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 Cheltenham Bold Condensed
 ABCDEFGHIJK&abcdefghijklmnopqrstuvwxyz
 Cheltenham Bold
 ABCDEFGHIJK&abcdefghijklmnopqrstuvwxyz
 Craw Modern
 ABCDEFGHIJK&abcdefghijklmnopqrstuvwxyz
 Craw Modern Bold
 ABCDEFGHIJK&abcdefghijklmnopqrstuvwxyz
 TS Criterion Book
 ABCDEFGHIJK&abcdefghijklmnopqrstuvwxyz
 TS Criterion Book Italic
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Judging for the 4th Morisawa Awards 1993 International Typeface Design Competition, which was sponsored by Morisawa & Co., Ltd. in cooperation with Adobe Systems Incorporated, was conducted in Tokyo on October 6 and 7, 1993. As a result of a strict screening process, 22 works from the 23 persons listed here were picked as prize winners. A total of 378 works—225 in the Latin category and 153 in the Kanji category—were submitted from 25 countries around the world. By country, 176 entries were from Japan, 50 from the United States, 91 from Western Europe, 37 from Asia (excluding Japan), and the remainder were from other countries including Australia, Canada, Russia, Kenya, Peru. The next competition, The Morisawa Awards 1996, will have a similar application procedure to that of this year's competition.

Bronze Prize in the Latin category: Friedrich G. Peter

q

Typography may be defined as the craft of rightly disposing printing material in accordance with specific purpose; of so arranging letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text. Typography is the efficient means to an essentially utilitarian and only accidentally aesthetic end, for enjoyment of patterns is rarely the reader's chief aim. Therefore, any disposition of printing material which, whatever the intention, has the effect of coming between

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Typography may be defined as the craft of rightly disposing

Bronze Prize in the Latin category: Shuji Yamanaka

a

ABCDEF G

Judge's Prize in the Latin category: Minoru Kamono

ABCDEF G

Judge's Prize in the Latin category: François-Marie Mallet

ABCDEF

Judge's Prize in the Latin category: Daniele Di Lieto

あ

Silver prize in the Kanji category: Hiroko Momose

永

Silver prize in the Kanji category: Naoyuki Takeshita

愛

Bronze Prize in the Kanji category: Kazuo Morosawa

Winners in the Kanji Category

[Gold Prize]

None

[Silver Prize]

Hiroko Momose (Japan)

Naoyuki Takeshita (Japan)

[Bronze Prize]

Kazuo Morosawa (Japan)

[Judge's Prize]

Toshiyasu Nanbu (Japan)

Masaki Koshiba (Japan)

Wang Hong Wei + He Sha (China)

[Honorable Mention]

Kazuo Kanai (Japan)

Hatsunori Shinohara (Japan)

Toshiharu Seno (Japan)

Wang Chi-Ming (U.S.A.)

Huang Chen-Lieh (U.S.A.)

Wong Yat Yin (Hong Kong)

In the Kanji category, none was considered worthy of the gold prize, but the two leading works were regarded as being on the same level and were both awarded the silver prize. The judging panel decided that the two silver-prize winners should equally share the combined standard prize money for the gold and silver prizes.

Typography may be defined as the craft of rightly disposing printing so arranging the letters, distributing the space and controlling the type comprehension of the text. Typography is the efficient means to an end, for enjoyment of patterns is rarely the reader's chief aim. Therefore, whatever the intention, has the effect of coming between author and books meant to be read there is little room for "bright" typography. Even are far less vicious to a reader than typographical eccentricity or rightly disposing printing material in accordance with specific purpose; of the space and controlling the type as to aid to the maximum the reader's

Typography may be defined as the craft of rightly disposing printing material in accordance with specific purpose; o

Gold Prize in the Latin category: Joachim Müller-Lancé

Winners in the Latin Category

[Gold Prize]

Joachim Müller-Lancé (Germany)

[Silver Prize]

None

[Bronze Prize]

Friedrich G. Peter (Canada)

Shuji Yamanaka (Japan)

[Judge's Prize]

Minoru Kamono (Japan)

François-Marie Mallet (France)

Daniele Di Lieto (Italy)

[Honorable Mention]

Günter Jäntsich (Germany)

Jean-François Porchez (France)

Jean-Renaud Cuaz (U.S.A.)

Bo Berndal (Sweden)

In the Latin category, none was considered worthy of the silver prize, but the two works following the winner of the gold prize were regarded as being on the same level and were both awarded the bronze prize. The judging panel decided that the two bronze-prize winners should equally share the combined standard prize money for the silver and bronze prizes.

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International Typeface
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S

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BPA

MEMBER

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DEAR READER: As I pen this note to you, plans are being finalized for ATypI's Type 94, a three-day international conference for the support, promotion and celebration of type to be held in San Francisco in mid-September. If you are at all involved in the world of type and fonts, you will surely want to book a visit to this special

event. Various activities, both formal and informal, participative and social are planned for the 700 type lovers from around the world who are expected to attend. • This year's conference is to take place in what is being developed as the Type 94 Village, to be situated in the center of San Francisco. This village is being designed to contain such venues as a Meeting Hall, a Village Green and a Marketplace. Here are a few features that you can expect to visit: • The Type Lab, first featured at the ATypI conference in Antwerp, Belgium in 1993, will be bigger, better and more comprehensive. Much of the latest publishing technology including hardware and software will be available in sufficient quantities for visitors to try out. Participants will also have the opportunity to produce projects such as a daily newspaper, a magazine, and perhaps even a multimedia CD to commemorate this event. • Outside of the Type Lab there will be the Village Green. Here you will meet designers of type, books and advertising; as well as publishers, stone cutters, letter carvers, printers and other people who work in the world of letters. They will work on the Village Green, and discuss their area of expertise with Type Village visitors. • On the other side of the Village there is the Meeting Hall. This is where we will all go for information about events. Village meetings will take place here, and it will also serve as the main venue for speakers and prominent guests. • Near the Meeting Hall there will be facilities where visitors can learn about typographic societies, associations, publications and education programs. Here you may sit awhile

and have a cup of coffee, tea or wine and socialize with friends old and new or just watch the type world go by. Near the Meeting Hall there will be exhibitions involving type and typography. From this location, buses will depart for excursions outside the Village to fine book presses, museums and special events. • Finally, it is in the organizers' minds to try to put together a Village Marketplace, where visitors will find objects for view and purchase which are specifically created for this event. In addition, everyone will be able to find items of typographic history, new fonts, rare typographic antiques, as well as books and ephemera. • This plan for Type 94 is the brainchild and undertaking of a few highly dedicated and motivated members of the international type association, ATypI. The plan also involves the support and organizational know-how of the Seybold organization. • We would like to have your views as we finalize events and ideas. Type 94 is for everybody, and the organizers want to learn of your interests and what the Type Village should offer you, as well as what you may have to offer to make this a truly exciting place. To help this communication along, I have prepared a small questionnaire (found on page 9) and I would appreciate it if you took a moment to complete and return it to me. Your views and suggestions will be very helpful toward making this event as rich and as memorable as it can be. • In the next *U&lc* due out in May we will summarize what you tell us, profile the organizers, and publish finalized details about the Type 94 program. If you want to be kept informed of developments as they progress, be sure to indicate your interest on the questionnaire. • I personally believe that this event will be the best conference about type ever, and will surpass Type 87 in New York and Type 90 in Oxford, England. • I look forward to hearing from you. • Mark Batty, President and CEO, ITC

94

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categories:

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or experimental font
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with variations
3. experimental
pi characters

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





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

Linotype-Hell

deadline
for entries

august 10
1994

Punctuation

Lord Timothy Dexter wasn't really a Lord—he was, however, a shrewd businessman and a writer of sorts. He was also more than just a little eccentric. He lived in Newburyport, Massachusetts, during the early part of America's history. Lord Timothy made a fortune by buying up depreciated Continental currency during the Revolutionary War, which he later reclaimed at full value after the British were driven from American soil.  Dexter's best-known book is *A Pickle for the Knowing Ones*, and is remarkable for its total absence of punctuation. In its second edition he added a page filled with periods, commas, semicolons and other punctuation—so readers could “pepper and salt it as they please.”  While we may think that Dexter's disregard for proper punctuation is part of his eccentricity, it is absolutely in keeping with the heritage of our written language. The earliest alphabetic inscriptions had no such symbols; no commas to indicate pauses, no periods between sentences—there weren't even spaces between words.  **Early Forms** In their earliest stages, Greek and Roman writing did not use any form of punctuation. Later, in some classical inscriptions the beginnings of word divisions were incorporated as a dot centered between words. Later (probably out of expediency) a space began to replace the dot. By 600 A.D. spaces between words were the norm.  The dot was still used, however, to designate phrase breaks or full sentence stops. If the dot was aligned with the tops of letters it indicated a sentence stop; if placed on the baseline it was read as a comma would be today.  Aldus Manutius, the Venetian typographer and printer who gave us italic letters, also established the modern forms of the period, comma, semicolon and question mark. The latter, it is said, was derived from the Latin word *quaestio* or “what,” which was printed as a cap Q on top of a lowercase o, and was later simplified to the mark we use today.  The Manutian system was refined in the 17th and 18th centuries with the addition of the quotation mark, apostrophe, dash and exclamation point. The history of the exclamation point (also called a “Bang” or “Screamer” by old-time printers) is similar to that of the question mark. In its first uses a capital I was set over a lowercase o, and was later simplified into its present form.  **Late Changes** Not all punctuation marks have been used

consistently. In the 16th and 17th centuries parentheses and square brackets were used for emphasis the way we now use italics and boldface. And as recently as the 1960s, a new mark, called the Interrobang, was suggested to punctuate sentences like: “You did what?!”  The important thing to remember about punctuation marks is that they are very much part of the typeface design—not something to be included as “pi” characters or standard design forms.  The question mark in ITC Anna™ for instance, could not be a part of a design such as ITC Highlander™ or ITC New Baskerville®. Even the lowly period in a face like ITC Tiepolo® would look very much out of place in a design like ITC Franklin Gothic®.  On this page you will find some simple guidelines for the creation of just a few of the many punctuation marks. *Allan Haley*

COMMA

The top of a comma is normally similar to the period and the bottom is usually a stroke, reminiscent of a pen-flick. In sans serif designs like ITC Avant Garde Gothic, the comma can be a simple parallelogram, while in faces like ITC Franklin Gothic it reflects roman character shapes.

EXCLAMATION POINT

The exclamation point dot aligns with the period or centers on the height of the period. The top of the character usually aligns with the caps or falls slightly below the cap height.

QUOTATION MARKS

An opening quotation mark looks like a pair of upside-down commas and the closing quote is normally just a rotated version of the opening quote. Quotes which are round in design usually align with the capital O, and in a square design, with the capital H—but there are exceptions. Sometimes the opening quote will align slightly higher than the closing, so that they appear the same in height; and on occasion (as in oldstyle type designs where the ascenders are taller than the caps) the quotes will align with, or be positioned slightly below the ascenders.

PERIOD

In a Roman design, periods are usually round forms; in sans serifs they can be either round, square or rectangular, depending on the design and proportions of the face. In faces with a calligraphic style, they are often diamond-shaped, showing the influence of the broad-edged brush or pen. The weight of the period is a critical design decision, because it establishes the weight for many of the other punctuation marks. It also must be heavy enough to be easily noticed, but not so heavy that it stands out in a page of text composition.

QUESTION MARK

The question mark has the same dot and top alignment as the exclamation point. Normally the character is about one-half the width of the capital O in Roman designs and is slightly wider in sans serif faces.

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TYPE

HANS - GEORG POSPISCHIL PROJECTS HIS QUIET VISION IN

OFF THE

Frankfurter Allgemeine Magazin

EDITORIAL DESIGNS FOR THIS WEEKLY MAGAZINE. BY HELGA TILTON

WEEK



May 7, 1993



September 18, 1992



September 24, 1993

Each Monday, Hans-Georg Pospischil, the art director for the *Frankfurter Allgemeine Magazin*, performs a special magic trick—in total darkness and without an audience. For the design of his weekend insert to the *Frankfurter Allgemeine Zeitung*, a conservative daily newspaper with a 450,000 international circulation, he conjures up these award winning editorial pages.

Instead of assembling traditional layouts by hand or on the computer, he sets up Kodak slide projectors in his office where dummy paper is taped to black cardboard on the back of his door. He turns off the lights and using a zoom lens enlarges the images to the desired sizes onto the layout paper. Then he outlines the contours of the images with a pen and fills the remaining spaces with dummy text for body copy and his chosen type treatment for headlines.

"Other designers tend to manipulate positive and negative forms to create a beautiful page," says Pospischil. "I'm a traditionalist, and graphic design per se does not interest me, and the layout does not interest me. There is no need for a layout."

Pospischil believes in simplicity and honesty in graphic design. When designing, he feels it is necessary to treat the photo or illustration "with humility" and not indulge in graphic games. If he finds a photo "breathtakingly beautiful," as was the case with the punk singer who was photographed very traditionally in the reception area of a local hotel, the only thing to do, he says, was "to be quiet, to step back and just try to center her name under the photo." Pospischil frequently uses the same photographers and illustrators on these pages. Some are well-known like photographer Arnold Newman and illustrator Seymour Chwast. Others are unknowns hand-picked from art schools. Not surprisingly, he also prefers to work with a select range of typefaces.

In keeping with his philosophy of leaving well enough alone, he'll never manipulate a typeface. "I do not succumb to the pressure of distorting a given type by making it taller or fatter," he explains. "I have too much respect for the original designers who obviously thought in great detail about how their work looks best. I leave the typeface untouched, and I only try to set it in the best possible way. This is why we use the computer. When we used to get our headlines back from the typesetters, the spacing between the letters was so horrible that we had to cut each letter apart and repaste each word over again.

"Then, as others did, I discovered the computer. Now, I no longer have to cut and paste, since all this can be done automatically." But Pospischil stresses that he uses the computer strictly as part of the process and not as

a means to create, because, "creativity cannot be conjured up with a push of a button."

When developing his actual typographical treatments, Pospischil wants to tell a story—but not just retell the editorial content by typographical means. As a result, for example, he literally cut a title into two pieces for the story about the Kurds at war, and he used grotesque, massive, intertwined type shapes for a story about Sumo wrestlers.

In an article about artist Claes Oldenburg and his wife and collaborator Coosje van Bruggen, Pospischil echoed the artist's work by dramatically enlarging the initials C and O. In trying to reflect the impact and stature of Oldenburg's partner, next to the large and straight lines of the Hadrian typeface for Oldenburg's name, Pospischil selected Cochin type specifically for her name, using not only its pleasingly round shape, but implying that it could stand on its own. To emphasize the connection between these two, the art director placed an ampersand inside the O.

To complement or round out his designs, Pospischil frequently resorts to using popular typefaces such as Futura or Helvetica. "With Futura you don't interpret anything anymore," he says. "It's so well-established that no one asks what it means." And Helvetica, Pospischil quips, is God's gift to

the insecure. "With Helvetica," he says, "you'll never do right. But you'll also never do anything wrong."

Pospischil has been with the *FAZ* magazine since its inception in 1980. First he was the assistant to the legendary art director and teacher, Willi Fleckhaus, with whom he studied at the Folkwang School for Graphic Design in Essen. Following Fleckhaus' death in 1983, Pospischil, then 27, was named the magazine's art director by editor-in-chief Thomas Schröder.

The magazine's overall philosophy is one of understatement. "Our stage appearance is quiet," Schröder says. Given the strong presence of several German news-driven magazines such as *Quick*, *Stern* and *Bunte*, the *FAZ* magazine has chosen not to be especially timely. Since the daily *FAZ* brings the news to its readers six times per week, Pospischil says his magazine with its general human interest features is a kind of dessert.

He perceives *Frankfurter Allgemeine Magazin's* cover as a menu presenting to the reader what is on the inside. Pospischil insists on a balance between "that which is promised on the cover and that which is actually delivered. I find it wrong to lure the reader with loud screams which are not followed up. I'm a teller of stories, to be sure, but I'm not a teller of lies."

Helga Tilton is a New York-based magazine editor.

WER
SICH AM POOL
VON ALLEN
SEITEN
SEHEN LASSEN
WILL
BRAUCHT DAS
PASSENDE
OUTFIT. ALLES
MUSS SITZEN.
DENN
NICHT JEDER
DER SICH
BLOSSSTELLT,
MACHT
EINE GUTE
FIGUR



Type used in *Frankfurter Allgemeine* titles. Top of page, center cover: Caslon; Center of page: Trajan. Above: Pogo Beat Star.



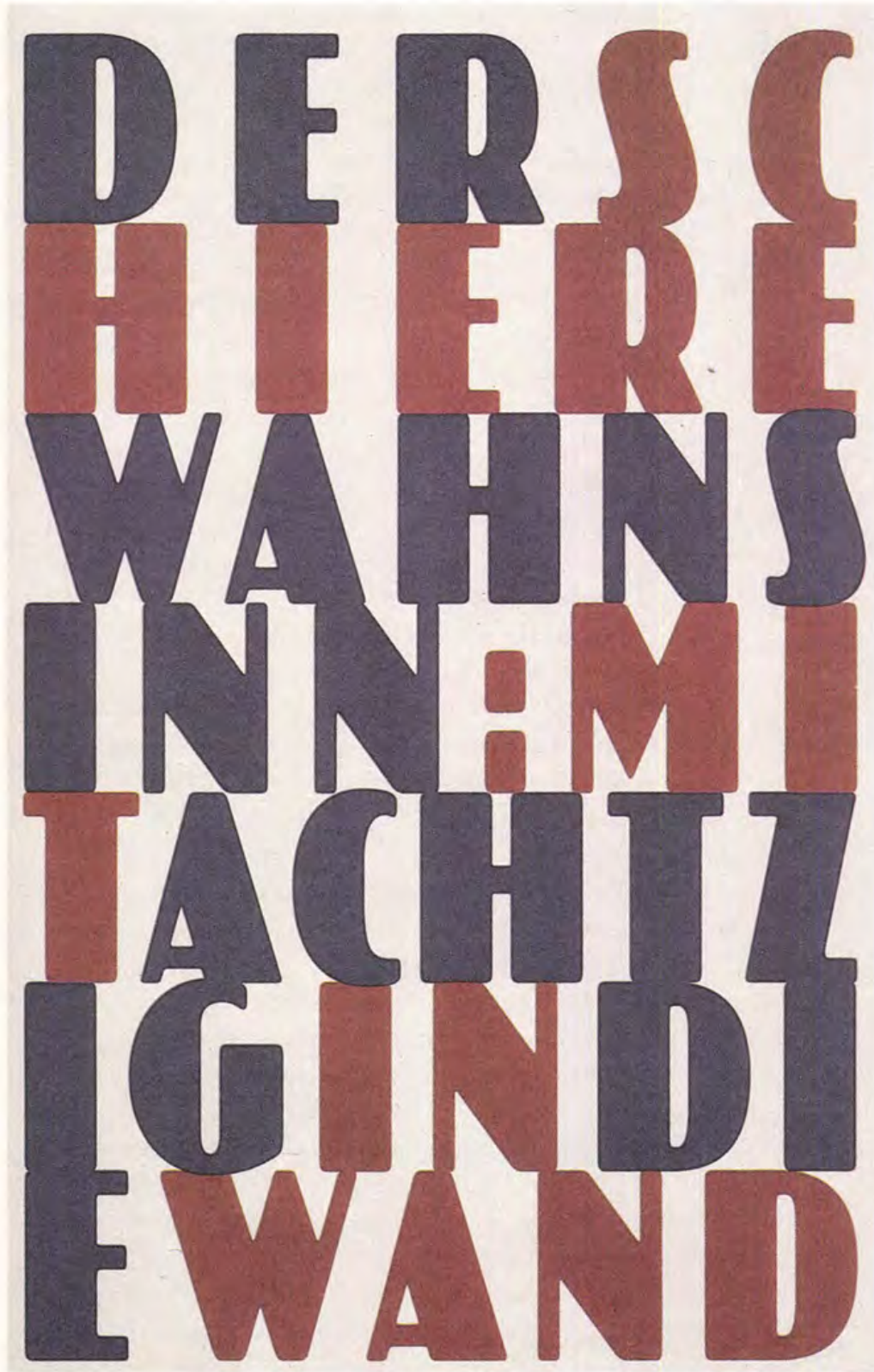
April 2, 1993



May 7, 1993



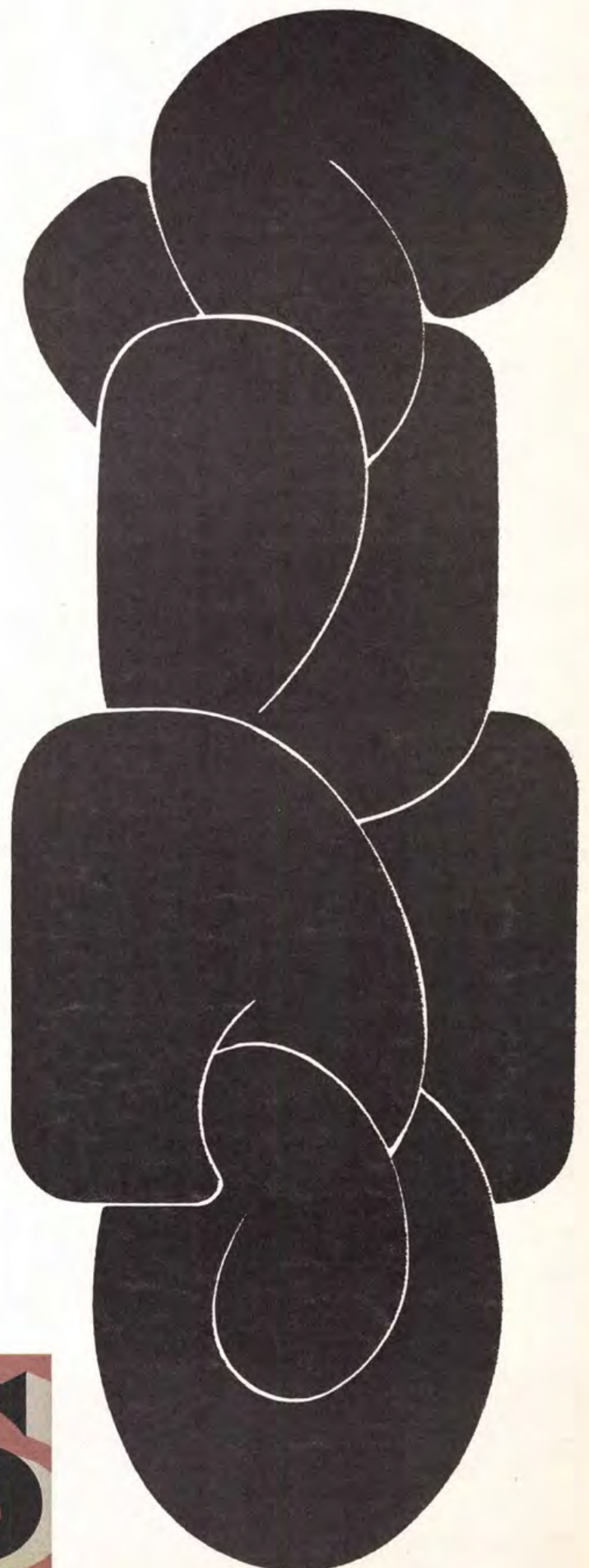
April 29, 1993



Koloss Condensed



Latin Bold (drop shadowed by Pospischil)



Berna Bold



December 11, 1992



May 28, 1993



November 20, 1992

ABERNUM

Pinball Steir

Numeral: Clarendon. Inset type: Hadrian

die

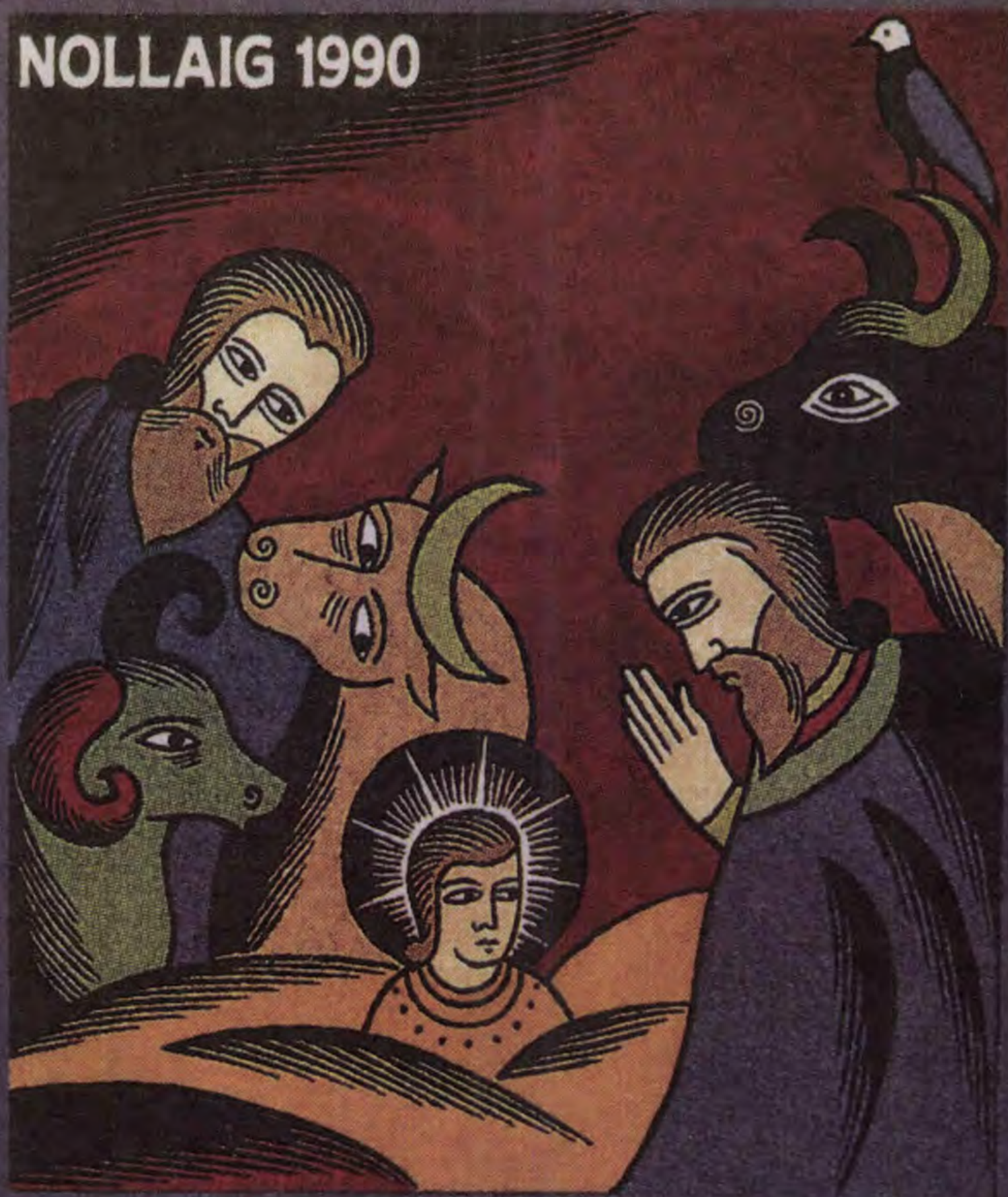
Die Künstler, die seien die Fleißigsten, hat ihm einmal ein Hausmeister gesagt, damals, in den fünfziger Jahren, als er noch nicht lange in München wohnte, die Künstler, die würden den Augenblick „narrisch ernst“ nehmen. Der Satz hat Edgar Reitz so beeindruckt, daß er ihn mehr als dreißig Jahre später einer seiner schönsten Nebenfiguren in den Mund gelegt hat, dem Kohlenjosef, beiläufig, und doch wie ein Motto der eigenen Filmarbeit. Reitz nimmt den Augenblick so ernst, daß sein neues Werk die Ewigkeit von sechsundzwanzig Stunden dauert: „Die Zweite Heimat“, das größte Epos der Filmgeschichte, der Bildungsroman einer Generation, ein Panorama der sechziger Jahre, aber alles andere als monumentale Historie. Obst, Gemüse, Eingemachtes; Schlüssel, Gläser, Packpapier – es sind Gebrauchsgegenstände des Alltags, welche die Kamera im ersten langsamen Schwenk festhält, es ist der Sinn für die „Schönheit der Nebensachen“, der den Bildern Wahrhaftigkeit verleiht. Die Gegenstände werden abgetastet. Wenn Edgar Reitz einen Film macht, fühlt er sich Flaubert verwandt. Dann läßt er alle Filmtheorie sausen, seine Hände bekommen Augen, in den Fingerspitzen steckt der Verstand. Aber anders als Flaubert liebt er die Dinge, die er beschreibt. Auch deshalb läßt er ihnen Zeit. Der Blick

Heimat

BRUJA

Scholl Koloss

NOLLAIG 1990



ÉIRE

26

1990

'92 SEVILLA.
MAGYARORSZAG
(HUNGARIAN POSTAL SERVICE).
DESIGNER: OROSZ ISTVÁN.
STAMPS DESIGNED IN HONOR OF
THE SEVILLA WORLD EXPO
TO COMMEMORATE WORLD
EXPLORATION.



DE VAKBEWEGING.
PTT. DESIGNER: WILDE PLAKKEN.
ART DIRECTOR: ROYAL PTT
NEDERLAND ART & DESIGN
DEPARTMENT.
STAMPS COMMEMORATING
DUTCH LABOR UNIONS.

FLORIADEN NEDERLAND.
PTT. DESIGNER: NEVILLE BRODY.
ART DIRECTOR: ROYAL PTT NEDERLAND
ART & DESIGN DEPARTMENT.
STAMPS FOR A FLOWER EXHIBITION.



◀ NOLLAIG 1990.
AN POST.
DESIGNER: BRIAN CRONIN.
IRISH CHRISTMAS STAMPS FOR 1990.



100 JAAR RIJKSMEUSEUM.
PTT. DESIGNER: MICHEL DE BOER,
STUDIO DUMBAR.
ART DIRECTOR: ROYAL PTT NEDERLAND
ART & DESIGN DEPARTMENT.
DESIGNED TO CELEBRATE THE
CENTENNIAL OF THE RIJKSMEUSEUM
IN AMSTERDAM. THE CUT PAPER
REVEALS THEN AND NOW.

NATIONAL INTERESTS AND BIG BUSINESS ARE REFLECTED IN CONTEMPORARY POSTAGE STAMP DESIGNS.

Postage **stamps** are no longer merely staid icons of officialdom. They have been transformed into outlets for exceptional design, striking imagery, hilarious wit and even biting satire. Postage **stamps** are fast becoming as creative a venue for graphic design as record albums in the 1970s and book jackets in the 1980s. Yet no other form of graphic design is as sacrosanct or as indicative of a nation's character. With the possible exception of a national flag and seal, no official design is more politicized in the selection process.

Postage **stamps** are more than currency—they are a nation's most ubiquitous signboard. They celebrate the most sacred emblems and icons, commemorate the most important issues and events, and present the most significant cultural and political concerns. Since postage **stamps** are part of everyone's daily life, and reproduced in quantities of millions, they are potent instruments for propaganda by carrying messages designed to influence, inspire and move.

Therefore, determining what subjects will appear on postage **stamps** is usually the function of a select committee. In the United States, a citizens' advisory panel comprised of experts in various areas of popular culture, sports and art advise the Postmaster General on which **stamps** to issue. Ideas are welcomed from the general public as well as special interest groups who are known to lobby as vigorously for stamp recognition as for congressional legislation. New **stamps** must answer to stringent criteria: Who deserves to be commemorated? What historical event requires recognition and celebration? Which cultural activity has become a national treasure? Determining a theme's validity is influenced by public demand, political influence, and potential sales—with emphasis on the latter. In addition to serving a national agenda, postage **stamps** are a big business.

PRIME COLLECTIBLES

The field of stamp collecting has become a major industry, and **stamps** are the most widely recognized collectible. Certain small countries such as San Marino, Andorra and others have built economies on these lucrative stickers by issuing hundreds of different designs annually to tempt the voracious philatelist. The postal agencies of larger nations have also become veritable stamp dealers in order to either



NEDERLAND

ZOMERPOSTZEGELS 1992

floriade
neder

DE VRIJHEIDSBEWEGING
1867-1992

NEDERLAND
15 SOORTEN
UITGESTORVEN

1993

NEDERLAND
65+35

nederland

55c
EUROPA

19
91

41
9K

februari

NEDERLAND 70
KONINKLIJKE NEDERLANDSE VERENIGING EN

€681
1893
1993

HO
BO

15x 4-daagse Nijmegen.

1993



DE VAKBEWEGING.
PTT DESIGNER: WILF PLAKKEN.
ART DIRECTOR: ROYAL PTT
NEDERLAND ART & DESIGN
DEPARTMENT.
STAMPS COMMEMORATING
DUTCH LABOR UNIONS.

NIJMEGEN.

PTT DESIGNER: ALEX SCHOLING.
ART DIRECTOR: ROYAL PTT NEDERLAND
ART & DESIGN DEPARTMENT.
COMMEMORATING A PEACE WALK IN
NIJMEGEN. THE BAND-AID
INDICATES THE BLISTERS RECEIVED
DURING THE LONG MARCH.



ASTRONOMY STAMPS.
THE POST OFFICE.
DESIGNER: JEFFERY FISHER.
SERIES HONORING
ASTRONOMY IN GREAT BRITAIN.

EUROPA.

PTT DESIGNER: MARTEN JONGEMA.
ART DIRECTOR: ROYAL
PTT NEDERLAND ART & DESIGN
DEPARTMENT.
ABSTRACT DESIGNS SUGGESTING
THE EXPLORATION OF SPACE.
(SURROUNDING ART IDENTIFIED
ELSEWHERE.)



BEATRIX & CLAUS
1966-1991.
PTT DESIGNER: TOM VAN BRAGT,
STUDIO DUMBAR.
ART DIRECTOR: ROYAL PTT NEDERLAND
ART & DESIGN DEPARTMENT.
THIS INNOVATIVE DIPTYCH CELEBRATES
THE 25TH WEDDING
ANNIVERSARY OF THE ROYAL COUPLE.



**MISA ZA DOMOVINU U
KATEDRALI.**
REPUBLIC HRVATSKA (CROATIA).
DESIGNER: BORIS BUCAN.
BLOCK OF STAMPS CELEBRATING
THE NATIONAL CATHEDRAL.



KINDER POSTZEGEL AKTIE.
PTT DESIGNER: EVER MULLEN.
ART DIRECTOR: ROYAL PTT NEDERLAND
ART & DESIGN DEPARTMENT.
FIRST DAY COVER AND PLATE BLOCK OF
STAMPS CELEBRATING CHILDREN
AND MUSIC. THE PROCEEDS FROM THE
STAMP ARE DONATED TO CHILDREN'S
AID SOCIETIES IN HOLLAND AND
OTHER COUNTRIES.

supplement their national budgets or subsidize their postal services. In those countries where the postal service is privatized, such as the Netherlands, brisk sales can mean the difference between the success or failure of the enterprise. Like stocks and bonds, **stamps** can be profitable investments, but like other commodities, their supply can be controlled so as to inflate their value.

Philatelic shows abound with hundreds of thousands of **stamps** from all nations. The imagery runs the gamut from official portraits of presidents, kings and queens, to indigenous fish, fowl and insects, with a wide range of issues, events and information wedged in between. For example, many nations have a tradition of issuing health awareness **stamps** that remind citizens of the dangers (and the victims) of dread diseases, such as polio, tuberculosis and AIDS. Some countries donate the income from the sale of these **stamps** to research. Depending on the subject, thematic **stamps** are usually issued in limited quantities and aimed at specific segments of the population.

STAMP DESIGNERS

While the quality of stamp design has been high, until recently most designers of stamps have had a low profile. In some countries design is routinely carried out by anonymous engravers and artisans. In small countries, design and printing are contracted out to firms that specialize in **stamps** and bank notes. A few postal services hold competitions to determine who will get their precious stamp commissions; others have in-house art and design boards or studios that make these decisions. Concurrent with a greater recognition of graphic design in recent years, well-known graphic designers and illustrators have been commissioned. In the Netherlands, the United States and England, designers and artists are routinely drawn from a widening freelance talent pool.

Designing postage **stamps** is not easy. With the eyes of a nation focused on the result, these Lilliputian images are scrutinized intensely. When the Croatian artist Boris Bucan designed his nation's first air mail stamp in 1993 he quickly came under fire for his satiric creation. Since this breakaway Yugoslav republic had few commercial airplanes at its disposal, his design showed a paper airplane against a blue sky. Although the stamp was published, his sarcasm was not appreciated by those unamused countrymen who petitioned for its recall. Conversely there were few, if any, notes of displeasure about a design created by the Dutch designer Rick Vermullen of Hard Werken Design of Rotterdam. Vermullen

65 ^{ct}
20



NEDERLAND

70 ^{ct}
30



NEDERLAND

60 ^{ct}
20



NEDERLAND

50 ^{ct}
25



NEDERLAND



KINDER POSTZEGELS.
PTT DESIGNER: BERRY VAN GERWEN.
ART DIRECTOR: ROYAL PTT
NEDERLAND ART & DESIGN
DEPARTMENT.
ANNUAL CHILD WELFARE STAMPS.



EHBO.
PTT DESIGNER: FRANS OOSTERHOF.
ART DIRECTOR: ROYAL PTT
NEDERLAND ART & DESIGN
DEPARTMENT.
RECOGNIZING FIRST AID
ORGANIZATION.



POLLUTION
PTT DESIGNER: JAAP DRUPSTEEN.
ART DIRECTOR: ROYAL PTT NEDERLAND
ART & DESIGN DEPARTMENT.
FIGHTING POLLUTION ON LAND, IN AIR
AND WATER.



DUTCH BUTTERFLY SPECIES.
PTT DESIGNER: IRMA BOOM.
ART DIRECTOR: ROYAL PTT
NEDERLAND ART &
DESIGN DEPARTMENT.
STAMPS THAT RECOGNIZE THE
75 SPECIES OF BUTTERFLIES
IN HOLLAND.



SPOORWEGEN.
PTT DESIGNER: ROBERT NAKATA,
STUDIO DUMBAR.
ART DIRECTOR: ROYAL PTT
NEDERLAND ART & DESIGN
DEPARTMENT.
TO CELEBRATE RAILROAD TRAVEL,
RODIN'S "KISS" IS USED
AS A METAPHOR FOR ARRIVAL
AND DEPARTURE.

KINDER POSTZEGELS 1984.
PTT DESIGNER: JOOST SWARTE.
ART DIRECTOR: ROYAL PTT
NEDERLAND ART & DESIGN
DEPARTMENT.
THESE CHILDREN-STAMPS
CELEBRATE "CHILD AND COMICS".
THE PICTURES SHOW THE CHILD AS
AN ADULT AND THE ADULT
AS A CHILD. THE PROCEEDS FROM
THE STAMPS ARE DONATED
TO CHILDREN'S AID SOCIETIES.



RED CROSS.
PTT DESIGNER: PIERRE BERNARD.
ART DIRECTOR: ROYAL PTT NEDERLAND
ART & DESIGN DEPARTMENT.
STAMP RECOGNIZES THE RED CROSS
IN THE NETHERLANDS. BERNARD'S
SIGNATURE POSTER STYLE, USING
HANDLETTERING AND MYSTERIOUS
IMAGERY IS KEY TO THIS DESIGN.

was asked to design a stamp that appealed to the users of preprinted-paid postcards. After some research he found that 95% of those postcards were used by sweepstakes players and contestants for other quizzes and games. He therefore decided to show himself as a quiz master, bending over an abstract TV screen that reveals the value of the stamp (70 ct).

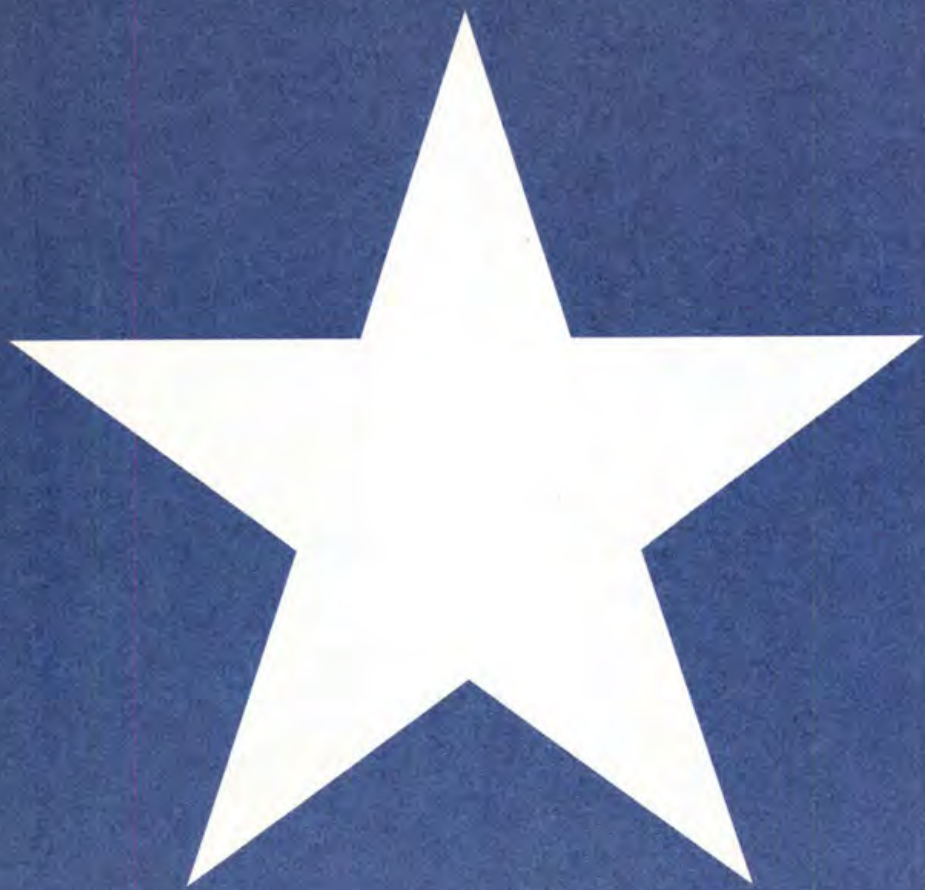
THE ROYAL PTT NEDERLAND

Among the world's respected postal agencies, the Royal PTT Nederland is one of the most progressive. Back in the early 1930s its visionary director, Jean-François Van Royen, commissioned avant garde designers Piet Zwart and Paul Schuitema to create advertisements and **stamps** that transcended convention by employing their distinctive use of typofoto (collage and New Typography). Currently, under Paul Hefting who is art director of the Art & Design Department, the PTT continues to push the limits of the postage stamp tradition in terms of marketing, management and design. Since the PTT was privatized less than a decade ago, emphasis has been placed on increasing stamp sales by creating designs that people are compelled to buy, yet this art for the masses is by no means crass mass art.

In addition to the conventional postage stamp themes, PTT encourages a unique approach to commemorative, cautionary, and information **stamps**, and has commissioned graphic artists working in and outside Holland to push the boundaries. French designer Pierre Bernard designed a series of Red Cross **stamps**; British designer Neville Brody designed **stamps** for a national flower exhibition; and American Robert Nakata designed **stamps** commemorating 150 years of travel on the Dutch railways. Nakata's design is indicative of the creative license afforded by the PTT. To suggest the idea of travel Nakata used "The Kiss" by Rodin to signify both arrival and farewell, and behind the sculpture the roof of a railway station is visible.

COMPETING IN THE INFORMATION AGE

That a plethora of distinctive **stamps** are designed indicates that the world's postal services understand their public's tastes. But it also suggests that with e-mail and other networks of communication, they, like any competitive business, must struggle to retain old and to attract new customers. As the information highway bypasses the traditional routes, well-designed **stamps** may be a way to divert some traffic back to the postal services.



DESIGN ACROSS AMERICA

by Leslie Sherr

From Cleveland to California, design flair—and local savoir faire—has clients and designers creating partnerships closer to home.



WILD AT HEART

Purple might seem an unlikely color for an annual report for a Zoo, but not if you think of purple as regal or believe that animals live in a kingdom. When the Zoological Society of Houston hired Houston-based Rigsby Design in 1991 to create its annual report and 25th anniversary review, Lana Rigsby used the occasion to wrap the report in violet paper as crinkly as a hippo's hide.

Her most influential contribution, however, was to link past and present through the use of illuminated letters that relate historical events to the Zoo's own achievements. She commissioned photographer Arthur Meyerson and illustrator Andy Dearwater to work with her in overcoming the biggest challenge: recognizing 25 years of conservation leadership without letting the brochure digress into a sentimental scrapbook of isolated Society events.

An "immersion" zoo where animals roam freely within their natural habitats, the Zoological Society of Houston allows visitors to feel as if they are penetrating nature, underscoring the inextricable connection between wildlife and their ecosystems. This booklet aims to replicate this intimate experience through the use of Meyerson's tightly cropped, tactile images of animals. The photographs act as a foil to the restrained, old world elegance of the text pages, as do Dearwater's lush illustrations. A detailed timeline of the Society's history further highlights key moments in the Zoo's growth and ties them to developments in the worldwide preservation effort.

The Houston Zoological Society employs design as activism, elevating its identity from an annual report that summarizes a quarter century of efforts to one with a more urgent message. The strategy appears to have worked. As Nancy William, the Society's executive director remarked,

"This elegant, sophisticated book has not only caught and held the attention of our audience, but also clearly conveys the magnificence and dignity of the earth's wild creatures and the gravity of the conservation issue."

CLEVELAND CALLING

Call it a cleansing of the palate: Zachary Bruell, owner of Z Contemporary Cuisine bid adieu to the '80s glittery excess and called in Mark Schwartz and Joyce Nesnadny of Cleveland-based Nesnadny Schwartz to redesign his restaurant. "We knew and loved the restaurant, so for us the project was a double win," says Schwartz.

Culinary sophistication has always been plentiful at Z Contemporary Cuisine. But now style has taken a fresh new turn. "Our idea was for an identity system that could accommodate lots of interpretations," explains Schwartz. The letter Z's clean, angular lines became the central motif from which every visual element evolved. The team photographed food arranged in a Z pattern, set up an on-site desktop publishing system that prints out new menus and wine lists as needed and designed a cloth-bound portfolio-style menu folder. Vellum menu inserts echo glass blocks used in the restaurant's interior and, in a playful nod to the less pretentious '90s, brightly colored rubber bands stretched through metal grommets into a Z shape hold the menu in place.

Since the budget was tight, all work was assigned to local vendors, with 83 percent of the costs arranged through trade. "In an effort to be economically and environmentally sound, we even found a way to use up 20,000 boxes of old matches," explains Schwartz with pride. "We designed four different Day-Glo colored labels, each containing copy about recycling, that were adhered to the boxes until the inventory was depleted."

In yet another variation on the restaurant's theme, sinuous grapevines in the foyer were coaxed into a big meandering Z. "Instead of going to a sign maker, we went to a florist. The grapevines subtly pick up on the menu, the stationery. It's there and it's not there."

Subtlety comes as a matter of course at Z Contemporary Cuisine, with its 24-piece identity system that gradually reveals itself over time. "Being obvious," adds Schwartz, "is not our forte."



THE ART CENTER ESTHETIC

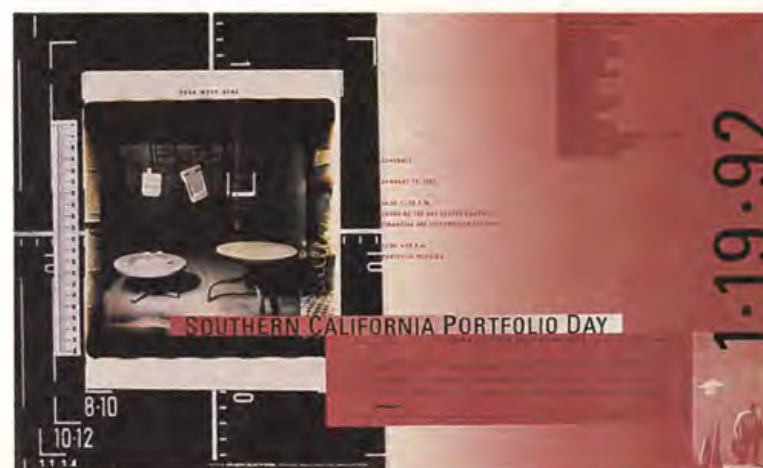
"What is the identity of this institution?" wondered Rebeca Mendez, in a speech about her work as design director of Art Center College of Design. Hundreds of different answers to her question—from stationery, posters and invitations to brochures and catalogs—have been flowing out of the school's Pasadena, California location since Mendez took over in 1989.

Though Mendez was charged with forging a cohesive identity for the 62-year old institution, the school's heritage and her own wish for an integrated visual language helped determine the open and organic direction in which Art Center's public image has moved. Instead of separating a mix of influences into neat compartments, Mendez blends typography and pictures in an inventive marriage that expresses the school's architectural and ideological heritage. "My intention is to include rather than exclude, to integrate rather than reject," says Mendez. Her frequently used long, horizontal format echoes the school's low, steel-and-glass building, while her layouts' free-flowing structures refer to an open-ended approach to learning.

Rather than create a standard solution or conform to dominant trends, Mendez evolved distinct visual cues into a consistent yet flexible system. Evolution in this case means appropriation—building on inherited iconography—and imbuing each solution with multiple layers. She took existing formal elements: a dark-orange color, the circle or dot, the school's architectural environment and then applied them to the basic tenets of Modernism. The school's color—red-orange—was chosen for its founder, Edward "Tink" Adams, who had a passion for Asian Art. The circle, the symbolic image of a "center," was lifted as a pure form from the Bauhaus. Into this, Kit Hinrich's Art Center word mark designed in 1985 has been incorporated and reinterpreted. The layering of color, form and text creates a spatial depth that recalls the school's physical space. "This 'modernist temple' designed by Craig Ellwood is a metaphor for the educational process," explains Mendez. "I have been inspired by the way light penetrates the space, creating geometric shapes that soften the hard materials they are formed by."

Allowing the organic to juxtapose with the school's rigid architectural form, Mendez has achieved clarity without forsaking sensuality. Uncoated paper, linen covers and heavy mesh bindings give equal weight to the tactility of the school's Southern California climate and the printed piece as an object to be held.

Art Center Access, a handsome black, orange and white brochure with a slit cut in the cover through which the school's name appears, is but one small example of how visual richness, like an inspired education, is always in style.



SINGING THE PRAISES OF SALT LAKE CITY

Salt Lake City, Utah is not the first place one would expect to find a classic Modernist designer. Yet when Penna, Powers, Cutting and Hanes, the advertising agency chosen to create the city's pitch for the 1998 Winter Olympics called in Adrian Pulfer to design the bid book, they could hardly have made a better choice. What they could not have predicted is that Pulfer's books would ultimately be toasted by an IOC representative as the finest he had ever seen.

The books are two unusually handsome volumes: wrapped in the same kind of buckskin used to make chaps, they come tucked in a quarter-sewn oak slipcase then placed into a saddle bag. The end sheets are made of pine needles mixed with pine oil.

"All the materials reflect the environment and the culture," says Pulfer. "The ways I used to communicate who Salt Lake is are very subtle, authentic and, I think as a result, more powerful."

Pulfer decided to break the information down into two books: a romance book that looks at Utah, and a second technical book that fulfills all the necessary IOC requirements, from venue facilities and demographics to topographic maps that chart snow capacity. "The romance book is a great cross section of our culture here: farmers, ballet dancers, children catching snowflakes on the tip of their tongues, the Mormon Tabernacle Choir. I avoided the generic images of hotels, ski resorts, limousines, preferring to handle these requirements very quietly by placing several postage stamp-sized images at the back of the book."

Pulfer allowed the content to drive the design. The grid is simple. The format is large, in keeping with the scale and grandeur of the local landscape. The materials appeal to all the senses.

Instead of reproducing original blueprints, Pulfer even redrew floor plans inspired by 18th century architectural renderings. "In those days they were done using a hand linework that had a beautiful quality to them, not as sterile and mechanical as today."

Despite his tall, elegant stature, Pulfer is a bit of a lonesome cowboy at heart. He has a particularly benign attitude toward the books' pacing, which he likened to a piece of music. "Visually, the images take you on a journey. It's a treat to walk through these pictures. There is a lyrical story being told here about the entire state, about who we are as Westerners."

Still, for all the books' beauty, the Olympics have yet to come to Salt Lake. "The marketing approach was so fragmented and diluted. The books weren't reinforced by other materials," Pulfer says with regret. Still, Utah got further than expected, losing out by only two votes to Nagano, Japan and the books have a timeless beauty that's hard to overlook. "They create an identity for the state and freeze a moment in time. I think that is why they were so well received."



You've been traveling at 30,000 feet for hours. You finally land. You emerge into the clean, anonymous airport and panic. Where are you? You're thousands of miles from where you boarded. It's 3 p.m.—again. There are mountains instead of beaches, pines instead of palms, snow instead of sun. Your first clue to your location is the rack of T-shirts in the gift shop: you're in (fill in the blank).

In today's world of jet travel sometimes the first thing to bring you back to earth is seeing a T-shirt. True, this airport gift shop may look exactly like the one in the airport you just left, but the T-shirts tell you where you are, which sports teams play there, and what the city thinks is most important about itself for you, the visitor, to remember. **Much can be said** about the uniquely American custom of wearing our beliefs on our chests: "Get Out of My Way, I'm Shopping" or "I

Support Greenpeace."

T-shirts are veritable walking billboards as wearers provide free promotion in motion.

Specifically regional dress has been replaced with dress-for-success suits or, at the other extreme, some classless outfit like blue jeans and a T-shirt carrying a message from home. That kind of T-shirt could be seen as a contemporary attempt at regional style. **T-shirts do immediately** proclaim who we are, what we believe in, where we come from or where we've been. Natives wear them to announce their roots when they travel. Tourists buy them as souvenirs. T-shirts become the visual equivalent of the "Wish you were here" postcard: "My Grandparents Visited New York City and All They Brought Me Was

this Lousy T-shirt." Grandparents can visit any number of cities and bring home only a "lousy T-shirt," as novelty T-shirt companies provide city-specific variations. **T-shirts** can also be a way for a city to distinguish itself. How they do so can say a lot about how the city feels about itself and how it shows it graphically. The message can be tacky or tasteful, but it is always revealing, even if not always clear. For those familiar with the Frank Sinatra song, everyone knows that "Chicago is my kind of town." The T-shirt bearing the Chicago skyline with its readily identifiable Sears Tower confirms it, but it's up to the wearer to explain what kind of town that is. **Miami Beach has restored** its strip of Art Deco hotels and a stylized Deco illustration on a T-shirt shows that aspect of the city. Another T-shirt version of Miami is conveyed by a color montage of an expressway sign, sexy babe and hot red sportscar. On the other coast, San Diego plays up its surf and fluorescent sunsets in a T-shirt featuring Day-Glo colors. Although both cities have a beach

culture, how they express this visually is quite different. **Not always does a city** choose the obvious symbol. For those in the know, Seattle is the land of the latte, that epicurean mixture of espresso and steamed milk. To express that, Ross Hogin, Jon Carmel and Jeff Welsh very tastefully emblazoned a T-shirt with a silk-screened coffee bean for the local chapter of the American Institute of Graphic Arts. The image may not communicate Seattle to the uninitiated as quickly as seeing the Space Needle from the World's Fair, but anyone who has experienced the battalions of portable espresso carts deployed around the city or stopped at a service station for a tank of high-test gas and a "double shot decaf" (a double shot of low-test espresso with a small amount of milk) knows that Seattle and coffee are synonymous. **A T-shirt** from Santa Fe sports an em-

broidered adobe with cactus done up in a post-modern palette for the sophisticated traveler. Seeing the "Chili Dog with Onions" T-shirt with its South-

western colors and coyote/dog, you might think it was Santa Fe. But anyone who has spent any time in Cincinnati, even in the Delta Airlines terminal, knows that Cincinnati is famous for its own version of chili—made with a hint of dark chocolate and served "five-way" with the ground beef mixture and kidney beans ladled over definitely-not-*al-dente* spaghetti with grated cheese and chopped onions. **On the surface**, "Cincinnati, Home of the Flying Pigs" might not appear to be the best image to promote this town, either. But the porcine *putto* on this T-shirt, who overlooks the

city's skyline boasting Riverfront Stadium, home of the Cincinnati Reds and Bengals, and the Michael Graves designed headquarters for Procter & Gamble is cute and appealing. The flying porker refers to the city's earlier nickname of Porkopolis for its packing plants that shipped meat down the river to the West. **Sometimes the city's image focuses** on the less savory aspects of the town. You can buy a T-shirt that says "Be Nice to Me, I Have Friends in Detroit," recalling when the city was the "murder capital" of the country. Sometimes the self-deprecating quality of a phrase associated with a city can be turned around. The question "Will it play in Peoria?" originally meant a vaudeville act that didn't offend and was easily accessible, not too risqué or sophisticated. Today a sweatshirt from Peoria features a riverboat and dice and announces that the wearer "Played in Peoria." **Even as the country** becomes more homogenized, a city can claim its identity, and its T-shirts can communicate it to a T.

CITY SYMBOLS

BY KAREN S. CHAMBERS

AMW

INTRODUCING NEW ITC TYPEFACES:

MTW

ITC CYRILLIC SERIES & ITC MOTTER CORPUS

OW

PLUS: FINE-TUNING DESKTOP TYPOGRAPHY

ITC Kabel® Cyrillic

Кабель

ITC New Baskerville® Cyrillic

НьюБаскервиль

ITC Bookman® Cyrillic

Букман

ITC Fat Face® Cyrillic

Фэт Фэйс

ITC Garamond® Cyrillic

Гарамон

ITC Zapf Chancery® Cyrillic

Цапф Чансери

ITC Avant Garde Gothic® Cyrillic

Авангард Готик

ITC Studio Script™ Cyrillic

Студио Скрипт

ITC Kabel Cyrillic

А	Б	В	Г	Д	Е
Ё	Ж	З	И	Й	К
Л	М	Н	О	П	Р
С	Т	У	Ф	Х	Ц
Ч	Ш	Щ	Ъ	Ы	Ь
Э	Ю	Я	а	б	в
г	д	е	ё	ж	з
и	й	к	л	м	н
о	п	р	с	т	у
ф	х	ц	ч	ш	щ
ъ	ы	ь	э	ю	я

Я Ж Э Ц Ъ

ITC Garamond Cyrillic

А	Б	В	Г	Д	Е
Ё	Ж	З	И	Й	К
Л	М	Н	О	П	Р
С	Т	У	Ф	Х	Ц
Ч	Ш	Щ	Ъ	Ы	Ь
Э	Ю	Я	а	б	в
г	д	е	ё	ж	з
и	й	к	л	м	н
о	п	р	с	т	у
ф	х	ц	ч	ш	щ
ъ	ы	ь	э	ю	я

Э

ITC CYRILLIC SERIES

Consistently, International Typeface Corporation introduces typefaces which are useful and applicable to an international audience. Every ITC typeface is released with the necessary characters to set a wide variety of languages. Several libraries of non-Latin typefaces have also been created. In recent years, for example, six Arabic type families were introduced for the Middle East community. Now ITC is pleased to announce the release of the first of a series of Cyrillic typefaces.

For some time, ITC wanted to make a number of its typefaces compatible with the many Slavic languages that exist. The problem was finding a suitable design team to undertake the challenge. Although the Cyrillic alphabet has common roots with the Latin, it also has its own distinct heritage and design conventions. Only a designer intimately familiar with the Cyrillic alphabet could be expected to do a proper job of rendering the necessary characters.

In 1989, ITC had the opportunity to meet principals of ParaGraph International, a Russian-American joint venture based in Moscow and Sunnyvale, California. ParaGraph's type design group consists of seasoned typeface design professionals who have formed one of the most respected type foundries developing Cyrillic fonts and typographic tools for digital imaging. While ParaGraph is not alone in designing Cyrillic versions of popular Latin-based faces, they do have remarkable type design talents and an exceptional knowledge of both Latin and Russian typographic traditions. The designers at ParaGraph were assigned to create Cyrillic characters which maintain absolute integrity to the original Latin ITC typeface designs while remaining consistent with the Cyrillic type design conventions. To accomplish this goal, ITC worked closely with the ParaGraph design team in continually testing, editing and fine-tuning the ParaGraph renderings. The results are what ITC believes to be the most faithful translations of original ITC designs into a foreign script.



ParaGraph designers (clockwise): Vladimir Yefimov, Lyubov Kuznetsova, Alexander Tarbeyev, Tagir Safayev and Elvira Slysh.

The first series of faces includes over 20 individual designs:

ITC Avant Garde Gothic® Cyrillic (Book, Book Oblique, Demi, Demi Oblique), ITC New Baskerville® Cyrillic (Roman, Italic, Bold, Bold Italic), ITC Bookman® Cyrillic (Light, Light Italic, Demi, Demi Italic), ITC Fat Face® Cyrillic, ITC Garamond® Cyrillic (Light, Light Italic, Bold, Bold Italic), ITC Kabel® Cyrillic (Book, Ultra), ITC Studio Script™ Cyrillic, ITC Zapf Chancery® Cyrillic (Medium Italic).

Future releases will include Cyrillic versions of ITC Anna®, ITC Benguiat Gothic®, ITC Korinna®, ITC Machine®, ITC Stone®, and ITC Tiepolo® typeface families. ITC Cyrillic designs are available in specific character sets to produce a variety of languages. 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 February 21, 1994, depending on each manufacturer's release schedule.



ST

Аа Бб Вв Гг Дд Ее Ёё

ah

beh

veh

gheh

deh

yeh

yo

Жж Зз Ии Йй Кк Лл Мм

zheh

zeh

ee

eey

kah

el

em

Нн Оо Пп Рр Сс Тт Уу

en

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peh

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Фф Хх Цц Чч Шш Щщ

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shah

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Ъъ Ыы Ьь Ээ Юю Яя

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yu

yah

АаБбВвГгДд

ЕеЁёЖжЗз

ИиЙйКкЛл

МмНнОоПп

РрСсТтУуФф

ХхЦцЧчШш

ЩщЪъЫыЬь

ЭэЮюЯя

History

THE CYRILLIC ALPHABET shares the same roots as the Latin alphabet: both are derived from Greek script. However, Latin evolved from Greek historically, while Cyrillic was invented. The alphabet was named after the Greek monk Constantine (also called Saint Cyril) who, in 862 AD, came to Moravia with his brother, St. Methodius, to spread Christianity and to educate Slavs "in their own language."

Until the end of the 17th century, the Cyrillic style used in most written and printed com-

munications was POLU-USTAV, a distant relative of the Western medieval scripts. In the early 18th century a simplified, latinized version of the alphabet was introduced by Peter the Great, the reform-minded emperor of Russia. The character shapes of the new style, called GRAZHDANSKY SHRIFT, or 'civil type,' were largely based on the forms of the late 17th century Dutch faces, and the font included Western-style punctuation, lower case letters and Arabic figures. While civil type was then used in most Russian printed matter, religious texts continued to be set (or even handwritten) in POLU-USTAV. In the late 19th century a new name was coined for the latter: TSERKOVNO-SLAVYANSKIY, or 'Church Slavonic.' It is still being used, and new typefaces are being created in that category. However, it was civil type which has become the foundation of all Cyrillic-based typography.

About 60 languages, many of them not belonging to the Slavic group, use the Cyrillic alphabet in their written communications. The basic structure of a modern Cyrillic-based typeface is identical to its Latin cousin: it features both upper and lower case letters, small caps, numbers, superior and inferior characters, punctuation marks, etc. Cyrillic type also comes in roman and italic, and in various weights and proportions. Most of the differences between Latin and Cyrillic relate to shapes of certain characters. There is also a similarity in the construction of the upper and lower case versions of many Cyrillic letters. The number of letters in the basic Cyrillic alphabet is greater than in Latin, so the complement of a Cyrillic-based font is normally also larger. There are a few natural idiosyncrasies about punctuation conventions and signs used in Cyrillic-based typography, just as there are in various Latinate languages.

Every existing Latin-based typeface can be more or less successfully 'cyrillized.' Cyrillic letterforms have the very same features as the Latin ones, such as main (normally vertical) and connecting (normally horizontal) strokes, serifs, ascenders and descenders, bowls, swashes, etc. Therefore, all style variations existing in the Latin-based type design are feasible in Cyrillic. There are Cyrillic typefaces which can be easily classifiable as oldstyles, transitionals, moderns, slab-serifs, or grotesques. In the absence of direct historical precedents, or similar Cyrillic designs, one has to "figure out" the respective letterforms, as if the style actually existed in Cyrillic script. Such extrapolation may yield perfectly credible results, or feel rather artificial: it depends not only on the skills and sensitivity of the type designer, but also on whether the typeface being cyrillized has a rather clean look without too many idiosyncratic lettershapes in the font.

The historical development of Cyrillic type design and typography followed the same direction as type and typography in the West. Its esthetics evolved from classicism, through Empire and Biedermeier to the Victorian excesses, to Art Nouveau, Art Deco, constructivism, neo-classicism, Swiss neo-functionalism and post-modern periods. However, since the original type was first developed in the late 17th century, its basis can be classified as a sort of "pre-transitional" style. Therefore, "oldstyles," and many other conventional styles so familiar to the Western typographer, had no parallel in Cyrillic typographic history.

Straightforward styles, such as those shown here, are better suited to be adapted to crisp, contemporary Cyrillic letterforms for use in a wide variety of printed materials.



ITC Bookman Cyrillic

А	Б	В	Г	Д	Е
Ё	Ж	З	И	Й	К
Л	М	Н	О	П	Р
С	Т	У	Ф	Х	Ц
Ч	Ш	Щ	Ъ	Ы	Ь
Э	Ю	Я	а	б	в
г	д	е	ё	ж	з
и	й	к	л	м	н
о	п	р	с	т	у
ф	х	ц	ч	ш	щ
ъ	ы	ь	э	ю	я

ЦИБ

Я

ITC New Baskerville Cyrillic

А	Б	В	Г	Д	Е
Ё	Ж	З	И	Й	К
Л	М	Н	О	П	Р
С	Т	У	Ф	Х	Ц
Ч	Ш	Щ	Ъ	Ы	Ь
Э	Ю	Я	а	б	в
г	д	е	ё	ж	з
и	й	к	л	м	н
о	п	р	с	т	у
ф	х	ц	ч	ш	щ
ъ	ы	ь	э	ю	я

I present a fine case of colored hearing. Perhaps "hearing" is not quite accurate, since the color sensation seems to be produced by the very act of my orally forming a given letter while I imagine its outline. The long A of the English alphabet (and it is this alphabet I have in mind farther unless otherwise stated) has for me the tint of weathered wood, but a French A evokes polished ebony. This black group also includes hard G (vulcanized rubber) and R (a sooty rag being ripped). Oatmeal N, noodle-limp L, and the ivory-backed hand-mirror of O take care of the whites. I am puzzled by my French *ou* which I see as the brimming tension-surface of alcohol in a small glass. Passing on to the blue group, there is steely X, thundercloud Z, and huckleberry K. Since a subtle interaction exists between sound and shape, I see Q as browner than K, while S is not the light blue of C, but a curious mixture of azure and mother-of-pearl. Adjacent tints do not merge, and diphthongs do not have special colors

of their own, unless represented by a single character in some other language (thus the fluffy-gray, three-stemmed Russian letter that stands for *sh*, a letter as old as the rushes of the Nile, influences its English representation). • I hasten to complete my list before I am interrupted. In the green group, there are alder-leaf F, the unripe apple of P, and pistachio T. Dull green, combined somehow with violet, is the best I can do for W. The yellows comprise various Es and Is, creamy D, bright-golden Y, whose alphabetical value I can express only by "brassy with an olive sheen." In the brown group, there are the rich rubbery tone of soft G, paler J, and the drab shoelace of H. Finally, among the reds, B has the tone called burnt sienna by painters, M is a fold of pink flannel, and today I have at last perfectly matched V with "Rose Quartz" in Maerz and Paul's *Dictionary of Color*. The word for rainbow, a primary, but decidedly muddy, rainbow, is in my private language the hardly pronounceable:

KZSPYGV.

Vladimir Nabokov. *Speak, Memory*. English version. Harper & Bros., New York, 1951

Я наделен в редкой степени так называемой *audition colorée* — цветным слухом. Тут я мог бы невероятными подробностями взбесить самого покладистого читателя, но ограничусь только словами о русском алфавите: латинский был мною разобран в английском оригинале этой книги. • Не знаю, впрочем, правильно ли тут говорить о «слухе»: цветное ощущение создается, по-моему, осязательным, язычным, губным, чуть ли не вкусовым путем. Чтобы основательно определить окраску буквы, я должен просмаковать ее, дать ей набухнуть или излучиться во рту, пока воображаю ее зрительный узор. Чрезвычайно сложный вопрос, как и почему малейшее несовпадение между разноязычными начертаниями единозвучной буквы меняет и цветовое впечатление от нее (или, иначе говоря, каким образом сливаются в восприятии буквы ее звук, окраска и форма), может быть как-нибудь причастен понятию «структурных» красок в природе. Любопытно, что большей частью русская, инакописная, но идентичная по звуку, буква отличается тускловатым тоном по сравнению с латинской. • Чернобу-

рую группу составляют: густое, без галльского глянца, А; довольно ровное (по сравнению с рваным R) Р; крепкое каучуковое Г; Ж, отличающееся от французского J, как горький шоколад от молочного; темно-коричневое, отполированное Я. В белесой группе буквы Л, Н, О, Х, Э представляют, в этом порядке, довольно бледную диету из вермишели, смоленской каши, миндального молока, сухой булки и шведского хлеба. Группу мутных промежуточных оттенков образуют клистирное Ч, пушисто-сизое Ш и такое же, но с прожелчью, Щ. • Переходя к спектру, находим: красную группу с вишнево-кирпичным Б (гуще, чем В), розово-фланелевым М и розовато-телесным (чуть желтее, чем V) В; желтую группу с оранжеватым Ё, охряным Е, палевым Д, светло-палевым И, золотистым У и латуневым Ю; зеленую группу с гуашевым П, пыльно-ольховым Ф и пастельным Т (все эти суше, чем их латинские однозвучия); и наконец, синюю, переходящую в фиолетовое, группу с жестяным Ц, влажно-голубым С, черничным К и блестяще-сиреневым З. Такова моя азбучная радуга:

ВЁЕПСКЗ.

Владимир Набоков. *Воспоминания*. Русское издание. «Опыты», кн. III. Нью-Йорк, 1954

ITC

ITC Motter Corpus was created to combine the display advantages of a sans serif extra bold design with the legibility of a roman type. Sans serif type styles generally make the most assertive display designs, but they present two inherent design problems: they are not normally as readable as serified types, and they do not combine well with other sans serif designs outside their family. ■ Othmar Motter, the designer of ITC Motter Corpus, decided to rectify this situation. He set a design goal for himself

MOTTER CORPUS™

to create a typeface that was emphatic, readable and equally at home with serif or sans serif designs.

■ **ITC Motter Corpus is almost a sans serif design—but not quite. It has diminutive serifs that, along with its modulated weight contrasts, make the face remarkably readable for a display design. Counters have been kept open to allow for surprisingly small**



Othmar Motter

SIZES TO BE SET WITH LITTLE LOSS OF LEGIBILITY. ALTHOUGH THE SERIFS ARE SMALL, THEY RECEIVED SPECIAL ATTENTION FROM THE DESIGNER. IN MOTTER'S WORDS, "THEY ARE OVALS WITH DIAGONAL MIDDLE AXES. THEY THUS REMAIN CLEARLY RECOGNIZABLE DESPITE THEIR SHORTNESS." ■ DIAGONAL STROKES IN

MOTTER'S DESIGN CAREER IS VARIED AND DIVERSE. HE IS AN AWARD-WINNING

letters like the A, V, W, Y, etc. were also designed convexed to decrease the white space between them and straight or round sided characters. For similar reasons, round letters were drawn with slightly flat sides. The end result is a design that spaces with remarkable consistency—even when set in all-caps.

■ OTHMAR MOTTER WAS BORN IN AUSTRIA IN 1927. AFTER GRADUATING FROM VIENNA'S GRAPHISCHE LEHR- UND VERSUCHSANSTALT, HE FOUNDED VORARLBERGER GRAPHIK, A DESIGN STUDIO, IN THE TOWN WHERE HE WAS BORN. VORARLBERGER GRAPHIK IS STILL A VIBRANT AND ACTIVE DESIGN STUDIO TODAY—EXCEPT THAT NOW IT IS MANAGED BY TWO OF MOTTER'S SONS.

ITC Motter Corpus


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
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*) [† ‡ § » « 1 2 3 4 5 6 7 8 9 0]

Motter's design career is varied and diverse. He is an award-winning poster designer, a creator of logos and trademarks, the designer of many corporate identity programs—and an accomplished typeface designer. Both the Letraset and Berthold type libraries include several different Motter designs. ■ ITC Motter Corpus is an extra bold design in normal and condensed variants.

POSTER DESIGNER, A CREATOR OF LOGOS AND TRADEMARKS, THE DESIGNER OF MANY

**A
V
X
Z**

ITC MOTTER CORPUS IS ALMOST
A SANS SERIF DESIGN—BUT
NOT QUITE. IT HAS DIMINUTIVE
SERIFS THAT, ALONG WITH
ITS MODULATED WEIGHT CON-
TRASTS, MAKE THE FACE
REMARKABLY READABLE FOR
A DISPLAY DESIGN.

Oldstyle figures are available for both versions. Only
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manufacture and offer for sale these and other ITC
typefaces shown in this issue. This license is your guar-
antee of authenticity. These new typefaces will be
available to the public on or after February 21, 1994,
depending on each manufacturer's release schedule. 

ITC Motter Corpus Condensed

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
n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 & \$ ¢
% Ç Ø Æ Œ ß ç ø æ œ ã ñ ò
^ ˇ ˘ (: ; , . ! ? - - “ ” / # *) [†
‡ § » « 1 2 3 4 5 6 7 8 9 0]

CORPORATE IDENTITY PROGRAMS—AND AN ACCOMPLISHED TYPEFACE DESIGNER.

“Details” (Details) Details...

BY ALLAN HALEY

Some think desktop typography is an oxymoron. They believe that it is impossible to create quality typographic communication with simple desktop publishing hardware and software.

They are wrong. It is not only possible to create good typography on the desktop—it's also relatively easy. All that is needed is attention to the details. Mies van der Rohe once wrote, “God is in the details.” While he wasn't writing about desktop publishing—or even typography, for that matter, Van der Rohe was telling us that simple attention to detail is what separates art from hobby.

Typography is also about the details. It is about taking the time to make those minute adjustments that insure that your final document looks as good as it can. It is also about making sure that software defaults and system mechanics are changed, when necessary, to create good typography rather than acceptable word processing. What follows is a list of the most commonly overlooked details in desktop publishing. They are divided into three categories: System Settings, Optics and Punctuation.

SYSTEM SETTINGS System and software settings are about making things simple. They establish basic computer functions so most people don't have to worry about them. The problem is, they generally create these functions for the lowest common denominator—which is okay for word processing, but not when fine typography is the goal.

The ™, ® and © symbols are too big when set in display sizes. Proportionally, they are sized to work best in text composition where they need to be large enough to be read easily. Sometimes as much as a 65 percent reduction in point size and/or even a font change is necessary to give them an optically pleasing look in sizes larger than 14 points. (*figure 1*)

Default letter spacing does not generally take into account the needs of setting small type. Often letter spacing parameters must be increased to improve the readability of six, seven and even eight point type. (*figure 2*) Word spacing should also be adjusted to be consistent with the proportions and weight of the face being used.

1.

ITC Motter Corpus™

ITC Motter Corpus™

2.

6/7 ITC FRANKLIN GOTHIC BOOK 0 TRACKING

Abraham Lincoln's writings eloquently reveal the deep divisions in race, morals and emotions which tore the country apart in his lifetime. Those words have provided a wealth of inspiration for illustrator Stephen Alcorn. The dramatic black and white linocuts he created for Lincoln: In His Own Words literally reflect the contrasts which characterized that period of American history.

6/7 ITC FRANKLIN GOTHIC BOOK +3 TRACKING

Abraham Lincoln's writings eloquently reveal the deep divisions in race, morals and emotions which tore the country apart in his lifetime. Those words have provided a wealth of inspiration for illustrator Stephen Alcorn. The dramatic black and white linocuts he created for Lincoln: In His Own Words literally reflect the contrasts which characterized that period of American history.

3.

■ Chardonnay	■ Chardonnay
■ Sauvignon blanc	■ Sauvignon blanc
■ White zinfandel	■ White zinfandel
■ Burgundy	■ Burgundy
■ Pinot noir	■ Pinot noir

4.

Type designers walk a pretty narrow path in their work. The letters of our alphabet provide little room for much self expression when it comes to defining their shapes.

Type designers walk a pretty narrow path in their work. The letters of our alphabet provide little room for much self expression when it comes to defining their shapes.

5.

Act now
to get your
FREE SUBSCRIPTION;
time is running out!

Act now
to get your
FREE SUBSCRIPTION;
time is running out!

Condensed typefaces should have tighter word spacing than that which is appropriate for fonts of normal proportions. Bolder weights of type generally require a little more word spacing to improve readability. Type that is reversed should also have a little more than normal word spacing.

Bullets, boxes and dingbats are often too big when set at the same size as the surrounding text composition. Many designs, especially light typefaces, condensed typefaces and fonts with small x-heights, all require more diminutive typographic road signs. (figure 3)

OPTICS The first rule of typography is simple: If it doesn't look good, it isn't. Making things "look right" typographically, however, may mean substituting optical correctness for mathematical precision. Why are optical considerations so important? Because anything which detracts from the smooth, even flow of the normal reading process not only makes your graphics less appealing and more difficult to read, it also impairs reader comprehension. Bolder weights of type, for example, generally require a little more word spacing to improve readability. Type that is reversed should also have a little extra word spacing. (figure 4)

Line spacing on personal computers and laser printers is mathematically accurate—and often optically incorrect. For example, if a brochure has four lines of copy—three of them set in caps and lowercase, and another in all caps—the all-caps line will appear to look closer to the cap/lowercase line above it. (figure 5) Sometimes, because of ascending and descending characters, even lines set consistently in caps and lowercase will require some optical adjustment.

Most fonts come with lots of kern pairs—but most do not provide adequate kerning for numbers. Unlike letters, numbers should have two sets of spacing values: one for when they are set in columns, and a different set for when they are used in normal composition. Numbers are supposed to line up in columns, so font developers give them all the same width values. The problem is that these uniform widths also make for uneven spacing when numbers are set in any other kind of situation. The solution is to kern numbers when they are part of a display headline or normal text composition. (figure 6)

PUNCTUATION Typewriter punctuation often looks different from typographic punctuation. Typewriters are simple tools with limited keyboards, character sets and font choices. Since personal computers were designed to replace typewriters, many of the familiar typewriter punctuation capabilities were incorporated into their software. That's fine for making the first personal computers "user friendly," but not so helpful when it comes to creating typographic communication.

"Smart quotes," ones which are "demonstrative" toward their nearest characters, are available in almost all fonts, and most applications have simple preference tables to insure that they are used instead of the generic characters which do double duty as "inch marks." If no such preference setting is available, smart quotes can be accessed by typing the option key, the open bracket and shift or un-shift. It's a detail worth sweating. (figure 7) True apostrophes are also available in all fonts and can be made a part of normal text composition through the setting of preference tables or by holding down the shift and option keys while typing the close bracket.

Em dashes are also available in virtually all fonts. They are accessed by typing the hyphen key while holding down the option and shift keys. Two hyphens do not equal an em dash—and they are not part of typographic communication. (figure 8)

Use the ellipsis rather than three periods. These are set by striking the semicolon key while holding down the option key. (figure 9)

French spacing is putting two spaces after a period. French spacing is what we were taught in our freshman typing class. In spite of what you may have learned, they are not typographically correct. One space after a period is plenty. (figure 10)

Some may think that working with desktop publishing tools precludes good typography. It doesn't. A little attention to the details can transform ordinary word processing to effective typographic communication.

6.

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"Censorship reflects society's lack of confidence in itself," Justice Potter Stewart once warned.

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Some think desktop typography is an oxymoron. They are wrong.

Some think desktop typography is an oxymoron. They are wrong.

Utne Reader

"UTNE" MEANS "FAR OUT" IN NORWEGIAN.
THE MAGAZINE'S ILLUSTRATIONS ARE, TOO.

by Joyce Rutter Kaye

A gloriously naked woman strikes a majestic pose. Her fist, thrust triumphantly skyward, clutches a sanitary napkin...An office worker is held in a comical chokehold by his ham-handed employer...A mother sails through an ethereal, starlit sky toward her earth-bound baby, who reaches up for her embrace.

These are a few of the many striking illustrations appearing in recent issues of *Utne Reader*, a bi-monthly digest which bills itself as a forum for "the best of the alternative press." For each issue,



editors skim some 2000 offbeat publications like *Garbage*, *Hungry Mind Review*, *Z Papers* and the *Spotted Chicken Report* for provocative articles to re-

package and reprint. Their mission is to rout out emerging trends in every sphere, from environmentalism, money, family life and aging, to sex, health and ethics. Given the eclectic mix of topics in each issue, the illustrations are naturally as diverse and intriguing as the stories. Where else, for example, are you likely to see an article about male fertility hazards in the workplace illustrated with a man wearing jockey shorts made of lead?

ARTWORK AS FACILITATOR

Because these topics must appeal to a mass audience, artwork plays a vital

role in the mix. Since joining the Minneapolis-based publishing company to redesign *Utne Reader* in 1990, art director Kristi Anderson has witnessed a turn-

around in the magazine's attitude about the value of a good illustration to help make the content more inviting, especially when a subject is particularly dense or arcane. "The editors have started to realize that they need artwork to make some of the stories more accessible," says Anderson.

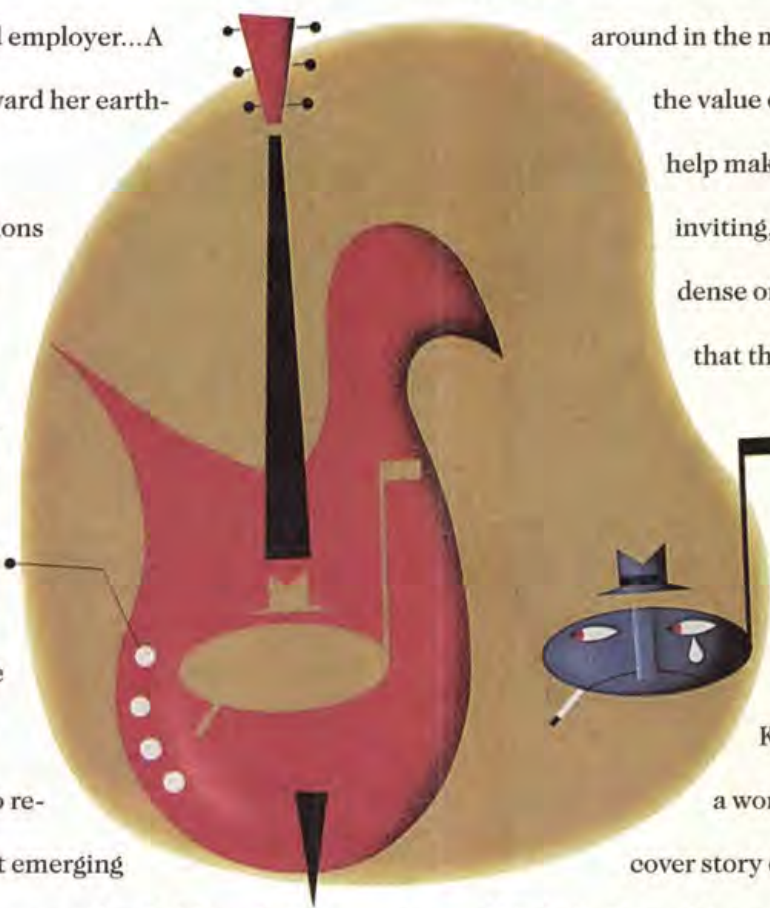
This perspective was apparent in the November/December 1993 issue where full-page illustrations appeared for the first time in the magazine's ten-year history:

Karen Barbour's Matisse-like composition of a woman surrounded by an array of food for a cover story on people's emotional relationship with eat-

ing; and Michelle Barnes' dreamlike pastel of a mother sailing across an evening sky for "Where Mommies Come From," a wrenching first-person account of a woman coming to terms with motherhood.

FROM 'BINS AND BASKETS'

The diversity of stories allows Anderson to experiment with illustrators using differing styles from





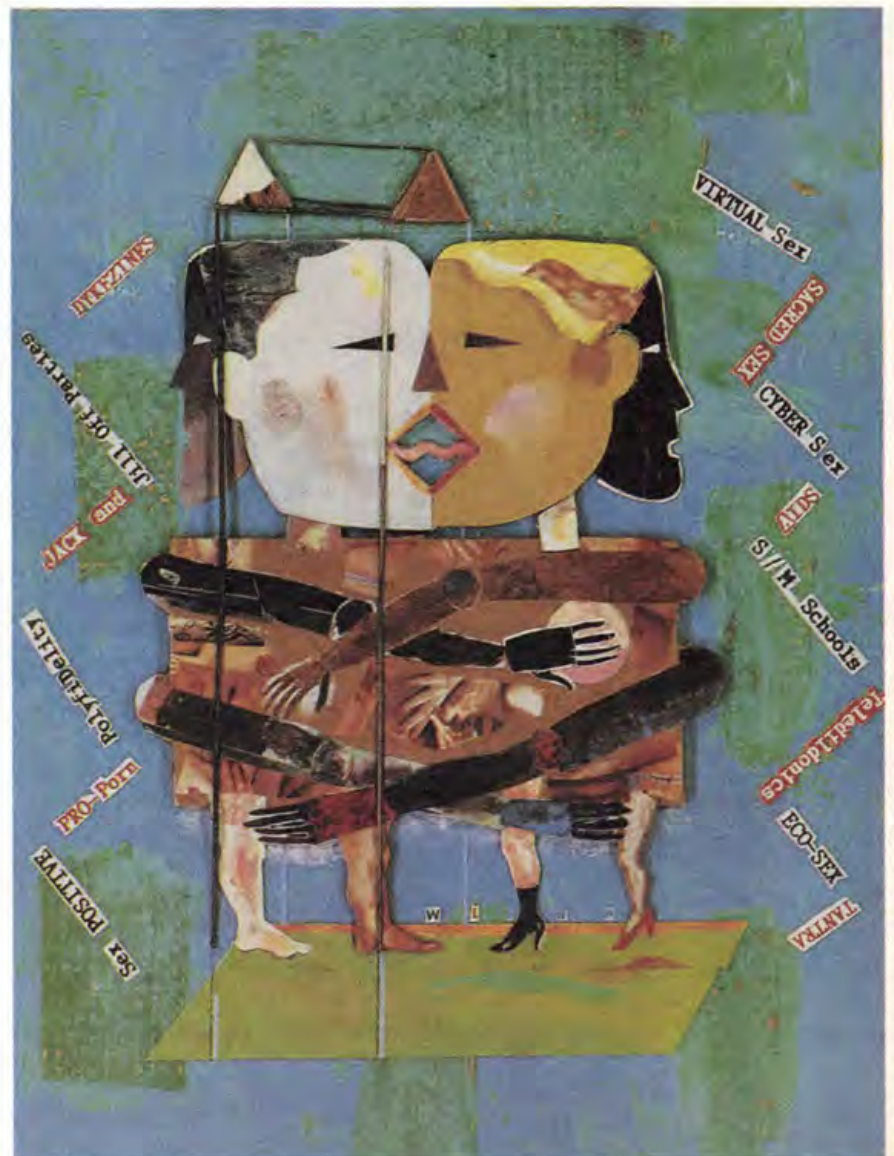
ANN PICKARD'S DEPICTION OF WHITE GUILT ILLUSTRATED "THE TROUBLE WITH YOU PEOPLE," AN ESQUIRE ESSAY BY BLACK JOURNALIST JAKE LEMAR IN UTNE'S MAY/JUNE 1993 ISSUE. AT RIGHT: JAN LINCOLN'S CARICATURE SUPERHERO FOR A PIECE ON LEADERSHIP, MAY/JUNE 1993



SARAH SCHWARTZ'S PIECE FOR "WORKING GIRLS," A JULY/AUG 1991 ARTICLE ABOUT DECRIMINALIZING PROSTITUTION BY UTNE STAFFER HARRY GOLUSTEIN.



LINDA FRUCHEL'S MONTAGE ILLUSTRATION, FOR LAURIE OUELLETTE'S NOV/DEC 1993 OVERVIEW OF THE FEMINIST REACTION TO SELF-HELP AND RECOVERY BOOKS. ABOVE: LAURA STANKE'S DEPICTION OF BOUNDLESS ENERGY FOR AN ATLANTIC PIECE ABOUT INTENSE PERSONALITY TYPES



WARREN LINN'S AMOROUS COLLAGE HINTS AT THE BROAD RANGE OF SEXUAL ISSUES EXPLORED IN UTNE'S JULY/AUG 1993 COVER STORY, "THE NEW SEXUAL REVOLUTION: LIBERATION AT LAST? OR THE SAME OLD MESS?"



across the country and Canada, finding them from "bins and baskets" full of samples they send her. *Utne* covers are almost always illustrative. Notable examples from the last year include Gary Baseman's whimsical overburdened father for an issue themed "For Love or Money: Making a Living vs. Making a Life"; Jean-Francois Podevin's haunting portrait of a woman's tranquil face for the theme, "Facing Death"; and Nora Wildgen's lush drawing of a man basking blissfully in a meadow for "Paradise Found," an issue exploring how the environmental crisis can actually improve our lives.

Instead of just appealing to the magazine's average reader, an affluent, educated 40 year-old (read: yuppie), Anderson likes to incorporate edgy, fresh artwork to give the magazine a little more grit. This often means finding artists whose work is not refined. "Sometimes I like to get things that are computer-generated or more fanzine-like," she says. "I'm trying to get things that are quick and dirty with a less boomer-ish look."

Although illustration has become more prominent in recent issues, there continues to be the typical tug-of-war between art and editorial departments over space. While planning each issue, editors meet in a conference room where they brainstorm and discuss



possible themes. Given the volumes of magazines they sift through for their material, and the availability of published articles, there is always an overwhelming number to be discarded: only one-sixth of nominated stories finds a place in the magazine. Those stories are invariably quirky and provocative. In the past year, the magazine has run "That Time of Month," which debunks the "taboos of menstruation [which] deny the power of women's natural cycles," "Daycare: A Troubling Social Experiment," "Who Was this Man Jesus?," "Proud to be a Hillbilly," and "Oh No! I'm PC."

AN ALTERNATIVE MALL

The magazine has been a forum for material influential enough to be reprinted since 1984 when Eric Utne started a 25,000-circulation newsletter of the same name with an investment of \$150,000 from eight investors. Modeled after Benjamin Franklin's *Poor Richard's Almanac*, *I.F. Stone's Weekly* and *Reader's Digest*, the publication was founded to provide one-stop shopping for alternative (loosely defined by the editors as "anything interesting") viewpoints. Providing a convenient product like this in the time-and money-strapped 1990s has made the magazine a success: *Utne*



Reader now is a perfect bound magazine with a circulation of 307,000, and the number of ad pages per issue has increased 52 percent in recent years. Even President Clinton and the First Lady are rumored to be loyal readers.

Many illustrators regard the magazine as a fertile environment for experimentation, but they are quick to credit Anderson for that freedom. When she contacted illustrator Steve Johnson and partner/wife Lou Fancher to do the cover of "Who Cares About the Kids?" for last year's May/June issue, their work was gravitating from a whimsical style to a more graphic look, but she did not object. "We were interested in doing something different, and the art director was open to it," says Johnson. "It was nice to not have to deal with restrictions."

Having an open mind for alternative viewpoints is what the magazine is all about. "The editors are always trying to find new voices in the articles they run," says Anderson. "I'm trying to find new voices, too."



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**Software**

QuarkXPress 3.3 for Macs and PCs
Quark, Inc. has announced the release of a new version of *QuarkXPress*™ that adds a variety of new features and XTensions™ to the program. Version 3.3 is the company's first effort to synchronize the release of the Macintosh and Windows versions. With this update, Quark is committed to concurrent releases of all forthcoming revisions to *QuarkXPress*. New features of version 3.3 include: variable-shaped text boxes for unique and demanding design situations, automatic update of color scroll list when EPS pictures with spot colors are imported, enhanced document layout palette functionality, kern to space by specifying kerning pairs, undo grouped items, the addition of two color models, Toyo and DIC, the ability to import JPEG and PhotoCD formats, and enhanced PostScript Printer Descriptions for faster output and support for dot matrix printers and fax drivers. For Macintosh and Windows. \$895. Quark Inc., 1800 Grant Street, Denver, CO 80203. (303) 894-8888. *For more information, circle 401 on reader service card.*

Quark Publishing System**Coordinates Users**

Quark Publishing System™ (QPS) version 1.1 enables writers, editors and layout artists to work on publications simultaneously through a single networked system. QPS can track files using several industry-standard third-party software applications such as *QuarkXPress*, *Adobe Photoshop*, *Adobe Illustrator*, *Multi-Ad Creator*, *Aldus FreeHand* and *Cachet* by EFI. QPS consists of three core applications: *QuarkDispatch*™, which controls the system and provides file management and work-

group communications capabilities; *QuarkCopyDesk*™, a word processing and editing application specifically designed for use in a Quark publishing workgroup; and *QuarkXPress*, the page layout program. In addition, three other applications enable sites to customize the Quark Publishing System to meet their needs. *Quark Dispatch Administrator* lets managers configure the publishing system. *QuarkDispatch Planner* permits editorial managers to assign and track *QuarkXPress* layouts, *QuarkCopyDesk* articles and other page elements. The *QuarkDispatch File Manager* is used to archive and delete files created in QPS. Contact Quark for specific pricing and configuration information. Quark Inc., 1800 Grant Street, Denver, CO 80203. (303) 894-8888. *For more information, circle 402 on reader service card.*

Corel Enhances Ventura Publisher

Corel Corporation has completed the purchase of Xerox Ventura Software and has announced a new version of its page layout program, *Corel Ventura 4.2*. The new version contains two full-featured applications, *Corel Ventura Publisher* and *Corel DataBase Publisher*, along with *Ventura Scan* and *Ventura Separator*. *Corel Ventura Publisher* also creates total electronic documents, with support for *Adobe Acrobat*™ software. In addition, the product includes two CD-ROMs containing over 10,000 EPS images, over 600 Adobe Type 1 and TrueType fonts and 100 royalty-free Kodak PhotoCD photos. For Windows. \$249.00. Corel Corporation, The Corel Building, 1600 Carling Avenue, Ottawa, Ontario, Canada K1Z 8R7. (613) 728-8200. *For more information, circle 403 on reader service card.*

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Continued on page 40

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Aldus Corporation has announced a major upgrade to its advanced graphic design and illustration program, *Aldus FreeHand 4.0* for the Macintosh. New capabilities in FreeHand 4.0 include enhanced text controls, intuitive color controls, a streamlined user interface, extensive graphic capabilities and multi-page layout functions. For Macintosh. \$595. Aldus Corporation, 411 First Avenue South, Seattle, WA 98104-2871. (206) 622-5500. For more information, circle 406 on reader service card.

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Continued from page 40

Photoshop Time Savers

PhotoMatic™ is a Photoshop add-in module that saves users time and money by automating repetitive tasks that are applied equally throughout many images. PhotoMatic places a Record menu in Adobe Photoshop which allows a user to save almost any function. These functions are recorded to a PhotoMatic script which may be executed automatically on a batch of images. To record a script, the user simply selects Start in the Daystar Record menu, performs the desired Photoshop actions to a sample file and saves the script file by selecting Stop from the menu. For Macintosh. \$229. DayStar Digital, 5556 Atlanta Highway, Flowery Branch, GA 30542. (800) 962-2077. *For more information, circle 410 on reader service card.*

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ImagePals® 2.0 is a product that offers complete storage and retrieval management for all types of media including images, graphics, animation, sound and video formats. ImagePals 2.0 features expanded search capabilities with keywords, subjects and marks, extensive file conversion for both raster and vector formats, additional special effects filters, inter-document cloning, a global viewer and a complete multimedia slide show. For Windows. \$99. U-Lead Systems, Inc., 970 West 190th Street, Suite 520, Torrance, CA 90502. (310) 523-9393. *For more information, circle 411 on reader service card.*

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Dabblor™ is a \$99 16-bit color painting program from Fractal Design Corporation that incorporates many of the basic tools of their \$399 top-end Painter product. Using a streamlined interface, users access painting tools such as pencils, chalk and crayons arranged in four drawers. Based on the drawer selected, tools become available to the user. A unique feature of Dabblor not available in Painter is the ability to record a painting session and play it back with a different set of drawing tools. In addition, several prerecorded drawing lessons are packaged with the product. For Macintosh and Windows. \$99. Fractal Design Corporation, 355 Spreckels Drive, Aptos, CA 95003. (408) 688-5300.

For more information, circle 412 on reader service card.

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Motion Works Multimedia™ is a package of six powerful tools for creating and editing movies, graphics and audio. The Motion Works utility package includes the following tools: Movie Edit—allows users to add titles, graphics and additional video to QuickTime movies; SoundMate—for editing and adding special sound effects to audio files; MiniMorph—a program for morphing between images; Motion-Paint—a 24-bit painting program to create animated cel sequences, which can be added, removed, reordered and onionskinned; IQ—a utility that adds interactive hot spots to QuickTime movies; and CameraMan—a program that records QuickTime movies with voice-over annotation. For Macintosh. \$249. Motion Works USA, 524 Second Street, San Francisco, CA. (415) 541-9333. *For more information, circle 413 on reader service card.*

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New Type Tools

Pixar has begun shipping an upgrade to its 3D type-rendering program. **Typestry™** 2.0 offers a wealth of new tools to create three-dimensional type effects and animations. For example, users can edit the images and textures used as surfaces on 3D objects. The program automatically creates reflections of every object in a scene, and a rubber sheet feature lets users wrap flat type around objects. For Macintosh. \$299. Pixar, 1001 West Cutting Boulevard, Richmond, CA 94804. (510) 236-4000. *For more information, circle 414 on reader service card.*

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LeMansGT™ is a new 24-bit display interface that benchmark tests prove is the world's fastest graphics accelerator for the Macintosh. LeMansGT has highly-optimized integrated circuits designed to deliver ultra-fast 32-bit QuickDraw acceleration.

Continued on page 50

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Circle 267 on Reader Service Card

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HOW TO BOSS YOUR FONTS AROUND

A new book puts fonts in their place

In her new book, *How to Boss Your Fonts Around: A primer on font technology and font management on the Macintosh* (Peachpit Press, 1994), Robin Williams shows readers how to take control of their typefaces by empowering themselves and learning about their technology, installation, organization and more. "Your fonts will behave just as you expect," promises Williams in the book's Introduction, "and if perchance they kick up a fuss, you will have the power to put them back in their place."

In this chapter titled, "Help!" Williams trouble-shoots common questions relating to using fonts.

HELP: When I type, the typeface shows up as a bunch of straight lines!

HELP: When I double-click the screen font to display the typeface, or try to display it in the Font/DA Mover, all I see is lines. Is the font damaged?

No, the font is not damaged. Those straight lines simply indicate that there are no lowercase letters; the font consists of all capital letters only. The font may also be a special set, such as an expert collection or a display font, in which case there is not a character for every key. Use Key Caps (from the Apple menu) to see which characters are really available.

HELP: ATM [Adobe Type Manager] doesn't seem to be working! My fonts are all jaggy on the screen.

Did you just install ATM? Make sure you: have no older versions of ATM also installed; have not changed the names of any of the ATM files; check that both the files (the Control Panel and the driver) have the same version number; installed the proper and latest version for your computer and it's installed in the proper place (see next paragraph); have ATM turned on (use the ATM Control Panel); have restarted your Mac since you installed ATM.

In System 6, all ATM files should be loose in the System Folder. In System 7, the ATM program icon should be in the Control Panels folder, and

the driver should be loose in the System Folder.

You should have current versions of your System software, ATM and your applications. You can't use new ATM with outdated software and expect it to work flawlessly. For now (if you're not using Suitecase or MasterJuggler) try storing your printer fonts loose in the System Folder, then restart.

If you've been using ATM for a while and this is a new problem, make sure the fonts in question are open (loaded) and that their printer fonts are stored in the proper place, depending on how you have organized your fonts. Check the folder where you store your printer fonts—is there a matching one for each bitmapped font?

If you just installed new fonts, try restarting the Mac. If you're using MasterJuggler, quit the application and open it back up again.

HELP: ATM works on some fonts, but not others.

If ATM works on some fonts but not others, it probably can't find the printer font for the jaggy ones. Make sure the printer font is stored in the proper place, depending on how you have organized your fonts. Make sure you have a separate printer font for each bitmapped style.

Remember, most resident fonts (Avant Garde, Bookman, Palatino, New Century Schoolbook, Zapf Dingbats, Zapf Chancery) don't have printer fonts available for ATM unless you have bought and installed them.

HELP: I want to remove the TrueType screen fonts and replace them with the screen fonts for my PostScript fonts (or vice versa), but I can't tell which bitmaps are which.

To tell if a bitmap is a bitmap for a TrueType font, click once on it, then press Command-I to see the Get Info box. TrueType Get Infos are full-sized; all other bitmap Get Info boxes are half-size.

HELP: I think a font must be damaged. What do I do?

After you have determined that it's not a problem with improper installation or anything else, then just throw out the screen and printer fonts that are on your hard disk and replace them with the originals from your original disk.

HELP: My PostScript fonts show up just fine on the screen but they don't print.

If they appear on the screen just fine, it means they're installed properly. But some applications or printer drivers look for the printer fonts in the wrong place. If you currently store your printer fonts in the Extensions folder or in the Fonts folder, try moving them into the System Folder, just hanging around loose. This is

especially important if you're having trouble printing from PageMaker 4.0, or to an HP LaserJet printer or other printer with a special driver.

HELP: The spacing between words or letters on my printed page looks wrong.

If you try to print city-named fonts [such as Chicago or Geneva] to PostScript printers, you will usually get terrible letter and word spacing; change the font to one without a city name.

If you are using an application that can use fractional-width spacing, such as Microsoft Word, be sure to choose that option before you print to a PostScript printer. You'll usually find that option in the Page Setup dialog box.

A damaged bitmapped font can cause terrible spacing. If you suspect that to be the case, remove all those bitmaps and replace them with the originals from your original disk.

HELP: My font turns into Courier.

When a font turns into Courier on the screen, it indicates the bit-mapped screen font is missing or damaged. If you use Suitcase or MasterJuggler, "missing" may mean that it just isn't opened. If you don't use those programs and this suddenly happened to your font, or if it really is loaded and still turns into Courier, replace the font with the original from your disk.

HELP: My justified paragraphs aren't aligned on the right side.

If you are using an application that can use fractional-width spacing, such as Microsoft Word, be sure to choose that option. You'll usually find it in the Page Setup dialog box. If your application does not use fractional-width spacing (which is then called "integer-width" spacing), then install more bitmap sizes of the font.

HELP: The names of my fonts don't appear in the menu.

Check to make sure your fonts are installed properly. If you are using Suitcase or MasterJuggler, make sure the fonts are open. If you are using Word, your font menu (as all other menus) are customizable and the fonts may not be added to the menu. Check the Character dialog box (Command-D).

Very old software (like PageMaker 3.0 or Word 1.5) cannot recognize new fonts. As I mentioned several times, the best way to avoid conflicts is to update your software.

HELP: I choose my font and then select "Bold" from the menu. It looks bold on the screen, but doesn't print bold.

Most downloadable fonts (unless you use a font menu utility like ATR [Adobe Type Reunion] or WYSIWYG Menus) cannot be changed into bold or italic from the keyboard or the

style menu; you must instead choose the actual italic or bold font from the font menu. You can usually tell on the screen if the computer is faking it.

HELP: I downloaded several fonts, but now they're missing from the printer.

When you manually download fonts, they go into the printer's random access memory, or RAM. Anything in RAM disappears as soon as the machine loses power. So if you have turned off the printer or if there was some sort of power interruption or failure, all those downloaded fonts will be gone and you will have to download them all over again.

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CORRECTIONS

Due to a production error, the last line was omitted from "Daily Design," an article by Peter Hall on British newspaper design in Volume 20, Issue 3, of *U&Lc*. The final paragraph should read:

"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 newspaper's true colors."

☞ ☞ ☞

In the same article, a caption on page 16 misidentified a typeface used in *The Daily Telegraph*. The word "taxes" is set in Telegraph New Face (Roman).



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!!!!

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Continued from page 45

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Important Reading

Color Management Systems is a handy book for graphic designers who are interested in understanding color matching from the point of view of software and hardware developers such as Kodak, Electronics for Imaging, Agfa and Apple. \$24.95. The Color Resource, 708 Montgomery Street, San Francisco, CA 94111. (415) 398-5337. *For more information, circle 421 on reader service card.*

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Ariston
3 WEIGHTS

Arkona
2 WEIGHTS

Augustea
5 WEIGHTS

Balance
16 WEIGHTS (INCLUDING SMALL CAPS, ETC.)

Century
1 WEIGHT

Child's
6 AGES, PLUS DINGBATS

Deepdene
5 WEIGHTS

Harlem
4 WEIGHTS

Humanist
2 WEIGHTS*

Franklin
6 WEIGHTS

Isonorm
4 WEIGHTS

Kosmik
2 WEIGHTS, 3 VERSIONS, FLIPPERS + GLYPHS

LUKREZIA
1 WEIGHT*

Lynton
4 WEIGHTS

Madonna
1 WEIGHT*

Minimum
8 WEIGHTS

Poppl
6 WEIGHTS

Quadrige
6 WEIGHTS

REVOLVER
2 WEIGHTS

Seneca
8 WEIGHTS

Soupbone
3 WEIGHTS + DINGBATS

FontShop
2 WEIGHTS

Nova Play

Antiqua

College

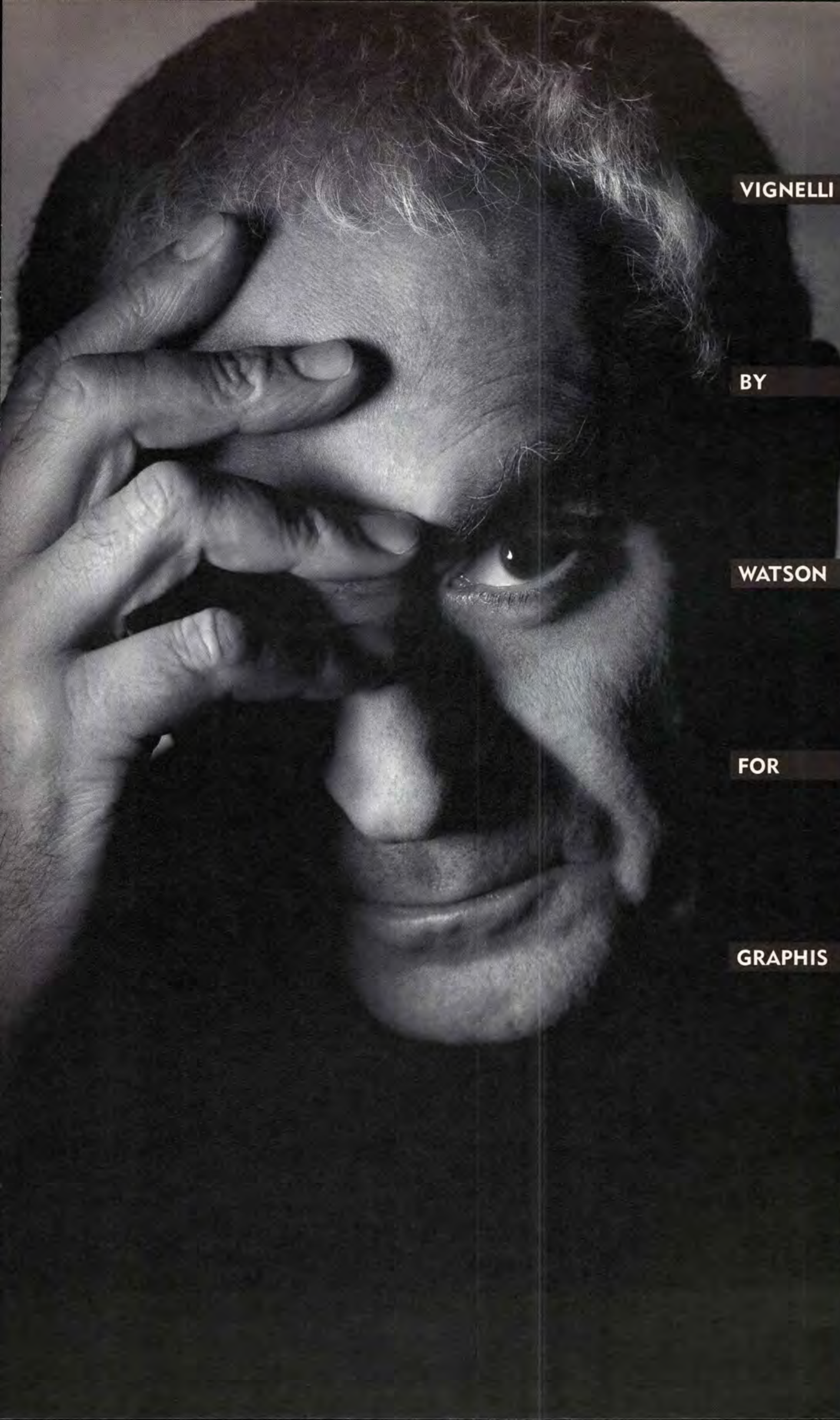
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GRAPHIS

Library

Spring 1994

The typefaces shown on these pages represent the complete collection of ITC typefaces as of February 21, 1994

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*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/KNEE*

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
Demi
Demi 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

7

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

ITC Motter Corpus™
Regular
Condensed

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
fəʊ'netik sænz]

ITC Stone
Phonetic™ Serif
[aɪ ti: si: stəʊn
fəʊ'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
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ITC Avant Garde Gothic® Cyrillic
 ITC Авангард Готик нормальный Book
 ITC Авангард Готик нормальный наклонный Book Oblique
 ITC Авангард Готик полужирный Demi
 ITC Авангард Готик полужирный наклонный Demi Oblique

ITC Bookman® Cyrillic
 ITC Букман светлый Light
 ITC Букман светлый курсив Light Italic
 ITC Букман полужирный Demi
 ITC Букман полужирный курсив Demi Italic

ITC Fat Face® Cyrillic
 ITC Фэт Фэйс
 ITC Garamond® Cyrillic
 ITC Гарамон светлый Light
 ITC Гарамон светлый курсив Light Italic
 ITC Гарамон жирный Bold
 ITC Гарамон жирный курсив Bold Italic

ITC Kabel® Cyrillic
 ITC Кабель нормальный Book
 ITC Кабель ультра Ultra
 ITC New Baskerville® Cyrillic
 ITC Нью Баскервиль нормальный Roman
 ITC Нью Баскервиль курсив Italic
 ITC Нью Баскервиль жирный Bold
 ITC Нью Баскервиль жирный курсив Bold Italic

ITC Studio Script® Cyrillic
 ITC Студио Скрипт

ITC Zapf Chancery® Cyrillic
 ITC Цапф Чансеру

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®
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 ITC/LSC Caslon Regular No.223 Italic®
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 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®
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ITC Fat Face®
 ITC Firenze®
 ITC Franklin Gothic Outline®
 ITC Franklin Gothic Outline Shadow®
 ITC Franklin Gothic Contour®

ITC Gorilla®
 ITC Grizzly®
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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®

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ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®
 ITC/LSC Stymie Hairline®

ITC Tom's Roman®
 ITC Upright Regular®
 ITC Upright Neon®



U&I, Issue 20.4, Spring, 1994

This colophon exists to share with readers information about the electronic tools used to produce this issue. The production team responsible for these pages includes: Jane DiBucci, director of creative services; Clive Chiu, production manager; and designer and type consultant James Montalbano, president, Terminal Design, New York.

COVER

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

Software: QuarkXPress 3.1, Adobe Illustrator 5.0, Ikarus M 3.0.

Comments: Postage stamps were scanned with a Linotype-Hell 341 scanner and saved as EPS files. The handwriting artwork was scanned with a UMAX 840 scanner at 1200 dpi and saved as an EPS file. The border, background and logo were assembled in Adobe Illustrator; "cancellation mark" was antiqued in Illustrator; and the type inside the mark was antiqued in Ikarus M. All were saved as EPS files and imported into QuarkXPress. The file was output to film with automatic picture replacement (APR) on the Agfa AccuSet imagesetter.

4

Message from ITC; Table of Contents

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

Software: QuarkXPress 3.1.

Comments: Type was created in QuarkXPress. The file was output to film on the Linotronic imagesetter.

6

Punctuation

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

Software: QuarkXPress 3.1, Adobe Illustrator 5.0.

Comments: Exclamation point was created in Adobe Illustrator and saved as two EPS files: one with drop-out type, and the other with black type. Both were imported into QuarkXPress and "stripped" together. Headline and text were created in QuarkXPress. The file was output to film on the Linotronic imagesetter.

8

Type of the Week

Hardware: Macintosh Quadra 650, Macintosh IIx, LaserMaster 1200XL printer, Linotype-Hell 341 scanner, UMAX 840 scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.1, Adobe Illustrator 3.2, Adobe Photoshop 2.5.

Comments: Magazine logo line art was scanned on the UMAX 840 scanner at 800 dpi and saved as an EPS file; color artwork was scanned on a Linotype-Hell 341 color scanner and saved as EPS files. All EPS files were imported into QuarkXPress. The file was output with APR on the Agfa AccuSet imagesetter.

12

Design in Miniature

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

Software: QuarkXPress 3.2, Adobe Illustrator 5.0, Ikarus M 3.0.

Comments: Postage stamps were scanned with a Linotype-Hell 341 color scanner and saved as EPS files. The "cancellation mark" was antiqued in Illustrator, and the type inside the mark was antiqued in Ikarus M. Both were saved as EPS files. All EPS files were imported into QuarkXPress, where body copy and rules were created. The file

was output to film with APR on the Agfa AccuSet imagesetter.

18

Design Across America

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

Software: QuarkXPress 3.1.

Comments: Large images were scanned to small sizes at 120 dpi on a Fuji FujixScanart, then enlarged. Art was scanned with a Linotype-Hell 341 color scanner, saved as EPS files and imported into QuarkXPress. The file was output to film, then the large images were stripped in conventionally.

22

City Symbols

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

Software: QuarkXPress 3.1, Adobe Illustrator 3.2.

Comments: Curved headline was created in Adobe Illustrator, saved as an EPS file and imported into QuarkXPress. The T-shirt outline was created with type in QuarkXPress. The file was output to film on the Linotronic imagesetter.

SPECIAL TYPE SECTION

Cover

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

Software: QuarkXPress 3.1, Adobe Illustrator 3.2.

Comments: Large Cyrillic characters were created in Adobe Illustrator, saved as EPS files and imported into QuarkXPress. The file was output to film on the Linotronic imagesetter.

24

ITC Cyrillic Series

Hardware: Macintosh Quadra 650, Macintosh IIx, LaserMaster 1200XL printer, UMAX 840 scanner, Fuji FujixScanart, Agfa AccuSet imagesetter, Linotronic imagesetter.

Software: QuarkXPress 3.1, Adobe Illustrator 3.2, Adobe Photoshop 2.5.

Comments: Photograph was scanned using the Fuji FujixScanart, saved as an EPS file and imported into QuarkXPress. Large Cyrillic *shchevte* (Ж) was created in Adobe Illustrator, saved as an EPS file and imported into QuarkXPress. St. Cyril image was scanned with the UMAX 840 scanner at 800 dpi, saved as an EPS file and imported into QuarkXPress. Page 25 was output with APR on the Agfa AccuSet imagesetter; all other pages were output to film on the Linotronic imagesetter.

30

ITC Motter Corpus

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

Software: QuarkXPress 3.1.

Comments: Photograph was scanned with the Fuji FujixScanart, saved as an EPS file and imported into QuarkXPress. All type was created in QuarkXPress. Page 30 was output with APR on the Agfa AccuSet imagesetter; all other pages were output to film on the Linotronic imagesetter.

33

Details, Details, Details

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

Software: QuarkXPress 3.2.

Comments: All type was created in QuarkXPress. The file was output to film on the Linotronic imagesetter.

35

Utne Reader

Hardware: Macintosh Quadra 650, LaserMaster 1200XL printer, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.1.

Comments: Color art was scanned using the Linotype-Hell 341 scanner, saved as EPS files and imported into QuarkXPress. Type was created in QuarkXPress. Film was output with APR on the Agfa AccuSet imagesetter.

Compiled by Joyce Rutter Kaye

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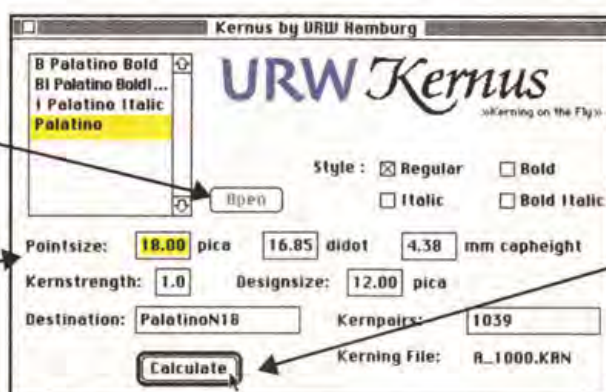
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Adobe Palatino
Typeset at 16 point with the
normal kerning pairs supplied
with the font.

Optimize the clarity of text as small as 6 point. Comparison showing Adobe Palatino with supplied kerning (top) versus kerning created by Kernus for use at 6 point (bottom).

The beauty of a typeface lies in its restfulness and the way it seems to extract light from the paper. This restfulness which makes a type beautiful has nothing lifeless or paralyzed about it, it might rather be described as organized life. As in the other arts, it consists of a balance of movement. This calm therefore has two components: life, and balance or rhythm. The beauty of a typeface lies in its restfulness and the way it seems to extract light from the paper. This restfulness which makes a type beautiful has nothing lifeless or paralyzed about it, it might rather

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Adobe Palatino
Typeset at 16 point with 1000
URW kerning pairs created by
Kernus.

Hamburgefonts
72 point ITC Berkeley OldStyle Medium from Linotype, with supplied kerning

Hamburgefonts
72 point ITC Berkeley OldStyle Medium from Linotype, with URW Kernus pairs

URW

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