

# U&Lc

INTERNATIONAL  
TYPEFACE  
CORPORATION











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

Aurelia Book: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fiflß  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

Barbedor Black: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fiflß  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

Didot Headline OSF: Linotype-Hell  
abcdefghijklmnopqrstuvwxyz  
& § ABCDEFGHIJKLMNOP  
QRSTUVWXYZ 1234567890  
(\$%£) !,;,:? \*

Letrasat Einhorn: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fi  
ß ABCDEFGHIJKLMNOPQRSTU  
VWXYZ 1234567890 (\$%£) !,;,:?

Linotype Black: Linotype-Hell  
abcdefghijklmnopqrstuvwxyz &fiflß  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
YZ 1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

ITC Lubain Graph Bold Condensed: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fifl  
ß ABCDEFGHIJKLMNOPQRSTU  
VWXYZ 1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

ITC Mendoza Medium: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fiflß  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

Omnia: Linotype-Hell  
abcdefghijklmnopqrstuvwxyz  
&WXYZ 1234567890 (\$%£) !,;,:?  
" \* ' Ö ç é å ñ

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

Ruzicka Freehand Bold: Linotype-Hell  
abcdefghijklmnopqrstuvwxyz &fiflß  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

## Just In Time CD-ROM:

# 2400 fonts from The Linotype Library and E+F Design Studios

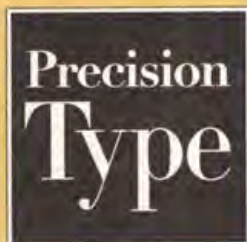
## Just \$32.49

### Special Offer:

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

### 800.248.3668

(OR DIAL 516.864.0167)



47 Mall Drive  
Commack New York  
11725-5703  
TELEPHONE  
800.248.3668  
516.864.0167  
FACSIMILE  
516.543.5721

Circle 254 on Reader Service Card

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

Fairfield B6 - Heavy Italic Swash OSF: Linotype-Hell  
abcdefghijklmnopqrstuvwxyz &fiflß AB  
CDEFGHIJKLMNOPQRSTUVWXYZ  
XYZ 1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

Galadriel: Elsner+Flake  
ABCDEFGHIJKLMNOPQRSTUVWXYZ &  
1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

Hollander Regular SCOSF: Elsner+Flake  
ABCDEFGHIJKLMNOPQRSTUVWXYZ &  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

Latiene Bold Italic SwashCaps: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fiflß  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
XYZ 1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

Letrasat Le Griffe: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fiflß ABC  
DEFGHIJKLMNOPQRSTUVWXYZ  
XYZ 1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

### Just In Time CD-ROM Checklist\*

The \$32.49 purchase price includes:

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

Available for future purchase are:

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

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

Stentor: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fiflß  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

Stop: Elsner+Flake  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
YZ & 1234567890 (\$%£) !,;,:?  
" \* ' Ö ç é å ñ

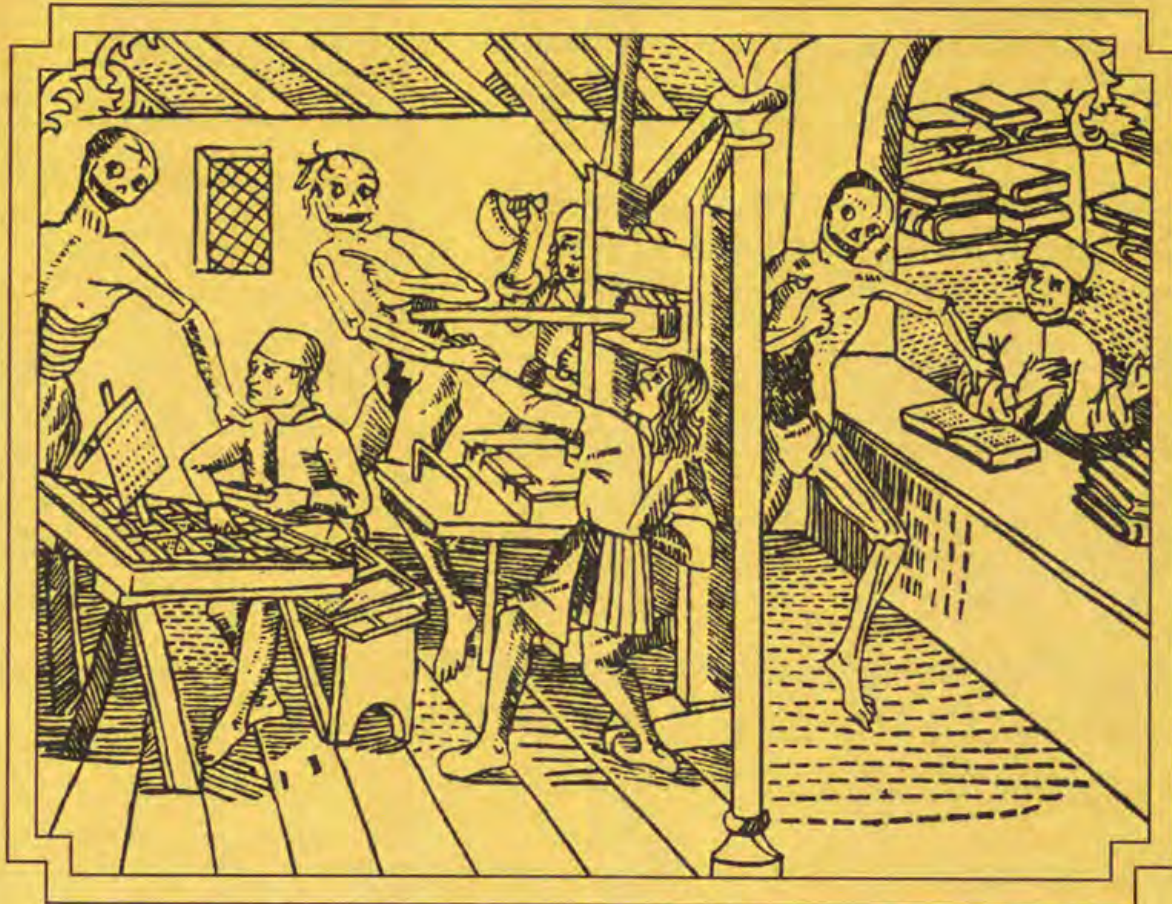
Swift Bold Condensed: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz  
&fiflß ABCDEFGHIJKLMNOPQRS  
TUVWXYZ 1234567890 (\$%£)  
! , ; : ? " \* ' Ö ç é å ñ

ITC Syndor Bold: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fiflß  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ'

Vario Regular: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &ß  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
WXYZ 1234567890 (\$%£) !,;,:?  
" \* ' Ö ç é å ñ

Vivaldi: Elsner+Flake  
abcdefghijklmnopqrstuvwxyz &fiflß 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  
1234567890 (\$%£) !,;,:? "\*" 'Öçéåñ' 3





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

*Technology sponsored by perseverance and common sense prevails.*

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

# URW TypeWorks™

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

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



**URW** Software & Type • 4 Manchester Street • Nashua, NH • 03060



# Tight comps, on a tight budget.



*The IBM Color  
Jetprinter PS, \$3199.*

For superb desktop color without the usual red ink, try the IBM® Color Jetprinter PS 4079, by Lexmark.

It's Mac and PC-ready, and PostScript® compatible, right out of the box. It handles paper and transparencies up to 11" x 17" without expensive extra trays. You get true 360-dot-per-inch resolution, plus Lexmark's ColorGrade™ enhancement—for smoother blends and up to three times as many brilliant colors as 300 dpi machines. And it uses CMYK inks and a Pantone-licensed color system.

So what you see on your proofs and comps is what you get on press.

The Color Jetprinter PS comes to you from Lexmark, the independent, worldwide company formed from a division of IBM. To order, or to find your nearest dealer, call 1 800 358-5835 (in Canada, 1 800 663-7662).

IBM Personal Printers by

**LEXMARK™**

Make Your Mark

MSRP; dealer prices may vary. IBM is a registered trademark of International Business Machines Corporation in the U.S. and other countries and is used under license. PostScript is a registered trademark of Adobe Systems Incorporated. Mac is a registered trademark of Apple Computer, Inc. Lexmark and ColorGrade are trademarks of Lexmark International, Inc. ©1993 Lexmark International, Inc.

THE IBM COLOR JETPRINTER PS: COLOR MADE BRILLIANTLY CLEAR.



**Message from ITC**

Association Typographique Internationale's meeting in Antwerp: its importance for the future of the type industry.

**The Letter Z**

The last, but not least, letter of the alphabet, by Allan Haley.

**Lincoln: In His Own Words**

Stephen Alcorn creates dramatic visuals for a new edition of the speeches and writings of the president.

**Book Lovers' Book Stores**

Bibliophiles share their favorite haunts.

**20th Century Type Specimens**

An exhibition and book featuring classics of this art form.

**The Art Pack**

This innovative pop-up book designed by Ron van der Meer brings works of art to life.

**Best Selling Design**

Three designers provide insights into the process of designing book jackets and covers.

**Enluminer**

Professor Jonathan J.G. Alexander sheds light on the inspiring art of illuminated manuscripts.

**What's New from ITC: ITC Highlander™**

This new typeface is a bonny sans serif.

**Kids' Books You Can Enjoy**

Steven Heller romps through recent books for children.

**A Booklover's Index**

Where to find the books, exhibits and bookstores mentioned in these pages.

**Tech Talk**

**U&Ic Colophon**

How this issue was designed and produced.

**THE DESIGNERS**

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

*International Typeface Corporation*

**U&Ic**

VOLUME TWENTY, NUMBER TWO, SUMMER/FALL 1993

EXECUTIVE PUBLISHER: CHARLES M. WILHELM  
EDITOR: MARGARET RICHARDSON  
MANAGING EDITOR: JOYCE RUTTER KAYE  
EDITORIAL DIRECTOR: ALLAN HALEY  
CONSULTING EDITOR: EDWARD GOTTSCHALL

GRAPHIC DESIGN: PENTAGRAM  
ART/PRODUCTION DIRECTOR: JANE DI BUCCI  
ART/PRODUCTION MANAGER: CLIVIO CHIU  
ART/PRODUCTION: JAMES MONTALBANO, SHIU TIMM

OPERATIONS: REBECCA L. PAPPAS  
PUBLIC & MEDIA RELATIONS: SHARON BODENSCHATZ  
SUBSCRIPTIONS: ELOISE A. COLEMAN  
ADVERTISING SALES: CALHOUN & ASSOCIATES  
(404) 594-1790 FAX: (404) 594-1849

© INTERNATIONAL TYPEFACE CORPORATION 1993. U&Ic (ISSN 0362 6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 866 SECOND AVENUE, NEW YORK, NY 10017. ITC IS A SUBSIDIARY OF ESSELTE LETRASET. U.S. SUBSCRIPTION RATES, \$30 FOR THREE YEARS; FOREIGN AIRMAIL SUBSCRIPTIONS, \$60 U.S. FOR THREE YEARS; U.S. FUNDS DRAWN ON U.S. BANK. FOR ADDITIONAL INFORMATION CALL (212) 371-0699. SECOND-CLASS POSTAGE PAID AT NEW YORK, NY AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO U&Ic, SUBSCRIPTION DEPARTMENT, 866 SECOND AVENUE, NEW YORK, NY 10017.

ITC OPERATING EXECUTIVE BOARD 1993  
MARK J. BATTY, PRESIDENT AND CEO  
ALLAN HALEY, EXECUTIVE VICE PRESIDENT  
MAUREEN A. JACKSON, CONTROLLER  
CHARLES M. WILHELM, DIRECTOR, CORPORATE COMMUNICATIONS  
ILENE STRIZVER, DIRECTOR OF TYPEFACE DEVELOPMENT  
PAT KRUGMAN, DIRECTOR OF CREATIVE SERVICES

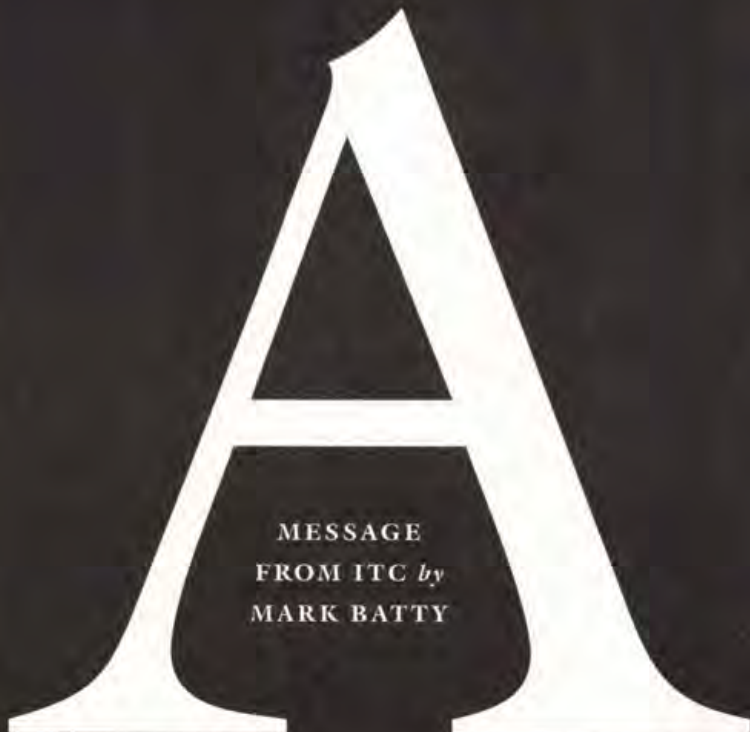
ITC FOUNDERS:  
AARON BURNS, HERB LUBALIN, EDWARD RONDTHALER

ITC, U&Ic AND THE U&Ic LOGOTYPE ARE REGISTERED TRADEMARKS OF INTERNATIONAL TYPEFACE CORPORATION. MICROFILM (16mm OR 35mm) AND MICROFICHE (105mm) COPIES OF U&Ic ARE AVAILABLE FROM UMI, 300 NORTH ZEEB RD., ANN ARBOR, MI 48106-1346. PHONE: (800) 521-0600 OR (313) 761-4700. FAX: (313) 761-3221.

BPA MEMBER

SOYORL

TABLE OF CONTENTS: HEADLINES/SUBHEADS/NUMERALS: ITC LUBALIN GRAPH BOLD CONDENSED, BOLD CONDENSED OBLIQUE TEXT: ITC NEW BASKERVILLE ROMAN, ITALIC MASTHEAD: ITC NEWTEXT REGULAR, DEMI THE INDEX TO ITC TYPEFACES APPEARS ON PAGE 49.



I am sure you have noticed that absolutely everything to do with type just keeps changing. ■ Software product technology has changed, and so has the very nature of what software packages contain. Now there is a bewildering choice of products incorporating typefaces and supporting utilities. There is also an escalation in innovation of typeface styles, as well as the kind of work people are doing with them in

typesetting, design and production. Not all the fonts are highly legible, or well designed, nor do they necessarily lend themselves to what I would consider esthetically good design solutions. But that matters little. More importantly, the size of the designer tool box is growing. This allows for more interesting, sophisticated, technically well-grounded and detailed design work. These changes and the growing potential for uses of type demand a forum for exploration. ■ Soon there will be a chance to further examine this fertile and changing ground of the type world. Between the 24th and the 27th of September this year, the Association Typographique Internationale (ATypI) annual Congress will take place in Antwerp, Belgium. ■ The ATypI Congress is the international forum for the designers, the manufacturers and the users of type. A lively discussion is expected in both formal sessions and in the newly created TypeLab where there will be many practical hands-on projects using the latest equipment, software and font technologies. ■ The list of topics that will be addressed is long but will cover many issues on what constitutes quality typography; typeface design and font software protection; making a living from typeface design; producing custom fonts; and using typography in multiple media, to name a few. ■ In general most of us would agree

that change is fundamentally healthy, and a good thing—it's a bit like competition. However, a lot of rapid, and uncontrolled changes can create chaos. I am hoping this year's conference will identify a few benchmarks and help all these interrelated type experts identify what they want, so that organizations like ITC can be sure to provide it. ■ I need your help. Send me your key concerns about type, type products and typography in general by September 22nd and I will raise them in Antwerp at the conference. I will report back after the Congress to let you know what happened. I look forward to hearing from you and presenting your views and concerns.

Mark Batty, President and CEO  
International Typeface Corporation  
866 Second Avenue, New York, NY 10017  
Fax Number: (212) 752-4752





The all-inclusive expression "from A to Z" would not have meant much to the Phoenicians or the ancient Greeks. In their alphabets the Z was the sixth and seventh letter, respectively. Even the Romans didn't have a Z at the end of their alphabet until around the first century B.C. † The 26th letter of our alphabet was the seventh in the Semitic alphabet. They called the letter Za (pronounced "zag") and drew it as a stylized dagger. The Phoenicians used a similar graphic sign, which they called zayin, which also meant "dagger" or "weapon" in their language. Roughly the same symbol is also represented in other cultures, with the same meaning. † Around 1000 B.C. the Phoenician zayin became the Greek zeta. The Greek character, while looking more like a dagger than the Phoenician zayin, did not look like the Z we currently know. Actually it looked more like our present capital I if it were set in a slab serif typeface, such as ITC Lubalin Graph. † The Romans incorporated the zeta into their alphabet, but since the sound was not required by the Latin language they eventually dropped it, giving the position of the seventh letter to the G. In fact, the only reason the Z is in our present-day alphabet is because the Romans later found that they needed it to write a few new words they acquired after conquering the Greeks. Because it was not a part of the traditional Roman language, the letter was relegated to last spot in the alphabetical hierarchy. † The Romans used a modified version of the Greek zeta in their monumental inscriptions, although there is not one to be found in the famous Trajan Column. It was only when the



letter was written by scribes and calligraphers that the top and bottom strokes began to be offset from each other and connected by what became a diagonal, rather than vertical, stroke. This design change was probably made because it was quicker and easier to write that way. The lower case z is just a smaller version of the capital for the same reason. † Although many people might not notice it, the Z takes on two forms. If drawn with a chisel-edged pen or broad, flat brush, held in a natural position, the horizontals would be thick and the diagonal would be thin. Typefaces such as Trajanus and Goudy's Kennerley have the Z drawn in this manner. But many designers and lettering artists find this horizontal emphasis unsatisfactory and the resulting weak middle stroke unattractive, and as a result draw the letter in a way that may be technically incorrect but, to their eyes, optically more comfortable. Most serified typefaces are constructed with this modified design. † The Z is not a "square letter," but is about three-quarters as wide as it is tall. The horizontal strokes are usually the same length, but in many designs the top horizontal is drawn just slightly shorter than the bottom to give the letter a firm foundation on which to rest. In roman versions of the letter, the Z is left pretty much to its own devices, so it tends to be one of the more conservative letters. In italic designs, however, the type designer quite often takes a little creative freedom and draws the lower horizontal with a slight flair, or even a full-fledged swash.

Allan Haley





*Lincoln*

In His  
Own Words

by Joyce Rutter Kaye

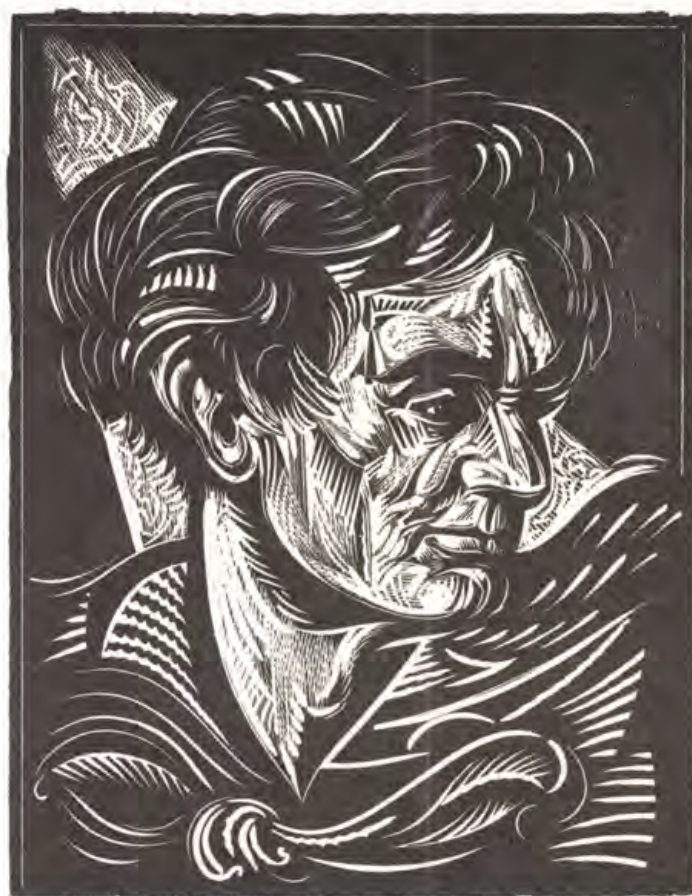




Abraham Lincoln's writings eloquently reveal the deep divisions in race, politics, morals and emotions which tore the country apart in his lifetime. Those

words have provided a wealth of inspiration for illustrator Stephen Alcorn. The dramatic black and white linocuts he created for *Lincoln: In His Own Words* (Harcourt Brace, 1993) literally reflect the contrasts which characterized that period of American history, with portraits as graceful and inviting

as an antebellum garden party to searing exposés of slavery's degradation of the human spirit. The book, a collection of the president's speeches, letters and other writings, appealed to Alcorn on a personal and an artistic level. In his illustrator's note he writes, "I saw this book as a rare opportunity to give expression and tangible shape to the multitude of haunting and symbolic



images that the name Abraham Lincoln has conjured up in my mind for as long as I can remember." ♦ Alcorn's renditions of those images provide immediate insight to his interpretative approach to subject matter. Rather than allowing the text to dictate the illustrations, Alcorn suggested supplementing contextual images with portraits of Lin-



coln's contemporaries intermittently throughout the book. This nonlinear approach was welcomed by the publisher and author/editor Milton

Meltzer, who added matching biographies of Harriet Beecher Stowe, John Brown, Frederick Douglass



and other historical figures at the end of the book. "Stephen is not literal," says Harcourt Brace editor Karen Grove. "With these images, he adds a parallel storyline to Lincoln's storyline." This example shows how Alcorn allows his subconscious to compose a project and mold each piece he creates: the dialogue between subject matter

and subconscious mind results in work that ranges from the literal to the impressionistic. ● Alcorn acknowledges that very few people associate the latter style with relief block printing. He feels this book allowed him the freedom to continue to finesse the painterly quality he lends to a relatively restricting and unforgiving medium. This is perhaps best seen in the book's center

spread, which depicts the crowd at Lincoln's inauguration with merely a suggestion of forms and faces—it is mostly an abstract swirl of top hats, bonnets and beards. Alcorn drew the piece directly on a block of linoleum without using a reference. "There's a sense of rhythm and motion there which is very much an homage to impressionism," Alcorn says.

"Ironically, you don't see relief block printing in this way. I continually try to strive for impression, not detail and accuracy." ● This is precisely why







Alcorn, age 35, was attracted to linoleum rather than wood when he switched to relief block printing after painting for many years. Encour-

aged to try the medium by his father, the late, noted illustrator John Alcorn, he preferred the "fluidity" of linoleum over wood as well as its ability to allow him to be as spontaneous as drawing with charcoal or pen and ink. For this reason, he rejects the notion that relief block printing is a relatively

primitive art form, believing that one can also achieve a high level of sophistication with it. He also enjoys its element of surprise; creating the first print from linoleum, which is cut backwards and in reverse, is much like developing a set of prints from negatives. "No one knows the angst of printmaking," he says. ♦ Although he has been experimenting with color

and reduction prints for five years, Alcorn says he welcomed a "healthy" return to black and white for the Lincoln book (only the cover and title pages have color). "I wanted to get a sense of tension, movement, rhythm, pattern and upheaval literally by the abstract signs I've imbued in each portrait," he says. "The contrast between black and white is an appropri-

ate means of expression to this period."

● Beyond the technical fulfillment he received from creating the book (and continues to enjoy, as he works



on a follow-up book on Frederick Douglass for HB's Spring, 1995 catalog) the artist enjoyed its emotional release. He discovered his sympathies

revealed themselves as he worked. His portrait of Stephen Douglas, a political opponent of Lincoln and a slavery supporter, is a "portrait which borders on the caricature." And his print of a slave in shackles challenged his ability to simultaneously reveal a man's oppression while conveying his strength



and indomitable spirit. ● The piece is a plea for basic human liberty, the cornerstone of Lincoln's beliefs and writings. In an 1854 speech presenting the moral case against slavery Lincoln said: "Near 80 years ago we began by declaring that all men are created equal; but now from that beginning we have run down to the other declaration, that for some men to enslave others is a 'sacred right of

self-government.' These principles cannot stand together. They are as opposite as God and Mammon; and whoever holds to the one, must despise the other." ■ These persuasive words and other excerpts in *Lincoln: In His Own Words*

continue to resonate with meaning today. In the same way, Alcorn's illustrations succeed in bringing form to Lincoln's

words while also appealing to contemporary concerns of human rights and freedom—issues which transcend time, place and borders.









B O O K  
L O V E R S'  
B O O K  
S T O R E S



BY KAREN S. CHAMBERS

**W**ithout a doubt, people are passionate about books. They carry on love affairs with the written word at their favorite trysting places—bookstores. Although new technological advances are transforming the physical nature of producing the printed word, bookstores are still cherished by many people who prefer to hold a book

instead of a mouse while reading *Jane Eyre*. Books continue to be bought, consumed and collected, whether they are the newest Danielle Steel paperback bought at the supermarket checkout, or a leather-bound first edition found in an antiquarian bookstore. Here are a handful of bookstores which are as beloved to their devotees as their favorite novels.

There's nothing like the hometown bookstore for a place of comfort. Don Ellegood, director of the University of Washington Press, cites Elliott Bay Books as one of his two favorite bookstores in the world. The bookstore fills several storefronts in Seattle's Pioneer Square, managing at once to be both gargantuan yet intimate. The staff is knowledgeable; and a coffee bar located on the lower level gives patrons the chance to linger over a cafe latte and their new book among the homey wooden shelves of general interest titles. Elliott Bay has become a fixture on the book promotion circuit and hosts an author reading nearly every day of the week.

Ellegood finds it informal and enjoyable; its atmosphere is "heartwarming to any author, any publisher, anywhere, anytime."

In New York there's Three Lives Bookstore in Greenwich Village. There, transplanted Britisher Michael McLoughlin of Thwaite Productions, a firm which produces audio tours for museum exhibitions, enjoys the old-fashioned ambiance of this bookshop owned by three women who are inveterate readers. They specialize in fiction, from the classic to the contemporary, and all are eager to share their latest finds with the browser. McLoughlin, a collector of 19th century first editions, loves to wander in and ask any one of the owners for her latest recommendations. "I read mostly 19th century literature, since that's what I collect, and haven't really read very much contemporary writing," says McLoughlin. "The ladies at Three Lives are very in tune with what's happening now. It's a great place to go to be stimulated. I can always find a new writer there. I remember



them recommending David Leavitt. I bought his first book of short stories and then couldn't wait until his next book came out."

Three Lives is the bookstore of our fantasy from childhood (although in my small Southern Indiana town I remember buying my *Bobsey Twins* and *Cherry Ames* books from the local stationery store). But today the neighborhood bookshops are threatened by Waldenbooks, Crown and B. Dalton at the local mall. However, I must confess that the B. Dalton in Greenwich Village is where I buy most of my books. The selection is very good and they always showcase local writers in their Avenue of the Americas windows. In a recent renovation the shop adopted the look of those old-fashioned bookstores with lots of wood, making it comfortable for browsing. Plus they are open until midnight most nights.

**A**s readers mature, their tastes change and so do their favorite bookstores. Jan van der Marck, curator of modern art at the Detroit Institute of Arts, talks about his evolution from a collector of contemporary art books and exhibition catalogs to a connoisseur of fine books: "I started with books from Wittenborn and then switched to Jaap Rietman (in Soho). Then in the mid-1980s I got seduced by the finely printed and illustrated bound book. I then graduated to Ex Libris in Manhattan."

Van der Marck considers himself a bit of a "Jekyll and Hyde" with his dual passions for books that deal with either avant-garde art movements or traditional bound books. Although his "passion for books has threatened to take over my passion for art," he has not abandoned his first love. He proves his loyalty at La Hune on the Boulevard St.-Germaine in Paris. "For art books and the most recent issues of magazines and journals, I like La Hune. It's labyrinthine. You can find anything there. The books are attractively displayed, very modernistic, very complete; the books look good. There aren't many browsers; everyone is a professional with the eyes of a spy searching out exactly what he or she wants. La Hune carries only books on art and literature and, not surprisingly, is predominantly French," he says.

Another of this collector's favorite bookstores is Walter König in Cologne, which is wonderful for catalogs of museum exhibitions, primarily German, but also has a good selection of English language books.

**M**ost book lovers are just like Van der Marck who buys books "where I can find them—New York, Boston, Washington, Seattle, even in Sydney, Australia." Seattle-based photographer Russell Johnson has found the Piccadilly Book Stall in New Delhi to be the best place in the world for books on Tibet. He knows the territory well, having spent over half a year photographing there for his own book with writer Kerry Moran, published by Park Street Press titled, *The Sacred Mountain of Tibet: On Pilgrimage to Kailash*. Books from Piccadilly accompanied them on their 700-mile trek on the mountain that is home to the Hindu gods Shiva and Parvati and is also the epicenter of Buddhism and the earlier Jain and Bonpo religions. "Piccadilly is just chockablock with books filled with esoteric information for the Buddhist or Himalaya-phile," Johnson explains. "You can find Indian reprints of books by the early explorers of the region, like Sir Charles Bell. They are inexpensively printed, but the information is priceless since they are out of print elsewhere."

**C**hicagoan Lois Baker, a weaver with a special interest in the textiles of Indonesia, finds "books that are impossible to find in the United States" at the bookstores in the Singapore Airport, which "is an enormous, glorious airport with wonderful bookstores. There are five bookstores; to hit them all would take hours. It's worth planning a layover to shop there. One of the shops is M.P.H. Bookstores and another is Chagi Wordshop, which has two stores. They do not stock the same titles so you have check out each of them. They have

wonderful picture books, lots of books on Indonesia, reprints of paperbacks and Oxford Press paperbacks."

Closer to home Baker likes "N. Fagin Books in Chicago. It specializes in archaeology, anthropology, botany, zoology and museum consultations. You can find reprints of articles, magazines, hardcover books, new and used. I have never gone in there that I haven't come out with something. There are piles of books all over and the place doesn't shirk from finding something. The staff seems to delight in playing detective," she says.

**D**avid Johnson, assistant director of the Taft Museum, Cincinnati, Ohio, and a specialist in Chinese ceramics, gives high marks to Thomas Heneage and Co. Ltd. in London. "They have everything. I once called and asked for a 19th century catalog *raisonné* of the 16th century pottery St.-Porchaire by Bellange. It has beautiful plates, black-and-white or polychromed, depending on the copy. The Metropolitan Museum has one. Heneage had a copy for £150 and I was able to buy one for myself"

Heneage, according to Johnson, "has the best traditional art history books, both new and out of print," with access to the great private libraries of Great Britain which may have been sold by an impoverished lord or two to pay death duties. The Heneage family has a prestigious history itself; the famous Heneage jewel was given to the family by Queen Elizabeth I for services rendered in the 16th century, so its standing in British society is well respected, to say the least. Johnson loves going into the bookstore on a rainy day. "It's near Christie's, near St. James. Every time I go to London, I want to spend a whole afternoon there."

**I**nternationally known glass artist Dale Chihuly is a bibliophile with a weakness for illustrated books, whether a rare 18th century hand-colored book or an art book from the 1950s with tipped-in reproductions. A recent acquisition is an edition of James Joyce's *Ulysses* with etchings by Henri Matisse. Inspired by that book, Chihuly produced his own etchings based on the sets he designed for the Seattle Opera's 1993 production of Claude Debussy's *Pelléas et Mélisande*. Chihuly's book is sheathed in a handmade slipcase and published by Portland Press. He would love to see it at his favorite bookstore: Stubbs Books & Prints. "Whenever I visit New York, I could spend hours, not to mention lots of money in this Upper East Side store. It's like my dream of a bookstore specializing in architecture and the arts."

**E**ven though the specialty bookstores usually capture the hearts of most book lovers, Don Ellegood also has a warm spot in his heart for the immense University Co-op bookstore at the University of Washington, which sells more general interest books than any other store in the country. He says that he routinely takes visitors there and asks them to name a book that they've been searching for and haven't been able to find; "Ninety percent of the time, it's in stock."

Big isn't always bad, although mega-chains seem to threaten the existence of the smaller, more service-oriented and specialty bookshops. Yet these stubbornly seem to survive.

**A**fter all, books and bookstores do a lot more than just offer information or even a visual experience. Jack Woody, publisher and designer for Twelve Trees and Twin Palms Publishers specializing in classically designed books on photography, recommends the Santa Fe Bookseller in his New Mexico home base as a remedy for the blues: "It's giant and rivals any art bookstore in the world. Walking in there is like heaven. When Bruce Weber was in New Mexico shooting the Georgia O'Keeffe-like ads for Calvin Klein, he was depressed, so I sent him there. I've also sent Herb Ritts. They always walk out with \$5000 worth of books." And presumably their spirits lifted.

*Karen S. Chambers is an internationally published author on craft and design.*

BOOKS CONTINUE TO BE BOUGHT, CONSUMED AND COLLECTED, WHETHER THEY ARE A PAPERBACK BOUGHT AT THE SUPERMARKET, OR A FIRST EDITION FOUND IN AN ANTIQUARIAN BOOKSTORE.

MEGA-CHAINS SEEM TO THREATEN THE EXISTENCE OF THE SMALLER, MORE SERVICE-ORIENTED AND SPECIALTY BOOKSHOPS.



T W E N T I E T H

C E N T U R Y

p

A selection of type specimens of the 20th century were on exhibition at the ITC Center and are included in *The Art of the Type Specimen in the Twentieth Century*, a limited edition book produced by ITC and designed by the exhibition's curator, Jerry Kelly. These works provide an overview of the dramatic craft of promoting typeface designs with books from prominent type foundries and other examples of typographic art.

S P E C I M E N S



ABC Kästchen.  
Klingspoor,  
1934.  
Typography by  
Max Dorn.



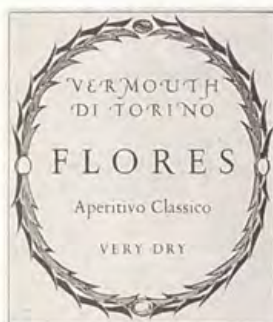
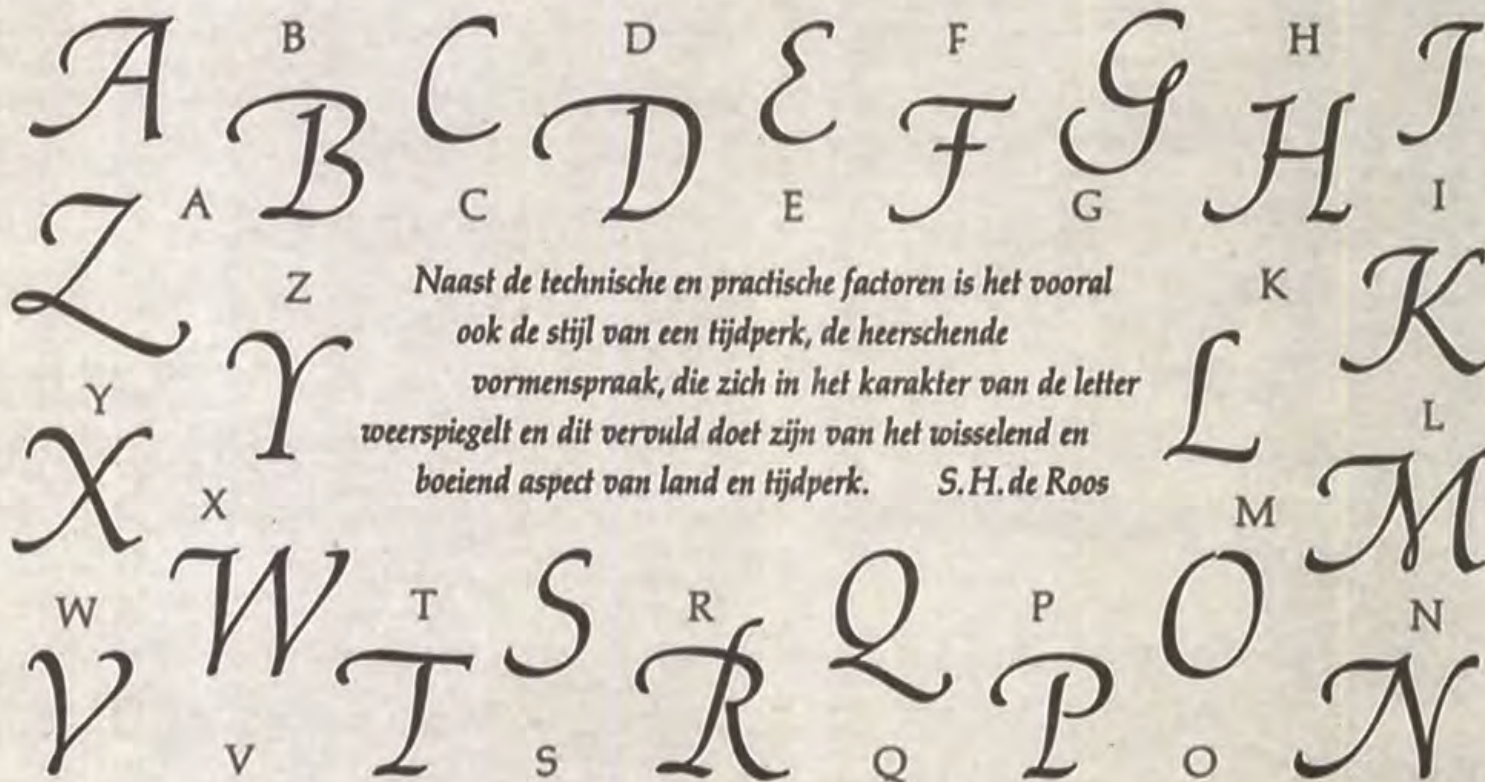
New Series of the  
Centaur Types.  
Monotype, 1929.  
Type design and  
typography by  
Bruce Rogers.

New Series of the  
Centaur Types of  
Bruce Rogers and  
the Arrighi Italics  
of Frederic Warde.  
Cut by Monotype  
and here first used  
to print a paper by  
Alfred W. Pollard

ABC Kästchen.  
Klingspoor,  
1934.  
Typography  
by Max Dorn.



Manuale  
Typographicum.  
Stempel, 1954.  
Typography by  
Hermann Zapf  
using various  
Stempel types.



Detail from  
Romanée and  
Open Kapitalen  
specimen  
for Enschedé  
Type Foundry  
designed by  
Jan van Krimpen.



Bernhard. Bauer.  
Type design by  
Lucien Bernhard.



Detail from  
Michelangelo  
and Trajanus  
type sample,  
1954.  
Designed by  
Hermann Zapf.



# POP-UP ART BOOKS

A pop-up book is a novelty. But one recent title became a learning aid, an art experience, and an instant collectible. *The Art Pack* celebrates the art of the paper engineer who folds, cuts and assembles as he informs and enchants his readers. "The design of the [pop-up] book depends on the type of pops you use. You have to flow with the mechanics of what you put into it. Those mechanics come to life when they help explain the book's content," says Ron van der Meer, paper engineer of the phenomenally successful *The Art Pack* (Knopf, 1992). Through the book, Van der Meer has not only expanded the audience of pop-up books to include bright adolescents and adults, he's made us look more carefully at how artists see.

Along with a pull-out gallery of 20 famous paintings, a taped audio tour, and a dictionary of terms, masterpieces of western art, such as the Parthenon, *The Last Supper* by Leonardo da Vinci, *The Isenheim Altarpiece* by Matthias Grünewald, and *The Allegory of the Art of Painting* by Jan Vermeer magically rise up out of nine double-page sections, each with a gatefold. *The Art Pack's* overarching aim is to take the halo off of art and make it accessible to a wide audience, and to use the pop-ups to explain things that couldn't otherwise be explained conventionally, like perspective, form and movement.

While some might see the book as an elaborate plaything, each movable element is in fact a functional tool. "We have called it *The Art Pack* because the contents have been arranged like an artist's portfolio of tools, information, ideas, reference materials and visual stimuli," says Van der Meer. Delightful and compelling, *The Art Pack* emphasizes the artistic process rather than the finished product, and is not a book you look at just once.

Few designers in the history of book production have made a stronger contribution to the pop-up book than Ron van der Meer. He paper-engineered his first pop-up in 1981, and has been at it ever since. Born 48 years ago in Amsterdam, he enrolled at London's Royal College of Art in 1969 where he teaches today along with Christopher Frayling, who, with his wife Helen, co-authored the book. Says Van der Meer, "By the time we contacted the Fraylings, the concept had already been sold at the Frankfurt book fair. That gave Christopher a lot of freedom to choose the paintings he felt would be most appropriate for each section. But we all talked together about what was important to convey, the order of the information, to be sure we would reach the kind of [general] audience we had in mind."

With some basic pop elements already in place, the project then became a complete collaboration. It also grew in size. "There was so much information we had to put into it. There's absolutely no way you can sit down at the beginning and say, 'Well, right, this is the way we are going to do it.' Especially with the pops. They develop almost intuitively along with the text, and suddenly you find that something feels right for what you are trying to say." Since each section's layout is

dictated by the constraints of the spread, there are no fixed grids. Nor can any of the images be cropped or allowed to overlap, because of the limitations of museum reproduction rights.

Not surprisingly, the constraints of such a book begin and end with money. The essential challenge was getting the maximum effects from the amount of paper allocated to make the book affordable. "The price of the book depends very much on the amount of paper and hand labor involved in assembling the pops," says Van der Meer. "You find your limits and work within them. Of course, there are fantastic paper engineers who put the most beautiful books together using an awful amount of paper but they are working under a different set of economic and practical circumstances. You can make a wonderful book, but if it costs \$100, who are you going to sell it to?" To keep costs down, the book was printed and die-cut in Hong Kong and then sent to China where binding and hand assembly is less expensive. Only 7000 books could be produced weekly.

Since nothing is ever standard with a book like this, except, perhaps, that nearly all the pops emerge out of the spine, experimentation and adaptability accompany the process. In the spread on "Form," for example, Picassoesque figures show how the Cubists built up relationships of planes through the use of multiple perspectives. "The Picasso was definitely a different kind of pop from the others, especially because of the way you look at it. For copyright reasons, it is not, in fact, a Picasso and we were required to have someone verify that it was not supposed to be a Picasso. But because we felt it was important to explain how Picasso worked during this period, it is one of only two spreads where Ron used his own art, in addition to museum transparencies," explains Ron's wife, Atie, with whom he frequently collaborates.

*The Snail*, a cut-out by Henri Matisse, from the section on "Composition" also proved a challenge. Matisse's *Snail* is composed of pieces of colored paper arranged on a white background. Van der Meer had wanted to provide the same forms unassembled, for the reader to create his own snail design. The point: What looks simple to compose is often surprisingly difficult. Unable to obtain permission for the forms to be used in such a free way, he created his own version. "We had to make sure we had nothing that looked anything like the actual pieces or colors of the Matisse. We ended up with what looks almost like a street map."

By striving to explain an artist's vision through the beguiling tactic of interactive parts, *The Art Pack* has turned an ingenious idea into a decidedly profitable book. Following a 55,000 first printing that sold out in four weeks (a 100,000 second printing was shipped in August), the upsurge of requests for more copies has opened new possibilities for pop-ups. One year from now, Knopf will follow up with *The Music Pack* with equally high expectations. Susan Ralston, editor of both books, predicts: "It will do for music with noise-making pop-ups what *The Art Pack* did for art."

*Leslie Sherr, former editor of Graphis, writes on architecture and design for a range of international publications.*







# BEST SELLING

# DESIGN

BOOK JACKETS AND COVER REDESIGN CASE STUDIES

When someone browses through a bookstore with hundreds of titles competing for his or her attention, the first reaction to any one book depends on its jacket or paperback cover. People do judge a book by its cover, so the importance of this first impression cannot be overrated. Book jackets are small posters that must capture instantly the gist of the book and the importance of the author. Beyond this promotional impact, the jacket also is the book's most effective ad. As a result the designer must follow the directives of the editorial and marketing departments of the publishing firm while maintaining esthetic integrity. Here are three case studies examining the process of book jacket and cover design for some recent releases.

BY MARGARET RICHARDSON



*The Wild Boys*, by William Burroughs, Grove Press  
Cover design: Jo Bonney

The movie, "Naked Lunch," based on a novel by William Burroughs caused a resurgence of interest in his writing. Grove Press, which retains rights to several Burroughs titles, wanted to repack-age these as a series to tie in with the critical success of the film.

Burroughs' work has always been controversial and rebellious, and since his debut in the 1950s, he has been considered one of Grove Press' cultural icons.

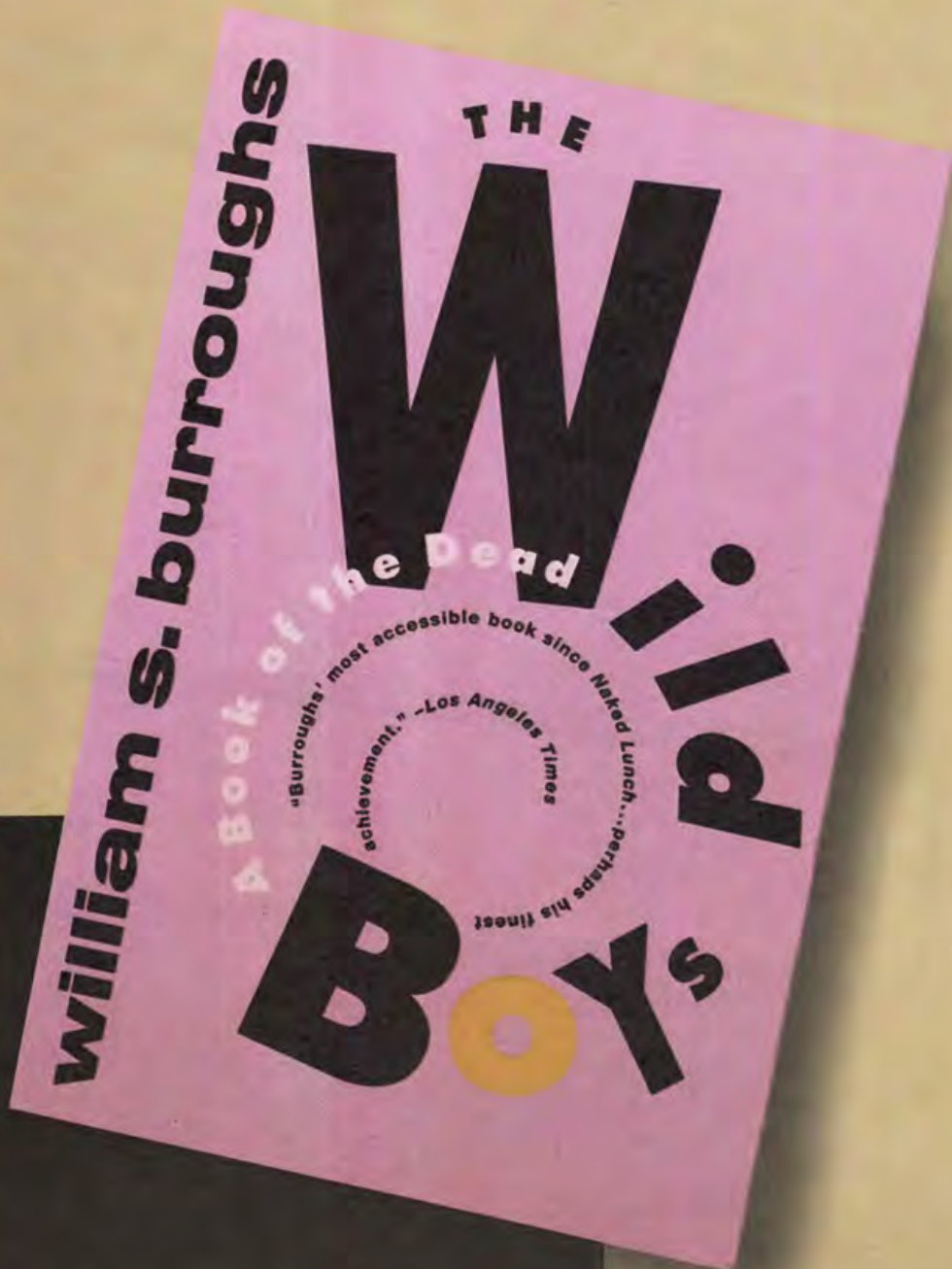
For this series of covers, Krystyna Skalski, then art director at Grove, did not envisage a "cult of personality" approach to the Burroughs stories. She saw the reissues as type covers with a strong sans serif look suggested by the movie poster logo. Skalski commissioned designer Jo Bonney to design these because Bonney's work, she felt, was inventive typographically.

Jo Bonney presented her first jacket design for *The Wild Boys* as a sensual collaged initial letter paralleling the "collage in the writing" she says. The treatment was straightforward yet dramatic. Unfortunately, this approach was considered to be too "restrained and sophisticated," especially because of its white background, yet too complicated (with color separations and mechanicals with complex photographic images) for repeated reprinting.

Both Skalski and Bonney agreed that because Burroughs' writing is considered outrageous, this was the time for "outrageous type," and strong color. Bonney's next design focused on a sans serif vertical placement of the author's name, and then "working with Xeroxes and cutting and pasting" experimenting with the cover type. For *The Wild Boys*, Bonney pulled the initial cap from the "Naked Lunch" poster and designed a "tactile spiral of type in Futura" which captured the violent energy of the writing. The background color was bright pink (which was subsequently changed to lilac). This jacket was approved.

For the rest of the series, Bonney essentially varied this typographic theme using sans serif type both for its contemporary quality and to accommodate the extensive copy on the covers. As Skalski points out, each of the books reissued has the letter "O" in the title, so this element could be highlighted on each cover, further identifying it as part of a series. In addition, according to Skalski, these three-color covers are cost-effective and simple to print.







*While England Sleeps*, by David Leavitt, Viking  
Book jacket design: Michael Kaye

Michael Kaye, designer at Viking/Penguin (now art director of Farrar, Straus & Giroux) had a complicated brief for *While England Sleeps*, David Leavitt's latest novel: promote this highly acclaimed author, imply the historical setting of the book, and capture the strong erotic content.

*While Leavitt's previous three novels have contemporary themes, this one is set in pre-war England, Republican Spain and 1950s Hollywood. The doomed lovers are men of different classes who are caught in the throes of an impending war.*

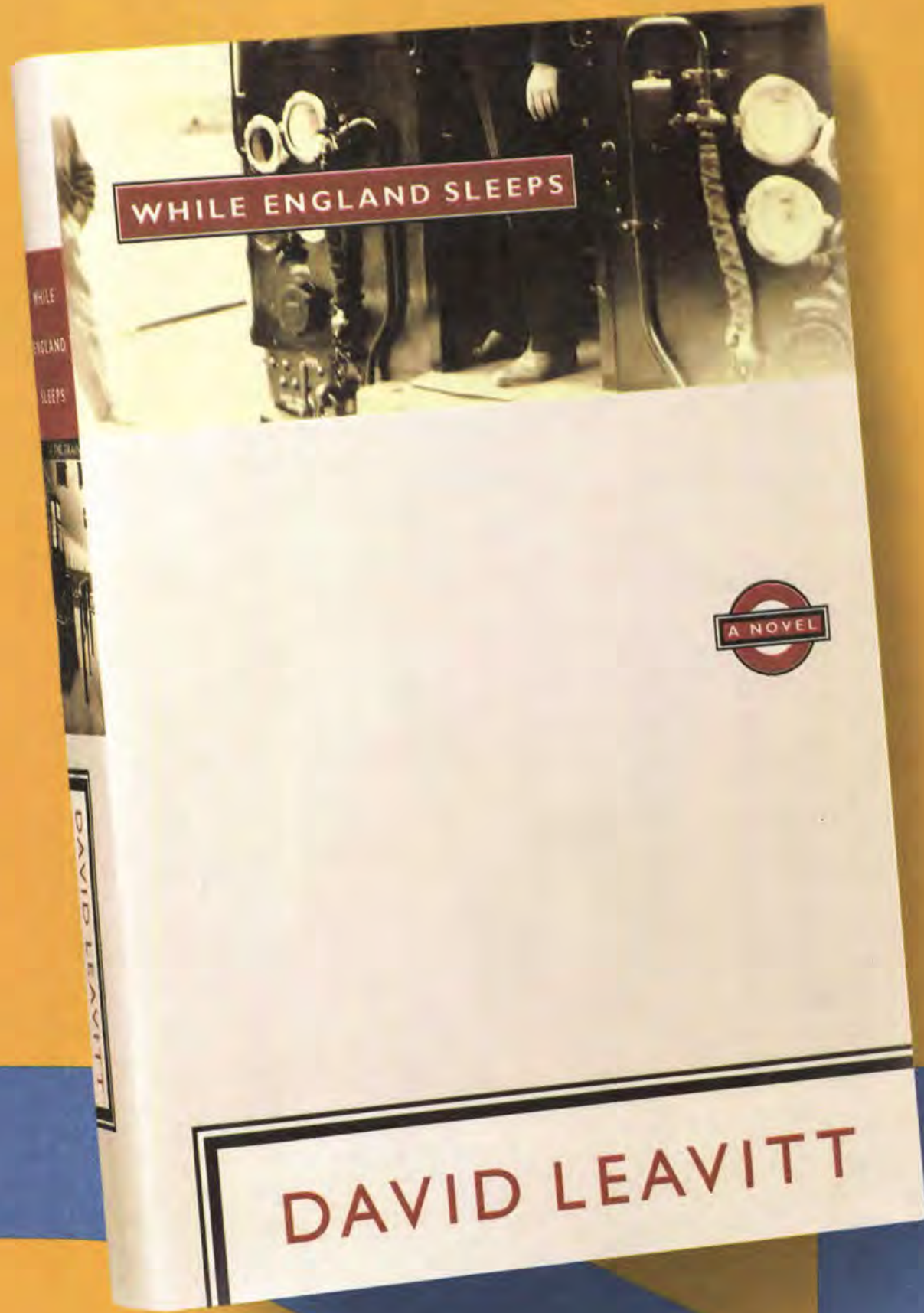
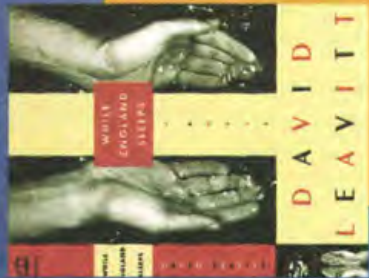
For his first approach to the jacket, Kaye chose a telling metaphor from the book —about life being like water pouring through hands and not being able to hold onto it. To interpret this image, Kaye commissioned photographer Melissa Hayden. While researching 1930s London, Kaye found a World War II poster which influenced the design itself. His type choice was made from a '30s alphabet display in an old type book, so he used Peignot type in all-caps prominently for the author's name, as well as Futura Demi because it also appeared in posters of the time. This comp, although approved by Viking, was rejected for not quite capturing the author's metaphor.



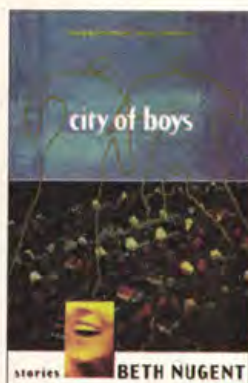
Again working with Melissa Hayden, Kaye envisioned the second version as deliberately sexy with a man's back as the focal image. Here the type was discreetly positioned to emphasize the photograph. Although the editor, Dawn Sefarian, and Leavitt loved it, marketing thought that this cover was too overtly erotic and might limit the novel to a predominantly gay audience; *While England Sleeps* was being positioned as the Leavitt novel for a "cross-over" or general readership.

The parameters for the next version included not being overtly gay, emphasizing the historical milieu, and being less specific about the story. Returning to historical references, Kaye sought to capture the captivating content by image and mood while making the jacket visually comprehensive and eye-catching. Much of his art research centered around the London Underground of that period since it is a central meeting place in the book, where one of the main characters works as a ticket taker. Kaye looked at "tons of photos from that period" and chose images which he cropped to hint at the relationships. Since Gill Sans was the "typeface of the Underground," he chose it for the author's name styled as London Transport signage.

This final design received the approval of the book's editor, David Leavitt, and Cathy Hemming, of Viking marketing for effectively representing the novel and its author. *While England Sleeps* is scheduled for release this Fall.







*City of Boys*, by Beth Nugent,  
Vintage  
Cover design: Susan Mitchell

For the Vintage paperback edition of a first collection of short stories that were first published by Knopf, art director Susan Mitchell created a dramatic and complex cover. The Beth Nugent short stories in *City of Boys* portray a variety of experiences in nondescript American suburbs and harsh cities. The short stories are written in what Mitchell describes as a flat "retro-cool" prose style.

Mitchell chose photographic images suggesting both the settings and the tone of the stories. One hints at the city with skeletal fire escapes, and the other shows an aerial view of an anonymous suburb. "I wanted to contrast a Levittown image of rows and rows of identical houses with an 'Edward Scissorhands' version of suburbia," she says.

Starting with these images, Mitchell superimposed outlined figures reminiscent of Alexander Calder's sculptures to hint at the characters. "I wanted this to be 'contrived hip,'" she explains. She then added a cropped photo of a smiling face to suggest the author smiling at life.

The type treatment, using Emigre's Arbitrary typeface, tied the elements together according to Mitchell, and with this face's thicks and thins "made the cover more human, an exercise in limitations and timelessness."

As a final motif on the back cover, Mitchell placed a small

photograph of a boy running along a city wall covered with graffiti of boys' names.

After it was approved by the usual Vintage committee of publisher, editor-in-chief and editor, Mitchell heard that this cover was on hold. She points out that jackets for paperback editions go to mechanicals for early proofs which are used in advance publicity. Mitchell intuited that this cover was deemed "too aggressive" and that a second version needed to be "more literary." For Mitchell, this meant less color overall, a cover which would be simpler and understated.

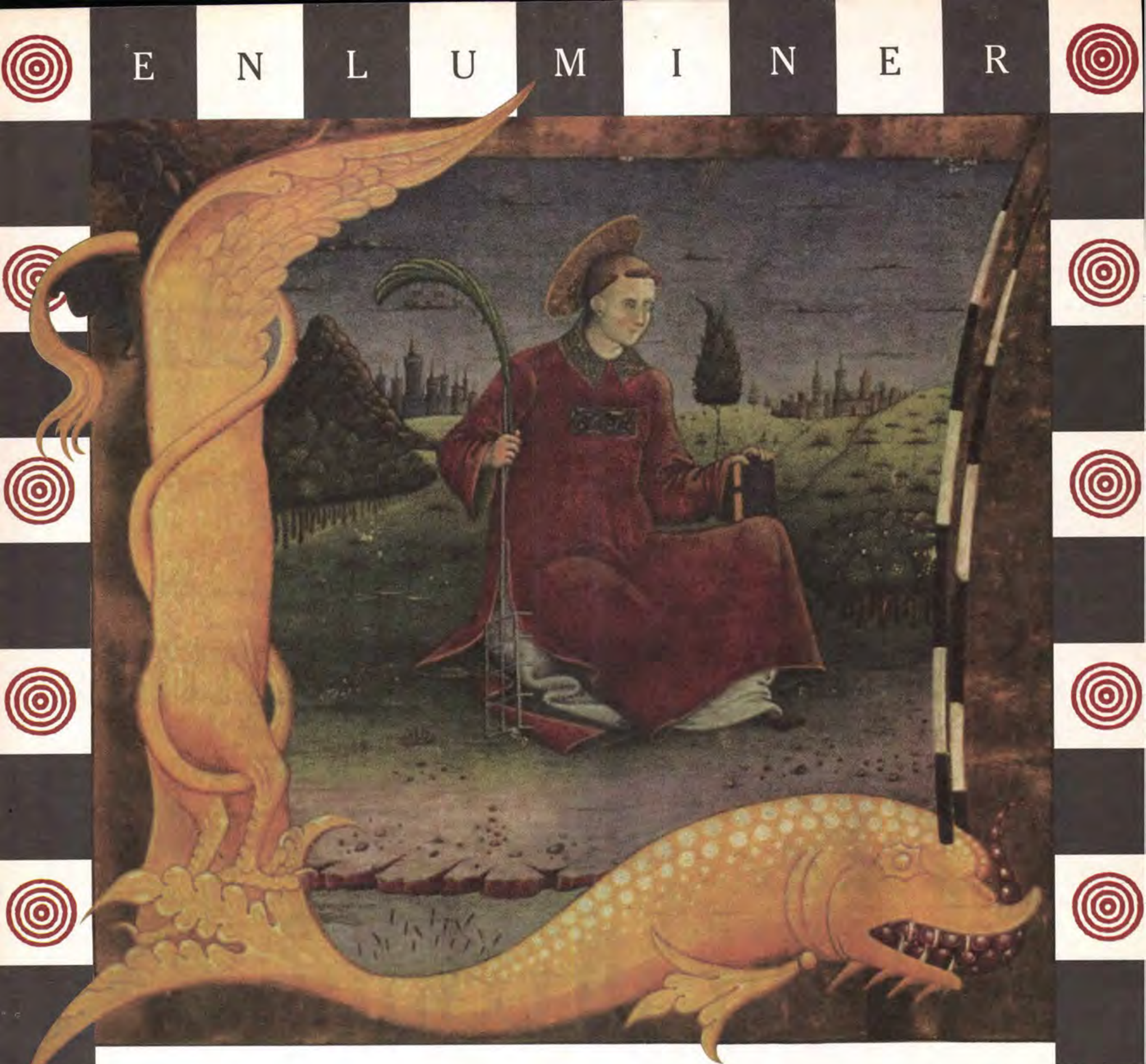
For the redesign, she started with a white background and used a photograph by Bruce Davidson that appeared on the British edition of the book. "I understood why this photograph was chosen for the feeling of the book, and I liked it, so I allowed the photograph, printed as a blue and black duotone (primarily blue as in denim), to speak on the cover," Mitchell says.

Again using Arbitrary type, Mitchell respaced the author's name and "terraced" the type of the title to allude to fire escapes. She felt this design captured the essence of the stories, and this was the final cover.



"Engaging, haunting and lasting."—David Leavitt





Illuminated manuscripts form an unusually eloquent dialogue between pictures and words. Consider a manuscript produced in Italy during the Renaissance: It is not black ink pressed margin to margin onto white stock, but rather a sheet of animal skin bordered by a series of arches joined to form a vignette within the page. Inside this undulating

shape, mythological creatures and the theme of Christianity are woven into an intricate whole. Griffins, sphinxes and cherubs placed among a scrolling web of flowers, pearls and painted jewels form an ornate border. At the top, a nativity scene takes center stage and illustrates the text which is set in a box placed slightly off center within the frame. In the scene, Mary and Joseph kneel to pray beside the Christ Child before a harmonious landscape of mountains and a river that flows through a small village. To most modern viewers, this is not a standard page layout



A LA ILLVSTRISS+ETEX  
EL<sup>A</sup>M<sup>A</sup>M<sup>A</sup>LEONORA DRA  
GON<sup>A</sup>DV<sup>A</sup>D<sup>A</sup>FERR<sup>A</sup>DEL  
MOD<sup>O</sup>DREGERE, EDRE  
GNRE, ANT<sup>O</sup>, CRNZAN<sup>O</sup>,







IN NATIVITATE DOMINI  
IN TERTIA MISSA.

LECTIO Epistole Beati Pauli Apostoli  
ad Hebræos.



**M**ULTIFARIAM multisq; modis olim  
Deus loquens patri-  
bus in prophetis: no-  
uissime diebus istis lætus est no-  
bis in filio: quem constituit heredem  
uniuersorum: per quem fecit & secula





in the least. To see it as such, we must remember that printing had only just been invented—and that the western world was, with the birth of the modern age that marks the Renaissance, on the verge of reinventing itself.

While illuminated manuscripts are usually thought to be representative of the long, unproductive Middle or Dark Ages, an upcoming exhibition at New York's Pierpont Morgan Library explores the manuscript as it enters the Renaissance, the final chapter in its thousand-year history before it is eclipsed and rendered obsolete by Gutenberg's printing press. The influence of humanism, patronage, art and architecture are a few of the many revelations to be gleaned from "Italian Renaissance Manuscripts: 1450-1550" organized with the Royal Academy in London and scheduled to open in 1995. Guest curating the exhibition is medieval scholar Professor Jonathan J. G. Alexander whose *Medieval Illuminators and their Methods of Work* (Yale University Press, 1993) serves as an excellent introduction to the exhibition. "More and more people want access to manuscripts that were only available to the privileged few," says Alexander. "It's very moving to see books that belonged to great historical figures. Along with offering an esthetic experience, they form a direct link with the past."

The term "illumination" has its origins in the ancient French verb *enluminer* meaning "to brighten." Originally the word signified the embellishment of a hand-written text with shiny gold and silverleaf. As manuscript production evolved, its meaning expanded to include the decoration of all medieval books through the use of ornamented initial letters, as well as patterns, borders and illustrations. "The importance of the book is signaled by the materials used to decorate it and the beauty of the script," says Alexander. "What we have to realize is that these things were exceedingly rare, precious and expensive, very often costing as much as a horse, or by today's standards the equivalent of a car." In addition, book covers were often sheets of gold masterfully sculpted into miniature bas-reliefs and encrusted with precious stones. Bindings of embossed metal or ivory glow softly when brought into the light for display.

Despite its opulent presentation, the manuscript (or *codex*, as the Romans called it) became, with the advance of Christianity, a small, but potent vehicle for conveying the Christian message, so it most often took the form of a Bible, choir book, gospel, or other religious text. Responsible for conveying the Christian word and practices to the world, illuminators used every means available to them in creating an object of reverence and beauty underlaid by a careful symbolic structure. While many were commissioned by abbots or bishops, some great rulers were lovers of fine books and maintained at their court scribes and illuminators who produced manuscripts to their exact personal specifications.

From the Irish *Book of Kells* to the French King René's *Book of Love*, nearly every European country can boast superb illuminated manuscripts in their patri-

mony. But Italy holds a special place for three reasons, says Alexander. "Italy is the center of the antique world and Rome is the center of Christianity, so even from the earliest period there was book production in Italy. Then, in the context of the secularization of the manuscript, there is from the late 12th century onwards an enormous production through the Italian universities. Lastly, in the 15th century, the center of culture moves from France (in particular Paris which was the intellectual powerhouse of Europe), then south to Italy with the Renaissance. The Italian city-states were also enormously wealthy, so when printing is invented in 1450, the German printers soon realized that their best markets were in Italy. As a result, the technique of printing books very soon comes to Italy," Alexander explains.

Until then, however, manuscripts were copied by hand. "Nothing is mechanized. Nothing is reproduced. Nothing is standard in any way—ever—which is part of the fascination," Alexander says. Indeed, no two are alike. The bold strokes and delicate swirls of many hand-scripted passages take on the individuality of clouds on a summer day, or the shapes of an elaborate wrought iron balustrade.

On the pictorial side, illuminated manuscripts also maintain an intimate dialogue between the representational and the decorative. Of all the carefully considered elements that lend such grace and distinction to these jewels of book art, the most striking is this visual counterpoint. "It is ironic if you consider that early alphabets are pictograms and the letters evolve from pictorial representation, as in Egyptian hieroglyphics," explains Alexander. "By the fourth century, when the Roman alphabet is well established, artists get the idea that they will embellish letters, put a little curl on the end of an "A" or fill it in with a blob of color. Next, they go a bit further and, for example, substitute the cross bar of an "N" with a fish or a bird. By the seventh century they are adding figures. At this point it becomes possible to amalgamate the letter and the image so that the two are united." In one, a fancifully serifed initial "A" is set against a background whose pattern spreads to form an exquisite border. A delicate tracery of serpentine lines flows around the edges of the page, here ending in a flower, there gathering into faceted diamonds and circles. In another, cherubs provide musical accompaniment to a young mandolin player who leans against the letter "S," forming a medallion within the design of the page.

Because of their size, many of the pages must be seen up close. Their intimate scale draws one in and establishes an immediate rapport between the viewer and the image. Looking at each dazzling miniature is like peering into an enchanted Easter egg, where letters sprout leaves and flowers or multicolored wings, and tiny saints in pastoral settings convey a presence whose impact is not small, but rather monumental in scale.

*Leslie Sherr, former editor of Graphis, writes on architecture and design for a range of international publications.*





WHAT'S NEW  FROM ITC



# BRITISH TYPE DESIGNER DAVE FAREY CONTINUES TO BE INSPIRED BY OSWALD COOPER.

In 1992 Farey revived one of Cooper's lesser-known type designs and renamed it ITC Oswald™ in honor of its originator, the late American graphic artist and lettering master. In the process, he gave ITC one of its most popular new display types. This year Farey and Cooper have "collaborated" again; this time Farey has taken a small sample of Cooper's lettering and transformed it into a sans serif text and display typeface family called ITC Highlander. ❖ The impetus for the design came from Farey's desire to create a new sans serif face. He wanted to develop a type family that was distinct, but not so unusual that it would be limited to display applications only. Although "Oz" Cooper never created a sans serif typeface, he had produced some display lettering exercises of serifless letterforms. Farey discovered these and tested the available letters as the basis for a prototype font. He was delighted to find that though they were not perfect, they worked surprisingly well as text letterforms. ❖ While most would classify ITC Highlander as a sans serif design, Farey prefers to categorize it as a "soft terminal monoline." He believes that the soft terminals help make the design a little more readable than most sans serif type styles. An additional feature of the design which aids readability is the slightly uneven character stroke weights. Farey chose to maintain this hand-drawn aspect of Cooper's original design, and the delicate deviation from perfection alleviates the visual monotony common to so many sans serif faces. Although most modern typeface families have their various weights created electronically, ITC Highlander is an exception. Farey wanted to maintain the esthetic ideal of the craftsman—something that he felt did not allow for

certain kinds of technological intervention. He chose to control the design of every character and proportion. As a result, each weight of ITC Highlander was created by hand—Dave Farey's hand. ❖ Most sans serif italics are not much more than obliques roman designs—not so with ITC Highlander. Here the italics are true cursive designs which were carefully drawn to complement the roman while maintaining their own design integrity. The letters also have a modest x-height which provides a subtle sense of elegance to this otherwise informal type design. ❖ For some typeface designs the name comes easily, for others choosing a suitable name can be a long and arduous experience. ITC Highlander clearly falls into the latter category. Farey and the production staff at ITC experimented with at least six trial names before a meaningful one was chosen. In Farey's words, "Quite a lot of the work was done in the small hours at home, with music in the foreground, not for relaxation, but to keep me awake. After repetitive plays of 'The Best of ZZ Top', I moved on to 'Classic Queen', and subconsciously was stopping at track 19, 'Who Wants to Live Forever': a relevant anthem to Freddie Mercury from the film 'Highlander.' The music played a part in supporting the design so it seemed natural that its subconscious influence be rewarded." ❖ *ITC Highlander is available in Book, Medium and Bold weights with corresponding Italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue.*



THIS LICENSE IS YOUR GUARANTEE OF AUTHENTICITY.

THESE NEW TYPEFACES WILL BE AVAILABLE TO THE PUBLIC ON OR AFTER AUGUST 16, 1993, DEPENDING ON EACH MANUFACTURER'S RELEASE SCHEDULE.



**MACFARLANE**

# MACHARDY

Drummond Angus Lorne Macdonald Hay  
Ross Ferguson Cumming Graham Gordon  
Sutherland Laird Fraser Campbell Russell  
Macgregor Armstrong Keith Farquharson  
Stewart Ramsay Mackay Macfarlane Rose  
Lauder Mactaggart Shepherd Livingstone  
Kennedy Macpherson Morrison Jacobite  
Macqueen Hamilton Macintosh Barclay  
Leslie Sinclair Maxwell Duncan Macbeth  
Dunblane Ruthven Macalister Cockburn  
Wallace Davidson Fletcher Montgomerie  
Cranston Macaulay Macneil Mackinnon  
Napier Gunn Ogilvie Cunningham Leslie  
Dunbar Crawford Grant Mackinlay Elliot  
Urquhart Dunblane Macintyre Anderson  
Buchanan Wemyss Rob Roy Baird Brodie  
Balmoral Macinroy Macinnes Macdonell  
Macphee Macewan Kerr Macivor Huntly  
Oliphant Macmillan Colquhoun Macduff  
Cameron Murray Nicolson Maclaine Dyce  
Henderson Monro Lennox Forbes Cumin  
Mackenzie Logan Macbean Douglas Scott  
Robertson Lamont Rothesay Maclachlan  
Dyce Victoria Stewart Matheson Rattray  
Johnston Chisholm Lindsay Dalzell Louise  
Cunningham Hay Erskine Chisholm Bruce



**MOWAT**

Drummond Angus Lorne Macdonald Hay  
Ross Ferguson Cumming Graham Gordon  
Sutherland Laird Fraser Campbell Russell  
Macgregor Armstrong Keith Farquharson  
Stewart Ramsay Mackay Macfarlane Rose  
Lauder Mactaggart Shepherd Livingstone  
Kennedy Macpherson Morrison Jacobite  
Macqueen Hamilton Macintosh Barclay  
Leslie Sinclair Maxwell Duncan Macbeth  
Dunblane Ruthven Macalister Cockburn  
Wallace Davidson Fletcher Montgomerie  
Cranston Macaulay Macneil Mackinnon  
Napier Gunn Ogilvie Cunningham Leslie  
Dunbar Crawford Grant Mackinlay Elliot  
Urquhart Dunblane Macintyre Anderson  
Buchanan Wemyss Rob Roy Baird Brodie  
Balmoral Macinroy Macinnes Macdonell  
Macphee Macewan Kerr Macivor Huntly  
Oliphant Macmillan Colquhoun Macduff  
Cameron Murray Nicolson Maclaine Dyce  
Henderson Monro Lennox Forbes Cumin  
Mackenzie Logan Macbean Douglas Scott  
Robertson Lamont Rothesay Maclachlan  
Dyce Victoria Stewart Matheson Rattray  
Johnston Chisholm Lindsay Dalzell Louise  
Cunningham Hay Erskine Chisholm Bruce

# BRUCE

Drummond Angus Lorne Macdonald Hay  
Ross Ferguson Cumming Graham Gordon  
Sutherland Laird Fraser Campbell Russell  
Macgregor Armstrong Keith Farquharson  
Stewart Ramsay Mackay Macfarlane Rose  
Lauder Mactaggart Shepherd Livingstone  
Kennedy Macpherson Morrison Jacobite  
Macqueen Hamilton Macintosh Barclay  
Leslie Sinclair Maxwell Duncan Macbeth  
Dunblane Ruthven Macalister Cockburn  
Wallace Davidson Fletcher Montgomerie  
Cranston Macaulay Macneil Mackinnon  
Napier Gunn Ogilvie Cunningham Leslie  
Dunbar Crawford Grant Mackinlay Elliot  
Urquhart Dunblane Macintyre Anderson  
Buchanan Wemyss Rob Roy Baird Brodie  
Balmoral Macinroy Macinnes Macdonell  
Macphee Macewan Kerr Macivor Huntly  
Oliphant Macmillan Colquhoun Macduff  
Cameron Murray Nicolson Maclaine Dyce  
Henderson Monro Lennox Forbes Cumin  
Mackenzie Logan Macbean Douglas Scott  
Robertson Lamont Rothesay Maclachlan  
Dyce Victoria Stewart Matheson Rattray  
Johnston Chisholm Lindsay Dalzell Louise  
Cunningham Hay Erskine Chisholm Bruce



**DUNCAN**

Drummond Angus Lorne Macdonald Hay  
Ross Ferguson Cumming Graham Gordon  
Sutherland Laird Fraser Campbell Russell  
Macgregor Armstrong Keith Farquharson  
Stewart Ramsay Mackay Macfarlane Rose  
Lauder Mactaggart Shepherd Livingstone  
Kennedy Macpherson Morrison Jacobite  
Macqueen Hamilton Macintosh Barclay  
Leslie Sinclair Maxwell Duncan Macbeth  
Dunblane Ruthven Macalister Cockburn  
Wallace Davidson Fletcher Montgomerie  
Cranston Macaulay Macneil Mackinnon  
Napier Gunn Ogilvie Cunningham Leslie  
Dunbar Crawford Grant Mackinlay Elliot  
Urquhart Dunblane Macintyre Anderson  
Buchanan Wemyss Rob Roy Baird Brodie  
Balmoral Macinroy Macinnes Macdonell  
Macphee Macewan Kerr Macivor Huntly  
Oliphant Macmillan Colquhoun Macduff  
Cameron Murray Nicolson Maclaine Dyce  
Henderson Monro Lennox Forbes Cumin  
Mackenzie Logan Macbean Douglas Scott  
Robertson Lamont Rothesay Maclachlan  
Dyce Victoria Stewart Matheson Rattray  
Johnston Chisholm Lindsay Dalzell Louise  
Cunningham Hay Erskine Chisholm Bruce



**MALCOLM**



# RUTHVEN



Drummond Angus Lorne Macdonald Hay  
 Ross Ferguson Cumming Graham Gordon  
 Sutherland Laird Fraser Campbell Russell  
 Macgregor Armstrong Keith Farquharson  
 Stewart Ramsay Mackay Macfarlane Rose  
 Lauder Mactaggart Shepherd Livingstone  
 Kennedy Macpherson Morrison Jacobite  
 Macqueen Hamilton Macintosh Barclay  
 Leslie Sinclair Maxwell Duncan Macbeth  
 Dunblane Ruthven Macalister Cockburn  
 Wallace Davidson Fletcher Montgomerie  
 Cranston Macaulay Macneil Mackinnon  
 Napier Gunn Ogilvie Cunningham Leslie  
 Dunbar Crawford Grant Mackinlay Elliot  
 Urquhart Dunblane Macintyre Anderson  
 Buchanan Wemyss Roy Rob Baird Brodie  
 Balmoral Macinroy Macinnes Macdonell  
 Macphee Macewan Kerr Macivor Huntly  
 Oliphant Macmillan Colquhoun Macduff  
 Cameron Murray Nicolson Maclaine Dyce  
 Henderson Monro Lennox Forbes Cumin  
 Mackenzie Logan Macbean Douglas Scott  
 Robertson Lamont Rothesay Maclachlan  
 Dyce Victoria Stewart Matheson Rattray  
 Johnston Chisholm Lindsay Dalzell Louise  
 Cunningham Hay Erskine Chisholm Bruce



# MURRAY

DRUMMOND ANGUS LORNE MACDONALD HAY  
 ROSS FERGUSON CUMMING GRAHAM GORDON  
 SUTHERLAND LAIRD FRASER CAMPBELL RUSSELL  
 MACGREGOR ARMSTRONG KEITH FARQUHARSON  
 STEWART RAMSAY MACKAY MACFARLANE ROSE  
 LAUDER MACTAGGART SHEPHERD LIVINGSTONE  
 KENNEDY MACPHERSON MORRISON JACOBITE  
 MACQUEEN HAMILTON MACINTOSH BARCLAY  
 LESLIE SINCLAIR MAXWELL DUNCAN MACBETH  
 DUNBLANE RUTHVEN MACALISTER COCKBURN  
 WALLACE DAVIDSON FLETCHER MONTGOMERIE  
 CRANSTON MACAULAY MACNEIL MACKINNON  
 NAPIER GUNN OGILVIE CUNNINGHAM LESLIE  
 DUNBAR CRAWFORD GRANT MACKINLAY ELLIOT  
 URQUHART DUNBLANE MACINTYRE ANDERSON  
 BUCHANAN WEMYSS ROB ROY BAIRD BRODIE  
 BALMORAL MACINROY MACINNES MACDONELL  
 MACPHEE MACEWAN KERR MACIVOR HUNTLY  
 OLIPHANT MACMILLAN COLQUHOUN MACDUFF  
 CAMERON MURRAY NICOLSON MACLAINE DYCE  
 HENDERSON MONRO LENNOX FORBES CUMIN  
 MACKENZIE LOGAN MACBEAN DOUGLAS SCOTT  
 ROBERTSON LAMONT ROTHESAY MACLACHLAN  
 DYCE VICTORIA STEWART MATHESON RATTRAY  
 JOHNSTON CHISHOLM LINDSAY DALZELL LOUISE  
 CUNNINGHAM HAY ERSKINE CHISHOLM BRUCE

# SCOTT

Drummond Angus Lorne Macdonald Hay  
 Ross Ferguson Cumming Graham Gordon  
 Sutherland Laird Fraser Campbell Russell  
 Macgregor Armstrong Keith Farquharson  
 Stewart Ramsay Mackay Macfarlane Rose  
 Lauder Mactaggart Shepherd Livingstone  
 Kennedy Macpherson Morrison Jacobite  
 Macqueen Hamilton Macintosh Barclay  
 Leslie Sinclair Maxwell Duncan Macbeth  
 Dunblane Ruthven Macalister Cockburn  
 Wallace Davidson Fletcher Montgomerie  
 Cranston Macaulay Macneil Mackinnon  
 Napier Gunn Ogilvie Cunningham Leslie  
 Dunbar Crawford Grant Mackinlay Elliot  
 Urquhart Dunblane Macintyre Anderson  
 Buchanan Wemyss Rob Roy Baird Brodie  
 Balmoral Macinroy Macinnes Macdonell  
 Macphee Macewan Kerr Macivor Huntly  
 Oliphant Macmillan Colquhoun Macduff  
 Cameron Murray Nicolson Maclaine Dyce  
 Henderson Monro Lennox Forbes Cumin  
 Mackenzie Logan Macbean Douglas Scott  
 Robertson Lamont Rothesay Maclachlan  
 Dyce Victoria Stewart Matheson Rattray  
 Johnston Chisholm Lindsay Dalzell Louise  
 Cunningham Hay Erskine Chisholm Bruce



# MACKAY

DRUMMOND ANGUS LORNE MACDONALD HAY  
 ROSS FERGUSON CUMMING GRAHAM GORDON  
 SUTHERLAND LAIRD FRASER CAMPBELL RUSSELL  
 MACGREGOR ARMSTRONG KEITH FARQUHARSON  
 STEWART RAMSAY MACKAY MACFARLANE ROSE  
 LAUDER MACTAGGART SHEPHERD LIVINGSTONE  
 KENNEDY MACPHERSON MORRISON JACOBITE  
 MACQUEEN HAMILTON MACINTOSH BARCLAY  
 LESLIE SINCLAIR MAXWELL DUNCAN MACBETH  
 DUNBLANE RUTHVEN MACALISTER COCKBURN  
 WALLACE DAVIDSON FLETCHER MONTGOMERIE  
 CRANSTON MACAULAY MACNEIL MACKINNON  
 NAPIER GUNN OGILVIE CUNNINGHAM LESLIE  
 DUNBAR CRAWFORD GRANT MACKINLAY ELLIOT  
 URQUHART DUNBLANE MACINTYRE ANDERSON  
 BUCHANAN WEMYSS ROB ROY BAIRD BRODIE  
 BALMORAL MACINROY MACINNES MACDONELL  
 MACPHEE MACEWAN KERR MACIVOR HUNTLY  
 OLIPHANT MACMILLAN COLQUHOUN MACDUFF  
 CAMERON MURRAY NICOLSON MACLAINE DYCE  
 HENDERSON MONRO LENNOX FORBES CUMIN  
 MACKENZIE LOGAN MACBEAN DOUGLAS SCOTT  
 ROBERTSON LAMONT ROTHESAY MACLACHLAN  
 DYCE VICTORIA STEWART MATHESON RATTRAY  
 JOHNSTON CHISHOLM LINDSAY DALZELL LOUISE  
 CUNNINGHAM HAY ERSKINE CHISHOLM BRUCE

# FERGUSON





# ITC HIGHLANDER™

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles 8/9

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides 8/9*

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating 8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles 10/11

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides 10/11*

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating 10/11

## Book

ABCDEFGHIJKL  
 MNOPQRSTU  
 VWXYZabcdefgh  
 ijklmnopqrstuv  
 wxyz1234567890  
 &\$¢£%ÇØÆŒ  
 ßçøàéöëfi fl^˘° (:;,.!  
 ?--“”/#\*) [t#  
 §»«1234567890]  
 ABCDEFGHIJKLM  
 NOPQRSTUVWXYZ

## Book Italic

*ABCDEFGHIJKL  
 KLMNOPQRSTU  
 VWXYZabcdefgh  
 hijklmnopqrstuvw  
 xyz1234567890  
 &\$¢£%ÇØÆŒßç  
 øàéöëfi fl^˘° (:;,.!  
 !?--“”/#\*) [t#§  
 »«1234567890]*

## Medium

**ABCDEFGHIJKL  
 MNOPQRSTU  
 VWXYZabcdefgh  
 hijklmnopqrst  
 uvwxyz12345678  
 90&\$¢£%ÇØÆ  
 Œçøàéöëfi fl^˘° (:;  
 ,.!?--“”/#\*) [t#  
 §»«1234567890]  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ**

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles 12/13

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides 12/13*

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating 12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles 14/15

*Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides 14/15*

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating 14/15



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

8/9

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

10/11

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

8/9

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

10/11

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

8/9

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

10/11

**Medium Italic**

ABCDEFGHIJKL  
 MNOPQRSTU  
 VWXYZabcdefg  
 hijklmnopqrst  
 uvwxyz 1234567  
 890&\$¢£%ÇØ  
 ÆŒßçøàéöëfi fl  
 ^~° (:;,.! ? -- " ' " "  
 /# \* ) [ + # \$ » « 123  
 4567890 ]

**Bold**

ABCDEFGHIJK  
 LMNOPQRS  
 TUVWXYZabc  
 defghijklmn  
 opqrstuvwxyz  
 1234567890  
 &\$¢£%ÇØÆŒ  
 ÆŒßçøàéöëfi fl ^~°  
 (:;,.! ? -- " ' " "  
 /# \* ) [ + # \$ » «  
 1234567890 ]

**Bold Italic**

ABCDEFGHIJ  
 KLMNOPQRST  
 UVWXYZabc  
 defghijklmnop  
 qrstuvwxyz12  
 34567890&\$¢£  
 %ÇØÆŒßçø  
 àéöëfi fl ^~° (:;,.!  
 ? -- " ' " "  
 /# \* ) [ + # \$ » «  
 1234567890 ]

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

12/13

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

14/15

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

12/13

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

14/15

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

12/13

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

14/15



# Kids' Books You Can Enjoy

What qualifications are needed for becoming a children's book author/illustrator? In addition to possessing exemplary drawing, writing, and storytelling skills, having been a child is a reasonable prerequisite. But simply having been a child does not mean one has the ability to relate to children in print. While it may be argued that being any kind of artist is itself a link to one's childhood, comparatively few have developed what it takes to effectively communicate with kids. So what is the key? Does the successful children's book author/illustrator have to be a child at heart? Or simply one who keeps his or her heart open to children? John Updike said that if adults do not keep on speaking terms with children, they cease to be people, "and become machines for eating and earning money."

The great children's book author/illustrators have always listened carefully to, and, conversely, have spoken eloquently to kids. Author/artists such as Maurice Sendak, Leo Lionni and, of course, Dr. Seuss, have translated the experiences of both the child within and without into accessibly simple, yet emotionally complex metaphors that are memorable enough to follow us into adulthood.

This cannot be expected of the many children's books published annually. In an attempt to find a master author/illustrator and the next classic, publishers produce hundreds of titles. Only a small percentage of them rise above the moment. Most conform to the rigid conventions and static formulas traditionally used in children's books. Nevertheless, some publishing firms do occasionally break new ground and burst taboos of race, gender, class and species. Currently, a new generation of baby boomers influenced by children's classics now edit, illustrate and write a dramatic new style of children's book. This is best described as an expressionistic, postmodern genre which reinvents the inherent form and the tradition of children's books by incorporating contemporary artforms.

## Fitcher's Bird

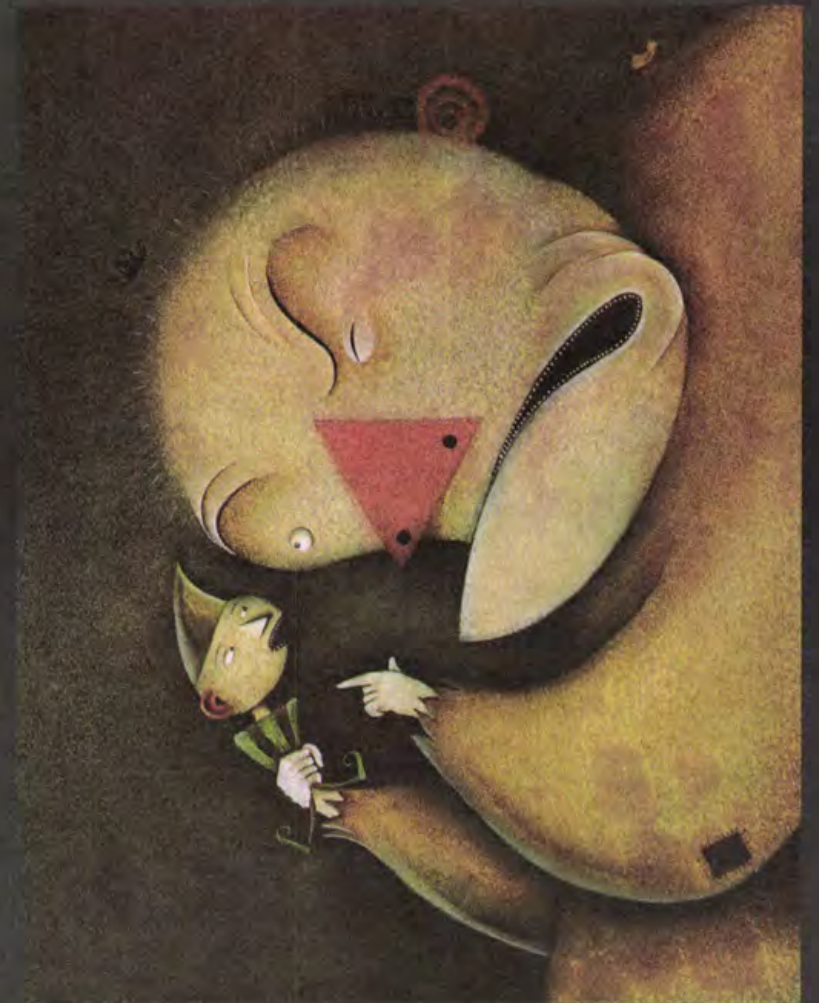
Over the past several years, new children's publishers (including divisions at Abrams, Rizzoli and Hyperion) have signed a variety of non-traditional artists to reinterpret classic tales or to create their own books. Among the most recent is photographer Cindy Sherman's rendition of *Fitcher's Bird* (Rizzoli), the original title for the Brothers Grimm's gruesome "Blue Beard" tale, which she has ambitiously rendered with moody photography of lifelike mannequins portraying Fitcher's antisocial character through severe close-ups. Regrettably, Sherman falls short of translating him or the other characters in the book into compelling graphic



entities for children. The artist has not focused on kids, but simply borrowed the Grimm tale to use as an extension of her own artistic exploration. This results in a portfolio rather than a convincing retelling of the story.



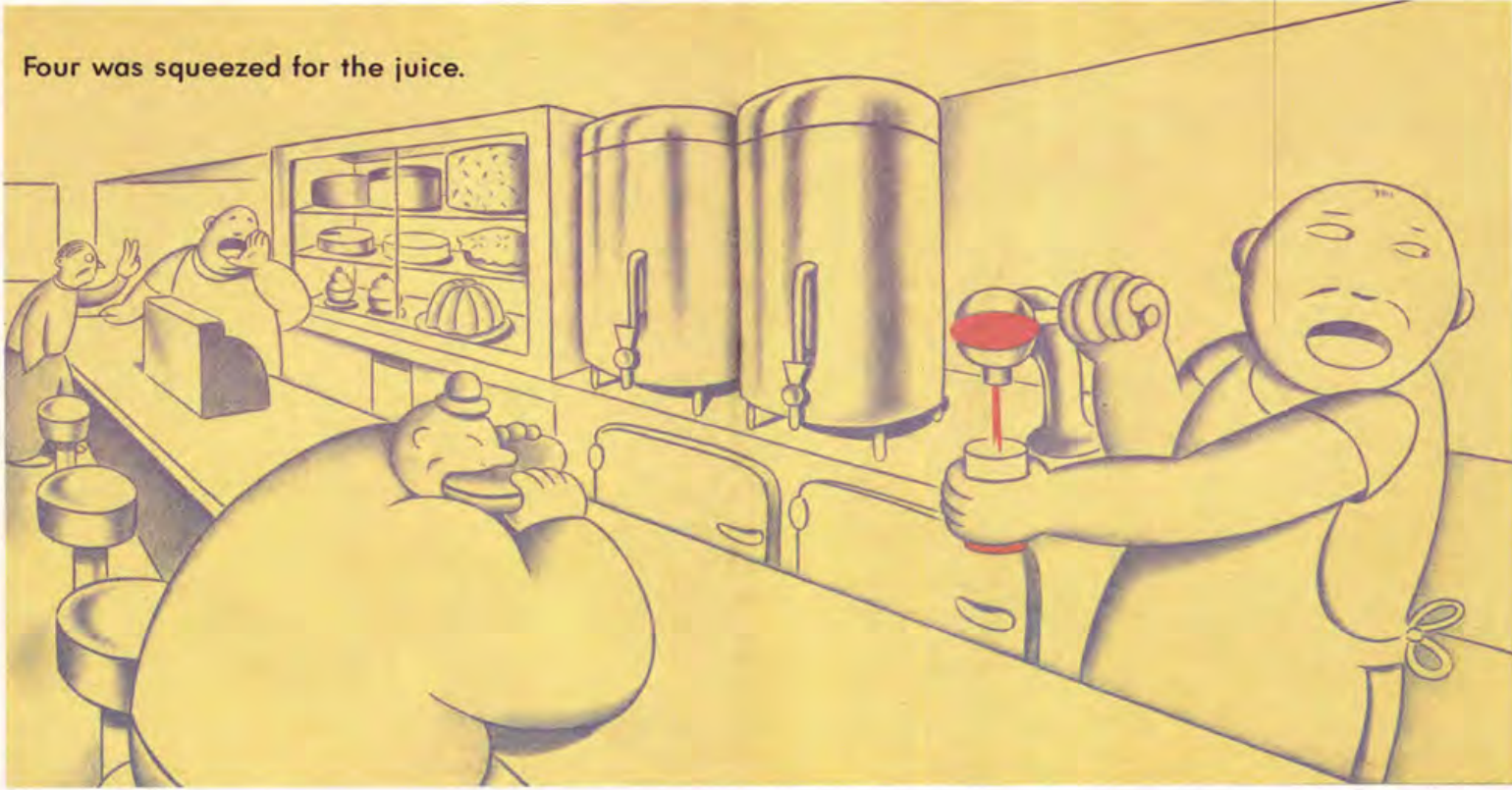
Whimsical type treatments, acerbic illustrations and running jokes are found in **The Stinky Cheese Man and Other Fairly Stupid Tales**, a book which borrows Grimm's fairy tales and gives them a literal twist. At right are images from "Jack's Bean Problem."



Calder's **Circus**, a sculpture of wire and fabric on permanent display at New York's Whitney Museum, is brought to life in a book by Maira Kalman. Expressive typography by M&Co. evokes the sights and sounds of a visit to an old-fashioned big top.



Four was squeezed for the juice.



Richard McGuire's *Orange Book* follows the paths of fourteen oranges which separate from each other at the grove and reappear in numerous amusing contexts, such as a construction site, a television studio, a juggling act and behind the counter of a diner.

The haunting masks which illustrate *Little Pig* reflect the dramatic changes in the relationship between the title character and a little girl. After she deceives him, her human characteristics transform into traits which are distinctly porcine.



The paper figures waiting to be assembled in Steven Guarnaccia's *Blockheads* are surreal, anthropomorphic designs inspired by French advertising displays of the 1930s. Heads, bodies and pedestals are interchangeable allowing for 18 permutations of characters.





Photographer William Wegman casts Battina and Faye, his prized pet weimaraners, in the classic fairy tale *Cinderella*, where they pose patiently in ball gowns, curly wigs and a dog-drawn carriage.



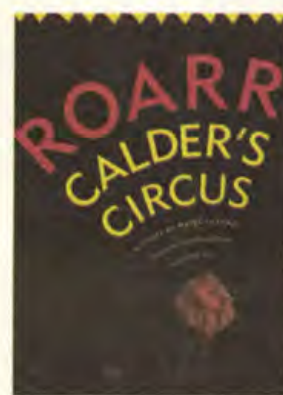
# Cinderella

Similarly, William Wegman, the artist who photographs his two pet weimaraners, Battina and Faye, in comic situations, has reinterpreted the classic "Cinderella" (Hyperion) with dubious success. The smart-aleck text is rewritten for post-adolescents, and the photographs are aimed at anyone who enjoys the poses of Wegman's slavishly obedient hounds. The problem is that after seeing a few pictures of a dog's head on a human body the joke gets stale. Wegman, who has produced delightful short films for "Sesame Street" using the dogs in didactic roles, has merely transported his idiosyncratic art into a children's world without the insight needed to make a compelling visual experience. The result is a lifeless children's book.



# Roarr Calder's Circus

Not all adaptations are less than successful. *Roarr Calder's Circus* (Whitney Museum of American Art) is a superb interpretation of Alexander Calder's playful sculpture on permanent view at the Whitney Museum in New York. The book is written by Maira Kalman, whose own naïf paintings in her earlier books (*Hey, Willy*, *See the Pyramids*; *Ooh-la-la [Max in Love]*) are spiritually related to Calder's wire and fabric sculptures. *Roarr Calder's Circus* brings a delightful environment to life, through photographs by Donatella Brun and expressive typography by M&Co. which modulates with every word or phrase. Kalman's dialogue brings the ringmaster into clear focus as he introduces these heretofore unnamed and unanimated performers. The aging veneer and muted earthtones of Calder's wire and mesh are set against fields of black in a simulation of the big top experience. The seamless marriage of voice and image is enough to hold the interest of even the youngest reader.



# The Stinky Cheese Man

With unconventional children's books, the trick is to take risks without crossing into the netherworld where the boundaries between



child and adult literature are blurred. *The Stinky Cheese Man and Other Fairly Stupid Tales* (Viking) by Jon Scieszka and Lane Smith is a valiant effort to alter the visual and verbal language of a children's book. From the author and illustrator of a caustic retelling of "Three Little Pigs" comes a children's



book that not only parodies famous fairy tales (including such versions as "Chicken Licken," "The Really Ugly Duckling," "Cinderumpelstiltskin," and "Little Red Running Shorts"), but also the convention of book layout and design itself. In one story, for example, endpapers appear in the

middle of the story in order to fool the tale's villain that the book is over; and halfway through "Chicken Licken" the contents page collapses on the protagonist's head. These are but a few of the typographical games played out through the course of this flawed tour de force. Why flawed? Although *The Stinky Cheese Man* includes Smith's delightfully brutish illustrations and Scieszka's well-crafted, often witty parodies, the book is too self-consciously experimental and, therefore, is too difficult to follow. As a primer of expressionistic typography, it appeals to a design-savvy adult, but for the child between the ages of five and nine (which is the reasonable target audience), it is a considerable obstacle course.

## Little Pig

*Little Pig* (Viking) written by Akumal Ramachander and illustrated by Stasys Eidrigevicius toes the line between classicism and postmodernism. In this chilling metaphor for intolerance and betrayal, a young farm pig is lured to the slaughterhouse by a little girl who had earlier saved him from being killed, and raised and loved him until he fattened up. Anthropomorphism and transmutation—graphic conceits as old as antiquity—are quite literally given a new face in *Little Pig*. For Eidrigevicius, a Polish illustrator, has made his surrealistic images into masks, each a detailed vignette that illustrates the changing relationship between the girl and the trusting little pig as he becomes fair game for the butcher's knife. In contrast to William Wegman's and Cindy Sherman's rather self-conscious conceits, Eidrigevicius' use of masks throughout the book is a natural way to tell this redemptive tale.



# Blockheads



Not all of the new children's books are so sad or serious. For example, *Blockheads* (Children's Universe [Rizzoli]) by Steven Guarnaccia, is one of the most pleasurable examples of a current trend for paper toys. This is a simple activity book—one merely has to punch-out, fold, and construct the characters. Three paper bodies, each printed with a different character on each side (resulting in six permutations), serve as pedestals for three boxes with six different faces (18 permutations in all). The bodies include an astronaut, a cowboy and a baseball player with corresponding heads plus other surreal, anthropomorphic and otherwise absurd cube heads. Guarnaccia has based the form on a '30s vintage French advertising display. But rather than a nostalgic reprise, *Blockheads* translates this influence from the past into an entirely new form.

## The Orange Book

In his first children's book, illustrator/designer Richard McGuire has developed an individual style that echoes the past but is firmly rooted in the present. *The Orange Book* (Children's Universe [a division of Rizzoli]) is an exquisitely economical, two-color narrative that traces the fate of 14 oranges from the orchard to the table, lunchbox and other destinations. The book's double spreads are simply rendered with just the hint of a 1930s style in blue on cream paper stock, with only the fruit itself in bright orange. Although it is not a traditional counting book, McGuire's subtle storyline gives the reader a glimpse of the nature of numbers. *The Orange Book* is a story of balance: each picture is meticulously composed with just the minimal amount of visual information. While not a breakthrough in storytelling or illustration, it is the most soothing of these new books, proof that in an age when the book itself is being reassessed, the honest ones are still the best.



*Steven Heller, a senior art director of The New York Times, is the co-author of Italian Art Deco: Graphic Design Between the Wars (Chronicle Books, 1993) and the forthcoming Designing for Children (Watson-Guption, 1994).*



# A Booklover's Index

The following index includes information relating to the books, bookstores, libraries and other resources mentioned in editorial features in this issue of *U&Lc*.

**PAGE 8:** "Lincoln: In His Own Words"  
Meltzer, Milton, and Alcorn, Stephen. *Lincoln: In His Own Words*. New York: Harcourt Brace, 1993.

**PAGE 12:** "Book Lovers' Bookstores"

## Bookstores

Elliott Bay Books  
101 South Main Street  
Seattle, Washington 98104  
(206) 624-6600

Jaap Rietman, Inc.  
134 Spring Street  
New York, New York 10012  
(212) 966-7044

N. Fagin Books  
1039 West Grand Avenue  
Chicago, Illinois 60622  
(312) 829-5252

Piccadilly Book Stall  
64 Chanker Market  
C. Circus  
New Delhi-1, India  
331-399-3

Santa Fe Bookseller  
203 West San Francisco Street  
Santa Fe, New Mexico 87501  
(505) 983-5278

Stubbs Books & Prints  
153 East 70 Street  
New York, New York 10021  
(212) 772-3120

Thomas Heneage & Co., Ltd.  
42 Duke Street  
St. James, London SW1 Y6DJ  
England  
71-930-9223

Three Lives Bookstore  
154 West 10 Street  
New York, New York 10014  
(212) 741-2069

University Bookstore  
University of Washington  
4326 University Way, NE  
Seattle, Washington 98105  
(206) 634-3400

Walter König Büchermarkt  
Ehrenstrasse 4  
Cologne, Germany

**PAGE 14:** "Twentieth Century Type Specimens"  
*The Art of the Type Specimen in the Twentieth Century* is a limited-edition catalog and monograph published by ITC for an exhibition of the same name at the ITC Center, May 1993. The book may be ordered by sending a check or money order payable to ITC Gallery—Specimen Catalog, 866 Second Avenue, New York, NY 10017. Rates are \$25 for the first copy, \$20 for each additional copy, outside of New York State. Within New York, rates are \$26.65 for the first copy; \$21.65 for each additional copy.

**PAGE 16:** "The Art Pack"  
Frayling, Christopher; Frayling, Helen; and Van der Meer, Ron.

*The Art Pack*. New York: Alfred A. Knopf, 1992.

**PAGE 18:** "Best Selling Design"  
Burrroughs, William S. *Nova Express*, 1964. Reprinted as one in a series by Grove Press, New York, 1992.

Burrroughs, William S. *The Soft Machine*, 1961. Reprinted as one in a series by Grove Press, New York, 1992.

Burrroughs, William S. *The Ticket That Exploded*, 1962. Reprinted as one in a series by Grove Press, New York, 1992.

Burrroughs, William S. *The Wild Boys*, 1969. Reprinted as one in a series by Grove Press, New York, 1992.

Leavitt, David. *While England Sleeps*. New York: Viking, 1993.

Nugent, Beth. *City of Boys*. New York: Vintage, 1993.

## PAGE 22: "Enluminer"

The following are credits for the artwork shown on pages 22-25, as well as a listing of museums with notable collections of illuminated manuscripts, and additional books on the subject. Illustrations for this article were chosen from the slide collection of Professor Jonathan J.G. Alexander.

## Credits

### PAGE 22

The Letter N. The Pierpont Morgan Library, New York. M. 687, f.1.

The Letter S. The Pierpont Morgan Library, New York. M. 946, f.1.

### PAGE 23

Page from Illuminated manuscript, Italian, c.1473. NYC: PML collection, Rosenthal Purchase.

### PAGE 24

(Left): Detail from manuscript. Museo Civico, Bologna.

(Center): Page from illuminated manuscript, Spencer collection, New York Public Library.

(Bottom): Detail from illuminated manuscript by illuminator Pietro da Pavia, Milan.

(Right): Letter A detail from illuminated manuscript. Ricketts collection, Lilly Library, Indiana University, Bloomington, Indiana

### Other books by J.J.G. Alexander:

J.J.G. Alexander, *The Master of Mary of Burgundy: A Book of Hours for Englebert of Nassau*. New York: George Braziller, Inc. Reprinted August, 1993.

J.J.G. Alexander, *Italian Renaissance Illumination*. New York: George Braziller, Inc., 1977.

## U.S. Museums

The Brooklyn Museum  
200 Eastern Parkway  
Brooklyn, New York 11238  
(718) 638-5000

The Cloisters Museum  
Fort Tryon Park  
New York, New York 10040

The Getty Museum  
17985 Pacific Coast Highway  
Malibu, California 90265  
(310) 458-2003

The Huntington Library  
1151 Oxford Road  
San Marino, California 91108  
(818) 405-2141

The Pierpont Morgan Library  
29 East 36 Street  
New York, New York 10016  
(212) 685-0610

The Walters Art Gallery  
600 North Gallery  
Baltimore, Maryland 21201  
(410) 547-9000

## European Museums

Bayerische Staatsbibliothek  
Munich, Germany

Biblioteca Apostolica Vaticana  
Vatican, Italy

Bibliothèque Nationale  
Paris, France

Bodleian Library  
Oxford, England

British Library  
London, England

Oesterreichische Nationalbibliothek  
Vienna, Austria

**PAGE 32:** "Kids' Books You Can Enjoy"

Guarnaccia, Steven. *Blochheads*. New York: Universe Publishing/Rizzoli, 1992.

Kalman, Maira. *Roarr Calder's Circus*. Photographs by Donatella Brun. New York: Whitney Museum of American Art, 1991.

McGuire, Richard. *The Orange Book*. New York: Children's Universe/Rizzoli, 1992.

Ramachander, Akumal. *Little Pig*. Illustrations by Stasys Eidrigevicius. New York: Viking, 1992.

Scieszka, Jon, and Smith, Lane. *The Stinky Cheese Man And Other Stupid Fairy Tales*. New York: Viking, 1992

Sherman, Cindy. *Fitcher's Bird*. New York: Rizzoli, 1992.

Wegman, William. *Cinderella*. New York: Hyperion, 1993.

compiled by Steven Amsterdam

TO ORDER CALL TOLL FREE 1 (800) 326 TYPE

A+I Koch Antiqua

Light • Demi • ExtraBold

MULTIPLE MASTER

\$ 74.95

koch

BLINDLES OF PROSPERA II \$109.95 KOCH ANTIQUA & NEULAND \$109.95  
PROSPERA II & KOCH ANTIQUA \$134.95 WOODTYPE SERIES \$74.95  
EGYPTIAN BC & NEULAND \$74.95 FONT SAMPLER \$144.95  
FONT BUNDLE \$219.95



ALPHABETS, INC.

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

ASK FOR ALPHABETS AT FONTSHOP, PRECISION TYPE AND FONTS SALES



# Some Like It Hot!



You do. And creative, dynamic and innovative, too. You're looking for a typeface that will pull your work apart from the pack and give you the creative edge. And if a custom look is what you want, we guarantee you'll find it in the Fontek® range of digital typefaces. For instance, this hot little number with lots of Latin American flair is called Marguerita™.

Check them out. Call Letraset at [1-800-343-Type] and ask for the latest Fontek® Typeface Selector featuring 30 of our hottest new designs.

Letraset® Bordeaux™ Roman  
**Haute Couture**

Letraset® Frankfurter™ Highlight  
**DONUT DELIGHT**

Letraset® Hand Drawn  
**CARTOON CHARACTERS**

Letraset® Superstar™  
**DREAM TEAM**

Letraset® Balmoral™  
**Royal Splendour**

Letraset® Hazel™  
**WHIMSICAL DELIGHTS**

Letraset® Synchro™ Reversed  
**NEW WORLD RECORD**

Letraset® Santa Fe™  
**Roadhouse Diner**

Letraset® La Bamba™  
**Fabulous Fifties**

Letraset® Bitmax™  
**DIGITAL SOUNDS**

Letraset® Victorian™ Inline Shaded  
**Victorian Splendour**

Letraset® Robotik™  
**Soviet Revivals**

Letraset® Locarno Light  
**Classical Lines**

Letraset® University™ Roman  
**Unrestrained Elegance**

Letraset® Agincourt™  
**Ball of Honour**

Letraset® Lambada™  
**Copacabana Carnival**

Letraset® Westwood™  
**ARTS & CRAFTS**

Letraset® Blackmoor™  
**House of Horrors**

Letraset® Ruach™  
**Brushstrokes**

Letraset® Young Baroque™  
**Certificate of Achievement**

Letraset® Jazz™  
**Style Moderne**

Letraset® Aquitaine™ Initials  
**NATIONAL HERITAGE**

Letraset® Fine Hand™  
**Letters of Distinction**

**Letraset**

LETRASET USA, 40 EISENHOWER DRIVE, PARAMUS NJ 07653, USA







# Who's New at ITC

New ITC Subscribers\* Include:

## Strata, Inc.

Strata, Inc. (St. George, UT) is a leading developer of 3-D software tools including StrataType 3d™, StrataClip 3d™ and StrataVision 3d™ for Apple Macintosh® and IBM PC®. Strata signed a licensing agreement with International Typeface Corporation (ITC) to include ITC® typefaces in StrataVision 3d™ PC, a modeling, rendering and animation program for IBM PC® 386 and 486 in DOS.

Strata, Inc.  
2 West St. George Boulevard  
Ancestor Square, Suite 2100  
St. George, UT 84770  
Phone: (801) 628-5218  
Fax: (801) 628-9756



## Typogram, Inc.

*Typogram, Inc. (New York, NY) creates and markets high-end kerning packages for PostScript® fonts. Under a licensing agreement with International Typeface Corporation (ITC), Typogram will now include ITC® typefaces in its kerning packages for professional PostScript users.*

Typogram, Inc.  
900 Broadway  
New York, NY 10003  
Phone: (212) 505-1640  
or (800) USA-TYPE  
Fax: (212) 777-2218



## T E C H t a l k

by Barry Zuber

### Hardware

**Macintosh Hard Disk Accelerator DiskRunner™** is an intelligent SCSI accelerator that speeds up hard disks, optical drives, SyQuests, Bernoullis and CD-ROMs, including QuickTime movies. The drive controller uses a Motorola 68000 processor to control SCSI operations independent of the Mac's own processor. For Macintosh. \$699. DayStar Digital, 5556 Atlanta Highway, Flowery Branch, GA 30542. (404) 967-2077.

### Plug 'n' Go Publishing

Adobe Systems Inc., Dell Computer Corporation and SuperMac Technology, Inc. have announced the formation of the **Power Publishing Alliance** to promote the arrival of professional color publishing solutions for the Windows environment. Dell Computer offers two publishing systems through its customer-direct sales organization and select dealers. Each system includes a powerful 80486 EISA-based hardware system, a 24-bit accelerated graphics card and high-resolution SuperMatch™ color monitor from SuperMac, Adobe Illustrator version 4.0 for Macintosh, Adobe Photoshop™ version 2.5 for Windows, 200 Adobe fonts, Adobe Streamline™, Adobe Type Manager™, Adobe TypeAlign™ and the customer's choice of Aldus PageMaker™ or QuarkXPress™ for Windows. The prices of these systems are \$6695 for the low-end and \$8995 for the high-end system. Each system comes completely pre-configured, tested and fully loaded with software. The price of each system includes a 30-day money back guarantee, next day on-site service, a one-year limited warranty on parts and labor and a one-year service contract. The Power Publishing Alliance. \$6995; \$8995. (800) 289-3355.

### Desktop Prints from Your Computer

**SnapPrint™** turns any desktop computer into a private photo studio. SnapPrint connects to Macintosh or Windows-based PCs to produce high-quality Polaroid prints from the computer. Scan in images, modify them, try different backgrounds or bring in images from CD-ROM drives. Once you're satisfied with an image, push a button and 40 seconds later your color creation goes from the screen to your hand. \$1499. Microtek Lab, Inc., 680 Knox Street, Torrance, CA 90502. (800) 654-4160.

### Make Your Own CDs

Pinnacle Micro has introduced a recordable CD-ROM drive for the Macintosh and PC. The **RCD-202™** comes complete

with an easy-to-use program that allows you to produce data or audio compact disks within minutes. CDs can be created for low-cost data distribution, backup or even mastering CDs for mass distribution. \$3995. Pinnacle Micro, 19 Technology, Irvine, CA 92718. (800) 553-7070.

### Desktop Video Production

**VideoVision Studio™** by Radius Inc. is a powerful new desktop video production system for the Macintosh. VideoVision Studio provides professional-level production features and is the first QuickTime-based 24-bit system with full-screen, 30-frame-per-second capabilities. VideoVision Studio combines computer graphics, text, analog and digital video and sound, and outputs the results to a variety of media including hard drives, videotape and a variety of other formats. Advanced professional features include SMPTE time code support, A/B roll editing and extensive video special effects generation required for high-end video applications. Included in the VideoVision Studio system are two of the leading video editing and special effects software packages: Adobe Premiere™ and VideoFusion™. For Macintosh. \$4499. Radius Inc., 1710 Fortuna Drive, San Jose, CA 95131. (408) 434-1010.

### Software

#### PageMaker 5.0

Aldus Corporation has begun shipping a new version of its flagship product, **PageMaker® 5.0**. This major new release offers more than 100 features and enhancements that give complete publishing power to the creative professional. New features include rotating and skewing text and graphics, horizontal and vertical reflection of objects, the ability to edit and crop rotated text and graphics directly in page layout view, a control palette for precise placement and sizing of both text and graphics, faster print speeds including background printing, plus crop, registration and plate identification for output by service bureaus. Built-in Aldus Additions technology lets users tailor PageMaker operations to meet their specific publishing needs. More than 20 Aldus Additions are included with each version of PageMaker 5.0. With the advent of version 5.0, product functions are virtually identical for both the Windows and Macintosh versions of PageMaker—so much so that customers receive the same manual for both computing environments. For Macintosh and Windows. \$895 new; \$150 upgrade. Aldus Corporation, 411 First Avenue South, Seattle, WA 98104. (206) 628-2361.

#### High-Impact Color Presentations

Now you can produce dazzling, compelling color presentations in almost no time at all, without having to be a color expert to do it. **ColorUP™** is a software utility that lets you choose from a library of hundreds of pre-designed, professionally-coordinated color schemes. The software provides the user with a list of

*continued on page 45*

\*ITC Subscriber companies are those companies which have a licensing agreement with International Typeface Corporation to manufacture and sell ITC® typefaces.

All product names are trademarks or registered trademarks of their respective manufacturers.





Bernhard Modern



Bernhard Fashion



Bernhard Gothic

# BERNHARD GOTHIC

**...available at last  
in PostScript  
Type I format.**

This revival of Lucian Bernhard's famous design was digitized by type designer Jim Spiece exclusively for FontHaus.

Light	ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890?!\$%€KS abcdefghijklmnopqrstuvwxyzækr̥suf̥fl1234567890
Light Italic	<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp;1234567890?!\$%€KS abcdefghijklmnopqrstuvwxyzf̥flækr̥su</i>
Medium	ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890?!\$%€KS abcdefghijklmnopqrstuvwxyzf̥flækr̥su1234567890Thth
Medium Italic	<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ&amp;1234567890?!\$%€KS abcdefghijklmnopqrstuvwxyzf̥flækr̥uTh</i>
Medium Condensed	ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890?!\$% abcdefghijklmnopqrstuvwxyzf̥fl
Heavy	ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890?!\$%K abcdefghijklmnopqrstuvwxyzf̥flaukr̥s
Extra Heavy	ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890?!\$€KR abcdefghijklmnopqrstuvwxyzf̥flas

In the USA \$69 individually, \$30 for each additional face (for pricing outside the USA, please call your nearest authorized FontHaus distributor or dealer). **The FontHaus Fonts Catalog** is included in *x-height*, our informative publication for users of type. Displaying over 500 of the most unique typefaces available anywhere, the catalog is \$5 or free with a font order. Visa, MasterCard or American Express accepted. In the USA call FontHaus toll-free: **1-800-942-9110**



FontHaus Inc. (our new address) 1375 Kings Highway East Fairfield, CT 06430 USA 203-367-1993 Fax 203-367-1860 FontHaus UK Signus Ltd. South Bank Technopark 90 London Road London SE1 6LN 71-922-8805 or Panache Graphics Ltd. 50-54 Clerkenwell Road London EC1M 5PS 71-251-3746 FontHaus Canada Rhyson Systems, Inc. 1705-A Lakeshore Road West Mississauga, Ontario L5J 1J4 416-822-2255 FontHaus France TypoGabor 5 rue du 8 Mai 1945 92586 Clichy (Paris) 1-47-39-66-00 FontHaus Germany, Switzerland and Austria E&F Fontinform GmbH Billstraße 103 2000 Hamburg 26 40-789-2608 FontHaus Sweden, Finland and Norway FontBolaget Kungstengatan 18 113 57 Stockholm 46-8-16-81-00 Bernhard Fashion and Bernhard Modern are also available from FontHaus. Price and product availability subject to change without notice. FontHaus and the FontHaus logo are registered trademarks of FontHaus Inc. PostScript is a trademark of Adobe Systems, Inc. Typeface names are trademarks of their respective holders. Concept: Doug Green. Design: Mark van Bronkhorst. ©1993 FHL





International Typeface Corporation is a developer and marketer of high quality typeface designs that are applicable to a wide variety of graphic communication needs. ITC has a professional understanding of both the esthetics & business of type.

As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces & optimal quality design representation.

These Subscriber companies are licensed to manufacture and sell ITC typefaces.

**ACCENT Software, Inc.**

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

**Adobe Systems Inc.**

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

**Aim Graphics, Inc.**

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

**Alphatype Corporation**

220 Campus Drive  
Suite 103  
Arlington Heights, IL 60004  
(312) 259-6800  
Workstation III and  
AlphaComposer Phototypesetting  
System, CRS Digital  
Phototypesetter

**Ampex Corporation**

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

**Anagraph, Inc.**

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

**Apple Computer, Inc.**

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

**Applied Arabic Limited**

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

**Apply Design Group**

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

**Architext Inc.**

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

**Artype, Inc.**

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

**ASIBA GmbH**

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

**Aston Electronic Designs Ltd.**

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

**Autologic, Inc.**

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

**Autologic SA**

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

**H. Berthold AG**

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

**Berthold Inc.**

60 McPherson Street  
Markham, Ontario L3R 3V6  
Canada  
(416) 475-8575  
Front-Ends, Optomechanical  
Photo Units, Digital Photo Units/  
Digital Recorders, Laser  
Recorders, Headline Typesetters,  
Scanners

**Bitstream Inc.**

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

**British Broadcasting Corporation**

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

**CAD/CAM PUNCH LTD.**

43, Arkwright Street  
Nottingham NG2 2JR  
England  
0602 862561  
CAD/CAM Textile Designing  
Systems

**Camex, Inc.**

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

**Carter & Cone Type Inc.**

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

**Casady & Greene Inc.**

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

**Cello-Tak Mfg., Inc.**

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

**Chartpak**

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

**Color Image Products Company**

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

**Computer Associates  
International, Inc.**

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

**Computer Gesellschaft  
Konstanz MBH**

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

**Computer Output Printing, Inc.**

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

**Crosfield Lightspeed Inc.**

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

**dada Indugu**

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

**Dainippon Screen Mfg. Co., Ltd.**

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

**THE Datafile**

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

**Dawlex Software**

Halesowan  
West Midland B63 3XE  
England  
021 585 6897

**DIGI-FONTS, Inc.**

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

**Digital Composition Systems, Inc.**

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

**Digital Typeface Corporation**

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

**dtp Types Limited**

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

**Dubner Computer Systems, Inc.**

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

**Electra Font Technologies**

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

**The Electronic Font Foundry**

Gibbs House  
Kennel Ride  
Ascot SL5 7NT  
England  
(0344) 891 355

**Elsner + Flake Designstudios**

Dorfstraße 11  
D-2081 Langeln  
Germany  
04123/4843

**ETP Systems, Inc.**

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

**Filmotype Supplies, Inc.**

2952 Glenview Court  
Glenview, IL 60025  
(708) 998-0871  
Film Fonts and Digital Headline  
Machines

**The Font Company**

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

**The Font Factory**

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

**FontHaus Inc.**

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

**FONTS**

Hardy-Williams (Design) Ltd.  
300A High Street  
Sutton, Surrey  
SM1 4Q England  
01-636-0474

**FontShop International**

Bergmannstraße 1102  
D-1000 Berlin 61  
Germany  
30 69 00 62 57

**Font World, Inc.**

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

**Fundición Tipografica  
Neufville, S.A.**

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

**GDT Softworks Inc.**

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

**General Parametrics Corp.**

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

**Genicom Corporation**

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

**Genigraphics Corporation**

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

**Geographics, Inc.**

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

**Gepeto Electronica Ltda**

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

**Glyph Systems, Inc.**

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

**Graphic Products Corporation**

1480 South Wolf Road  
Wheeling, IL 60090  
(708) 537-9300  
Format Cut-Out Acetate Letters  
and Graphic Art Aids



<p><b>GST Software Products Limited</b> Meadow Lane, St. Ives Huntington, Cambridgeshire PE17 4LG England 44-480-496789 (603) 329-5076 Software for Typesetting on Personal Computers</p> <p><b>Heidelberg-PMT Co., Ltd.</b> 3-21-4 Minami Oi Shinagawa-ku, Tokyo Japan (03) 763-4141</p> <p><b>Hampstead Computer Graphics</b> 378 Emerson Avenue Hampstead, NH 03841</p> <p><b>Helix Limited</b> P.O. Box 15 Lye Stourbridge West Midlands DY9 7AJ England (0384) 424441</p> <p><b>Dr.-Ing Rudolf Hell GmbH</b> D-2300 Kiel 14 Grenzstrasse 1-5 Germany (0431) 2001-1 Digiset Phototypesetting Equipment and Systems, Digiset-Fonts</p> <p><b>Hewlett Packard</b> Vancouver Division, Washington 18110 S.E. 34th Street Camas, WA 98607 (206) 944-8110</p> <p><b>High Technology Solutions</b> P.O. Box 3426 Poughkeepsie, NY 12603 (914) 473-5700 MPS Front End System and Fastsetter Typesetter</p> <p><b>Image Club Graphics Inc.</b> #5 1902 11th Street Southeast Calgary, Alberta T2G 2G2 Canada (403) 262-8008 Manufacturer of PostScript Typefaces</p> <p><b>Information International, Inc.</b> 5933 Slauson Avenue Culver City, CA 90230 (213) 390-8611 Phototypesetting Systems</p> <p><b>International Business Machines Corporation</b> Old Orchard Road Armonk, NY 10504 (303) 924-4807 Electronic Printing Systems</p> <p><b>International Digital Fonts</b> 1431 6th Street Northwest Calgary, Alberta T2M 3E7 Canada (403) 284-2288 Digital Fonts for Laser Printers Available in PostScript Type 1 and TrueType Formats</p> <p><b>itek Graphix Corp. Composition Systems Division</b> 34 Cellu Drive Nashua, NH 03063 (603) 889-1400 Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts</p> <p><b>izumiya Co., Inc.</b> Ebisu Subaru Building 4F 20-08, Ebisu 1-chome Shibuya-ku, Tokyo 150 Japan 011-81-3-440-1531</p> <p><b>Kagama AG</b> Postfach 422 CH-8051 Zurich, Switzerland (1321) 0600</p> <p><b>Kroy</b> Scottsdale Airpark 14555 N. Hayden Road Scottsdale, AZ 85260 (602) 948-2222</p> <p><b>LaserGo, Inc.</b> 9369 Carroll Park Suite A San Diego, CA 92121 (619) 450-4600 PostScript Interpreter Software GoScript, GoScript Plus, and GoScript Select</p>	<p><b>LaserMaster Corporation</b> 7156 Shady Oak Road Eden Prairie, MN 55344 (612) 944-9330 Manufacturer of Printer Controllers/Typesetters for PC Compatibles/Macintosh</p> <p><b>LeBaugh Software Corporation</b> 10824 Old Mill Road Suite 6 Omaha, NE 68154 (402) 334-4820 Manufacturer of LePrint Software</p> <p><b>Esselte Letraset Letraset Limited</b> St. George's House 195-203 Waterloo Road London SE1 8XJ England 071 928 7551/3411 Dry Transfer Letters, TrueType and Type 1 Format Fonts</p> <p><b>Letraset USA Inc.</b> 40 Eisenhower Drive Paramus, NJ 07652 (201) 845-6100 Dry Transfer Letters, TrueType and Type 1 Format Fonts</p> <p><b>Lexmark International, Inc.</b> 740 New Circle Road Lexington, KY 40511 (606) 232-2000</p> <p><b>A. J. Lincoln &amp; Co., Inc.</b> 29 Domino Drive Concord, MA 01742 (508) 369-1441 LincPage, High-Speed Interpreter of PostScript for Printing, Imaging, Fax Conversion, and Other Applications</p> <p><b>Linographics</b> 770 N. Main Street Orange, CA 92668 (714) 639-0511 Display Typesetters, 2" Film Fonts</p> <p><b>Linotype-Hell Company</b> Linotype-Hell Company 425 Oser Avenue Hauptpage, NY 11788 (516) 434-2074</p> <p><b>Linotype-Hell Limited</b> Chelham House Bath Road Cheltenham-Glos. GL53 7LR England (0242) 222 333</p> <p><b>Linotype-Hell AG</b> Mergenthaler Allee 55-75 D-6236 Eschborn bei Frankfurt Germany (06196) 982 260 Typefaces and Fonts of Digital Typesetters (CRT and Laser), and other Visual Communication Equipment (e.g. PostScript LaserPrinters), Linotronic Laser Imagesetters, CRTronic Imaging Equipment and Systems</p> <p><b>Management Graphics, Inc.</b> 1401 79th Street East Minneapolis, MN 55425 (612) 854-1220 Manufacturer of Slide-Making System</p> <p><b>Mecanorma</b> 14 Route de Houdan 78610 Le Perray-en-Yvelines Paris, France (1) 34 83 92 66 Dry Transfer Letters</p> <p><b>Mephistopheles Systems Design</b> 3629 Lankershim Boulevard Hollywood, CA 90068-1217 (818) 762-8150 MSD Fonts</p> <p><b>Mesac GmbH</b> Saarstrasse 29 6360 Friedberg/H. Germany 06031/3677 UNI.LET (CAD-CAM System)</p> <p><b>Micrografx, Inc.</b> 1303 Arapaho Richardson, TX 75081-2444 (214) 234-1769</p>	<p><b>Microtype</b> 8 Faubourg St. Jean 21200 Beane France Film Fonts Manufacturer, Alphabet Designers</p> <p><b>Miles Inc. Agfa Division</b> 90 Industrial Way Wilmington, MA 01887 (508) 658-0200 AgfaType™ CD ROM; ProSet™ Series: 9400, 9550, and 9800 Laser Imaging Devices; SelectSet™ 5000 Laser Imaging Device; StudioSet™ 2000 Plus Laser Imaging Device; 9000 PS MAX Plus/J Kanji PostScript RIP; 5000 and 9000 PS Star PostScript RIPS; Agfa Color Scape™ Color Electronic Prepress Systems; Focus™ Scanner family; PostScript Slidemakers</p> <p><b>NEC Corporation</b> 7-1, Shiba 5-Chome Minato-Ku, Tokyo 108-01 Japan 0423 641111</p> <p><b>NEC Information Systems, Inc.</b> 1414 Massachusetts Avenue Boxborough, MA 01719 (508) 264-8000 Personal and Small Business Computer Systems, Printers and Peripherals</p> <p><b>Neo-Visuals, Inc.</b> 1200 Eglinton Avenue E Suite 404 Don Mills, Ontario Canada M3C 1H9 (416) 443-9811 High End 3D Computer Graphics and Animation</p> <p><b>Nippon Information &amp; Science Ltd.</b> Sumire Building 4F 5-4-4 Koishikawa Bunkyo-ku, Tokyo 112 Japan 033 814 3201 Digital Fonts, Latin and Non- Latin Alphabets, Including Kanji Characters</p> <p><b>Officine Simoncini s.p.a.</b> Casella Postale 776 40100 Bologna Italy (051) 744246 Hot Metal Composing Matrices and Phototypesetting Systems</p> <p><b>Pacific Data Products, Inc.</b> 9125 Rehco Road San Diego, CA 92121 (619) 552-0880</p> <p><b>Panache Graphics Limited</b> 50-54 Clerkenwell Road London EC1M 5PS England 071 251 3746</p> <p><b>ParaGraph</b> 1035 Pearl Street Suite 304 Boulder, CO 80302 (303) 443-8777</p> <p><b>ParaGraph International</b> 23 Petrovsky Boulevard Moscow 103061 Russia 095 200 2566 Developer of Cursive Handwriting Recognition Technology/Fonts (Including Cyrillic Fonts) and Type Management Software</p> <p><b>Phoenix Technologies Ltd.</b> 846 University Avenue Norwood, MA 02062 (617) 551-4000 Multiple Printer Language Interpreter and Operation System for Laser Printer</p> <p><b>PhotoVision of California, Inc.</b> P.O. Box 552 Culver City, CA 90230 (213) 870-4828 Toll Free: 800-421-4106 Spectra Setter 100, Visual Display Setter, and 2" Film Fonts</p> <p><b>Polycutters Limited</b> 25 Bridge Street Rothwell, Kettering Northants NN14 2JW England (0536) 712627</p>	<p><b>Presentation Technologies, Inc.</b> 743 North Pastoria Avenue Sunnyvale, CA 94086 (408) 749-1959 Image-Maker Slide-Making System</p> <p><b>Pressure Graphics, Inc.</b> 1725 Armitage Court Addison, IL 60101 (708) 620-6900 Dry Transfer Letters</p> <p><b>PrimaFont GmbH</b> Charlottenstraße 77 0-1080 Berlin Germany 011 49 30 20342 415</p> <p><b>PROSOFT Tesler Software Corporation</b> 7248 Bellaire Avenue No. Hollywood, CA 91605 (818) 764-4555 "Fontasy" Software</p> <p><b>Purdy and Associates, Inc.</b> 100 Perimeter Road Nashua, NH 03063 (603) 883-9796 Device Independent Computer Board for Printers</p> <p><b>Purup Electronics</b> 5 Sonderskovej DK-8520 Lystrup Denmark 4586 222522 Purup PrePress Products: High Resolution Laser Image Setters, Interactive Graphic Systems for Forms and Label/Packaging, Purup Typeface Libraries, High Resolution PostScript: Purup Image Maker</p> <p><b>QMS, Inc.</b> One Magnum Pass Mobile, AL 36618 (205) 633-4300</p> <p><b>QMS/Imagen Corporation</b> 2650 San Tomas Expressway Santa Clara, CA 95052-8101 (408) 986-9400 Electronic Printing Systems</p> <p><b>Qualitytype</b> 630 Ninth Avenue New York, NY 10036 (212) 765-7000</p> <p><b>Quantel Limited</b> 31 Turnpike Road Newbury Berkshire RG13 2NE England (0635) 48222 Designers and Manufacturers of Digital Television Broadcasting Equipment; the Paint Box</p> <p><b>Qume Corporation</b> 500 Yosemite Drive Milpitas, CA 95035 1-800-223-2479 Manufacture and Distribute Electronic Office Printing Systems</p> <p><b>Ryley Communications Limited</b> 39 Haviland Road Ferndown Industrial Estate Wimborne Dorset BH21 7SA England (0202) 871313 Television Character Generators</p> <p><b>Ryobi Limited Printing Equipment Division</b> 762 Mesaki-cho Fuchu-shi Hiroshima-ken 72 Japan 03 257 1502 Text Display Phototypesetters</p> <p><b>Scangraphic Dr. Boger GmbH</b> Rissener Strasse 112-114 2000 Wedel/Hamburg Germany (04103) 6021-25 Manufacturer of the Scantext Phototypesetting System, Frontend, Typesetter, Graphic Page, Logoscanter, Interfaces and Digital Fonts</p> <p><b>Seaside Software Incorporated</b> Clio Chigasaki 2-bankan #301 1-21-3 Higashikaigan-minami Chigasaki, Kanagawa Japan 253 81-467-83-4372</p>	<p><b>Simulation Excel A.S.</b> Dag Hammarskjolds vei 15 Oslo 5, Norway 47-2-15 66 90 PAGEscan Digital Typesetter PAGEcomp Interactive Ad and Page Make-up Terminal</p> <p><b>SoftCraft, Inc.</b> 227 N. El Camino Real #201 Encinitas, CA 92024 (619) 944-0151 SoftCraft Font Library</p> <p><b>SoftWood, Inc.</b> 7776 Pointe Parkway West Suite 270 Phoenix, AZ 85044 (602) 431-9151</p> <p><b>Special Graphic Lettering Systems Holland B.V.</b> P.O. Box 211 2160 AE Lisse The Netherlands 01718-26114/22871 Dry Transfer Lettering</p> <p><b>Straightforward</b> 15000 Halldale Avenue Gardena, CA 90249 (213) 324-8827 Z-Font Software</p> <p><b>Strata Inc.</b> 2 West St. George Boulevard Ancestor Square, Suite 210 St. George, UT 84770 (801) 628-5218</p> <p><b>Sumitomo Bakelite Co., Ltd.</b> 2-2, 1-chome, Uchisaiwai-cho Chiyoda-ku, Tokyo 100, Japan (03) 595-9391 Printwheels, Daisy Wheels and Thimbles</p> <p><b>Sun Microsystems/Folio</b> 100 View Street Suite 106 Mountain View, CA 94042 (415) 960-1300 Technology for Digital Typography</p> <p><b>Synopsis Corporation</b> 5460 White Oak Avenue Suite A336 Encino, CA 91316-2407 (818) 906-1596 Electronic Forms Vendor Focusing In All CPU Hardware Environments/50 Page Per Minute/Below Non-Impact Printers</p> <p><b>Technographics/Film Fonts</b> P.O. Box 552 Culver City, CA 90230 (213) 870-4828 Toll Free: 800-421-4106 Film Fonts, Studio Film Kits, and Alphabet Designers</p> <p><b>Tegra, Inc.</b> Middlesex Technology Center 900 Middlesex Turnpike Billerica, MA 01821 (508) 663-7435 Electronic Printing and Imaging Systems</p> <p><b>Tektronix, Inc.</b> Wilsonville Industrial Park 26600 S.W. Parkway Wilsonville, OR 97077 (503) 682-3411 Ink Jet Printers 4692/4695/ 4696, Laser Printer 4636, Thermal Wax Printer 4693 Models, Phaser Printer Card 4530 and Quick Draw Printer Driver</p> <p><b>TypeMasters, Inc.</b> 15 Union Hill Road West Conshohocken, PA 19428 (215) 834-7840 Full Graphic Services</p> <p><b>Typesoft Limited</b> 17 Willow Close Hamworthy, Poole Dorset, England (0202) 631590</p> <p><b>TypoGabor</b> 5 Rue Du Mai 1945 92586 Clichy-Cedex France 33 1 47 39 66 00</p> <p><b>Typogram, Inc.</b> 900 Broadway New York, NY 10003 (212) 505-1640</p>	<p><b>URW Software &amp; Type GmbH</b> Harksheider Straße 102 22399 Hamburg Germany (040) 60 60 50 URW TypeWorks, Typeface Library, IKARUS-Digital Type Production SIGNUS-Type Setting with Foils</p> <p><b>U.S. Lynx</b> 853 Broadway New York, NY 10003 (212) 673-3210 Lynx Laser Plain-Paper Proofing System</p> <p><b>Varitronic Systems, Inc.</b> 300 Shelard Tower 600 South County Road 18 Minneapolis, MN 55426 (612) 542-1500 Merlin Electronic Lettering Systems for the Office</p> <p><b>VariTyper Inc. A Tegra Company</b> 11 Mt. Pleasant Avenue East Hanover, NJ 07936 (201) 887-8000 Electronic Prepress Systems</p> <p><b>VCG Holdings</b> Berkshire House 56 Herschel Street Slough SL1 1PY England (404) 956-0325 Software Developers for Presentation Graphics for Macintosh and IBM Systems</p> <p><b>VideoSoft, Inc.</b> 2103 South Broadway P.O. Box 165920 Little Rock, AR 72206 (501) 376-2083 Supplier and Manufacturer of Digital Fonts for Electronic Systems</p> <p><b>Visi-Graphics</b> 8119 Central Avenue Washington, DC 20027 (301) 366-1144 Dry Transfer Letters</p> <p><b>Visual Graphics Corporation</b> 5701 N.W. 94th Avenue Tamarac, FL 33321 (305) 722-3000 Manufacturer of Photo Typositor and Original Typositor Film Fonts</p> <p><b>Wang Laboratories, Inc.</b> One Industrial Avenue Lowell, MA 01851 (508) 459-5000 Document Processing and Office Automation Specialist</p> <p><b>Xenotron, S.A.</b> 3, Rue Sandoz B.P. 118 93130 Noisy-le-Sec France (1) 48 91 78 33 Manufacturer of Laser Imagesetters</p> <p><b>Xerox Corporation</b> Xerox Font Center 880 Apollo Street MS P2-83 El Segundo, CA 90245 (213) 333-6612 Fonts for Xerox Printing Systems</p> <p><b>Xerox Corporation Intran Operation</b> 8400 Normandale Lake Boulevard Bloomington, MN 55431 (612) 831-0342 Digital Fonts, Xerox High-End Printing Systems</p> <p><b>Zenographics, Inc.</b> 4 Executive Park Circle Irvine, CA 92714 (714) 851-6352 Professional Graphics Software and Windows-Based Printing Solutions</p> <p><b>Zipatone, Inc.</b> 150 Fenci Lane Hillsdale, IL 60162 (708) 449-5500 Dry Transfer Letters</p>
---	--	---	---	---	---



# std TypoGraphic Awards 94

The Society of Typographic Designers is calling for entries for its second assessment of current standards of typographic design. Entries are welcome from all countries, where designers have used type as a major integrated aspect of their design solutions.



Call for entries

## The awards

Premier awards will be given to outstanding submissions and certificates of excellence awarded to all finalists. There will also be an award given to the 'best submitted' item or co-ordinated items from any category as 'The TypoGraphic Award of 1994', which must be judged as a significant typographical achievement. The Awards are held every two years.

## The judges

The judges are drawn from eminent designers from around the world, including Gert Dumbar and Will de l'Ecluse from Holland, Austin Grandjean from Denmark, Maggie Lewis, Simon Esterson, and David Hillman from Britain.

## The results

A complete list of the winners will be announced in the STD Newsletter and also will be featured in colour in the Society's journal 'TypoGraphic'.

## How to submit

Please submit actual finished printed items, unmounted but well protected. Photoprints, slides or transparencies are only acceptable for signage, packaging, transport and posters, or any other entry that cannot be submitted as a printed item. The work must have been used and reproduced or printed within the last two years or still in current use. Judges may not submit work.

## What to send with your entry

A completed master registration form. A completed entry form securely taped to the back of each entry submitted.

Your payment by cheque in £ sterling or sterling equivalent as a Eurocheque or money order made payable to the STD Typographic Awards. Or quote your Access/Mastercard or Visa number.

## Entry fees

Members £20.00 per entry  
Non-members £30.00 per entry  
Additional publishing fee for non-members £20.00 per entry, if selected.

The entry fee for a co-ordinated range will be considered as a single entry. But they must be related, such as a stationery range, or a co-ordinated signage scheme.

There are seventeen separate categories that may be entered covering the following subjects

- 1 Full corporate identity programmes.
- 2 Logotypes and brand marks.
- 3 Press and magazine editorial design, newsletters and directories.
- 4 Press advertising.
- 5 Packaging and containerisation.
- 6 Books.
- 7 Annual reports, corporate capability or profile brochures.
- 8 Stationery and house styles.
- 9 Sales promotional literature and point-of-sale.
- 10 Calendars, wall charts, catalogues, educational, training and charity promotional literature.
- 11 Posters.
- 12 Greetings cards, announcements, programmes, record, disc and cassette sleeves.
- 13 Interior and exterior specialised signage.
- 14 Exhibition and display.
- 15 Typeface design.
- 16 Calligraphy and hand lettering.
- 17 Postage stamps and security printing.

Company/Practice

Person submitting entries

Address

Country

Telephone

Complete title of entry

Category and subject

Art Director

Designer

Typesetter and system used

Printer/Producer

Publisher or client

## Entry form

In addition to the master registration form, please fill out the entry form or facsimile, and securely tape it to the back of each entry. Captions will be compiled from your information.

Ensure you have copyright approval.

Design  
David Quay London  
071 734 6925

Typesetting and origination  
HouseStyle Graphics, London.  
071 251 3746

Typeset in Foundry Sans available in PostScript Type 1 format from The Foundry, London.  
071 734 6925

The awards are being sponsored by the following STD sustaining members.  
International Typeface Corporation  
Battley Brothers Limited, Printers  
The House of Questa Limited, Printers  
Linotype Hell Limited  
Signus Limited  
PIRA International  
American Greetings Corporation  
Papierfabrik Scheufelen GmbH & Co KG  
Scangraphic Limited  
Ventura Litho Limited  
Clair Scan Reproductions Limited

## All entries to be sent to

STD TypoGraphic Awards  
21-27 Seagrave Road  
London SW6 1RP  
England

Entries must be received by  
January 17th 1994

Company/Practice

Person submitting entries

Address

Country

Telephone

Number of entries

Cheque/Eurocheque/Money Order £

Access/Mastercard/Visa number

Expiry Date:

## Master registration form

Please fill out the Master Registration Form or facsimile (enlarge entry form if necessary) and submit it with your entries. Please place the master form and your entry cheque in a self-addressed unsealed envelope with your package of entries.



optimized palettes to produce slides and overhead transparencies for output on color printers and monitors. The program also teaches the principles of color, using simple, interactive exercises. ColorUP works with all of the leading presentation and illustration programs for both the Macintosh and Windows PCs. \$99.95. Pantone, Inc., 590 Commerce Boulevard, Carlstadt, NJ 07072-3098. (201) 935-5500.

**Innovative Special Effects**  
**Fractal Design Painter/X2™** is an add-on to Fractal Design Painter 2.0 that speeds and eases the tasks of graphic designers who visually manipulate multiple graphic elements. Painter/X2 technology allows designers to move and explore any visual arrangement of graphic elements on-screen and modify any or all of the attributes. An artist cuts out any part of an image and retains it as a separate item. Any number of these floating items may be present in an image and can be modified with Painter/X2's tools such as painting, scaling and distortion. For Macintosh and Windows. \$149. Fractal Design, 3355 Spreckels Drive, Suite F, Aptos, CA 95003. (415) 688-5300.

**Optimize PostScript Networks**  
The new **OP-S OPI/DCS Print Server** increases the productivity and maximizes the efficiency of Macintosh networks producing PostScript pages. The OP-S Print Server automatically manages files for one or more PostScript output devices, queuing jobs for optimum efficiency. The software holds high-resolution image data in queue until output, freeing layout workstations for other tasks. It also replaces low-resolution position OPI/DCS images with high-resolution images at time of output, increasing processing speed and reducing network traffic. For Macintosh. \$4400. Screen (USA), 5110 Tollview Drive, Rolling Meadows, IL 60008. (708) 870-7400.

**High-End Image Editing**  
**Picture Publisher™ 4.0** redefines image editing for Windows by delivering improved speed, ease of use and innovative features not found in any other image editing programs. For example, Object Layers™ gives users complete control over the placement, transparency, size, rotation and order of bitmap objects. Designers can group, duplicate, apply special effects and anti-alias objects to ensure smooth edges. Changes can be easily made because objects are completely editable and movable. FastBits™ enables designers to quickly edit and retouch a small area of an image instead of loading the entire image into memory. Additional features of Picture Publisher 4.0 include the ability to edit and save CMYK files, the addition of 8-bit masks (alpha channel) and the support of Adobe Photoshop™ and Aldus Gallery Effect™ plug-ins. For Win-

dows. \$595. Micrografx, Inc., 1303 Arapaho Road, Richardson, TX 75081. (800) 272-3729.

**Logos On-Line**  
**Logos On-Line™** is a service that creates high-quality logos, signatures and custom fonts which can be directly output onto documents, slides, overheads and other computer generated output. Graphics created by Logos On-Line can be used with desktop computers, minicomputers and mainframes. Logos On-Line provides output in a variety of format types including PostScript Type 1 or EPS files, TrueType® DXF for CAD/CAM use, WPG, CGM, WMF and GEM formats. Test disk available. Software Complement, 8 Pennsylvania Avenue, Matamoras, PA 18336. (717) 491-2443.

**QuarkLibraries for Windows**  
Quark, Inc. has announced the release of 18 **QuarkLibraries™** for use with QuarkXPress for Windows. Like their counterparts for the Macintosh version of QuarkXPress, each PC-compatible QuarkLibrary is a collection of encapsulated PostScript clip art. QuarkLibraries are organized in the following subjects: Arts and Entertainment, Business, Calendar, Communications, Energy and Environment, Flags, Food and Nutrition, Health, Holidays and Religion, Home and Garden, Leisure, Maps, Medieval Illustrated Caps, Modern Illustrated Caps, Patterns, Publishing, Sports and Travel. For Windows. \$49.95-199.95. Quark Inc., 1800 Grant Street, Denver, CO 80203. (303) 894-8888.

**Fonts**

**New Font Editor**  
**Fontographer™ 4.0** is the latest font editor from Altsys Corporation that incorporates over 200 new features targeted to a broad user base—from the beginner to the professional type designer. Many of the time-consuming aspects of type design, such as kerning and spacing, have been automated. Fontographer 4.0 creates font formats in PostScript Type 1, Type 3 or TrueType™ applications. Additional features include "auto space," which enables users to have each character's width and metrics values calculated automatically, autotrace that generates precise and accurate outlines from any scanned image and a simple click and drag interface that allows users to easily modify character spacing, kerning and other metrics information. For Macintosh. \$495. Altsys Corporation, 269 West Renner Parkway, Richardson, TX 75080. (214) 680-2060.

**Buying Fonts on CD-ROM**  
Have you ever thought about purchasing a library of fonts on CD-ROM but didn't know what questions to ask? Answers may be found in **The Consumer Bulletin**, available free from URW. The bulletin discusses myriad economic issues that should be considered by any professional faced with the difficulties of making purchasing decisions for CD-ROM

continued on page 50

MATTHEW CARTER'S  
**SOPHIA™**



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



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

OR 617 576 0398 : FAX 617 354 4146 \*  
AND FROM THE FONTHAUS & PRECISION TYPE  
SOPHIA IS A TRADEMARK OF CARTER & CONE TYPE INC.

Circle 280 on Reader Service Card

**SI** **IN THE MID-1970'S SOMETIME,**  
JIM PARKINSON was drawing type for art director ROGER BLACK and a well known ROCK 'N ROLL MAGAZINE. A wonderful typeface emerged. Today, after revival by the original designer, FONT BUREAU is proud to announce the release of the PARKINSON type family. Parkinson Roman

**FONT BUREAU**

Roman  
Italic  
BOLD  
Italic  
BLACK  
& CONDENSED

ABCDEFGHIJ  
KLMNOPQR  
STUVWXYZ  
& abcdefghijk  
lmnopqrstuv  
wxyz 1234567  
890?  
ÆCE!  
œ æ ß  
fffffl

To order this and all of the other Font Bureau retail typefaces call:  
**FontHaus** 1-800-942-9110  
**FontShop** 1-800-36 FONTS  
**Precision Type** 1-800-248-3668  
For additional information about Font Bureau fonts fill out the reader card in this magazine.  
Font Bureau and Parkinson are trademarks of The Font Bureau, Inc.

Circle 280 on Reader Service Card





# Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF AUGUST 16, 1993.

## A ITC American Typewriter®

Light  
Light Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Light Condensed  
Medium Condensed  
Bold Condensed

## ITC ANNA™

## ITC Avant Garde Gothic®

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

## B ITC Barcelona®

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

## ITC Bauhaus®

Light  
Medium  
Demibold  
Bold  
Heavy

## ITC BEEHIVE™

## ITC Benguiat®

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

## ITC Benguiat Gothic®

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

## ITC Berkeley Oldstyle®

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

## ITC Bookman®

Light  
Light Italic  
Medium  
Medium Italic  
Demibold  
Demibold Italic  
Bold  
Bold Italic

## C ITC Caslon No. 224®

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

## ITC Century®

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

## ITC Cerigo™

Book with Swash  
Book Italic with Swash  
Medium  
Medium Italic  
Bold  
Bold Italic

## ITC Cheltenham®

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

## ITC Clearface®

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

## ITC Cushing®

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

## E ITC Élan®

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

## ITC Eras®

Light  
Book  
Medium  
Demi  
Bold  
Ultra

## ITC Esprit®

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

## F ITC Fenice®

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

## ITC Flora®

Medium  
Bold

## ITC Franklin Gothic®

Book  
Book Italic  
Medium  
Medium Italic  
Demi  
Demi Italic  
Heavy  
Heavy Italic  
Book Condensed  
Book Condensed Italic  
Medium Condensed  
Medium Condensed Italic  
Demi Condensed  
Demi Condensed Italic  
Book Compressed  
Book Compressed Italic  
Demi Compressed  
Demi Compressed Italic  
Book X-Compressed  
Demi X-Compressed

## Friz Quadrata

Friz Quadrata  
Friz Quadrata Bold

## G ITC Galliard®

Roman  
Italic  
Bold  
Bold Italic  
Black  
Black Italic  
Ultra  
Ultra Italic

## ITC Gamma®

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

## ITC Garamond®

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

## ITC Giovanni®

Book  
Book Italic  
Bold  
Bold Italic  
Black  
Black Italic

## ITC Golden Type®

Original  
Bold  
Black

## ITC Goudy Sans®

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

## H ITC Highlander™

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic



**I** ITC Isadora\*  
Regular  
Bold

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

Italia  
Book  
Medium  
Bold

**J** ITC Jamille\*  
Book  
Book Italic  
Bold  
Bold Italic  
Black  
Black Italic

**K** ITC Kabel\*  
Book  
Medium  
Demi  
Bold  
Ultra

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

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

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

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

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

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

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

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

ITC Mona Lisa™ Recut

ITC Mona Lisa™ Solid

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

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

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

**O** ITC Officina Sans™  
Book  
Book Italic  
Bold  
Bold Italic

ITC Officina Serif™  
Book  
Book Italic  
Bold  
Bold Italic

**ITC Oswald™**

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

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

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

ITC Quorum\*  
Light  
Book  
Medium  
Bold  
Black

**S** ITC Serif Gothic\*  
Light  
Regular  
Bold  
Extra Bold  
Heavy  
Black

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

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

ITC Stone Informal™  
Medium  
Medium Italic  
Semi Bold  
Semi Bold Italic  
Bold  
Bold Italic

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

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

ITC Stone Sans™  
Medium  
Medium Italic  
Semi Bold  
Semi Bold Italic  
Bold  
Bold Italic

ITC Stone Serif™  
Medium  
Medium Italic  
Semi Bold  
Semi Bold Italic  
Bold  
Bold Italic

*ITC Studio Script™*

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

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

**T** ITC Tiepolo\*  
Book  
Book Italic  
Bold  
Bold Italic  
Black  
Black Italic

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

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

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

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

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

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

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



## ITC Arabic

### 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 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 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 Calligraphy™

بطرس مسطرة أبيض	LIGHT
بطرس مسطرة أبيض مائل	LIGHT ITALIC
بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

### ITC Boutros Kufic™

بطرس كوفي أبيض	LIGHT
بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
بطرس كوفي أسود مائل	BOLD ITALIC

### ITC Boutros Rokaa™

بطرس رقعة متوسط	MEDIUM
-----------------	--------

## ITC Display Typefaces

### ITC AKI LINES®

ITC American Typewriter Bold Outline®

**ITC Bauhaus Heavy®**

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

**ITC Bolt Bold®**

ITC/LSC Book Regular Roman®

*ITC/LSC Book Regular Italic®*

ITC/LSC Book Bold Roman®

*ITC/LSC Book Bold Italic®*

**ITC/LSC Book X-Bold Roman®**

***ITC/LSC Book X-Bold Italic®***

ITC Bookman Outline with Swash

**ITC Bookman Contour with Swash®**

ITC BUSORAMA LIGHT®

ITC BUSORAMA MEDIUM®

ITC BUSORAMA BOLD®

ITC Caslon Headline®

ITC/LSC Caslon Light No. 223®

*ITC/LSC Caslon Light No. 223 Italic®*

ITC/LSC Caslon Regular No. 223®

*ITC/LSC Caslon Regular No. 223 Italic®*

ITC/LSC Caslon Bold No. 223®

*ITC/LSC Caslon Bold No. 223 Italic®*

**ITC/LSC Caslon X-Bold No. 223®**

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

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

**ITC Cheltenham Contour®**

ITC Clearface Outline®

**ITC Clearface Contour®**

ITC Clearface Outline Shadow®

### ITC/LSC Condensed®

*ITC/LSC Condensed Italic®*

**ITC Didi®**

ITC Eras Outline®

**ITC Eras Contour®**

**ITC Fat Face®**

**ITC Firenze®**

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

**ITC Franklin Gothic Contour®**

**ITC Gorilla®**

**ITC Grizzly®**

**ITC Grouch®**

**ITC Honda®**

ITC Kabel Outline®

**ITC Kabel Contour®**

ITC Korinna Bold Outline®

**ITC MACHINE®**

**ITC MACHINE BOLD®**

**ITC/LSC Manhattan®**

**ITC Milano Roman®**

**ITC NEON®**

**ITC PIONEER®**

ITC Ronda Light®

ITC Ronda®

**ITC Ronda Bold®**

ITC Serif Gothic Bold Outline®

ITC/L&C Stymie Hairline®

**ITC Tom's Roman®**

ITC Upright Regular®

ITC Upright Neon®







based font products. It also discusses the business of making type from a manufacturer's point of view and contains real answers to the questions imposed on end users regarding the perceived value of type for the computer. Free. URW Software & Type GmbH, 4 Manchester Street, Nashua, NH 03060. (800) 229-8791.

**Kerning for PageMaker**

Aldus Corporation has licensed URW's Kerning-on-the-fly technology for inclu-

sion with Aldus software products. The first implementation, called **Expert Kerning**, has been integrated into PageMaker® version 5.0 as an Aldus Addition. URW Kerning-on-the-fly allows for the automatic generation of up to 1000 unique kerning pairs for any PostScript® Type 1 font. In addition users can modify individual character pairs through a set of simple numerical controls. Kerning-on-the-fly creates positive as well as negative kerning values in less than 10 seconds per font. For Macintosh and Windows. URW Software & Type GmbH, 4 Manchester Street, Nashua, NH 03060. Call (800) 229-8791

**Prepress and Imagesetting**

**Large Format Drum Imagesetters**  
**The MT-R1120 Multipurpose Type Recorder** from Screen (USA) is a versatile large-format external drum imagesetter designed exclusively for the PostScript environment. The imagesetter can expose up to eight pages simultaneously at resolutions of 2000 or 4000 dots-per-inch with a total output size of 32" x 34". Ideal for heavy production needs, the MT-R1120 offers an array of features including fast recording of fully imposed eight-page flats, fully automatic film handling and optional on-line film process-

ing. \$215,000. Screen (USA), 5110 Tollview Drive, Rolling Meadows, IL 60008. (708) 870-7400.

Optronics has unveiled a large-format PostScript laser imagesetter. **The ColorSetter XL® 4000** produces selectable 2000/4000 dpi resolution and halftone screening up to 300 lines per inch. \$219,500. Optronics, 7 Stuart Road, Chelmsford, MA 01824. (508) 256-4511.

**Color Management for Photoshop EfiColor™ for Adobe Photoshop Core Pack** is a collection of color separation tables that delivers accurate color matching and photographic color separations for Photoshop users. Now graphic arts professionals have high-quality color separations as well as print-to-offset color matching available in Photoshop. The EfiColor Color Management System offers consistent color matching across a wide variety of display and output devices, including offset presses. EfiColor for Adobe Photoshop is intended for designers who are frustrated by the unpredictability of color process work with their service bureau as well as for service bureaus which require instant quality separations. \$199. Electronics for Imaging, Inc., 2855 Campus Drive, San Mateo, CA 94403. (415) 286-8600.

**Productivity Tool of Merritt**  
Systems of Merritt has developed a program that automates the preparation of design files for imaging. **DesignCheck™** software electronically fills out the client data form for the designer, plus it "pre-flights" the print file producing a hard-copy proof along with file analysis. The file is then packaged for the service bureau on the designated media along with the analysis data. DesignCheck can be used to prepare and check any PostScript file created on any platform. For Macintosh. \$199. Systems of Merritt, 2551 Old Dobbin Drive East, Mobile, AL 36695. (205) 660-1240.

**Macintosh-based PostScript RIP Viper™** is a new Adobe PostScript Level 2 raster image processor (RIP) targeted to the needs of design firms, color trade shops, commercial printers and service bureaus. Viper is based on Adobe's Configurable PostScript Interpreter (CPSI) software, which allows users to take advantage of the dramatic performance gains offered by Adobe's PixelBurst coprocessor chip. The coprocessor chip is installed on a Macintosh NuBus card that is added on to the system. Viper's RIP software runs on a standard, dedicated Macintosh computer and is connected by an external interface box to an Agfa Accuset™ 1000, ProSet™ 9400 or ProSet™ 9550 imagesetter. \$10,000 for software RIP only. Agfa Division, Miles Inc., 100 Challenger Road, Ridgefield Park, NJ 07660. (201) 440-0111 ext. 4672.

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

# Fonts on CD VS Fonts on Floppies.

## And the Winner is, well...uh...

Size and Speed makes CDs the favorite.

CDs are it. They carry vast libraries of typefaces, any of which can be in your files in minutes simply by phoning for an unlocking code. With CDs you don't need to depend on the US mail and overall it's much cheaper.

But floppies are not about to cry uncle.

Smaller companies that are fastest on their feet and often first with the freshest, aren't interested in making vast libraries. They work with floppies to get the new stuff out more quickly.

So the answer is unequivocally both!

That settled, where do you buy either/or?

Unanimous decision: Phil's Fonts' selection is better than most and growing every day; the prices are hanging with the lowest types out there; the service is incontestably great.

That last item again.

Since 18 B.D. (Before Desktop) Phil's has been one of America's typographic heavyweights. We're into type the way no mere font seller is. Fax us any esoteric face and we'll find it. Describe something you saw in a dream and we'll help you match it. Want to know the difference between



Thousands of clip art images are also included!

**PHIL'S DEALS:**

**5 CD BUNDLE FOR \$99 INCLUDES:**  
AGFA, THE FONT COMPANY, IMAGE CLUB, LINDTYPE, MONOTYPE, 14 FREE FACES AND A \$250 CREDIT!

These companies also available on diskette.

**TYPE ON FLOPPY DISKETTE:**

Adobe, Bitstream, Dennis Ortiz-Lopez, Font Bureau, Headliner's Pre-sett, Lanston, Lazy Dog, Letraset's Fontek, Red Rooster, Treacyfaces, U-Design.

**Toll Free: 800-424-2977**  
**DC Metro: 202-328-4141**  
**Fax: 202-328-4138**

CD Rom and P.G. Wodehouse? We won't even raise a sweat. Need a type freak to speak at the Rotary Club luncheon? We could go on.

The point is, things aren't as they seem.

And that goes triple for desktop. At Phil's we'll wrestle any type questions and KO any technical problems you can throw at us. Buy from Phil's and we'll be here for you.

Now we need some clever kicker to wrap this ad up: Tony Meola.

Some smaller foundries have up to 4000 kerning pairs!









# ITC

# Typeface Directory for

## TYPEFACE DIRECTORY

			ITC American Typewriter*	ITC Anna™	ITC Avant Garde Gothic*	ITC Barcelona*	ITC Bauhaus*	ITC Beesknees™	ITC Benguiat*	ITC Benguiat Gothic*	ITC Berkeley Oldstyle*	ITC Bookman*	ITC Caslon No. 224*	ITC Century*	ITC Cerigo™	ITC Cheltenham*	ITC Clearface*	ITC Cushing*	ITC Élan*	ITC Eras*	ITC Esprit*	ITC Fenice*	ITC Flora*	ITC Franklin Gothic*	Friz Quadrata	ITC Galliard*	ITC Gamma*	ITC Garamond*	ITC Giovanni™	ITC Golden Type™	ITC Goudy Sans*	<b>ITC Highlander™</b>	ITC Isadora™	ITC Isbell*	Italia	ITC Jamille*	ITC Kabel*	ITC Korinna*					
1	<i>Adobe Systems Inc.</i>	IBM	●	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■		
		Mac	●	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■		
2	<i>Agfa Corporation</i>	IBM	●	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
		Mac	●	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
3	<i>Autologic Inc.</i>	IBM	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
		Mac	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
4	<i>H. Berthold AG</i>	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
		Mac	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
5	<i>Bitstream Inc.</i>	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
6	<i>Digital Typeface Corp.</i>	IBM	■	■	●	■	■	■	■	■	■	■	●	■	■	●	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	●	■	■	■	■	■	■	■	●	■	■	●	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
7	<i>Elsner + Flake Designstudios</i>	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
8	<i>FontHaus Inc.</i>	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
9	<i>FontShop International</i>	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
10	<i>Image Club Graphics Inc.</i>	IBM	●	■	●	●	■	■	●	●	●	●	●	■	■	●	●	●	■	■	●	●	■	●	■	●	●	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	●	■	●	●	■	■	●	●	●	●	●	■	■	●	●	●	■	■	●	●	■	●	■	●	●	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
11	<i>Linotype-Hell Company</i>	IBM	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
12	<i>QMS Inc.</i>	IBM	■	■	●	■	■	■	■	■	■	■	●	■	■	●	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	●	■	■	■	■	■	■	■	●	■	■	●	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
13	<i>Scangraphic</i>	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
14	<i>URW Software &amp; Type GmbH &amp; URW America</i>	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
15	<i>Varityper Inc.</i>	IBM	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■

■ complete family ● partial family **Bold Face**—New Release!

Valid as of August 1991

International Typeface Corporation (ITC) is pleased to offer the *ITC® Typeface Directory*, which details all ITC® typeface families available for both IBM and Macintosh computer environments from ITC licensed Subscribers. In the chart, squares ■ indicate that the Subscriber offers the complete ITC typeface family. Circles ● indicate a partial availability for that family. For more information, call the *Typeface Directory* at (800) 634-9325 or Fax (212) 752-4752.







FF Priska  
 ◊ REGULAR ◊ NOT THAT FAT ◊ LITTLE CREATURES

Priska

FF K-K-Kosmik  
 ◊ PLAIN 1,2,3 ◊ BOLD 1,2,3 ◊ GLYPHS

K-K-Kosmik

FF Isonorm 3098  
 ◊ ROMAN ◊ ITALIC (ALSO MONOSPACED)

Isonorm 3098

FF Scala Sans  
 ◊ ROMAN ◊ ITALIC

SCALA SANS

Scala Sans 44  
 ◊ BOLD CAPS ◊ BOLD ITALIC CAPS ◊ ALT. FIGS

FF IDENTIFICATION

FF IDENTIFICATION

◊ COMPOSITE: ALSO SEMAPHORE, FREQUENCY, MORSE, CHARACTER & REVERSE

FF DINGBATS

FF DINGBATS

FF DINGBATS

FF DINGBATS

FF DINGBATS

FF DINGBATS

FF DINGBATS

FF DINGBATS

FF DINGBATS

The all-new  
**FontShop**  
 FontBook

650+ pages; 8,000+ fonts; 15,000+ symbols.  
 Completely new, updated and revised.  
 Redesigned one-line StyleFinder. Softcover +  
 punch-holes - re-use your FontShop binder.  
 CALL YOUR FontShop AND ORDER YOURS NOW!



font  
 SHOP

NORTH AMERICA:  
 800-36-FONTS (MAC)  
 800-46-FONTS (PC)

AUSTRIA:  
 (0222) 523 29 46

BENELUX:  
 (09) 220 65 98

FRANCE:  
 (1) 42 99 95 61

GERMANY:  
 (030) 69 58 95

ITALY:  
 (02) 70 10 05 55

UNITED KINGDOM:  
 (071) 490 5390

ATypI

Annual Convention 1993

Theme:

**The Alphabet  
 Goes Multimedia:**

*Type at the End of the  
 20th Century*

Featuring:

**TypeLab**

Place:

Antwerp, Belgium

Dates:

September 24-27

The Association Typographique Internationale (ATypI) Annual Convention 1993 is a four day forum for designers, manufacturers and users of type. This year's convention focuses on the latest technology and its effects on type design and typography. The convention presents leading European experts who will talk about various aspects of the use of electronic technology in type-related fields.

ATypI 1993 introduces TypeLab, a new informal feature of the convention. This innovation was created by the "young generation" of ATypI who believe that "The basic principle of type design and typography remains the same and is stimulated, not threatened, by new technological or social developments."

**TypeLab is:**

- a workspace for personal and TypeLab projects including *TypeLab News*, a newspaper to be created during the four days of ATypI's convention.
- a typographic "playroom" where new products will be tested and where manufacturers can obtain immediate feedback on their products.
- an experimental laboratory to prove that there is a typographic constant that prevails while working on different platforms and media.
- a forum for discussion about type-related issues.

For more information  
 or to register to attend  
 ATypI Annual Convention 1993,  
 contact:

In the first instance,  
**Sue Fitzgerald**  
 Agfa Typography Ltd.  
 Industrial Estate  
 Pottery Road  
 Dun Loaghair  
 Co. Dublin, IRELAND  
 Phone: +353-1-2849511  
 Fax: +353-1-2849513

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

ATypI Annual Convention 1993  
 is sponsored by:

Adobe Systems Inc., Agfa Typography Division,  
 International Typeface Corporation, Esselte Letraset  
 and Linotype-Hell Co.



Last Chance at 256 of the best new faces of '93

# DIRECTORY OF NEW TYPEFACES

**ITC** The Directory of New Typefaces



**Updated Quarterly From All Major Foundries and Type Designers.**

Display & text specimen pages include:

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

### Current Participating Foundries Include:

Adobe Systems Inc. ■ Agfa ■ Bitstream, Inc. ■ Carter & Cone Type. ■ Casady & Greene Inc. ■ Elsner + Flake ■ Emigré ■ Esselte Letraset Ltd. ■ FontHaus Inc. ■ FontShop ■ The Font Bureau ■ Image Club Graphics ■ Linotype - Hell Corp. ■ Panache ■ Photo-Lettering Inc. ■ Red Rooster ■ Stone Type Foundry Inc. ■ URW

### 7 Reasons This Directory Is Of Value To You

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

Cut along the dotted line and return today.

### LAST CHANCE TO SAVE 50% ON YOUR CHARTER SUBSCRIPTION

- Yes, send me the 4 quarterly issues of the 1993 *Directory of New Typefaces* totalling 256 Specimen pages in all for only \$95. That's a 50% savings off the Charter subscription rate.
- Please send me the 4 quarterly issues of the 1994 *Directory of New Typefaces* for just \$125—a 50% savings off the regular \$250 subscription price. I understand I can cancel at any time for any reason and receive 100% of my money back for all the unmailed issues.

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Country \_\_\_\_\_

Please check the appropriate boxes

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

Account Number \_\_\_\_\_ Exp. date \_\_\_\_\_

Name as it appears on the card \_\_\_\_\_

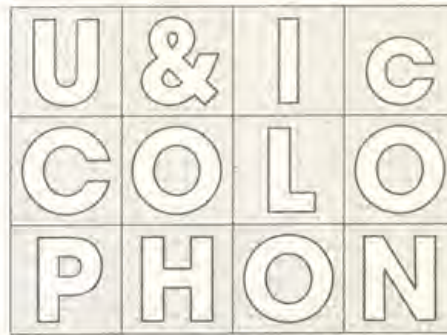
Signature \_\_\_\_\_

### THE MMG DIRECTORY OF NEW TYPEFACES

c/o ITC, 866 Second Avenue New York, NY 10017

Or call today 1-800-634-9325 (9:30 - 4:30 EST) In New York State call 212-371-0699. Or FAX your order any time to 212-752-4752.

All payments must be made on U.S. banks only. Canada add \$14. Far East add \$40. and all others outside North America, please add \$28 for shipping. U14



For more than a year *U&I* has been produced using the latest desktop publishing technology. Each time new electronic tools are added to the design and production toolbox, they redefine the way *U&I* is designed, edited, produced and printed. This colophon is intended to shed some light on the production of a selection of editorial features in this issue of *U&I*, and to share with readers the problems and inspiration that the new technologies offer in publishing today. Working with the design team from Pentagram, the production team responsible for these pages includes: Jane DiBucci, art/production manager, *U&I*; Clive Chiu, production coordinator, *U&I*; and designer and type consultant James Montalbano, president, Terminal Design, New York.

### U&I, Issue 20.2, Summer/Fall, 1993

#### COVER

**Hardware:** Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Apple LaserWriter II, Linotype-Hell 341 scanner, Agfa AccuSet imagesetter.

**Software:** QuarkXPress 3.11, Adobe Illustrator 3.2., Adobe Photoshop 2.5.

**Notes and Comments:** Cover design was created in Adobe Illustrator 3.2, saved as an EPS file and opened in Adobe Photoshop 2.5. There it was merged with the book artwork which was scanned with a Linotype-Hell 341 scanner. The assembled Photoshop file was saved in EPS format and imported into QuarkXpress. Film was output on the Agfa AccuSet imagesetter.

#### PAGE 6

**Article:** Message from ITC; Table of Contents

**Hardware:** Macintosh IIfx, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.

**Software:** QuarkXPress 3.11, Adobe Illustrator 3.2.

**Notes and Comments:** The type in the headlines was curved using Adobe Illustrator, saved as EPS files and imported into QuarkXpress. Type in both features was created in QuarkXpress. Film was output on a Linotronic image setter.

#### PAGE 7

**Article:** The Letter Z

**Hardware:** Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, Apple LaserWriter II, UMAX 840 color scanner, Agfa AccuSet imagesetter.

**Software:** QuarkXPress 3.11, URW Linus M, URW Ikarus M.

**Notes and Comments:** The sword illustration was scanned with a UMAX 840 color scanner at 800 dpi. The image was colored and combined with the letter Z and the background in Photoshop and saved as an EPS file. The file was then imported into QuarkXpress. Hand-drawn symbols and single-letter examples of the letter Z were scanned using the UMAX 840 scanner, traced in Linus M and then made into a font using Ikarus M. All type was created in QuarkXpress. Film was output on the Agfa AccuSet imagesetter.

#### PAGE 8

**Article:** Lincoln: In His Own Words

**Hardware:** Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Fuji FujixScanart 450II, Agfa AccuSet imagesetter.

**Software:** QuarkXPress 3.11, Adobe Illustrator 3.2, URW Ikarus M, URW Linus M.

**Notes and Comments:** Artwork was scanned using a Fuji FujixScanart 450II at 1200 dpi. The artwork was saved as a TIFF file and imported into QuarkXpress. Dingbats were autotraced in Linus M and edited in

Ikarus to create a font, then imported into QuarkXpress. Rules were drawn in Ikarus M with the antiquing function, fine-tuned in Illustrator, and imported into QuarkXpress. All type was created in QuarkXpress. Film was output using the Agfa AccuSet imagesetter.

#### PAGE 16

**Article:** The Art Pack

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

**Software:** QuarkXPress 3.11.

**Notes and Comments:** Photographs were scanned using the Linotype-Hell 341 color scanner; a low-resolution file of scanned images were imported into QuarkXpress as an EPS file. All type was created in QuarkXpress. Film was output with automatic picture replacement on the Agfa AccuSet imagesetter.

#### PAGE 18

**Article:** Best Selling Design

**Hardware:** Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Linotype-Hell 341 color scanner, Agfa AccuSet imagesetter.

**Software:** QuarkXPress 3.11, Adobe Illustrator 3.2.

**Notes and Comments:** Book jacket artwork was scanned using the Linotype-Hell 341 color scanner. It was combined with the background numbers in Adobe Photoshop, saved as an EPS file and imported into QuarkXpress. The headline was created in Adobe Illustrator and imported into QuarkXpress. Film was output on the Agfa AccuSet imagesetter.

#### PAGE 22

**Article:** Enluminer

**Hardware:** Macintosh Quadra 900, Macintosh Quadra 700, Macintosh IIfx, Apple LaserWriter II, LaserMaster 1200XL, UMAX 840 color scanner, Agfa AccuSet imagesetter.

**Software:** QuarkXPress 3.11, URW Linus M, URW Ikarus M.

**Notes and Comments:** Artwork was scanned with a Linotype-Hell 341 scanner; a 72 dpi file of the images was imported into QuarkXpress for placement. The black and white border background was created in QuarkXpress. Circular symbols in the border were scanned with a UMAX 840 color scanner, autotraced in Linus M and placed into Ikarus, then imported into QuarkXpress. All type was created in QuarkXpress. Film was output with automatic picture replacement on the Agfa AccuSet imagesetter.

#### PAGE 26

**Article:** What's New from ITC: ITC Highlander™

**Hardware:** Macintosh Quadra 700, Macintosh IIfx, LaserMaster 1200XL printer, Fuji FujixScanart 450 II, Agfa AccuSet imagesetter.

**Software:** QuarkXPress 3.11, Adobe Illustrator 3.2.

**Notes and Comments:** Artwork was scanned with the Fuji FujixScanart 450 II, saved as a TIFF file and imported into QuarkXpress. Film was output on the Agfa AccuSet imagesetter.

#### PAGE 32

**Article:** Kids' Books You Can Enjoy

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

**Software:** QuarkXPress 3.11, Adobe Illustrator 3.2.

**Notes and Comments:** Book artwork was scanned with a Linotype-Hell 341 color scanner. Curved headline, opening type and subheads were created using Illustrator, saved as an EPS file and imported into QuarkXpress. All other type was created in QuarkXpress. Film was output on the Agfa AccuSet imagesetter.

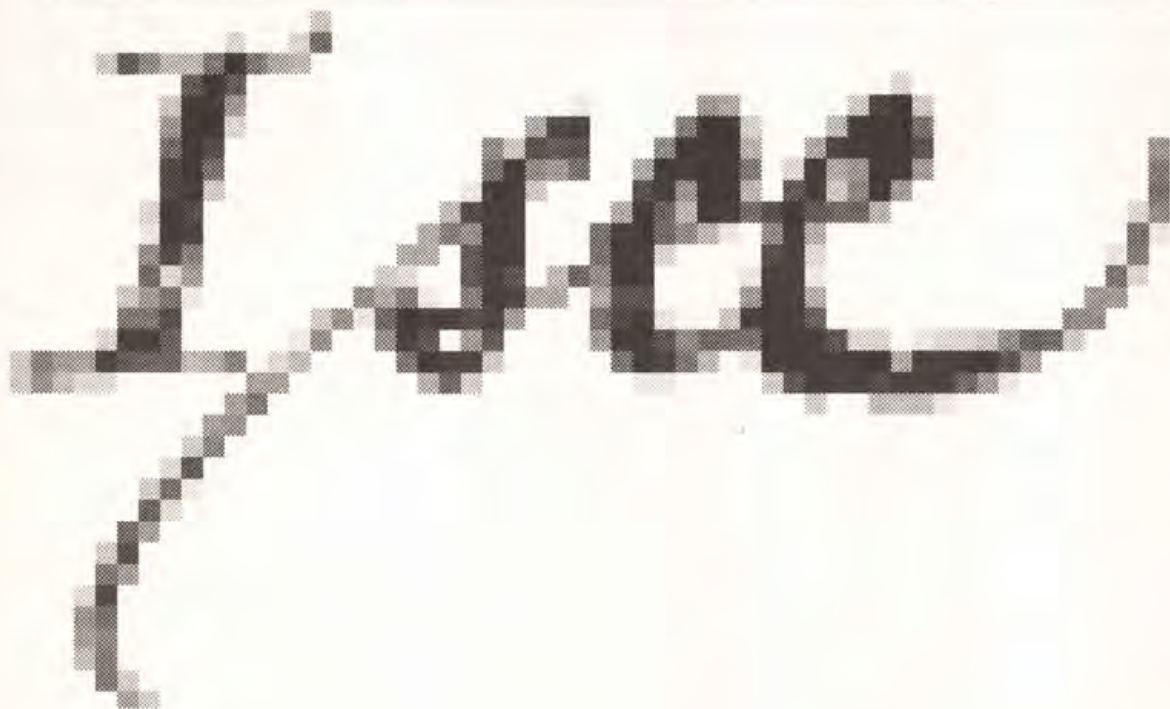
Compiled by Joyce Rutter Kaye

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

Bened: Bellini bold (italic); Head: Croudy 38 light; Logo: ITC Franklin Gothic; Design by John Pfeiler



INTERNATIONAL TYPEFACE CORPORATION  
2 Hammarskjold Plaza  
New York, NY 10017



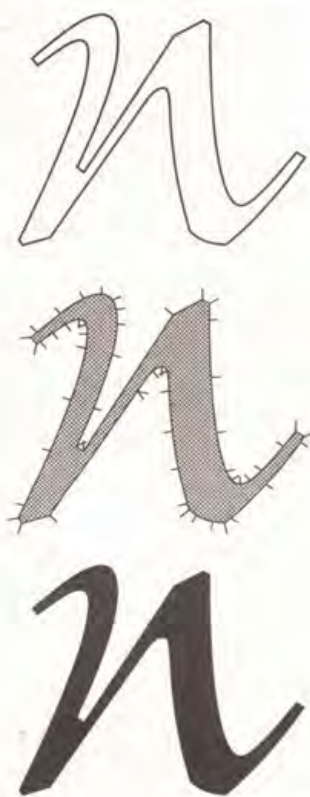
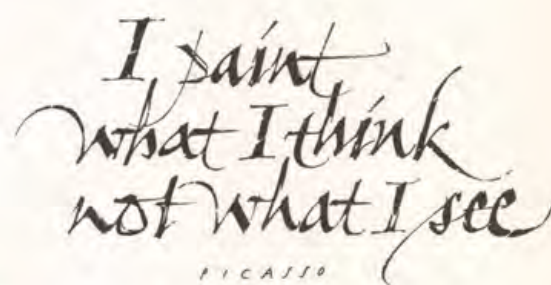
## Ikarus M

IKARUS®, the system used by the world-leading type foundries, sets the standard for quality in type design and production. Now, URW® has concentrated its most useful and professional design programs into a single package for the Macintosh®. About the features of IKARUS M:

- Create models by scanning, auto-tracing or import from PostScript® Type-1 & Type-3 fonts.
- Compatible with your Wacom or Aristo tablet.
- Interpolate and extrapolate to create an entire typeface family... from a single design!
- Oblique, then refine using automatic aesthetic balance to correct electronic weight distortion.
- Create multiple kern and width tables for text setting, touching and overlapping display type for highly specialized advertising typography.
- 15,000 x 15,000 units to the em ensures maximum accuracy. Precise numerical editing of widths and sidebearings via built-in tables.
- Other professional functions: scale, expand & condense, antique, rotate, mirror, symmetrize fold, and measure, to name only a few of many.
- Select modification of a single character or, in batch-mode, character groups and entire faces.
- Create Type-1, Type-3, TrueType™, EPS files and any number of tuned bitmaps. Transport files into other programs. ATM™ compatible. In short, IKARUS M is the professional's tool for precise and faithful reproduction built on renowned programs of typographic integrity.



\* The words "I think" were auto-traced with LINUS M and the letter "n" was edited with IKARUS M.



## LINUS M

With conventional auto-tracing programs, conversion of lively ideas into digital format may sacrifice the integrity and immediacy of your original sketch. Now, such degradations are totally avoidable. LINUS M captures and preserves the freshness of original sketches while quickly and accurately converting them into IKARUS® contour format.

LINUS M is a high quality automatic tracing program for the Macintosh® that is fine-tuned for accuracy by numerical parameter controls for optimum conversion of complex artwork. Quick-mode design and editing functions are also provided for production of logos, artwork and alphabets. LINUS M may be used to create color separations by isolating those elements in the artwork to be used for various tints. Output capabilities include: PostScript® Type-1, Type-3, EPS files and TrueType™.

Credits: IKARUS and LINUS are registered trademarks of URW Unternehmensberatung, Karow Rubow Weber GmbH. Macintosh and TrueType are registered trademarks of Apple Computer, Inc. PostScript and Adobe Type Manager (ATM) are registered trademarks of Adobe Systems Incorporated. Other descriptive product references are trademarks of their respective holders.

### Suggested Retail Prices:

- IKARUS M \$598.
- LINUS M \$349.
- Package Price: \$895.

## URW

URW America  
4 Manchester Street, Nashua  
New Hampshire 03060  
Phone: 603-882 7445  
Fax: 603-882 7210

Circle 269 on Reader Service Card

56

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