters. Old-style numerals are standard, and lining numerals come with the Small Caps font.

A*I Egyptian Bold Condensed™
Egyptian Bold Condensed
with Display & Text Optical Styles
Multiple Master Version coming in 1993

KOCH NEULAND
A*I Koch Neuland™
With Dingbats & Astrologicals $44.95

A*I Koch Antiqua™
Koch Antiqua 50
Multiple Master • Type 1 &
Koch Antiqua 400
True Type $74.95
Koch Antiqua 750

Order Now to take advantage of these limited Special Offers!*
A*I Oz Family and A*I Prospera II Family $109.95
A*I Koch Antiqua and A*I Koch Neuland $109.95
A*I Koch Antiqua and A*I Prospera II Family $134.95
A*I Egyptian Bold Condensed and A*I Koch Neuland $74.95
*Offer available direct from Alphabets only, until March 1, 1993
Ask for A*I Fonts at FontShop & Precision Type!
By the Way, our initials are A*I *Alpha Island*, not A*I *Alpha One*!

ALPHABETS, INC.
In the US call 1 800 326 4083 / 708 328 2733
PO Box 5448, Evanston, IL 60204 USA
CIS: 73306,2703 / AppleLink: Alphabets
Fax: 708 328 1922

VISA / MasterCard Accepted
Fonts provided in Macintosh or Windows format on 3.5 inch Disks
Disk includes PostScript and TrueType versions of the Families Prospera, Oz Brush, Oz Poster, A*I, and the Alphabets ® are Trademarks of Alphabets, Inc.
Other trademarks are property of their respective owners.

Circle 244 on Reader Service Card

Who's New at ITC

New ITC Subscribers* Include:

Apply Design Group

Apply Design Group (Lehrte, Germany) manufactures and distributes high-quality typefaces for the graphic arts industry. Apply® Fonts are available in PostScript® and TrueType® formats for Apple Macintosh®, NeXT® and IBM PC® compatible computers. After signing a licensing agreement with International Typeface Corporation (ITC), the Apply Design Group added ITC® typefaces to its own exclusive typeface library.

Apply Design Group
Am Gehrkamp 45
D-3160 Lehrte
Germany
Phone (05132) 1228
Fax (05132) 1051

ITC

Carter & Cone Type Inc.

Carter & Cone Type Inc. (Cambridge, Massachusetts) designs and manufactures innovative fonts in a variety of international and expert character sets for users of both the Macintosh® and IBM PC® platforms. After signing a licensing agreement with International Typeface Corporation (ITC), Carter & Cone Type Inc.'s first release is ITC Galliard® roman and italic with expert sets.

Carter & Cone Type Inc.
2155 Massachusetts Avenue
Cambridge, MA 02140
Phone (617) 576-0398
Fax (617) 354-4146

ITC

Lincoln & Co.

Lincoln & Co. (Concord, Massachusetts) produces LincPage,® a high-speed interpreter of PostScript® files used for printing, imagesetting, fax conversion or other applications. Under a licensing agreement with International Typeface Corporation (ITC), Lincoln & Co. will now provide ITC® typefaces with LincPage for all output file formats.

Lincoln & Co.
29 Domino Drive
Concord, MA 01742
Phone (508) 369-1441
Fax (508) 371-2287

ITC

ParaGraph International

ParaGraph International (Moscow, Russia and Boulder, Colorado) is a leading developer of cursive handwriting recognition technologies; associated hardware and software applications are being developed. ParaGraph International signed an agreement with International Typeface Corporation (ITC) allowing ParaGraph to create Cyrillic extensions for ITC® typeface designs. The Cyrillic typefaces will be available in both HP Laser-Jet and PostScript® formats.

ParaGraph International
23 Petrovsky Boulevard
Moscow, 103051 Russia
Phone (7095) 200-2566
Fax (7095) 928-2768

ParaGraph USA
1034 Pearl St., Suite 304
Boulder, CO 80302
Phone (303) 443-8777
Fax (303) 449-2773

ITC

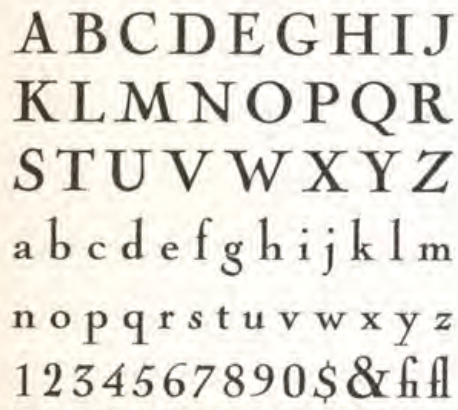
*ITC Subscriber companies are those companies which have a licensing agreement with International Typeface Corporation to manufacture and sell ITC® typefaces.

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

Designers

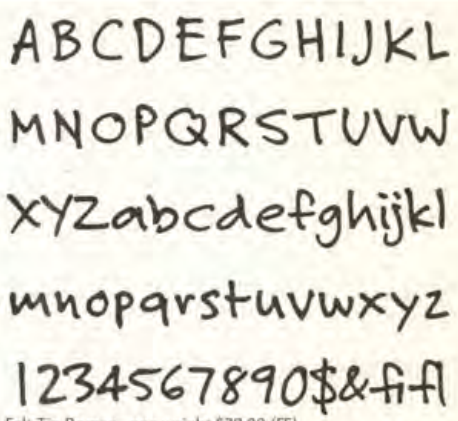
We have ALL The new fonts you are Looking for.
If you ever want to see them again
call FONTHAUS! between 9am-8Pm est (M-F)
800 942-9110

FontHaus is known for being not only the best resource for name-brand PostScript fonts at great prices, we are also gaining a reputation as the best resource for new releases. Most of these releases are exclusive to FontHaus *(FoundryExclusives)* and represent some of the finest new typeface designs in the industry. As an example, this text is set in Scangraphic's *Today*—a beautifully crafted sans serif design. The *Today* family has six weights with corresponding italics. Another example is the humorous typeface we used for our headline, named *Mystery*. It is available in three styles for $119.00. Below, are examples of 13 more new typefaces that we have just released in PostScript.



Nicolas Cochin–available in Regular & Italic $109.00 *(FE)*

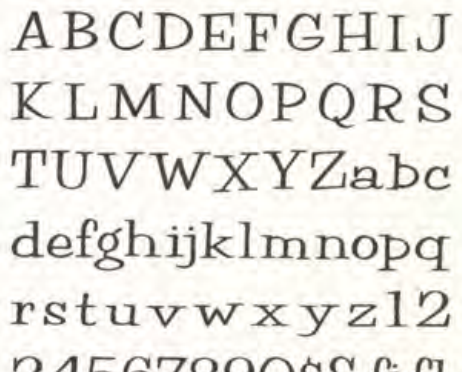
Futura Script–one weight $79.00 *(FE)*



Felt Tip Roman–one weight $79.00 *(FE)*

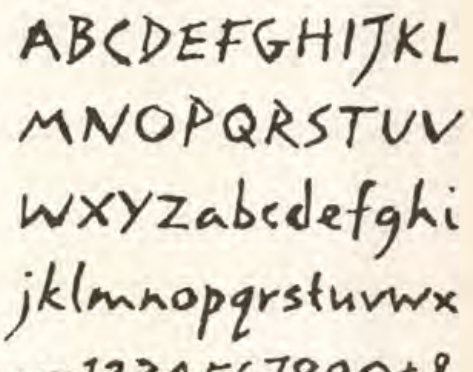
FB Bodoni Compressed–one weight $79.00

Paleface Black & Lift $109.00 *(FE)*

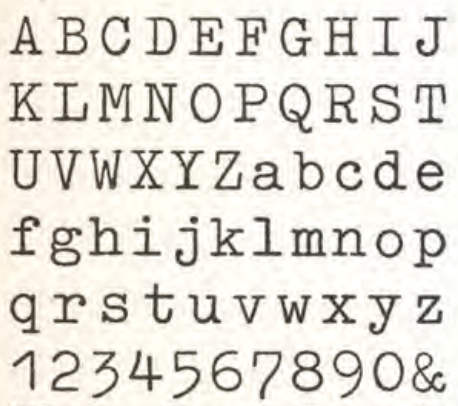


Parade Script–one weight $79.00 *(FE)*

Gill Sans Bold Extra Condensed–one weight $79

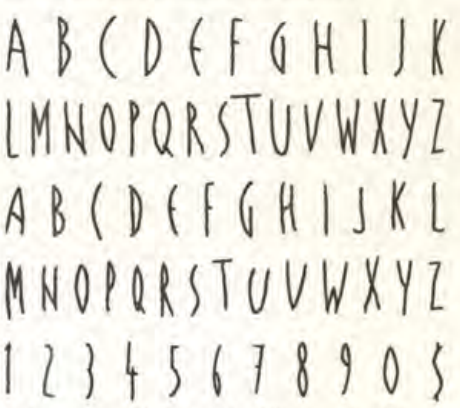


Lettrés Eclatées–one weight with alternates $79.00 *(FE)*



Old Typewriter–available in 3 weights. $59 per weight *(FE)*

Imprimeur Classic–Regular & Oblique $89.00 *(FE)*



Las Bonitas–available in 3 weights. $59 per weight *(FE)*

Trois–one weight $79.00 *(FE)*

FONT HAUS

FontHaus Inc.
15 Perry Avenue
Suite A7
Norwalk, CT 06850
800.942.9110
Fax 203.849.8527

FontHaus WEST
4912 Verdugo Way
Suite 130
Camarillo, CA 93012
805.488.2605
Fax 805.488.3215

FontHaus Britain
Signus Ltd.
South Bank Technopark
90 London Road
London SE1 6LN
71.922.8805

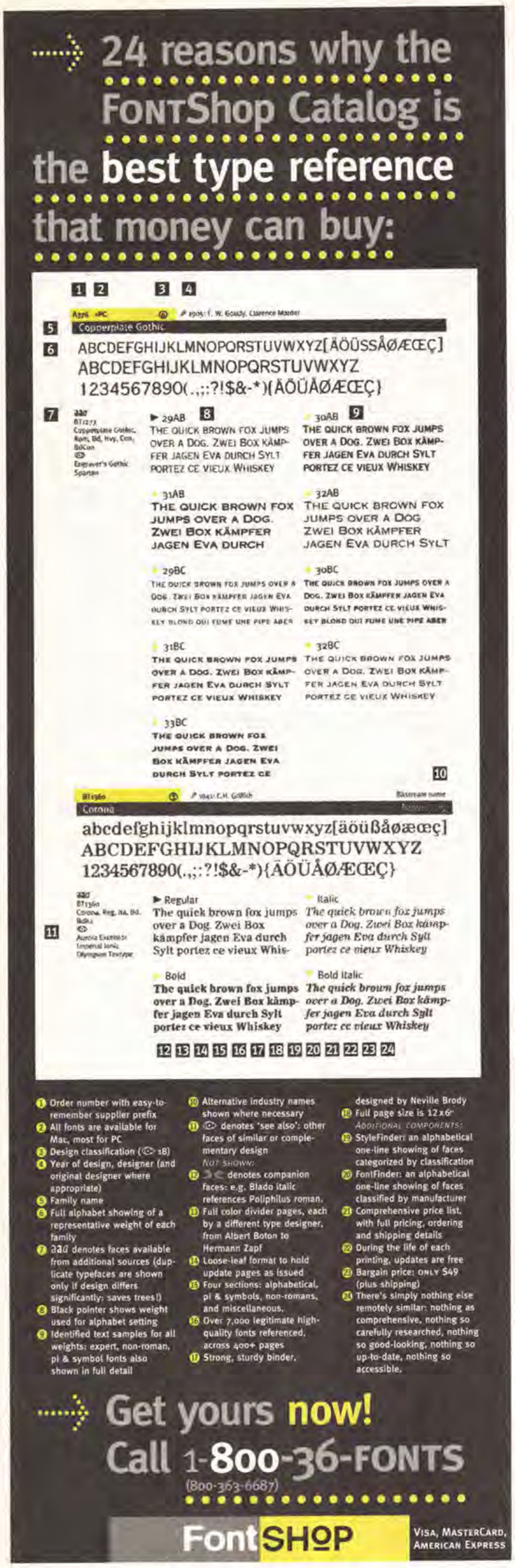
FontHaus Canada
Rhyscon Systems
PO Box 245 Clarkson PO
Mississauga
Ontario L5J 3Y1
416.278.2600

FontHaus France
TypoGabor
5 rue du 8 Mai 1945
92586 Clichy
(Paris)
1.47.39.66.00

FontHaus Germany, Switzerland & Austria
E+F Fontinform GmbH
Billstraße 103
2000 Hamburg 26
40.789.2608

FontHaus Sweden, Finland & Norway
Font Bolajet
Kungstengatan 18
113 57 Stockholm
46.8.16.81.00

Prices shown in $US. Price and product availability subject to change without notice. Some typefaces on this page may not be available from some FontHaus Authorized Distributors. FontHaus, The FontHaus logo and *FoundryExclusives (FE)* are trademarks of FontHaus Inc. PostScript is a registered trademark of Adobe Systems, Inc. Headline set in *Mystery White, Black & Mixed* with the exception of the letter "D". This letter is from *GrecoDeco Inline*. Typeface names are trademarks of their respective holders. Design ©FHI 1992.



TECH talk

by Barry Zuber

Hardware

New Scanners

Santos Technology Inc. has introduced a 35mm slide scanner. **The Mira 35**™ captures the entire image in a single scan, and this reduces registration error and greatly improves image quality. With a resolution of 2700 dots-per-inch, the Mira 35 matches the grain resolution of standard film, providing clearer images. For Macintosh. $2695. Santos Technology Inc., 383 Van Ness, Suite 1604, Torrance, CA 90501. (800) 966-9960, or (310) 320-8888.

Prices keep falling in the scanner market as resolutions continue to get greater. UMAX Technologies, Inc. has introduced a 24-bit scanner with a resolution of 800 dots-per-inch. The **UC840** can scan up to 16.8 million colors as well as gray scale, halftone or line art modes. The UC840 is bundled with Photoshop for the Macintosh or Image-In Color for IBM/compatibles running Windows. $1995. UMAX Technologies, Inc., 3170 Coronado Drive, Santa Clara, CA 95054. (800) 562-0311, or (408) 982-0771.

Pressure Sensitive Tablet

Wacom Technology now offers the world's first **pressure-sensitive tablet** that connects directly to the Apple keyboard. High-speed data input from the tablet is essential in color graphics for responsive screen display. The tablet provides 120 pressure levels, so the harder you press, the thicker a line becomes. For Macintosh. $449. Wacom Technology Corporation, 501 S.E. Columbia Shores Boulevard, Suite 300, Vancouver, WA 98661. (206) 750-8882.

Dynamic Documents

MediaTime,™ by RasterOps Corporation, is a new video adapter that allows users to manipulate live video and edit audio recordings. Finished presentations can then be played back in full 16-bit fidelity. Completely QuickTime compatible, MediaTime allows people to create high-impact business presentations and interactive training programs. For Macintosh. $2799. RasterOps Corporation, 2500 Walsh Avenue, Santa Clara, CA 95051. (408) 562-4200.

New Color Printers

The **CorrectPrint 300**™ is a dye-sublimation printer that produces photorealistic images. The CorrectPrint 300 features a 300 dot-per-inch cyan-magenta-yellow-black (CMYK) four-color process to produce photorealistic output. The dye-sublimation technology allows the highest quality color output on the desktop from a proofing printer since it uses continuous tone in every pixel without dithering. The printer includes 35 resident fonts, supports PostScript® and includes a fast processor that accelerates the printing of large 24-bit image files. For Macintosh and IBM/compatibles. $10,999. RasterOps Corporation, 2500 Walsh Avenue, Santa Clara, CA 95051. (408) 562-4200.

Seiko Instruments Inc. has released the **Personal ColorPoint™ PSE,** a PostScript-compatible color printer for users in the graphic design and publishing fields. The ColorPoint printer connects to PCs, Macs and workstations using its serial, parallel and Apple LocalTalk ports. All three ports can be simultaneously active. The Personal ColorPoint PSE prints using a thermal transfer process onto cut-sheet, high-quality plain paper and overhead transparencies. For Macintosh and IBM/compatibles. $3999. Seiko Instruments USA Inc., 1130 Ringwood Court, San Jose, CA 95131. (408) 922-5840.

Network-ready Printers

NewGen Systems Corporation has designed a new line of PostScript-compatible laser printers for high volume printing applications in networked environments. The **TurboPS/440N** is a 17 page-per-minute, 400 dot-per-inch printer that comes with connections for serial, parallel, LocalTalk (Macintosh), and Ethernet interfaces. Automatic Recognition Technology (ART) determines whether to use Adobe PostScript or Hewlett-Packard® software emulations so that users don't have to configure the printer. The **TurboPS/440ND** provides automated duplex printing right out of the box. The NewGen printers support all fonts from Adobe Type 1 and 3, TrueType,™ Cassady and Greene, the Font Company, Altsys, Kingsley/ATF, Emigre and many others. NewGen Systems Corporation, 17580 Newhope Street, Fountain Valley, CA 92708. Call (714) 641-8600.

Affordable Typesetting

The **Unity 1200XL**™ brings 1200 dot-per-inch camera-ready output on plain paper with sizes up to 11" x 17." Other features of the printer include an internal hard disk with 135 pre-installed Type 1 typefaces, SmartSense™ automatic emulation sensing between PostScript and HP PCL, HotPort™ automatic port switching between computers and TurboGray™ halftone-enhancement. The Unity 1200XL allows users to print camera-ready two-page spreads, oversized graphics and 8 ½" x 11" page layouts with crop marks. The printer is designed to work with Apple Macintosh and IBM networks. $9995. LaserMaster Corporation, 6900 Shady Oak Road, Eden Prairie, MN 55344. (612) 944-9457.

Video Cards

RasterOps Corporation has brought its

continued on page 44

Circle 260 on Reader Service Card

ITC CENTER ANNOUNCEMENTS

March 1 - May 21

The Art of the Type Specimen in the 20th Century

The Art of the Type Specimen in the 20th Century is a collection of type specimens produced by leading and lesser-known type foundries in Europe and North America, including the Caslon Foundry, American Type Founders, Klingspor, Deberny & Peignot, Mergenthaler Linotype, ITC, Adobe and The Village Letter Foundery.

For over 500 years, type specimens have been used to advertise and promote typefaces. With the technological advances of the twentieth century, competition among type manufacturers grew and so did the importance of the type specimen.

Throughout this century, world-renowned designers had been commissioned to design and typographically portray the type specimens. Some type manufacturers established in-house printing offices while others hired only the most careful printers to produce the specimens.

The specimens in this exhibition have been chosen by curator Jerry Kelly of The Stinehour Press to represent the finest material of the century.

An illustrated, limited-edition book will accompany this exhibition. The book includes an introduction by Kelly and an essay by David Pankow, curator of The Cary Collection, a library of books on printing and the graphic arts at the Rochester Institute of Technology.

Opening June 9

TDC 39

The 39th Annual Type Directors Club awards exhibition is a compilation of international work chosen for its typographic excellence. This exhibition is sponsored by the Type Directors Club.

The ITC Center is located at 866 Second Avenue, third floor, New York City. Hours are Monday through Friday, noon to 5:00 p.m. Admission is free. The gallery will be closed Friday, April 9, 1993.

1992-93 Herb Lubalin International Student Design Competition

In the last issue of *U&lc*, we announced the upcoming student design competition. Regrettably, ITC has had to discontinue the competition.

PostScript *isn't* one of our foreign languages

Although we translate and typeset into most of the world's tongues, PostScript isn't the least bit foreign to us.

When you need to produce foreign language versions of material you've created in English on the Mac, our *PostScript Partnership*℠ services save you time, money, and aggravation because they're uniquely coordinated to *your* PostScript operations.

Spectrum can provide quality translations as files designed to be imported directly into your page make-up program (in some cases, we can even include hidden coding that allows your program to hyphenate the language correctly).

If you prefer, we'll do a complete "turnkey" conversion of your English page files, returning the job with all the text changed to the foreign languages you require.

Our new brochure explains it all. Fax, phone, or write for a free copy.

SPECTRUM
MULTILANGUAGE COMMUNICATIONS

225 West 39th Street • New York 10018
Phone: (212) 391-3940 • Fax: (212) 921-5246

PostScript is a trademark of Adobe Systems, Inc.

Circle 212 on Reader Service Card

Sponsor Index

Advertiser	*RSC #*	*Page #*
Precision Type	254	2
ITC Center	274	3
URW	268	4
ITC Directory of New Typefaces	271	5
Alphabets, Inc.	244	37
FontHaus	223	39
FontShop	260	40
Spectrum	212	41
Letraset	228	44
Daige	245	45
Graphic Products, Inc.	272	45
Cassady & Greene	242	49
Paper Direct	230	53
Carter & Cone Type, Inc.	267	54
TDC	273	54
Letraset	265	55
URW Icaris M	269	56

HEADLINE: ITC FRANKLIN GOTHIC HEAVY SUBHEADS: ITC CASLON NO. 224 BOLD ITALIC TEXT: BOOK, BOOK ITALIC, BOLD

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.

ACCENT Software, Inc.
902 Veneto
Irvine, CA 92714
(714) 552-7672
High-Quality Graphics and Typefaces for Use with Computer Aided Design/Drafting on Macintosh, IBM PC and UNIX Platforms

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

Aim Graphics, Inc.
6 White Plains Drive
Chesterfield, MO 63017
(314) 536-2855
Developer for AIM-3D Computer Animation System for 80386 and 80486 PCs

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) 367-2011
AVA-3 (Video Graphic Art Generator)

Anagraph, Inc.
3580 Cadillac Avenue
Costa Mesa, CA 92626
(714) 540-2400
Graphic Design Systems, Plotting and Cutting Systems

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

Applied Arabic Limited
South Bank TechnoPark
90 London Road
London SE1 6LN
England
01922-8803
Distributors of Arabic Typefaces and Suppliers of Digital Information for Arabic Typefaces

Apply Design Group
Am Gehrkamp 45
D-3160 Lehrte
Germany
011 49 51 32 12 28
Supplier and Manufacturer of Digital Typefaces

Architext Inc.
121 Interpark Boulevard
Suite 1101
San Antonio, TX 78216
(512) 490-2240
The Architext OmniFont Library & Digitization Services. Fonts for HP, IBM, Kodak, PostScript, Siemens and Xerox Laser Printers. Custom Fonts for IBM & Okidata Desktop 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
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 Photo Units, Digital Photo Units/Digital Recorders, Laser Recorders, Headline Typesetters, Scanners

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
Germany
(030) 7795-1
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) 475-8575
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
High Quality Digital Type for the Macintosh and IBM PC

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

CADCAM PUNCH LTD.
43, Arkwright Street
Nottingham NG2 2JR
England
0602 862561
CADCAM Textile Designing Systems

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

Carter & Cone Type Inc.
2155 Massachusetts Avenue
Cambridge, MA 02140
(617) 576-0398
Independent Type Designers and Font Makers

Casady & Greene Inc.
22734 Portola Drive
Salinas, CA 93908-1119
(408) 484-9228
FAX: (408) 484-9218
Manufacturer of Bitmap and PostScript Typefaces for Macintosh

Cello-Tak Mfg., Inc.
35 Alabama Avenue
Island Park, NY 11558
(516) 431-7733
Dry Transfer Letters

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
Manufacturer of Graphic Software for Apple Macintosh Computer

Computer Associates International, Inc.
Max-Stromeyer-Strasse 116
D-7750 Konstanz
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

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

Dainippon Screen Mfg. Co., Ltd.
Overseas Division
12-2 Bohjoh-cho, Chudoji
Shimokyo-ku, Kyoto, 600 Japan
(81) 75/365-3131
Color Scanners, Imagesetters, Color Prepress Systems and Graphic Arts Equipment

Dawlex Software
Halesowan
West Midland B63 3XE
England
021 585 6897

DIGI-FONTS, Inc.
528 Commons Drive
Golden, CO 80401
(303) 526-9435
Manufacturer of Scalable Outline Fonts and Font Utility Software for HP LaserJet Family and PostScript Printers

Digital Composition Systems, Inc.
1715 West Northern
Suite 201
Phoenix, AZ 85021
(602) 870-7666
Database Publishing Software for Microcomputer Users

Digital Typeface Corporation
9955 West 69th Street
Eden Prairie, MN 55344
(612) 944-9264
High-Quality Typefaces from URW, ITC and Other World-Class Type Libraries

dtp Types Limited
13 Nurserylands Gossops Green
Crawley West Sussex RH11 8RH
England
0293 615469
Manufacturers of Software and Font Products for Electronic Publishing and Graphic Arts

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)

Elsner+Flake Designstudios
Dorfstraße 11
D-2081 Langeln
Germany
04123/4843

ETP Systems, Inc.
2906 North East Glisen Street
Portland, OR 97232
(503) 234-5522
Manufacturers of Laser Publishing Systems Incorporating Typesetting and Fonts into Unit Based Computer System

Filmotype Supplies, Inc.
2952 Peachgate Court
Glenview, IL 60025
(708) 998-0871
Film Fonts and Digital Headline Machines

The Font Company
12629 North Tatum Boulevard
Suite 210
Phoenix, AZ 85032
(602) 998-9711
PostScript Publisher of the Font Company Type Library for Mac, Next 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

FontHaus Inc.
15 Perry Avenue
Suite A7
Norwalk, CT 06850
PostScript Font Resellers and Software Developers Supporting Macintosh and IBM Formats

FONTS
Hardy-Williams (Design) Ltd.
300A High Street
Sutton, Surrey
SM1 PQ England
01-636-0474

FontShop International
Bergmannstraße 1102
D-1000 Berlin 61
Germany
30 69 00 62 57

Font World, Inc.
2021 Scottsville Road
Rochester, NY 14623-2021
(716) 235-6861
Supplier of Multiple Language Publishing Systems

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

Genicom Corporation
Genicom Drive
Waynesboro, VA 22980
1 (800) 4-GENICOM
(1 (800) 443-6426)

Genigraphics Corporation
2 Corporate Drive
Suite 340
Shelton, CT 06484-6206
(203) 926-8808
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

Glyph Systems, Inc.
2 Stevens Street
Andover, MA 01810
(508) 474-8087

Graphic Products Corporation
1480 South Wolf Road
Wheeling, IL 60090
(708) 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
(603) 329-5076
Software for Typesetting on Personal Computers

Heidelberg-PMT Co., Ltd.

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

Hampstead Computer Graphics

378 Emerson Avenue
Hampstead, NH 03841

Helix Limited

P.O. Box 15
Lye Stourbridge
West Midlands DY9 7AJ
England
(0384) 424441

Dr.-Ing Rudolf Hell GmbH

D-2300 Kiel 14
Grenzstrasse 1-5
Germany
(0431) 2001-1
Digiset Phototypesetting Equipment and Systems, Digiset-Fonts

Hewlett Packard

Vancouver Division, Washington
18110 S.E. 34th Street
Camas, WA 98607
(206) 944-8110

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
(303) 924-4807
Electronic Printing Systems

International Digital Fonts

1431 6th Street Northwest
Calgary, Alberta T2M 3E7
Canada
(403) 284-2288
Digital Fonts for Laser Printers Available in PostScript Type 1 and TrueType Formats

Itek Graphix Corp. Composition Systems Division

34 Cellu Drive
Nashua, NH 03063
(603) 889-1400
Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

Izumiya Co., Inc.

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

Kagema AG

Postfach 422 CH-8051
Zurich, Switzerland
(1321) 0600

Kroy

Scottsdale Airpark
14555 N. Hayden Road
Scottsdale, AZ 85260
(602) 948-2222

LaserGo, Inc.

9369 Carroll Park
Suite A
San Diego, CA 92121
(619) 450-4600
PostScript Interpreter Software GoScript, GoScript Plus, and GoScript Select

LaserMaster Corporation

7156 Shady Oak Road
Eden Prairie, MN 55344
(612) 944-9330
Manufacturer of Printer Controllers/Typesetters for PC Compatibles/Macintosh

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 8XJ
England
071 928 7551/3411
Dry Transfer Letters, TrueType and Type 1 Format Fonts

Letraset USA Inc.

40 Eisenhower Drive
Paramus, NJ 07652
(201) 845-6100
Dry Transfer Letters, TrueType and Type 1 Format Fonts

Lexmark International, Inc.

740 New Circle Road
Lexington, KY 40511
(606) 232-2000

A. J. Lincoln & Co., Inc.

29 Domino Drive
Concord, MA 01742
(508) 369-1441
LincPage,® High-Speed Interpreter of PostScript for Printing, Imagesetting, Fax Conversion, and Other Applications

Linographics

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

Linotype-Hell Company

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

Linotype-Hell Limited
Chelham House
Bath Road
Cheltenham-Glos. GL53 7LR
England
(0242) 222 333

Linotype-Hell AG
Mergenthaler Allee 55-75
D-6236 Eschborn bei Frankfurt
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

14 Route de Houdan
78610 Le Perray-en-Yvelines
Paris, France
(1) 34 83 92 66
Dry Transfer Letters

Mephistopheles Systems Design

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

Mesac GmbH

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

Micrografx, Inc.

1303 Arapaho
Richardson, TX 75081-2444
(214) 234-1769

Microtype

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

Miles Inc. Agfa Division

90 Industrial Way
Wilmington, MA 01887
(508) 658-0200
AgfaType™ CD ROM; ProSet™ Series: 9400, 9550, and 9800 Laser Imaging Devices; SelectSet™ 5000 Laser Imaging Device; StudioSet™ 2000 Plus Laser Imaging Device; 9000 PS MAX Plus/J Kanjii PostScript RIP; 5000 and 9000 PS Star PostScript RIPs; Agfa Color Scape™ Color Electronic Prepress Systems; Focus™ Scanner family; PostScript Slidemakers

The Monotype Corporation Ltd.

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

NEC Corporation

7-1, Shiba 5-Chome
Minato-Ku, Tokyo 108-01
Japan
0423 641111

NEC Information Systems, Inc.

1414 Massachusetts Avenue
Boxborough, MA 01719
(508) 264-8000
Personal and Small Business Computer Systems, Printers and Peripherals

Neo-Visuals, Inc.

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

Nippon Information & Science Ltd.

Sumire Building 4F
5-4-4 Koishikawa
Bunkyo-ku, Tokyo 112
Japan
033 814 3201
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

Pacific Data Products, Inc.

9125 Rehco Road
San Diego, CA 92121
(619) 552-0880

Panache Graphics Limited

50-54 Clerkenwell Road
London EC1M 5PS
England
071 251 3746

ParaGraph

1035 Pearl Street
Suite 304
Boulder, CO 80302
(303) 443-8777

ParaGraph International

23 Petrovsky Boulevard
Moscow 103061
Russia
095 200 2566
Developer of Cursive Handwriting Recognition Technology/Fonts (Including Cyrillic Fonts) and Type Management Software

Phoenix Technologies Ltd.

846 University Avenue
Norwood, MA 02062
(617) 551-4000
Multiple Printer Language Interpreter and Operation System for Laser Printer

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
(708) 620-6900
Dry Transfer Letters

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
DK-8520 Lystrup
Denmark
4586 222522
Purup PrePress Products: High Resolution Laser Image Setters, Interactive Graphic Systems for Forms and Label/Packaging, Purup Typeface Libraries, High Resolution PostScript: Purup Image Maker

QMS, Inc.

One Magnum Pass
Mobile, AL 36618
(205) 633-4300

QMS/Imagen Corporation

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

Quantel Limited

31 Turnpike Road
Newbury
Berkshire RG13 2NE
England
(0635) 48222
Designers and Manufacturers of Digital Television Broadcasting Equipment; the Paint Box

Qume Corporation

500 Yosemite Drive
Milpitas, CA 95035
1-800-223-2479
Manufacture and Distribute Electronic Office Printing Systems

Ryley Communications Limited

39 Haviland Road
Ferndown Industrial Estate
Wimborne Dorset BH21 7SA
England
(0202) 871313
Television Character Generators

Ryobi Limited Printing Equipment Division

762 Mesaki-cho
Fuchu-shi
Hiroshima-ken 72
Japan
03 257 1502
Text Display Phototypesetters

Scangraphic Dr. Boger GmbH

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

Seaside Software Incorporated

Clio Chigasaki 2-bankan #301
1-21-3 Higashikaigan-minami
Chigasaki, Kanagawa
Japan 253
81-467-83-4372

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

SoftWood, Inc.

7776 Pointe Parkway West
Suite 270
Phoenix, AZ 85044
(602) 431-9151

Special Graphic Lettering Systems Holland B.V.

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

Straightforward

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

Strata Inc.

2 West St. George Boulevard
Ancestor Square, Suite 210
St. George, UT 84770
(801) 628-5218

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) 960-1300
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

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
Full Graphic Services

Typesoft Limited

17 Willow Close
Hamworthy, Poole
Dorset, England
(0202) 631590

TypoGabor

5 Rue Du Mai 1945
92586 Clichy-Cedex
France
33 1 47 39 66 00

Typogram, Inc.

900 Broadway
New York, NY 10003
(212) 505-1640

URW Unternehmensberatung

Karow Rubow Weber GmbH
Harksheider Strasse 102
2000 Hamburg 65
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
Electronic Prepress Systems

VCG Holdings

Berkshire House
56 Herschel Street
Slouth SL1 1PY
England
(404) 956-0325
Software Developers for Presentation Graphics for Macintosh and IBM Systems

VideoSoft, Inc.

2103 South Broadway
P.O. Box 165920
Little Rock, AR 72206
(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
Document Processing and 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 Corporation Intran Operation

8400 Normandale Lake Boulevard
Bloomington, MN 55431
(612) 831-0342
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
(708) 449-5500
Dry Transfer Letters

FOR FURTHER INFORMATION WRITE OR CALL: INTERNATIONAL TYPEFACE CORPORATION 866 SECOND AVENUE, NEW YORK, NEW YORK 10017 (212) 371-0699 TELEX: 669204

INTRODUCING

FOUR *NEW* TEXT FACES

FOR decades, LETRASET has been the leading influence in display typeface design. Now, we proudly announce our entry into the text arena.

THESE four exclusive new text families were created by talented designer Michael Gills in the Letraset Type Studio to the highest creative and technical standards.

THE success of our FONTEK® digital typeface library has come from an ability to provide the designer with a constant flow of new and exclusive display typefaces which are in step with the very latest trends.

WE are equally pleased to announce eight exciting new display designs.

FOR a *free* catalog featuring all our FONTEK typefaces, call the toll free numbers below.

Letraset®
Elysium™
Elysium Book
Elysium Book Italic
Elysium Medium
Elysium Bold
ELYSIUM SMALL CAPS

Letraset®
Figural
Figural Book
Figural Book Italic
Figural Medium
Figural Bold
FIGURAL SMALL CAPS

Letraset®
Charlotte™
Charlotte Book
Charlotte Book Italic
Charlotte Medium
Charlotte Bold
CHARLOTTE SMALL CAPS

Letraset®
Charlotte™ Sans
Charlotte Sans Book
Charlotte Sans Book Italic
Charlotte Sans Medium
Charlotte Sans Bold
CHARLOTTE SANS SMALL CAPS

AND EIGHT NEW DISPLAY FACES

Letraset®
HAZEL™
ÉPOKHA™
Coptek™
RETRO™ BOLD CONDENSED
Lambada™
Klee™
Malibu™
La Bamba™

LETRASET USA
40 EISENHOWER DRIVE
PARAMUS NJ 07653
USA

TO LEARN MORE ABOUT OUR TYPEFACES AND PROGRAMS OR TO ORDER TYPEFACES CALL 1-800-343-TYPE

TO LEARN MORE ABOUT OUR UNIQUE CHARACTER CHOOSER UTILITY CALL OUR TECHNICAL SUPPORT DEPARTMENT AT 1-800-634-3463
APPLELINK: D0696

Letraset®

Circle 228 on Reader Service Card

TECH talk

continued from page 40

24-bit color technology to the Windows™ environment. **The PaintBoard PC**™ is RasterOps' first true color accelerated display adapter for graphic artists on the PC. The PaintBoard PC provides high-resolution, 24-bit color in a low-cost single-slot solution. The video adapter displays images with a resolution up to 1024 x 768 pixels with 16.7 million colors on monitors ranging from 13 to 21 inches. For IBM/compatibles. $1299. RasterOps Corporation, 2500 Walsh Avenue, Santa Clara, CA 95051. Call (408) 562-4200.

Photoshop Accelerators

Adobe Photoshop™ users can blast through their image editing work with the **PhotoPro**™ accelerator card. The PhotoPro is a dedicated card that accelerates the processing of Photoshop effects. The accelerator works with all 24-bit display products and can increase the speed of your computer to that of a Macintosh Quadra 950. For Macintosh. $999. RasterOps Corporation, 2500 Walsh Avenue, Santa Clara, CA 95051. (408) 562-4200.

The Radius **PhotoBooster**™ offers Photoshop filter processing that is up to 800 percent faster than a Macintosh Quadra 950. The PhotoBooster is a daughter card that plugs into the Processor Direct Slot of the Radius Rocket family of products. Special software modules accelerate specific application processes that require the most power such as unsharp mask, sharpen and sharpen more, find edges, blur and blur more and Gaussian blur modules. For Macintosh. $899. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. Call (408) 434-1010.

Prepress Speed Increase

CYMaK Technologies has announced a combination of hardware and software which allows prepress CMYK operations to be performed more quickly and accurately than before. The **CymaKolor System** is comprised of a Color Acceleration Card, a CMYK Color Matching card and software. Photoshop users will immediately see a two- to five-fold increase in speed during CMYK operations. Another benefit to the CymaKolor System is that color on all output devices can be calibrated to match the monitor. This means that colors you see on the screen are what you get from your color proofer. For Macintosh and IBM/compatibles. $8000. CYMaK Technologies, 950 N. Rengstorff, Mountain View, CA 94043. (415) 968-9336.

Software

Quark Enhancements

Quark has announced over 20 new features to their award-winning layout program, QuarkXPress version 3.2. The new version of QuarkXPress for Macintosh runs substantially faster than version 3.1. **QuarkXPress 3.2** features include: save for service bureau, auto-backup, save page as EPS, color swatch drag, support of the EFI™ color system, new Pantone® color sets, font creator, box skew, vertical character scale, events scripting and cool blends. For Macintosh. Quark, Inc., 300 South Jackson Street, Denver, CO 80209. (303) 894-8888.

Windows Page Layout

Ventura Software Inc. has announced its new suite of Publisher's PowerTools,™ a portfolio of Windows-based page layout products. The portfolio includes new versions of Ventura Publisher,® Ventura DataBase Publisher,® Ventura ColorPro™ and the new Ventura PicturePro™ and Ventura AdPro.™ **Ventura Publisher 4.1** for Windows adds an enhanced graphical user interface. Included with the upgrade are new features such as multiple zoom levels, frame tags, interactive tab and indent editing. In addition, Ventura Scan™ and Ventura Separator™ are now included as part of the upgrade package. **Ventura DataBase Publisher 4.0** now supports access to virtually all common database and spreadsheet formats. Other new features include one-button publishing for greater automation, multiple database joins, graphics importing, calculated fields and trial publishing. **Ventura ColorPro 1.1** is an image color correction and separation program that provides prepress and color correction controls. **Ventura PicturePro** is a professional-level graphics tool that includes 24-bit image editing, vector drawing and scanning tools all in one product. **Ventura AdPro** fills the gap between desktop publishing and illustration programs. The product combines the most often used tools for advertising, brochure and display ad production. For IBM/compatibles. Ventura Publisher 4.0 $795, Ventura DataBase Publisher 4.0 $295, Ventura ColorPro 1.1 $895, Ventura PicturePro $795, Ventura AdPro $695. Ventura Software Inc., 15175 Innovation Drive, San Diego, CA 92128. (619) 673-0172.

Multimedia Applications

HSC InterActive is a completely integrated solution for creating multimedia applications on the Windows platform. HSC InterActive supports full-motion video and CD-quality audio. The program also includes a paint program, an animation module, a screen capture and color conversion utility and a license-free runtime module. To help new users get started, HSC InterActive comes with a large collection of buttons, bullets, photographic backgrounds, sound and music files, as well as a tutorial, sample application and animation files. For IBM/compatibles. $495. HSC Software, 1661 Lincoln Boulevard, Suite 101, Santa Monica, CA 90404. Call (310) 392-8441.

Photoshop Plug-Ins

Now there's a better way to work with Adobe Photoshop when making color corrections for prepress applications. Pre-Press Technologies, Inc. has announced a set of **plug-in filters** for Photoshop that add professional level

CMYK color correction, density masking as well as sophisticated unsharp masking functions. For Macintosh. $495. Pre-Press Technologies, Inc. 2443 Impala Drive, Carlsbad, CA 92008. (619) 931-2695.

Unlimited Color Output Devices

Freedom of Press® Pro for the Macintosh is a high performance software product that allows users to print PostScript files on devices from Sony, Canon, Kodak, JVC and Agfa Corporation. With the addition of these devices, Freedom of Press Pro enables designers to use the PostScript language to create color documents on over 70 different non-PostScript printers, film recorders and plotters. For Macintosh. $1495. ColorAge, Inc., 900 Technology Park Drive, Billerica, MA 01821. (508) 667-8585.

Accents & Borders Clip Art

3G Graphics offers an exciting new collection of clip art images with the release of **Accents & Borders™ 2**. Many designs were inspired by historical motifs from a variety of cultures and periods including Primitive, Native American, Greek, Egyptian, Victorian, Art Nouveau and Art Deco. Containing over 300 decorative and representational images, Accents & Borders 2 includes a variety of cutting-edge contemporary images including woodcut and high-tech styles. For Macintosh and IBM/compatibles. $149.95. 3G Graphics, Inc., 114 Second Avenue South, Suite 104, Edmonds, WA 98020. (800) 456-0234, (206) 774-3518.

Marble & Granite on CD-ROM

Artbeats has announced the availability of a double CD-ROM set containing a comprehensive library of digitized marble and granite images. **Marble & Granite** is designed for use by graphic designers, slide and multimedia presentation developers. The CD-ROM provides medium and high resolution TIFF images for use in prepress production, the creation of 35mm slides and 300 dot-per-inch laser printers. For Macintosh and IBM/compatibles. $349. Artbeats, 2611 Myrtle Road, Myrtle Creek, OR 97457. (503) 863-4429.

3D Graphics

Now you can create freeform 3D illustrations on the Mac with **Alias Sketch™** by Alias Research. Sketch version 1.5 allows direct import of any 2D curve, including text outlines created in Adobe Illustrator® or Aldus FreeHand.™ The program has the ability to apply photo-realistic materials to objects with automatic generation of accurate shadows, reflections and refractions when the 3D images are rendered. Alias Sketch lets users draw combinations of freeform lines and curves anywhere in 3D space using tools similar to those found in 2D illustration programs. This way of working in 3D means users don't need to think about xyz coordinates. For Macintosh. $995. Alias Research, 110 Richmond Street East, Toronto, Canada M5C1P1. (416) 362-9181.

Multimedia Screen Saver

Now there's a multimedia screensaver that plays QuickTime™ movies. **PixelPlay™** turns your screen into a collage of multimedia imagery by playing back any combination of video, sound, 2D and 3D animations. Relying on Apple's QuickTime technology, PixelPlay lets you customize the selection and playback of QuickTime movies in any order while they are floating around on your screen. For Macintosh. $49.95. Silicon Sports, 324 High Street, Palo Alto, CA 94301. Call (415) 327-7900.

Trends

Donate Your Outdated Computers

The East West Education Development Foundation, a not-for-profit organization dedicated to recycling computer equipment for educational settings in the United States, Eastern Europe, the former Soviet Union and other developing countries, is currently seeking donations of used computers. The Foundation will refurbish them and ship them to schools and educational organizations that need them. For more information, contact East West Education Development Foundation, 49 Temple Place, Boston, MA 02111. (617) 542-1234.

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.

❖ ❖ ❖ ❖ ❖

TECH talk

—Part 2—

New Product Reviews

Given the vast array of new computer software products on the market, it helps to rely on advice from experts when making purchasing decisions. The following is an excerpt from "Minifinders," a directory of current Macintosh hardware and software products reviewed and rated in *MacUser*. This excerpt includes reviews of programs for fonts and typography. For a complete listing, refer to *The Macuser 1500*, a 1993 buying guide.

Fonts and Typography Software

ASCII Chart

ASCII Chart is a DA that shows all 256 characters for a font. Fonts can be easily changed with the Font menu. Can display characters at 72 points. Quickly finds hidden characters, keystrokes, and hex equivalents. Doesn't print. Version 2.0 reviewed. Version 4.2 shipping. Shareware $10; available from online services such as ZiffNet/Mac.

continued on page 49

Switch to A Faster, Cleaner Adhesive System

THE DAIGE WAXING SYSTEM

Stop wrestling with rubber cement, spray adhesives or old fashioned waxers. The Speedcote wax coater and BB9 adhesive wax provide optimum performance:

- ☑ ***Faster:*** With the Speedcote, it takes literally one second to apply a smooth, microthin wax coating to 11 x 17 material.
- ☑ ***Cleaner:*** BB9 wax is non toxic and emits no odors. Wax coated material is immediately dry to the touch for cleaner handling.
- ☑ ***Superior Adhesion:*** BB9's unique formula ensures easy repositioning, plus the strongest adhesion possible. Its higher melt point, ensures a secure bond in warmer environments.

Only the Speedcote is fully automatic for perfect waxing everytime. Its precision temperature control eliminates bleedthrough on the thinnest laser paper. **For more information call Daige at 800-645-3323**

Daige Products, Inc.
The Name To Stick With

1 Albertson Ave., Albertson, NY 11507 • 516-621-2100 • 800-645-3323

Circle 245 on Reader Service Card

18 Precision Measuring Tools In The All-In-One GRAPHIC TOOLKIT™!

Ideal For:
Graphic Designers, Desktop Publishers, Typographers, Printers, Illustrators and Students.

Suggested Retail Price $19.95

The GRAPHIC TOOLKIT Features:

- Rulers , Bullets & Boxes Gauge
- Screen Finder
- Screen Tint Percentage
- Leading Gauge
- Serif Type Size Gauge
- Sans Serif Type Size Gauge
- Centering Ruler (inch, centimeters & picas)
- Inch, Agate & Centimeter Ruler
- Inch, Pica & Point Ruler
- Alignment Guide

Available From Leading Art & Graphic Supply Dealers

Graphic Products Corporation, Wheeling, Illinois 60090 U.S.A. Phone: 708-537-9300

Circle 272 on Reader Service Card

ITC Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF NOVEMBER 20, 1992.

A

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC ANNA™

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

B

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC BEE/KNEE/™

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

C

ITC Caslon No. 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

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

E

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

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

F

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

ITC Flora®
Medium
Bold

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

G

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 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 Legacy Sans™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy Serif™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

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™

ITC Mona Lisa Solid™

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

ITC Ozwald™

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 Phonetic™ Sans
[aɪ ti: si: stəʊn fəu'nɛtik™ sænz]

ITC Stone Phonetic™ Serif
[aɪ ti: si: stəʊn fəu'nɛtik™'sɛrɪf]

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™

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

ITC Syndor™
Book
Book Italic
Medium
Medium Italic
Bold
Bold 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

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

W 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

INTERNATIONAL TYPEFACE CORPORATION OPERATES UNDER THIS NAME DOMESTICALLY AND IN FOREIGN COUNTRIES AND IS KNOWN AS "ITC." ITC AND ITS TYPEFACE NAMES ARE REGISTERED TRADEMARKS OF INTERNATIONAL TYPEFACE CORPORATION IN CERTAIN COUNTRIES. IN ADDITION, ITC TYPEFACES ARE PROTECTED BY DESIGN LEGISLATION AND COPYRIGHTS IN CERTAIN COUNTRIES. (SEE ITC SPECIMEN BOOKLETS.)

*PROTECTED BY UNITED STATES PATENT DES. 317,621, 324,535, 323,849, 322,985, 325,042, 325,219.

ITC Arabic

ITC Boutros Modern Kufic™

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

ITC Boutros Rokaa™

بطرس رقعة متوسط MEDIUM

ITC Boutros Setting™

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

ITC Boutros Kufic™

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

ITC Latif™

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

ITC Boutros Calligraphy™

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

ITC Display Typefaces

ITC AKI LINES®
ITC American Typewriter Bold Outline®
ITC Bauhaus Heavy®
ITC Bauhaus Heavy Outline®
ITC Bernase Roman®
ITC Bolt Bold®
ITC/LSC Book Regular Roman®
ITC/LSC Book Regular Italic®
ITC/LSC Book Bold Roman®
ITC/LSC Book Bold Italic®
ITC/LSC Book X-Bold Roman®
ITC/LSC Book X-Bold Italic®
ITC Bookman Outline with Swash
ITC Bookman Contour with Swash®
ITC BUSORAMA LIGHT®
ITC BUSORAMA MEDIUM®
ITC BUSORAMA BOLD®
ITC Caslon Headline®
ITC/LSC Caslon Light No. 223®
ITC/LSC Caslon Light No. 223 Italic®
ITC/LSC Caslon Regular No. 223®
ITC/LSC Caslon Regular No. 223 Italic®
ITC/LSC Caslon Bold No. 223®
ITC/LSC Caslon Bold No. 223 Italic®
ITC/LSC Caslon X-Bold No. 223®
ITC/LSC Caslon X-Bold No. 223 Italic®
ITC Cheltenham Outline®
ITC Cheltenham Outline Shadow®
ITC Cheltenham Contour®
ITC Clearface Outline®
ITC Clearface Contour®
ITC Clearface Outline Shadow®

ITC/LSC Condensed®
ITC/LSC Condensed Italic®
ITC Didi®
ITC Eras Outline®
ITC Eras Contour®
ITC Fat Face®
ITC Firenze®
ITC Franklin Gothic Outline®
ITC Franklin Gothic Outline Shadow®
ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch®
ITC Honda®
ITC Kabel Outline®
ITC Kabel Contour®
ITC Korinna Bold Outline®
ITC MACHINE®
ITC MACHINE BOLD®
ITC/LSC Manhattan®
ITC Milano Roman®
ITC NEON®
ITC PIONEER®
ITC Ronda Light®
ITC Ronda®
ITC Ronda Bold®
ITC Serif Gothic Bold Outline®
ITC/L&C Stymie Hairline®
ITC Tom's Roman®
ITC Upright Regular®
ITC Upright Neon®

TECH talk *continued from page 45*

ATM (Adobe Type Manager)
Adobe Type Manager is a must-have utility that creates smooth PostScript type fonts at any size on-screen and when printed on Quick-Draw prints such as Apple's ImageWriter II. Not quite perfect (has some problems with Microsoft Word and smaller point sizes) and has slow performance on 68000-based Macs. Version 1.01 reviewed. Version 2.0 shipping. Requires Macintosh Plus or later system 6.03 or later. $99. Adobe Systems, 1585 Charleston Road., P.O. Box 7900 Mountain View, CA 94039. (800) 833-6687 or (415) 961-4400.

Classic Textures
Classic Textures is an advanced implementation of TeX, a popular standard among code-based typesetting programs. Used extensively for complex long-document publishing, especially in the legal profession and with large databases. Handles mathematical typesetting well. Good for people trained on mainframes in the early days. Steep learning curve. Version 1.0 reviewed. Version 2.5 shipping. Requires Macintosh Plus or later with 2 MB of RAM. $695; education-discount price, $495. Blue Sky Research, 534 S.W. Third Avenue, Portland, OR 97204. (800) 622-8398 or (508) 222-9571.

Evolution
Evolution is an easy-to-use conversion utility for translating fonts among Type 1, Type 3, and EPS formats. Doesn't produce AFM (Adobe Font Metrics) files, and fonts are unhinted. Sensitivity controls help with different conversions, and Evolution can output character sets as printer fonts. Version 1.02 reviewed. Version 2.0 shipping. Requires Macintosh Plus or later, System 6.04 or later, and a hard drive. $79. Image Club Graphics Inc., 1902 Eleventh Street S.E., Suite 5, Calgary, Alberta T2G 3G2 Canada. (800) 661-9410 or (403) 262-8008.

Fontina
Fontina greatly enhances a font menu by showing all your fonts simultaneously, in multiple columns if needed. No scrolling is required. Correctly organizes font families. Can show fonts in any face and size. Trouble-free, and performance is excellent. Knapsack feature lets you put favorite fonts at top of menu. Version 1.0 reviewed. Requires Macintosh Plus or later. $69.95 *continued on page 52*

Licensing Index

Continued from page 25)

Mastercard at (800) 428-7400 or by $10.00 check including shipping, payable to: The Center for Creative Imaging, 51 Mechanic Street, Camden, ME 04843

Graphic Artists Guild Handbook, Pricing and Ethical Guidelines 7th edition.
New York: Graphic Artists Guild, 1991. To order send $22.95 plus $3.50 shipping and handling along with your name and address to the Graphic Artists Guild, 11 West 20th Street, New York, NY 10011-3704. NY residents add 8 ¼% sales tax of $1.89

A Guide to Copyright in the Multimedia Age
(Scheduled for publication Fall 1993)
An ITP publication, the guide will be a trade reference book for all people involved in the policymaking process. It will provide essential background information on copyright for all categories of expression covered by U.S. copyright law, and will cover contemporary issues in emerging areas, such as digital photography, the manipulation of scanned images, multimedia and CD-ROM.

Leland, Caryn R.
Licensing Art & Design,
New York: Allworth Press,1990. $12.95

Ritchin, Fred.
In Our Own Image,
New York: Aperture Foundation, 1989. To order *In Our Own Image* by credit card or check, or to order a catalog call: (212) 505-5555 or write to:
Aperture Foundation, 20 East 23rd St., New York, NY 10010

Sebastian, Liane.
Electronic Design and Publishing: Business Practices.
New York: Allworth Press, 1992. $19.95

Weisgrau, Richard and Remer, Michael
Copyright Guide for Photographers.
New York: ASMP, 1991

Wilson, Lee.
Make it Legal.
New York: Allworth Press, 1990. $18.95

White, Jan V.
Color for the Electronic Age.
New York: Watson-Guptill, 1990.

White, Jan V.
Graphic Design for the Electronic Age
New York: Watson-Guptill 1988.

Compiled by Leslie Sherr

The last time you could buy 120 top quality fonts for $179.95, you could have bought the building for the same price.

Never before have you been offered so much for so little. Casady & Greene offers top quality, *handcrafted* typefaces at an unbeatable price. All three libraries contain both **PostScript® Type 1** and **TrueType™** fonts and are available for the Macintosh or IBM PC compatible. Contact your favorite software dealer or call.

Fluent Laser Fonts Library 2
120 typefaces. A wide variety of text, display, script, and headline fonts.
Sug. retail price
$179.95

ABILENE
Alexandria Regular
Alexandria Italic
Alexandria Bold
Alexandria Bold Italic
Black Knight
Bodoni Roman
Bodoni Italic
Bodoni Bold
Bodoni Bold Italic
Bodoni Ultra
Bodoni Ultra Italic
Bodoni Ultra Condensed
Bodoni Ultra Condensed Italic
Bonnard

Calligraphy
Campanile
COLLEGIATE OUTLINE
COLLEGIATE BLACK
COLLEGIATE SHADOW
COLLEGIATE
COLLEGIATE INSIDE
Coventry Script
Cut Outs
DESPERADO
Dorovar Carolus
Dorovar Italic
DRY GULTCH
Epoque
FATTI FATTI
FATTI FATTI BOLD

Fletcher Gothic
Galileo Roman
Galileo Italic
Galileo Bold
Galileo Bold
Gatsby
Gatsby Italic
Gatsby Bold
Gatsby Bold Italic
Gazelle
GOLLY HOLLY
Gotcha Bold
Gregorian
Harlequin Regular
Harlequin Bold
Harlequin Extra Bold
Highland Gothic Light
Highland Gothic
Highland Bold
Jott Casual
Jott Italic
Jott Bold
Jott Bold Italic
Kasse

Kasse Bold
Kasse Ultra
Kelter
La Peruta Regular
La Peruta Bold
La Peruta Ultra
LDeath
MICHELOB
MICHELOB BOLD
Micro
Micro Italic
Micro Bold
Micro Bold Italic
Micro Extended
Micro Extended Italic
Micro Bold Extended
Micro Extended Bold Italic
MONTEREY
MONTEREY ITALIC
MONTEREY MEDIUM
MONTEREY BOLD
MONTEREY BOLD ITALIC

Moulin Rouge
Rouveau
Paladin
Pendragon
Phoenix Script
Prelude
Prelude Italic
Prelude Bold
Prelude Bold Italic
Regency Script
RIGHT BANK
RITZ REGULAR
RITZ ITALIC
RITZ CONDENSED
Rocko Regular
Rocko Bold
Rocko Ultra
Rocko Ultra Bold
Sans Serif Regular
Sans Serif Italic
Sans Serif Book
Sans Serif Book Italic
Sans Serif Demi-Bold

Sans Serif Demi-Bold Italic
Sans Serif Bold
Sans Serif Bold Italic
Sans Serif Extra Bold
Sans Serif Extra Bold Italic
Sans Serif Bold Condensed
Sans Serif Bold Cond Italic
Sans Serif Extra Bold Condensed
Sans Serif Extra Bold Cond Italic
shadowa alcript
slender gold
VerLigo
VerLigo Bold
Verligo Plus
VerLigo Plus Bold
Zephyr Script
Check Box
Button
Chicago

GLASNOST CYRILLIC LIBRARY 2
17 typefaces supporting Russian, Bulgarian, Byelorussian, Macedonian, Serbian, Ukrainian and English. Includes Keyboard Drivers, Language Module Support, & Keymapping.
Sug. retail price **$200**

AaBbCcDdEeFfGgHhIi
JjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz
АаБбВвГгДдЕеЖжЗз
ИиЙйКкЛлМмНнОоПп
РрСсТтУуФфХхЦц
ЧчШшЩщЪъЫыЬь
ЭэЮюЯяЁёЈјЉљ
ЊњЋћЏџҐґЌќ
ЄєЃѓЎўЇїIiSs
0123456789 # & * , . ? !
: ; / ! \ @ ( ) [ ] { } ~

… † ‡ Φ T , ' ' „ " " ‹ ›
« » • – — ™ ® © $ ¤ ¶ §
№ % ‰ ° μ + - · ± ¬ <
= > ^ _ ¨

Glasnost Light
Glasnost Demibold
Glasnost Extrabold
Odessa Script
Murmansk
Bodoni Cyrillic
Bodoni Cyrillic Bold
Bodoni Cyrillic Italic
Bodoni Cyrillic Bold Italic

Svoboda
Svoboda Oblique
Svoboda Bold
Svoboda Bold Oblique
Vremya
Vremya Italic
Vremya Bold
Vremya Bold Italic

EASTERN EUROPEAN LIBRARY
26 fonts. Backs Albanian, Croatian, Czech, German , Hungarian, Polish, Romanian, Slovenian, Slovak, and English. Set supports IBM code page 1250. Includes keyboard drivers. PC version includes Language Module support for Windows™
Sug. retail price **$200**

Alexandria
Alexandria Italic
Alexandria Bold
Alexandria Bold Italic
Calligraphy
Coventry Script
Dorovar Carolus

Dorovar Italic
Heliodor
Heliodor Oblique
Heliodor Bold
Heliodor Bold Oblique
Jott Casual
Jott Bold

Prelude
Prelude Bold
Regency Script
Sans Serif
Sans Serif Italic
Sans Serif Bold
Sans Serif Extrabold
Topaz Roman
Topaz Italic
Topaz Bold
Topaz Bold Italic

1-800-359-4920
CASADY & GREENE
22734 Portola Drive, Salinas, CA 93908-1119 • Technical Support: (408) 484-9228 • Fax: (408) 484-9218

Circle 242 on Reader Service Card

ITC Typeface Directory for

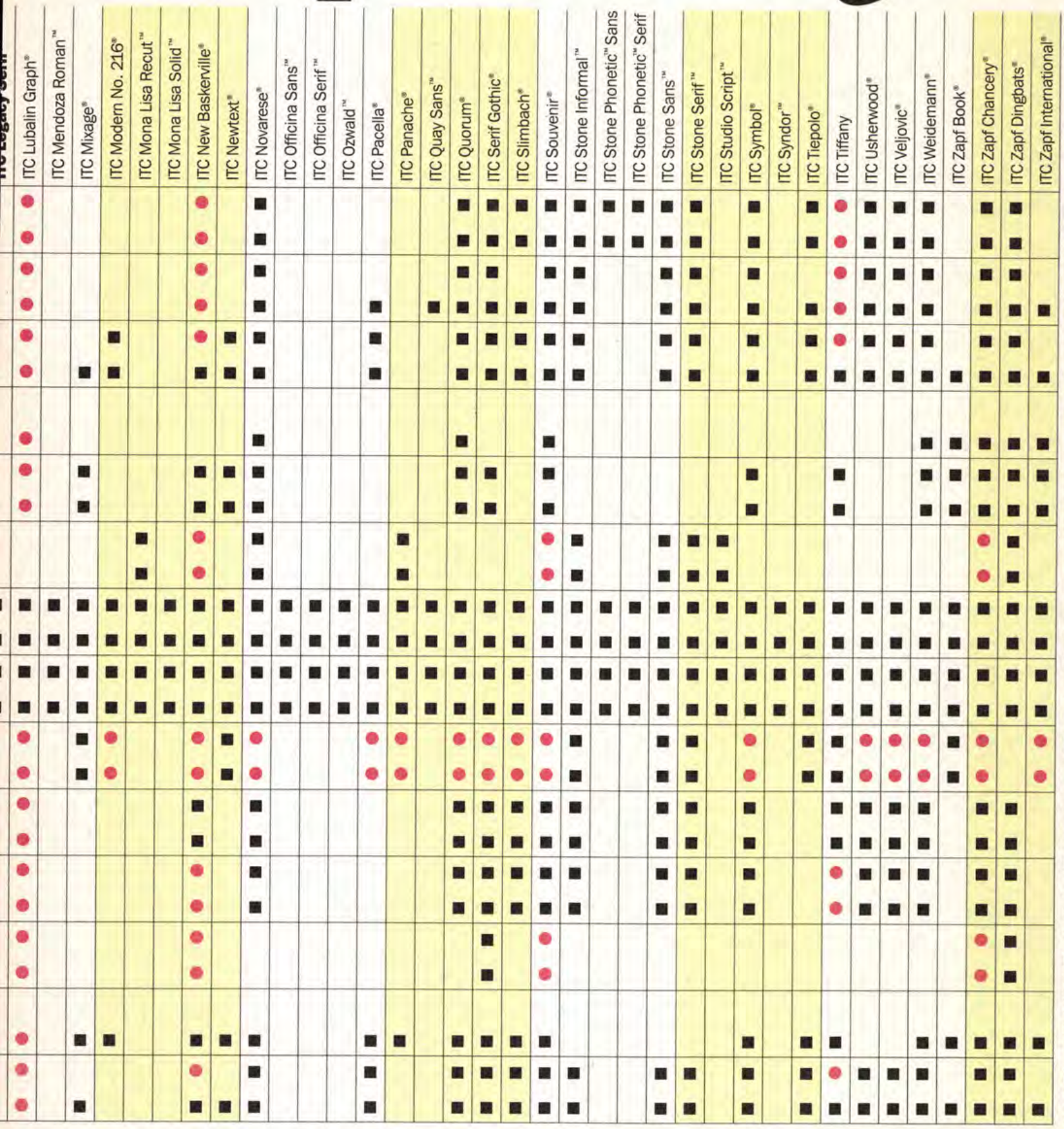
	TYPEFACE DIRECTORY		ITC American Typewriter®	ITC Anna™	ITC Avant Garde Gothic®	ITC Barcelona®	ITC Bauhaus®	ITC Beesknees™	ITC Benguiat®	ITC Benguiat Gothic®	ITC Berkeley Oldstyle®	ITC Bookman®	ITC Caslon No. 224®	ITC Century®	ITC Cheltenham®	ITC Clearface®	ITC Cushing®	ITC Élan®	ITC Eras®	ITC Esprit®	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™
1	*Adobe Systems Inc.*	IBM	●		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■	■	●	■			■	■	■	■	●	■	■	
		Mac	●		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■	■	●	■			■	■	■	■	●	■	■	
2	*Agfa Corporation*	IBM	●		■		■		●	■	■	■	■	■	■	■	■		■		■	■	●	■	■	■	●	■				■	■	■	●	■	■	
		Mac	●		■		■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	●	■		■	■	●	■	■	●	■	■	
3	*Autologic Inc.*	IBM	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■	■	●	■				■	■	■	●	■	■	
		Mac	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■	■	●	■		■	■	■	■	■	■	■	■	
4	*H. Berthold AG*	IBM																																				
		Mac	●		■				■	■		■											●				●							■	■			
5	*Bitstream Inc.*	IBM	■		■		■		■	■	■	■	■	■	■	■	■		■		■	■	●	■	■		■				■			■	■	■	■	
		Mac	■		■		■		■	■	■	■	■	■	■	■	■		■		■	■	●	■	■		■			■			■	■	■	■		
6	*Digital Typeface Corp.*	IBM		■	●			■			■	●		●	●	●			●		■					●								■	●			
		Mac		■	●			■			■	●		●	●	●			●		■					●								■	●			
7	*Elsner + Flake Designstudios*	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
8	*FontHaus Inc.*	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
9	*Image Club Graphics Inc.*	IBM	●		●	●	■		●	●	●	●	●	■	●	●	●	■	■	●	●		●	■	●	●	●			■		●	■	■	■	●	●	
		Mac	●		●	●	■		●	●	●	●	●	■	●	●	●	■	■	●	●		●	■	●	●	●			■		●	■	■	■	●	●	
10	*Linotype-Hell Company*	IBM	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		●	■			■		■		■	■	■	
		Mac	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		●	■			■		■		■	■	■	
11	*Monotype Typography Inc.*	IBM	●		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		●	■			■		■		●	■		
		Mac	●		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		●	■			■		■		●	■		
12	*QMS Inc.*	IBM			●							●			●								●		●		●								●			
		Mac			●							●			●								●		●		●								●			
13	*Scangraphic*	IBM																																				
		Mac	●		■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■		●	■	■	■	●			■			■	■	■	■		
14	*Varityper Inc.*	IBM	■		■	■	■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		●	■			■		■		■	■	■	
		Mac	■		■	■	■		■	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		●	■		■	■	■	■		■	■	■	

■ complete family ● partial family **Bold Face**–New Release!

Valid as of November 1

International Typeface Corporation (ITC) 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 that the Subscriber offers the complete ITC typeface family. Circles ● indicate a partial availability for that family. For more information, call the *Typeface Directory* at (800) 634-9325 or Fax (212) 752-4752.

Desktop Publishing



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

INTERNATIONAL TYPEFACE CORPORATION OPERATES UNDER THIS NAME DOMESTICALLY AND IN FOREIGN COUNTRIES AND IS KNOWN AS "ITC." ITC AND ITS TYPEFACE NAMES ARE REGISTERED TRADEMARKS OF INTERNATIONAL TYPEFACE CORPORATION IN CERTAIN COUNTRIES. IN ADDITION, ITC® TYPEFACES ARE PROTECTED BY DESIGN LEGISLATION AND COPY RIGHTS IN CERTAIN COUNTRIES. (SEE ITC SPECIMEN BOOKS)

THIS DIRECTORY WAS PRODUCED USING DESKTOP PUBLISHING TECHNOLOGY. IT WENT FROM DISK TO FILM TO PRINTER.

1 ***Adobe Systems Inc.***
1585 Charleston Road
PO Box 7900
Mountain View, CA
94039-7900
(800) 833-6687

2 ***Agfa Corporation***
90 Industrial Way
Wilmington, MA 01887
(508) 658-5600

3 ***Autologic Inc.***
1050 Rancho Conejo Blvd.
Thousand Oaks, CA 91320
(805) 498-9611

4 ***H. Berthold AG***
Teltowkanalstrasse 1-4
D-1000, Berlin 46, Germany
011-49-30-7795-439

5 ***Bitstream Inc.***
Athenaeum House
215 First Street
Cambridge, MA 02142
(617) 497-6222

6 ***Digital Typeface Corp.***
9955 West 69th Street
Eden Prairie, MN 55344
(612) 944-9264

7 ***Elsner+Flake Designstudios***
Dorfstrasse 11, D-2081
Langeln, Germany
011-49-4-123-4843

8 ***FontHaus Inc.***
15 Perry Avenue, Suite A8
Norwalk, CT 06850
(800) 942-9110

9 ***Image Club Graphics Inc.***
#5, 1902-11 Street Southeast
Calgary, Alberta
T2G 3G2, Canada
(403) 262-8008

10 ***Linotype-Hell Company***
425 Oser Avenue
Hauppauge, NY 11788
(800) 633-1900

11 ***Monotype Typography Inc.***
53 West Jackson Boulevard
Suite 504 Chicago
IL 60604
(800) MONOTYPE

12 ***QMS Inc.***
1 Magnum Pass
Mobile, AL 36618
(205) 633-4300

13 ***Scangraphic***
Rissener Strasse 112-114
Postfach 220
D-2000 Wedel bei Hamburg
Germany
(04103) 801-0

14 ***Varityper Inc.***
11 Mount Pleasant Avenue
East Hanover, NJ 07936
(800) 526-0767

U.S. POSTAL SERVICE

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Required by 39 U.S.C. 3685)

1A. TITLE OF PUBLICATION	B. PUBLICATION NO.	2. DATE OF FILING
U&lc (Upper and lower case)	068/330	10/1/92
3. FREQUENCY OF ISSUE	**A. NO. OF ISSUES PUBLISHED ANNUALLY**	**B. ANNUAL SUBSCRIPTION PRICE**
Quarterly	4	$20.00

4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION *(Street, City, County, State and Zip Code) (Not printers)*
866 Second Avenue, 3rd Fl., New York, NY 10017-2991

5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS *(Not printers)*
866 Second Avenue, 3rd Fl., New York, NY 10017-2991 (Contact Maureen A. Mockler, 212/371-0699)

6. FULL NAMES AND COMPLETE MAILING ADDRESS OF PUBLISHER, EDITOR, AND MANAGING EDITOR *(This item MUST NOT be blank)*

PUBLISHER *(Name and Complete Mailing Address)*
International Typeface Corporation, 866 Second Avenue, 3rd Fl., New York, NY 10017-2991

EDITOR *(Name and Complete Mailing Address)*
Margaret Richardson, International Typeface Corporation, 866 Second Avenue, 3rd Fl., New York, NY 10017-2991

MANAGING EDITOR *(Name and Complete Mailing Address)*
Joyce R. Kaye, International Typeface Corporation, 866 Second Avenue, 3rd Fl., New York, NY 10017-2991

7. OWNER *(If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Item must be completed)*

FULL NAME	COMPLETE MAILING ADDRESS
Esselte Letraset	Esselte House
	4 Buckingham Gate
	London SW1E 6JR
	United Kingdom

8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES *(If there are none, so state)*

FULL NAME	COMPLETE MAILING ADDRESS
None	

9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES *(Section 411.3, DMM only)* **The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes** *(Check one)*

Non-applicable

(1) [X] *HAS NOT CHANGED DURING PRECEDING 12 MONTHS*

(2) [ ] *HAS CHANGED DURING PRECEDING 12 MONTHS*

(If changed, publisher must submit explanation of change with this statement.)

10. EXTENT AND NATURE OF CIRCULATION	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES *(Net Press Run)*	157,625	158,500
B. PAID AND/OR REQUESTED CIRCULATION 1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	894	675
2. MAIL SUBSCRIPTION	149,797	141,042
C. TOTAL PAID AND/OR REQUESTED CIRCULATION *(Sum of 10B1 and 10B2)*	150,691	141,717
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS, SAMPLES, COMPLIMENTARY AND OTHER FREE COPIES	9,384	9,128
E. TOTAL DISTRIBUTION *(Sum of C and D)*	160,075	150,845
F. COPIES NOT DISTRIBUTED 1. OFFICE USE LEFT OVER, UNACCOUNTED, SPOILED AFTER PRINTING	7,550	7,655
2. RETURN FROM NEWS AGENTS	N/A	N/A
G. TOTAL *(Sum of E, F1 and 2—should equal net press run shown in A)*	167,625	158,500

11. I certify that the statements made by me above are correct and complete

SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER.

Charles M. Wilhelm, Executive Publisher

PS Form 3526 (Page 1) January 1991 *(See instruction on reverse)*

index to ITC TYPEFACES

★

ITC Anna*.....34
ITC Avant Garde Gothic*.....6, 9, 10
ITC Berkeley Oldstyle*.....7
ITC Caslon No. 224*.....22-25, 49
ITC Century*.....8-9
ITC Cheltenham*.....54
ITC Eras*.....7
ITC Fenice*.....Front Cover
ITC Franklin Gothic*.....6, 16, 18, 20-21, 34-36, 37
ITC Galliard*.....10-13
ITC Isbell*.....8-9
ITC Kabel*.....8-9
ITC Legacy*.....26-33
ITC Lubalin Graph*.....16-21
ITC Mona Lisa Recut*.....22, 23
ITC Newtext*.....6
ITC Novarese*.....8-9
ITC Usherwood*.....37, 40, 44-45, 49, 52-54

TECH talk *continued from page 49*

direct. Eastgate Systems, P.O. Box 1307, Cambridge, MA 02238. (800) 562-1638 or (617) 924-9044.

Font Monger

Font Monger is a robust font-alteration tool that can convert fonts among PostScript Type 1, Type 3, and TrueType formats. Alterations include small caps; inferior, superior, and slanted characters; and fractions and other composite characters. Characters from different fonts can be combined into a single font, and EPS images can be imported as characters. Alteration interface is excellent, but conversion dialog boxes are often confusing. Can export character shapes as EPS or PICT outlines; PICT images are frequently unusable. Incomplete manual. Version 1.03 reviewed. Version 1.5 shipping. Requires System 6.03 or later and 2MB of RAM; hard drive recommended. $149.95. Ares Software, P.O. Box 4667, 561 Pilgrim Drive, Suite D, Foster City, CA 94404. (800) 783-2737 or (415) 578-9090.

Fontographer

Fontographer is an excellent PostScript-font editor/generator. Features include an integrated screen-font editor, autotracing, pen tool, and automatic or editable hinting. Can create PostScript and TrueType fonts, and supports Adobe's Multiple Master format. Features two pressure-sensitive freehand drawing modes that work well with digitizing tablets such as those from Wacom and CalComp. Can scale fonts mathematically or automatically interpolate between two different font weights, although results normally require some touching up. Easy to learn but powerful enough for demanding pros. Version 3.5 reviewed. Requires Macintosh Plus or later and System 6.03 or later. $495. Altsys Corp., 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060.

FontSizer II

FontSizer II creates high-quality screen fonts of any downloadable PostScript typeface in sizes up to 96 points. Excellent utility for producing large font sizes with true WYSIWYG. Version 1.7 reviewed. Version 2.0 shipping. Requires Macintosh Plus or later, System 5.1 or later, and a PostScript printer. $99.95. American Microelectronics, 1611 Headway Circle, Building 3, Austin, TX 78754. (512) 339-0001.

FontStudio

FontStudio provides a fully integrated environment for typography on the Mac. If you want a font-production system, FontStudio might be irresistible, because of its ability to store character parts in a library, its excellent bitmap editor, and strong kerning-pairs interface. Supports Adobe Type 1, Bitstream, Fontographer, LetraFont, and TrueType fonts. Provides automatic and manual hinting plus automatic interpolation between two existing font weights. Lets you select either Adobe Type Manager, TrueType, or a built-in-rasterizer to display outline characters during design process. Has the ability to import Illustrator 1.1 artwork or use PICT and TIFF files as templates. The interface is dense, precise, and sometimes confusing. Version 2.0 reviewed. Requires Macintosh Plus or later and a hard drive. $595. Letraset USA, Inc. 40 Eisenhower Drive, Paramus, NJ 07653. (800) 343-8973 or (201) 845-6100.

Hermes & Tribune Fonts

Hermes & Tribune Fonts are specially designed fonts that come in sizes up to 120 points. Optimized for the ImageWriter IISC, and fax modems, these fonts look better than Apple's fonts and can replace Helvetica and Times. Requires a non PostScript high-resolution printer. $44.95. Miles & Miles, 704 N. Water, Suite 1, Ellensburg, WA 98926. (509) 925-5280.

KernEdit

KernEdit is an excellent kernpair editor that lets you alter the kerning data for both PostScript and TrueType fonts. Word View feature greatly simplifies kerning-table creation. Maximum resolution is 1/1000 em. Version 1.06 reviewed. Version 2.0 shipping. $149; additional kerning-table packages, $95 each. Agfa Division, Miles Inc. (Type Products), 200 Ballardvale Street, Wilmington, MA 01887. (800) 227-2780 or (508) 658-5600.

LetraStudio

LetraStudio is a type-customization program for creating headlines, logos, signs and other display type. Can create unique distortion effects. Works with LetraFont typefaces and TrueType or Adobe Type 1 fonts. Lets you edit imported Adobe Illustrator drawings. Interface may seem awkward to some users. Exports files in Illustrator, EPS and other formats. Can open multiple documents. Adequate color support. Version 2.01 reviewed. Requires Macintosh Plus or later and a hard drive. $249. Letraset USA, Inc., 40 Eisenhower Drive, Paramus, NJ 07653. (800) 343-8973 or (201) 845-6100.

LetrTuck

LetrTuck is a kerning utility that lets you add, delete or modify the kern pairs for any installed screen font in the System file, Font/DA Mover suitcases, or QuarkXPress documents. Version 1.04 reviewed. Version 3.0 LetrTuck Plus shipping. $99. EDCO Services, 12410 N. Dale Marbry Highway, Tampa, FL 33618. (800) 523-8973 or (813) 962-7800.

Letterforms and Illusion

Letterforms and Illusion is a set of fonts and figures that leads you into exciting typographic explorations. Includes a limited version of MacPaint. Requires Mac Plus or later. $39.95. W. H. Freeman & Co., 41 Madison Avenue, New York, NY 10010. (800) 877-5251 or (212) 576-9400.

MacTography Type Sampler and Type Listing

The MacTography Type Sampler and Type Listing combination is a classic art director's type book that has samples

of all PostScript laser fonts. The material is searchable on-disk, but the screen resolution is poor. The printed version of Type Sampler is the more valuable part of this package. Requires Mac Plus or later; Type Listing requires Microsoft Works. $75; one year of printed updates, $80. MacTography, 326-D N. Stonestreet Avenue, Rockville, MD 20850. (301) 424-3942.

Metamorphosis Professional
Metamorphosis Professional is a utility that converts fonts among PostScript Type 1, Type 3, and TrueType formats on the Mac. Can also produce PostScript fonts for the PC and NeXT platforms, TrueType fonts for the PC, and Fontographer databases. Can access PostScript fonts located in printer ROM and save them on your hard disk. Also can export EPS and PICT outlines of Font characters. Elegant interface is powerful yet flexible. Can't create bit maps for TrueType-to-Type-1 conversions and can't convert Adobe Expert series. Version 2.01 reviewed. Version 2.04 shipping. Requires Macintosh Plus or later; hard drive recommended. $149. Altsys Corp., 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060.

Publishing Packs
Publishing Packs bundles three Adobe typefaces that work well together for specific publishing projects. The packages offer substantial savings over purchasing the typefaces individually, and the documentation has useful information on typeface characteristics. Requires Macintosh Plus or later. Publishing Pack 1 (Newsletters), $395; Publishing Pack 2 (Forms and Schedules), $475; Publishing Pack 3 (Presentations), $475. Adobe Systems, 1585 Charleston Road, P.O. Box 7900, Mountain View, CA 943039. (800) 833-6687 or (415) 961-4400.

SPECtacular
SPECtacular is a flexible typesampler program that prints a variety of handsome specimen sheets. Shows typefaces in one-and two-page layouts. Incomplete documentation. Version 1.1.6 reviewed. Version 1.2 shipping. $79.95. Omega System, P.O. Box 7633, Chico, CA 95927. (916) 894-6351.

the TypeBook
This simple type-sampler program includes four layouts: a specimen page; a key-caps table; a complete character set; and sample lines—which prints a two-line sample of each selected font. Provides a fast, easy way to compare installed fonts. No frills but offers lots of information about fonts and typography. Good Support. Version 2.2 reviewed. Version 3.04 shipping. Requires Mac Plus or later with System 6.04 or later. Free from on-line-services such as ZiffNet/Mac; customized version, $45; or send postage-prepaid disk mailer and an 800K disk. Golden State Graphics, 2137 Candis Avenue, Santa Ana, CA 92706. (714) 542-5518.

TypeAlign
TypeAlign is an INIT/DA utility that is helpful for DTP work if you use Adobe Type Manager. TypeAlign lets you quickly place text along circular, angled or arbitrary paths. The program could use the Clipboard better, but the simple effects are easy to control, and the results are striking. Version 1.0.2 reviewed. Version 1.04 shipping. Requires Macintosh Plus or later, System 6.03 or later, ATM, and a hard drive. $99. Adobe Systems, 1585 Charleston Road, P.O. Box 7900, Mountain View, CA 94039. (800) 833-6687 or (415) 961-4400.

TypeStyler
This easy-to-use type-customization program lets you transform TrueType or Adobe Type 1 fonts into complex display type. Uses Bezier-curve editing controls to distort either individual letter characters or entire blocks of text. Supports 8-bit or 24-bit color and can output files as spot-or process-color separations. Supports RGB, CMY, or CMYK colors but not Pantone colors. Overprint feature handles color-registration problems when printing simple graphics. Letter Fusion feature quickly creates striking special effects such as graduated color fills. Includes Adobe Type Manager. Version 2.01 reviewed. Requires Macintosh Plus or later and System 6.03 or later. $219.95. Brøderbund Software, Inc., 500 Redwood Boulevard, P.O. Box 6125, Novato, CA 94948. (800) 521-6263 or (415) 382-4400.

World Class Fonts!
World Class Fonts! are bitmapped screen fonts that come with three useful utilities. Eight separate volumes are available. $89.95 per volume. Dubl-Click Software, Inc., 22521 Styles Street, Woodland Hills, CA 91367. (800) 775-2068.

Reprinted from MacUser, *January 1993*
Copyright © 1993 Ziff Communications Company

Turn Your Laser Printer into a Color Printer for just $19.95!

How do you make the black type from your laser printer into type that's even more brilliant than a color printer can produce? Use Desktop ColorFoil!
If you're responsible for producing effective communications in print, you should have several of our exclusive new roll dispensers with ColorFoil for every occasion. It's easy, inexpensive and a must for laser printer user!

Great for:
- Brochures • Certificates
- Invitations • Labels

Desktop ColorFoil™

Rolls are 2" wide x 25 feet long offering an average of 100 applications.

Price Per Roll	
1 - Roll	$19.95
2 - 4 Rolls	$16.95
5 - Rolls w/tray	$13.95

Blue	#DF2013
Gold Prism	#DF2003
Silver Glitter	#DF2016
Silver	#DF2010
Red	#DF2017
Gold (not shown)	#DF2011

10 more colors available!

Assortment Pack
8" x 11" ColorFoil sheets
Includes an assortment of 16 different colors.
#DF2001 $19.95

INTRODUCTORY OFFER
Order any 5 rolls of Desktop ColorFoil and receive a convenient storage tray *free!* Special Price - $69.75

ORDER TOLL FREE 1-800-A-PAPERS
Or Fax Us: (201) 507-0817

PAPER DIRECT
205 Chubb Avenue
Lyndhurst, NJ 07071-0618

ORDERING INFORMATION
1. Our minimum order is $30 and includes a free PaperKit.
2. We accept Visa, MC, AMEX, Discover, and Checks.
3. NJ Residents add 7% tax
4. UPS ground - $6 / Fed Ex - $7
5. Call Us: Weekdays 8 am - 8 pm Saturdays 10 am - 4 pm EST

NEXT DAY DELIVERY JUST $1 MORE
Now, for just $1 more than our regular $6 shipping charge, we will ship any size order by 3:00pm EST, via FedEx Standard Overnight Service (Some restrictions may apply).

It's Easy as 1-2-3!

Circle 230 on Reader Service Card

MATTHEW·CARTER'S
MANTINIA™
A·NEW·DESIGN
WITH·CAPITALS
TALL·CAPITALS
ALTERNATIVES
SUPERIORS·&
LIGATURES

Fonts from Carter & Cone Type Inc.
2155 Massachusetts Avenue, Cambridge MA 02140
Fax 617 354 4146

1·800·952·2129

Circle 267 on Reader Service Card

WE INVITE

YOU TO JOIN THE

TYPE DIRECTORS CLUB

INTERNATIONAL MEMBERSHIP.

The TDC is an international association of individuals with a passion for "the love of letters," its forms, effects, its history and future. ❖ We explore all aspects of typography through presentations and discussions that range from the aesthetics

of type design to the impact of computer technology, along with TDC publications of current news of typographic interest. ❖ Members will receive our annual, Typography, *as well as our newsletter,* TDC Letterspace. ❖ *In addition, the TDC holds a prestigious annual competition. As a Type Directors*

Club member, your hanging fees will be waived if your work is selected for the annual competition. ❖ For additional membership information, please contact: Ms. Carol Wahler, Executive Director, 60 East 42nd Street, Suite 721, New York, New York 10165. Phone (212) 983-6042 or Fax (212) 983-6043.

Circle 273 on Reader Service Card

U&I COLOPHON

For more than a year now *U&Ic* has been produced electronically, using the latest desktop publishing technology. In many ways, this technology has redefined the way *U&Ic* is designed, edited, produced and printed.

This colophon sheds some light on the production of some editorial features in each issue of *U&Ic*, and shares with readers the problems and inspiration that the new technologies offer in publishing today. Working with the design team from Paul Davis Studio, the production team responsible for these pages includes: Jane DiBucci, art/production manager, *U&Ic;* Clive Chiu, production assistant, *U&Ic;* and designer and type consultant James Montalbano, president, Terminal Design, New York.

U&Ic, Issue 19.4, Winter, 1992-1993

COVER

Hardware: Macintosh 2X, FX; Quadra 900; Microtek scanner; QMS/810 printer, LaserMaster TurboRes 800 printer, Apple Laserwriter (for in-house proofing); Linotronic Imagesetter (output to film).
Software: Adobe Photoshop; QuarkXPress.
Notes and Comments: To dramatize the the visual excitement and variety of the electronic age, Paul Davis did a portrait of a man with multiple eyes. He then scanned his painting into the computer with a Microtek scanner and brought it into Photoshop. He provided art at 150 dpi to James Montalbano, who resampled the image to 220 dpi in Photoshop. (*U&Ic* art uses a halftone screen of 110 lines per inch, so artwork must be delivered twice that, at 220 dpi.) Because the file was quite large at 39.5 MB, and would be slow to print, Montalbano created a small, low-resolution (53 dpi) file of the artwork for proofing.

This cover also features the debut of the *U&Ic* logo in digital form. Montalbano recreated the logo using URW's Ikarus M with an Aristo digitizing tablet, and converted it to an EPS file. The logo and alphabet bar were assembled in Adobe Illustrator. QuarkXPress was used to create cover lines and type, and the piece was imaged directly to four-color film via a Linotronic Imagesetter.

PAGE 7

Article: "Deja Vu, Once Again: Magritte at the Met"
Hardware: Macintosh 2X and FX; LaserMaster 800 printer and QMS/810 (for internal proofing), Linotronic Imagesetter (for final output).
Software: QuarkXPress.
Notes and Comments: Type was created using QuarkXpress; mechanicals were produced by traditional means.

PAGE 8

Article: "The Letters U, V, W & Y"
Hardware: Macintosh 2X and FX; Quadra 900; Microtek scanner; QMS/810 printer, LaserMaster 800 printer, Apple Laserwriter (all three for in-house proofing); Linotronic Imagesetter (film output).
Software: QuarkXPress, Adobe Illustrator, URW Linus M, Photoshop.
Notes and Comments: Lisa Mazur of Paul Davis Studio found the engraving of the snake in an old encyclopedia and silhouetted it using Photoshop. The individual letters were enlarged and colored in Photo shop, then the bitmapped edges were retouched pixel by pixel to erase the jagged edges. Given the slow-to-print large file size–39.5 MB–Montalbano then created a low-resolution file at 53 dpi for page proofing during production.

Montalbano traced the ancient letter symbols by using an Apple scanner to scan original art at 300 dpi. They were then autotraced using URW's Linus M auto-tracing software, saved as an EPS file and imported to QuarkXPress. The file was imaged directly to four-color film via a Linotronic Imagesetter.

PAGE 10

Article: "Typographic Milestones"
Hardware: Macintosh 2X, FX; QMS/810 printer, LaserMaster 800 printer (for in-house proofing); Linotronic Imagesetter (for final repro).
Software: QuarkXPress.
Notes and Comments: Type was created using QuarkXPress. Mechanicals were produced by traditional means.

PAGE 14

Article: "Taming Technology: A conversation with Neil Postman"
Hardware: Macintosh 2X, FX; Quadra 900; QMS/810 printer, LaserMaster 400 printer, Apple Laserwriter (for in-house proofing); Linotronic Imagesetter (for final film output); Aristo digitizing tablet.
Software: Adobe Photoshop; QuarkXPress, URW Ikarus M, Adobe Illustrator.
Notes and Comments: The letter T artwork was digitized using Ikarus M and an Aristo digitizing tablet It was saved as an EPS file in Illustrator for use in QuarkXPress. The text type was created using QuarkXPress. The curved pull quote was created using Adobe Illustrator.

PAGE 16

Article: "Magazine 2000"
Hardware: Macintosh 2X, FX; Quadra 900; Microtek scanner; QMS/810 printer, LaserMaster 400 printer, Apple Laserwriter (for in-house proofing); Linotronic Imagesetter; Scitex Dolev imagesetter.
Software: Adobe Photoshop; QuarkXPress, Adobe Illustrator.
Notes and Comments: *Arrow* was created in QuarkXPress, output to working film negatives, and then artwork was stripped in traditionally. *Monogram* was created in QuarkXPress, output to working film negatives, then artwork was stripped in traditionally. *VR* art was created electronically, and resampled at 220 dpi and output directly to film via the Linotronic Imagesetter.

PAGE 22

Article: "The Digital Dilemma: Who Owns the Image?"
Hardware: Macintosh 2X, FX; QMS/810 printer LaserMaster 800 printer, (for in-house proofing); Linotronic Imagesetter (for final repro).
Software: Adobe Photoshop; QuarkXPress, Adobe Illustrator.
Notes and Comments: The headline's type was distorted using Illustrator to reflect the potential use of electronic technology. Text was created in QuarkXPress. Mechanicals were produced traditionally.

PAGE 26

Article: "What's New from ITC: ITC Legacy"
Hardware: Macintosh 2X, FX; QMS/810 printer, LaserMaster 800 printer, (for in-house proofing); Linotronic Imagesetter (for final repro).
Software: QuarkXPress.
Notes and Comments: Text was created in QuarkXPress. Mechanicals were produced traditionally.

PAGE 34

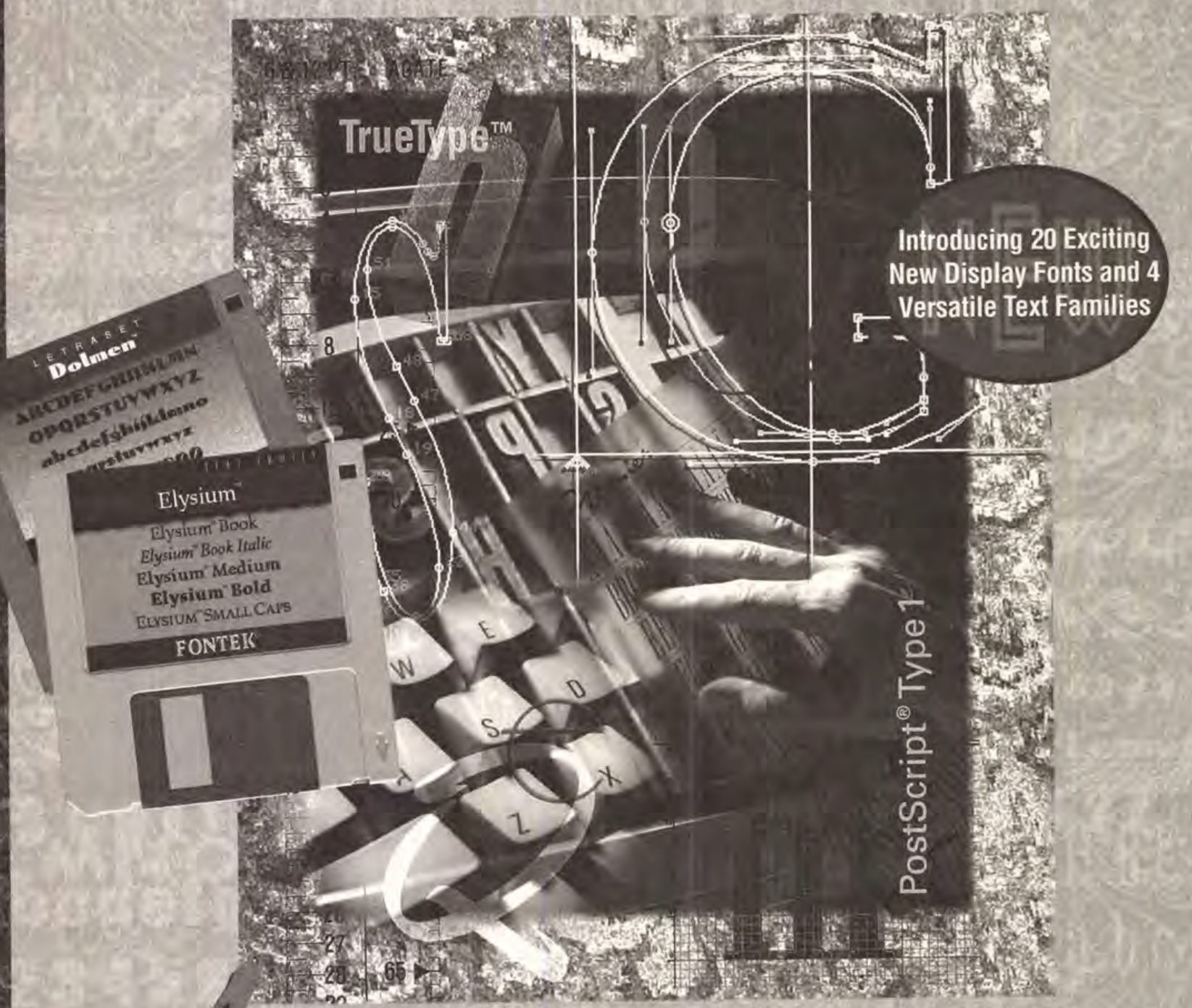
Article: "Medium Hot: A Portfolio"
Hardware: Macintosh 2X, FX; QMS/810 printer, LaserMaster 800 printer, (for in-house proofing); Linotronic Imagesetter (for final film output).
Software: Adobe Photoshop.
Notes and Comments: Most artwork was provided on Syquest disks from artists. Many of these images were selected from workshops Paul Davis conducted at the Center for Creative Imaging.

(compiled by Joyce Rutter Kaye)

Throughout this colophon, trademarks are used. Rather than place a trademark symbol at every occurrence of a trademarked name, we state here that we are using the names in an editorial fashion with no intention of infringement of the trademark.

FONTEK®

DIGITAL DISPLAY FONT FROM LETRASET



Looking for Typographical Inspiration? *Find it with Fontek®*

- Unique fonts in classic and innovative styles from Letraset's world renowned display type library—typefaces that are unavailable from any other type foundry!
- Superior typographic quality—faithful to the library's original type designs in every detail, on screen and in print.
- New! 4 magnificent text families now available to enhance your creative typographic expression.
- Every FONTEK Digital Display Font and Text Family disk features a complete character set plus a Character Chooser Utility for accessing alternatives and accents—all in TrueType and PostScript Type 1 formats.

To obtain a copy of our latest FONTEK Specification Brochure, featuring the newest display and text font releases, or a FREE demo disk, call 1-800-343-TYPE, or write Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07652

Ad design and digital illustration by Marcolina Design Inc., Philadelphia, PA

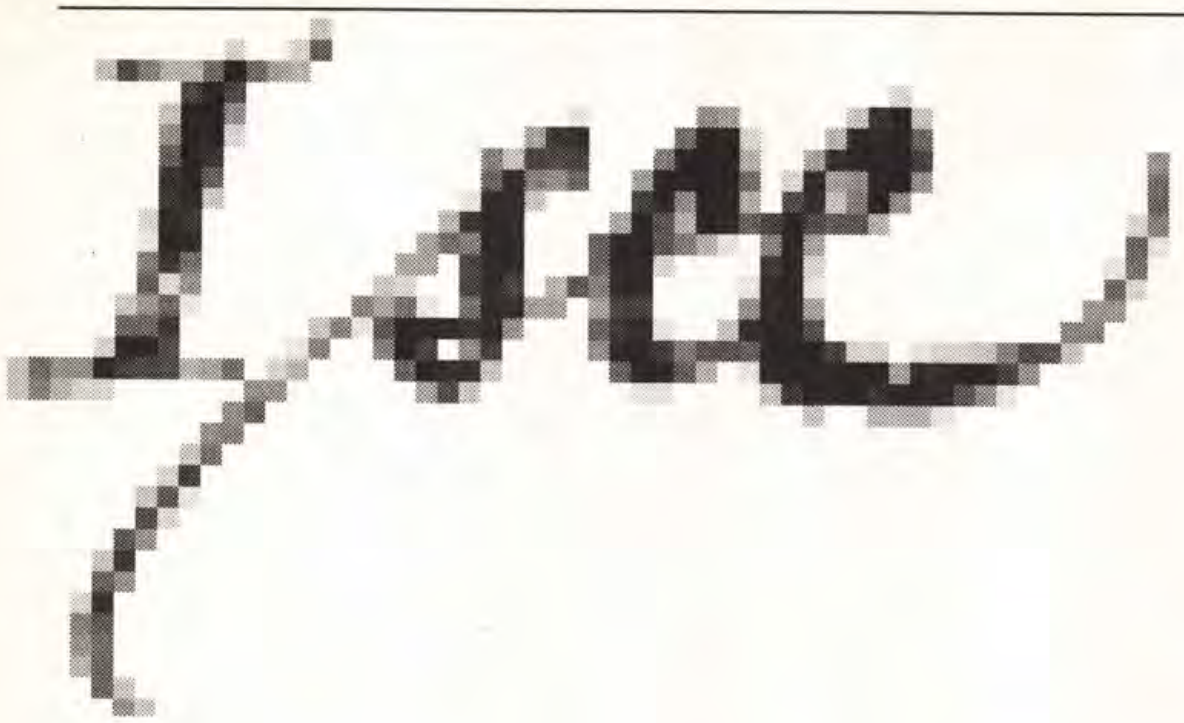
Letraset

Circle 265 on Reader Service Card

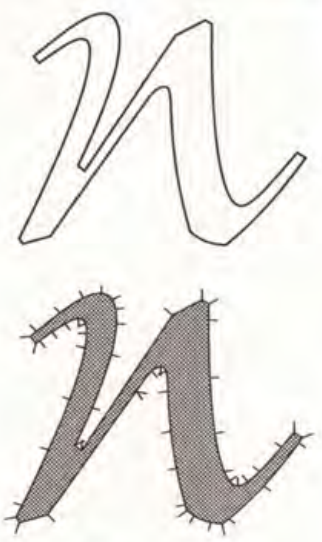
RETURN ADDRESS

SECOND CLASS POSTAGE PAID

INTERNATIONAL TYPEFACE CORPORATION
2 Hammarskjold Plaza
New York, NY 10017



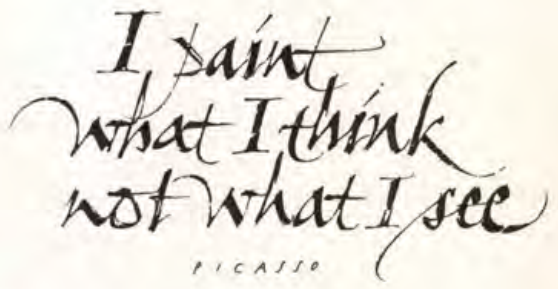
* The words "I think" were auto-traced with LINUS M and the letter "n" was edited with IKARUS M.



IkarusM

IKARUS®, the system used by the world-leading type foundries, sets the standard for quality in type design and production. Now, URW® has concentrated its most useful and professional design programs into a single package for the Macintosh®. About the features of IKARUS M:

- Create models by scanning, auto-tracing or import from PostScript® Type-1 & Type-3 fonts.
- Compatible with your Wacom or Aristo tablet.
- Interpolate and exterpolate to create an entire typeface family... from a single design!
- Oblique, then refine using automatic aesthetic balance to correct electronic weight distortion.
- Create multiple kern and width tables for text setting, touching and overlapping display type for highly specialized advertising typography.
- 15,000 x 15,000 units to the em ensures maximum accuracy. Precise numerical editing of widths and sidebearings via built-in tables.
- Other professional functions: scale, expand & condense, antique, rotate, mirror, symmetrize fold, and measure, to name only a few of many.
- Select modification of a single character or, in batch-mode, character groups and entire faces.
- Create Type-1, Type-3, TrueType™, EPS files and any number of tuned bitmaps. Transport files into other programs. ATM™ compatible. In short, IKARUS M is the professional's tool for precise and faithful reproduction built on renowned programs of typographic integrity.



LINUSM

With conventional auto-tracing programs, conversion of lively ideas into digital format may sacrifice the integrity and immediacy of your original sketch. Now, such degradations are totally avoidable. LINUS M captures and preserves the freshness of original sketches while quickly and accurately converting them into IKARUS® contour format.

LINUS M is a high quality automatic tracing program for the Macintosh® that is fine-tuned for accuracy by numerical parameter controls for optimum conversion of complex artwork. Quick-mode design and editing functions are also provided for production of logos, artwork and alphabets. LINUS M may be used to create color separations by isolating those elements in the artwork to be used for various tints.

Output capabilities include: PostScript® Type-1, Type-3, EPS files and TrueType™.

Credits: IKARUS and LINUS are registered trademarks of URW Unternehmensberatung, Karow Rubow Weber GmbH. Macintosh and TrueType are registered trademarks of Apple Computer, Inc. PostScript and Adobe Type Manager (ATM) are registered trademarks of Adobe Systems Incorporated. Other descriptive product references are trademarks of their respective holders.

Suggested Retail Prices:

IKARUS M	**$598.**
LINUS M	**$349.**
Package Price:	**$895.**

URW

URW America
4 Manchester Street, Nashua
New Hampshire 03060
Phone: 603-882 7445
Fax: 603-882 7210

Circle 269 on Reader Service Card

Name _____ Title _____

Company _____ Address _____

City _____ State _____ Zip Code _____

Country _____ Phone _____

THIS PAGE WAS PRODUCED USING URW SOFTWARE. IT WENT FROM DISK TO FILM TO PRINTER. TYPEFACE: LATIENNE. CALLIGRAPHY: JOVICA VELJOVIC