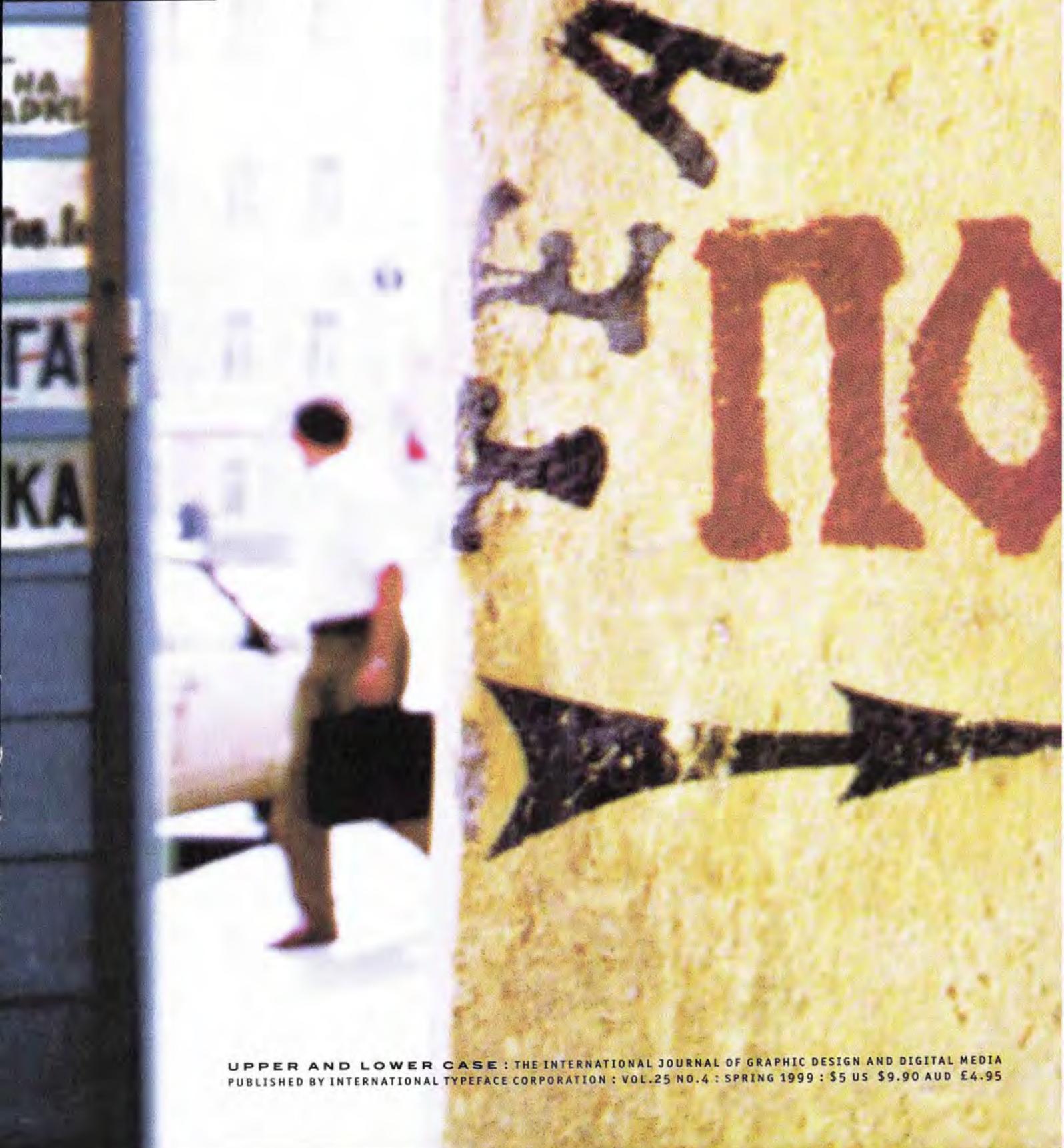


U&lc



UPPER AND LOWER CASE : THE INTERNATIONAL JOURNAL OF GRAPHIC DESIGN AND DIGITAL MEDIA
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Message from ITC

U&lc gets around. In a recent visit to New York, Saki Mafundikwa, the founder of the Zimbabwe Institute of Vigital Arts, told us how he'd received queries and support from all around the world after Eileen Gunn's article last issue on ZIVA. Even designers in Zimbabwe, where he was busy getting the school established, told him they'd read about him in *U&lc*. And we're happy to report that ZIVA, which was poised to open when we went to press with the last issue, officially opened its doors on February 1.

U&lc Online. Our online companion, *U&lc Online*, has been evolving since last September in parallel with the printed magazine. With monthly updates, timely reviews, and a rotating trio of regular columnists (web pundit Eileen Gunn, cyberpunk guru Bruce Sterling, and hands-on publishing expert Olav Martin Kvern – writing a *different* column from his "Skeptical Typographer" here in *U&lc*), *U&lc Online* is a distinctly separate publication. There's some overlap between the two magazines, but we choose the material for each based on which medium seems appropriate. For instance, the March issue of *U&lc Online* (25.4.1) includes extra material relating to Maxim Zhukov's article on Kyrillitsa '99 in this issue of *U&lc* – digital sidebars describing some of the ancillary events that were in the air in Moscow while the judges were meeting. Check out *U&lc Online* every month at www.uandlc.com.

U&lc Volume 25, Number 4, Spring 1999



Roots of graphic design. The first in a series of articles on how five magazines in the early 20th century defined what we think of as graphic design. We start with *Das Plakat*, the clarion of the Berlin poster scene in the years around the First World War.
By Steven Heller

6



Drink me. Portland, Oregon design firm Anstey Healy creates singular identities for a variety of niche products, including craft beers, boutique wines, and hand-made distilled liquors.
By Margaret Richardson

18



New from ITC. ITC introduces four new Fontek faces – three new designs plus an addition to ITC Bradley Hand – and a new text family, as well as a Gx-inspired expansion to ITC Highlander.
By John D. Berry

26

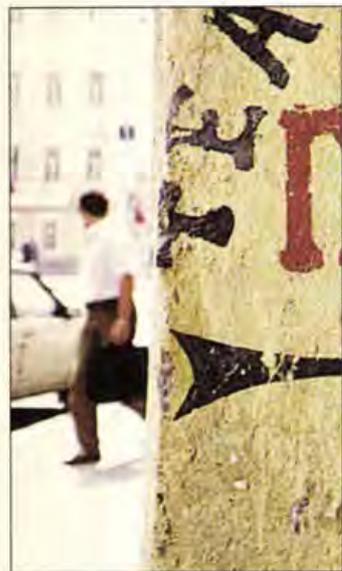


Weathering the storm. In the midst of Russia's recent economic turmoil, the Kyrillitsa '99 type design competition gave the Moscow graphic design industry a surprising ray of hope.
By Maxim Zhukov

32

Horn-tooting time. *U&lc* took prizes this year in the annual competitions of both the Type Directors Club and the Society of Publication Designers. In both cases, the field was large: TDC45 drew just under 4,000 entries from 30 countries, while the judges of the SPD's 34th Annual Competition had to choose from among nearly 7,500 submissions.

Mark van Bronkhorst's design for the back-to-back cover of our Fall 1998 issue, which featured the ITC Type Collection on one side and a collage of letterpress work from Stern & Faye on the other, received a Certificate of Typographic Excellence in TDC45 and took a Silver Medal (one of only 32 awarded) in the SPD judging. (Three other spreads or stories, including last issue's article about ITC Founder's Caslon, were Merit Winners in the SPD competition.) According to SPD executive director Bride Whelan, this year was unusual in that all of the judges were new—none had been an SPD judge before.



Russian Graffiti. A photographic montage of Russian signage and street art. Photographs by Gayaneh Bagdasaryan and Vladimir Yefimov

36

Studio Revista. Patrick Baglee's retrospective of Studio Vista last issue struck a chord in many readers' memories, but two of them had corrections to offer. Griselda Lewis, widow of Studio Vista founder John Lewis, points out that the title of John Lewis & Bob Gill's book was *Illustration: Aspects and directions* (not *Illustration Today*). And Conway Lloyd Morgan says, "Alas, I never worked with Herbert & Lewis: I was invited to join Studio Vista in 1978, when the imprint belonged to Cassell & Co (as it still does), by John Latimer Smith. We set out to create a new series in the spirit of the old, which we achieved some years later, at Trefoil, where I was publisher and John editorial director: the titles he created for us included Sebastian Carter's *Twentieth Century Type Designers*, since revised and republished by Lund Humphries."



E's touching me! Olav Martin Kvern takes a "tough love" approach to proper kerning.

40

U&lc got around. For those who read French, the December 1998 issue of Paris-based *Étapes graphiques* features an extensive historical overview of... us. Author Pierre Ponant tells the tale of *U&lc* and its influence on the graphic design world, focusing on the career of founder Herb Lubalin and its extension in the pages of *U&lc*. Ponant goes on to trace the evolution of *U&lc* after Lubalin's death, first under Ed Gottschall and later under Margaret Richardson, up to our change in format at the beginning of last year. "Les années Lubalin" is a welcome analytical look at the continuing international influence of the New York-based typography pioneered by Lubalin.

John D. Berry, Editor & Publisher



Principled type. Patrick Baglee reviews *Paul Renner: the art of typography*, Christopher Burke's biographical study of the man best known as the designer of Futura.

47

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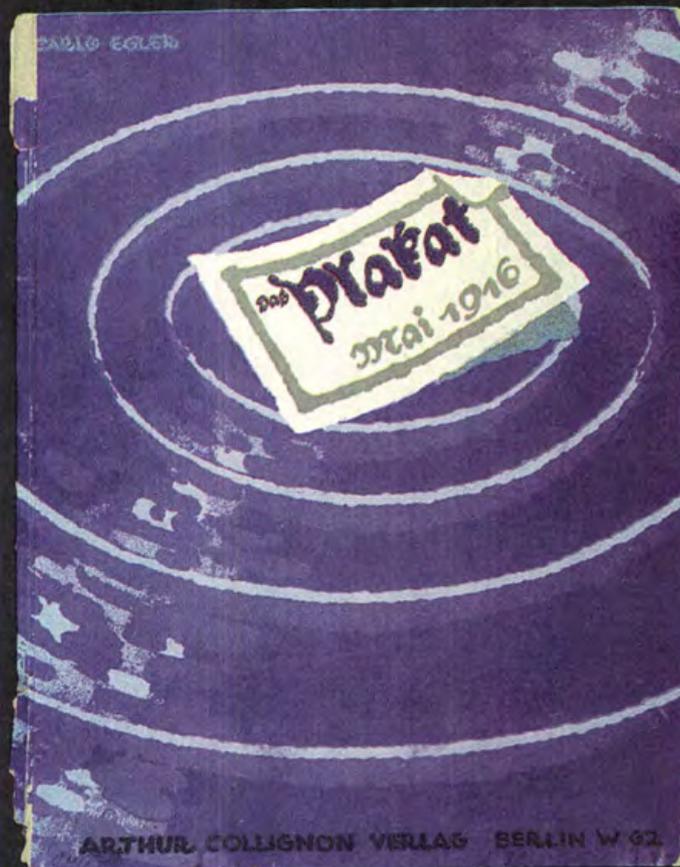
PLAKAT

für Industrie und
Oscar

nchen-

Das Plakat

The voice of German poster design
(1910-1921)



by Steven Heller

Which came first, graphic design or graphic design magazines? This riddle may not be as confounding as the famed chicken and egg scenario, but the answer is not as clear-cut as one might think.

During the nineteenth century, graphic design did not exist as a true profession. Jobbing (or job) printers designed flyers and bills as a loss leader, and most advertisements were composed directly “on the stone” without much forethought or quality. Printing-trade journals, which began during the late nineteenth cen-

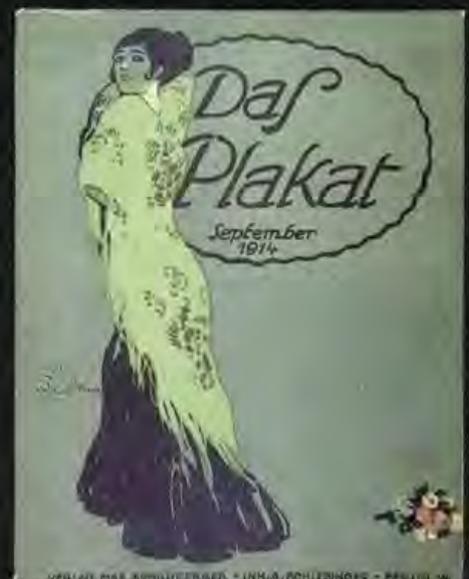


ture in Europe and the United States, eventually started including articles on the aesthetics of typography and layout. Yet no dedicated commercial-art magazine was published until shortly before the turn of the century, when display advertising began to emerge as a viable industry-within-an-industry. It could be argued that the graphic design profession did not really exist until a focused trade magazine was published to promote and celebrate its virtues.

The earliest magazine concerned with the marriage of aesthetics and commerce was a New York-based monthly called *Art in Advertising*, published

from 1893 to 1898, which focused narrowly on the production of newspaper advertisements and merchants' signs. It took another four years for a trade journal to broaden the focus to include contemporary graphic styles and their proponents—during which time the art poster in Europe and the billboard in the United States were developing as a primary mass-advertising medium.

The first, in 1897, was *The Billposter and Distributor* (the official journal of the Associated Billposters and Distributors of the United States and Canada), which



within a year changed its name to *Advertising Outdoors: A Magazine Devoted to the Interests of the Outdoor Advertiser*. In 1910 the title was again changed, to *The Poster: The National Journal of Outdoor Advertising and Poster Art*; the magazine continued under that name until 1930, when the title was changed for the last time, to *Outdoor Advertising*.

In each incarnation, this seminal publication published case studies of successful poster campaigns and profiles of popular designers' work. A few of the illustrations were reproduced in full color, but the majority

were black and white – which contributed to a visual mutedness in the magazines. Another negative factor was the artwork itself: with a few notable exceptions, the majority of American advertising posters were, in fact, mired in turgid, exaggerated realism – proficiently rendered but graphically uninspired.



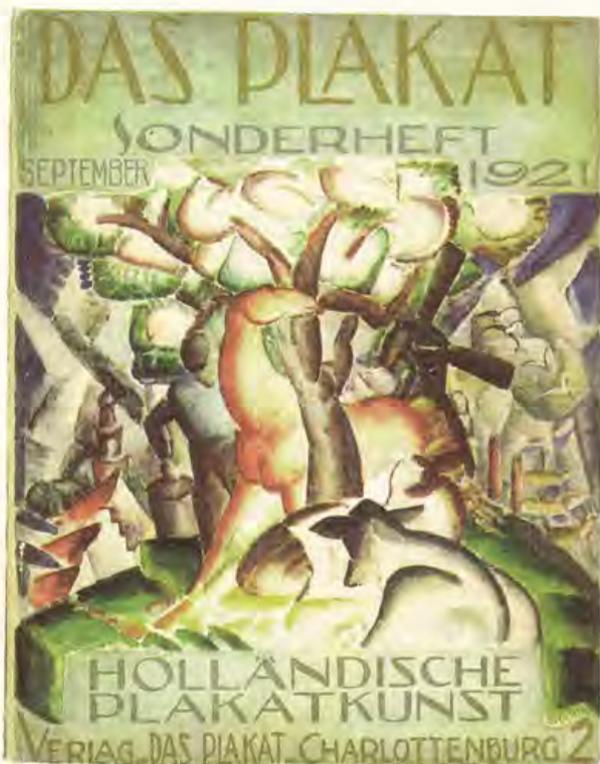
were black and white, Jules Cheret, Toulouse-Lautrec, and Alphonse Mucha, by the mid-teens Berlin was the acknowledged capital of *Plakatstil* (poster style) – a witty, colorful, and sophisticated graphic method. The clarion of German poster exuberance was a magazine called *Das Plakat*, which not only reproduced the finest posters from Germany and other European countries, but with its high editorial standards, underscored by estimable black-and-white and color printing, established high qualitative criteria that helped define the decade of graphic design between 1910 and 1920.



The poster style in Germany

If American advertising agents had been exposed to German design at that time, posters and billboards might have made a quantum aesthetic leap into the twentieth century. Although the art poster was born in Paris prior to the turn of the century with works by





Opening spread: Detail of poster by Walter Schnackenberg, 1920. Cover designed by Carlo Egler, May 1916.

Previous spread: Covers of *Das Plakat*. Page 8 (from top): Ch. Geitz, July 1915. Lucian Bernhard, January 1916. Curt Behrends, September 1914. Page 9 (from top): Dance and Music issue, Lucian Bernhard, March 1921. Biro, January 1917. Michel, July 1920.

This page (clockwise from top left): Typical feature spreads from *Das Plakat*, 1915–1918. Advertisement for a printer, Kampmann, June 1920. Special Dutch Poster issue, designer unknown, September 1921.

Facing page (clockwise from top right): Feature spread on German trademarks, June 1920. Poster stamp, designer unknown. Cover, Karl Schulpig, February 1921.

D A S P L A K A T

was launched in 1910 as the official journal of the Verein der Plakat Freunde (the Society for Friends of the Poster), which was founded in 1905 to champion the collecting of art posters and to increase scholarship about the subject.



The society was one of several collectors' groups scattered throughout industrialized Europe, but *Das Plakat* was unique. During its comparatively short span (1910 to 1921), it covered the poster scene incomparably and raised hitherto unexplored aesthetic, cultural, and legal issues about graphic design. In addition to surveying the most significant German (and ultimately international) work, the magazine addressed such themes as plagiarism and originality, art in the service of commerce, and the art of politics and propaganda. Its influence on design increased through the years, as did its circulation: from an initial print run of a mere 200 copies to over 10,000 at its peak.

Das Plakat was the invention of Hans Josef Sachs, a chemist by training and a dentist by profession, who as a teenager was obsessed with collecting French posters (he owned a renowned Sarah Bernhardt *affiche* signed by the artist Alphonse Mucha), and who in his twenties became the leading private collector in Germany, with thousands of acquisitions. In 1905, at age 24, he co-founded the Verein der Plakat Freunde with Hans Meyer, and after a few fits and starts he built it into a formidable national organization, supported by its members' dues, with regional chapters throughout Germany. In 1909 he proposed to his board of directors the idea of publishing a journal that would represent the organization yet would, under his auspices, become a much broader chronicle of poster art.



Without Sachs's dedication, German commercial art would have developed anyway, but as editor of *Das Plakat* he almost single-handedly promoted German *Gebrauchsgraphik* (commercial art) into an internationally respected applied artform.

Sachs's family came to Berlin in 1899. A few years after his arrival, he found his inspiration when a group of advertising artists known as the Berliner Plakat enlivened that city's grand boulevards with posters that transformed the dominant commercial graphic style, from painterly and decorative to graphic and stark. In the early 1900s, a Berlin printing-firm-cum-advertising-agency, Hollerbaum and Schmidt, introduced a new wave of posters that wedded the fluidity of French Art Nouveau and the bold linearity of German Jugendstil into a hybrid form that was comparatively economical and stark.

In 1906 a novice graphic artist named Lucian Bernhard won a competition that further changed the nature of poster design. Officiated by Hollerbaum and Schmidt's advertising manager, Ernest Growald, and sponsored by the Priester Match Company, which needed a fresh advertising image, the competition was open to all comers, with an ultimate prize of fifty marks and a printed poster. Bernhard submitted what at the time was an unprecedented, reductive composition that introduced a style called *Sachplakat* (object poster), characterized by the rejection of all ornament in

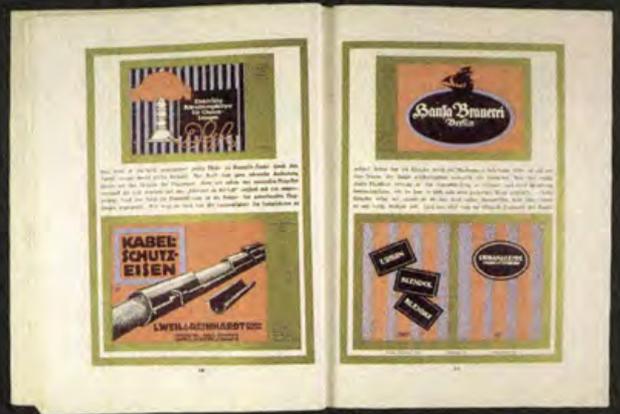
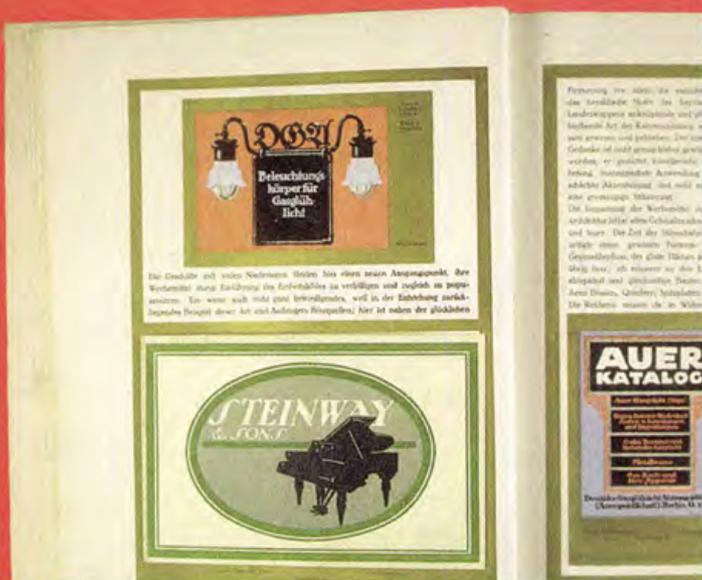
favor of an unambiguous image of the product (in this case, twin red-and-yellow-tipped wooden matches), with the only text being the brand name in block letters. The sachplakat heroicized the mundane – a typewriter, shoes, matches – and in this sense was the proto-manifestation of Pop Art in the twentieth century. Compared to the more ornate posters on the Berlin hoardings, the Priester image was an eye-stopper that catapulted its creator to the position of Berlin's foremost poster-maker.

Sachs quickly befriended young Bernhard and invited him to design the Society's logo and stationery. He also became one of its board members.

Bernhard developed the Society's mascot (a witty drawing of the back of a slightly hunched woman clad in nineteenth-century garb, looking through a pince-nez at the blackletter logotype, as if it was a poster). Sachs's relationship with Bernhard continued throughout the run of the magazine, which devoted an entire issue in 1916 to his prolific oeuvre, and frequently showcased his new individual works. (The relationship continued later when both emigrated to the United States.)

Bernhard also helped Sachs and Meyer identify worthy artists and new trends. That *Das Plakat* favored the sachplakat sensibilities was no accident; Bernhard had strong ties to Hollerbaum and Schmidt, and they, in turn, took out many advertising pages in the magazine.

Sachs had only minimal interest in the actual business of advertising; he simply



Feature spread of posters in a special issue of *Das Plakat* devoted to the work of Lucian Bernhard, January 1916.



KAMPFMAN
21

Juni
1991

DAS
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VERLAG DAS PLAKAT CHARLOTTENBURG 2

loved the poster. And as a connoisseur rather than a professional, he had the freedom to study the poster for its formal attributes rather than just its functional ones. He once wrote, “Words like *type area*, *nonpareil*, *scrum*, *offset*, and *coated paper* were all Greek to me.” But he was not a dilettante. In fact, before he launched *Das Plakat*, he took a leave of absence from his dental practice to apprentice with a “typographically sophisticated” printer who gave him a crash course in publishing. *Das Plakat* was not, therefore, an arcane journal for aesthetes, laden with academic art-historical jargon. Given the stiff conventions of German writing and typography at the time (blackletter was commonly used), the magazine’s text was fairly accessible and very informative. From the visual standpoint, generous use of expensive color plates and tip-ins made *Das Plakat* the most ambitious of contemporary magazines, not only among art and design periodicals but among general publications as well.

In the tradition of the German (and European) art/culture magazines that preceded it (such as *Jugend*), the bimonthly *Plakat*’s cover and the masthead of each issue were different, and the covers were designed as mini-posters, with emphasis on a central, often abstracted image. Most covers were printed on a bulky, uncoated cover stock, which allowed for concentrated color saturation, and occasionally a special paper or ink was used for aesthetic effect. The interior layout was more or less consistent – mostly blackletter type (Antiqua designed by Bernhard) set in justified columns. The illustrations were frequently mortised out of the columns and framed inside black borders. Although the magazine’s format preceded the era of white space and the cinematic pacing of images so common today, *Das Plakat* was profusely illustrated and lively.

The popularity of the poster, and other forms of *gebrauchsgraphik*, during the early teens was similar to the boom in television in the 1950s. More than merely a selling tool, the poster was street art that addressed the public in both utilitarian and aesthetic ways – as message and as form. This fascination with the object accounted for the increase in the Society’s membership and the concomitant rise in *Das Plakat*’s readership. Although Sachs continued to maintain his dental practice, he was an indefatigable poster impresario, constantly mounting regional poster exhibitions and design competitions.



Above: cover by Walter Schnackenberg, January 1921. Facing page: cover by Walter Kampmann, June 1921.

At the outbreak of the Great War, in 1914, Sachs was drafted into the Army. He left the editorial duties to Hans Meyer and another director, Rudi Bleistein. But in 1915 Sachs's collaborators too were drafted, and he was released from service to assume sole editorship and authorship (using different pen names). Without Sachs's force of will, the magazine would surely have succumbed to wartime privations, but he maintained operation by attending to the wartime propaganda needs of the Imperial government. Articles in *Das Plakat* reported on war-bond campaigns and exhibited the posters of both allied and hostile nations.

Once the war was over, the new Weimar Republic sought out the services of the Society to develop new postage stamps; Sachs helped organize a competition and jury. He also published a supplement that focused exclusively on the evolution of political posters, in an attempt to influence contemporary practice. Moreover, *Das Plakat* turned its attention to media other than posters, including articles on trademarks, typefaces, and the art of *Notgeld*, the ersatz currency or scrip produced



Above: illustration for a printer sampling different styles – from traditional to modern – of poster illustration. Designer: Louis Oppenheim, 1917.
 Left: details from advertisements and feature spreads in *Das Plakat*.

regionally to offset the rampant post-war German inflation. Sachs was increasingly concerned with international copyright protection, and he dedicated an entire supplement to the theme of plagiarism.

The magazine continued to be published until 1921, when internal disagreements among the Society's members and its board of directors began to have deleterious effects on operating decisions. Problems developed between newer and older chapters. Indeed, the Society's expansion outside Berlin led to a breakdown of central control, and Sachs ultimately left under a cloud of acrimony.

Embittered by the experience, he folded the magazine, and shelved his own poster collection in the attic of his Berlin house, where it lay unseen for three years. When, afterward, he decided to establish a poster museum in a brand-new building, a fire erupted there, destroying a portion of the collection. In 1926 a newer space was built to house, display, and protect the posters, and he made plans to start a museum for *gebrauchsgraphik*. The Nazis, however, had other plans.

In 1937, Sachs mounted his last exhibit, at the Jewish Museum in Berlin. That year he was detained by the Gestapo for 24 hours, and thereafter he was prohibited from owning any politically related materials. His entire collection was confiscated, by order of the minister of propaganda, Joseph Goebbels, and earmarked (ironically) to be the basis for a new museum dedicated to the art of commerce.

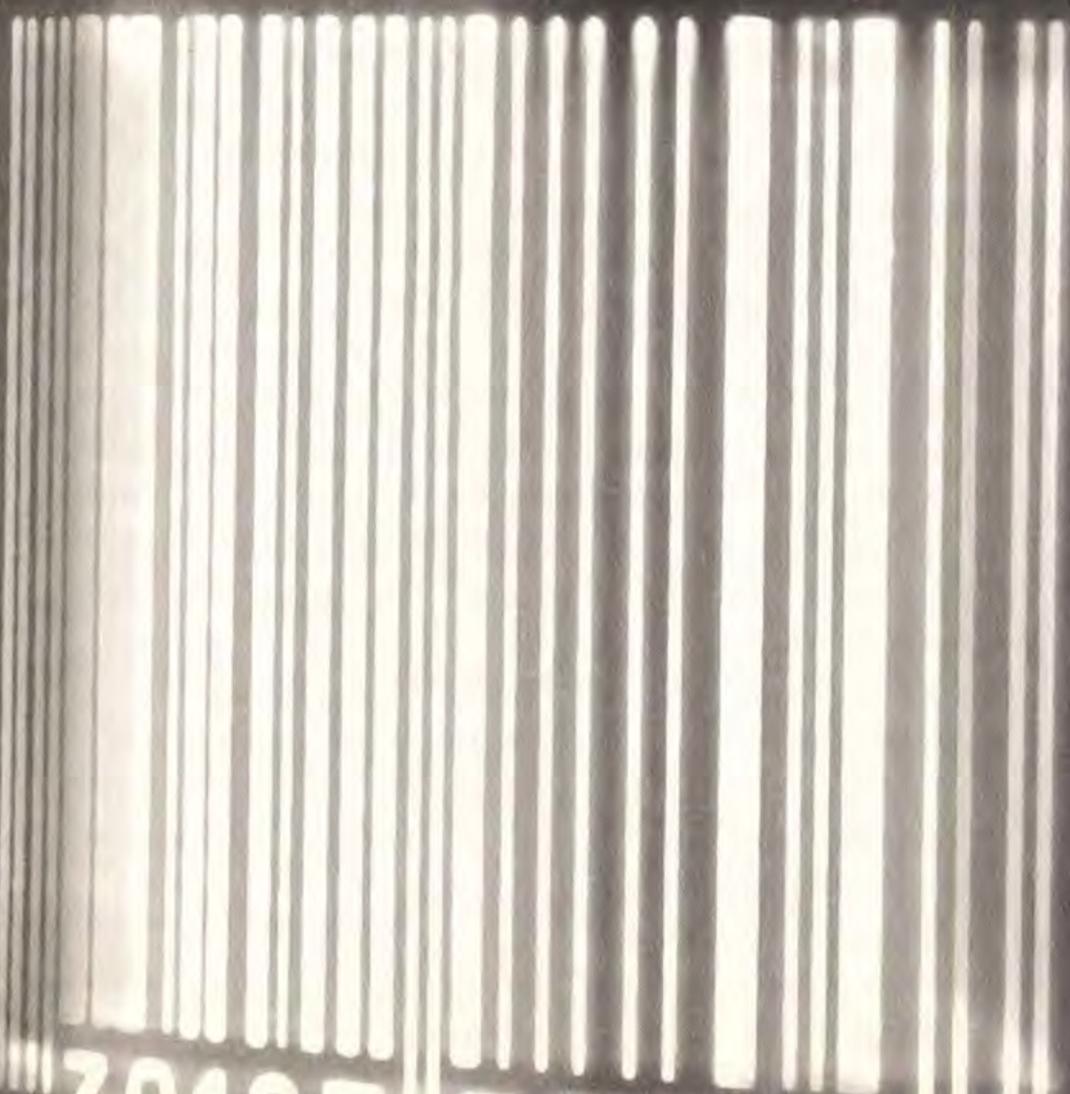
In 1939, Sachs was sent to Sachsenhausen concentration camp, but he was released after a few weeks. He emigrated with his family to London, and then New York, with only a few of his posters. In New York, he continued to earn his living as a practicing dentist, but before earning his New York dental license, he had to sell thirty posters by Toulouse-Lautrec for \$500 to make ends meet. He spent the rest of his life as a dentist. In 1965, he received reparations for his stolen collection, which he thought had been completely destroyed. In fact, many of the posters had been miraculously preserved, although some were earlier sold at auction, and others were retained by the Berlin Museum of German History.

Das Plakat is a tribute to Sachs's diverse artistic interests, but it is even more important as a document of the early period of European commercialization and industrialization, as seen through the lens of graphic art and design. While Sachs was less concerned with the function of design than with the end product, and therefore promoted the poster as transcendent artform, *Das Plakat* is a chronicle of how business patronage and graphic virtuosity gave birth to modern graphic design.

[This is the first in a series that examines the role of the leading graphic-design magazines published in Germany, France, England, and the United States from 1910 to 1935, a pivotal time in the development of serious design journalism. If the history of a profession is found in the literature that it generates about itself, then the study of these design periodicals is an invaluable resource.]

Steven Heller is the author of *Paul Rand* (Phaidon Press), *Design Literacy: Understanding Graphic Design* (Allworth Press), and *Design Dialogues* (Allworth Press).

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INTAGE

Abigail Anstey and Catherine Healy are the 'doyennes des vins', creating individualistic & narrative branding, including identities for a dozen Oregon vineyards. BY MARGARET RICHARDSON



**ANSTEY
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CREATES
PACKAGING
THAT CAPTURES AN
AMBIANCE
AND A LIFE-
STYLE AS
WELL AS A
PRODUCT**

Abigail Anstey &

Catherine Healy,

the two principals

of the Portland, Oregon,

design studio, maintain that they

have no one style for the branding

development they do; rather, they focus

on delving into the unique qualities of each

company, finding the personality and “story”

for each and interpreting these elements into

a style that suits each client.

If Anstey Healy’s clients have common

traits, these are a high-quality product and an

entrepreneurial spirit. The studio’s shelves

are filled with stylish packaging for a variety

of gourmet goodies from potato chips, exotic

sauces, and brown-sugar shortbread to a

range of herb supplements. But the most pro-

lific designs

are for wine,

spirits, & beer.

Anstey

Healy boasts a

dozen winer-

ies among its

clients. Each

of the wine

bottles has a

strong identi-

ty, capturing the tone of the vintner as well

as the quality of the wine. Although all the

designs are characterized by finely wrought

type treatments and obsessive attention to

detail, they have individual personalities.

Abigail Anstey explains how the studio man-

ages this feat: “We work very closely with the

winemakers and the owners. So much of what

we do, the success of what we do, comes out

of our ‘reading’ of the client’s story, including

what they are trying to say and what this wine

is about. Going into depth with the owners,

makers, growers—that is what gives us the

wealth of information that we need to create

the dramatically different stories

for the labels.”

DESIGN

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than I'd dreamed. We may
never leave. By the
way, you were right
about ~~me~~. Just goes to show
it's always best to start
with a clean slate...

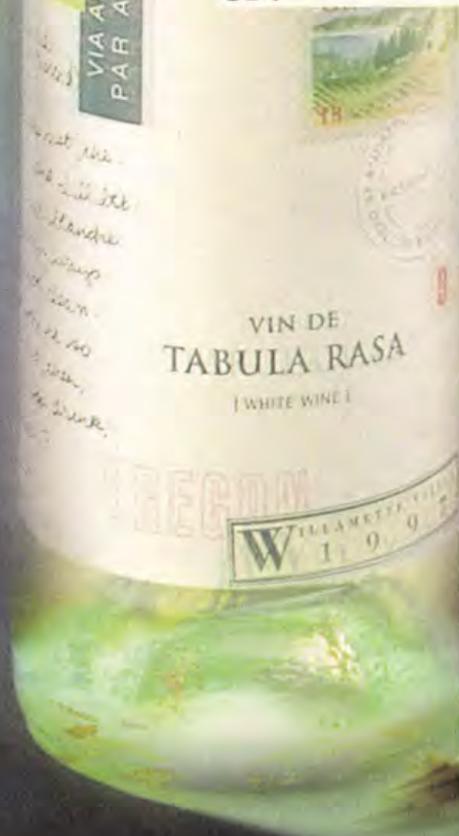
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9

VIN DE
TABULA RASA
[RED TABLE WINE]

WASHINGTON
COLUMBIA VALLEY
1995





This intensive involvement with each client results from the designers' own ways of working. Both admit that the conceptual phase is where their contrasting (but complementary) esthetics merge. Catherine Healy says, "The way we collaborate, which is exciting for both of us, is we can show each other a design in progress with each of us working on sketches, and run across the room asking, 'What do you think?' I tend to be very rigid and structured. Abigail breaks structure, so she can turn the thing on its side and give it a little more life."

Anstey concurs that brainstorming is essential, and she adds, "Catherine sees colors in a different way than I do. Her color sense is interesting and complex. I tend to love the clear colors you see in blown glass. Catherine and I have very different but compatible tastes. And since we respect each other's taste, there isn't an issue of

clashing. For each of us, we're the only people we have ever met who will tear each other's work apart and it doesn't hurt. There's so much respect."

Quite often, the preliminary designs shown to clients are an amalgam of the two designers' sketches. At this stage, they depend on the client's input, so they have made the studio a comfortable setting where that happens easily. Healy elaborates: "We always take a lot of information, so that we have a bigger 'story' than just the label—like incorporating the personal history of the owners somehow, conveying their interests. If someone is interested in antique planes, for example, this might add a certain flavor." Anstey adds, "This doesn't mean we'll incorporate a plane, but there might be a light quality we add, or it could be one font that gives an extra element of character that enriches the label." And the designers



PRECEDING SPREAD: *Photo of Abigail Anstey (left) and Catherine Healy by Jerome Hart. Photos of Tabula Rasa wine bottles by Kevin Laubacher (digitally manipulated).*

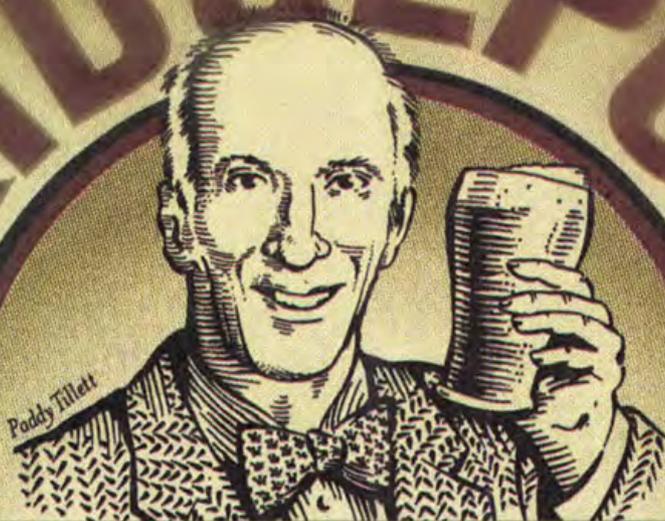
bottle by Kevin Laubacher (digitally manipulated). Photo of WillaKenzie Estate wine bottle by Frank Wooldridge.

THIS SPREAD: *Photo of Hamacher wine bottle by Edward Gowens. Photos of Clear Creek bottles by Jerome Hart. Photo of Ponzi wine bottles by Andrew Haddock. Photo of Tualatin Estate wine*

Photo of BridgePort Stout sixpack by Edward Gowens.

GOVERNMENT WARNING: ITC FRANKLIN GOTHIC HEAVY & BOOK (MANIPULATED) HEADLINE: ITC ROSWELL TWO (MANIPULATED) INTRO: ITC FRANKLIN GOTHIC HEAVY, DEMI TEXT & CAPTIONS: ITC NEW WINCHESTER BOOK, BOOK ITALIC, BOOK SC

BRIDGEPORT[®]



OLD KNUCKLEHEAD[™]

BARLEY WINE STYLE

ALE

1997

BOTTLING NO

009

12 FL. OZ. • ALC. 9.1% BY VOL.

BREWING COMPANY

respond to the client's instinctive response. "If the client just can't stand yellow," says Healy, "for whatever reason, we listen, and we won't use yellow." Both suggest that their clients' emotional, creative, and personal involvement with the designs is the key to the ongoing designer/client relationships that the studio maintains.

Two clients the designers cite as particularly outstanding to work with are King Estate and Widmer Brothers Brewing Company.

King Estate, with vineyards south of Eugene, Oregon, produces pinot noir and chardonnay wines. The winery emulates the quality, the grapes, and the look expected from the wine growers of Burgundy. This isn't just a ploy. Wine author Tom Maresca in *The Right Wine* echoes other wine critics in saying: "The Pinot Noirs of—surprisingly Oregon—provide the closest approximation most of us can afford to the taste of classic Burgundy..." King Estate hired Anstey Healy to take their existing, overly formal labeling program and bring a stronger personality to their image. Healy describes a current project for King Estate (one that will take a year to finalize) where the client wanted an elegant, stylish label for a limited-edition wine. She presented three design approaches for this "haute couture" wine, each of which presented a different attitude to the "top-tier tone." One design offered a "back-room" look—the label was designed to appear as if the wine was not for sale, but covetable. The second version was like a "little black dress," austere and elegant. The third was an information- or document-based approach, with appropriate blanks to fill in. There was much discussion of the three approaches, and as the result of a six-hour meeting all the designs were accepted. King Estate will now create three special wines, one for each version.

For Widmer Brothers Brewing Company, the challenge for Anstey Healy was to make Widmer stand out in a highly competitive sales environment. (*The Oregonian* newspaper describes Portland as "the first and biggest hotbed of microbrewing, a term the original brewers such as Widmer, Full Sail, BridgePort, and Portland now eschew in favor of 'craft brewing'") Anstey Healy Design was hired to "put more personality and more character" into the seasonal packaging, starting with Widmer's "Sömmerbrau." The bright, cheerful, sunny label was cited as the impetus for a "spectacular increase in sales," according to Anstey. "We tried to make the label more emotional, and more connected to the consumer," she adds.

Anstey and Healy talk about the sheer excitement of collaborating with these clients, where much of what they do is based on mutual respect and trust. Their own working relationship has followed a similar path over ten years. The two met when Anstey taught at the Pacific Northwest College of Art and Healy was her student. As Anstey relates, "Catherine was just the best student I had ever seen." Anstey worked with Healy as teacher with student, and as thesis advisor, and she arranged for Healy to intern in her studio. Healy then freelanced there for two years, and in 1993 the two formed their partnership. There was never any

doubt for Anstey that she and Healy would inevitably work together. As she puts it, "As soon as I saw Catherine's talent, I knew I'd found my working partner." Healy welcomed the challenge, recalling, "As we worked together as student and teacher, Abigail pushed the things I wanted to push in myself." Healy recalls taking a tour of the studio in her sophomore year and knowing right then that that was where she wanted to work.

Their work, which has received the highest awards from the wine industry as well as from design organizations, evolved from Anstey's first encounter as a junior designer at a corporate agency, where she was set to work on the packaging accounts (which the agency considered "fluff"). When that agency closed, Anstey took the packaging accounts with her, and opened her own agency. Her first foray into packaging for alcoholic beverages was for the prestigious Clear Creek Distillery (makers of McCarthy's Oregon Single Malt, Blue Plum Brandy, Kirschwasser, and Eau de Vie de Poire). Next came the BridgePort Brewery, for which the designers created an embossed bottle as well as the neo-traditional label. BridgePort was then owned by the Ponzi family, well-established vintners known also for their pinot noir. Anstey Healy was asked to create the packaging for another tier of Ponzi wines: *Vino Gelato* (an ice riesling), Arneis, and a sparkling wine. These were expensive gift items, dessert wines in elegant half-bottles (or, in the case of the sparkling wine, in full-size champagne-style bottles). The designs capture the allure of each individual wine, through meticulous type and subtle script, with soft colors and an illustration for the Arneis rendered by Anstey.

Other vintners soon found their way to the design firm. According to Anstey, "The wine industry, especially in Oregon, is such an unusually mutually supportive community that there isn't the competitive nature that you find in other products, like beer. They sell each other grapes. So the Ponzis recommended us to other wine makers. And we started getting a lot of press—and here we are speaking as experts at national conferences on wine packaging."

The clients keep coming. The firm has been approached by California vintners (they would also like to design for vineyards abroad), and they are just finishing the packaging for the launch of a "mead" from Sky River Meadery. When asked what their list of "fantasy" projects would include, they mentioned designing lines of cosmetics, natural food, and specialty housewares (preferably with tiers and sub-brands). These they aspire to because, according to Catherine Healy, "We do best with companies which are trying to communicate very high-quality craftsmanship."

And as Abigail Anstey puts it, "Working with an entrepreneur or a company that is extremely vibrant and still in touch with its vision—where we can maintain a personality in the design—that's when we're at our best."

MARGARET RICHARDSON is a writer based in Portland, Oregon.



NEW *from* ITC

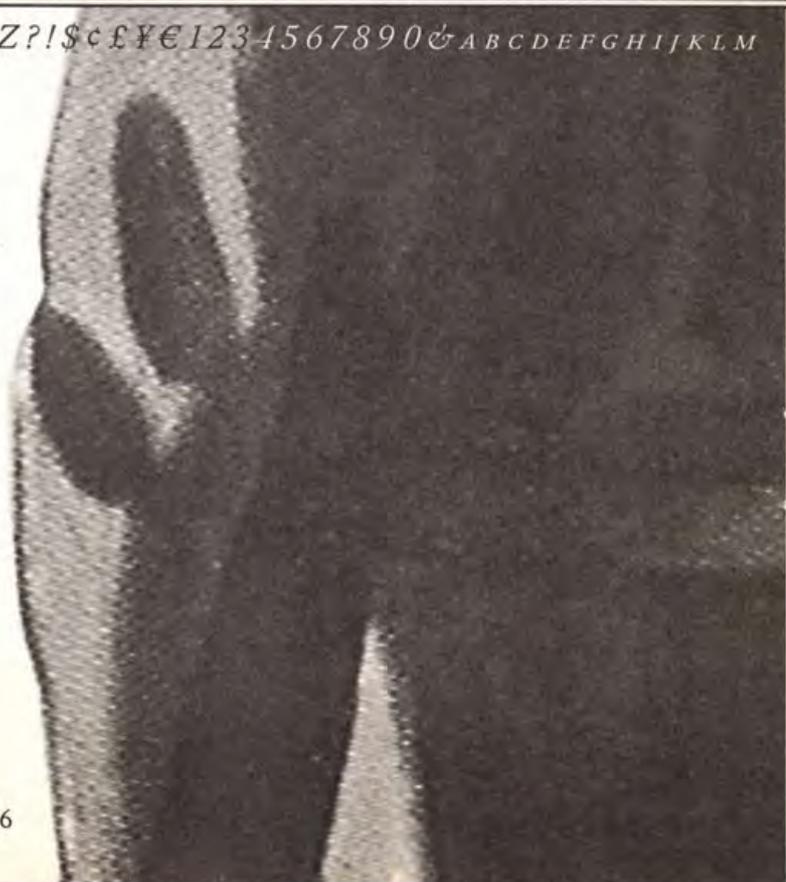
TEXT BY JOHN D. BERRY



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THE ORIGINAL WINCHESTER was an experimental design created by the great American type designer W.A. Dwiggins in 1944. Dwiggins was interested in improving the legibility of the English language by reducing the number of ascenders and descenders; to do this, he gave Winchester very short descenders and created uncial forms for a number of letters. The uncials proved too eccentric for most readers, but the result was a distinctive text typeface that was occasionally used by Dwiggins and Dorothy Abbe in handset form. Fifty years later, Jim Spiece, the Fort Wayne, Indiana, type designer who has done a wide variety of sensitive revivals and new versions of old typefaces, has turned Dwiggins's experiment into a new family of digital text types. Spiece gave New Winchester a bold weight, as well as small caps (both roman and italic) and old-style figures; he also created two forms of the lowercase f, one with and one without an overhang (in metal type, a kern), and a full set of f-ligatures. New Winchester has a distinctive look, especially in the italic, but it's clean and eminently readable in text at small sizes.

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FIFTY PERCENT COTTON, 50% polyester.
Machine wash warm with bleach with like colors
(dark colors may bleed), tumble dry medium.
Touch up with medium iron. Made in Equador.

ITC NEW WINCHESTER™ BOOK

FIFTY PERCENT COTTON, 50% polyester.
Machine wash warm with bleach with like colors
(dark colors may bleed), tumble dry medium.
Touch up with medium iron. Made in Hong Kong.

ITC NEW WINCHESTER™ BOOK ITALIC

See more online: www.itcfonts.com

www.itcfonts.com/itc/fonts/full/itc6477.html
www.itcfonts.com/itc/fonts/full/itc6478.html
www.itcfonts.com/itc/fonts/full/itc6479.html
www.itcfonts.com/itc/fonts/full/itc6480.html

FIFTY PERCENT COTTON, 50% polyester.
Machine wash warm with bleach with like
colors (dark colors may bleed), tumble dry
medium. Touch up with medium iron. Made
in the Philippines. ITC NEW WINCHESTER™ BOLD

FIFTY PERCENT COTTON, 50%
polyester. Machine wash warm
with bleach with like colors (dark
colors may bleed), tumble dry
medium. Touch up with medium
iron. Made in El Salvador.

ITC NEW WINCHESTER™ BOLD ITALIC





“the
COLLABORATION
of ARTISANS
WITH PARTICULAR SKILLS,
IN A MODERN-DAY, COMPUTER-
AIDED STUDIO ENVIRONMENT,
SEEMS VERY MUCH IN STEP WITH
the ‘WORKSHOP’
ETHOS
that RUDOLPH KOCH
ENCOURAGED
AND PROMOTED
SO MUCH”

{ Colin
BRIGNALL }

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890abcdefghijklmnopqrstuvwxyz

ITC Werkstatt is a result of the combined talents of Alphabet Soup's Paul Crome and Satwinder Sehmi and ITC's Ilene Strizver and Colin Brignall. It is inspired by the work of Rudolph Koch, the renowned German calligrapher, punchcutter, and type designer of the first third of this century, without being based directly on any of Koch's typefaces. Werkstatt has obvious affinities with the heavy, woodcut look of Koch's popular Neuland, but also with display faces like Wallau and even the light, delicate Koch Antiqua. "Koch's unique typeface design style struck a chord with us," says Brignall, and he and Sehmi undertook an exhaustive study of Koch's typefaces and calligraphy before beginning their own design. Brignall began by drawing formal letters with a 55mm cap height, which Sehmi re-interpreted using a pen with a broad-edge nib. "Not an easy process," says Brignall, "since one of the features of Koch's

style is that while it was calligraphic in spirit, most of the time his counter shapes did not bear any resemblance to the external shapes, as they would in normal calligraphy. This meant that Sehmi could not complete a whole character in one go, but had to create the outside and inside shapes separately and then ink in the center of the letters." The process was repeated, only without entirely filling in the outlines, for the Engraved version. Paul Crome handled the scanning and digitization, maintaining the hand-made feel while creating usable digital outlines. "The collaboration of artisans with particular skills," says Brignall, "in a modern-day, computer-aided studio environment, seems very much in step with the 'workshop' ethos that Rudolph Koch encouraged and promoted so much." www.itcfonts.com/itc/fonts/full/itc2581.html
www.itcfonts.com/itc/fonts/full/itc2582.html FONTEK.

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890abcdefghijklmnopqrstuvwxyz

ITC

Whiskey

Jochen Schuß, the Biedenkopf, Germany, designer who was most recently responsible for ITC Vino Bianco, has created in ITC Whiskey a condensed display face that's both angular and soft at the same time. While the letterforms of Whiskey are clearly roman, there's a slight reminiscence of blackletter in the face's narrow proportions, its dark weight, and its persistent internal angle – not quite the 45° common in a classic German textura, but a gentler angle of 25° or 30°. And the counters are all rounded, as are the ends of all the strokes, giving Whiskey a comfortable friendliness despite its severe structure. The character set includes an alternate z and an ft ligature.

www.itcfonts.com/itc/fonts/full/ITC2583.html

FontE

Condensed
Angular
Soft

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& abcdefghijklmnopqrstuvwxyz z ß fi ft ?!

ITC Highlander™

Alternates & Initials

WHEN Apple Computer pioneered its GX font format, which promised to handle large character sets and make it possible to automate the use of swashes, ligatures, and alternate versions of letters, Dave Farey's elegant but relaxed ITC Highlander was chosen as one of the type families to augment and extend. Although GX never became universally accepted, the rich variety of characters developed for the Highlander family is now available from ITC in PostScript and TrueType format as a set of supplementary fonts. These include calligraphic reversed initials, lowercase letters with long extenders, many extra ligatures, and swash versions of almost every letter, capital or lowercase. Note that the swash characters are meant to be used sparingly, usually only at the beginning or end of a word; setting an entire passage in one of the swash fonts would result in chaos.

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
BOOK ALTERNATES
ABCDEFJGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
BOOK SWASH
ABCDEFGHIJKLMNQPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
BOOK ITALIC ALTERNATES
ABCDEFGHIJKLMNQPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
BOOK ITALIC SWASH
ABCDEFGHIJKLMNQPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
BOLD ALTERNATES
ABCDEFGHIJKLMNQPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
BOLD SWASH
ABCDEFGHIJKLMNQPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
BOLD ITALIC ALTERNATES
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BOLD ITALIC SWASH
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BOOK ITALIC INITIALS

www.itcfonts.com/itc/fonts/full/itc2585.html
www.itcfonts.com/itc/fonts/full/itc2586.html
www.itcfonts.com/itc/fonts/full/itc2587.html
www.itcfonts.com/itc/fonts/full/itc2588.html

STYLEBOY

Although ITC has a retro feel, it isn't based on any earlier typeface.

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nopqrstuvwxyz

"As far as inspiration goes," says designer Chester Wajda, "I'd have to say comic strips of the '20s and '30s, and silent-film marquee lettering from the '20s - with a hint of a Chinese brush?" He originally created the typeface for a children's book he was working on. "I wanted it to be fun, but still somewhat formal in its underlying structure," he says. "It's largely based on right and 45° angles, with slight tucks inward on the stems and bowls, and a few flourishes here and there." Styleboy's top-heavy look is most noticeable in the caps, but it's exaggerated too in the 8 and the lowercase g. Styleboy is Wajda's first typeface design.

www.itcfonts.com/itc/fonts/full/ITC2580.html FONTEK.



ENGLISH CALLIGRAPHER Richard Bradley created ITC Bradley Hand Italic in response to the demand for a slanted companion to ITC Bradley Hand, which he designed in 1995. Although the character shapes of the original Bradley Hand were already italic in form, they were an upright italic;

their new companion has a natural slope, and is closer to Richard Bradley's own

ITC Bradley Hand Italic

handwriting. Despite a fine hand and an appreciation for hand-made papers and exquisite pens, Bradley prefers to work with simple tools like old fountain pens and second-hand nibs, on cheap, mass-produced papers. The Bradley Hand family came from his experiments with a plain felt-tip pen on a basic calligraphic pad. The result was elegant, cultured letterforms in ordinary dress. The new italic, which includes a variety of ligatures, flourishes, and swash characters, adds a new dimension of flexibility to the Bradley Hand family. **FONTEK.**

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fi fl th jh & Mn & C e www.itcfonts.com/itc/fonts/full/ITC2579.html

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Консулство Република България
* № 1 *

Кириллица жива!

(Kyrillitsa lives!) *By Maxim Zhukov*

The winter of discontent

During the week of November 30, 1998, when the judging was taking place at Kyrillitsa '99, an international competition in type design, the outdoor temperature in Moscow dropped to minus 25 degrees Celsius (minus 13 Fahrenheit), and the ruble exchange rate plummeted to twenty for one US dollar. The market for graphic design continued to dwindle, due to a deep recess in business activities.

In his recent letter from Moscow, a friend of mine wrote, rather sarcastically: "All the designers are busy exchanging New Year's cards. As if the 17th of August, the crisis, and the [government's] default had never happened; as if the client is still there for them, at their threshold, stomping impatiently his fat hoof." The date of August 17, 1998 (a.k.a. Black Monday) has acquired a special meaning: that was the day when the financial market took a bad plunge, and Russia's economy began spiraling downward. After August 17, the average wage fell by more than fifty percent; that threw dozens of millions of people below the official poverty line.

The autumn of 1998 saw a huge number of companies going out of business, reducing staff, revising production and sales quotas. The demand for design services began to shrink. Who would need them anymore – those logos, cards, letterheads, packaging, ads, signage, etc.? During the last few months of 1998, a number of studios, printshops, and service bureaus were downsized, their staff either laid off or forced into leave without pay.

The design community started to circle the wagons. November of 1998 saw the creation of a new trade association, the Art Directors Club. A design annual was put together in a big hurry, to promote the services that the club's members can offer to the business world. The

talk of the town was the preparation of a portfolio – a portfolio! – by a major studio that had never before felt the need for self-promotion. (Word of mouth had kept its doors rotating under a heavy flow of clients for many years.)

Many public activities that until now had attracted mostly young, aspiring designers gained in importance in the eyes of practicing professionals who used to neglect or snub them. Participation in exhibitions, competitions, seminars, workshops, etc., surged. All of a sudden, the exposure, the coverage in the press, and the awards acquired significance. Kyrillitsa '99 was no exception to this new trend.

The tourney

Forty-nine designers took part in the competition. One hundred and forty-two submissions came from eight countries – Belarus, Canada, Germany, Japan, Russia, Ukraine, the United States, and Yugoslavia.

In general, the competition confirmed that Cyrillic type design closely parallels global trends. The design of display fonts is most popular with the beginners, while more experienced professionals are involved in creating typefaces for text composition. At the same time, there were some original, pioneering designs that seemed to challenge or defy common international conventions.

The fact that many non-users of Cyrillic contributed to the event testifies to the increasing internationalization of typographic exchange, and to the growing demand for Cyrillic type worldwide. With Cyrillic and Greek characters constituting an im-

"Кириллица
=Kyrillitsa
=Cyrillic"

The name of the competition, Kyrillitsa, is the Russian for "Cyrillic," which is one of the major alphabetical scripts of the world. Like the Latin script, Cyrillic is derived from Greek writing. However, the Latin alphabet was the product of a natural, historical evolution, while Cyrillic was...invented. Like many invented alphabets – Coptic, Visigothic, Armenian, Georgian, Glagolitic, modern Vietnamese, Cherokee, Cree, and others – Cyrillic was designed to serve the dissemination of the Holy Word. Originally created in the ninth century by two Greek missionaries, the "Holy Brothers" Cyril and Methodius, to record the sounds of Slavic speech, Cyrillic is now used not only for Slavic languages like Russian, Ukrainian, Belarusian, Bulgarian, Serbian, and Macedonian, but for a great number of non-Slavic languages – Kazakh, Kyrgyz, Tatar, Yakut, et al.

The structure of a modern Cyrillic typeface is the same as Latin: it has upper and lower case, small capitals, roman and italic. Cyrillic types come in lighter and heavier weights, in wider and narrower versions, etc. There are Cyrillic Old Styles, Transitionals, and Moderns, Cyrillic slab- and sans serifs, etc., etc. Cyrillic fonts are often bundled with the companion Latin versions.



portant part of the expanded, Unicode-compatible character set, many designers are now trying their hand at shaping those glyphs they did not care about, or did not know of, only a few years ago.

I see a special significance in the awards given to two Western designers, Matthew Carter and John Hudson. There is more to their work than typeface design: they have both made substantial contributions to the integration of Cyrillic script into global communications. The expansion and improvement of those communications are vital for the future of Russian culture, starved by the decades of isolation from the rest of the civilized world.

An uphill battle

The daily life of the type business in Russia is influenced by conflicting tendencies. The demand for digital type is high, yet sales are low – most of the fonts used are illegal copies. Public awareness and appreciation of type is growing fast, yet the profession of type designer is not seen as prestigious and does not attract many young people.

There are only a handful of die-hard type-design professionals in Russia – the most dedicated, enthusiastic bunch. Many of them, but not all, live and work in Moscow. Some of them get knocked out of business; new fighters take their place. They care about succession; many of them teach. Their courageous and selfless service is both a sacrifice and a way to keep sanity in the warped and treacherous world of the post-Soviet Neverland.

In the midst of the long and cold Russian winter, Kyrillitsa '99 felt like a forecast of brighter days. Let us hope we all will live to see them.

Maxim Zhukov is Typographic Coordinator for the United Nations.

pLatinum by Illarion Gordon (Russia)

пЛатинум курсив

RaHИT by Illarion Gordon (Russia)

Рахит

Republicana by Yuri Gordon (Russia)

республикана

Apostol by Innokentiy Keleymikov (Russia)

АПОСТОЛ

Pupugi by Kirill Sirotnin (Russia)

Пупуги



Ger by Lev Alborov (Russia)



Mas-d'Azil by Dmitry Kirsanov (Russia)



ITC Japanese Garden by Akira Kobayashi (Japan)



ITC Ancestor by Serge Picini (Canada)



Rybizma by Kyrill Sirotin (Russia)

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From left: Georgia Cyrillic, Italic, Bold, Bold Italic by Matthew Carter (USA)

Bitstream Humanist 531 (Syntax) Cyrillic, Bold, Extra Bold (Ultra Bold not shown) by Isai Slutsker (Russia).

Far right: Sylfaen by John Hudson (Canada).

New Letter Gothic Cyrillic, Italic, Bold, Bold Italic by Gayaneh Bagdasaryan (Russia).

Verdana Cyrillic, Inclined, Bold, Bold Inclined by Matthew Carter (USA).

КИРИЛЛИЦА '99

THE WINNERS

One hundred and forty-two entries competed in three design categories: Text, Display, and Pictorial typefaces. Five winning entries in each category were judged worthy of Awards of Excellence in Type Design.

Of the thirteen Cyrillic text typefaces (thirty-four styles) submitted by eleven designers, five won awards: *New Letter Gothic* (by Gayaneh Bagdasaryan, Russia), *Georgia* (by Matthew Carter, United States), *Verdana* (by Matthew Carter, United States), *Sylfaen* (by John Hudson, Canada), *Bitstream Humanist 531 (Syntax) Cyrillic* (by Isai Slutsker, Russia).

Predictably, there were far more display designs entered in the competition – seventy-three (ninety-eight styles) – and three times as many participants. The Awards of Excellence went to:

Platinum (by Ilarion Gordon, Russia), *RaHit* (by Ilarion Gordon, Russia), *Republicana* (by Yuri Gordon, Russia), *Apostol* (by Innokentiy Keleynikov, Russia), *Pupugi* (by Kyrill Sirotin, Russia).

Picture fonts were the category least represented at the contest: only ten fonts were sent in by nine designers. The winners in that category were:

Ger (by Lev Alborov, Russia), *Mas-d'Azil* (by Dmitry Kirsanov, Russia), *ITC Japanese Garden* (by Akira Kobayashi, Japan), *ITC Ancestor* (by Serge Picini, Canada), *Rybizma* (by Kyrill Sirotin, Russia).

There were additional prizes awarded by the sponsors of the competition:

The Vadim Prize, of the Academy of Graphic Design, named after the renowned Russian designer, Vadim Lazursky – for lifetime contribution to the art of typography – to *Matthew Carter* (United States);

The Galina Prize, of ParaType, Ltd., named after the paragon of Soviet-era type design, Galina Bannikova – for the creative exploration of the Russian typographic tradition – to *Albert Kapitonov* (Russia), for the *Reforma-Grotesk* family;

The Golden Buki Prize (*buki* is the traditional name of the second letter of the Cyrillic alphabet), of the Golden Bee Association – for

outstanding contributions to the development of Cyrillic typography and international typographic communications – to *John Hudson* (Canada), for *Sylfaen*;

The Way to Go! Prize, of the Type Designers Association – for the most successful debut in Cyrillic type design – to *Manvel Shmavonyan* (Russia), for the text face *Hybrid*; and to *Vladimir Pertsov* (Russia), for the display face *Pertsov Skoropis*.

Kyrillitsa '99 was judged by Tagir Safayev, of ParaType Ltd.; Sergei Serov, of the Golden Bee Association; Boris Trofimov, of "Graficheskij dizayn: Boris Trofimov"; Arkady Troyanker, of the Academy of Graphic Design; and Maxim Zhukov, of the United Nations. The jury was chaired by Vladimir Yefimov, the president of the Type Designers Association, and the art director of ParaType.

For more on the current state of type design in Russia, see *U&Ic Online* at www.uandic.com

LETTERING & TYPOGRAPHY
IN THE WORLD AROUND US



CYRILLIC GRAFFITI FROM POST-SOVIET NEVERLAND
PHOTOGRAPHED BY GAYANEH BAGDASARYAN (PAGE 36, LEFT; PAGE 37, TOP
LEFT, BOTTOM; PAGE 38, BOTTOM LEFT, BOTTOM MIDDLE, BOTTOM RIGHT;
PAGE 39, TOP RIGHT, BOTTOM) AND VLADIMIR YEFIMOV (PAGE 37, TOP RIGHT;
PAGE 38, TOP, CENTER RIGHT; PAGE 39, TOP LEFT).

Л
е
б



Бронницы

В России не было еще
похожей группы на
сравнится врят ли кто
тобой поэт

певец и композитор
Зитра В. Цосевил
Брюс. W.S

GRUNGE

из яэс не во
4.12.98

Никола Вектор
Митра
Альберт

КОСТЯ
ГОЛОДНЫМ
31.10.98
time to eat
17:04

POZOR I HATE MYSELF

QUEEN

ЗАО 184
ФИРМА
КАРИНА
МОСКВА - БЕЛГОГРАДСКИЙ ПРОСПЕКТ Д.12

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ШАШЛЫК. ДЛЯ ЗАРКИ

ЯЗЫК Gos. Is

СЕВРЮГА

ШЕЙКА



ГАЗ
2м С-44



TIGHT



BUT NOT TOUCHING

When we said he set “tight” type, we meant it as a mark of his perfectionism, of his craftsmanship. We meant it as the First Mate would say, “The Cap’n runs a tight ship.” Or as Richard Dauntless said of Rose Maybud, “By the Port Admiral, but she’s a tight little craft!” We meant his type could hold water—but not because the letters were jammed together.

We said these things in mixed company, however: there were designers present. “Listen,” they said, “the typesetters are talking to themselves again, and they commend this fellow for the tightness of his type. Tight type must be a good thing. When we ask him to set our type, we’ll spec enough kerning to keep out the harmful light of day!”

Somehow, from 1975 to 1985 (or so), the prevailing notion among graphic designers was that type should be tight—so tight that characters touched each other. The purpose of kerning, it was thought, was to *decrease* the space between characters that had been left there by inhibited and prudish font designers.

Now that we’ve recovered, and that the use of Souvenir has been banned by public health authorities, we can see kerning for what it really is: a tool for creating the appearance of *even*—not necessarily close—spacing between characters.

You say potato...

The terminology of kerning has been changed by desktop typesetting, and differs from application to application. What follows is my attempt to make sense of it all.

Kerning adjusts the distance between characters of text, and is also used to refer to the amount of that adjustment (“How much kerning did you use on that?”). Kerning is a relative measurement, and is based on the width of an em at the current point size (in 10 point text, an em is 10 points wide). This is a good thing, because it means that you can increase or decrease the size of kerned text and have the relative distances between characters remain the same. Kerning is always expressed in percentages of an em.

Range kerning is the application of kerning values to a selected range of text. Some applications (QuarkXPress) refer to this as “tracking.”

As you increase type size, the spaces between characters become more apparent, and need more adjustment than they do in smaller type. *Tracking* attempts to compensate for this by applying kerning values automatically, changing the amount of kerning applied based on the point size of the type. In Xpress, tracking has two meanings—the one defined above (you can have one track per document), and range kerning. I’ll have to put off a discussion of the first type of tracking to a later column.

Automatic pair kerning uses kerning pairs built into the font by the type designer. Most PostScript Type 1 fonts feature around 120 automatic kerning pairs (including the most common kerning candidates, such as WA, Wa, Ta, To, VA, Va, YA, and Ya). This is not enough, but it’s better than no kerning pairs at all.

There is no escape

To continue the “tough love” tone of this column, I’ll point out that—unless you set only type smaller than twelve points—you must kern. No font exists containing automatic kerning pairs for every possible combination of characters in every font, in every language. Kerning is about more than character pairs—it’s about the way words and characters fit together on a line. The “WA” pair in “AWAY” and the same pair in “AWAKE” should use different kerning values.

In this column, I’ll look at the way that kerning is implemented in three popular page layout programs: QuarkXPress, Adobe PageMaker, and Macromedia FreeHand.

Figure 1 To kern a pair of characters...

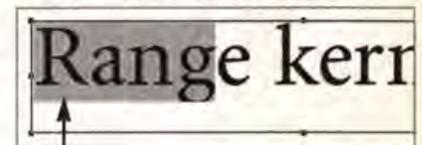


...select the first character in the pair...



...or position the cursor between characters

To range kern, select a range of text



To range kern a word that’s followed by a space, do not select the last character in the word



If you apply range kerning in this case, you’ll be applying the kerning *between* the last character of the word and the space—making the space look bigger

QUARK XPRESS

To kern a pair of characters, click the Content tool between the characters and do one of the following: Press the keyboard shortcut for the kerning amount you want (you might have to press the shortcut several times). Or, enter the kerning amount you want using the Kerning field of the Measurements palette (see Figure 2). Or, choose Kern from the Style menu (when you select a character, this menu item changes to "Track") and enter a value. Or, display the Character Attributes dialog box (choose Character from the Style menu) and enter a kerning value in the Tracking field. When you do this, XPress enters the value as a kerning amount, *not* a tracking amount.

You can enter kerning values between -500 and 500 (that is, from -2.5 to +2.5 ems).

To range kern (or "track" in XPress terminology), select a series of characters and use any of the methods described above.

Kerning and range kerning are two separate values, and they're additive. If you range kern a character you've already pair kerned, XPress applies both kerning amounts. The values displayed in the Measurements palette are pair kerning amounts; when you select

text, the values in the Kerning field are tracking values. This method, while a bit confusing at first, works well. It means you can adjust pair kerning to get even spacing, then adjust range kerning to produce the text color you want.

The Measurements palette never displays kerning values entered by automatic pair kerning.

Automatic pair kerning: Automatic pair kerning is a document-level attribute in XPress. To turn automatic pair kerning on or off, choose Document from the Preferences submenu of the Edit menu (or press Command-Y/Ctrl-Y). XPress displays the Document Preferences dialog box (see Figure 3).

Editing kerning pairs: XPress can add automatic kerning pairs for any font using the Edit Kerning Table dialog box (see Figure 4). These kerning pairs are not added to the font, but are stored in your XPress Preferences file, which means you've got to take the file with you if you plan to open the publication on another system. It also means that you can't count on using these pairs in other applications.

Figure 2 Kerning in XPress



Click to increase/decrease kerning by one unit. Hold down Shift as you click to apply kerning in +/-10 unit increments

Enter Kerning values here. This figure is the number of XPress kerning units (200ths of an em) applied

Figure 3 Automatic pair kerning in XPress

Check this box to activate automatic pair kerning

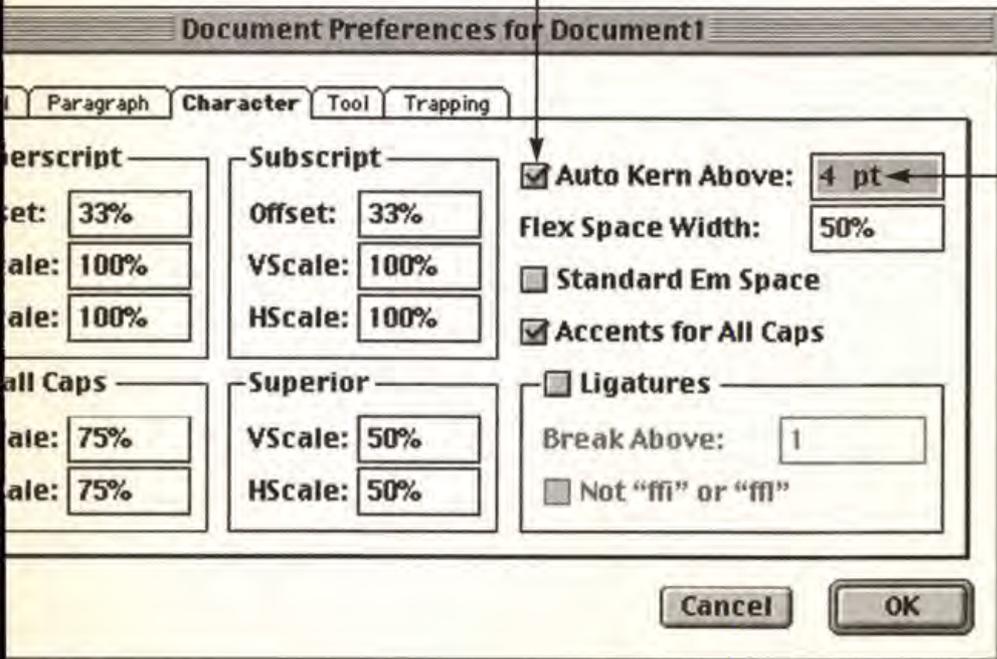
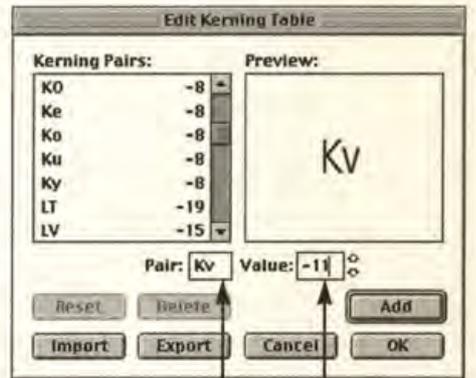


Figure 4 Editing kerning pairs in XPress



Enter the pair you want to edit or add here

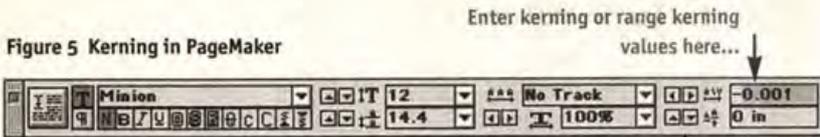
Enter automatic pair kerning values here

Keyboard shortcuts in XPress

- 0.05 em Macintosh: ⌘-Option-Shift-{
Windows: Ctrl-Alt-Shift-{
- +0.05 em Macintosh: ⌘-Option-Shift-}
Windows: Ctrl-Alt-Shift-}
- 0.05 em Macintosh: ⌘-Shift-{
Windows: Ctrl-Shift-{
- +0.05 em Macintosh: ⌘-Shift-}
Windows: Ctrl-Shift-}

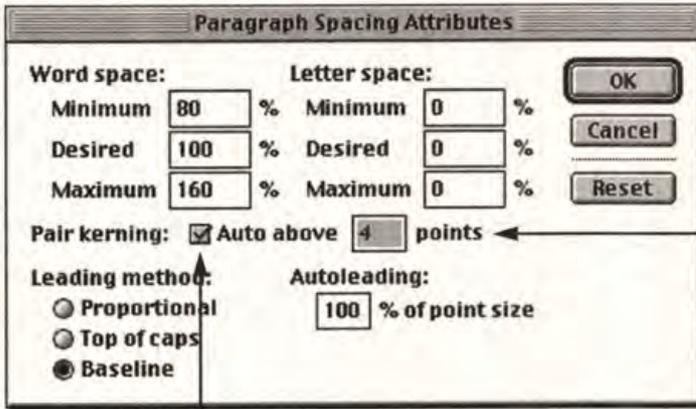
The value you enter here defines the point size above which XPress will adjust kerning values based on the kerning pairs found in the font (or any kerning tables you've edited using the XPress Kern/Track Editor)

Figure 5 Kerning in PageMaker



...or click the "nudge" arrows. Hold down Shift as you click to increase or decrease the kerning in .1-em increments

Figure 6 Automatic pair kerning in PageMaker



Check this box to activate automatic pair kerning

Keyboard shortcuts in PageMaker

-0.01 em	Macintosh: Option-←, Option-Delete
	Windows: Ctrl-Alt-←
+0.01 em	Macintosh: Option-→, Option-Shift-Delete
	Windows: Ctrl-Alt-→
-0.04 em	Macintosh: ⌘-Option-→, ⌘-Delete
	Windows: Ctrl-Backspace, Alt-←
+0.04 em	Macintosh: ⌘-Option-←, ⌘-Shift-Delete
	Windows: Ctrl-Shift-Backspace, Alt-→
Clear kerning	Macintosh: ⌘-Option-K, ⌘-Option-Shift-Delete
	Windows: Ctrl-Alt-K

Enter the point size at which you want PageMaker to apply automatic pair kerning

Figure 7 Expert kerning in PageMaker

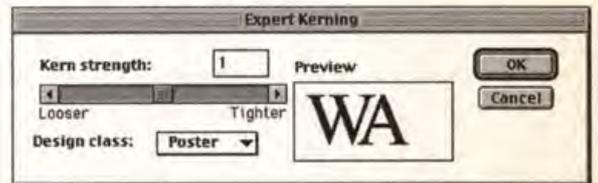
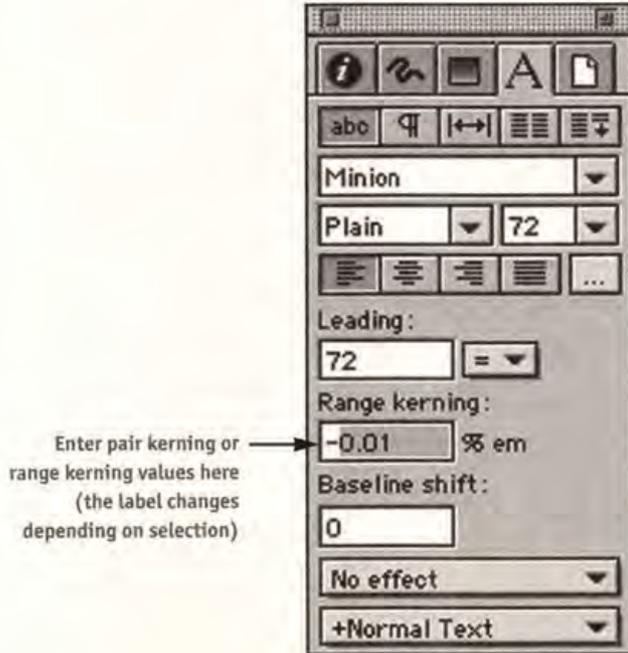
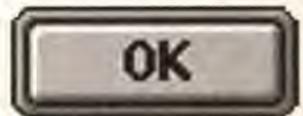


Figure 8 Kerning in FreeHand



Keyboard shortcuts in FreeHand

-0.01 em	Macintosh: Option-←
	Windows: Ctrl-Alt-←
+0.01 em	Macintosh: Option-→
	Windows: Ctrl-Alt-→
-0.1 em	Macintosh: Option-Shift-←
	Windows: Ctrl-Alt-Shift-←
+0.1 em	Macintosh: Option-Shift-→
	Windows: Ctrl-Alt-Shift-→



PAGEMAKER

To kern a pair of characters, click the Text tool between the characters, or select the first character in the pair, and press the keyboard shortcut for the kerning amount you want (you might have to press the shortcut several times). Or, enter the kerning amount you want using the Kerning field of the Control palette. You can enter kerning values between -1 and +1 em (see Figure 5).

To range kern, select a series of characters and use either of the methods described above.

Kerning and range kerning are stored as a single attribute in each character. To apply range kerning in addition to any other kerning you've applied, use the keyboard shortcuts rather than the Control palette's Kerning field - if you use the field, PageMaker replaces the kerning values in the selected range with the value you enter in the field. If you use the keyboard shortcut, PageMaker adds the kerning values to any kerning you've specified.

Applying styles without removing kerning: Even though kerning can't be included in a paragraph style, applying a paragraph style to text removes any kerning you've applied - as well as any other local formatting. To keep PageMaker from overriding local formatting when you apply a style, hold down Shift as you click the style name in the Styles palette.

Automatic pair kerning: In PageMaker, automatic pair kerning is a paragraph-level attribute. To turn automatic pair kerning on for a paragraph or range of paragraphs, choose Paragraph from the Type menu. PageMaker displays the Paragraph Specifications dialog box. Click the Spacing button. PageMaker displays the Spacing dialog box (see Figure 6).

"Expert" kerning: One of the least known or most misunderstood features in PageMaker is the Expert Kerning plug-in. The irony of the feature's name is that the word "Expert" scares away the average (i.e., non-typesetting) user - the very person it would most benefit. Expert Kerning automatically adjusts kerning in a range of text using the optical outlines of the selected characters (it gets the outlines from Adobe Type Manager). Used - and understood - correctly, this is a powerful typesetting tool for experts and non-experts alike. To give it a try, select a small amount of text, turn off automatic pair kerning (see above), then choose Expert Kerning from the Type menu. PageMaker displays the Expert Kerning dialog box (see Figure 7). When you apply Expert Kerning, PageMaker works its way through the text, kerning each combination as it does so. Expert Kerning clears any kerning you've applied to the text.

FREEHAND

To kern a pair of characters, click the Text tool between the characters, or select the first character in the pair, and press the keyboard shortcut for the kerning amount you want (you might have to press the shortcut several times). Or, enter the kerning amount you want in the Kerning field of the Character Inspector (see Figure 8). You can enter kerning values between -2 and +2 ems.

To range kern, select a series of characters and use either of the methods described above.

Unlike PageMaker and XPress, FreeHand can kern characters so that they fall outside the text block that contains them.

Automatic pair kerning is always turned on in FreeHand.

Expert Kverning

The family name

So many people pronounce my last name as "Kern" (it's actually more like "Kuh-vern," and means "mill") that a friend suggested that, should I ever have three sons, I could name them Otto, Per (pronounced "pair"), and Manuel. This has not happened. Yet.

Olav Martin Kvern is the author of Real World FreeHand.

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by Patrick Baglee

FREE

The aquiline features of Paul Renner punctuate the chapters of Hyphen Press's *Paul Renner: the art of typography*. This richly illustrated and methodically constructed work records, with great integrity, Renner's contribution to modern typography and design. Renner is most often associated with Futura, one of the century's most popular typefaces. Yet the picture that emerges from Christopher Burke's text defines a figure whose impact on design, through a mixture of pragmatism and diplomacy, is as profound as it is little understood.

Paul Renner (1878–1956) lived through tumultuous industrial and political change in twentieth century Germany. He began his career as a "book artist" in Munich and became a member of the Deutscher Werkbund, where he spoke on the value of quality in design. He taught with Georg Trupp and Jan Tschichold at the printing school in Munich, simultaneously working on the design of the Futura typeface, before being dismissed from his teaching post by the Nazis in 1933. Uncertainty was the foundation on which his entire craft was based.

Renner was born in 1878, one of five sons, and spent his childhood under the control of his theologian father. Although he enjoyed a solid education, he emerged with no clear ideals and felt he inhabited "an artificial world that stood alongside the real one." Though he had no particular goals in sight, the real world offered Renner sustenance in the form of painting commissions, including landscapes for the magazine *Simplicissimus* in Munich, where he was to settle with his wife Annie. In 1907 he became a father, and so sought a steady income, beginning as a book designer at Georg Müller Verlag.

Starting with the design of book spines and occasional text illustrations, Renner focused on the search for a balance between typography and illustration. He participated in debates on the utilitarian nature of book design at the Deutscher Werkbund and similar forums. It seems that he had an innate capacity for hard work: in 1913, Müller and Renner oversaw the publication of some 287 new editions. One relative of Renner's said: "A day when he did nothing, at least read nothing serious, was for him a day sadly lost."

In 1924, amidst political upheaval, the debate on roman versus gothic reached the crisis point. Renner's own views on this issue were the result of long periods of research. He recognized the benefits of gothic's truncated curves in saving space in the setting of lengthy compound words; but against this, he pointed out that gothic script had its origins in courtly printing—designed for luxury and not for everyday use. In conclusion, Renner regarded gothic as a decadence, and its capitals as "monstrosities." (He refused to accept the necessity of ugliness in design even when it met a practical purpose.)

Renner saw roman as forming the trunk of the family tree of type, with roman capitals as the basis for all future developments in Western letterforms. And on the grounds that minuscules influenced by roman forms could be traced back to Charlemagne, whose empire included the first German Reich, Renner concluded that roman was more German than gothic. Renner created Futura both as a new form of Grotesk and as a means of getting shed some of Germany's old-fashioned "national dress." In particular, Renner sought a balance between capitals and lowercase more effective than that in Herbert Bayer's "universal

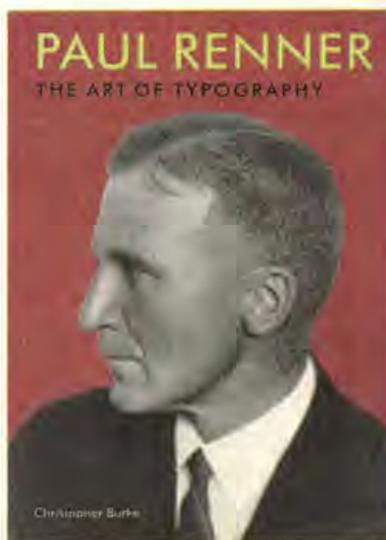
alphabet"—a compass-and-pen typeface in which the capitals led the lowercase rather than being in harmony with it.

Futura's genesis involved three key figures: Ferdinand Kramer, an architect with whom Renner had collaborated previously; Heinrich Jost, a craftsman at the Bauer type foundry, credited with detailing the face from Renner's early sketches; and Futura's patron, Jakob Hegner. Hegner was a champion of publishing books set in roman type at a time when Germany was fascinated by the effect that sans serif and gothic had on its sense of national identity. Burke's description of Futura's many iterations, tweakings, and eventual release is written in fastidious detail, supported by revealing illustrations.

Renner's journey was not without incident. His arrest by the Nazis in 1933 (just a short time after the imprisonment of Jan Tschichold) is outlined here in great detail. *Typography* (continued on page 50)

Paul Renner: the art of typography Christopher Burke

London: Hyphen Press, 1998; and New York:
Princeton Architectural Press, 1998



VIEW



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ITC Tapioca™

ITC Tempus™ Sans
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Twang™

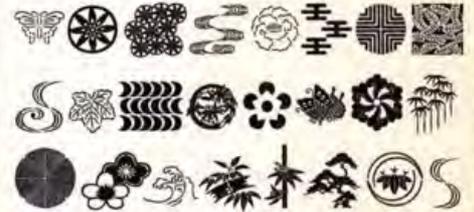
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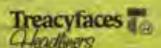
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Spread From Paul Renner: the art of typography

(Review, continued from page 47)

was already under scrutiny when a number of slides Renner had prepared for the German exhibit at the fifth Triennale exhibition in Milan were felt to contain an overwhelming amount of roman type. Renner came under suspicion, and his apartment and offices were searched; but he continued to oppose Nazi philosophies on design and industry. He was released the day after his arrest, following a direct plea to Hitler from Rudolf Hess.

Soon after, and perhaps as a result of Renner's writings, a universal alphabet was back in favour. The Nazis saw gothic as a barrier to their plans for world domination, and it was outlawed by decree in 1941. Hitler's belief that the term "Schwabacher" was poorly understood by the ordinary German meant that he could issue this diktat without fear of ridicule. Roman type suddenly became "Normalschrift"—normal type. This and similar pronouncements were made with what Burke describes as the Nazis' "unique brand of logic."

Following his dismissal from the Munich school, and throughout his later years, Renner wrote and occasionally lectured on design.

This book grew out of postgraduate research undertaken by typographer and typeface designer Christopher Burke at the Department of Typography & Graphic Communication at the University of Reading. During his study, Burke became less interested in Renner's visual output and concentrated instead on the views expressed in his prolific writings, many available here for the first time in English; the book includes a complete bibliography. There are also numerous examples of Renner's work, supported by thorough annotation and impeccably reproduced, as might be expected of the excellent Hyphen Press.

Paul Renner: the art of typography is an important contribution to our understanding of the craft. In describing Renner's response to social and political change, Burke has woven the history of the ubiquitous Futura into a powerful narrative, rather than treating Futura as an extraordinary, isolated event. In doing so, Burke redresses the balance, and illumines a comparatively poorly known figure who, through his own work and writings, helped shape a better understanding of type design and its role—subservient or otherwise—in the social milieu.

Good typographic biographies are rare, so inevitably the historians of the craft will devour this book. And yet this is no dusty reference volume: the engaging style in which it is written has much to offer the general reader, and Renner's ideological struggles, his unsteady passage through political upheaval, his superb work, and a determination to remain true to his beliefs, even at the risk of his liberty, make for fascinating, at times dramatic reading.

Patrick Baglee is Design Editor at Real Time Studios and chair of the Typographic Circle in London.

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