

U&Lc



DESIGN BY DEGREES

FROM GRAPHICS THEORY

TO PRACTICE

UPPER AND LOWER CASE
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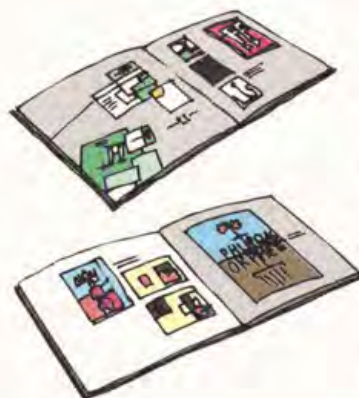
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From Graphics Theory to Practice

Volume 22, Number 4, Spring 1996

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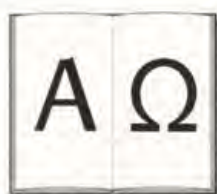
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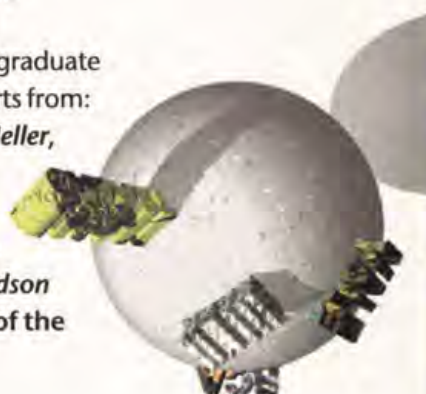
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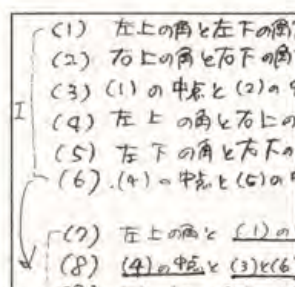
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International Typeface Corporation would like to thank *Petr van Blokland* of *Buro Petr van Blokland + Claudia Mens*, Delft, The Netherlands, for the design of this issue of *U&lc*.

U&lc

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Putting out *U&Ic* is a collaborative process involving the magazine's editors, production staff and a guest art director. The *U&Ic* staff approached Dutch designer Petr van Blokland about working on this issue during the Fuse 1994 type conference in London. That is where the issue began.²

Issues of *U&Ic* are thematic. Design education emerged as a pressing topic since colleges and universities are addressing the changing nature and aesthetics of design and the impact of rapidly evolving technology—issues we all face working in a digital environment.

Going Dutch

We felt Van Blokland was the logical choice to design this issue. He is a natural teacher, we discovered, while watching him organize and work with students and guests in TypeLab at ATyPI. Van Blokland also teaches typography at the Royal Academy of Art and Design at the Hague. His Buro Petr van Blokland + Claudia Mens in Delft is not only 'wired,' but databased with a program he has customized for his studio and his clients.

Brainstorming

In New York we began shaping the editorial mix by seeking content based on the theme and supplemented by strong visuals. As usual, we were helped by our repertory company of writers who contributed their ideas for "design education for the millennium." We consulted with Van Blokland continuously since the designer's editorial *gestalt* and visual acuity is a strong influence in our final selection of feature articles.

TYPE LAB

Our first planning meeting took place at an outdoor cafe in Barcelona during the ATyPI Congress in September. Managing editor Joyce Rutter Kaye and director of creative services Jane DiBucci and I talked to Van Blokland about the parameters and the logistics of designing this issue and finalized the editorial lineup for this theme.

Meeting in Spain

Joyce Rutter Kaye established a schedule and we continued assembling the copy and artwork. We contacted renowned educators Katherine and Michael McCoy to write an industry overview and forecast. Karen Chambers polled designers to find out what their hiring needs are. Gene Gable provided an overview of methods of learning technical skills. Kaye, Steven Heller, Darcy DiNucci and I profiled programs at four major educational institutions. Hiroko Sakamura visited with four influential teachers in Japan. And to emphasize that design is not just about theory, Peter Hall tracked three design firms who started up their own studios.

Finding the Right Words

Pencil & Paper

Pencil & Paper

Pencil & Paper

Illustrator

From Delft to New York and Back

How we did it...

Putting this Issue Together

Van Blokland arrived in New York, set up a work space in ITC, and installed Claris FileMaker Pro on our network server. The database is the structural underpinning of Van Blokland's studio. He uses this not only to track client data but to initiate and refine designs. Using our files, he created mini-maps which evolved into thumbnail sketches, and finally into real layouts. His work continued into February, long after he returned to Delft.

Although we have worked with many designers over the years, we have rarely experienced the thrill and the terror of daily watching the designer work. This painstaking and formidable process is captured here in Petr's sketches. Our production team, with our editorial team, made these pages real...you are reading the result of our collective efforts.

—Margaret Richardson

From Sketchbook to Screen

Streamline

Illustrator

Photoshop

Fontographer

Stratavision

Oktober

November

December

Januari

Februari 1996

1 ITC Kabel Bold
2 ITC Utravood Bold, Book Italic
3 ITC Officina San Bold
4 ITC Leawood Bold



As we approach the end of the century, powerful technological and cultural forces are reshaping the design landscape. The Internet, interactive multimedia, 'smart' and customized products, the rise of new communications services and the demise of the mass market are changing the way design is learned and practiced. Motion, sound and interactivity are adding three new design dimensions. The profession must develop new design tools and strategies to deal with these challenges, and design education must impart these methods and insights to students.¹

INTERPRETATION²

As the design profession grows more complex, its educators need to incorporate more disciplines, from technology to psychology. Design is about the interpretation of technology, information and situations for people, and, accordingly, education should impart strategies for interpretation that students can use as tools in their work. These strategies must be robust to prepare students for the scenarios they will encounter in their careers in the next millennium.³

A number of very useful theories are emerging from the social sciences, cultural anthropology, philosophy and cognitive studies that help designers understand the impact their work has on people's lives and perceptions. For example, communications theory illuminates the differences between how we see images and how we read texts. Understanding the differences between the seeing and the reading processes leads to the realization that we also can *read* images and *see* text. The application of this small bit of theory allows a graphic designer to make significant reinterpretations of both typography and imagery. New strategies give designers new insights, or new lenses providing the vision and clarity with which to develop their work.

Design for interpretation involves the audience in the creative process, countering the couch-potato syndrome of the television age. A graphic communication's meaning does not truly exist until each receiver decodes, or interprets, the message. Interpretive design challenges the viewer to participate and affect the outcome. This is especially important in interactive multimedia design if we are to move beyond a simple card-shuffling and page-turning approach.

Designers will be much more involved in the design of experience, rather than producing discrete objects.

They will be creating potential and open-ended situations for users to explore. Audiences will 'finish' designs as they negotiate nonlinear and malleable situations. New design research methods like video-ethnography, appropriated from cultural anthropology, give designers advanced insights into the effects their work has on their audience.

END OF MASS

Technology is dissolving mass production and mass media. The forthcoming 500 interactive cable channels, wireless communication, the World Wide Web, high-quality desktop publishing, low-run color printing and flexible manufacturing will increasingly allow the needs of small audiences to be addressed. Narrowcasting is replacing broadcasting and designers can now play to smaller, more highly-defined groups. This is appropriate in our world of myriad subcultures.

Design is cultural production. Because designers construct a significant portion of the informational and material culture in which we live, they must understand their culture and recognize how it constantly re-makes itself.

Many designers are participants in the subcultures for which they are designing, from snow boarders and social activists to Harley-Davidson motorcyclists and Net surfers. This allows them to speak to and with their audiences in specialized verbal and visual languages with an intimacy not seen before in design. Narrowcasting allows for designs of very specific and intense flavors. When the designer does not have to speak to the broadest common denominator of a mass audience, a richer conversation among peers emerges.

Design:

interpreter of the millennium

Design can be stronger, more innovative and experimental when tailored to a specific subculture.

New interactive technologies will make it possible to customize or individualize all kinds of communications, products and services, including personal magazines and newspapers. Designers will have to create systems that can respond to highly individualized needs and desires.

CONVERGENCE

The design disciplines are again converging, something that has not happened since the Modern Movement's experiments at the beginning of this century. Graphic designers and product designers will be working much more closely to accomplish the harmonious integration of electronic information and the physical world. The lines between software and hardware are increasingly blurring. It is becoming more difficult to differentiate between a manufactured product's physical service and its communication of information. The essence of this condition is 'haptic software,' or software you can hold in your hand.

A fluid blending of hardware and software will make the access and manipulation of information and entertainment a comfortable and satisfying part of our lives. If done well, design can empower individuals and groups by providing them with access to the information they need to make intelligent decisions about their lives.

Products are becoming increasingly programmable and 'smart,' integrating computer intelligence to respond and adapt to users' individual needs, and to interact with each other. The contact site between the machine and its user is the electronic interface. Now, the search is for a paradigm beyond the desktop

metaphor: what are nonlinear models for navigating through the cosmos of information and entertainment? New models must now be developed. This is the emerging domain of design.

DESIGN KNOWLEDGE

Given these trends it is crucial that the design disciplines begin collaborating with each other and with related disciplines. The days of specialization are over. We need culturally literate designers comfortable with philosophy, communications theory, cultural anthropology, cognitive human factors and electronic technologies. The discipline of design is about to get richer, deeper and more exciting. But it will also be more demanding of its practitioners. Sophisticated desktop publishing and multimedia software allow virtually anyone to do everyday design work; designers can no longer rely on their traditional skills alone. Designers must deliver conceptual innovations and new insights, the things that computers cannot do. This challenge will lift design beyond a service trade into the role of interpreter for culture.

Katherine and Michael McCoy are senior lecturers at the Institute of Design of Illinois Institute of Technology, visiting professors at The Royal College of Art in London and former co-chairs of the Design Department at the Cranbrook Academy of Art. They are partners in McCoy & McCoy, Buena Vista, Colorado. Additionally, Michael is a partner with Dale Fahnstrom in Fahnstrom/McCoy design studio in Chicago and lectures internationally on design strategies to professional and lay audiences. Katherine is president of the American Center for Design.

The McCoy's have received many honors, including the American Center for Design Educator's Award, The Hall Distinguished Professorship at Kansas City Art Institute and the Chrysler Award for Innovation in Design. They recently co-authored Cranbrook Design: The New Discourse, a book published by Rizzoli International.

?

Everything you ever
wanted to know about
getting your first job,
but did not know to ask

Words from the wise

By Karen S. Chambers

From Dubuque to Düsseldorf, veteran graphic designers are consistent about the fundamental qualities they seek in entry-level designers. Whether the candidates are recent graduates of community colleges or master's degree holders from prestigious art schools, computer literacy is, of course, a priority. The traits that *really* raise eyebrows, however, are a bit less tangible and harder to quantify. Interviewers are looking for imagination, creativity and an ability to communicate visually. It also helps if job applicants have a liberal arts background and know more than just how to make a page or package look pretty. To become the new kid in the office, you need to be a team player. A sense of humor doesn't hurt. And, more than once, interviewers cited passion as the most appropriate emotional response to graphic design.³

“A reverent study of the work of some of our predecessors, starting with Toulouse-Lautrec, would benefit the design output of many of today's young practitioners.

Keith Harris,
Keith Harris Package Design, Düsseldorf

Be different from what you think people expect. Doing the opposite, you will be remembered.

Petr van Blokland,
Buro Petr van Blokland + Claudia Mens,
Delft, The Netherlands

Computer technology affords us many options and opportunities, but it is only a tool. It is not the end product.

Tess Durham, Creative Staffing, Hallmark Cards, Kansas City

If someone can't draw, I don't want to hire them.

Joe Duffy, Duffy Design, Minneapolis and New York

Watch, listen, read, feel, enjoy, suffer, laugh, cry, love. Be yourself and throw yourself into design.

Lucia Frey and Heinz Wild,
Wild & Frey,
Erlenbach, Switzerland

WORDS OF WISDOM

The rewards for meeting such ideals were \$18,000, FF180,000, SWE42,000, DM42,000, £14,000 or 1£7,000 per year and a chance to show what you can do. It's also useful to come armed with experience in the real world from an internship. All of these things are deemed important in getting what is the most critical job of a designer's career—the first. “The job market is tough now, but perhaps it has always been tough,” observes Tom Bentkowski, director of design at *Life* magazine and president of the Society of Publication Designers. “But my advice is valid in any job market: I'm looking for an intelligent, well-rounded, curious individual. Computer literacy is a given, but he or she must also have ideas and taste.”

Designers from around the world had similar advice for graduates: they should think creatively and visually and be able to use the Macintosh as a tool, like a T-square or an X-Acto knife.

What's important is not how something is done, but why. “For a junior designer the thought process is more important than knowledge of software,” according to Jack Anderson of Hornall Anderson Design Works, Seattle. D.J. Stout, art director of *Texas Monthly*, notes that “over the last five years there has been a revolution in graphic design because of the computer. I hope this is just a trend and will be balanced out with more emphasis on the idea, the concept and communicating visually.”

Whether it's type and images on paper or electronic design on the Web, communicating visually is the essence of the profession. And despite New York designer Milton Glaser's warning to new graduates to “look elsewhere; the field is glutted,” there are opportunities, particularly ones arising out of new technology. “Graphic design has a much bigger role to play in today's complex communications panorama,” observes Marc Gobé of Desgrippes Gobé & Associates in New York. “The advent of the Internet and the World Wide Web will increasingly require the tal-

1 ITC Mendoza Roman Medium
2 ITC Mendoza Roman Bold
3 ITC Mendoza Roman Book, Italic
4 ITC Fontoon
5 ITC MENDOZA ROMAN MED, SMALL CAPS

Take me, I'm available Take me, I'm different Take me, I'm unique Take me, I'm fast Take me, I'm original

se on how to find work

“ They have a broad-based liberal arts background (English, history, social sciences, cognitive sciences, anthropology, literature) besides having appropriate training and skills necessary for the job: strong sense of design, layout, composition, color. Balanced life—ability to keep their priorities straight.
Tess Durham, Creative Staffing and Development, Hallmark Cards, Kansas City

Very open-minded, strong cultural background, multilingual.
Peter Keller, Atelier National de Création Typographique, Paris

Excellent use of typography a must. A good working knowledge of design history and traditional methods. The ability to discern design styles and trends and implement them in a practical manner. Must be able to still illustrate or design with a marker and paper...get ideas down first. Computer skills will come with repetition. Must have a sense of humor; we're always looking for the perfect 'Lenny Bruce of graphic design.'
Kurt A. Valenta, Valenta Platt Design Group, Pittsburgh

Some experience, no attitude, 'clean hands,' a willingness to learn and work hard.
Alexander Isley, Alexander Isley Design, Redding, Connecticut

Self-governed.
Sigrún Yngvadóttir, Sigrúns Atelie & Idé, Malmö, Sweden

Self-organized with the will to be better than me.
Lo Breier, Büro X, Vienna

Be someone who is highly literate and interested in many things. History. Literature. Painting. Sculpture. Dance. Theater. When I teach, I tell students to go to the opera, go to the theater. Ten years ago I would have said, don't spend so much time with your airbrush. Today I would say, don't spend so much time at the computer screen.
Tom Bentkowski, Director of Design, Life Magazine, New York

ent, experience and skills of graphic designers.”

Woody Pirtle, a partner in the New York office of Pentagram, advises neophyte designers to “go for the technology. That’s where the future is. Interactive design, film, video—all of those categories are virgin territory now.”

Demand will continue, true, but how do you get that first job? “Students need to know that their first job is looking for a job,” explains Tom Antista, partner in Antista Fairclough Design, Atlanta. “They have to operate as if it were a job. Get up early in the morning, make phone calls, design new pieces to replace weak pieces in the portfolio. It’s work, not slack time.”

Practical advice comes from Aad van Dommelen, creative director

of Proforma Rotterdam: “Phone the company to get the name of the person in charge. Send a letter with your curriculum vitae to announce that you will call to ask for an appointment to show your portfolio. If you have no work, try to fill your portfolio with interesting stuff.”

Above all, the portfolio is the way aspiring designers can show what they’ve done and what they can do. D.J. Stout of *Texas Monthly* says, “No one asks about your grade point average or your résumé; your portfolio is what counts. If you were a cowboy-boot maker, the employer would want to see the boots.”

Joe Duffy of Duffy Design (with offices in New York and Minneapolis) advises students to “only show what you are really proud of and not too much of it. Don’t show work you must apologize for. Work night and

“ They’re overconfident about their abilities. They have a lack of discipline to apply themselves to the basics of production and printing. They don’t ask enough questions.

Bernie Sexton, Dynamo, Dublin

Sometimes the artwork is finished sooner than the concept.

*Aad van Dommelen,
Creative Director, Proforma Rotterdam,
The Netherlands*

Not aware of the nitty-gritty and all the little details that have to be taken care of in a design office. In a sense spoiled in a society that works on the principle of immediate gratification.

*Lucia Frey and Heinz Wild,
Wild & Frey, Erlenbach, Switzerland*

Too dependent on the Mac for design solutions.

*Paul Davis, Paul Davis Studio,
New York*

Arrogant. Unwilling to roll up their sleeves and learn about the workings of a design organization.

*Marc Gobé, Desgrippes Gobé &
Associates, New York*

They don’t think before sitting down at the Mac. Little knowledge of typographic skills and basics. No attention to detail. Little creativity/exploration/imagination/lateral thinking when approaching a new brief.

*Bob Mytton,
Newell and Sorrell, Ltd., London*

Lack of understanding about the communication process. No eye for detail. No patience. Reading difficulties.

*Hans Dieter Reichert, HDR Design
Studio for Visual Communication and
Production, East Malling, U.K.*

Attitude. Wanting to be a star immediately. Trying to get press right away. Unwilling to look beyond what school has taught them. That’s the biggest shock. Realizing that school has just barely given them the fundamentals.

*John Jay, Creative Director,
Wieden & Kennedy, Portland*

Unfaithful. Selfish.

*Eun-Young Kim,
Design House, Seoul* ”

day to make your portfolio the best possible expression of your abilities. Work and rework, hone and refine.”

It is important to make the portfolio a reflection of your own style. John Jay, creative director at Wieden & Kennedy in Portland, urges the job applicant to “develop his or her own voice. Don’t try to make the portfolio look like someone else’s work or show that you can emulate a variety of well-known styles. If we want a David Carson look, we can hire David Carson. We want to hire people to develop their own styles, their own signatures.” But, he admits, “That’s hard.”

A portfolio should also reveal the designer’s thought process. Jack Anderson suggests presenting an “idea” sketchbook. For second interviews at Pedersen Gesk in Minneapolis, according to president Brian Muldoon, job applicants are asked to bring their “roughs; their conceptual material.”

With hundreds of graphic design programs turning out thousands of graphic design graduates annually, there are degrees aplenty. Potential employers are looking for something perhaps more valuable: experience. “Try to get into an office in any job, for any pay,” says Aad van Dommelen of Proforma Rotterdam. “As soon as you’re in, you have a chance to show your capabilities. It’s a matter of being in the right place at the right time. So make sure you’re in lots of places, lots of times.”

One formal way of getting such experience is through work internship programs. The University of Cincinnati is repeatedly lauded for its co-op program where students spend six quarters of a five-year course in paid internships. They are placed in firms all over the country. Some employers

ART CENTER COLLEGE OF DESIGN, PASADENA, CALIFORNIA
 ART INSTITUTE OF BOSTON
 BRIGHAM YOUNG UNIVERSITY, PROVO, UTAH
 CARNEGIE-MELLON UNIVERSITY, PITTSBURGH
 CALIFORNIA COLLEGE OF ARTS AND CRAFTS, OAKLAND
 CENTRAL WASHINGTON UNIVERSITY, ELLENSBURG
 COOPER UNION, NEW YORK
 CORNISH ART INSTITUTE, SEATTLE
 CRANBROOK ACADEMY, BLOOMFIELD HILLS, MICHIGAN
 EAST TEXAS STATE COLLEGE, COMMERCE
 IOWA STATE UNIVERSITY, AMES
 KANSAS CITY ART INSTITUTE, MISSOURI
 MASSACHUSETTS COLLEGE OF ART, BOSTON
 MINNEAPOLIS COLLEGE OF ART AND DESIGN
 MOORHEAD STATE COLLEGE, MINNESOTA
 NORTHERN ILLINOIS UNIVERSITY, DE KALB
 OHIO STATE UNIVERSITY, COLUMBUS
 PARSONS SCHOOL OF DESIGN, NEW YORK
 PRATT INSTITUTE, BROOKLYN
 RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE
 ROCHESTER INSTITUTE OF TECHNOLOGY, NEW YORK
 SAN FRANCISCO ART INSTITUTE
 SCHOOL OF VISUAL ARTS, NEW YORK
 SYRACUSE UNIVERSITY, NEW YORK
 UNIVERSITY OF THE ARTS, PHILADELPHIA
 UNIVERSITY OF CINCINNATI
 UNIVERSITY OF CONNECTICUT, STORRS
 UNIVERSITY OF ILLINOIS, URBANA
 UNIVERSITY OF MICHIGAN, ANN ARBOR
 UNIVERSITY OF NEBRASKA, LINCOLN
 UNIVERSITY OF WASHINGTON, SEATTLE
 UNIVERSITY OF WISCONSIN, STOUT
 WESTERN WASHINGTON UNIVERSITY, BELLINGHAM
 VIRGINIA COMMONWEALTH UNIVERSITY, RICHMOND
 YALE UNIVERSITY, NEW HAVEN, CONNECTICUT⁵

such as Duffy Design and Antista Fairclough Design have ongoing intern programs. Tom Antista says that his firm offers a three-month contract to recent graduates to introduce them to the studio's style and pace. Their reward for "working hard, having merit and jumping in and becoming a part of the team" could be another three- or six-month contract or perhaps being hired for a full-time position. The pay is "not much." But, he adds, "What we're offering is an opportunity to get into a design firm and work on mainstream projects." The Duffy Design program works similarly and allows the interns "to see if we're right for them" and the firm to see "if they're right for us," explains Joe Duffy.

That match may be as important as the graduate's visual thinking and technical capabilities. Despite emphasis in academia on the individual's design vision, graphic design is not usually done in a vacuum or an ivory tower in the real world. "We work on projects that require a group approach, rather than an individual one," explains Joe Duffy. "We work collaboratively, so a new hire has to be someone who can get along and work well with others."

Aspiring graphic designers must also be passionate about their chosen profession. Milton Glaser of Milton Glaser Design insists that "the passion and gift" are essential qualities. Jack Anderson describes the perfect new hire as someone who is "upbeat, hungry to learn and has a passion for the craft/profession." Lucia Frey and Heinz Wild of Wild & Frey in Erlenbach, Switzerland, have a similar description: "The perfect new recruit is eager to perform and to learn, has stamina and really wants to do well, and knows that graphic design is more a passion than a means to make a living." And Gerhard Schmal of Stohr Scheer Werbeagentur, Düsseldorf, advises first-time job seekers to "look, listen and choose, do that which touches the heart, where your passion is."

COMPUTER REQUIREMENTS

While design firms emphasize that the computer is just a tool, they also insist on computer literacy. On the following list, the first four software programs were almost invariably mentioned. Knowledge of more peripheral programs is, of course, an added plus.

QuarkXPress
 Adobe PageMaker
 Adobe Illustrator
 Adobe Photoshop
 Macromedia FreeHand
 Macromedia Director
 Microsoft Word
 Quantel Paintbox
 Adobe Streamline
 Adobe Dimensions
 Smalltalk
 HTML
 SGI

...plus complete command
 of pencil on paper

the perfect new recruit
 that graphic design
 more a passion than
 means to make a living

Karen S. Chambers is an internationally published writer on the visual arts and design. She is the author of *TROMPE L'OEIL AT HOME: FAUX FINISHES AND FANTASY SETTINGS*, published by Rizzoli.



MASTERS OF THE UNIVERSE¹

THE GRADUATE AND UNDERGRADUATE PROGRAMS FEATURED HERE PREPARE DESIGN STUDENTS FOR AN ELECTRONIC FUTURE THAT DEMANDS SPECIFIC SKILLS TO NAVIGATE THE INCREASINGLY COMPLEX SPHERE OF NEW MEDIA. THE ACADEMIC PROGRAMS FOCUSING ON INTERACTIVITY TEACH STUDENTS TO CREATE ENVIRONMENTS THAT FUSE THEIR KNOWLEDGE OF TECHNOLOGY WITH AN UNDERSTANDING OF HUMAN BEHAVIOR AND NEEDS. THOSE FOCUSING ON TYPOGRAPHY BEGIN WITH THE PUREST ESSENCE OF LETTERFORMS—HANDWRITING—AND GUIDE STUDENTS ON TO DIGITAL—AND MORE ABSTRACT—EXPRESSIONS. ALL OF THESE PROGRAMS ARE BASED ON A BELIEF THAT STUDENTS SHOULD DEVELOP INTO FREE-THINKERS WHO UNDERSTAND AND VALUE THE THOUGHT PROCESS BEHIND A BEAUTIFULLY RENDERED TYPEFACE OR COMPUTER INTERFACE. ARMED WITH THESE SKILLS, STUDENTS LEARN TO INNOVATE AND CREATE DESIGN SOLUTIONS THAT ARE ESTHETIC, EFFECTIVE AND USEFUL.²

YALE UNIVERSITY SCHOOL OF ART GRAPHIC DESIGN PROGRAM

As an increasing number of graphic designers work on screen-based environments, educators are beginning to redefine the designer's role, from manipulator of form to navigator of content. At the new interactive design program in Yale University's graduate school of graphic design, the process goes one step further. In a class taught by Juliet Jacobson, a former exhibition designer and information specialist with expertise in multimedia, designers are not only trained to be navigators, they are encouraged to be pilots, too.³

Although analogies have been made to books and magazines, new media, including the CD-ROM and the interactive kiosk, are not governed by the same design principles. Jacobson's class is as much about behavior modification as it is about teaching new technologies, and students accustomed to thinking about graphic design in purely formal ways must now adopt more abstract methods of communication. They must become as skilled in the use of metaphors as they are skilled in the creation of literal narratives; they must reinvent old visual tools and develop new ones. While typographic hierarchies are the primary signposts in the flow of printed pages, onscreen design is more about integrating graphical devices that will guide the viewer through labyrinths of information. Designing digital space is not as simple as creating a grid and flowing in text and image; it is about providing a basic context in which users can interact. In Jacobson's class new media design might be seen as a bridge between designing a book and directing a film.

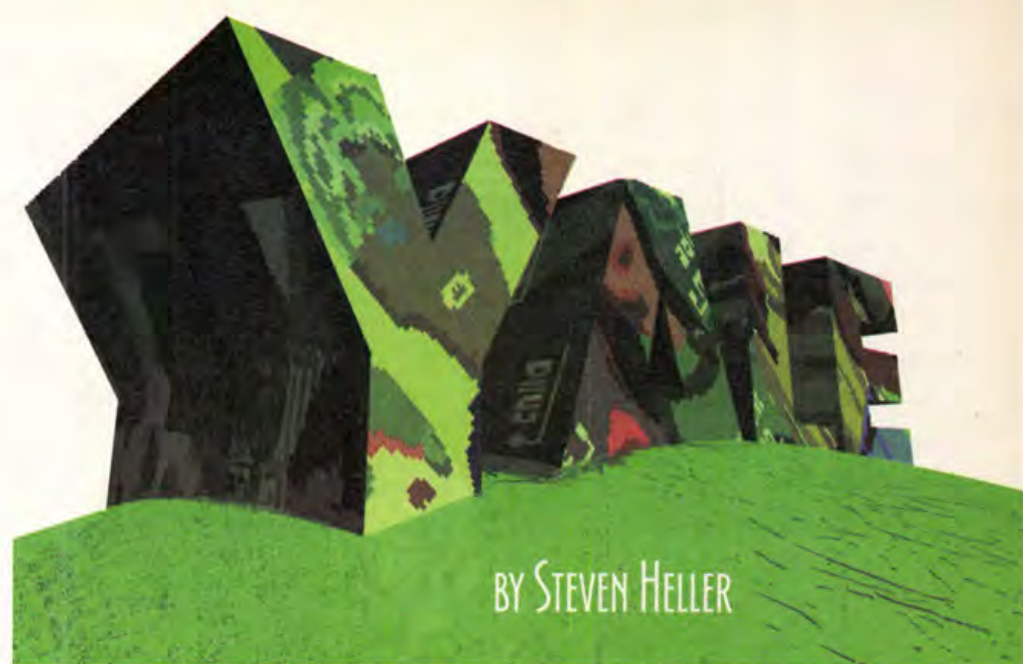
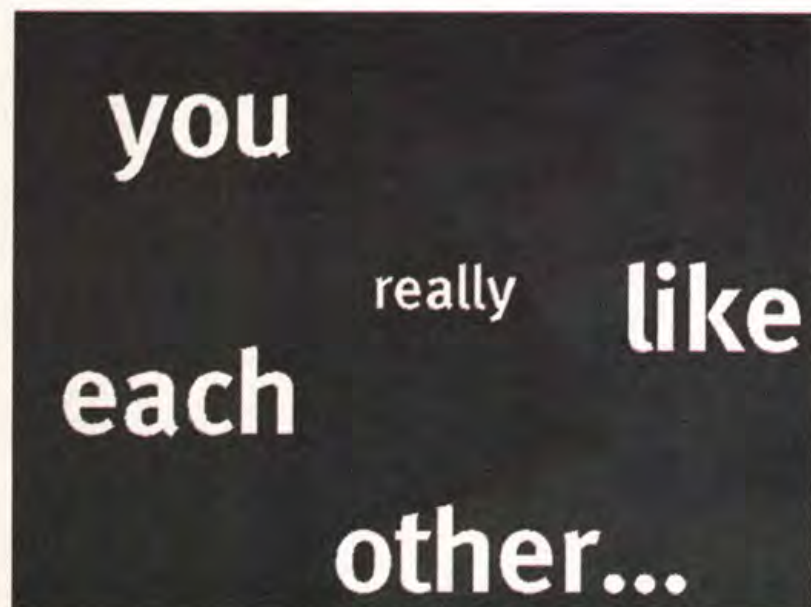
Jacobson and her colleague, David Peters, a senior designer and multimedia expert at Two Twelve Associates in New York, began teaching a weekly class together in 1994 as a way to intro-

¹ ITC SERINGETI
² ITC PACELLA BOOK SMALL CAPS
³ ITC PACELLA BOOK
⁴ ITC PACELLA BOOK ITALIC

David Israel's AIDS project is an interactive conversation about dating and sex.⁴



Rather than espousing a cautionary message about AIDS prevention, the interface allows the user to make strategic choices.



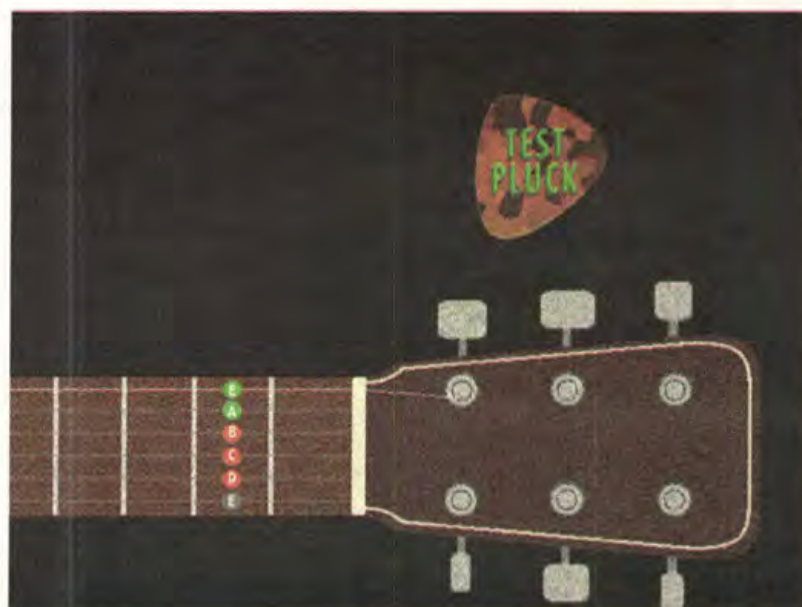
BY STEVEN HELLER

duce Yale students to the uses of Hypercard. Sheila Levrant de Bretteville, the head of the design program, wanted a class that would not only impart skills but result in a practical application; she decided that an interactive kiosk for New Haven's Hill Health Center would address a variety of community concerns and give students a tangible goal. Yet it quickly became apparent that this idea was also fraught with pedagogical problems, most notably how to keep students interested. For three semesters, Jacobson and Peters, who taught the class on alternate weeks, introduced students to the new technologies while struggling to keep up a learning curve too steep for even the most avid pupils to navigate. Jacobson says that the students were ill-served by a project that could not be finished during a single semester, which meant passing on the unfinished parts to subsequent classes, who were not excited by the idea of working on material initiated by other students. Although the health center kiosk was never com-

pleted, the project did nevertheless force students to focus on real topics and actual audiences, which in itself was a startling introduction to the escalating challenges of new media.

Jacobson, who has strong analytical skills, and Peters, who prides himself on his instinctual way of handling content, decided that each semester the students would be given a different problem to work on individually or in teams. The tasks included research (visiting the health center and learning what its clients needed most), concept (developing a workable idea) and iterations (developing the best metaphors and navigational systems). For the first semester, students had to devise functional scenarios for their demos. One example was Julia Whitney's interactive game about safe sex, which invited the player to choose from a wide range of sexual preferences. Next, selecting appropriate behavioral options from a variety of acts determined whether a player would reach a satisfying climax. The game metaphor provided a context

Mark Olsztyn's digital biography of his half brother, a rock guitarist, is an interactive game that teaches chords.



in which users could be entertained and educated at the same titillating time. Likewise, Weilin Wu developed a nutrition game, which showed kids what a well-balanced diet could be. Users were invited to design their own diets, and the winner was the one who selected the most balanced meal and successfully built a food pyramid. These and other puzzle-like programs not only use the potential of the media effectively, they also suggest that the novelty of the digital environment alone is not enough to capture user attention.

During the second semester the program was changed so that teams of students were assigned specific human body parts as components, or what Jacobson calls the "pillars of the architecture," for the entire kiosk. This "body map" used age (parents, children, old and young, etc.), to provide an organizational system for the body parts. Cynthia Flaxman used the womb of a pregnant woman as a device for conveying a wide range of information, such as tips on nutrition and disease. A roughly-drawn schematic of a pregnant woman contained hot buttons that linked to more specific screens about prenatal care. Getting all the students' components to work uniformly was not so easy, since in addition to different content concerns, each had more or less a unique, albeit often primitive, style.

By the third semester, Jacobson and Peters realized that this commingling of efforts at such an early educational stage was too constricting, and encouraged students to develop their own content modules. David Israel's AIDS project is a good example of independent thinking and design. Like Julia Whitney's first-semester project, it also focused on safe sex, but evoked a more interactive, flowing conversation about sex with abstract visual components and a more subtle approach to sexual issues than the earlier programmatic game. It could have been made more explicit with more directed goals and opportunity for feedback, says Jacobson, but Israel chose to tell a "casual" story based on "personal" encounters so that the user might better relate to flirtation and the sexual act—as if it were in a real-life context.

For all the social value, however, the Hill Health project imposed an agenda that Jacobson admits placed an excessive emphasis on concept alone, leaving little time or room for anything more than basic design concerns. For the next

semester the health kiosk was abandoned and replaced by a project called "Portraits," or what Jacobson calls an "interactive biography"—a narrative built around the facts of someone's life. This meant going into the community to find an individual whom the student wanted to get to know and presenting the findings through unique narratives. The project required "using new media and traditional theatrical premises," explains Peters, "to explore and report on the identity of a person and thereby present a human story." Throughout this semester students were asked to complete weekly assignments that served as building blocks for the overall project, with each block being of greater technical and documentary complexity. First, the subject was developed—student Chris Paul, for example, selected as his subject a Yale professor named David Rose, who talked about a rafting trip, which became the metaphor for an environmental exegesis.

A concept statement was then written and a rough outline devised. Hand-



Yuri Sebata's biography of Yale librarian Louis Silverstein features a tour of "The Arts of the Book Collection."

drawn sketches of screen layouts and storyboards were developed. The look and feel of the screen was further refined, and the form (be it 3D imagery, collage or photo-illustration) was chosen. Storyboards were scanned and an interactive mock-up was built in Macro-media Director, allowing students to experience what is impossible to approximate in the hand-drawn sketch. Another refined set of storyboards was then drawn by hand. Before the final demo, a digital sketch for each different screen and menu was presented. Just when the students thought they had it down, Jacobson requested two or three more demonstrations, because, as she says, "with every iteration one learns so much." Finally, the software was tested and feedback was incorporated into the final piece.

Among the most successful of the biography series is Dina Radeka's interactive piece about artist Leon Blitshetyn, who creates installations using various symbolic icons. Radeka's main menu opens with three rhythmic circles, each one highlighting a thematic unit, which, when clicked, calls up a sub-menu or screen. One of the screens reveals a photograph of an installation with many bathroom fixtures and plumbing parts; when each fixture is clicked, it triggers an info screen or sidebar about the work. While the basic



Different screens explore the subject's favorite books, while allowing the user to examine works of personal interest.

design is simple, the interactive details are complex. Another smartly conceptual, though simplified design, is Mark Olsztyn's biography of his half brother, a rock guitarist, whose narrative is presented in a kind of game metaphor. Each subscreen shows the neck of a guitar that the user must finger within a certain time frame before a cigarette stuck between the strings burns down to the frets.

At this early stage of Yale's interactive program, Jacobson and Peters have gotten students to author a wide range of conceptual pieces. Although the emphasis is on structure and organization, getting students to concentrate on usable, well-thought-out programs does not remove the need to bring the tenets of good design into the digital realm. Jacobson is the first to admit that "type and imagery can be refined," but also acknowledges that "students are sometimes at a loss for how to get imagery on the screen." Since not all students with print backgrounds are good at creating screen-based imagery, she lets them follow their own visual styles, "or else we wouldn't get to the rest." So before these future pilots can really fly, they have to navigate an entirely new medium with a distinct set of new standards. If the classwork produced so far is any indication, the students are fast approaching the runway.

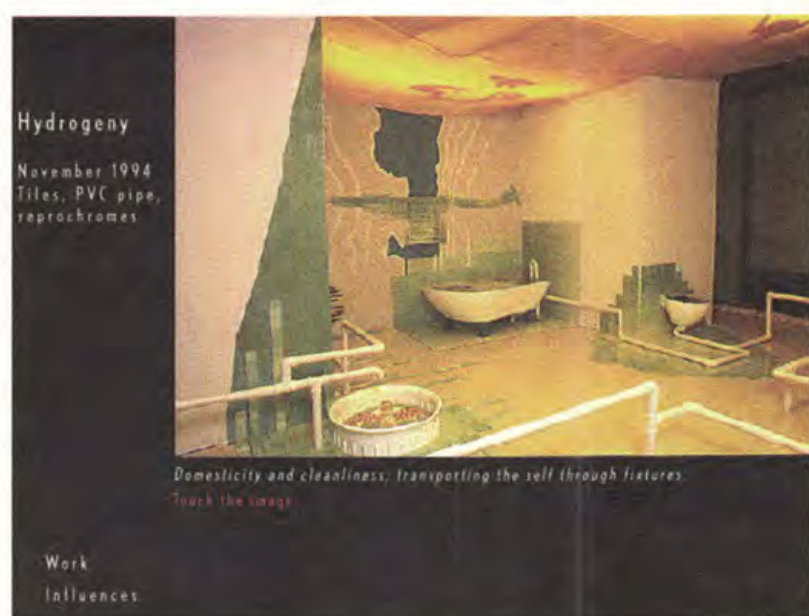
Steven Heller, the co-author of *Cover Story* (Chronicle Books) is working on a book that is a critical survey of digital interfaces with Jessica Helfand (PBC International) and a handbook on designing for the digital with Daniel Drennan (Watson-Guptill).



Julia Whitney's interactive game about safe sex encourages the user to select from a wide menu of sexual preferences.



Cynthia Flaxman uses a womb and waiting room as entry-points for her project on prenatal care.



Screens from Dina Radeka's interactive piece about artist Leon Blitshteyn, and Chris Paul's biography of Yale professor David Rose.

THE ROYAL COLLEGE OF ART

COMPUTER RELATED DESIGN PROGRAM

BY JOYCE RUTTER KAYE

First-year master's students in the Computer Related Design department at London's Royal College of Art begin their studies with a mission that takes them literally underground. Dispatched to London tube stations, students covertly observe commuters and tourists attempting to purchase tickets from vending machines. Though seemingly basic, this operation reveals volumes about interactive behavior and the frustrations that arise from bad design. The ticket machines, for example, present a barrage of information and choices in a fractured hierarchical manner. When selecting a destination, patrons are forced to laboriously scan through an entire station list in alphabetical order. Several buttons mysteriously have no function at all. And only English is spoken here, thank you very much. As second-year student Katie Waters observes, "Most people—especially tourists—just give up and queue up at the ticket booth, where there is a live human being."²

This one-week "pressure project" underscores the main objective of the department: to scrutinize technology as well as human behavior to find ways interactive digital tools can better relate to human needs. From there, electronic environments can be made to be more functional, easier to use and more pleasing to look at, hear and touch. In short, they could live up to the standards foreseen more than a decade ago by the department's course leader, Gillian Crampton Smith. "One of the problems with digital things," she says, "is that technology has been moving so fast that people have been putting all their effort into making things work and keeping up with the market. They haven't considered it important to look at how to make things easy to use, or, indeed, beautiful to use."³

Above all, the program sets out to make technology feel natural, so that when a person touches an ATM screen, programs a VCR or clicks through a CD-ROM, he or she intuitively knows what to do. Ideally, the interface should be virtually invisible. "Ten years ago, one could think of computers as tools,"

says Crampton Smith. "But now they're in everything. When you go to the supermarket, there are computers doing your checkout; when you need cash, you get money out of a computer in the wall. It's exciting, but if they're going to be a part of life in this way, we have to think about designing them in the way we think about designing other things."

The Computer Related Design department is preparing students for a future where designers will play an integral role in developing the function, as well as the form of intelligent products. The dozen students who enter the two-year program are chosen from a multidisciplinary design base: about one-third come from a graphic design background, and others may have studied architecture, industrial design, computer design, or even fashion. Students from varied backgrounds bring an array of perspectives to interactivity, a realm Crampton Smith acknowledges is far too new to be fully understood. Because interactivity is such a new territory, designers should be tapped at the outset for their greatest asset: their ability to think laterally.

Lucas Girling's "Physics Music" allows users to control sound by moving blocks of virtual material.⁴

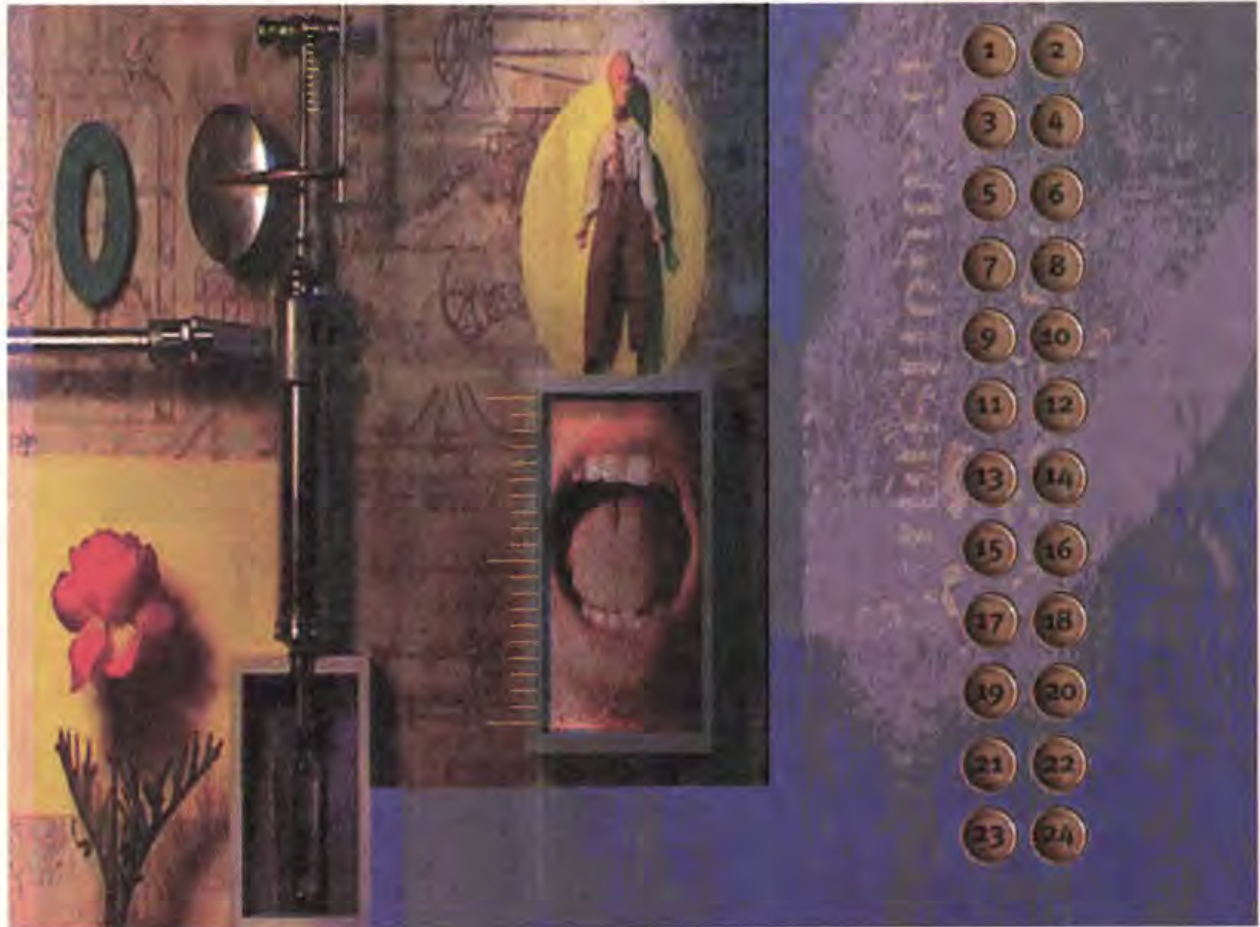


1 JTC SERENGETI
2 JTC Usherwood Medium Italic
3 JTC Usherwood Medium
4 JTC Usherwood Book Italic

Bishop and Herniak's project explores random narrative by presenting a collage of choices.



Durrell Bishop and Andrew Herniak's application tracks factory production in real time: if you slip behind in your quota, you could get sacked.



"The designers are the interface between the manufacturer and the user," she says. "They are good at thinking about what users will like, and at gauging their reactions. Engineers aren't trained to do that."

While the computer industry has been slow to recognize a designer's virtues, Crampton Smith took all this for granted when she bought her first computer—an Apple II—in 1981. A graphic designer, she taught herself the languages Basic and Pascal, and created programs that would allow her to draw thumbnail sketches of magazine layouts on the screen. Crampton Smith had expected the computer interface to be developed by those with a visual vocabulary, since its form was so much like other kinds of information design. But she was wrong. "I expected graphic designers to be in there helping people design computers that were easy to use, and that they would be beautiful and engaging and understandable. But that's only beginning to happen."

Students in Crampton Smith's course aim for those ideals by initially sorting out and examining various "languages"

of interactivity. Following the first-term Underground exercise, they delve into a succession of crash courses on type, sound, animation, three-dimensional space and other elements. Developing a fluency in interactivity, Crampton Smith explains, gives students the ability to navigate the rapidly changing technology they will encounter in the years ahead. During the second semester, projects are more in-depth and are often sponsored by technology companies. Recently, for example, Philips hosted a project that asked students to develop ways of using sound as part of the interface.

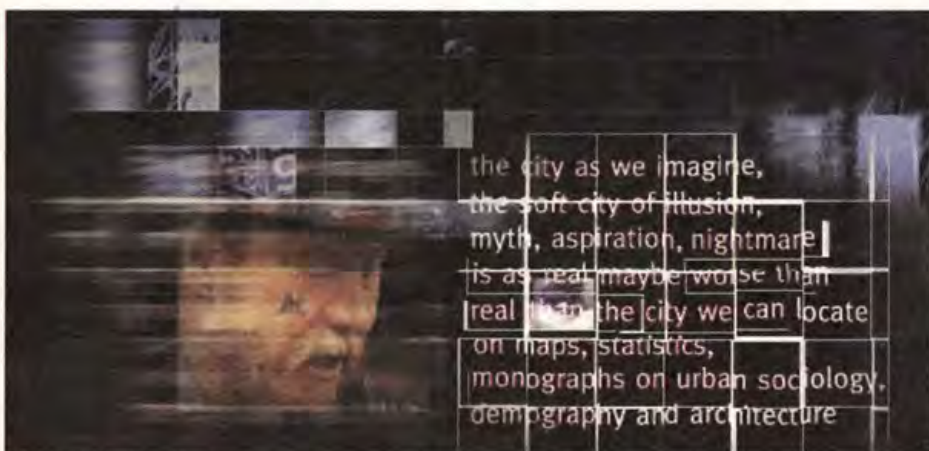
In the less-structured, more exploratory second year, students combine these skills with their growing knowledge of circuitry, sensors and authoring and illustration software programs such as Macromedia Director and Adobe Photoshop to develop interactive projects on their own. These can range from creating interface design to enhancing operating systems or inventing 'smart' haptic products. In recent years, for example, students have improved on the design of mobile telephones. One



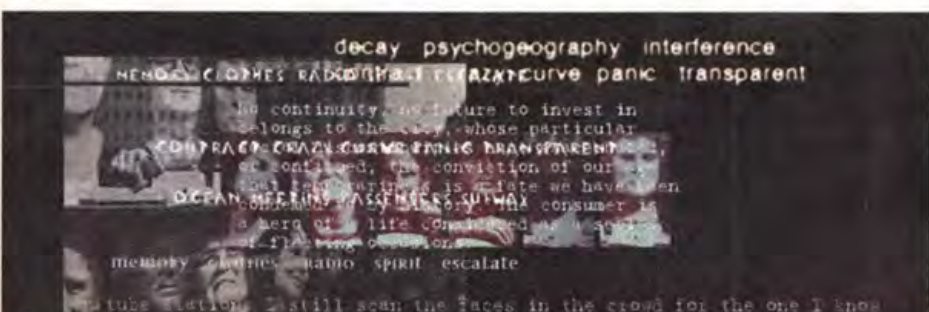
Giles Rolleston's "Urban Feedback" layers snippets of overheard conversations and images to demonstrate non-linear narrative and movement.

Girling's thesis project aims to make music composition software more accessible. The cubist shapes, he says, allow one to "mold sound like clay."



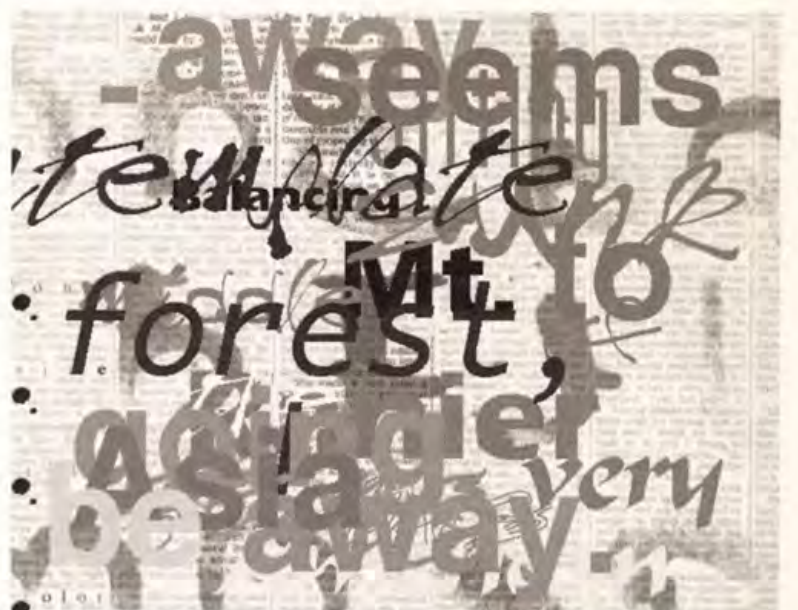


Rollestone's "Urban Feedback" incorporates layered type and sound to enhance the sensory overload.



123 Transition, a typeface by Neil Wilson, was created specifically for the computer screen with blob-like capsules that are designed to mutate.

In Jason Lewis' "Wordnozzle," type can be applied expressively and interpretively, like paint on a canvas.



Beyond point and click: Katie Waters' virtual postcard uses sound, hot spots and real-time morphing.





CRD works-in-progress:
123 Transition (top), and
screens from the Bishop/
Herniak collaboration.



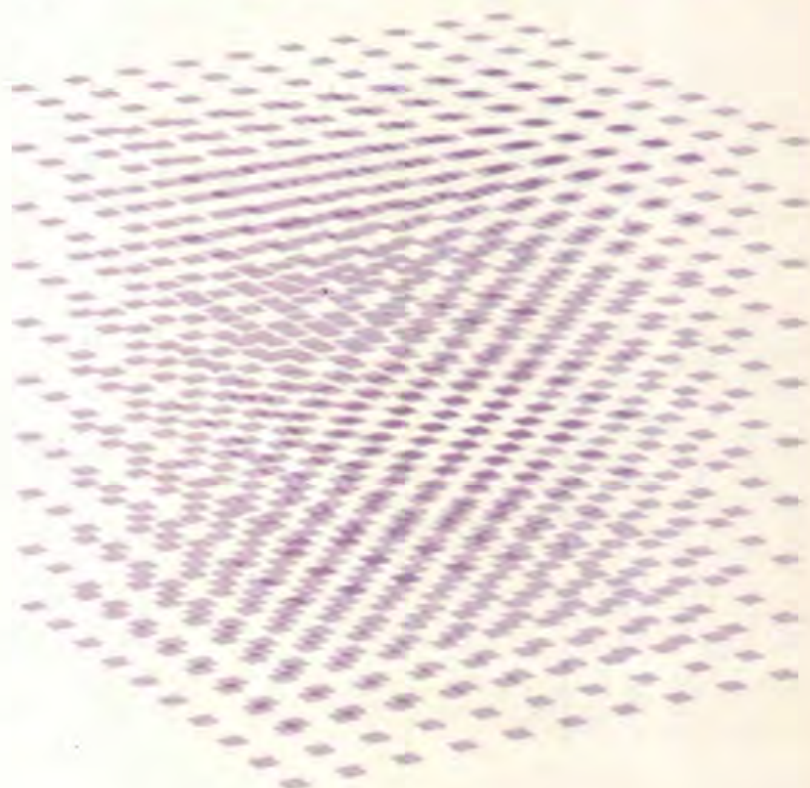
A better mousetrap: Waters' vision of
an improved onscreen calculator, created
in one week.



student envisioned a "phone glove" that could be worn as an accessory. Currently, several students are interested in exploring ways narrative can be presented and altered. CRD student Katie Waters' thesis project, for example, looks at various ways of exploring different stories in *Aesop's Fables* and studies how navigational devices can affect the outcome of these venerable tales. Others are creating applications that work in real time. A project developed by Andrew Herniak and researcher Durrell Bishop humorously tracks work production in a housewares factory. If pots are not manufactured according to schedule, the user will face suspension and, eventually, the pink slip.

Working with a bevy of sophisticated tools, their own growing insights and the support of large research corporations, students are working to create solutions that are ready to

fly outside of the classroom—indeed, a few of their projects are being considered by the patent office. Impressive though this may be, Crampton Smith is as concerned with the thought process behind a finished project as she is with its physical refinement. Before her students build a better mousetrap, she would say, they must first stop to ask a multitude of questions, such as, what kind of mouse is this? How long are its whiskers? What kind of bait would it like? As technology evolves and our relationship with intelligent environments becomes more intricate and intertwined, the world should benefit from these gumshoe designers who are constantly querying and keeping our best interests in mind.



The design philosophy behind Girling's "Physics Music" and other CRD projects is to make digital environments accessible...even beautiful.

KONINKLIJKE ACADEMIE VAN BEELDENDE KUNSTEN DEN HAAG

BY MARGARET RICHARDSON

In this era of digital fonts, a significant number of the most innovative and influential type designers are Dutch. Although the Netherlands has a long and venerable tradition of creative typography and respected foundries, contemporary Dutch type designers, including Lucas DeGroot, Erik van Blokland, Just van Rossum, Peter Matthias Noordzij, Petr van Blokland and Rudy VanderLans have precipitated a digital type renaissance. These designers have one important experience in common: all attended the Koninklijke Academie van Beeldende Kunsten (The Royal Academy of Art and Design) in The Hague.²



Students at work in KABK studios. Calligraphy featured is by Paul van der Laan.³

¹ ITC Schengem
² ITC Quay Sans Book Italic
³ ITC Tiepolo Book Italic
⁴ ITC Tiepolo Book

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SEXSHOP RASTER

In 1992, the Koninklijke Academy started a postgraduate course in type design and typography, building on the success of the type curriculum in the four-year undergraduate program in the department of Graphic and Typographic Design. The two programs are interrelated. To date, most of the students taking the postgraduate course have graduated from the undergraduate program and have stayed to pursue their studies and interests for a fifth year. Students accepted from other universities can take the postgraduate course in two years, starting with a crash course in type design and typography based on the essentials taught in the four-year degree course.¹

Both courses focus on the study of handwriting as the essence of the structure of letterforms. This starting point

reflects the tenets established by one teacher who is credited with creating the academy's approach to type and typography: Gerrit Noordzij. Noordzij, now retired and working as a designer and typographer, is considered a catalytic force in inspiring both graduates and current teachers at The Hague. “The reason why there are so many Dutch type designers is mainly because of Gerrit Noordzij,” says Petr van Blokland, who teaches in both programs. Noordzij's son, Peter Matthias Noordzij, principal of the revived Enschedé foundry and another academy teacher, was also taught by his father. “The Ministry of Education gave the academy the opportunity to establish postgraduate courses in areas where The Hague was strong,” he says, “and they thought we should have a post-

graduate course in type and typography based on what my father did in the initial courses.”

Gerrit Noordzij's affinity for teaching is captured in an anecdote he tells of two students who arrived late to class. “I asked them, ‘What are you doing here? The weather is nice—why didn't you go to the beach?’ They replied that they were halfway to the beach when they decided to peep into the school, because *something might happen* there. That feeling that something might happen is very important for me to enjoy teaching,” Noordzij promoted an open, benevolent learning environment in his classes by “intentionally destroying all self-nominated authorities like Jan Tschichold, Stanley Morison, the Bauhaus, deStijl, the Swiss and everything. If nothing has predetermined authority then the students can make their

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Joel Italic
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Typeface families currently being developed by postgraduate student Eyal Holtzman.

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KABK graduate Claudia Kernberger created individual characters then pasted them up to test typographic color.

own contributions and discover for themselves what is important."

By the same token, Noordzij avoided presenting and discussing type in an historical context. "I didn't want to tell the old story of type being influenced by tools and developing independently from handwriting. So instead we returned to handwriting—the basic stroke made with a pen. We tried to find what was common for all pen strokes and tried to express this in parameters. Then we transferred these parameters to our drawings and this resulted in something like a typeface," he says, stressing that the drawings of the letterforms were key. Although Noordzij acknowledges that this approach avoids teaching the influence of hot metal typography on letterforms, he feels it also liberated his students and made them fluent at creating letterforms and alphabets for any medium. Drawing allowed them to be primed and flexible in designing typefaces on the computer. "We had our approach to making typefaces and to creating

typography with no link to the hot metal tradition, so we were ready [for the computer]," he adds. "That might explain to a degree the importance of contemporary Dutch design."

While Anno Fekkes, head of the department, and the teachers now at KABK have been taught by and clearly influenced by Noordzij, they have added their own contributions and professional expertise to the graduate and postgraduate courses. The type and typography program within the undergraduate graphic design course begins with an approach to handwriting using a broad-nib pen and a pencil and focuses on drawing as the background for type design. This is taught by Frank Blokland of the Dutch Type Library. In the second year, Peter Matthias Noordzij has students do contrast research on the thicks and thins in letterforms, progressing to whole words as forms. Peter Verheul, a graphic designer, has students make complete typefaces in the third year. In the fourth year, designer Petr van

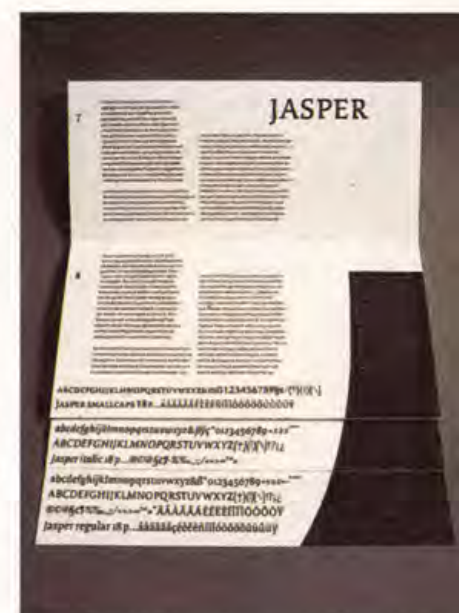
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Holtzman's work on his typeface family Normandia, with emphasis on accents for capitals, small caps and italic caps.



Kernberger's graduation project: a completed, printed version of her type design Jasper.

Blokland integrates the earlier work, moving the students from the theoretical to the practical with typography projects incorporating their own typefaces.

In the postgraduate program, Peter Matthias Noordzij, Peter Verheul and Petr van Blokland collaborate as mentors with students, who are required to select individual projects. Noordzij elaborates on the course structure: "We don't give lectures, but we ask other people to give lectures, mainly about typography or type. When students need to do research, we direct them to where they might find information. For example, the Museum of the Book is located next to the academy, and the Royal Library is also very close. When we do talk about type, we try to encourage students to make their own judgments. We ask them to try to solve a problem usually with their own typefaces. This tends to make them very critical of other existing typefaces." Noordzij adds that students are expected to come up with some good type designs,

kontrast
kontrast

Kernberger's study in thick and thin contrasts for a developing typeface.

[illegible]

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Book design incorporating typefaces and samples of contrast studies for the letter "S" by Kernberger.

The students themselves have the last word. Eyal Holtzman, a postgraduate, sees type design as fine art. "Try to think of characters as abstract paintings in black and white," he suggests. "You make one painting, a character, that has to stand in perfect harmony with itself. The other characters have to harmonize with it and with each other." One long-range project for Holtzman is designing a Hebrew type-

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$\odot \text{D} \text{O} \sigma^2 \dot{\bar{\tau}} \ddot{\bar{\tau}} \ddot{\bar{\tau}} \Gamma \Pi) (\approx \text{O} \nearrow \delta v m_t$

The typeface Alchimia and related astrology symbols, designed by post-graduate student Henno Drop.

Henno Drop, another current postgraduate, is working on gray-scale fonts for the screen. "I am creating bitmapped fonts in nine, twelve and fourteen point sizes," he explains. One is called Ragnarok, he says, "based on Celtic handwritten faces from the Middle Ages that combine lower- and uppercase shapes in the

The program offers a great opportunity to focus on type design, concludes Drop. But, he adds, "I do not think you can create typefaces when you haven't been a typographer. You need quite a lot of experience in using and testing typefaces to know what characteristics they require. That's why I also want to be a graphic designer rather than just a type designer."





CALIFORNIA SCHOOL OF THE ARTS

BY DARCY DiNUCCI

"My students were hoping I was only joking," says Jeff Keedy. Advanced BFA and MFA students at the California School of the Arts, enticed to the Valencia school by the chance to study under iconoclasts such as Mr. Keedy, Edward Fella and Lorraine Wild, are initially dismayed, it seems, when they're told that the first few weeks of the type design course will be spent practicing calligraphy. Since Keedy's own typefaces, from the popular Keedy Sans to the outrageous Fuse font Lushus, are far from the calligraphic model, it's easy to see why a joke might be suspected.²

This academic year marks the first time type design has been formally taught at CalArts. While Keedy had taught one or two students per term in independent studies, growing demand finally induced him to start a formal course and prodded him to think seriously about how the topic should be covered.³

To start with the extremely practical, Keedy says he considers calligraphy the best way to learn about the basic structure of a typeface. "When you just start the traditional way, by studying the five basic groups [oldstyle, transitional, modern, Egyptian and sans serif] of typefaces, it's difficult for students to understand where the stroke weights come from, and the relationship between the x-height and the stroke width," he says. Two weeks of studying examples from the masters and practicing one of the five type groups is just enough, he figures, to learn some basic proportions and "to see how hard it is to do well."

Without resorting to a step-by-step history of type development (it's a studio, not a lecture class, Keedy points out), beginning with calligraphy also helps the students understand the problems of type design historically. "You start with ideas that were important early in the history," he explains. "You can't start with serif and sans serifs and then go into the history." The students continue their metaphorical reenactment of type history in the second section of the class, in which they redraw their calligraphic forms in Macromedia's Fontographer, turning the letterforms into mechanically reproducible shapes using contemporary technology. During the digi-

1 ITC SERIFETTI
2 ITC SLIMBACH MEDIUM ITALIC
3 ITC SLIMBACH BOOK
4 ITC SLIMBACH BOOK ITALIC

Posters by Scott Lau reveal how his Geothic typeface was inspired by traditional Modern Gothic calligraphy.⁴



Karalon, a typeface by David Ewald, is based on a Carolingian hand.



tizing process, the students also learn the basics of letterspacing and kerning.

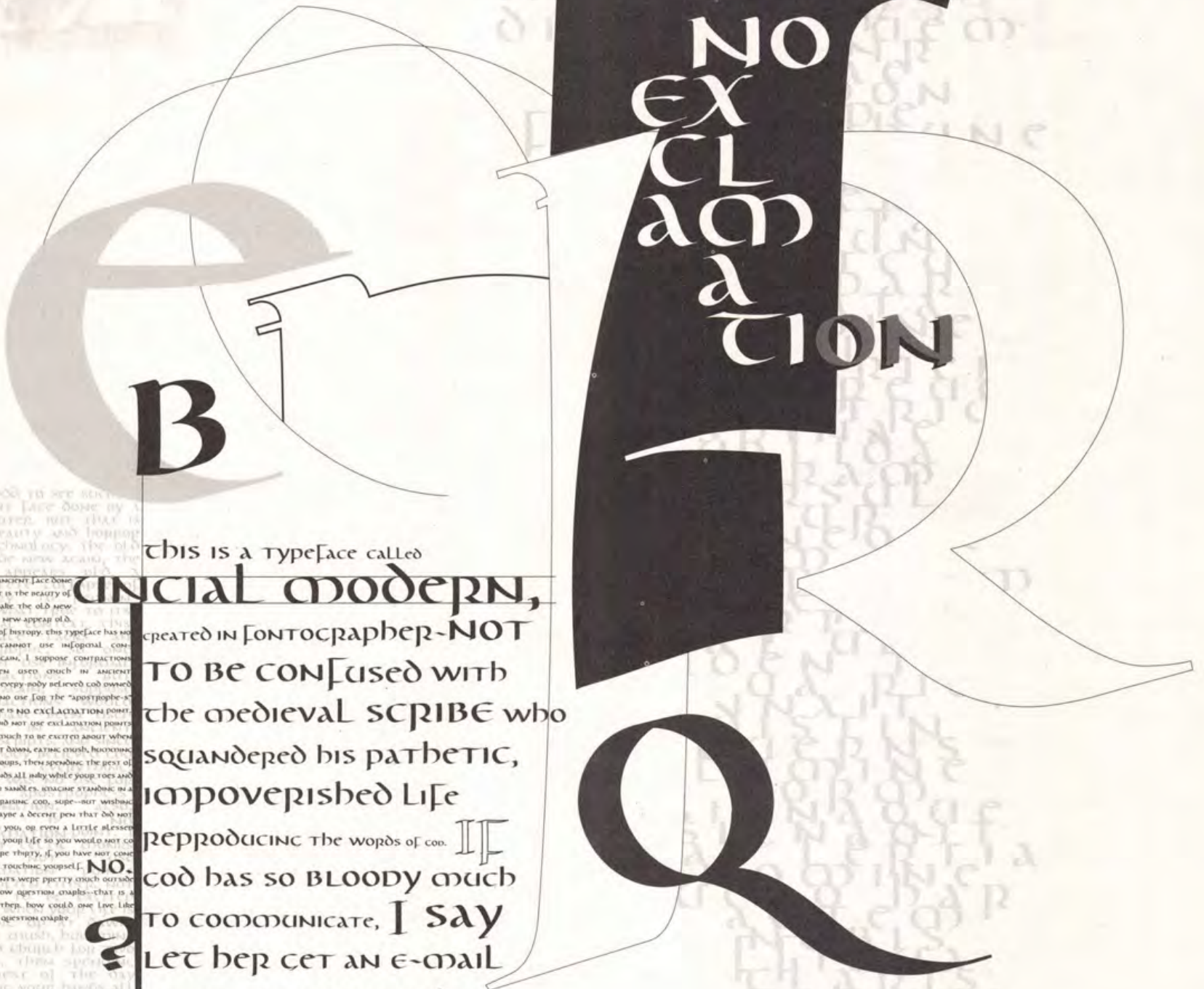
Such traditionalism is an unexpected side of Keedy. At first, it's surprising to learn that he sketches his own typefaces using antique Mont-blanc pens and to hear him lace his talk with the history of type design. Elsewhere, after all, he has been called one of the young Turks of typography, with typefaces that break traditional models and deconstructed graphic design that refuses to assume the pedantic clarity sometimes thought to be the sole goal of the profession. On closer inspection, however, his methods can be traced to motivations more expected from this scion of Cranbrook (MFA, 1985).

Calligraphy, says Keedy, "connects the letters with writing. You're writing whole words, and not just focusing on different letterforms. With calligraphy, you can't disconnect the letters from words." Here we can see Keedy planting seeds of the expressive typography he practices professionally. Calligraphy "emphasizes the relationship between writing, language and letterforms," he says, and helps the students understand that the letters "are not just abstract forms, but a method of communicating ideas visually." Taking that idea a step further, the students are next asked to create a poster using their newly digitized font in a way that showcases its expressive, as well as typographic, qualities. Finally, they will turn their letter designs into full typefaces. "We take it to something more complete and more original," says Keedy, explaining that the final stage includes tweaking the letter shapes, completing the uppercase and lowercase alphabets,



Weston Bingham's *Ahysteria* (bottom) is based on traditional uncial letterforms.





how odd to see such an ancient face done by a computer, but that is the beauty of techno-Lucy. we can make the old new again, we can make the new appear old. the complete collapse of history. this typeface has no apostrophe, so one cannot use informal contractions. not then again, I suppose contractions would not have been used much in ancient manuscripts, and since every body believed god owned everything, there was no use for the "apostrophe" combination. also, there is no exclamation point. I expect celts, monks did not use exclamation points very often either, not much to be excited about when your life is setting up at dawn, eating mush, hooching off to church for two hours, then spending the rest of the day setting your hands all busy while your toes and ankles freeze in leather sandals, you're standing in a stone pool all day, praying, coo, sup, but without you had socks on, or maybe a decent pen that did not constantly clog up on you, or even a little blessed elee-tricity for once in your life so you would not get blind by the time you are thirty, if you have not come blind already [poor not touching yourself]. NO. I think exclamation points were pretty much outside cultural feasibility, now question marks—that is a different thing altogether, how could one live like that without a very big question mark?

this is a typeface called

UNCIAL MODERN,

created in fontographer-NOT TO BE CONFUSED with the medieval SCRIBE who squandered his pathetic, impoverished life

reproducing the words of god. IF

god has so BLOODY much

TO COMMUNICATE, I say

LET her GET AN E-MAIL

account. the poor monk

could at least exchange

those sandals and

that unruly quill

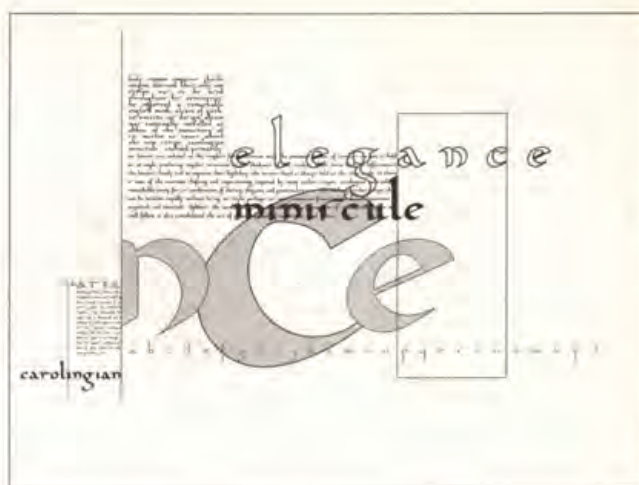
for a decent pair of adidas and

a blessed, bloody

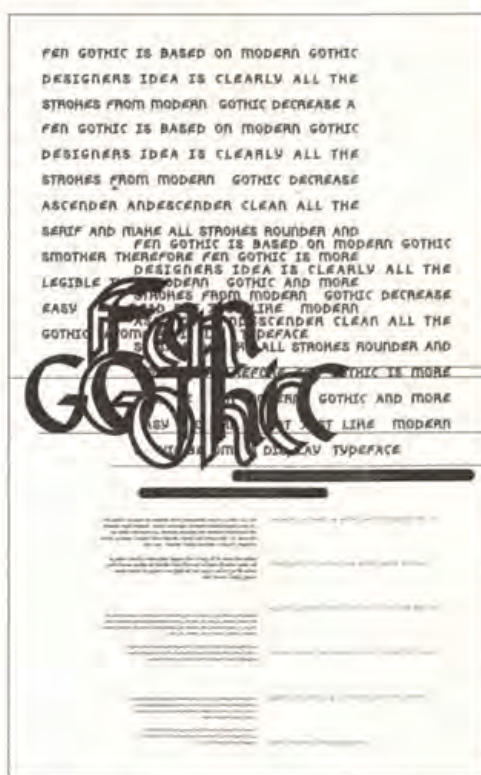
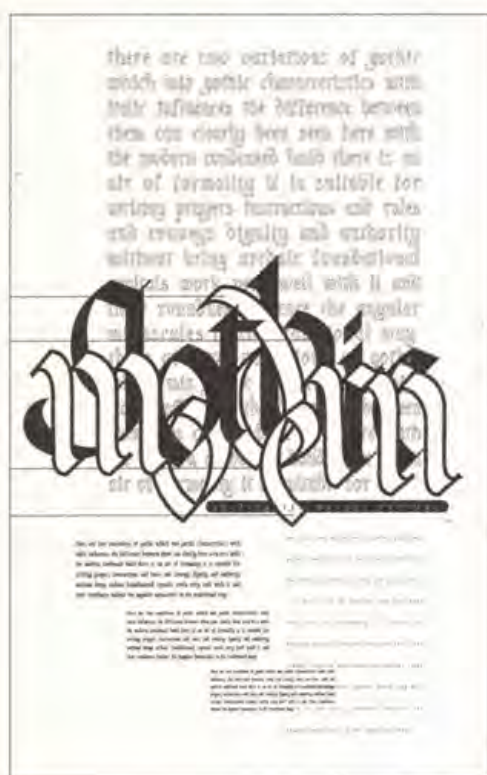
mouse,

For
cods
sake.

“...?”



Clockwise: Sibylle Hagmann's *postFound*, based on *Foundational*; a Carolingian study by Corey Holms; and Pei Fen Liao's *Fen Gothic*, next to its Modern Gothic roots. Opposite page: *Uncial Modern*, a typeface by Denise Gonzales Crisp.



and fine-tuning the letterspacing. The goal, he says, is to create a typeface that expresses an idea that hasn't been seen in an existing type design, as well as one that has the proper letterfit and color on the page.

The students' final typefaces turn out very close to their original calligraphic models, a fact that Keedy views with some satisfaction, but which might seem anachronistic to others. After all, typeface design made the leap from calligraphic, pen-based forms to shapes that reflected the move to metal a few centuries ago. Now, when technology is even better suited to geometric, or even randomly-generated shapes, what is the inherent value in hand-drawn letters? Keedy's reasons are political, and they hark back to a deconstructivist belief in non-objective design. "It connects the individual to the work. Nothing says 'person' like the design of the hand," he says. "Without that, it's easy to assume an objective authority. The personal can't assume that position." Keedy says he hopes that the hand-drawn

esthetic is clear in all his typefaces; it can be seen, certainly, in such faces as his *ManuSans* (which he says was inspired by grade-school lettering) and *Jot Bold* (a cross between script and typewriter faces). Keedy says he expects to see more of the calligraphic aesthetic in coming years. "It would make sense," he observes. "We're seeing so much evidence of the hand in design these days. Combine the typeface and the hand and you have calligraphy."

Keedy says his approach to the class stems more from the hope that he'll save students from making the same mistakes he made than from any idea of having them replicate his path. "I didn't actually learn type design," he says, noting that when he was in school in the early 1980s, the craft was still arcane and specialized. Keedy's first typeface, called *Neo Theo* (after modernist architect Theo Van Doesberg) was created as a way to tie together a campaign he was doing as a freelancer for L.A.'s Fashion Institute in 1987. It was only after he started drawing his own type-

faces that he began to recognize the lasting importance of calligraphy, which he had studied briefly as an undergrad design major. "I was terrible at it; I got D's and everything," he says. "We would just design a sheet with the phrase 'Today is the first day of the rest of your life' over and over." Now he is considering creating some of his own calligraphic faces, growing out of his experience of teaching this class. "And if you don't see them from me, you might see them from my students," he says.

Keedy adds that many of his students enter the class with ideas for their own typefaces, and if the face that comes out of this lesson isn't the one they had in mind going in, they know they'll have their chance to develop their own ideas later on. In fact, one of the special strengths of CalArts, he says, is helping students find their own design personalities and develop practices that suit their own interests. The type design class just provides students with one basic tool. "I really think every designer should learn type design," he says. "Once you actually design a typeface, you're working with the bricks you'll be building with. Once you study type design, no matter what you do, you'll be a much better typographer."

Let the students grumble about calligraphy, then. "That can be frustrating about teaching," Keedy says ruefully. "You think the students should be grateful for the great things you're teaching them, but they just don't realize their value yet." He laughs. "An incident just happened with one of our old students. She saw Ed Fella and said, 'You know, when I was a student I didn't realize how cool you were.' It's hard to know how to take a remark like that." Mr. Keedy the schoolmaster stays firm. He thinks the students will be grateful—later—for the traditional skills that will help them accomplish their untraditional designs.

Darcy DiNucci writes about design from her home in San Francisco.

PRINTED MATTER

Introducing new ITC typefaces¹

ITC introduces 20 new typefaces, from a subtle block serif font to a theatrical calligraphic face. These typefaces are shown practically and poetically through excerpts from recent releases from Alfred A. Knopf.³

ITC Verkehr™

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

1234567890&fif@a#%\$€¥çøæeb(!?"--—,.;)[{~^`´^ˆ}~

John Updike
Collected Poems 1953-1993
Alfred A. Knopf, New York, 1995

Cigarettes	12.76
Drinks	18.23
Coffee	6.45
Fonts	153.99
Paper	4.33
Time	271.45
Snacks	36.28
<hr/>	
S/T	503.49
Tax	40.27
Tips	7.00
<hr/>	
Total	\$550.76

Home Movies

How the children have changed! Rapt, we stare
At flickering lost Edens where
Pale infants, squinting, seem to hark
To their older selves laughing in the dark.
And then, by the trellis of some old Spring—
The seasons are unaltering—
We gather, smoother and less bald,
Innocently clowning, having been called
To pose by the off-screen cameraman.
How strangely silently time ran!
We cannot climb back, nor can our friends,
To that calm light. The brief film ends.

JOHN UPDIKE

22

Calder's Hands

In the little movie
at the Whitney
you can see them
at the center of the spell
of wire and metal:

a clumsy man's hands,
square and mitten-thick,
that do everything
without pause:
unroll a tiny rug

with a flick,
tug a doll's arm up,
separate threads:
these hands now dead
never doubted, never rested.

JOHN UPDIKE

23

Passing by a local fruit stand day after day, Mott Jordan was struck by a hand-lettered sign that gave the illusion the letterforms were "top-heavy" and narrowed toward the baseline. Perhaps the ink flow lightened as the markers went down the paper. The intriguing effect inspired Jordan's design for ITC Verkehr. A stylized sans serif face based loosely on Grottesque No. 9 (also known as Monotype Headline Bold), ITC Verkehr is particularly effective at large sizes. Jordan envisions creative and colorful uses of the face. For instance in a movie poster, gradated color might follow the narrowing shapes of the letters.

A painter and a graphic designer with a passion for lettering that began at the age of 10, Jordan draws illustrations for magazines, designs posters for arts organizations and creates typefaces at his studio in Santa Cruz, California.



Mott Jordan

Painter and Graphic Designer



¹ ITC Verkehr
² ITC Bailey Sans Bold
³ ITC Bailey Sans Book
⁴ ITC Bailey Sans Book Italic

ITC Blackadder™

Bob Anderton



abcdee fgghij jkk lmnopppqrrrsttuvwx
 yyzz A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z 1 2 3 4
 5 6 7 8 9 0 & b b d d f f f i f f s s h t h \$ £ ¥ { ~ ~ ~ ~ ~ }
 G O A C E (" ! ? " - - - , . . : ;) [+ # \$ » «]

Bob Anderton's design firm is located in York, England, not far from the school attended by the infamous Guy Fawkes, who tried to blow up the Houses of Parliament in 1605 while King James I was in attendance. Intrigued by this local insurrectionist, Anderton looked into some of the historical materials that were available about Fawkes, and found among them documents with his signature. The archives revealed that after being captured and tortured, Fawkes' handwriting changed markedly, taking on a shaky, frayed quality. It was this eerie transformation that inspired Anderton's new design, ITC Blackadder. Basing his design on handwritten letterforms that were typical of that time, Anderton captured the flurried scrolls and curlicues of the era and then added the sinister tremble that defines the menacing display face is perfect for theatrical uses like posters, programs and fliers. ITC Blackadder shares its name with a river and village in Northern England.

In Haddam, summer floats over tree-softened streets like a sweet lotion balm from a careless, languorous god, and the world falls in tune with its own mysterious anthems. Shaded lawns lie still and damp in the early a.m. Outside, on peaceful-morning Cleveland Street, I hear the foot-falls of a lone jogger, tramping past and down the hill toward Taft Lane and across to the Choir College, there to run in the damp grass. In the Negro trace, men sit on stoeps, pants legs rolled above their sock tops, sipping coffee in the growing, easeful heat. The marriage enrichment class (4 to 6) has set out at the high school, its members sleepy-eyed and dazed, bound for bed again. While on the green gridiron passet our university band begins its two-a-day drills, revving up for the 4th: "Boom-Haddam, boom-Haddam, boom-boom-ha-boom. Haddam-Haddam, up'n-at-em! Boom-boom-ha-boom!"

Elsewhere up the seaboard the sky, I know, reads hazy. The heat closes in, a metal smell clocks through the nostrils. Already the first clouds of a summer T-storm lurk on the mountain horizons, and it's hotter where they live than where we live. Far out on the

main line the breeze is right to hear the Amtrak. "The Merchants' special," hurtle past for Philly. And along on the same breeze, a sea-salt smell floats in from miles and miles away, mingling with shadowy rhododendron aromas and the last of the summer's staunch azaleas.

Though back on my street, the first shaded block of Cleveland, sweet silence reigns. A block away, someone patiently bounces a driveway ball: squeak... then breathing... then a laugh, a cough... "All riight, that's the waaay." None of it too loud. In front of the Lumbros, two doors down, the street crew is finishing a quiet smoke before cranking their machines and unsettling the dust again.

*Independence
 Day
 by Richard Ford*

64

65

The ITC typefaces shown in this issue of U&Lc will be available to the public in various formats for the Macintosh and PC on or after February 16, depending on each manufacturer's release schedule. Only ITC, ITC Subscribers and ITC distributors are authorized to reproduce and manufacture ITC typefaces.

Richard Ford
 Independence Day
 Alfred A. Knopf, New York, 1995

František Štorm

In case we are not here,
you may leave a message
at the neighbors. And if
they are not there either,
please go away.

During his studies at the School of Graphic Design in Prague, František Štorm learned the art of lettering for projects ranging from banner design to advertising to warning labels. During that time he encountered typographic forms based on restrictive geometric rules that he considered to be particularly unattractive.

Storm's new typeface, ITC Malstock, is based on a sign-painting technique that uses a flat brush and an instrument called a maulstick (from the Danish *maalstok*), a wooden or aluminum bar about 18 inches long with soft padding on the top. The tool is used as a rest for the painter's hand and works like a straight edge for vertical lines.

The split-stem endings of ITC Malstock recall the traces of the sign writer's brush as if drawn along the maulstick. It is a narrow typeface well suited to headlines, invitations and advertisements. Storm recommends combining ITC Malstock with a sans serif (except Helvetica) in text sizes to create "harmony," or with a classic serif type to achieve tension between the headline and body text.

Light

[illegible]

Medium

ABCDEF GHIJ KLMNOP QRSTUVWXYZ 01234567890
 abcdefghijklmnopqrstuvwxyz
 @*%#&\$€¥¢£œ("!'?"---...)|{+&»«{|~^°^°^°^

Bold

ΑΒΓΔΕΦΓΗΙΪΚΛΜΝΟΡΠQΡSΤUUVWXYΖΘ1234567890
αβγδεφγηηϊκλμνξπρqrstovψxυζ
@*!%\$&£¥¢ƒœ("!?`---...:) [+&\$»«{ { ~ ^ ° ¨ ^ }

Designer Carl Crossgrove incorporated a combination of upper- and lowercase shapes to create ITC Minska, a striking display face with Cyrillic overtones. Crossgrove has drawn on his knowledge of historical forms, such as uncials, to create variations that are extremely unconventional, yet recognizable. With its incomplete geometry—opulent rounds juxtaposed with sharp angles—ITC Minska projects an unorthodox energy of its own.

ITC MINSKA has three weights: light, medium and **bold**, each of which includes two variations of each letter that can be combined for unusual effects and high impact in many display settings.

CARL CROSSGROVE HAS STUDIED PRINTMAKING, PRINTING, CALLIGRAPHY AND TYPOGRAPHY, AND HAS BEEN FASCINATED WITH LETTERFORMS SINCE CHILDHOOD. HE EARNED HIS DEGREE IN PRINTING FROM ROCHESTER INSTITUTE OF TECHNOLOGY, WHERE HE WAS IMMERSSED IN A TYPOGRAPHIC CULTURE THAT LED HIM TO SPECIALIZE IN TYPOGRAPHY AND DESIGN.

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
1234567890&f!@*#%\$¢¥£¤¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿[!?"---...;][+!\$»«]

Waiting Room

Reading the signs,
We learn what to expect—

The trains late,
The machines out of order.

We learn what it is

20

To stare out into space

Great farms surround us,
Squares of a checkerboard.

Taking our places, we wait,
We wait to be moved.

Donald Justice

21



CARL CROSSGROVE

46

SUNDAY RAIN

THE WINDOW SCREEN
IS TRYING TO DO
ITS CROSSWORD PUZZLE
BUT APPEARS TO KNOW
ONLY VERTICAL WORDS.

john updike

47

Crossing Kansas by Train

THE telephone poles
have been holding their
arms out
a long time now
to birds
that will not
settle there
but pass with
strange cawings
westward to

58

WHERE DARK TREES
GATHER ABOUT A
WATER HOLE THIS
IS KANSAS THE
MOUNTAINS START HERE
JUST BEHIND
THE CLOSED EYES
OF A FARMER'S
SONS ASLEEP
IN THEIR WORK CLOTHES

DONALD JUSTICE

50

ITC Odyssée™

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%\$€£¥ÇØÆÆß(!?"---,.;)[†‡§»«]

Light Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%\$€£¥ÇØÆÆß(!?"---,.;)[†‡§»«]*

Medium

**ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%\$€£¥ÇØÆÆß(!?"---,.;)[†‡§»«]**

Medium Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%\$€£¥ÇØÆÆß(!?"---,.;)[†‡§»«]***

Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%\$€£¥ÇØÆÆß(!?"---,.;)[†‡§»«]**

Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%\$€£¥ÇØÆÆß(!?"---,.;)[†‡§»«]***

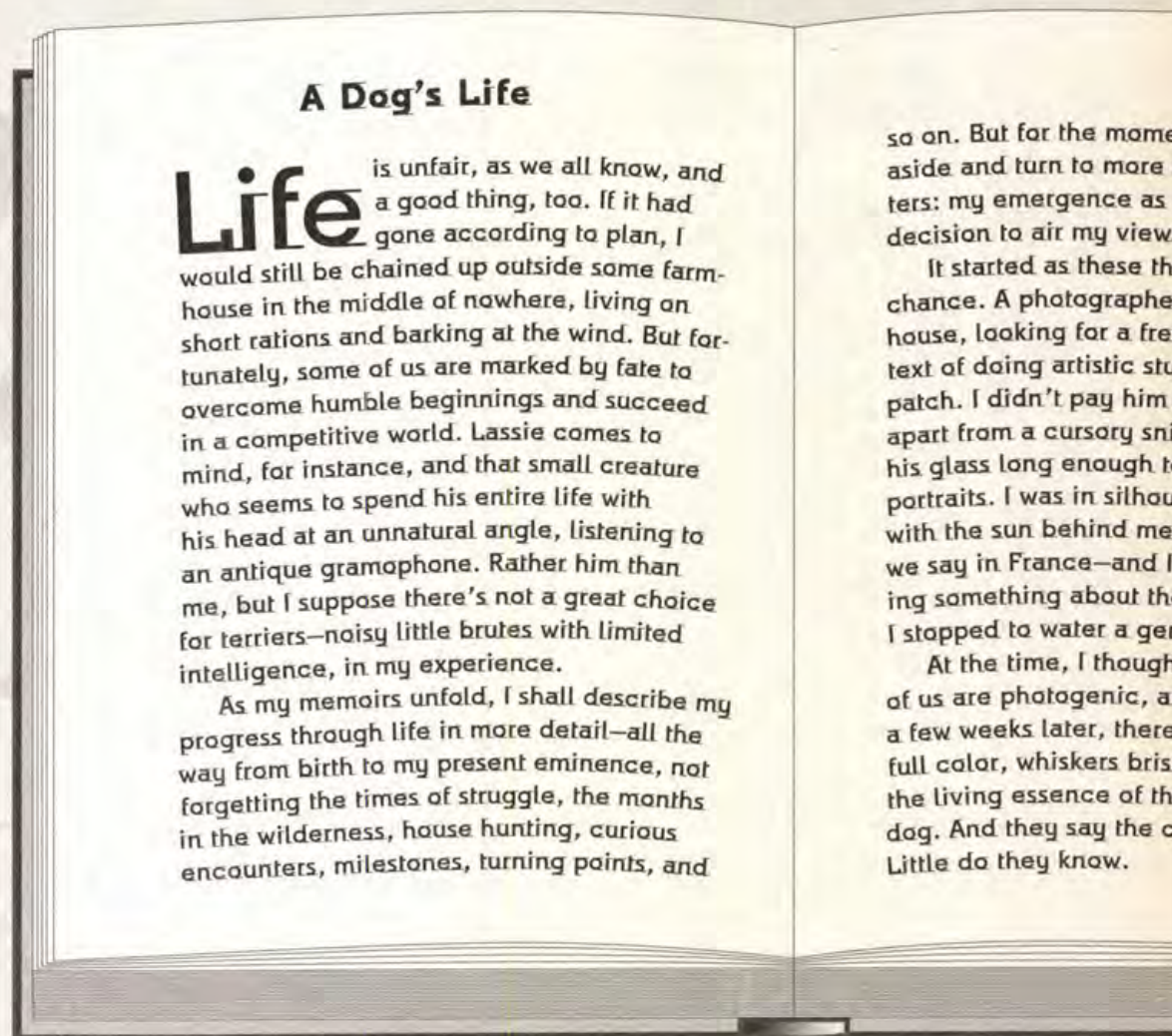
Ultra

**ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
1234567890&fifl@*#%\$€£¥ÇØÆÆß(!?"---,.;)[†‡§»«]**

Whether a letterform is engraved in stone or printed on paper, the serif has historically served as a support for the alignment of a character. With digital imaging of type came new visual illusions that inspired French designers Roselyne and Michel Besnard to develop ITC Odyssée. The serifs on ITC Odyssée recreate the virtual lines formed by "optical residue" on television screens, which appear to be horizontal serifs trailing off to the right of the character.

Michel Besnard, a painter, sculptor and art teacher, and Roselyne Besnard, a graphic and textile artist, initially designed ITC Odyssée in 1983 for an embroidered alphabet primer. The letterforms of ITC Odyssée have been subsequently drawn, painted, engraved, sculpted and embroidered. But it was the computer that enabled the Besnards to digitize ITC Odyssée and restore it to its true typographic form, in all its vigor and contemporary beauty.

A quest for legibility and clarity dominated this design and ultimately yielded a simplicity in the curves and vertical lines. The ITC Odyssée family includes seven weights and styles: light, medium and bold with corresponding italics, and an ultra weight.



A Dog's Life

Life is unfair, as we all know, and a good thing, too. If it had gone according to plan, I would still be chained up outside some farmhouse in the middle of nowhere, living on short rations and barking at the wind. But fortunately, some of us are marked by fate to overcome humble beginnings and succeed in a competitive world. Lassie comes to mind, for instance, and that small creature who seems to spend his entire life with his head at an unnatural angle, listening to an antique gramophone. Rather him than me, but I suppose there's not a great choice for terriers—noisy little brutes with limited intelligence, in my experience.

As my memoirs unfold, I shall describe my progress through life in more detail—all the way from birth to my present eminence, not forgetting the times of struggle, the months in the wilderness, house hunting, curious encounters, milestones, turning points, and

so on. But for the moment, I shall set aside and turn to more matters: my emergence as a writer, my decision to air my views.

It started as these things happened by chance. A photographer came to my house, looking for a free text of doing artistic studies. I didn't pay him to do anything apart from a cursory sniff of his glass long enough to take a few portraits. I was in silhouette with the sun behind me—just as we say in France—and I was doing something about the house. I stopped to water a geranium.

At the time, I thought of us as photogenic, and a few weeks later, there I was in full color, whiskers bristling, the living essence of the dog. And they say the camera never lies. Little do they know.

Peter Mayle
A Dog's Life
Alfred A. Knopf, New York, 1995

Roselyne and Michel Besnard

ITC SERENGETTI™

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&@*#%\$€£¥¢øæœ("!?"—...)[†‡§»«]{~`^...~}

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Tim Donaldson

ITC Farmhaus™

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z a b c d e f g h i j k l m n
o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 € £ ¢
@ * # % & ' () ~ ¨ ^ ˇ ˘ ˙ ˚ ˛ ˜ ˝

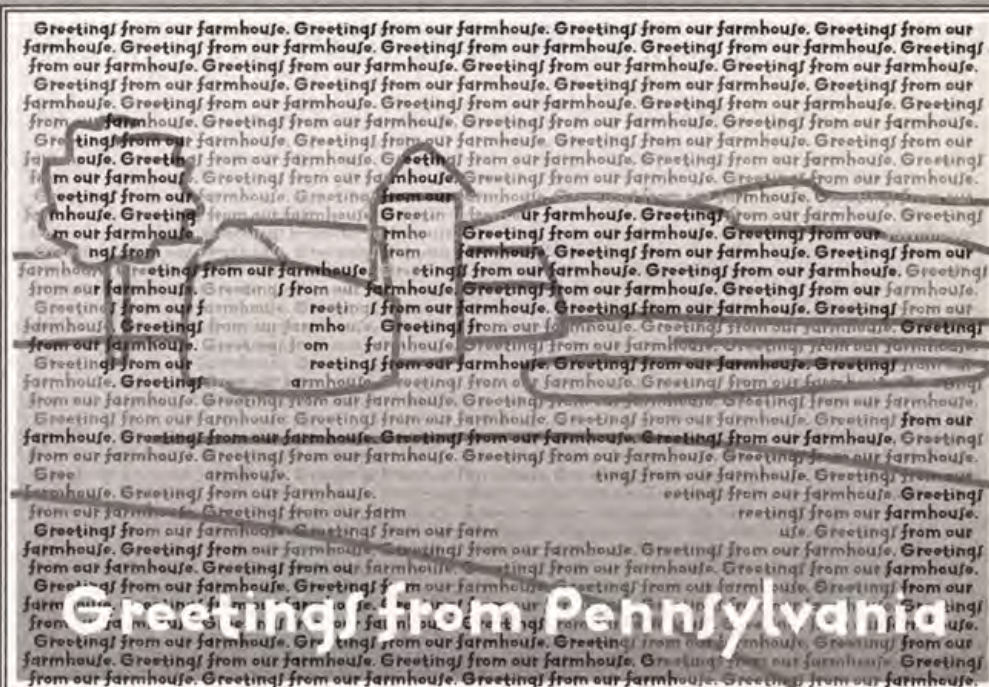
In the words of Tim Donaldson, ITC Farmhaus is where "Neil Young meets Paul Renner." Donaldson took the perfect circles and clean, straight lines of Paul Renner's original drawings for Futura and set them on a collision course with crinkly edges and uneven, thick strokes. Although he is a Modernist sympathizer, Donaldson is annoyed by the dogmatic rules the art movement lays down. In this rebellious extrapolation, his respect for Modernist design principles merges with his objections to excessive discipline.

ITC Farmhaus contains two sets of lowercase characters. In one version, larger counters formed by thin strokes are juxtaposed with thicker linear strokes. This combination of thick and thin lends a certain dynamic to the text, much as you would get with a broad-edged pen. The other version of the lowercase is heavier overall and quite sturdy.



BOB ALONSO

A lettering artist at Master Eagle/Photo-Lettering for over 30 years, Bob Alonso has spent his career tailoring type—modifying faces, revising designs, filling in families, fashioning bits of type for hand-lettering jobs and creating original typefaces. ITC Serengetti began as just one word. Years later, Alonso returned to that one-word, hand-lettering job, and used it as the foundation for an all-capital, condensed sans serif display face. ITC Serengetti is composed of clean, geometric lines that give the face a universal appeal and make it useful in virtually any headline setting. ITC Serengetti also works well in many text situations.



DEAR MOM,
AS YOU CAN SEE FROM THE
OTHER SIDE OF THIS POSTCARD,
I AM HAVING AN UTTERLY
GOOD TIME ON THE FARM. I'M
MILKING THIS VACATION FOR
ALL IT'S WORTH.

LOVE, SUZY



MRS. ALONS SERENGETTI
TWO HAMMARSKJOLD PLAZA
NEW YORK, NY 10017

ITC Bailey™

ITC Bailey Sans Book

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
1234567890&@*#%\$£¥ÇØÆŒ(!?"--—,.;)[†\$»«]{~^¨ˆˇ˘˙˚˛˜˝˞˟ˠˡˢˣˤ˥˦˧˨˩˪˫ˬ˭ˮ˯˰˱˲˳˴˵˶˷˸˹˺˻˼˽˾˿˰˱˲˳˴˵˶˷˸˹˺˻˼˽˾˿

ITC Bailey Sans Book Italic

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ITC Bailey Quad Bold

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Kevin Bailey, a graphic designer in Dallas, Texas, developed his first typeface family, ITC Bailey, over a period of three years. The original idea for this design came several years ago when Bailey was looking for a subtle block serif face to use in a design project, but failed to unearth one. The image of this elusive typeface stayed with him until the advent of Fontographer enabled him to create it himself, digitally.

There were many twists and turns in the evolution of ITC Bailey Sans. Bailey initially intended to create a serif face, but finding that the skeleton of the design worked well as a sans serif, he pursued that. He also abandoned plans to design a single display face only, and decided to explore other weights and styles, including a true italic. As the design took shape, more variations presented themselves.

In the end, he sought to create a utilitarian typeface that was distinctive, but not eccentric. He pared down the design along the way, striving for a simple, yet expressive form. The sans serif design is fairly hefty and has a warm quality. Both the book and bold weights work well for text and display. Also part of this release is ITC Bailey Quad Bold, a sturdy design with very subtle slab serifs.



Kevin Bailey

LANDSCAPE and MEMORY

It was only when I got to secondary school that I realized I wasn't supposed to like Rudyard Kipling. This was a blow. Not that I much minded leaving Kim and Mowgli behind. But Puck of Pook's Hill was a different story—my favorite story, in fact, ever since I had been given the book for my eighth birthday. For a small boy with his head in the past, Kipling's fantasy was potent magic. Apparently, there were some places in England where, if you were a child (in this case Dan or Una), people who had stood on the same spot centuries before would suddenly and inexplicably materialize. With Puck's help you could time-travel by standing still. On Pook's Hill, lucky Dan and Una got to chat with Viking warriors, Roman centurions, Norman knights, and then went home for tea.

I had no hill, but I did have the Thames. It was not the upstream river that the poets in my Palgrave claimed burbled betwixt mossy banks. Nor was it even the wide, olive-drab road dividing London. It was the low, gull-swept estuary, the marriage bed of salt and fresh water, stretching as far as I could see from my northern Essex bank, toward a thin black horizon on the other

side. That would be Kent, the sinister enemy who always seemed to beat us in the County Cricket championship. On most days the winds brought us a mixed draught of aroma, olfactory messages from both the city and the sea: heavy traffic and fresh fish. And between them hung the smell of the old man himself: sharp and moldy as if it exuded from some vast subfluvial fungus growing in the primeval sludge.

Ten miles further downstream was the gloriously lurid seaside town of Southend, developed at the end of the last century as "the lungs of London." The pier was strung with colored lights and loud with the blare of band music, cracklingly amplified over the black water. The promenades were littered with flaccid, vinegar-saturated chips and you could, literally, get your teeth stuck into cylinders of Day-Glo-pink rock candy, the letters bleeding as you gnawed optimistically through the stick. Closer to home, the little port of Leigh still had shrimp boats in its harbor and cockle sheds on the dock. In St. Clements were buried its fishy fathers: not merely Richard Haddock (died 1453) but Robert Salmon (died 1641), whose epitaph claimed he was

Help Wanted: Web Master⁵

Your mission is to make our content jump on screen, and to challenge our editor to keep the material as exciting as the technology allows. We're looking for a proven graphic designer who also possesses great technical skills—familiarity with the AOL toolkit, strong HTML skills and an ability to learn Java, VRML, etc. Outdoors person preferred.⁶

Graphic Designer

Nonprofit medical association seeks a full-time graphic designer with strong typographic background. Must be proficient in Mac-based software, including QuarkXPress, Illustrator, FreeHand and Photoshop. Director skills a plus. 3-5 years' experience in design and print production.

The Learning² Curve...

by Gene Gable

Proceed with³ Caution⁴

Digital Photographer

Catalog sales company seeks individual with at least two years' experience using digital cameras. Must be proficient in Photoshop, Quark and Illustrator. Mac Ethernet Networking systems knowledge a plus. Responsibilities include: photo shooting, scanning, silhouetting, retouching, pre-press prep and archiving.

Graphics

Innovative, internationally recognized furniture manufacturer looking for a highly disciplined designer who is fluent in both Mac & PC platforms with QuarkXPress, Photoshop, Illustrator, PageMaker and FreeHand expertise (interactive multimedia design a plus). At least three years' experience.



One glance at the classifieds lately, and you'll quickly realize that virtually no one has the full set of technical skills



demanding of a graphic **"specialist"** these days. The ideal candidate not only has to be a technical whiz, Photoshop guru,

Take my advice. Rather than trying to learn all these network specialist, Web expert and print-production veteran, attributes in advance of a job search, career change or but also blessed with **"award-winning"** design skills. new project, fake it—just get the job and worry later.

If you understand the basics of computer-aided production and own technically capable equipment, there are plenty of ways to learn specific applications and techniques as you need them. While the worst time to learn something new is amid deadline pressures, I suspect you have more important things to do with your spare time than bone up on gamma-curve adjustments or figure out the difference between under-color removal and gray-component replacement.

If you are actually a real student,⁸ then by all means indulge yourself in the luxury of learning for the sake of it. Take classes. Hang out at coffee houses and talk about the Web. Read all the computer trades and spend a month in Photoshop working

on Christmas cards. But most of the professional

world tackles the learning of new skills on an "as-needed basis." Thankfully, we're all in the same boat, modified somewhat for the times. In the early days of personal-computer software, you could call up Adobe or Quark, for example, and have them talk our information needs.

you through a problem on the phone while you sat in front of your screen trying to get something to print. There was nothing like a direct link to a roomful of experts who were all eager to help you get through the rough spots of a new program. But customer service and tech support as sources of primary training aren't what they used to be, thanks to considerable abuse and the evolution of tech support as a profit center. But the idea behind tech support lines is still valid: to have someone explain it directly to you in simple terms.

Personal training

is a great way to learn, whether you're after computer skills or more defined abdominal muscles. There are plenty of well-trained people willing to come to your office or home and work with you on a custom program tailored specifically to your needs and skill level. You can expect to pay at least \$50 an hour for someone good, especially if you're looking for advanced skills. But a few hours of custom training can go a lot further than days of generic one-size-fits-all classroom work.

But asking⁹ a spouse, loved one, co-worker or friend to teach you how to use your computer or new program is asking for trouble. It's worth paying to learn from a pro who knows as much about the art of teaching as they do the specific application. This is particularly important with computer skills—watching someone show off how fast they can click a mouse and make things happen is not an effective teaching method.

Whenever possible, learn on the machine you use regularly, running the applications you usually work in. It's been my experience that the majority of unexpected and confusing problems have to do with conflicts between applications, or with the system itself. There is nothing more frustrating than trying to learn a new application that, for one reason or another, is not behaving the way it is meant to. Better to discover these problems right away and fix them, than to wonder why something that worked perfectly well in the classroom or computer store suddenly goes south when you boot it up on your machine.

Picking a personal trainer is not always easy—in the more arcane areas of graphic arts programs and in new media like the Web, finding someone who knows more than you may be tough. Calling a reputable service bureau or high-end printer in the area to get their opinion, or checking with friends and colleagues can help. Many companies, like Quark and Adobe, will refer you to authorized trainers and training centers. Learn from someone who is confident, knowledgeable and, most important, patient. Testing their knowledge of program minutia is not so important—learning how to find answers together is just as vital as knowing the answer itself. A good deal of computer training should focus on how to use the manuals—they often contain everything you need to know.

The
Easiest
Way to
Learn

The days of unlimited free phone support may be over, but many tech-support departments are run online, offering free problem solving. Depending on timing, your online question may be answered in hours or in days. Companies like Quark and Adobe have access through commercial services like CompuServe or directly through their Web sites (<http://www.quark.com> or <http://www.adobe.com>). Most companies also have their most frequently asked questions posted on their Web site and it's unlikely

you'll run into a question that hasn't been answered before. There are some good resources out

Sharing the Experience While not every-
there, including some sites by individuals who seem to have little more to do than show off their considerable knowledge
one can afford a personal trainer (though in the long
of applications and obscure techniques. A quick check of one of the graphic arts Web sites (like *Publish* magazine's
run, it's the cheapest way to go), the next best option
at <http://www.publish.com> or the Global Prepress Center at [http://www.ledet.com/pre-](http://www.ledet.com/pre-press/)
is group learning. All sorts of classes, both private
press/) will show you some important Web links.
and public, are available for the taking.

Classroom training is often inconvenient

because it takes place off site, but it can provide many of the basics and is particularly good for confronting a new application from scratch.

Remember, though, that classroom settings are very limited in the depth they can impart—more complete learning comes from hands-on lab sessions or group lab projects, which should be part of a formal class structure. A two-day seminar may cover quite a bit of territory, but unless you get your hands on the equipment and have to apply the skills to a specific project, you may lose the information quickly. And the academic community is often slow to recognize the need for certain skills—many post-secondary programs are only now incorporating substantial computer training in their graphic arts programs (budget considerations are a factor here). For that reason, one of the best classroom training choices is from local service bureaus and printers, many of whom now provide either free training for their better customers or paid weeknight classes. Trade groups and associations like the United Digital Artists in New York have similar programs, and often conferences like ATypI, the Seybold shows and AIGA events have concurrent labs set up for spontaneous learning (often from volunteer pros you would rarely find in formal classroom settings).

The Solitary Student

If you're of a certain temperament and work best on your own, there's nothing wrong with sitting down with the software manuals and going through them to teach yourself. You get to work at your own pace, skip over the obvious things, and you can try something over and over again until you get it right without being embarrassed. The dangers of self-learning, though, are that you'll skim over important basics and devise shortcuts and workarounds. They may do the job, but they often lead to work habits that are inefficient.¹⁰

In the deluxe CD-ROM versions of many applications (most notably Adobe's), there are excellent interactive training programs that will help keep you on an organized learning path. Most complicated programs also come with tutorial lessons—which many people skip in favor of going straight to the things they need to know. But this is a big mistake—it's much easier to understand some of the more arcane commands if you have the basics down first.

One piece of advice about tackling computer manuals: use the menu commands as a guide. If you go through each menu and review the functions via the manual, you'll pick things up in a logical order and will better know where to go when you run into a question. Manuals are not always organized the way you work, but menus are. And many menu commands are common between applications, so you'll already be comfortable with them.

Supplement Your Efforts An entire book publishing industry exists to try to fill the gap left by software manuals. And there are many excellent books—the best are those that teach by real-life examples. In these, you can see a result, then seek out the specific steps that were used to get there. Bible-sized tomes may be more helpful than a manual because they're laid out better to your way of thinking, but don't expect a book to magically give you what a manual could not—if you don't learn well on your own, no number of books on your shelf will help you.

As a bridge between learning in the privacy of your own office and the discipline of structured training, you may want to consider some of the third-party interactive CD-ROMs or video-training programs from companies like ViaGrafix or ColorExpert. These range from straightforward recordings of classes to step-by-step lessons that provide specific exercises, sample images and walk-through examples. Personally, I've always found the idea of watching a video an odd way to learn computer skills, but many swear by it.

Whichever learning method you choose, the secret is to not be intimidated. The future of computing is likely to center around global networks and move away from the current scenario of individuals trying to do everything on their desktop computers. We're edging toward a global community of experts all willing to do small parts of the whole. Why should you take the time to silhouette an image in Photoshop when there's probably someone out there who specializes in (and maybe even enjoys) that type of work? Once we're all hooked up, and can send files around speedily—as well as collect fees for services—we'll see the return of talented specialists, only this time, they'll be up on the Net instead of down the street. Good typesetting, proofreading, animation, trapping, photo retouching, problem solving and other services will once again be available to the design community. So hearing talk of screen resolutions, GIF conversions and Java need not cause you sleepless nights. Someone out there wants to help you learn.

Gene Gable is publisher of *Publish* magazine.

- 1 ITC Legacy Sans Medium
- 2 ITC Legacy Sans Ultra
- 3 ITC Legacy Sans Book
- 4 ITC Legacy Sans Bold Italic
- 5 ITC Humana Sans Bold
- 6 ITC Legacy Sans Bold
- 7 ITC Spirit
- 8 ITC Humana Sans Medium
- 9 ITC Humana Sans Light
- 10 ITC Legacy Sans Book Italic

There are about 180 design schools or universities with design departments in Japan. The most notable in the art and design field are all located in the Tokyo area: MUSASHINO ART UNIVERSITY, TAMA ART UNIVERSITY and TOKYO UNIVERSITY OF ART & DESIGN. Each has a long history and a reputation for excellence in design education. A fourth,

EASTERN INFLUENCES'

Interviews with four respected design instructors in Japan

by Hiroko Sakomura

KANAZAWA INTERNATIONAL DESIGN INSTITUTE, is a new school outside of Tokyo that is affiliated with Parsons School of Design in New York, and prides itself on its internationality.²

The four teachers featured in this article are top professionals in the design field in Japan whose creative works and unique approaches to design education are inspiring to students. All of them stress the importance of originality and freeing oneself from dependence on tools such as computers. They also encourage students to become more comfortable in expressing themselves verbally, graphically and esthetically, which is the foundation for design students everywhere, but is especially important in Japan.³

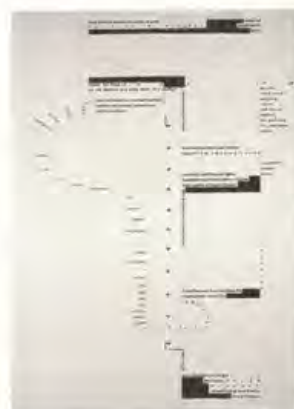
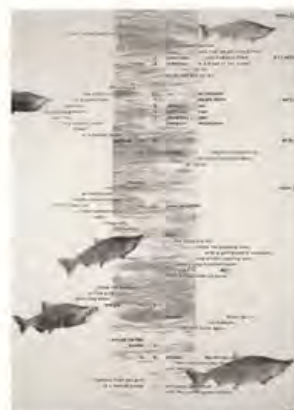
HIROKO SAKOMURA has taught Japanese as a full-time lecturer at San Diego University, has taught at several universities in Tokyo and has written books and articles on the English language, communication and cultural differences. In 1986, she founded the Transform Corporation to help businesses bridge cultural, linguistic and strategic gaps, and since then, she has been actively involved as an international coordinator in the areas of communication, culture and education. She is an adviser for the International Design Conference in Aspen and also serves as a board member of Kanazawa International Design Institute.⁴

When I was asked to teach a typography class to sophomores, I discovered that no curriculum existed that would train their eyes to their maximum capability. I believe typography is dependent on how carefully your eyes can work during reading," says Minoru Niiijima who is a widely reputed graphic designer and now also teaches at Musashino Art University. The first segment of his class focuses on gradation of colors. Niiijima has observed that, in general, the Japanese are sensitive to contrast, but lack the ability to distinguish the subtlety of color gradation. Nevertheless, according to Niiijima, "people can train

Minoru Niiijima⁵

PART-TIME LECTURER—VISUAL COMMUNICATION DESIGN DEPARTMENT—MUSASHINO ART UNIVERSITY

*"People can train their eyes if encouraged to take off the hard shell that is a barrier to their own sensitivity."*⁶



their eyes if encouraged to take off the hard shell that is a barrier to their own sensitivity."

The next step is learning the relationship between space and letters. Students are given a cooking recipe in English as text and then must reconstruct it, based their individual interpretations. Their compositions may alter the semantics of the text, but not the syntax. This exercise teaches students to understand that tools become useful only when they are controlled by their personal vision and original thinking.

"I stole the idea of using recipes from Yale," said Niiijima, who completed his graduate work

at the Yale School of Art. "You may think that I am teaching something backward in this technology-oriented society. I do not reject the computer. I consider the computer a friend, but I'm counted among the old generation in this digital age because I still believe human eyes have a higher resolution than any monitor."

While he encourages each student to seek his own thinking pattern and process to reach a solution, Niiijima also thinks sharing a work space with others is very important for Japanese students in developing their communication and critical skills. "Therefore, I insist that the students work only in the classroom," says Niiijima. "I don't allow them to work at home. In our classroom, you will often see students busily working until midnight—which is a rather unusual scene in Japan."

1 ITC GIOVANNI BOLD SMALL CAPS
2 ITC GIOVANNI BOLD, BOLD SMALL CAPS
3 ITC GIOVANNI BOOK
4 ITC GIOVANNI BOOK ITALIC, BOOK SMALL CAPS
5 ITC HUMANA SCRIPT BOLD
6 ITC HUMANA SCRIPT MEDIUM

John Maeda

"I think students in the digital age tend to confuse what is a skill and what is a tool."

own hands. They also come to understand the concept of defining their own expressive space, since they start off with nothing. Having written specific instructions for each drawing, students use their new language on the Macintosh in a stand-alone programming environment developed by Maeda. By the final stage of the class, the students are creating interactive visual forms in their own constructed languages.

- [illegible]

In her design class, Kawakami encourages students to work in groups to come up with solutions for social and environmental problems that exist outside of design studios. Kawakami explains: "This project

Andrien Cecile Kawakami

"Being able to communicate well is the basis of being a good designer."



Hiroshi Kashiwagi is a professor at the Tokyo University of Art & Design. He is also a well-known design critic, specializing in modern design history. One of the courses he teaches is advertising, targeted to junior students whose major is visual design.

Hiroshi Kashiwagi

PROFESSOR, DESIGN DEPARTMENT—TOKYO UNIVERSITY OF ART & DESIGN

"My focus is not on theory but on skill-building."

"There are two specific goals I set for this class," Kashiwagi explains. "Both are aimed at having the students make



their own discoveries, rather than being taught everything in lectures. The first goal is to perceive the visual side of the advertisement—what kinds of visual elements such as logo, layout and typeface are being used. The second is to understand the ways in which social images and merchandise interact. In other words, I am creating an active and participatory learning environment for students to discover the methods of constructing visual language, including the methods that employ cutting-edge technology."

The 180-minute class meets 30 times a year and the average number of students is 20. This means that every student has a chance to present his or her research on a Japanese advertisement every week. "It is a very intense course," says Kashiwagi. "My focus is not on theory but on skill-building. Recreating or imitating existing advertisements is the core activity for this class. Students' drawing techniques improve but more importantly, the project leads to a better understanding of products, organizations and human nature. At the end of the year, the students create an original advertisement based on what they have learned about the essentials of visual communication."

Talent, unleashed

"Graphic design can still be a cottage industry," says David Ellis of the London design firm Why Not Associates, "and you can still do it in your own bedroom, traditionally, with very little outlay." Though a low overhead is becoming increasingly difficult to maintain with the need for ever-more-powerful computers, it is still not uncommon for a young firm to start up without backing or previous studio experience. Graphic design, unlike architecture or law, is still an uncertified profession that requires no apprenticeship. In some instances, a lack of mainstream experience actually helps designers retain an uncompromising approach that attracts attention and work, especially from clients with an eye on younger consumers.

The three groups featured on the following pages all began working with little or no experience in the professional world. In all three cases, the designers' education served less to prepare them for running a business than to equip them with self-belief. And in a profession frequently thwarted by cautious marketing strategies, focus groups and fierce competition, a little persistence, originality and single-mindedness can go a long way.²

Three young design firms opt out of the mainstream to follow their own course of independent study. The results have teeth.³

by Peter Hall



Talent, unleashed

Robynne Raye and Michael Strassburger started up their own graphic design firm in Seattle in 1987 because, as they say in unison, "No one would hire us." This they truly believe. Both were graduates with general studio arts degrees from Western Washington University. "I always wanted to be a graphic designer," says Strassburger, "but our portfolios were so awful we had no other choice than to start our own company." After a halfhearted launch under the dull name Raye Strassburger, followed by a six-month trip around the world that left them broke, the two partners reconvened in Seattle with another college friend, mustered \$250 each and formed Modern Dog.¹

Modern Dog

College did not, apparently, equip Raye and Strassburger to run a design business. "We'd take on four-color jobs and have no idea how to do separations or scans," says Raye. "We were so baffled by how people made things look slick." The result was the beginning of what Raye calls a "raw, naive quality" that became inimitably Modern Dog. "We tried to mask that part," she says, "but now we think it's cool." Raye maintains that the group's ignorance of conventional production techniques has been sustained by deliberately hiring new designers straight from college. With the exception of Strassburger, who worked at a screen-printing shop and an exhibition production company, none of the group members—Vittorio Costarella, George Estrada, and the most recent Modern puppy, Coby Schultz—had worked in a commercial studio before Modern Dog.

Below: a concertina promotion for the Alice B. Theatre in Seattle.

Selected highlights of the Dog box: promotion for Gilbert Paper, Total Jazz CD for Warner Brothers/Reprise Records, refrigerator magnets, K2 comic book.

Feedback, the newsletter of the Experience Music Project, posing as a CD.

1 ITC Usherwood Bold
2 ITC Usherwood Book
3 ITC Usherwood Bold Italic
4 ITC Usherwood Book Italic

The charm of the quirky wit, vibrant colors and homespun type and illustration is only half of this fable of how a bad education produced a successful design firm. The company's first revelation about running a design business was the need to master the art of self-promotion. For Modern Dog, this quickly developed into a peculiar mix of Raye's tenacity—entering design competitions “nonstop,” because, says Strassburger, “as soon as people see your name in a book, they think you’ve got to be great”—and charmingly impractical ideas. After the first few lean months of business, the group came up with a wish list of dream clients and portfolios of work contained in heavy wood-and-metal boxes coated with fake fur and studded leather collars—each cost \$80 to produce, but received many enthusiastic responses. They have continued to function as a litmus test to ascertain a client's openness to the Dogs' idiosyncratic approach. “If the furry box scares them, they're not going to want to work with us,”

Modern Dog's \$80 client litmus test. “If the furry box scares them,” says Raye, “they're not going to want to work with us.”

says Raye, who claims that the group turns down “more than half” of the work offered it.

The most recent refusal was a Budweiser beer account, which the Dogs felt had too much of a “babes-in-bikinis and frat boy” heritage to allow them a long enough leash to do their thing. But increasingly, the theater groups, snowboard manufacturers and record companies that have been the mainstay of the group's business are being joined by bigger and more impressive clients, including the department store Nordstrom and the Showtime network. The firm's approach remains remarkably consistent, no matter how big the projects get: be liberal with ideas, don't overwork and don't try to second-guess the client. “The biggest problem is when designers get into patterns,” says Strassburger. “They feel most of the time that they have to water down their work and make it homogeneous to please the client. We try to teach people how to talk about their work and tell them that if they can sell themselves to the client, that's half the battle.”

For the evening class of “frustrated designers” that Raye and Strassburger now teach at the School of Visual Concepts, Seattle, there is a simple canine adage: “We don't pretend,” says Strassburger, “that we have a dogma we're trying to pass along.”



Rendered as spoofs of tabloid newspapers, Modern Dog's chaotic basketball shoe fliers for Nike carry headlines like “Scottie Pippen, Profile of the Running Man” and “Late-Breaking Developments on Michael Jordan's New Shoes.”

A series of screen-printed sample cards (immediate left) for Gilbert Paper. The cards were packaged in a brown bag (far left) and distributed at Gilbert's Envision 21 conference.

Modern Dog's projects are also neatly summarized in a pack of playing cards (fanned out from center) that show selected posters between the card number and suit marks.

The “Jiffy Pow” popcorn (center) doubled up as a custom invitation for a K2 snowboards promotion.



Talent, unleashed

One bitter February day in 1994, like lambs to the slaughter, Phil Yarnall and Stan Stanski went to New York City Hall to register their new design company, Smay Vision. Naively, they'd named it after a word from the dummy text in Letraset rubdowns. "A guy in a sweater vest told us to fill out a form, WW7, available from a guy in the lobby, who was blind, with only three fingers on his left hand," says Yarnall. "We had this notarized by the candy man at 77 Center Street, and went back to the guy in the sweater vest. 'All right,' he said, 'what does Smay mean?' We told him it didn't mean anything. 'If it doesn't mean anything, you can't have it,' he said. We said, 'Can it mean Smart Monkeys And Yams?' He looked like he wanted to kill us."

Smay Vision

Happily, there was a fortuitous end to this foul day now annually celebrated as Smay Day: the woolly City Hall official acquiesced to Yarnall and Stanski's hasty retraction and subsequent proposition that 'smay' was, in fact, a printing term, and the company was born. For Yarnall and Stanski, two graduates from Temple University in Philadelphia who'd grown tired of working for The Man for three years, it was the beginning of a shaky start.

Smay's original Ginrickey typeface for MTV.



CD cover for Quicksand on the Polygram label.

They had a sprinkling of work. Stanski had quit a job as creative director of *Guitar* magazine and subsequently had the job offered to him as a freelancer, and Yarnall brought some useful connections over from his stint as designer at Polygram Records. But they set their sights a little low, working out of a shared apartment in the East Village. "Our overhead was so low we were banging our heads on it," says Yarnall. "At times I was selling the free CDs I'd got at Polygram just to be able to eat."

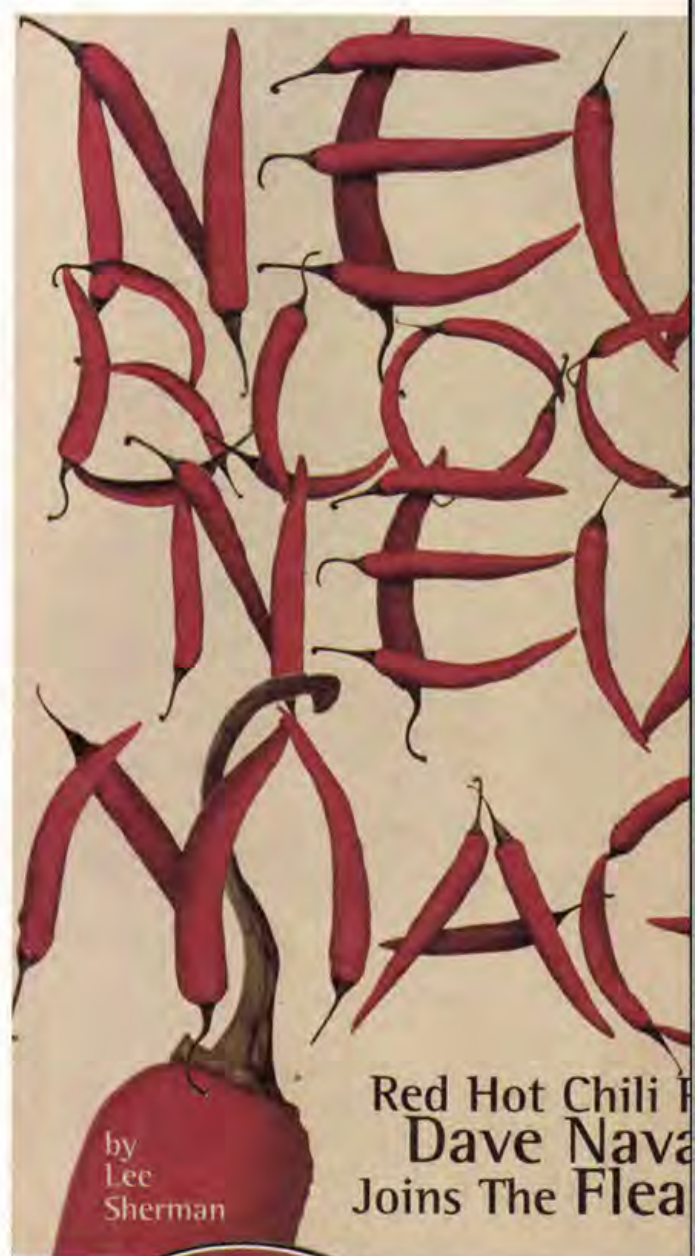
Gradually, things began to pick up, largely due to a resourcefulness picked up at college—under their mentor Stan Sagorski, a master of "simple focused conceptual work," according to Stanski—and an ability to turn projects around on tight deadlines. Finally, last summer, Smay Vision was persuaded by its accountant to move into an office space uptown in New York's Flat Iron district. "Coming here was the best thing that happened to us," says Yarnall, gazing half-ruefully out of the relative palatial splendor of the premises overlooking Fifth Avenue, while a new assistant taps away on a hefty computer in the corner.

Yarnall and Stanski are not planning to turn Smay Vision into the kind of corporations they left, however. Not yet. In these two short years, they have developed the conceptual approach of Sagorski with a vintage comic book style and gritty esthetic befitting two former band members (Philly college group The Slim

Guys) and designers from the music industry. Smay's specialty is creating funky custom lettering, with characters derived from sandwiching different types of food (banana skins scratched with letters, alphabet breakfast cereal, steak) under the office scanner. The group's work is frequently characterized by eye-catching juxtapositions, such as a cover for a Meat Puppets CD called "Scum," featuring a vintage postcard of a pastoral scene and the word 'Scum' rendered in dainty Linoscript. Bigger projects include a boxed set for the Velvet Underground (reprising Andy Warhol's famous peel-off banana skin) and a series of on-air promos for MTV.

And thankfully, good fortune, or perhaps a Smay angel, is helping the group keep up with the expansion of its business. Shortly before the first client meeting in their new premises, Yarnall and Stanski realized they didn't have anywhere to sit, so they tore out to a local antiques store to purchase a suitably Fifties dining table. "The conference table arrived," says Yarnall, "Thirty seconds before the client."

Spread from *Guitar* magazine featuring a specially prepared chili pepper font.



The elegant Smay treatment, with flowing Linoscript type, of the delicately-titled Meat Puppets CD "Scum."



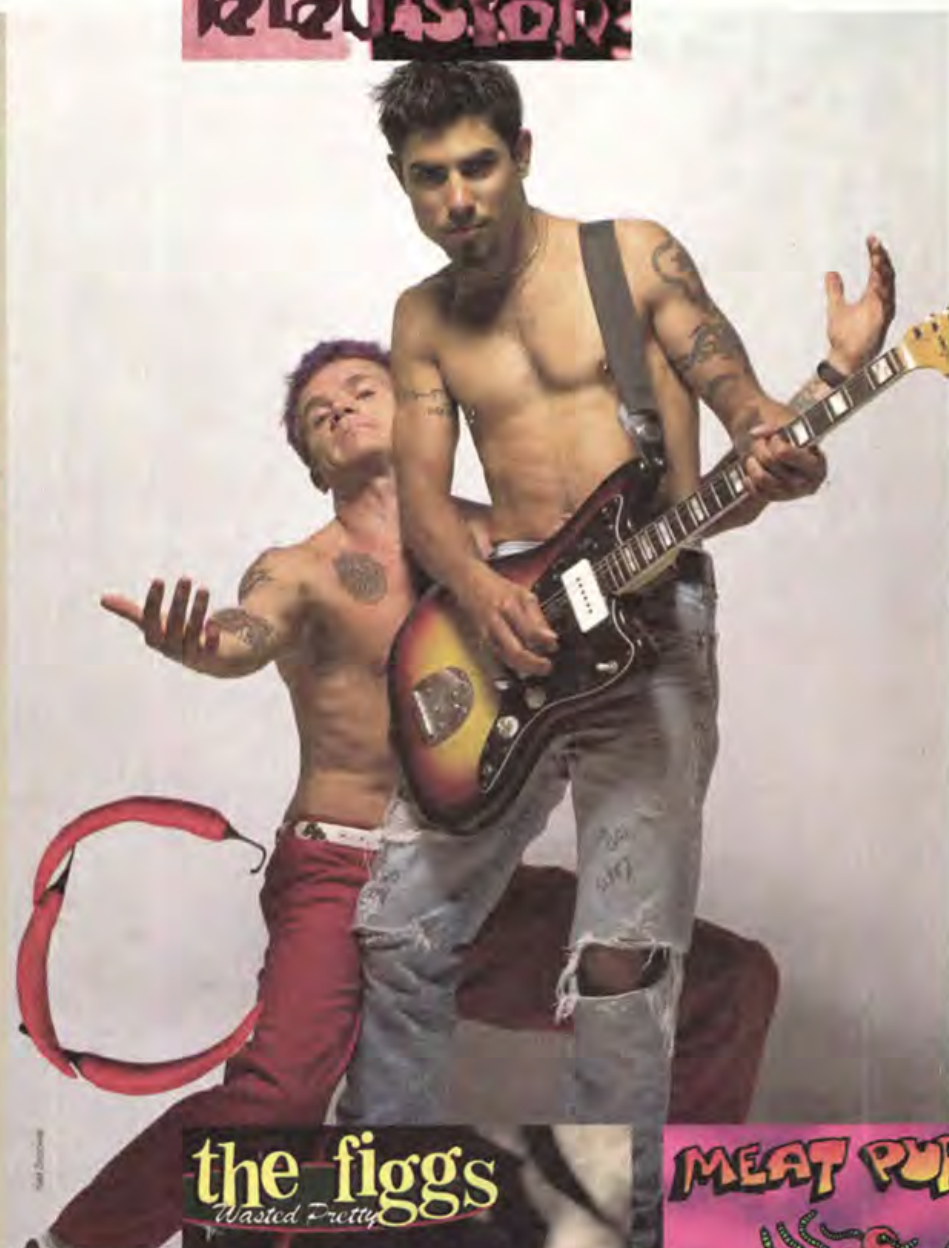
Two original typefaces, Rhino (top) and Duh (below) are featured on this Dwellers CD from Smay's "gritty" collection. The image was provided by the band from a photo shoot in a sleazy hotel on 23rd St., Manhattan.



Still from the MTV spots designed by Smay last fall, featuring the original typeface Ginrickey, the result of a "happy computer accident."



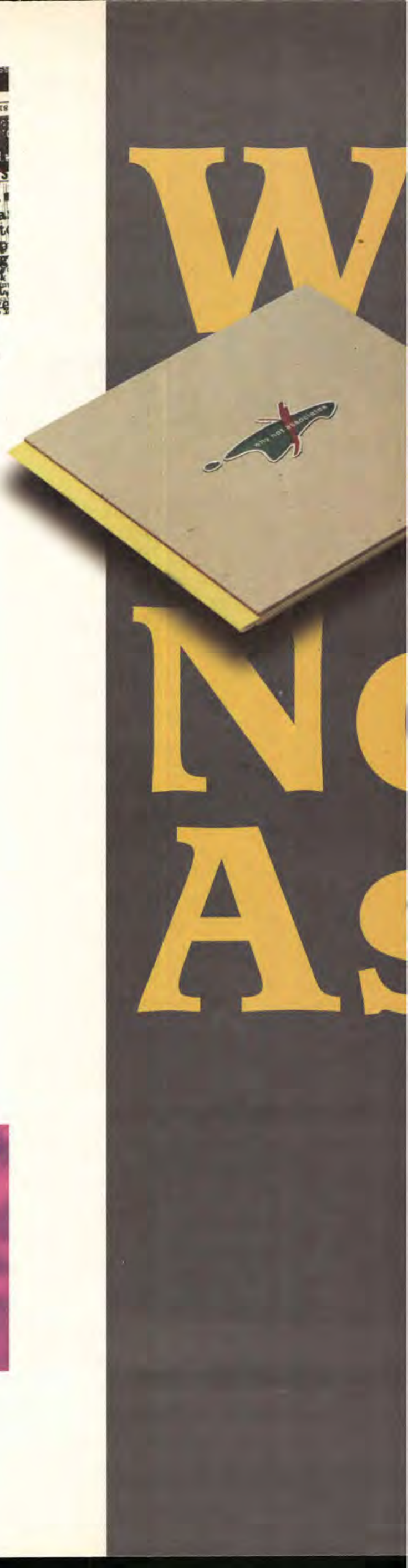
Images were gleaned from an old movie poster for this Greta CD cover.



From a 1950s tampon advertisement in an old LIFE magazine, Smay found this image of a "trippy space chick" for The Figgs CD.



Meat Puppets CD cover featuring an illustration by the young daughter of one of the band members.



Talent, unleashed

Appropriately enough for the name, Why Not Associates was founded not with a master plan, but with a shrug. In 1987, after finishing master's degrees at the Royal College of Art in London, David Ellis and Andy Altmann had a good idea of what they didn't want to do. "Andy and I both had an inherent distrust of large design companies," says Ellis, who'd spent one Easter vacation as an intern at the then-gargantuan Michael Peters Group. "It was a horrible scenario," he recalls of MPG. "The junior designers were doing work and not meeting the clients, and everyone seemed to be more interested in playing softball after work than designing. I decided I'd become a freelancer."

Why Not Assoc

He didn't have to. By chance, Ellis and Altmann's classmate Howard Greenhalgh had landed a job producing a quarterly magazine for the American cosmetics company Sebastian, and since Greenhalgh had more experience in film than print design, he enlisted Ellis and Altmann's help. The folks at Sebastian were relatively generous. "They paid us more money than we'd ever seen in our lives," says Ellis, "£8,000 (\$12,000) a year each, which seemed colossal at the time." A friend of the client, it turned out, also needed some design work, and Ellis, Altmann and Greenhalgh "fell" into working together. For a company name they chose a label they'd been given at college by a student contrasting their non-linear, somewhat whimsical design approaches with the functional methodology of Bob Gill. "Our client heard us referred to as the 'why not boys,'" says Ellis. "It wasn't a name we ever liked or wanted. We just got stuck with it."

Moving into their own studio a year after graduation, the why not boys began chalking up a reputation for their smart experimentalism. They produced a lavish mail order catalogue for the booming retail fashion chain Next that looked like a deconstructed coffee table book, featuring layered images and finely interwoven typography. Their dislocated type treatments were called "crazy," but that didn't deter surprisingly mainstream clients from seeking them out, including Barry Robinson, the design director of the Royal Mail philately department. He commissioned the group to come up with a design proposal for the 40th anniversary stamp for the Queen's accession to the throne. Robinson, a connoisseur of design talent, clearly recognized the value of applying Why Not Associates' brand of exuberance to a subject that tended to bring out the most reverential conservatism in stamp designers.

Robinson perhaps also saw that Why Not Associates' typographic acrobatics were rooted in a classical understanding of proportions and letter spacing, a quality that has enabled the group to

mature over subsequent years. "When we left college we saw clients as vehicles for our graphic art," says Ellis. "But after a while certain jobs came along that weren't going to let us go crazy in a million years. We realized it was ducking the issue to bring out our bag of mannerisms and apply it to another client. With the stamps, the question was how on earth to design a stamp that would make us happy and that our Auntie Ethel would think was fitting."

The one part that hasn't matured is Ellis and Altmann's fear of large companies. That healthy corporation-phobia still leaves them reluctant to expand the company by appointing a marketing manager to help find new work.

"There have been times when it's been tricky and we've had to go out and look for projects ourselves," says Ellis. "But we never did cook up any work by doing that. And then, thankfully, the phone would ring." And why not?

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

Spread from *In Soccer Wonderland*, a book about the culture of fanatical football fans.



Right hand page: poster from the Philip Glass opera of Jean Cocteau's film *Orphée*.



Left page: brochure and point-of-sale material for *Oillily Women's Wear* in Holland.

Proposal for a forthcoming slide installation at the Museum of Fashion in Kobe, Japan.

iates

Final spread (right) from Why Not's pristine book of work featuring the literature and signs for a 1992 arts festival in the city of Hull, England, and (far right) a poster for Smirnoff.



Poster for the band Dodgy on the A&M label.



Section divider from the book, *Typography Now*.



Page (above) from a promotional brochure for the television editing facility NTR.



Print ad for Nike (above) and poster (right) for a 1992 exhibition of British industrial design in Brussels.



Cover of a collector's pack for the Royal Mail. The design needed to say "stamps" without showing any of the special issue stamps inside. Why Not based the design on the structural forms inherent in perforated stamp sheets.



Spread from *In Soccer Wonderland*, published by Booth-Clibborn editions.

Goony 'Toons

Four new fantasy fonts creep out of the sketchbook of Steve Zafarana.



As far back as he can remember, Steve Zafarana has wanted to draw cartoons. This lifelong passion is clearly the driving force behind his latest unconventional batch of type and spot font designs: ITC Fontoon, ITC Fontoonies, ITC Gargoonies and ITC Backyard Beasties.

ITC Fontoon is based on Zafarana's own hand lettering, which he uses for cartoon "bubbles." He converted

it into a digital font for a comic strip he had planned to create on the Mac. ITC Fontoon is the voice of the wacky drawings that you'll find in ITC Fontoonies, ITC Gargoonies and ITC Backyard Beasties. These three farcical spot fonts offer an eclectic, zany assortment of illustrations. Zafarana transformed doodles from his free-form sketchbooks into ITC Fontoonies. There's no rhyme or reason to the collection of drawings

ITC Fontoonies™



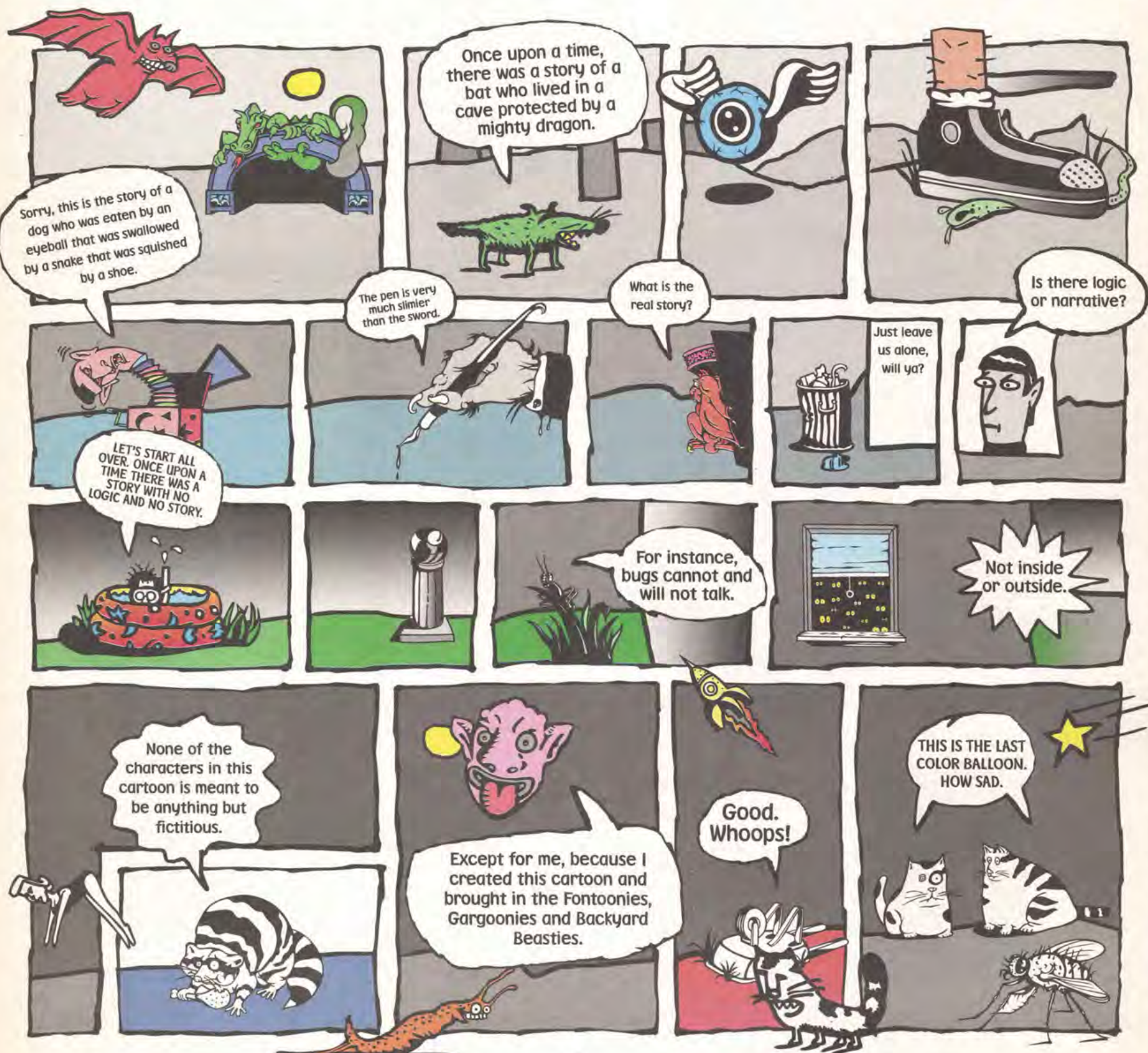
ITC Gargoonies™



ITC Backyard Beasties™



(The above showings are samplings of each collection.)



All three spot fonts can be manipulated (stretched, colored, outlined, shadowed) like a typeface, but they maintain clarity even at large sizes. They are provided in font format (not Encapsulated PostScript) so they take up much less of your computer's memory than clip art.

Lest you think it's all fun and games for Zafarana, he is an accomplished illustrator who began his professional career animating educational films. His typographic career spans nearly two decades and includes positions as a senior type designer at Compugraphic, Bitstream and currently at Galápagos Design Group in Littleton, Massachusetts.

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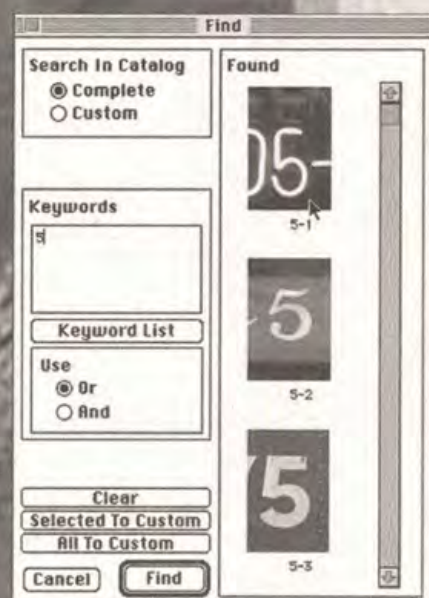


Fontek



Alpha

bets

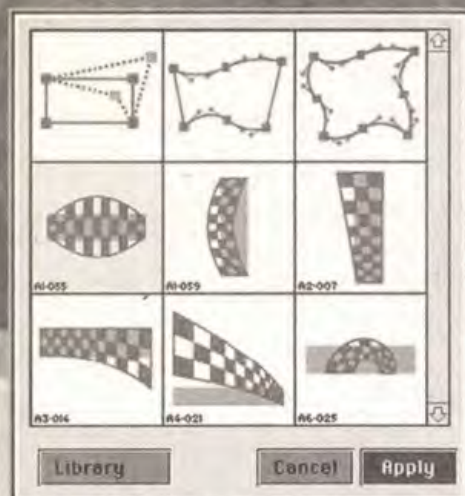


Three new products distributed by ITC suit a wide range of graphic design needs.¹

Fontek® Envelopes² is an Adobe Illustrator Plug-In that creates remarkable effects with type and graphics. Envelopes allows the user to condense, stretch, slant, scale, skew, rotate, flip, resize and reshape type without losing the integrity of the typeface. Designers can choose from 218 envelopes to manipulate the shape and appearance of type and graphics, or create customized envelopes of their own. A Starter Pack includes the Plug-In utility and 58 Envelopes. The Portfolio Pack contains the Plug-In utility and all 218 Envelopes. Additional Envelopes (without the Plug-In utility) are also available. Fontek Envelopes for Macromedia FreeHand are now available.³

Phototone® Alphabets is composed of photographs of actual objects, from typewriter keys to stone carvings and graffiti to street signs. These royalty-free photographs of individual letters, numbers and punctuation come in digital format and can be mixed and matched to create arresting headlines and graphics. The Phototone Alphabets CD-ROM also includes four sets of alphabets with upper- and lowercase letters for a total of 550 letters in

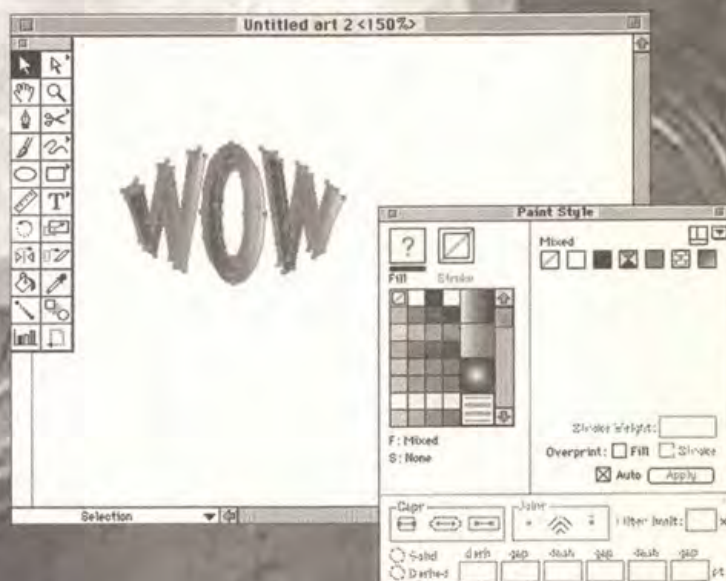
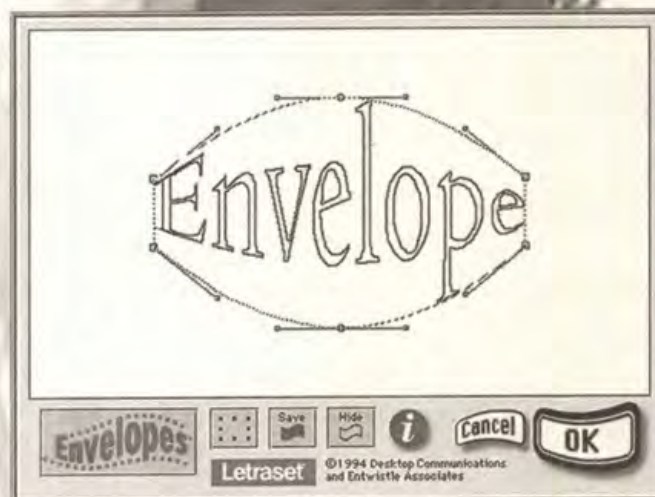
Paper Plates



Envelopes

both high- and low-resolution formats. The program also includes a thumbnail browser and a keyword search engine.

ITC PaperPlates™ is a versatile new collection of over 70 software templates in Macintosh format for use with Adobe PageMaker. PaperPlates provides pre-formatted layouts and designs for letterheads, business cards, pamphlets, brochures, fliers, newsletters, report covers, news releases, invitations and more. Designed to create striking results quickly and easily, PaperPlates coordinates with Letraset Paperazzi® premium papers as well as with papers from other sources. Each PaperPlates template provides detailed layouts that include type specifications for text and headline copy, column width, line spacing and artwork placement. Users have complete control over all design elements and can alter any of the settings to suit their needs. More than 60 Paperazzi paper designs have been scanned as TIFF files and come with the PaperPlates templates so that users can see on screen exactly what their designs would look like on particular Paperazzi papers. Also included are 25 Fontek® display typefaces, 50 illustrations from various DesignFont® collections, 5 images from ITC's Textures & Tones™ and 40 additional screen fonts.



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Beyond Quark & Illustrator

A RESOURCE GUIDE TO TECHNICAL TRAINING

The following groups, associations and organizations can help you develop computer skills or direct you to programs in your area. For more information on various training methods, read "The Learning Curve: Proceed with Caution," on pages 32-34.

The GRAPHIC ARTS TECHNICAL FOUNDATION (GATF) in Pittsburgh, PA publishes a list of post-secondary printing and graphic arts programs offered at U.S. institutions. GATF can be reached at (412) 621-6941 or (800) 214-1120.

Other associations that offer specific training and referrals are the INTERNATIONAL PREPRESS ASSOCIATION in Edina, Minnesota (612) 896-1908, and the ASSOCIATION FOR GRAPHIC ARTS TRAINING in Nashville, Tennessee (615) 386-6124.

In New York City, UNITED DIGITAL ARTISTS (UDA) offers a wide variety of excellent imaging and multimedia courses, including many Internet-related topics. UDA courses take place at the Apple Market Center on the 29th floor of the Citibank building in a state-of-the-art network facility. UDA also offers custom private training for groups and corporations. Call (212) 777-7200 for a schedule, or visit UDA's Web site at <http://www.uda.com>.

COLOR EXPERT INC. of Toronto puts out a well-respected series of CD-ROM training programs covering color imaging topics, photography and illustration. The CDs are sold by a number of resellers, including The Image Club (800) 387-9193 or call ColorExpert directly at (416) 504-3894. Other CD-ROM training programs are available from CASEYS' PAGE MILL (800) 544-5620.

A series of videotapes on halftones, color trapping and other topics is available from DYNAMIC SOLUTIONS of Lawrenceville, Georgia (404) 979-5242 or (800) 400-2556. Application-specific videotape training for a number of popular graphic arts programs is offered by VIAGRAFIX (800) 842-4723; MACACADEMY (800) 527-1914; and LEARNKEY INC. (801) 674-9733.

Many companies offer regional training, including ACQUIRED KNOWLEDGE of San Diego, California, which is Adobe Systems' exclusive authorized PostScript training company in North America. Call them at (619) 587-4668. THE GRAPHIC ARTS INSTITUTE has courses in Milwaukee, Wisconsin (414) 443-6424; St. Louis, Missouri (314) 644-1107; and San Francisco, California (415) 543-9211. A good place for training referral is always at your local service bureau or quality printer—many offer their own courses.

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Desktop Security

How do you protect your computer against viruses, or from someone snooping into your e-mail? Two new books discuss privacy and protection.

Reviews by Rusty Weston

It's no wonder that most of us take computer security for granted. At best, it's a chore. Internet sites are vulnerable to hacker attacks and project files are vulnerable to viruses. Still, most of us do little to protect our business computers against these threats.

Rather than install a costly security system that's only going to complicate life, most of us would prefer to spend the time actually doing our work. Security is one of the things most of us never get around to, or if we do, we don't maintain the system we install. We'll buy a virus scanner for our computer, for example, and then not update it regularly enough to catch the latest strains.

Security experts concede that most companies or individuals can't predict whether they are likely to be afflicted, or when. Yet there is one new statistic that does raise eyebrows: companies that give their employees access to the Internet are eight times more likely to be targeted than companies that don't. It's hard to find a company these days that isn't seriously considering creating a home page on the World Wide Web, and those sites are remarkably easy to sabotage. *Playboy* magazine, for example, saw some of its digital photographs pilfered last year despite its best efforts.

What does it say about us if we become obsessed with security? Are we being paranoid if we install password protection for Quark? If we encrypt our electronic mail does that mean we believe a competitor is trying to pry into our work?

When it comes to protecting your information assets—your creativity—a little paranoia is healthy. Once you begin to delve into security issues, you realize that there are a few people out to get you—the ones who are trying to sell you something. Financial institutions, retailers and even some magazines are trading personal information about you and your company for profit, from your credit history and spending habits to your medical records. Privacy experts contend that if somebody has put information about you on a computer, you might as well assume that your competitors,

your clients or your suppliers can also have access to it.

Are there steps you can take to stop this kind of thing from happening, or at least minimize the possible damage? Yes, argue André Bacard and Frederick B. Cohen, who contend in their new security books *The Computer Privacy Handbook* and *Protection and Security on the Information Superhighway* that while information about you or your company is easily obtainable, there are worthwhile countermeasures, such as data encryption—which encodes your computer files and supposedly deters unauthorized data access. Bacard classifies data peddling—selling information about you to somebody else who wants to target you with a sales pitch—as “the world's second oldest profession.”

Protection and Security on the Information Superhighway

(John Wiley & Sons, 1995; 301 pages)
by Frederick B. Cohen, PhD.

Dr. Cohen is a computer security consultant who claims to have coined the term computer virus in 1984. He has conducted information security research on behalf of the Department of Defense and numerous corporations. In short, he has serious credentials.

Cohen's book is based on a hawkish premise: there is an American information infrastructure that needs to be defended from barbarians at the gate. To be more precise, there is the Internet, some large information service networks and thousands of bulletin boards and corporate e-mail systems, which together we loosely call the information highway. The so-called Information Superhighway, based on the Clinton Administration's proposed National Information Infrastructure (NII) doesn't exist yet, in any commercial sense.

Nevertheless, Cohen argues: “Our national dependency on the National Information Infrastructure is so extreme that our nation and our way of life literally could not continue without this infrastructure operating properly.”

Contrary to Cohen's absurdly low and inaccurate estimate of 2 million Internet computers, there are more than 30 million people worldwide who rely upon the Net for services such as e-mail, newsgroups, and browsing the World Wide Web. There are more than 8 million home computer users just from CompuServe, America Online and Prodigy with access to the Web and Internet newsgroups.

Continued on page 54

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Spring 1996

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ITC Airstream™ ITC AKI LINES®

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed
Bold Outline

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

ITC Backyard Beasties™



ITC Bailey™ Sans

Book
Book Italic
Bold
Bold Italic

ITC Bailey™ Quad Bold

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
Heavy Outline

ITC BEESKNEES®

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 Bernase Roman®

ITC Blackadder™

ITC Blaze™

ITC Bodoni Brush™

ITC BODONI ORNAMENTS™



ITC Bodoni™ Seventy-Two

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

ITC Bodoni™ Twelve

Book
Book Italic
Bold
Bold Italic

ITC Bodoni™ Six

Book
Book Italic
Bold
Bold Italic

ITC Bolt Bold®

ITC/LSC Book®
Regular Roman
Regular Italic
Bold Roman
Bold Italic
X-Bold Roman
X-Bold Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic
Outline w/Swashi
Contour

ITC Bradley Hand™

ITC Bradley Hand Bold™

ITC BUSORAMA®
LIGHT
MEDIUM
BOLD

ITC Caslon Headline®

ITC Caslon No. 224®

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

ITC/LSC Caslon No. 223®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
X-Bold
X-Bold 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
Handtooled
Handtooled 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
Outline
Outline Shadow
Contour
Handtooled
Handtooled Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic
Outline
Outline Shadow
Contour

ITC/LSC Condensed®
Roman
Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Dave's Raves™

One 

Two 

Three 

ITC Didi®

ITC DIGITAL

WOODCUTS™

OPEN

BLACK

ITC
DINITIALS™

ITC
Edwardian Script™

Regular

Bold

ITC Elan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra
Outline
Contour

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Farmhaus™

ITC Fat Face®

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Firenze®

ITC Flora®
Medium
Bold

ITC Fontoon™

ITC Fontoonies™



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
Outline
Outline Shadow
Contour

Friz Quadrata

Regular
Italic
Bold
Bold Italic

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
Handtooled
Handtooled Italic

ITC Gargoonies™



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

ITC Gorilla®

ITC Grizzly®

ITC Grimshaw Hand™

ITC Grouch®

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

ITC Honda®

ITC Humana™
Light
Light Italic
Script Light
Medium
Medium Italic
Script Medium
Bold
Bold Italic
Script Bold

ITC Humana Sans™

Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
TTC Isadora®
Regular
Bold

ITC Isbell®

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

Italia
Book
Medium
Bold

ITC Jamille®

Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Juice™

ITC Kabel®
Book
Medium
Demi
Bold
Ultra
Outline
Contour

ITC Kick™

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy
Bold Outline

ITC Kristen Normal™

ITC Kristen Not So Normal™

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

ITC MACHINE®

ITC MACHINE BOLD®

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ITC/ISC
Manhattan®

ITC MATISSE™

ITC Mendoza Roman®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Milano®

ITC MINSK®™
Light
Medium
Bold

ITC Mithras™

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™

ITC Motter Corpus
Condensed™

ITC NEON®

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Odyssée™
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Officina Sans®
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif®
Book
Book Italic
Bold
Bold Italic

ITC Orbon™
Light
Regular
Bold
Black

ITC Oswald®

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

ITC PIONEER™

ITC Quay Sans®
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Ronda®
Light
Regular
Bold

ITC SERENGETI™

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black
Bold Outline

ITC Skylark™

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Snap™

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC SPIRIT™

ITC Stone Informal®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone® Phonetic Sans
[ai ti: si: stəʊn
fəʊ'netik sænz]

ITC Stone® Phonetic Serif
[ai 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 Stylus™

ITC Stylus Bold™

ITC/L&C
Stymie Hairline®

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

ITC Tempus™
ITC Tempus Italic™

ITC Tempus Sans™
ITC Tempus Sans Italic™

ITC Tiepolo®
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Heavy Italic

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ITC Viner Hand™

ITC Vinyl Black™

ITC Vinyl Outline™

ITC Vinyl
Sawtooth Black™

ITC Vinyl
Sawtooth Outline™

ITC Weidemann®

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Medium
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Bold
Bold Italic
Black
Black Italic

ITC Wisteria™

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 Dingbats®



ITC Zapf International®

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

ITC NON-LATIN

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بطرس مسطرة أبيض
Light
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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™

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Light
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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 متوط
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 ANNA® CYRILLIC
ITC ANNA

ITC Avant Garde Gothic®
Cyrillic
ITC Авангард Готик
Нормальный
Book
Нормальный наклонный
Book Oblique
Полужирный
Demi
Полужирный наклонный
Demi Oblique

ITC Bauhaus® Cyrillic
ITC Баухауз

Светлый
Light
Средний
Medium
Полужирный
Demi Bold
Жирный
Bold
Темный
Heavy

ITC BEEKNEEL®
CYRILLIC
ITC БИЗНИЗ

ITC Benguiat Gothic® Cyrillic
ITC Бенгет Готик

Нормальный
Book
Нормальный курсив
Book Italic
Жирный
Bold
Жирный курсив
Bold Italic

ITC Bookman® Cyrillic
ITC Букман

Светлый
Light
Светлый курсив
Light Italic
Полужирный
Demi
Полужирный курсив
Demi Italic

ITC Fat Face® Cyrillic
ITC Фэт Фэйс

ITC Flora® Cyrillic
ITC Флора

Средний
Medium
Жирный
Bold
ITC Franklin Gothic® Cyrillic
ITC Франклин Готик
Нормальный
Book
Нормальный курсив
Book Italic

Средний
Medium
Средний курсив
Medium Italic

Полужирный
Demi
Полужирный курсив
Demi Italic

Темный
Heavy
Темный курсив
Heavy Italic

ITC Garamond® Cyrillic
ITC Гарамон

Светлый
Light
Светлый курсив
Light Italic
Нормальный
Book
Нормальный курсив
Book Italic

Жирный

Bold
Жирный курсив

Bold Italic
Ультра
Ultra

Ультра курсив
Ultra Italic

ITC Garamond® Narrow Cyrillic
ITC Гарамон Суженный

Светлый
Light
Светлый курсив
Light Italic

Нормальный
Book
Нормальный курсив
Book Italic

Жирный
Bold
Жирный курсив
Bold Italic

ITC Kabel® Cyrillic
ITC Кабель

Нормальный
Book
Средний
Medium

Полужирный
Demi
Жирный
Bold

Ультра
Ultra

ITC Korinna® Cyrillic
ITC Коринна

Нормальный
Regular
Нормальный курсив
Regular Kursiv
Жирный
Bold
Жирный курсив
Bold Kursiv

ITC MACHINE® CYRILLIC
ITC МАШИН

ITC New Baskerville® Cyrillic
ITC Нью Баскервиль

Нормальный
Roman
Курсив
Italic

Жирный
Bold
Жирный курсив
Bold Italic

ITC Officina Sans® Cyrillic
ITC Официна Санс

Нормальный
Book
Нормальный курсив
Book Italic
Жирный
Bold
Жирный курсив
Bold Italic

ITC Officina Serif® Cyrillic
ITC Официна Сериф

Нормальный
Book
Нормальный курсив
Book Italic
Жирный
Bold
Жирный курсив
Bold Italic

ITC Studio Script™ Cyrillic

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Continued from page 49

That's not counting the millions more with access through Internet service providers, corporate networks and universities.

Cohen is at his best when he simplifies his theoretical discussion of protecting information assets. "It doesn't matter how good a roof I buy for my house, it's not going to protect my house forever. It's the same with information protection. You can't just buy it, you have to do it." And there's the rub. Most of us don't want to be troubled with backing up data stored on our hard drives, much less encrypting it so that our employees or clients or creditors can't gain unauthorized access to our secrets.

Instead of offering practical advice for PC consumers or even PC managers, Cohen sets his sights on long and drawn-out discussions about how the Information Superhighway is eventually going to operate. He details the various ways attackers can go after your computers, but offers very little in the way of useful defenses. Money and revenge are listed as the two most likely motives.

How can you prevent bribery? Try this low-tech method on for size: "Bribery is prevented by raising children with strong moral values, providing adequate compensation to employees, keeping them aware of the potential penalties for breaking the rules, keeping them aware of moral responsibilities, instilling a good sense of right and wrong, good background checks for financial difficulties, and other personnel techniques."

Clearly this is not a book for individuals or small businesses seeking practical advice such as which virus software to buy or which e-mail package is most secure. From a corporate perspective, Cohen correctly observes that the cost of adding security controls to a system after it is in place is far greater than building it in up front. And he recommends that corporations hire experienced consultants (such as himself) to perform "protection posture assessments" that evaluate a company's security situation.

Cohen's book is neither entertaining nor particularly valuable. Readers who are interested in learning about the Big Picture with regard to information security are advised to look elsewhere.

The Computer Privacy Handbook

by André Baccard (Peachpit Press, 1995).

"Privacy is, first and foremost, about power,"

Baccard writes in his new book, which espouses the popular civil libertarian view that Big Brother is online and voraciously compiling a thick dossier on you. While Baccard may not frighten you into enlisting in the digital militia, he will raise your suspicions of how corporations and government agencies use your personal information to further their own agendas.

He claims that we live in a "Surveillance Age" in which the government has total access to information about you from prenatal records to your student essays—and everything you buy on credit. He is particularly alarmed by the onset of a cash-free society in which Americans would buy products with electronic debit cards, also called digital cash. His "cash-free benefits" include cleaner wallets, fewer cash robberies and curbs on drug dealing and counterfeiters. But his "cash-free nightmares" include a total loss of privacy to the extent that "every time we gave our children pizza money, the IRS would know." Guess which side Baccard comes down on?

In Baccard's view, your e-mail is about as safe from outside scrutiny as a billboard in the middle of Times Square. "It is reasonable to assume," writes Baccard, "that e-mail monitoring is widespread in corporations... on commercial information services and on Internet hookup providers." He accordingly devotes half of his book to being a good basic primer on encryption software, which scrambles computer text into indecipherable code. Baccard recommends we try the inexpensive and easily obtainable Pretty Good Privacy, or PGP, to protect our data files from unauthorized users. One serious drawback to working with PGP is that it works best with ASCII text (although technically, it can encrypt anything). This is an inconvenience for typesetters and graphic designers who wish to convey their work with attractive formatting in place.

Ultimately the real value of Baccard's book is not only to raise awareness of privacy issues, it's to give you a sense of which organizations are out there fighting to protect your rights. But you should take it with a small dose of salt—or even a lime. Aside from encryption, which is an important lesson, the book dwells too long on stale subjects like the Clipper Chip controversy, which became moot more than one year ago when the Clinton administration killed its ill-considered attempt to set an encryption standard.

Rusty Weston is a senior editor at PC Week magazine. He writes about cyberspace and pop culture, and lives in San Francisco. He can be reached at weston@well.com.

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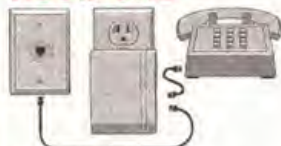
Almost everyone needs an extra phone jack around the home or office. Whether you want to add an extra jack in your teenager's room, add a fax machine to your home or office, or even a modem for your computer, there seems to always be a location that needs an extra phone jack. But it's always been so expensive to have one installed!

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ROOM TWO



2. Plug extension jack into any outlet, connect phone cord and add a phone!

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RJ11 JACKS: with 15 microns of gold, these jacks meet all FCC, U/L, CSA, and military specifications

SURGE SUPPRESSION: provides protection up to 6000v peak-to-peak

Simply plug the transmitter into a phone jack and then into an electrical outlet. Now insert a receiver into any outlet in your home. You'll be able to move your phone into areas that have never had jacks before.

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