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THE INTERNATIONAL JOURNAL

OF GRAPHIC DESIGN AND DIGITAL MEDIA

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION

VOLUME 24, NUMBER 2, FALL 1997

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Type Transformations

- Message from ITC ITC continues to transform with new type and a new Web site.
- **Moody Blues** R/Greenberg's opening sequence for Night Falls on Manhattan creates a masterful optical deception. By Peter Hall.
- **Esprif de France** Four new typefaces from ITC build on the influential 1950s script faces of Roger Excoffon. Text by John Berry.
- **Back from the Dead** Although pundits believe print is dead, HardWired proves them all wrong, writes Steven Heller.
- **Site Seeing** A collective and selective surfing of Web sites on type, travel and literature. By Matthew Butterick, Joyce Rutter Kaye and Margaret Richardson.
- **The ITC Type face Collection** An annual supplement featuring International Type face Corporation's entire collection, including Fontek type faces.
- **Teaching an Old Acrobat New Tricks** Adobe Acrobat's latest version of PDF may be the ideal graphics solution for print and the Web. By Gene Gable.
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International Typeface Corporation would like to thank Roger Black Incorporated for the design of this issue of *U&lc*.

Message from ITC

TYPE ON THE PAGE, on the big screen, and on the monitor are all included in an overview of type transformations in this issue designed by Roger Black Incorporated. Type, as always, informs a design with appropriate nuances and an enhancement of content. Type transforms text, and, when effectively used, type embodies ideas and provides style. Here we feature projects from film credits to Web pages with type in transition as the focus.

Also in this issue, ITC continues its commitment to creating innovative type styles with a range of new Fontek faces. For example, Mistral Light, Choc Light, Banco Light and Bold by ITC are contemporary interpretations of typefaces created by Roger Excoffon and rendered by Phill Grimshaw. These capture the flair and flourish of the Excoffon style for a digital market. Also premiered here are 11 display fonts ranging from John Peter's artful and witty tribute to Joan Miró with ITC Peter's Miro to Timothy Donaldson's robust ITC Musclehead.

This issue also presents the second *Uċrle* supplement of the entire ITC type collection including Fontek fonts. The ITC typeface collection cover, also designed by Roger Black Incorporated re-interpets the main cover design and the collection is organized by styles of type: serif, sans serif, display, ornaments and illustration fonts.

ITC has also transformed its capability to introduce, display and provide information about new ITC and Fontek typefaces by launching a revised and expanded Web site at www.itcfonts.com. Designed by Interactive Bureau in New York, the revised site allows type users to preview ITC typefaces and learn more about the inspirations and designers behind the designs. By using the Euripedes utility, type users also are able to set their own anti-aliased type samples onscreen and to compare two different type samples at the same time. Finally, once a desired type design is found, users can quickly and securely purchase Type 1 and TrueType versions of the typeface online using a credit card, and have the typeface immediately downloaded to their computer. The new Web site also offers information for aspiring designers who would like to submit a typeface idea to ITC, serves as a technical support center for type users, and acts as a springboard to other type-related sites covering technical, creative and legal issues. Lastly, the new Web site is the home of U&lc Online, a supplement to our printed quarterly publication, that features expanded text and visuals and frequent editorial updates.

International Typeface Corporation continues to transform and to transform its range and scope of typefaces, and www. itcfonts.com provides constant access to ITC.

–Margaret Richardson



International Typeface Caperation

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DISTRIBUTION: EDWARD WORMLY FOR INFORMATION ON

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D INTERNATIONAL TYPEFACE CORPORATION 1997.

U&ic (ISSN 0362 6245) IS

PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION

228 EAST 45TH STREET,

NEW YORK, NY 10017.
ITC IS A SUBSIDIARY OF ESSELTE LETRASET.

U.S. SUBSCRIPTION RATES, \$30 FOR THREE YEARS:

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R/Greenberg's elegant opening sequence to the movie NIGHT FALLS ON MANHATTAN uses old and new film technology to create a seamless visual overture.

M O O D Y

The stark, two-minute animation is strangely moody and nostalgic: A series of blue vertical paint stripes descend on a black screen to a mellow trumpet and piano score. Each stripe ends its journey halfway down the screen, leaving a distinctive black space unpainted. After three or four stripes have rolled, the scene reveals itself: the blue is the negative space—the sky—above the buildings of Manhattan.

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Inspired by an art book cover and a city skyline, R/Greenberg's opening titles to Night Falls on Manhattan capture the tone and feel of a vintage Saul Bass sequence. "It was very clever and respectful of the history of the genre," notes producer Thom Mount. This, the more "painterly" solution of a shortlist of four proposals, struck a chord with R/GA. Mount and director Sidney Lumet, according to Mount. 'We liked its reductive aspect," he says. "It required the audience to think, and we liked the idea that truth and reality are gradually revealed to you, as in the film. The

more we looked at it,

the more its abstract

nature appealed."

Andy Garcia

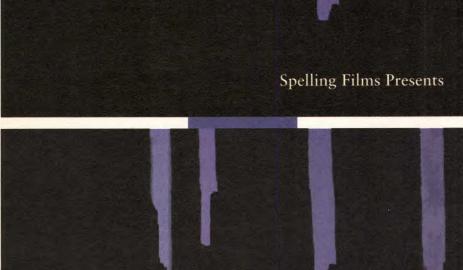
that a film reviewer will bother to remark on the design of a title sequence, but many noticed this one, the prelude to director Sidney Lumet's film Night Falls on Manhattan. "An expert opening credit sequence," wrote Janet Maslin in The New York Times, "[is] one of the little details that give Night Falls on Manhattan its color." "Starkly effective," wrote Harper Baines of the St. Louis Post-Dispatch, "a stunning abstraction of the Manhattan evening skyline."

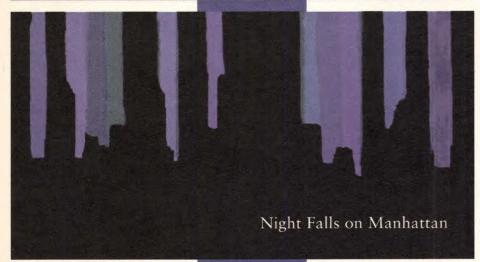
Film titles buffs (if such a breed exists) might even detect an homage to the genre's forefather, Saul Bass, in the sequence, designed by the veteran effects and titles firm R/Greenberg Associates. It begins with a thick, blue line descending on a black background from the top of the cinema screen, just a few feet away from where a descending white stroke began Bass's groundbreaking opener to director Otto Preminger's film *The Man with the Golden Arm* in 1955. Both sequences share a jazz score, and both use stark graphics to evoke the mood of the film.

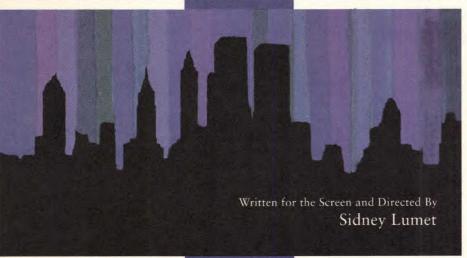
According to Jakob Trollbeck, who designed and directed the titles at R/Greenberg, the inspiration for the sequence was Manhattan itself. Trollbeck noticed the cover of a European art book featuring a simple composition of type and watercolor brush strokes. "Two nights later, I was out in one of those miraculous Manhattan nights where you can see different pieces of color and gradation in the sky and I thought, 'they're my brush strokes," he says.

Much of the success of the painterly animation, however, comes from its contrast with the subsequent scenes, a gritty moral tale set in the streets of Harlem and the courtrooms of Manhattan. Though the film could be construed as a cop thriller, at its heart is the story of the internal moral dilemma of a young, idealistic assistant district attorney who discovers that he won a case and rose to power on "tainted evidence" (the name of its source, a Robert Daley novel). Lumet, who had commissioned the jazz trumpet player and composer Wynton Marsalis to write a soundtrack, was looking for a contemplative, rather than tense opener, and producer Thom Mount, who had previously worked with R/Greenberg on several other films, proposed the New York team take on the project. "Sidney Lumet and I felt we wanted titles that suggested the tone and texture of Manhattan in a thoughtful way," says Mount. "The context of the movie was so real—courtrooms are not very elegant. We liked the idea of a welcome moment, rather like an overture, to get you thinking."

For Trollbeck, a gradual, but initially mystifying reveal seemed the most appropriate response to the storyline and music. "The underlying things were important," he says. "Everybody is lying and you can't really trust what you see." Several ideas were storyboarded (as Adobe Photoshop files) to present to Lumet and Mount, each suggesting inconstancy and deception, reflecting how the young attorney finds a lack of solidity wherever he treads. One idea proposed blurry cityscapes in a sweeping photographic montage, another portrayed the city in a more surreal, painted light, and another—a strong contender—presented the credits as lights, swimming into focus and then dissolving into the back-







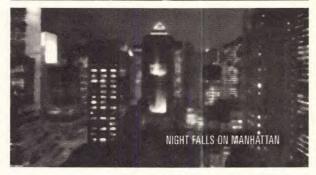
ground as the windows of Manhattan buildings.
Lumet was decisive, however, when he reached the vertical brush strokes proposal. "It took him literally one minute from the point where they were all lined up," says Trollbeck. "It was amazing because he picked the one I was going to sell to him. I didn't have a chance."

Manhattan wasn't the easiest skyline to build backwards. Having selected an appropriate image of the city, the design team set to work at replicating the irregular motion of a brush stroke on a computer, at the same time as forming the silhouette of a sky-scraper. "We wanted the brush strokes to look somewhat believable, but we couldn't have them coming down in the middle of a building," says Trollbeck. The effect was achieved by permitting each brush stroke some artistic license as it formed the partial shape of a building. The strokes were also accelerated and decelerated with the Flame digital editing software to create the effect of the human hand at work.

The most dramatic view of Manhattan, from its southernmost tip, is also distinctly narrower than that seen from East or West. On the wide format of the cinema screen, this produced an undesirable falling off at each end. "Our perfect skyline was lacking something," admits Trollbeck. There was only one solution. "We added a building," he confesses. "It felt so great."





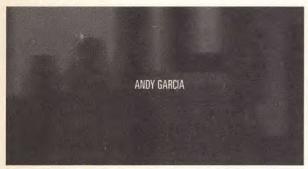


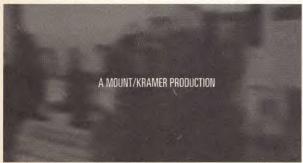
Proposal number two portrayed

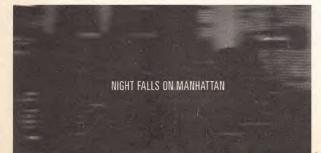
Manhattan in a slightly surreal light, using
treated photographs of the city to
enhance its distinctive luminescence.

JASINE BERNER

Three alternative approaches, rendered as Photoshop files, were discarded at the early stages of the project. Proposal number one set the type-face against a series of blurry cityscapes, playing off the cloudy circumstances of the hero's first big court case.







limitless trickery made available to titles and effects designers with the advent of the digital studio, computers are demanding beasts. To produce the entire sequence in-house at R/Greenberg at full film resolution—4,000 by 2,000 pixels—would have required approximately 14.4 gigabytes of computer storage per minute, a stretch for the studio's computing capabilities. For while the skyline painting sequence could be rendered at lower resolution without any noticeable loss of quality, the human eye is far less forgiving with low resolution typography. The credits were storyboarded to appear, in the typeface Sabon at a relatively small size, in the lower right-hand corner of the screen.

The design team settled that the type should be shot the traditional way, at an opticals house. This allowed them to produce the background sequence, without type, relatively effortlessly using the Flame and faster Inferno software on a Silicon Graphics Onyx machine at lower resolution. The type, meanwhile, was set in QuarkXPress, timed on an Avid video machine, then sent to one of New York's optical houses, Cineric, to be filmed. The resulting "cards"—white type on black film—were sent back for Trollbeck to approve the timing and color. After a night of rendering, the painted skyline sequence was output to film, and type and image were finally reunited at Cineric.

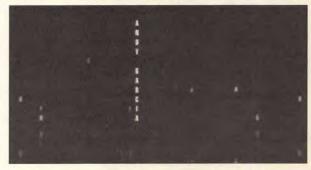
Computational and architectural hurdles overcome, Night Falls on Manhattan had one last twist in store. Because of negative audience reactions to the Marsalis score in early tests, according to Mount, the whole soundtrack, including the opening piece for trumpet and piano—to which Trollbeck had set the entire opening sequence—had to be replaced with new music by Mark Ishan. Trollbeck was powerless to do anything but wait for the film premiere to hear it. "I can't say it worked as well," says Trollbeck, "but it's very similar." Perhaps the change gave the sequence a less smooth, more jarring feel that wasn't entirely undesirable. The critics certainly didn't notice.

For Trollbeck, the generous press comments couldn't have come at a better time. Having replaced much of its analog filming equipment with digital studios, R/Greenberg's New York office has been somewhat eclipsed by the titles work of its Los Angeles office. "When we closed the opticals side, people started to think we didn't do film titles here," he says. "It fell a little aside from our main focus." With a reshuffle that allowed three former R/Greenberg employees to take over ownership of the L.A. office and change its name to Imaginary Forces, New York was left facing the loss of a prestigious—if not particularly profitable—field of work. "That's why I'm really happy about Night Falls," says Trollbeck, who worked with some of the West coast team on a number of sequences, including Indecent Proposal and True Lies. "It's the first piece where the art has clicked for me. In almost every corner of the company, even the most hardline people would look at our reel and say, 'we should do more of that".

Peter Hall, a contributing editor of U&lc, is senior writer at I.D.

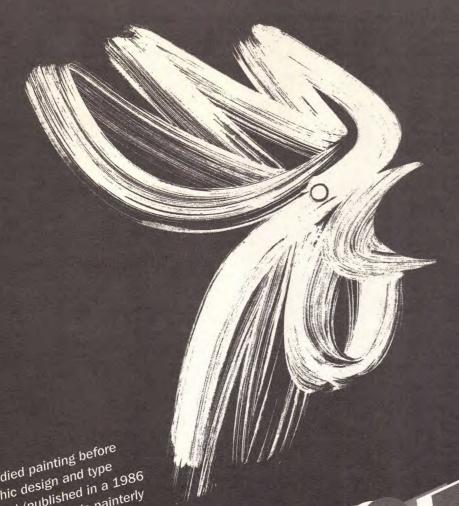






The third proposal was especially promising, with the credits appearing vertically before fading back to form the patterns of lighted windows in the skyline.

It was discarded, however, partly because of the difficulty of reading vertical type.



Roger Excoffon studied painting before moving on to graphic design and type design. The cockerel (published in a 1986 tribute to Excoffon) captures his painterly

style and exuberant brushwork. ITC releases four net build on the influe

faces of Roger Ext

GRENOBLE 1968 FRANCE X SJEUX OLYMPIQUES D'HIVER Excoffon started his own advertising agency. He designed the poster for the Grenoble 20th Winter Olympics. Again his fluid brushwork captures the excitement and speed of winter sports.

Excoffon designed the ments for Air France. airlines is described ernistic...the standar the period.." in Roo Handbook of Type I

Known for his poster design, Excoffon designed this poster for French Railways incorporating his Antique Olive typeface designed for Fonderie Olive,

typefaces that ial 1950s scripf

Text by John D. Berry

Roger Excoffon set the style for advertising typography in France in the 1950s. His own ad agency, which he founded in Paris in 1947, was widely influential, and the typefaces he designed for the Fonderie Olive in the early 1950s—Mistral, Choc, Banco, Diane, Calypso provided French typographers with the tools for a new interpretation of the spirit of the decade. As Jeff Keedy wrote in "Design(er) Type" for Emigre, "Excoffon articulated a stylishly modern spirit, conveying a contemporary sensibility not only of economy and speed but also of casual elegance."

This year, ITC is releasing a series of typefaces that build on Excoffon's original designs and extend them into new areas. Of the four new typefaces, three are lighter versions of the originals (Mistral Light, Choc Light and Banco Light), while the fourth, Banco Heavy, contains

a lowercase for the original Banco, which Excoffon designed as a caps-only font.

The project was a collaboration between ITC's European type consultant Colin Brignall and British type designer Phill Grimshaw, who specializes in calligraphic designs. The project originated when Brignall, observing the current popularity of handwriting typefaces, felt there were unexplored possibilities in the script faces developed in Europe after World War II. He and Grimshaw at first thought they would work with script faces from a variety of designers, beginning with Excoffon's Mistral. When they realized that the next logical face was Choc, they shifted the focus to France and narrowed it to types by Excoffon.

RAILS

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SET OF SMALL CAPS, IN THE SAME WEIGHT, FOR EMPHASIS MISTRAL" LIGHT SMALL CAPS IN TEXT. ABCDEFGHIJKLMNOPQR Mistral ABCDEFGHIJKLMNOPQR MISTRAL STUVWXYZ Le Mistral est doté
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de six bigrammes
destinés
à restruer l'entrain
de l'écriture réelle:
A on 4 l. l. e. ...
Recommandés, ifs.
restent facultatifs.
On peut composer: STUVWXYZ 21234567890 Excoffon by the exigencies of doing display type in the 1950s. "Although Excoffon's objective was to on peut composer: create a truly 'handwritten' effect style," says Brigquelle station le signe / suivi de f constitue W affel or affaire Fonderie Olive

SO GRIMSHAW ADDED A NEW

Page from Mistral brochure from Fonderie Olive.

Mistral Light by ITC

Grimshaw studied the metal face extensively, and started off the new type by reducing the overall weight uniformly by about 30 percent. The result weight uniformly by about 50 percent. The result
was lighter, but not satisfactory; the thinner strokes Mistral was based directly on Excoffon's own handwas ngmer, but not satisfactory, the timmer stroped when became feeble and tended to disappear when writing, a loose running script with a great deal of printed at small sizes. So the designer increased panache. There are limitations inherent in turning the weight of all the thin strokes to get a more readable face. When he proofed text set in the new handwriting into type: each time you write a letter, it changes, depending on everything from your mood to where the letter falls in a word, but each time a typographic character is printed, it comes out exactly the same. Excoffon himself said, "For a long time, the Mistral undertaking seemed unachievable: to keep all the freedom, all the spontaneity of handwriting despite the rigorous imperatives of casting in lead, seemed a lost cause." Yet Excoffon's letters are so free, so graphic, that, as one writer put it, "the pattern of the letter re-creates the dance of the manuscript." The result was a typeface of which R.S. Hutchings said in 1963: international success was one of the most rapid in the modern history of display type design."

Mistral was the first of Excoffon's typefaces to be reinterpreted for ITC. Colin Brignall felt that the weight of Mistral was a compromise forced on

Excolor's letters are so bree, so graphic, that, as one writer put it, "the pattern of the letter re-creater the dance of the manuscript."

ABCDEFGHIJKLMNOPQRSTUVWXYZ Mistral Light by 17C abedelshijklmnopgrituvnæys 21234567890

ABCDEFGHI JKLMNOPQ RSTUVWXYZ

atill*%\$+fyforte abedetshijklm nopasstuvwxyz nall, "in truth his Mistral looks as though it has been written more by brush or by a faintly heavy felt tip."

("!?"---":;)[ass] Brignall agreed with Grimshaw that a lighter version

345678 Choc designed in 1955 by Roger Excoffon.

Choci Light by ITC Where Mistral was based on modern European where whether was based on modern European handwriting, Excoffon's Choc comes more out of the traditions of Japanese brush calligraphy. It's thick, staccato, suggestive. As Hutchings said about it in 1965, "This is probably the heaviest face at 18 point on a 600-dpi laser printer, he could of the authentic brush scripts available to date, see that "this new weight fulfilled all my intentions although it shows no lack of mobility. Its apparent and positively exhibited the full flavor of Mistral,"

casualness can be misleading: in fact, there is a remarkable consistency of weight and stroke formation throughout both capitals and lowercase mation throughout both sapitals and seript, so and the figures." Choc is a non-joining script, so the problems of how the letters touch were absent A calligraphic flourish from Excoffon.

and does indeed capture the feel of having been written by hand with a pen. But there was one problem. Since Mistral is a script typeface, naturally it can't have an italic. This doesn't matter in short display copy, but in running text you often need to show emphasis. The heavier "bold" original might logically be used, but it was never designed to look good at text sizes. So Grimshaw added a new set of small caps, in the same weight, for emphasis in text. Since the full capweight numerals of Mistral would look wrong next to small caps, he also created a set of oldstyle

12

might look more like handwriting done with a pen

than the original did.

Brochure cover for Mistral (designed in 1953). (lowercase) numerals.



.hoc relies so heavily on the shapes of its blackest parts that creating a lighter version presented a serious challenge.

Grimshaw had to redraw it several times in different weights before he found one that seemed to work as a text face and remained true to the original.

bonne typographie sur un mauvais texte.*

Choci Light by ITC ABCDEFGHIJKLM NOPORSTUVWXYZ abcdetshijklmnoparstuvwxyz 21234567840

but the face relies so heavily on the shapes of its blackest parts that creating a lighter version presented a serious challenge. Grimshaw had to redraw semeu a serious chailenge, chimshaw had to redraw it several times in different weights before he found one that worked as a text face and remained true

The shapes of many of the letters in Choc are almost abstract; this abstraction doesn't always to the original. work in smaller text. Grimshaw found that again he had to modify certain characters, always keeping in mind both the original design and the calligraphic tradition that had inspired Excoffon. "Lowercase R in particular proved to be untenable in this context," the says. If he kept the form of the R from the original font, it ended up looking more like a Z than an R, which would be misleading. So he redrew it "in a style that complemented the other characters in the set," while saving the "real" character as an alternate in the character set of the final font. Other adjusted characters, says Grimshaw, "included lowercase G and W, which underwent minor changes for purposes of 'color' and ease of legibility."

Bancom Light Bancom Heavy by ITC

Mistral and Choc might be considered almost straightforward as candidates for lighter versions; Banco is not straightforward at all. It was the first of Excoffon's types released by the Fonderie Olive (in 1952), at a time when, after the general exhaustion of World War II, according to C.W. Cousland in a 1953 article in Printing Review, "the general improvement in taste and typography, which is gathering swift momentum in Britain and the Common-Wealth, is sadly absent in France

a major role in changing all that. Cousland said of the then-new Banco: "As an advertising display letter, it is one of the boldest and most interesting cuts since Neuland." The comparison to Neuland is apt, although the strong forms of Banco look not so much carved out of wood as rolled out

of sheet metal. The tapering strokes of Banco are all very upright, like a series of abrupt downstrokes made with a precise, sharp-edged brush. The shapes of the counters are suggested by the placement of the curves and straight lines, many of which do not actually touch. The slight slant of all the letters, the varying heights of the upper ends of strokes, and the subtle interplay of taper and curve give Banco a distinct up-and-to-the-right motion. Like almost all of Excoffon's typefaces, Banco has the effect of being quickly sketched by a forceful hand.

Unlike Mistral and Choc, Banco was originally an all-caps typeface; Excoffon made no attempt to design a lowercase. If the purpose of a new, lighter version was to provide a companion type that could be used for text, then obviously it needed a lowercase; Grimshaw decided that he would also try a lowercase for the original weight as well. Using the existing caps as a "clean, positive model on which to base an interpreted lowercase," Grimshaw deliberately "underdesigned" the lowercase, "in order to produce a consistent 'color,' while maintaining the simple letterforms evident in the original."

Then came the challenge of creating a lighter version of Banco. Grimshaw found that what preserved the characteristics of Banco best in a lighter weight was to make it quite narrow, almost condensed; this was to make it quite narrow, amost condensed, this way he could keep the same angles between strokes that Excoffon had used in the original face. As part of the emphasis on the tapering of the stems, Grimshaw shifted the weight of the curves slightly toward the tops of the letters. The final design is less immediately recognizable as a variation on Banco than Mistral Light and Choc Light are as variations on their winstrar Light and Choc Light are as variations on their sources, but at its best Banco Light expresses some

of the panache of French typography from the 1950s in a new form.

As Grimshaw observes of the creation of the new ITC Mistral, Choc and Banco fonts, "The entire project allowed me a rare opportunity to study type faces belonging to one individual. It was these observations which made the job of drawing missing characters a relatively simple task, and I believe

that if Excoffon could see the results of this project, he would wholeheartedly approve."

"As an advertising display letter, it is one of the boldest and most interesting cuts since Neuland."

Banco™ Heavy by ITC ABCDEFGHIIKLM NOPORSTUVWXYZ abedefghijklm nopqrstuvwxyz **21234567890**

U&lc gratefully acknowledges

visuals in this article.

Michael Gills and Carol Kemp

for resource materials for the

Banco Light expresses some of the PANACHE OF FRENCH TYPOGRAPHY from the 1950s in a new form. ABCDEFGHIKLMNOPORSTUVWXYZ Banco Light by ITC abcdefghijklmnopqrstuvwxyz8123456789

FROM THE

Wired's new book publishing venture

proves that rumors of

If you can see the denuded forests through the trees, you know that words on paper are here to stay, and that books are a protected species. If you are immersed in the future but haven't fallen for all the blather about print's passing, then the thing for you to do—in the name of creative direction—is to go with the flow. Which is what John Plunkett, creative director of *Wired*, a magazine about digital culture, did when he co-founded HardWired, the book division of the Wired media conglomerate (recently renamed Wired Books). "Ordinary information is going to gravitate to electronic media," states Plunkett, "but extraordinary content is going to remain in the print domain." That is why a little more than two years ago HardWired was founded to make the magazine's mission—"to deliver news from the future"—both relevant and accessible, in the present.

print's demise have been greatly exaggerated. BY STEVEN HELLER

Time will tell whether or not HardWired can convince Wired's devoted readership that books are really here to stay, but for now Plunkett is certain there is a viable niche for them on the media landscape for the foreseeable future. HardWired is documenting the history of the future by reprinting media classics such as The Medium is the Massage and War and Peace in the Global Village by Marshall McLuhan and Quentin Fiore and originating commentaries on forthcoming waves, including Jargon Watch: A Pocket Dictionary for the Jitterati, Mind Grenades: Manifestos from the Future and Bots: The Origins of a New Species.

Plunkett is already aggressively staking out his claim, and HardWired is not just another meek, independent publisher in a stampeding herd of competitors. Its tonier books, including Wired Style: Principles of English Usage in the Digital Age and Digerati: Encounters with the Cyber Elite, have done very well in a difficult publishing environment where newcomers are about as welcome as silverfish, and where securing shelf space in the bookstores is tougher than getting seats to a Knicks game. Yet HardWired has an edge, owing not only to the Wired equity, but also to Plunkett's original design scheme that has given the books both quantifiable allure and distinctive branding.

HardWired's overall design scheme evokes the graphic language of mainstream futurists. Plunkett has developed visual cues and iconic devices that identify the individual books as both a total entity and a part of a larger family. His strategy serves as a lesson for anyone involved in the fusion of typography and graphic design as a branding tool.

Wired's kinetic look is not as undisciplined as the more radical cyberzines. It does not mimic design on the screen, or what Plunkett refers to as a "dumb visual metaphor." Rather it is a kind of speculative translation of what people relate to as the computer experience. But the "simple tricks" that graphically distinguish Wired, and now HardWired, such as the color-banded spines (an homage to Paul Rand's IBM logo?), send off what Plunkett calls "signal flares" that the Wired message is imbedded throughout these print-based products. And the Wired imprimatur insures the highest degree of futuristic intelligence.

Content drives the books, but "the package is an equally important part of the message," asserts HardWired's design director, Susanna Dulkinys. Her mission is to distinguish HardWired books from the ephemeral nature of the magazine yet maintain the magazine's identity. Both Plunkett and Dulkinys agree that repackaging magazine articles between boards is not the answer. While Hard-Wired books strictly adhere to the brand franchise, each is conceived as a unique form, united by certain color and type preferences.

The line where the magazine stops and the book begins was initially drawn with HardWired's premiere release, *Mind Grenades*, edited and designed by Plunkett and *Wired*'s publisher, Louis Rossetto. The book is a compilation of *Wired*'s four-page, experimental, front-of-the-book "idea advertisements" of quotes extracted from articles and illustrated by various designers. While helping to define the magazine's look, when these self-contained "visual essays" were bound between covers, they were transformed into chapters of a book. Although the designs were produced separately over many years, they success-

fully fused into a single editorial unit independent of the magazine. The cover did not include the *Wired* logo (as some subsequent books do), but the vibrating fluorescent colors shining through die-cut stencil letters and printed on matte varnished stock evoke an unmistakable *Wired* feel.

Likewise, *Reality Check*, a sardonic prediction of changes in lifestyles in the future (beginning in 1996 and ending well into the 21st century), was art directed by Dulkinys with the cover by Plunkett. It builds upon the *Wired* format of various weights of sans serif light and bold type that seem to float within an otherwise tight grid. The cover is printed on matte stock with *Wired*'s fluorescent colors, including Day-Glo orange and lime. Colorful ruled spines reinforce the brand.

With *Wired Style*, designed by Dulkinys and cover by Plunkett, here again the basic identifiers are in place, but this book begins to veer off on its own, and is a celebration of the book as object. Plunkett asserts that books today must be "highly visual and highly tactile" to counterbalance the problems inherent in the familiarity of the form. While this package tips the hat to tradition through its serif type and slipcase, it gives a nod to the future with interior pages that are acidic lime green.

The evolution from magazine to book takes a sharp turn with *Burning Man*, designed (and edited) by Plunkett. This photographic document of a little-publicized millennial carnival attended by thousands each year in Nevada's Black Rock Desert originally was a pictorial essay in an issue of *Wired*. But Plunkett was frustrated by the limitations of the magazine and the inability to do more than a six-page picture spread. This book is unique even among HardWired products, with its minimalist cover showing a bright yellow, skeletal/robotic pictograph under the condensed gothic title set in yellow against a black background in contrast to the colorful photographs inside.

The book was planned without any text at all, but Plunkett ultimately included a signature of writers' impressions. Printed on a separate paper stock, it was positioned three-fifths into the book and dramatically separates the pictorial transition from day to night. With *Burning Man*, Plunkett proves that even within a tight design family, surprise is key and shows that there are many different ways to invoke the futuristic message.

HardWired is an anomaly rooted in a traditional medium that even some *Wired* pundits brand as obsolete. Nevertheless, paper and ink are here to stay. And even if print were on its deathbed, Hard-Wired has certainly resurrected it for the digital era.

Steven Heller is co-author of Faces on the Edge: Type Design in the Digital Age (Van Nostrand Reinhold).

Books of the future: Paper is alive and well at HardWired, where design toes the traditional book and the next wave. **The Wired brand** frames contemporary approaches to typography and page layout that define the line as a unique component of the Wired constellation.

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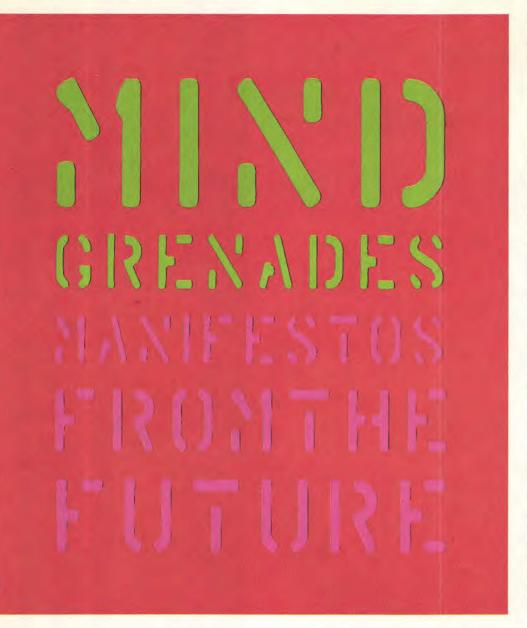
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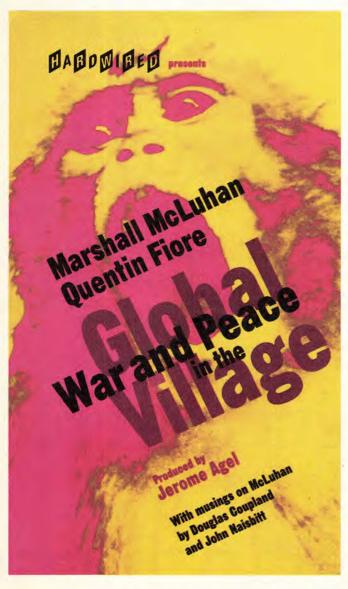


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as Overheard by Gareth Branwyn

1. What the digital generation becomes after tanking up on the much confee. 2. Fear and anxiety associated with not knowing the Latest jargon, acronyms, and buzzwords of the Digital Revolution.



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You've heard the hype.

IN IN ED asked the experts.

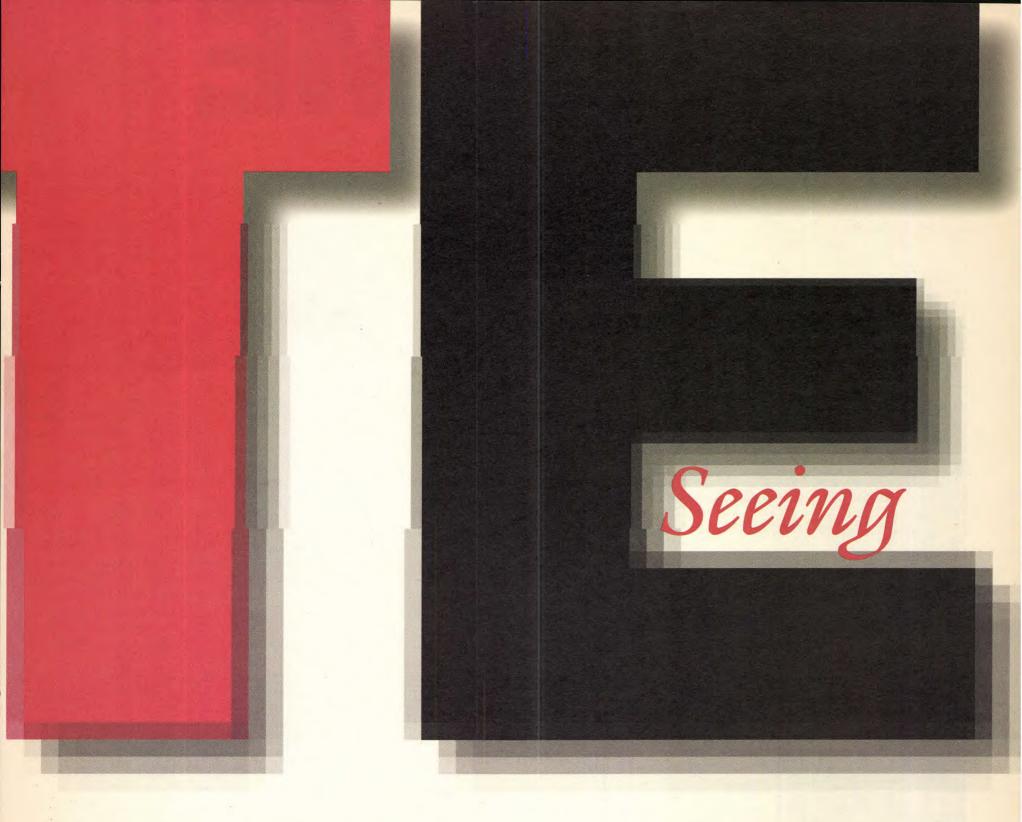
Here's the real future.

Brad Wieners and David Pescovitz
Foreword by Bruce Sterling

War and Peace in the Global Village McLuhan/Fiore 日本日の日日日



A collective and selective surfing of World Wide Web sites of typographic interest, travel tips and literary merit.



The Word Made Pixel

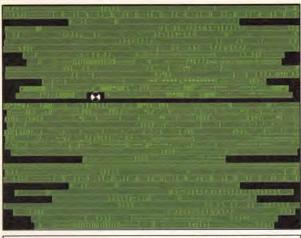
by Matthew Butterick

BECAUSE I AM A TYPE DESIGNER-turned-Internet entrepreneur, colleagues sometimes ask me whether the advent of the Internet spells doom for traditional typography. If the coarse screen resolution and crude font specifications don't annoy you enough, the work of plebeian designers will. There are people designing Web sites who couldn't tell you the difference between Electra and Elektrix if their mouse-clicking finger depended on it. Kerning, leading and tracking have been replaced by their hideous Bizarro-world counterparts: drop shadow, bevel and 3-D rotation.

Do my colleagues have valid concerns or are their opinions mere snobbery? I don't speculate, but rather observe that typography on the Internet may not be great yet, but it exists. Indeed it *must* exist because text is at the core of the Internet experience, and, I believe, always will be. Typography will always be key.

URL, HOME PA











(Top) The Post Tool typographic treatment ranging from playful to garish. (Center) The **Jodi.org site takes** visual web vocabulary and maximizes it into a singular screen-asart experience, while Swoon creates impact with type. (Bottom) The CondéNet epicurious.com site features food (and travel) using the resources of Condé Nast magazines. a central role in facilitating communication between user and machine, mostly for practical reasons: text is the most efficient form of human-computer communication there is. The textual communication there is. The textual command-line interface was an important step forward in human-computer interface but there was no typography. (You think Windows 95 is bad? Try punch cards.) The alphabet was just an extension of the symbol set that a computer could parse.

Things didn't really change until the introduction of the Macintosh in 1984. The designers of the Macintosh understood text and typography. Though the name given to this interface was "graphical," it was really just as "typographical." But since then, as the processing and display capabilities of desktop machines have steadily improved, the trend in interface and screen design is that *more is more*. The thinking seems to have gone something like this: *text is good, therefore pictures are better, therefore colored pictures are even better, therefore 3-D colored pictures are best of all!* It's no coincidence that typographically the Macintosh has barely moved in the last 12 years, and Windows isn't much better.

Text is fundamental to digital communication, but it's just not sexy: you'll never see a laptop ad campaign with a slogan like *The new IBM Thinkpad 9000. Displays text. Better. Faster. And a whole lot more of it.* No one's impressed by text anymore: sound, animation and video are the major selling points of so-called "multimedia" computers, even though, I'm sure, 90 percent of what consumers do with their PCs relies on text. But if text technology has stagnated, it's only an indication that typographic thinking for digital media has too.

This trend against text in desktop interfaces has been magnified tenfold on the Internet. At the very least, desktop applications have to conform to the user interface standards of the platform. Web sites on the Internet, however, are not beholden to any such standards. On the contrary, because viewing a Web site is entirely voluntary, Internet design tends to err on the side of the flashy and gratuitous. On the Internet (as in life) bright colors and 3-D effects are used to get your attention. For example, on the Silicon Graphics site [http://innovate.sgi.com/iol/distribution/index.html] beveled discs and bars are scattered around the page with the only apparent function of trying to look cool. It's the rare site that exercises restraint. One example is MSNBC [www.MSNBC.com]. Its home page is not packed to maximum density with links, but rather scrolls to display a list of the current top stories.

Typography—the idea of creating communication, or a message, or an image, out of type—hardly exists on the Internet. This has been exacerbated by the constraints of the technology: HTML, the language of Web pages, really only understands two fonts natively: proportional and monospaced. Anything else is extra work, since it has to be made into a bitmapped image.

During the Web's infancy, there were just clumsy attempts to do real "text formatting" within the confines of HTML. Over time, things got a little more sophisticated...or did they? Consider the home page for Time Warner's Pathfinder [www.pathfinder.com]. The page is typographically dense, tight and undifferentiated by texture; no print designer would willingly create a layout like this. Of course, the screen and the page are different design problems, but there is the

seemingly persistent belief that something that would be *bad* typography *off* the Web will become *good* typography *on* the Web. It won't.

Right now, designers are struggling to bring the basic rules for quality typography onto the Internet. Web designers, many of whom didn't learn about design in a typocentric environment, are having to relearn 500 years of sensible typographic principles, such as consistency, clarity and a fit between form and function. For some, it's a struggle. The *Popular Mechanics* site [www.popularmechanics.com] falls prey to the "beveled metal" school of typographic ornament.

Sometimes the most innovative online typography comes from traditional sources. The New York Times [www.nytimes.com] has done a wonderful job with its site, which refers to the visual experience of the newspaper without directly imitating it. It's the typographic sophistication of the Times brought to the Web. But mind you, it's not merely a mapping of the print look onto the screen. There are many sites which imitate print and fail miserably.

The designers of the *Times* Web site avoided that trap by carefully modulating and adapting the print look for the Web. For instance, although the familiar Cheltenham and Franklin Gothic faces are used on the site, the designers also make use of secondary and tertiary colors in the text that don't appear in the newspaper. They make it look easy, but a lot of thought has gone into this design. The *Times* designers have made sure their navigation pages don't overwhelm the user: they communicate more by saying less.

CNET [www.cnet.com], a publishing company that started on TV and the Internet, has no print tradition to draw on. But it does have one of the first design departments to recognize that they'd be better off embracing the typographic limitations of the Web than doing an end run around them. They took Times and Courier and turned them into part of their style manual, choosing a small palette of colors and type styles and applying them consistently throughout the site. Because of this, its look can be a little antiseptic, but overall the order and cleanliness is a welcome change.

We can be glad that now text is starting to be "rediscovered." Designers are realizing that pixel for pixel, kilobyte for kilobyte, text is a real bargain in terms of what it costs to download vs. how much it can communicate. Moreover, designers are recognizing that although animation, sound and 3-D images are valid channels of communication, they can't replace text, which in many cases is still the right tool for the job. We are starting to see typography on the Internet that's playing to the particular strengths of the medium. There are designers who have learned the ground rules of classic typography; now they're starting to adapt the rules to create designs which could only exist on the Internet. A visual and methodological vocabulary is starting to grow.

Epicurious [food.epicurious.com] plays off the magazine motif but really looks and feels like a digital experience. The designers at CondéNet show that bringing personality to a page through typography is not just possible, it's possible to do well. Simple, bold typefaces and colors give Epicurious a cohesive look.

Swoon [www.swoon.com], a more recent CondéNet publication, is even more evolved. Its design relies largely on text and typography for its effect, but uses more au courant typefaces and colors (acid greens, hot pinks). Compared to Epicurious, Swoon is a couple of steps farther removed from the magazine model and has even more of a feel of typography that could exist only online.

In the near future on the Internet, I believe text will once again be recognized as the premier way of commu-

GE SCROLL

nicating information and that most Web sites will be based on text. Why? It's based on natural selection.

Time and again, efforts to displace text have failed, and there's no reason to think it will be any different on the Internet. The fact is we're still using the keyboard to do 90 percent of our work. Text hasn't survived because the people of the world fear change. It's survived because it works.

As a postscript, I offer a few examples of great experimental typography on the Web, made by designers who understand type and use the Internet to destroy it in very deliberate ways.

The Crash Site [www.crashsite.com] comes from Los Angeles. Its menu page turns lines of text into moving machines that display a series of video images. It's the noise and animation of the Web taken over the top: a simple menu (there are only four choices) retooled to reflect the media oversaturation that's already part of the Web experience.

Post Tool of San Francisco has created a site that's at once straight and subversive. The typography there ranges from the quietly playful to the aggressively garish. The Post Tool Play Page [http://www.posttool.com/playpage/] features jumbled 3-D letterforms that look like children's blocks, and a series of novelty faces mixed in with singing birds and floral borders.

One of my favorite sites on the Web is Jodi [www.jodi.org]: a large collection of pages that are mostly filled with visual Web detritus. Nobody seems to know who Jodi is or why he or she is doing this, but it's totally great. Flashing snippets of computer code, network diagrams, satellite photos, dialogue boxes: Jodi takes the visual vocabulary of digital communications noise and amplifies it until signal and noise become inseparable and synonymous.

—Matthew Butterick is president and creative director of Atomic Vision, a Web development firm based in San Francisco.

Traveling the Web

by Joyce Rutter Kaye

IN ITS IDEAL FORM, a Web site on travel should function like the most efficient concierge at a luxury hotel, anticipating your every need and desire, efficiently dispensing invaluable information and insider tips, and always maintaining an aura of calm and control. The environment itself should be an oasis of relaxation and order, a place for information-overloaded travelers to repair and prepare for their journeys in the real world.

Although the Web's interactive technologies have their limitations, cruising the Net for travel information does have advantages over thumbing through guidebooks: it allows you to access a broad range of information from many sources, view hotel amenities through image files, listen to sound files of native music, check daily weather reports and get updates on potential problems in politically unstable nations—all in a comparatively short period of time. The Web also offers opportunities to act as your own travel agent by tracking airfares and booking air, hotel and car rental reservations.

The following is a sampling of well-organized sites that deliver to travelers solid information on locations around the world within a pleasant, upbeat design environment. And even if travel plans are not imminent, the Web can provide a restorative mid-morning armchair getaway for anyone seeking to escape the confines of

the office for a few minutes on a sandy, deserted beach on St. Barts. Of course, it's always good to have a cool drink handy to sip while the images are downloading.

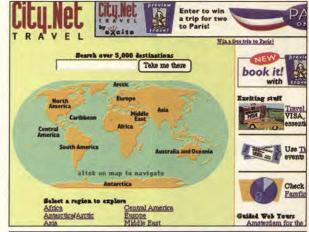
Epicurious [www.epicurious.com], divided into Epicurious Food and Epicurious Travel, provides such a diversion. Created by CondéNet, the site is comprised of content culled from and inspired by Gourmet, Bon Appétit, Condé Nast Traveler and Fodor's travel guides, and allows the armchair traveler/gourmand many ways to satisfy his or her wanderlust by locating the latest travel bargains; reading articles, essays and reviews on travel and food; and meeting with fellow enthusiasts in a variety of discussion forums.

Rather than aping the identities of those publications, the site has a youthful, irreverent personality of its own with pastel colors, 1950s-style line drawings and a judicious use of white space that combine to create a clean, uncluttered and highly navigable environment. Epicurious Travel is a virtual travel guide, with a search engine in the Places page offering links to 500 destinations and the ability to refine a search to suit the taste of the traveler. The area is linked to Epicurious Food so that one may find information about San Francisco and then look for restaurants in the Bay area. Bargain airfares and a Deal of the Week can be found in the Planning area, and the Play realm is comprised of travel forums, maps and a traveler's bookshelf.

For those seeking a broader range of information or a more obscure locale, Travel by City.Net [www.city. net] is the next stop, with more than 5,000 locations. Because of the density of information, the home page is more cluttered and less graphical than Epicurious Traveler, but it is extremely comprehensive because it is run by the Excite search engine, and so offers numerous links. A home page showing a world map allows users to type in a destination in a search box or to access a region in general. Other upfront links are to Travel Essentials, an index of information on cities around the world, links to Ticketmaster and the Travel Channel, and also a list of Guided Web Tours tailored to the user's interests, such as Women Traveling Alone or Budget Travel. Although designed to be functional, and free of the usual Internet flashiness and dreck, the site's wide format is difficult to print out. Pages are also widely populated by advertisements and corporate sponsors, but as a clearinghouse of travel information, the site does the trick.

For homespun travel information with an irreverent twist, visit Lonely Planet [www.lonelyplanet.com], created by this print publisher of more than 200 guidebooks, which offer the independent traveler "down to earth travel information." The Web site opens with a 3-D push button guide to resources with visuals that play off its space theme so rigorously one might initially mistake it for the site dedicated to NASA's Sojourner mission on Mars. Once past the home page, however, the site efficiently uses illustrative and pictorial icons to aid navigation to regions and cities of interest. Once a viewer has clicked on a destination, a wealth of information is provided, ranging from history to culture and attractions, enhanced by slide shows of GIF images if one chooses to see them. The copy is comprehensive and informative, casual but not stodgy and offers intriguing, occasional insider tips about where to find places that are off the beaten path in little sections called "Off the Record." Naturally, the site has links to details about where the Lonely Planet books can be purchased, but this is handled with great humor in an area unapologetically labeled "Propaganda."

Once you have found the perfect locale, head over to Preview Travel [www.previewtravel.com], subtitled "Travel on Your Own Terms." The company operates

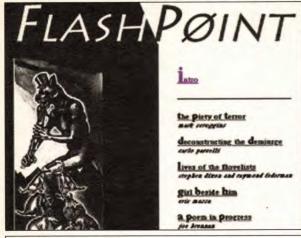


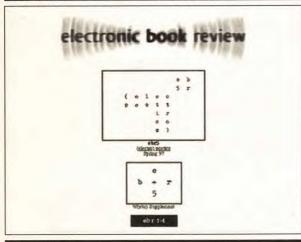


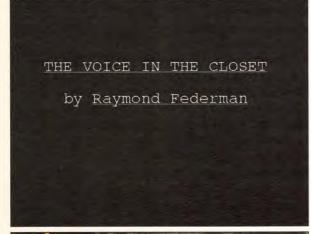


(Top) The site for City. **Net Travel provides** many links related to every aspect of travel information from specific sites to guided Web Tours. (Center) The travel site on epicurious.com complements (and is accessed to) the food site in its pastel design with line drawings and clear type treatments. The content includes relevant and timely information culled from its database of magazines. (Below) Lonely Planet. com reflects the editorial perspective of **Lonely Planet publica**tions' "down to earth travel information." This site effectively uses and icons and links.

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(Top) Home Page for FlashPoint at Webdelsol.com. captures this journal's esthetic and literary point of view. The logo, article simulate and establish its online identity. (Center) The AltX.com site offers links to ebr, the electronic book review, as well as to literary reprints. (Below) Two AltX section headings. "What's New" is the electronic contents listing. "Amerika Online" is the virtual op-ed column of Mark Amerika. the primary ticketing service on America Online (and is co-branded with Excite) and allows customers to act as their own travel agents, booking airline tickets, car rentals and hotels. Here the home page uses colorful illustrations and retro-1920s-style display typefaces for subheads to aid navigation and create an upbeat, contemporary environment. The opening page leads to the three main categories of Vacations, Airline Tickets and Resources, with updates on low fares and other specials. The Vacations page opens with a postcard from a featured destination and whimsical icons leading to highlighted specials. Users may also access information on their destination of interest, but articles are not as indepth as those found in Epicurious or through some links on City.Net. One of the best features of Preview Travel is Farefinder, where daily updates of fares on 700 airlines can be found by entering specific information about departure and arrival, airports and dates.

Of course, every traveler needs a map, even if he or she is simply trying to find an uptown Manhattan address from a starting point in Tribeca. Mapquest [www.mapquest.com] is the perfect travel accessory, with interactive features that allow users to retrieve highly detailed driving directions to locations in the United States in TripQuest; locate addresses and intersections with the Interactive Atlas; and, in another area, create personalized maps of their own. Ostensibly, one could purchase related goods in ShopQuest, but the store was being renovated when I stopped by for a visit.

Tourism is a huge industry, so one needn't go very far into any travel-related sites to realize that all roads lead to some sort of commerce, whether for an offer to buy a first-aid kit for traveling, a set of travel guides to Europe or a couple of first-class tickets to Johannesburg. But, like that efficient hotel concierge, Web travel sites should help you along with your needs and then send you on your way. Armed with your treasure trove of research, you can then bite the bullet, book that trip to a deserted stretch of sand on St. Barts and conveniently leave the laptop behind altogether. Now that's a vacation!

-Joyce Rutter Kaye is managing editor of U&lc.

border treatment and centered, clean text. This formatted style is seen again in "Lives of the Novelists," two texts by Stephen Dixon and Raymond Federman. The online version of *FlashPoint* reflects this journal's polemic stance and formal style. Another Web del sol link is to *Conjunctions*

Another Web del sol link is to *Conjunctions*[http://www.conjunctions.com/njhome.html], a Bard College journal that publishes "innovative fiction, drama, art and interviews by both emerging and established writers." Here the look is concise, uncluttered and contemporary. (The site is designed by Anthony McCall Associates.) When linking to a short story like Jeffrey Euginides' "Timeshare," the onscreen layout is sedate and structured with wide white borders framing the text. The site provides the latest issue of *Conjunctions* with hot links to a selection of prose and poetry, as well as past issues.

The Web del sol home page is colorful and functional, creating a supportive, accessible environment for its many diverse contributing publications. Michael Neff, editor and Webmaster of the site, says of the Spring/Summer issue, "Web del sol once again endeavors to bridge the often vast and howling gulf between the world of the contemporary literary arts and the cyberworld." This site provides a venue on the Web for good writing, and there is plenty of that here. To quote Web del Sol, "bytes complement books."

Having been introduced to the AltX (Alternative-X) site through one of its sections, ebr (for electronic book review), for the last issue of *U&le* (See the article "Transforming Text"), I became intrigued by the literary and critical content found here. AltX [www.altx.com] is filled with attitude and intensity reflected on its pulsating home page. Its publisher, Mark Amerika, has his own Amerika Online column, his made-for-the-Web hypermedia project and his own promo-bio page (with photos and the opportunity to buy his books). Amerika also provides a broad range of reprints, reviews and previews of experimental writing targeted for the evergrowing cyberculture. AltX, in other words, is a crash-course site for electronic lit-crit '97.

It's worth getting to AltX for the list of current "buzzwords" alone, which include: Typographiphobia, Networked-Narrative Environment, Hypertextual Consciousness, Swift Nudes and GRAMMATRON. (The latter is Amerika's project.) Essentially, AltX's commitment to the radical and new with text and form intended for the World Wide Web literati guarantees volumes to read and react to.

One example is Raymond Federman's *Voice in the Closet* in AltX's Electronic Reprint section. Onscreen, Federman's work is dramatically presented with strong design in large reversed type on a black background. This work is compulsive reading on the screen, and the downloaded printed version works well in a complementary style. (There is also a biographical section on Federman here in the same design style and a hot link to Amerika's interview with the author.)

Also included on the AltX site with Mark Amerika, Electronic Reprints and the Electronic Book Review are Hyper-X (focusing on Web-based hypermedia art projects), Hypertext Visions (interviews), Black Ice Fiction (selections from Black Ice Books), Congress Attacks Writers, Dirty Desires (fiction collection), Manifesto Destinies, Floating Gallery of the Mind, Interspews (chat room) and No Mo Po Mo (essays on the end of postmodernism and the introduction of Avant Pop). Each section presents effectively designed content.

AltX quotes *Publisher's Weekly* description of this site as "the literary publishing model of the future." It is worth a visit right now.

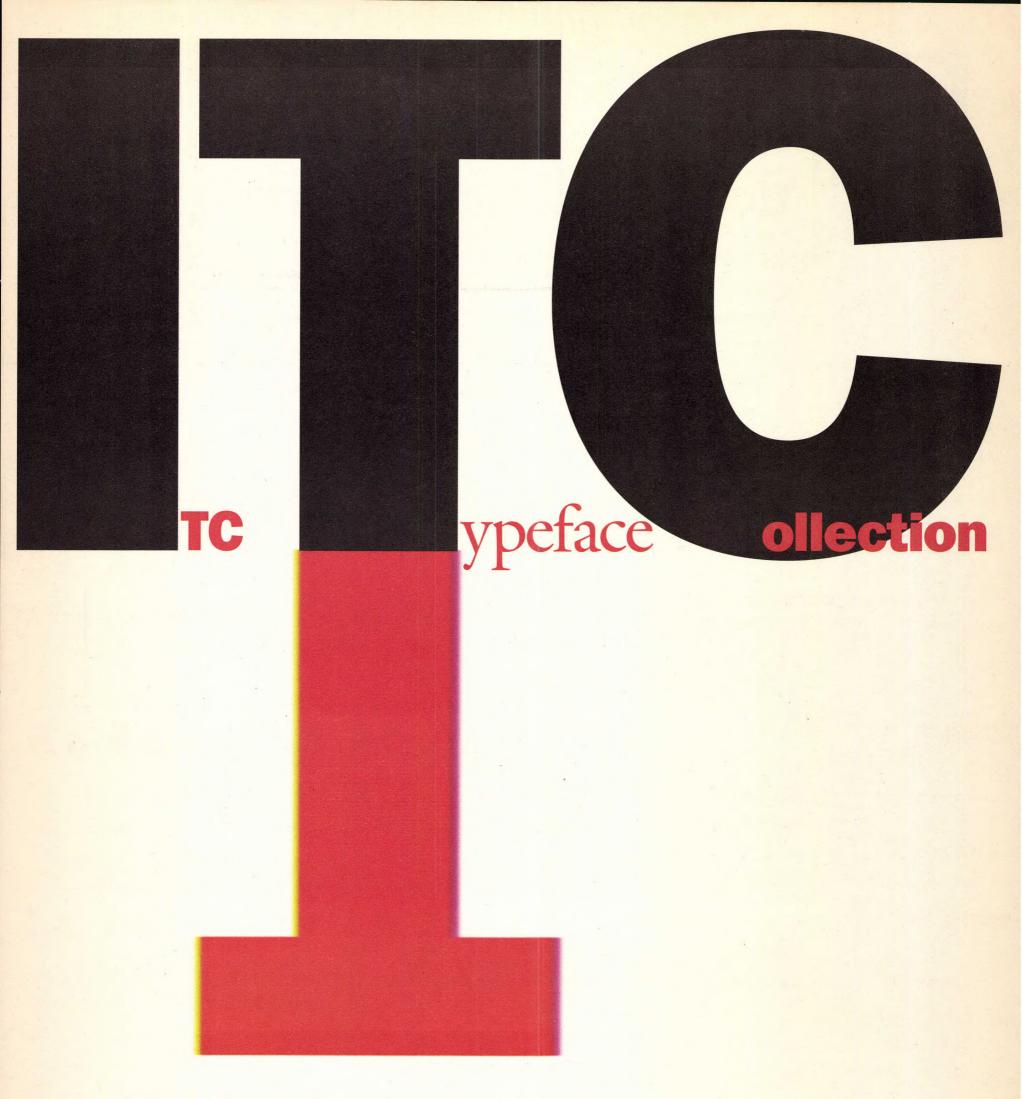
-Margaret Richardson is editor/publisher of U&lc.

Reading the Web

by Margaret Richardson

Is THE INTERNET RESPONSIBLE for a lack of interest in reading and a decline in literacy levels? Not really. A search for poetry and prose on the Web leads to reams of great texts, but, more importantly, some Web sites that are effective models for electronic publishing. Two particular sites provide forums for excellent writing and criticism and are enhanced by distinctive graphic styles. These are Web del sol and AltX.

The first, Web del sol [www.webdelsol.com], describes itself as "a literary arts complex on the www" and it works remarkably well as an electronic anthology. This site includes a wide range of linked Web sites of literary journals. There is much to read, and each site captures the particular personality of its publication. If you access FlashPoint: a multidisciplinary journal in the arts and politics (Webdelsol.com/FLASHPOINT/), for example, the online contents page establishes this publication's identity with its striking logo, stylized article titles and a cover illustration by artist Sue Coe. You can access and read "The Trouble with Mediocrity," an article by FlashPoint editor Carlo Parcelli, presented on the screen with a vertical FlashPoint logo



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Serifs are the terminals of letter strokes. Theories of the origins of serifs lead back to the inscribed monumental characters chiseled into stone during early second-century Rome. Some contend serifs were a deliberate and contrived addition to carved letterforms. Others suggest that when stonecutters drew letters with a brush on stone, their calligraphic strikes left serif-like terminals that were incorporated into the final incised lettering.

Condensed

ITC Barcelona® ITC American Typewriter® ITC American Typewriter®

Tony Stan/Joel Kaden 1974

Tony Stan/Joel Kaden 1974

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Michael Gills 1992

Thierry Puyfoulhoux 1994

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Timothy Donaldson 1995

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Edward Benguiat/ Victor Caruso 1974

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ITC Legacy® Serif Ronald Arnholm 1992

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ITC Lubalin Graph® Herb Lubalin/ Edward Benguiat 1974, 1981

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Extra Light

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Helga Jörgensen/Sigrid Engelman 1992

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ITC Mendoza Roman® José Mendoza 1991

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216® guiat 1982 ITC Modern No.

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▲ CYRILLIC VERSION AVAILABLE RELATED STYLES IN OTHER SECTIONS

30 | Serif

Erik Spiekermann 1990

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CYRILLIC VERSION AVAILABLE RELATED STYLES IN OTHER SECTIONS

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Serif 31

ITC Souvenir®

Edward Benguiat 1970

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ITC Stone® Serif with Phonetic Sumner Stone 1992

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ITC Symbol® Aldo Novarese 1984

ITC Syndor®

Edward Meier 1992

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Ciepolo 6 AlphaOmega Typography 1987 ITCT

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Hermann Zapf 1979

pf International®

Zapf 1976

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CYRILLIC VERSION AVAILABLE RELATED STYLES IN OTHER SECTIONS

Serif | 33



Sans serif typefaces first appeared in print in the early 19th century. Three basic styles have since emerged: those based on the strict geometric roots of experimental Bauhaus designs in the 1920's, middle ground styles that evolved from the first 19th century designs (grotesques), and those inspired by traditional old style Roman letterforms and proportions.

André Gürtler/Christian Mengelt/ Erich Gschwind 1977 Herb Lubalin/Tom Carnase 1970

ITC Avant Garde Gothic®

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Extra Light Oblique

ITC Avant Garde Gothic® Condensed

Edward Benguiat 1974

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ITC Bailey Sans" Kevin Bailey 1996

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ITC Bauhaus® Edward Benguiat/Victor Caruso 1975

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ITC Benguiat Gothic® Edward Benguiat 1977, 1979

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▲ CYRILLIC VERSION AVAILABLE RELATED STYLES IN OTHER SECTIONS

Sans Serif

www.itcfonts.com

Font Bureau 1991

Font Bureau 1991

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We often use serif sans serif typefaces together to complement each other and to distinguish different kinds of text. But the presence or lack of serifs alone isn't enough to make the distinction obvious; you need another contrast as well, whether it's a contrast of SIZE, of weight or of

position on the page

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Excellence in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude. Its appearance in typography is the result of nothing more than an attitude in typography is the result of nothing more than an attitude in typography is the result of nothing more than an attitude in typography is the result of nothing more than an attitude in typography is the result of nothing more than an attitude in typography is the result of nothing more than an attitude in typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the result of nothing more than a typography is the eal comes from the understanding used in its planning; the designer must care comes from the understanding used in its planning; the designer must care. In cont

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ITC Highlander" David Farey 1993 abcdefghijkImnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

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ITC Kabel®

Photo Lettering/Linotype AG 1976

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Its appeal comes from the understanding used in its planning; the desi gner must care. In contemporary advertising the perfect integration of

Ronald Arnholm 1992 ITC Legacy® Sans

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ppeal comes from the understanding used in its planning; the designer must from the understanding used in its planning; the designer must care. In contemporary a care. In contemporary advertising the perfect integration of design element dvertising the perfect integration of design elements often demands unorthodox typogra

There's always a temptation to tighten up the

space between letters of a sans serif typeface. The space inside the

letters has to be balanced by space between the letters; otherwise, we don't see the letter shapes and

the words become hard to read. That's why the lightest weight of a type family needs more open letter spacing than the boldest weight.

rese 1985

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36 Sans Serif

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

Erik Spiekermann 1990

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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 c are. In contemporary advertising the perfect integration of design elements

Excellence in typography is the result of nothing more than an attitude. Its app eal comes from the understanding used in its planning; the designer must car e. In contemporary advertising the perfect integration of design elements ofte Edward Benguiat 1988 ITC Panache®

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

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comes from the understanding used in its planning; the designer must care. In conte comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

We think of italics as slanting, but that's not always true. Some italic handwriting of the 15th century had no typefaces slant no more than two or three degrees. What distinguishes a true slant at all, and many traditional italic is its cursive, flowing form, as opposed to the more solid form of a roman. Some typefaces are designed to have a "sloped roman" as an italic companion, rather than a true italic. A mechanically "obliqued" or stretched version of the roman is never the same.



Display typefaces came into their own in the early 19th century, in the heyday of poster design as a form of aggressive advertising. Printing posters demanded eye-catching typefaces that were used at large sizes to stand out, convey a message, express a mood and reflect just the right style. FONTEK

Aachen"

Vince Whitlock 1989

Alan Meeks/Colin Brignall 1969, 1977

Academy" Engraved

Bob Alonso 1996

TC Aftershock"

Agincourt" David Quay 1983

ITC Airstream Timothy Donaldson 1995

ITC Aki Lines

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Type gives body and voice to silent thoughts

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Type gives body and voice to silent thoughts

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Type gives body and voice to silent thoughts

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Type gives body and voice to silent thoughts

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS



Alan Meeks 1988 Algerian Condensed ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒ&ÅÇÈÎÑÖÛ[AHMNRS] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS A. Alan Meeks 1985 **ABCDEFGHIJKLMNOPQRSTUVWXYZ** 1234567890(".;:,*"?!\$£)&ÅÇÈÎÑÖÛ[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS Outline abcdefghijklmnopgrstuvwxyzABCDBFGHIJKLWNOPQRSTUVWXYZ TC American Typewriter® ITC Angryhog" 1254567890(".;;,*"?!\$£).#T=@&Kiçèíñöû[] Type gives body and voice to silent thoughts abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Timothy Donaldson 1997 1234567890 (".;:, * † * ?!\$£) [ÆŒææsfiflkåçèíñöû][] Type gives body and voice to silent thoughts aA Daniel Pelavin 1997 ABCDEEGHIJKLMNOPQRSTUVWXUZABCDEEGHIJKLMNOPQRSTUVWXUZ TC Anna® 1234567890(".,:,*t+"?!\{){#@&FIFLBA(ÊĨÑÖÛ}[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS HH Aquinas abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ David Quay 1989 1234567890(".;:,*"?!\$£) ÆŒææ&fffiffiflflßåçèiñöû[bhklythTh] Type gives body and voice to silent thoughts aA Aquitaine" Initials ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 (".;:,*"?!\$\) ƌ&&AÇÈÎÑÖÛ[HAAAABOEGF6HHLMQRRS6WTT4] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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Avenida" John Chippindale 1994 ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*/'"?!\$E)#Cf#@&&AÇÈÍÑÖÛ[1234567890]RS IYPE GIVES BODY AND VOICE TO SILENT THOUGHTS AA Kevin Bailey 1996 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ TC Bailey" Quad Bold 1234567890(".;:,*++"?!\$£){ÆŒæœ&fiflßåçèíñöû}[] Type gives body and voice to silent thoughts aA abedefghijklmnopgrstuvwxyzABCDEFGHIJKL,MNCPQ,RSTUVWXYI Martin Wait 1978 1234567890 (".;:, *"?!\$ &) œœ &ffiffifiå eèiñ öû [bgijy] Type gives body and voice to silent thoughts aAobcdefqhijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Phill Grimshaw/Roger Excoffon 1997 1234567890(".::,*† + "? \$£){ÆŒææ&fiflßåçèíñöû}[] Type gives body and voice to silent thoughts dA David Sagorski (".;:, *"?!\$\$) A OF E & G & Í Ñ Ö O [A B C D E F G H & D X L M N O P Q R S T O V W X Y Z] TYPE GIVES EGBY AND VOICE TO SIDENT THOUGHTS * Martin Wait 1986 abedefghijklmnopgrstuvwzyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:,"?!\$L)AE OE @@&fiflBågèiñöû[bhiktrQ] Type gives body and voice to silent thoughts a ors abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ÆŒæ@&fiflBåçèíñöû}[]

Type gives body and voice to silent thoughts

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Edward Benguiat/Victor Caruso 1975

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Type gives body and voice to silent thoughts

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Type gives body and voice to silent thoughts

Alan Meeks 1985 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:, *"?!\$£) ÆŒæœ&fffßåçèíñöû[] Type gives body and voice to silent thoughts aA Bertram" **ABCDEFGHIJKLMMOPQRSTUVWXYZ** Martin Wait 1991 1234567890 (".;:,*"?!\$£) ÆŒĢĀÇÈÍÑÖÛ[] Type gives body and voice to silent thoughts abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 & SON HO Richard Bradley 1979 Bible Script & Flourishes (".;:, *"?!\$£)ÆŒææ&&fiflßåçèiñöû[bde-eg]kklrt twy AABCDEFGLMMNPQRRSVWY]Thæfstth Type gives body and voice to silent thoughts aA abedefghijklmnopgrstuvwxyzABCDEFGALIXLMNOPQRSTUVWXYZ Bickley Script Alan Meeks 1986 1234567890 (".;:, *"?!\$ £) ææ & fifl ßåçèiñöû [] Type gives body and voice to silent thoughts ast abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Mauricio Reyes 1997 TC Binary 1234567890(".;:,*†‡"?!\$£){ÆŒæœ&fiflßåçèíñöû}[] Type gives body and voice to silent thoughts Bitmax" Alan Birch 1990 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:, "?!\$£) Æ Œ & ÅÇÊ ÍÑ ÖÛ[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS A abcdefghijkImnopqrstuvwxyzABTDEFGHIJKIMNOPQKSTUVWXYZ TC Blackadder 1234567890 (":;:, * + + "?!\$ E) (Æ CE @ & ff fiff såcèinoù) [e-g jkprtzyz bb dt shth] Type gives body and voice to silent thoughts

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abedefghijklmnopgrstuvwxyzABCDEFGHIJKLMQOPQRSTUVWXYZ Blackmoor" David Quay 1983 1234567890 (".::.*"?!\$£) Æ Œææ&fififåçèiñöû[Th] Type gives body and voice to silent thoughts AA ITC Black Tulip" abcdefghijklmnopqrstuvwxyzABCDEfGHIJKLMNOPQR5TUVWXYZ Dudley Rees 1997 1234567890[".;:,*†‡"?!\$£]{ÆŒæ&fifißåçèíñöû}[] Type gives body and voice to silent thoughts aA ITC Blaze Patty King 1995 abodefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:, *+ #"?!\$£){ÆŒæ& fiftBåçèiñöû}[] Type gives body and voice to silent thoughts Bluntz David Sagorski 1994 ABCDEFGHIJKLMNOPQRGTUVWXYZ 1234567890⟨".;:,*"?!\$£⟩在张&ÅÇÈÍÑÖÛ[◆幾@] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS ITC Bodoni Brush" John Viner 1995 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:,*†‡"?!\$£) {ÆŒææ&fifißåçèíñöû} [] Type gives body and voice to silent thoughts aA ITC Bodoni Seventy-Two Janice Fishman/Holly Goldsmith/Jim Parkinson/Sumner Stone 1994, 1995 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 $(".;:,*†\ddagger"?!\$\pounds)$ { \mathbb{E} Eææ&fifl \mathbb{B} åçèí \mathbb{n} öû}[1234567 \mathbb{B} 90abcdefghijklmnopqrstuvwxyz] \mathbb{A} BCDEF Type gives body and voice to silent thoughts Boink trick 1994 Robert Pe TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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Type gives body and voice to silent thoughts

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David Quay

ITC Buckeroo" Rick Mueller 1997 Burlington" abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&fiflßåçèíñöû[] Alan Meeks 1985 Type gives body and voice to silent thoughts ABCDEFGHIJKLMNOPQRSTUNWXYZABCDEFGHIJKLMNOPQRSTUNWXYZ ITC Busorama® Tom Carnase 1970 1234567890(".,.,*†"?!\$E){ÆŒ&SÅÇÈÍÑÖÛ}[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS Buzzer Three" ABCDEFEHIJKLMHOPQRSTUVWXYZ Paul Crome/Tony Lyons 1995 1234567890(".;:,*"?!\$ £) Æ Œ & ÅÇÈÍÑÖÛ[C G Q S U 4] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS A abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Cabaret" Alan Meeks 1980 1234567890(".:., *"?1\$£) ÆŒæææħħBåçèiñöû[] Type gives body and voice to silent thoughts a A abedefghijklmnopqestuvwxyzABCDEFGHIJKIMHOPQRSTUVWXYZ Cabarga" Cursiva 1234567890 (".;:, *"?!\$L) ææ&fflkåçèiñöû[hmns3] Type gives body and voice to silent thoughts Campaign^m
Alan Meeks 1987 **ABCDEFGHIJKLMNOPORSTUVWXYZ** 1234567890 (".;:,*"?!\$£) Æ Œ & ĂÇÈÍÑÖÛ [] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

abodefghijksmnopgrestuvwzyzABCDEFGHIJKLMNODQRSTUDDXGF Alan Meeks 1982 Cancellaresca Script 1234567890 (".;., *"?!\$£) æ& fif Båçèiñöû [q] Type gives body and voice to silent thoughts ABCDEFGHIJKLMNOPORSTUVWXYZ1234567890 Brenda Walton 1997 (".;:.*++"?!\$£){ff(EDB&&FIFLSS@A)(ÈÍÑÖÛ}O@@@AE(M&@@VK\$M@@@QK*@&@V*.... TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS **ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ** 1234567890(".::, * † ‡"?!\$£){ƌƌ&FIFLSSÅÇÈÍÑÖÛ}[] TYPE GIVES BODY AND WOICE TO SILENT THOUGHTS AA Carlton" abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒœ&fiflfåçèiñöû[AJD[T] Type gives body and voice to silent thoughts aA abedefghijklmnopgrsturwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Carumba 1234567890(".;:,*"?!\$£)在Œææ&ffffsåçèíñőû[EIIMPVXZ35890米※3] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS (Sold as one font) abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:, *"?!\$£) & Swashes ÆŒææSfiflgyspbståçèiñöûleffkwzABGCDEFGGHHIJKKLMNOPQRSTTUUWXYZI Type gives body and voice to silent thoughts abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£) ÆŒæœ&&ffffifffffßåçèíñöû[Th] Type gives body and voice to silent thoughts aA aA

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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abedefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 (":;:,*"?!\$f)在Œææfiffßåçèíñäû【上开作】厅皇田巴兴举十井口曲

Type gives body and voice to silent thoughts

Andrew Smith 1995

Chipper" Andrew Smith 1995

aA

abedelshijklmnopq>stuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".,;:*"?!\$£)ÆŒææ&fikBåçèiñöû[]

Phill Grimshaw 1997

Type gives body and voice to silent thoughts

Robert Excoffon 1955 Choc" Light by ITC

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$E)&ÅÇÈÎÑÖÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)&ÅÇÈÎÑÖÛ[]

Trevor Loane 1990

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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Alan Meeks 1988, 1990 Claude Sans

Type gives body and voice to silent thoughts



abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:, *+"?!\$£){ Æ Œæ&ßiçèíñöû}[]

Victor Caruso 1979 TC Clearface

Type gives body and voice to silent thoughts





Choosing display type means thinking about how the type will be seen and under what circumstances. Will it be viewed on a magazine page at close range? On a TV SCREEN from across the room? On a MOVIE screen in a theater? On a road sign, seen at a changing angle as you SPFFD by?

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abcdefghijklmnopqrstuvwxy3ABCDEFBHLJXLMNOPQRSTUVWXY3 ITC Clover" Jill Bell 1997 1234567890(".;:,*t‡"?!\$£){ÆŒæ&fiflBåçèiñöû}[] Type gives body and voice to silent thoughts न औ abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOP2RGTUVWXYZ Commercial Script Esselte Letraset Ltd. 1994 1234567890 (".;:, *"?!\$L) AE Œœæ&fıflBåçèiñöû [] Type gives body and voice to silent thoughts a. A abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTI Fred Lambert 1963 Compacta 1234567890(".;:,*"?!\$£)ÆŒææ&fiflBåçèíñöû[] Type gives body and voice to silent thoughts ITC/LSC Condensed® Bonder & Carnase, Inc. 1970 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".,:,*"?!SE){ACERBAGEIÑÖÛ}[] Type gives body and voice to silent thoughts Coptek" abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTVVWXYZ David Quay 1992 1234567890 (".;:, *"?!\$£) ææ&fiflßåçèiñöû[138A] Type gives body and voice to silent thoughts Corinthian" Colin Brignall 1981, 1983 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&fiflßåçèíñöû[] Type gives body and voice to silent thoughts DickJones 1980, 1981 Peter O'Donnell 1986 Vince Whitlock 1987 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".::.*"?!\$£)ÆŒæœ&fiflBåcèíñöû[] Type gives body and voice to silent thoughts aA

abcdefghijklmnopdrstuuwxyzABCDEFSHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$E)能由自由pdfaginabgn] Timothy Donaldson 1995 Type gives body and voice to silent thoughts AA abidefghijklmnopgrstnvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ I234567890(".;:,*+;"?!\$±){ÆŒææfiflså(èíñöû}[] Timothy Donaldson 1997 TC Cyberkugel" Type gives body and voice to silent thoughts MA abcdefghijklmnopgrsturwxyzABCDEFGHIðtobMNOPQRSTUVWXYZ1234567890>>>> David Sagorski 1995 [".::,*"?!\$年[在在@@&fifl&cceiñoù[acdegiforuyAB共HLNOTU] 演译回答回答回答句字回 Type gives body and voice to silent thoughts QA Bob Newman 1970 abcdefghijklmnopgrstuvwxyzABCOEFGHIJHLMNOPOASTUVWXY2 1239567890 (".;:,*"?!\$£) ÆŒæœ&fifißåçèíñöû () Type gives body and voice to silent thoughts aA Jan Van Dijk 1984 Peter O'Donnell 1987 abedefghijk/mnopgrstuvwxyzABCDEFGHIJKLMNOPQR8TWWXYZ 1234567890 (".;:, *"? [\$L) ÆŒœ&BåçĕĩÑŐÛ[] Type gives body and voice to silent thoughts abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£){ÆŒæœ&Båçèíñöû}[] Type gives body and voice to silent thoughts 1234567890(".;:,*++"?ISE){ƌ&}[] gital Woodcuts" DYRE GUVES BODY AND WOUCE TO SULEND DHOUGHDS

(Sold as one font)

Digitek abcdefghijklmnopqrstuvwxyz nopqrstuvwxyzABCDEF6HIJKLMNOPQRSTUVWXYZ | 1234567890 (*.;:,*"?!\$£) ÆŒææ&ĥABåçèíñöû[] David Quay 1990 Type gives body and voice to silent thoughts af ABCDEFGHIJKLMNOPQRSTUVWXYZ32345678907 Helga Jörgensen 1995 ITC Dinitials JKEMNOPRRSTUVWXXZ32345678907 TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS Dolmen" Esselte Letraset Ltd. 1987 1234567890 (".;:,'"?!\$£) Æ Œææ & fifl ßåçè í ñöû [R] Type gives body and voice to silent thoughts ITC Drycut" Serge Pichii 1997 1234567890(".;:,*†‡"?!\$£){ƌƌ&FIFLSSÅÇÈÍÑÖÛ}[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS Alan Meeks 1977 abedefehijkimnopgrstuvwxyzABEDEFEHIIKLMNOPORSTUVWXYZ Dynamo Shadow 1234567890(°°. 88,°°° 985E) ÆGESAHBÖGÈÍÑÖÜ[1] Type gives body and voice to silent thoughts @A TC Eastwood" Martin Archer 1997 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ÆŒæœ&fiflßåçèíñöû}[] Type gives body and voice to silent thoughts aA Colin Brignall 1983 Edwardian" Medium abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".::.*"?!\$£)ÆŒæœ&fiflßåcèíñöû[] Type gives body and voice to silent thoughts aA

Edward Benguiat 1994 abodefghijklmnopgrstuvwxyzHBCDEFGHIJKUMNOPQROTUVWXYZ1234567890 TC Edwardian Script (".:.. *† #"?!&£) FE ExaC paçeinö ûp Bag [HB CD EFG HIJKUMN OPQR STUVW 9643] Type gives body and voice to silent thoughts a H a H abcdefghijklmnopqrstuvwxyzABCDEFCHIJKLMNOPQRSTUVWXYZ Jean-Renaud Cuaz 1996 1234567890(".;;,*†‡"?!\$£){ÆŒæœ&fiflßåçèíñöû}[] Type gives body and voice to silent thoughts aA Emphasis" ABGOEFGHIJKLMNOFQRSTOVWXYZ Martin Wait 1989 1234567890(".;;, * "?ISA)ACEAÇEÍNÖÓII TYPE GIVES BOOY AND VOICE TO SILENT THOUGHTS A F. Scott Garland 1982 ABCDEFGHIJKLMNOPQR5TUVWXYZ 1234567890(".,,,*"?!\$£)ÆŒ&ÅÇÈÍÑÖÛ[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS Colin Brignall 1992 ABCDEFGHIJKIMNOPORSTUVWXYZ 1234567890 (".;:, * "?!s£) Æ Œ & ÅÇÈÍÑÖÛ [CEGILN/Y1] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS Vince Whitlock 1988 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&fiflßåçèíñöû[AB{GKLPRYZabcdegfhpqsty3235] Type gives body and voice to silent thoughts aA abcdefghijklmnopqrstuvwxyzABCDEFGHIJK 1234567890(".;:,*†‡"?!\$£){ÆŒæœ&fiflßåçèíñöû}[] Type gives body and voice to silent thoughts

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abcdef9hijklmnopqPs+UVWXYZAB(DEFGHIJKLMNOPQRSTUVWXYZ 123456789①(".;:,*"?!\$毛)在CE&œeffffsåçèíñöû[dcisFHHMNW] Timothy Donaldson 1995 Type gives body and voice to silent thoughts AF David Sagorski 1994 Faithful Fly ABCORFGMTJKLMNOPQRSTOYWNYZ1234567890 [".;;,*"?!\$E)ACE&ÅCEÍÑÖÖ[\$6\$00\$8] TYPE GEVES BODY AND VOECE TO SELENT THOOGHTS ITC Farmhaus" Timothy Donaldson 1995 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".::,*++"?!fE){ACCC @ @ @ fiflfige ciñoù}[] Type gives body and voice to silent thoughts dA Fashion" Alan Meeks 1986, 1991 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;;,*"?!\$£) ÆŒæœ&fiflßåçèíñöû[] Type gives body and voice to silent thoughts ITC Fat Face® Bonder & Carnase 1970 abcdefghijklmnopqrstuvwxyzABCI 1234567890(".;:,*"?!\$\$)ÆŒææ&ßåçèíñöû Type gives body and voice to silent thoughts aA abcdefghíjklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ123456789077 (";::*"?!\$£)ææ&&&fffiflßåçèíñöû[ABCDEFGHJKLMNOPQYWde=kggjir tv-wctofstJh] Fine Hand" Richard Bradley 1987 Type gives body and voice to silent thoughts aA ITC Firenze® nase 1970 1234567890(".::,*"?!\$£){ÆŒæœ&ßåçèíñöû} Type gives body and voice to silent thoughts

Tony Geddes 1979 Flamenco Inline abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:, *"?!\$£)ÆŒææ&fiflBåçèiñöû[] Type gives body and voice to silent thoughts ORAL abcdefghijklmnopgrstuvwxyzABCDEFGH1JKLMN6PQRSTUVWXY2 Alan Meeks 1993 Flamme 1234567890 (".;:,*"?!\$£) AE 6Eææ & fiflbåçèiñöû[] Type gives body and voice to silent thoughts Photo-Lettering Collection Revival 1997 Timothy Donaldson TC Flatiron" PEGIVES BODY AND VOICE TO SIL abcdefghijklmnoparstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (*.;:,**?!\$E) ÆŒææ&fiflßåçčíñöû [acdillory[T] Type gives hody and voice to silent thoughts abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890. Michael Gills (".;:,*"?!\$£)PEOEccc&fiftsåçèiñöû[a3dereffghJkK[ristaxxyydQGLMNQ&UVWY3] Type gives body and voice to silent thoughts aA Gerard Unger 1989 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&ßåçèíñöû Type gives body and voice to silent thoughts 1234567890(".;:,*†‡"?!\$£){ƌƌ&FIFLSSÅÇÈÍÑÖÛ}[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS AA

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ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:, " ?!\$£) Æ Œ & ÅÇÈÍNÖÛ [N]

1234567890(".;:,*†‡"?!\$£){ÆŒœœ&fiflßåçèíñöû}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS



ITC Fontoon"

Galápagos Design Group 1995

Martin Wait 1986 Forest" Shaded

Frances "Uncial

Michael Gills 1995

Frankfurter

Bob Newman 1970 Nick Belshaw/Alan Weeks 1978 Letraset Studio 1981

ITC Franklin Gothic

Photo-Lettering 1980

Freddo

Type gives body and voice to silent thoughts aA

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abedefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (*.;:, ** ?!\$£) ÆŒæœ861116åçèiñöû[]

Type gives body and voice to silent thoughts

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type gives body and voice to silent thoughts

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS







abedefghijkimnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567390(".;:,*"?|\$£){ÆŒ&Båçðíñöû}[]

Type gives body and voice to silent thoughts





Type gives body and voice to silent thoughts



Martin Wait 1981, 1986 abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (":;:, *"?!\$£) ÆŒæ&fiflbåçèinöù [adeehiklmmnorssaxftfronorgarrR] Type gives body and voice to silent thoughts abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Edward Benguiat 1993 1234567890(".;:, * † * "?!\$£){ÆŒæœ&fiflßåçèíñöû}[1234567890] Type gives body and voice to silent thoughts aAaA Jill Bell 199. abcdefghijklmropgrsturwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:,*"?!\$£) ÆŒæœ& fiflBåçèíñöû[gQNQ] & ♡**\$ Type gives body and voice to silent thoughts act Alan Meeks 1987 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&fiflBåçèíñöû[bqd] Type gives body and voice to silent thoughts aA Gill Kayo Condensed Monotype 1980 1234567890(".;:,'"?!\$£)ÆŒæ@&fiflßåçèíñöû[] Type gives body and voice to silent thoughts 34 Phillip Kelly/Vince Whitlock 1982 ebedefghtjklmnopgestavmaggABCDETGJJJKLMNOPQRSTUVWXYZ 1234567890 (". ; ; , " " ? | \$ £] = a & # # B å ; à i ä ë [Th] Type gives body and voice to silent thoughts a(f) Alan Meeks abcdefghijklmnopgrstuvwxyzABCDEFGKIJKLMNOLQRSTUVWXYZ 1234567890 (".;:, *"?!\$£) æœ&fffffßåçèíñöû[f\$fh] Type gives body and voice to silent thoughts

Display 57

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abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒœœ@Båçèíñöû[] Type gives body and voice to silent thoughts aA abcdefghijklmnopgrstuvwxyzABCDEfGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*t‡"?!\$£){&@@&fiflB&çèinoù}[] Type gives body and voice to silent thoughts AA abcdefghijklmnopgrstuvwxyz ABCDEFS OLD J VLXLXOPQRSTUVLXLXX 1234567890 (".:., *"?!\$£) Æ Œæ¢\$ ffiflsåçèíñöû | Th & dpx FRZ 10 600 300 Type gives body and voice to silent thoughts abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:,*"?!\$£) ÆŒæœ&fiflßåçèíñöû[] Type gives body and voice to silent thoughts aA abedefghijklmnopqrstuvwxyzABCDEGGMGGKLMNOGQR8GUVWKY£1234567890 Gerhard Schwekendiek 1991 (".;:, *"?!\$£)@@&fiflBåçèiñöû[efgklmnr85ttvwyyMMVW] Type gives body and voice to silent thoughts aff ITC Grimshaw Hand" abedefghijklmnopgrstuvwxy2ABCDEFGHIUKLMNOPQRSTUVWXY2 1234567890(".;:,*†‡"?!&X){ÆŒææfiflßåçèíñöû}[] Type gives body and voice to silent thoughts 14 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&ßåçèíñöû Type gives body and voice to silent thoughts

Bonder & Carnase 1970 ITC Grouch® abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ÆŒæœ&fiflBåçèíñöû}[] Type gives body and voice to silent thoughts aA Martin Wait 1980 abcdefghijklmnopgrstuvwxyzABCDEFGHJJKLMNOPQRSTUVWXYZ 1234567890(".;:, *"?!\$£) ÆŒææ&fiflßåçèíñöû[] Type gives body and voice to silent thoughts aff Revised by Michael Gills 1993 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ƌƌ&ÅÇÈÍÑÖÛ[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS Colin Brignall 1977, 1979 abedefghtjklmnopqrstuvwxyzABCDEFGHQJKLMNOBQR8JUVWXYZ 1234567890 (".;:, "? 132) ace & fiflBåçèiñöû [] Type gives body and voice to silent thoughts a of a de Dale R. Kramer ABCPEFGHIJKLMNOPQR5TUVWXYZ 1234567890(".;:,*"?!\$£)ƌƌ&ÅÇÈÍÑÖÛ[EFHNUY] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS A Phill Grimshaw 1992 Hazel™ **ABCDEFGHIJKLMNOPQRSTUVWXXZ** 1234567890(".;:, *"?!\$£)ÆŒ&ÅÇĒÍÑÖÜ[Æ\~~] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS A Lee Martin abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890("....^{**}?!\$£)ÆŒæœ&fiABåçèiñöû[gnwxyae9NUWXY] McAuley 1991 Type gives body and voice to silent thoughts

CYRILLIC VERSION AVAILABLE A

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abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Haas/Esselte Letraset Ltd. 1977 1234567890(".;:,*"?!\$£)ÆŒæœ&fiflßåçèíñöû[] Type gives body and voice to silent thoughts abcdefghijk/mnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Highlight" Tony Watson 1981 1234567890(".;;,*"?!\$£)ÆŒææħĦBåçèiñöü[] Type gives body and voice to silent thoughts a/A abcdefghijklmnopgrsturwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Hollyweird Jill Bell 1995 1234567890(".;:,*"?!\$£) 在Obæce & fiff Båçèíñöû[◎※❸*@☆ 6回樂图△] Type gives body and voice to silent thoughts and Bonder & Carnase 1970 abedefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ ITC Honda 1234567890(".;:,*"?!\$£)ÆŒæœ&ßåçèíñöû Type gives body and voice to silent thoughts ITC Hornpype" Mott Jordan 1997 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,***?!\$£){ÆŒæœ&fiAßåçèíñöû}[] Type gives body and voice to silent thoughts aA Freda Sack 1987 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:,*"?!\$£) ÆCEæœ&fiflßåçèíñöû[] Type gives body and voice to silent thoughts aA Leonard Currie 1995 abcdefghijklmnopqrstvvwxyzABCDEFGHIJKLMNOPQRSTVVWXYZ 1234567890[".;:,*"?!\$£]ÆŒææ&fifl&åçèíñöû[25] Type gives body and voice to silent thoughts aA

Charles Hughes 1990 abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 (":::, *"?!\$£) ÆŒæ&fiflBåçèínöû[abcefijklmoprssuvwxzEHYVWYfffrolorguttve] Type gives body and voice to silent thoughts aA Martin Wait 1989 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ nformal" Romar 1234567890(".;., *"?!\$£)ÆŒææ&fiflßåçèíñöû[] Type gives body and voice to silent thoughts aA abodefghijklmnopgrsturwxy3ABCDEFGHIJX2MNOPQR8TUVWXYZ Alan Meeks 1994 1234567890 (".;:, "?!\$£) ÆŒææ&fiflbåçèiñöû[r] Type gives body and voice to silent thoughts adl Michael Gills ABCOEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$E)EE&[] <mark>type gives body and voice to silent thoughts</mark> abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQ&STUVWXYZ Serge Pichii 1997 TC Ironwork" 1234567890(".;:,*†‡"?!\$£){ÆŒæœ&fiflβåçèíñöû}[醫鍛※---] Type gives body and voice to silent thoughts aA abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:, * "?!\$£)ÆŒææ&ßåçèíñöû Type gives body and voice to silent thoughts and and Michael Gills **ABCDEFGHIJKLMNOPQRSTUVWXYZ** TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Frank Marciuliano 1996 1234567890(".::,*+ + "?!\$£){ÆŒæœ&fiflBåçèíñöû}[acdehnorstAKV] Type gives body and voice to silent thoughts aA abedefyhijkimnopqrstuvwxyzABGDEFGHİJKLMNOPQRSTUVWXYZ ITC Jambalaya" Frank Marciuliano 1996 1234567890(".;:,*†‡"?!\$£){AE OF ac ce & fill Baçèin öû}[a Chotw MVYZTh] Type gives body and voice to silent thoughts abcdefghíjklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Alan Meeks 1992 1234567890(".;:,*"?!\$£)ÆŒæœ&fiflßåçèíñöû[] Type gives body and voice to silent thoughts A ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 ITC Jellybaby Fimothy Donaldson 1997 (".;:,*"?!\$£)ÆŒ&fiflßåçèíñöû[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS 4 abcdefghijklmnopgrstnrwxyzABCDEFGHIJKLMNOPRRSTUVWXYZ John Handy Timothy Donaldson 1995 1234567890(".;:,*"?!\$\DEERE&fifiBaçeinoû[] Type gives body and voice to silent thoughts aA abcdefghijkImnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 Andrew Smith 1995 (".::, * "?!\$E)在Œœœ&fffffBåçèíñöû[abcdkloogrsuBLT]※《四日分米 Type gives body and voice to silent thoughts 1234567890(".;:,*†‡"?!\$£){ƌƌ&FIFLSSĂÇÈÍÑÖÛ}[] Type gives body and voice to silent thoughts

David Sagorski 1995 abcdefghijklmnopqrstuvwxyzABCDEFGHi>KLMNOPQRSTOVWXYZ 1234567890(".,., *† # "? I \$ £) { Æ Œ œ @ & fi fl Bāçèíñöû} [g j] Type gives body and voice to silent thoughts aA abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†"?!\$£){ÆŒæœ&ßåçèíñöû}[] Type gives body and voice to silent thoughts ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:,*"?!\$£) ÆŒ&ÅÇÈÍÑÖÛ [APRU] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS A Katfish" abcdeffhijklmnopgrsturixxxxXXCD&FGD()9XLMH@P&RSTUVXXX21234567890 Michael Gills 1994 (":;:,*"?!\$£)28@&&Sffifffsåçèiñöû (abdeder zgiizklmograriss strew wizyzzy FiTh) = To Experives body and voice to silent thoughts a R Phill Grimshaw 1997 TC Kendo Type gives body and voice to silent thoughts AA abedefghijk/mmepgrsturwxy3ABCDEFGHIJKLMNOPQRSTUVWXY3 Patty King 1995 1234567890(".;:, * † # "?!\$£){ÆŒœæ&fiffBaçèiñöû}[] Type gives body and voice to silent thoughts abcdetghijklmnoparstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".::, "?!\$£)ÆŒœœ&£££ßåçĕíñőû [a6d] Type gives body and voice to silent thoughts

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ITC Klepto" Phill Grimshaw 1996 1234567890(".;:,*+‡"?!\$£){ÆŒæœ&ffffffffßåçèíñöû}[titttiTh] Type gives body and voice to silent thoughts aA ITC Korinna® Bold Outline abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;;, * † † "?! \$ &) Æ Œ æ @ & fiifißåçè í ñ ö û [] Type gives body and voice to silent thoughts aA ABEDFFG4ijk[WhopqASTUVRXYZAB@DFFGDDBCDDBCDDQBBDDDBBVDDBBV Jochen Schuss 1996 ITC Kokoa" 1295569990(".;.,*##"?!#E){AIOORE@\$AABAÇE(ÃÖÛ}[] MALE RIAL HUNDAND ADICE LO BILLUL LINORALE AA George Ryan 1995 ITC Kristen" abcdefghijkImnopgrstuvwxyZABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ÆŒŒ¢fiflBåÇèíñöû}[] Type gives body and voice to silent thoughts abedefghijklmropgesturwxyzQBCD&F9HIJKIMNOPQR\$TUVWXYZ Daniel Pelavin 1997 ITC Kulukundis" 1234567890 (".;:,*++"?!\$£){C&C&coc&fiftBåçèiñöû}[] Type gives body and voice to silent thoughts a.a. La Bamba" David Quay 1992 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 (".;:, *"?!\$£) ÆŒæœSfiflßåçèíñöû[ABCDEFGHIKLMNOPORSTUVWXYE] Type gives body and voice to silent thoughts aA abcdefghijklmnopqrstuvwxyzABGDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒœœ&fifißåçèíñëû[DT]69 Type gives body and voice to silent thoughts aA

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Type gives body and voice to silent thoughts	Vince Whitlock 1990	
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RELATED STYLES IN OTHER SECTIONS

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Limehouse [™] Script Alan Meeks 1986	abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒææ&fiflßåçèiñöû[kvw]
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abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Frantisek Storm 1996 ITC Malstock 1234567890[".;;, *t+"?!\$E]{ÆŒææ&fiflfaçèíñöû}[] Type gives body and voice to silent thoughts aA Tom Carnase 1970 abcdefghijklmnopgrstuvwxyzA TC/LSC Manhattan® 1234567890(".;:,*"?!\$&){ÆŒæ@&Båçèíñöû}[] Type gives body and voice to silent thoughts AA David Quay 1993 Marguerita abodefghijklmnopgrsturwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:, *"?!\$£)xce&fiflfågeeiñëû[EGbdhikgsyetefstthTh]-eo Type gives body and voice to silent thoughts Cho As John Hamon 1984 ABCOEFGHUJKUMNOPQRSIJUMMXYZ Mastercard^{*} <u>TIYIPIE) GIIVIEISI BIOIDIYI AINIDI WOIIICIEI TIOI ISIILIEINITI TIHIOIUIGIHITISI</u> A Gregory Grey 1995 ABCDEFGHIJKLMWOPORSTUVWXYZAB(DEFGHIJKLMNOPORSTUVWXYZ TC Matisse 1234567890(".;:,*++"?!\$£)(AŒ\$FFLBÅ(ÈÍNÖÛ)[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS AA David Quay 1988 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(*.;;, ***?!\$£)ÆŒæœ&fifl&åçēĭňöû[FLmE&FJLTZ] Type gives body and voice to silent thoughts aH aH abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Bonder & Carnase 1970 1234567890(".;:,*"?!\$£){ÆŒæœ&ßåçèíñöû}[] Type gives body and voice to silent thoughts aA

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Type gives body and voice to silent thoughts

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TYPE SIVES BODY AND VOICE TO SILENT THOUSANS



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TYPE GIVES BODY AND VOICE TO SILENT THOUG	RTS
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abcdefghijk/mnopqr/tuvwxyzADCDEFGHIJKLMNOPQR/TUVWXYZ Colin Brignall 1969, 1970 Premier[®] 1234567890 (* ..., * DISE) / TE acce & fill Bigeinou A(CINO U[eswAKRSW] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS ABCDEFGHIJKLMNOPQRSTUVWXYZ Princetown 1234567890(".;:,°"?!\$£)ÆŒ&ÅÇÈÍÑÖÛ[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS A abcdefghijklmnopgrstuvwxyzABCDEFGHIIKLMNOPQRSTUVWXYZ 1234567890 (".;:,*"?!\$£) ÆŒæ&ffffififf\$åçèíñöû[diTh] == Phill Grimshaw 1994 Type gives body and voice to silent thoughts aA ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£]ÆŒ&ÅÇÈÍÑÖÛ[] Martin Wait 1990 Pritchard" Type gives body and voice to silent thoughts a A Pump" Letraset Studio 1970 Phillip Kelly 1980 abcdefghijklmnopqr/tuvwxyzABCDEFGHIJKl 1234567890 (".;:,*"?!\$£) ÆŒææ&fifißåçèíñöû [] Type gives body and voice to silent thoughts Peter Fahrni 1990 Quadrus ABCOEFGHIJKLMNOPORSTUVWXYZ 1234567890 (*.;:,*"?!SE) ÆŒĠĂÇĒĨÑÖŨ[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS 周 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".::.*"?!\$£)ÆŒæ&fiflBåcèiñöû[] Type gives body and voice to silent thoughts aA

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Display | 73

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	Refracta [™] Martin Wait 1988
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abcdefghijkimnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".::, "71\$£)ÆŒææ&##Båçèíñöû[]</td><td rowspan=2>Retail Script Vince Whitlock 1987</td></tr><tr><td>Type gives body and voice to silent thoughts</td></tr><tr><td></td><td></td></tr><tr><td>### ##################################</td><td>Retromith 1992</td></tr><tr><td>TYPE GIVEL BODY AND VOICE TO SILENT THOUGHTS</td><td>Retro</td></tr><tr><td>Bold Bold Condenses</td><td>Colin Brign</td></tr></tbody></table>	

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abcdefghijklmnopgrstnvwxyzABCDEFGHTJKLMNOPQRSTUVWXYZ 1234567890(":::,*+#"?!\$E){ÆŒæ&ffsåçèíñöñ}[]	Timothy Donaldso
Type gives body and voice to silent thoughts	Timothy Donaldson 1996
a,A	96
abcdefghijklmnopqrstuvwxyz&BCDEFGHIJKLMNOPQRSTUVWXYZ 123456F890 (".;:, *"?!\$£)ÆŒæ&fiflbåçèíñöû[Thosft]—	Martin Wait 1994
Type gives body and voice to silent thoughts aA	1994
abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$E)ÆŒæœ&fiflfåçèíñöû[gjksuwxyAJKMMNNSUWXY]	David Quay 1989
Type gives body and voice to silent thoughts	1989
af af Italic	
abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&fiflßåçèíñöû[T]	Colin Brignall
Type gives body and voice to silent thoughts	ıll 1979, 198
aA aA Light Italic	80
abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;.,*†"?!\$£)ÆŒæœ&Båçèíñöû	Tom Carnase 1970
Type gives body and voice to silent thoughts	da 1970
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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS	t 1993
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ABCDEFGHIJKLMNOPQRSTUVW 1234567890 (".;:,*"?!\$£) Æ Œ & ÅÇÈÍÑÖÛ[]

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Rundfunk Esselte Letraset Ltd. 1987 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!St)ÆŒææ&kiABåçèiñöû[wABKW] Type gives body and voice to silent thoughts David Quay 1983 abcdefghijklmnopgrstuuwxyzABCDEGGH99KCMNOPQRSTUUWXYZ 1234567890 (".;:, *"?!\$£)zæGfiflBåçèiñöû[aobbbcdefhiklmnoppesstuvwxyz []exSt] Type gives body and voice to silent thoughts aA Alan Meeks 1992 abedefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:, *"?!\$£) ææ & fiflbåçèíñöû[] Type gives body and voice to silent thoughts ITC Schizoid" abcdefghijklmnoparstuuwxyzhBCDEFGHIJKLMNOPQRSTUVWXYZ Frank Marciuliano 1997 1234567890(".;;,*十丰"?!\$£){在住途坐&fiff\$ågèiñö0}[] Type gives body and voice to silent thoughts 31

> abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:, *"?!\$£)ÆŒæœ&fiflBåçèíñöû[aegkqWY7]Ø\$/\$

> > Type gives body and voice to silent thoughts

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ABEDEF GUIKLMNOP OR STUVWXYZ 1234567890(*.88, **218E)ÆŒGÅÇÊÎÑÖÛ()

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

Scratch

Andrew Smith 1995

abedefghijklmnopqistuvwxyzARCWFFGHDJKXXXOGQRZCUVNGGYS 1234567890(".;.,*"?!&£]AEOEqece&fiftbåçèiñöû|| Phill Grimshaw 1995 Scriptease" Cype gives body and voice to silent thoughts Scriptek David Quay 1992 abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒææ&fifffåçèiñöû[] Type gives body and voice to silent thoughts abedefghijklmnopqrstuvwxyzABCDEF6舞IJKLMNOPQRSTUVWXYZ Timothy Donaldson 1995 123456789#(".;:, * "?!\$£) ÆŒææ&ffßåçèiñöû[] Type gives body and voice to silent thoughts aA Bob Alonso 1996 TC Serengetti ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ƌƌ&ĦFLSSÅÇÈÍÑÖÛ}[] YPE GIVES BODY AND VOICE TO SILENT THOUGHTS AA Antonio DiSpigna 1974 Photo-Lettering 1980 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ TC Serif Gothic® 1234567890(".;:,*†‡"?!\$G){ÆŒææGfinBåçèíñöû}[] Type gives body and voice to silent thoughts Shaman" Phill Grimshaw 1994 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!\$£) AE OE & AÇÊÍÑÖÜ[îTH] FRM ~ M ~ D DO DO DO DO DE TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS A abcdetghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&fiffBåçèiñöû[] Type gives body and voice to silent thoughts aA

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Rosemarie Tissi 1974 Skid Row" ABCDEFGHIJKLMNOPQRSTUVWXYZ Akira Kobayashi 1990 1234567890 (".;:, * "?!\$£)ÆŒ&ÅÇÈÍÑÖÛ[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS Patty King 1995 abcdefqhijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*t+"?!\$£){ÆŒæ&fiflBåçèiñöû}[] Type gives body and voice to silent thoughts AA Esselte Letraset Ltd. 1985 **ABCDEFGHIJKLMNOPQRSTUVWXYZ** 1234567890(".;:, *"?!\$£)ÆŒ&ÄÇÈÍÑÖÛ[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS abodefghijklmnopgisturwxyzABCDE+GHIJKLMNOPGRSTUVWXYZ
1234567890(":;:, *"?!*+) ECzekfiffßågèiñöû[]. ill Bell 1995 Type gives body and voice to silent thoughts 94 abcdefshijk(mnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 (".;:, *"?!\$ \) A CE a ce & ffiftft B å ç è i n o û [des hkprsx2tt B D E F G H N O R T U W X Y] ... Type gives body and voice to silent thoughts aA ITC Snap abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567&90(".::*+‡"?!\$£){ÆŒœœ&fifißåcèíñöû}[泰业Aф総督徐本〇♥] David Sago Type gives body and voice to silent thoughts

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ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ƌƌ&ĦĦSSÅÇÈÍÑÖÛ}[] Type gives body and voice to silent thoughts AA abcdefehijklmnopgrstuywxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 Timothy Donaldson 1995 (".;;,*"?!\$£)ÆŒæœĠffflßåçèíñöû[Cを於私戶MM里由州山華田田田田剛MH州广南古港] Type gives body and voice to silent thoughts AS Tony Geddes 1989 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&fiflßåçèíñöû[] Type gives body and voice to silent thoughts aA abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:, * "?|\$E) ÆŒææ&fiflßåçèíñöû[fVWZLNZ2] Type gives body and voice to silent thoughts GA GA GA Photo-Lettering Collection Revival 1996 ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*+‡"?!\$£){ÆŒ&FIFLßÅÇÈÍÑÖÛ}[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS AA abcdefqhijklmnopqrstuvwxyzABCDEFGHI)KLMNOPQRGTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ÆŒæ&fiflBåçèíñöû}[] Type gives body and voice to silent thoughts ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:, *"?!\$£) ÆŒ&ÅÇÈÍNÖÛ[] N TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

CYRILLIC VERSION AVAILABLE A
RELATED STYLES IN OTHER SECTIONS

ITC Studio Script® abcdefghijklmnopqnstuuwxyzABCDEAGHOJKLMNOPQRSTUVWXYZ1234567890(";;* † ‡ "?!\$L) Robert Evans 1991 (ÆCEææ&bbjbjfbbbbbåçèiñöû)[aaebodeebbghijjklmnnopnnrssstttuvwyzaEFFGHIILMNNOUVWXY1234567890] Type gives body and voice to silent thoughts ITC Stylus" abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Dennis Pasternak 1995 1234567890(".;:,*†‡"?!\$£){ÆŒæœ\$fiflßåçèíñöû}[] Type gives body and voice to silent thoughts ITC/L&C Stymie Hairline® abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".,,,*†"?!\$£)(ÆŒœ&Båçèinoù)[Type gives body and voice to silent thoughts Superstar ABCDEFGHIJKLMNOPORSTUVWXYZ 1234567890(".;:, "?!\$£)ÆŒ&ÅÇÈÍÑÖÛ[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS ITC Surfboard" Teri Kahan 1997 AB(DEFGHIJKLMNOPQRSTVVWXYZ 1234567890(".;:, * * * "?!\$£){ÆŒ&FIFLSSÅ(ÈÍNÖÛ}[^/ * - + + +] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

aA

ABCDEFGHIJKLMNOPORSTUVWXYZABODEGGHIDKUMNOPORSTUWWXUZ 1234567890(".;:, *"?!\$£)ÆŒ&ÅÇÈÍÑÖÛ[ACDGOQWY569]

TYPE GIVES BODY AND VOICE TO SIL





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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS



Synchro

Alan Birch 1984

Alan Meeks 1988 Tannhäuser' abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:, *"?!\$£) ÆŒæœ&fiflßåçèiñöû[ar] Type gives body and voice to silent thoughts aA David Quay 1990 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;;,*"?!\$£) Æ Œææ & fiff ß å ç è í ñ ö û [dg v x A V V W X] Type gives body and voice to silent thoughts afl qbcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 123456789①(".;:,*"?!\$£)在CE&œ+fiflßåçèíñöû[] Timothy Donaldson 1995 Type gives body and voice to silent thoughts a.A. abcdef&hijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ÆŒæ&fiflBåçèíñöû}[] Type gives body and voice to silent thoughts aA Phill Grimshaw 1995 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 TC Tempus (":;:,*†‡"?!\$\(\) {AECE\(\pi\) Type gives body and voice to silent thoughts aA aA Phill Grimshaw 1995 abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 TC Tempus Sans (".;:, * † # "?! \$ £) { AEŒæœ&fifl saçèiñöû}[ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890] Type gives body and voice to silent thoughts aA aA abcdefghijkImnopqretuvwxyzABCDEFGHIJKIMNOPQRETUVWXYZ 1234567890(".;:, *"?!8t). ECE & & SAAB & SE E ÉTÉ DE LA BOOR ET LA PRESTEUR MILLE DE LA PREST Type gives body and voice to silent thoughts

CYRILLIC VERSION AVAILABLE A
RELATED STYLES IN OTHER SECTIONS

Display 81

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUWWXYZ Tony Forster 1993 Tiranti" Solid 1234567890(".::, *"?!\$£)ææ&fiflßåçèiñöû[bdTeghhkklperrrnspchctfffklidshsttt & LTh] Type gives body and voice to silent thoughts a SA ITC Tom's Roman® abedefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†"?!\$£){ÆŒæœ&Båçèíñöû} Type gives body and voice to silent thoughts aA abcdefghijklmnopgrstnvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Trackpad" Timothy Donaldson 1995 1234567890 (".;:, *"?!\$£) ÆŒRœ&fiflßåçèíñöû [] Type gives body and voice to silent thoughts aA Vince Whitlock 1988 Tropica" Script abcdefghijklmnopqratuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:, ""?!\$£) æ@ & fifl Båçèiñöû [abors x crergrata] Type gives body and voice to silent thoughts OF A ITC True Grit Michael Stacey 1995 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSJUVWXYZ 1234567890(".;:,*†‡"?!\$£){ÆŒæœ&fiflßåçèiñöû}[] Type gives body and voice to silent thoughts aA abodofghijklmnopgrstuunxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 Timothy Donaldson 1995 (1.;:, * "?!\$£) Æ Œ&@+fifißåçèíñöû [ABCDEFCHIJKLMNOPORSTUVWXYZneeginoopsta] Type gives body and voice to silent thoughts AA "pados" abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ÆŒæœ&fiflßåçèíñöû}[] Type gives body and voice to silent thoughts aA

Type gives body and voice to silent thoughts

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ebedefghijklmnopqrstuvwzyzABCDEFGKIJKCMNOPQRSTUVWKYZ 1234567890 (".;:, '?!\$&)@@&fiflB&q&iñöû[M]

Type gives body and voice to silent thoughts

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Type gives body and voice to silent thoughts

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Vermont abedefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Freda Sack 1987 1234567890 (".::."?!\$£) Æ Œ = & fifik åçèiñ ö î [atg] Type gives body and voice to silent thoughts QA abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Colin Brignall/Freda Sack 1976 Nick Belshaw 1980 Victorian 1234567890(".;:,*"?!\$£)ÆŒæœ&fiflßåçèiñöû[mŋsh] Type gives body and voice to silent thoughts Antony De Meester 1989 Vienna" Extended CDEFGHIJKLMNOPQR/TUV 1234567890(",,,*"P!XL) Æ Œ & Å ÇÈ ÍÑÖÛ[J] TC Viner Hand abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:,*†‡"?!\$E) {ÆŒægfiflsåçèiñöû}[] Type gives body and voice to silent thoughts aA Holly Goldsmith 1996 ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ ITC Vintage 1234567890(".;:,*†‡"?!\$£){ƌƌ&FIFLÅÇÈÍÑÖÛ}[] TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS AA eith Moore 1995 abcdefghijklmnopgrsfuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*+#"?!\$£){ÆŒæœ&fiflBåçèíñöû}[] Type gives body and voice to silent thoughts Vivaldi Friedrichi Peter/ Esselte Letraset Ltd. 1994 abedefghijklmnopgrstuvwæyzABPDBSGGHDJXRMHDZBRBTUDWXYE 1234567890(".;:, *"?!&£) & Eææ&fiflßåçèi ñöûldgbz H& CWI Type gives body and voice to silent thoughts

Paul Hickson/Key Characters 1990 abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ Wade Sans Light 1234567890(".;:,*"?!\$£)ÆŒæœ&fiffsåçèíñöû[R] Type gives body and voice to silent thoughts aA Esselte Letraset Ltd. 1995 abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&fifißåçèíñöû[] Type gives body and voice to silent thoughts aA Alan Meeks 1987 Waterloo Bold abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$£)ÆŒæœ&fifißåçèíñöû[] Type gives body and voice to silent thoughts aA David Westwood 199 Westwood" 1234567890(".;:.*"?!\$E)ÆŒæœ&fifißáçèíñöû[] Type gives body and voice to silent thoughts an A Martin Wait 1995 Wild Thing abodetghijklmnopgrstuvxxyzABCDEFGH1JXLMNOPQRSTUVWXYZ 1234567890 (".;:, * "?!\$£)ÆŒææ&fiflßåşèíñöû[] Type gives body and voice to silent thoughts ak Tony Forster/Key Characters 1990 ABCDEFGHIJKLMN9PQRSTUVWXYZI234567890(".;:,*"?!\$f) /toto Actino Deado Beach Charle In Million Prans & South To 234457] # TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS abodefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 (".;:, *† # "?!\$£) [ÆŒæœ&fiflßågèiñöû] [] Type gives body and voice to silent thoughts aA

CYRILLIC VERSION AVAILABLE A
RELATED STYLES IN OTHER SECTIONS

Display | 85

abcdefghijkImnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*"?!\$E)ÆŒææ&fifiBåçèíñöû[] Type gives body and voice to silent thoughts aA abidefghijklmnopgrstuvvszyz ABBBBETGAHEGFELANOPDROGEZ Young Baroque" 1234567890 ("::, "*?!\$£) aa & & fift åçêi noû [abbedf jikh hillm norrs sturwyz & fift] Type gives body and voice to silent thoughts aabcdefghijklmnepqrstuvwxyzABCDEFG9199KLMNOPQRSTUVWXYZ 1234567890 (".:.,*"?!&£)ÆŒææ&fffiflßåçèiñöû [bddhkluszAHMTU] Type gives body and voice to silent thoughts a A TC Zemke Hand" abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*t+"?!\$£){ÆŒæœ&fiflßåçèíñöû}[] Type gives body and voice to silent thoughts aA abcdefghijklmnopgrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:, *"?!\$£)ÆŒzœ&fiffsåç¿íñüû[dffttt] Type gives body and voice to silent thoughts aA abedefghijk1mnopqrstavwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890(".;:,*†‡"?!\$£){ÆŒæœ&fifißåçèíñöû}[] Type gives body and voice to silent thoughts aA Zinjaro Tarol Kemp 1994 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!\$£) TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

maments

Typographic ornaments have been used since the early 16th century, when they were most often flowers, or fleurons, cut in metal to match or complement a type style. In this century ornaments have taken on a variety of forms, and many have been designed to accompany a specific typeface. All serve to accent or add a new dimension.



ITC Zapf Dingbats

RELATED STYLES IN OTHER SECTIONS

Ornaments | 87

> □ □ □ > / X + @ × * 6 8 † 9 > 6 7 0 + 4 to * > ■

DesignFonts are collections of spot illustrations representing anything from people to concepts to commonplace objects, all in font form that can be modified and manipulated just like a type font. From whimsical and abstract to delicate and refined, these images recall techniques like woodcuts, pen and ink, cut paper and pencil etchings.

FONTEN Design Fonts

Attitudes Hugh Whyte 1993 (3) ITC Backyard Beasties Galápagos Design Group 1995 Calligraphic Ornaments Richard Bradley 1993 * 4 6 10 00 - 8 13 TO SERVICE SER DE ON SHE SHE SHE SHE SHE Celebrations James Wilson 1993 Commercials Tom R. Garrett 1993 帝 40/ ==

SMALL CAP FONTS ARE designed as companion fonts to a roman or sometimes an italic TYPEFACE. THEY MATCH THE GENERAL APPEARANCE OF the weight of the regular lowercase, and they are usually the same height as the regular x-height, or slightly taller. When you shrink a full-size cap to imitate a small cap, IT LOOKS TOO LIGHT next to the lowercase letters.



www.itcfonts.com

RELATED STYLES IN OTHER SECTIONS

Illustration Fonts | 89



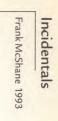
Giambattista

designed elegant, refined types with a striking amount of contrast

between thick and thin strokes. When he used them in printing, he gave them more space for an open appearance so the thin strokes wouldn't get lost among the thick, and he spaced between the lines very generously. The result was text that was stately, spacious, and easy to read.



www.itcfonts.com

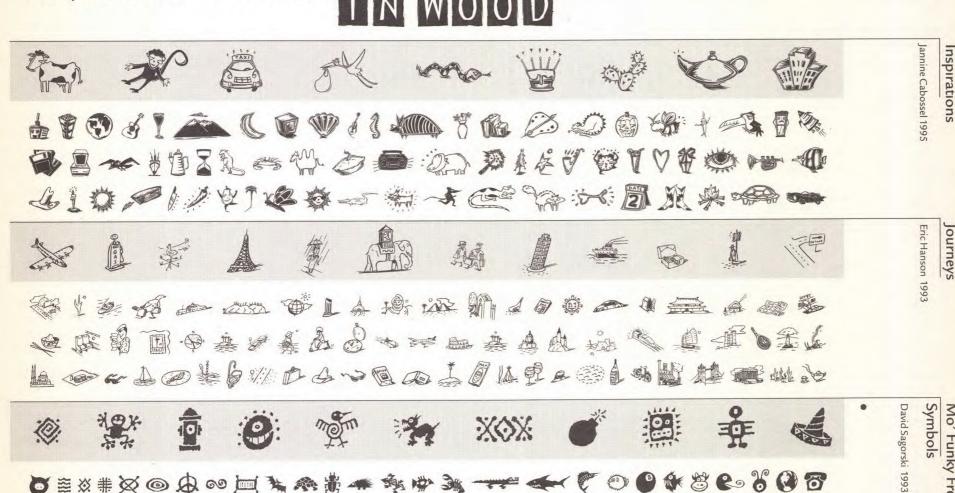


Ed Milano 1994 ndustrials





years ago, when most typesetting was done by hand, the very large display sizes of because metal types of that size were type would have been produced heavy and awkward to work with.



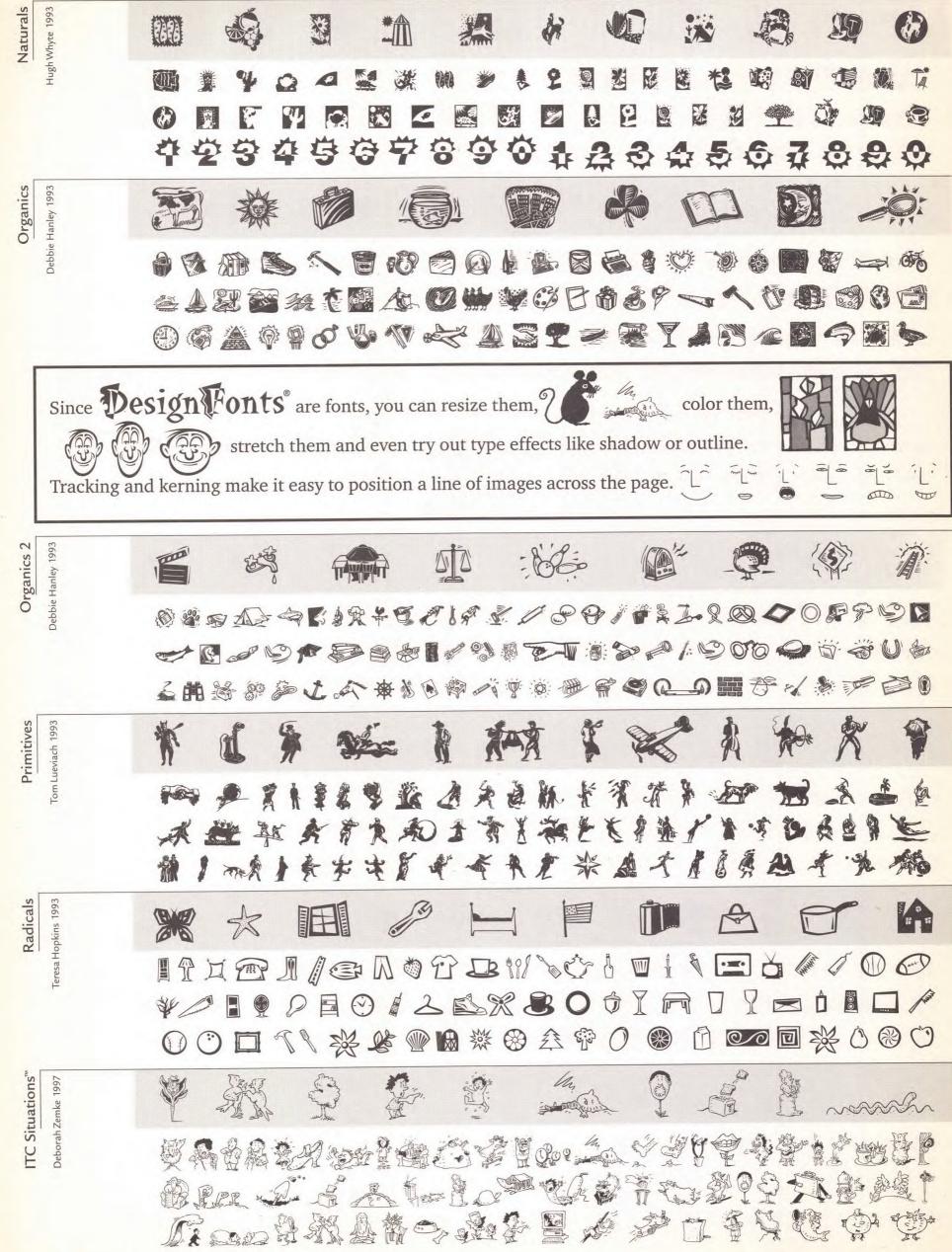




 nspirations

Symbols Mo' Funky Fresh

Moderns David Sagorski





THE DAYS OF METAL TYPE, PRINTERS CALLED FOR NAMENTS, OR DINGBATS. SERIES OF ORNAMENTS MANUFACTURED ON TYPE BODIES WERE EASIER TO USE AND WERE MUCH LESS EXPENSIVE THAN COMMISSIONING ORIGINAL ILLUSTRATIONS. TODAY WE HAVE DESIGNED SOME SPOT Illustrations That possess the beauty and originality of Early Typographic ornaments yet have THE FUNCTIONALITY AND TECHNICAL EFFICIENCY OF A FONT.



Cyrillic typefaces in the ITC library include a balanced selection of text and display, serif, sans serif and script designs. All are interpretations based on popular ITC type designs. These typefaces are developed carefully in order to preserve the integrity and spirit of the original designs, while honoring the conventions of Cyrillic letterform construction.

ITC Anna Cyrillic

Daniel Pelavin/Aleksandr Tarbeyev/ Vladimir Yefimov 1991

1234567890(".,,*+"?!(£)

A JOUOL N 910UU LEULENGE 9000 PUNITH KUMEH

ITC Avant Garde Gothic® Cyrillic

Herb Lubalin/Tom Carnase/ Vladimir Yefimov 1994

АБВГДЪЕЁЄЖЗЅИЙІЇЈКЛЉМНЊОПРТЋУЎФХЦЧЏШЩЪЫЭЮЯ абвгдђеёєж зийії клинь опрст туў фхичи шшы ы ы эюя 1234567890

Совершенство в типографике-не более, чем результат определенного подхода. Ее прелесть во внятности зам ысла; усердие — долгоформителя. В современной рекла

Совершенство в типографике—не более, чем результат определенного подхода. Ее прелесть во внятности замы ысла; усердие - долг оформителя. В современной рек

ITC Bauhaus® Cyrillic

Edward Benguiat/Victor Caruso/ Elvira Slysh/Tatiana Lyskova 1995

АВВГСДТЕЁЄЖЗЅИЙІЇЈКЛЉМНЊОПРТЋУЎФХЦЧЏШЩЪЫЭЮЯ абвгѓоће ё є ж з з ий ії клъмнь опрст ну ў ф х ц ч р ш щ ъ ы ь э ю я 1234567890

Совершенство в типографике — не более, чем результат оп ределенного подхода. Ее прелесть во внятности замысла; усе раие — долг оформителя. В современной рекламе идеальн

Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замы сла; усердие — долг оформителя. В современной реклам

ITC Beesknees Cyrillic

David Farey/Tatiana Lyskova 1995

АБВГГАЂЕЁЄЖЗ/ИЙІЇЈКАЉМНЬОПРТЋУЎФЖЦЧ**ЏШЩЪЫЭ**ЮЯ 1234567840 (".;:,*+"?! (E)

немля мысль обретлет плоть и голос

ITC Benguiat Gothic® Cyrillic

Edward Benguiat/ Aleksandr Tarbeyev 1995

АБВГГДЪЕЁЄЖЗЅИЙІЇ ЖЛЉМНЬОПРТЋУЎФХЦЧ ЏШЩЪЫЭЮЯ абвгі́дђеёєжьзийіїккільмньопрстђуўфхцчишщыыьэюя 1234567890

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енного подхода. Ее прелесть во внятности замысла; усердиедолг оформителя. В современной рекламе идеальное соединени

Cyrillic okman® ITC Boo

Edward Benguiat/Lyubov Kuznetsova/ Tagir Safayev 1994

АБВГДЪЕЁЄЖЗЅИЙІЇЈКЛЉМНЊОПРТЋУЎФХЦЧЏШЩЪЫЭЮЯ абвгдђеёєжѕзийіїклъмньопрстђуўфхцчџшщъыьэюя 1234567890

Совершенство в типографике—не более, чем результат определенного подхода. Ее прелесть во внятности замыс ла; усердие — долг оформителя. В современной рекламе

Совершенство в типографике—не более, чем результ ат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной ре









АБВГІДЪЕЁЄЖЗЅИЙІЇЈККЛЬМИЊОПРСТЪУЎФХЦЧИШЩЪЫЭЮЯ абвгідреёєжазийії кільми вопрстку ў фхичи штывыю я 1234567890

Немая мысль обретает плоть и голос в шрифте

АБВГЃҐДЂЕЁЄЖЗЅИЙІЇЈКЌЛЉМНЊОПРСТЋУЎФХЦЧЏШЩЪЫЭЮЯ абвгґдђеёєжѕзийїккілъмньопрстћуўфхцчищыьыьэюя 1234567890

деленного подхода. Ее прелесть во внятности замысла; усерд ие — долг оформителя. В современной рекламе идеальное соеди

Совершенство в типографике — не более, чем результат опре Совершенство в типографике — не более, чем результат оп ределенного подхода. Ее прелесть во внятности замысла; ус ердие — долг оформителя. В современной рекламе идеальное



АБВГГГДЪЕЁЄЖЗЅИЙІЇЈККЯЛЬМНЬОПРСТЪУЎФХЦЧЏШЩЪЫЭЮЯ абвг г г д р е е е ж в з и й ї к к л ж м н ж о пр с т ћ у ў ф х ц ч џ ш щ ъ ы ь э ю я 1234567890

Совершенство в типографике — не более, чем результат опреде ленного подхода. Ее прелесть во внятности замысла; усердие —

Совершенство в типографике — не более, чем результат опреде ленного подхода. Ее прелесть во внятности замысла; усердие долг оформителя. В современной рекламе идеальное соединени долг оформителя. В современной рекламе идеальное соединен

Cyrillic

TC Franklin Gothic®

Friz Quadrata

АБВГГГДЂЕЁЄЖЗЅИЙІЇЈККЛЉМНЊОПРСТЂУЎФХЦЧЏШЩЪЫЭЮЯ абвгггдђеёєж зий ї кклъмнь опрстђу ў фхцч џш щъ ы ь эю я 1234567890

Совершенство в типографике — не более, чем результат опре Совершенство в типографике — не более, чем результат о деленного подхода. Ее прелесть во внятности замысла; усерд пределенного подхода. Ее прелесть во внятности замысла; ие — долг оформителя. В современной рекламе идеальное со усердие — долг оформителя. В современной рекламе идеальн Cyrillic

Regular

АБВГГГДЪЕЁЄЖЗЅИЙІЇЈККЛЉМНЊОПРСТЪУЎФХЦЧЏШЩЪЫЭЮЯ абвгітдреёєж зий ї кільми нь опрстру ў фхцч нш щъ ы ь эю я 1234567890

Совершенство в типографике – не более, чем результат Совершенство в типографике – не более, чем результ определенного подхода. Ее прелесть во внятности за ат определенного подхода. Ее прелесть во внятности мысла; усердие — долгоформителя. В современной рекла замысла; усердие — долг оформителя. В современной р

Cyrillic

Cyrillic

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Teaching an Old Acrobat New Tricks BY GENE GABLE

Computer Graphic File Formats tend to go in and out of fashion like colors or fabrics, occasionally enjoying stunning comebacks or crashing falls from grace. Kodak PhotoCD, Live Picture IVUE and FlashPix are a few recent stabs at new ways to store and print visual information. A few years ago GIF (Graphics Interchange Format) files were considered the low-resolution, mass market, blue-light-specials of the graphics world, pretty much limited to rendering screen images and thought to be of no value to the graphic design community: suddenly, thanks to the less-demanding capabilities of the Web, GIFs were on even the hippest of designer lips.

All the while, PDF, the Portable Document Format at the heart of Adobe's Acrobat software, has been quietly enjoying a slow buildup of interest. The latest version of Acrobat, 3.0, has been greatly anticipated. No longer constrained by its humble "paperless office" roots, PDF has been working out, adding features and setting its sights on the professional graphics market, where Adobe is most comfortable (and capable).

DON'T LOOK BACK

Adobe invented PostScript as a way to describe pages to various printing devices so that they would print in a predictable fashion. PostScript isn't a file format, it's a general purpose programming language and quite complex. PostScript files, like those generated by QuarkXPress, PageMaker, Illustrator or other applications, call on certain features of PostScript in very strict sequence to create a desired result. These files tend to be large, as they must be completely editable, down to the last character or pixel on the last page. In addition, fonts, artwork and other page elements must move along with the PostScript file as separate items.

Quite simply, PostScript files carry way too much baggage to make them efficient. In the early days no one really thought we'd be zapping Quark and Illustrator files all over the world to be viewed, printed, modified, enlarged, reduced, laid out and archived by who knows whom on who knows what kind of machine and with what version of which software. A Quark file can't easily be opened and printed in Page-Maker—and vice-versa.

So Adobe invented Acrobat (you may remember it fondly by its code name, Carousel). This much-

discussed application was destined to be the electronic paper of the future—a way for any person with any system and any printer to open, view, search and print a document.

The currency of Acrobat software is the Portable Document Format (PDF)—a simple file that requires only a small viewer application (given away free) to see on screen and print. When the paperless office didn't materialize in a huge way, Adobe dusted off Acrobat as the perfect solution for the Web. It was, in a sense, already a document browser, only one that could retain original typefaces and layouts, even over the Internet. And while

it hasn't caught on like wildfire for either use, Acrobat-produced documents are becoming more and more common both on and off the Web. It actually is a pretty cool way to send electronic documents—it has always done that well.

NOW, MORE THAN EVER

Unfortunately, while Adobe was wide-eyed about this paperless universe, it neglected to add some of the features that would make Acrobat and PDF the ideal solution for designers, printers and pre-press professionals. This user group was facing more complex telecommunications issues, multi-platform networks and digital presses, as well as taxing tasks like re-pur-

posing of content, digital ad delivery, computer-toplate impositioning and a host of other processes in which the complexity and linearity of PostScript was causing extra work.

In version 3.0 of Acrobat, Adobe has come around to adding high-end printing features like color separation support, pattern support, support for OPI (Open Prepress Interface), black generation, undercolor removal, and more sophisticated halftone screening. Now a PDF file can pretty much carry all the information it needs to print to screen, paper or to high-resolution film—you can even embed the fonts and graphics into a single document file.

And since each page in a PDF document is independent, you can easily customize printing ranges, impose pages, trap pages and generally rip apart a

> document the way printers prefer—this requires a lot of work in PostScript.

As it is, most of the prepress equipment manufacturers have already developed their own internal formats they take your Quark or Illustrator file, turn it into something more flexible (TaigaSpace, Mainstream, Delta, etc.) then muck around with it before making film or printing to a press. With the new features to PDF, they won't necessarily have to do this anymore they can do most of what they want directly to the PDF file. Adobe has opened the format to outside developers so that all kinds of specialized features can be added. As a format for passing data along the production and printing process (after initial creation), PDF is a good choice.



(Above)
Using the cover
of U&Ic, Roger
Black Incorporated
created a PDF file
in Acrobat 3.0

WHAT'S IT TO YOU?

Soon, you should be able to save a page right out of PageMaker, Illustrator, Quark or other applications directly into PDF format. This you can e-mail right to your printer, and *eureka*—the printer has everything it needs to make film or drive a platesetter. It could be that simple, and probably will be if everyone gets on board.

Continued on page 112

10 Rain

Having lived in New York for most of my adult life, I have never made jam from hand-picked berries, never grown zinnias in my garden and never redecorated my house in linen. But as I look through *Martha Stewart Living*, I fully intend to start. Then I put down the magazine. Elsewhere, a million other readers also dream of living Martha Stewart. They, too, imagine transforming their lives by creating something wondrous with their own hands. It's the ethereal appeal of the soothingly uncluttered, resplendent,

by Rhonda Rubinstein

color-coordinated pages. It's those glorious still lifes of the vegetable, mineral and decorating worlds. And it is this kind of temporal, emotional connection that is the essence of today's magazine.

he best magazines are creating this complete experience. In these highly competitive times, seductive covers, provocative images or compelling writing alone cannot make the magazine and garner impressive doorstop-size awards. It's the total product with a consistent voice and imagery. It's all about look and feel. The cover, the page-flipping and the skim-reading all lead to a particular world with its ideals and attitude. I'm hip to cool music, style and the end of print! Well, at least I am when I read *RayGun*, or rather, when I experience the raucous confrontation of type and image slamming onto the page. The consistent lack of consistency in its disturbed type, random grid, layered imagery and overall graphic irreverence made a direct hit on the jagged nerve of youth. Like music, where the lyrics are harder to decipher than the sound and experience, the visual experience is used to challenge the reading of *RayGun*.

Through design, the content is turned into experience. The art director's vision becomes the voice of the magazine. The recent launch of *Blue* was promoted as much for its concept as for its art direction by David Carson. Carson streamlined his signature style to give the "journal for the new traveler" a clean, linear, modern experience.

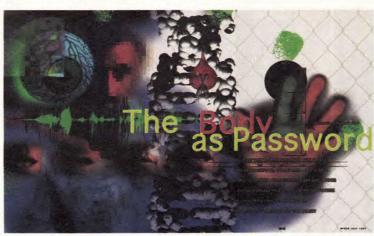
The magazine as an experience in itself is crucial to its branding. As with other products, the brand name is trusted to deliver the desired experience. Magazines as brands distinguish themselves on the newsstand and in the mind to become the must-buys and must-reads. Magazines use style to brand because style itself is the significant means of communication. Fabien Baron updated *Harper's Bazaar*'s tradition of exaggerated photography and dynamic typography into a hip fashion experience.

Baron spawned Extreme Bodoni, a graphic sport where type competes in the ability to overlap without losing legibility points. It has become synonymous with elegance, trendiness and a sense of self-conscious style. People are aware of the intention



Blue's off-the-grid design motif (above), sets it apart from traditional travel magazines. Wired (below) continues to explore the boundaries in design, even though the typography is much more low-key than its reputation would suggest; while the premiere issue of Sweater (right) has a deliberately arbitrary, unravelled edge to appeal to its night-crawling audience.





that is communicated by design, whether or not any other message gets through (if, in fact, there is a message). Entertainment Weekly is very entertaining, Saveur is full of delicious spreads and Wallpaper surrounds you with cool modernism. From National Geographic to Interview, magazines must portray a consistent worldview and evoke emotional attachments that reaffirm membership in the club.

A magazine conveys its fraternal affiliation by amplifying the design elements of the genre. Take a fast-growing category, the British lad magazine. Started almost

20 years ago with innovative men's fashion magazines such as *The Face* and *Arena*, it is now at the level of the Page Six pinup. The graphic symbolism and custom typefaces developed by Neville Brody made *The Face* diverse, yet coherent and extremely powerful, and his subsequent work with *Arena* initiated the Helvetica revival that's become the font of fashion. However, in the last few years a slew of British magazines such as *Dazed and Confused*, *Loaded*, *Maxim*, *Stuff* and *Eat Soup* have arrived. Each newcomer is slightly louder and more tasteless than the last, with more double entendres, more screaming tabloid type and mostly, more glossy naked women, able-bodied and accessible. These magazines of post-feminist masculinity hark back to the good old days of men's magazines with new! added! irony! and they are now penetrating the *American market*.

Branding is not a new concept, despite its buzzword status in the '90s. For decades *Life* was the ultimate magazine brand, marketing multitudes of books, photography and products. Then, in the early 1970s, *Life* and *Look* collapsed. They had persisted with storyboard photo essays even as television became a more powerful vehicle for photoreportage and narratives. What television could not capture was the single powerful image. Thus, photo-iconography, portrait photography and the cult of personality came to dominate the new magazines. Three cheers for *People!*

Special interest magazines, which didn't need the mass audiences of TV, also flourished. Thus while a small publication like Modern Packaging could only have been a trade magazine in Lester Beall's days, today Modern Ferret is a niche consumer publication founded to make up for "the worshipful attention that has long been denied by the mainstream pet media."



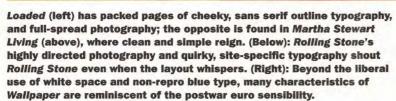
A magazine can be defined as a brand if the reference lives even when the content is replaced, for example, Martha Stewart Living or Wired. Each has a particular editorial attitude and an accompanying visual experience that is immediately identifiable, and, therefore, can be parodied. The publication Is Martha Stuart Living? mimics the MSL process so perfectly that its photo story of how to make water is almost believable. Weird uses fluorescent colors and digitally enhanced image manipulations, albeit less successfully, to refer to the magazine that defined the digerati.

Magazine design was once known as editorial design, that is, design based on expressing (or questioning) the concepts of the articles. This is most obvious in the 1930s design triumphs of M.F. Agha at Vogue and Vanity Fair, T.M. Cleland at Fortune and later, Bradbury Thompson at Mademoi-

> selle and Alexey Brodovitch at Harper's Bazaar. Up until the late 1960s and early '70s, art directors around the world were innovating visual stories in Twen, Nova Show, Look and Flair, as well as in many other magazines with longer names.

Today, we practice an "enlightened" approach to design that reflects our new literacy. We still read words in the same way we have since Gutenberg put movable type to paper, but we





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also read images, we read typography, and we read design. This visual literacy might also explain why magazines like Emigre, Speak and Dance Ink, which were once cultural magazines, have evolved into design magazines. Or perhaps it just means that designers will read anything that looks interesting enough.

While new magazines tend to have fewer words on a page, typographic presentation is increasingly critical to the

branding of the magazine. Photographic style has become more identifiable with the photographer than the publication, and illustration has become less fashionable. Typography itself has become the new illustration, making a brand unique and instantly recognizable. For example, the story-specific lettering in Rolling Stone gives the magazine its strong brand identity, especially within the limited amount of continuous editorial pages. Fred Woodward turns Rolling Stone headlines into exotic interpretations of the story that often interact with the imagery.

A rich, stylistic experience is the stepping stone to creating a brand. The brand then transcends the identity of the magazine to emerge in other forms. RayGun Publishing has applied its slightly off-center, off-color and off-the-grid esthetic attitude to its more recent magazines, Bikini, Huh, Stick and Sweater. RayGun Publishing has claimed the hipper, alternative, lifestyle magazine to be its brand.

With Martha Stewart Living, in addition to each monthly magazine, there's also the television show and the radio broadcast. It's called Martha Stewart Living Omnimedia. Really. Yet, the magazine remains the flagship. It's the vessel that's continually being refilled with fresh material, carrying the brand forward

into other media. And if the brand is as carefully directed as is the "Martha empire" under the supervision of design director Gail Towey, confidence in one product is immediately transferred to the next. (Tempted as I am to make my own paints in eggshell colors, I am relieved that I can simply buy them through the Martha by Mail catalog.)

I can imagine my home in those colors, alongside other tasteful houses in the Martha Stewart Gated Community Living, only a few minutes from Martna's Restaurant, which serves picture-periect nutritious dishes. To escape this perfection, I would book a trip with Blue's Extreme Travel, deciding between a tour of Chernobyl or hang gliding in the Himalayas. Or else there's Wall-to-Wallpaper who would treat me to a fabulous vacation in an exotic locale accompanied by 20-year-old models while my home is redecorated in pale shades of modernism. From the safe comfort of Martha Stewart to the adrenaline rush of Blue or the hip knowingness of Wallpaper, these magazines deliver extravagant emotional experiences. Open your eyes, your heart and your wallet! Live the brand!

Rhonda Rubinstein is a magazine art director with lots of brand-name experience.



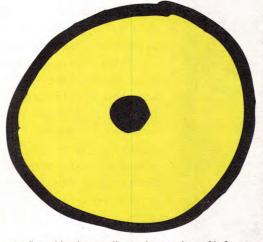
Handcrakted Types

Handwritten letterforms are the main inspiration for these 11 new ITC Fontek typefaces, which draw on influences from Oriental calligraphy to spontaneous scrawls. **TEXT BY JOHN D. BERRY**

AaBbCcDdEeFfGgHhIiJjtleLlMmNnOoPpQqRnSsTxUuVvWwXaYyZz1234567840

The lexxens
are a very
simple script,
irregular
and apparently
crude, but
bursting with
uncontrollable
energy.

ITC Peter's Mino FONTER



NE NEW YORK-BASED DESIGNER,
John Peter, brings a deep love of type
and a long experience with how it's
used to the design of ITC Peter's Miro.
Peter was art director of McCall's magazine and serves as a consultant in the
magazine business in the United States
and Europe. In 1947, with artist Thomas
Coryn, he designed one of the magazine's first exclusive typefaces that was
developed for the phototypesetting
process. Peter says that "the calligraphy of artists has always interested

me," and he has collected samples of it for many years. When it came to ITC Peter's Miro, he wanted to have fun. The typeface is inspired by the letters used by Joan Miró in his paintings. "No one used letterforms more frequently in his work than Joan Miró," says Peter. But, he continues, in this typeface "considerable liberty has been taken with his original letters, and missing characters have been added." ITC Peter's Miro is intended as an homage to the master, and a playful extension of one aspect of his work. The letters are a very simple script, irregular and apparently crude, but bursting with uncontrollable energy. Peter wants graphic designers to give full play to their creativity when using the typeface, so he provides two complete versions of the alphabet (Peter's Miro and Peter's Miro Too) in both upper- and lowercase. Although very few of the letters actually connect, they do flow together freely, and, as Peter points out, "They lend themselves to ligatures." They also lend themselves to being filled in, here and there, with bright colors, as Miró often did in his own art. This way, the letters keep the impact of black, the most powerful color for text, but they offer a home for color in their interior spaces and details. Some examples of this can be seen in recent issues of Architectural Digest, where Peter's type has been used for headlines. Peter says that Peter's Miro wasn't created out of a perceived need or a market niche, but because he "just wanted to do it." He hopes some other people will have fun with it, too.

AaBtGcDdEEEtbGgHbIiJjKkLlMmNnOoDPQqRrS&TtUuDvWwLxgyZz1234567890

ITC Cyberkygel**

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OLLOW THE BOUNCING BALL:
British calligrapher and typographer
Timothy Donaldson likes to write
occasionally with an extra-fine ballpoint pen. "I like the spindly, scrawny
forms that it gives me when I follow
all the usual 'italic' writing conventions," he says. That was the origin

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of ITC Cyberkugel, but he took the creative process away from pen-on-paper entirely by creating an appropriate tool in Painter and writing the letters at large size on a Wacom tablet. "I like the fact that people will be buying it to give them a 'human,' 'organic,' 'non-digital' look, and yet no ink has soiled paper," he says. "Although the movements of the hand are still the essence, the whole thing was created in cyberspace." Hence the name: CYBERspace plus KUGELschreiber (German for ballpoint pen) = Cyberkugel. Like many of the best current handwriting typefaces, Cyberkugel is based on the conventions and letterforms of italic calligraphy, but it's a loose, freehand interpretation with a lot of nervous energy.

"Tlike the spinally, torms that me when 'italic' writing conventions."

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ITC Musclehead isappropriate whenever you need a robust, heavy, densely packed handwriting type for a iead line printed over a photographor screened-backart.

abcdefghijklmnopqrstuwxyz1234567890

ITC Musclehead FONTER

HEN YOU NEED A ROBUST, HEAVY, DENSELY PACKED HANDWRITING TYPE for a headline printed over a photograph or screened-back art, you might find ITC Musclehead just the thing. With a liveliness that almost looks like brushwork, it holds the space it's in without dissolving against a busy background. In fact the face was made not with a brush but with a ruling pen, which Timothy Donaldson had recently bought from a company in Salem, Massachusetts. "The world's gone ruling-pen mad at the moment," says Donaldson, "and I was beginning to tire of all the skinny splashiness of the letters that most people were making with them. I wanted to do something heavy and robust with the tool, so that's what I did."

THIS EVENTUALLY TURNED INTO A TWO-TIERED, HIGHLY (ONDENSED DISPLAY FACE MADE UP ENTIRELY OF

SHARPLY TAPERIDG

STRAIGHT AND (QRVED STROKES.

ITS PRINCIPLE OF (ONSTRUCTION IS MOST EVIDENT IN THE K AND THE R.

THE STRAIGHT-SIDED X LOOKS LIKE TWO TAPANESE (HOPSTICKS (ROSSED.

IT((HERIET FORTER

BEGAN DABBLING IN LETTERFORMS AT 13," says Teri Kahan, "and I never looked back." A calligrapher and designer who describes herself as "most partial to scripts and elements created with the brush," she often incorporates hand lettering into her designs. She based ITC Cherie on a logo for which she had developed a "sophisticated, feminine look." This eventually turned into a two-tiered, highly condensed display face made up entirely of sharply tapering straight and curved strokes. Its principle of construction is most evident in the K and the R. The straight-sided X, which looks like two Japanese chopsticks crossed, best expresses its personality. The typeface is entirely capital letters, but Kahan uses the upper- and lowercase as alternate alphabets. The primary difference is that in the uppercase letters the cross strokes are high and the upper halves of the letters are short, while in the lowercase the cross strokes fall low on the body and the lower halves are short. There are also curved forms of some letters as alternates to the straight forms. This variation gives a designer using ITC Cherie the chance for subtle changes in a line of text.

AB(DEFGHITKLMDOPQRSTUVWXYZAB(DEFGHIJKLMNOPQRSTUVWXYZI234567890

ITC Ironwork

HE INSPIRATION FOR SERGE PICHII'S ITC Ironwork was a piece of decorative lettering done in the early 1920s by Jan Tschichold. Tschichold interlocked a series of rough-edged sans serif letterforms and embellished them sparingly with decorative elements. He used only capital letters in the original piece, touching and overlapping both horizontally and vertically like an ironwork gate made of letters. Pichii decided to complete the typeface with a lowercase, and he gave his letters smoother edges than Tschichold's. Although the curlicues on the ends of some letters are present in the Tschichold lettering, Pichii extended this trait to the lowercase, using as models photographs he'd taken of iron scrollwork in Vienna and Prague. There's a starkness to the basic letterforms that is contradicted by the curvilinear elements. "A lot of attention was paid to the elements of the typeface in order to 'smooth out' and balance proportional relations between the elements," says Pichii. The obvious uses for the face are in signage and display type, but it was designed to hold together in small amounts of text as well.

Although the curlicues on the ends of some letters are present in the *TICHICHOLD LETTERING,* Pichii extended this trait to the lowercase, referring to photographs of iron scrollwork.

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890

The letters
in Typados are
little teardrop-headed
figures with
tapering bodies
that bend
themselves into
the shapes
of our alphabet
while maintaining a life of
their own.

GHIJKLMNOPORSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890

ITC Typados

TC TYPADOS IS COMPOSED OF CHARACters in two very different senses. First off, it's made up of letters, quite clean, readable, clear letters, with generous widths and x-heights. There is just a sprinkling of Art Nouveau style, perhaps somewhat like the typefaces of Georges Auriol, in the tapering, brush-like strokes. But the letters in Typados are also made up of characters in the theatrical sense: little tear-drop-headed figures with tapering bodies that bend themselves into the shapes of our alphabet while maintaining a life of their own behind the page. Roselyne and Michel Besnard of Rouen, France, designed ITC Typados based on a continuing character who shows up in Michel's sculpture and painting: Ado. "Ado is the first character who sings and repeats itself in all my creations," says Michel. "This adventure brings new forms for my painting and my sculpture: coiffed heads, bodies in the form of a cone, arms in the form of spread wings, etc." He has incorporated "Ado" into the names of many of his finished works: Ado, Adoise the dancer, Adone, Adomoiselle, Odao the leaper, Adonis, Coroado, Doado, Siadomoises and so on. "Type" plus "Ado" and a plural S and you have Typados, the typeface.

® ITC CANCIONE™® FONTEN

URE DISPLAY TYPE, ALL-CAPS AND SUITABLE FOR USING REALLY BIG: ITC CANCIONE. Taking her inspiration from fourth-century Roman inscriptions, Brenda Walton gave Cancione a slender, elegant, high-waisted form, with the thick-and-thin variation of brush strokes on stone. She then heightened the effect by adding a rough texture to the letters, as though they'd been rubbed from a weatherworn façade. Walton, who lives in Northern California, is a calligrapher and illustrator who "focuses mainly on developing hand lettering and illustrations for gift collections, gourmet food packaging, book jackets and business identities." One of her specialties is designing collections featuring botanical illustrations. It's not surprising that ITC Cancione includes a large number of floral ornaments and tendril-like flourishes, each showing the flowing forms of brushwork but again roughened and weathered. Along with the ornaments, Walton provides a number of alternate letters and single words like "of" and "to."

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890



ITC CANCIONE IS PURE DISPLAY
TYPE, ALL-CAPS & SUITABLE

USING REALLY
BIG. IT HAS A SLENDER,

ELEGANT, HIGH-WAISTED &
FORM, WITH THE THICK-ANDTHIN VARIATION & BRUSH
STROKES ON STONE.



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AB(DEFGHIJKLMNOPQ

TERI KAHAN IS FAS(INATED WITH LETTERFORMS WITH POINTED STROKES. HERE THEY BENDU TWIST IN A SORT OF SINVOUS, GALLUMPHING DANCEALONG THE LINE.

RSTVWXYZ1234567890

ITC SURFBOARD FONTER

HE BOLD, PLAYFUL ELEMENT IS EVERYTHING IN ITC SURFBOARD. DESIGNER Teri Kahan shows the same fascination with pointed strokes in Surfboard that she demonstrates in ITC Cherie, but here they bend and twist in a sort of sinuous, gallumphing dance along the line. "The inspiration for ITC Surfboard," says Kahan, "was a video title designed by Richard Stumpf [her then husband and business partner at the time]." She took the design to its final form and added the specific "surf" elements to it, such as the abstract shapes that suggest waves, sails, and yes, surfboards. Part of the strength of ITC Surfboard comes from the tension between its very free shapes and the precise edges and angles that create them.

2TC Clover FONTER

ILL BELL'S TASTE FOR VARIETY IS evident when you compare ITC Clover

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with her other current type release, ITC Stranger: they couldn't be farther apart in style or spirit. Where Stranger is rough, condensed and nervous, Clover is even, round and friendly, almost childlike. It looks like the loopy handwriting taught to grade-school students, although it's much more controlled than any child's hand. Loops and curlicues on the caps and some of the lowercase letters give the typeface a certain twinkle. Clover almost cries out to be animated, to dance across the screen to the sounds of a sprightly tune. And, true to its name, the font includes, as one of its special characters, a sprig of clover. Like many of Jill Bell's type designs, Clover began as a hand-lettering project that later evolved into a full typeface.

Clover is even, round and friendly, almost childlike. It looks like the loopy handwriting taught to gradeschool students, although it's much more controlled than any child's hand. Loops and curlicues give the typeface a certain twinkle.

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ITC Arnova

FONTEK

N THE WORLD OF CALLIgraphic lettering, there's
an art to the balance of
spontaneity and control.
In ITC Arnova, designer
Genevieve Cerasoli took
classic handwritten letterforms and gave them
the freshness of a quick
scrawl, with a hint of the
brush style of Japanese

sign painting. "The style was originally designed for use with the word 'natural," says Cerasoli, "so I began exploring various tools that would give me somewhat organiclooking forms with a texture that was reminiscent of stone or tree bark." Unlike most typefaces developed from hand lettering, Arnova varies the slant of the strokes from letter to letter, most obviously in the straight ascenders and descenders. This gives the face an unstudied look, though it works best in words without pairs of identical letters. "I wanted the letterforms to look unpredictable, as if they could have been written in the sand or dirt with a stick, yet having some rhythm—hence the varying balance/counterbalance that results when the letters are combined." Cerasoli considers herself a graphic designer and hand-letterer, rather than a type designer; most of her work is in "free-flowing scripts and non-traditional letterforms." ITC Arnova holds up just fine in text, but it really soars in display lines with only a single word or a phrase.

"I wanted the letterforms to look unpredictable, as if they could
have been written in
the sand, yet having
some RHYTHM—hence
the varying balance/
counterbalance that
results when the letters
are combined."

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijk/mnopgrstuvwxyz1234567890

The effect in small sizes is spiky, because you see the strokes themselves; in

dra0 51705

the effect lis a little rougher, more diffuse, as the bristly ends of some of the strokes become apparent.

ITC Stranger FONTER

HE SLASHING, ALMOST MENACING style of ITC Stranger comes from quick calligraphic strokes done with a partly dry brush-or the digital illusion of the samein a very narrow, upright style. The effect in small sizes is spiky, because what you see is mostly the strokes themselves; in large sizes, the effect is a little rougher, more diffuse, as the bristly ends of some of the strokes become apparent. Designer Jill Bell is a lettering artist with a diverse artistic background. She has done everything from portrait painting to sign painting, and she likes to experiment. Having created six-foot-high letters as a sign painter gave her "a deeper understanding and appreciation for letterform construction and spatial relations." She has a particular fondness for Chinese painting and Japanese and Chinese calligraphy. "Eastern styles," she says, "incorporate the natural flow of the hand, and human qualities (including mistakes) are accepted, not scorned as in the 'white-out' Western culture." Her appreciation of Oriental calligraphy shows clearly in ITC Stranger.

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890



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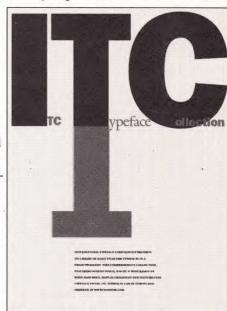
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For now, however, most users have to open their Quark or other file into the Acrobat software and save it as a PDF file—a procedure that is not too complicated. Proper workflow and printing use of PDF by your service provider will require the newest version of RIPS and other systems they're in development right now and should be out within months. But most of the pre-press industry users agree that Adobe has addressed their major concerns with early versions of PDF.

The Acrobat software itself is a powerful set of applications that lets you not only write PDF files, but also open, view, edit and manipulate them. It's a bit like the universal translator on "Star Trek"-no matter what you put in, it

comes out as predictable and familiar on the other end. This could all result in much fewer imaging problems, fewer files being rerun, and an easier transition to direct-toplate and directto-press workflows. PDF makes sense for archiving, too, although it doesn't replace the original application file.





A PDF file carries all the information needed to print. Cover. U&Ic Spring, 1997 (Left) **Details like fonts** are embedded in a PDF file.

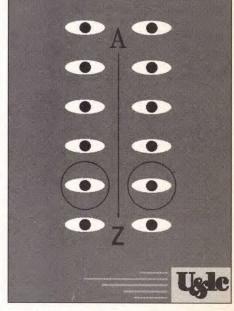
own equipment at whatever resolution their device supports. For online document storage and retrieval, Acrobat is already the best choice. And for anyone sensitive to good type and good layout on the Web, PDF provides one possible option.

NOT EVERYTHING TO EVERYONE

Of course don't forget that PDF files are small and efficient—they get that way by simplifying what's there. This doesn't mean any loss of quality, of course, but it does mean some lack of editability. PDF files can be modified for simple things—fixing a last-minute typo, changing a color, or deleting a line. But that's about it—these are meant to be finished files, not works in progress. And one drawback at this point is that it is not possible to import more than one PDF file into a single page, a limit that makes PDF less suitable for things like fractional newspaper ads.

A host of companies have expressed support for PDF-virtually any RIP that supports Adobe PostScript 3 can process a PDF file. Agfa has embraced the format as the core of its imaging technology for the near term. Quark is supposedly working with Adobe to build in strong PDF support in XPress, and you can be sure PageMaker, Illustrator, Photoshop and other Adobe products will provide great PDF capabilities in future versions (many fully support it now).

I honestly believe that in a year you won't be sending your Quark files, fonts and graphics to the printer-you'll be sending PDF files instead. And if you e-mail the exact same files to your clients, they can view and print the job on their



While Acrobat 3.0 isn't perfect for everything efficient, but at this point, Adobe is generally good at listening to the industry and providing

solutions that work. The current version of the Portable Document Format may not be the trendiest format on the graphics runway today, but it's sensible, versatile and looks good on almost any device.

PDF files are

resist heavy

small and

Gene Gable is publisher of Publish magazine and he can be contacted at ggable@publish.com.

How to make your car invisible to radar <u>and</u> laser...*legally!*

Rocky Mountain Radar introduces a device guaranteed to make your car electronically "invisible" to speed traps—if you get a ticket while using the product, the manufacturer will pay your fine!

by Phil Jones



The Phazer will "jam" both radar and laser guns, preventing police from measuring your speed.

If your heart doesn't skip a beat when you drive past a speed trap—even if you aren't speeding—don't bother reading this. I can't tell you how many times that has happened to me. Driving down

the interstate with my cruise control set at eight miles over the limit, I catch a glimpse of a police car parked on the side of the road. My heart skips a beat and for some rea-

son I look at my speedometer. After I have passed the trap, my eyes stay glued to my rear view mirror, praying the police officer will pass me up for a "bigger fish."

It seems that as speed-detection technology has gotten more and more advanced, speeding tickets have become virtually unavoidable. And although devices exist that enable motorists to detect these speed traps, they are outlawed in many states... including mine.

The solution. Today, Rocky Mountain Radar offers drivers like me a perfect solution—the Phazer. Combining a passive radar scrambler with an active laser scrambler, the Phazer makes your automobile electronically "invisible" to police speed-detecting equipment.

The radar component works by mixing an X, K or Ka radar signal with an FM "chirp" and bouncing it back at the squad car by way of a

waveguide antenna, effectively confusing the computer inside the radar gun. The laser component transmits an infrared beam that has the same effect on laser Lidar units.

Shown actual size, the Phazer is only 3"W x 4"L x 1.5"H!

We mile

To the Phazer is only 3"W x 4"L x 1.5"H!

Perfectly legal. Some radar devices have been outlawed because they *transmit* scrambling radar beams back to the waiting law enforcement vehicle. The Phazer, however, *reflects* a portion of the signal plus an added FM signal back to the police car. This, in effect, gives the waiting radar unit an electronic "lobotomy."

Best of all, unless you are a resident of Minnesota, Oklahoma or Washington, D.C., using the Phazer is completely within your legal rights.

HOW TO MAKE YOUR CAR DISAPPEAR

Radar and laser scramblers are devices that foil speed traps by making vehicles electronically "invisible" to police radar. Radar scramblers mix a portion of the radar signal with background clutter and reflect it back to the squad car. This technique, pioneered by Rocky Mountain Radar, creates an unreadable signal that confuses the computer inside the radar gun.

The laser scrambler in the Phazer works in a similar manner. It transmits a special infrared beam with information designed to scramble the laser signal. The result? Readouts on police radar and laser guns remain blank. As far as the police officer is concerned, your vehicle is not even on the road.

The
Phazer
makes your car
invisible to police
radar and lasers or
the manufacturer will
pay your speeding ticket!

How it scrambles radar.

Police radar takes five to 10 measurements of a vehicle's speed in about one second. The Phazer sends one signal that tells the radar the car is going 15 m.p.h. and another signal that the car is going 312 m.p.h. Because police radar can't verify the speed, it displays no speed at all. To the radar gun, your car isn't even on the road.

Works with laser, too! The Phazer also protects your vehicle from Lidar guns that use the change in distance over time to detect a vehicle's speed. The Phazer uses light-emitting diodes (LEDs) to fire invisible infrared pulses through the windshield. Laser guns interpret those pulses as a false indication of the car's distance, blocking measurement of your speed. Again, it's as if your car isn't even on the road.

Range up to three miles. The

Phazer begins to scramble both radar and laser signals as far as three miles away from the speed trap. Its range of effectiveness extends to almost 100 feet away from the police car, at which point you should be able to make visual contact and reduce your speed accordingly.

Encourage responsible driving. While the Phazer is designed to help you (and me) avoid speed traps, it is not intended to condone excessive speeding. For that reason, within the first year, the manufacturer will pay tickets where the speed limit was not exceeded by more than 30%, or 15 miles per hour, whichever is less.

Double protection from speed traps. If the Phazer sounds good, but you prefer to be *notified* when you are in range of a police radar, the Phantom is for you. The Phantom combines the Phazer (including the Ticket

Rebate Program) with a radar detector. It's legal in every state except Minnesota, Oklahoma, Virginia and Washington, D.C. Ask your representative for more details!



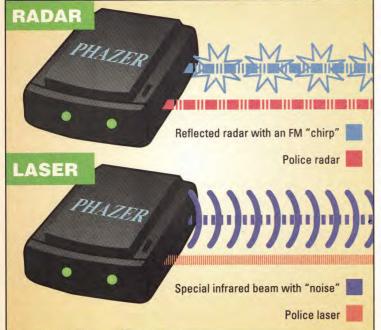
Risk-free. Thanks to Rocky Mountain Radar, speed traps don't make my heart skip a beat anymore. Try the Phazer or the Phantom yourself. They're both backed by our risk-free trial and three-year manufacturer's warranty. If you're not satisfied, return them within 90 days for a full "No Questions Asked" refund.

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Web Design by the Book

A trio of titles on Web graphics shows designers how to make the most of existing technology.

BY HAROLD GREY

THE WEB currently offers designers very little control over the appearance of visual elements on a page. How do you create a reliable Web page when the computer monitor, operating system, Web browser, modem speed, and installed fonts all affect its appearance? While many designers advocate designing for the lowest com- mon denominator, three new books from New Riders Publishing explain that by understanding the technical limitations and variables that will affect the presentation of your work, a designer can build a consistent and reliable Web site without sacrificing innovation or content.

Designing Web Graphics 2, by

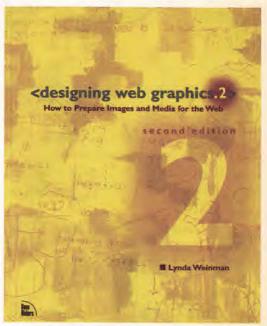
Lynda Weinman, is an up-todate primer on Web site design. Weinman, a former designer, animator and computer consultant who has taught at the Art Center College of Design in Pasadena, California, weds the technical challenges of Web design to the design elements, and places special emphasis on how to design high-quality, low-bandwidth graphics that can be viewed by end users as quickly as possible.

After a brief introduction to HTML (HyperText Markup Language), the underlying code used to describe all Web pages, Weinman introduces the most common file formats used on the Web, including GIF and JPEG, carefully explaining issues such as bit depth, resolution, file compression and color space. While these concepts are familiar to print designers who use high-resolution images in 24- or 32-bit CMYK color, the Web often turns those standards upside down. In the Web environment, RGB is the dominant color space, and often the goal is to use as few bits as possible to accurately display an image. As Weinman explains, one problem for any

Web designer is how to straddle the line between image quality and file size. Unlike printed documents, Web design decisions are often made with one eye on the clock—how long will it take for my page and its graphics to download along a phone line, given standard modem connections?

Now in its second edition, *Designing Web Graphics* quickly moves beyond the technical into the design realm. Using numerous full-color screen shots and images, Weinman explains how to spec color for a Web page, and how to work within a range of "browsersafe" colors that will reproduce reliably across different computer systems. She also discusses creating background tiles and transparent graphics, and shows how to incorporate design elements into a Web site such as rules, borders, navigational buttons and image maps.

Although Web typography is still in its infancy, Weinman devotes an entire chapter to it. Unlike print design, Weinman explains, the Web offers rudimentary type capabilities and controls. Body type usually defaults to a resident system font such as Times Roman, while headline

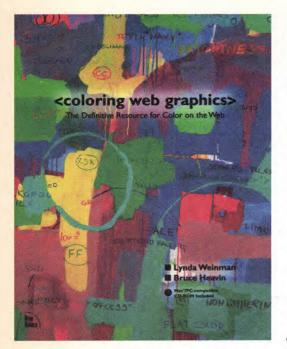


Designing Web Graphics 2, by Lynda Weinman, shows how to handle design and technical limitations

type is usually created as a graphic that must be downloaded along with the rest of the Web page. While this approach to expressive typography often slows a page's download, Weinman does a good job at discuss-

ing different techniques for creating interesting type effects using current software applications, such as Adobe Photoshop, while minimizing file sizes.

Weinman's tips on how to scan images and prepare them for inclusion



Coloring Web Graphics discusses the unique challenge of presenting color on the Web. on Web pages are helpful in moving printed material online. There are also useful examples of how tables and frames have become the standard way of aligning and position-

Using

"browser-

safe" colors

assure that

your pages

appear the

same regard-

less of oper-

ating system

or monitor.

ing items on a Web page.

Movement, sound and interactivity are ways of differentiating Web pages from printed pages, and Weinman, as a former animator, discusses creating

and including all these media formats, from the simplest animated GIFs and sound files to sophisticated Quick-Time movie clips and Shockwave animations. The book also includes a thorough glossary and explanation of the most common HTML tags, and each chapter contains several URLs (Uniform Resource Locators) which point to more information about each topic.

COLOR THEORY, color palettes, and bit depth are further explored in **Coloring Web Graphics**. Coauthored by Lynda
Weinman and Bruce
Heavin, a painter

and illustrator who has designed graphics for numerous books, CD-ROMs and Web sites, the book discusses the unique challenge of presenting color on the Web. For instance, have you ever looked at a Web site on a Macintosh and then viewed it on a PC running Windows? Colors that were intended to be muted on the Mac suddenly seem bright and vibrant on the Windowsbased PC. In some cases, colors appear to be different altogether due to color remapping by the operating system.

Through text and a software tutorial, *Coloring Web Graphics* explains how color is handled by different computer

platforms, operating systems and Web browsers, and offers tips on how designers can create Web pages that remain consistent despite the myriad variables that impact the appearance of color on screen.

Heavin and Weinman also offer tips on selecting colors that will increase the speed of file downloading, and discuss the necessity of dithering and anti-aliasing of graphics. The book further discusses the concept of "browser-safe" colors—the 216 colors that are shared by the built-in system palettes used by the Macintosh and Windows operating systems. Using "browser-safe" colors assure that

your pages appear the same regardless of operating system or monitor. However, the use of such a limited palette does have drawbacks when showing photographic images on your site.

While some of the information in Coloring Web Graphics appears in Designing Web Graphics, Weinman and Heavin explain in more detail how color selection can influence the compression and size of graphics files. The book also offers the basics of color theory and explains the HTML tags for

setting the colors of backgrounds, text and links.

While offering printed specimens (using CMYK inks) to represent onscreen graphics (using RGB colors) might seem paradoxical, the book includes a companion CD-ROM which contains electronic versions of the color swatches printed in the book, as well as browsersafe color palettes which can be loaded into Photoshop, Paint Shop Pro, PhotoPaint, Freehand and Painter. The CD-ROM also contains a collec-

tion of clip art for Web use, sample HTML pages using different color combinations, and a collection of patterns, backgrounds, buttons and objects that can be customized using the electronic color swatches. A large section of the book consists of a sample Web page presented in different color combinations that work well together, and serves as a reference when deciding on what color combinations to employ on your site.

According to Lynda Weinman, one of the benefits of the Web is that any designer can see how exist-

continued on page 118

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Taking the Hint

The technology is willing but the flesh is weak by MATTHEW BUTTERICK

I USED TO MAKE MONEY HINTING FONTS. It really wasn't bad work. Nobody really understood it, so they left me alone to do my job, and when I was finished, they rarely complained. After all, it was done. I was paid a decent rate in accordance with any skilled laborer who shares his trade with a national population of practitioners which could fit into a single Boston subway car. With room left over for the Red Sox.

Type design may be an arcane vocation, but hinting is downright cultish. Hinting involves using a computer coding language to describe the relationships between the visual features of an outline typeface in order to preserve these features when the typeface is rasterized in pixels.

A computer rasterizes a typeface by scaling its outline to the appropriate point size, lays it over a pixel grid, and then turns on the pixels that fall within the outline. The problem is that as the grid gets coarser, it's less likely that a given outline will hit the pixels that best define the shape of the letter

(or any pixels at all), as in the example to the right.

This capital H isn't hitting the right pixels to *look* like a capital H. However, with hinting, you can tell the *scan converter* (a tool the computer uses to determine which pixels to turn on) that the horizontal and vertical stems are more important and ought to sit on the grid lines, and that the serifs are less important and can collapse.

So what's the advantage of hinting over bitmaps? Hinting is resolution-independent: it describes a set of relationships among letter features that are true regardless of type size. Consequently, with some well-placed hints, you can get bitmap-quality letterforms at all screen sizes.

It's a great idea. And usually it works pretty well.
All of the core fonts on Windows and the Mac OS are

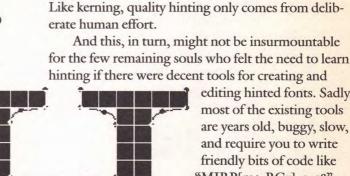
fully hinted: look at them at a variety of small screen sizes and note how clean the letterforms are, all without the benefit of bitmap fonts.

There are a few hitches though. Both PostScript and TrueType have a facility for hinting, but Post-

Script hinting doesn't allow nearly the amount of control of TrueType, which has a whole language written for the purpose. If you're serious about hinting that works at screen resolutions, TrueType is the only game worth playing. But how many TrueType fonts did you buy this year? You see the problem. Type manufacturers have not exactly been rushing to support a feature of a format they never liked in the first place. It's no coincidence that the company that publishes the most TrueType faces (Microsoft) is the

last great proponent of hinting. That wouldn't be so bad if

versus hinted H's. That wouldn't be so bad if there were tools for automatically hinting fonts in TrueType—after all, Fontographer has automatically



hinted PostScript fonts for years. There are such tools, but unfortunately, they work about as well as auto-

kern algorithms: okay for government work, but they

won't impress anyone who can tell good from bad.

(Above)
This is an example of a hinted H.

editing hinted fonts. Sadly, most of the existing tools are years old, buggy, slow, and require you to write friendly bits of code like "MIRP[m>RGr], 2, 18" over and over again. I had only one colleague who cared about screen type enough to get to this stage, and after her first lesson in the TrueType hinting language, she was cured of any lingering desire to hint her own fonts.

So, can you send out

your fonts to be hinted and will they look better? Sure, just as I suppose my cooking would taste better if I raised my own livestock. The truth is, the benefit that hinting adds to your typeface is getting smaller and smaller, and if this is the first time you're reading about it, it might as well be the last. PostScript hinting ends up being more than adequate for most fonts. For hardcore screen use, it's still no big deal to whip up a couple of bitmaps to accompany your outline. And with screen rasterizers ever-improving (I'm writing this text with the benefit of greyscale type provided by ATM 4.0) the practical benefit of hinting fast fades away.

Well, now you know why I design Web sites instead. Oh yeah, *there's* something with proven staying power!

Matthew Butterick is president and creative director of Atomic Vision, a Web development firm based in San Francisco. Earlier Butterick worked for several years as a graphic and type designer. During this time he designed and engineered typefaces for companies from Apple to Microsoft to Ziff-Davis, as well as releasing several successful original designs, such as Wessex and Hermes.

Illustrations courtesy of Font Bureau

(Above)

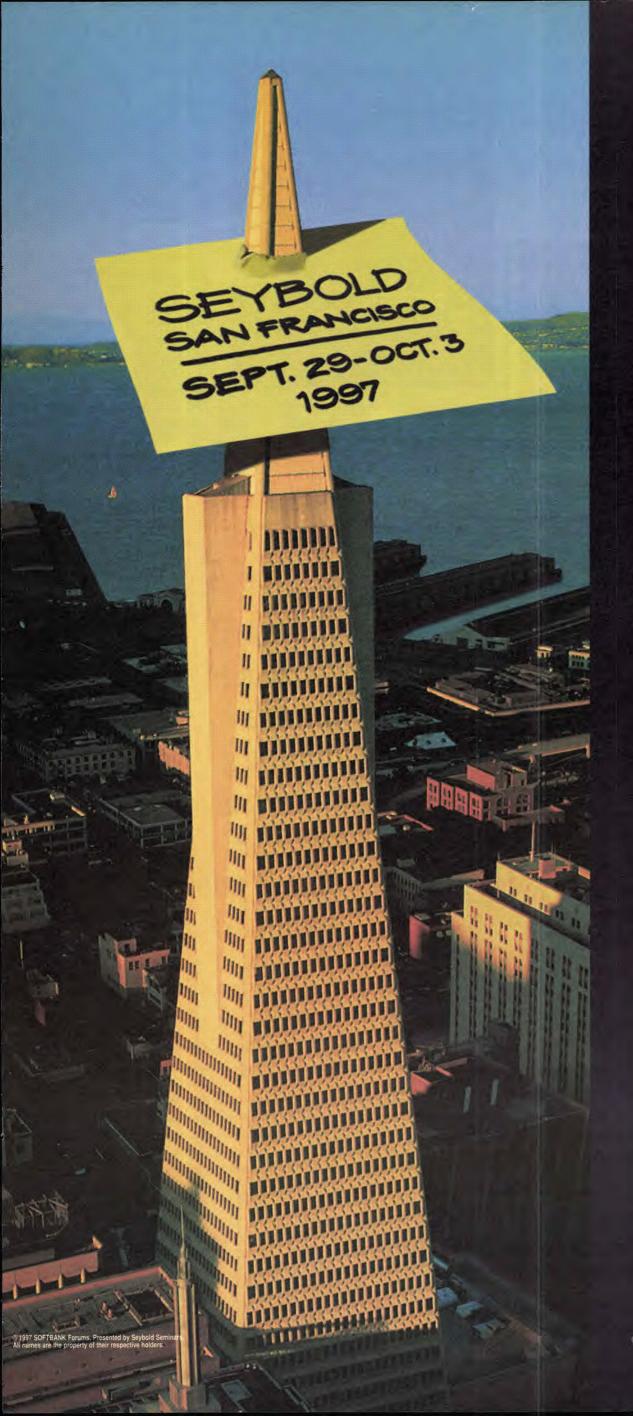
(Below)

This is an example

of an unhinted H.

An example of a

run of unhinted H's,



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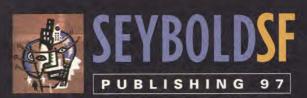
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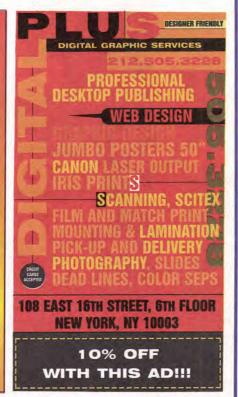
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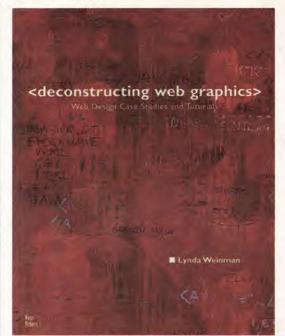


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In Deconstructing Web Graphics, Weinman reviews techniques used in 11 real Web

ing pages were constructed by simply viewing the HTML source code for a particular site. Most Web browsers offer a simple menu com-

The book

discusses

the pre-

planning

that went

design and

mapping

of each

site.

into the

mand that allows you to view and save this raw HTML code. In Deconstructing Web Graphics, Weinman goes one step further, reviewing the techniques used to create 11 real Web sites. Each

of her case studies illustrates a different fundamental design technique or solves a common Web design problem. These sites include HotHotHot, a site for a small company that sells exotic and hard to find hot sauces, the Discovery Channel Online and @tlas, a site which highlights the work of independent artists.

The first few sites show how to create navigational buttons and image maps, enhance navigation through the use of frames, position and align page elements with tables, use animated GIFs, and include forms

for retrieving end user information. Deconstructing Web Graphics also includes a few sites which use more advanced technologies, such as push and pull, Java, Shockwave and VRML (Virtual Reality Modeling Language). Weinman also discusses the different video and audio formats on the Web, and the use of CGI scripts in creating Web page forms.

Replete with color illustrations and screen shots, Deconstructing Web Graphics walks through the HTML source code for portions of each site, explaining the relevant HTML tags and breaking the code into a series of step-by-step tutorials for fledgling

Web designers. The book is peppered with useful tips for creating Web graphics, such as how to create seamless background tiles using Photoshop's Offset filter or adding a neon glow to a GIF animation, although most of the tips are geared mainly toward Photoshop users.

More importantly, Deconstructing Web Graphics discusses the specific goals for each site and the pre-planning that went into the design and mapping of each site-a step that Weinman stresses is often more important than the actual creation of pages. This book reviews and compares the dif-

ferent software tools and resources used to create the pages and artwork, and offers profiles of the Web designers which provide insights into the bridge between traditional print design and Web design.

Given the breakneck pace of change on the Web, these three books may soon become obsolete. Weinman even jokes that these books may one day move from the computer section to the history section in local book-

stores. However, she is probably too hasty in her assessment, as many of the concepts explored and explained will remain relevant as long as there are different hardware choices and users who continue to access the Web using different modem speeds. Until the day they become history books, New Riders has created a detailed and cohesive collection of texts to explain to new Web designers how to move from the printed page to the interactive Web page. These books should also appeal to seasoned Web designers who want to incorporate new technologies in their pages and who can appreciate the chal-

lenges faced by their contemporaries designing for the Web.

As new technologies such as embeddable fonts and Java applets appear, the palette of tools and techniques available to Web designers will only grow. Until new editions of these books are released, Weinman has set up her own Web site, www.lynda.com, which offers additional, up-to-date material to complement these books.

Harold Grey is ITC's director of product and market development.



Circle 9 on Reader Service Card

Web Designer's Guide to Typography

An introduction to type, typography and the use of type in Web design.

BY MARGARET RICHARDSON

Web Designer's Guide to Typography, written by Michael Leary, Daniel Hale and Andrew DeVigal (Hayden Books), is an extensive overview of typography and its applications for designing on the Web. The major thesis of this text is that good typography should be the underpinning for all design, including Web site design.

The authors, collectively, acknowledge that good presentation of type on the Web can be a challenge given the current technical limitations. But

each enthusiastically focuses on what the problems are and explains how, with assiduous effort and firm commitment, your type can look better on your Web pages.

The opening section of the book sets out the basics of typography in lucid, precise terms in a functional, simple design. This sec-

tion is a comprehensive, no-nonsense primer and reference for everything you need to know about typographic terms and type in use. The last chapter here introduces fonts created specifically for the Web, and as soon as the contrast of these types and those which previously appeared in typographic examples becomes clear, the challenge is on how to make type on the Web acceptable from a typographic standpoint. Essentially, this is the task explored in the remainder of this book.

Part 2 deals with Type on the Web, providing in the opening chapter a status report on the Web. Accepting that "The Web is a mess," it continues by hearkening to the scientific and academic roots of the Internet and then moves on to the intrusion of designers. Designers wanted graphic control, with software companies responding to their needs. The major dilemma is still based on HTML restrictions, "which made it

all possible and—at the same time—made typography so difficult. And the purists called the designers traitors."

This is essentially the state we find, and the crux of why it is so difficult to make type look like type on the screen.

These authors write from experience. HTML may be frustrating, but it is all we have to work with, so understanding style sheets-and writing your own-is not just suggested but demanded. The first detailed tutorial here explains how to set up a simple, formatted HTML page. (The tutorial continues online at www. hayden.com/internet/type.) The tutorial approach is used again for specifying typography for a theoretical literary online magazine. Again, here are detailed instructions with excellent examples, with each change emphasizing a typographic nuance.

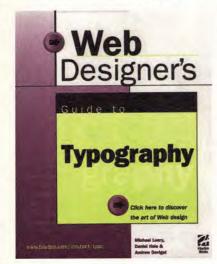
Part 3 of the book deals with Type as Image and moves beyond just HTML and its limitations to working with type in Photoshop to create GIF, JPEG or PNG files. This exploration continues with creating type using other software programs like Adobe Illustrator and Macromedia Freehand. Font software and how it works is also explained in detail.

The last section of the book concentrates on OpenType and the concluding portion of the book

provides a series of useful Appendices.

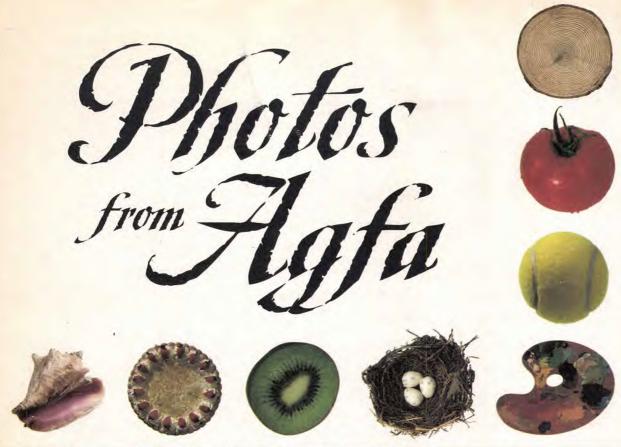
The authors manage to convey one voice and one focused approach to typography on the Web. There is no disguising that working with type on the Web is tedious and detailed but worth it when you can impose typographic style to a Web site. The interactive component of test driving some of these ideas on the www.hayden.com/internet/type site adds practical experience to this typographical guide.

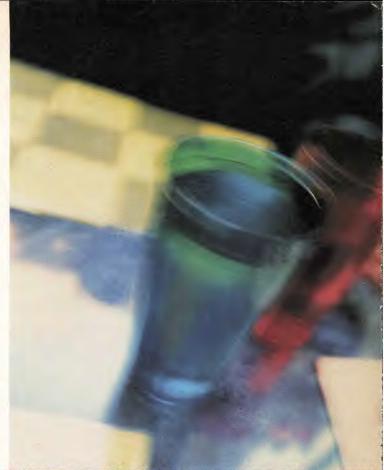
If you love type, and design for Web sites, this is an invaluable resource book for you.



General information and specific, detailed instructions make this typographic guide a reference as well as a how-to book.







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