U&lc

Transformations type

UNMATCHED &

ITC ON DISPLAY
L I M I T E D   E D I T I O N

ITC® Fontek® Library
Macintosh and Windows

ITC

UNLOCKED

Now for the first and last time, over 375 unmatched display faces from the ITC® Fontek® Library are offered together on an unlocked CD Rom. Here's just a sampling:

ITC Airstream™
abcdefghijklmonpqrzstuwxyz
1234567890!@#$%^&*()?/

ITC Blackadder™
abcdefghijklmonpqrzstuwxyz
1234567890!@#$%^&*?/()

ITC Grimshaw Hand™
abcdefghijklmonpqrzstuwxyz
1234567890!@#%^&*()?

ITC Kendo™ *New*
abcdefghijklmonpqrzstuwxyz
1234567890!@#$%— &*()?

ITC RENNIE MACKINTOSH™
ABCDEFGHIJKLMONPQRZSTUWXYZ
1234567890!AT#%AG*()?{}®R

ITC Noovo™ *New*
abcdefghijklmonpqrzstuwxyz
1234567890!@#$%^&*()?/{}<>

Type Transformations

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 *U&lc* 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

Basic needs

blues

MOODY

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.
By Peter Hall

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.

6

IT'S NOT often

Spelling Films Presents

Andy Garcia

Night Falls on Manhattan

Written for the Screen and Directed By
Sidney Lumet

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."

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 skyscraper. "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."
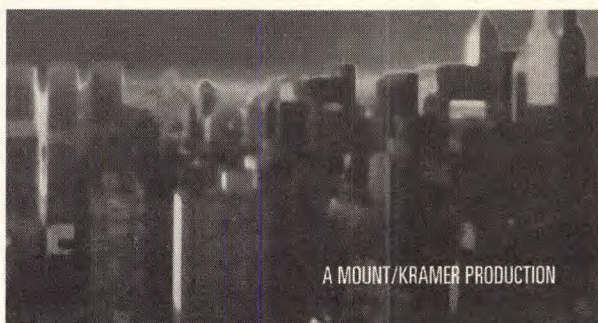
Proposal number two portrayed Manhattan in a slightly surreal light, using treated photographs of the city to enhance its distinctive luminescence.

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.

despite THE

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

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.

Esprit de F

ITC releases four new

build on the influer

faces of Roger Exc

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. H airlines is described a ernistic...the standar the period..." in Roo Handbook of Type D

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

France

typefaces that

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International

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.

So Grimshaw added a new set of small caps, in the same weight, for emphasis in text.

MISTRAL™ LIGHT SMALL CAPS

ABCDEFGHIJKLMNOPQR
STUVWXYZ
ABCDEFGHIJKLMNOPQR
STUVWXYZ
&1234567890

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
&fifl*%$¢f¥ÇØÆŒ
abcdefghijklm
nopqrstuvwxyz
("!?"---—,.:;)[«‹›»]
1234567890

Choc designed in 1955 by Roger Excoffon.

Choc™ Light by ITC

Mistral™ Light by ITC

Mistral was based directly on Excoffon's own handwriting, a loose running script with a great deal of panache. There are limitations inherent in turning 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: "Its 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 Excoffon by the exigencies of doing display type in the 1950s. "Although Excoffon's objective was to create a truly 'handwritten' effect style," says Brignall, "in truth his Mistral looks as though it has been written more by brush or by a faintly heavy felt tip." Brignall agreed with Grimshaw that a lighter version might look more like handwriting done with a pen than the original did.

Grimshaw studied the metal face extensively, and started off the new type by reducing the overall weight uniformly by about 30 percent. The result was lighter, but not satisfactory; the thinner strokes became feeble and tended to disappear when printed at small sizes. So the designer increased the weight of all the thin strokes to get a more readable face. When he proofed text set in the new face at 18 point on a 600-dpi laser printer, he could see that "this new weight fulfilled all my intentions and positively exhibited the full flavor of Mistral," 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 cap-height numerals of Mistral would look wrong next to small caps, he also created a set of oldstyle (lowercase) numerals.

Where Mistral 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 of the authentic brush scripts available to date, although it shows no lack of mobility. Its apparent casualness can be misleading: in fact, there is a remarkable consistency of weight and stroke formation throughout both capitals and lowercase and the figures." Choc is a non-joining script, so the problems of how the letters touch were absent

A calligraphic flourish from Excoffon.

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."

Mistral™ Light by ITC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
&1234567890

Brochure cover for Mistral (designed in 1953).

"On m

...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.

Choc™ Light by ITC
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
&1234567890

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 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 sources, but at its best Banco Light expresses some of the panache of French typography from the 1950s in a new form.

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

Banco™ Heavy by ITC
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
&1234567890

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 typefaces 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."

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 it several times in different weights before he found one that worked as a text face and remained true to the original.

The shapes of many of the letters in Choc are almost abstract; this abstraction doesn't always 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," he 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."

...bonne typographie sur un mauvais texte."

Banco™ Light **Banco™ 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 Commonwealth, is sadly absent in France." Excoffon played 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

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

Banco™ Light by ITC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&123456789

BACK

FROM
THE

Wired's new book publishing venture   proves that rumors of

DEAD
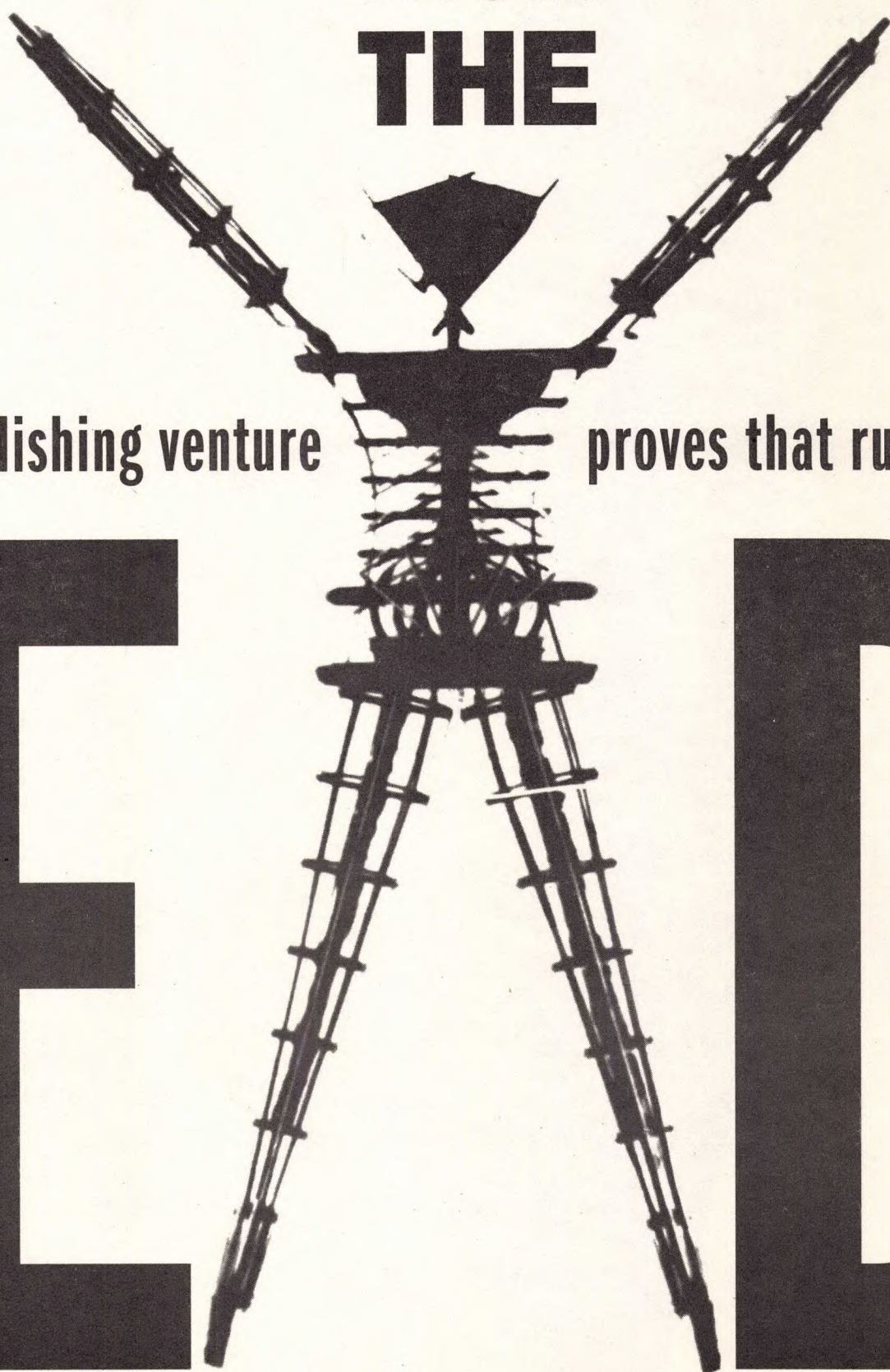
If you can see the denuded forests through the trees, you know that words on paper are here to stay, and that books are a protected species. If you are immersed in the future but haven't fallen for all the blather about print's passing, then the thing for you to do—in the name of creative direction—is 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 HardWired 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 successfully 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, HardWired 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).*

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

The Seeing

Seeing

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.

I COULD BE WRONG. But as digital media have evolved, text has played 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 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-

(Top) The Post Tool play page features a typographic treatment ranging from playful to garish. (Center) The Jodi.org site takes visual web vocabulary and maximizes it into a singular screen-as-art experience, while *Swoon* creates impact with type. (Bottom) The CondéNet epicurious.com site features food (and travel) using the resources of Condé Nast magazines.

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.
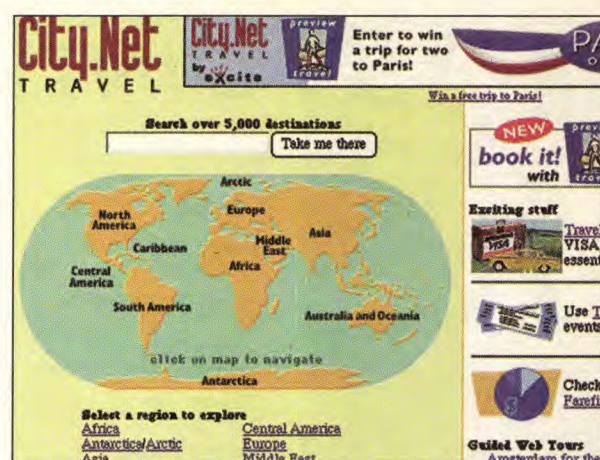
Epicurious [www.epicurious.com], divided into Epicurious Food and Epicurious Travel, provides such a diversion. Created by CondéNet, the site is comprised of content culled from and inspired by *Gourmet, Bon Appétit, Condé Nast Traveler* and *Fodor's* travel guides, and allows the armchair traveler/gourmand 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 with 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."
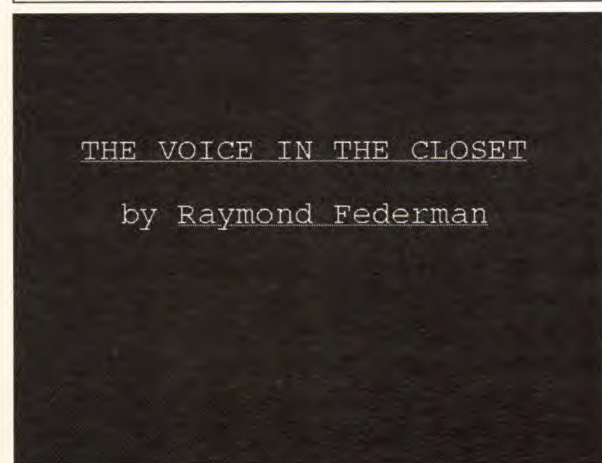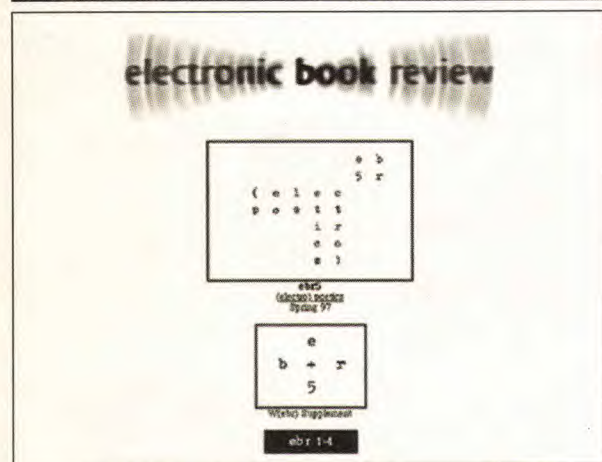
Once you have found the perfect locale, head over to Preview Travel [www.previewtravel.com], subtitled "Travel on Your Own Terms." The company operates

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 in-depth 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.

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

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* [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&lc* (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 ever-growing 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.

I**TC**

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ITC Typeface Collection

INTERNATIONAL TYPEFACE CORPORATION PRESENTS
ITS LIBRARY OF MORE THAN 1000 TYPEFACES IN A
U&lc SUPPLEMENT. THIS COMPREHENSIVE COLLECTION,
FEATURING FONTEK FONTS, HAS ITC'S WIDE RANGE OF
SERIF, SANS SERIF, DISPLAY, ORNAMENT AND ILLUSTRATION
TYPEFACE STYLES. ITC TYPEFACES CAN BE VIEWED AND
ORDERED AT WWW.ITCFONTS.COM

Serif

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.

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Tony Stan/Joel Kaden 1974

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RELATED STYLES IN OTHER SECTIONS ●

Sans serif

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.

ITC Avant Garde Gothic®
Herb Lubalin/Tom Carnase 1970
André Gürtler/Christian Mengelt/Erich Gschwind 1977

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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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Edward Benguiat 1977, 1979

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Charlotte Sans™
Michael Gills 1992

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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 **or screen.**

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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.

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

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 conte mporary advertising the perfect integration of design elements often demands uno

Excellence in typography is the result of nothing more than an att itude. Its appeal comes from the understanding used in its planni ng; the designer must care. In contemporary advertising the perf ect integration of design elements often demands

aA   aA   aA   aA
Light   Medium   Demi   Heavy

We think of italics as slanting, but that's not always true. Some *italic handwriting* of the 15th century had no slant at all, and many traditional *italic* typefaces slant no more than two or three degrees. What distinguishes a true 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

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™ · Alan Meeks/Colin Brignall 1969, 1977

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA *Medium* aA *Bold*

Academy™ Engraved · Vince Whitlock 1989

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Aftershock™ · Bob Alonso 1996

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

Type gives body and voice to silent thoughts

aA

Agincourt™ · David Quay 1983

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöûÅÇÈÍÑÖÛ[aeťsҀTh]

Type gives body and voice to silent thoughts

aA

ITC Airstream™ · Timothy Donaldson 1995

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

Type gives body and voice to silent thoughts

aA

ITC Aki Lines® · Akihiko Seki 1972

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&ßÅÇÈÍÑÖÜ

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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www.itcfonts.com

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Algerian Condensed · Alan Meeks 1988

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Ambrose™ · Alan Meeks 1985

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC American Typewriter® Outline · Tony Stan 1974

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£)ÆŒæœɛfiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

ITC Angryhog™ · Timothy Donaldson 1997

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒ&FIFLßÅÇÈÎÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

aA

ITC Anna® · Daniel Pelavin 1991

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fffiffiflflßåçèíñöû[bhklythTh]

Type gives body and voice to silent thoughts

aA

Aquinas™ · David Quay 1989

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒ&ĠÅÇÈÎÑÖÛ[ꓭAꓮAꓐBCEꓱFGHHLMQꓣRꓡꞬШⲦꟼ]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Aquitaine™ Initials · Steven Albert 1987

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒœœ&fiflßàçèíñôû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒœœ&fiflßàçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒœœ&fffiflßàçèíñüû[aabdðfhijknoprsttuyzzASU6]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒœœ&fffiflßàçèíñüû[aabdðfhijknoprsttuyzzASU6]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,°"?!$£)ÆŒßÅÇÈÍÑÔÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*†‡"?!$£){ÆŒ&FIFLSSÅÇÈÍÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

www.itcfonts.com

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".:;,*/'"?!$£)ÆŒæŒ&åçèíñöû[1234567890]RS

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

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

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&ffiflflßåçèíñöû[bgujy]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

∂A **aA**
Light Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&åçèíñöû[ABCDEFGHIJKLMNOPQRSTUVWXYZ]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,°"?!$£)ÆŒæœ&fiflßåçèíñöû[bkijklr@]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA aA
Heavy   Heavy Outline

CYRILLIC VERSION AVAILABLE ▲
RELATED STYLES IN OTHER SECTIONS ●

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..;:,.*"?!$£)ÆŒæœåfiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!/£){ÆŒæœåçèíñöû}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

▲▲

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,*†‡"?!$£]{ÆŒæœ&fiflßåçèíñöû}[]

TYPE gives body and voice to silent thoughts

ĂA ĂA
Mega Outline

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,.'"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA   aA
Mono Italic   Mono

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fffififlfflfttßåçèíñöû[c de g ikm n o qrs tt vyyzKLQRYZ thtt]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöû[ar]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,.*"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

www.itcfonts.com

▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ("•;:,*”?!$£) ÆŒçÅçÈÍÑÖÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"”?!$£)ÆŒæœ&&fiflßåçèíñöû[bde-ogjkklrt-twy AABCDEFGLMMNPQRRSVWYJ Thatoffatth

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (".;:,*"”?!$£) æœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA   **aA**
Light   Bold

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fffiflßåçèíñöû}[e-gjkprtxyz bbddshth]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£) ÆŒæœ&fiflßåçèíñöû[Th]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,*†‡"?!$£]{ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&ÅÇÈÍÑÖÛ[◆※☺]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[1234567890ABCDEFGHIJKLMNOPQRSTUVWXYZ]𝐴𝐵𝐶𝐷𝐸𝐹

Type gives body and voice to silent thoughts

aA   aA   aA   aA   aA   aA
Book   Book Italic   Book Italic Swash   Bold   Bold Italic   Bold Italic Swash

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†"?!$£){ÆŒæœ&ßåçèíñöû}[ABGDEFfGHfIJKKL]

Type gives body and voice to silent thoughts

aA aA
Outline with Swash Contour

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,`"?!$£)ÆŒæœ&fifffiflffßåçèíñöû[chctshst]

Type gives body and voice to silent thoughts

aA aA aA aA aA
Roman Italic Roman Bold Display Script

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœßfiflåçèíñöû}[]

Type gives body and voice to silent thoughts

aA aA
Regular Bold

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ@fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA aA
Light Regular

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[KLRkt]

Type gives body and voice to silent thoughts

aA aA aA
Light Medium Bold

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!\$£)[ÆŒæœ&FIFLSSÅÇÈÍÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!\$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:,*†"?!\$£){ÆŒ&SÅÇÈÍÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A — Light   A — Medium   A — Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!\$£)ÆŒ&ÅÇÈÍÑÖÛ[CGQSU4]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("".;:,*"?!\$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!\$£)æœ&fiflßåçèíñöû[hmnsz]

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".:,""?!$£)æœ&fifßåçèíñöü[g]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".:,*††"?!$£){ÆŒ &FIFLSS åçèíñöü}0@ R W

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".:,*††"?!$£){ÆŒæœ&FIFLSSåçèíñöü}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,'"?!$£)ÆŒæœ&fiflßåçèíñöü[AJDʃT]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[ELIMPVXZ35890 ☀ ☼ ☽]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

aA AA
Plain Hot Caps (Sold as one font)

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
ÆŒæœ&fiflgyʃpßåçèíñöüleffkwzABCCDEFFGHHTJKKLMNOPQRSTTUUWXYZ]

Type gives body and voice to silent thoughts

aA A
Italic Swashes

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&&ff ffi fi ffl fl ßåçèíñöü[Th]

Type gives body and voice to silent thoughts

aA aA aA aA
Roman Light Light Italic Roman Book Bold

ITC Century® Handtooled — Edward Benguiat 1993

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

Type gives body and voice to silent thoughts

aA aA
Bold   Bold Italic

Challenge™ — Martin Wait 1982

*abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ceos]*

Type gives body and voice to silent thoughts

aA aA
Bold   Extra Bold

Champers™ — Alan Meeks 1991

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Cheltenham® — Tony Stan 1975

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA aA aA
Outline   Outline Shadow   Contour

ITC Cheltenham® Handtooled — Edward Benguiat 1993

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

Type gives body and voice to silent thoughts

aA aA
Bold   Bold Italic

ITC Cherie™ — Teri Kahan 1997

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒÆŒ&FIFLSSÅÇÈÍÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

Chiller™ — Andrew Smith 1995

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[LLTfI♡⅌☀✳†#♡⊕

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£) ÆŒæœ&fiflßàçëìñöû[afftgkllstt]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,;:*"?!$£)ÆŒæœ&fiflßàçëìñöû[]

Type gives body and voice to silent thoughts

aA aA
Plain Light

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£) ÆŒæœ&fiflßàçëìñöû[e km vs ABCDEFGHJKMNPQRTV]asctetfrgyisllntsptaus

Type gives body and voice to silent thoughts

aA aA aA
Regular Italic Bold Italic

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*+"?!$£){ÆŒæœ&ßàçëìñöû}[]

Type gives body and voice to silent thoughts

aA aA aA
Contour Outline Shadow Outline

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 **SPEED** by?

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*††"?!$£){ÆŒæœ&fiflßåçèíñöûʒ[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (".;:, *"?!$£) ÆŒæœ&fiflßåçèíñöû//

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA — Regular   aA — Italic   aA — Bold

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA — Roman   aA — Italic

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (".;:, *"?!$£) æœ&fiflßåçèíñöû[sz8A]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA — Light   aA — Medium   aA — Bold   aA — Bold Condensed

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (".;:, *"?!$£) ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA — Italic   aA — Italic Inline Shadow   aA — Bold Italic   aA — Extra Bold Italic

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▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœɇáđßåçèíñöû[abgn]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890»»»▷↗⚡
(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[acðegiforuyABEFHLNOTU]☀☀☺☀⚘☕🍺📺🍎☂♥🌐

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,*"?!$£]ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû[]

Type gives body and voice to silent thoughts

aA   aA
Regular   Bold

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A   A
Open   Black   (Sold as one font)

CYRILLIC VERSION AVAILABLE ▲
RELATED STYLES IN OTHER SECTIONS ●

Display | 51

Digitek™
David Quay 1990

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[]

Type gives body and voice to silent thoughts

aA

ITC Dinitials™
Helga Jörgensen 1995

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890?
ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

(Sold as one font) — Positive — Negative

Dolmen™
Esselte Letraset Ltd. 1987

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,'"?!$£)ÆŒæœ&fiflßåçèíñöû[R]

Type gives body and voice to silent thoughts

aA

ITC Drycut™
Serge Pichii 1997

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflssåçèíñöû}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Dynamo Shadow
Alan Meeks 1977

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,'"?!$£)ÆŒæœ&fiflßåçèíñöü[!]

Type gives body and voice to silent thoughts

aA

ITC Eastwood™
Martin Archer 1997

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

Type gives body and voice to silent thoughts

aA

Edwardian™ Medium
Colin Brignall 1983

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[]

Type gives body and voice to silent thoughts

aA

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▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:.†‡"?!&£)ÆŒæœßàçèíñöùþßðq/ABCDEFGHIJKLMNOPQRSTUVWXYZ/*

Type gives body and voice to silent thoughts

aA aA
Regular — Bold

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßàçèíñöû}[]

Type gives body and voice to silent thoughts

aA *aA* **aA** ***aA***
Roman — Italic — Bold — Bold Italic

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:.*"?!$£)ÆŒ&ÀÇÈÍÑÖÙ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&ÀÇÈÍÑÖÙ[CEGILNSY1]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßàçèíñöû[ABEGKLPRYZabcdegfhpqstyз235]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßàçèíñöû}[]

Type gives body and voice to silent thoughts

aA aA aA
Outline — Contour — Ultra

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890⊙(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[αςιϛℱHHMNU]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒ&ÅÇÉÍÑÖÜ[ ]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!ſ£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

(Sold as one font) dA dA
Normal Not So Normal

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA aA
Compressed Engraved

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(";:,*"?!$£)æœ&Ɛffffiflßåçèíñöû[ABCDEFGHJKLMNOPQVWde-kggir tv-wctofst Th]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:.*"?!$£){ÆŒæœ&ßåçèíñöû}

Type gives body and voice to silent thoughts

aA

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▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"”?!$£)ÆŒæœ&fiflßåçèìñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"”?!$£)ÆŒæœ&fiflßåçèìñöû[]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".:;,*†‡"?!$£){ÆŒ&FIFLSSÅÇÈÍÑÖÚ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"”?!$£)ÆŒæœ&fiflßåçèìñöû[acdilloryGLT]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fiflßåçèìñöû[a3de efg gh JkKlr rst wxyy AGLMQSUVWYZ]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû

Type gives body and voice to silent thoughts

aA **aA**
Medium Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&FIFLSSÅÇÈÍÑÖÚ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

CYRILLIC VERSION AVAILABLE ▲
RELATED STYLES IN OTHER SECTIONS ●

Follies — Alan Meeks 1991

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("";:,*""?!$£)ÆŒ&ÅÇÈÍÑÖÛ[N]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Fontoon — Galápagos Design Group 1995

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

Type gives body and voice to silent thoughts

aA

Forest Shaded — Martin Wait 1986

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,°"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Frances Uncial — Michael Gills 1995

abcdefghijklmnopqrstuvwxyz1234567890
(".;:,*"?!$£)æœ&fifjflLftß[6hık IŁLpRytt] 🐕 ✳ 🐂

type gives body and voice to silent thoughts

a

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

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890O(".;:,*"?!$£)ÆŒ&ÅÇÈÍÑÖÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

aA A A A
Medium Normal Highlight Inline

ITC Franklin Gothic — Photo-Lettering 1980

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA aA aA
Contour Outline Outline Shadow

ITC Freddo — James Montalbano 1996

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

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[adeehiklmmnorssuxftfponorquvrR]

Type gives body and voice to silent thoughts

aA aA
Regular Bold

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

Type gives body and voice to silent thoughts

aA aA
Bold Bold Italic

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[gANQ] ♔ ♡ ✕ ✳ ✿

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[bqd]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöû[Th]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fffiflßåçèíñöû[tþth]

Type gives body and voice to silent thoughts

aß

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abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ@ßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£)[ÆŒæœ&fiflßåçèíñöû][]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ffiflßåçèíñöû/Th&dpχTRZ/

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœGfiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)æœ&fiflßåçèíñöû/efgklmnrßtttvwyyPMNVW/

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

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

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(",;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,°"?!$£)æœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA (Regular)   aA (Solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ÅÇÈÍÑÖÛ[EFHNUY]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&ÄÇÈÍÑÖÛ[✃ ✄ ❧]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

Æ

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,°"?!$£)ÆŒæœ&fiflßåçèíñöû[gnwxyàègNUWXY]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA Medium Condensed   **aA** Bold Condensed

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,°"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[☺✾✪✹◐☆☜✉✺☉△]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*✝✿"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[25]

Type gives body and voice to silent thoughts

aA

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▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:, *"?!$£)ÆŒæœ&fiflßàçèíñöû[abcefiijklmoprsıuvwxzEHYVWYfffolorqutıve]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:, *"?!$£)ÆŒæœ&fiflßàçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:, *"?!$£)ÆŒæœ&fiflßàçèíñöû[ı]

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßàçèíñöû}[▨❀✳☀ⵌ]

Type gives body and voice to silent thoughts

aA
Demi

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:, *"?!$£)ÆŒæœ&ßàçèíñöû

Type gives body and voice to silent thoughts

aA aA
Regular   Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,*"?!$£]ÆŒ&ÅÇÈÍÑÖÛ[▨ⵌ❦ⵎ▤ɟ❖✳ ⵌ ⵌ]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".:,.*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[acdehnorstAKV]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRStuvWxyz
1234567890(".:,.*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[aentuwMVYzm]

Type gives body and voice to silent thoughts

aA (Sold as one font)   aA Regular   aA Too

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".:,.*"?!$£)ÆŒ&fiflßåçèíñöû[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".:,.*"?!$£)ÆŒæœ&fiflßåçèíñöû[abcdkloogrswBLT]☀⚡☺☺☺☀

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&FIFLSSÅÇÈÍÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA Regular   AA Condensed   AA Lino   AA Xilo   AA Xilo Condensed   AA Deco

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▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:,*†‡"?!$£){ÆŒœæ&fiflßãçèíñöû}[gj]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:,*†"?!$£){ÆŒæœ&ßãçèíñöû}[]

Type gives body and voice to silent thoughts

aA   aA   **aA**
Outline   Contour   Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:,*"?!$£)ÆŒ&ÅÇÈÍÑÖÛ[APRU]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".,:,*"?!$£)ÆŒæœ&ffifflßãçèíñöû[abcdeæggiijklmoqrrrssetuvwxyyzzTiTh] &c

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:,*†‡"?!$£)ÆŒæœ&fiflßãçèíñöû[]ABCDEFGHIJ

Type gives body and voice to silent thoughts

AA   A
Regular   Initials   (Sold as one font)

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:,*†‡"?!$£){ÆŒæœ&fiflßãçèíñöû}[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:,*"?!$£)ÆŒæœ&fiflßãçèíñöû[aбд]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHiJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fffififfißåçèíñöû}[titttttiTh]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,;:,*†‡"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

aA aA

(Sold as one font)   Normal   Not So Normal

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

Type gives body and voice to silent thoughts

aG

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ABCDEFGHIJKLMNOPQRSTUVWXYZ]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[DT]«»

Type gives body and voice to silent thoughts

aA

www.itcfonts.com

▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (".;:, *"?!$£) ÆŒæœ&fiflßåçèiñöü [f/x]

Type gives body and voice to silent thoughts

aA aA
Regular   Chrome

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£) ÆŒæœ&fiflßåçèïñöü[]

Type gives body and voice to silent thoughts

aA

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (".;:, *"?!$£) ÆŒæœ&fiflßåçèïñöü[]

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 (".;:, *"?!$£) æœ&fiflßåçèïñöü [abcdefgghhijkklmnopqrstuuvxyzABDFGJKMNPQRST]

Type gives body and voice to silent thoughts

aA

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,*†‡"?!$£}{ÆŒæœ&fiflßåçèíñöü}[]

Type gives body and voice to silent thoughts

aA aA **aA**
Book   Medium   Bold

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèïñöü[]

Type gives body and voice to silent thoughts

aA

CYRILLIC VERSION AVAILABLE ▲
RELATED STYLES IN OTHER SECTIONS ●

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßàçèíñöû[rsw]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßàçèíñöû[kvw]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£|ÆŒæœ&fiflßàçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßàçèíñöû[]

Type gives body and voice to silent thoughts

aA aA
Light   Italic

▲

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A A
Regular   Bold

●

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒÆð&fiflSSÅÇÈÍÑÖÛ}[ÅAOPRRSSOO&EATIALELLTHTTATPÒBFORTHE]

TYPE GIVES BODY AB VOICE T̥ SILENT THO̥UGHTS

AA AA
Light   Bold

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßàçèíñöû[]

Type gives body and voice to silent thoughts

aA

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▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:.ˆ†‡"?!§£][ÆŒæœ&fiflßàçèíñöû}[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:.*"?!§£){ÆŒæœ&Bàçèíñöû}[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:. *"?!§£)æœ&fiflßàçèíñöû[ELbdhíkgsyetofstthTh]~©®

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:.*"?!§£)ÆŒàçèíñöûÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:.ˆ†‡"?!§£)(ÆŒßfiflßÀÇÈÍÑÖÛ)[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:.ˆ"?!§£]ÆŒæœ&fiflßàçèíñöû[FLmEEFJLTZ]

Type gives body and voice to silent thoughts

aR   aR
Regular   Italic

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:.*"?!§£){ÆŒæœ&Bàçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Milano™
David Quay 1985

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:;."?!$£)ÆŒæœ&fiflßåçëïñöü[]

Type gives body and voice to silent thoughts

a A

ITC Minska®
Carl Crossgove 1995, 1996

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:;.,*†‡"?!$£){ÆŒÐŒƋfiflßåçëïñöü}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA   AA   AA
Light   Medium   Bold

Mistral™ &
Mistral™ Light by ITC
Roger Excoffon 1953
Phill Grimshaw 1997

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:;.,*"?!$£)ÆŒæœ&fiflßåçëïñöü[esquffllonstth]

Type gives body and voice to silent thoughts

aA   *aA*
Light   Regular

ITC Mithras™
Bob Anderton 1994

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:;.*†‡"?!$£){ÆŒæœ&fiflßåçèïñöû}[]

Type gives body and voice to silent thoughts

aA

Mo' Funky Fresh™
David A. Sagorski 1993

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".,:;.,*"?!$£)
ÆŒÆÅÇÈÏÑÖÜ[ABCDEFGHIJKLMNOPQRSTUVWXYZƋ]/✳♡♁≋≈⤳◑◉▦⚚◎♈✸☼✺

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Mona Lisa®
Pat Hickson 1991

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".,:;.*†‡"?!$£){ÆŒæœ&fiflßåçëïñöü}[1234567890]

Type gives body and voice to silent thoughts

aA   aA
Solid   Recut

Montage™
Alan Dempsey 1995

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

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

Type gives body and voice to silent thoughts

aA **aA**

Bold   Condensed
        Bold

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

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&ßÅÇÈÍÑÖÛ

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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

Type gives body and voice to silent thoughts

ᴀA   ᴀA

Light   Bold

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

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£) ÆŒæœ& fffiflß åçèíñöû [ðħħ(ʒʁuvwxyʒℳ]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts
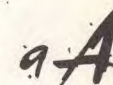
aA aA aA
Regular Bold Shaded

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

əA əA əA əA
Light Regular Bold Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
ÆŒ&ÅÇÈÍÑÖÛ[ABCDEFGHIJKLMNOPQRSTUVWXYZ]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£){ÆŒæœ&fiflßåçèíñöü}[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöü}[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQ
RSTUVWXYZ1234567890(".;:,"??)(ÆŒæœ&ßåçèíñöü}

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[aencijlmprstty]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
ÆŒæœ&fiflßåçèíñöüTAABBCCDEEFGHIJKKLMNOPPQQRRSTUVWXYZZ1

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[acdegijklmnpqsttwyA]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[goryst]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..;:,*†‡"?!$£}{ÆŒ æœ&ﬁﬂßåçèíñöû}[]

Type gives body and voice to silent thoughts

(Sold as one font) aA Regular aA Too *

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[ijrtGOS123456789]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..,,""?!$£)ÆŒ&ÅÇÈÍÑÖÛ

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890("..;:,*"?!$£)ÆŒ&ÅÇÈÍÑÖÛ
[AABBCCDEFGHHJKKMNNPPQRRSTUVWXYY]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(*.,.''?!$£)ÆŒæœ&fiflßåçèíñöûÅÇÈÍÑÖÜ[eswAKRSW]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

aA
Lightline

A
Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,°"?!$£)ÆŒ&ÅÇÈÍÑÖÜ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ffffiflßåçèíñöû[ɒiTh]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,*"?!$£)ÆŒ&ÅÇÈÍÑÖÛ[]

Type gives body and voice to silent thoughts

A
Regular

aA
Line Out

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[]

Type gives body and voice to silent thoughts

aA
Regular

aA
Demi Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,°"?!$£)ÆŒ&ÅÇÈÍÑÖÜ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßàçèíñöû(adiotrw ST)

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßàçèíñöû[]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(`.;:,*"?!$£)ÆŒ&ÀÇÈÍÑÖÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßàçèíñöû[A]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(`.;:,*"?!$£)ÆŒæœ&fiflßàçèíñöû[]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
ÀÇÈÍÑÖÛ(".;:,*"?!$£)ÆŒ&[CEFGJKLMNNOOQQR/STUVWUXXYZ3347]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A   A
Bold Bold
      Condensed

▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,^†#"?!$£){ÆŒæœ&fiflßåçèíñöü}[]

Type gives body and voice to silent thoughts

a/A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[Thosft]~

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,*"?!$£]ŒŒæœ&fiflßåçèíñöü[gjksuwxyAJKMMNNSUWXY]

Type gives body and voice to silent thoughts

aR   aR
Regular   Italic

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[T]

Type gives body and voice to silent thoughts

aA   aA
Light   Light Italic

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†"?!$£)ÆŒæœ&ßåçèíñöü

Type gives body and voice to silent thoughts

oA   oA   oA
Light   Regular   Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&ÅÇÈÍÑÖÜ[♦♦♦♦♦♦♦]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[HKadies]

Type gives body and voice to silent thoughts

aA

CYRILLIC VERSION AVAILABLE ▲
RELATED STYLES IN OTHER SECTIONS ●

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöü[wABKW]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æ&fiflßåçèíñöûlaobbhcdefhiklmnopprsstuvwxyzIJexSt]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöü[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£)ÆŒæœ&fiflßåçèíñöü][]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[aegkqWY7]✿☆✓⇨

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Scriptease™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû//

Type gives body and voice to silent thoughts

aA

Scriptek™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœßfiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA *aA*
Regular Italic

Scruff™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
123456789¤(".;:,*"?!$£) ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Serengetti™

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflssåçèíñöû}[]

Type gives body and voice to silent thoughts

AA

ITC Serif Gothic®

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

Type gives body and voice to silent thoughts

aA aA
Black Bold Outline

Shaman™

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
ÆŒ&ÅÇÈÍÑÖÛ[¡TH]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Shatter™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("·;:,*"”?!$£)ÆŒ&ÅÇÈÍÑÖÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"”?!$£)ÆŒ&ÅÇÈÍÑÖÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"”?!$£)ÆŒ&ÅÇÈÍÑÖÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"”?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"”?!$£)ÆŒæœ&ffffifflßåçèíñöû[deghkprsxz_ßDEFGHNORTUWXY]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßSÅÇÈÍÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fiflßÅçèíñöû[

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßÅçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßÅçèíñöû[fvwzLNZ2]

Type gives body and voice to silent thoughts

aA aA **aA**
Regular   Bold   Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒ&FIFLßÅÇÈÍÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßÅçèíñöû}[]

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*†‡"?!$£)(ÆŒæœ&ffifflffflfft߂çèíñöü)[aaebcdeeffghiijklmnnopπrπßsstttuvwyzŒFFGHILMNNOUVWXY1234567890]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA aA
Regular Bold

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£)(ÆŒæœ&ßåçèíñöü)[]

Type gives body and voice to silent thoughts

aA

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒ&FIFLSSÅÇÈÍÑÖÛ}[▲◀★⚡ᴓ✦▲✦]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

▲

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

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

(Sold as one font)   Regular   Reversed

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
ÆŒ&ÅÇÈÍÑÖÛ[ABCDEFHIALMOPQRSTUVWYZZ234567890]❋☠⚜❋☠⚜

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ar]

Type gives body and voice to silent thoughts

aA

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".;:,*"?!$£]ŒŒæœ&fiflßåçèíñöû[dguxAUVWX]

Type gives body and voice to silent thoughts

aA

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890⊙(".;:,*"?!$£)ÆŒæœ+fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

---

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

Type gives body and voice to silent thoughts

aA

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890]

Type gives body and voice to silent thoughts

aA aA
Regular   Italic

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890]

Type gives body and voice to silent thoughts

aA aA
Regular   Italic

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ§fiflßåçèíñöû[abcdefghijklopqrtuwAGICKLMNOPRSTTUVWY]

Type gives body and voice to silent thoughts

aA

---

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöû[bδðeghhkklpqrrrₓspchæfflffkllðshftt&LTh]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†"?!$£){ÆŒæœ&ßåçèíñöû}

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[☺]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,"?!$£)æœ&fiflßåçèíñöû[aborsxcærgrtrta]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ+fiflßåçèíñöû[ABCDEFGHIJKLMNOPQRSTUVWXYZæeginoopsta]

Type gives body and voice to silent thoughts

aA

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

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ls]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[aaadfghjklmnpqrstuvwxzAFGHJKMNPRSTUVWXY]

Type gives body and voice to silent thoughts

aA   aA   aA
Roman   Roman Italic   Roman Bold

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒœœ&Båçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA   aA
Regular   Bold

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,''?!$£)æœ&fiflßåçèíñöû[Th]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,'†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

CYRILLIC VERSION AVAILABLE ▲
RELATED STYLES IN OTHER SECTIONS ●

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£) ÆŒæœ&fiflßåçèíñöû[atg]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£) ÆŒæœ&fiflßåçèíñöû[mnsh]

Type gives body and voice to silent thoughts

aA aA
Regular Inline Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£) ÆŒ&ÅÇÈÍÑÖÚ[J]

TYPE GIVES BODY AND VOICE
TO SILENT THOUGHTS

A

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

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflÅÇÈÍÑÖÚ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}()

Type gives body and voice to silent thoughts

əA əA əA əA
Black Outline Sawtooth Black Sawtooth Outline

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:, *"?!$£)ÆŒæœ&fiflßåçèíñöûldghzHXQWJ

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE
● RELATED STYLES IN OTHER SECTIONS

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[R]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
ÆŒ&ÅÇÈÍÑÖÛ[AAOoßRBCACHCKCRHTLAELNNTOOPRRRSSASCSSTHTZ234457]⁜

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

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

Type gives body and voice to silent thoughts

aA

www.itcfonts.com

Ornaments

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.

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

1 2 3 4 5 6 7 8 9 0 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
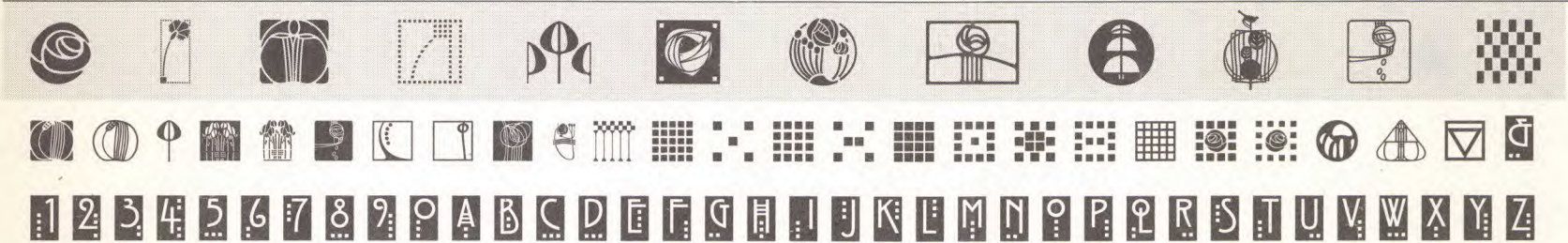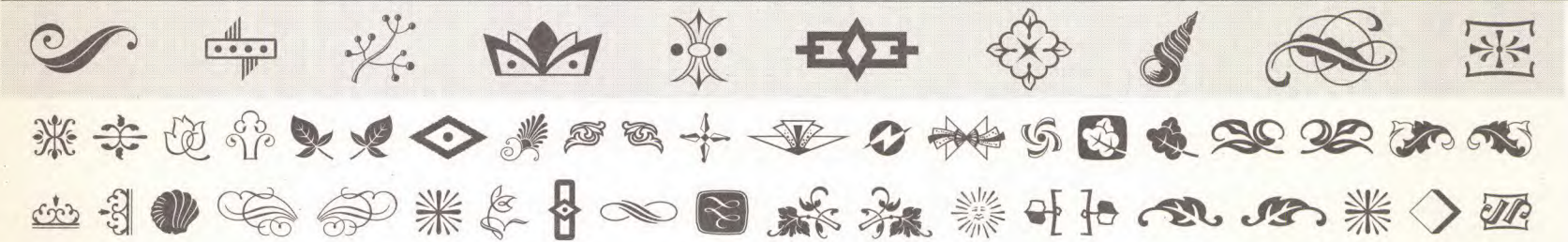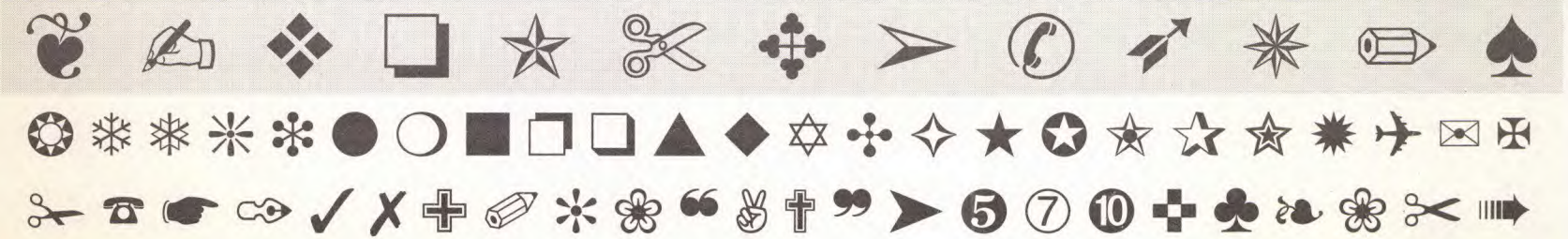
illustration fonts

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.

FONTEK *DesignFonts*®

Attitudes — Hugh Whyte 1993

ITC Backyard Beasties™ — Galápagos Design Group 1995
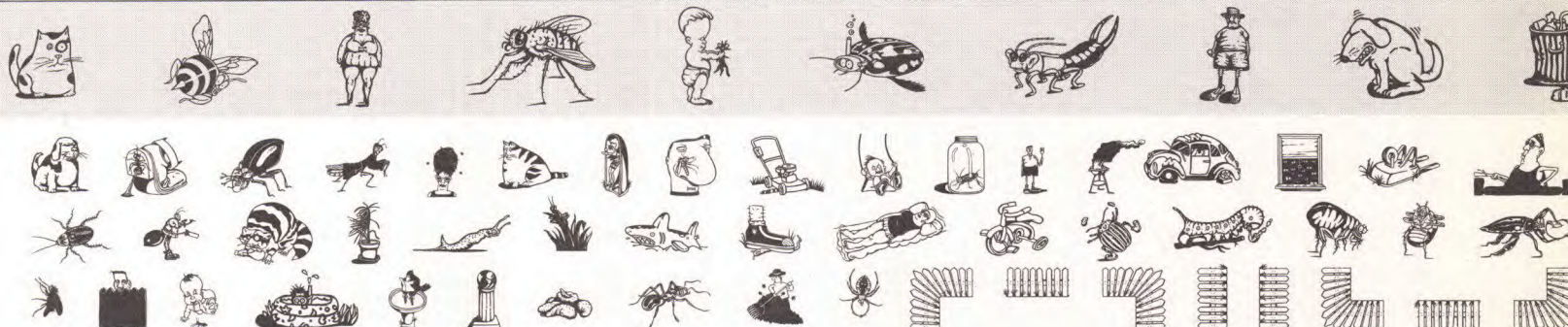
Calligraphic Ornaments — Richard Bradley 1993
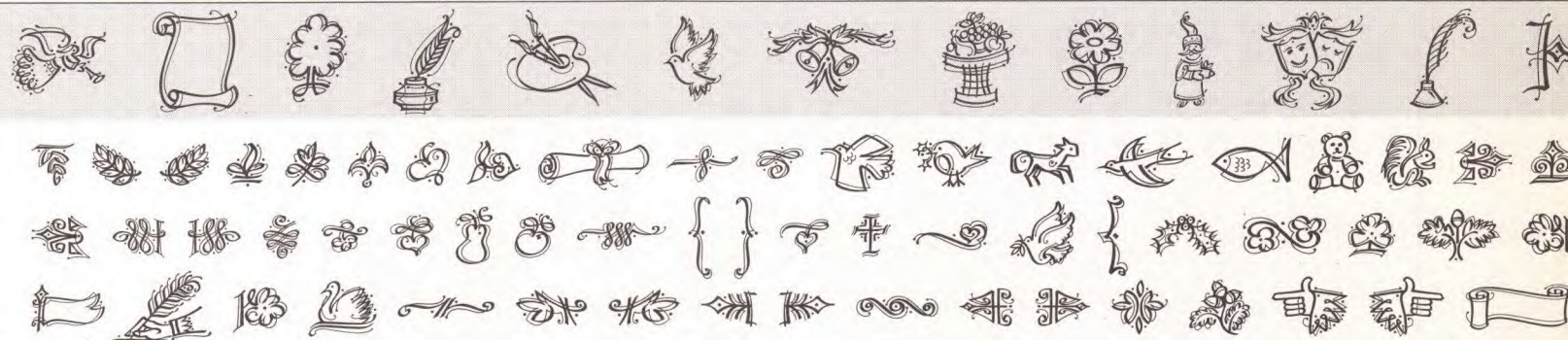
Celebrations — James Wilson 1993
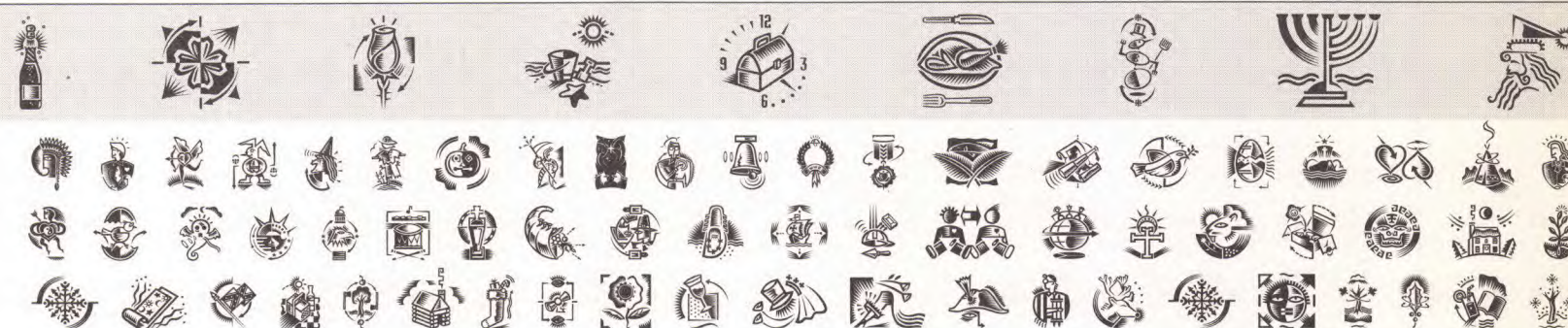
Commercials — Tom R. Garrett 1993

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.

Slightly taller

● RELATED STYLES IN OTHER SECTIONS

RELATED STYLES IN OTHER SECTIONS ●
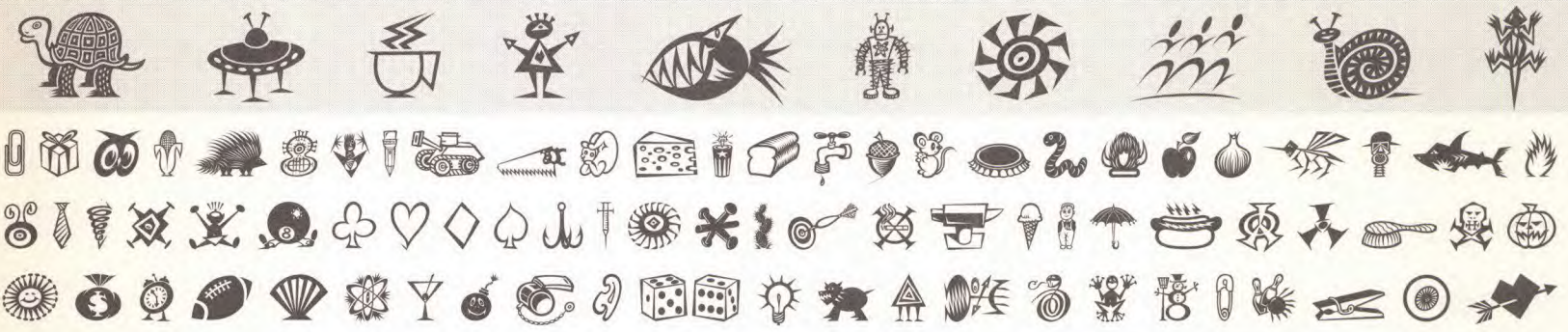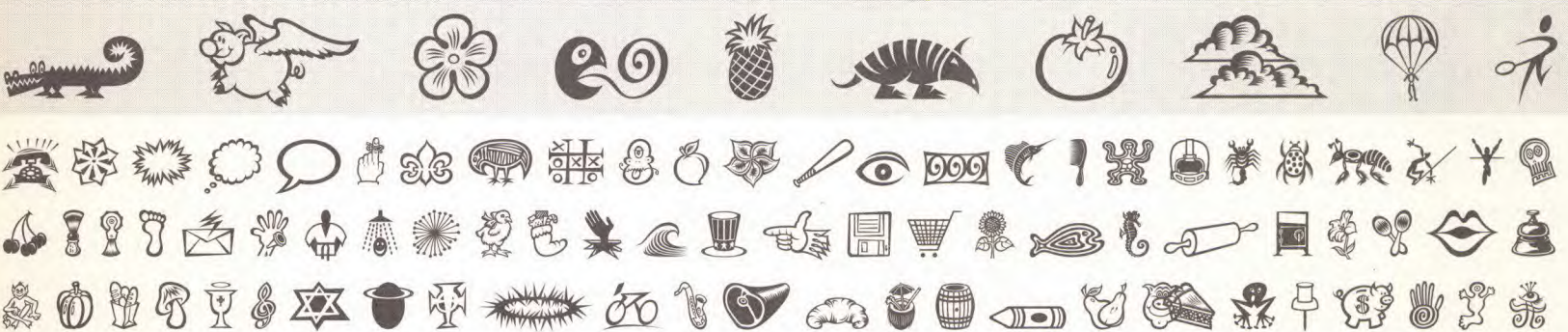
Giambattista **Bodoni** designed elegant, refined types with a striking amount of contrast between thick and thin strokes. When he used them in printing, he gave them more space for an open appearance so the thin strokes wouldn't get lost among the thick, and he spaced between the lines very generously. The result was text that was stately, spacious, and easy to read.
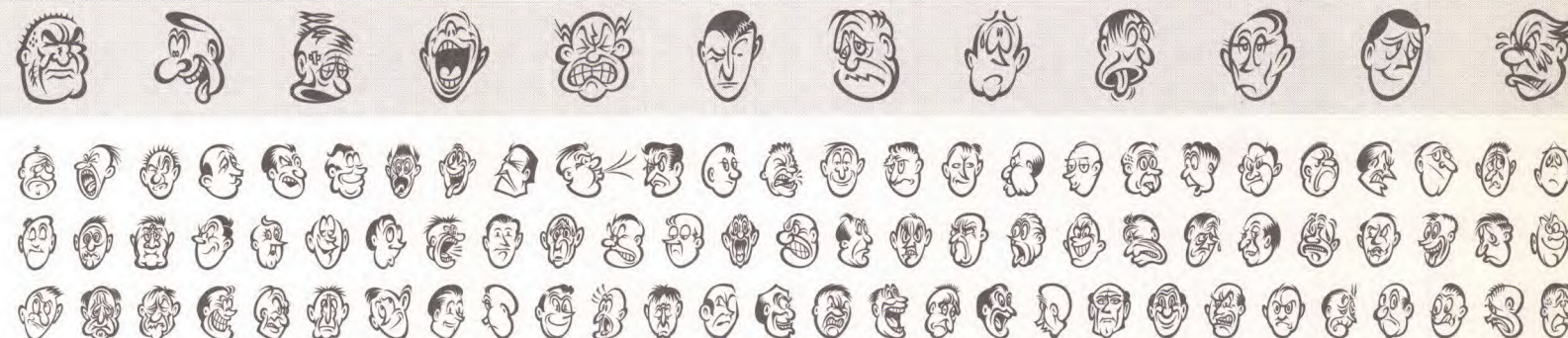
www.itcfonts.com

● RELATED STYLES IN OTHER SECTIONS
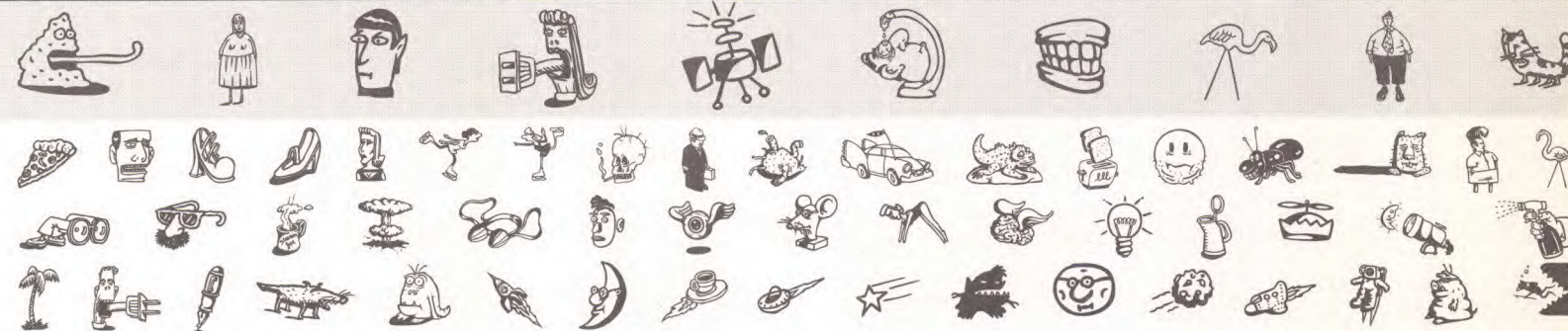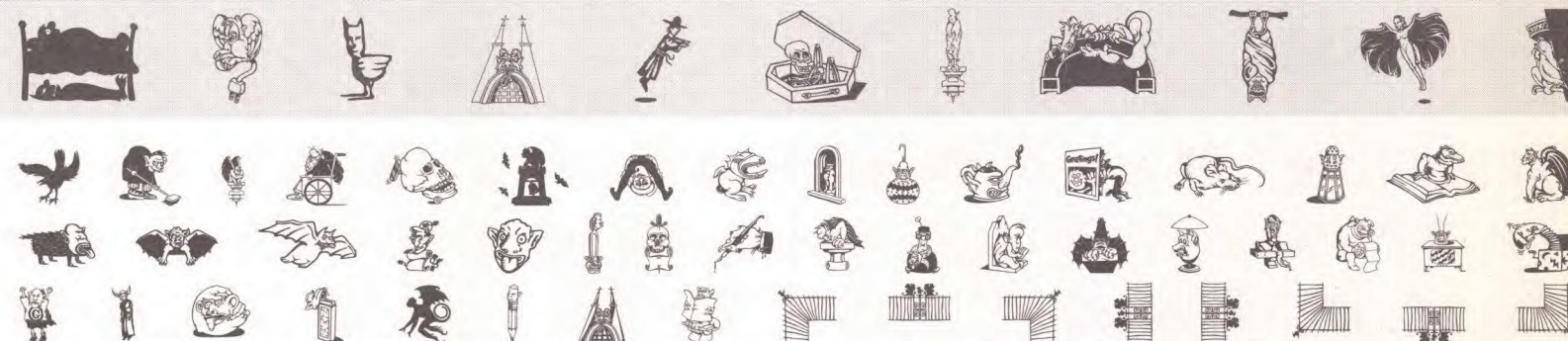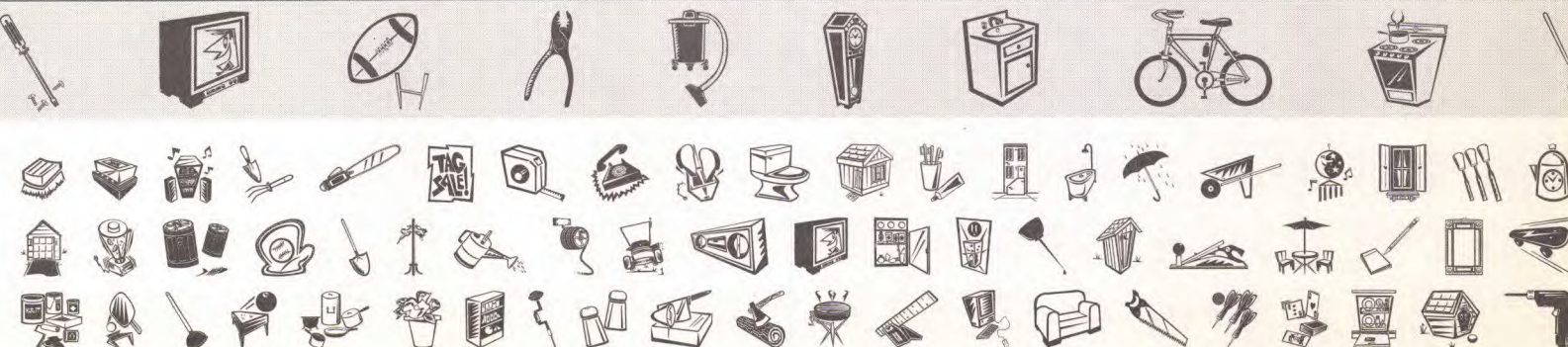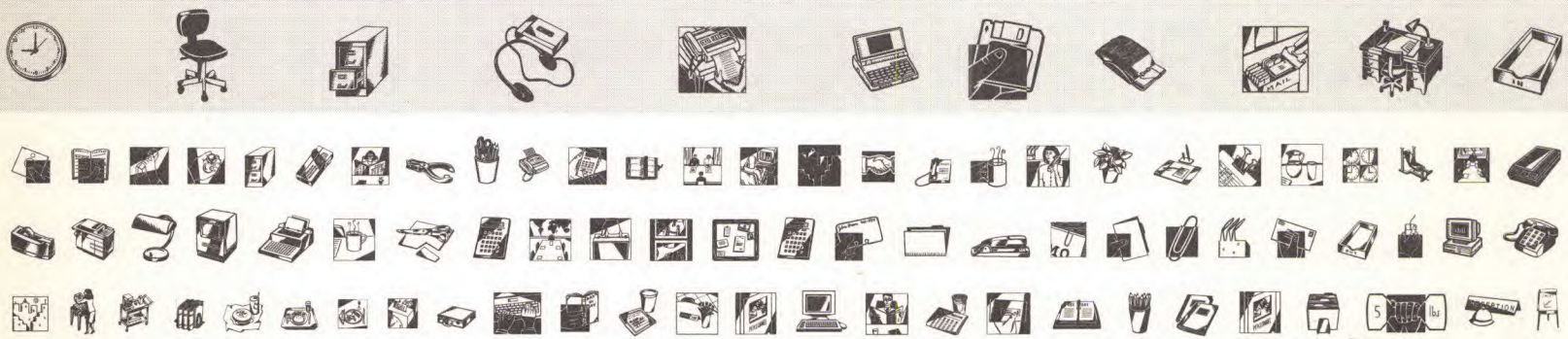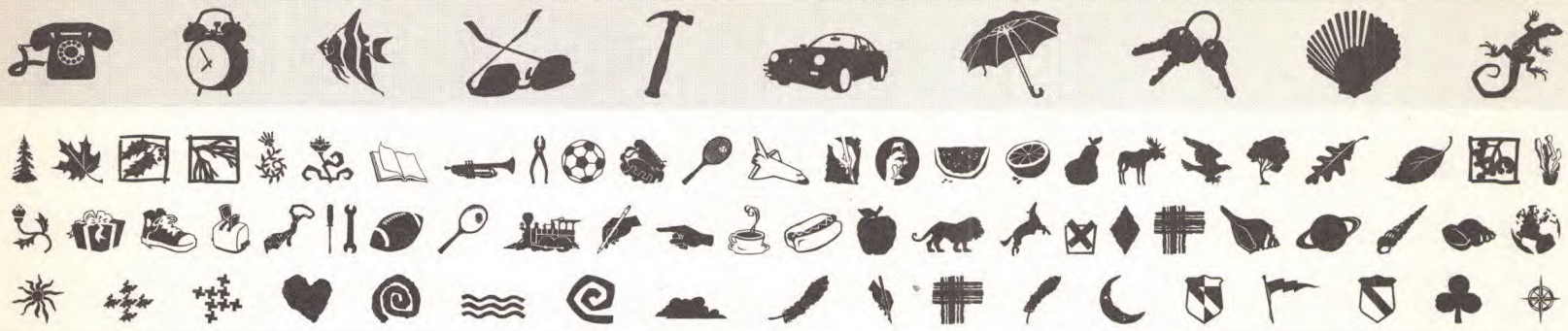
100 years ago, when most typesetting was done by hand, the very large display sizes of type would have been produced **IN WOOD** because metal types of that size were heavy and awkward to work with. **IN WOOD**

Organics
Debbie Hanley 1993
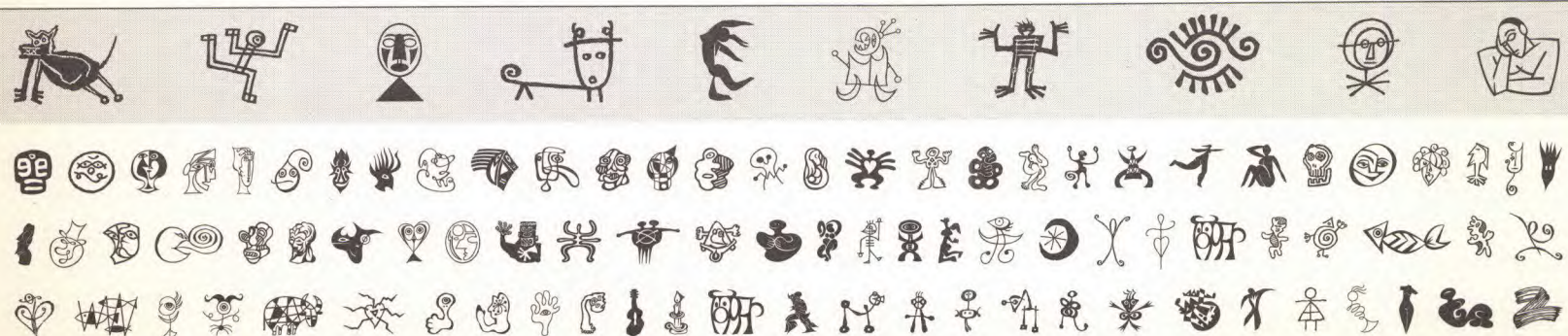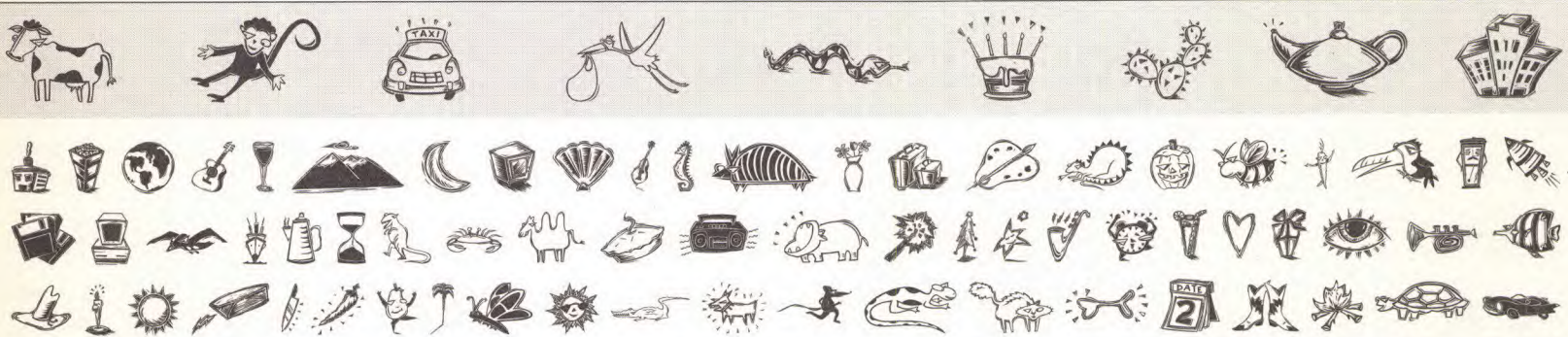
Since *DesignFonts*® are fonts, you can resize them, color them, stretch them and even try out type effects like shadow or outline. Tracking and kerning make it easy to position a line of images across the page.
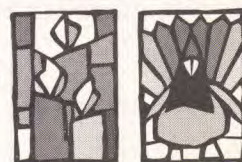
Organics 2
Debbie Hanley 1993

Primitives
Tom Lueviach 1993

Radicals
Teresa Hopkins 1993

ITC Situations™
Deborah Zemke 1997

● RELATED STYLES IN OTHER SECTIONS
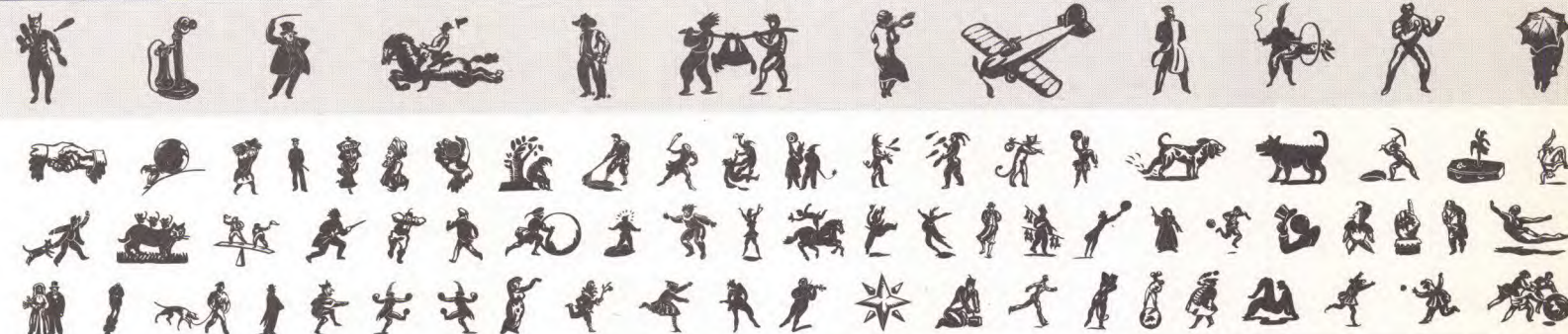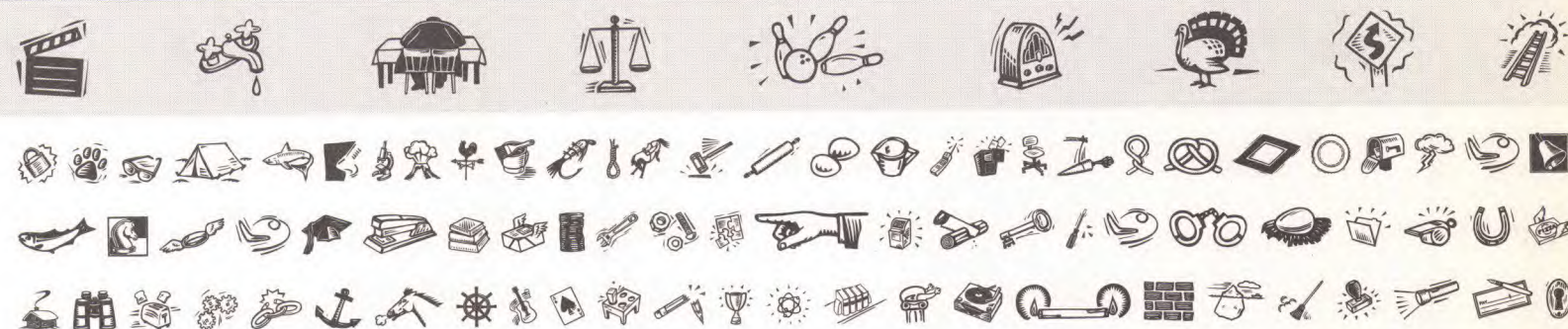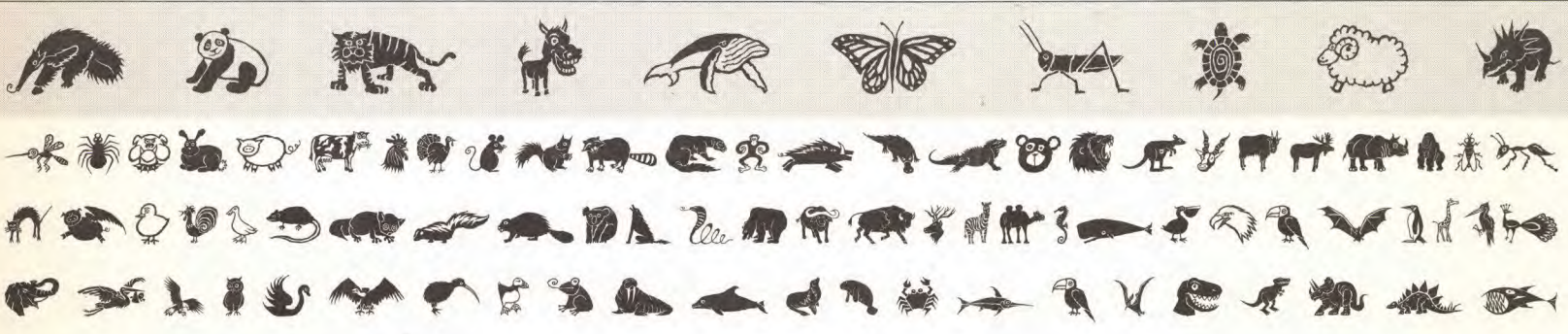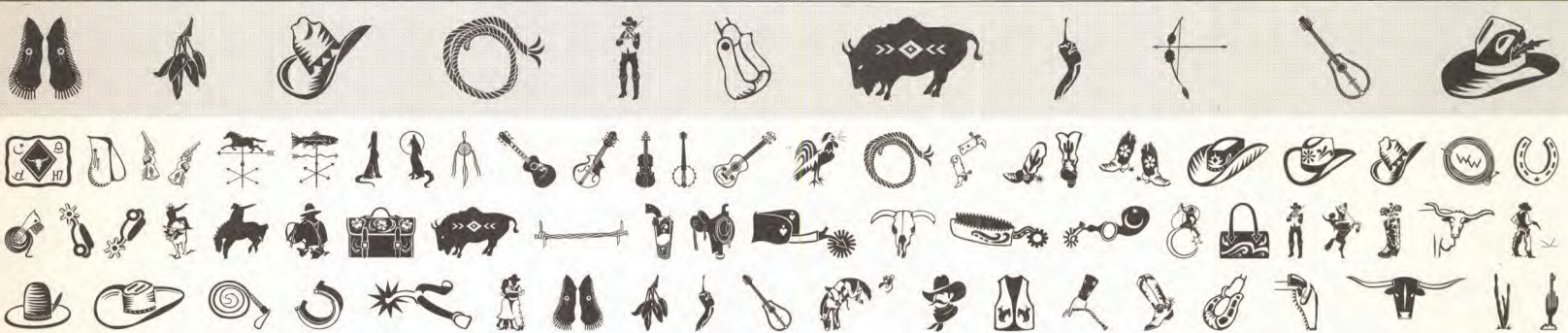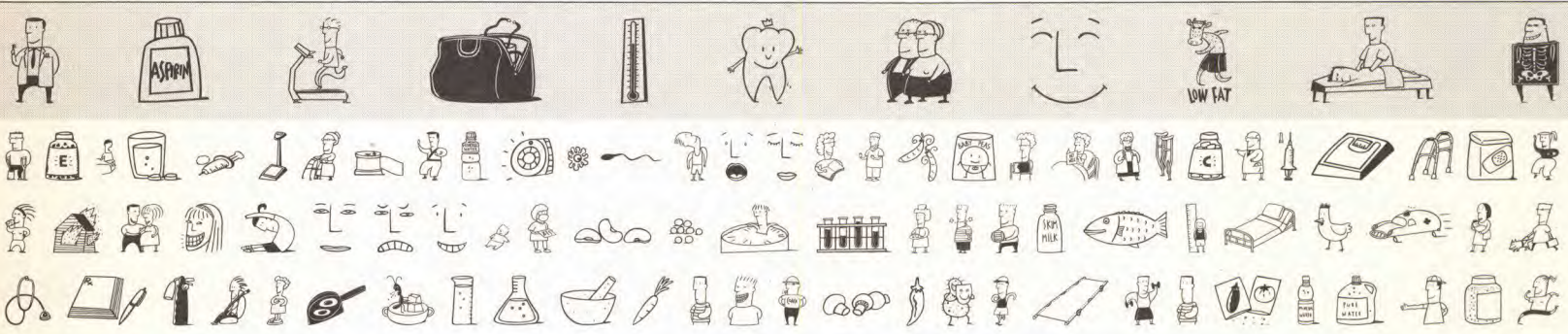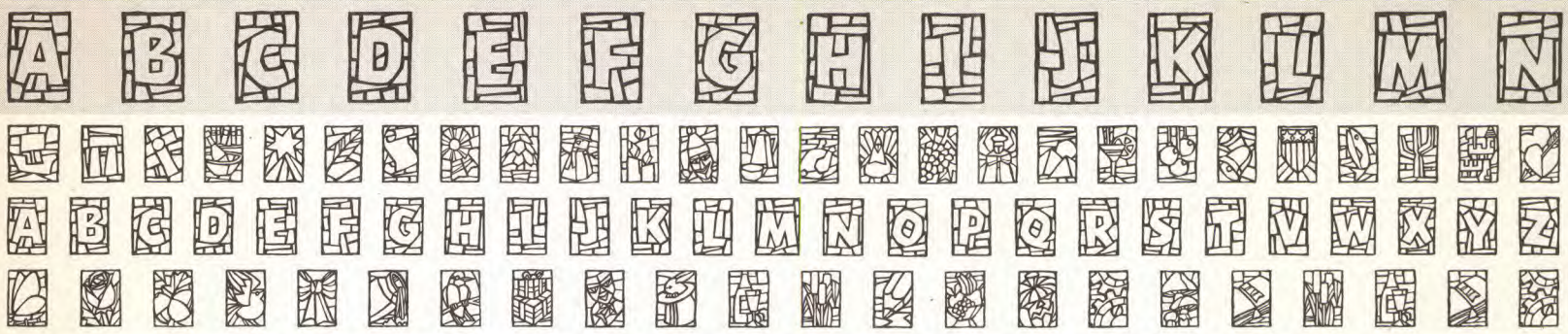
IN THE DAYS OF METAL TYPE, PRINTERS CALLED Ornaments STOCK TYPECUTS, OR DINGBATS. SERIES OF ORNAMENTS MANUFACTURED ON TYPE BODIES WERE EASIER TO USE AND WERE MUCH LESS EXPENSIVE THAN COMMISSIONING ORIGINAL ILLUSTRATIONS. TODAY WE HAVE DESIGNFONTS: SPOT ILLUSTRATIONS THAT POSSESS THE BEAUTY AND ORIGINALITY OF EARLY TYPOGRAPHIC ORNAMENTS YET HAVE THE FUNCTIONALITY AND TECHNICAL EFFICIENCY OF A FONT.

Cyrillic

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

АБВГГДЂЕЁЄЖЗSИЙІЇЈКЛЉМНЊОПРТЋУЎФХЦЧЏШЩЪЫЭЮЯ
1234567890(".;:,*†"?!(£)

НЕМАЯ МЫСЛЬ ОБРЕТАЕТ ПЛОТЬ И ГОЛОС В ШРИФТЕ

Б Б Б
Light Regular Bold

ITC Avant Garde Gothic® Cyrillic
Herb Lubalin/Tom Carnase/ Vladimir Yefimov 1994

АБВГДЂЕЁЄЖЗSИЙІЇЈКЛЉМНЊОПРТЋУЎФХЦЧЏШЩЪЫЬЭЮЯ
абвгдђеёєжзѕийіїјклљмнњопрстћуўфхцчџшщъыьэюя 1234567890

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

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

бБ бБ **бБ** *бБ*
Book Book Oblique Demi Demi Oblique

ITC Bauhaus® Cyrillic
Edward Benguiat/Victor Caruso/ Elvira Slysh/Tatiana Lyskova 1995

АБВГГДЂЕЁЄЖЗSИЙІЇЈКЛЉМНЊОПРТЋУЎФХЦЧЏШЩЪЫЭЮЯ
абвггдђеёєжзийіїклљмнњопрстћуўфхцчџш щъыьэюя 1234567890

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Light Medium Demibold Bold Heavy

ITC Beesknees® Cyrillic
David Farey/Tatiana Lyskova 1995

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НЕМАЯ МЫСЛЬ ОБРЕТАЕТ ПЛОТЬ И ГОЛОС В ШРИФТЕ

Б

ITC Benguiat Gothic® Cyrillic
Edward Benguiat/ Aleksandr Tarbeyev 1995

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Book Book Italic Medium Medium Italic Bold Bold Italic Heavy Heavy Italic

ITC Bookman® Cyrillic
Edward Benguiat/Lyubov Kuznetsova/ Tagir Safayev 1994

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● RELATED STYLES IN OTHER SECTIONS

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Немая мысль обретает плоть и голос в шрифте

6Б

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6Б Light   *6Б* Light Italic   6Б Book   *6Б* Book Italic   **6Б** Bold   ***6Б*** Bold Italic

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6Б Book   6Б Medium   **6Б** Demi   **6Б** Bold   **6Б** Ultra

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Regular	Kursiv	Bold	Kursiv Bold	Extra Bold	Kursiv Extra Bold	Heavy	Kursiv Heavy

**АБВГЃҐДЂЕЁЄЖЗЅИЙІЇЈКҚЛЉМНЊОПРСТЋУЎФХЦЧЏШЩЪЫЭЮЯ
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НЕМАЯ МЫСЛЬ ОБРЕТАЕТ ПЛОТЬ И ГОЛОС В ШРИФТЕ

Б	**Б**
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бБ	*бБ*	**бБ**	***бБ***
Roman	Italic	Bold	Bold Italic

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бБ	*бБ*	**бБ**	***бБ***	бБ	*бБ*	**бБ**	***бБ***
Sans Book	Sans Book Italic	Sans Bold	Sans Bold Italic	Serif Book	Serif Book Italic	Serif Bold	Serif Bold Italic

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Немая мысль обретает плоть и голос в шрифте

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Немая мысль обретает плоть и голос в шрифте

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Немая мысль обретает плоть и голос в шрифте

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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 PageMaker—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-to-plate 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.
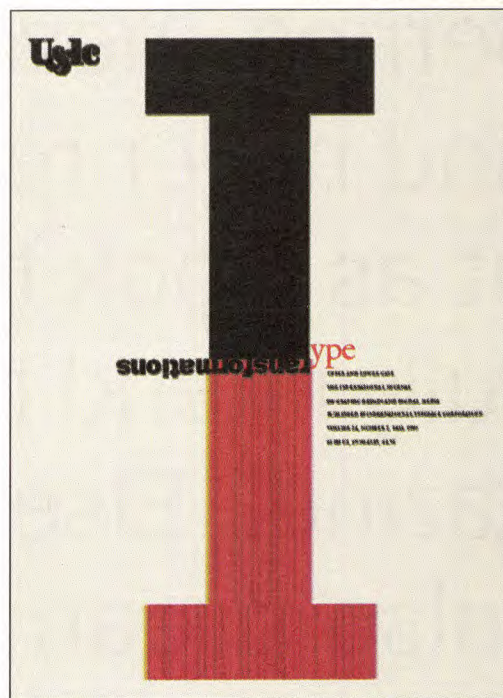
And since each page in a PDF document is independent, you can easily customize printing ranges, impose pages, trap pages and generally rip apart a document the way printers prefer—this requires a lot of work in PostScript.

As it is, most of the pre-press 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&lc*, 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.

bRar in

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,

nding print

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.
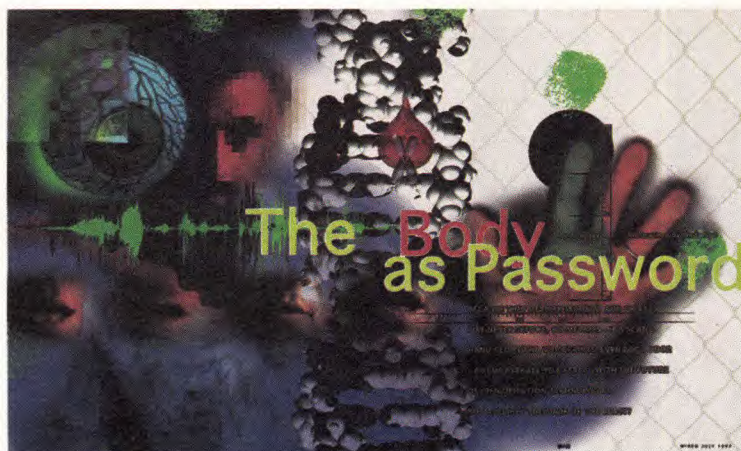
that is communicated by design, whether or not any other message gets through (if, in fact, there is a message). *Entertainment Weekly* is very entertaining, *Saveur* is full of delicious spreads and *Wallpaper* surrounds you with cool modernism. From *National Geographic* to *Interview*, magazines must portray a consistent worldview and evoke emotional attachments that re-affirm 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 *Mademoiselle* 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
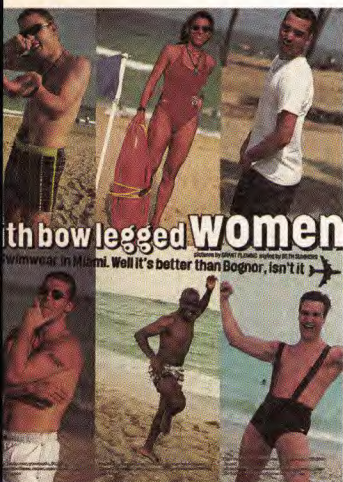
Loaded (left) has packed pages of cheeky, sans serif outline typography, and full-spread photography; the opposite is found in *Martha Stewart Living* (above), where clean and simple reign. (Below): *Rolling Stone's* highly directed photography and quirky, site-specific typography shout *Rolling Stone* even when the layout whispers. (Right): Beyond the liberal use of white space and non-repro blue type, many characteristics of *Wallpaper* are reminiscent of the postwar euro sensibility.

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 Martha's Restaurant, which serves picture-perfect 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.

Handcrafted 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**

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz1234567890

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

ITC Peter's Miro™ FONTEK®
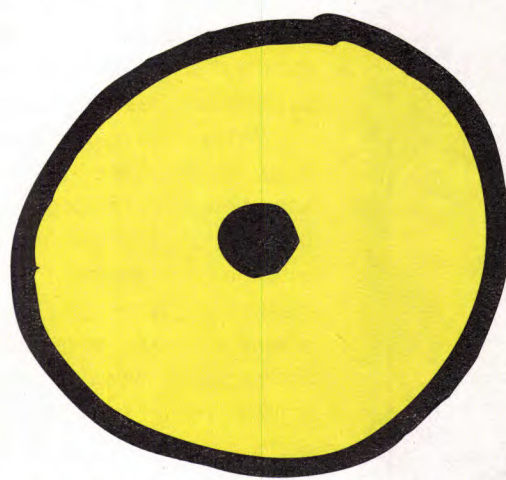
NE NEW YORK-BASED DESIGNER, John Peter, brings a deep love of type and a long experience with how it's used to the design of ITC Peter's Miro. Peter was art director of *McCall's* magazine and serves as a consultant in the magazine business in the United States and Europe. In 1947, with artist Thomas 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.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz1234567890

ITC Cyberkugel™
FONTEK®

FOLLOW THE BOUNCING BALL: British calligrapher and typographer Timothy Donaldson likes to write occasionally with an extra-fine ball-point 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 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.

"I like the spindly, scrawny forms that a ballpoint pen gives me when I follow all the usual 'italic' writing conventions."

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890

ITC Musclehead is appropriate whenever you need a robust, heavy, densely packed hand-writing type for a

headline

printed over a photograph or screened-back art.

abcdefghijklmnopqrstuvwxyz1234567890

ITC Musclehead™ **FONTEK®**

WHEN 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 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 LOOKS LIKE TWO JAPANESE CHOPSTICKS CROSSED.

ITC CHERIE™ FONTEK®

"I 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.

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

ITC Ironwork™
FONTEK®

THE 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 +TSCHICHOLD LETTERING,+ Pichii extended this trait to the lowercase, referring to photographs of iron scrollwork. ✿

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890

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

ITC Typados™

FONTEK®

ITC 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.

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❀ ITC CANCIONE™ ❀ FONTEK®

PURE 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 for USING REALLY BIG. IT HAS A SLENDER, ELEGANT, HIGH-WAISTED FORM, WITH THE THICK-AND-THIN VARIATION of BRUSH STROKES ON STONE.

EKMQRW

ABCDEFGHIJKLMNOPQ

TERI KAHAN IS FASCINATED WITH LETTERFORMS WITH POINTED STROKES. HERE THEY BEND & TWIST IN A SORT OF SINUOUS, GALLUMPHING DANCE ALONG THE LINE.

RSTUVWXYZ1234567890

ITC SURFBOARD™ FONTEK®

T 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.

ITC Clover™ FONTEK®

J ILL BELL'S TASTE FOR VARIETY IS evident when you compare ITC Clover 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 grade-school 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®

IN THE WORLD OF CALLI-graphic 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 organic-looking 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."

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890

The effect in small sizes is spiky, because you see 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.

ITC Stranger™ FONTEK®

THE SLASHING, ALMOST MENACING style of ITC Stranger comes from quick calligraphic strokes done with a partly dry brush—or the digital illusion of the same—in 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.

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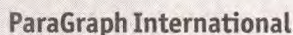
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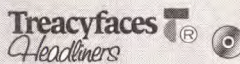
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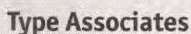
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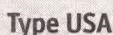
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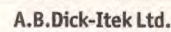
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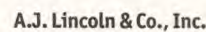
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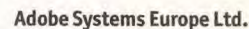
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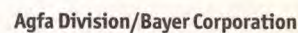
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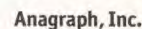
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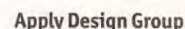
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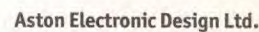
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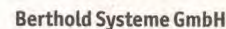
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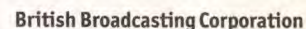
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For now, however, most users have to open their Quark or other file into the Acrobat software and save it as a PDF file—a procedure that is not too complicated. Proper workflow and printing use of PDF by your service provider will require the newest 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-to-plate and direct-to-press workflows. PDF makes sense for archiving, too, although it doesn't replace the original application file.
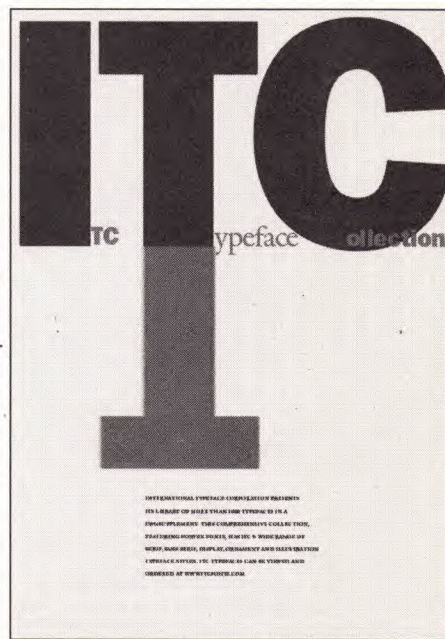
(Above)
A PDF file carries all the information needed to print. Cover, *U&lc* Spring, 1997
(Left)
Details like fonts are embedded in a PDF file.

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
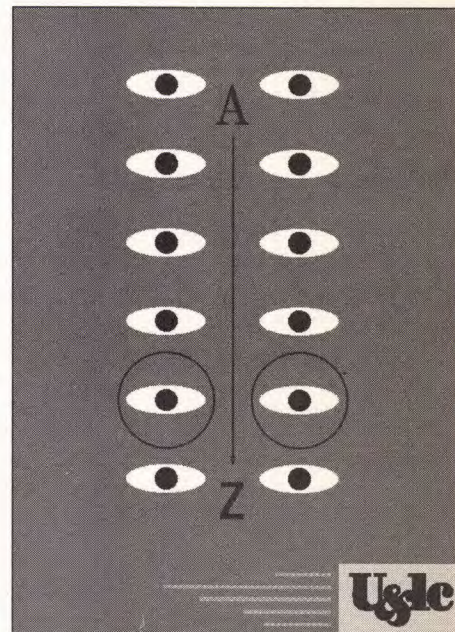
While Acrobat 3.0 isn't perfect for everything at this point, Adobe is generally good at listening to the industry and providing solutions that work. The current version of the Portable Document Format may not be the trendiest format on the graphics runway today, but it's sensible, versatile and looks good on almost any device.

PDF files are small and efficient, but resist heavy editing.

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 reason 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!

PHAZER

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!

4"W x 4"L x 1.5"H

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.

The Phazer . . . . $199 $14 S&H
The Phantom . . . . $349 $18 S&H

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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 common 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-to-date 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 "browser-safe" 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
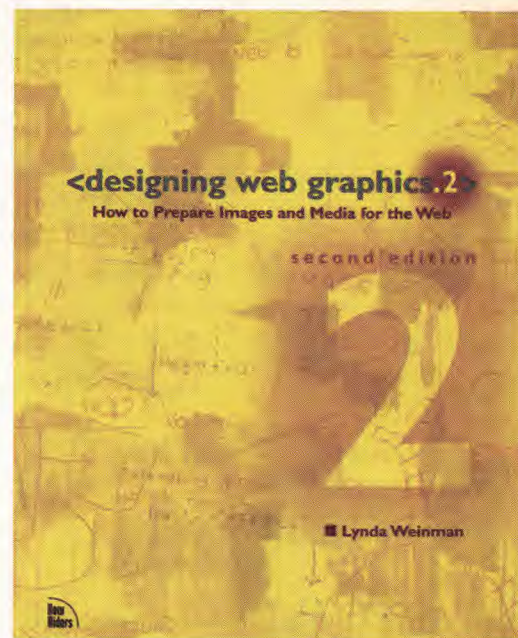
Designing Web Graphics 2, by Lynda Weinman, shows how to handle design and technical limitations

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 discussing 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>
The Definitive Resource for Color on the Web

■ Lynda Weinman
■ Bruce Heavin
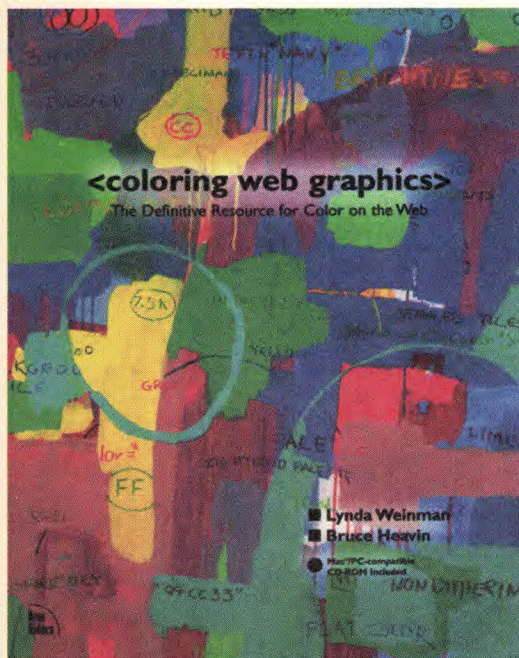
Coloring Web Graphics discusses the unique challenge of presenting color on the Web.

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 positioning 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 QuickTime 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**. Co-authored 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 Windows-based 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 on-screen 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 browser-safe color palettes which can be loaded into Photoshop, Paint Shop Pro, PhotoPaint, Freehand and Painter. The CD-ROM also contains a collection 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-

Using "browser-safe" colors assure that your pages appear the same regardless of operating system or monitor.

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 PostScript 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 there were tools for automatically hinting fonts in TrueType—after all, Fontographer has automatically

(Above)
This is an example of an unhinted H.
(Below)
An example of a run of unhinted H's, versus hinted H's.

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

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. Like kerning, quality hinting only comes from deliberate human effort.

And this, in turn, might not be insurmountable for the few remaining souls who felt the need to learn hinting if there were decent tools for creating and 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.
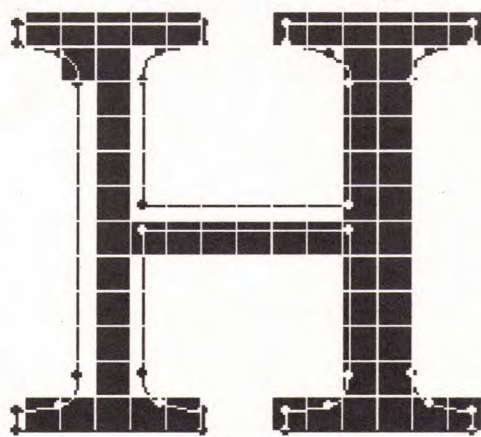
Well, now you know why I design Web sites instead. Oh yeah, *there's* something with proven staying power!

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.
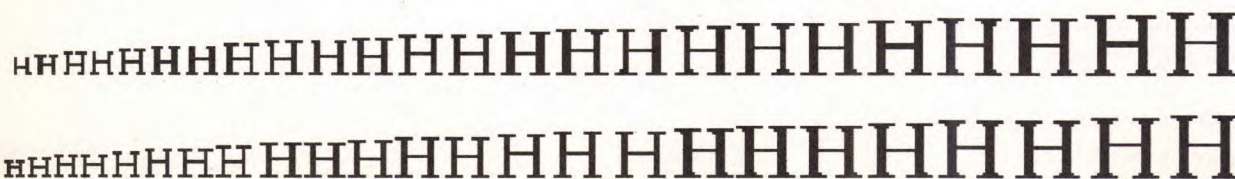
Illustrations courtesy of Font Bureau

Web Design Case Studies and Tutorials

■ Lynda Weinman

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

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

The book discusses the pre-planning that went into the design and mapping of each site.

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 different 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 bookstores. 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 challenges 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.

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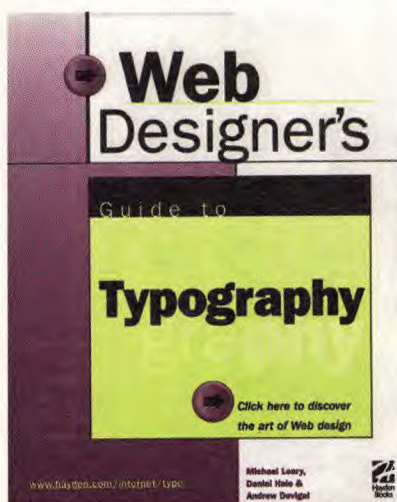
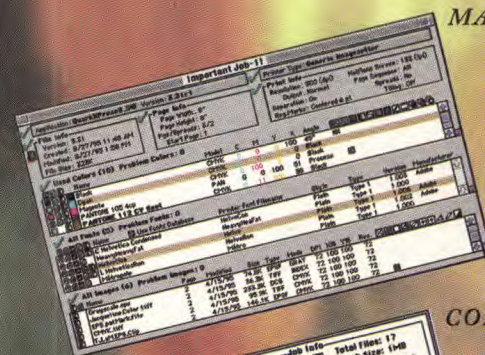**General information and specific, detailed instructions make this typographic guide a reference as well as a how-to book.**