

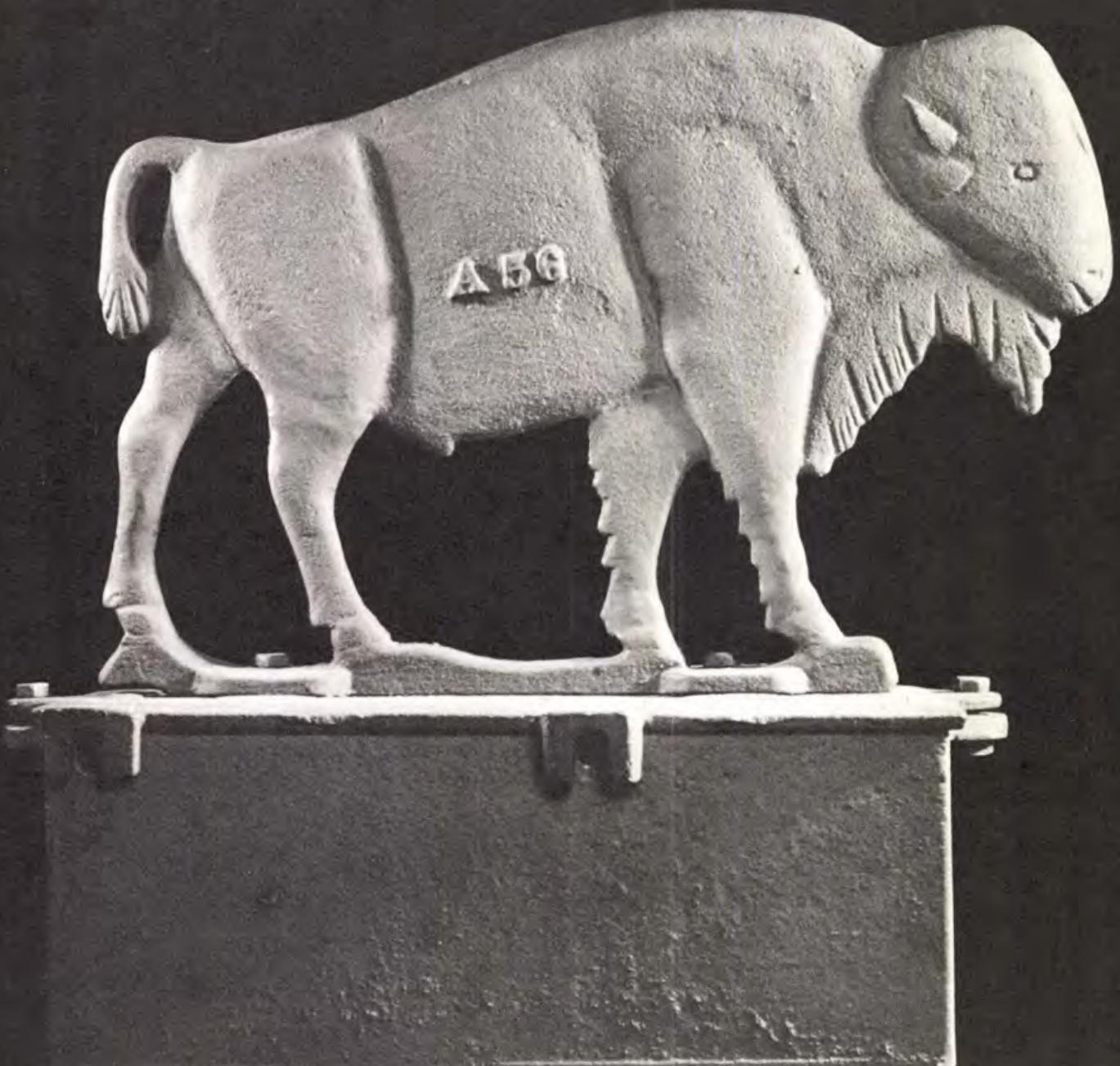


Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ\$\$¢£%!?)[]

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FOURTEEN, NUMBER TWO, AUGUST 1987



There are not many people in the world who would recognize a windmill weight even if it fell on them. At first glance it might easily be mistaken for an antique weather vane. But windmill weights are an entirely different breed of folk art. They have their own unique function, history, design motifs and devoted cadre of collectors. See story on page 16.

EDITOR: EDWARD GOTTSCHALL
 ART DIRECTOR: B. MARTIN PEDERSEN
 EDITORIAL DIRECTORS: AARON BURNS, ALLAN HALEY
 ASSISTANT EDITOR, RESEARCH DIRECTOR: JULIET TRAVISON
 ASSOCIATE EDITOR: MARION MULLER
 ADVERTISING MANAGER: CAROL MARGOLIN
 ADVERTISING PRODUCTION MANAGER: HELENA WALLSCHLAG
 ART PRODUCTION MANAGER: ILENE STRIVER
 ART/PRODUCTION: KIM VALERIO, SID TIMM
 SUBSCRIPTIONS: ELOISE COLEMAN

© INTERNATIONAL TYPEFACE CORPORATION 1987
 U&LC (ISSN 0362 6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 2 HAMMARSKJOLD PLAZA, NEW YORK, NY 10017.
 ITC IS A SUBSIDIARY OF ESSELTE LETRASET, U.S. SUBSCRIPTION RATES \$10 ONE YEAR; FOREIGN SUBSCRIPTIONS, \$15 ONE YEAR; U.S. FUNDS DRAWN ON U.S. BANK. FOREIGN AIR MAIL SUBSCRIPTIONS—PLEASE INQUIRE. SECOND-CLASS POSTAGE PAID AT NEW YORK, NY AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO U&LC, SUBSCRIPTION DEPARTMENT, 2 HAMMARSKJOLD PLAZA, NEW YORK, NY 10017.

ITC FOUNDERS:
 AARON BURNS, HERB LUBALIN, EDWARD RONDTHALER

ITC OPERATING EXECUTIVE BOARD 1987

AARON BURNS, CHAIRMAN
 EDWARD GOTTSCHALL, VICE CHAIRMAN
 MARK J. BATTY, PRESIDENT AND CEO
 ALLAN HALEY, EXECUTIVE VICE PRESIDENT
 RICHARD CONWAY, CONTROLLER

LAURIE BURNS, PUBLIC RELATIONS AND EDUCATIONAL ACTIVITIES

MICROFILM COPIES OF U&LC MAY BE OBTAINED FROM MICRO PHOTO DIVISION, BELL & HOWELL, OLD MANSFIELD ROAD, WOOSTER, OH 44691

EDITORIAL

SPEEDWORDS

Once upon a time, when life and typesetting were slow and simple (compared to today's frantic pace), the only abbreviation we needed to describe the speed of typesetter output was lpm, lines per minute. In those ancient days, before 1960, newspapers set the pace, literally. They defined a line, using a small number of so-called newspaper, or legibility, typefaces, as consisting of 30 characters of eight or nine point type, set 11 picas wide.

But in the past three decades, old lpm has had such offspring as cps, cpm, cph, ipm, ppm and cpp, at last look. The purpose of these new measuring standards and their abbreviations is to offer a basis for comparing output productivity of competitive typesetters and printers, and to facilitate comparing the output speed of new generations of devices with their predecessors.

Frank J. Romano, of Graphic Arts Marketing Associates, has tried to clarify the meaning and significance of these speed words. The following is a summary of his thoughts:

Speeds of typesetters, rated in lpm, moved upward from 15 to 50 by 1970. Then came the digital era and the old rating system required a new standard, and so it went. Here's the family tree:

lpm—lines per minute.

cps—characters per second, which is equal to the number of lpm divided by two. This speed rating standard was developed for digital phototypesetters in the early 1970s.

cpm—characters per minute.

cph—characters per hour.

ipm—inches per minute. Used to measure the output of some laser phototypesetters. Thus, ipm times 72, divided by the point size equals the lpm. For example, 10 ipm times 72, divided by 9 point, equals 80 lpm. Imagesetters' speed is measured in ipm. They output text and graphics in position. They handle tone as well as line art.

Measuring this output speed in terms of type characters or lines is not meaningful. Usually, their output speed varies inversely with output resolution. Higher resolution equals lower speed.

ppm—pages per minute. A measurement of the output of laser printers that output sheets of plain paper, usually 8½" x 11". Today, a page printer outputting 2 ppm matches the output speed of most imagesetters. Of course, at present the latter offer higher resolution output, larger typeface libraries, and can output film negatives.

What's next? Finer resolution page printers with larger type libraries. In some cases, such output will serve as art for a printing platemaker. In others, it will produce the final documents. At first, fine resolution page printers may be too slow for medium- to long-run final output. That, too, is likely to change. The exact moment when this will take place cannot be forecast today. Concerned buyers and users must keep their technological eyes and ears alert to the rapidly changing scene as described in the trade press and at the industry's conferences and exhibitions.

Edward M. Gottschall

INDEX TO ITC TYPEFACES

ITC AMERICAN TYPEWRITER®	15	ITC GARAMOND CONDENSED®	35, 38, 39
ITC AVANT GARDE GOTHIC® WITH OBLIQUE	FRONT COVER, 2, 8, 35, 40-42	ITC KABEL®	15, BACK COVER
ITC BENGUAT®	20-23	ITC KORINNA® WITH KURSIV	4, 5
ITC CASLON NO. 223®	43	ITC MACHINE BOLD®	43, 44, BACK COVER
ITC CASLON NO. 224®	34, 35	ITC MODERN NO. 216®	43
ITC CHELTENHAM CONDENSED®	.8	ITC NEW BASKERVILLE®	37, 40, 42
ITC CLEARFACE®	16-19	ITC NEWTEXT®	2
ITC / LSC CONDENSED® WITH ITALIC	26, 37-39	ITC PACELLA®	32, 33
ITC ÉLAN®	3	ITC SLIMBACH®	30-31
ITC FENICE®	2, 3	ITC USHERWOOD®	48
ITC FRANKLIN GOTHIC®	2, 16-19, 25-27	ITC VELJOVIC®	44, 45
ITC GAMMA™	28, 29	ITC ZAPF CHANCERY®	40, 42

THOUGHTS



"Do not try to satisfy your vanity by teaching a great many things. Awaken people's curiosity. It is enough to open minds, do not overload them. Put there just a spark. If there is some good inflammable stuff, it will catch fire."

Anatole France



Deltiology

The new old craze

If your kid announces out of the blue one day, "Mom... Dad... I want to be a deltiologist when I grow up," don't despair, don't panic. Just start saving shoe boxes. Because when a deltiologist goes at it seriously, there is no end of boxes and closet space one needs to contain the postcard collection. That's what deltiology is all about. And the handful of old postcards you see here are only an infinitesimal fraction of Joan Wilking's hopelessly expanding collection. The actual number is in the thousands.

Joan Wilking, a deltiologist by avocation, is a graphic designer by vocation. She came by her collection because of her interest in typography. She started to collect in 1978, picking up one here...one there...in antiques shops. Eventually she advanced to bidding at auctions and buying them in lots.

But having started as recently as 1978, she is something of a newcomer to the adventure.

The craze for collecting postcards actually got its start in Europe at the turn of the century. The first of them were purely typographic in design and appeared in Austria in 1869. They made their appearance in France in 1870 about the time of the Franco-Prussian War. These later cards were illustrated with soldiers, muskets and military paraphernalia publicizing the war effort. But the modern picture postcard made its grand debut at the Chicago Exposition of 1893. From that point on, postcard collecting became a mania. In 1906, 700 million cards were sold in America alone. Only seven years later, over 968 million were sold.

The most ambitious cards, esthetically, were printed in Germany and Bavaria prior to World War I. Ms. Wilking has



some in her collection, printed in chromo-lithography, which she estimates used as many as 20 stones. In addition, they are elaborately gilded, embossed and printed on the finest rag paper. Such extravagant specimens, however, were not to be found much after 1925. The Depression, World War II, and the demise of the old, established printing houses in Europe neutralized the fervor for postcard collecting. But it was only the lull before the renaissance.

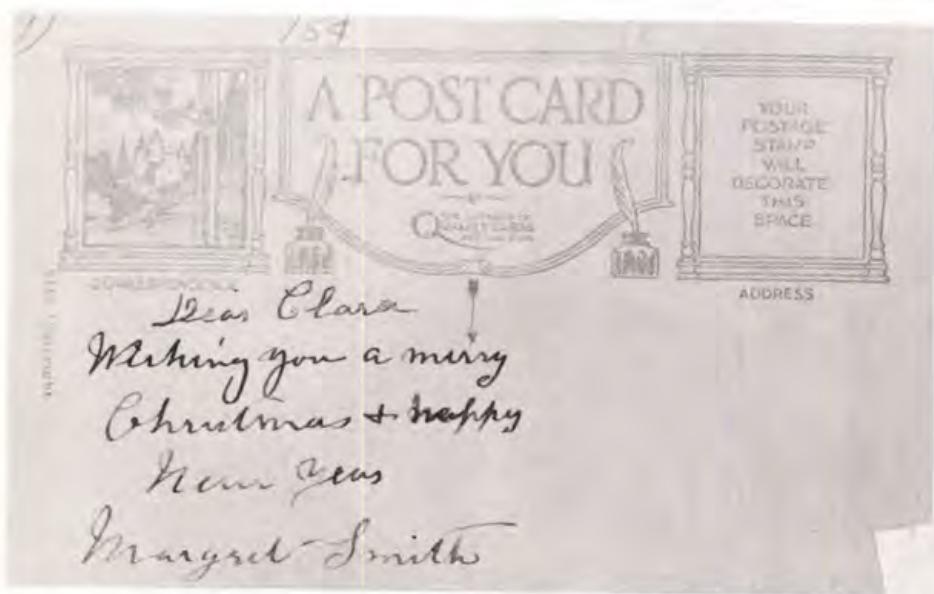
Deltiology is alive and thriving once more. Societies of collectors have been organized in major cities. Exhibits and auctions are advertised regularly, and thousands of people have rediscovered the joys of the hobby. But newcomers must beware. Collecting can become a bottomless pit unless you specialize. Some collectors focus on old advertising cards, some on travel cards. There are people who collect only cards

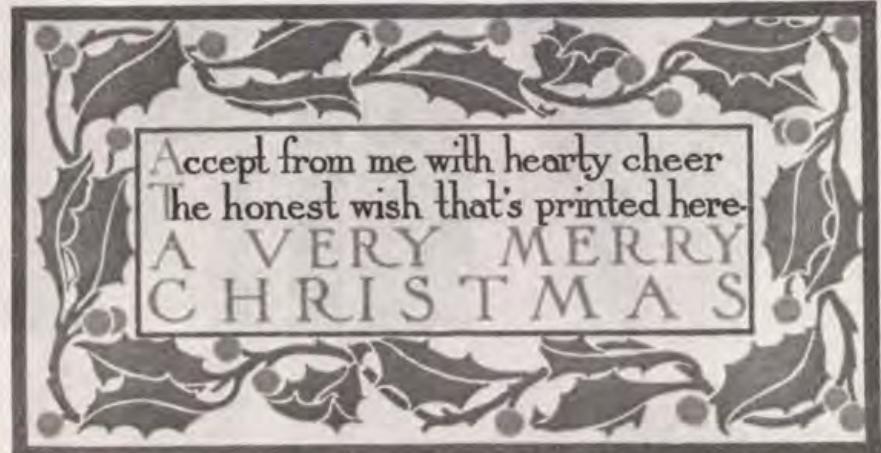
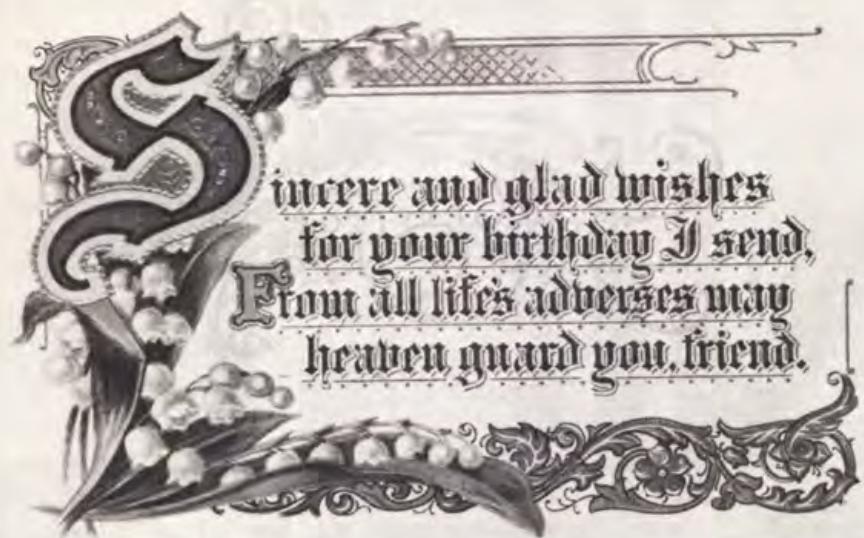


featuring national monuments or scenic wonders. Some concentrate on political themes, others on comic illustrations. Ms. Wilking's collection grew from her interest in type. Shown here are some of her sentimental greeting cards.

Aside from the joy of the hunt, collecting can be a fruitful business. Cards that sold for one cent in 1909 can bring as much as \$100 today. But avid collectors do not part easily with their loved ones. Ms. Wilking, for instance, is not about to sell her collection, but has let it be known that it is available for rental to photographers, designers, and stylists for a fee. She also has collections of trade cards, campaign buttons and advertising ephemera for rent from her company, Ephemera, Inc., Box 526, Newburyport, MA 01950. For further information, call 617-462-8031, or better still, send a postcard.

Marion Muller





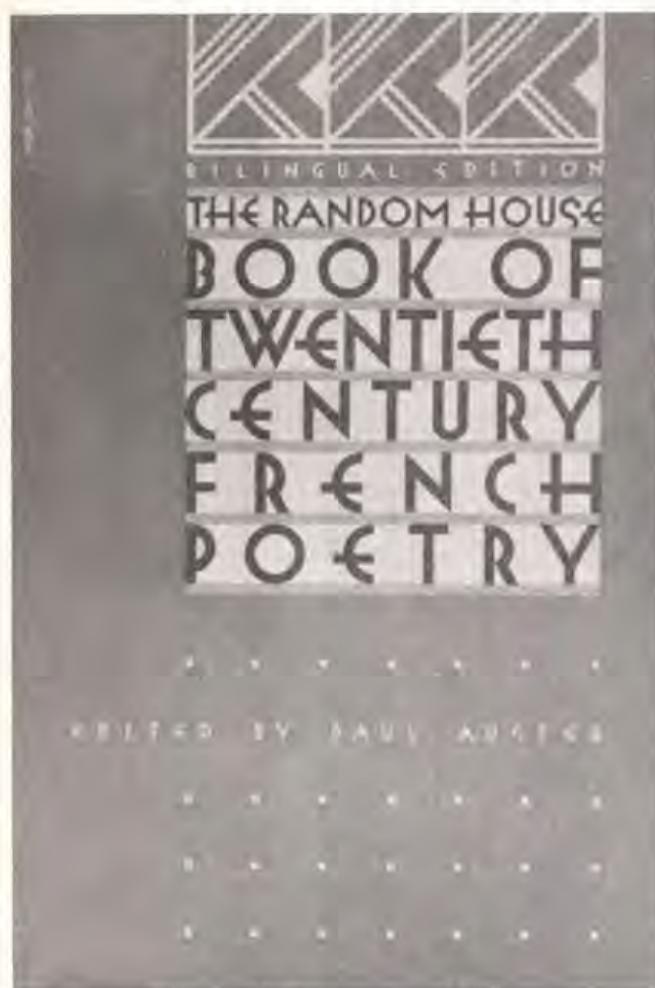
DANIEL PELAVIN

THE CAREER
OF DANIEL
PELAVIN, OR,
HOW TO RISE
TO THE TOP
IN ONLY 30
YEARS.

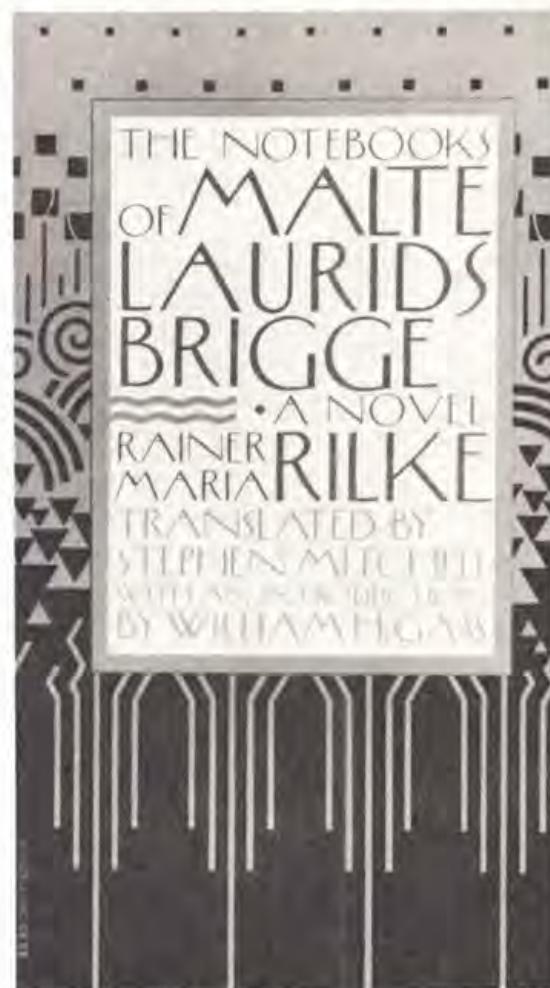


Adweek Portfolio 1

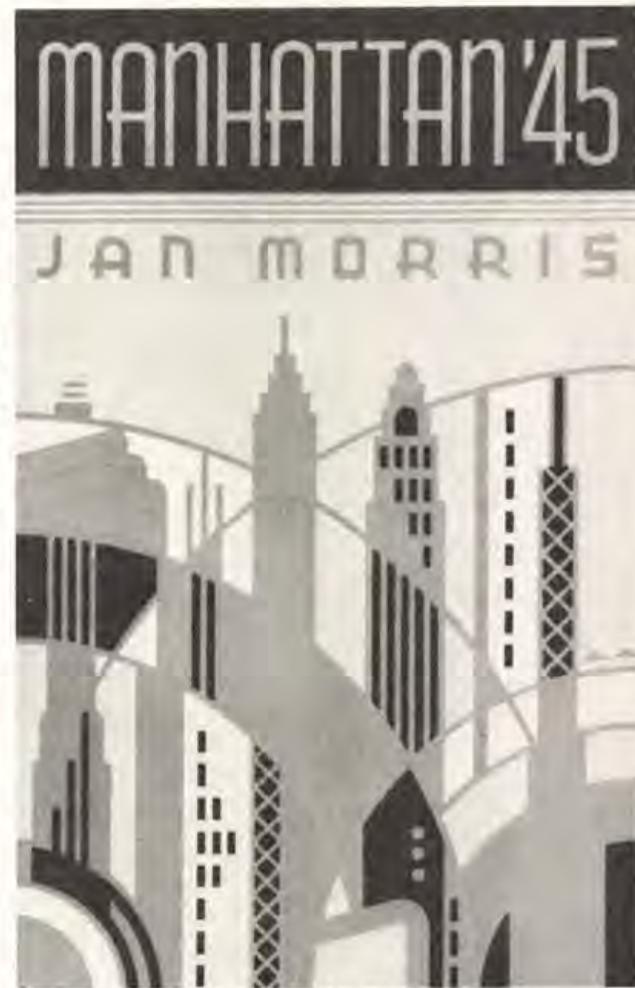




Book cover for Vintage books



Book cover for Vintage books



Book cover and poster for Oxford University Press

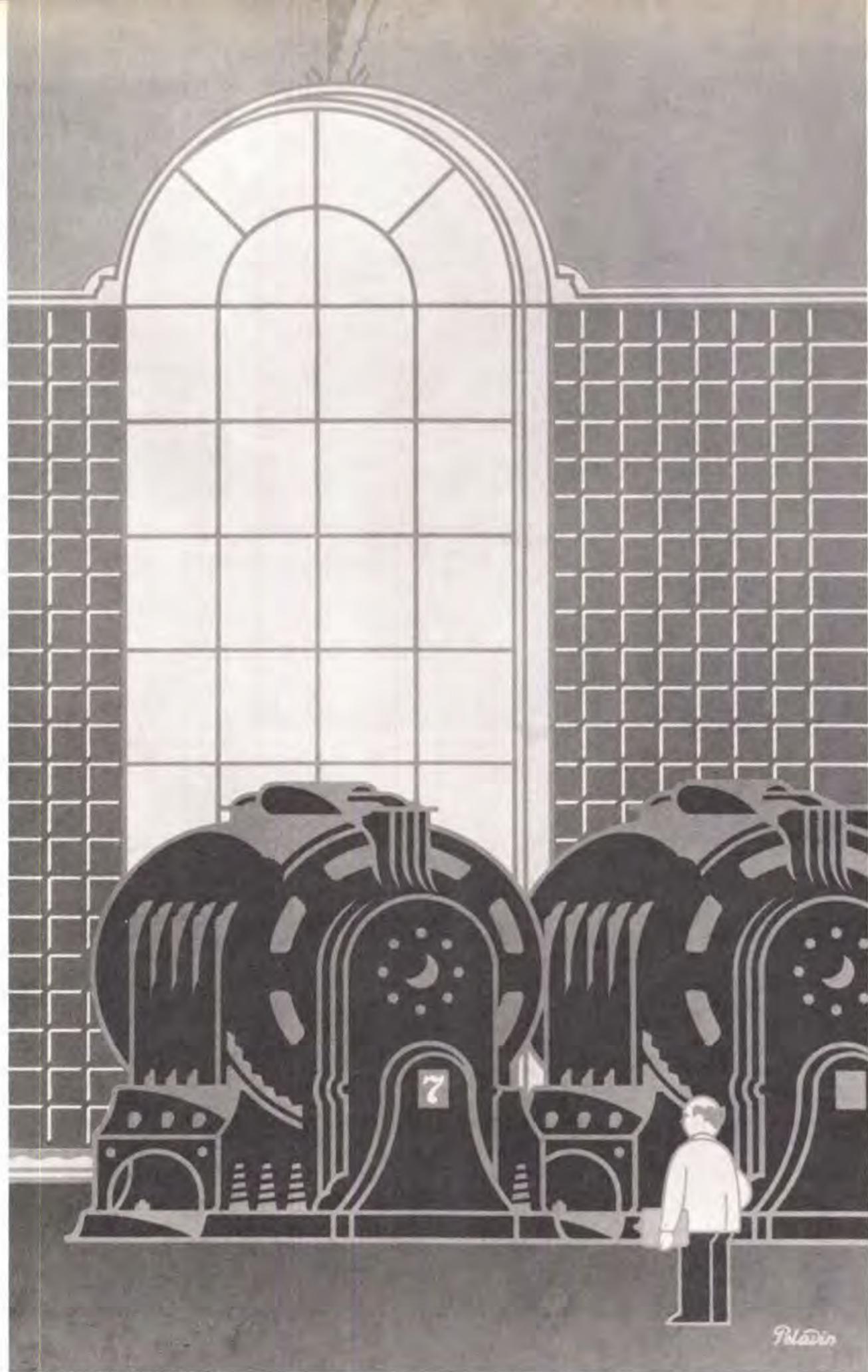
 Two things graphics students must accept from the start: You can draw like Michelangelo but never become a great illustrator; you can make clever, handsome designs, but not succeed in graphic communication. If your work doesn't illuminate, demonstrate, tell, sell or explain an idea or a product, you're in the wrong business.

There are, of course, any number of people in the field who love the "graphics" but deplore the "communication." Daniel Pelavin is not among them. He is one of those refreshing artists who thoroughly enjoys, as he puts it, "interpreting ideas for people to people." And he has found a most distinctive, successful way of doing it. He reduces ideas to the most fundamental symbols. His images are crisp, clear and immediately understood; hardly a word is required to amplify their meaning. But to tell the truth, his abbreviated, deceptively simple style was 30 years in the making.

If you take only a hasty glance at his work, you're likely to sum it up with a hasty, "Ah, yes, Art Deco." But if you study it for a while, you'll see that his style evolved from a lifetime of visual experiences. You'll guess (and be right) that he was a child who drew cars, boats, planes,

buildings and machines obsessively. (His adult cars, boats, planes, etc., have lost none of their vigor and conviction.) You'll also deduce correctly that he found a kinship with the energetic, rhythmic zigzags and streamlined patterns of Art Deco design. You'll see the influence of Stuart Davis' abstractions, of Roy Lichtenstein's parodies of comic book culture, and all the other bold "pop art" iconography of the '60s, as well as the impeccable hard edge mentality of the '70s. Pelavin has been wide open to all the visual and technological developments around him. He observes, sorts out, filters and incorporates whatever ideas advance his work.

To arrive at a distinctive personal style such as his is a good thing for an illustrator. The fact that it came naturally to him, and is not an affectation, is even better. His work rings with conviction and integrity. There are no false notes—no tricks. Although he admits he is often hired because his style evokes a specific period or theme, his geometric forms and sans serif type are suitable for a wide range of moods and meanings. Furthermore, his finished art is so mechanically flawless, it can be enlarged, reduced, manipulated and reproduced with



Corporate Showcase 4 (1985)

absolute fidelity to the original work. Aside from his singular drawing and lettering styles, Pelavin is full of surprises when it comes to color. He uses unpredictable hues in unexpected combinations; it's all part of his deliberate effort to interrupt the reader, engage the eye and help deliver the message.

When Daniel Pelavin came to New York in 1979 he was 31 years old, but his entire life had been building for his career in graphic design. He had

already worked in a studio and learned all the basic graphic skills—retouching, lettering, airbrushing, compositing. He had done illustration and design projects, earned an MFA at Cranbrook Academy of Art in Michigan, and taught Advertising Design at a community college.

With incredible courage, he set up shop in New York as a freelancer. He did not want a studio job where he might be locked into a single specialty. Needless to say, he has been amply rewarded for



*There was a time when
illustration was more than
just a substitute for
photography. When the
magic of an image,
transformed by the hand
of an artist, inspired
people to say "a picture
is worth a thousand
words." There still is.*

*Daniel Pelavin
46 Commerce Street
New York City 10014
(212) 929 · 2706*



Book cover for Vintage books and Black Book ad (1986)

his spunk. His illustration and design work have appeared in publications of Time, Inc., Condé Nast, Ziff-Davis, Hearst, McGraw-Hill, McCall's, CBS and *The New York Times*. He has also won recognition from the American Institute of Graphic Arts, the Society of Publication Designers, The Art Directors Club of New York, the San Francisco Society of Communication Arts, Mead Paper Company and Print and Communication Arts magazines.

Truly a man of his times, Pelavin has recently

involved himself in computer graphics projects with IBM and the Visual Language Workshop at the Massachusetts Institute of Technology. It is difficult to believe that this totally committed graphic artist almost enrolled in law school after college. Far afield as that may sound, with his orderly, logical mind we presume he would have been just as successful with writs and torts as he is with the T-square and typography.

Marion Muller

Animals throughout were designed as hangtags for Garanimals children's clothing

Steven Guarnaccia is an entertainer, and his stage is the printed page, the gallery wall and the human body. His dryly funny illustrations appear in many national magazines and books, on posters and ads; his inventive designs for toys were recently exhibited in his first one man show in New York's East Village; and his T-shirt and sweatshirt art will soon be issued by Swatch Corporation. However, Guarnaccia says he prefers to be backstage making art into a protective curtain between him and an audience. "I've always liked to make people smile," he says, "but I also feel safer on the sidelines." Yet Guarnaccia is not inconspicuous; anyone who knows his work can easily pick the artist out in a crowd. After all, he dresses like he draws, with the same colors and patterns, and even his character likenesses have an odd genetic resemblance. Therefore, like even the most reticent entertainer, he must really enjoy being in the public eye.

STEVEN GUARNACCIA

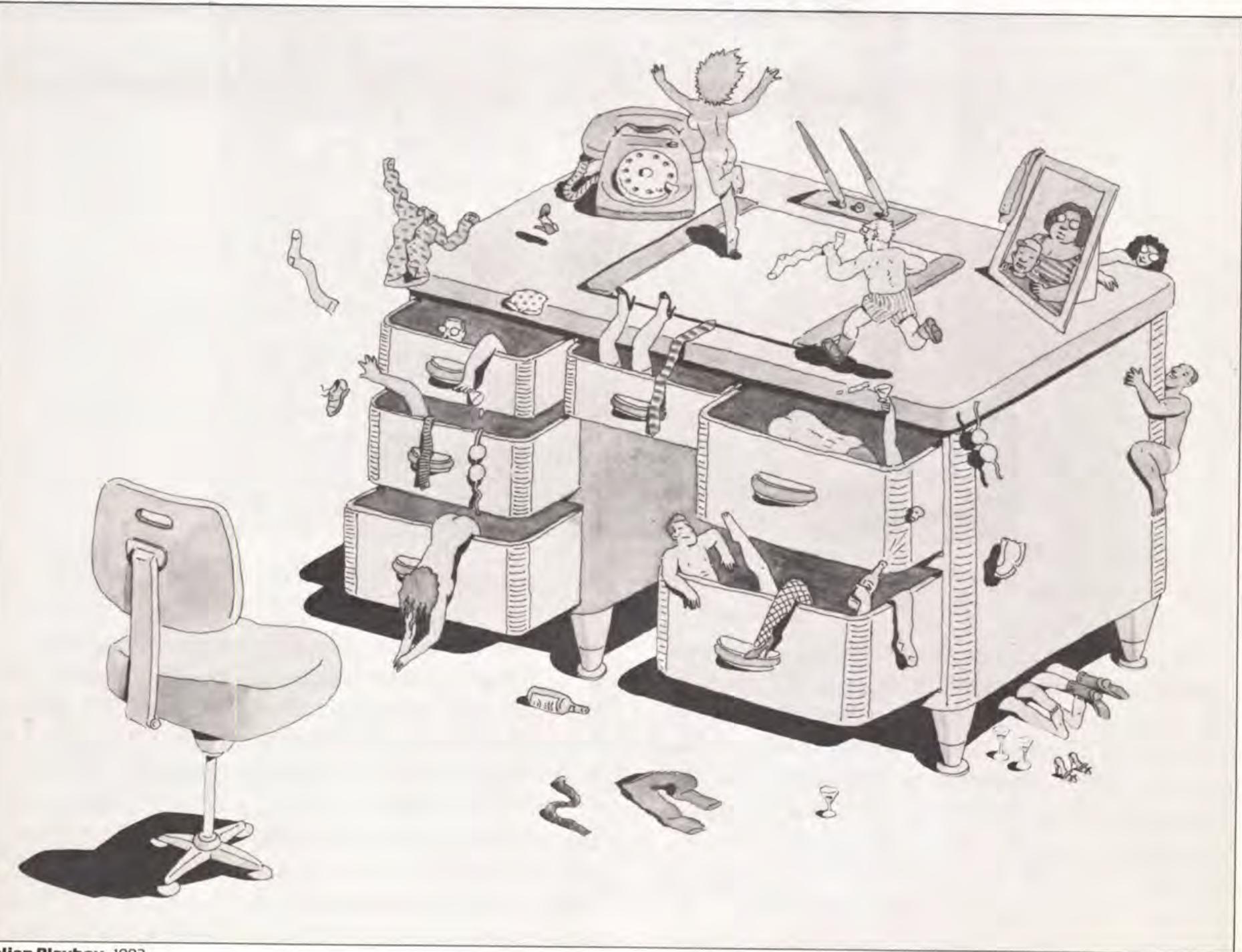


Esquire, 1978

BY STEVEN HELLER

Guarnaccia has had a public presence since 1977, when his first illustrations accompanied Russell Baker's "Sunday Observer" in The New York Times Magazine. What better way to begin a career as a visual humorist than to associate oneself with America's premier satirist; and what a serendipitous meeting it was, too. Guarnaccia, then 23 years old, was on a leave-of-absence from Brown University, apprenticing to Bert Dodson, a successful children's book illustrator, and trying his luck in the open market. Thanks to veteran illustrator Randy Enos he was given a means with which to navigate the New York art director labyrinth. Yet unlike the Minotaur, trapped by fate, Guarnaccia effortlessly walked into The New York Times on his first try and was given, to his surprise, the weekly Baker assignment.

At that time Guarnaccia's curly, jet-black hair, earring in one ear, and chin-beard without mustache made him look like Melville's Cap-



Italian Playboy, 1983

tain Ahab. His portfolio was a simple black cardboard folder, the kind found in Florentine paper shops and used for carrying rare manuscript pages; his contained a dozen small pen-and-ink drawings. "These pictures," recalls Michael Valenti, the art director who gave him that first assignment, "were economical of line and curiously witty, but were not cartoons." They were surreal and mysterious, a curious blend of the approaches of Eugene Mihaesco and R. O. Blechman, yet decidedly individual too—what art directors refer to as promising raw material.

Given his immediate success at the Times and elsewhere (he also received a number of assignments and a regular weekly spot for *New York* magazine), one must assume that Guarnaccia's early work hit some kind of universal chord. Perhaps it was his somewhat naive precisionism, or his intelligent irony, or simply the want among art directors to see how someone with obvious talent will grow under their tutelage.

And grow he did. Since childhood he was influenced by children's books—Maurice Sendak was the most significant influence—but as an adult illustrator he temporarily rejected these connections. At first, attracted to Mihaesco's surrealist comedy on the Times Op-Ed Page, he realized that crosshatching was not his métier. Blechman's nervous line also went contrary to Guarnaccia's need to draw as realistically as possible. He was moved, however, by Guy Billout's deadpan wit. "If I could draw like anybody else," he says, "I would want to draw like Guy." Although Guarnaccia incorporated, or rather interpreted, Billout's bizarre sensibility and penchant for catastrophe, it was not at all mimicry (a distinct stylistic resemblance was temporary at best), but rather an approach to illustration problems using as a test question, How might Billout solve this? Thinking in Billout's terms did not mean copying his method, and actually resulted in honing Guarnaccia's unique comic skills.

These talents involve the ability to reduce complex and sometimes mundane subject matter to digestible, understandable, logical visual images. The key to Guarnaccia's method involves surprising juxtapositions of ordi-

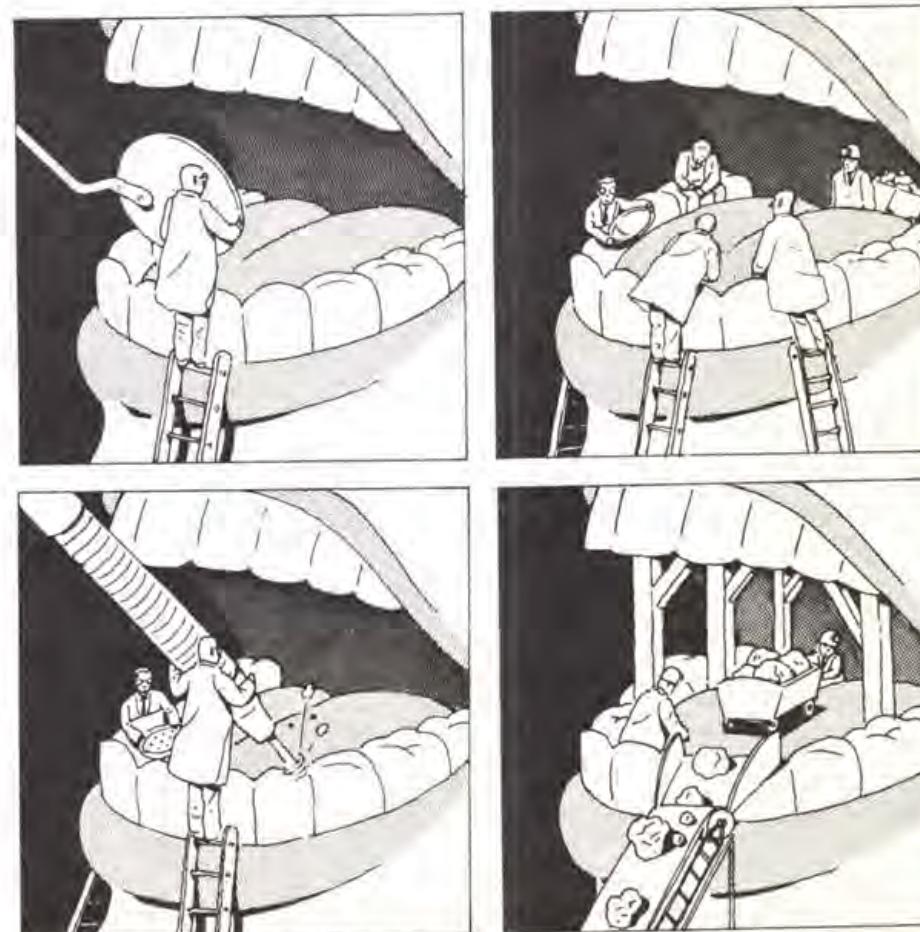


Saturday Night, 1983

nary things in extraordinary situations, drawn with deadpan clarity and graphic strength. He had to master the visual pun and go beyond. Fortunately he found that regularly working for diverse publications, and having the art director's trust, gave him confidence to experiment with new ideas and extend his boundaries.

Shifting from exclusively black-and-white to a color palette was a seminal change. Since he had no color work in his original portfolio, he was not given color assignments, hence he was not trusted as a colorist. Yet in 1980, during a three-month visit to Italy, he was

given his first full-color assignments by the art directors for *Abitare* and the Italian *Playboy*, who believed that just working for prestigious American publications was all the experience necessary. Guarnaccia's first three watercolor drawings altered his outlook because he began to see in colors he had not appreciated before, the likes of bathroom green and toothpaste pink—those vernacular colors once associated with American hygienic products. Moreover, he began to dress himself in variations of the clothes once reserved for Connecticut country club habitués. Being in Milan during the



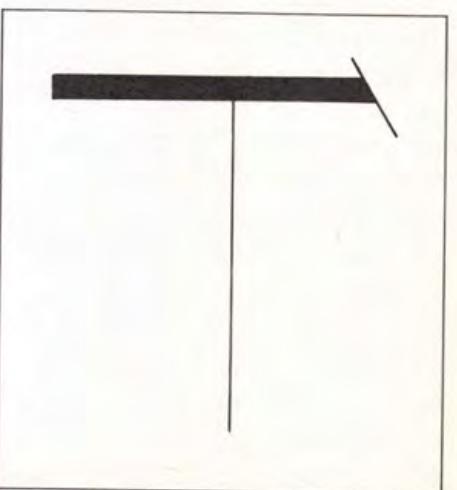
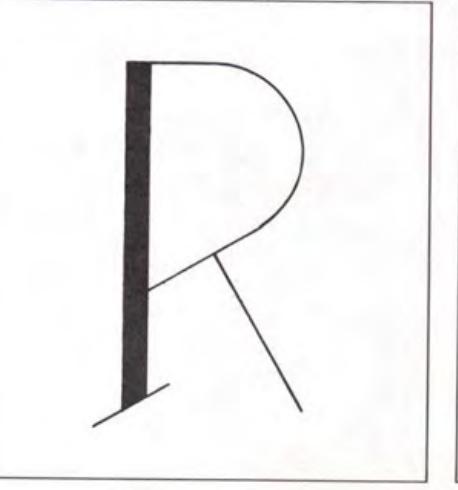
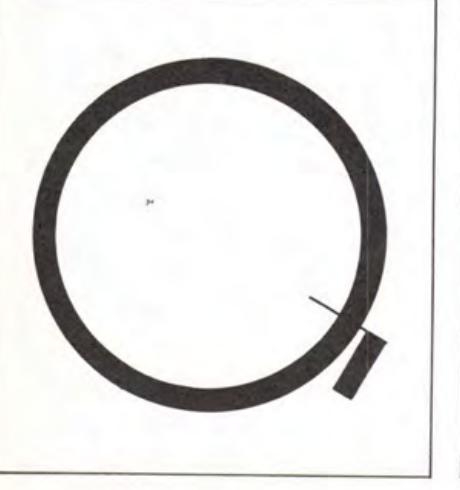
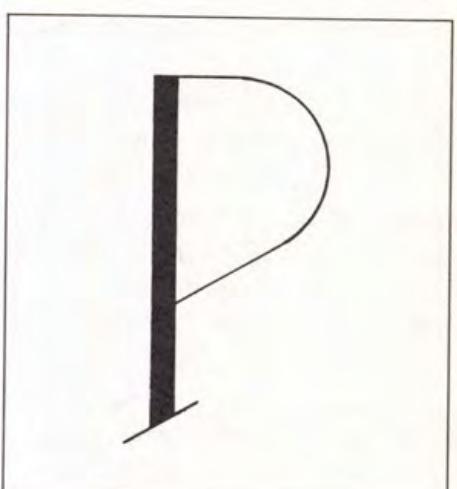
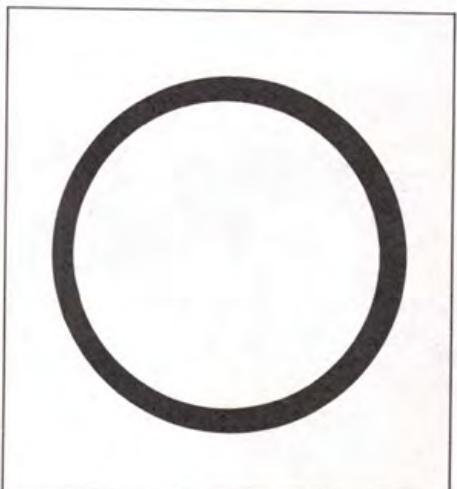
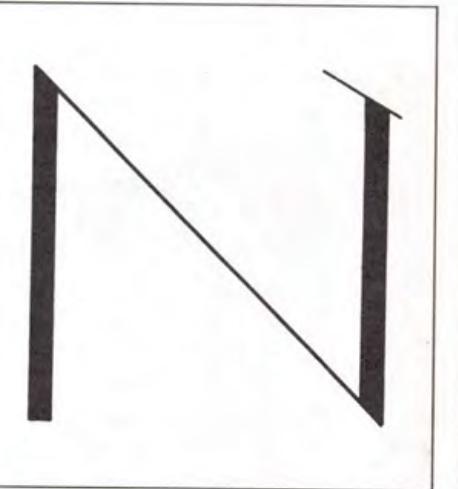
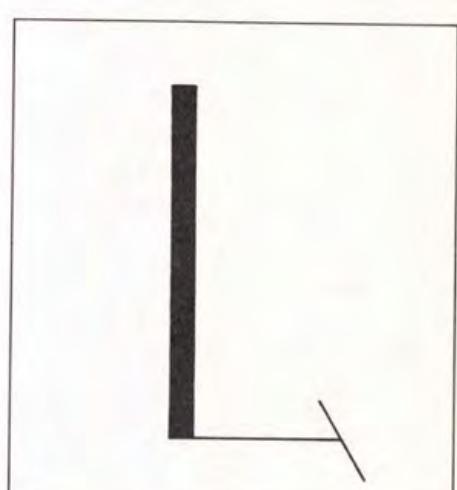
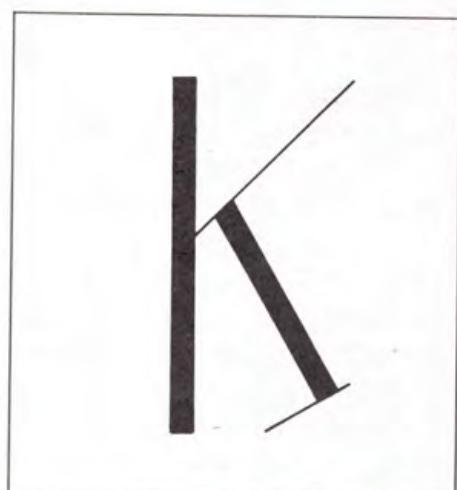
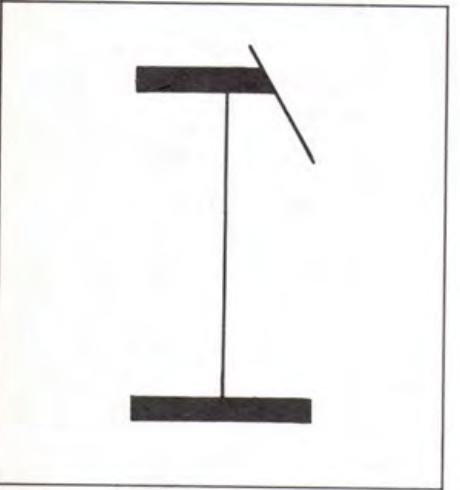
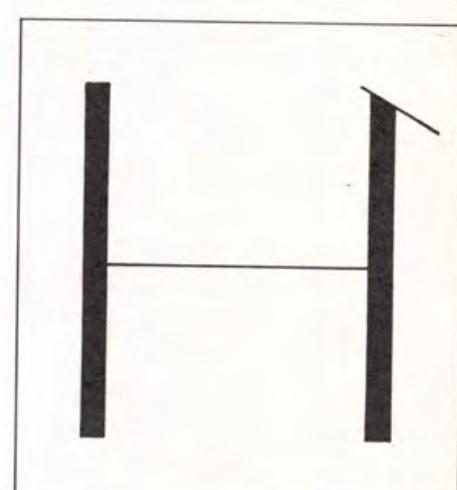
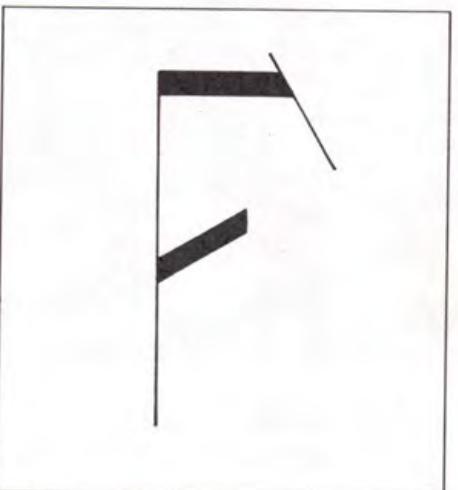
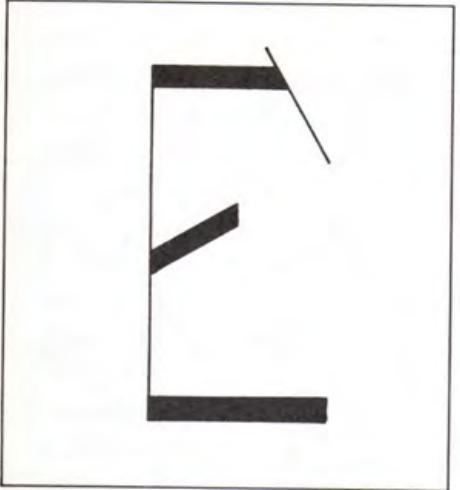
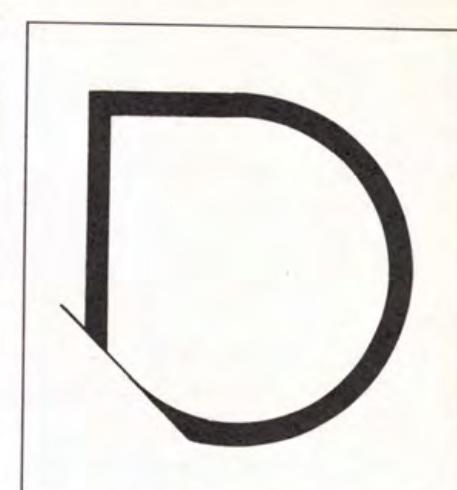
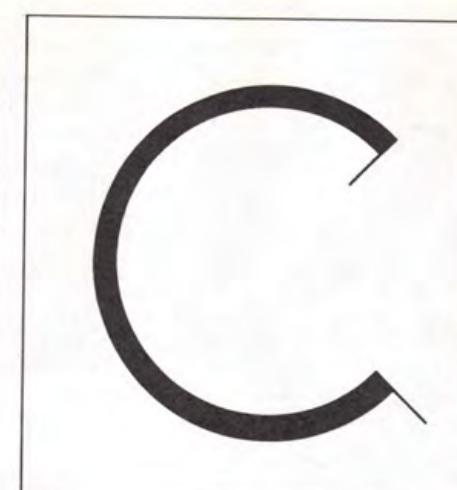
New Jersey Monthly, 1979

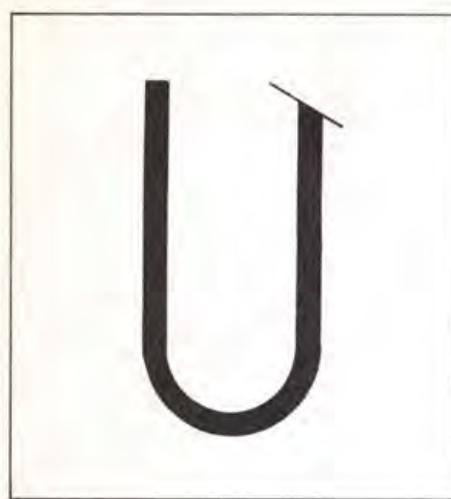
birth of the Memphis design group also influenced Guarnaccia's taste for biomorphic ornamentation and raucous design. Though his line was still relatively spare, he introduced confetti- and spaghetti-like decorative elements into his work.

Given his new direction with color and form it isn't surprising that Guarnaccia became stylistically related to Seymour Chwast, who had been doing proto-new wave two decades earlier. "Before experimenting with color, I did not appreciate Chwast's unique palette," admits Guarnaccia. Yet he now understands its emotional significance and decorative integrity. Although some of Guarnaccia's color work resembles Chwast's, mimicry is not the issue. During the past few years, Guarnaccia's mastery of the watercolor technique, and exploration with more vibrant pastels has resulted in a distinct visual personality.

Guarnaccia's art today depends upon a marriage of design and idea, and he has learned to cleverly manipulate space, type and image. A recent series of animated commercials for Multigroup well exhibits his design skills. Humor, moreover, is not affectation, but a natural part of his being. Even the most insignificant scribble or sketch (and he is always sketching in pads, books and on tabletops) is imbued with wit. Nevertheless his drawings are not general satires of the *comédie humaine* or caricatures of individuals; rather, he usually illustrates his own fantasies, and as a skilled illustrator is able to wed these otherwise personal obsessions to another's text. His visual wit is nourished by a continued passion for early children's books. The same subtle yet devilish irony that makes most classic children's book illustration so alluring and mystical is very much alive in Guarnaccia.

Any effective entertainer must be a little shy yet somewhat devilish, and should have that special ability to control an audience. Already separated from the audience by the accompanying text, an illustrator must derive that ability for control from the strength of his or her artistic conviction. That quality sums up Guarnaccia. His drawing has the conviction of one who is not desperately *begging* for a laugh, but definitely *wants* to make others smile.





For anyone who fears that the graphics field is heading toward total computerization, and that robots will design the world, here is hopeful news. The future generation—kids who have been talking to computer terminals since they were big enough to reach the keys—have not entirely succumbed to a push-button mentality. In fact, this computer generation seems unusually revved up with original and daring ideas born in their own minds, not in a microchip. They also seem to have a vigorous appetite for executing their plans with their own hands, without benefit of a mouse or stylus as an intermediary.

All this came to light when Larry Ottino, Creative Director of The Type Shop in New York City, initiated an Alphabet Design Contest for the offspring of people in the advertising community. Although designing an alphabet is a typical assignment for first year graphics students, this contest was limited to children from six through seventeen.

The results that poured in gave the judges (art directors from top-

KID STUFF?

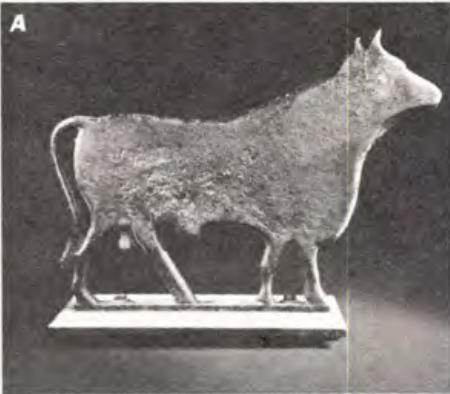


flight agencies and publications) an eye-popping experience. The verve...the color...the unity of design sustained by eight, ten, and twelve-year old children was mind-boggling. In fact, though prizes were awarded in each of four age categories, the best-in-show citation went to a seven-year-old girl, Adriana Ditoro.

Of the prize-winning entries, we are illustrating the alphabet of 16-year-old Toby Frere-Jones of Brooklyn, New York, because his "professionalism" in researching, designing and rendering his alphabet gives evidence of a promising future in graphics. Toby, as you might suspect, has been drawing since he was old enough to hold a pencil. He also paints, sculpts, collages, and he is no mean photographer as anyone can see from the complex self-portrait he submitted. There seems to be hope of a Toby Frere-Jones in our future.

The Type Shop promises another Alphabet Design Contest next year; who knows what potential graphic giants lurk in Lilliputian land? **M.M.**

OF WINDMILLS & WEIGHTS



There are not too many people in the world who would recognize a windmill weight even if it fell on them. At first glance it might easily be mistaken for an antique weather vane. But windmill weights are an entirely different breed of folk art. They have their own unique function, history and devoted cadre of collectors.



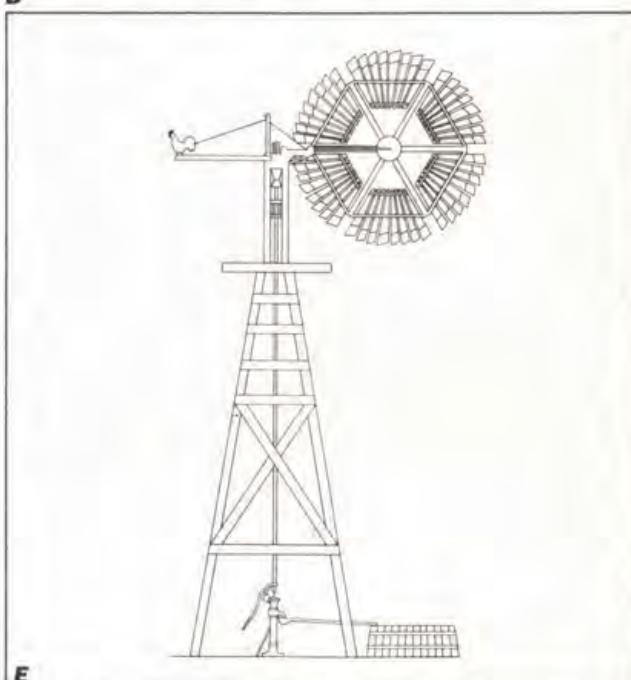
ABOUT WINDMILLS

First off, we should clarify that the windmills we're talking about are not the old romantic four-blade European variety immortalized on Dutch Delftware. Nor are they the cumbersome monsters Don Quixote attacked. The windmills we're referring to are a distinctive American invention. They first appeared in the mid-1800s and were a familiar sight on the landscape right through the 1920s when electric power replaced them.

This American-style windmill was a simple structure. A round fan, composed of multiple narrow blades, was mounted on a tall, wooden, skeleton-like tower. The assemblage resembled an oversized Tinker Toy construction. If you cast your mind back to paintings or movies set in Midwest farm country, you will surely recall the windmill silhouetted against the sky. It was as much a part of the landscape as the farmhouse, the barn, the cornfield and the corral. For though the early settlers of the American Midwest found endless acres of usable land for farming and ranching, the water for their crops and livestock was buried deep underground. Fortunately, in addition to the vast acreage of land, the other commodity they had in great supply—and free for the taking—was wind. Inevita-



D



E

bly the windmill was pressed into service to dredge up water for fields and for livestock.

The technology was straightforward and economical. The windmill was constructed directly over the well and water pump. A long pump rod connected the fan wheel to the pump handle. When the wind rotated the fan, the pump rod was activated in an up-and-down motion. This in turn got the pump handle working and drawing up water, which was deposited in an adjacent storage tank.

Functional as it was, there was one major problem with the windmill. When the wind was overly brisk, the fan was uncontrollable. The windmill would pump up too much water; it would overflow the storage tank and waste a precious commodity.

One solution to the problem was to construct the fan in several hinged sections instead of a continuous wheel. Then, when the wind pressure was extremely strong, some sections of the fan would fold down and let the wind blow through. By reducing the amount of fan surface, the speed of the windmill and the pumping were kept under control. These sectioned fan wheels, however, were not quite as stable as the solid wheels, and a weight was required to counterbalance them in strong winds. The weight also helped take some of the strain off the main casting.

squirrel was considered to be a destructive animal by many farmers, this weight proved to be unpopular and Elgin ceased its manufacture.

C Maker: Altouse Wheeler Company, Waupun, Wisconsin. The town of Waupun was celebrated by this 103 lb. letter which also came in several

A Maker: Fairbury Windmill Company, Fairbury, Nebraska. 80 lbs. (including base). Bulls were originally painted bright red and frequently repainted to resemble Hereford cattle.

B Maker: Elgin Wind Power and Pump Company, Elgin, Illinois. 39 lbs. (including base). Since the





G

ABOUT THE WEIGHTS

Obviously, these counterbalance weights had to be large enough and heavy enough to balance the size and weight of the fan wheel. Typical farms had wheels measuring between ten and 14 feet in diameter. Wheels for industrial use ranged from 16 to 30 feet across. The weights ran up to two-and-a-half feet in size and weighed anywhere from nine to over 100 pounds.

Although the weights were purely functional—the fact is, any chunk of metal could do the job—they soon took on special significance. Between 1880 and 1935, the competition in windmill production was at full throttle. There were over 200 manufacturers, and more

smaller and thinner sizes.

D The Mike Sturm farm in Buffalo County, Nebraska, in 1903. Shows a long-tall horse counterbalance weight. The open basket indicates the mill is at rest. The Nebraska State



Historical Society, Lincoln, Nebraska. Solomon D. Butcher Collection.

E A typical sectional wheel vaneless windmill. Normally, the wheel is perpendicular to the weight bar and counterbalance weight. However, to

clearly illustrate how a wheel operates, it is depicted straight-on in this diagram. The wheel is in the working position.

F Maker is unknown. A symbol of the early American West. Approximately

than 6½ million windmills were sold throughout the world. Each company sought to promote the different and superior features of its product, and to identify it in some distinctive way. The counterbalance weight became the manufacturer's unique symbol or trademark.

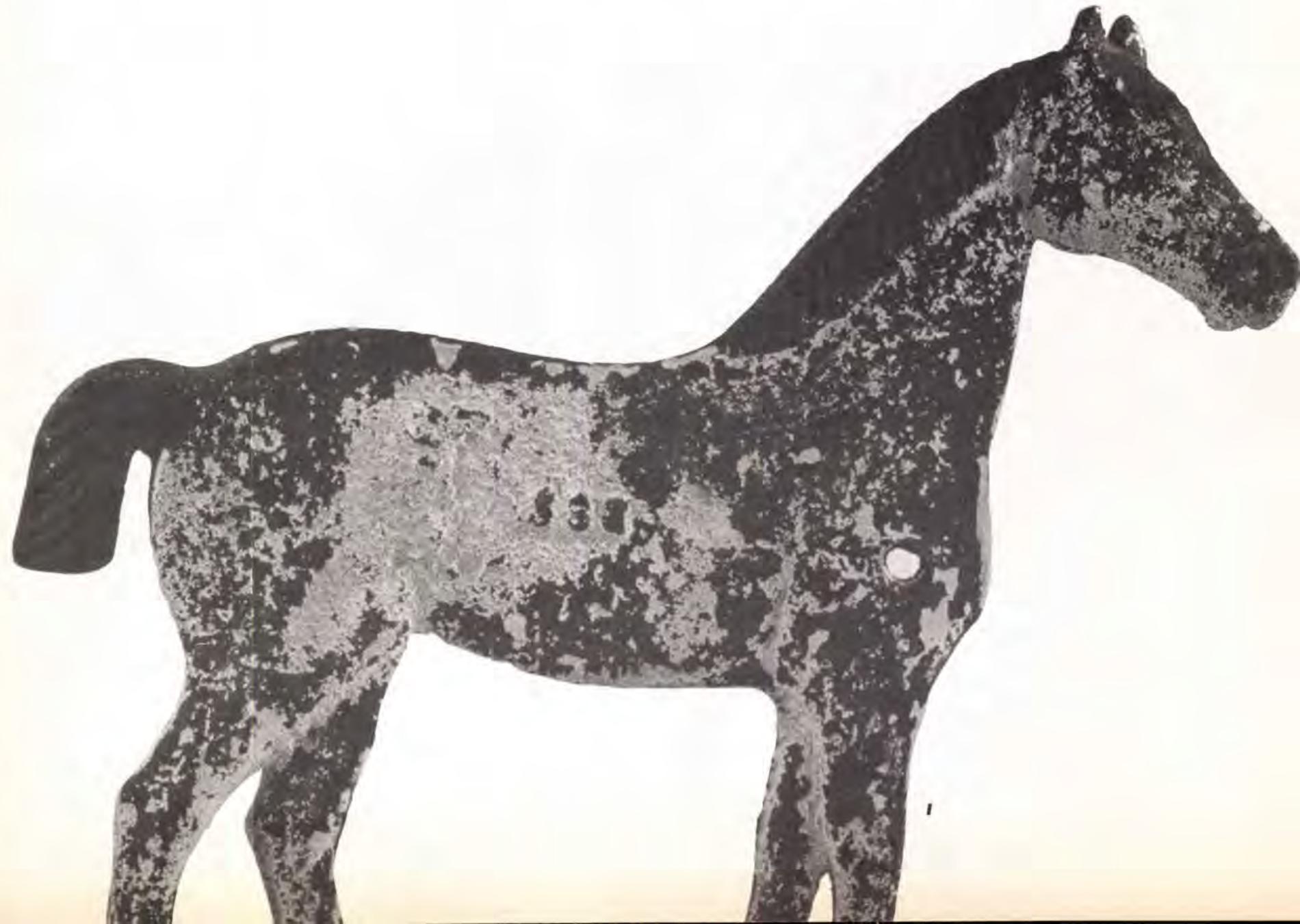
Naturally, the design of the weight was geared to appeal to the customer. For farmers, useful domestic animals were highly acceptable; roosters, horses, bulls and buffalo weights graced many windmills. Predictably, squirrels and rabbits would not be considered happy omens on a vegetable farm. Patriotic symbols such as eagles, stars and shields were popular, as were celestial bodies. A sun or a star weight presented no problem, but in the case of the moon, superstitious farmers would accept only a "wet" crescent moon—one which faced up, suggesting symbolically that it would catch the rain for them. Good luck symbols such as horseshoes were always welcome, and weights embellished with the word "success" were also popular. Frequently the weight took the form of the initial letter of the manufacturer's name.

Almost all the weights were made of iron and produced by sand casting. The animal form or symbol was carved in wood first. It was then pressed into clay-rich molding sand to form an impression. When the wood model was removed, molten iron was poured into the sand

30 lbs. with cast iron weight box.

G Maker is unknown. 16 lbs. (without base). The horseshoe was positioned open end up to assure the farmer good luck in his search for water.

H Maker: U. S. Wind Engine and Pump



mold through channels grooved into it. Most weights were cast in one solid piece. Some were cast in two mated hollow sections which were later joined. In a number of instances, weights were mounted on hollow boxes or containers which could be filled with buckshot, scrap iron, rocks or sand to provide additional weight if needed.

ABOUT COLLECTORS

Like weathervanes and quilts, windmill weights are sought after by enthusiasts of American folk art. The weights appeal to some collectors for their esthetic qualities—their innocent, unpretentious design, the authentic rust, the charming worn paint finish. Others collect them for their regional and historic significance. But unlike weathervanes and quilts, which have a long history, windmill weights had a limited lifetime. They are a scarce and somewhat unknown item, which makes them all the more appealing to collectors in search of rare and unusual bits of Americana.

Milt Simpson is a collector who is not only zealous in his acquisitions, but in his research and scholarship, which he generously shares with the world. He was guest curator of a traveling exhibition of windmill weights for the Museum of American Folk Art. He has written a significant and handsome book on the

Company, Batavia, Illinois. 40 lbs. (without base). This patriotic symbol graced the vaneless version of the Halladay Standard, the granddaddy of self-governing windmills.

I Maker: Dempster Mill Manufac-

turing Company, Beatrice, Nebraska. 13 lbs. (without base).
J Maker: Hildreth Iron Works, Hildreth, Nebraska. 56 lbs. (with base). A counterbalance made for the Hildreth Iron Works Success mill.

The "B" was for Hildreth's pattern-maker, Burt Witters.
K Maker: Elgin Wind Power and Pump Company, Elgin, Illinois. 43 lbs. (with base). Manufactured in two sizes, each for a different diameter mill.

Unique C-shaped, open-ended base.
L Maker: Twin Wheel Windmill Manufacturing Company, Hutchinson, Kansas. 50 lbs. Graphic counterbalance weight representing the trade name of the maker.



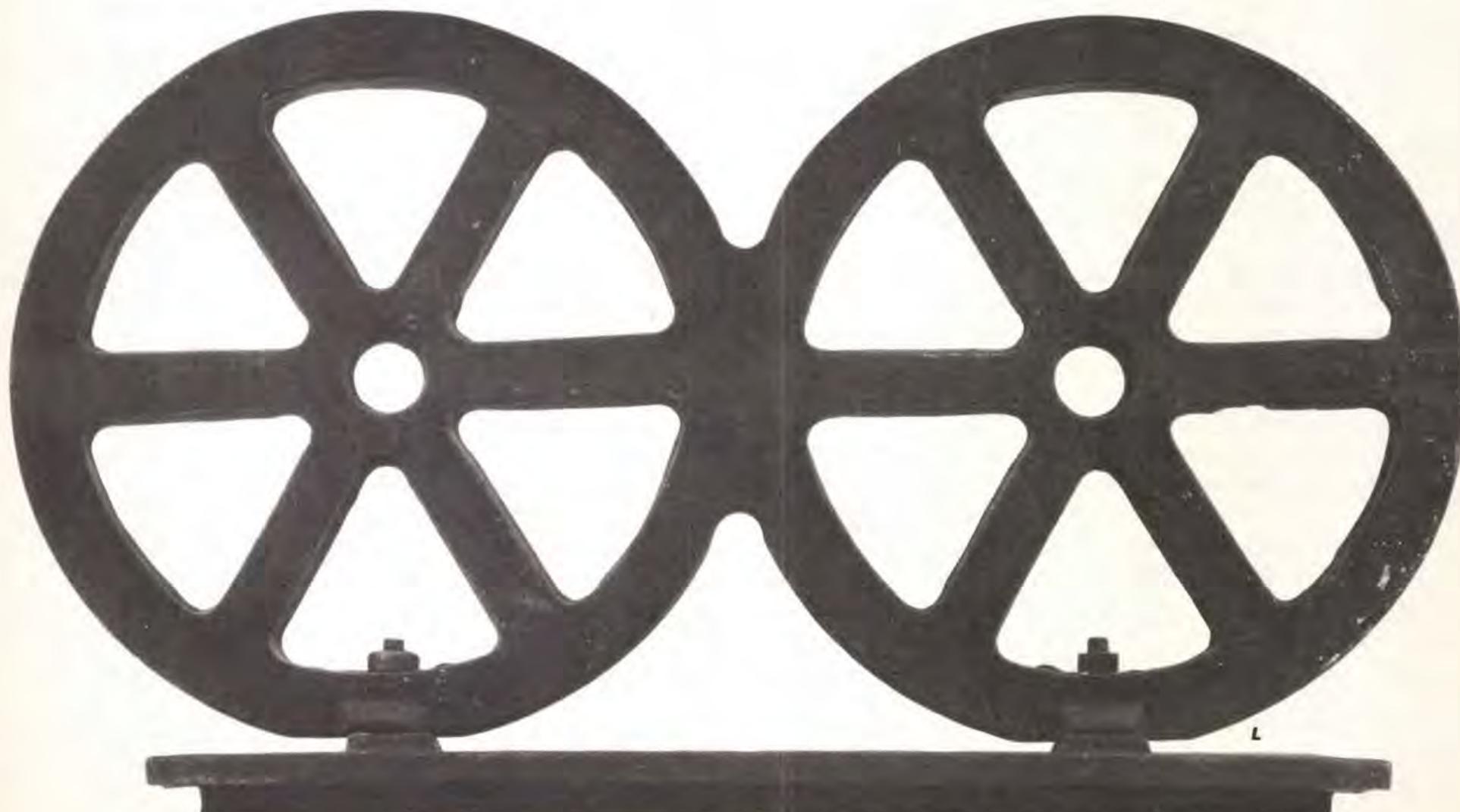
K

subject, Windmill Weights, from which we gleaned the pictures and information for this story. But his involvement with windmills and weights is only one facet of his energetic life. With his partner Don Johnson, he runs a busy graphic design studio specializing in corporate communications and design projects. Now if he would only reveal to the world what power source pumps his adrenalin!

Marion Muller

Photographed by Bob Krist

Windmill Weights was published by Johnson & Simpson Graphic Designers, 49 Bleeker Street, Newark, NJ 07102.



THE BROTHERS GRIMM



Wilhelm Grimm

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern lexicon since. How they were diverted from such scholarly pursuits by Little Red Riding Hood, Cinderella, Snow White and the Seven Dwarfs, Hansel and Gretel, and Rumpelstiltskin is a legend in itself.

Jacob (1785-1863) and Wilhelm (1786-1859) grew up in the principality of Hesse-Kassel, Germany. Their father, a lawyer, died when the boys were very young, leaving their mother with meager funds to care for the family. A benevolent aunt, however, provided for the boys' education. After public school, they enrolled in the University of Marburg to study

law. In the course of their studies, they encountered a young professor whose lectures on legal history drew upon ancient literature, philosophies and folklore. Jacob and Wilhelm became totally sidetracked by these excursions into past culture, especially oral legends and epic poetry. As a result they never practiced law. They supported themselves instead as librarians at one institution or another, which provided an enviable environment for their scholarly investigations. While Jacob was happier working close to the books, Wilhelm pursued his studies "in the field" so to speak. He went into the countryside and eavesdropped on housewives, nursemaids, shepherds and itinerant peddlers as they recited their versions of old Teutonic oral tales. In 1812, in time for the Christmas season, the brothers published the first printed collection of their assembled stories under the title, *Grimm's Fairy Tales*. Next to the Bible, it became the most universally read book in Germany.

In 1819, the brothers brought out a second successful edition. This one was augmented with additional stories contributed by willing volunteers; in particular a neighbor, Dortchen Wild, who eventually became Wilhelm's wife. The book was also handsomely illustrated with engravings by another brother, Ludwig Grimm. In the years following, Jacob intensified his studies of language and literary forms, while Wilhelm continued to collect and refine the fairy tales, editing 17 editions in all.

For 150 years, *Grimm's Fairy Tales* have been an integral part of western culture—a binding, immutable link between the generations. But recently, some educators and parents expressed concern about the violent nature and possible deleterious effects of the stories on children. Here are tales of vicious sibling rivalry, poisonings, wicked witches, children abandoned by parents, a child devoured by a wolf, a maiden locked in a tower for eternity—enough material to fill psychoanalysts' couches 24 hours a day, seven days a week. But to the vigorous defense of the fairy tales came the eminent child psychologist, Bruno Bettelheim. Dr. Bettelheim reassures us that as long as children create their own demons and terrors, fairy tales have the power to console them. Through the stories, children derive a sense of their

& ITC BENGUIAT



Jacob Grimm

own power and can rid themselves of the persecuting figures and problems of their imagination. After all, Cinderella does triumph over her wicked sisters and wins the Prince; Hansel and Gretel best the witch and find their way home, always, good triumphs over evil. Bettelheim-be-praised, the fairy tales shall endure.

Contrary to what their name implies in English, the Grimm brothers were a cheerful pair. Throughout their lives they shared everything agreeably—their living quarters, their books, their property. Even when Wilhelm and Dortchen were married, Jacob moved in with them, and they all lived together, under one roof, happily ever after.

ITC Benguiat is a fine blend of two diverse typographic idioms, functionality and individuality. It is rare that these two normally opposed attributes are combined into a single design; rarer still that they are combined as successfully as in **ITC Benguiat**.

Letterforms that hark back to the free flowing shapes of Art Nouveau design would not normally be considered a suitable foundation for an exceptionally legible typeface, and yet Ed Benguiat was able to do just this with **ITC Benguiat**. There is more than a strong hint of stylized and robust 19th century shapes within the design. The capital A, B, S and lowercase g provide perfect examples.

Underlying this freedom, however, is a design sophistication that produces letters of remarkable legibility. Contrast in stroke weight is kept within ideal tolerances; x-heights are large, but not overpowering; counters are kept open and simple; and letter shapes are easily identifiable, even with the demands for fast pace of current readers. Special attention was paid to the lowercase, in which legibility for text composition is so important.

As an added aid to readability, the serifs of **ITC Benguiat** are strong, yet quickly taper to their somewhat abbreviated length. This design trait provides for a strong baseline reference and a natural guideline for the eye, while allowing a great deal of flexibility in establishing inter-character spacing values. **ITC Benguiat** can be set tight, normal, or even relatively loose in a variety of applications, with little loss in copy readability.

Few typefaces combine flair, distinction, and practicality as well as does **ITC Benguiat**.

ITC BEING

BOOK

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern lexicon since. How they were diverted from suc

BOOK ITALIC

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern lexicon since. How they were diverted fr

BOOK CONDENSED

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern lexicon since. How th

BOOK CONDENSED ITALIC

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern le

MEDIUM

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern lexicon since. How they were divert

MEDIUM ITALIC

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern lexicon since. How they were d

MEDIUM CONDENSED

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern lexi

MEDIUM CONDENSED ITALIC

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern l

UIAT

BOLD

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm

BOLD ITALIC

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm f

BOLD CONDENSED

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the O

BOLD CONDENSED ITALIC

*T*here are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the prec

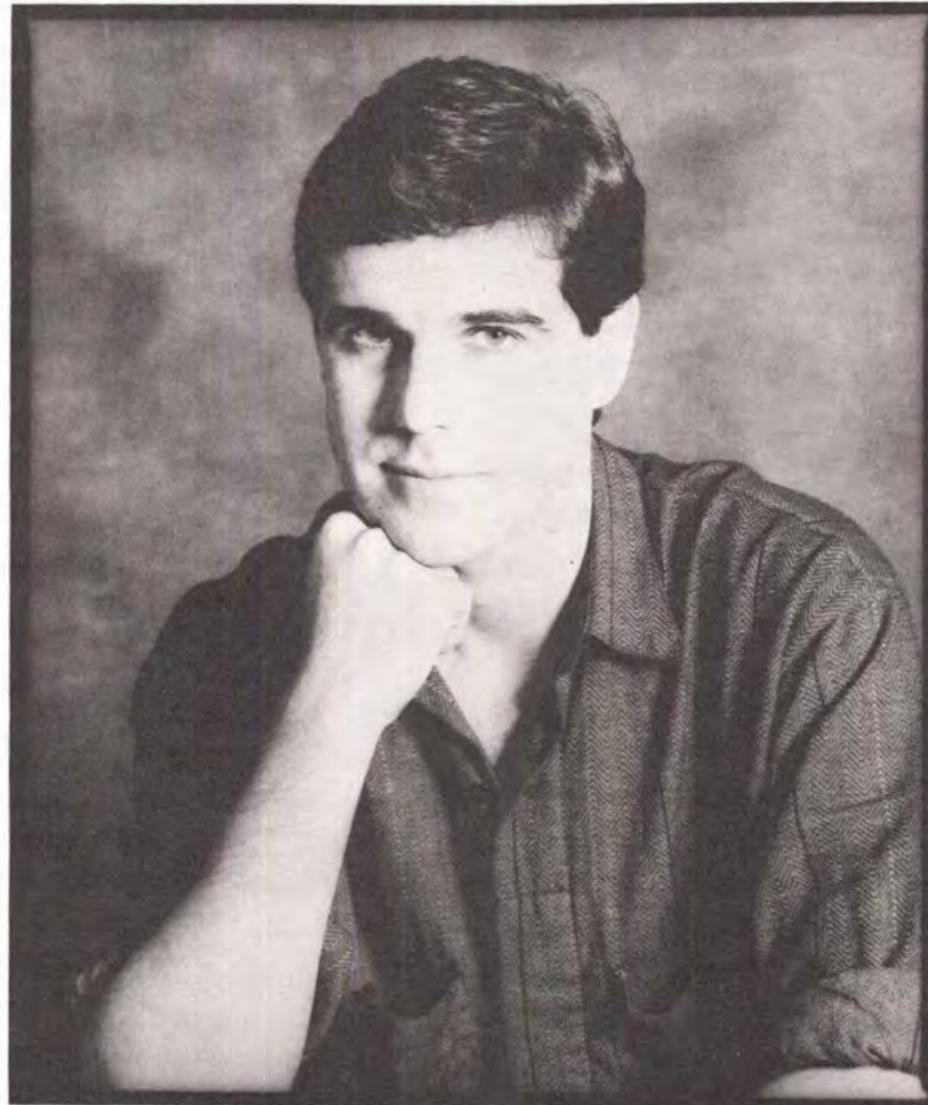
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&\$\$\$¢£%
çøæœþçøæœfi

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&\$\$\$¢£%
çøæœþçøæœfi

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&\$\$\$¢£%
çøæœþçøæœfi

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&\$\$\$¢£%
çøæœþçøæœfi

FELIPE TABORDA



MORE IS BETTER

For so many years we have clung to the admonition "less is more," we have let it permeate our thinking beyond design projects, and we tend to run our lives by the same rule.
"Simplify! Compress! Consolidate! Intensify! Solidify!
Specialize!" That's the kind of advice we get and give in this competitive struggle to get somewhere in a chosen field.

But now along comes Felipe Taborda to make us wonder if we've gotten it all wrong. This young dynamo of a designer has conducted his life quite the other way. He complicates, explores, extends, encompasses, augments, proliferates—and prospers.

Consider what he has accomplished in his brief 31 years. He was born in Rio de Janeiro in 1956. He grew up engulfed in blazing tropical colors, in an era when the Beatles, Rock 'n Roll and Pop Art saturated the senses, and Batman, Dick Tracy, Asterix and Walt Disney comic books were his daily visual diet. He began to draw and take photographs with all these influences guiding his hand and his eye. At 18 he had his first one-man exhibition. After completing a course of study in Visual Communication at the Pontifícia Universidade Católica in Rio, he headed for England to study film-making at the London International Film School. At the same time, he managed to find freelance work and staff positions in several graphic studios in London. And just to jolly things up, he picked up writing assignments from the *British Journal of Photography* and *The Sunday Times*.

After a brief spell in Paris (where he put to use his three years of French language courses at Alliance Française) he headed for New York. At the New York Institute of Technology he completed a master's degree in Communication Arts and rounded it off with an intensive workshop in Graphic Design with Milton Glaser at the School of Visual Arts.

Eventually he ceased his wanderings and settled down in his home town, Rio de Janeiro, to work as a freelancer and teach Visual Communications at the Faculdade da Cidade. At the same time, he became seriously involved with his extra-curricular assignment as Latin American correspondent for *Novum Gebrauchsgraphik* magazine.

By the time he reached his 28th birthday, he was appointed head of the art department of Sigla, the largest record company in Brazil, and he is currently employed there. But just so he doesn't lose his momentum, he has undertaken and completed several ambitious projects: With the help of two other designers he produced a book, *Lettering in the Architecture of Rio de Janeiro*, which documents the variety of typefaces found on public buildings and houses in his native city; he has expanded his scope as correspondent for *Novum Gebrauchsgraphik* to include North American designers and illustrators; he is organizing an exhibit and preparing a special exhibition and issue of *Print* magazine about design in Brazil.

All of these projects have not impinged on his regular participation in design and photography exhibitions throughout the world. He has been shown in museums and galleries in Brazil, Czechoslovakia, England, Finland, France and Poland.

"I guess it is a lot of plans and projects," Felipe observed, "but I believe one works better when there are many stimuli..." So here we have a strange juxtaposition of convictions: In his design work Taborda is a creature of his times—his work is reductive, economical—clearly he subscribes to "less is more." But in his personal and professional lifestyle, he makes a strong argument for "more is better."

Marion Muller



A Design (with Marciso Carvalho), Sigla Records

B Design, Sigla Records

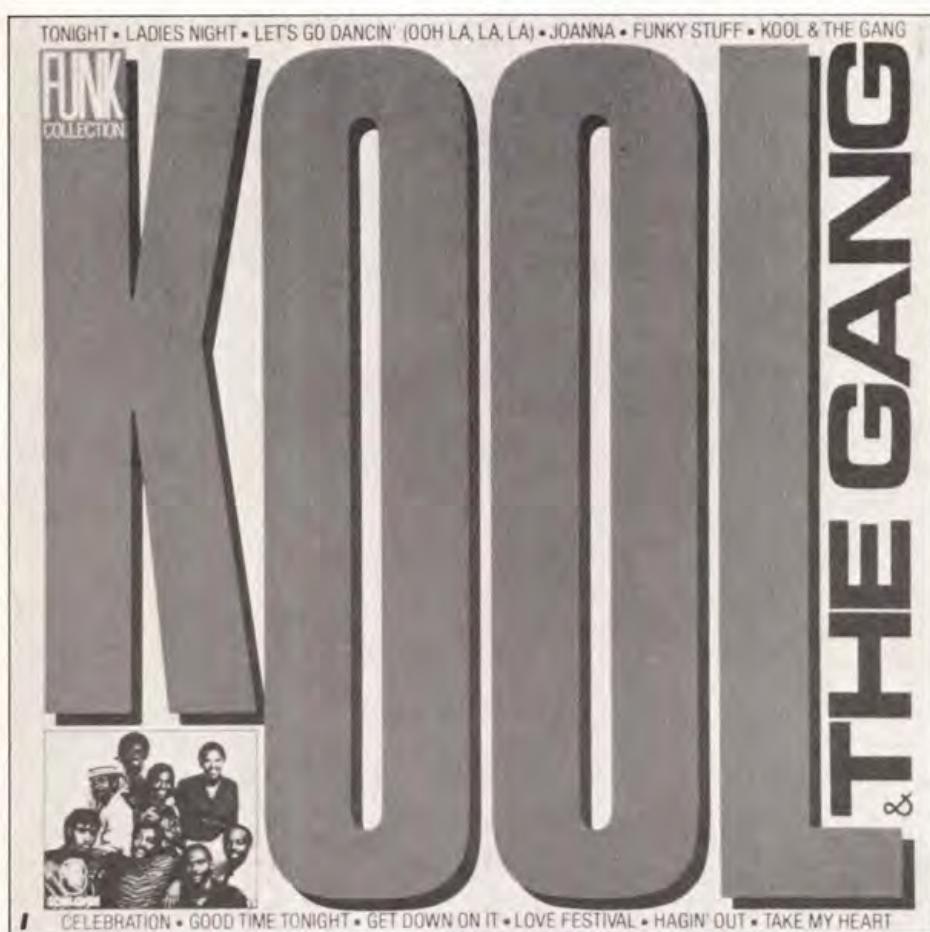
C Design and Photography (with Marciso Carvalho), Opus/Columbia Records



D Design, Opus/Columbia Records

E Design and Illustration (with Jejo Cornelsen), WEA Records

F Design and Art Direction, Sigla Records



G Design and Art Direction Opus/
Columbia Records
H Design and Art, Sigla Records,
I Design, Sigla Records
J Design and Art Direction, Sigla
Records



K Design and Art Direction,
Opus/Columbia Records
L Design (with Marciso Carvalho),
Opus/Elenco Records



ITC GAMMA™

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality.

Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally, the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foundation, there are few other similarities to Mr. Veljović's earlier ITC releases. While these designs have a strong calligraphic overtone, ITC Gamma has softer, more studied shapes.

In large sizes the round corners and soft shapes produce a friendly and warmly inviting design. But, as its size is reduced, there is a subtle shift in personality. Even though text set in ITC Gamma still maintains the general overall effect of softness, it also takes on a somewhat formal quality as the obvious round corners become less apparent.

While more than a hint of Mr. Veljović's calligraphic exuberance can be seen in several characters, it is clearly evident that ITC Gamma is a typeface of careful and deliberate construction. In an effort to provide the graphic communicator with a typeface that offers economy of space with no appreciable loss in character legibility, Mr. Veljović has carefully sculpted ITC Gamma's letterforms to somewhat condensed proportions. They still reflect the most current theories on typeface legibility. Special attention has also been paid to serif construction. In the lighter weights they maintain ample length to aid the eye in the reading process; however, as the family increases in weight, the serifs shorten to allow even typographic color as the typefaces set with tighter letterfit.

ITC Gamma successfully combines personality and practicality; calligraphy and structure; warmth and formality—indeed a special kind of face.

BOOK

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality. Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foundation, there are few other similarities to

BOLD

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality. Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally, the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foundation, there

MEDIUM

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality. Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally, the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foundation, there are few other

BLACK

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality. Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally, the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foun



BOOK ITALIC

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality. Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally, the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foundation there are few other similarities to Mr. Veljović's earlier I

MEDIUM ITALIC

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality. Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally, the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foundation, there are few other similarities to Mr

BOLD ITALIC

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality. Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally, the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foundation, there are few other

BLACK ITALIC

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality. Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally, the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foundation, there a

ITC SLIMBACH™

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary, yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer, Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace.

While ITC Slimbach appears to be based entirely on calligraphic strokes, closer inspection reveals a typeface that is carefully rendered and meticulous in design. Character shapes are slightly geometric and somewhat condensed. Serif endings have been sharply cut at 90° angles, and hairlines are kept within conservative dimensions.

Each weight of ITC Slimbach was developed along very carefully determined guidelines. In addi-

tion to harmony and unity, Mr. Slimbach wanted each to fulfill specific typographic functions. The Book weight serves as the main face for lengthy text copy. Many hours studying readability and legibility factors were invested in determining this weight. The Medium weight is only slightly heavier than the Book and was established because Mr. Slimbach felt that this would maximize its usefulness as an alternate text weight. The Bold was created as a companion for the Book, in addition to being suitable for text copy that requires emphasis. The Black complements the Medium and can be used on its own for headlines and other display applications.

The result is a typeface family of unusual versatility and exceptional grace. It produces copy that is both easy and inviting to read. It has a balance of innovation, clarity and legibility found in few typefaces.

BOOK

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary, yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace. While ITC Slimbach appears to be based e

MEDIUM

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary, yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer, Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace. While ITC Slimbach appears to be b

BOLD

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary, yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer, Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace. While ITC Slimbach a

BLACK

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary, yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer, Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace. Whil



BOOK ITALIC

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary, yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace. While ITC Slimbach appears to be based entir

MEDIUM ITALIC

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary, yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer, Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace. While ITC Slimbach appears to be ba

BOLD ITALIC

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary, yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer, Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace. While ITC Slimbach appea

BLACK ITALIC

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer, Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace. While ITC

ITC PACELLA™

Following in the tradition of Century Schoolbook, Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design from the very talented and prolific Vincent Pacella of Photo-Lettering, Inc., ITC Pacella attains these standards without falling into design anonymity, as do many legibility designs; it has a character and personality of its own.

Many characters add distinction to this design without detracting from its pure functionality. A slight spur on the terminal of the lowercase "a" is echoed several times throughout the design. The bowls of the capital "P" and "R" do not quite close. The "r" has an abbreviated flag, which adds distinc-

tion, and improves inter-character spacing relationships. There is even a hint of calligraphic vitality in several of the letter shapes. ITC Pacella clearly has a distinctive and lively personality.

Legibility is served through ITC Pacella's large, but not excessive, x-height, simple character shapes, full counters and modest contrast in stroke weights. Special attention has been paid to the italics: counters have been kept open; and even though they are true cursive designs, character shapes have been carefully rendered to maintain legibility levels consistent with the roman.

ITC Pacella is a fine mix of two basic, distinctly different attributes in typeface design: utility and personality. It is to Mr. Pacella's credit, and the graphic communicator's benefit, that these two attributes are mixed so well in a single typeface.

BOOK

Following in the tradition of Century Schoolbook, Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design from the very talented and prolific Vince

MEDIUM

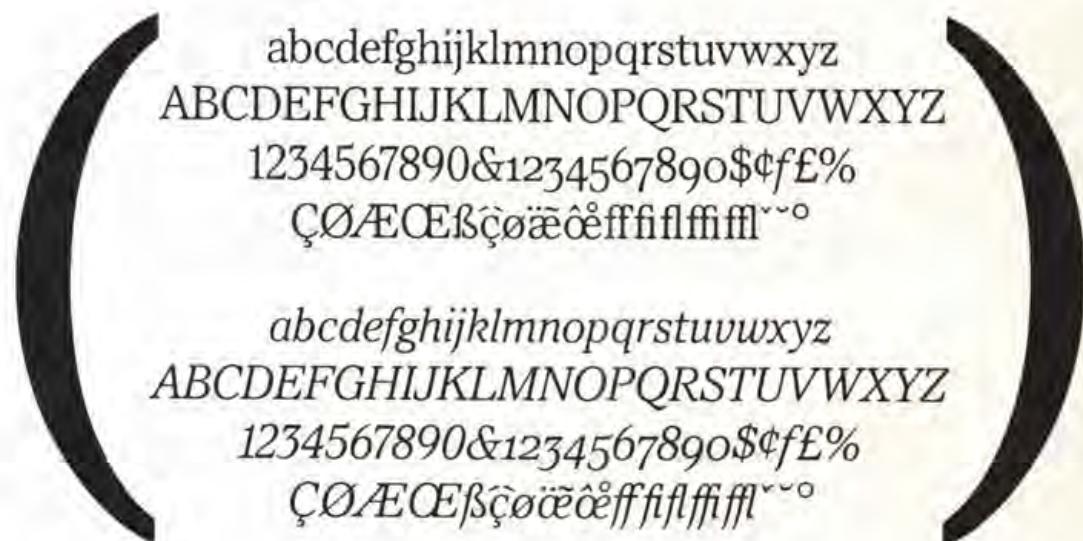
Following in the tradition of Century Schoolbook Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design from the very talented and p

BOLD

Following in the tradition of Century Schoolbook, Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design from the very

BLACK

Following in the tradition of Century Schoolbook, Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design



BOOK ITALIC

Following in the tradition of Century Schoolbook, Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design from the very talented and prolific Vince Pacella of

MEDIUM ITALIC

Following in the tradition of Century Schoolbook, Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design from the very talented and prolific Vin

BOLD ITALIC

Following in the tradition of Century Schoolbook Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design from the very t

BLACK ITALIC

Following in the tradition of Century Schoolbook, Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design f

IMPERIAL EASTER EGGS

THE SAGA OF THREE FAMILIES

Romanov



On July 16, 1918, in the final days of the Russian Revolution, Czar Nicholas II, his wife Alexandra and their five children were herded into the basement of an old house and murdered by a firing squad. The family could have been imprisoned or exiled like other deposed rulers, but the massacre was a potent demonstration that Russia had had its fill of Czars and Czarinas for all time. Nicholas II was thus the last of a dynasty named Romanov that had ruled Russia for 300 years.

For the record, the despised, autocratic Romanovs left a bequest that was not to be at all despised. In their 300-year reign they had extended the country's borders beyond Asia into Europe, brought sophisticated Western culture into their realm, engulfed a multitude of ethnic populations and their resources, established dominion over the Russian Orthodox Church and amassed a fortune in material goods that could readily be turned into hard cash.

Aside from their palaces, paintings and public artifacts, the last Romanovs had acquired a wealth of personal jewels and art objects commissioned from the legendary jeweler, Peter Carl Fabergé. Probably the most famous (and infamous) pieces were the opulent Imperial Easter Eggs.

In old Russia, Easter was the

most revered and festive holiday, and it was traditional to present a colored, decorated egg to a loved one on Easter Sunday. Wealthy families, of course, indulged in more expensive manifestations of their affection. Czar Alexander III, for instance, intrigued by the fanciful creations of the jeweler, Peter Carl Fabergé, commissioned him to concoct a splendid gift for his wife, Czarina Maria. On Easter Sunday, 1886, she received the first Fabergé Imperial Easter Egg, and she continued to receive one every year for the next 30 years. When her husband died in 1894, their son Czar Nicholas II, expanded the tradition, ordering two eggs each year—one for his mother and one for his wife, Alexandra.

In all, from 1886 to 1916, the House of Fabergé created 54 Imperial Easter Eggs. Each one was a

unique fantasy executed in precious metals, hard stones, diamonds, pearls, rubies, jewel-like enameling, and with embellishments of exquisite delicacy. Beyond their overt beauty, each egg opened to reveal a surprise. Every year, Fabergé invented surprises of increasing complexity and delight.

When the Bolsheviks came to power and the eggs were unveiled to the world at large, like Imelda Marcos' 3,000 pairs of shoes they became symbols of the imperial family's shocking extravagances and a moral justification for the revolution. But historians and the cognoscenti of the arts are above moralizing. They believe the eggs should not be detested for the prodigality of their patrons, but appreciated for the magnificent achievement of their creators—the craftsmen of Fabergé.



1886: First Imperial Egg Presented by Czar Alexander III to his wife, Maria. Length: 2½ inches.

Outer shell is enameled in white matte finish to resemble a hen's egg. The shell opens to reveal the surprise—a gold hen with ruby eyes nestled in a gold yolk on a nest of chased yellow-gold straw. Records indicate there were two additional surprises fitted inside the hen—a miniature Imperial crown from which was suspended a miniature ruby egg. Both of these elements, however, have been lost.

Fabergé

Peter Carl Fabergé was born in 1848 in the imperial city of St. Petersburg, where the Romanovs held court and where his father, a jeweler, plied his trade in a modest shop on Bolshaya Morskaya Street. The Fabergés descended from a family of French Huguenots that had been forced out of France for their religious affiliation and had made their way to Russia via Germany. Peter Carl attended lower school in Russia, but when he determined to follow in his father's footsteps as a jeweler, he went off to Germany and apprenticed himself to a master goldsmith in Frankfurt. Aside from his training in the shop, he visited museums and master jewelers in Dresden, Venice, Rome, Florence, London and Paris. His experiences abroad filled him with visions of art objects that diverged from the jeweler's usual stock of necklaces, brooches, bracelets and rings.

When he returned to St. Petersburg in 1870, Peter Carl took over the management of his father's shops. A brother, Agathon,

who had also served his apprenticeship as a jeweler, joined him in 1882. The two young men, full of enthusiasm and energy, reorganized the shop and instigated bold new merchandising plans for the firm. Instead of concentrating on the usual assortment of personal jewelry, they started to produce small utilitarian objects using precious metals, gems and artful jewelers' techniques. They created decorative snuff boxes, desk sets, buckles, clocks, picture frames, carved animals, fans, buttons and even knitting needles. When their spectacular fantasies were exhibited at the Pan-Russian Exhibition of 1882, they caused a stir. Among the numerous admirers was Czar Alexander III, who, not long after, commissioned the firm to produce a special Easter gift for his wife, the Czarina Maria.

In truth, the idea of fashioning Easter eggs out of precious metals and jewels was not original with Peter Carl Fabergé. Many of the eggs designed for the imperial family and for other wealthy patrons were totally derivative

of historic pieces he had seen on his excursions through museums. Contrary to popular notion, Peter Carl Fabergé had no direct "hands on" experience with any of the work produced in his name. Instead, he employed a nucleus of workmasters: goldsmiths Perchin and Wigström, jewelers Holmström and Thielemann, and a master silversmith named Rappoport. All the masters who worked under his roof were autonomous; they hired, trained and paid their own crews of assistants. But they all worked under Fabergé's relentless eye. He was constantly consulted about design, methods and techniques, and every piece produced had to pass his fastidious inspection. Distinguishing features of Fabergé creations were the lavish details and flawless craftsmanship. No one made a more precise fitting for a stone or devised a more complex, exquisite enameling technique. Workmanship was everything to Fabergé. According to legend, any piece with the tiniest imperfection was smashed with a hammer, rather than have it leave the shop

bearing the Fabergé name.

With the Czar as a client, the eminence of the House of Fabergé was guaranteed. The business expanded, and branches were opened in Odessa, Kiev and Moscow. Throughout Europe and Russia there was no firm that matched Fabergé's reputation for excellence, and the business poured in. But World War I marked the beginning of the end of the enterprise in Russia. The shop's activities were diverted to wartime priorities—manufacturing small arms and munitions. Jewelry was not in great demand, though a limited quantity was produced. Finally, when the Bolsheviks seized power, Fabergé was forced to leave the country, the skilled workers abandoned the shops, and the unfinished merchandise was confiscated, as were all the royal family's Fabergé holdings. Most of the Imperial Eggs, as well as countless other Fabergé treasures, were sold by the financially strapped new government for hard cash. The pieces were dispersed to dealers, private collectors and museums.



1887

RESURRECTION EGG

*Presented by Czar Alexander III
to his wife, Maria. Length: 3^{7/8}
inches.*

A perfectly formed egg of rock crystal is mounted on an elaborately enameled quatrefoil base. Within the rock crystal shell, which is banded with gold and diamonds, are three figures representing the Resurrection: Christ rising from the tomb, heralded by two angels. The figures are enameled in opaque colors. The base is even more elaborate than the egg, containing four natural pearls, panels of rose diamonds and eight diamonds set in black-and-white enameled mounts.

1890

SPRING FLOWERS EGG

*Presented by Czar Alexander III
to his wife, Maria. Height: 3^{1/2}
inches.
Basket height: 1^{1/2} inches.*

The gold shell is enameled a deep strawberry red and encased in a rococco gold cage. A band of rose diamonds encircles the egg and terminates in a diamond clasp at the top. A twist of the clasp opens the shell to reveal the surprise: a miniature basket of wood anemones. The flowers have white chalcedony petals, garnet centers, engraved gold stems and green enamel leaves. The basket, which can be lifted from the shell, is platinum set with rose diamonds.



RENAISSANCE EGG*Presented by Czar Alexander III to his wife, Maria.**Length: 5¹/₄ inches.*

This egg was inspired by a 16th century jeweled casket Fabergé saw in the Grünes Gewölbe Museum in Dresden. The shell of milky chalcedony is trellised with opaque white enamel gold bands. The quatrefoils which

1894

appear at the interstices are of rose diamonds with ruby centers. Renaissance-style leaf motifs are brilliantly enameled in reds, greens, blues and white, and are set with diamonds as well as cabachon rubies. The date, 1894, is set in rose diamonds on a red enameled plaque. The traditional surprise, which was, in all likelihood, a large jewel resting in the casket, has been lost.



CORONATION EGG

Presented by Czar Nicholas II to his wife, Alexandra, the first Easter after their coronation.

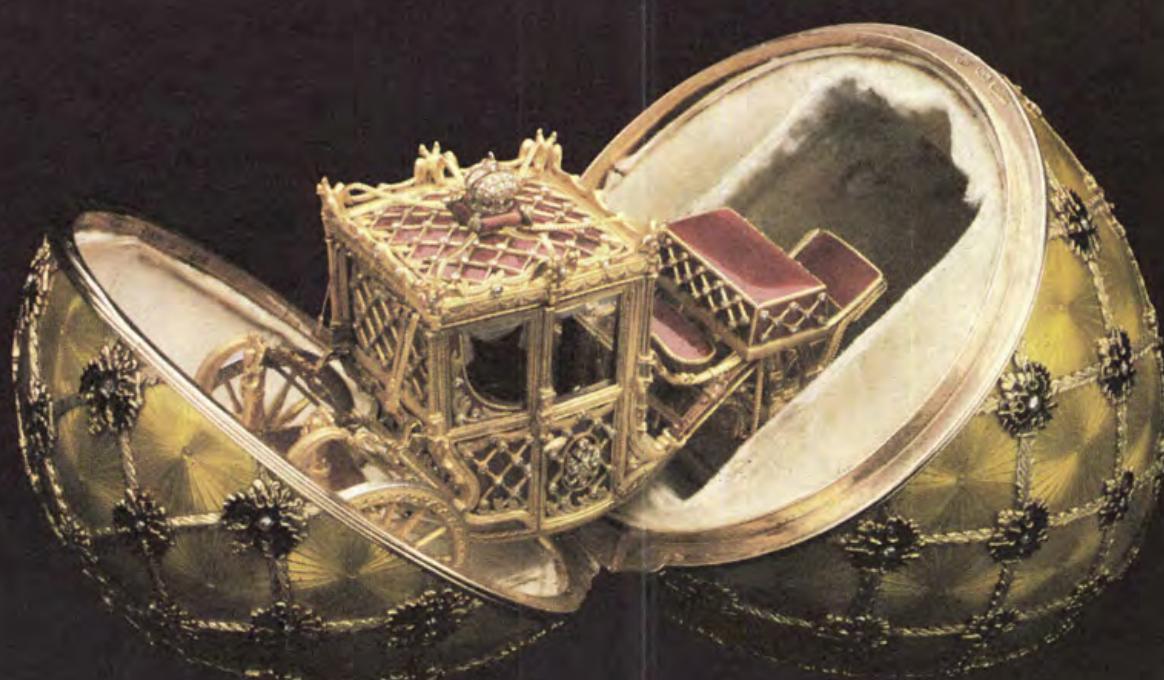
Length: 5 inches.

Length of coach: 3^{11/16} inches

The shell is translucent yellow enamel over an engraved gold starburst design. It is trellised with gold bands, punctuated at each intersection with black-

1897

enameled Imperial eagles set with diamonds. The surprise inside the egg is an exact replica of the coronation coach. The wood frame was rendered in chased gold, the red velvet upholstery in red enamel, the iron wheel rims in platinum and the windows in etched rock crystal. The enameled interior has powder blue curtains and a turquoise blue ceiling.



1898

LILIES OF THE VALLEY EGG

Presented by Czar Nicholas II to his mother, Maria. Height: $5\frac{5}{16}$ inches closed, $7\frac{7}{8}$ inches open.

The pale pink enamel shell is supported on cabriole-style legs of matte green-gold leaves dripping with rose diamond dewdrops. The egg nestles in a bouquet of lilies of the valley fashioned out of pearls, diamonds and translucent green enamel leaves. A small pearl knob triggers the surprise—a trefoil of miniature portraits of Czar Nicholas and his eldest daughters. A geared mechanism raises the miniatures out of the egg and spreads them out in fan form. The portraits are framed in rose diamonds and topped with a miniature crown.



Czarina Alexandra





CHANTICLEER EGG

Presented by Czar Nicholas II to his mother, Maria. Height: 10^{7/8} inches closed, 12^{5/8} inches open.

The egg and base are enameled a brilliant sapphire blue on a moiré-patterned gold ground. Swags and ribbons of gold encircle the grille at the top. A band of seed pearls with gold foliage ring the egg at mid-point. The white enameled clock-face has a gold bezel which is also trimmed with seed pearls. The surprise is a little golden chanticleer, enameled in yellow, blue and green, that is synchronized with the clock movement. On the hour, the bird emerges from beneath the gold grille to crow the hour with its head bobbing, wings flapping and tiny beak opening and closing.



Czar Nicholas II

1916

*CROSS OF ST. GEORGE EGG: PRESENTED BY CZAR NICHOLAS II TO HIS MOTHER, MARIA.
HEIGHT: 3⁵/₁₆ INCHES; WITH STAND 4¹/₈ INCHES.*

Forbes

It seems that destiny brought the names Forbes and Romanov and Fabergé together. At least Malcolm Forbes, publisher of *Forbes Magazine*, was aware of the others at a very early age. He recalls, "When I was very young, I read with horrified fascination an abundantly illustrated volume on World War I. Its chapter about the Russian Revolution and the massacre of the Romanov family included a picture of a Fabergé Imperial Easter Egg to illustrate the pre-war extravagance of Russia's rulers."

The memory must have been firmly imprinted in his mind, for years later in London, he was irresistibly drawn to a Fabergé cigarette lighter, and he purchased it as a gift for his wife. Since she, too, was captivated by the fantasy, artistry, and history of Fabergé, the Forbeses found themselves on the road to becoming collectors. Year after year, piece by piece, they acquired Fabergé treasures, until they amassed over 250 pieces. It is the largest private collection of Fabergé works in the world.

But of all the Fabergé fantasies, the Imperial Easter Eggs are considered the most significant. They are

As a gesture to wartime austerity, the egg was made of silver instead of gold, and was far less lavish than earlier designs. The shell is enameled in matte opalescent white with trellised laurel garlands framing the crosses of St. George. A gold ribbon enameled in orange and black encir-

the epitome of excellence in style, in technique and in integrity for the materials used. Of the 54 Imperial Easter Eggs produced, 43 are known to have survived, and of that number 12 are in the Forbes collection. It is the largest concentration of Imperial Eggs and exceeds the Kremlin's holdings by two. Christopher Forbes, Malcolm's son, calls it one of the "ironies of history" that the two institutions with the richest holdings of Imperial Easter Eggs are the Communist USSR and *Forbes Magazine*, "The Capitalist Tool." The word "richest" is to be taken quite literally here, as the most recent price mentioned for an Imperial Easter Egg was \$1,750,000.

All of the eggs reproduced here are from the Forbes collection, but as faithful as photography is, the pictures are no match for the articles "in the flesh." Fortunately, all 12 Imperial Easter Eggs, along with over 200 other Fabergé treasures, are installed in the *Forbes Magazine* Galleries, 62 Fifth Avenue, at the corner of 12th Street in New York City. The galleries are open Tuesday through Saturday, from 10 a.m. to 4 p.m. The public is welcome; admission is free. Prepare to be astounded. Marion Muller



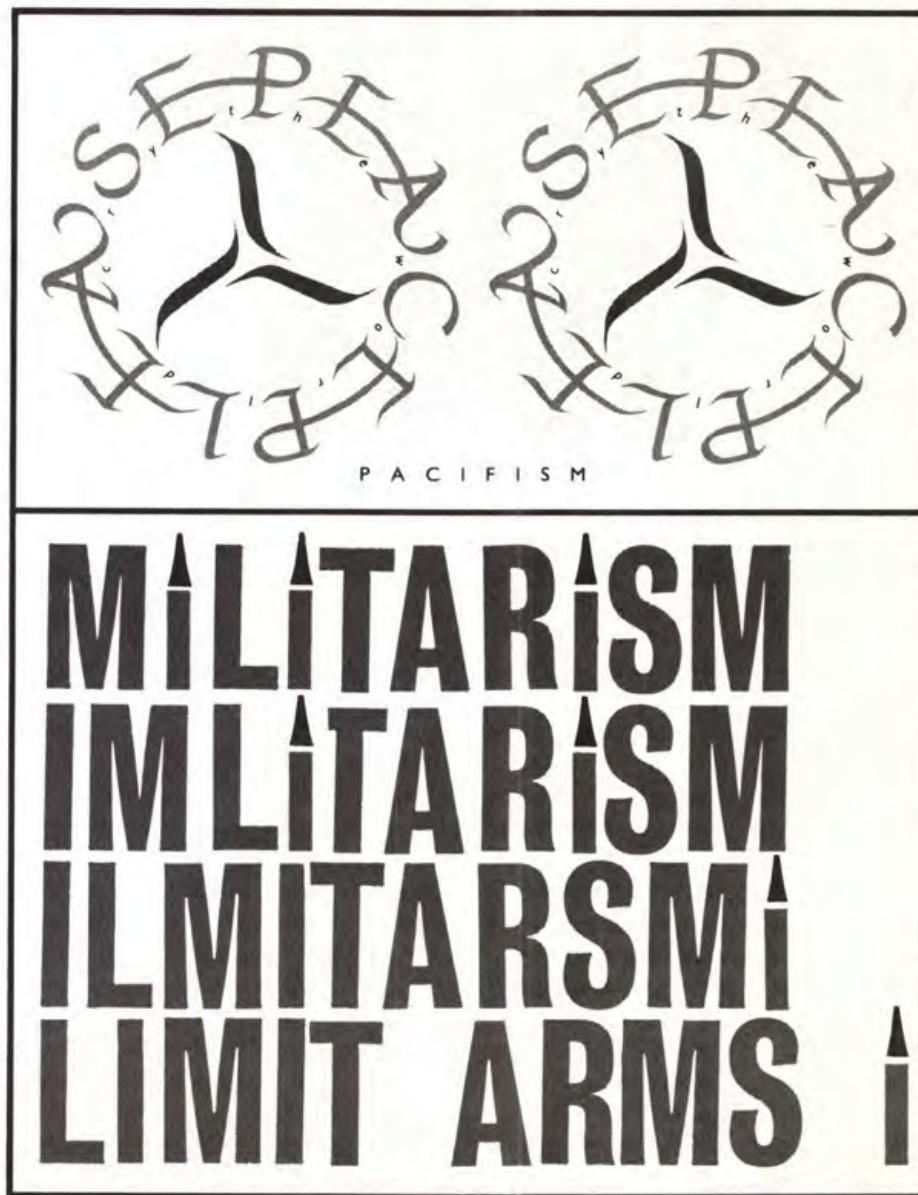
cles the egg. Buttons concealed in the ribbons triggered the appearance of the surprises, which were miniature portraits of Czar Nicholas II and his son, Alexis. This was the only egg the Dowager Empress Maria was able to take with her when she made her escape from Russia.

ELOQUENT WORDPLAY

You may have to look twice to totally absorb all the surprises in these two wordplay designs. And when you do, you may find it hard to believe they are the work of a young man who is still a student.

Neil M. Looksen, a graphic design student at Newcastle Upon Tyne Polytechnic, in England, submitted these designs to us and indicated that he uses lettering and typography extensively in his work. No wonder. He obviously has a gift for turning words into designs that speak louder than pictures. His creations are clever without being capricious; unique and inventive, but thoroughly intelligible.

In dimensions, each of these pieces is no bigger than a postcard; in significance, they have the magnitude of billboards. M.M.





SENIOR CITIZENS OF THE WORLD

Californians may well claim to have the most salubrious climate in the world; that's where the longest-lived trees, the bristlecone pines, flourish. The oldest one on record, found in the Sierra Nevada Mountains, was 4,900 years old when it was cut down. The next oldest one, known as Methuselah, is located in the White Mountains of California and is estimated to be 4,600 years old.

When it comes to goldfish, China holds the record for longevity. Reports have it that Chinese goldfish live for over 40 years.

But life just begins at 40 for a lake sturgeon. One residing in Lake Winnebago, Wisconsin,



was 82 years old and still growing when it was caught back in the mid-1950s.

Still, those creatures are only water babies compared with the tortoise. Maybe it's the relaxed, slow-paced lifestyle that accounts for the tortoise's longevity. The oldest authenticated age for a tortoise is 152 years. Another was reputed to have lived to be 200 years. But the most continuously observed specimen, a resident of a zoo in England, was a guaranteed 116 years old when it died.

When it comes to human specimens, there are centenarians to be found in almost every country that takes a census. The oldest authenticated person on record was Shigechiyo Izumi of Japan, who, in the 1984 census report, was verified to be 119 years old.

Considering the longevity of human beings today, we need not be too skeptical about the ages attributed to the biblical patriarchs: Abraham was reputed to have lived to the age of 175; his son, Isaac, to have been 180; Isaac's son, Jacob, to be 147; and Jacob's son, Joseph, to have been 110. What is a surprise and a conundrum is this mathematical analysis of their ages:

Abraham's 175 years is equal to 7×5^2

Isaac's 180 years is equal to 5×6^2

Jacob's 147 years is equal to 3×7^2

Joseph's 110 years is equal to $5^2 + 6^2 + 7^2$

One wonders what biblical and mathematical scholars make of that.

Marion Muller

U&lc Book Shelf

All orders should be placed directly with the publisher(s) concerned.

Rodchenko: The Complete Work

by S.O. Khan-Magomedov

Russian Constructivist Aleksandr Rodchenko (1891-1956) cannot be categorized by any one of his remarkable activities. His prodigious career is at last given its full recognition in this study of the full range of his work: painting, spatial constructions, architecture, stage set and theatre design, posters, signboards, package designs, photomontages, book illustrations, typography, photography and costume.

Rodchenko's artistic production is considered against the complex background of the political, social, personal, and artistic circumstances of the period, from the beginning of his studies at the Art School of Kazan to his encounter with Mayakovsky and the Futurists, from the famous Moscow Exhibitions where he took part in the founding phase of abstract art to the arguments with Kandinsky over cultural supremacy with the Institute of Artistic Culture and the definitive embracing of Constructivism.

The MIT Press, 28 Carlton Street, Cambridge, MA 02142, 304 pgs. 9½ x 10½", 602 illustrations, 80 in full color. Dual text, one historical, the other critical. \$50.00.



How to Spec Type

by Alex White

Quoting Jan V. White's foreword: "...a treasury of visual/verbal techniques with which to upgrade and enrich the value of printed communication."

In Part One: Preparing the Copy for Type, Alex White covers fundamental terms and introduces the principles of type specing; in Part Two: Type Samples, he describes how to spec typographic examples drawn in thumbnail form, how to mark up the manuscript copy, and then shows the final typeset results. There are exercises and results to help you improve your skills.

An excellent book for the beginner, and one that will stay on your shelf for future reference.

Watson-Guptill Publications, P.O. Box 2013, Lakewood, NJ 08701. 128 pgs. 7 x 9¾". Illustrated in two color. Glossary and Index. Hardbound, \$14.95. Please add \$2.00 postage and handling for one book plus \$5.00 for each additional book.

The U&lc Book Shelf reviews new books believed to be of interest to U&lc readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher.

Please note: U&lc does not sell books.

RSVP XII

Showcases the new and innovative in illustration, design and photography in America. Features RSVP CallBack Service, which is a 24 hour, 7 day/week answering service that takes and relays messages, provides information updates on any artist, and even makes referrals and recommendations. Indexed by specific skills and geographically. Contains a Technical Services Directory of production and professional services and suppliers. Special section covering winners of RSVP's Annual Student Competition.

RSVP 12, P.O. Box 314, Brooklyn, NY 11205, 5½ x 8½", 308 pgs. 230 artists shown, 251 illustrated pgs., 170 in full-color. Paperbound, \$16.95.

The Art of Desktop Publishing

by Tony Bove, Cheryl Rhodes and Wes Thomas

Authors Bove, Rhodes and Thomas wrote and produced the first edition of this book in less than three months using personal computers and desktop publishing software. This second edition was prepared in two weeks! They are sharing their skills and knowledge with us in this "reader friendly" manual.

Explained, step-by-step, using the latest (to date) in hardware and software are: how you can get started in the field of desktop publishing; how to do your own typesetting, design, layout and produce newsletters, brochures, ads, etc.; how to create instant computer art using "paint" programs, computer clip art, digitizers, image scanners and other computer graphics tools; how to select laser printers and printer software and how to select page makeup software, type fonts and other software for the Macintosh and IBM PC. They have even gone into the future of electronic publishing: CD ROM, optical disks and beyond.

Bantam Books, Inc., 414 East Golf Road, Des Plaines, IL 60016, 296 pgs. 7 x 9¼". Illustrated in b/w. Glossary, company list, product list. Bibliography. Indexed. Paperbound, USA \$19.95, Canada \$24.95 plus \$1.50 for shipping and handling.

Publishing from the Desktop

by John Seybold and Fritz Dressler

Two leading experts take you on a detailed tour of desktop publishing's principles, technologies, techniques and trends. Learn how developments in microcomputers are challenging the ways in which traditional print media are created, edited, stored and reproduced.

Thirteen chapters give you a detailed view of basic elements of type design, digital imaging, electronic typesetting subjects, electronic page makeup and professional page design along with many other subjects critical to professional results.

Bantam Books, Inc., 414 East Golf Road, Des Plaines, IL 60016, 299 pgs. 7 x 9¾". Illustrated in b/w. Appendixes of Contemporary Vendors & Products and Categories of Vendors & Products. Index. Paperbound, USA \$19.95, Canada \$24.95 plus \$1.50 for shipping and handling.

Ready-to-Use from Dover

Victorian Borders

by Ted Menten

Spires, geometrics and floral patterns are among the copyright-free motifs comprising 15 border systems. These designs allow for a variety of sizes, shapes and proportions in assembling the system components—bars, corners and edges that fit together to fill the practical as well as creative needs of a project.

64 pgs. printed on one side only. 32 b/w plates. 8½ x 11". Paperbound, \$3.50.

Art Nouveau Borders on Layout Grids

Edited by Carol Belanger Grafton

Forty copyright-free borders—24 full-page frames and 16 half-page—are printed on nonreproducible blue background grids. Numbered in half-inches and ruled in eighths of an inch for ease in centering type and creating quick, precise layouts.

64 pgs. printed on one side only. 8½ x 11". Paperbound, \$3.95.

Condensed Alphabets

by Dan X. Solo

One hundred complete fonts ready-to-use and copyright-free. Includes upper- and lowercase alphabets, numerals and punctuation marks.

104 pgs. 8½ x 11". 100 b/w plates. Paperbound, \$4.50.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. Add \$8.85 for postage and handling charges for one book; \$1.50 for two or more. For foreign orders add 15% of sales price or \$1.00, whichever is greater.



Treasury of Book Ornament and Decoration

Edited by Carol Belanger Grafton

A unique archive of carefully reproduced copyright-free illustrations from one of the most inventive eras of Italian book illustration. Included are 67 designs for initials; 32 incorporating books; 12 of the zodiac; 14 related to music; 60 with animals; 114 with people; and 238 others of frames, labels and cartouches. Features the most popular styles of the early 20th century....Art Nouveau, Art Deco and many more.

Based on material edited by Cesare Ratta in *Gli adornatori del libro in Italia* and *L'arte del libro e della rivista nei paesi d'Europa e d'America*.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. 128 pgs. 8½ x 11¼". 537 b/w copyright-free illustrations. Paperbound. \$5.95. Add \$8.85 for postage and handling charges for one book; \$1.50 for two or more. For foreign orders add 15% of sales price or \$1.00, whichever is greater.

Color in American Newspapers

Edited by Mario R. Garcia and Don Fry

The Graphics and Design Center of The Poynter Institute celebrated 25 years of color printing in American newspapers this year. In this volume two of its professors describe the state of art in newspaper color. Among the chapters are discussions on how three newspapers achieved color excellence, results of the Poynter Institute color experiments, a research report on color and street sales, tips on designing with color and a bibliography of newspaper color.

The Poynter Institute, 801 Third Street South, St. Petersburg, FL 33701. 8½ x 11". 70 pgs. Illustrated in b/w and color. Paperbound, \$7.95.

Publishing Short-Run Books

How to Paste Up and Reproduce Books Instantly Using Your Quick Print Shop



Publishing Short-Run Books

by Dan Poynter

Now in its fourth and completely revised edition. *Publishing Short-Run Books, How to Paste Up and Reproduce Books Instantly Using Your Quick Print Shop* reflects desktop publishing technology including a look at laser typesetting.

Step-by-step guidelines are quickly read and easy to apply. You will learn how to: set type inexpensively, paste up camera-ready copy, print economically, bind books, pamphlets and reports quickly.

Recording a family history? need a few copies for a class? want a really sharp sales presentation? are you a poet who would like a few copies for a private printing, or a publisher wishing to test the market before going into a large print run?...this is the ideal book for you.

Para Publishing, P.O. Box 4232, Santa Barbara, CA 93140-4232. 5½ x 8½", 128 pgs. Appendix, Glossary and Index. Illustrated in b/w. Softbound. \$5.95 (\$6.95 postpaid).

Chicago Guide to Preparing Electronic Manuscripts

Prepared by the staff of the University of Chicago Press, this guide offers authors and publishers practical assistance on how to use disks or tapes for typesetting. If you use The Chicago Manual of Style, this is a must. It is an up-to-date extension.

Part I shows authors how to make the transition from typewriter to computer in matters of style and format. Part 2 describes the concept of coding the manuscript, and provides instructions and examples. Part 3 gives guidance as to which manuscripts are candidates for electronic conversion and on how they should be handled in various departments of the publishing house.

The University of Chicago Press, 5801 South Ellis Avenue, Chicago, IL 60637. 143 pgs. Indexed, bibliography and appendixes including a comprehensive list of generic codes. Paper, comb binding. \$9.95. Cloth-bound, \$25.00.

Magazine Logotypes

Edited by Yasaburo Kuwayama

Two thousand logos selected from more than 10,000 international magazines. Classified by "interest categories" and typeface. A useful reference for both the average reader and the professional graphic designer/typographer.

Books Nippan, 1123 Dominguez Street, Suite K, Carson, CA 90746. 228 pgs. 12 x 8½". B/w. Paperbound. \$28.95 plus \$3.00 for shipping and handling.

Corrections:

Presenting American Graphic Designers reviewed in Vol. 14, No. 1, incorrectly stated in McGraw-Hill's press release that Dugald Stermer, Ruth Ansel, Joel Katz, Stephan Geissbuhler, Iris Magidson, David November, Bea Feitler, Walter Bernard, and Sheldon Rysner were among the 27 emerging designers represented. These designers are established in their fields.

Please note corrected information for *Reading Between the Lines*, by Karen Nichols. Published by Push the Button Enterprises, Book Division, P.O. Box 592-61, Crystal Lake, IL 60014. 144 pgs. 8½ x 5½". Paperbound, (corrected price) \$29.95. Hardbound, \$49.95.

Employers comment about graduates of The Design Schools.

"Highly Professional. Astounding Design Skills. Best Portfolios."



RUNNING AT A FAST PACE

"We've hired many Art Institute of Philadelphia graduates. Our work runs at a fast and furious pace... Institute graduates have kept up with the pace, where others throw up their hands, give up—and quit."

David Szmidt
Senior Supervisor
Genigraphics
Philadelphia, Pa.



MINDFUL OF DEADLINES

"A solid design background... his quality of work shines and he is mindful of deadlines. If anyone asked me who to call to fill a staff position—I would tell them to call the Art Institute of Dallas first."

Bob Hopkins
Marketing Director
Meisel Photochrome
Dallas, Tex.



GREAT ATTITUDES, TALENTED

"We had two job openings and interviewed about 100 applicants... finally decided on two Art Institute of Pittsburgh graduates. It was a happy choice! Both have great attitudes, they're talented and hard workers."

Nelson Stofflet
Chairman of the Board
Advertising Art Studios Inc.
Milwaukee, Wis.



ASTOUNDING DESIGN SKILLS

"We currently have on staff a recent graduate of the Colorado Institute of Art. I've been really astounded by her design skills. Whenever I put a thumbnail sketch on her desk, she develops exactly the concept I am looking for..."

Dick Grace
President
T.N.T. Inc.
Acton, Mass.



A NOTCH ABOVE ALL OTHERS

"... recently hired two Art Institute of Seattle graduates. Their level of professionalism was a notch above everyone else I interviewed. They are willing to go the extra mile to design something unique."

David Bauman
Director of Design
KIRO Television (CBS Affiliate)
Seattle, Wash.



INDEPENDENT, RESOURCEFUL

"We hired a recent graduate of the Art Institute of Houston... she's not only skillful, but independent... she recently completed a 13 overlay job—the finished piece is absolutely gorgeous."

Sandra Spencer
Advertising Manager
Ram Distributing
Houston, Tex.



RANGE OF SKILLS EXCELLENT

"Nine of our staff of 24 are graduates of the Art Institute of Fort Lauderdale. The Institute has produced strong design and creative artists. From basic concepts to fine illustration, the quality of their work is excellent."

Bill Soliday
Manager, Art/Creative Services
News/Sun-Sentinel Newspaper
Fort Lauderdale, Fla.



PORTFOLIOS, AMONG THE BEST

"Some of the best portfolios I've ever seen are those of Art Institute of Atlanta graduates. Over the years, we've hired more than twelve graduates. Whenever we have a position open, the Institute is the first place we call."

Donna Fairfield
Studio Manager
BBD&O
Atlanta, Ga.

We teach our students more than design and art. We teach work.

Each year, more than a thousand eager, ambitious graduates of The Design Schools enter the art, design and photography professions. Employers from all over the U.S. report how well the graduates fit into entry-level jobs. In particular, they praise the unique talents, comprehensive skills and well-developed work ethic. If you're looking for entry-level talent, ready to work—or if you are a student contemplating a career—we will be pleased to furnish more information. Call the toll-free number or send in the coupon.

**The
Design
Schools**

Art Institute of Atlanta
Art Institute of Dallas
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Art Institute of Seattle
Colorado Institute of Art

For a prompt reply, call 1-800-245-6710

- I am an employer of design talent. Please send me more information about the graduates of The Design Schools.
- I am interested in a career in design. Please send me information about The Design Schools.
Location preferred: _____

NAME	()	
COMPANY	PHONE	
ADDRESS		
CITY	STATE	ZIP

Send to: Edward A. Hamilton, Design Director
The Design Schools
34 South Broadway, White Plains, NY 10601

The End Must Justify The Means. . .

In the final analysis, it is the quality of output by which typesetters are judged.

• Critique: The

quality of Varityper's digital type is extraordinary, the result of the painstaking description of each letterform by the unique Spirascan imaging system. Look at the smooth, clean bowls, the wide-open counters and the fidelity of delicate serifs. The virtue of any face is above reproach, even under a loupe!

• Quality extends to the library,

too, where over one thousand type styles reside. The collection is replete, right down to the popular, time-honored Classics. No designer could ever be disappointed.

• All is well that ends well.



A division of
© 1986 AM International, Inc.
AM and Varityper are registered trademarks
and Spirascan is a trademark
of AM International, Inc.

Especially In Typography.

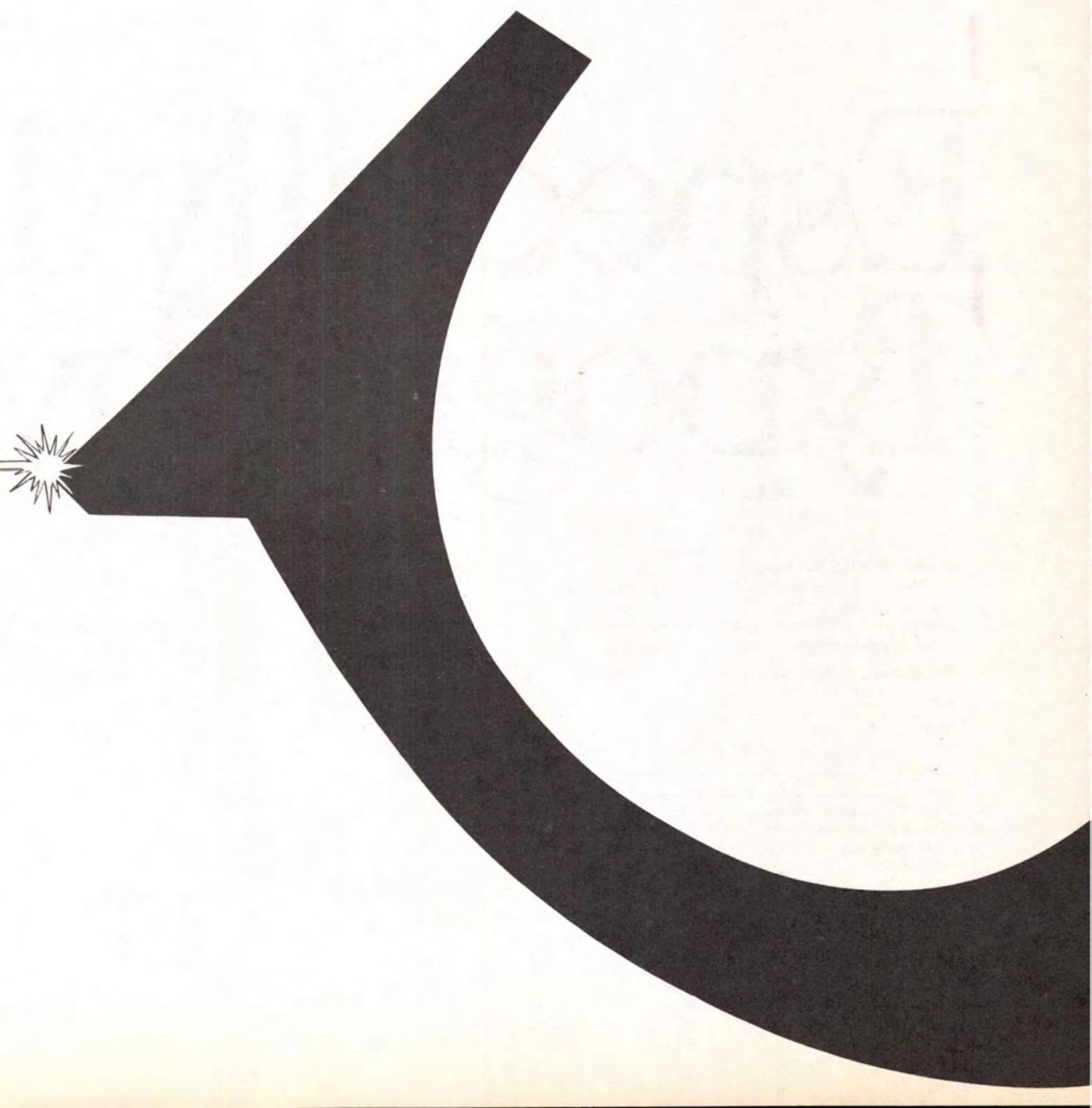
Send me your free information:

- I'd like to see your wide typeface selection. Please send me your wall chart.
- I'd like more information on VariTyper equipment. Please have a sales representative call.

VariTyper 11 Mount Pleasant Avenue, East Hanover, NJ 07936

Name _____
Company _____
Address _____
City/State/Zip _____
Phone (____) _____

For faster service call toll-free 800 631-8134. In New Jersey call 201 887-8000, ext. 999. We'll mail you free information on our digital type library.



Sizzlin' Sabon!

This type is hot. Designed by Jan Tschichold (the famous Swiss typographer), and jointly developed by Linotype, Stempel and Monotype in 1967, this old-style face is undergoing a resurgence in popularity.

Designers are turning to the Sabon® typeface (in either Roman, Italic, Bold or Bold Italic) for both advertising and editorial text that calls for a clean, crisp, sophisticated look. They really appreciate the fine details, including the true-drawn small caps and old-style figures.

Now, we've made this fine face even better, by making it available in Linotype Laser Font®, the world's highest-quality type. We've harnessed the laser beam to provide the world's best reproduction fidelity and highest resolution.

For more information on the Sabon typeface family, or any of the more than 1,700 typefaces in our Mergenthaler Type Library™, contact: Linotype Company, 425 Oser Avenue, Hauppauge, NY 11788. Or call (516) 434-2016. In Canada (416) 890-1809.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Linotype

BERTHOLD TYPES

e E Y q Q
á Á o - - -
æ Æ H
b S R
v T S
d I
i O
n A
B C

DIFFERENT FROM THE REST:
THE INTERNATIONALLY-RENNED
BERTHOLD TYPOGRAPHIC QUALITY

T

here are four criteria which are increasingly setting apart the true professional typographer from the users of other systems.

Pure typographic knowledge, experience and expertise; understanding and anticipation of the needs of both customers and users; an uncompromising dedication to typeface quality; a comprehensive and innovative typeface library. These are the main factors which set us apart.

For almost 130 years, we have been in partnership with professional typographers throughout the world. We feel that it's time that we made a statement of our policy on typographic quality, to let you know exactly what to expect when you acquire a Berthold system – now, or in the future.

It will also go some way towards explaining why we enjoy the reputation of being the world's leaders in all aspects of typographic quality. Berthold are the yardstick by which all others are judged. Furthermore, we are the yardstick by which others judge themselves.

I

Today, as never before, new publishing and communications technology is being built on the foundation of the typesetting processes.

At Berthold we have always applied uncompromising quality standards to every aspect of our typeface development process; consequently the use of new techniques has been studiously avoided if they could lead to any diminishing of our standards.

With our heritage of 130 years experience in the field of typography, and well over thirty-five years experience in phototypesetting, the name Berthold today stands for an all-embracing quality.

II

As a Berthold user, you will be able to put your Berthold systems to just about any typesetting task which your customer requires; our experience of typesetting needs has enabled us to produce equipment which is effectively unlimited in its flexibility. This, coupled with our typeface program which is kept up-to-date with international requirements, is a remarkably powerful combination.

The Berthold typeface program today comprises over 2000 text typefaces – an extraordinary total of some 250,000 individual characters. Each year about 100 new typefaces are added to our library to satisfy the need for even wider choice, as well as to keep abreast of international trends.

Our typeface development program is based on three distinct design sources:

- i We adopt classical printing types, and after serious and detailed historical research, adapt and develop them for phototypesetting, carefully ensuring that the spirit of the original design lives on.
- ii Our Berthold-Exclusiv program comprises original designs by renowned international type designers. Craftsmen of world repute, such as Aldo Novarese, Gustav Jaeger, Les Usherwood, Hermann Zapf, Friedrich Poppl, and of course our own G G Lange, are among those represented. Today, we have over 200 types in our Exclusiv program, and this is increasing all the time. We are constantly looking for fresh new designs.
- iii Finally, licenced designs from other sources – such as the International Typeface Corporation (ITC) – are added to the Berthold typeface library.



"He who grows by development gains more knowledge." The adaptation of metal type designs for phototypesetting requires exceptional professional skill. To take a typeface with all its idiosyncrasies, apply it to modern typeface reproduction processes, yet lose none of the charm and unique characteristics of the original, requires a sensitivity far beyond the mechanical skills of simple re-drawing and unitisation.

The extraordinary success of our interpretation of historic designs has won us international acclaim, and we have become the yardstick by which other typefoundries are judged.

As a Berthold customer, you have total access to this renowned library, using the original designs and the original names. Our ethics are as high as our quality: our types are properly licensed from designers and licensors.

No fakes, no dupes, no copies, no rip-offs.

III

Berthold pays great attention to the artwork quality of each character in order to minimise the unavoidable image degradation which occurs in the processes between pre-production and printing. We achieve this by employing highly qualified staff who – after graduation – receive further comprehensive training in Berthold's application of both technical and aesthetic knowledge and our modern typeface production technology.

The quality of individual characters is of remarkable importance in the development of a unified and pleasing setting: "the whole is greater than the sum of the parts."

We concentrate exceptional energy on creating appropriate and effective character weights; on producing flexible and friendly visual character-manipulation software; on the study of test settings at various sizes and spacings. The same attention is given to individual characters.

We believe that the achievement of our excellent quality is the result of three factors: our artwork process, the precision of our type masters (both our glass grids and our digital typeface logic), and the technical output quality of our analog photo-units and digital image recorders.

The perfect co-ordination of these components, including our own precision techniques, is the key to perfect reproduction of our type designs.

IV

Typeface production is one thing: the practical application of our type is another. The success of a new design increasingly depends on the way it is presented to users.

Berthold presents its typefaces in a DIN A4 format synopsis layout, showing a wide variety of sizes, spacing styles, and languages. Indexed both alphabetically and by style, our typefaces are shown in our two-volume 1500-page *Berthold Types* catalogue.

As you would expect, we include details of the historical background of each face, such as the designer, year of original design, and so on.

In order to allow precise specification, the user of *Berthold Types* will find a wealth of detail about each typeface, including copyfitting charts, precise measurements of heights, widths, and other relationships, plus comparison data.

In addition, we continuously update our typeface catalogues, and regularly produce useful booklets for newly released typeface families. Together with other occasional publications, this is part of Berthold's contribution to the subject of Typefaces and Typography.

FOR FURTHER INFORMATION,
PLEASE CONSULT YOUR NEAREST
BERTHOLD OFFICE.

Berthold

WEST GERMANY:
BERLIN:
H. BERTHOLD AG
1-4 TELTOWKANALSTRASSE
1000 BERLIN 46, GERMANY
TELEPHONE (030) 77 95 0
TELEX 1 84 271 · FAX (030) 77 95 306

UNITED KINGDOM:
LONDON:
BERTHOLD LIMITED
PARKWAY HOUSE, SHEEN LANE
LONDON SW14 8LS, UK
TELEPHONE 01-392 1155
TELEX 9419890 · FAX 01-878 6516

USA:
NEW YORK:
BERTHOLD CORPORATION
2 PENNSYLVANIA PLAZA
NEW YORK, NY 10121, USA
TELEPHONE: (212) 564-8970
FAX: (212) 564-8972

CANADA:
TORONTO:
BERTHOLD INCORPORATED
60 MCPHERSON STREET, MARKHAM
ONTARIO L5R 3V6, CANADA
TELEPHONE: (416) 475-8570
FAX: (416) 475-0739 · TELEX: 06-986809



Artintype Metro
New York, New York
212-532-4000



Blue Moon Graphics
Boca Raton, Florida
305-994-6863



Bradford/Will Graphics
Denver, Colorado
303-233-9128



Brooks Typography
Lafayette, California
415-284-2910



Centennial Graphics
Lancaster, Pennsylvania
717-397-8863



Central Graphics
San Diego, California
619-234-6633



Characters
Typographic Service
New York, New York
212-947-0900



Composition Systems
Falls Church, Virginia
703-237-1700



Computype
Toronto, Ontario
416-977-Type



County Photo
Compositing Corp.
Southborough, Mass.
617-480-0205



DG&F Typography
Columbia, South Carolina
803-799-9140



Design & Type, Inc.
San Francisco, California
415-495-6280



Elizabeth Typesetting
Kenilworth, New Jersey
201-241-6161



The Firm of
Christopher Wren
Costa Mesa, California
714-540-0801



General Typographers
Washington, D.C.
202-546-1400



Granite Graphics
New York, New York
212-772-0364
Rutherford, New Jersey
201-438-7398



Graphic Composition
Menasha, Wisconsin
414-739-3152



Graphic Services
Tacoma, Washington
206-627-8495



Marathon Typography
Durham, North Carolina
919-493-7445



Mercury Typography
San Francisco, California
415-864-1338



John C. Meyer & Son
Philadelphia, Penn.
215-627-4320



Mono Typesetting Co.
Bloomfield, Connecticut
203-242-3006



Monotype
Composition Co.
Boston, Massachusetts
617-269-4188



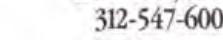
Newark Trade
Typographers
Orange, New Jersey
201-674-3727



RJ Typesetters
El Paso, Texas
915-565-4696



Reporter Typographics
Cincinnati, Ohio
513-421-1162



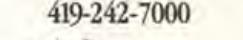
Richards Graphic
Communications
Bellwood, Illinois
312-547-6000



RyderTypes, Inc.
Chicago, Illinois
312-467-7117



Sarasota Typography, Inc.
Sarasota, Florida
813-955-6664



Shapiro's
House of Type, Inc.
Toledo, Ohio
419-242-7000



The Advertising Factory
Las Vegas, Nevada
702-382-9090



The Type Gallery
Seattle, Washington
206-285-6333



Type House +
Duragraph
Minneapolis, Minnesota
612-588-7511



TypeCetera
Minneapolis, Minnesota
612-377-8870



The Typesetter, Inc.
Denver, Colorado
303-458-8973



The Typesetting Room
Costa Mesa, California
714-549-3902



Typographical
Service, Inc.
Fort Lauderdale, Florida
305-772-4710



Uppercase, Inc.
Kansas City, Missouri
816-241-8400



U.S. Lithograph, Inc.
New York, New York
212-673-3210



York Typographers
Incorporated
Don Mills, Ontario
416-445-3830



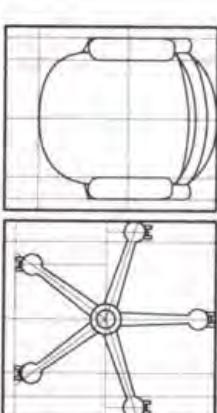
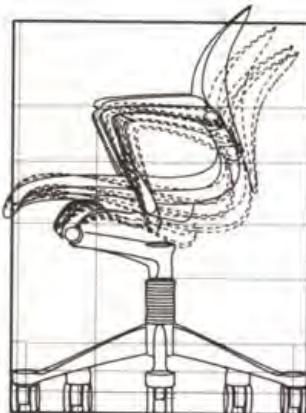
**IF YOU'RE THE TYPE WHO SEEKS
PERFECTION, JUST WHISTLE.**

Your TIA typographer is standing by. And right now you can get this handy electronic key finder free. Just whistle within 30 ft. to trigger the homing signal.

Perfect for people with driving ambitions. To find out how to get your keyfinder, call your nearest TIA character now, while supplies last.

International Association
*set the standards*SM

Washington DC © 1987 TIA Cartoons by Polo



Chair art courtesy of Apple Computer, Inc.

Other draw and paint programs also let you add captions. But none of them can put those captions next to the sharpest, cleanest lines and curves on the map.

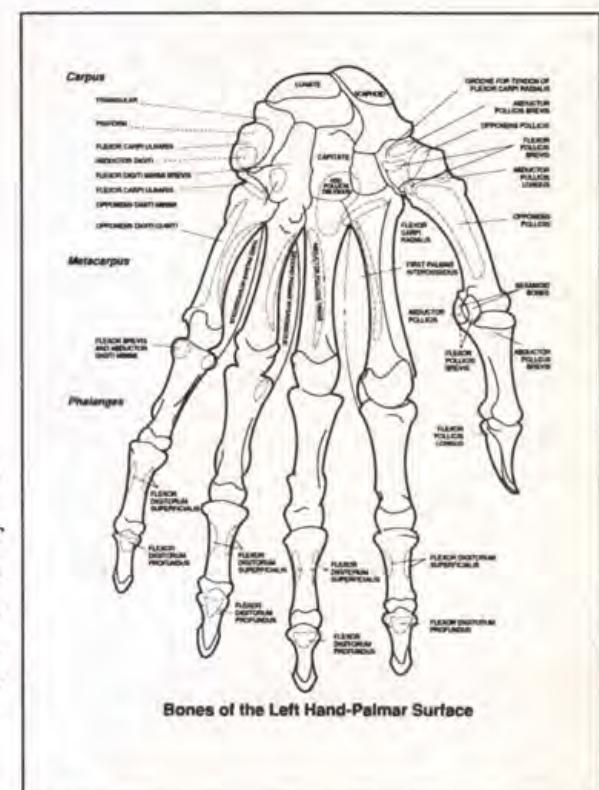
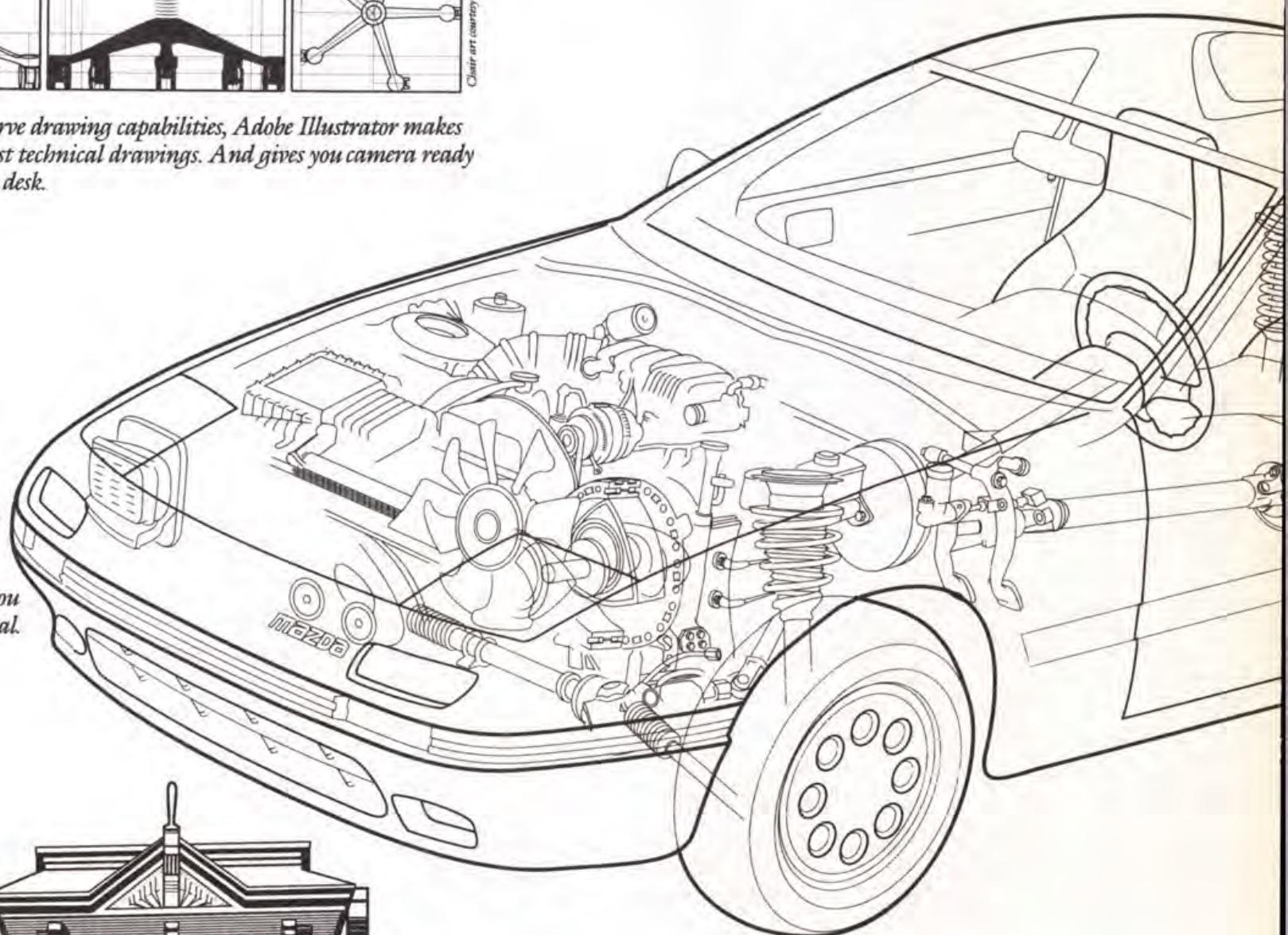
With its powerful curve drawing capabilities, Adobe Illustrator makes short work of the most technical drawings. And gives you camera ready output right at your desk.

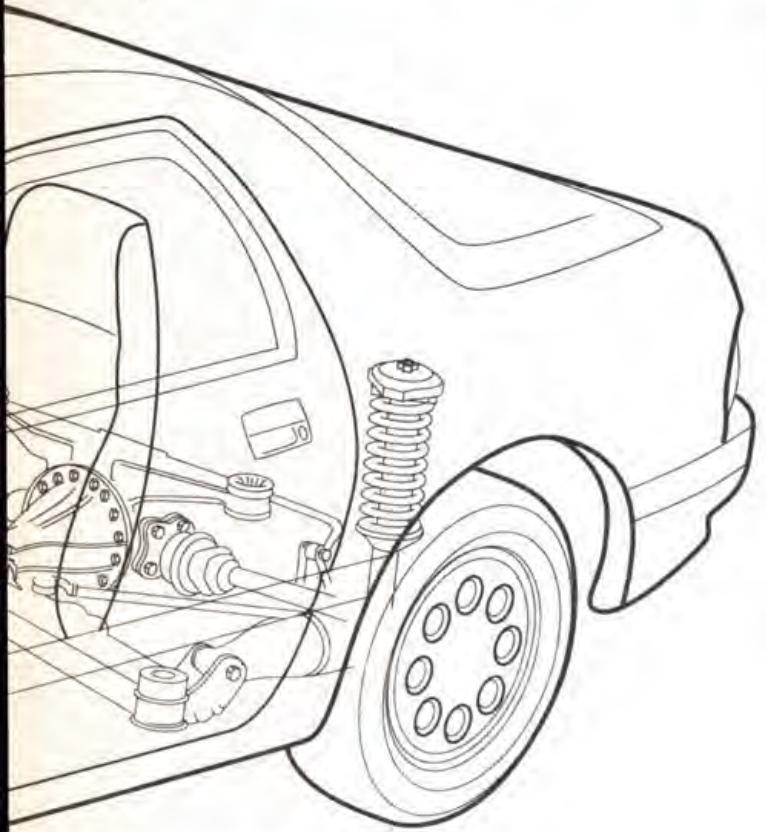
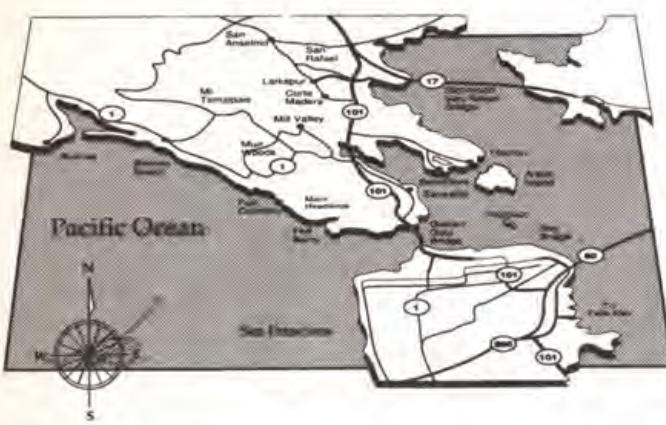
Share your drawing with other users. And if anyone wants to change it—no problem—the Adobe Illustrator can give you another perfect original. Fast.



Start with a blueprint or just a dream and the Adobe Illustrator can help you build out the rest. Straight and true.

For producing the finest details, all kinds of line weights, even typeset captions with precise control, no other program can touch it.





Unlike other draw and paint programs, the Adobe Illustrator uses lines and curves to form an image, instead of dots. So there's really no limit to the ideas you can hatch. Or cross-hatch.

-GRAB A BITE- TONIGHT

Change is the name of the game in logo design. And the Adobe Illustrator can make changes in a fraction of the time it would take by hand. And not a big fraction, either.

NOW A WORK OF ART DOESN'T HAVE TO BE A LOT OF WORK.



Introducing Adobe Illustrator.TM

A new software program designed to produce high quality illustration with the smoothness of a french curve, the versatility of a pencil and the speed of a computer.

Here's how it works.

Unlike other programs, the Adobe Illustrator doesn't build an illustration dot by dot. It uses precise *lines and curves* instead.

Secondly, nothing has to be drawn from scratch. You and your Macintosh Plus,[™] SE[™] or II[™], can start with the scanned image of a photograph, logotype, blueprint, something from your scrap file, even a rough sketch.

Once in the computer, this scanned image becomes your guide. You trace over it to construct the new image. Then, once you have the image you want, you can manipulate it in ways possible only with a computer—scale it, rotate it, even combine it with other Adobe Illustrator images.

From an artistic point of view, then, the Adobe Illustrator is a powerful, new medium.

But it's also a powerful new production tool. One that automates the art production process.

Imagine, if you will, getting camera ready art out of a Macintosh. (We did. You're looking at it.)

Or being able to change that art radically—as easily as you'd edit a letter—and getting new art, literally, within minutes.

Imagine keeping every image in small electronic "art files," and being able to recall, refine, combine or change images, at any time, in any way.

Without any of the usual production headaches.

And just picture what you can do when you combine the Adobe Illustrator with the most popular page layout systems.

It also drives each and every POSTSCRIPT[®]equipped printer, from the Apple[®]LaserWriter[™] to Linotype's[®] Linotronic[™]300 typesetter.

So the problem of getting high resolution has finally been resolved.

To see for yourself, call (800) 29-ADOB^E, (800) 85-ADOB^E in California, or (415) 852-0271 from Canada for the location of the nearest Adobe dealer. You'll get a demonstration that'll really draw your interest.

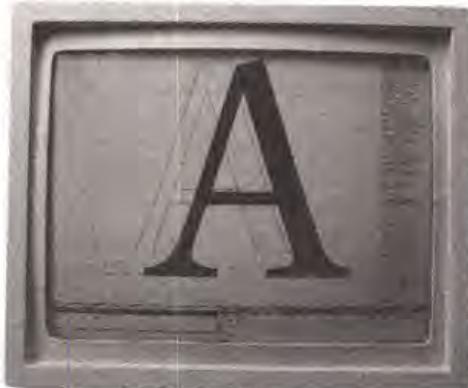


ADOBE ILLUSTRATOR[™]

Adobe Illustrator is a trademark and POSTSCRIPT is a registered trademark of Adobe Systems Incorporated. Other brand or product names are trademarks or registered trademarks of their respective holders. ©1987 Adobe Systems Incorporated, 1870 Embarcadero Rd., Palo Alto, CA 94303.

ADOBE
DESIGN SOFTWARE

In today's computerized world, the concept of craftsmanship is still very much alive.



At Adobe, man and computer work as a team to craft type true to the originals.

Because at Adobe, we still strive to meet time-honored standards.

A good example is the Adobe Type Library.

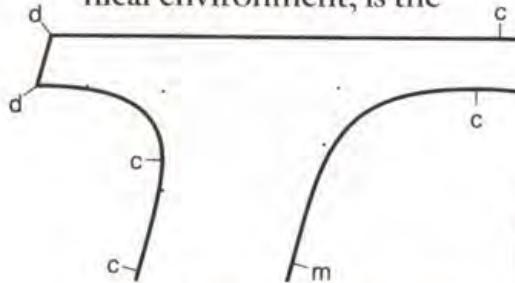
The Adobe Type Library is created in a modern setting, using sophisticated computer software. And



To ensure that each type face in the Adobe Library is true to the original, we carefully study a wide range of historic type reference material.

the people who perform this task are much like the "punch cutters" of another era...each letter in a type family is painstakingly examined, manipulated and refined until, at last, it's as close to the original as humanly possible.

Indeed, the human factor, even in a highly technical environment, is the

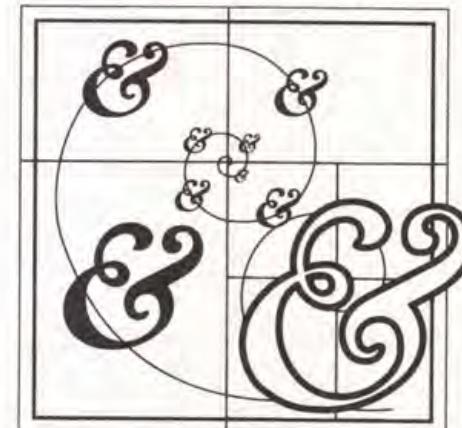


The weight, curve, and overall appearance of a letter is painstakingly examined, manipulated and refined by Adobe craftsmen using specialized software.

craftsmanship in the electronic age

driving force in creating a type library that is true to the originals.

Naturally, this takes time. But it's time well spent because you can be sure that each Adobe typeface not only looks and feels like the original, it reproduces perfectly,



Regardless of type size or resolution of the POSTSCRIPT printer you use, Adobe type faces are always true to the originals.

regardless of the resolution of your POSTSCRIPT printer.

We often do not realize how much time is spent to achieve perfection. At Adobe, we spend hundreds

Type is to read.



Ask for our free calendar, "Type is to Read." It illustrates many fine points on the art of type, design, and craftsmanship. Just call Adobe at 415-852-0271.

of hours practicing an art that has been performed for centuries.

Craftsmanship does have a place in the electronic age. Because at Adobe we practice it every day.

ADobe
SYSTEMS INCORPORATED

Adobe Type Library
for POSTSCRIPT® Printers.
The Original.

CREATE 50 KINDS OF PHOTO REPRODUCTIONS IN ROOM LIGHT.



Visual Graphics' New Total Camera III

Discover all the graphic marvels you can produce in just minutes with Visual Graphics' remarkable Total Camera III. The basic black & white camera/processor will deliver everything from simple enlarged or reduced line stats and film transparencies to sophisticated line conversions and special effects.

Add specially-matched modular components and you can make full color prints and overheads; type modifications; offset plates; slide enlargements; reductions of extra-large originals; and more. All produced with push-

button ease. In normal room light. Basic camera features include 300%-33⅓% enlargement-reduction; on-line densitometer; microprocessor-controlled automatic focusing and processing; 100-channel programmable memory; vacuum at focal plane; and an optional roll-feed dispenser.

To find out more, call toll-free or send in coupon. We'll send you complete details.

SPECIAL OFFER: Ask to see a free videotape demonstrating the amazing versatility of the VGC Total Camera III.

Call Us Toll-Free
1-800-327-1813
IN CANADA (416) 533-2305



VISUAL GRAPHICS CORPORATION
5701 N.W. 94th Ave., Tamarac, FL 33321

The VGC Total Camera III sounds interesting.

- Please show me your free videotape.
 Just send information.

NAME _____

TITLE _____

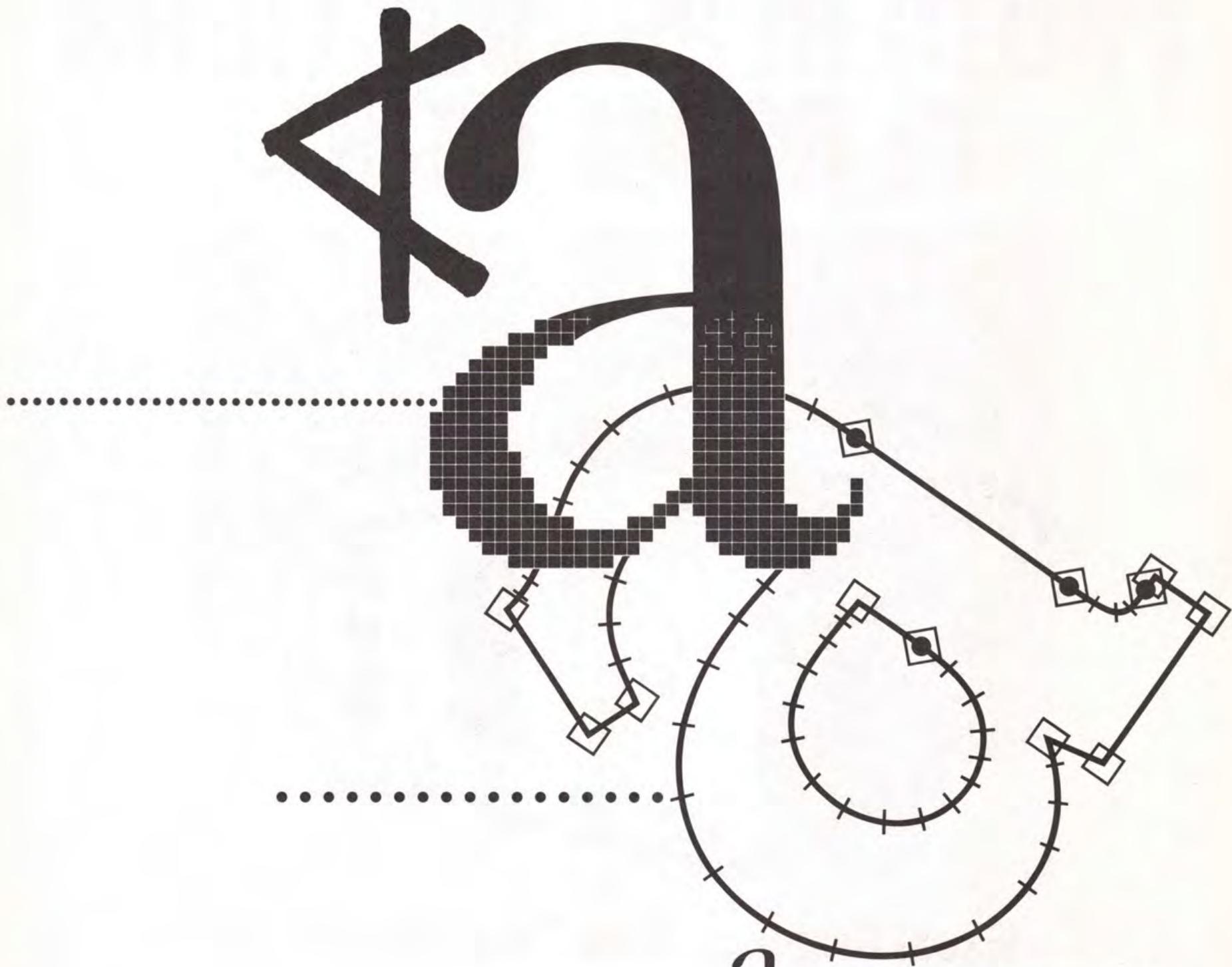
ORGANIZATION _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE _____

HISTORY OF LETTERFORMS

*a*

Artistry and technology—the cornerstone of letterform design throughout history. And nowhere else is that cornerstone more fundamental than at Compugraphic. For more than a quarter century, we have built a tradition of quality type design based on the blending of artistry and technology. From the first film fonts to the introduction of vector outline fonts to our curvilinear-design CG LaserType™, the Compugraphic type library has preserved the history and tradition of letterform design. Today, that history and tradition meet in a new, type wall chart: *A History of Letterforms*. This colorful, illustrated 6' x 3' poster lists more than 1500 quality typeface designs from the Compugraphic library. To order your copy of *A History of Letterforms*, call your Type Specialist or telephone toll free today at (800) 424-TYPE.

Cg compugraphic®

Get more than 60 illustrations like this every month for less than **50¢** a piece

20AR-80000



Clipper Creative Art Service® means art of exceptional quality created by top professionals at only a small fraction of the price you'd pay if it were custom created for you.

Every illustration, symbol, and design shown here is from recent issues of *Clipper*®.

Of course, *Clipper* is more than top-notch ready-to-use art. Each issue contains dozens of idea-inspiring demonstrations and suggestions for using the art. Plus *Clipper* never repeats itself. You get fresh material in a wide variety of styles and techniques—month in and month out. You'll have many more creative alternatives with *Clipper*.

Seasonal art for instant solutions

Clipper anticipates the seasons, national and promotional holidays, well in advance. You'll have the art you need with ample lead time to develop projects.

Three pictorial indexes come with each issue of *Clipper*. These indexes give you a quick reference so you can locate the art you need. You also get two binders to protect your valuable issues of *Clipper* and to store your small indexes and "Clip Bits," the 20-page monthly "how to" magazine filled with professional tips and timely articles.

World's largest commercial art library—always at your service

If you can't locate an illustration you need in your current issues of *Clipper*, simply use your *Clipper* Cross Reference Index to locate the art you need. (There are more than 10,000 subjects listed.) Then call or write our Special Services Dept. for help. This subscriber service is free. You pay only postage and handling for any art ordered.

Special Offer for U&lc readers ...

FREE

13th Issue with your one-year subscription

12 issues a year, 24 big pages in each

Clipper arrives on your desk or drawing board about the 20th of each month. In it are 24 big pages (12½" x 19") containing scores of individual illustrations, cartoons, borders, layout frames, headings—even a color separation.

You'll also find suggested applications with headlines, art and copy in position. They're great idea starters that you can adapt to your own needs with appropriate copy and logo changes.

Your *Clipper* annual subscription includes 12 issues of *Clipper* and "Clip Bits," 3 monthly pictorial indexes, a Cross Reference Index (of our 10,000-plus listing art library) and vinyl binders for both issues and indexes.



Complete coupon and mail today and get your 13th issue of *Clipper Creative Art Service* FREE

- YES, enter my order for a one-year, 12 issue subscription to *Clipper Creative Art Service* at \$29.50 a month, plus \$2.75 postage and handling (\$4.50 month postage & handling in Canada, payable in U.S. funds) beginning with the current issue. As my bonus for subscribing now, I'll receive an additional (13th) *Clipper* issue FREE. After the 13 issues, continue to ship monthly, subject to my written cancellation notice 30 days prior to publication (20th of every month). Note: this offer applies in North America only.

I agree to complete payment as follows:
You must check one:

- I prefer to save 3% of the subscription price by prepaying. Please bill me now. Terms are net 10 days.
- Please bill me monthly as the year's issues are shipped. Terms are net 10 days.

IMPORTANT: Card must be completely filled out & future payment option checked before we can start your subscription.

ATTENTION (please print or type) TITLE

COMPANY (if applicable)

STREET

CITY STATE ZIP

TYPE OF BUSINESS BUSINESS PHONE (area code)

AUTHORIZED BY (signature and title)

FOR OFFICE USE

20AR-80000

MAIL TO:  Dynamic Graphics, Inc.
6000 N. Forest Park Dr., P.O. Box 1901
Peoria, IL 61656-1901

Visions to Visuals



John Waters photographed by Jeff Smith.

John Waters is a graphic designer. He has a studio in Manhattan and a staff of seven. His firm designs annual reports, marketing campaigns, corporate identity programs. It's a high-quality, high-energy environment.

John Waters had a vision. More concept, less production. Twice as many ideas in half the time. Using new forms of design technology to prepare dynamic presentations.

Last year, John Waters realized his vision. He bought a Lightspeed Qolor™ system. Now he scans and crops photos instantly. Sizes type in seconds. Uses familiar tools — grids, gradations, greeking. And new tools like color cycling and compositing. He revises layouts with ease. And creates full-color comps in seconds.

With Lightspeed, time once spent preparing comps is used to find better solutions. The gap between brainstorm and hard copy disappears. That means better presentations. And faster client approval.

Lightspeed takes a day to learn. Everyone in the studio uses it. John Waters knows that all too well. That's why he wants another one.

Now that Waters has fulfilled his vision, he can explore new territory. "No designer wants to settle for the easy idea. With Lightspeed, I can push my imagination to the limit, and beyond."

In the US, Canada, and Europe, a growing number of design firms and corporate communications departments are learning what John Waters already knows.

Lightspeed turns visions into visuals.



Contact Lightspeed for the name of the dealer or Access Studio nearest you.

Please send me information.

Please contact me to
arrange a demonstration.

name _____

phone _____

title _____

company _____

address _____

state _____

zip _____

V

lightspeed™

47 Farnsworth Street

Boston, Massachusetts 02210

617 338-2173

"...we're just as good as Identicolor!"[®]

neo[®]CALDWELL MEDIUM

You've heard that before, haven't you? It seems those other guys say that just to get their foot in the door.

And when they're asked if they can do this or that, don't they swear up and down the line about "...anything Identicolor can do . . .", etc., etc.?

Well, what exactly is it that Identicolor does—or has—that prompts all these claims of equality?

To begin with, there's a whole raft of special proofing materials, developed in-house and held exclusively, that have never been duplicated.

Secondly, Identicolor inks are made from the finest resins available and can color-match with absolute perfection.

Third is the Multi/cal transfer, so unique it's backed by the only patent in the industry.

Fourth is the personalized training in a worldwide franchise network, giving Identicolor people a leg up on the new technologies along with the company's patented procedures.

And finally, there is a reputation for reliability earned with 25 years of experience in the color-proofing marketplace.

Not too shabby a list, we feel.

So next time a rival service tells you they're "just as good . . .", keep in mind the magnitude of their boast.

And opt for the original.

ONE STEP BEYOND ORDINARY TYPOGRAPHY

Photo-Lettering, Inc.
is one of the
most renowned
typeshops in the world.

Our exclusive
typestyles appear regularly
on network television
and in print.

For 50 years our
extraordinary capabilities
have been praised in
graphic design
books and magazines.
Yes, we're innovative and
imitated, but we're
never quite duplicated!



PHOTO LETTERING, INC. 216 E 45TH NYC 10017 212/490-2345

**The ultimate copyfitter.
Very fast, accurate, easy to use.
And very electronic.**

For anyone who casts type, the CopyCalc® Computer Copyfitter is the most advanced, affordable system yet developed.

Users say it beats any other method, manual or electronic, for speed, accuracy, and the elimination of frustration. It solves for the exact depth or width that copy will typeset. Or for amount of copy to write to fill an area. And it instantly re-solves to any alternate specs—type size, face, leading, etc.

A special graphic arts keyboard and display make CopyCalc easy to use. Even "runaround" copy blocks can be cast accurately. And it works with any composition system.

The hand-held Casio hardware, with removable memory card, lets



you use the powerful computer to run other programs.

You must be satisfied. CopyCalc comes software-loaded, ready to use, with complete instructions, warranty, money-back guarantee.

CopyCalc® 1 Computer Copyfitter

Order Now—or send for further information on this unique hand-held unit.

Payment enclosed: \$154.95 Send the CopyCalc 1 Send full, free details plus \$4.00 for shipping/handling (IL residents add 7% tax).

Check Visa MC

Name (Please Print All Entries)

Card No.

Company/Organization

Expiration Date

Address

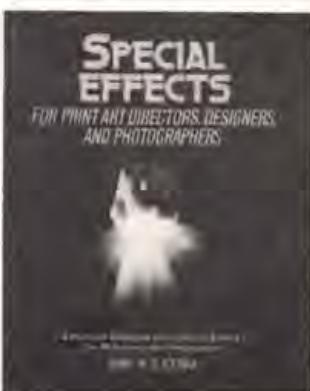
Call 312-246-8620 (for
Visa/MC only) or mail to:

City/State/Zip

The Communications Co.
6401 Pontiac Dr., Dept. 17
La Grange, IL 60525

Signature _____ Phone _____

"Hot Stuff."



SPECIAL EFFECTS FOR PRINT ART DIRECTORS, DESIGNERS, AND PHOTOGRAPHERS

A Menu of Unretouched Special Effects
for Reference and Inspiration

By Barry M. Blackman

180 pages, 8½ x 11, 334 color photos, 14 b&w, \$39.95

"The ultimate special effects primer."

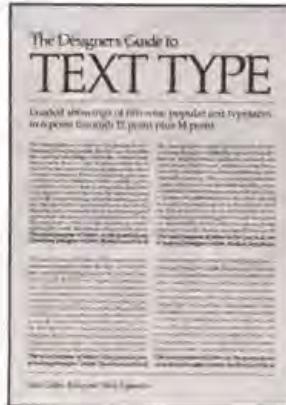
—Tom Balchunas, Senior Art Director, Young and Rubicam

"The richest sourcebook for photographic inspiration imaginable."

—Ron Burkhardt, President/Creative Director
Burkhardt & Christy Advertising, Inc.

"More Hot Stuff."

—Carol Wilson, busy New York Art Director



THE DESIGNER'S GUIDE TO TEXT TYPE

Edited by Jean Callan King
and Tony Esposito
320 pp., 9 x 12, \$29.95 paper

"If you spec type this book
is a virtual must." —Art Direction

Complete in one volume—all of today's
most popular type faces in 21 pica blocks.
Easy to use, includes 6, 7, 8, 9, 10, 11, 12, and
14 point sizes set solid and with 1, 2, and 3 points
of leading. Complete alphabets in roman and italic,
upper and lower case, bold and bold italic, allow
comparisons of the different type styles.



Van Nostrand Reinhold, Mail Order Service
115 Fifth Avenue, New York, N.Y. 10003
Attn: Joanne Trutko

YES! Please send me the book(s) checked below for 15 days RISK-FREE
examination. At the end of that time I can return the book(s) for a full re-
fund if not completely satisfied. I have included local sales tax.

— 21158-9 Special Effects for Print Art Directors, Designers,
and Photographers \$39.95

— 25425-3 The Designer's Guide to Text Type \$29.95

Total enclosed (include sales tax) \$ _____

Charge my credit card: VISA MasterCard American Express

Card# _____ Exp. Date / _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

Please send me a catalog detailing your complete line of Graphic Design Books

U 8413

The Type Shop That Hasn't Let Their Most Advanced Computer Replace Their Original One.

Flip through any magazine and you'll notice something new about typographers.

They've all stopped thinking.

That's because typographers are relying on their computers more, and are using their minds less.

As a result you see the same mediocre word spacing, the same poor ragging, and the same dreadful kerning throughout.

But for those art directors and designers whose standards are greater than their typographers, there's an alternative.

Line and Tone, the type shop that understands that when the machines are all the same, the people have to be different.

That's why we have typographers whose command of computers is only matched by their sense of design. A sense of design that subtly enhances an art director's layout, without

infringing upon it.

Our typographers also perform their craft on computers that are as capable as they are.

In fact our computers are so sophisticated, they can deliver typositor quality settings from as big as 72 points to as small as 4.

So give Line and Tone a call at (212) 921-8333. It's the type shop that still uses the computer that invented computers in the first place.

LINE & TONE
TYPOGRAFIC CORP
246 WEST 38TH ST., NEW YORK, NY 10018 • PHONE: 212/921-8333
FAX: 212/869-3376 • TELECOM: 212/764-0648

Where The Tools
Haven't Taken Over
The Trade.

Photography by David Masse

NOW YOU CAN FIT COPY THE EASY WAY!



The RapidType Computer is hardware-based on the Sharp PC1250A Pocket Computer.

And the fast way. And the accurate way. With over 3000 typefaces available today, you need help. Help you can only get with the **RapidType Computer**. The RapidType assists you with type specification and more.

The RapidType comes in two models to suit your particular needs. Model TS2A6 computes Type Depth, Character Count, and Type Size. It also includes an Electronic Proportion Scale and Measurement Converter. Model TS3 does everything the TS2A6 does, and also will perform the four arithmetic operations (+ - * /) on picas and points *directly*. The computer comes with FREE type gauge, instruction manual and limited warranty. Everything you need to start using it as soon as you open the box.

Why not order a RapidType Computer today?

**HAWK
DESIGN
WORKS**

Computer Division
352 N. Craig Place
Lombard, IL 60148
312.495.4778

Yes, I'm ready to make copy fitting easy.
Please send me _____ RapidType Model TS2A6 @ \$149.95 each

 RapidType Model TS3 @ \$169.95 each

I am enclosing a check or money order for \$ _____ U.S. Illinois residents please add 6 1/4% tax.

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Please send additional information

Try the
world's best
selling wax
coater...



...and join over 150,000
satisfied Daige customers
who cut paste-up time
and cost by 50%.

Don't let paste-ups cost you more or take longer than they should. Rubber cement is time consuming. Hand waxes are slow and leave a messy, lumpy wax coating. Today, more than ever before, you need a Daige! World wide, more artists find it's the fastest, easiest way to paste-up.

DAIGE is fully automatic.

Just turn your Daige on and you're ready for consistently foolproof waxing. Unlike other waxes, there are no dials to turn, blinking lights or adjustments to make! The Daige Speedcoat features:

- automatic warm-up
- automatic wax coating control
- automatic stock thickness control
- automatic temperature control

DAIGE Guarantees smooth even coating

No stripes, hills or bumps! The Daige coating

roller is made of a special alloy which applies an even smooth micro-thin wax coating over the entire surface at a precise temperature. Every little dot and comma gets a full strength coating for ultra-tight adhesion.

DAIGE means quality!

Made in the USA, Daige has 20 years of experience providing top-notch quality, heavy duty performance and maintenance free operation. Our rigid quality control procedure assures you a lifetime of trouble-free service. That's why we're the only wax coater that can offer a full 2-year parts and labor warranty. For more information call toll-free 800-645-3323, (516) 621-2100 (in NY) or mail coupon today.

DAIGE
DAIGE Products, Inc.
1 Albertson Avenue
Albertson, N.Y. 11507
(516) 621-2100 Toll-Free: 800-645-3323

Name _____
Company _____
Address _____
City _____
State _____ Zip _____

U&Lc 8/87

Oh CLASSIC CREST® Writing
how smooth you are
In Avon Brilliant White
Or Hearthstone, Sand,
Potomac Blue
Upon the page we write.

Oh CLASSIC CREST® Cover,
that velvet finish
Takes my breath away
In Ivory, Tan, or Natural White
And even Dorian Gray.



Verse like that
drives Oscar
wild.

Neenah CLASSIC CREST®
Writing and Cover – sheer
poetry in 8 colors.

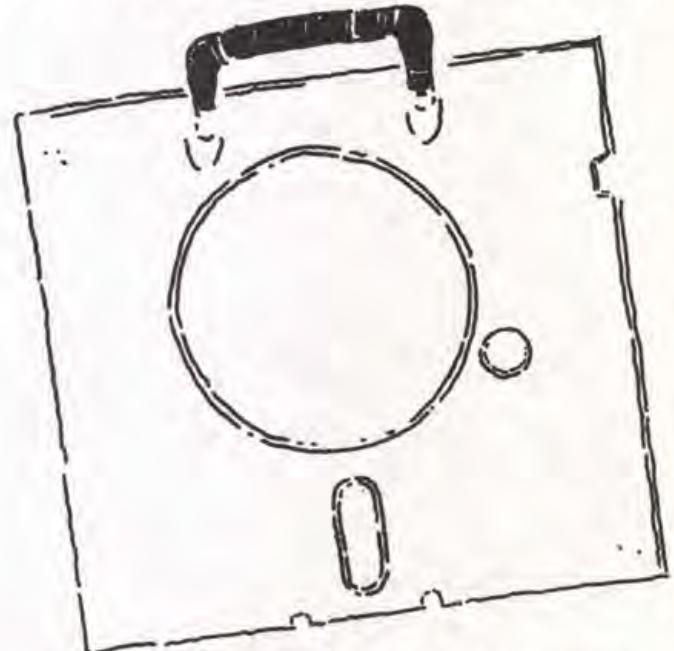
Neenah Paper Neenah, WI 54956

© Kimberly-Clark Corporation

Contact your Neenah Paper Merchant
for complete details.

©1987 KCC
*Registered Trademark of Kimberly-Clark Corporation

At Pratt Institute design has taken on a new form.



There's a new breed of designer emerging. They're trading in bulky portfolios for thin floppy discs. The new form of design they're using is Computer Graphics. It expands creativity by combining Art with Technology.

Pratt Institute is among the first to create a B.F.A. in Computer Graphics. The program contains elements of animation, electronic publishing, illustration and programming. Through visual creativity and design problem-solving, your technical and conceptual skills will be developed in exciting new ways by Pratt's outstanding faculty and superior facilities.

For 100 years, Pratt Institute has been a major force in Art and Design education. And, through our new Computer Graphics degree program, you will continue that tradition of excellence.

Call 718 • 636 • 3669 or mail in the coupon for further information.

pratt

Founded in 1887

BFA IN
COMPUTER
GRAPHICS

FOR FURTHER INFORMATION
CHECK APPROPRIATE BOX

GRADUATE
 UNDERGRADUATE
OTHER PROGRAMS
IN ART AND DESIGN

OFFICE OF ADMISSIONS
PRATT INSTITUTE, 200 WILLOUGHBY AVE., BROOKLYN, NY 11205

NAME _____

ADDRESS _____

CITY/STATE _____

ZIP _____

(_____) PHONE _____

SOCIAL SECURITY NO. _____

mimo **TYPOGRAPHY**
212 681-8840
216 E 45 ST NEW YORK NY 10017

*The
Typographer
That
Listens*

You haven't used
good transfer type
until you've used
VELVET TOUCH.

If you're tired of ordinary dry transfer type, we offer two words of advice. Velvet Touch.

Because Velvet Touch letters are made from vinyl ink, they won't crack. Our carrier sheets are silicon-coated for a quick, smooth letter application. Each sheet is conveniently sized for easier handling. And they refuse to pucker up, so you'll never have to kiss a sheet goodbye until the last letter is gone. You'll get a lot of letters per page; more of the letters you use the most.

What's more, you'll get a lot of letters per page; more use in less space. So, stop putting up with run-of-the-mill transfer type and get the touch. Velvet Touch. Visit your dealer today.

chartpak®
A CPG International Company
River Rock

A CPG International Company
One River Road
Leeds, MA 01053

The Last Word in a digital specimen book.



Digital Typeface Library

Announcing the second edition
of the **Digital Typeface Library**.
Updated and revised, here's the
most comprehensive display of
over 1500 digital typefaces.

This 850-page catalog is the most indispensable tool of the design profession.

The Digital Typeface Library features a complete 18pt. alphabet for every face; a counting-to-measure chart on every page; and a character count for every size shown: thru 34pt. for text faces, 16 thru 48pt. for display faces.

This state-of-the-art specimen book contains simple explanations of digitization, tracking, kerning, typeface identification and proof-reading mark charts.

The book is delivered perfect bound (\$90) or looseleaf for your own binder (\$75). 9" x 12" page. Send for free sample pages or call for more information.

Order your **Digital Typeface Library** now and see why it is The Last Word in a digital specimen book.

- **Digital Typeface Library Company**
3 West 36 Street New York, NY 10018
 - (212) 947-5957

	Perfect Bound	Looseleaf
1-10	\$90	\$75
11-25	75	65
26-100	60	50

All prices include shipping in U.S. No orders processed without payment in full.

- Please send me _____ copies of the **Digital Typeface Library**
 Perfect Bound Looseleaf Free Sample Pages Only
_____ shipping costs.

Enclosed is a check for _____ including shipping costs.

NAME _____ PHONE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CHI —

THE CRITERIA FOR QUALITY HYPOGRAPHY
D. G. DUNN
Department of Computing, University of Warwick, Coventry CV4 7AL, UK

ABSTRACT. The paper discusses the criteria for quality hypographs. It is shown that the criteria for quality hypographs have not changed with the application of computers. The paper also shows that the criteria for quality hypographs have not changed with the introduction of the dot matrix printer.

THE CRITERIA FOR QUALITY HYPOGRAPHY HAVE NOT CHANGED WITH THE APPLICATION OF COMPUTERS

The criteria for quality hypographs have not changed with the application of computers. The criteria for quality hypographs have not changed with the introduction of the dot matrix printer.

THE CRITERIA FOR QUALITY HYPOGRAPHY HAVE NOT CHANGED WITH THE APPLICATION OF COMPUTERS

The criteria for quality hypographs have not changed with the application of computers.

THE CRITERIA FOR QUALITY HYPOGRAPHY HAVE NOT CHANGED WITH THE APPLICATION OF COMPUTERS

The criteria for quality hypographs have not changed with the application of computers.

sample page

GRAPHIC PRODUCTS CORPORATION

ANNOUNCING...
GRAPHIC PRODUCTS CORPORATION
ALL NEW CATALOG NO. 8

FEATURING:

- NEW FORMATT SHEETS**
- NEW FORMALINE DIE-CUT DOTS**
- NEW FORMALINE BOARDS**
- NEW ARTWORK CLIP ART**
- NEW GRAPHIC SOURCE WAX APPLICATOR**
- NEW ULTRACOAT ADHESIVE WAX**
- NEW FINAL CHECK ART PRODUCTION GRID**
- AND OTHER TIME-SAVING ART & DESIGN AIDS**

THE NEW GPC CATALOG OF TIME-SAVING CREATIVE PRODUCTS AND PRODUCT APPLICATION TECHNIQUES IS AN INVALUABLE RESOURCE MANUAL FOR ALL GRAPHIC ART PRODUCTION ACTIVITIES.

CATALOG NO. 8 IS NOW AVAILABLE FOR \$2.95 FROM YOUR AUTHORIZED GPC DEALER. OBTAIN YOUR COPY TODAY.

GRAPHIC PRODUCTS CORPORATION
ROLLING MEADOWS, IL 60008
(312) 392-1476



NEW!
from
**National
Graphics**

The DOUBLER Double-Roll Cassette trims stat costs up to 30%

Now you can have National Graphics diffusion transfer materials "double wound" in one disposable cassette. The "Doubler" automatic dispensing system gives you both negative and receiver at the same time, cut to the same size.

Just dial the size, push the button, and you're ready to shoot. Saves time, and costs no more than individual sheets.

No waste, no half sheets. Eliminates stacks of boxes.

Now you can get consistent high quality results and use up to 30% less material with the Doubler. Let us show you in your own shop.

NATIONAL GRAPHICS
National Graphics, Inc.
2711 Miami St., St. Louis, MO 63118

Name _____
Title _____
Firm _____
Address _____
City _____ State _____ Zip _____
Telephone _____
My dealer is _____

FOR A
FREE
DEMONSTRATION CALL
800-325-3887
NOW, OR MAIL
THIS COUPON TODAY.



A national network of designers involved in higher education	A design competition judged by some of the best in the business	An annual national conference featuring world-class designers	A job-posting service, regional workshops, and much more
--	---	---	--

University	and College	Designers	Association
------------	-------------	-----------	-------------



Return to: UCDA National Office 2811 Mishawaka Avenue South Bend, IN 46615 (219) 288-UCDA	Name _____ Title _____ Institution _____ Street _____ City _____ State _____ Zip _____ Telephone () _____
--	---



Continued from page 46.

The Enschedé Catalog of Typographic Borders and Ornaments
by Joh. Enschedé and Sons

This is an unabridged reprint of the Classic 1891 original Enschedé catalog offering the modern graphic artist a selection of hundreds of corners, frames and borders, rules, sample title pages, headpieces, tailpieces, calligraphic ornaments, etc., of the finest typographic ornaments of a century ago.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. 192 pgs. 9 x 12". Hundreds of b/w copyright-free illustrations. Paperbound, \$8.95. Add \$8.50 for postage and handling charges for one book; \$1.50 for two or more. For foreign orders add 15% of sales price or \$1.00, whichever is greater.



Menu Design 2
by Judi Radice

A well prepared meal pleases your palate and a well designed menu pleases your eye. Here we have 200 different ways to please both. The menus are sectioned by category: Fine Dining, Informal Dining, Theme Restaurants, Ethnic Restaurants, Children's Menus, American Regional Menus, Specialty Menus, Hotel and Travel Menus.

Captions accompanying each menu provide information on the type of restaurant, decor, special menu features, the designer, art director, illustrator, printer, and pertinent production notes.

Published by PCB International, Inc., Glen Cove, NY. Distributed to the art trade in the U.S. by Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. Distributed in Canada by Letraset Canada Limited, 555 Alden Road, Markham, Ontario, L3 R 3L5 Canada. Distributed throughout the rest of the world by Hearst Books International, 1790 Broadway, New York, NY 10019. 9 x 12" 250 pgs. Over 256 color illustrations. Hardbound, \$49.95 plus \$3.50 shipping and handling in the U.S. and \$7.50 elsewhere.



Repertoire-Modern Interior Design 1928-1929

Arranged and edited by Wolfgang Hageney. Five legendary portfolios: Modern Interior Design 1928-1929 have been reprinted by Editions Belvedere of France. The collection is considered a pioneer work in modern interior design. It features sketches, drawings and designs by famous architects and designers of the period. The book is divided into five sections, with each devoted to a different living area. It covers almost everything in a room from wallcoverings to floor coverings.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 9 1/4 x 12 1/4" 312 pgs. 480 full-color, copyright-free, camera-ready illustrations. Text in English, French, German, Italian and Spanish. Hardbound, \$69.95.

**The Modern Dutch Poster:
The First Fifty Years**
Edited by Stephen S. Prokopoff

Marcel Franciscono's text takes us on a journey through Dutch poster history from 1890 thru 1940. The posters are shown and discussed chronologically within the history of the modern movement, pointing out artists and works of special distinction. Illustrated are a variety of styles, including Art Nouveau, the Arts and Crafts Movement, Expressionism, Dadaism and Russian Constructivism. Jan Toorop, Johan Thorn Prikker, R.N. Roland Holst, Bart van der Leck and Piet Zwart are just a few of the artists who are featured. Franciscono also traces the changing styles of the posters and the qualities that distinguish them from those of other countries.

Each poster is fully documented, illustrated in full color and, when known, the facts of the poster's commission, execution and printing are included. Poster text is translated. There is a special section containing biographies of the designers.

The MIT Press, 55 Hayward Street, Cambridge, MA 02142. 8 1/4 x 11 1/4" 156 pgs. 102 color plates. Paperbound, \$17.50.

a.r. The Complete Annual Report and Corporate Image Planning Book

a.r. is the only national reference book devoted solely to annual reports and corporate image. Sections on the newsmakers who shape the look of corporate business, information on international corporate communications and a display of the work of the country's creative and graphic professionals involved in corporate communications. Also contains a nationwide directory of photographers and designers, typesetters, printers and paper mills, etc.

Alexander Communications, Inc. 212 West Superior, Suite 400, Chicago, IL 60610. 9 1/4 x 11 1/2" 360 pgs. Over 300 full-color illustrations. Tab indexed. Hardbound, slip case. \$100.



Paris Vol. 1 1928 and Paris 1929

Arranged and edited by Wolfgang Hageney. The Belvedere Design Series is a unique collection of books, all based on rare source material, and covers a wide range of design areas.

Paris 1928 and Paris 1929 are graphic yearbooks dating back to the Art-Deco period in France. Subjects included are fashion, textiles, jewelry, posters, graphics, interiors, architecture, illustration, photography and typography.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 9 1/2 x 12 1/2" 96 pgs. Over 100 full-color, copyright-free, camera-ready illustrations. Text in English, French, German, Italian and Spanish. Paperbound, \$24.95.

A Software Guide for Architects and Designers

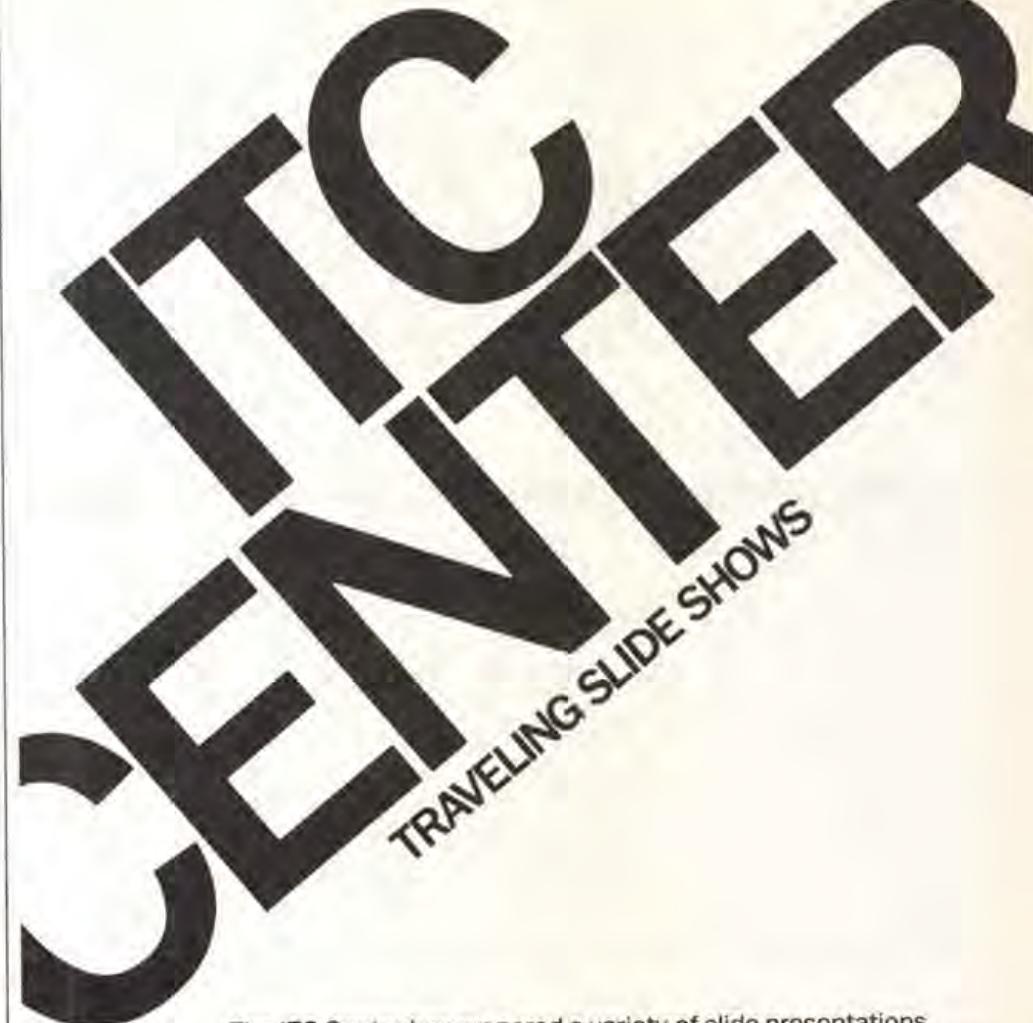
by Janice Hillman and Susan Bickford

Intended as a reference book for architects and designers considering the purchase of a computer graphic system for professional use. Almost 200 computer graphic products are listed with information about hardware, applications, software capabilities and prices.

Alphabetical listing of vendors and their products contains names, addresses, phone numbers, vendors, each product's name and a breakdown of the hardware needed for it. Cross indexed by product.

Van Nostrand Reinhold, 115 Fifth Avenue, New York, NY 10003. 6 x 9" 236 pgs. Paperbound, \$21.95.

TEXT: ITC USHERWOOD BOOK, BLACK, BLACK ITALIC



The ITC Center has prepared a variety of slide presentations based on past ITC Center exhibitions. These are available for two-week rentals to schools, companies and design organizations throughout the world. Rental fees range from \$40.00 to \$50.00 U.S. A refundable deposit is also required. (There is also a \$25.00 charge for slide shows shipped outside the United States.)

Presentations currently available include:

International Calligraphy Today

This collection, from the 1980 calligraphy competition sponsored by ITC, represents the work of more than 100 calligraphers from five continents. (389 slides)

Japanese Typography

This slide lecture was delivered in New York City in 1983 by the Japan Typography Association. (85 slides)

The Calligraphy of Friedrich Poppl

An exhibition of the calligraphy of the late West German calligrapher and type designer. (90 slides)

Type &

A 1983 exhibition of the work of nine contemporary Czechoslovakian designers. (225 slides)

Typographica USSR

A collection from the 1985 exhibition organized by the Artists Union of the USSR in Moscow, on Soviet typography, calligraphy and type design. (230 slides)

Typographic Treasures 1: Herb Lubalin

The graphic and typographic design of Herb Lubalin. This exhibition was formerly called "Lubalin in Paris." (150 slides)

Typographic Treasures 2: Professor F. H. Ernst Schneider

"Der Wasserman," a portfolio of the graphic design and typography of the late German designer Professor F. H. Ernst Schneider. (122 slides)

Typographic Treasures 3: Paul Rand

Fifty years of the typography and graphic design of Paul Rand. (392 slides)

Typographic Treasures 4: Gudrun and Hermann Zapf

Calligraphy, type design, and book design are featured in this exhibition of these West German designers. Also included are examples of bookbinding by Gudrun Zapf. (290 slides)

For additional information and copies of the rental agreements, contact Laurie Burns, Director, Public Relations and Educational Activities, ITC, 2 Hammarskjold Plaza, New York, NY 10017, USA. Telephone: (212) 371-0699.

ITC
LICENSED

ONLY THE FOLLOWING SUBSCRIBER COMPANIES ARE LICENSED TO MANUFACTURE AND SELL ITC TYPEFACES

ABL Computer Technologies Limited

43/44 Albemarle Street
London W1X 3FE
England
01-499-9461
Daisy Wheels and Thimbles

Adobe Systems, Inc.

1870 Embarcadero
Palo Alto, CA 94303
(415)852-0271
Interactive Software Tools for Graphic Arts

Alphatype Corporation

7711 N. Merrimac Avenue
Niles, IL 60648
(312)965-8800

**AM International, Inc.
VariType Division**

11 Mt. Pleasant Avenue
East Hanover, NJ 07936
(201)887-8000
Phototypesetters and Photolettering Systems

Ampex Corporation

401 Broadway
Redwood City, CA 94063-3199
(415)367-3440
AVA-3 (Video Graphic Art Generator)

Anagraph, Inc.

2770 South Harbor, Unit K
Santa Ana, CA 92704
(714)540-2400
Graphic Express System for Signage

Artype, Inc.

3530 Work Drive
P.O. Box 7151
Fort Myers, FL 33901
(813)332-1174
Toll Free: 800-237-4474
Dry Transfer Letters
Cut Out Letters

Aston Electronic Designs Ltd.

125/127 Deepcut Bridge Road
Deepcut, Camberley,
Surrey GU16 6SD
England
0252 836221
Video Character Generators

Autologic, Inc.

1050 Rancho Conejo Boulevard
Newbury Park, CA 91320
(805)498-9611
APS-4/APS-5 CRT
Phototypesetter Composition and Typesetting Systems

Autologic SA

1030 Bussigny Pres Lausanne
Switzerland
021/89.29.71
Bobst Graphic Products and Phototypesetting Systems

Avo's Type & Lettering, Inc.

17562 Eddy Drive
Santa Ana, CA 92705
(714)669-1327
2" Film Fonts

H. Berthold AG

Teltowkanalstrasse 1-4
D-1000 Berlin 46
West Germany
(030)7795-1
Front-Ends, Optomechanical Photo Units, Digital Photo Units/Digital Recorders, Headline Typesetter, Scanners

Berthold of North America

7711 N. Merrimac Avenue
Niles, IL 60648
(312)965-8800
Diatronic, ADS, Diatype, Staromat Diasetter, Repromatic

British Broadcasting Corporation

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

Camex, Inc.

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

Cello-Tak Mfg., Inc.

35 Alabama Avenue
Island Park, NY 11558
(516)431-7733
Dry Transfer Letters

Century Software

2483 Hearst
Berkeley, CA 94709
(415)549-1901
Laser Fonts

Chartpak

One River Road
Leeds, MA 01053
(413)584-5446
Dry Transfer Letters

Compugraphic Corporation

200 Ballardvale Street
Wilmington, MA 01887
(617)944-6555
EditWriters, CompuWriters, Text Editing Systems, MCS™ 8200, 8400, 8600, Accessories and Supplies

Computer Gesellschaft Konstanz MBH

Max-Stromeier-Strasse 116
D-7750 Konstanz
West Germany
(07531)87-4433
Laserset-Laser Typesetter
OCR-Equipment

Computer Output Printing, Inc.

4828 Loop Central Drive
Houston, TX 77081
(713)666-0911
High End Electronic Printing Systems and Digital Fonts

Digital Type Systems, Ltd.

38 Profile Circle
Nashua, NH 03063
(603) 880-7541

Box 115, Place D'Armes
CH-1618 Chatel St. Denis
Switzerland
021-569256

27 Park End Street
Oxford
Oxfordshire
England

Digital Typefaces in Outline or Bitmap Form for any Digital Output Device

Digital Visions, Inc.

454 West 46 Street
New York, NY 10036
(212)581-7760
Interactive Computer Graphics Software

Dubner Computer Systems, Inc.

6 Forrest Avenue
Paramus, NJ 07652
(201)845-8900
Broadcast TV Equipment

ETP Systems, Inc.

10150 SW Nimbus Avenue
Suite E-2
Portland, OR 97223
(503)639-4024

Manufacturers of Laser Publishing Systems Incorporating Typesetting and Fonts into Unix Based Computer Systems

Filmotype

7711 N. Merrimac Avenue
Niles, IL 60648
(312)965-8800
Film Fonts

Fonts
Hardy/Williams (Design) Ltd.

300A High Street
Sutton, Surrey
SM1 PQ England
01-636-0474
Font Manufacturer

Fundicion Tipografica Neuville, S.A.

Puigmalí, 22
Barcelona-12
Spain
21950 00
Poster Types

Geographics, Inc.

P.O. Box R-1
Blaine, WA 98230
(206)332-6711
Dry Transfer Letters

Gepeto Eletronica Ltda

Prata de Botafogo 440-16 andar
Rio de Janeiro CEP 22250
Brazil
(021) 286-8284
Telex 021-33499

Digital Phototypesetters
Photocomposition Systems

Graphic Products Corporation

3601 Edison Place
Rolling Meadows, IL 60008
(312)392-1476
Formatt Cut-out Acetate Letters and Graphic Art Aids

Graphics, Inc.

16001 Industrial Drive
Gaithersburg, MD 20877
(301)948-7790
Manufacturer of Dry Transfer Systems

Harris Corporation
Harris Composition Systems Division

P.O. Box 2080
Melbourne, FL 32901
(305)259-2900

Fototronic 4000, TXT, 1200, 600 CTR 7400, 7450

Dr.-Ing Rudolf Hell GmbH

Grenzstrasse 1-5
D2300 Kiel 14
West Germany
(0431)2001-1

Digitset Phototypesetting

Equipment and Systems,

Digitset-Fonts

High Technology Solutions

P.O. Box 3426
Poughkeepsie, NY 12603
(914)473-5700

MPS Front End System and

Fastsetter Typesetter

Information International, Inc.

5933 Slauson Avenue
Culver City, CA 90230
(213)390-8611

Phototypesetting Systems

International Business Machines Corporation

Old Orchard Road
Armonk, NY 10504

Electronic Printing Systems

International Type Fonts ApS

c/o Cooper & Beatty, Limited
401 Wellington Street West
Toronto M5V 1E8

Canada

(416)364-7272

Type Discs for Harris 600

1200, 4000, TXT Typesetters

Intran Corporation

Gateway North
5601 Smetana Drive
Minnetonka, MN 55343

(612)931-9170

Digital Fonts, Xerox High-End

Printing Systems

Itek Graphic Corp.

Composition Systems Division
34 Cellu Drive
Nashua, NH 03060
(603)889-1400

Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

LeBaugh Software Corporation

2720 Greene Avenue
Omaha, NE 68147-1939
(402)733-7600

Manufacturer of LePrint™ Software

Essele Letraset

St. George's House
195/203 Waterloo Road
London SE1 8JZ

England
(01)930-8161
Dry Transfer Letters

Letraset USA Inc.

40 Eisenhower Drive
Paramus, NJ 07652
(201)845-6100

Dry Transfer Letters

Linographics

770 N. Main Street
Orange, CA 92668
(714)639-0511

Display Typesetters, 2" Film Fonts

Linotype Company

425 Oser Avenue
Hauppauge, NY 11788
(516)434-2000

Linoterm, V-I-P Linotron,

Omnitech CRTronic,

Phototypesetting Equipment and Systems

Linotype GmbH

Frankfurter Allee 55-75
6236 Eschborn bei Frankfurt

West Germany
(06196) 403 260

Typefaces and Fonts for Analog and Digital Typesetters and other Visual Communication Equipment

Mecanorma

78610 LePerry-en-Yvelines
Paris, France
483.90.90

Dry Transfer Letters

MegaCom, Inc.

3925 Coconut Palm Drive
Suite 115

Tampa, FL 33619

(813)626-6167

Non-Impact Page Printing

Systems

PhotoVision of California, Inc.

P.O. Box 552

Culver City, CA 90230

(213) 870-4828

Toll Free: 800-421-4106

Spectra Setter 100, Visual

Display Setter, and 2" Film Fonts

Presentation Technologies, Inc.

743 N. Pastoria Avenue

Sunnyvale, CA 94086

(408)749-1959

Image-Maker Slide-Making

System

Pressure Graphics, Inc.

1725 Armitage Court

Addison, IL 60101

(312)620-6900

Dry Transfer Letters

Mesac GmbH

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

Microtype

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

The Monotype Corporation Limited

Salfords, Redhill, Surrey
England
Redhill 6 5959
Visual

What do Ed Benguiat, Chuck Bigelow, Matthew Carter, Kris Holmes, Adrian Frutiger, Robert Norton, Erik Spiekermann, Günter Gerhard Lange, Sumner Stone and Hermann Zapf have in common?

Prestype, Inc.
194 Veterans Boulevard Carlstadt, NJ 07072 (201)933-6011 Dry Transfer Letters
PROSOFT Tesler Software Corporation
7248 Bellaire Avenue No. Hollywood, CA 91605 (818)764-4555 "Fantasy" Software
Purup Electronics
28 Jens Juuls Vej DK 8260 VIBY J Denmark Tel: 456-28 22 11 Laser Forms Printers
Quantel Group Ltd.
Kenley House Kenley Lane Kenley, Surrey CR2 5YR England 01-668-4151 Designers and Manufacturers of Digital Television Broadcasting Equipment; the Paint Box
Ryobi Limited
762 Mesaki-Cho Fuchu-Shi Hiroshima-Ken 726 Japan Text/Display Phototypesetters
Scangraphic Dr. Böger GmbH
Rissner Strasse 112-114 2000 Wedel/Hamburg West Germany (04103) 6021-25 Manufacturer of the Scantext Phototypesetting System, Frontend, Typesetter, Graphic Page, Logoscanner, Interfaces and Digital Fonts
Simulation Excel A.S.
Dag Hammarskjolds vei 15 Oslo 5 Norway Tel: 47-2-15 66 90 PAGEscan Digital Typesetter PAGEcomp Interactive Ad and Page Make-up Terminal
SoftCraft, Inc.
227 N. El Camino Real #201 Encinitas, CA 92024 (619)944-0151 SoftCraft Font Library
Special Graphic Lettering Systems Holland B.V.
P.O. Box 211 2160 AE Lisse The Netherlands 01718-26114/22871 Dry Transfer Lettering

Straightforward
15000 Halldale Avenue Gardena, CA 90249 (213)324-8827 Z-Font Software
Sumitomo Bakelite Co., Ltd.
2-2, 1-chome, Uchisaiwai-cho Chiyoda-ku, Tokyo 100, Japan (03)595-9391 Printwheels, Daisy Wheels and Thimbles
Tactype, Inc.
12 West 26th Street New York, NY 10001 (212)924-1800 Dry Transfer Letters
Technographics/Film Fonts
P.O. Box 552 Culver City, CA 90230 (213)870-4828 Toll Free: 800-421-4106 Film Fonts, Studio Film Kits, and Alphabet Designers
Tegra, Inc.
Middlesex Technology Center 900 Middlesex Turnpike Billerica, MA 01821 (617)663-7435 Electronic Printing and Imaging Systems
TypeMasters, Inc.
29-31 E. Lancaster Avenue Ardmore, PA 19003 (215)649-2546 2" Film Fonts
URW Unternehmensberatung
Karow Rubow Weber GmbH Harksheider Strasse 102 2000 Hamburg 65 West Germany (040)602 1071 IKARUS—Digital Type Production SIGNUS—Type Setting with Foils
U.S. Lynx
853 Broadway New York, NY 10003 (212)673-3210 Lynx Laser Plain-Paper Proofing System
Varitronic Systems, Inc.
300 Sheldar Tower 600 South County Road 18 Minneapolis, MN 55426 (612)542-1500 Merlin Electronic Lettering Systems for the Office
VideoSoft, Inc.
2101 South Broadway Little Rock, AR 72215 (501)376-2083 Supplier and Manufacturer of Digital Fonts for Electronic Systems
Visi-Graphics
8119 Central Avenue Washington, DC 20027 (301)366-1144 Dry Transfer Letters



OU. If you come to Type 1987, the leading type designers in the Western world will bring you up to date on the rapidly changing state of typography.

For four days—October 9 through 12—in New York, the Type Directors Club is hosting an exclusive design conference. Type 1987 is about type design and design with type. The future, the tradition, and the romance of type.

You'll be joined by some of the most distinguished graphic designers and typographical experts of our time. Including: Colin Banks, Harold Berliner, Steve Byers, Neville Brody, John Dreyfus, Tadasu Fukano, Pepper Howard, Jeff Level, James Mosley, Jim Parkinson, Wendy Richmond, Paula Scher, Dan Solo and Jack Stauffacher.

If you sign up now, not only will you see and hear presentations by these folks, you can meet with them in smaller forums and workshops, over lunch or a civilized glass of sherry.

You can take a plunge into some of the wonderful new systems and software. And, if you're already swimming in new technology, you can try out some hot metal. There will be composing-room sessions and a demonstration of the original form of type production: punch cutting. And, accomplished designers and typographers will be at your side to show you the way.

Type 1987 is a series of in-depth lectures and a program of practical workshops that are really hands-on. It's about the essence of letterforms—and how to design with type.

There are plenty of conferences about new technology. But Type 1987 will treat technology as simply the means.

The goal is improving your understanding of type—its future and

its glorious past—and as a result, help you use type more effectively.

If type is an essential to your work, you should be at Type 1987.

Space is limited, and time is short. Mail your check today, or call 800-243-3238, ext. 253, and charge your registration to your credit card.

Type 1987 Registration

Type Directors Club
c/o Conference Management Corp.
P. O. Box 4990
Norwalk, Connecticut 06856

Payment instructions: The full fee (\$695) is due in advance. Please make check payable to the Type Directors Club.

Information about the full conference program, hotel arrangements and travel discounts will be sent to you at once.

- My check or international money order for \$695.00 (USD) is enclosed.
- Bill my Visa or Mastercard
- Please send complete program information about Type 1987.
- Please send information about membership in the Type Directors Club.

Name _____

Title _____

Company _____ Phone _____

Address _____

City _____ State _____ Zip _____

Signature _____

VISA or MasterCard No. _____ Exp. Date _____

Type 1987 is made possible, in part, by the participation of corporate sponsors, including Adobe Systems, Berthold, Bitstream, Compugraphic, Letraset, Linotype, Monotype and URW.

The International Conference on Typography and Design October 9-12, 1987 Grand Hyatt Hotel New York Sponsored by the Type Directors Club

**TYPE
1987**

800-243-3238

SPECIMEN BOOKLETS FOR EACH TEXT/DISPLAY TYPEFACE CAN BE PURCHASED FROM ITC. THE ORDER FORM FOR THESE SPECIMEN BOOKLETS APPEARS ON PAGE 74 OF THIS ISSUE OF U&LC.

The ITC Typeface

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TEXT/DISPLAY TYPEFACES AS OF AUGUST 15, 1987.

b

ITC Barcelona*

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

ITC Bauhaus*

Light
Medium
Demi
Bold

ITC Benguiat*

Book
Book Italic
Medium
Medium Italic
Bold

Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic*

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

ITC Berkeley Oldstyle*

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

NEW FROM ITC

ITC Pacella™

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

a

ITC American Typewriter®

Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

b

ITC Bookman*

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Caslon No. 224*

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

ITC Century*

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

c

ITC Cheltenham*

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface*

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing*

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

ITC Élan™

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

e

ITC Eras®

Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit™

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

ITC Fenice®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

ITC Galliard®

Roman
Roman Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

Collection

Text/Display

g

ITC Gamma™

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

ITC Garamond®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Goudy Sans™

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

ITC Isbell®

Book
Book Italic

Medium
Medium Italic

Bold

Bold Italic

Heavy

Heavy Italic

Italia

Book

Medium

Bold

k

ITC Kabel®

Book
Medium
Demi
Bold
Ultra

ITC Korinna*

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

ITC Leawood®

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

ITC Lubalin Graph®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Mixage*

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

m

ITC Modern No. 216*

Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville*

Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®

Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese*

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Quorum*

Light
Book
Medium
Bold
Black

ITC Serif Gothic®

Light
Regular
Bold
Extra Bold
Heavy
Black

s

ITC Slimbach™

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

ITC Souvenir®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Symbol*

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

ITC Tiffany

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood*

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

v

ITC Veljovic*

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

ITC Weidemann*

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

ITC Zapf Book®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery*

Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

NEW: TO HELP YOU SPECIFY ITC PACELLA™

Name _____
 Company _____
 Title _____
 Street Address _____
 City _____
 Country _____ Zip Code _____

To obtain these ITC type specimen booklets and U&lc back issues, complete and mail this order form. All orders must be accompanied by a remittance. Please make checks payable, in US funds, to ITC at: 2 Hammarskjold Plaza, New York, NY 10017, USA

Quantity	Unit Price	Total
ITC BOOKLETS:		
ITC American Typewriter®	\$1.00	
ITC Avant Garde Gothic® with Oblique	1.00	
ITC Avant Garde Gothic® Condensed	1.00	
ITC Barcelona®	1.00	
ITC Bauhaus®	1.00	
ITC Benguiat®	1.00	
ITC Benguiat® Condensed	1.00	
ITC Benguiat Gothic®	1.00	
ITC Berkeley Oldstyle®	1.00	
ITC Bookman®	1.00	
ITC Caslon No. 224®	1.00	
ITC Century® with Condensed	1.00	
ITC Cheltenham® with Condensed	1.00	
ITC Clearface®	1.00	
ITC Cushing®	1.00	
ITC Élan®	1.00	
ITC Eras®	1.00	
ITC Esprit®	1.00	
ITC Fenice®	1.00	
ITC Franklin Gothic®	1.00	
Friz Quadrata	1.00	
ITC Galliard®	1.00	
ITC Gamma™	1.00	
ITC Garamond® with Condensed	1.00	
ITC Goudy Sans™	1.00	
ITC Isbell®	1.00	
Italia®	1.00	
ITC Kabel®	1.00	
ITC Korinna® with Kursiv	1.00	
ITC Leawood®	1.00	
ITC Lubalin Graph® with Oblique	1.00	
ITC Mixage®	1.00	
ITC Modern No. 216®	1.00	
ITC New Baskerville®	1.00	
ITC Newtext®	1.00	
ITC Novarese®	1.00	
ITC Quorum®	1.00	
ITC Pacella™	1.00	
ITC Serif Gothic®	1.00	
ITC Simbach™	1.00	
ITC Souvenir®	1.00	
ITC Symbol®	1.00	
ITC Tiffany with Italic	1.00	
ITC Usherwood®	1.00	
ITC Veljovic®	1.00	
ITC Weidemann®	1.00	
ITC Zapf Book®	1.00	
ITC Zapf Chancery®	1.00	
ITC Zapf Dingbats®	1.00	
ITC Zapf International®	1.00	

U&lc BACK COPIES:	U.S. Price
U&lc, Vol. 3, No. 4	\$1.50
U&lc, Vol. 4, No. 4	1.50
U&lc, Vol. 5, No. 4	1.50
U&lc, Vol. 6, No. 1	1.50
U&lc, Vol. 6, No. 3	1.50
U&lc, Vol. 6, No. 4	1.50
U&lc, Vol. 7, No. 2	2.50
U&lc, Vol. 7, No. 3	1.50
U&lc, Vol. 8, No. 3	1.50
U&lc, Vol. 8, No. 4	1.50
U&lc, Vol. 9, No. 1	1.50
U&lc, Vol. 9, No. 2	1.50
U&lc, Vol. 9, No. 4	1.50
U&lc, Vol. 10, No. 1	1.50
U&lc, Vol. 10, No. 2	1.50
U&lc, Vol. 10, No. 3	1.50
U&lc, Vol. 10, No. 4	1.50
U&lc, Vol. 11, No. 1	1.50
U&lc, Vol. 11, No. 2	1.50
U&lc, Vol. 11, No. 3	1.50
U&lc, Vol. 11, No. 4	1.50
U&lc, Vol. 12, No. 1	1.50
U&lc, Vol. 12, No. 2	1.50
U&lc, Vol. 12, No. 3	1.50
U&lc, Vol. 12, No. 4	1.50
U&lc, Vol. 13, No. 1	1.50
U&lc, Vol. 13, No. 2	1.50
U&lc, Vol. 13, No. 4	1.50
U&lc, Vol. 14, No. 1	1.50
U&lc, Vol. 14, No. 2	1.50
Total Order, in U.S. funds \$	
Add postage, 10¢ per booklet \$	
N.Y. Residents add state sales tax \$	
Remittance in U.S. funds enclosed \$	

And—There's a most helpful typeface specifiers book for every ITC typeface family. Each 6" x 12" book includes:

- 1 Text blocks plus alphabet showings for sizes 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 20 and 24 points.
- 2 Alphabet lengths in points for each text point size shown. These relate to an easy-to-use copyfitting chart at the back of the book.
- 3 Alphabet display showings in sizes 30, 36, 48, 60 and 72 points plus 1" caps.
- 4 Complete character showing of each ITC display font.
- 5 Headline presentation in display size range.



ITC Pacella Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

26
good
reasons
to use
Pacella
Bold

Full payment in U.S. funds must accompany this order.

Free subscriptions to U&lc are shipped by surface mail. If you wish to receive copies by airmail, please forward the following appropriate amount to cover airmail costs for one year in US funds, complete this form and mail to:

U&lc Subscription Dept.
International Typeface Corporation
2 Hammarkjold Plaza
New York, NY 10017, U.S.A.

Europe.....	\$20.00	Far East.....	\$24.00
South America.....	20.00	Canada.....	8.00
Africa.....	24.00	Mexico.....	10.00

I want to receive U&lc

Note: U&lc is published quarterly. Please allow four months before anticipating first copy.

Please Print

SURNAME _____ GIVEN NAME _____

TITLE _____

COMPANY _____

DELIVER TO: BUSINESS _____ HOME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____

SIGNATURE _____

DATE _____

My organization and/or I am involved in the visual communications field ____ yes ____ no.

I am a student ____ yes ____ no.

BUSINESS CLASSIFICATION:

(Check One Only)

- (a) _____ Printing (Commercial, Instant, etc.).
- (b) _____ Typesetting (Commercial).
- (c) _____ Advertising Agency, Art Studio, Design, Freelance.
- (d) _____ Newspaper, Magazine, Book Publishing.
- (e) _____ In-plant or corporate typesetting and other reproduction services.
- (f) _____ Education and/or Libraries.
- (g) _____ Government.
- (h) _____ Corporation Advertising, Design, Promotion.
- (i) _____ Communication and information processing.
- (j) _____ Other

MY PRIMARY JOB FUNCTION IS:

(Check One Only)

- (k) _____ Artist, Illustrator.
- (l) _____ Graphic Artist, Art Director, Creative Director.
- (m) _____ Display and Package Design.
- (n) _____ Pasteup Artist, Typographer, Keyboarder.
- (o) _____ Type Director, Type Buyer.
- (p) _____ Advertising Manager, Sales Promotion Manager.
- (q) _____ Production Manager, Office Manager.
- (r) _____ Printing Buyer, Purchasing Agent.
- (s) _____ Editor, Writer.
- (t) _____ Teacher, Instructor.
- (u) _____ Audio Visual.
- (v) _____ Principal Officer.
- (w) _____ Secretary, Typist, etc.
- (x) _____ Other

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ 250 and over

Tous les abonnements à U&lc sont expédiés gratuitement par courrier ordinaire. Si vous souhaitez recevoir le votre par avion, veuillez consulter le tarif, remplir le formulaire et adresser le montant correspondant aux frais de port annuels à l'adresse suivante:

U&lc Subscription Dept.
International Typeface Corporation
2 Hammarkjold Plaza
New York, NY 10017, U.S.A.

Europe.....	\$20.00	Extrême	
Amerique du Sud.....	20.00	Orient.....	\$24.00
Afrique.....	24.00	Canada.....	8.00
		Mexique.....	10.00

J'aimerais recevoir U&lc.

N.B.: U&lc est une publication trimestrielle. Considérez 4 mois avant de recevoir le premier numéro.

Imprimez S'il vous Plait

NOM _____ PRENOM _____

FONCTION _____

FIRME _____

DÉLIVREZ À _____ TRAVAIL _____ RÉSIDENCE PRIVÉE _____

ADRESSE _____

VILLE _____ CODE POSTAL _____

PAYS _____

SIGNATURE _____

DATE _____

Mon organisation et/ou je fais partie de communications visuelles
____ oui ____ non.

Je suis étudiant ____ oui ____ non.

CLASSIFICATION PAR PROFESSIONS

(Ne cocher qu'une seule fonction)

- (a) _____ Impression (Commerciale, Instantanée, etc.).
- (b) _____ Composition (Commerciale).
- (c) _____ Agence de publicité, Studio d'art, Conception, Indépendant.
- (d) _____ Journal, Revue, Edition de livres.
- (e) _____ Composition faite sur place ou par une société et autres services de reproduction.
- (f) _____ Enseignement et/ou bibliothèques.
- (g) _____ Gouvernement.
- (h) _____ Publicité de société, Conception, Promotion.
- (i) _____ Traitement de communications et d'informations.
- (j) _____ Autres.

MON ACTIVITÉ PRINCIPALE EST:

(Ne cocher qu'une seule fonction)

- (k) _____ Artiste, Illustrateur.
- (l) _____ Artiste graphique, Directeur artistique, Directeur de création.
- (m) _____ Conception de l'exposition et de l'emballage.
- (n) _____ Metteur en pages, typographe, Claviste.
- (o) _____ Directeur de composition, Acquéreur de caractères d'imprimerie.
- (p) _____ Directeur de publicité, Directeur de la promotion des ventes.
- (q) _____ Directeur de production, Directeur de bureau.
- (r) _____ Acquéreur de produits d'imprimerie, Agent préposé à l'achat.
- (s) _____ Rédacteur, Auteur.
- (t) _____ Professeur, Instructeur.
- (u) _____ Audio-visuel.
- (v) _____ Agent principal.
- (w) _____ Secrétaire, Dactylographe, etc.
- (x) _____ Autres.

NOMBRE DE PERSONNES EMPLOYÉES DANS VOTRE FIRME

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ 250 et plus

Ihre kostenlose Ausgabe von U&lc wird mit normaler Post versandt. Falls Sie Zustellung per Luftpost wünschen, senden Sie bitte den entsprechenden Betrag zur Deckung der Luftversandkosten für ein Jahr, füllen Sie bitte diesen Coupon aus und senden ihn an:

U&lc Subscription Dept.
International Typeface Corporation
2 Hammarkjold Plaza
New York, NY 10017, U.S.A.

Europa.....	\$20.00	Ferner Osten.....	\$24.00
Südamerika.....	20.00	Kanada.....	8.00
Afrika.....	24.00	Mexiko.....	10.00

Ich möchte U&lc beziehen.

ANMERKUNG: U&lc wird vierteljährlich veröffentlicht. Bitte erlauben Sie 4 Monate, ehe Sie die erste Nummer erhalten.

Bitte in Druckschrift schreiben

ZUNAME _____ VORNAME _____

BERUF _____

FIRMA _____

LIEFERUNG AN _____ FIRMA _____ PRIVAT _____

STRASSE _____

POSTLEITZAHL UND ORT _____

LAND _____

UNTERSCHRIFT _____

DATUM _____

Meine Firma und/oder ich sind auf dem Gebiet der visuellen Kommunikation tätig ____ ja ____ nein.

Ich bin Student ____ ja ____ nein.

FIRMENKLASSIFIZIERUNG

(Bitte eine ankreuzen)

- (a) _____ Druckerei (Akzidenzdruck, Schnelldruck, usw.).
- (b) _____ Schriftsetzerei (Werk- oder Layoutsatz).
- (c) _____ Werbeagentur, Grafikdesignatelier, Freischaffender.
- (d) _____ Zeitungs-, Zeitschriften- oder Buchverlag.
- (e) _____ Firmeneigene Schriftsetzerei, Reproduktion oder Druckerei.
- (f) _____ Bildungsanstalt oder Bibliothek.
- (g) _____ Behörde.
- (h) _____ Werbe-, Verkaufsförderungs- oder Designabteilung von Industrie- oder Handelsfirma.
- (i) _____ Kommunikation und Datenverarbeitung.
- (j) _____ Sonstiges.

MEINE HAUPTBERUFSTÄTIGKEIT:

(Bitte eine ankreuzen)

- (k) _____ Künstler, Illustrator.
- (l) _____ Grafiker, Art-Direktor, Kreativ-Direktor.
- (m) _____ Entwurf von Verpackungen oder Auslagen.
- (n) _____ Reinzeichner, Schriftsetzer.
- (o) _____ Typograf, Type-Direktor, Einkäufer von Schriftsatz.
- (p) _____ Werbe- oder Verkaufsförderungsleiter.
- (q) _____ Produktionsleiter, Bürovorsteher.
- (r) _____ Drucksacheneinkäufer.
- (s) _____ Redakteur, Texter.
- (t) _____ Lehrer, Ausbilder.
- (u) _____ Audio-visuell.
- (v) _____ Firmeneigentümer, leitender Angestellter.
- (w) _____ Sekretärin, Stenotypistin, usw.
- (x) _____ Sonstiges.

ZAHL DER BEŞÄHTIGTEN MEINER FIRMA ODER BEHÖRDE:

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ über 250

GERMAN TYPOGRAPHY TODAY

**SEPTEMBER 9–
OCTOBER 29, 1987**
**GERMAN
TYPOGRAPHY TODAY**

**CONTINUING THROUGH
AUGUST 27**

FUTURE EXHIBITIONS

HOURS:

ITC CENTER

This juried exhibition of more than 200 pieces by 120 designers represents some of the best graphic and typographic work done in West Germany from 1983 through 1986. Organized by the German Committee of the New York Type Directors Club, this exhibition includes posters, brochures, magazines, advertisements, annual reports, calendars, stationery, logos and books.

TDC 33—The 33rd annual design competition sponsored by the Type Directors Club

November 12, 1987–
January 7, 1988
Why Hunger? Why Poverty?:
The Third Annual
Herb Lubalin
International Student
Design Competition
Scriptura Calendars

January 20–March 17, 1988
Typographic Treasures:
Bradbury Thompson

12:00 noon–5:00 p.m.
Open Monday–Friday
(Closed October 12)
Admission: Free

2 Hammarskjold Plaza
(866 Second Avenue,
between 46th and
47th Streets)
Third Floor
New York, NY 10017
Morning hours available for
schools and professional
organizations by reservation
only. For more information
and group reservations call
(212) 371-0699.

MOVING? CHANGE OF ADDRESS:

Send this address label
(or a copy including the account number)
with your corrections to:
U&lc Subscription Dept.
2 Hammarskjold Plaza
New York, NY 10017

Allow 8 weeks for any changes. For new subscriptions,
use subscription application included in this issue.

CONTROLLED CIRCULATION POSTAGE PAID AT BRIDGEPORT, CT 06602 AND NEW YORK, NY 10017 USTS PUBL 073430