

Olympic traditions, the con-
of a valiant fight.
awarded the 1980 Games to Leo-
Commis-
smooth rea-
might p-
its po-
rudent-
d the c-
s rule-
ing the-
ble to-
ily the c-
almost-
al condem-
press prevented pre-
itcome.

re are lessons here for the C-
government, for the Foreign
in its dealings with Peking
ne next four years, and, not
or the Olympic committee it-
o longer may it assume a com-
audience for any decision
in secrecy, founded upon
nable motives and dictated at
im of its president, Juan An-
Samaranch. The president's
is a mask as he read out a ver-
e doubtless would have pre-
to avoid. No public account
e vouchsafed, of course, but
e's victory was almost cer-
his defeat.

too late to mourn the with-
reath of Olympian endeav-
r to lament the passing of
al based since ancient times
ty through competition
r to the unblemished victor.
ought that nostalgia might
part vanished with the failure
ens to win the crown in 1996.
if Manchester awakes in
this morning it may take
n the truth that the quality of
the skill of its leaders and the
ty of its cause contributed to
al climate which averted a
ourable choice. To Sydney,
the laurels of victory, but to
ester that most hallowed of
lympic traditions, the con-
n of a valiant fight.

...y and ...at last

rats in local government —
standing the nastiness of
Hamlets — also helped Mr
wn to make the leap from the
analytical to the practical.
pidly growing number of Lib-
emocrat councils are, by and
efficient and responsive — less
hrift than Labour, less cava-
n in the Tories with the services
care for. The more Mr Ash-
can convince the voters that
beral Democrats would apply
local government principles
peritise to central government,
ater will be their credibility.

imes, however, over the past
ays, the party has sounded too
ch like a little echo of Labour, far-
ring taxing and spending as the
ver to everything. Mr Ashdown
erday showed he is alive to the
gers of being seen by crucial
ting southern voters as a pale
ion of Labour. His favoured ap-
ach is "No taxation without ex-
ation". He wants people's tax
ands to show what their money
be spent on and to find ways of
sulting the electorate directly
at the balance between taxation
services. Significantly, these are
Liberal Democrat ideas from lo-
government.

mporantly, Mr Ashdown's
ch also included an attack on
e, identifying overmanning in
tehall and overblown schemes
municipal socialism in the town
s as Liberal Democrat enemies.
he acknowledged, the "question
ax lies at the heart of the di-
ma for progressive politicians".
ike Labour, the Liberal Demo-
s, with their greater freedom for
oeuvre, are at least addressing
issue with honesty and some
gination. It is precisely that com-

my heart, protests that the aboli-
tion of a largely anonymous list of
names is contrary to the "public"
interest. From my certain
edge of the profession the
for far less altruistic reasons
The Architects Registration
Council with its list has
around for only 60 years — abo-
the same time as Communism. It
has proved about as useful as
workable. The great names from
the past — Jones, Soane, Barry,
Voysey and a horde more — stood
by their skill and reputation.
More recently, architects have
had the benefit of seven years of
highly regulated training. The
RIBA has kept a register of those
who have stayed the course and
qualified in the profession since
the middle of the last century.

I am a chartered architect, a
member of the RIBA, and I am
proud of it. My qualifications and
achievement are there to be seen.
No cumbersome, costly and un-
necessary legislation that simply

The title 'archite-

From Professor Maxwell
Hutchinson, RIBA
Sir: A more one-sided argument
than that of Bryan Appleyard of
the deregulation of the title "ar-
chitect" I have seldom read
("Demolishing the architect", 22
September). He asked only
the Warn Report and completely
ignored the rest. There is much
in support of architecture and in
particular the Royal Institute of
British Architects (RIBA).

Of course, most architects...
hate the abolition of statutory
[regulation] and some...
great to their existence...
surprising...
guered profession with around
50 per cent of its number...
rently unemployed. The...
the institution I hold...
my heart, protests that the aboli-
tion of a largely anonymous list of
names is contrary to the "public"
interest. From my certain
edge of the profession the
for far less altruistic reasons

The Architects Registration
Council with its list has
around for only 60 years — abo-
the same time as Communism. It
has proved about as useful as
workable. The great names from
the past — Jones, Soane, Barry,
Voysey and a horde more — stood
by their skill and reputation.
More recently, architects have
had the benefit of seven years of
highly regulated training. The
RIBA has kept a register of those
who have stayed the course and
qualified in the profession since
the middle of the last century.

I am a chartered architect, a
member of the RIBA, and I am
proud of it. My qualifications and
achievement are there to be seen.
No cumbersome, costly and un-
necessary legislation that simply

Benetton's response to campaign attack

From Ms Marina Galanti
Sir: Rob Kemp, writer of the article
"Prejudiced, not positive"
(Media, 22 September), is a mem-
ber of an organisation [OutRage]
that will do anything for public-
ity. Though it is commendable
for your newspaper to devote
space to any viewpoint, we find
his [comments on the new
Benetton Aids poster campaign]
to be particularly blinkered.

The fact that Mr Kemp has
chosen to see a female abdomen
and a male bottom in images that
were conceived to be sexually
ambiguous is a sign of prejudice
on his part, not Benetton's.

These images are the result of
two years of our involvement with
the Aids cause. Mr Kemp should
be aware that we ran a "preven-
tion" picture over two years ago,
which featured images of
colourful condoms. (These, too,
were thought outrageous at the
time.) Last year we ran a picture
of solidarity with the ill: David
Kirby on his death-bed, sur-
rounded by his family.

that have been carried out in the
era of architects' registration?
The fact is that registra-
architects has nothing
the quality of design.
The only possible justification
for protection of titles...
over...
one...
task...
ards of...
e con-...
RIBA...
representative

There will always be greatly
differing results arising from try-
ing, on the one hand, as
much as is possible for as little as
can be got away with and, on the
other, the best possible for the
that can be made available.
The British public ever be-
ware of the value of qual-
ity, the difference between
substance, and are pre-
pared to pay for what they value
adequately; it will not matter
use of the title "archi-
tect". In the mean-
time, they will continue
getting...
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

Other...
need for protection of
titles...
many professional
institutions, including the Royal
Institution of Chartered Sur-
veyors, require other safeguards,
such as professional indemnity
insurance, as a condition of
membership.

will help me or my
colleagues in the name one job
is the business of
Yours with kind regards,
MICHAEL HUTCHINSON
London WC2
23 September 1993
The Warn Report is a...
The Royal Institute of
British Architects,
1989

From Michael Patison
Sir: I am...
under the delu-
sion of an...
techno-
logy to...
some-
thing to...
quality...
be...
does...
many other things,
the only...
attitude...
rise...
regio-
have...
replaced...
that elsewhere result...
the
Golf.

There will always
differing results arising
from trying, on the one
hand, as much as is possible
for as little as can be got
away with and, on the other,
the best possible for the
that can be made available.
The British public ever be-
ware of the value of qual-
ity, the difference between
substance, and are prepared
to pay for what they value
adequately. It will not mat-
ter use of the title "archi-
tect". In the meantime,
they will continue getting
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

Should the...
come aware...
value of qual-
ity, and the...
difference between
image and...
and are pre-
pared to pay...
that they value
and appreciate...
all that matter
whether the...
the title "archi-
tect" is pro-
tected. In the mean-
time, sad-
ly, they will continue
getting...
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

we
thought we would...
the
plight of...
be...
"dehuman-
ised" by...
because the...
HIV...
three pictures...
to...
the soc-
eties ex-
posed by...
in the eyes...
victims, or...
but...
human beings...
They are...
a minder to our...
of the danger of...
minorities, and...
consequences...
They are also, of course...
of the main channels...
which HIV can be...
preventive measures...
taken. They are not...
this is not an...
In deciding to devote...
communications budget...
brand awareness...
sion of social problems...
aware that we would...
prejudice. We decided...
frank and open...
these issues was...
upsetting a few...
Very truly yours,
MARINA GALANTI
Manager, Foreign Press Relations
United Colours of Benetton

Dangers of godless art

From David Warden
Sir: Don Cupitt champions the
concept of a non-realist, non-male
God, and points to
"the most powerful religious im-
ages" such as those painted by
Mark Rothko in support of his
case (Letters, 22 September).

Rothko's canvasses may be a
soothing respite from the blur of
images with which we are daily
assaulted, but they are, funda-
mentally, evocations of nihilism.
As an occasional therapy, they are
fine; but if taken too seriously,
they merely reinforce the ten-
dency of religion, even Cupitt's
avant-garde variety, to seek escape
from, rather than engagement
with, life.

Yours faithfully,
DAVID WARDEN
Bournemouth

From Mr Edward Moss
Sir: Don Cupitt asks why the
Church clings to God as an objec-
tive personal being. Is not the an-
swer that the Church happens to
be Christian, and Jesus Christ is
an objective personal being?
The gospel according to Roth-

ample, the attitudes and aspira-
tions that have given rise here to the Al-
legro have been replaced by those
that elsewhere resulted in the
Golf.

There will always be greatly
differing results arising from try-
ing, on the one hand, as
much as is possible for as little as
can be got away with and, on the
other, the best possible for the
that can be made available.
The British public ever be-
ware of the value of qual-
ity, the difference between
substance, and are pre-
pared to pay for what they value
adequately; it will not matter
use of the title "archi-
tect". In the mean-
time, they will continue
getting...
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

Other...
need for protection of
titles...
many professional
institutions, including the Royal
Institution of Chartered Sur-
veyors, require other safeguards,
such as professional indemnity
insurance, as a condition of
membership.

will help me or my
colleagues in the name one job
is the business of
Yours with kind regards,
MICHAEL HUTCHINSON
London WC2
23 September 1993
The Warn Report is a...
The Royal Institute of
British Architects,
1989

From Michael Patison
Sir: I am...
under the delu-
sion of an...
techno-
logy to...
some-
thing to...
quality...
be...
does...
many other things,
the only...
attitude...
rise...
regio-
have...
replaced...
that elsewhere result...
the
Golf.

There will always
differing results arising
from trying, on the one
hand, as much as is possible
for as little as can be got
away with and, on the other,
the best possible for the
that can be made available.
The British public ever be-
ware of the value of qual-
ity, the difference between
substance, and are prepared
to pay for what they value
adequately. It will not mat-
ter use of the title "archi-
tect". In the meantime,
they will continue getting
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

Should the...
come aware...
value of qual-
ity, and the...
difference between
image and...
and are pre-
pared to pay...
that they value
and appreciate...
all that matter
whether the...
the title "archi-
tect" is pro-
tected. In the mean-
time, sad-
ly, they will continue
getting...
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

we
thought we would...
the
plight of...
be...
"dehuman-
ised" by...
because the...
HIV...
three pictures...
to...
the soc-
eties ex-
posed by...
in the eyes...
victims, or...
but...
human beings...
They are...
a minder to our...
of the danger of...
minorities, and...
consequences...
They are also, of course...
of the main channels...
which HIV can be...
preventive measures...
taken. They are not...
this is not an...
In deciding to devote...
communications budget...
brand awareness...
sion of social problems...
aware that we would...
prejudice. We decided...
frank and open...
these issues was...
upsetting a few...
Very truly yours,
MARINA GALANTI
Manager, Foreign Press Relations
United Colours of Benetton

Dangers of godless art

From David Warden
Sir: Don Cupitt champions the
concept of a non-realist, non-male
God, and points to
"the most powerful religious im-
ages" such as those painted by
Mark Rothko in support of his
case (Letters, 22 September).

Rothko's canvasses may be a
soothing respite from the blur of
images with which we are daily
assaulted, but they are, funda-
mentally, evocations of nihilism.
As an occasional therapy, they are
fine; but if taken too seriously,
they merely reinforce the ten-
dency of religion, even Cupitt's
avant-garde variety, to seek escape
from, rather than engagement
with, life.

Yours faithfully,
DAVID WARDEN
Bournemouth

From Mr Edward Moss
Sir: Don Cupitt asks why the
Church clings to God as an objec-
tive personal being. Is not the an-
swer that the Church happens to
be Christian, and Jesus Christ is
an objective personal being?
The gospel according to Roth-

Kirby on his death-bed, sur-
rounded by his family.
This year, Benetton became the
first corporate signatory to the
"UK Declaration of the Rights of
From Mr Gara LaMarche
Sir: Your leading article (20 Sep-
tember) condemning Greek xeno-
phobia neglects to make clear that
the authorities there have stoked
nationalistic feelings through an
extraordinary series of criminal
prosecutions of those who pro-
duce dissenting pamphlets, leaf-
lets or posters:
• Five members of a Trotskyite
party were tried this spring on
charges that include "spreading
false information and rumours
that might cause anxiety and fear
to citizens and disturb interna-
tional relations of Greece", and
"inciting citizens to rivalry and
division, leading to disturbance of
the peace". Their alleged crime
was to produce a pamphlet of es-
says on "The Macedonian Ques-
tion and the Working Class". On
17 May, a court in Athens acquit-
ted them after a week-long trial,
but in a disturbing and unusual
move, the government plans to
appeal the unanimous verdict. A
conviction could carry several
years in prison and heavy fines.
• A 17-year-old high school stu-
dent was sentenced in December
to a year in prison (as in the other
cases, he is free pending appeal)
for handing out a leaflet that
called Alexander the Great an
"imperialist".
• Six members of the Organisa-
tion for the Reconstruction of the
Communist Party (OAKKE)
were sentenced in January 1992 to
six and a half months in prison
for having put up posters that

read "No to Patri-
Slav-Macedonia".
• Four anti-natio-
were convicted in
and sentenced to
prison for distrib-
entitled *Our Neigh-
Enemies*. The govern-
said to be prepar-
some of the 169 ar-
lectuals who sign-
their behalf.
Greece's New
Party government
messages about t-
prosecutions. Th-
party for Foreign
Tsouderou, told
that the Trotskyite
result of "a narco-
liceman who thou-
ing his duty".
But the trials oc-
place, aimed at ex-
pression, in viol-
national free-expr-
The government
prosecutions if it
it does, and move
repressive laws it
zle dissent? G-
around the world -
concerned about
pression — ought
tell its misguided
pursue its Mach-
through persuasion.
Sincerely,
GARA LAMARCHE
Associate Director
Human Rights Wa-
New York City, Ne-
21 September

will help me or my
colleagues in the name one job
is the business of
Yours with kind regards,
MICHAEL HUTCHINSON
London WC2
23 September 1993
The Warn Report is a...
The Royal Institute of
British Architects,
1989

From Michael Patison
Sir: I am...
under the delu-
sion of an...
techno-
logy to...
some-
thing to...
quality...
be...
does...
many other things,
the only...
attitude...
rise...
regio-
have...
replaced...
that elsewhere result...
the
Golf.

There will always
differing results arising
from trying, on the one
hand, as much as is possible
for as little as can be got
away with and, on the other,
the best possible for the
that can be made available.
The British public ever be-
ware of the value of qual-
ity, the difference between
substance, and are prepared
to pay for what they value
adequately. It will not mat-
ter use of the title "archi-
tect". In the meantime,
they will continue getting
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

Should the...
come aware...
value of qual-
ity, and the...
difference between
image and...
and are pre-
pared to pay...
that they value
and appreciate...
all that matter
whether the...
the title "archi-
tect" is pro-
tected. In the mean-
time, sad-
ly, they will continue
getting...
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

we
thought we would...
the
plight of...
be...
"dehuman-
ised" by...
because the...
HIV...
three pictures...
to...
the soc-
eties ex-
posed by...
in the eyes...
victims, or...
but...
human beings...
They are...
a minder to our...
of the danger of...
minorities, and...
consequences...
They are also, of course...
of the main channels...
which HIV can be...
preventive measures...
taken. They are not...
this is not an...
In deciding to devote...
communications budget...
brand awareness...
sion of social problems...
aware that we would...
prejudice. We decided...
frank and open...
these issues was...
upsetting a few...
Very truly yours,
MARINA GALANTI
Manager, Foreign Press Relations
United Colours of Benetton

Teaching RE as a social sci-

From Mr Kenneth Wolfe
Sir: One reason why RE has "lost its
way" (leading article, 10 August) is
that since 1944 religion in the curric-
ulum has been — one way and an-
other — "commended" rather than
studied. In the Forties it was
"wholly" Christian; in the Sixties
"multi-faith", and now, from the
1988 Act, "mainly Christian".

All postures assume that religion
is fundamentally good for the rising
generation and is not merely a mat-
ter for scrutiny in the academic con-
text at whatever level; it is to be pro-
moted. Religion is believed by the
establishment — political and eccle-
siastical — to provide the safest
foundation for moral behaviour,
given that the linkage between ratio-
nality and belief is secure: fanat-
icism is not acceptable. Yet, as the
mainstream religious institutions
decline, religious fanaticism is on
the increase.

Is it any wonder moreover that RE
has "lost its way" when, alone in the
curriculum, it is the responsibility of
a teaching force of which almost 70
per cent have no qualification in the
subject; most of its textbooks are
written by adherents rather than
academics; and the syllabus is set
"locally" by the institutions of reli-
gion rather than learning?

It is time that religion in school
was studied with a determination to

Manager, Foreign
United Colours of
Ponzano, Veneto
Italy
22 September
read "No to Patri-
Slav-Macedonia".
• Four anti-natio-
were convicted in
and sentenced to
prison for distrib-
entitled *Our Neigh-
Enemies*. The govern-
said to be prepar-
some of the 169 ar-
lectuals who sign-
their behalf.
Greece's New
Party government
messages about t-
prosecutions. Th-
party for Foreign
Tsouderou, told
that the Trotskyite
result of "a narco-
liceman who thou-
ing his duty".
But the trials oc-
place, aimed at ex-
pression, in viol-
national free-expr-
The government
prosecutions if it
it does, and move
repressive laws it
zle dissent? G-
around the world -
concerned about
pression — ought
tell its misguided
pursue its Mach-
through persuasion.
Sincerely,
GARA LAMARCHE
Associate Director
Human Rights Wa-
New York City, Ne-
21 September

will help me or my
colleagues in the name one job
is the business of
Yours with kind regards,
MICHAEL HUTCHINSON
London WC2
23 September 1993
The Warn Report is a...
The Royal Institute of
British Architects,
1989

From Michael Patison
Sir: I am...
under the delu-
sion of an...
techno-
logy to...
some-
thing to...
quality...
be...
does...
many other things,
the only...
attitude...
rise...
regio-
have...
replaced...
that elsewhere result...
the
Golf.

There will always
differing results arising
from trying, on the one
hand, as much as is possible
for as little as can be got
away with and, on the other,
the best possible for the
that can be made available.
The British public ever be-
ware of the value of qual-
ity, the difference between
substance, and are prepared
to pay for what they value
adequately. It will not mat-
ter use of the title "archi-
tect". In the meantime,
they will continue getting
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

Should the...
come aware...
value of qual-
ity, and the...
difference between
image and...
and are pre-
pared to pay...
that they value
and appreciate...
all that matter
whether the...
the title "archi-
tect" is pro-
tected. In the mean-
time, sad-
ly, they will continue
getting...
making...
lating...
Yours faithfully,
GERD KAUFMANN
Edgware, Middlesex
22 September

we
thought we would...
the
plight of...
be...
"dehuman-
ised" by...
because the...
HIV...
three pictures...
to...
the soc-
eties ex-
posed by...
in the eyes...
victims, or...
but...
human beings...
They are...
a minder to our...
of the danger of...
minorities, and...
consequences...
They are also, of course...
of the main channels...
which HIV can be...
preventive measures...
taken. They are not...
this is not an...
In deciding to devote...
communications budget...
brand awareness...
sion of social problems...
aware that we would...
prejudice. We decided...
frank and open...
these issues was...
upsetting a few...
Very truly yours,
MARINA GALANTI
Manager, Foreign Press Relations
United Colours of Benetton

we
thought we would...
the
plight of...
be...
"dehuman-
ised" by...
because the...
HIV...
three pictures...
to...
the soc-
eties ex-
posed by...
in the eyes...
victims, or...
but...
human beings...
They are...
a minder to our...
of the danger of...
minorities, and...
consequences...
They are also, of course...
of the main channels...
which HIV can be...
preventive measures...
taken. They are not...
this is not an...
In deciding to devote...
communications budget...
brand awareness...
sion of social problems...
aware that we would...
prejudice. We decided...
frank and open...
these issues was...
upsetting a few...
Very truly yours,
MARINA GALANTI
Manager, Foreign Press Relations
United Colours of Benetton

Teaching RE as a social sci-

From Mr Kenneth Wolfe
Sir: One reason why RE has "lost its
way" (leading article, 10 August) is
that since 1944 religion in the curric-
ulum has been — one way and an-
other — "commended" rather than
studied. In the Forties it was
"wholly" Christian; in the Sixties
"multi-faith", and now, from the
1988 Act, "mainly Christian".

All postures assume that religion
is fundamentally good for the rising
generation and is not merely a mat-
ter for scrutiny in the academic con-
text at whatever level; it is to be pro-
moted. Religion is believed by the
establishment — political and eccle-
siastical — to provide the safest
foundation for moral behaviour,
given that the linkage between ratio-
nality and belief is secure: fanat-
icism is not acceptable. Yet, as the
mainstream religious institutions
decline, religious fanaticism is on
the increase.

Is it any wonder moreover that RE
has "lost its way" when, alone in the
curriculum, it is the responsibility of
a teaching force of which almost 70
per cent have no qualification in the
subject; most of its textbooks are
written by adherents rather than
academics; and the syllabus is set
"locally" by the institutions of reli-
gion rather than learning?

It is time that religion in school
was studied with a determination to

Other Font Suppliers.



Bored with what other font suppliers offer? Well, discover where some of the most creative designers shop for the freshest fonts – FontHaus.

FontHaus is much more than just another “box mover.” It is a resource fully committed to providing the very best in typographic product and service.

At FontHaus you will find some of the finest fonts available anywhere – more than 40 fully-licensed, high-quality libraries like Adobe, Agfa, Autologic, Bitstream, E+F, The Font Bureau, ITC, Monotype, Red Rooster, Scangraphic and Treacyfaces – just to name a few.

However, these libraries are only the beginning. Once you pass through our doors you will discover what makes FontHaus so different – like our new and exclusive fonts. In fact, we have earned a reputation as being the only resource in the US to first carry the newest ITC and Font Bureau releases like ITC Highlander, ITC Charter, the new ITC Handtooled fonts (shown on the following pages), FB Reiner Script, FB Stereo, FB Showcard Gothic and the famous FB Interstate family.

If you would like a FontHaus “ImageBureau” poster – illustrating the zany Art Parts library of images, our PictureFonts and an array of other non-alphabet image fonts, give us a call – it’s FREE.

FontHaus ImageBureau



FontHaus Fonts: Delivered Fresh, by Mail and CD-ROM

Mail. You can hand-pick your FontHaus fonts over the phone and have them delivered fresh the very next day.

CD-ROM. Need a peck of fonts, fast? FontHaus is excited to announce its very own CD-ROM! Now you can purchase over 850 high-quality, fully-licensed Macintosh fonts – on the brand new FontHaus OpenHaus™ CD-ROM.



Presenting two fresh, new FontHaus exclusives. Starting in December, we’ll be the first to offer the full ITC® library on CompuServe.® Just dial “GO FONHAUS” from anywhere, any time to order and receive ITC fonts. Also, in December, the new FontHaus OpenHaus™ CD-ROM will be available with over 850 quality fonts on a single, unlocked disk. No codes, no fuss and no waiting.

For only \$4,995 (that’s about 6 bucks a font!) you get the entire ITC library (more than 520 typefaces including the newest releases), the most popular licensed fonts from the E+F library like Alternate Gothic, the complete Futura family, Hollander, Radiant and Swift. And as a special bonus: OpenHaus™ also includes the wacky Art Parts EPS images.

Unlike other font CD-ROMs, the FontHaus OpenHaus™ CD arrives completely UNLOCKED Ⓞ – no item codes, passwords, access keys or fax unlocks – just a bunch of great fonts, all at once.

Is \$4,995 a bit out of budget? FontHaus is prepared to make your font investment affordable with FontHaus EasyPay.™ FontHaus EasyPay is easy. You can elect to spread your purchase over six or 12 months. Isn’t that a fresh idea?

FontHaus on CompuServe!

FontHaus is proud to announce that in December it will bring to market ITC® licensed fonts on CompuServe.® CompuServe, one of the best-known and most popular remote-access information services in the world, is now able to offer its members one of the best-known and most popular type libraries in the world. What a team we make! More than 520 typefaces will be available, including all

However, for something really fresh, check out Art Parts; a wacky yet sophisticated library of outrageous illustrations – a new and exclusive FontHaus collection.

Service: A FontHaus Specialty

Trouble finding a font? Give us a call first. Our trained greengrocers will swing into action. Chances are excellent that we’ll have what you want. Or at least, something very close. You see, we carry more than 7,000 fonts!

Trouble finding a font – because it doesn’t exist? FontHaus is pleased to offer a range of custom digital services. Our expert team of type designers can digitize your corporate font or logo in any of the popular font formats: Mac, PC and TrueType. You’ll find working with people who actually know type a refreshing experience – never stale.



Published three times a year, x-height has already achieved a respected position as one of the industry’s most interesting and useful publications devoted to type and type issues. It is packed with not only interesting articles, interviews, and industry news, IT IS ALSO THE FONTHAUS FONTS CATALOG. x-height is FREE with any font order or by subscription. A “must” for new users of computer type as well as for seasoned professionals.

ABCDEFGHIJKLMN OPQR
STUVWXYZ1234567890&
abcdefghijklmnopqrstuvwxyz?!

RR Byron Bold \$49 (Light, Medium and swash styles also available).



Damned Dingbats \$39.

FontHaus. Always Fresh.

ABCDEFGHIJKL
MNOPQRSTUVWXYZ
1234567890&ABCDEFGHIJK
LMNOPQRSTUVWXYZ1234567890
abcdefghijklmnopqrstuvwxyz



Elroy \$59.

ABCDEFGHIJKLMN OPQRSTU
VWXYZ1234567890&abcde
fghijklmnopqrstuvwxyz?!

Fanatique Inline \$49.

ABCDEFGHIJKLMN OPQRSTU
VWXYZ1234567890&abcd
efghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&1234
mnopqrstuvwxyz?!

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
YZ&abcdefgh
ijklmnopqr
stuvwxyz?!

Foundry Sans Family (Book, Book Italic, Medium, Demi and Bold plus supplementary small caps and old style figures \$139. (Book, Book Italic and Bold shown.)

ABCDEFGHIJKLMN OPQRS
TUVWXYZ&Zabcdefghijklmnop
nopqrstuvwxyz1234567890?!

ABCDEFGHIJKLMN OPQRSTU
VWXYZ1234567890ff ff ff ff
ABCDEFGHIJKLMN OP
QRSTUVWXYZ1234567890&
abcdefghijklmnopqrstuvwxyz?!

ABCDEFGHIJKLMN OPQR
STUVWXYZ1234567890&ab
cdefghijklmnopqrstuvwxyz

Foundry Wilson Family (Book, Book Italic, Medium and Bold plus supplementary small caps and old style figures \$109. (Book, Book Supplementary Caps/OSF, Book Italic and Bold shown.)

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ1234567890&
abcdefghijklmnopqrstuvwxyz?!

Greco Roman \$49 (Roman Italic, Med., Med. Ital. also available).

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ1234567890&
abcdefghijklmnopqrstuvwxyz

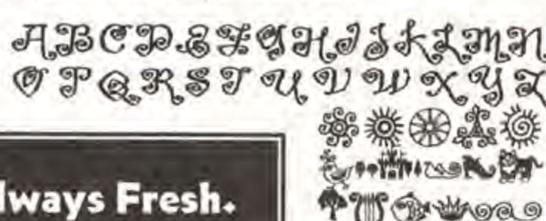
Greco Bold \$49 (Bold Italic also available).

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ1234567890&

Greco Adornado \$49. (Full Greco Family [all seven fonts] \$199.)

ABCDEFGHIJKLMN OPQR
STUVWXYZ1234567890&
abcdefghijklmnopqrstuvwxyz?!

Greymantle \$59. (With Greymantle Extras \$89.)



Greymantle Extras \$39.

ABCDEFGHIJKL
MNOPQRSTUVWXYZ12345678
90&abcdefghijklmnopqrstuvwxyz?!

TTC Highlander Book \$39 (\$30 thereafter for other weights/styles).

ABCDEFGHIJKLMN OPQRST
UVWXYZ1234567890&abcd
efghijklmnopqrstuvwxyz?!

TTC Highlander Book Italic \$39 (\$30 thereafter for other weights/styles).

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
XYZ1234567890&

abcdefghijklmnopqrstuvwxyz?
pqrstuvwxyz?!

TTC Highlander Bold \$39 (\$30 thereafter for other weights/styles).

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&12
34567890abcdefghijklmnopqrstuvwxyz?
klmnopqrstuvwxyz?!

FH Neuland Inline \$59. (With Solid \$89.)

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
YXZ1234567890
&abcdefghijklmnopqrstuvwxyz?
opqrstuvwxyz?!

FH Neuland Solid \$59. (With Inline \$89.)

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ+Zabcdefghijklmnop
klmnopqrstuvwxyz:01234567890?!

FB Reiner Script Regular \$49.

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ+Zabcdefghijklmnop
klmnopqrstuvwxyz:01234567890?!

FB Reiner Script Bold \$49.

ABCDEFGHIJKLMN O
PQRSTUVWXYZ
1234567890ABCDEFGHIJK
IJKLMNOPQRSTUVWXYZ

Retablo Antiguo \$59.

ABCDEFGHIJKLMN OPQRSTU
VWXYZ1234567890&abcde
fghijklmnopqrstuvwxyz?!

TF Simper Condensed Extrabold \$39.

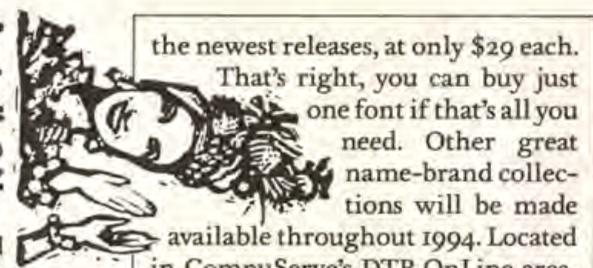
ABCDEFGHIJKLMN OP
RSTUVWXYZ1234567890&

FB Stereo \$49.

ABCDEFGHIJKLMN OPQ
RSTUVWXYZ1234567890&

FB Showcard Gothic \$49.

Australia & New Zealand 61 3 747 9301 Canada 416 822 2255 France 31 1 48 89 60 46 Germany, Switzerland & Austria 49 40 789 2608 Sweden, Finland & Norway 46 8 16 81 00 UK 44 73 287 5111 and 44 71 251 3746



the newest releases, at only \$29 each. That's right, you can buy just one font if that's all you need. Other great name-brand collections will be made available throughout 1994. Located in CompuServe's DTP OnLine area, members will be able to find and order licensed FontHaus fonts 24 hours a day and from any location worldwide by typing "GO FONTHAUS." Once a font is selected and paid for, it is immediately downloaded to your computer - it's that simple and it's very fast. If you're not a CompuServe member, please call 800-524-3388 and ask for representative #153 for your FREE Introductory Membership. Getting a FontHaus font has never been easier! What a way to harvest fonts!

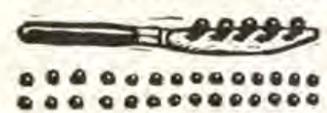
The Best For Last! Low Prices— Now That's Refreshing

You might think all this fresh and fancy service would cost you. No way! We work very hard to keep our prices low. Check out our prices on Adobe licensed fonts - they're about 40% below Adobe's list. In fact, if you present us with hard evidence that you can get a like font from one of our friendly competitors, we will

beat it by a generous 5% of the difference. What's more, we offer one of the most affordable multi-printer licenses in the industry on a huge range

To place an order or to just find out more, give us a call, toll-free in the USA
(800) 942-9110
or call 203-367-1993.

of our typefaces. This can save you a basket of money! So next time you need a font, think twice before you reach for that canned, stale Times-whatever, and call FontHaus for something fresh.



FONTHAUS INC.
1375 Kings Highway East
Fairfield, CT 06430 USA
Fax 203 367 1860
Telephone 203 367 1993
Toll-free 800 942 9110

FontHaus. Always Fresh.



©1993 FontHaus Inc. Illustrations by Joe Crabtree, Art Paris. All products and company names mentioned in this ad are trademarks or registered trademarks of their respective holders. Product programs, prices and availability are subject to change without notice. Authorized FontHaus dealers and distributors may have different product programs, services and font pricing. Design: Mark van Bronkhorst. Concept: Doug Green. Text set in Foundry Highlander - a FontHaus exclusive.

C

8

DECO ESPAÑA
Steven Heller explores Spain's contribution to this elegant era of design.

O

36

TRANSFORMING TYPE
Robin Williams shows how type software can solve common design problems.

n

12

DAILY DESIGN
British newspapers turn to design for a competitive edge. An overview by Peter Hall.

28

ITC HANDTOOLED SERIES
Three popular ITC typefaces have special "engraved" characteristics.

38

TECH TALK
What's new in software, hardware and pre-press.

THE DESIGNERS:
International Typeface Corporation would like to thank Woody Pirtle, John Klotnia and Ivette Montes de Oca of Pentagram for the design of this issue of *U&lc*.

4

MESSAGE FROM ITC
A report from Mark Batty on the Association Typographique Internationale's fall meeting in Antwerp.

t

32

SHADES OF BLUE
The blues has a whole new audience—and packaging to boot.

e

52

EASY ACCESS
New graphic symbols are developed for the disabled.

6

TYPE AND DESIGN:
AN EDITORIAL
With this redesigned issue, *U&lc* is even better prepared to promote effective type and graphic design.

18

THE PENCIL TEST: AN ANIMATOR'S LIFELINE
John Canemaker explores the early steps in animation through his latest project. A *U&lc* exclusive.

t

53

THANK YOU
ITC and *U&lc* win accolades from the industry.

S

22

ITC CHARTER™
Matthew Carter's classic typeface is now part of the ITC library.

n

THE ANNUAL CONFERENCE of ATypI (Association Typographique Internationale) took place in Antwerp, Belgium, between the 24th and the 27th of September. This year some 240 people came together to talk about type. As usual, much of the real activity took place in conversations in corridors, but there was also a worthy conference program. Because ATypI is an international typographic association, its members are people who are interested and involved with type—people who design it, design with it, produce type products and products with type, teach about typography and conduct scholarly projects related to type issues. It is a very specialized but nevertheless highly diversified group. The most important part of the conference program was TypeLab. Imagine a windowless, slightly L-shaped room measuring about 60 x 40 feet, with a bank of computers on work surfaces. In the center of the room, there was equipment for cutting letters into stone and wood. To the right at the back, there was a small approximation of an auditorium. Also imagine some 50 people at any given time huddled around the computers, watching letters being worked with, or listening to experts talk about their work of designing or using letterforms. These were predominantly young people whose interest was infectiously passionate, intense and serious. A daily newspaper of the conference was planned to be printed, and this became a reason for some to work through the night with almost

MESSAGE FROM ITC

manic dedication. It was as if participants had spontaneously agreed to make a singular affirmation that the crafts of type design and typography are not only alive and well, but becoming stronger with each new development in technology. TypeLab was a success because it captured the interest of a significant proportion of the delegates at the conference, and showed the value of people using new technology to produce fine quality work. The formal part of the conference was a lecture program which featured titles like "Text: A Calculated Accident?," "Travels in Virtual Space," and "Noisy Text in Space and Time." Actually, the talks were not as formidable as these titles would suggest, and some were quite interesting. The problem lay in the erroneous assumption that multimedia was in itself a cornerstone for discussing new developments in the production and use of type. Multimedia represents a series of tools, not an end in itself. The end lies predominantly in the imagination of the creator, the user of the tools. So the conference in Antwerp was largely a success in both content and interaction of the attendees. Next year, an expanded conference is planned to be in San Francisco for Type 94-95 in mid-September. A lot was learned this year about what matters to people who design and work with type. This should help make the San Francisco conference a truly dynamic event.

MARK BATTY, PRESIDENT AND CEO, ITC; VICE PRESIDENT, ATYP I; CHAIRMAN, TYPE 94-95

U&lc

International Typeface Corporation

VOLUME TWENTY,
NUMBER THREE, WINTER 1993

EXECUTIVE PUBLISHER:
CHARLES M. WILHELM

EDITOR: MARGARET RICHARDSON

MANAGING EDITOR: JOYCE RUTTER KAYE

EDITORIAL DIRECTOR: ALLAN HALEY

CONSULTING EDITOR:
EDWARD GÖTTSCHELL

GRAPHIC DESIGN:
PENTAGRAM

ART/PRODUCTION MANAGER:
JANE DIBUCCI

ART/PRODUCTION COORDINATOR:
CLIVE CHIU

ART/PRODUCTION:
JAMES MONTALBANO, SID TIMM

OPERATIONS: REBECCA L. PAPPAS

DIRECTOR OF CREATIVE SERVICES:
PAT KRUGMAN

PUBLIC & MEDIA RELATIONS:
SHARON BODENSCHATZ

SUBSCRIPTIONS: ELOISE A. COLEMAN

ADVERTISING SALES:
CALHOUN & ASSOCIATES

PHONE: (404) 594-1790

FAX: (404) 594-1849

© INTERNATIONAL TYPEFACE CORPORATION 1993.

U&lc (ISSN 0362-6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 866 SECOND AVENUE, NEW YORK, NY 10017. ITC IS A SUBSIDIARY OF ESSELTE LETRASET. U.S. SUBSCRIPTION RATES: \$30 FOR THREE YEARS; FOREIGN AIRMAIL SUBSCRIPTIONS: \$60 U.S. FOR THREE YEARS. U.S. FUNDS DRAWN ON U.S. BANK. FOR ADDITIONAL INFORMATION CALL (212) 371-0699. SECOND-CLASS POSTAGE PAID AT NEW YORK, NY AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO *U&lc* SUBSCRIPTION DEPARTMENT, P.O. BOX 129, PLAINVIEW, NY 11803-0129. ITC OPERATING EXECUTIVE BOARD 1993: MARK J. BATTY, PRESIDENT AND CEO; ALLAN HALEY, EXECUTIVE VICE PRESIDENT; MAUREEN A. JACKSON, CONTROLLER; CHARLES M. WILHELM, DIRECTOR, CORPORATE COMMUNICATIONS; ILENE STRIZVER, DIRECTOR OF TYPEFACE DEVELOPMENT. ITC FOUNDERS: AARON BURNS, HERB LUBALIN, EDWARD RONDTHALER. ITC, *U&lc* AND THE *U&lc* LOGOTYPE ARE REGISTERED TRADEMARKS OF INTERNATIONAL TYPEFACE CORPORATION. MICROFILM (16mm OR 35mm) AND MICROFICHE (105mm) COPIES OF *U&lc* ARE AVAILABLE FROM UMI, 300 NORTH ZEEB ROAD, ANN ARBOR, MI 48106-1346. PHONE: (800) 521-0600 OR (313) 761-4700. FAX: (313) 761-3221.

BPA MEMBER

100 YEARS

URW

Volume

TypeWorks

The URW TypeWorks Collection is an advanced typographic resource comprised of 3,000 ultra-high quality PostScript Type1 or TrueType fonts and Kernus, the industry's most sophisticated tool for precision letterspacing and kerning.

Since 1972, URW has been making quality type for companies like Berthold, ITC, Linotype and Monotype. Now, you can get the same high quality, industry standard fonts for a mere fraction of the price you're currently paying.

URW TypeWorks2 is the second volume from our exciting CD ROM collection and contains 3,000 more ultra-high quality PostScript or TrueType fonts. All fonts come supplied with up to 1,000 unique kerning pairs! CDs are available for either the Macintosh or PC.

Use Kernus to automatically create 1,000 point size specific kerning pairs for any PostScript or TrueType font, in under 30 seconds! Together with our 1,001 page Reference Guide, which displays every one of our typefaces in glorious detail, you can own the world's most comprehensive typographic resource.

Best of all, TypeWorks is supplied fully unlocked, which means all software and type is instantly accessible. No complicated encryptions or expensive transactions to deal with. You get what you want when you need it. And you get it all for the price of a single software application.

Quality, simplicity and cost effectiveness—sponsored by innovation, technology and common sense. Brought to you by the company that pioneered digital type.

For more information on URWTypeWorks call:



800-248-3668
516-864-0167
FACSIMILE
516-543-5721
47 Mall Drive
Commack, NY
11725-5703

Precision Type is an authorized URW Reseller
Circle 268 on Reader Service Card

URW Alcuin, Alternate Gothic No.1, Alternate Gothic No.2, Alternate Gothic No. 3, Arsis, ITC New Baskerville, ITC Bauhaus, Bellevue, Belshaw, Belwe, ITC Benguiat, ITC Benguiat Gothic, Berling, Beton, Bodoni Antiqua, Bottleneck, Brighton, ITC Caslon No. 224, Caxton, Carousel, Caslon, ITC Century, Century Schoolbook, Cheltenham Old Style No. 2, Churchward, URW Classico, Clearface Gothic, Compacta, Conference, Corinthian, Cortez, Countdown, Data 700, DeVinne Ornament, Dynamo, Eckmann, Edwardian, Egyptienne, ITC Elan, ITC Eras, ITC Esprit, Eurostile, Ewie, Fette Fraktur, Frankfurter, ITC Franklin Gothic, Futura Display, ITC Gamma, Garamond No. 9, ITC Giovanni, WTC Goudy, Goudy Heavyface, Goudy Old Style, Grotesque No. 9, Handel Gothic, Hawthorn, Hobo, Horatio, Italia, Jensen Old Style, Julia Script, Kalligraphia, Latienne, Latin Wide, URW Latino, ITC Leawood, ITC Legacy Sans, Lindsay, Litera, ITC Lubalin Graph, Magnus, Mandarin, Memphis, ITC Mendoza, Metropolitan, ITC Mixage, ITC Mona Lisa Solid, Neuzeit Grotesk, Nimbus, Nimbus Sans, ITC Novarese, Octopuss, Odin, Okay, Old English, Ondine, ITC Oswald, ITC Pacella, Paddington, URW Palladio, ITC Panache, Peignot, Proteus, Pump, Quartz, ITC Quorum, Raleigh, Rialto, Romic, Serifa, Shamrock, Shelley, Skidoos, ITC Slimbach, Springfield, Squire, ITC Stone Sans, ITC Stone Serif, ITC Stone Informal, ITC Syndor, Syntax, Tango, Tarragon, Thorowgood, ITC Tiepolo, ITC Tiffany, Time Script, University Roman, URW Antiqua 2039 Super, URW Grotesk 2012, VAG Rundschrift, Vendôme, Volta, Washington, Weiss Rundgotisch, Windsor, ITC Zapf Chancery, Zirkus and many, many more.

U&lc

Reinventing U&lc From cover to colophon, this issue of U&lc has been redesigned. The intention of this formidable undertaking of reinvention is to emphasize ITC's role as a leader in type education

and marketing. As U&lc has evolved over the last two decades its pages have conveyed various design styles. Art directors from Herb Lubalin to Woody Pirtle have created effective editorial designs featuring ITC typefaces, and forged this journal's unique reputation in the design, printing and type industries (for recent awards granted to ITC and U&lc see page 53). When the U&lc Editorial Board recently considered how to yet again improve this quarterly publication, the focus was on revamping our approach to new ITC typeface release pages and our back-of-the-book pages like the ITC typeface directory and ITC Subscriber listings. Woody Pirtle, John Klotnia and Ivette Montes de Oca of Pentagram Design worked closely with ITC's vice-president of marketing, Allan Haley, and director of typeface development, Ilene Strizver, to strategize on making the marketing pages more dynamic. The results, starting on page 22, are reminiscent of the best of classic type specimen books but were produced electronically. According to Allan Haley, "Our goal with the redesign of U&lc was to meld typographic tradition and the most current design vocabulary. The intent, however, was to eschew fashion for graphic content. We wanted to create what Jan Tschichold called 'centered typography.'" After a typeface submission has been approved by the ITC Type Review Board, the process of development from an initial design to a typeface release is lengthy and painstaking. An introduction of a new ITC typeface in the pages of U&lc, therefore, must show immediately the typeface's esthetics and personality. Ilene Strizver emphasizes, "The purpose of the new type release pages is not only to entertain or inform, but to showcase the new typeface, to convey the excitement and the enthusiasm we felt initially when we chose this face, and to show how this typeface can be used in an optimal way." The editorial features in this issue also capture the spirit of reinvention. Peter Hall looks at British newspapers and provides an overview of how design provides a competitive edge. We also look at CD packaging for the blues geared for a new audience. Reinventing U&lc for us means rethinking what is important to ITC: relevant editorial and visual content and impeccable contemporary design. **Margaret Richardson**

Bombones Riquer
Point of purchase display for candy company
Barcelona, 1933

TOS-RONQUERA-A-SMA

BOMBONES

RIQUER

PRECIO: 0,95 CAJA

PUBLICOLOR BARCELONA



Metropol
Trademark for record company
Madrid, 1928



Germanes
Trademark for lingerie company
Barcelona, 1928



Grat
Trademark for exterminator
Madrid, 1930

DECO ESPAÑA

LOGOS AND TRADEMARKS FROM THE '20S AND '30S

BY STEVEN HELLER

Art Deco was the first commercial design style to be embraced universally. First emerging in France prior to World War I, it was a reaction to Art Nouveau's floreated madness and Modernism's purist mania which took root in other industrial countries during the '20s and '30s. Art Deco combined ancient Mayan, Egyptian and Asian motifs with 20th century European avant garde influences such as Cubism, Futurism and Constructivism. Deco gave the appearance of being on the edge, yet it was rooted in convention.

A STUDY IN CONTRASTS

Characterized by numerous, not always harmonious, graphic ingredients, Art Deco was most often used in design to represent contradictions, such as those between tradition and progress or Communism and Fascism. In its earliest manifestation, Art Deco (or Art Moderne as it was known) was informed by a classical revival. Later it evolved into the sharp rectilinear geometrics which characterize early 20th century design.

The French unveiled the new style at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, a city notable for its excesses flourishing along both banks of the Seine. Many European nations were represented by lavish pavilions and those who had not already embraced (or co-opted) the new style seized the opportunity at that time to imitate what they saw. American merchants, including stylists from chic New York department stores, returned home with the archetypes upon which they based new waves of design for packaging, products and showrooms.

Each country which adopted Art Deco imbued it with a distinct national flavor, but there were shared, fundamental traits as well: airbrush was the most popular medium; streamlined decorative typefaces were the rage; and ziggurats, lightning bolts, sunbursts and stylized ocean waves were frequent motifs.



Hurra
Trademark for orange producer
Valencia, 1932



Monogram Pictures
Trademark for American film
company
Madrid, 1932



A.R.G. Radio
Trademark for radio manufacturer
Valencia, 1929

A COMMERCIAL STYLE...

The hotbeds of Art Deco were France, England and Italy, yet some of the lesser known, but no less fascinating applications of the style took hold in Spain during the early to mid-'30s.

Spain was then in the wake of a transition from a monarchy to a republic—the kind of social, cultural and political transformation that invites artistic revolution. It was also a period of economic re-evaluation that offered new opportunities for manufacturers and merchants. In this milieu, Art Deco became an unofficial, national style for its symbolic link to the rest of the industrialized world. Art Deco graphics were used to sell some of the same products and services in Spain that signaled progress—automobiles, airplanes, fashion and cosmetics—in the rest of Europe and the United States. Numerous businesses used Art Deco for advertisements, trademarks and logos, giving their corporate identities a contemporary quality that earned them a competitive edge.



Micaso
Trademark for automobile
parts manufacturer
Barcelona, 1929



Ceres
Trademark for automobile company
Madrid, 1934

...AND A POLITICAL TOOL

Art Deco was not exclusively a commercial style, since it served the propagandists of warring political parties and became the most frequently used graphic style of the Spanish Civil War. In 1936 when the republic was threatened by monarchist and Fascist (Falangist) rebels who were striving to violently overthrow the legitimate government, poster campaigns were launched by both sides, each notable for their striking graphics. The monumental aspects of Art Deco—the sleek, airbrushed renderings of heroic, neoclassical figures—served both factions in their efforts to win hearts and minds. Art Deco was not partisan. It belonged to whichever group embraced it, and its symbolic imagery could be claimed equally by good and bad, right and wrong, left and right.

ORQUESTA
CLASICA



DE BARCELONA

Orquesta Clasica De Barcelona
Trademark for clothing
manufacturer
Barcelona, 1933



Eleganti
Trademark for men's clothing
manufacturer
Barcelona, 1939

ART DECO GAVE THE APPEARANCE OF BEING ON THE EDGE, YET IT WAS ROOTED IN CONVENTION

The rebels led by Generalissimo Franco ultimately achieved a decisive military victory that ended the republic and squelched free expression for the next four decades. Yet Art Deco remained a popular style for political propaganda and commercial advertising through World War II, after which its effectiveness slowly dissipated as it gave way to more au courant styles.

The logos and trademarks presented here, culled from Boletin Oficial De La Propiedad Industrial, a monthly registry of commercial designs, span the late 1920s to mid 1930s. It was the period when Art Deco reigned supreme prior to the bloody Civil War and before Art Deco became a style of oppression.



Trailer Alas
Trademark for delivery firm
Madrid, 1930



Vincit
Trademark for plastics company
Barcelona, 1930

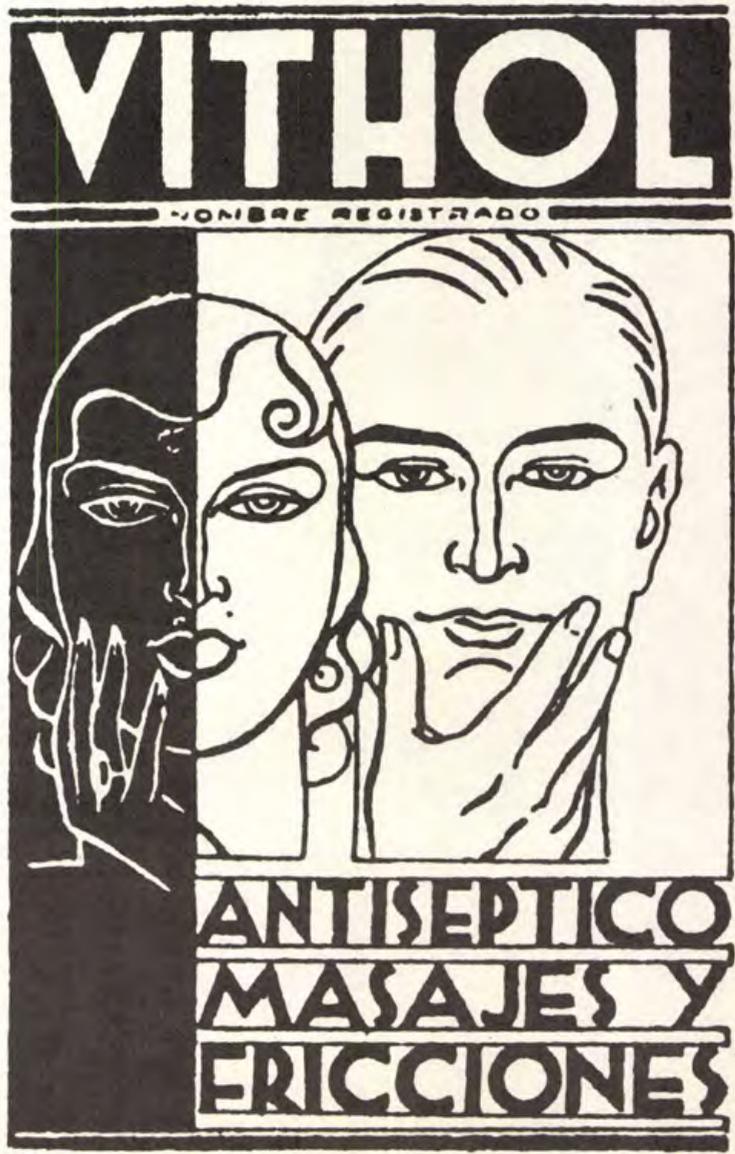
STEVEN HELLER IS CO-AUTHOR (WITH LOUISE FILI) OF ITALIAN ART DECO: GRAPHIC DESIGN BETWEEN THE WARS AND DUTCH MODERN: GRAPHIC DESIGN FROM DESTIJL TO DECO. THEY ARE CURRENTLY WORKING ON STREAMLINE: AMERICAN ART DECO GRAPHIC DESIGN (CHRONICLE BOOKS).

Idea
Trademark for tool and die manufacturer
Madrid, 1931



Relojes Kahn
Trademark for trucking firm
Barcelona, 1930

Vithol
Trademark for drug company
Madrid, 1930





PHOTOGRAPH BY GENTILE & HYERS

DAILY DESIGN

NEWSPAPER DESIGN

WINTER, 1993

PUBLISHED IN NEW YORK

Stalwart British newspapers find that redesign is the key to capturing new readers in a highly competitive market

BY PETER HALL

FOR TWO YEARS now I've been living in New York and wrestling with *The New York Times* every day, and I'm almost beginning to enjoy it, but there are days when I long for British newspapers. I miss that rich variety of voices and strong visual identities, that parochial playground of newspaper rivalries, gossip and hypocritical morality. I miss the vivacious political debate and the merciless derision heaped upon public figures, the omnipresence of intrepid reporters and alcoholic columnists, and the class-ridden battle between the trashy tabloids and arrogant "qualities."

Newspapers have always been shaped by various conflicting opinions of what the public want, and what the public should know: The history of the English newspaper (beginning in 1702 with the first daily, *The Daily Courant*, subsequently flowering with five London titles by the mid-18th century) vividly illustrates this. The early English news-sheets were often produced by corrupt journalists who accepted bribes to temper their comments on public figures. Today, while the question of what the public should know is still in the hands of the powerful, the question of what the public wants has escalated in importance for newspapers. It has become a question of survival. With readership declining steadily, newspapers are forced to compete with television, radio and 24-hour online news services.

We all know how the tabloids coped with competition; they cut prices, introduced color and generally turned themselves into sensationalist comics. But what makes the quality British newspapers so interesting is that they have been forced by the competition to address their visual identities more thoroughly than ever before. In the last six years, complete visual overhauls, right down to typefaces have been extraordinarily frequent at *The Daily Telegraph*, *The Financial Times*, *The Times*, *The Guardian* and *The Independent*. Not since the "Century Schoolbook revolution" of the 1960s, when the Sunday broadsheets (a term which dis-

tinguishes larger-format papers from tabloids) restyled themselves to be more responsive to news and more appealing to a broader audience, has there been such a concentrated spate of design activity. Editorial designers have never been more in demand.

A New Pretender: The Independent

ONE CATALYST FOR this newfound visual consciousness was the launch of *The Independent* in October 1986. Spawned out of a voting swing towards centrist politics in Britain and a dissatisfaction with the political biases of existing newspapers, *The Independent's* advantage, as editor Andreas Whittam-Smith wrote in the first issue, was its freedom from "union restrictive practices...and the political prejudices of proprietors." (Attempts by the ruthless publisher Rupert Murdoch to steamroller through a series of employee layoffs with the introduction of new technology at his newspapers [*The Times*, *The Sun*, *Today* and *The News of the World*] had provoked a progression of bloody battles with unions.) As a newcomer funded by not one entrepreneur but 30 financial institutions, *The Independent* sneakily side-stepped the whole issue, invested in all the new technology it wanted and produced a paper of singular clarity.

From its first issue, *The Independent* looked like it had been around for years. Designed initially by designers at Carroll, Dempsey and Thirkell, London, and then by in-house art director Michael Crozier, it adopted the authoritative air of its rivals, using Century Expanded type for headlines, a Times-based font for text, and a masthead faintly reminiscent of *The Times* itself, but outshone them all with magazine-quality

photography and an open, airy layout. Everyone else had been hacking away at the old formats for so long that their pages looked claustrophobic in comparison. *The Independent* had started from scratch with a paper designed for a specific method of production. There was, of course, no need for it to adopt—as it did—the template of the traditional newspaper; this was just a marketing tactic to convey an air of permanence, which was sup-

Garamond Italic

Helvetica Bold

The Guardian

Chris Mihill
Medical Correspondent

G

MORE than 1,000 women in the West Midlands have been recalled for cervical smear tests after it was discovered that a nurse used the wrong technique for 2½ years. Birmingham Family Health Services Authority said yesterday that the nurse who took the

Nimrod

RUC may call supergrass scheme back

Helvetica Light

ported by writers who had defected from the rival papers. But everyone was fooled, and readers began to move over, most notably from Britain's biggest leftish newspaper *The Guardian*.

The Euro-look: The Guardian

THE GUARDIAN RESPONDED in 1988 with a dramatic redesign, partly to combat the loss of readers to *The Independent* and partly to use new technology to clean up the confusing sequence of pages which had evolved over the years. The redesign was masterminded by David Hillman at Pentagram, London. Working with *The Guardian* over three months, Hillman threw out the newspaper's tired and clumsy image, imposed a tight layout

For *The Guardian*, a politically left-wing newspaper, three easily-accessed, work-horse typefaces—Garamond, Helvetica and Nimrod—were selected by design consultant David Hillman, who has little time for customized, proprietary faces: "For the majority of the public, there are only two typefaces in the world," he says, "those with feet and those without."

The Independent's latest facelift introduced the "classically strong" Plantin-based typeface Aldine Plantin from Mainstream.

Aldine Bold

Bank

Aldine Roman

CHRISTOPHER HUHNE

that the recovery has been weakened by the hangover of debt from the free-spending

X

Aldine Bold

THE INDEPENDENT University Centre pages 10-24
 No. 2257 THURSDAY 9 SEPTEMBER 1987
 Published by Evening News Ltd

White Major seeks to boost Tory morale in country and woo Cabinet's Thatcherites
Whitehall unions fear 140,000 jobs at risk



Clarke talks tough on tax

Izetbegovic plea to UN met with deafening silence

Threat to Rabin as minister forced out

Twice daily she rushes back home.

Booking bonus leaves despair

England win

Rules on genetics 'are too cautious'

Aristocrat's auction opens with £1.4m sales

BBC cuts children's programmes

Tory lawyer accuses party leadership of racial insensitivity

Flood alerts as rainfall nears new record

Education

Sport

The Arts

Books

Music

TV

Columns

Cartoon

4 HOME THE INDEPENDENT

Police force set to agree record damages

Wes Midlands to pay £70,000 to man who claims Crime Squad doctored confession

Eastie, soft misture adds a medieval touch to Marine Sibmo's Paris collection

Rules on genetics 'are too cautious'



Aristocrat's auction opens with £1.4m sales

BBC cuts children's programmes

Tory lawyer accuses party leadership of racial insensitivity

Flood alerts as rainfall nears new record

Education

Sport

The Arts

Books

Music

TV

Columns

Cartoon

Follow the leader: The Independent's arrival in 1986 prompted a redesign of The Guardian by David Hillman of Pentagram, which proved so successful that the Independent

In the broadsheet edition
 Police plant
 Home Eltonians cause trouble at the TUC
 Famous building finds signs of patchy recovery
 Sport World Cup action
 Analysts Edward Said the troublemaker in charge

In the Guardian 2 tabloid
 Woodstock 25 years on
 This chart to check the word for a second time
 Screen Denis Malcom to Tom Cruise and The Firm
 Style One minute yours a soap star the list
 Arts The woman who lived to complete a dictionary
 Science and Computer

48p
 Thursday
 September 10
 Published by News and Musicweek

The Guardian

Gunmen slaughter 19 at taxi rank in S Africa

RUC may call supergrass scheme back



FREE VCR WITH ANY PHONE.

£19m deficit threatens Conservative think-tank

News in brief

Pyramid-mania hits town

News in brief

Health minister reshapes office

Police officer's death

Police officer's death

Police officer's death

10 EUROPEAN NEWS
 Industrialists squeeze rivals out of 'united' market

East German firms stifled by west

Muslim leader seeks help from Clinton for better deal

Soaring prices threaten Ukraine

Takeover of village school

Croats defend camp conditions

Pyramid-mania hits town

News in brief

Health minister reshapes office

Police officer's death

Police officer's death

Police officer's death

Britain's most successful "quality," the conservative Daily Telegraph, stealthily introduced a new typeface, new layouts and color photographs. There was barely a murmur of complaint. "The idea was not to jolt or shock the readers," says the paper's redesign consultant, Edwin Taylor.

based on a grid of 12 horizontal divisions and introduced Monotype Helvetica and Stemple Garamond for headlines, as well as Monotype Nimrod for text. He also sectionalized the paper like a magazine, with tabloid format pull-outs, and introduced a striking masthead device with four cut-out headshots.

There were strong critics of the redesign. Clive Irving, designer of The Sunday Times and The Observer in the 1960s was reported saying The Guardian was "shooting itself in the foot" and criticized its "European" design derivation as "fatuous." Others said the new look was difficult to read, and that the tight format was "unnatural" for a newspaper, which should evolve its visual appearance out of the editorial values, not blithely accept a look imposed by an outsider. Even now, Edwin Taylor, who worked on a subsequent redesign of the conservative Daily Telegraph, sees The Guardian as a "liberal paper dressed in Fascist trimmings."

There is an element of truth in all the criticisms. The use of a magazine-like format and the absence of serif faces did call to mind Spanish, German or Swiss design, but then only the British could cite European-ness as a fault.

Hillman's system is not organic, growing naturally from the content, and Nimrod is not as flowing a text face as, say, Stanley Morison's Times New Roman (which served The Times for nearly 60 years) but layout and type combine to give the paper a powerful identity, which in a competitive environment, has to be an asset. "You should know what you're reading at a glance when you open the first page," says Hillman. There is no doubt with The Guardian. Hillman rests his case with the fact that The Guardian has actually experienced some growth in readership since 1988, and has moved into second place above the Times and Independent.

Redesign by Stealth: The Daily Telegraph

AT THE OTHER end of the political spectrum we encounter an entirely different redesign tactic. The unashamedly patriotic and middle-class Daily Telegraph (aka "Torygraph"), which has enjoyed the biggest circulation of the qualities for several years, followed The Independent and Guardian's lead in 1991 by calling

in "spatial editor" Edwin Taylor to address its peculiar dilemma. Conrad Black had recently purchased the paper, a brand-new editor, Max Hastings, had been appointed, and both recognized that the Telegraph needed to be repositioned: its readership was old, and literally dying off. Its look was "ancient and archaic," according to Taylor, but a radical change would be unacceptable to its conservative readership. A new typeface (New Face) based on the original Bodoni, was drawn by Walter Tracy and Shelley Winter to exploit the advantages of digitization, but only the bold version was being used; not the Roman.

Taylor's task, as he saw it, was to redesign the paper without any of its readers noticing. Rather than impose a new format on paper for the editorial team to figure out, he chose a kind of free market approach. This included recommendations for breaking up the insistent verticality of the old layout, by allowing stories to work across three columns and letting their content dictate what kind of space they needed. Taylor reintroduced the roman New Face, and added a bold sans serif, Franklin, for pointers to "disturb" the overly-comfortable balance of the existing fonts on the pages, and encouraged the use of more vital pictures.

Did it work? "I believe it did," says Taylor, "the paper has held its circulation, which in itself is an achievement." Many of its new readers were in fact coming from

There is a similar lack of explanation for the broadsheets' enthusiasm for color, apart from the sad excuse that everyone else is doing it. Here, The Times, Telegraph and now The Independent have taken another envious glance at the commercial success of the garish tabloids. Only The Financial Times and

New Times Millennium Demi Bold

diverted

M

New Times Millennium Bold

By MELVYN MARCKUS, CITY EDITOR

MIRROR Group Newspapers' extraordinary general meeting yesterday — which called for shareholders to approve the settlement of "sub-

The NatWest and the Midland (along with Lloyds and Goldman Sachs) have loans of £300 million secured on the administrator's 54.8 per cent

Nimrod Bold

T

taxes

By John Kampfner
in Moscow

address, Mr Ruskoy told deputies he would reverse most of the economic reforms of the past two years, slashing privatisation and re-establishing price controls, and give Rus-

The Daily Telegraph

Aa

Telegraph New Face (Roman)

THE TIMES

New Times Millennium Roman

more downmarket tabloids like The Daily Mail and Daily Express. "The Telegraph is really a tabloid parading as a broadsheet," says Taylor, "it doesn't try to teach you about ethics or society. It's the kind of thing a good chap doesn't mind taking on the train; it doesn't disturb his world or confuse him by creating too many issues so that he doubts himself."

A Bout of Plastic Surgery

IN THE TWO years since the Telegraph's revamp. The Times has introduced a new typeface, New Times Millennium, by Aurobind Patel, which attempts to recapture the robustness of Morison's classic Times New Roman, which was felt to have been lost in the transference from hot metal to phototypesetting. The Independent, too, has replaced its headline face with Mainstream's Plantin-based Aldine typeface, and revamped its page layouts in an effort to regain some of the clarity it feels has been lost in the evolution of the paper. While adaptive changes to cater for new production methods have a justification, the latest flurry of changes has been criticized in some quarters as design for design's sake. Taylor bemoans The Independent's newfound "lack of airiness, due to an excessive use of line rules," and Hillman questions the paper's motives: "I think The Guardian forced The Independent into a redesign when it didn't need it."

Guardian remain aloof: "Until someone learns to print decent color at high speed on newsprint," says Hillman, "I'll persuade The Guardian to stay black and white."

But such is the quality newspapers' dilemma. Do you move downmarket to attract tabloid readers and risk losing—as The Times did—that long-established and respected voice of authority? Do you keep redesigning in an effort to retain the interest of the "moveable" readership? Do you focus on an international readership and risk losing local readers? Or do you focus on a specific sector—as The Independent has focused on the arts—at the expense of the traditional beat of the newspaper, the breakfast companion that told you everything you needed to know?

The quality British newspaper has lost its crown. But in many ways, the dethroning of the newspaper has infused it with a new vitality. Gone is the old arrogant complacency, and tired, stodgy design. Gone too are the days when King George's physician speeded the King's death to ensure a position in the morning's Times. Now The Times has to fight with breakfast TV. It may be humbling, but it brings out a

"We hope you like it," wrote The Times' editor Simon Jenkins in an editorial introducing Millennium, the newspaper's new typeface, in November 1991. While Edwin Taylor of The Telegraph scorned its rival's attempts to reinvent typography to readers, the proud Times felt moved enough to explain that Millennium was essentially an update of Stanley Morison's New Times Roman of 1932 which aimed to recapture elements of the original that had been lost with the disappearance of metal typesetting.

PETER HALL

is a British journalist who specializes in design. He writes for several publications in England and the United States.

Research was assisted by London designer Julia Hamilton.

FRIDAY, SEPTEMBER 24, 2000

PLUNDERED TREASURE
The 15th-century treasure trove found in the ruins of a castle in the Cotswolds

STORM IN AN 'A' CUP
The 15th-century treasure trove found in the ruins of a castle in the Cotswolds

THE GREAT GOLF CLASH
Your guide to the new 'Clash' between Tiger Woods and Phil Mickele

Photo-finish decided by two votes as Manchester's bid to host Games comes a proud third

Sydney pips Peking to the Olympics

By Helen Ross and Ian Jones

SYDNEY was crowned the 2000 Olympic Games by the International Olympic Committee in a vote that was a close-run thing, with the city of Sydney, Australia, winning by a narrow margin over Peking, China. The vote was taken in a secret ballot at the IOC headquarters in Lausanne, Switzerland, on September 18.

The Sydney bid was led by Lord Coe, the former Olympic champion, who had been instrumental in securing the bid. The Peking bid was led by Juan Antonio Samaranch, the IOC president, who had been instrumental in securing the bid.

The vote was taken in a secret ballot at the IOC headquarters in Lausanne, Switzerland, on September 18. The Sydney bid was led by Lord Coe, the former Olympic champion, who had been instrumental in securing the bid. The Peking bid was led by Juan Antonio Samaranch, the IOC president, who had been instrumental in securing the bid.



Fireworks display over the Sydney Opera House when the city was crowned the 2000 Olympic Games.

Aussies call tune with schmaltzing Matilda

By Helen Ross and Ian Jones

THE AUSTRALIAN Olympic team is calling the tune in the lead-up to the 2000 Olympic Games. The team is leading the world in the number of medals won at the Sydney Games.

The Australian team has won a record number of medals at the Sydney Games. The team is leading the world in the number of medals won at the Sydney Games.

'Barney' MP may leave politics

By Helen Ross and Ian Jones

Barney Crook, the Labour MP for Glasgow, North East, is considering leaving politics. He has been a member of the House of Commons since 1997.

Barney Crook, the Labour MP for Glasgow, North East, is considering leaving politics. He has been a member of the House of Commons since 1997.

Yeltsin 'impeached' by banned Congress

By Helen Ross and Ian Jones

Vladimir Yeltsin, the Russian president, has been impeached by the Russian parliament. The parliament has voted to remove Yeltsin from office.

Vladimir Yeltsin, the Russian president, has been impeached by the Russian parliament. The parliament has voted to remove Yeltsin from office.

INSIDE: The Daily Telegraph, London, UK. Tel: 020 7779 7600. Fax: 020 7779 7601. Email: info@telegraph.co.uk

In the breakfast section: **The killing** - Murdoch's son in Baghdad? **Analysis** - Why the Pope has upset one of his former rivals **Football** - Jordan's best **Sport** - Ryder Cup: the course the big test **Joanna Coles** on the return of her Olympic dreams

In the Guardian 2, tabloid: **Leading the Left** - Party Show on TV **Smith and Mirinda** got it wrong **Sumner Moore** says romance can break your heart **Europe Doctors** on Bosnia **Paris makes** Madonna **David Miller** has his blues **Environment** - How and why **Made in China** - the stars

Manchester's last hurrah as Beijing looks to 2004

Homeland plan for SA whites

ANC in secret talks with Afrikaner right

The African National Congress (ANC) is in secret talks with the Afrikaner right-wing to plan a 'homeland' for white South Africans. The plan is to create a new province in the north-east of the country, where white farmers and business owners would be able to live in peace and security.

The ANC is in secret talks with the Afrikaner right-wing to plan a 'homeland' for white South Africans. The plan is to create a new province in the north-east of the country, where white farmers and business owners would be able to live in peace and security.



Sydney wins right to stage Olympiad 2000

Sydney wins right to stage Olympiad 2000

AFFAIRS OF THE OLYMPIAD

SYDNEY has won the right to stage the 2000 Olympic Games, beating Peking, China, in a vote taken by the International Olympic Committee (IOC) on September 18.

Sydney has won the right to stage the 2000 Olympic Games, beating Peking, China, in a vote taken by the International Olympic Committee (IOC) on September 18.

Ashdown sees 'no ceiling'

By Helen Ross and Ian Jones

John Major, the British Prime Minister, has said there is no ceiling on the number of British troops in Afghanistan. He has said that the number of troops will depend on the situation on the ground.

John Major, the British Prime Minister, has said there is no ceiling on the number of British troops in Afghanistan. He has said that the number of troops will depend on the situation on the ground.

Rejection of openly political campaigns will cut deal with Chinese and raise question of who is to blame

By Helen Ross and Ian Jones

The rejection of openly political campaigns by the British government will cut a deal with the Chinese government and raise the question of who is to blame for the situation in Tibet.

The rejection of openly political campaigns by the British government will cut a deal with the Chinese government and raise the question of who is to blame for the situation in Tibet.

INSIDE: The Guardian, London, UK. Tel: 020 7779 7600. Fax: 020 7779 7601. Email: info@guardian.co.uk

All the "qualities," except the dogged Guardian, have plunged into full-color, with varying results.

SECTION II: **21** Horror comic line to the Americas in Somalia **22** Women who lived for Britain **23** Bill Jordan on manufacturing industry **40** 'You were one of my players, I'll kick you out' - Taylor on the price

THE INDEPENDENT

WEDNESDAY 12 OCTOBER 1992



Confidential briefing paper says borrowing must be cut by £7bn; VAT could rise by 1.5%

Bank tells Clarke to raise taxes

By Helen Ross and Ian Jones

The Bank of England has told the government that borrowing must be cut by £7bn and VAT could rise by 1.5%.

The Bank of England has told the government that borrowing must be cut by £7bn and VAT could rise by 1.5%.

Waldegrave owns up to Iraq error

By Helen Ross and Ian Jones

John Major, the British Prime Minister, has said that there was an error in the Iraq dossier. He has said that the dossier was not as accurate as it was presented to be.

John Major, the British Prime Minister, has said that there was an error in the Iraq dossier. He has said that the dossier was not as accurate as it was presented to be.

IRA board of Semtex seized

By Helen Ross and Ian Jones

The IRA board of Semtex has been seized by the British government. The Semtex is a powerful explosive used by the IRA.

The IRA board of Semtex has been seized by the British government. The Semtex is a powerful explosive used by the IRA.

Judge advocates legalising drugs

By Helen Ross and Ian Jones

A judge has advocated legalising drugs. He has said that legalising drugs would reduce the harm caused by the drug trade.

A judge has advocated legalising drugs. He has said that legalising drugs would reduce the harm caused by the drug trade.

Flipper's trainer turns turtle

By Helen Ross and Ian Jones

The trainer of the flipper has turned turtle. He has said that he is no longer interested in the flipper.

The trainer of the flipper has turned turtle. He has said that he is no longer interested in the flipper.

Short keeps his cold in check to score first win

By Helen Ross and Ian Jones

David Short has kept his cold in check to score his first win. He has said that he is feeling better and is ready to play.

David Short has kept his cold in check to score his first win. He has said that he is feeling better and is ready to play.

INSIDE: The Independent, London, UK. Tel: 020 7779 7600. Fax: 020 7779 7601. Email: info@independent.co.uk

ANATOLE KALETSKY Economic success cannot buy votes **END OF THE LINE** Indians abandon the steam age **RUTH GLEDHILL** Songs of Praise in the market-place

THE TIMES

THURSDAY SEPTEMBER 9 1993

Deeper spending cuts ruled out

Major throws open door to tax increases

By Helen Ross and Ian Jones

John Major, the British Prime Minister, has said that deeper spending cuts are ruled out. He has said that he is open to the possibility of tax increases.

John Major, the British Prime Minister, has said that deeper spending cuts are ruled out. He has said that he is open to the possibility of tax increases.

19 killed in South African shooting

By Helen Ross and Ian Jones

Nineteen people were killed in a shooting in South Africa. The shooting was carried out by a group of white supremacists.

Nineteen people were killed in a shooting in South Africa. The shooting was carried out by a group of white supremacists.

Tories may have to remortgage HQ

By Helen Ross and Ian Jones

The Conservative Party may have to remortgage its headquarters. The party is facing a large bill for the headquarters.

The Conservative Party may have to remortgage its headquarters. The party is facing a large bill for the headquarters.

Women face new smear tests after nurse's blunder

By Helen Ross and Ian Jones

Women are facing new smear tests after a nurse's blunder. The nurse had used the wrong type of smear test.

Women are facing new smear tests after a nurse's blunder. The nurse had used the wrong type of smear test.

England coast to 3-0 victory

By Helen Ross and Ian Jones

England has won a 3-0 victory in a football match. The match was played between England and another team.

England has won a 3-0 victory in a football match. The match was played between England and another team.

HIGH INTEREST AND IMMEDIATE ACCESS? YOU CAN HAVE BOTH

The Ability National Instant Saver Account

Annual Interest Rate	10.00%
Minimum Deposit	£100
Maximum Deposit	£10,000
Minimum Withdrawal	£10
Maximum Withdrawal	£1,000
Interest Paid Monthly	Yes
Overdraft Facility	No
ATM Access	Yes
24 Hour Helpline	Yes

To find out more, just call 0800 123 456

ABILITY NATIONAL
The Bank of a Million

In pencil tests,
an animator's graphic signature
stands out



the pencil animator

An animator's first-hand account of the initial steps in creating a sensitive and emotional project

A "pencil test" is really an audition of dreams.

The creative process, the ethereal state which inspires the idea and storyline for animation, must inevitably come to earth and transmute itself into concrete imagery—storyboard drawings, concept sketches, character design models, scene layouts, timing (or exposure) charts, and sequential drawings on an animator's lightbox.

Eager to see characters and designs come to life, the animator first cradles a stack of preliminary drawings like a baby, and flips each sketch. One by one the drawings fall and the images appear to spring to life. But flipping is only an approximation of action, performance, timing and staging of characters. For an exact demonstration of how animation drawings will look and act on a screen in real time, there is no substitute for a pencil test, which involves photographing the rough penciled animation drawings frame-by-frame and projecting them over and over.

A pencil test—or "line test," as the British more accurately call it—is an important and necessary part of the animation process. It allows the animator to make changes before proceeding to the subsequent time- and money-consuming stages of coloring the drawings and final photography. I found pencil tests extremely useful in the creation of animation sequences for "Break the Silence—Kids Against Child Abuse," a network television special produced by Arnold Shapiro Productions, to be broadcast this spring.

As an animation designer/director, I specialize in producing animation that illuminates difficult subject matter—from child abandonment in *The World According to Garp*, to John Lennon's assassination in the Yoko Ono-produced *John Lennon Sketchbook*, to a child's battle against cancer in HBO's Academy Award-winning documentary "You Don't Have to Die," among others. "Break the Silence" proved to be an especially challenging assignment. In it, four children who have survived incest, abandonment, and sexual and physical abuse speak out in live-action interviews; at key points, animation blends seamlessly into their narratives to give powerful, sensitive expression to each one's experience.

In "Break the Silence," animation is used as a visual metaphor, not to show what abuse looks like, but how it feels emotionally to a child. This, in my opinion, is one advantage animation has over live-action: It magically translates the invisible—thoughts, emotions, attitudes—into visible imagery.

In researching drawings and testimonies by abuse survivors, I noticed a recurring symbol of large hands used to represent the abuser. Hands, therefore, are predominant in two of the "Break the Silence" animated segments. In one, a small girl named Xochitl (pronounced So-shee) describes forced sexual encounters with her stepfather, who is symbolized in the animation by a giant blue hand. A cartoon version of Xochitl and the hand are visualized not as static symbols, but as actors who project a range of attitudes and emotions. There are scenes of fear and loathing from the child as the hand bursts into her room like a ghostly snake, and waits, tapping its fingers impatiently on a bottom bunk bed for the right time (when the girl's mother has left) to delicately remove a blanket protecting the child and her teddy bear, and to descend on them like a thick blue fog.

The pencil test for this project revealed areas in all segments where the timing could be fine-tuned, poses could be strengthened and animation refined. And so it went throughout the film, with animators Eugene Salandra, Guy Moore and Ray Kosarin refining each scene.

Early Studio Animation

In the earliest days of studio animation (circa 1914-1929), animators never saw their work until it was in a finished film because producers like Max Fleischer (Betty Boop and Popeye) and Paul Terry (Farmer Alfalfa, Mighty Mouse) felt testing animation was a waste of time and money. In their opinion any animator worth his salt should already know exactly how things moved.

test: inline

by john canemaker

(Left Page) The pencil test offers an animator the chance to test-drive new work. This strip of rough sequential animation drawings from the upcoming TV special, "Break the Silence," was shot on film and transferred to video. Time code numbers at the bottom of the video screen provide a "meter" for editing purposes.

To illustrate the plight of Rachel, a neglected child, and the burden of her care on her alcoholic grandmother in the feature, designer/director John Canemaker first shows Rachel running and jumping to embrace her grandmother. The grandmother is knocked off-balance by the child, and in the third scene, both grandmother and child fall helplessly into a giant gin bottle.

Pictured behind the six panels here is a blow-up of a subsequent sequence in which the unwanted child Rachel is tossed from house to house by a series of anthropomorphic foster homes.

**Most animators
prefer pencil tests to the final
look of the films**

"I never saw what I animated," legendary animator Vladimir Tytla once recalled about working at Terrytoons in the 1920s and '30s on silent and early sound animated films. "We would catch a movie once every two weeks to see a scene we had experimented on for drawing or spacing or timing, but we couldn't get much benefit from one viewing...the whole thing whizzed by."

Pencil tests were invented at the Walt Disney studio around 1930, because Walt was a perfectionist of epic proportions. Overnight, a day's worth of animator's rough drawings would be shot onto negative film for viewing and criticism the following morning.

The look of pencil tests can, at first, be difficult to decipher. A number of levels of paper drawings might be superimposed on each other for each frame of film, and underlit and shot, lending the image a differing texture in each frame and causing a flicker. Characters may appear to walk right through sets and props, and details are often missing.

"There must always be an initial shock when what one has been planning in the imagination for months appears in reality for the first time," wrote Harvard art professor Robert D. Feild in the book, *The Art of Walt Disney*, with great understatement in 1942 regarding pencil tests for Walt Disney's *Fantasia*. "What happens upon the screen is for a time shrouded in mystery," explained Feild. "By degrees, the lines are seen to embrace forms, and recognizable characters appear, full of vitality yet of ghost-like transparency. Occasionally they seem entirely to disappear, only to reappear, overlapping one another in a tangle of limbs...Is that a hippopotamus dancing upon the screen? Am I seeing it with my own eyes? Or am I still only imagining...Is that the way we intended her to look? Similar questions arise in the minds of observers as the fruits of their endeavors begin to mature before their eyes."

In the late '30s, Alexander Woollcott visited Disney's studio and, according to animators Frank Thomas and Ollie Johnston who were there, "was greatly impressed by the pencil tests he was shown." Which caused Woollcott "to state that there was more creativity in this form than in any finished animation."

Frank Lloyd Wright agreed with this observation on a subsequent visit, though, according to author/critic Richard Schickel, "Disney was reportedly puzzled by the architect's suggestion that he ought to distribute his animators' black and white roughs that were projected for his edification and not bother with polishing them to their customary high gloss...in his most imperious manner [Wright cried], 'Walt Disney, you too can be a prophet!' To which Disney replied...'You want me to make pictures like that?'"

Preliminary drawings by Raphael, Leonardo and Daumier, among many other artists, are considered beautiful, and can be said to be like animator's pencil test roughs, in that the master's drawings seek order out of creative chaos and present motion through a fluttering repetition of layered lines. Baudelaire called Daumier an artist "of the fleeting moment and of all it suggests of the eternal."

Animators are modern artists "of the fleeting moment," and most of them prefer pencil tests to the final look of the films, simply because after the initial rough drawings are cleaned up, traced in ink and painted, the juiciness of the original art has been squeezed out. Besides, there is the ego factor: in pencil tests, each animator's graphic signature stands out, and the sweaty act of creation lives in every nervous individualistic line, in every erasure and multiple stroke of colored pencils.

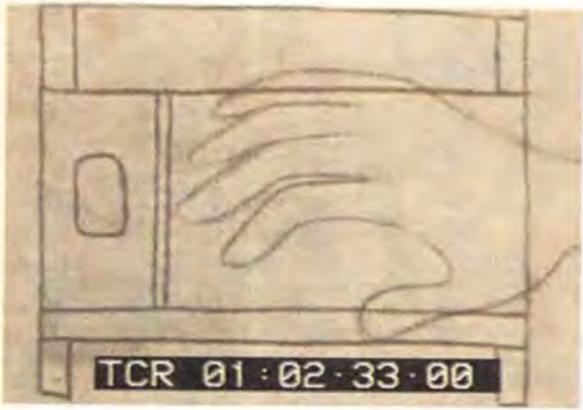
Pencil tests are invisible thought (and re-thinking) made visible, manifested in brave and bold suggestions for actions in time, gestures, expressions and emotions. Pencil tests represent a search for perfection—for the perfect pose that, when added sequentially to other poses, will bring a fluidity of movement and (hopefully) a flicker of life.

IN ADDITION TO PRODUCING/DESIGNING/DIRECTING ANIMATED FILMS FOR TELEVISION, JOHN CANEMAKER IS THE AUTHOR OF FOUR BOOKS ON ANIMATION HISTORY, INCLUDING *WINSOR MCCAY—HIS LIFE AND ART* AND *FELIX—THE TWISTED TALE OF THE WORLD'S MOST FAMOUS CAT*. HE IS ASSOCIATE PROFESSOR/CHAIR OF THE ANIMATION PROGRAM AT NEW YORK UNIVERSITY'S TISCH SCHOOL OF THE ARTS.

1. A giant hand symbolizes an abusive stepfather in another sequence from "Break the Silence." The pencil test shows the hand tapping impatiently on the bottom half of a bunk bed. When the child Xochitl's mother leaves for work, the hand rises to the top bunk to remove the little girl's blanket, leaving her vulnerable. The test gives the animator and director a sense of the timing and staging of this sequence.

2. Large hands are symbols which often appear in drawings by abuse survivors. Canemaker uses the symbol again in a sequence depicting the helplessness of a boy whose adult abuser's hand becomes a giant entrapping cage.

3. An abusive father becomes a belt-wielding octopus to his two frightened children.



ITC

ITC HAS OBTAINED THE RIGHTS TO CHARTER, A CLASSIC TYPEFACE DESIGNED BY MATTHEW CARTER

CHIA

AND RELEASED IN 1987 AS BITSTREAM'S



FIRST ORIGINAL TYPEFACE DESIGN.

RTER™

ITC CHARTER FOLLOWS *traditional 18th century Roman types in proportion and form, but with some very untraditional traits of its own.*

Among its classic characteristics are the relatively narrow capitals which are similar in proportion to late oldstyle designs. The serif structure of the italic (which is similar to the roman in design) and the engraver's forms in the italic letters a, d and q derive from types cut by P.S. Fournier in Paris in the 1740s.

THE SERIFS IN ITC Charter, however, deviate from tradition. They are square in form, and not as delicate as those found in Fournier designs. The lowercase ball-terminals have a straight trailing edge and the lowercase italic proportions are almost as wide as in the roman. And finally, the contrast in stroke weights is less severe than Fournier's. These adaptations were made because ITC Charter was designed to be a highly legible text face for use on both laser printers and high resolution imagesetters.

STRIVING FOR LEGIBILITY **Square serif types are long known for their durability under difficult printing conditions. Their more open lowercase proportions aid character legibility and typographic readability. Carter chose to temper these rugged design traits with the style of Fournier's designs as a fresh alternative to other square serif designs. For the same reason, character stroke weights have been moderated to avoid "dazzling" in text sizes.**

A TRADITION IN TYPE **Matthew Carter inherited a legacy of type design and type founding. His father, Harry Carter, was a renowned type historian and archivist for the Oxford University Press.**

ITC CHARTER FOLLOWS traditional 18th century Roman types in proportion and form, but with some very untraditional traits of its own. Among its classic characteristics are the relatively narrow capitals which are similar in proportion to late old-style designs. The serif structure of the italic (which is similar to the roman in design), and the engraver's forms in the italic letters *a*, *d* and *q* derive from types cut by P.S. Fournier in Paris in the 1740s.

THE SERIFS IN ITC CHARTER, HOWEVER, DEVIATE FROM TRADITION. THEY ARE SQUARE IN FORM, AND NOT AS DELICATE AS THOSE FOUND IN FOURNIER DESIGNS. THE LOWERCASE BALL-TERMINALS HAVE A STRAIGHT TRAILING EDGE AND THE LOWERCASE ITALIC PROPORTIONS ARE ALMOST AS WIDE AS IN THE ROMAN. AND FINALLY, THE CONTRAST IN STROKE WEIGHTS IS LESS SEVERE THAN FOURNIER'S. THESE ADAPTATIONS WERE MADE BECAUSE ITC CHARTER WAS DESIGNED TO BE A HIGHLY LEGIBLE TEXT FACE FOR USE ON BOTH LASER PRINTERS AND HIGH RESOLUTION IMAGESETTERS.

Striving for Legibility
Square serif types are long known for their durability under difficult printing conditions: their more open lowercase proportions aid character legibility and typographic readability. Carter chose to temper these rugged design traits with the style of Fournier's designs as a fresh alternative to other square serif designs. For the same reason, character stroke weights have been moderated to avoid "dazzling" in text sizes.

A Tradition in Type
Matthew Carter inherited a legacy of type design and type founding. His father, Harry Carter, was a renowned type historian and archivist for the Oxford University Press. At the age of 19, Matthew studied punchcutting with P. H. Rädisch at the Enschedé type foundry, and has been designing type ever since. Following a long association with Linotype, in 1981 Carter

co-founded Bitstream Inc., the first digital type foundry. Currently he is involved in a new venture: Carter and Cone Type, Inc., an independent type foundry he started with Cherie Cone, another Bitstream co-founder.

Other faces designed by Carter include Snell Roundhand, Olympian, Bell Centennial, ITC Galliard®, and most recently, Mantinia.

Availability

ITC Charter is available in Roman, Bold and Black weights with corresponding italics. Small caps have been created for the Roman and Bold weights. Oldstyle figures are available in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on or after November 15, 1993, depending on each manufacturer's release schedule.

At the age of 19, Matthew studied punchcutting with P. H. Rädisch at the Enschedé type foundry, and has been designing type ever since. Following a long association with Linotype, in 1981 Carter co-founded Bitstream Inc., the first digital type foundry. Currently he is involved in a new venture: Carter and Cone Type, Inc., an independent type foundry he started with Cherie Cone, another Bitstream co-founder.

OTHER FACES DESIGNED by Carter include Snell Roundhand, Olympian, Bell Centennial, ITC Galliard®, and most recently, Mantinia.

AVAILABILITY ITC Charter is available in Roman, Bold and Black weights with corresponding italics. Small caps have been created for the Roman and Bold weights. Oldstyle figures are available in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity.

These new typefaces will be available to the public on or after November 15, 1993, depending on each manufacturer's release schedule. 

11.15.

[ITC CHARTER REGULAR]

[ITC CHARTER BOLD]

[ITC CHARTER BLACK]

Aa

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 WXYZabcdefghijklmnop
 ghijklmnopqrstuv
 wxyz12345678
 90&\$¢£%ÇøÆ
 Œßçøæœfi fl[^]~°
 (:;,.!?!?--“”/ #*)
 [†‡§»«12345678
 90]ABCDEFGHI
 JKLMNOPQRSTU
 VWXYZ

[ITC CHARTER REGULAR 8/10]

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

[ITC CHARTER REGULAR 10/12]

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

[ITC CHARTER REGULAR 12/14]

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

[ITC CHARTER REGULAR 14/16]

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

ABCDEFGHIJK
 LMNOPQRSTU
 VWXYZabcdef
 ghijklmnopqrs
 tuvwxxyz12345
 67890&\$¢£%Ç
 øÆŒŒßçøæœfi
 fl[^]~° (:;,.!?!?--“”
 / #*) [†‡§»«123
 4567890] ABCD
 EFGHIJKLMNOP
 QRSTUVWXYZ

[ITC CHARTER BOLD 8/10]

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

[ITC CHARTER BOLD 10/12]

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

[ITC CHARTER BOLD 12/14]

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 p

[ITC CHARTER BOLD 14/16]

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 con

ABCDEFGHI
 JKLMNOPQR
 STUVWXYZ
 abcdefghijkl
 mnopqrstuv
 wxyz123456
 7890&\$¢£%
 ÇøÆŒŒßçø
 æœfi fl[^]~° (:;,.
 !?!?--“”/ #*)
 [†‡§»«123456
 7890]

[ITC CHARTER BLACK 8/10]

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 unorth

[ITC CHARTER BLACK 10/12]

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 integra

[ITC CHARTER BLACK 12/14]

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 contempor

[ITC CHARTER BLACK 14/16]

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer m

ABCDEFGHI
 JKLMNOPQRS
 TUVWXYZ
 abcdefghijklm
 nopqrstuvwxyz
 xyz12345678
 90&\$¢£%
 Ç Ø Æ Œ ß ç ø æ
 ã fi fl ^ ~ ° (: ; , .
 ! ? - - " " / # *) [†
 ‡ § » « 1 2 3 4 5 6
 7 8 9 0]

[ITC CHARTER REGULAR ITALIC 8/10]

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, mi

[ITC CHARTER REGULAR ITALIC 10/12]

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 unortho

[ITC CHARTER REGULAR ITALIC 12/14]

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

[ITC CHARTER REGULAR ITALIC 14/16]

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

ABCDEFGHI
 JKLMNOPQR
 STUVWXYZ
 abcdefghijklm
 nopqrstuvwxyz
 xyz12345678
 90&\$¢£%Ç
 Ø Æ Œ ß ç ø æ ö
 fi fl ^ ~ ° (: ; , . ! ?
 - - " " / # *) [† ‡
 § » « 1 2 3 4 5 6 7
 8 9 0]

[ITC CHARTER BOLD ITALIC 8/10]

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

[ITC CHARTER BOLD ITALIC 10/12]

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 dem

[ITC CHARTER BOLD ITALIC 12/14]

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 p

[ITC CHARTER BOLD ITALIC 14/16]

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 contem

ABCDEFGHIJ
 KLMNOPQ
 RSTUVWXYZ
 abcdefghijk
 lmnopqrstuv
 wxyz12345
 67890&\$¢£%
 Ç Ø Æ Œ ß ç ø
 æ ö fi fl ^ ~ ° (: ; , .
 ! ? - - " " / # *)
 [† ‡ § » « 1 2 3 4 5 6
 7 8 9 0]

[ITC CHARTER BLACK ITALIC 8/10]

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

[ITC CHARTER BLACK ITALIC 10/12]

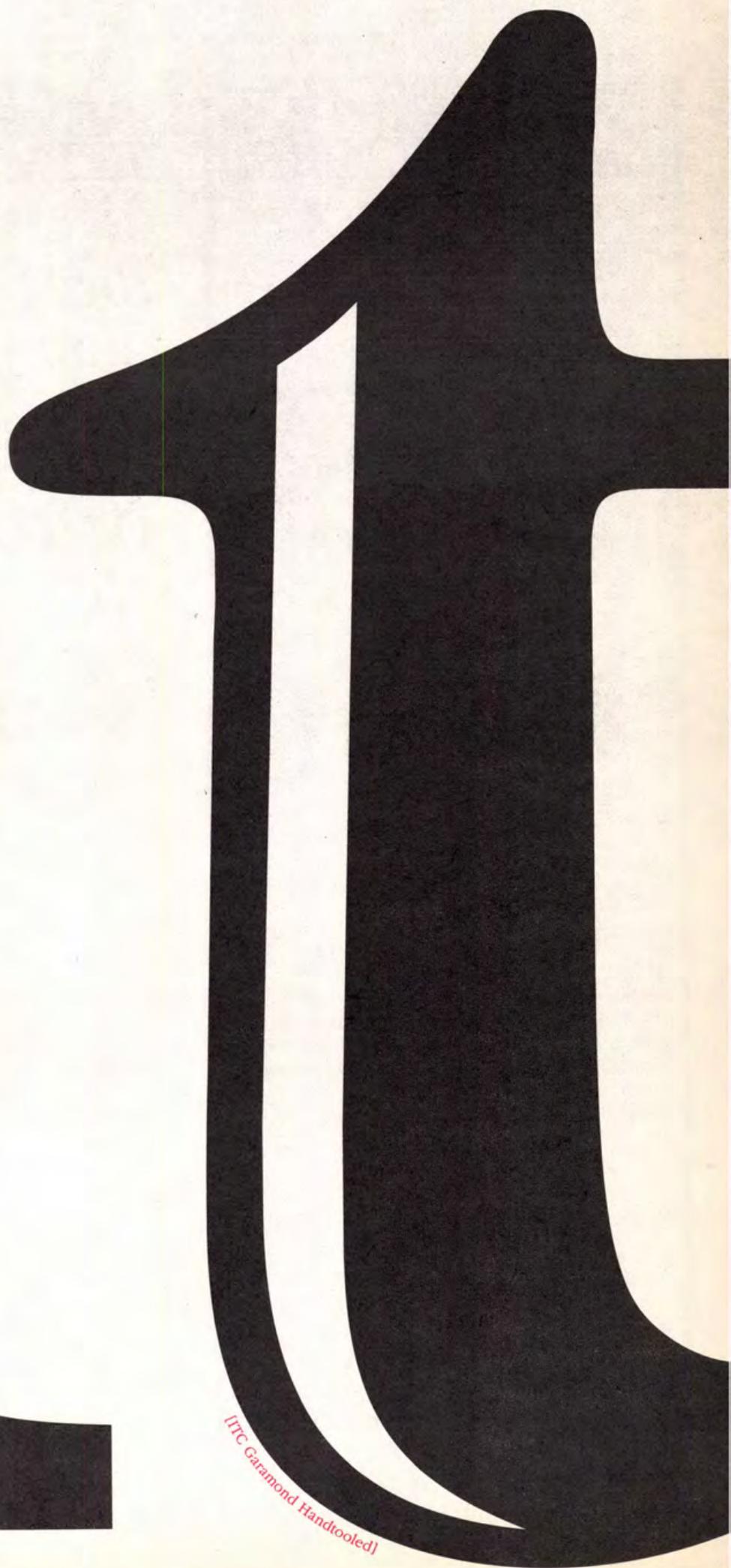
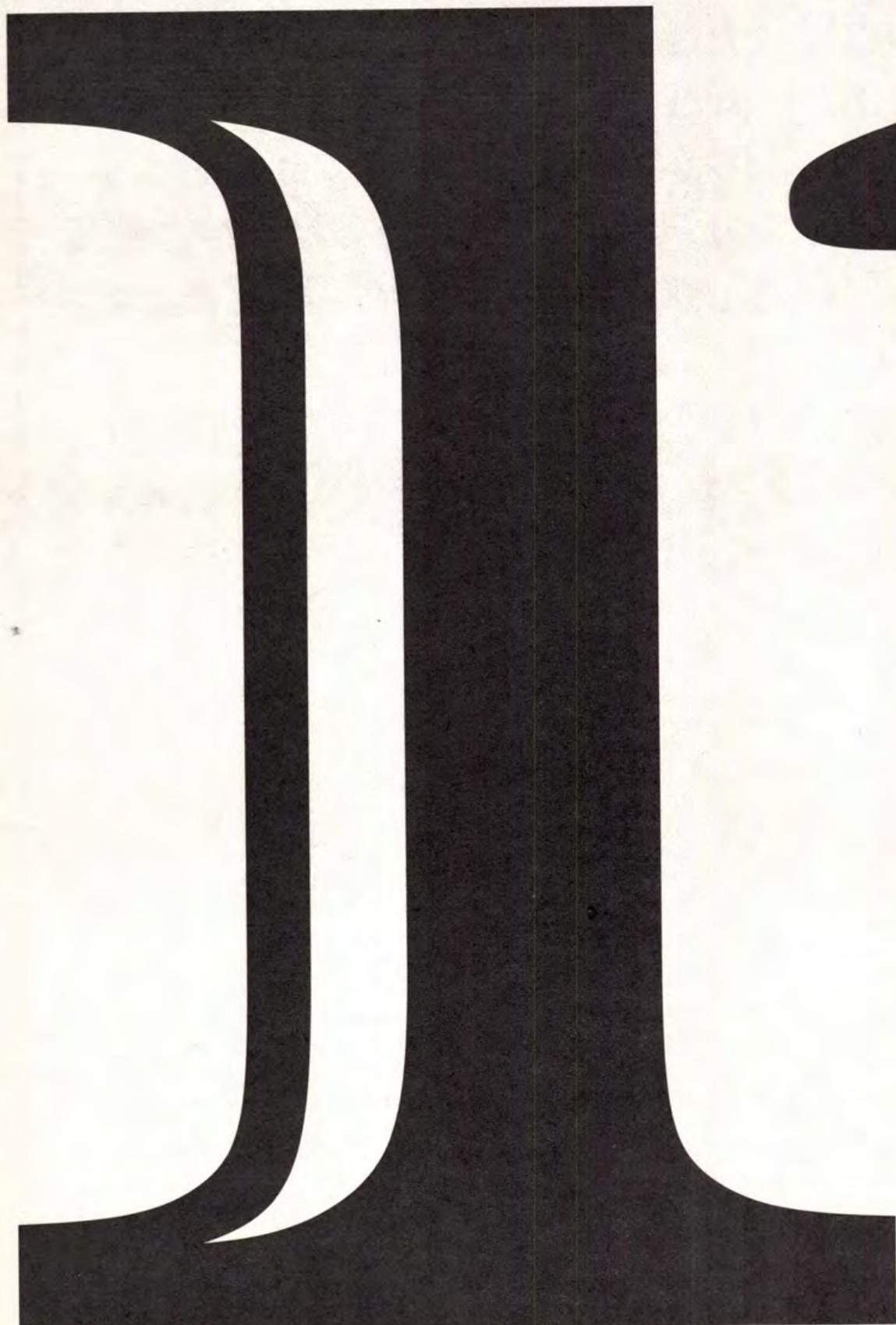
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration o

[ITC CHARTER BLACK ITALIC 12/14]

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

[ITC CHARTER BLACK ITALIC 14/16]

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer m



[ITC Century Handtooled]

[ITC Garamond Handtooled]



[ITC HANDTOOLED SERIES BY ED BENGUIAT]

[ITC Cheltenham Handtooled]

ITC Century Handtooled

Century

ITC Cheltenham Handtooled

Cheltenham

ITC Garamond Handtooled

Garamond

THREE OF ITC'S most popular type families, *ITC Cheltenham*, *ITC Century*® and *ITC Garamond*, now have special “handtooled” variants to round out their family offerings. Handtooled designs are special display versions of type designs which

have a distinctive highlight engraved or “tooled” into the left side of the character strokes. This seemingly simple design trait is actually quite difficult to add properly to an existing design. Even with the capabilities of current digital technology and sophisticated software design programs, handtooling a typeface is still best done manually. For this reason, ITC asked Ed Benguiat to undertake these three new designs.

y Benguiat has been creating designs to his credit were created technology. In developing this series, creating a perfectly proportioned incision weights of ITC Century, ITC Cheltenham



typefaces for over 30 years, and virtually all of the 200 by hand without the aid of design software or computer Benguiat was challenged with the demanding task of cre- into the character strokes of every character in the bold and ITC Garamond. The process was time-consuming

and tedious, requiring a sensitive eye and a careful hand, but the results provide a valuable range of new display typefaces.

Handtooling lends a completely new personality to most typeface designs; they take on the elegant strength of letters incised in smooth granite or fine marble. As a result of this process, handtooled designs acquire an authority and grace not typical of most display typefaces.

h a m Although first introduced as early as the middle of the 19th century, handtooled designs became popular additions to type families in the early 20th century. Many classic faces, including those by Frederic Goudy, Oswald Cooper and Morris Fuller Benton, had handtooled variants created

for them. But most, however, were limited in character complement and in the range of point sizes available. The ITC Handtooled series maintains all the dignity and charm of these earlier designs—and adds the flexibility and versatility of current fonts and imaging technologies.

The ITC Handtooled series is available in roman and italic designs for the bold weights of ITC Century, ITC Cheltenham and ITC Garamond typefaces. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other

o n d ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on or after November 15, 1993, depending on each manufacturer's release schedule. 

The music known as the blues has distinct characteristics—a strong 12-bar bass line, whining and soulful guitar riffs, gritty and seductive lyrics—and strong stylists whose signature sounds can be recognized in the first few notes of any song.

Reissues of blues masters and new releases

have to appeal to the blues aficionado who collects everything, as well as to a growing broader audience. The packaging of these CDs, therefore, must have a strong visual impact and must evoke the sounds, the spirit and the feeling of the blues.

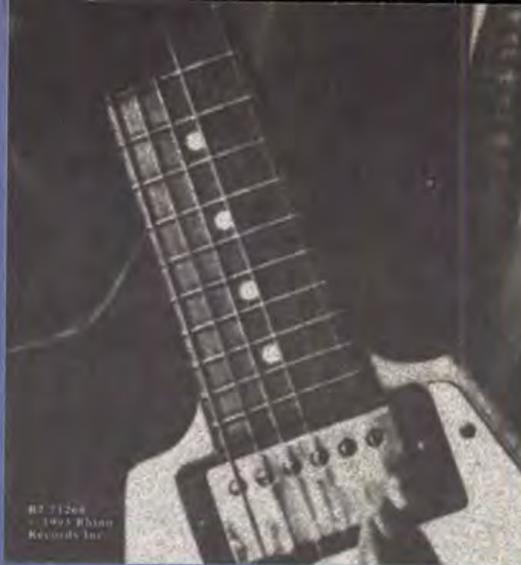
Shades of Blue



Blues packaging

appeals to a broad audience

By Margaret Richardson



R2 71266
© 1993 Rhino
Records Inc.



▲ Photo on flip side of CD cover from Disc One of Albert King: The Ultimate Collection, a two-CD boxed set with accompanying booklet.



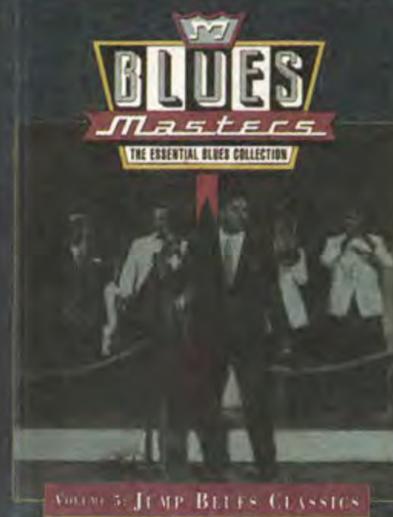
▲ CD cover (front) for Albert King: The Ultimate Collection (Rhino). Art Direction, Geoff Gans; design, Rachel Gutek.



▲ Cover for John Mayall, Wake Up Call (Silvertone). Art direction, W.R. Tyler/Bill Tyler Designs; photography, Richard McLaurin; hand lettering, John Mayall. (Above right) Disc design for Wake Up Call.

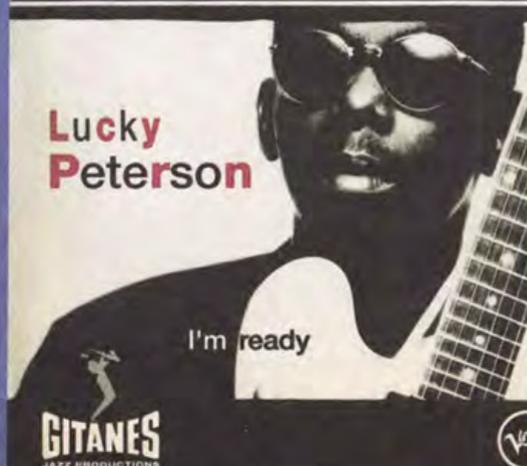


▲ Back cover of liner notes for B.B. King, Blues Summit (MCA). Art Direction, Vartan; design, O'Brien. (Above) Disc design for Blues Summit.



▲ Detail of photograph for Johnny Adams, Walking on a Tightrope: The Songs of Percy Mayfield (Rounder). Producer Scott Billington is also art director (these are his shoes). Photography, Rick Olivier.

▲ Cover for Lucky Peterson, I'm Ready (Verve). Cover photography, Carol Friedman; art direction, Patrice Beauséjour; design, CB Graphic.



▲ Cover for Jump Blues Classics, Vol. 5 of Blues Masters: The Essential Blues Collection (Rhino). Art Direction, Geoff Gans; logo design, Glenn Parsons; package design, Rachel Gutek and Brigid Pearson. (Right) Disc for Harmonica Classics (Vol. 4 of the Blues Masters collection).



B

For retrospective collections of blues classics, designers have created interrelated visual packages, as in the two sets featured here: King of the Blues presenting the work of B.B. King and Lightnin' Hopkins featuring that performer's complete Prestige/Bluesville recordings. Not only does each package give an iconic identity to the featured musician, but each projects the distinctive blues style of the artist.



B.B. King's King of the Blues is a boxed 4-CD package (MCA) tracing King's life and music. The CDs include recordings from 1949 through 1991 including previously unreleased material. Each element of the package featured here works to capture the quintessential B.B. King. Art direction, Vartan; design, O'Brien for Cimar-ron/Bacon/O'Brien.

Fantasy, Inc. has issued the 7-CD set of Lightnin' Hopkins: The Complete Prestige/Bluesville Recordings from 11 albums (and a previously unissued concert). Each part of the package reinforces the Hopkins legend, including the comprehensive booklet (visuals seen here). Art direction, Phil Carroll; package design, Georgia Gillfillan; additional design, Jamie Putnam and Jerri Lynn.



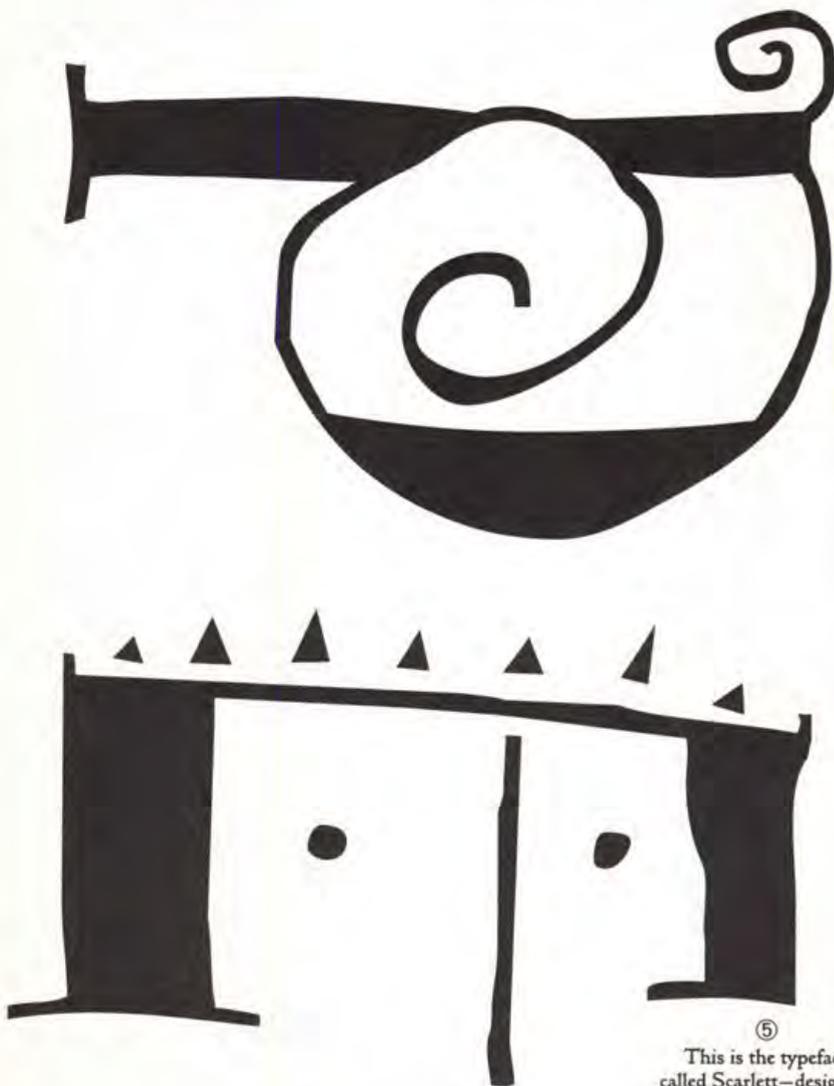
Gary Walker, morning show host and music director at WBGO (also known as Jazz 88, 88.3 FM, Newark) recommends these current releases for someone starting to collect blues as well as for the seasoned blues lover: Lucky Peterson, *I'm Ready*, Verve • B.B. King, *King of the Blues* (4 CDs), MCA • John Mayall, *Wake Up Call*, Silverstone • Albert King, *Ultimate Collection*, Rhino • Various Artists, *Blues Masters series* (15 CDs), Rhino • Jimmy Witherspoon, *Evenin' Blues*, Prestige • Johnny Adams, *Walking on a Tightrope*, Rounder



FONTGRAPHER
SOLVES A WIDE RANGE OF
TYPOGRAPHIC PROBLEMS

BY ROBIN WILLIAMS

Transforming type



⑤ This is the typeface called Scarlett—designed, produced and sold by my daughter.

Even with thousands of digital typefaces on the market to choose from, sometimes you need something that isn't quite there, such as a specialized font or a few characters for one part of a project. Or maybe you simply need to tweak an existing character.

There are several programs available for creating and manipulating fonts, but the most versatile is Fontographer from Altsys. Fontographer is a very deep program, in that it has all the tools necessary to create typefaces of the most exacting and professional standards. But it is also very intuitive and elegant, and you can work with it for five minutes or a couple of hours to solve a number of typographic problems.

Of course you can make fundamental changes in Fontographer, such as creating fractions, turning a TrueType font into a PostScript font or creating fonts for the NeXT, the Sun, and Windows systems. But there are other problems that you may not have realized can be solved with Fontographer, and with the very recent release of version 4.0, it is easier than ever to implement efficient and effective solutions. Here are some examples to consider:

A children's book publisher needed to change a few characters in the primary serif font it uses. The company wanted a one-story "a" and a one-story "g" (letters not typically found in serif fonts) in their learn-to-read books so that children would not confuse the a's and g's they are taught to write with the ones they are taught to read. Fontographer was used to change the forms of those characters.

Many shareware and freeware fonts are missing the bullet (or the em dash, the slash, the quotation marks, etc.), but you can add one to the font in two minutes. Have you ever needed a Zapf Dingbat arrow pointing to the left? It takes less than thirty seconds to copy and flip these two arrows and add them to the font (see figure 1).

I had a call from a man who was struggling with typesetting the Hawaiian language with its numerous accent marks over letters. I suggested he use Fontographer and copy the accent marks he needed, copy the characters



① Sometimes you want arrows to point in the other direction without having to rotate the text. (30 seconds)



② To create accented and flopped characters was a matter of seconds. I also copied the stress mark and had Fontographer make it a little bolder. (20 seconds per character)



③ I don't recommend you arbitrarily make your fonts heavier or lighter or slanted, but occasionally it can get you out of a pinch or help you create a special effect. (2 minutes)

they belong with, and paste the two of them together into an unused character space. This simple technique would also work should you need to add special characters to set pronunciations for a dictionary or similar reference work (see figure 2).

Have you ever needed a font to be slightly heavier in weight, but not bold, so you could reverse it successfully (see figure 3)? Or did you need a font just ever so slightly slanted—or perhaps radically slanted? Fontographer can take a copy of your whole font or just selected characters and add the weight or slant you need with the click of a button.

A friend recently wrote me with this question: "You are too young to remember the **interrabang** (a combination question mark and exclamation point) which had its 15 minutes about a generation ago. How can it be resuscitated? Can you make one up and attach it as a pi character? That would be a true contribution to The Cause!" The answer: Open any font in Fontographer, then copy the exclamation point and paste it into an empty character space. Copy the question mark and paste it into the same space. Eliminate one of the dots, adjust the spacing, and there you have it (see figure 4).

Sometimes a project needs a specialty typeface that may be so bizarre you know you won't find it commercially. Using Fontographer to create a specialty font is so incredibly easy that you could turn designing a typeface into a family project. At left is the typeface my seven-year-old daughter, Scarlett, designed for the chapter heads in the computer dictionary I just wrote. She drew the original letters onto tissue paper, then we recreated their free forms right on the screen (see figure 5).

Wouldn't it be handy to have your signature as a keystroke? If you're good with a mouse or if you have a tablet with a stylus, you can turn your signature into a character right on the screen. Or if you have a scanner, simply write your name, scan it in, and turn the image into a character. If you're feeling ambitious, you can write out the alphabet, scan it in, and turn your own handwriting into a font. To add texture, draw



④ The interrabang would have to be separately created in each font to match, but it doesn't take long. (6 minutes)



⑥ I used a heavy marker on a paper towel, scanned it in, and used the auto-trace feature. (About 1.5 minutes per character, after scanning.)



⑦ You can see that it didn't take much to tweak the curves into female forms (the figures above are the original characters). (7 minutes per character)



⑧ It took about 5 seconds to choose "Import..." from the File menu and add this EPS graphic as a character.

the alphabet on a paper towel or sandpaper instead of on smooth paper (see figure 6). Or you can choose the calligraphic pen tool, choose a stroke width and angle, and draw a calligraphic font directly onto the screen. It's easiest with a tablet and stylus, but you can do interesting things with the mouse as well.

You can transform picture font characters to suit your purpose. For instance, I love the font Printers Ornaments M from Richard Beatty Designs, but all these wonderful characters are men. I copied a couple, pasted them into unused spaces, adjusted a few points, and now I have these nice female figures, too (see figure 7). Or, if you have an EPS file of a graphic, you can simply import the EPS file into any font and it becomes a character (see figure 8).

Create specially adapted swashes or distinctive characters to act as part of your logo or masthead. In Figure 9, I took the letter o in the font Addled (from FontBank) and a character from the wonderful picture font Birds (from FontHaus) and made a new, composite character.

With Fontographer's new drawing tools, you can create instant blats of all sorts, simple and complex (see figure 10). And use the drawing tools to add your own interesting dingbats to an existing font. Use them as bullets, borders, graphics or graphic elements (see figure 11).

Fontographer also has a new Blend command, with which you can take two existing fonts and then create hundreds of variations on the blend. It's the morph tool for fonts!

The times noted on these examples are the actual times it took me to generate the characters you see. Fontographer 4.0, released just a few months ago, is more intuitive and easier than ever (truly, it is simple to use); many dialog boxes provide Easy or Advanced options, and the manual is very helpful. All of these features further improve a tool which eases the design process and helps designers solve typographic problems more quickly, efficiently and creatively.



⑨ Of course I could create this entire word as a graphic image, but by making the composite character I can just type the new "o" whenever and wherever I like. (7 minutes)



⑩ You can create many kinds of blats, both useful and useless. (About 1 minute each)



⑪ Dingbats, of course, are always useful in so many ways. This is part of Scarlett's font. (3-5 minutes)

ROBIN WILLIAMS is the author of several books, including *The Little Mac Book* and *The Mac is not a Typewriter* (Peachpit Press). Her latest book from Peachpit is *Jargon: An Informal Dictionary of Computer Terms*.

TO ORDER CALL TOLL FREE 1 (800) 326 TYPE

A*I Parsons

REGULAR HEADY

\$74.95

BUNDLES

PARTNER & AMBERLANDS \$74.95

OT & PROSPERA II \$109.95

KOCH ANTIQUA & NEULAND \$109.95

PROSPERA II & KOCH ANTIQUA \$124.95

WOODTYPE SERIES \$74.95

EGYPTIANES & NEULAND \$74.95

FONT SAMPLER \$34.95

FONT BUNDLES \$219.00

CALL FOR A FREE CATALOG TODAY

ALPHABETS, INC.

Post Office Box 5448, Evanston, IL 60204
 AppleLink: ALPHABETS / Facsimile 708 328 1922
 CompuServe: 73308,2703

ASK FOR ALPHABETS AT FONTSHOP, PRECISION TYPE AND FONTMAKERS

GeoPoint, Inc.

GeoPoint, Inc. (San Francisco, CA) was founded in 1993 to develop and publish business, educational and entertainment software. GeoPoint signed a licensing agreement with International Typeface Corporation (ITC) to use ITC Zapf Dingbats® in its BaseMap™ software. BaseMap, a map-making tool for the Apple Macintosh®, now uses ITC Zapf Dingbats as symbols that can be plotted with latitude/longitude precision on any map.

GeoPoint, Inc.
401 China Basin Street,
Ste 200
San Francisco, CA 94107
Phone: (415) 957-1560
Fax: (415) 957-1644

The Software Construction Company, Inc.

The Software Construction Company, Inc. (College Station, TX) provides high resolution PostScript® packages to original equipment manufacturers, value-added resellers and dealers. Under a licensing agreement with International Typeface Corporation (ITC), The Software Construction Company, Inc. (SCC) now offers the entire 35 basic PostScript® Type 1 fonts, ten of which are ITC® typefaces, in SCC's PostScript RIP, X-Script™. X-Script is available as an embedded or stand-alone RIP on a variety of platforms including Apple Macintosh, IBM PC, MIPS, NeXT, Am29000™ and 680X0 platforms.

The Software Construction Company, Inc.
2900B Longmire Drive
College Station, TX 77845
Phone: (409) 696-5432
Fax: (409) 696-0684

by Barry Zuber

**Hardware****Upgrade Your LaserWriter**

The *Accel-a-Writer* is a hardware controller that upgrades most Apple LaserWriter and HP LaserJet printers to 600 dots-per-inch resolution. The controller also increases processing speed, provides more connectivity options and additional flexibility. Virtual Disk Technology allows users to download up to 30 fonts directly on the controller without the use of an external hard drive. XANTE Corporation. \$1195. 2559 Emogene Street, Mobile, AL 36606. (205) 476-8189.

Rainbow Color Proofing

The *3M Rainbow*® desktop color proofing system produces high-quality color proofs with 300 continuous pixels per inch, in as little as five minutes. The 3M Rainbow system is the only digital PostScript proofing system that allows the user to view trap and overprint information before making films. For Macintosh. 3M Printing and Publishing Systems Division, 3M Center Bldg. 223-2N-01, St. Paul, MN 55144. (800) 328-1684.

Energy-Saving Monitors

Radius Inc. has begun shipping two monitors designed to be energy-efficient and meet the U.S. EPA Energy Star compliance specifications. The *Two Page Display/20gs*™ and the *Two Page Display/21gs*™ are gray-scale displays designed for desktop publishing and professional two-page publishing applications. With Radius' PowerSaver software, the monitors can power down to 12 watts at user-specified time periods, an 87% reduction in overall power consumption. The display can return to full power operation in a few seconds, eliminating any impact on

productivity. The monitors are fully compatible with the built-in video offered with Apple Quadra™ and AV Macintosh® computers. For Macintosh. Two Page Display/20gs \$999, Two Page Display/21gs \$1199. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. (408) 434-1010.

Edge-to-Edge Printing

The *QMS 860 Plus Print System* is a new 1200 x 600 dot-per-inch laser printer that supports true 11" x 17" edge-to-edge printing at an affordable price. The 860 Plus is specially designed to meet the needs of professional designers with 100 gray shades at 85 line screens per inch, and imaging to the edge of the page to support bleeds. The printer offers extensive network connectivity and multi-platform support. Features of the 860 Plus include: PostScript® Level 2 support, Apple LocalTalk™, serial and parallel ports, optional Ethernet or Token Ring cards, processing of multiple print jobs simultaneously, emulation switching and automatic collation. For Macintosh and Windows. \$5999. QMS, Inc., One Magnum Pass, Mobile, AL 36689. (205) 639-4474.

Digital Color Copiers/Printers

The *Majestik Color Series* is a family of three full-color copier/printers from Xerox aimed at office and production environments that require the highest level of photographic image quality. Each model produces full-color, photographic-quality copies at six letter-size copies per minute with 400 x 400 dots-per-inch resolution. Black-and-white copies are produced at a rate of 36 copies per minute. Paper sizes range from 8 1/2" x 11" to 11" x 17". Each model is capable of printing short-run, full-color documents from a Macintosh or IBM-compatible computer. Xerox 5760-\$29,750; Xerox 5760 ADF-\$31,580; Xerox 5765-\$31,750. Xerox Corporation, Box 24, Rochester, NY 14601. (800) 832-6979.

Plug 'n' Go Publishing

Adobe Systems Inc., Dell Computer Corporation and SuperMac Technology, Inc. have announced the formation of the *Power Publishing Alliance* to promote the arrival of professional color publishing solutions for the Windows environment. Dell Computer offers two publishing

Continued on page 40

Continued from page 38

systems through its customer-direct sales organization and select dealers. Each system includes a powerful 80486 EISA-based hardware system, a 24-bit accelerated graphics card and high-resolution SuperMatch™ color monitor from SuperMac, Adobe Illustrator version 4.0 for Windows, Adobe Photoshop™ version 2.5 for Windows, 200 Adobe fonts, Adobe Streamline™, Adobe Type Manager™, Adobe TypeAlign™ and the customer's choice of Aldus PageMaker™ or QuarkXPress™ for Windows. The

prices of these systems are \$6695 for the low-end and \$8995 for the high-end system. Each system comes completely pre-configured, tested and fully loaded with software. The price of each system includes a 30-day money back guarantee, next day on-site service, a one-year limited warranty on parts and labor and a one-year service contract. The Power Publishing Alliance. \$6995; \$8995. (800) 289-3355.

Desktop Video Production
VideoVision Studio™ by Radius Inc.

is a powerful new desktop video production system for the Macintosh. VideoVision Studio provides professional-level production features and is the first QuickTime-based 24-bit system with full-screen, 30-frame-per-second capabilities. VideoVision Studio combines computer graphics, text, analog and digital video and sound, and outputs the results to a variety of media including hard drives, videotape and a variety of other formats. Advanced professional features include SMPTE time code support, A/B roll editing and

extensive video special effects generation required for high-end video applications. Included in the VideoVision Studio system are two of the leading video editing and special effects software packages: Adobe Premiere™ and VideoFusion™. For Macintosh. \$4499. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. (408) 434-1010.

Software

Image Library Management

DIGIX YCC Exchange* is a new software utility to increase productivity and enhance image library management capabilities using Photo CD. Digix YCC Exchange allows users to easily attach caption and index information directly to Photo CD ImagePac files. The utility allows for easy replication of captions and text, eliminating the need for a user to laboriously rekey each record. The images with text can then be output to a variety of formats including TIFF, PICT, EPS, JPEG and ImagePac. Digix YCC Exchange supports the Newspaper Association of America standard for binding copyright information to digital photographs in the newspaper, magazine and publishing markets. For Macintosh. \$699. Digix, 3404 North Duke Street, Durham, NC 27704. (800) 344-9496.

Photoshop Accelerators for Windows
Storm Technology has announced a breakthrough for Adobe Photoshop for Windows users by delivering the PhotoDSP® family of accelerators for Intel-based computers. The PhotoDSP is the industry's first Photoshop accelerator for Windows. The PhotoDSP 800 and PhotoDSP 400 accelerate commonly-used Photoshop functions up to ten times by the use of AT&T Digital-Signal Processors (DSPs). For Windows. PhotoDSP 800 \$899, PhotoDSP 400 \$399. Storm Technology, 1861 Landings Drive, Mountain View, CA 94043. (800) 275-5734.

Photoshop Color Separations

*PlateMaker** is an Adobe Photoshop Plug-In module that exports DCS 2.0 files to create multiple plate color separations. With PlateMaker, it is now possible to export images of multiple plates using the PostScript file format. For example, color separations can be created to include

FOUNDRIES ON THE BRISTLE

Half-forgotten typefaces, many with expert and tabular sets, from foundries in Europe and North America. What three words best describe Red Rooster? **KRUNCHITATIOUS KERNING PAIRS!!!!**

Original typefaces that will have you asking "Why am I still using Garamond and Futura?" **So saddle on up to some fresh & frisky Treacyface workhorses!**

HEADLINE TYPEFACES THAT ARE BOTH GRAPHIC AND CLASSIC BEFORE THEIR TIME. ART DIRECTORS LOVE THIS STUFF! YOU CAN SEE MANY OF DENNIS' FONTS IN ROLLING STONE MAGAZINE.

You've seen their **Bodega Sans** everywhere and for good reason. This foundry knows how to do typefaces that are fun and accessible. **Be bodacious, buy and try Bodega Serif!**



Toll Free: 800-424-2977

Locally: 202-328-4141

Font Bureau's Bodega Sans Black

CALL FOR MORE INFO ABOUT THE SMALLIES.

We also like the BIGGIES. You'll find Adobe, Agfa, Bitstream, The Font Company, Linotype & Monotype at Phil's and our 5 CD bundle still can't be beat. Best of all you'll find folks who know and love great type and typography.

Circle 211 on Reader Service Card

additional channels for spot colors, Pantone backgrounds, varnishes, foil stamping, embossing or any other special effect. Additional channels can be created and exported as 5th or 6th plates, without creating registration problems. For Macintosh. \$295. In Software, 2403 Conway Drive, Escondido, CA 92026. (619) 743-7502.

New QuarkXPress

Quark, Inc. and Electronics for Imaging, Inc. (EFI) have joined forces with a powerful color management system in the new version of *QuarkXPress*® 3.2. *QuarkXPress* 3.2 offers a wide range of user-requested features to increase productivity and speed production. In addition, *QuarkXPress* 3.2 includes new color management capabilities, most notably, the *EfiColor XTension*. Other features include: full cross-platform compatibility with *QuarkXPress* 3.12 for Windows so documents can be exchanged seamlessly; *EfiColor* device-specific color profiles for consistent color matching across a wide array of display and output devices, and optimized code for faster performance. In addition, it offers the

support of Apple® Events scripts to build integrated systems and automate repetitive tasks; auto save/auto backup; the ability to open 25 documents at a time; keyboard shortcuts; a collect-for-output feature that copies all files, pictures and documents into a user-specified folder for delivery to a service bureau; interactive text scaling for sizing type visually, vertical character scaling, plus many more exciting features. The Windows version of *QuarkXPress* 3.2 is slated to ship shortly. For Macintosh and Windows. \$895. Quark Inc., 1800 Grant Street, Denver, CO 80203. (303) 894-8888.

Let Your Designs Soar in 3D

Alias Sketch!™ is a 3D Mac-based design and illustration program for use with Adobe Illustrator™, Adobe Photoshop™ or Aldus FreeHand®. *Alias Sketch* lets you import outlines from a drawing program and bring them to life by extruding them into the third dimension. With it, you can convert a 2D logo into a 3D sign or mold a package, then overlay your 2D label concepts and render photo-realistic images in *Sketch*. Images can be moved into Photoshop for

final touch-up or imported into PageMaker® or QuarkXPress® documents for page layout. For Macintosh. \$995. Alias Inc., 110 Richmond Street East, Toronto, Ontario M5C1P1, Canada. (800) 447-2542.

Exchange Documents

Adobe Acrobat™ gives users the ability to distribute complex documents electronically, complete with text, graphics and color regardless of the computer, applications or fonts they are using. The document can be read, annotated, printed and stored by the receiving computer while totally preserving the document's look and feel. For example, a brochure designed on the Macintosh could quickly and easily be sent over the network to colleagues who could open it with *Acrobat* on their Windows-based computers. They would then be able to view the brochure in full color, with all the fonts and graphics looking letter-perfect. Comments or suggestions can be added on-screen and then sent back to the designer for review. *Adobe Acrobat* consists of three products. *Acrobat Reader* enables users to view, navigate and print the cross-platform

Portable Document Format (PDF) files. *Acrobat Exchange* includes both the Reader software and the PDF writer, which will allow the creation and transmission of PDF files. *Acrobat Distiller* translates PostScript files into PDF files for information distribution. Starter Kit \$1395, Single Exchange \$195, Distiller \$695. Reader (multipack of 50) \$2500. Adobe Systems, Inc., 1585 Charleston Road, Mountain View, CA 94039-7900. (800) 862-3623.

Software Utilities

Planet Vision is a newly-formed company specializing in software and utilities for graphic art and design. *Clip Art with a History* is a series of clip art collections of classical art themes, periods and styles, works of the masters and ethnic art throughout history. Planet Vision also offers a scanning accessory for scanning images from print sources. The accessory, *Dr. DeMoire*™, removes halftone dots or moire patterns that appear when images are scanned from sources that have been offset printed. *Dr. DeMoire* is a simple adapter that fits on any scanner. For

Continued on page 45

Cutting-Edge CLASSICS FROM MONOTYPE®

MONOTYPE TYPOGRAPHY CONTINUES A NINETY-SEVEN YEAR TRADITION OF excellence in typography with new, high quality font products for use on PC or Macintosh® systems. Monotype is proud to announce many new releases — call any authorized Monotype font reseller or 1-800 MONOTYP for more information including our current special offers!

Over 50 new PostScript™ fonts released in the historic Classic Fonts™ typeface range including new styles of the extremely popular Gill Sans® typeface family and Monotype's first multiple master typeface — Ocean Sans™.

The Type Designers of the World collection includes over 350 exciting new typefaces licensed from 18 independent foundries.

The Monotype Font Synopsis Catalogue is a must-have resource showing complete listings of the entire Monotype & Adobe™ Type Libraries. *Special Offer: Mention this ad and receive the Synopsis Catalogue for only \$15 (a \$25 retail value).*



Monotype Typography Inc. Suite 2630, 150 So. Wacker Drive, Chicago, Illinois 60606 USA 312 855 1440
Monotype Typography Ltd. Perrywood Business Park, Salfords, Surrey RH1 5JP England 0737 765 959

New Releases • Winter 1993-94

Ocean Sans Multiple Master (*Wright & Width*)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Artifact™ (*Type Designers of the World Collections*)



Gill Sans Book & Heavy (*with italics*)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Christmas Borders & Ornaments



Blueprint™ (*also bold & bold italics*)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Monotype is a registered trademark of Monotype Typography Ltd. Typefaces names are trademarks or registered trademarks of the Monotype Corporation Ltd. All other trademarks are the property of their respective owners.

Circle 214 on Reader Service Card

Library

Winter 1993

The typefaces shown on these pages represent the complete collection of ITC typefaces as of November 15, 1993

International Typeface Corporation operates under this name domestically and in foreign countries and is known as "ITC." ITC and its typeface names are registered trademarks of International Typeface Corporation in certain countries. In addition, ITC typefaces are protected by design legislation and copyrights in certain countries. (See ITC specimen booklets.)

*Protected by United States patent Des. 317,621, 324,535, 323,849, 322,985, 325,042, 325,219.

a

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

ITC ANNA™

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

B

ITC Barcelona*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville*
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Bauhaus*
Light
Medium
Demibold
Bold
Heavy

ITC BEE/KNEES™

ITC Benguiat*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman*
Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

C

ITC Caslon No. 224*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century*
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Century Handtooled™
Bold
Bold Italic

ITC Cerigo™
Book with Swash
Book Italic with Swash
Medium
Medium Italic
Bold
Bold Italic

ITC Charter™
Regular
Regular Italic
Bold
Bold Italic
Black
Black Italic

ITC Cheltenham*
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham Handtooled™
Bold
Bold Italic

ITC Clearface*
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

E

ITC Elan*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras*
Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

F

ITC Fenice*
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora*
Medium
Bold

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

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

g

ITC Galliard*
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond*
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Garamond Handtooled™
Bold
Bold Italic

ITC Giovanni*
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type*
Original
Bold
Black

ITC Goudy Sans*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

H

ITC Highlander™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

T

ITC Isadora*
Regular
Bold

ITC Isbell*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

J

ITC Jamille*
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

K

ITC Kabel*
Book
Medium
Demi
Bold
Ultra

ITC Korinna*
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

L

ITC Leawood*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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

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

ITC Lubalin Graph*
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed
Oblique
Demi Condensed
Demi Condensed
Oblique
Bold Condensed
Bold Condensed
Oblique

M

ITC Mendoza Roman*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216*
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa™ Recut
ITC Mona Lisa™ Solid

n

ITC Newtext*
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

O

ITC Officina Sans*
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif*
Book
Book Italic
Bold
Bold Italic

ITC Oswald™

P

ITC Pacella*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache*
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

Q

ITC Quay Sans*
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum*
Light
Book
Medium
Bold
Black

S

ITC Serif Gothic*
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir*
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal**
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone
Phonetic™ Sans
[aɪ ti: si: stəʊn
fəu'netik sænz]

ITC Stone
Phonetic™ Serif
[aɪ ti: si: stəʊn
fəu'netik 'serif]

ITC Stone Sans**
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif**
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script™

ITC Symbol*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

T

ITC Tiepolo*
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

U

ITC Usherwood*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

V

ITC Veljovic*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

W

ITC Weidemann*
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

Z

ITC Zapf Book*
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery*
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International*
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic



ITC Boutros Calligraphy™

بطرس مسطرة أبيض	Light
بطرس مسطرة أبيض مائل	Light Italic
بطرس مسطرة متوسط	Medium
بطرس مسطرة متوسط مائل	Medium Italic
بطرس مسطرة أسود	Bold
بطرس مسطرة أسود مائل	Bold Italic

ITC Boutros Kufic™

بطرس كوفي أبيض	Light
بطرس كوفي أبيض مائل	Light Italic
بطرس كوفي متوسط	Medium
بطرس كوفي متوسط مائل	Medium Italic
بطرس كوفي أسود	Bold
بطرس كوفي أسود مائل	Bold Italic

ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض	Light
بطرس كوفي حديث أبيض مائل	Light Italic
بطرس كوفي حديث متوسط	Medium
بطرس كوفي حديث متوسط مائل	Medium Italic
بطرس كوفي حديث أسود	Bold
بطرس كوفي حديث أسود مائل	Bold Italic

ITC Boutros Rokaa™

بطرس رقعة متوسط	Medium
-----------------	--------

ITC Boutros Setting™

بطرس صحفي أبيض	Light
بطرس صحفي أبيض مائل	Light Italic
بطرس صحفي متوسط	Medium
بطرس صحفي متوسط مائل	Medium Italic
بطرس صحفي أسود	Bold
بطرس صحفي أسود مائل	Bold Italic

ITC Latif™

لطيف أبيض	Light
لطيف أبيض مائل	Light Italic
لطيف متوسط	Medium
لطيف متوسط مائل	Medium Italic
لطيف أسود	Bold
لطيف أسود مائل	Bold Italic

ITC AKI LINES™

ITC American Typewriter Bold Outline*

ITC Bauhaus Heavy*

ITC Bauhaus Heavy Outline*

ITC Bernase Roman*

ITC Bolt Bold*

ITC/LSC Book Regular Roman*

ITC/LSC Book Regular Italic*

ITC/LSC Book Bold Roman*

ITC/LSC Book Bold Italic*

ITC/LSC Book X-Bold Roman*

ITC/LSC Book X-Bold Italic*

ITC Bookman Outline with Swash*

ITC Bookman Contour with Swash*

ITC BUSORAMA LIGHT*

ITC BUSORAMA MEDIUM*

ITC BUSORAMA BOLD*

ITC Caslon Headline*

ITC/LSC Caslon Light No.223*

ITC/LSC Caslon Light No.223 Italic*

ITC/LSC Caslon Regular No.223*

ITC/LSC Caslon Regular No.223 Italic*

ITC/LSC Caslon Bold No.223*

ITC/LSC Caslon Bold No.223 Italic*

ITC/LSC Caslon X-Bold No.223*

ITC/LSC Caslon X-Bold No.223 Italic*

ITC Cheltenham Outline*

ITC Cheltenham Outline Shadow*

ITC Cheltenham Contour*

ITC Clearface Outline*

ITC Clearface Contour*

ITC Clearface Outline Shadow*

ITC/LSC Condensed*

ITC/LSC Condensed Italic*

ITC Didi*

ITC Eras Outline*

ITC Eras Contour*

ITC Fat Face*

ITC Firenze*

ITC Franklin Gothic Outline*

ITC Franklin Gothic Outline Shadow*

ITC Franklin Gothic Contour*

ITC Gorilla*

ITC Grizzly*

ITC Grouch*

ITC Honda*

ITC Kabel Outline*

ITC Kabel Contour*

ITC Korinna Bold Outline*

ITC MACHINE*

ITC MACHINE BOLD*

ITC/LSC Manhattan*

ITC Milano Roman*

ITC NEON*

ITC PIONEER*

ITC Ronda Light*

ITC Ronda*

ITC Ronda Bold*

ITC Serif Gothic Bold Outline*

ITC/L&C Stymie Hairline*

ITC Tom's Roman*

ITC Upright Regular*

ITC Upright Neon*

Continued from page 41

Macintosh and Windows. Clip Art CD \$89.95. Dr. DeMoire \$39.95. Planet Vision, 8383 Wilshire Boulevard, Suite 532, Beverly Hills, CA 90211. (800) 200-3405.

Fetch Images Fast

Fetch™ by Aldus Corporation is a software program for cataloging, browsing through and retrieving digitized information on a Macintosh. Fetch stores photographs, artwork, illustrations and audio and video files in an easy-to-use database. The new version of Fetch 1.2 includes increased catalog capacity to 100,000 items per catalog. Fetch 1.2 also provides increased networking capabilities for simultaneous access to a catalog by as many as 50 users. For Macintosh. \$295. Aldus Corporation, 411 First Avenue South, Seattle, WA 98104. (206) 628-2361.

GetThePicture

GetThePicture™ is an integrated software solution that brings together Apple Macintosh and Sun SPARC™ Station networking, bi-directional printing, print spooling, printer queue administration and monitoring, OPI (Open Pre-Press Interface) Server and image database management. *GetThePicture* saves users time and money by improving productivity at the network level between Macintosh and Sun computers and peripherals. For Macintosh and Sun computers. \$8995. Information Presentation Technologies, 555 Chorro Street, Suite A., San Luis Obispo, CA 93405. (805) 541-3000.

Prepress and Imagesetting

High-quality Trapping

Island Graphics Corporation is shipping a new Macintosh application for high-quality trapping of color PostScript files. *IslandTrapper*™ lets the user trap Encapsulated PostScript (EPS) pages created in any desktop publishing program including QuarkX-Press, Aldus PageMaker and Adobe Illustrator. *IslandTrapper* creates professional quality traps for all elements of the page, including text, tints, images and vignettes. The program also traps embedded EPS graphics on any page. For Macintosh. \$4495. Island Graphics Corporation, 4000 Civic Center Drive, San Rafael, CA 94903. (415) 491-1000.

Scitex Bundle

Harlequin has announced that *ScriptWorks*™, its award-winning PostScript Level 2 compatible interpreter, has been selected by Scitex Corporation Ltd. to drive the Scitex Dolev 100. The Dolev 100 system is a fast, compact internal drum imagesetter for outputting PostScript files directly from the desktop. The Dolev 100 system includes the imagesetter, the Harlequin *ScriptWorks* RIP and a PC running Windows 3.1 or Windows NT. Harlequin, Inc., 1 Cambridge Center, Cambridge, MA 02142. (617) 252-0052.

Faster Imagesetter

Screen (USA) has developed an exceptionally fast, precise PostScript compatible imagesetter designed to match the output performance of its high-speed RIPs and accelerators. The *DT-R2035* images at a top speed of 5.9"/minute with a resolution of 4064 dots-per-inch. Six resolution settings (1200, 1500, 2032, 2400, 3000 and 4064 dots-per-inch) increase flexibility in selecting the optimal speed/resolution combination needed for each job. The *DT-2035* is available with Adobe's *CPSI*™ RIP/Pixel Burst™ or Harlequin's *ScriptWorks* RIP. Other features include automatic internal punching, automatic film handling and optional on-line film processing. Screen (USA), 5110 Tollview Drive, Rolling Meadows, IL 60008. (708) 870-7400.

Digital Offset Color Press

Computer technology has revolutionized the design and creation of camera-ready film and mechanicals. The breakdown in the electronic "link" occurs in the production of plates, proofs and time-consuming make-ready of conventional offset color presses. Indigo Ltd. has announced the introduction of the world's first digital offset color press that totally eliminates the need for plates. The *E-Print 1000* is the first of a family of digital offset color products that prints directly from digital data. It accepts industry-standard formats such as PostScript, Scitex and others. The *E-Print 1000* can operate in a stand-alone mode or networked to prepress and desktop publishing systems. The *E-Print 1000* accepts a broad range of coated as well as

Continued on page 48

Design, Form, and Chaos Paul Rand



"To have the preeminent graphic designer in America — the leading proponent of the Modern — intelligently and forcefully speak out makes this a document for today and the ages. Rand's book is a classic." ...Steven Heller

Yale University Press 92A Yale Station, New Haven, CT 06520
224 pp. 64 b/w, 60 color plates \$45

Circle 284 on Reader Service Card

ñ д ђ ú ŷ â ß ø ç

Français, Русский, Español and PostScript Are Among The Languages We Speak.

Spectrum can take the worry (and a lot of the expense) out of converting your PostScript pages into the international editions you require — in any of hundreds of world languages.

Along with our capabilities as outstanding translators and foreign language typographers, we've also got the PostScript power to:

- convert copies of your English page files into correctly translated and typeset versions in other languages, with all your formats, graphics, and color breaks just as you designed them; or
- supply translations on disk as files that you can import directly and easily into your own PostScript document pages (with embedded hyphenation coding available in some languages).

Spectrum's *PostScript Partnership*™ services are fast, economical, and flexibly adaptable to your specific needs. Write, phone, or fax today for more information from the people who put a foreign language perspective on PostScript:

S P E C T R U M
MULTILINGUAL COMMUNICATIONS

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

PostScript is a trademark of Adobe Systems, Inc.

ó ε ж б е ѵ ï ð

Circle 212 on Reader Service Card

Subscribers

International Typeface Corporation is a developer and marketer of high quality typeface designs that are applicable to a wide variety of graphic communication needs. ITC has a professional understanding of both the esthetics and business of type. As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces and optimal quality design representation. These Subscriber companies are licensed to manufacture and sell ITC typefaces.

ACCENT Software, Inc.

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

Adobe Systems Inc.

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

Aim Graphics, Inc.

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

Ampex Corporation

401 Broadway
Redwood City, CA 94063-3199
(415) 367-2011
AVA-3 (Video Graphic Art Generator)

Anagraph, Inc.

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

Apple Computer, Inc.

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

Applied Arabic Limited

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

Apply Design Group

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

Architext Inc.

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

ASIBA GmbH

Ostengasse 7
8400 Regensburg
Germany
(0941) 52240
Letterplot 33 (Software for Signage)

Aston Electronic Designs Ltd.

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

Autologic, Inc.

1050 Rancho Conejo Boulevard
Newbury Park, CA 91320
(805) 498-9611
Phototypesetting and Laser Imaging System Photo Units, Digital Photo Units/Digital Recorders, Laser Recorders, Headline Typesetters, Scanners

Autologic SA

1030 Bussigny Pres Lausanne
Switzerland
021 89 29 71
Bobst Graphic Products and Phototypesetting Systems

Bitstream Inc.

Athenaeum House
215 First Street
Cambridge, MA 02142
(617) 497-6222
High Quality Digital Type for the Macintosh and IBM PC

British Broadcasting Corporation

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

CADCAM PUNCH LTD.

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

Carter & Cone Type Inc.

2155 Massachusetts Avenue
Cambridge, MA 02140
(617) 576-0398
Independent Type Designers and Font Makers

Casady & Greene Inc.

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

Color Image Products Company

1116 Mannheim Pike
Lancaster, PA 17601
(717) 393-2591
Manufacturer of Dry Transfer Letters

Computer Associates International, Inc.

Great Valley Corporate Center
40 Valley Stream Parkway
Malvern, PA 19355
(215) 251-9890
Manufacturer of Graphic Software for Apple Macintosh Computer

Computer Gesellschaft Konstanz MBH

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

Computer Output Printing, Inc.

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

Corel Systems Corporation

1600 Carling Avenue
Ottawa, Ontario K2 8R7
Canada

Crosfield Lightspeed Inc.

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

dada Indugu

9095 Picasso
St. Leonard, Quebec H1P 3J5
Canada
(514) 526-6200

Dainippon Screen Mfg. Co., Ltd.

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

THE Datafile

71 Anson Road
Locking
Weston-Super-Mare
Avon BS24 7DQ
England
011 44 934 823005

Dawlex Software

Halesowan
West Midland B63 3XE
England
021 585 6897

DIGI-FONTS, Inc.

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

Digital Composition Systems, Inc.

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

Digital Typeface Corporation

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

dtp Types Limited

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

Dubner Computer Systems, Inc.

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

Electra Font Technologies

1601 Trapelo Road
Waltham, MA 02154
(617) 890-1288
Distribution of High Quality Image Printers/Fonts (Standard/PostScript)

Elsner+Flake Designstudios

Dorfstraße 11
D-2081 Langeln
Germany
04123/4843

ETP Systems, Inc.

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

The Font Company

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

The Font Factory

2400 Central Parkway
Suite A
Houston, TX 77092
(713) 682-8973
Desktop Publishing Typefaces for Ventura Publisher and Window/PageMaker

FontHaus Inc.

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

FONTS

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

FontShop International

Bergmannstraße 102
D-10961 Berlin
Germany
(30) 693 70 22

Font World, Inc.

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

Fundición Tipografica Neufville, S.A.

Puigmarí, 22
Barcelona-12
Spain
219 50 00
Poster Types

GDT Softworks Inc.

Suite 188
4664 Lougheed Highway
Burnaby
British Columbia V5C 6B7
Canada
(604) 291-9121
Developer of Macintosh Printer Driver, Employs Outline Font Technology for HP Deskjet, HP Laserjet Series, and HP Laser Compatible Printers

General Parametrics Corp.

1250 Ninth Street
Berkeley, CA 94710
(415) 524-3950

Genicom Corporation

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

Genographics Corporation

2 Corporate Drive
Suite 340
Shelton, CT 06484-6206
(203) 926-8808
Computer Generated Graphic Production

GeoPoint, Inc.

401 China Basin Street
Suite 200
San Francisco, CA 94107

Gepeto Electronica Ltda

Praia de Botafog 440-16 andar
Rio de Janeiro CEP 22250
Brazil
(021) 286-8284
Telex 021-33499
Digital Phototypesetters, Photocomposition Systems

Glyph Systems, Inc.

2 Stevens Street
Andover, MA 01810
(508) 474-8087

GST Software Products Limited

Meadow Lane, St. Ives
Huntington, Cambridgeshire
PE17 4LG
England
44-480-496789
(603) 329-5076
Software for Typesetting on Personal Computers

Heidelberg-PMT Co., Ltd.

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

Hampstead Computer Graphics

378 Emerson Avenue
Hampstead, NH 03841

Helix Limited

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

Dr.-Ing Rudolf Hell GmbH

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

Hewlett Packard

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

Hewlett Packard Corporation

Boise Division
11311 Chinden Boulevard
Boise, ID 83714

HOUSEstyle

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

Image Club Graphics Inc.

#5 1902 11th Street Southeast
Calgary, Alberta T2G 2G2
Canada
(403) 262-8008
Manufacturer of PostScript Typefaces

Information International, Inc.

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

International Business Machines Corporation

Old Orchard Road
Armonk, NY 10504
(303) 924-4807
Electronic Printing Systems

International Digital Fonts

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

Izumiya Co., Inc.

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

Kagama AG

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

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

Ryocera Corporation
2-14-19 Tamagawadai
Setagaya-ku, Tokyo 158
Japan

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

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

Esselte Letraset
Letraset Limited
St. George's House
195-203 Waterloo Road
London SE1 8XJ
England
071 928 7551/3411
Dry Transfer Letters, TrueType
and Type 1 Format Fonts

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

Lexmark International, Inc.
740 New Circle Road
Lexington, KY 40511
(606) 232-2000

A. J. Lincoln & Co., Inc.
29 Domino Drive
Concord, MA 01742
(508) 369-1441
UncPage*, High-Speed
Interpreter of PostScript for
Printing, Imagesetting, Fax
Conversion, and Other
Applications

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

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

Linotype-Hell AG
Mergenthaler Allee 55-75
D-6236 Eschborn bei Frankfurt
Germany
(06196) 982 260
Typefaces and Fonts of Digital
Typesetters (CRT and Laser),
and other Visual
Communication Equipment
(e.g. PostScript LaserPrinters).
Linotronic Laser Imagesetters,
CRTronic Imagesetting
Equipment and Systems

Management Graphics, Inc.
1401 79th Street East
Minneapolis, MN 55425
(612) 854-1220
Manufacturer of
Slide-Making System

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

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

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

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

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

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

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

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

Nippon Information & Science Ltd.
Sumire Building 4F
5-4-4 Koishikawa
Bunkyo-ku, Tokyo 112
Japan
033 814 3201
Digital Fonts, Latin and
Non-Latin Alphabets,
Including Kanji Characters

Officine Simoncini s.p.a.
Casella Postale 776
40100 Bologna
Italy
(051) 744246
Hot Metal Composing Matrices
and Phototypesetting Systems

Pacific Data Products, Inc.
9125 Rehco Road
San Diego, CA 92121
(619) 552-0880

ParaGraph
1309 S. Mary Avenue
Suite 150
Sunnyvale, CA 94087
(408) 522-3000

ParaGraph International
32 Krasikova Street
Moscow 117418
Russia
(7095) 129-1500
Developer of Cursive
Handwriting Recognition
Technology/Fonts (Including
Cyrillic Fonts) and Type
Management Software

ParaGraph International
32 Krasikova Street
Moscow 117418
Russia
(7095) 129-1500
Developer of Cursive
Handwriting Recognition
Technology/Fonts (Including
Cyrillic Fonts) and Type
Management Software

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

Polycutters Limited
25 Bridge Street
Rothwell, Kettering
Northants NN14 2JW
England
(0536) 712627

Presentation Technologies, Inc.
743 North Pastoria Avenue
Sunnyvale, CA 94086
(408) 749-1959
Image-Maker Slide-Making
System

PROSOFT Tesler Software Corporation
7248 Bellaire Avenue
No. Hollywood, CA 91605
(818) 764-4555
"Fontasy" Software

Purdy and Associates, Inc.
100 Perimeter Road
Nashua, NH 03063
(603) 883-9796
Device Independent Computer
Board for Printers

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

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

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

Qualtype
630 Ninth Avenue
New York, NY 10036
(212) 765-7000

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

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

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

Ryobi Limited Printing Equipment Division
762 Mesaki-cho
Fuchu-shi
Hiroshima-ken 72
Japan
03 257 1502
Text Display Phototypesetters

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

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

Simulation Excel A.S.
Dag Hammarskjolds vei 15
Oslo 5, Norway
47-2-15 66 90
PAGEscan Digital Typesetter
PAGEcomp Interactive Ad
and Page Make-up Terminal

SoftCraft, Inc.
227 N. El Camino Real #201
Encinitas, CA 92024
(619) 944-0151
SoftCraft Font Library

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

Special Graphic Lettering Systems Holland B.V.
P. O. Box 211
2160 AE Lisse
The Netherlands
01718-26114/22871
Dry Transfer Lettering

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

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

Sumitomo Bakelite Co., Ltd.
2-2, 1-chome, Uchisaiwai-cho
Chiyoda-ku, Tokyo 100, Japan
(03) 595-9391
Printwheels, Daisy Wheels and
Thimbles

Sun Microsystems/Folio
100 View Street
Suite 106
Mountain View, CA 94042
(415) 960-1300
Technology for Digital
Typography

Synopsis Corporation
5460 White Oak Avenue
Suite A336
Encino, CA 91316-2407
(818) 906-1596
Electronic Forms Vendor
Focusing in All CPU Hardware
Environments/50 Page Per
Minute/Below Non-Impact
Printers

Tegra, Inc.
Middlesex Technology Center
900 Middlesex Turnpike
Billerica, MA 01821
(508) 663-7435
Electronic Printing and
Imaging Systems

Tektronix, Inc.
Wilsonville Industrial Park
26600 S.W. Parkway
Wilsonville, OR 97077
(503) 682-3411
Ink Jet Printers 4692/4695/
4696, Laser Printer 4636,
Thermal Wax Printer 4693
Models, Phaser Printer Card
4530 and Quick Draw Printer
Driver

The Software Construction Company
2900 B Longmire
College Station, TX 77845

TypeMasters, Inc.
15 Union Hill Road
West Conshohocken, PA 19428
(215) 834-7840
Full Graphic Services

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

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

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

URW Software & Type GmbH
Harksheider Straße 102
22399 Hamburg
Germany
011 49 40 60 60 50
IKARUS-Digital Type Production
SIGNUS-Type Setting with Foils

U.S. Lynx
853 Broadway
New York, NY 10003
(212) 673-3210
Lynx Laser Plain-Paper
Proofing System

Varitronic Systems, Inc.
300 Shelard Tower
600 South County Road 18
Minneapolis, MN 55426
(612) 542-1500
Merlin Electronic Lettering
Systems for the Office

Varityper Inc. A Tegra Company
11 Mt. Pleasant Avenue
East Hanover, NJ 07936
(201) 887-8000
Electronic Prepress Systems

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

VideoSoft, Inc.
2103 South Broadway
P.O. Box 165920
Little Rock, AR 72206
(501) 376-2083
Supplier and Manufacturer of
Digital Fonts for Electronic
Systems

Visual Graphics Corporation
5701 N.W. 94th Avenue
Tamarac, FL 33321
(305) 722-3000
Manufacturer of Photo Typositor
and Original Typositor Film Fonts

Wang Laboratories, Inc.
One Industrial Avenue
Lowell, MA 01851
(508) 459-5000
Document Processing and
Office Automation Specialist

Xenotron, S.A.
3, Rue Sandoz
B.P. 118
93130 Noisy-le-Sec
France
(1) 48 91 78 33
Manufacturer of Laser
Imagesetters

Xerox Corporation
Xerox Font Center
880 Apollo Street
MS P2-83
El Segundo, CA 90245
(213) 333-6612
Fonts for Xerox Printing Systems

Xerox Corporation Intran Operation
8400 Normandale Lake
Boulevard
Bloomington, MN 55431
(612) 831-0342
Digital Fonts, Xerox High-End
Printing Systems

Zenographics, Inc.
4 Executive Park Circle
Irvine, CA 92714
(714) 851-6352
Professional Graphics Software
and Windows-Based Printing
Solutions

For further information
write or call:

International Typeface Corporation
866 Second Avenue
New York, NY 10017
(212) 371-0699
Fax: (212) 752-4752



INTRODUCING A PERMANENT ADHESIVE SYSTEM YOU'LL WANT TO STICK WITH



DESKTOP APPLICATOR
(12" & 24" MODELS)

HAND APPLICATOR
(2 1/2" ROLLER)

Daige introduces ROLLATAQ™, a revolutionary new cold adhesive system that makes spray adhesives, rubber cement and double-sided film adhesives obsolete. If you need to create presentations or mount photos, lithographs, labels and displays, you cannot afford to be without the Rollataq system. There are no fumes, no overspray, no waiting and no waste with Rollataq, so it preserves your environment, your schedule and your budget.

It's fast. Rollataq requires no heat, no warm-up time and takes just one second to apply a bump- and bubble-free coating.

It's permanent. Rollataq adhesive forms a clear film that will not bleed through even the thinnest paper. The coating is not "sticky," making repositioning easy. Once in position, burnishing the material creates a strong bond that won't yellow, crack or peel.

It's safe. Rollataq adhesive is completely nontoxic, emits no hazardous fumes or odors and cleans with water.

It's economical. Rollataq can save thousands of dollars per year over conventional adhesives and self-adhesive labels.

The Rollataq system features three applicators; Model 2400 with a 24" width, Model 1200 with a 12" width, and Model 300, a convenient hand-held unit with a 2 1/2" width.



Just switch on the ROLLATAQ desktop applicator, lift the hinged lid, and feed your material through the rollers.



Mount your material and roll to create a permanent bond. The adhesive stays positionable for ten minutes.



The ROLLATAQ hand applicator rolls a 2 1/2" strip of adhesive and requires no electricity—perfect for jobs in and out of the office.



Refilling the applicator is as easy as opening the top and pouring the adhesive—there's no mess or spillage.

Daige
Inc.

One Albertson Avenue
Albertson, NY 11507
516-621-2100
Fax 516-621-1916

For more information or for a dealer near you, please call toll free

1-800-645-3323

Circle 245 on Reader Service Card

Continued from page 45

uncoated paper types including card stock. With a process speed of 120 feet-per-minute and a resolution of 800 dots-per-inch, the E-Print 1000 can print 2000 full-color, letter-sized images per hour. Indigo Ltd., P.O. Box 150, Rehovot 76101, Israel, 972-838-1818, U.S. (617) 259-1400.

Affordable Imagesetting

Affordable imagesetting is becoming a reality with the release of the Panther by PrePRESS DIRECT, Inc., a Tegra Company. At a price of \$22,995, Panther features an Adobe Level 2 software RIP for the Macintosh and a high-quality, high-resolution laser film recorder. The Panther imagesetting system supports four output resolutions ranging from 900 to 2400 dots-per-inch, a 13.3" media width, Adobe Accurate Screening and an optional PixelBurst accelerator. For Macintosh, \$22,995. PrePRESS DIRECT, Inc., 11 Mt. Pleasant Avenue, East Hanover, NJ 07936. (800) 443-6600.

Scanning in a Vertical Position

The Itek 350i is a revolutionary color drum scanner that scans photographs vertically with the drum being mounted in an upright, rather than horizontal position. The ergonomically-efficient design helps the operator with drum loading while reducing the space requirements of the scanner. All scanning operations are controlled using Adobe Photoshop™ on a standard Macintosh. For Macintosh, Itek Colour Graphics, Princess Elizabeth Way, Cheltenham, Glos. GL51 7RD, England. (0242) 582182.

Photo CD Industry Study

The Color Resource™ has published a technical and marketing study on the Kodak Photo CD entitled, *Inside Photo CD: Market Opportunities in a Leading Edge Technology*. The 150-page report answers vital questions surrounding Kodak's Photo CD technology, such as: How will the pre-press, printing and photography industries profit from the technology? Who is succeeding in selling Photo CD services, and how are they doing it? Is Kodak fully committed to Photo CD? \$195. The Color Resource, 708 Montgomery Street, San Francisco, CA 94111. (415) 398-5337.

Fonts

Unlocked Typeface Library

URW now offers the URW TypeWorks Collection® Volume 2 both direct and through the company's distribution channels. URW TypeWorks is an advanced typographic library of 3000 ultra-high quality PostScript Type 1 fonts. In addition, the collection contains Kernus, a sophisticated typographic tool for precision letterspacing and kerning. The URW TypeWorks Collection is provided on CD-ROM for either the Macintosh or PC Windows platforms. The CD is supplied completely unlocked so that all fonts and software are available for instant access. For Macintosh and Windows, \$895. URW Software & Type GmbH, 4 Manchester Street, Nashua, NH 03060. (603) 882-7445.

Solve Windows Font Problems

Font Works™ is an integrated font solution that gives Windows users a comprehensive library of high-quality fonts and the tools to use them effectively. Font Works assures users that they will get intelligent font replacements when exchanging documents, helps them make informed font selections and gives them more than 220 high-quality fonts. Using Font Works, documents can be moved from one computer to another without losing the intended appearance of the original. For Windows, \$129.95. ElseWare Corporation, 101 Stewart Street, 7th Floor, Seattle, WA 98101. (206) 448-9600.

Easy Access Fonts

Agfa has begun shipping a major upgrade to its AgfaType CD-ROM, offering a broad range of new typefaces and several new features that make it easier to review and order type. *AgfaType CD-ROM Version 4.0* now offers the complete Berthold library, with classics such as Berthold Walbaum, Akzidenz Grotesk and Poppi-Pontifex. In addition, the CD contains a new selection of Agfa PostScript fonts and TrueType fonts for a total of more than 2500 typefaces—an addition of more than 500 faces. Version 4.0 also offers a new FindFont/Order Form, easier automatic updating for new CD releases and a special educational multimedia "Guide to Page Layout," which

Continued on page 54



ITC Anna: Elsner + Flake
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Aurelia Book: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Barbedor Black: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Didot Headline OSF: Linotype-Hell
a b c d e f g h i j k l m n o p q r s t u v w x y z
& § A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0
(\$ % £) ! , ; : , ? *

Letrasat Einhorn: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i
f l ß A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z 1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ?

UnoLetter Black: Linotype-Hell
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß
A B C D E F G H I J K L M N O P Q R S T U V W X
Y Z 1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

ITC Lubalin Graph Bold Condensed: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l
ß A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z 1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

ITC Mendoza Medium: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Omnia: Linotype-Hell
A B C D E F G H I J K L M N O P Q R S T U V
& W X Y Z 1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ?
" * " ' Ö Ç É Å Ñ

Ruzicka Freehand Bold - Free with your Just In Time CD-ROM!

Ruzicka Freehand Bold: Linotype-Hell
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Something Special: From Linotype-Hell and Precision Type

Special Value:
Precision Type has Linotype-Hell's
Just In Time CD-ROM for the lowest
price available anywhere: just \$32.49.

Special Savings:
Elsner+Flake fonts purchased from
the Just In Time CD-ROM cost less than
half of what you'd pay for the very
same fonts on diskette from other
font distributors. So, why pay more?

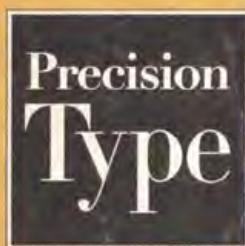
Just In Time CD-ROM: 2400 fonts from The Linotype Library and E+F Design Studios

Just \$32.49

Special Offer:
Just for readers of *U&Lc*. Mention
this ad when you call Precision Type
to purchase the Just In Time CD-ROM.
We'll include one of the latest
additions to the Linotype Library -
Ruzicka Freehand Bold - with your
order. Absolutely free! This special
offer will be effective for a limited
time only. Don't miss out, call
Precision Type today.

800.248.3668

(OR DIAL 516.864.0167)
Circle 254 on Reader Service Card



47 mall drive
commack new york
11725.5703
TELEPHONE
800.248.3668
516.864.0167
FACSIMILE
516.543.5721

To see our complete collection of fonts
and font software products from more
than 40 type foundries & manufacturers,
order our 264-page catalogue for just
\$6.95 plus \$2.50 for shipping & handling.
Call for shipping & handling costs outside USA.

Fairfield 86 - Heavy Italic Swash OSF: Linotype-Hell
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß A B
C D E F G H I J K L M N O P Q R S T U V W
X Y Z 1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Galadriel: Elsner+Flake
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Hollander Regular SCOSF: Elsner+Flake
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Labienne Bold Italic SwashCaps: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß
A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z 1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Letrasat Le Griffre: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß A B C
D E F G H I J K L M N O P Q R S T U V W
X Y Z 1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Just In Time CD-ROM Checklist*

The \$32.49 purchase price includes:

- Two Fonts Unlocked -
PMN Caecilia 76 Bold Italic
Radiant EF Text Medium
- 35 EPS Clip Art Images Unlocked.
- Five Linotype-Hell Font Utilities.
- 2400 Screen Fonts Unlocked.
- Linotype-Hell Typeface Browser.

Available for future purchase are:

- 2400 PostScript Fonts
- 1559 Linotype Library Fonts
- 841 E+F Design Studio Fonts
- 1100 EPS Clip Art Images.
- 55 TrueType Fonts.
- Special Font Packages.

*Just In Time CD-ROM available for Macintosh only.

Stenton: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Stop: Elsner+Flake
A B C D E F G H I J K L M N O P Q R S T U V W X
Y Z & 1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ?
" * " ' Ö Ç É Å Ñ

Swift Bold Condensed: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z
& f i f l ß A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z 1 2 3 4 5 6 7 8 9 0 (\$ % £)
! , ; : , ? " * " ' Ö Ç É Å Ñ

ITC Syndor Bold: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Vario Regular: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & ß
A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z 1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ?
" * " ' Ö Ç É Å Ñ

Vivaldi: Elsner+Flake
a b c d e f g h i j k l m n o p q r s t u v w x y z & f i f l ß A B C
D E F G H I J K L M N O
P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (\$ % £) ! , ; : , ? " * " ' Ö Ç É Å Ñ

Last Chance to Save \$95 on your Charter Subscription to:

THE DIRECTORY OF NEW TYPEFACES

Updated Quarterly From All Major Foundries and Type Designers.

Text & Display samples include:

- Complete alphabet
- Selections of symbols
- Text blocks showing various weights
- Text blocks showing variety of leading
- Names of other faces in the family
- Designer's name and technical data
- Resource information and 800 numbers to call to get faces
- Distinguishing characters to help you recognize the face



Current Participating Foundries Include:

- | | |
|--------------------|---------------------|
| Adobe Systems | FontShop |
| Agfa | The Font Bureau |
| Apply Design Group | Image Club Graphics |
| Bitstream | Isis |
| Carter & Cone Type | Linotype - Hell |
| Casady & Greene | Monotype |
| Club Type | Panache |
| Elsner + Flake | Red Rooster |
| Emigré | Stone Type Foundry |
| Esselte Letraset | URW |
| FontHaus | and many others |



7 Reasons This Directory Is Of Value To You

1. Makes your job easier finding new and fresh faces
2. Keeps you current with what's happening in new typefaces available from around the world
3. Indexed 6 different ways, including by designer, by classification, and by typeface name
4. Updated quarterly—You receive 64 new specimen pages every 3 months
5. Free binder, tabs and index listings
6. There is no other industry-wide service that compiles for you all the new typefaces from around the world as they are being released
7. You SAVE 50% if you order now.

Cut along the dotted line and return today.

Last Chance To Save \$95 on Your Charter Subscription

- Yes, please send me the 1993 *MMG Directory of New Typefaces* including the 3-ring binder, tabs, 256 Specimen Pages, over 100 Opinions & Gallery and Index Pages for only \$95, a 50% savings plus over the regular rate.
- Please send me the 4 quarterly issues of the 1994 *MMG Directory of New Typefaces* for \$125 off the regular rate, including the larger binder and tabs.

Publisher's No-Risk Moneyback Guarantee

1. You are guaranteed satisfaction with the Directory or your money back.
2. You may cancel at any time, for any reason or your money back for all the unmailed issues.

Name _____ Title _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Country _____

Please check the appropriate boxes

- Check enclosed
- Please bill my credit card
- Visa
- MasterCard

Account Number _____ Exp. date _____
 Name as it appears on the card _____
 Signature _____

DIRECTORY OF NEW TYPEFACES

Suite 20062, Dag Hammarskjold Convenience Center, New York, NY 10017
 Or call today 1-800-634-9325 (9:30 - 4:30 EST) In New York State call 212-371-0699.
 Or FAX your order any time to 212-752-4752.

All payments must be made on U.S. banks only. Canada add \$14, Far East add \$40, and all others outside North America, please add \$28 for shipping. U15

EASY ACCESS
by Sharon Bodenschatz

A New Symbols Program Aids the Communication Process

For the first time, a standardized set of graphic symbols to communicate with people who have mobility, vision or hearing limitations is available in digital form to the graphic design community. These symbols can be obtained through the Graphic Artists Guild (GAG) Foundation, which was commissioned to create the symbols by The National Endowment for the Arts' Office for Special Constituencies.

The Disability Access Symbols Project was the brainchild of Jacki Cliphsh, an artist, writer and teacher in Califon, New Jersey, who says the idea grew out of need: "I knew from cutting and pasting poor-quality photocopies of access symbols on newsletters and conference

brochures that a library of symbols on floppy disk was a good idea," she says.

The symbols were developed in conjunction with the design community to achieve the design standardization. They were then reviewed by more than 15 organizations representing people with various disabilities. ITC took part in the program by joining with Infosafe Systems, Inc., to provide diskettes for distribution.

Symbols in the library are in the public domain and have not been trademarked or copyrighted. Copying of the symbols is permitted to encourage use, but copies may not be sold. The symbols are available on floppy disks formatted for both the IBM PC® and the Apple Macintosh®, and may be purchased from the GAG Foundation, 11 West 20th Street, 8th Floor, New York, NY 10011-3704; (212) 463-7730.



VOLUME CONTROL TELEPHONE



INTERNATIONAL SYMBOL OF ACCESSIBILITY



CLOSED CAPTIONING (CC)



AUDIO DESCRIPTION FOR TV, VIDEO AND FILM



SIGN LANGUAGE INTERPRETED



ASSISTIVE LISTENING SYSTEMS

Large Print

ACCESSIBLE PRINT (18 PT. OR LARGER)



TELEPHONE TYPEWRITER (TTY)



ACCESS (OTHER THAN PRINT OR BRAILLE) FOR INDIVIDUALS WHO ARE BLIND OR HAVE LOW VISION



INFORMATION SYMBOL

U.S. POSTAL SERVICE
STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
(Required by 39 U.S.C. 3685)

1A. TITLE OF PUBLICATION U&I (Upper and lower case)	B. PUBLICATION NO. 0681330	2. DATE OF FILING 10/1/93
3. FREQUENCY OF ISSUE Quarterly	A. NO. OF ISSUES PUBLISHED ANNUALLY 4	B. ANNUAL SUBSCRIPTION PRICE \$10.00
4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and Zip Code) (Not printers) 866 Second Avenue, 3rd Fl., New York, NY 10017-2991		
5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) 866 Second Avenue, 3rd Fl., New York, NY 10017-2991 (Contact Maureen A. Jackson, 212/371-0699)		
6. FULL NAMES AND COMPLETE MAILING ADDRESS OF PUBLISHER, EDITOR, AND MANAGING EDITOR (This item MUST NOT be blank)		
PUBLISHER (Name and Complete Mailing Address) International Typeface Corporation, 866 Second Avenue, 3rd Fl., New York, NY 10017-2991		
EDITOR (Name and Complete Mailing Address) Margaret Richardson, International Typeface Corporation, 866 Second Avenue, 3rd Fl., New York, NY 10017-2991		
MANAGING EDITOR (Name and Complete Mailing Address) Joyce R. Kaye, International Typeface Corporation, 866 Second Avenue, 3rd Fl., New York, NY 10017-2991		
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Item must be completed)		
FULL NAME	COMPLETE MAILING ADDRESS	
Esselte Letraset	Esselte House 4 Buckingham Gate London SW1E 6JR United Kingdom	
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If there are none, so state)		
FULL NAME	COMPLETE MAILING ADDRESS	
None		
9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 501(c)(3), DMM only) The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)		
Non-applicable		
<input checked="" type="checkbox"/> HAS NOT CHANGED DURING PRECEDING 12 MONTHS <input type="checkbox"/> HAS CHANGED DURING PRECEDING 12 MONTHS <small>(If changed, publisher must submit explanation of change with this statement.)</small>		
10. EXTENT AND NATURE OF CIRCULATION	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES (Net Press Run)	160,850	163,400
B. PAID AND/OR REQUESTED CIRCULATION		
1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	717	740
2. MAIL SUBSCRIPTION	143,391	145,418
C. TOTAL PAID AND/OR REQUESTED CIRCULATION (Sum of B1 and B2)	144,108	146,158
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS, SAMPLES, COMPLIMENTARY AND OTHER FREE COPIES	8,099	8,368
E. TOTAL DISTRIBUTION (Sum of C and D)	152,207	154,526
F. COPIES NOT DISTRIBUTED		
1. OFFICE USE, LEFT OVER, UNACCOUNTED, SPOILED AFTER PRINTING	8,643	8,874
2. RETURN FROM NEWS AGENTS	N/A	N/A
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	160,850	163,400
11. I certify that the statements made by me above are correct and complete	SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER Charles M. Wilhelm, Executive Publisher	

PS Form 1991
January 1991

INDEX TO ITC TYPEFACES

Typefaces

ITC American Typewriter*	Front Cover
ITC Anna™	Front Cover, 9
ITC Avant Garde Gothic*	Front Cover
ITC Bauhaus*	Front Cover
ITC Benguiat*	Front Cover
ITC Caslon No. 224*	Front Cover, 38, 40-41, 45, 48, 54, 55
ITC Century Handtooled*	28, 30-31
ITC Charter™	4, 6, 22-27, 32, 35
ITC Cheltenham*	Front Cover
ITC Cheltenham Handtooled*	Front Cover, 29, 30-31, 55
ITC Flora*	36-37
ITC Franklin Gothic*	Front Cover, 4, 32-35, 38
ITC Galliard*	Front Cover
ITC Garamond*	28-31
ITC Garamond Handtooled*	28, 30-31
ITC Giovanni*	Front Cover
ITC Golden Type*	36-37
ITC Highlander™	Front Cover
ITC Kabel*	Front Cover, 8-11
ITC Lubalin Graph*	Front Cover, 26, 38, 40, 45, 48, 54, 55
ITC Mona Lisa Recut™	Front Cover, 38
ITC Mona Lisa Sold™	40, 45, 48, 54
ITC New Baskerville*	Front Cover, 13-17
ITC Newtext*	Front Cover
ITC Oswald™	Front Cover
ITC Souvenir*	Front Cover
ITC Stone Sans*	18-20
ITC Tiffany	Front Cover, 38
ITC Zapf Dingbats*	36-37

Continued from page 48

tutors novice designers about the basic design process of publications and other documents. For Macintosh, \$99. Agfa Division, Miles Inc., 100 Challenger Road, Ridgefield Park, NJ. (201) 440-0111.

Buying Fonts on CD-ROM

Have you ever thought about purchasing a library of fonts on CD-ROM but didn't know what questions to ask? Answers may be found in *The Consumer Bulletin*, available free from URW. The bulletin discusses myriad economic issues that should be considered by any professional faced with the difficulties of making purchasing decisions for CD-ROM based font products. The *Bulletin* also discusses the business of making type from a manufacturer's point of view and contains real answers to the questions imposed on end-users regarding the perceived value of type for the computer. Free. URW Software & Type GmbH, 4 Manchester Street, Nashua, NH 03060. (800) 229-8791.

Trends

Electronic Color Management System, Pantone, Inc. and Light Source Computer Images, Inc. have introduced the *Pantone Open Color Environment*™ (POCE). POCE is the first color management system to deliver true WYSIWYG color. The system makes obtaining accurate, predictable color matching possible for both photographic and spot colors. This will enable software applications to uniformly access, display and print solid and process Pantone Colors from application to application utilizing Pantone's visually-optimized device lookup tables.

The Integration of Television and Computers

The next high-stakes market for electronics and broadcasting has begun. Nearly every major computer vendor, communications network and cable TV company is forming alliances to become the leader in the new emerging market of interactive television. The integration of the computer, television and cable TV into a single device promises to offer on-demand information at your fingertips. For example, interactive TV will have special interfaces for shop-

ping at home, networked game-playing and special services. Here's a brief list of the companies that are jockeying to bring the benefits of digital services to you: AT&T, TCI, Microsoft, Time Warner, IBM, Apple, General Instruments, Scientific-Atlanta, Motorola, Silicon Graphics, MIPS, 3DO, The Home Shopping Network and Viacom. Watch the news to keep up with the multi-billion dollar mergers and buyouts.

Kodak Joins Forces

Eastman Kodak Company and Adobe Systems have announced a partnership to incorporate the new Kodak Color Management System (CMS) Photo CD plug-in into the 2.5.1 release of Adobe Photoshop. By incorporating the Kodak Precision CMS into an image file plug-in, Photoshop users will be able to see the full fidelity of a Photo CD image when opened in Photoshop.

In other news related to the Kodak Photo CD, Dainippon Screen, Crossfield, Linotype-Hell and Scitex have announced intent to work with Kodak on development of a new Print Photo CD disk specifically targeted to the prepress market. The four manufacturers will also enable their systems to read and display files from all Kodak Photo CD discs. In addition, they have agreed to a common format for CMYK image files, a format based on existing standards. Print Photo CD will allow access to data in both Photo CD and CMYK formats across all four manufacturers' platforms. Eastman Kodak Company, 901 Elmgrove Road, Rochester, NY 14653. (716) 253-0053.

Correction

A product listing in the "Tech Talk" column in the last issue of *U&I* inadvertently ran a fax number instead of a telephone number for Logos On-Line, a service of Software Complement in Matamoras, PA. The telephone number is: (717) 491-2492.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency.



U&Lc, Issue 20.3, Winter, 1993

U&Lc is produced using desktop publishing technology. This colophon shares with readers information about the tools used to produce editorial features in this issue. Working with the design team from Pentagram, the production team responsible for these pages includes: Jane DiBucci, art/production director; Clive Chiu, production manager; and designer and type consultant James Montalbano, president, Terminal Design, New York.

Cover

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Linotronic imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: Newspaper art was scanned using the Fuji FujixScanart, saved as an EPS file, and imported into QuarkXPress. Type was created in Adobe Illustrator, saved as an EPS file and imported into QuarkXPress. Film was output on the Linotronic imagesetter.

4 Message from ITC; Table of Contents

Hardware: Macintosh Quadra 700, LaserMaster 1200XL printer, Linotronic imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: The type in "Message from ITC" and the "Table of Contents" was created in QuarkXPress. EPS files of logos were imported into layouts in QuarkXPress. Images were output to film on the Linotronic imagesetter.

6 Editorial

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Linotronic imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Type was created in QuarkXPress and output to film on the Linotronic imagesetter.

8 Deco España

Hardware: Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter, Linotronic imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: Color artwork was scanned using a Linotype-Hell 341 color scanner, saved as an EPS file, imported into QuarkXPress and output to film on the Agfa AccuSet imagesetter. Headline was created in Adobe Illustrator, saved as an EPS file and imported into QuarkXPress. Black-and-white artwork was created and positioned on the mechanical traditionally. All text type was created in QuarkXPress and output to repro on the Linotronic imagesetter.

12 Daily Design

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, UMAX 840 color scanner, Fuji FujixScanart scanner, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: Type samples were scanned as line art at 800 dpi with the UMAX 840 color scanner, saved as EPS files and imported into QuarkXPress. Full-page black-and-white newspaper artwork was shot to 11 x 14" prints, scanned with the Fuji FujixScanart scanner, saved as EPS files and imported into QuarkXPress. Color newspaper artwork was shot to 8x10" transparencies, scanned with the Linotype-Hell 341 color scanner, saved as EPS files and imported into QuarkXPress. Type was created in QuarkXPress. Film was output with automatic picture replacement using the Agfa AccuSet imagesetter.

18 The Pencil Test

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Matrix Color Graphic Recorder, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Video stills were shot on the Matrix Color Graphic Recorder to 35mm slides, which were scanned with the Linotype-Hell 341 color scanner, saved as EPS files, then imported into QuarkXPress. All type was created in QuarkXPress. Film was output with automatic picture replacement using the Agfa AccuSet imagesetter.

22 ITC Charter™

Hardware: Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Fuji FujixScanart scanner, Agfa AccuSet imagesetter, Linotronic imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: Headline was created in Adobe Illustrator, saved as an EPS file and imported into QuarkXPress. Photograph of Matthew Carter was scanned with the Fuji FujixScanart scanner, saved as an EPS file and imported into QuarkXPress. All type was created in QuarkXPress. Film was output with automatic picture replacement using the Agfa AccuSet imagesetter and the Linotronic imagesetter.

28 ITC Handtooled™ Series

Hardware: Macintosh IIfx, LaserMaster 1200XL printer, Fuji FujixScanart scanner, Agfa AccuSet imagesetter, Linotronic imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Headline and body copy were created in QuarkXPress. Photograph of Ed Benguiat was scanned with the Fuji FujixScanart scanner, saved as an EPS file and imported into QuarkXPress. Film was output with automatic picture replacement using the Agfa AccuSet imagesetter and the Linotronic imagesetter.

32 Shades of Blue

Hardware: Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XLO, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Artwork was shot to 4x5" transparencies and scanned with a Linotype-Hell 341 color scanner. EPS files of the images were imported into QuarkXPress. All type was created in QuarkXPress. Film was output on the Agfa AccuSet imagesetter.

36 Transforming Type

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Linotronic imagesetter.

Software: QuarkXPress 3.11, Fontographer 4.0.

Notes and Comments: Artwork was created as a typeface in Fontographer. All type was created in QuarkXPress. Film was output on the Linotronic imagesetter.

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

Researcher in Type Design

Hewlett-Packard Laboratories, Bristol, UK

Attractive package and prospects

Hewlett-Packard Laboratories in Bristol is Hewlett-Packard's premier research establishment in Europe, with a clear objective to engage in world class research in Information Technology relevant to its business.

A key position has been created to join a research team shaping the long term typographic capabilities of Hewlett-Packard printers. The goal of the research is to identify the next generation of type technology. This new position has two aspects: to develop an informed view of the typographic requirements of the late 90's and to evaluate the typographic consequences of type technology choices.

You should be a graduate in the Graphic Arts who, through training or work experience, has developed expertise in type design. An eye for typographical design and the ability to analyse and communicate design values is also important, together with a solid understanding of the basic principles of modern type technology. Experience of research would be useful but not essential.

The role offers an excellent opportunity to join a worldwide organisation with prospects to diversify into other areas of Hewlett-Packard's business. In addition, we offer superb research facilities and an excellent salary and benefits package which includes a profit-sharing and share purchase scheme.

To apply, please send your résumé, stating current remuneration, to: Maureen Rowley, Personnel Department, Hewlett-Packard, Filton Road, Stoke Gifford, Bristol, BS12 6QZ, England, United Kingdom.



A world-wide resource.

MATTHEW CARTER'S



SOPHIA™

A A B C D E E F F
G H I J K K L M M
N O P Q R R S T T
U V W X X Y Z &
Æ œ . , - : ; ! ? @ O →



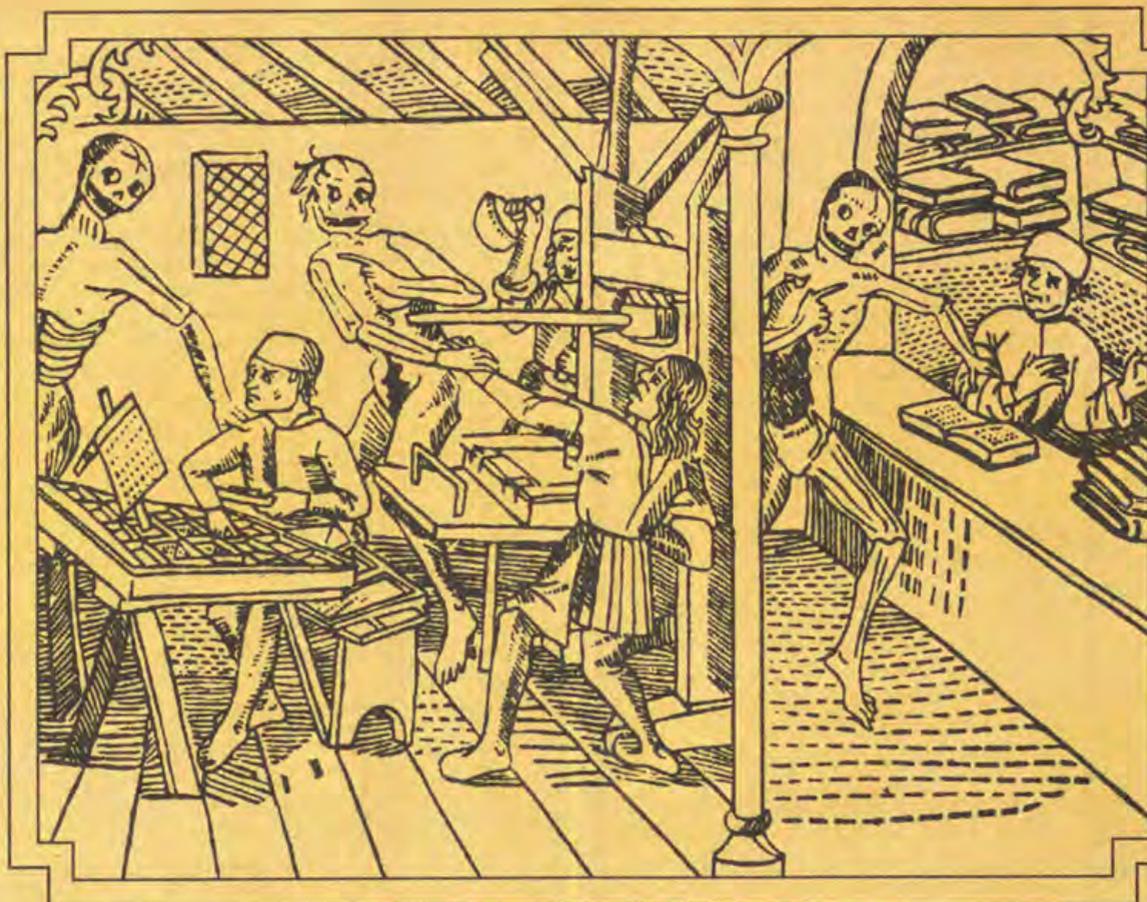
FONTS FOR THE MAC AND PC FROM
CARTER & CONE TYPE INC.
800·952·2129

OR 617 576 0398 : FAX 617 354 4146 ✱
AND FROM THE FONTHAUS & PRECISION TYPE

SOPHIA IS A TRADEMARK OF CARTER & CONE TYPE INC.

Circle 267 on Reader Service Card

INTERNATIONAL TYPEFACE CORPORATION
2 Hammar skjold Plaza
New York, NY 10017



When Gutenberg introduced moveable type, a whole lot of people got upset. Downright nasty. The scribes' union, the church, even the mayor—you see, his nephew specialized in illuminations, borders, and pinstriping. They called Gutenberg an eccentric, a lunatic, even a heretic. He was shunned by his contemporaries, but eventually, his dream came true. If it hadn't, you would not be reading this ad. In fact, you might not be reading at all.

Technology sponsored by perseverance and common sense prevails.

On the other hand, old habits die hard. Like buying fonts individually, or in preselected volumes. Or making kerning pairs manually. Did you know there are better ways to spend your time and money? Consider...

URW TypeWorks™

Something new and different from URW. Imagine, 3000 ultra-high quality PostScript Type 1 fonts on CD ROM, all conveniently unlocked and available for immediate access. Each font is supplied with up to 1000 kerning pairs. And Kernus™, a stand-alone application that lets you *automatically* generate up to 1000 kerning pairs for any PostScript Type 1 font, on a point size specific basis. If that's not enough, you have to see our 1001 page Reference Guide which shows every typeface in the URW TypeWorks™ Collection. All this for the price of a page layout or illustration draw program: only \$895. To find out more about URW and our products, call us toll free: 1-800-229-8791.

TypeWorks™ type works. Plain and simple. Art sponsored by innovation, technology and common sense, brought to you by the company that pioneered digital type.



URW Software & Type · 4 Manchester Street · Nashua, NH · 03060