

Huerta and Jennifer Morla; as well as international publications including LAStyle magazine, New York magazine and Rolling Stone magazine.

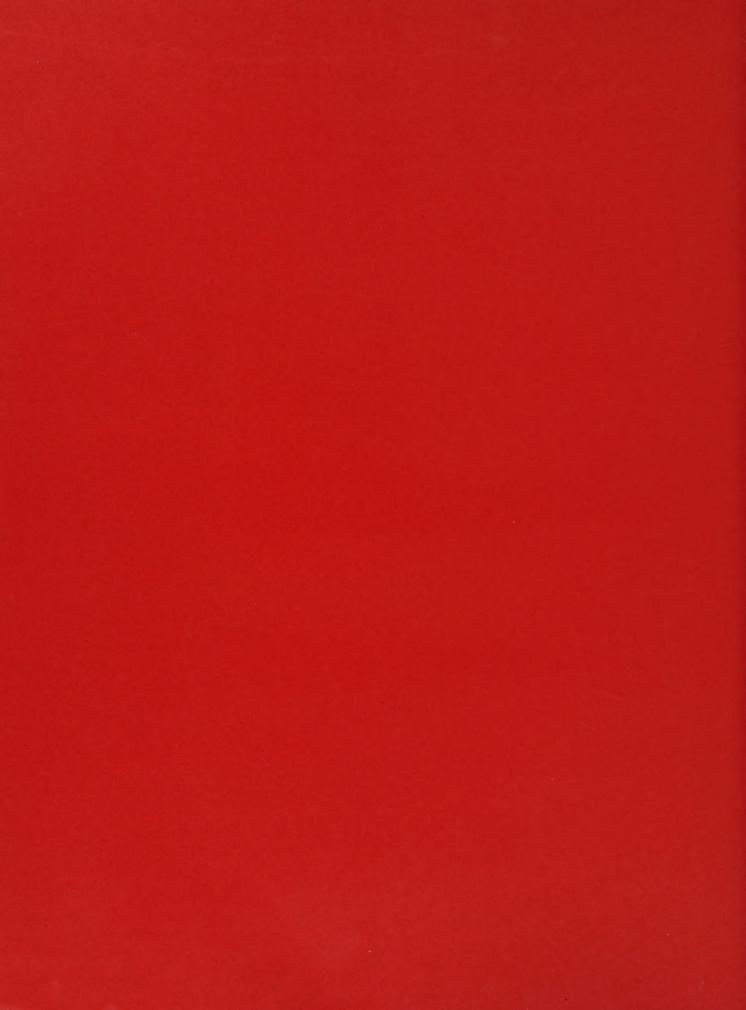
Lettering Lettering Lesigns

hen well-conceived and properly executed, great type and lettering designs have power. The power to jump out at the viewer, drawing more attention than all the other visual images that surround us. But what characteristics do these designs share? What makes them more worthy of attention than some other image?

Here you'll find many examples of what makes great type and lettering designs. Throughout the book you'll see works by both well-known and not-so-well-known designers who have created typographic solutions that cut through the clutter. These designs stand out — and they stand up on their own. Some artists have accomplished this by mixing unexpected typefaces within a body of type. Others have illustrated their concepts through calligraphy. No matter what avenue of expression these designers have chosen, their designs are always stamped with their own interpretations of the message they are conveying.

The works in this book are divided into three sections: "Type That Tells a Story," "Type That Beautifies a Design" and "Type That Breaks the Rules." The type and lettering designs you'll find in these three sections are a collection of some of the finest typographic solutions ever produced. They'll inspire you. They'll speak to you. And they'll help you use type to its greatest capacity in your next design.





DAVID BRIER

Project Editor



CINCINNATI, OHIO

About the Project Editor

As President and Creative Director of DBD International, Ltd., David Brier, a self-taught designer and typographer, has an impressive list of clients and awards. In addition to being published in a host of professional magazines including Step-by-Step Graphics, Graphis and Art Direction, he has also designed a number of magazine covers ranging from Rolling Stone to the New York Times Magazine. He also publishes the award-winning "Graphic Relief, a Quarterly Indulgence," a publication that showcases the work of artists, designers, photographers and writers in a creative, innovative and highly aesthetic format.

His client list includes Prudential, The Trump Organization, Turner Broadcasting, Mercedes-Benz, Mobil Oil and Merrill Lynch, among others. He lives and works in Rutherford, New Jersey.

Great Type and Lettering Designs. Copyright © 1992 by North Light Books. Printed and bound in China. All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means including information storage and retrieval systems without permission in writing from the publisher, except by a reviewer, who may quote brief passages in a review. Published by North Light Books, an imprint of F&W Publications, Inc., 1507 Dana Avenue, Cincinnati, OH 45207. (800)289-0963. First edition.

Other fine North Light Books are available from your local bookstore, art supply store or direct from the publisher.

96 95 5 4 3 2

Library of Congress Cataloging-in-Publication Data

```
Great type and lettering designs / David Brier, project editor. -- 1st ed. p. cm.
ISBN 0-89134-440-3 (hardcover)
1. Printing, Practical--Layout. 2. Type and type-founding.
3. Lettering I. Brier, David, 1959-
Z246.G74 1992
686.2'21--dc20 91-44474
```

CIP

DEDICATION

'd like to acknowledge the continuous help and support of Diana Martin, David Lewis and Mary Cropper of North Light Books without whose assistance and persistence this would have been impossible.

This book is further dedicated to all designers, art directors and artists around the globe who have, through their efforts, forwarded typographic beauty, aesthetics and innovation for all to see. This book is dedicated to the pioneers who initially explored some of the new uncharted frontiers of type and design and to whom we are all indebted.





CONTENTS

INTRODUCTION

In celebration of typographic excellence, here is a collection of some of the finest typographic solutions ever produced to showcase the power of typography.

1

TYPE THAT TELLS A STORY

Type was invented to convey ideas with the same result as the spoken word: understanding. But type can do more than that. It can convey a mood or an image or even become the message itself.

2

TYPE THAT BEAUTIFIES A DESIGN

Typography can not only enhance the message but be beautiful in itself whether it is expressed by hand-lettered or hand-rendered letterforms or outstanding use of traditional typefaces.

54

TYPE THAT BREAKS THE RULES

Often type must challenge preconceptions in approach or introduce something unique in order to communicate. Solutions that take this approach challenge notions of what type can—or should—be.

118

CREDITS

153



- 41 4

INTRODUCTION

's been said that a picture is worth a thousand words. Equally true, yet less well-known, is that a word is worth a thousand pictures. If you know the power of a word and how to manipulate a word to convey a mood, an idea, a story, a lifestyle or whatever, then you truly know the power of a word.

A well-conceived and properly executed typographic solution has power—the power to cut through the morass of messages in today's overcrowded media. Accomplishing this involves creating a fine balance between a technical understanding of typography and a strong sense of design in the translation of a concept into type.

Throughout this book, you'll see works by both well-known and not-so-well-known designers, who have created typographic solutions that do cut through the clutter. Some have accomplished this by applying striking combinations of typefaces to traditional blocks of type. Others have drawn inspiration from calligraphic letterforms to create designs that display precision, daring and beauty—often simultaneously.

In celebration of typographic excellence, therefore, I've brought together in *Great Type and Lettering Designs* a collection of some of the finest typographic solutions ever produced. It is my hope this volume allows you to discover the power of typography.

David Brier

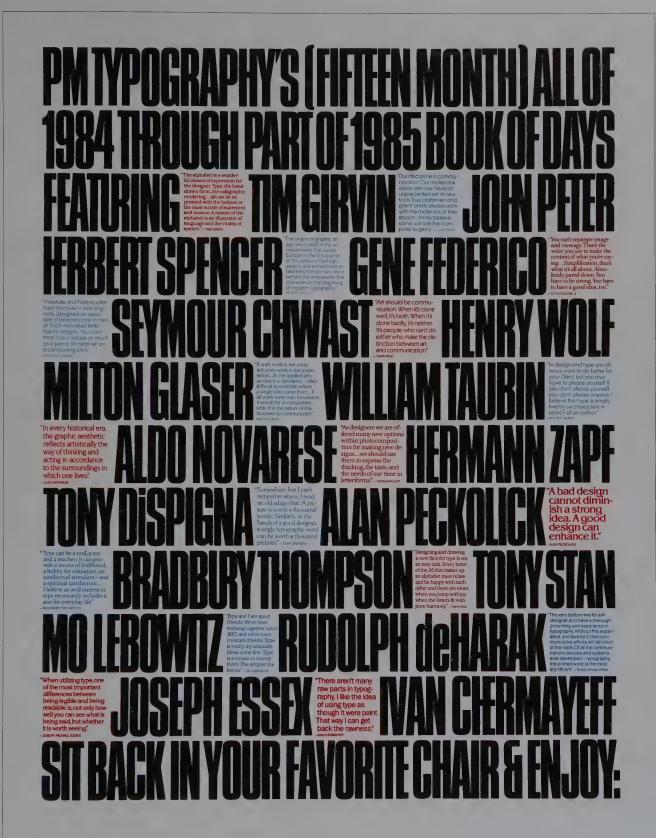
TYPE THAT TELLS A STORY

ype was invented to convey ideas with the same result as the spoken word: understanding. At the very least, then, type must relay information in an easily understood, quickly comprehended manner.

But type can do more than that. In the hands of talented designers, the type itself can become the message. The classic example of this is the logo work of Herb Lubalin—the words take on the shape and form of their subject. And the art of translating words into an image that not only tells but shows the reader what the piece is about continues today in the work of such designer/letterers as David Quay and Oswaldo Miranda.

At other times, the type conveys its message more subtly by establishing a mood, a feeling or an image. The design staff at *Rolling Stone* magazine has become justly famous for their pursuit of type that sets the mood or otherwise establishes a background for each article.

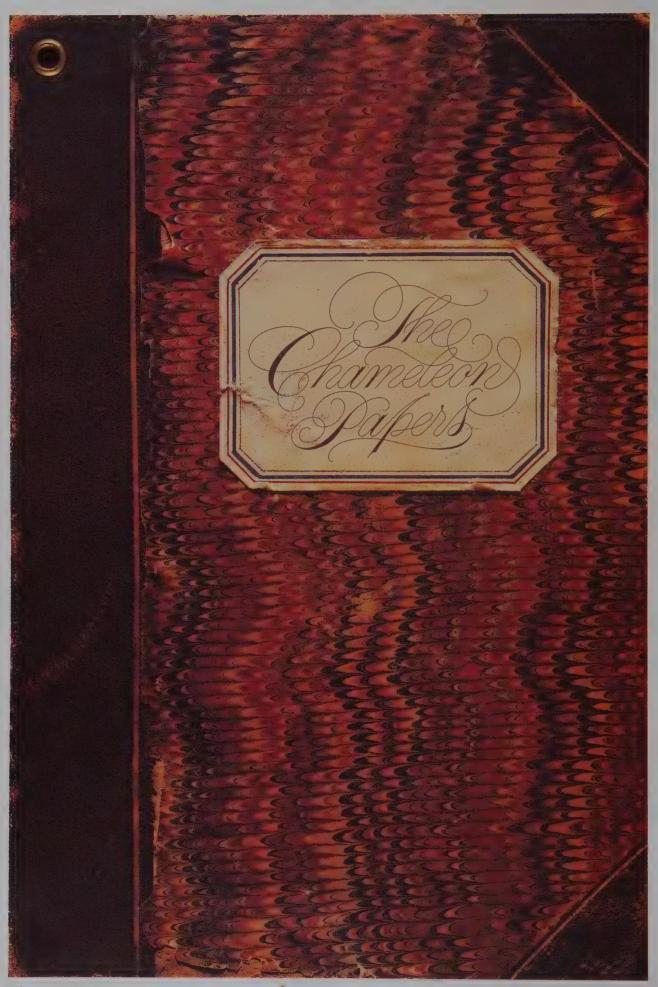
In this first section of the book, you'll find these and many more examples where the type does the talking—either alone or in conjunction with artwork—for the designer and the client.



Designer: Mark Galarneau Design Firm: Galarneau & Sinn, Ltd. Headline Typeface: Compacta Light

Text Typeface: Various Client: PM Typography

Usage: Folder to house poster calendars



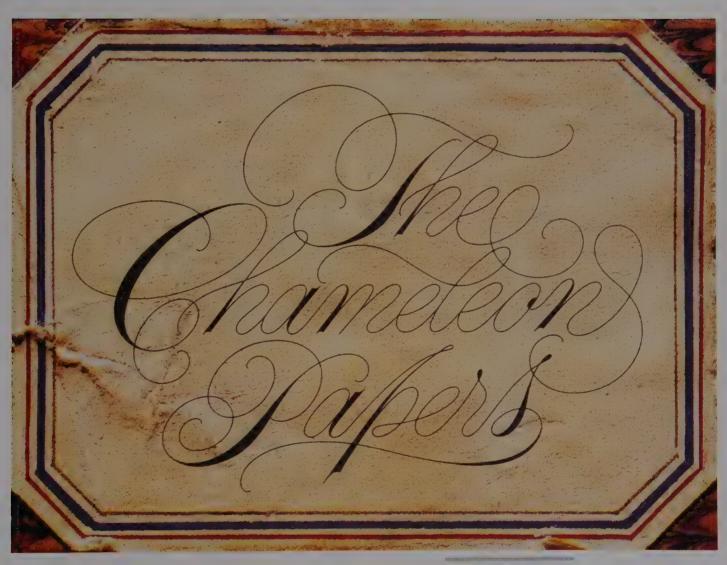
4/GREAT TYPE AND LETTERING DESIGNS

Designers: Robert Cipriani, Bruce McIntosh Letterer: Tony DiSpigna Design Firm: Cipriani Kremer

Design Group Headline Typeface: Hand-

rendered

Client: Chameleon Papers
Usage: Promotion



The beauty of these script letterforms results from a fluidity unlike any commercially available typeface. Nothing need be replaced or shifted—it's perfect as it is.



Designer: Herb Lubalin Design Firm: Lubalin Peckolick Headline Typeface: Franklin Gothic

Client: New Leader Usage: Logo

Familes

Designer: Herb Lubalin Letterer: Tony DiSpigna Design Firm: Lubalin Peckolick Headline Typeface: Franklin Gothic Client: Reader's Digest Corp. Usage: Magazine masthead

MED HER

Designer: Herb Lubalin Letterer: Tom Carnase Design Firm: Lubalin Peckolick Headline Typeface: Goudy Old Style Client: Ladies Home Journal Usage: Magazine masthead



Designer: Woody Pirtle
Letterer: Woody Pirtle
Design Firm: Pentagram
Headline Typeface: Hand-rendered
Client: Mr. and Mrs. Aubrey Hair

Usage: Logo





Designer: David Brier

Design Firm: DBD International, Ltd.

Headline Typeface: Futura Light & Helvetica Extra Compressed

Text Typeface: Futura Book & Bembo

Client: Phoneworks
Usage: Promotional mailer

Art Director: Phil Gips, Gips & Balkind Designer/Letterer: Gerard Huerta Design Firm: Gerard Huerta Design, Inc. Primary Typeface: Hand-lettered

Client: Old Tyme

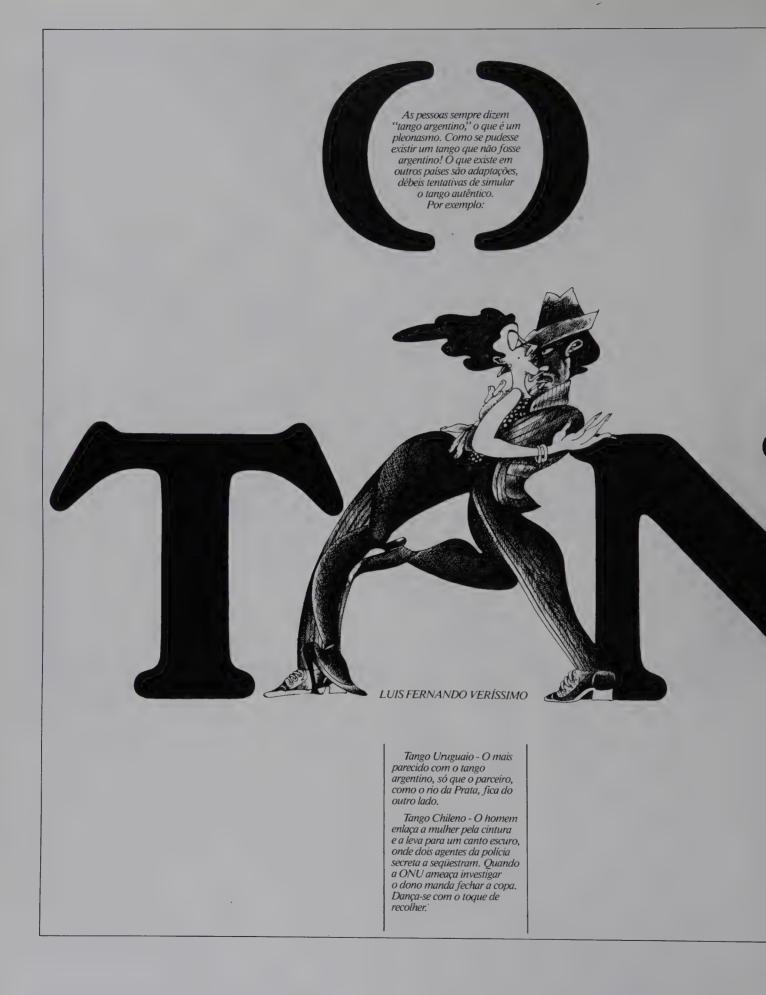
Usage: Soft drink label design



10/GREAT TYPE AND LETTERING DESIGNS



Designer: David Brier Letterer: David Brier Design Firm: DBD International, Ltd. Headline Typeface: Handdrawn Client: Lion Theatre Usage: Logo for play



Designer: Oswaldo Miranda Design Firm: Miran Studio Headline Typeface: Windsor Bold Text Typeface: Times New

Roman Italic Client: *Raposa* Newspaper Usage: Double page spread in newspaper magazine



he preceding spread is a small sampling of work designed and produced

by Galarneau, Deaver and Sinn.

Usually in a self-promotional piece of this sort, one is supposed to cover the process of creative problem-solving, understanding the client's communication and marketing objectives, generating results through innovative design, and all of those wonderful things.

But we decided against that, for one simple

reason:

We were stuck.

No matter how hard we tried, we just couldn't come up with anything that sounded right.

Which left us with three alternatives:

1. Stick with it. Keep trying until the problem is solved, which would mean holding up the production of this brochure, which in turn would be totally unacceptable because it was already two months overdue.

2. Scrap the whole thing. Admit defeat. Meaning we'd have to find something to fill these two pages. Or delete them altogether. But who ever

heard of a 30-page plus cover?

3. Redefine the problem. Who knows, maybe there's an easier solution. Besides, we'd rather spend the time on the board anyway.

We decided to go with number three.

We'll simply state what we believe in, what we do,

who we are, and how we do it.

The quotes on the front cover pretty much sum up our thoughts on design—so that takes care of that. We doubt very much anybody can say it better than those guys anyway.

The samples on the following twenty-four pages

demonstrate our capabilities.

Which leaves us with only two more things:

Who we are and how we do it.

Now that's simple.

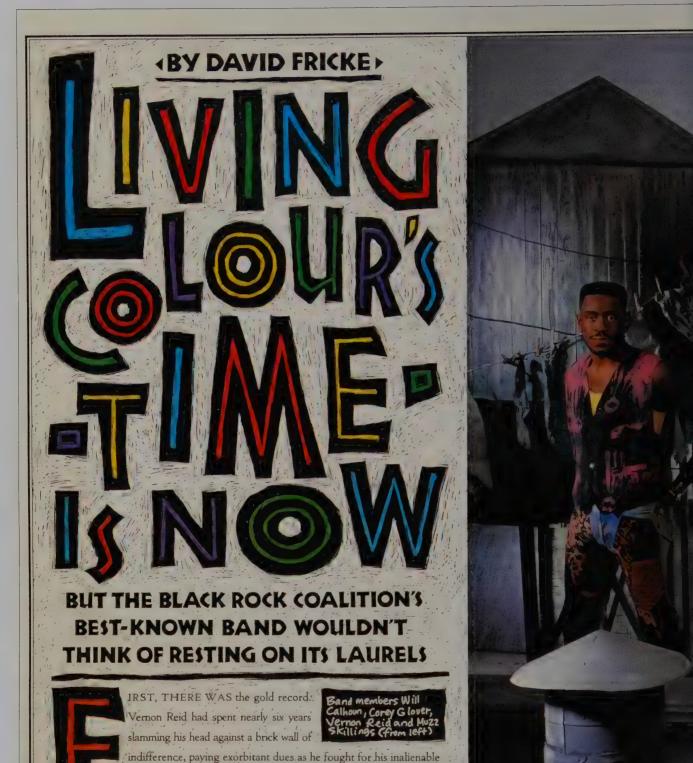
We are Mark Galarneau, Georgia Deaver and Paul Sinn—three designers with a very special interest in type and lettering.

How we do it?

Easy. We work. Hard.

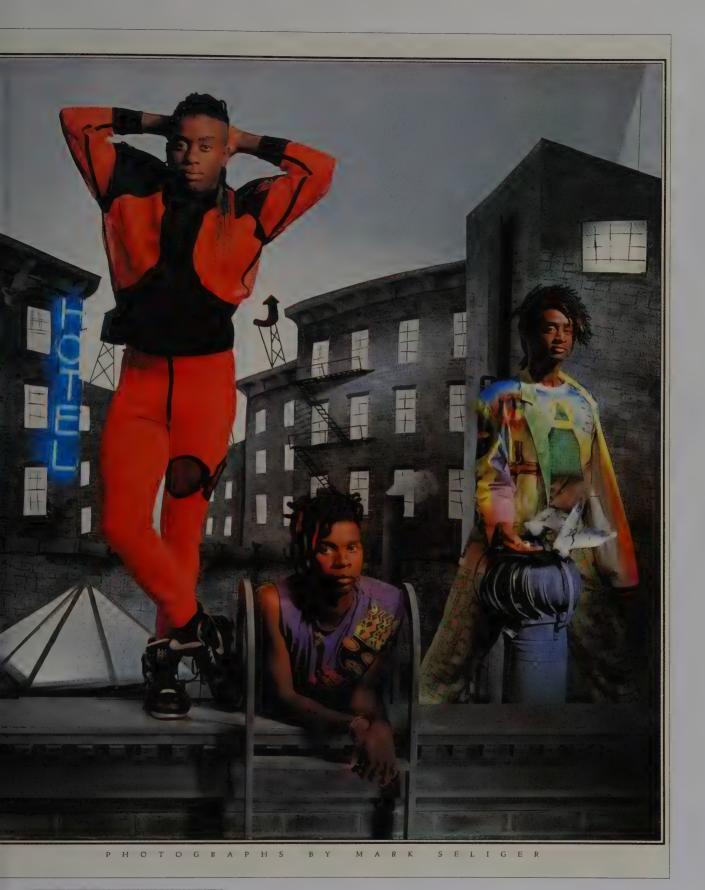
And love every minute of it.

Designers: Paul Sinn,
Mark Galarneau,
Georgia Deaver
Letterer: Initial cap:
Georgia Deaver
Design Firm: Galarneau,
Deaver & Sinn
Primary Typeface:
Century Oldstyle
Client: Galarneau,
Deaver & Sinn
Usage: Self-promotion
piece for Galarneau,
Deaver & Sinn



right to rock. So when he was finally handed a plaque commemorating a half-million sales of Living Colour's first

50 - ROLLING STONE, NOVEMBER 151, 1990



Designer: Gail Anderson Design Firm: Rolling Stone

Headline Typeface: New Land Inline, Modified Text Typeface: Cloister

Client: Rolling Stone

Usage: Opening spread of magazine article

BILLES

Designer: Tim Girvin Letterer: Tim Girvin

Design Firm: Tim Girvin Design, Inc. Headline Typeface: Hand-rendered

Client: Boxes

Usage: Corporate identification

Designer: Tim Girvin Letterer: Tim Girvin

Design Firm: Tim Girvin Design, Inc. Headline Typeface: Hand-rendered

Client: Bloomingdale's

Usage: Newspaper advertisement

e motion

Designer: Tim Girvin Letterer: Tim Girvin

Design Firm: Tim Girvin Design, Inc.

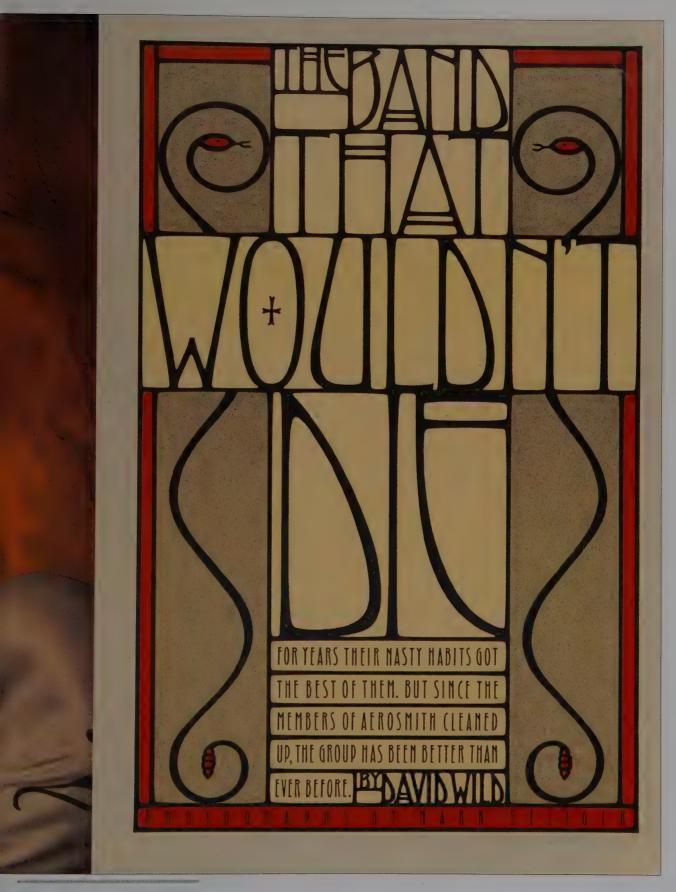
Headline Typeface: Custom Client: Bloomingdale's

Usage: Store concept / Dept. section



Designer: David Brier Letterer: David Brier Design Firm: DBD International, Ltd. Headline Typeface: Hand-drawn Client: Harold Danko, pianist Usage: Logo





Designer: Debra Bishop
Design Firm: Rolling Stone
Headline Typeface: Based on Shriften
Text Typeface: Binner Gothic
Client: Rolling Stone

Usage: Opening spread of magazine article

An Invitation
To The Most
Unique International
Design Event Of The
Decade...In Fact, The
Only One Of Its Kind.

THE PANEL
OF JUDGES FOR
A DECADE OF TYPE
RECENTLY EXCHANGED
THOUGHTS ON THIS
HISTORIC EVENT:

"A DECADE OF TYPE may be the single document to chronicle, in detail, the typographic revolution in editorial,

promotional, corporate, and advertising design of the '80s."

By looking at what others have

"By looking at what others have done, you find out about your own strengths and weaknesses.

And if you want to look at every-body else's work, you've got to show them yours."

SPIEKERMANN

"I've always loved great typography.

A DECADE OF TYPE offers every

Designer: David
Brier
Letterer: David
Brier
Design Firm: DBD
International,
Ltd.
Headline Typeface:
Hand-drawn
Text Typeface:
Goudy Oldstyle;
Magnum Gothic
Light
Client: DBD
International

Book Division

Usage: Poster

designer a-once-in-a-lifetime (or, at least, a once in a decade) opportunity for recognition of work done in the past ten years." "In this age of computeraided typography, sound typographic standards become even more necessary. A DECADE OF TYPE will provide them. Everyone should participate, as this will be the who's who reference for the '90s." Pavid Your participation is welcome.





Designer: David Vogler Letterer: Ray Barber

Design Firm: David Vogler Design Headline Typeface: Hand-rendered

Text Typeface: ITC Cheltenham Bold Condensed Client: David Vogler Design

Usage: Logo



Art Director: Lou Dorfsman, CBS
Designer/Letterer: Gerard Huerta
Design Firm: Gerard Huerta Design, Inc.
Headline Typeface: Hand-lettered
Client: CBS Records

Usage: Logo



Designer: Herb Lubalin Design Firm: Lubalin Peckolick Headline Typeface: Machine Bold

Client: PBS

Usage: TV identification

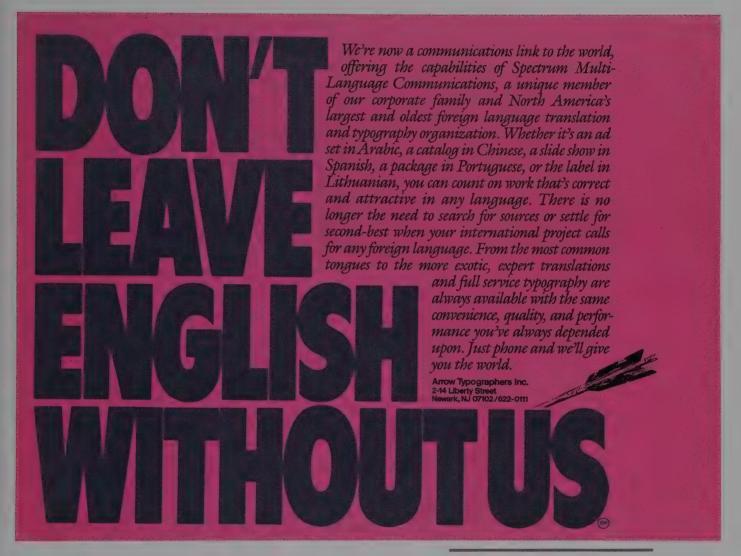
See the Garamond Bold <u>a?</u>
Kind of boring, isn't it? You've seen it 10,000 times already.
It could hardly raise the blood



pressure of anyone but the most confirmed typoholic. What if we gave you the power to transform it? To make

it dimensional, or make it glow or seem to hover above the page? If you had the power, how would you use it?

Designer: James Hellmuth Design Firm: James Hellmuth Design Text Typeface: Garamond Client: Phil's Photo Usage: Envelope



Designer: Bud Renshaw

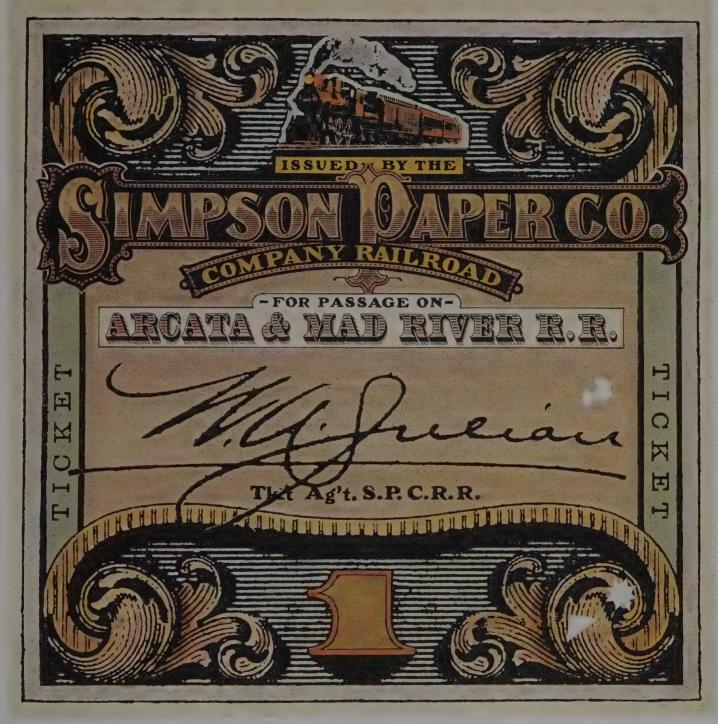
Design Firm: Arrow Typographers, Inc.

Headline Typeface: Toronto Sans Serif (modified) Text Typeface: Galliard Italic and Helvetica Bold

Client: Arrow Typographers, Inc.

West and the second

DIMENSIONS



Art Director: James Cross Designer: Michael Mescal

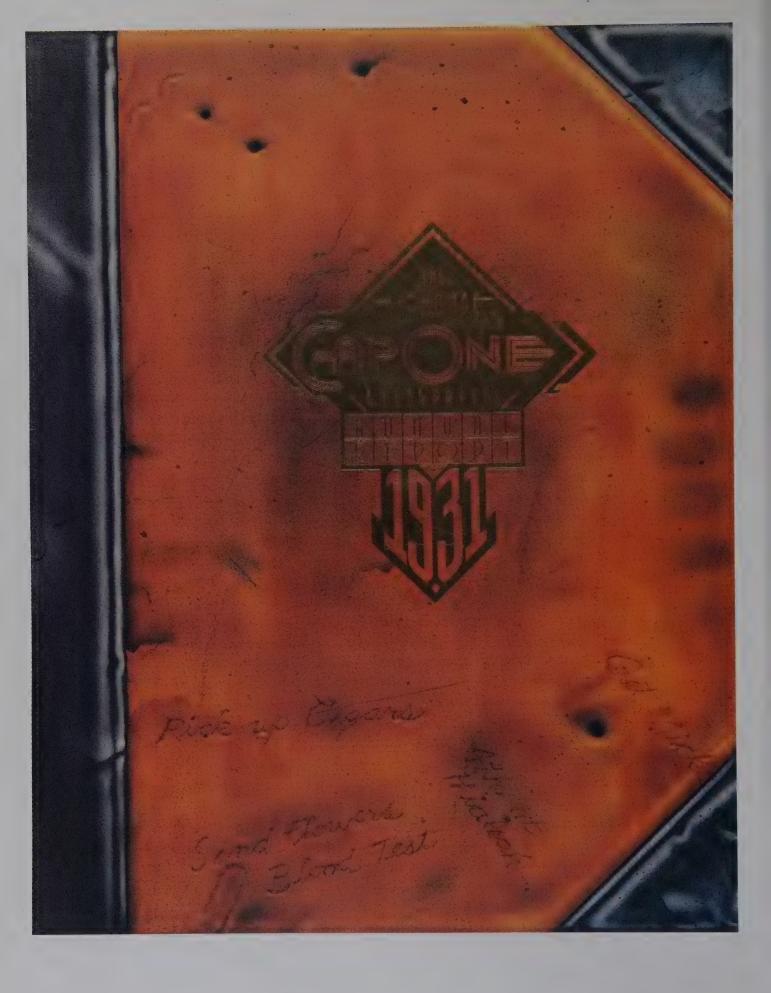
Design Firm: Cross Associates, Los Angeles

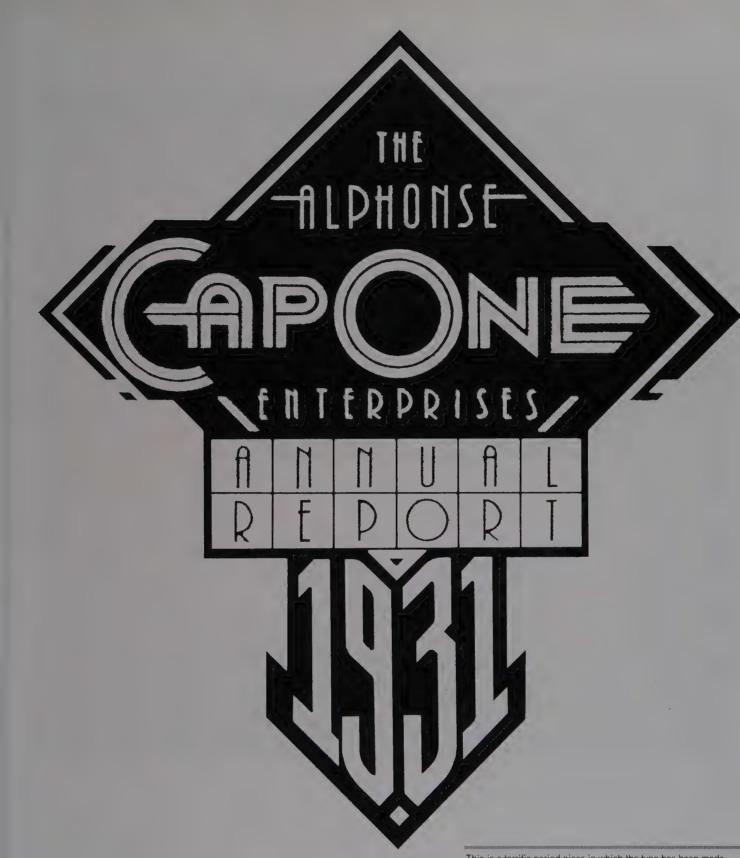
Headline Typeface: Bodoni Bold Client: Simpson Paper Company

Usage: Promotional brochure for Filare Paper

Designers: Carol Fulton, Norman Orr Design Firm: Jacobs, Fulton Design Group

Headline Typeface: Various Client: Simpson Paper Company Usage: Paper promotion





This is a terrific period piece in which the type has been made symmetrical through considerable typographic cheating. The designer has used unorthodox letterspacing and manipulated the letterforms to create the illusion of perfect balance, i.e., the drop cap C has been compressed and slightly flattened while the O has been disproportionately enlarged. The result definitely justifies the means.

Designers: Steven Jacobs, Carol Fulton, Ed Jaciou Design Firm: Jacobs, Fulton Design Group

Headline Typeface: Custom Client: Simpson Paper Company

Usage: Paper promotion

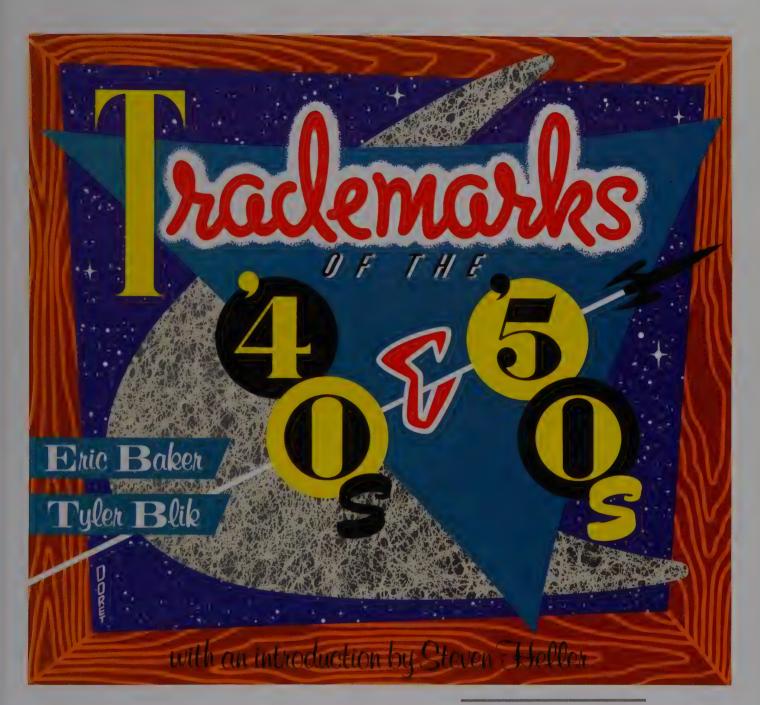


Art Directors: Eric Baker, Tyler Blik Designer: Michael Doret

Design Firm: Eric Baker Design Associates

Headline Typeface: Hand-rendered

Text Typeface: Kabel Client: Chronicle Books Usage: Trade book



Art Directors: Eric Baker, Tyler Blik Designer: Michael Doret Design Firm: Fric Baker Design Ass

Design Firm: Eric Baker Design Associates Headline Typeface: Hand-rendered Text Typeface: Poster Bodoni Client: Chronicle Books Usage: Trade book



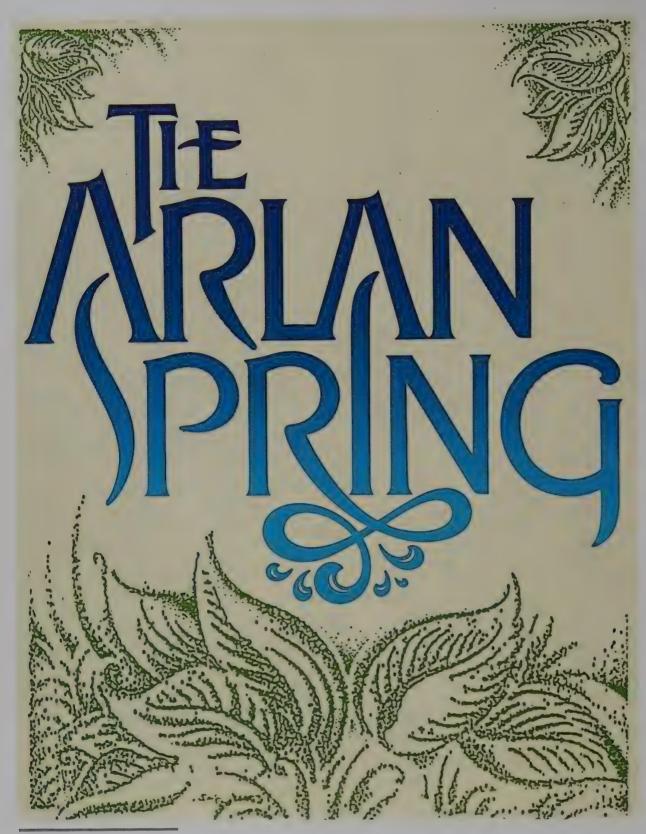
Designer: James Hellmuth

Design Firm: James Hellmuth Design Headline Typeface: Modified Gothic/Blue Skies Client: Phil's Photo Usage: Title page of book

Designer: David Brier

Letterer: David Brier
Design Firm: DBD International, Ltd.
Headline Typeface: Hand-drawn
Client: New York City Ballet

Usage: Logo



Designer: David Brier Letterer: David Brier

Design Firm: DBD International, Ltd. Headline Typeface: Hand-drawn Text Typeface: Hand-drawn Client: Arlan Spring

Usage: Identity for water purifier

Designers: Paul Sinn, Mark Galarneau, Georgia Deaver

Design Firm: Galarneau, Deaver & Sinn

Primary Typeface: Various Client: Galarneau, Deaver & Sinn

Usage: Self-promotion piece for Galarneau, Deaver & Sinn

"Design is an attitude." L Moholy-Nagy

"Graphics need to reflect the nature and purpose of the proposition. Design is not merely a matter of 'taste', it is an understanding of the problem. Does it fulfill the function? Will it capture attention? Can it sustain interest? If the solution doesn't incorporate these criteria then it probably doesn't workit's really as simple as that. Although graphic design is not necessarily an art, it is even less a science. In the end there is only one universal test, 'Does it work?' and only one univer-sal principle, 'Could it have been better?'" John McConnell

"For modern advertising and for the modern exponent of the form, the individual element — the artist's 'own touch' — is of absolutely no conse-quence." El Lissitzky

"It is a primary function of the designer to be an innovator: not to impose his fancies on a reluctant market, but to extend the horizons and enhance the lives of the users. It is palpably true that no innovation worthy of the name ever resulted from market research or indeed any other enquiries into people's needs and wants. The true innovator therefore is always the indi-vidual, answerable, in the first place at least, only to himself." Kenneth Grange

"A design is not to be confused with its end purpose. The end purpose of design is not necessarily aesthetically pleasing, it can be so, it often is so, but it need not be so.

A design is a plan to make something. If the plan works, then the product (not the design, but the product) is appropriate, or truthful, or functional or whatever. If the plan demands aesthetic standards, and it works, then the product is beautiful or elegant or whatever. If the purpose of the plan is to make something which was not there before, and it works, then the designer who is concerned with that process is creative. If the plan needs techniques and skills to succeed, and it succeeds, then the designer can also be complimented as a professional." Peter Gorb

"Design comes from a combination of intelligence and artistic ability. A designer is someone who should solve problems. He is a borrower, co-ordinator, assimilator, juggler, and collector of material, knowledge and thought from the past and present, from other designers, from technology and from himself. His style and individuality come from the consistency of his own attitudes and approach to the expression and communication of a problem. It is a devotion of the designer to the task of fully understanding the problem and then expressing those ideas which come from this search in its appropriate form the start of the problem and the proposition of the designer to the task of fully understanding the problem. form that make him a professional.

There is a large body of designers, clients and consumers who don't really care very much about very much. The joy and pleasure of doing a good job for its own sake has not been discovered by enough people." Ivan Chermayeff

"There is an old romantic idea that intuition and intellect do not mix. There is an equally erroneous belief that inspiration takes the place of industry. Fortified with such misconceptions, it is understandable that we tend to minimize the importance of learning the rules, the fundamentals, which are the raw material of the artist's craft.

In graphic design, as in all creative expression, art evolves from craft. In dancing, craft

is mastering the basic steps; in music, it is learning the scales.
In typographic design, craft deals with points, lines, planes, picas, ciceros, leads, quads, serifs, letters, words, folios, pages, signatures, paper, ink, color, printing, and binding.
The vocabulary of form (art) includes, among others: space, proportion, scale, size. shape, rhythm, repetition, sequence, movement, balance, volume, contrast, harmony,

order, and simplicity.

Just as there is no art without craft and no craft without rules, so too there is no art without fantasy, without ideas. A child's art is much fantasy but little craft. It is the fusion of the two that makes the difference." Paul Rand

"The use of words – their sounds, their meanings, and their collective letterforms has been an intriguing aspect of design since the invention of the alphabet. Contemporary designers continue to use this play with words in their design concepts. A picture may be worth a thousand words, but as one wit pointed out: It takes words to say that." Allen Hurlburt

"For a number of reasons - good and bad - design is a confusing subject. Among the good reasons is the elusiveness of definition: a person who does a line of dres for a couturier house and someone who draws a plan for a jet engine are both called designers. Each arrives at solutions within a context money limitations, materials available, skills and tools at hand, existing state of the art, competition.

A design may be very beautiful, but it is not art; a design has to do something. The artist works to make a kind of visual statement that has, for him, some important connection with reality as he perceives it. The designer needs a client to present a

problem, and a factory to make his design in quantity.

The scientist believes that problems can be solved with his intellectual equipment plus instruments. His answers are always quantifiable. The designer goes along with this to a great extent, but he also relies on the evidence of his senses and his intuition. So his work falls somewhere between art and science." George Nelson

"Type is a thing of constant interest... It is sometimes a serious and useful tool, employed to deliver a message, sell a specific article or give life to an idea.

At other times it is a plaything that affords personal amusement and recreation. It is fun to produce fresh designs and unexpected ideas with letters and numbers - by themselves, or together with other graphic objects. Type is a medium of philosophical enjoyment. It is interesting to discover typographic rules containing inconsistencies in logic, which are in use only because of tradition. It is also interesting to ponder the origin of these errors, the practical reasons for their perpetuation, and to suggest remedies.

An interest in Type provides a broader knowledge of history, including the appreciation of such related arts as painting, architecture and literature—and even business and cultime. This effects approximately for placent containing.

even business and politics. This affords opportunity for pleasant romantic indulgence. At the same time, it develops confidence in one's practical ability to specify appropriate type faces to accompany creative work of specific periods.

In short, Type can be a tool, a toy and a teacher; it can provide a means of livelihood, a hobby for relaxation, an intellectual stimulation-and a spiritual

I believe an avid interest in Type necessarily includes a zest for everyday life." Bradbury Thompson

"The designer should not be led in his work by his egotistic urge to offer something radically new, to flatter, to comfort the reader with a sphinxlike enigma, but rather common sense should be the foremost quide in his work. For what may be acceptable to us experts may not be good for the largely untrained readers."

"The thing that is so hard for us to do

is look at problems from something

We agonize over the difference

between Caledonia and Fairfield.

The people that we deal with can hardly tell the difference between

to get away from limited perspectives that we have. If you are going to be any good as a designer, you have to have a tendency—and I think this is

essential-to limit your view."

Lou Danziger

other than the designer's point of view.

"As designers we are, as a group, "As designers we are, as a group, measurably responsible for the visual form of our culture. We are the funnels through which the possibilities of technology and the requirements of trade are expressed in terms of experience of people. Perhaps one of our problems is to learn how to provide them to the with experience shat will people with experiences that will open them to growth. I suppose it is important to make people feel something; not just dangle an image before their eyes, but open up a successful communication and if possible, transform some-body's attitude toward something." Saul Rass

"The printed page is not pri-marily a medium for selfexpression. Design for print is not Art. At best it is a highly skilled craft. A sensitive, inventive, interpretive craft, if you will, but in no way related to

painting.
The immature avant-garde designer seems bitter about the mainstream of American advertising. He hates the 'hardsell' and avoids clients who interfere with his freedom. He believes that the role of business should be one of patron of the Arts, and insists that his craft is art.

I do not argue for the return to any form of traditionalism. I do argue for a sense of re sponsibility on the part of the designer, and a rational understanding of his function.

I think he should avoid de-

signing for designers.

I suggest that the word 'design' be considered as a verb, in the sense that we design something to be communicated to someone." William Golden

"Americans, unlike the Europeans, are a homogeneous group made up of many nationalities and ethnic backgrounds. Because of this, we possess the most colorful language in the world. The American language is humorously voluptuous. It is a creative language that thus defles rigid typographical principles and encourages the many means of conceptual typographic exploitation. Precise intellectual design is not our bag; ideation is." Herb Lubalin

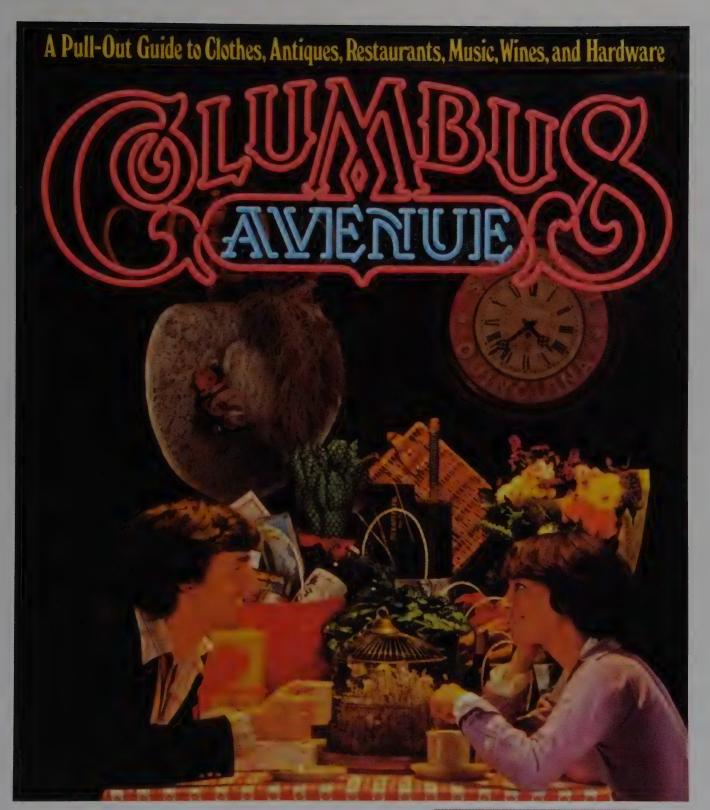


Designer: Primo Angen Letterer: Primo Angeli Design Firm: Primo Angeli, Inc.

Headline Typeface: Hand-rendered; derived from Futura Text Typeface: Craw Clarendon

Client: Ultra Lucca Delicatessens

Usage: Logo

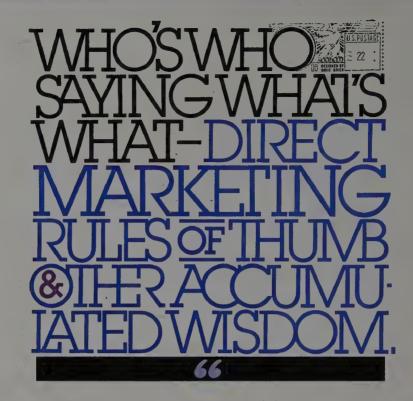


Art Director: Walter Bernard, New York Magazine
Designer/Letterer: Gerard Huerta
Design Firm: Gerard Huerta Design, Inc.
Headline Typeface: Hand-rendered
Client: New York Magazine

Usage: Cover headline

Designer: David Brier Design Firm: DBD International, Ltd. Headline Typeface: Lubalin Graph

Text Typeface: ITC Garamond Italic; various weights Client: Boardroom Reports Usage: Promotional poster



After identifying the audience for your offer, and after exhausting lists specific to your market on larger, less expand the ave of names.

RALE PRESIDENT WOODRUF

Performance similar or re

is almost always more importan demographics and psychography the usage on a list from other m Opportunities are prob- is the best indication of whether work well for you.

Problems are opportunities in work clothes. lems in ambush.

Walter Marshall Partner • Circulation Management Services, Inc

List testing is a direct marketer's most important investment for the life of the product.

If you are unfamiliar with list, ask to see the promotic got the name.

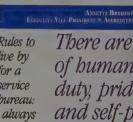
Rules to live by for a service bureau:

1) The customer is always right; 2) When the customer is wrong, go look at rule

BIFF BUSTEIN

DIRECTOR OF MARKETING • NEODATA SERVICE

number one.



of no mail rive with-

Work with a broker you can trust, and whose expertise most closely matches what you want siness that to do in the mail. No matter which company you select, the individual who will work on at business. your account matters most.

Don't advertise the book they published, advertise the one they should have bublished.

You cannot bit a list too often.

The only criterion is—will it pay out?

B. L. MALE. N OF THE BOARD . BRUNNER MAZEL IN

The strategic center for direct marketers in the next decade and beyond will be the data processing room. Here will be the opportunity to subdivide customers and prospective customers by purchasing behavior and lifestyle. Here also will be the opportunity for product differentiation, new product hat development, and personalized leaves a person hangpromotions.

e motives

ove, gain lulgence,

m.

First find a market with a

to suggest list tests; not

EUGENE SCHWARTZ EUGENE SCHWARTZ ASSOCIATES

predict.

bigh level of excitement, with lists capable of reaching that market. Then develop a product to fit it.

Try phrasing your Experience allows you lead at least six different ways on the first sheet of paper you put into your typewriter.

ing, copy that has the reader saying, "I've got to get this gratification

I try to create copy that

or I won't be able to sleep

Sor Brumenfeld





Famous last words. The first raid Goering steps to the podium of the Sportspalast during a Nazi anniversary celebration. The second raid strikes at 4 p.m. as Goebbels takes the rostrum for a pep talk on how well things are going. The meeting is unceremoniously adjourned as spectators flee for cover. Wooden Wonder. The Mosquito is a marvel of aeronautical engineering that stings before anyone knows it's there. With a lightweight wooden fuselage and Rolls Royce Merlin engines, it flies like a lightning streak and turns in mid-air on a dime - a handy feature when you discover a swarm of ME-109s on your tail. Get RAF training and go right into combat. During the pre-flight briefing, the squadron commander gives you two ways to go: training or missions. Choose training and within seconds you're zooming in and out of the clouds, engaged in a dogfight with enemy ME-109 fighters or JU-88 bombers. That's how you master the feel of the Wooden Wonder and its weaponry. For training outings, your ammunition and fuel are automatically supplied. But for missions, you load your own weapons. The goal: to lay in the right amount of cannon (machine guns) for enemy bombers and fighters, bombs for trains and U-boats, and rockets for the most frightening weapon in the German arsenal, the V-1 Buzz Bomb. During World War II, Mosquitos downed 659 enemy aircraft and 500 V-I Buzz Bombs. Are you equal to the challenge? Intelligence reports back you up. When the intelligence report says "U-boats to strike Allied shipping," or "Enemy train heads for Berlin," you have to act

quickly and decisively. You achieve Ace-hood only when you accomplish all missions. *The highest honor*. Your missions will send you after enemy bombers, U-boats, trains and V-1 Buzz Bombs. Select one or any combination. Or choose all four If you complete the quadruple mission successfully and make it back alive,

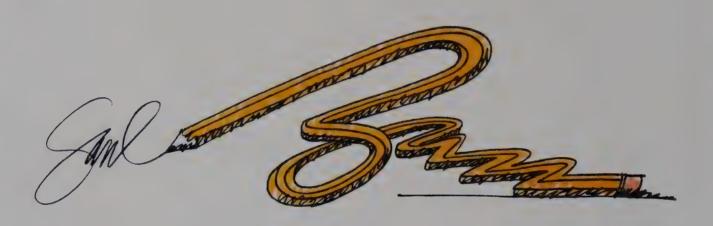
you become the most distinguished flight veteran of World War II, the Ace of Aces.

Designer: Mark Galarneau Design Firm: Galarneau & Sinn, Ltd. Headline Typeface: ITC Bookman Light Text Typeface: ITC Cheltenham Book

Client: Accolade, Inc.

Usage: Package for software game, "Ace of Aces"







Designer: Saul Bass Design Firm: The Page Group Primary Typeface: Helvetica Light Client: Mohawk Paper Mills

Usage: Trade magazine advertisement insert

Designer: Oswaldo Miranda
Design Firm: Miran Studio
Headline Typeface: ITC Didi ®
Text Typeface: Garamond 49 Italic
Client: *Gráfica* magazine
Usage: Promotional poster









Fone S. Paulo: (011) 291.3466



Uma publicação de Editora Gráficos Busti & Casa de Idéias Editora.

Fone Curitiba: (041) 223.4240



Art Director: Duane
Hammond
Designer: David Roberts
Design Firm: Hammond
Design Associates
Primary Typeface: News
Gothic Condensed
Client: Architects Four
Usage: Direct Marketing
brochure and
presentation folder

Designer: Tim Fisher
Design Firm: Force Two Design
Primary Typeface: Helvetica Condensed
Client: Panda Group, Inc.
Usage: Logo/Trademark





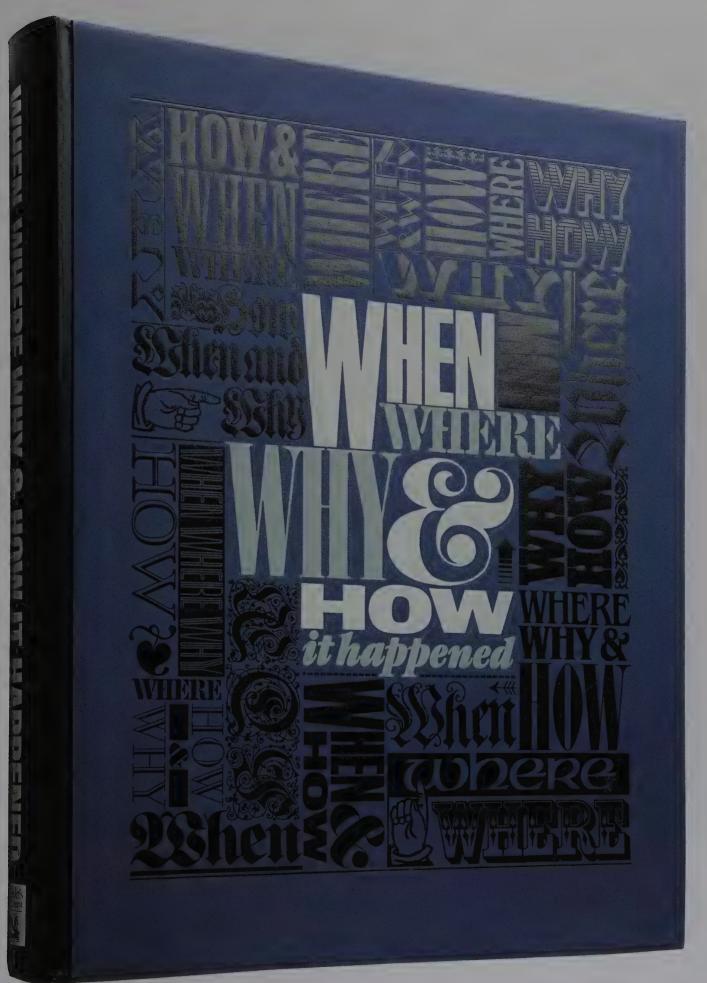
Art Director: Lee Cowell Designer: Kevin Weinman Design Firm: Cowell Design Group Text Typeface: Lubalin Graph Client: West Construction

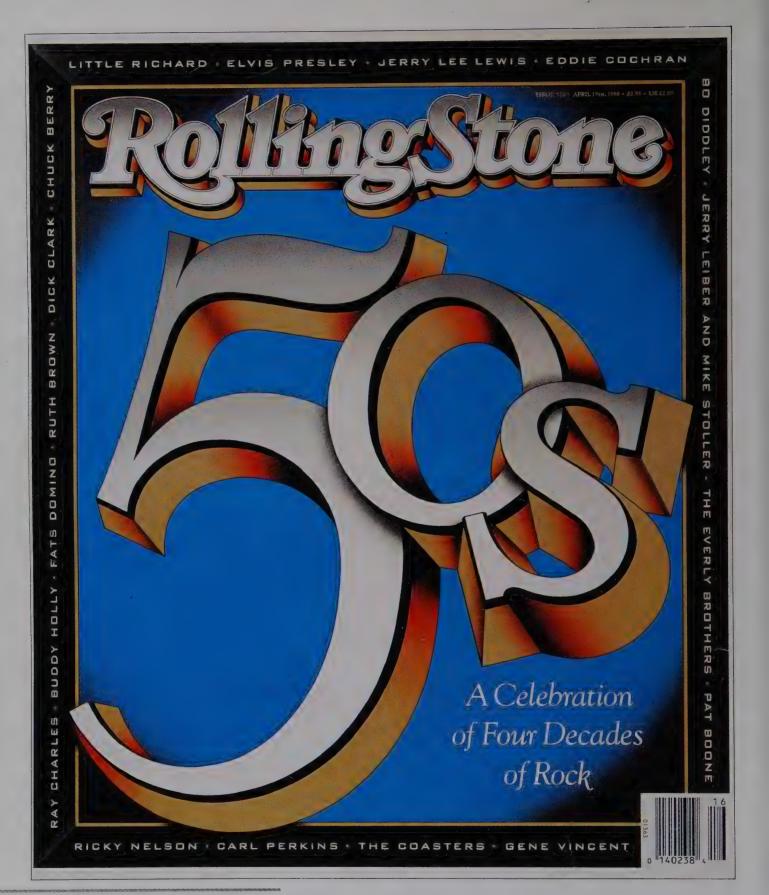
Usage: Logo

Designer: Tony Forster
Design Firm: Tony Forster Typographics
Headline Typeface: Various

Client: The Reader's Digest Association Ltd. London

Usage: Book cover





Designer: Fred Woodward Design Firm: Rolling Stone

Headline Typeface: Rolling Stone Old Style-Garamond Italic

Client: *Rolling Stone*Usage: Magazine cover



Art Director: Nancy Hoefig, Nancy Hoefig Design Designer/Letterer: Gerard Huerta Design Firm: Gerard Huerta Design, Inc. Headline Typeface: Hand-lettered Text Typeface: Futura Extra Bold

Client: Newsweek

Usage: Direct mail promotion

TYPE THAT BEAUTIFIES A DESIGN

/ ypography can not only enhance the message but be beautiful in and of itself.

While this is sometimes simply a reflection of the product or service, at other times beautiful type brings an extra, special quality to a design solution—or becomes the design or message itself.

Inherently beautiful letterforms can be created with hand-lettered or hand-rendered type or calligraphy. This decorative approach graces the work of such superb letterers as Tony DiSpigna, Gerard Huerta and John Stevens.

In other cases, traditional typefaces are used so well and with such care that they enhance a piece. Futura and Benguiat are miles apart typographically, but in the hands of Jennifer Morla and Ed Benguiat each becomes a thing of beauty.

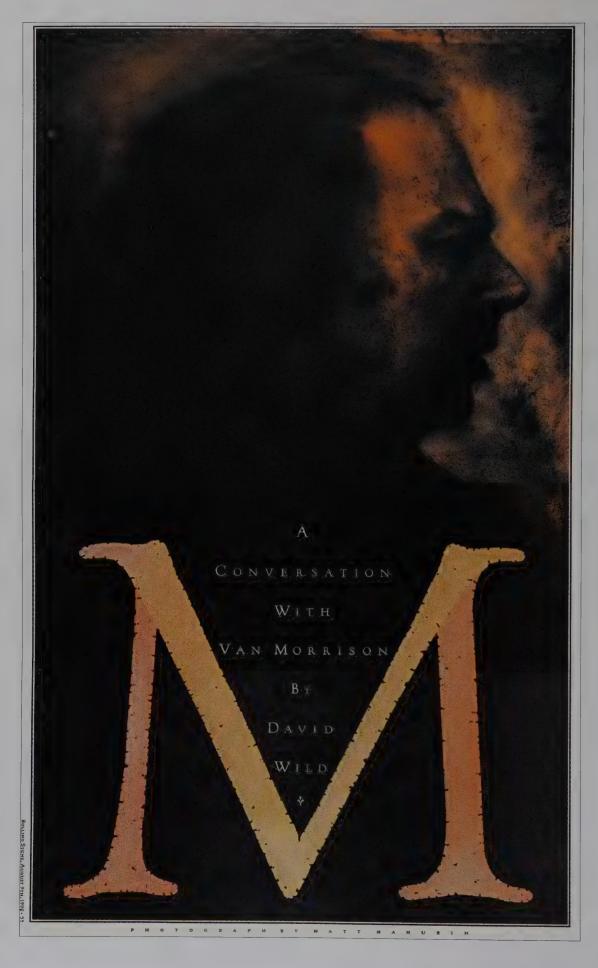
Finally the combination of type and images produces exquisite results as shown in Michael Brock's work for *LA Style*, Tom Carnase's "Tin Can Typography" poster, or Bruce Hale's poster for Mainly Mozart at Meany, where stunning script is combined with a classically inspired illustration depicting the composer.

Many other examples in this section combine one or more of the above approaches, showing the infinite possibilities you can achieve.

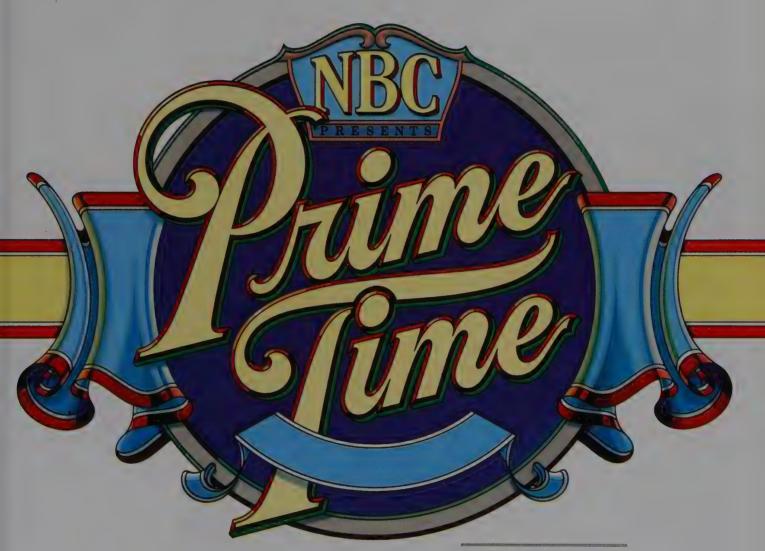


Cover & Letterform Design: Tony DiSpigna Letterer: Tony DiSpigna Design Firm: Tony DiSpigna, Inc.

Headline Typeface: Hand-lettered Client: PM Typography Usage: Promotional calendar



Designer: Fred Woodward
Design Firm: Rolling Stone
Headline Typeface: Goudy
Forum
Client: Rolling Stone
Usage: Page from magazine
spread



Art Director: Vasken Kalayjian, NBC
Designer/Letterer: Gerard Huerta
Design Firm: Gerard Huerta Design, Inc.
Headline Typeface: Hand-rendered
Client: NBC

Usage: Promotion



Designer: Tom Carnase
Letterer: Tom Carnase
Design Firm: Carnase, Inc.
Headline Typeface: Handrendered
Client: World Typeface
Center, Inc.
Usage: Poster

TINGAN POGRAPHY

The way this inspired type treatment captures and recreates the feeling of an era is the tickler here. Note the beautiful use of swashes and how they are not overdone.

Designers: Jennifer Morla and Mariann Mitten

Design Firm: Morla Design, Inc.

Headline Typeface: Futura Inline, Futura Book Text Typeface: Futura Extra Bold, Futura Bold

Condensed

Client: Mercury Typography

Usage: Poster





Designer: John Stevens
Letterer: John Stevens
Design Firm: John Stevens
Design
Headline Typeface:
Hand-lettered
Client: Vital Body
Usage: Cassette packaging

Designer: Herb Lubalin, Editorial and Design Director

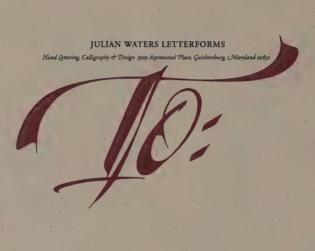
Letterer: Tom Carnase

Design Firm: International Typeface Corporation (ITC)

Headline Typeface: ITC Didi ®
Client: *Upper & Lower Case* magazine (published by ITC)
Usage: Magazine editorial spread







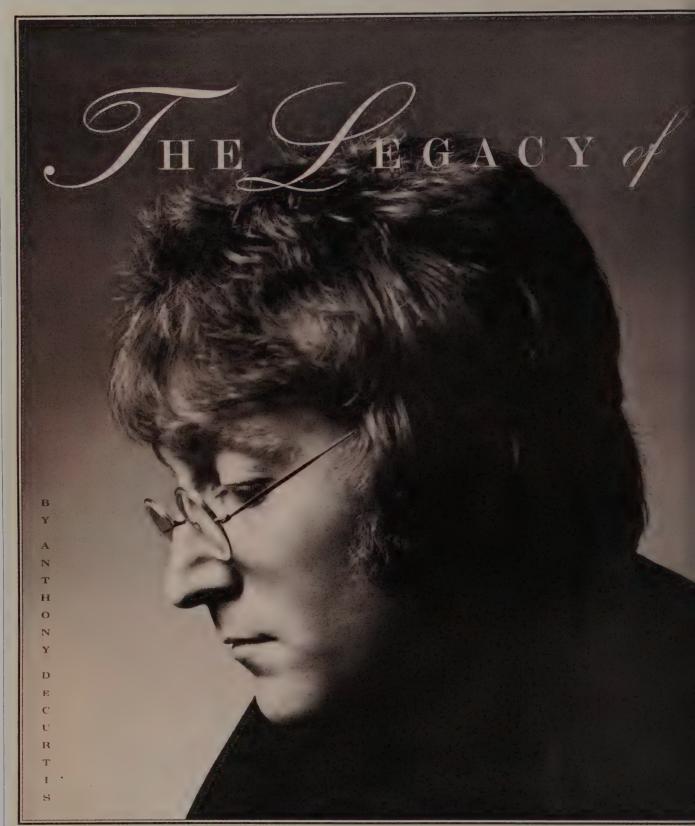
Designer: Julian Waters
Letterer: Julian Waters

Design Firm: Julian Waters Letterforms Headline Typeface: Hand-lettered Text Typeface: Adobe Garamond Client: Julian Waters Letterforms

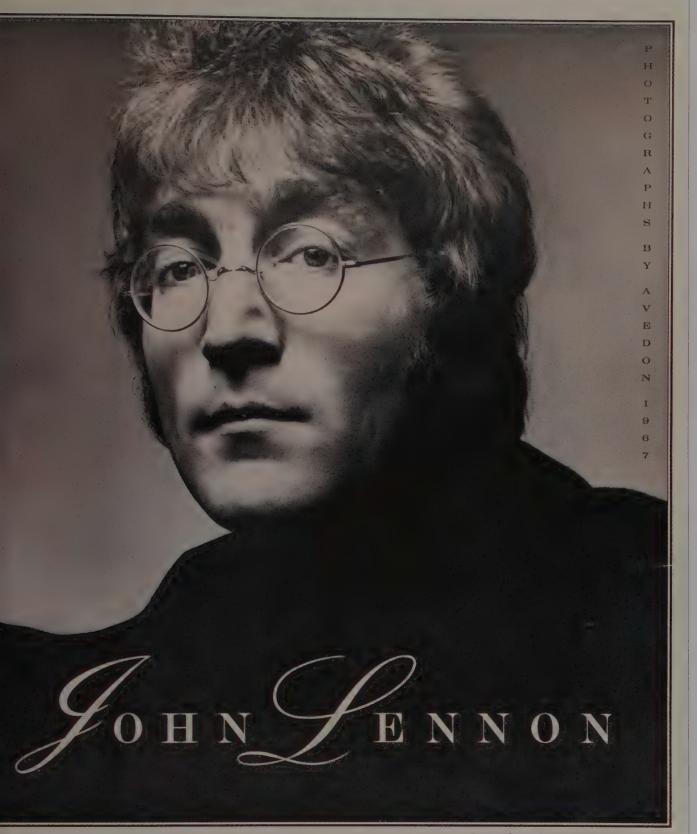
Usage: Envelope for seasons greeting/self-promotion



The greatest challenge in creating two letters with the grace of a pair of dancers is first realizing this opportunity exists. Then comes exploring the various possible swashes, rhythms and positions to achieve that goal. Ultimately, the brilliance of this piece lies in its celebration of these two letters on this simple page.



122 - Rolling Stone, December 13th-27th, 1990



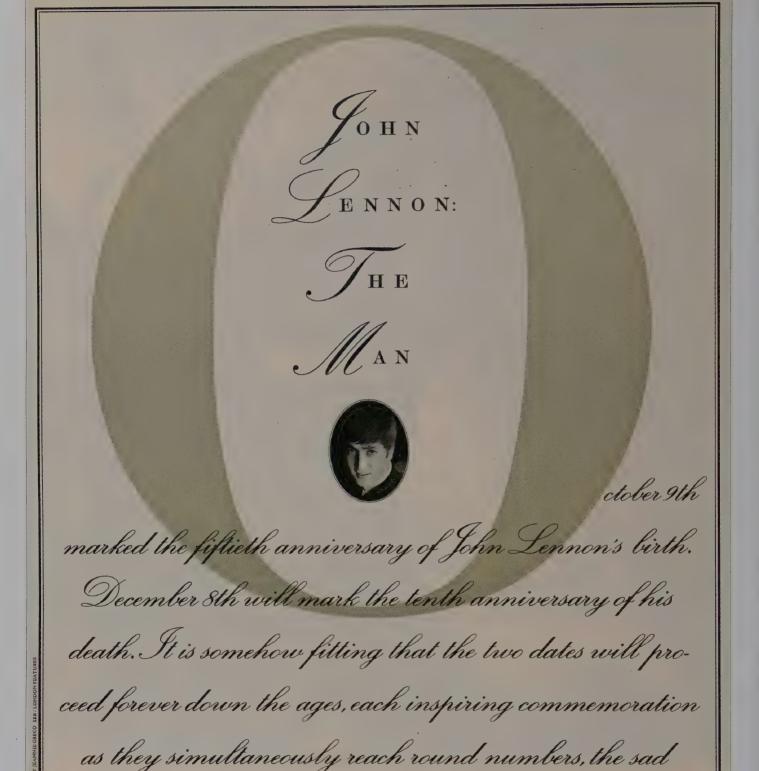
ROLLING STONE, DECEMBER 13TH-27TH, 1990 - 123

Designer: Debra Bishop Design Firm: Rolling Stone

Headline Typeface: Modern #20 with Excelsior Script

Client: Rolling Stone

Usage: Spread from magazine article



ROLLING STONE, DECEMBER 13TH-27TH, 1990 - 125

Designer: Debra Bishop Letterer: Jeannie Greco Design Firm: Rolling Stone

Headline Typeface: Modern #20 with Excelsior Script

Client: Rolling Stone

Usage: Opening page of magazine article







Art Director: Susan Lyster Armstrong, McCaffrey & McCall Advertising Designer/Letterer: Gerard Huerta Design Firm: Gerard Huerta Design, Inc. Primary Typeface: Hand-lettered

Client: Exxon

Usage: Television program title



Letterform Designer: Tony
DiSpigna
Letterer: Tony DiSpigna
Design Firm: Tony DiSpigna,
Inc.
Primary Typeface: Handlettered
Client: Container
Corporation of America
Usage: Promotional poster
for the Master Series

Designer: Ernie Smith/Tony DiSpigna

Letterer: Tony DiSpigna Design Firm: Tony DiSpigna, Inc. Headline Typeface: Hand-lettered

Text Typeface: Poster

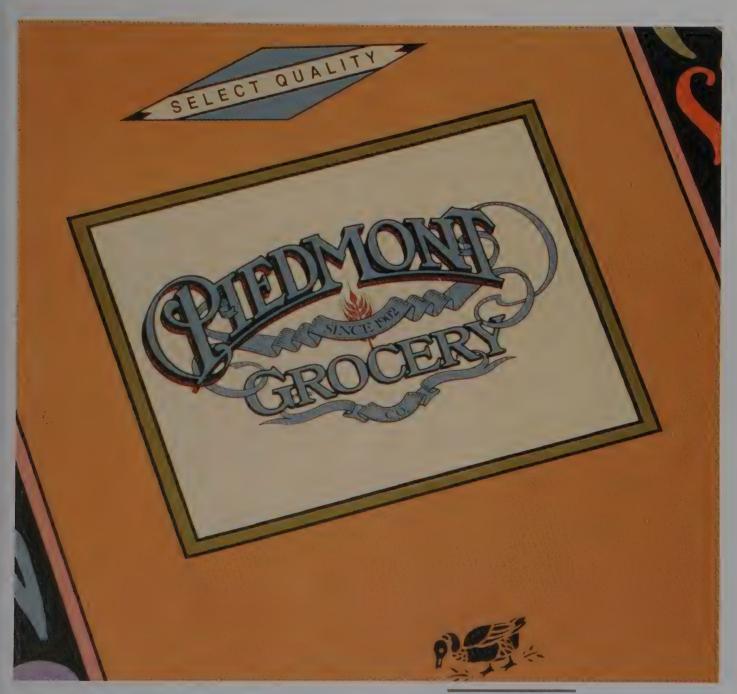
Client: Hopper Papers, a Division of Georgia Pacific

Usage: Paper promotion



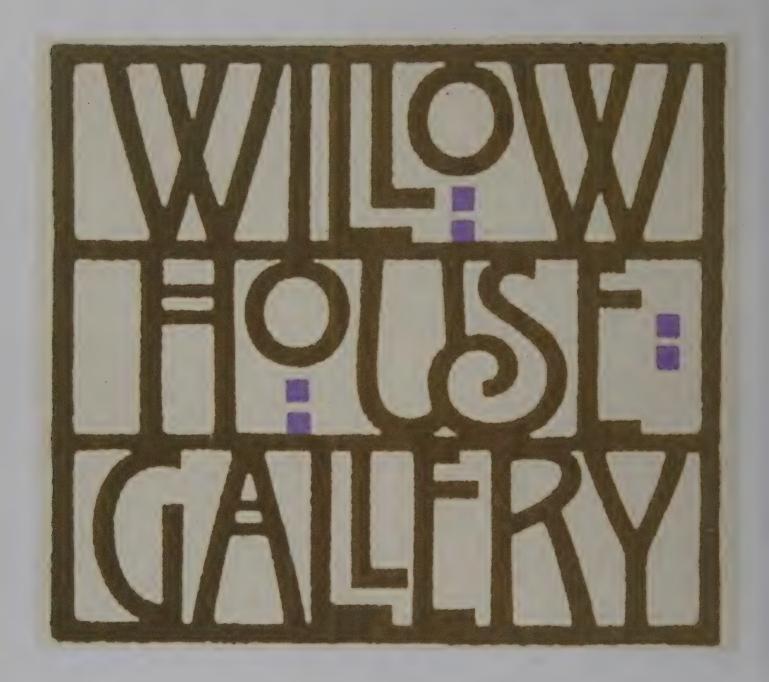


Designers: David Poe, Jonathan Mulcare
Design Firm: Emery/Poe Design
Headline Typeface: Custom
Text Typeface: Custom
Client: Piedmont Grocery
Usage: Gift packaging program for specialty food company



This identity has all the personality of an old-time general store. The arched type and typographic adornments convey an innocent appeal that is, at once, universal.

Designer: Tony Forster
Letterer: Tony Forster
Design Firm: Tony Forster Typographics
Headline Typeface: Hand-rendered
Client: Willow House Gallery
Usage: Stationery, carrier bags, signs, etc.

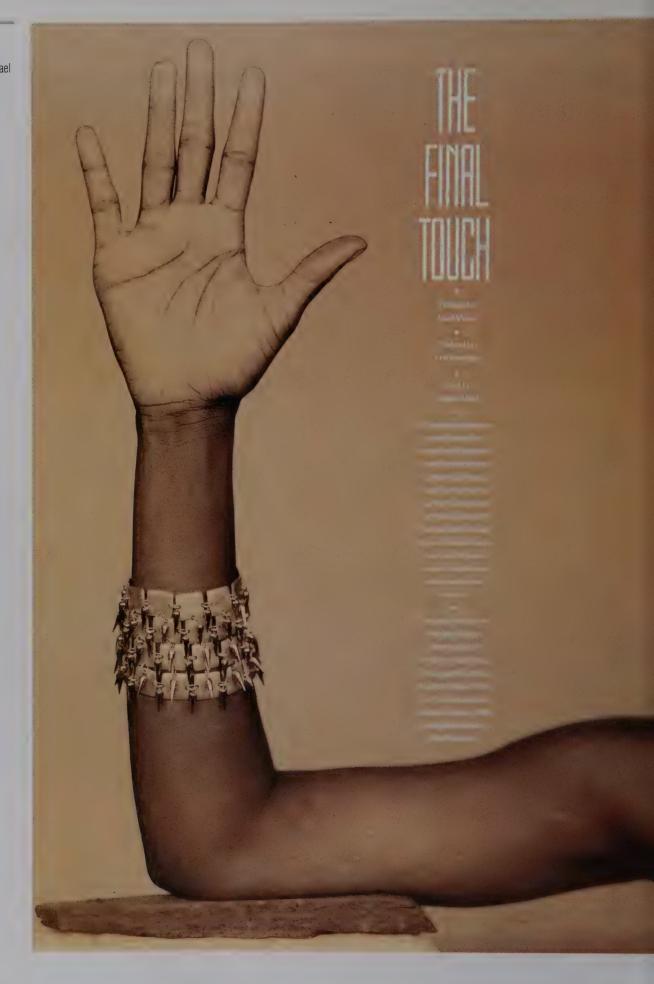




Designer: David Brier

Letterer: David Brier
Design Firm: DBD International, Ltd.
Headline Typeface: Hand-drawn Text Typeface: Hand-drawn Client: Park Ave Cafe Usage: Menu cover design

Designer: Michael
Brock
Design Firm: Michael
Brock Design
Headline Typeface:
LA Style No. 1
Text Typeface:
Geometric Bold
Condensed
Client: LA Style
Usage: Magazine
fashion spread





ITC BENGUIAT

PHOTO-LETTERING INC TAKES GREAT PRIDE IN PRESENTING ITC BENGUIAT, THE SUPERBLY CRAFTED ALPHABET DESIGN NOW AVAILABLE IN 3 WEIGHTS COMBINING THE FAMILLAR, THE UNUSUAL, THE PRACTICAL AND THE ÆSTHETIC, ITC BENGUIAT IS ATTRACTING DESIGNERS THE WORLD OVER. PLAN AHEAD AND MAKE USE OF THE ASSORTED LOGO LETTERS THAT ADD DISTINCTION TO YOUR HEADLINE OR CORPORATION GRAPHICS ITC BENGUIAT IS A WELCOME ADDITION TO OUR EVERGROW ING COLLECTION OF ALPHABET DESIGNS. WE ARE PREPARED TO MEET YOUR GRAPHIC NEEDS!

AABCDEFGHIJKLMMNOPQRSTUVW XYZabedefghijklmnopqrstuvwxyzfil 234567890&A/B/E/FAI/K/FAI/S TTCØŒBCæøœ£\$¢!?(#%*/=~-)1::..#

AABCDEFGHIJKLMMNOPQKSTUV WXYZabcdefghijklmnopqrstuvwyz fil234567890&ABAEAFALKAZKA STICØCB6C@C&\$¢!?o(#%/~~)[;;*]

AABCDEFGHIJKLMMNOPQRST UVWXYZabcdefghijklmnopqrst uvwxyzfil234567890&ABÆA ALKARASSITOÇŒBÇæ6œ£\$\$ AABCDEFUHUKLMMNOPORSTUVW XVZabcdefghijklmnopgistuvwxyzfi 1234567890&A/B/E/FAI/K/B/R/A STITÇØŒBÇ&œ£\$\$\$!?ø(#%) — ||...#]

AABCDEFGHIJKLMMNOPQRSTUV WXYZabcdefghijklmnopqrstuvux yzl234567890&ABAAHKAR ASSTTÇØŒBÇæøœ£\$¢!?(#%*/\:!!!)

AABCDEFGHLIKLMMNOPQRST UVWXYZabcdefghijklmnopqrst uvwxyzfil234567890&ABAA MKRRASSTTÇOŒBÇæøœ£\$

PHOTO-LETTERING 216 EAST 45ST NYCIOO17-212 MU2-2345

Ed Benguiat introduced his new typeface to the world with this poster. Note the skillful use of ligatures and the even type color throughout, which was created through the consistent letterspacing.

Designer: Ed Benguiat Design Firm: Photo-lettering,

Headline Typeface: ITC Benguiat

Usage: Poster

Text Typeface: ITC Benguiat Client: Photo-lettering, Inc.

ABLE IN 3 WEIG GTHE FAMILIAR, HE PRACTICAL ETIC, ITC BENG ING DESIGNERS ER.PLANATEAD OFTHEASSOR ERSTHATADD OYOURHEADI RATION GRAPI





Designer: Mark Steele Letterer: Mark Steele

Design Firm: Design Studio of Steele Presson

Headline Typeface: Hand-rendered Text Typeface: CG Omega (modified) Client: The 500, Inc.

Usage: Poster



84/GREAT TYPE AND LETTERING DESIGNS

Designer: Primo Angeli Letterer: Primo Angeli

Windsor Outline Client: Molinari & Sons

rendered

Usage: Label



Art Director: John Berg, CBS Records
Designer/Letterer: Gerard Huerta
Design Firm: Gerard Huerta Design, Inc.
Primary Typeface: Hand-lettered
Client: Columbia/Odyssey
Usage: Album cover

Designer: John Stevens Letterer: John Stevens

Design Firm: John Stevens Design Primary Typeface: Hand-rendered Client: 361 Design Group

Usage: Logo

Designer: Daniel Pelavin
Letterer: Daniel Pelavin
Design Firm: Daniel Pelavin
Headline Typeface: Handrendered
Text Typeface: Handrendered
Client: Smithsonian Institute
Traveling Exhibition
Usage: Poster to accompany
traveling exhibition





Designer: Fred Woodward Letterer: Dennis Ortiz-Lopez Design Firm: Rolling Stone Headline Typeface: Hand-lettered Text Typeface: Garamond 49 italic Client: *Rolling Stone* Usage: Magazine cover

WRITERS & ACTORS READ FROM BOOKS BEING BANNED IN AMERICA FORBIDDEIN



ARTHUR MILLER

EDWARD ALBEE THE CATCHER
IN THE RYE CHARLES REMBAR

TONI MORRISON
INVISIBLE MAN DONALD BARTHELME

ERICA JONG
E.L. DOCTOROW THE FIXER LEE GRANT HUCKLEBERRY
FINN ARTHUR SCHLESINGER, JR. A FAREWELL TO ARMS
SLAUGHTERHOUSE FIVE FRANCES FITZGERALD

GAY
TALESE DEATH OF A SALESMAN JOHN IRVING

ANDRE
GREGORY

JUNE JORDAN THE BEST SHORT STORIES OF
NEGRO WRITERS RICHARD GILMAN

IRENE WORTH
JAMAKE HIGHWATER

JOHN SIMON THE AMERICAN
HERITAGE DICTIONARY SCOTT SPENCER BRAVE NEW WORLD
JACK GILFORD THE SCARLET LETTER STUDS TERKEL
CALVIN TRILLIN

GRACE PALEY THE GREAT GATSBY
GRAPES OF WRATH TOMMY GATES THE MERCHANT OF VENICE

The Public Theatre • 425 Lafayette Street

TO BENEFIT "THE AMERICAN RIGHT TO READ" A PROJECT OF PEN AMERICAN CENTER, 47 5TH AVE. N.Y., N.Y. 10003 TICKETS \$10.00 AVAILABLE AT THE PUBLIC THEATRE BOX OFFICE. FOR TICKET INFORMATION CALL 598-7150

DESIGN: SKIP JOHNSTON

Designer: Skip Johnston
Design Firm: Skip Johnston
Headline Typeface:
Woodtype
Text Typeface: Various
Client: P.E.N.

Usage: Meeting announcement



Designer: Julian Waters Letterer: Julian Waters

Design Firm: Julian Waters Letterforms Headline Typeface: Hand-lettered Client: Waterways Calendar Usage: Wall calendar logo

Gushin Baling ekoliek

Designer: Alan Peckolick Letterer: Tony DiSpigna

Design Firm: Pushpin Lubalin Peckolick Headline Typeface: Hand-lettered Client: Pushpin Lubalin Peckolick Usage: Corporate logo

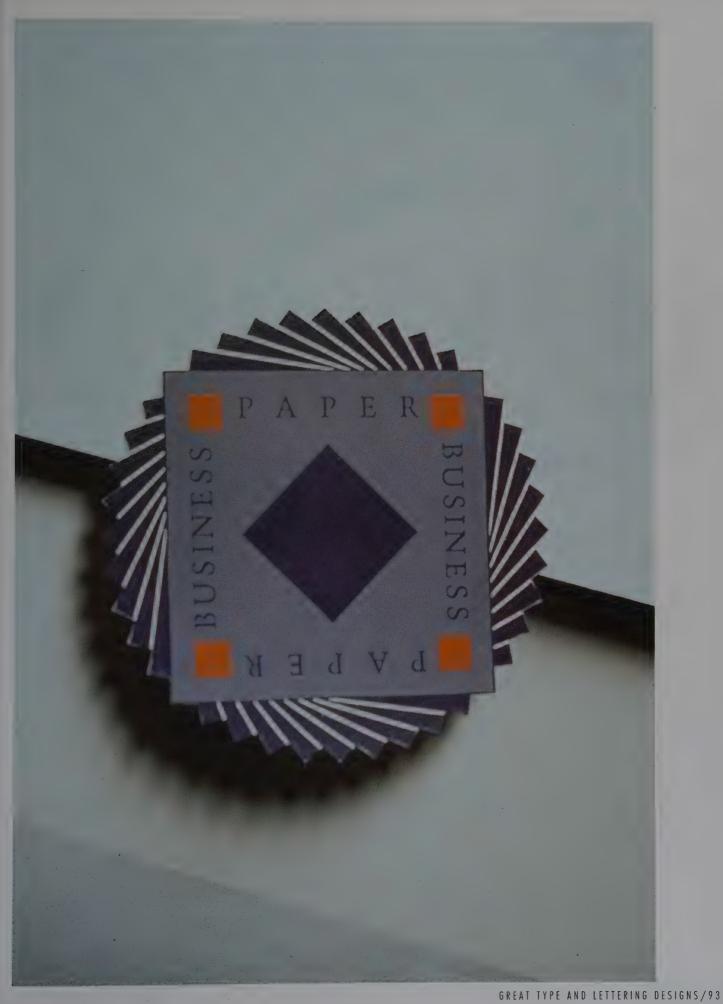
> Letterform Designer: Tony DiSpigna Letterer: Tony DiSpigna Design Firm: Tony DiSpigna, Inc. Primary Typeface: Hand-lettered Client: Jason and Janet Calfo Usage: Wedding invitation



Designer: Todd Nesser Design Firm: McCool & Company Headline Typeface: Oakland 15 Text Typeface: Trump Mediaeval Client: Weyerhaeuser Company

Usage: Sales material, packaging, point of purchase







Designer: Tony Forster Letterer: Tony Forster

Design Firm: Tony Forster Typographics Headline Typeface: Hand-rendered Text Typeface: Berthold, Caslon Bush Caps

Client: Oxford City Council Usage: All printed material



Designer: Tom Carnase
Letterer: Tom Carnase
Design Firm: Carnase, Inc.
Headline Typeface: Handlettered
Client: New York Art
Directors Club
Usage: Logo



A QUARTERLY



INDULGENCE

word changed. I checked the letter spacing, not a centimeter's difference. It was a nite respectable face. Gaudy-from your shop, Alpha, Sam you gotta help me The same width. Everything was ad-

acent, just like before, But the widow vanished linto nowhere. I'm desperate. Samela old buddy: "Calm down Phil. Listen, I'li condown to the office tomorrow and take a look, We'll work it all out. Just take it easy.

gotta get on this case." Alpha pouted prettily. "Hurry Back Sugah" she sighed huskily. But Sam was gone hopping a cab downtown. His destination on the cas side was marked by a hute stati. Wilcomme.

In the famed Swiss type face on the side of a guited building. This was Aristy Alley. The bottom. Last refuge for all graphic artists who had gone over the edge. Sam

embarrassing." It was Rags Right. Formerly known as "Flush" Left, super-star art director. Now a pitiful shadow of his past gory, but still one of the greatest minds ever to

The Case Of The Missing Widow

retail, even display stuff? I'll take anything!" Rags. If you can help me, I'll get you a full page, four color spread in the Times fashion supp. "Sertif drew his friend into a doorway." Now Rags. Issten carefully."

having absorbed the gist of San's bizzare story. First of all, have you seen the first type proof? "Why no," San exclaimed. "Get ahold of it. Look for opticals, one-diffuser (see a legislated of Check out all the

space warp. But the only way you'll ever find that widow is to find the first proof. "Rags, thanks, you'll be seeing me." Sam slipped away into the dawn. It occurred to him that this case might be on the

breakfast time, and Sam hungered.
What to do next?" Sam pushed aside his meal of runny eggs and headed for Daneer, Prancer, Simple & Simon divertising where Phil Font labored. Outside Philis door.

only Phil's copywriter, who had just been asked to rewrite copy to fit a layout. Not a very happy man. Dodging the angred creative. Sam go: right to the point. "Phil. I wanna see that first proof. You got?"

hissed, afraid, "Sam, I don't know where it is, Someone's hiding it. Something very funny is going on, "Well, who would have it?" Sam asked, "Anthony Italie, my supervisor. I'm sure he's got it. I'll bet my

ered. "Tony Ital?" The same guy who tried to take copy out of advertising? Mr. Pure Graphic himsel? The word hater? No wonder he's sitting on it. "The vanishing widow must be part of a plot. What are you

"We're going to steal it, natch, what else? But we need a plan. Now, how can we get into 'Bony ludis office?' "It won't be easy Sammy, Od 'Bony's right in the fast lane. As a matter of fact, he just made

office, his secretary guards II like a watchdog. "Is she a dog, Phil?" "Far from II, she's really contoured. "Adright stud, just take her out to lunch. "If do the rest." Sam picket up an issue of

the reception area, waiting for Tony Ital to leave for his noon tennis match. But thirry minutes passed, and Ital never appeared. Sam was worried. Welf, 'he said. 'I'll put on my initial thinking cap and

turning into a lower case. I'll crawl down this corridor here, and check out what's going on. It's lunch hour, an the place is like a morgue. I guess this is my big chance. Then Sam saw a heautini vistion "Who."

Alpha Bett, what are you doing here?" Making nry rounds, like always, You never came back." "Forget that for now doll. I need you help. I've gotta get that first proof out of Itals office for

""" "Tony I:al first proof, and scanned into his sanctum, saw the first proof, and scanned it intently carefully "Aha" he crowed. "This is it, the answer to the mystery. The widow wanished right here. It just disappeared and unred into

BY DAVID AMES

case for you." It was the voice of Phil Font, MAD [Mad Ar Director] grating from the telephone. Sam Seril, typographical investigator, got up to sit on the side of his bed. He blinked, then sighed..." Can't

elieve that you're calling me at three in the morning. Phil buddy, MAD or not. This better be good. With friends like you..." Semung up the phone, and muttered his way, to the coffe pot, residended to Phil Font's Impending visit.

re rubbed the sleep out of his eyes, stretched, and gazes affectionately toward a very graceful form in his bed, the vaited resdessly for the rich cofee to perk, reaching over to switch on his tumer.

ommanding strains of Beethoven's fifth resounded fror his high-powered speakers. "Ah, Ludwig," Sam mused, ust then, a knock on the door echoed the fateful chords

deceeek!" Phil's abrupt and disheveled appearance had startled Alpha Bett, gir type house rep and Serif's main squeeze, for the MAD's dramatic entrance was a sly assault on her modesty.

oublication as a matter of policy. Sorry, but watch your nouth. Signed, The Editors, FExcususe met What the

paragraph in some body copy, justified margins, the second time it had been set. The first time, there was a widow at the bottom. The second proof, it was gone! Its

allow the "H" word either please. This is a professiona publication! Warmest personal regards. The Eds.) "Airight, all right, What the dickens is so goldurined the professional publication of the professional publications and the professional publications are always and down." Some partitional publications are always and down." Some partitions are always are always and down." Some partitions are always and down." Some partitions are always and down." Some partitions are always are always and down." Some partitions are always are always are



Designer: David Brier Letterer: David Brier Design Firm: DBD

International, Ltd.
Headline Typeface: ITC
Bookman & hand lettering
Text Typeface: ITC Bookman
Client: Graphic Relief
Usage: Spread in promotion



Art Director: Mary Macenka,
Seattle Symphony
Designer/Letterer: Bruce Hale
Design Firm: Bruce Hale
Design Studio
Headline Typeface:
Calligraphy
Text Typeface: Handrendered
Client: Seattle Symphony
Usage: Promotion

This piece has a grace and rhythm rarely captured in posters. Note how the downstroke of the y in Mainly forms the upstroke of the M in Mozart.





Mochinaki

FIRST NORTH AMERICAN NIHON JUJUTSU TOUR



Designer: Terry Laurenzio Letterer: Terry Laurenzio

Design Firm: 246 Fifth Design Associates

Headline Typeface: Hand-lettered Text Typeface: Korinna

Client: Yōseikan Bōdo Association

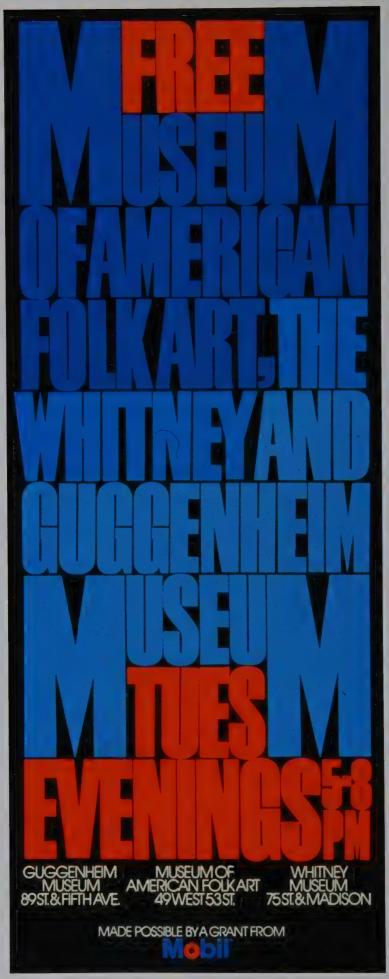
Usage: Poster

Designer: Alan Peckolick Design Firm: Lubalin Peckolick

Headline Typeface: Lettera

Gothic

Client: Mobil Corporation Usage: Bus shelter poster





Designer: David Quay Letterer: David Quay Design Firm: David Quay Design Headline Typeface: Hand-rendered Client: Fashion House



Designer: Alan Peckolick
Letterer: Tony DiSpigna
Design Firm: Lubalin Peckolick
Headline Typeface: Hand-rendered
Client: Zeitung F

Usage: Newspaper masthead





Designer: David Brier Letterer: David Brier

Design Firm: DBD International, Ltd.

Headline Typeface: Administer Light & Hand Lettering Client: Hopper Papers

Usage: Promotional brochure

The idea behind this paper promotion was to demonstrate the dignity, grace and traditional beauty inherent in the parchment stock. The use of muted, tonal colors applied by foil stamping helps establish this feeling and complements the flourishes and script letterforms.



Art Director: Kit Hinrichs, Jonson, Pedersen, Hinrichs & Shakery

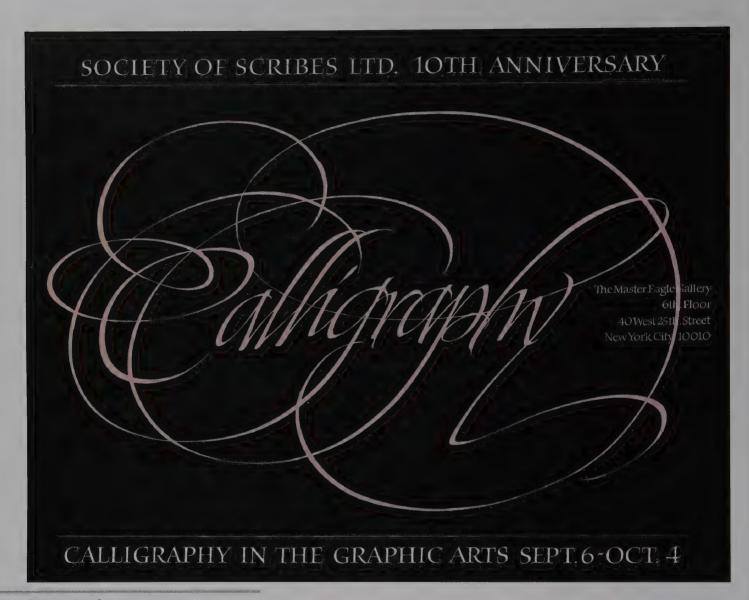
Designer/Letterer: Gerard Huerta
Design Firm: Gerard Huerta Design, Inc.
Headline Typeface: Hand-rendered

Client: Potlatch

Usage: Magazine article on belt buckles



Art Director: Paul Omin, Reader's Digest Designer/Letterer: Gerard Huerta Design Firm: Gerard Huerta Design, Inc. Headline Typeface: Hand-rendered Client: Reader's Digest Usage: Album cover



Designer: John Stevens Letterer: John Stevens Design Firm: John Stevens Design Headline Typeface: Calligraphy

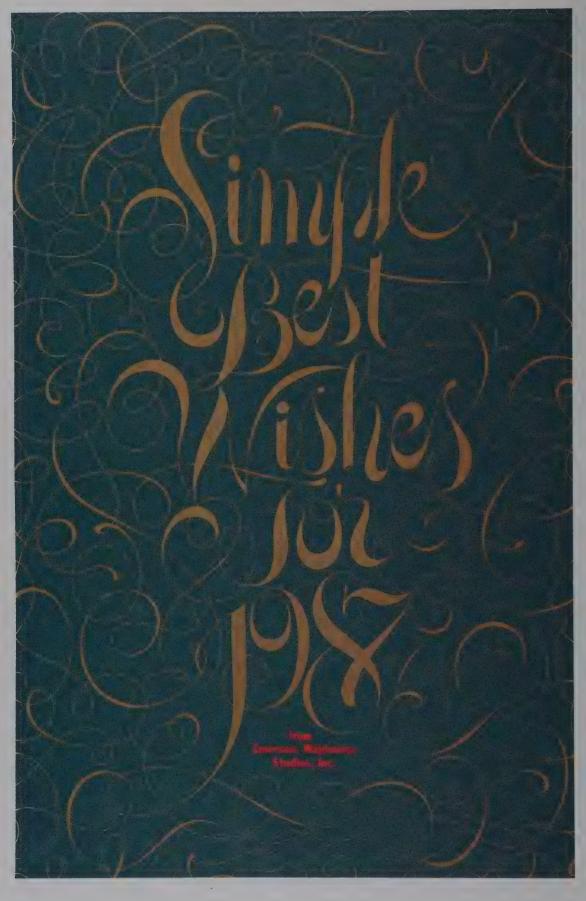
Text Typeface: Hand-rendered Client: Society of Scribes

Usage: Poster commemorating S.O.S. 10th Anniversary



Designers: Jack Anderson, Luann Bice, Mary Hermes Design Firm: Hornall Anderson Design Works Headline Typeface: Customized Times Roman Client: Tradewell

Usage: Corporate identity system for grocery store



Designer: Jurek Wajdowicz Letterer: Ted Szumilas Design Firm: Emerson, Wajdowicz Studios, Inc. Headline Typeface: Handrendered Text Typeface: Franklin Gothic Condensed Client: Emerson, Wajdowicz Studios, Inc. Usage: Self promotion card/poster

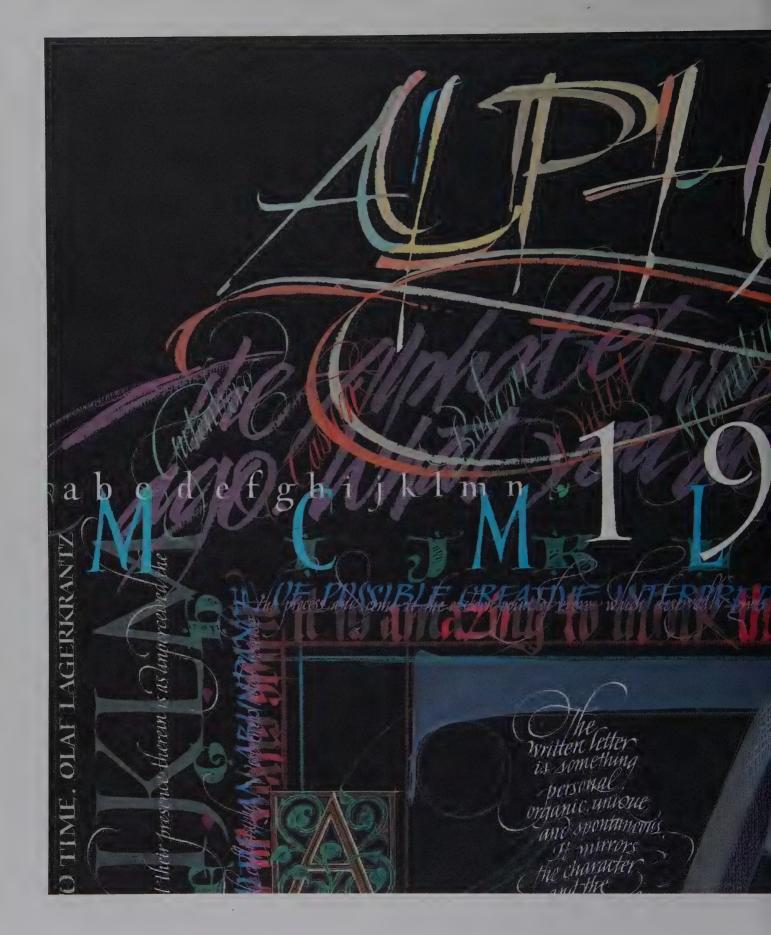
Designer: John Stevens Letterer: John Stevens Design Firm: John Stevens Design

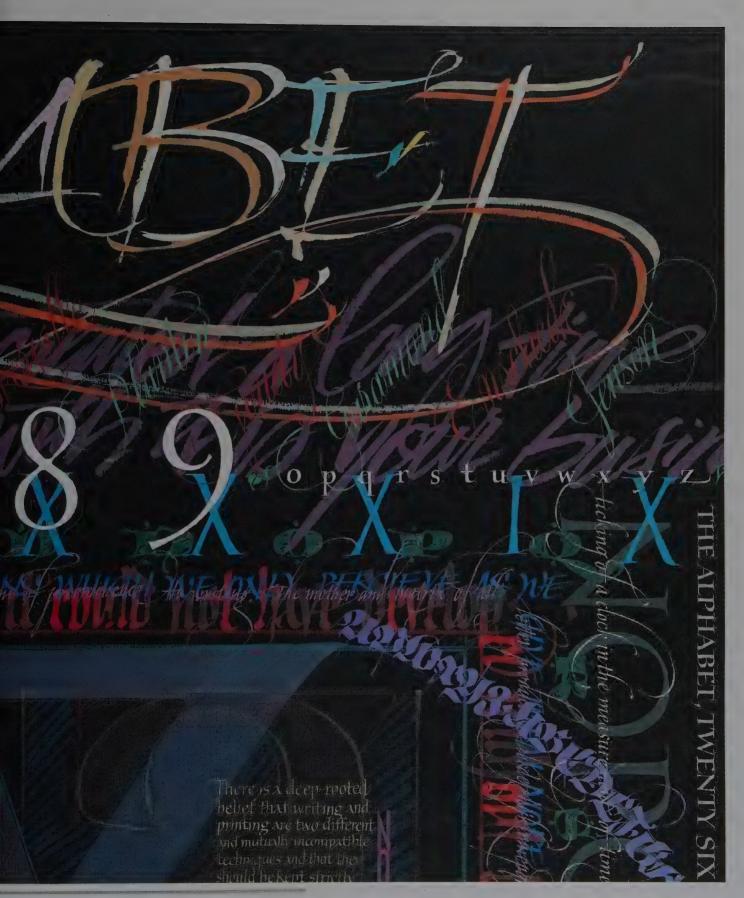
Headline Typeface: Handlettered

Text Typeface: Calligraphy Client: Headliners Identicolor Usage: Calendar/Poster HYKTHAT LEITERS ARE WORTH ADORNING FROM TEME TO TIME, OLAE LAGERKRANIZ,

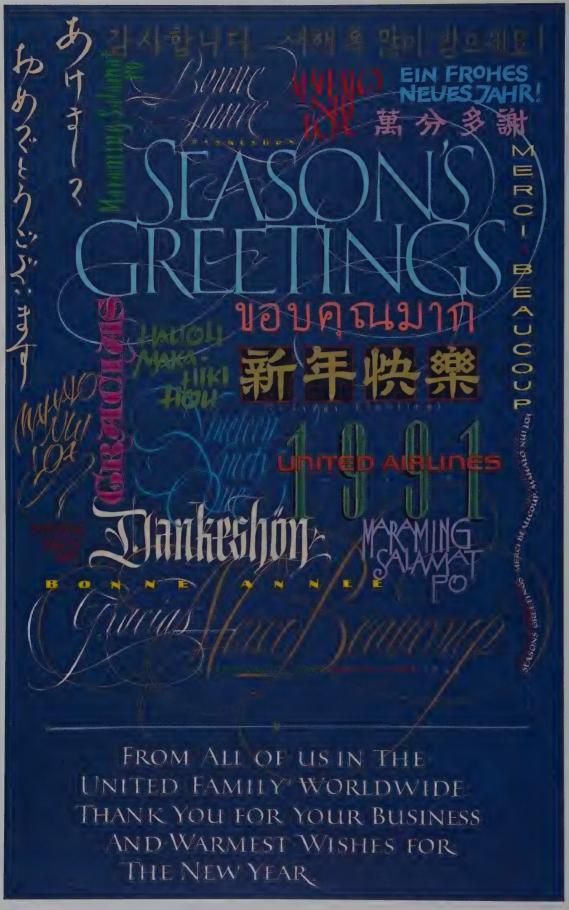
HEADLINERS

IDENTICOLOR





John Stevens is one of the finest modern masters of calligraphy in the world. He can create a complex, multi-level piece such as the one shown here and give its seemingly disparate elements an otherwise invisible harmony. At first, there is one striking visual image. Beyond that initial impression, each type treatment attracts the eye in turn. This is more like a movie than a print.



Art Director: Warrick Hutton,
United Airlines
Designer/Letterer: John
Stevens
Design Firm: John Stevens
Design
Headline Typeface:
Calligraphy
Text Typeface: Calligraphy
and hand-lettering
Client: United Airlines
Usage: "Thank You" for

members of Mileage Plus

Club

Designer: Lance Anderson
Letterer: Lance Anderson
Design Firm: Lance Anderson
Design
Headline Typeface: Based on
Latin Bold
Text Typeface: Bank Gothic,
Copperplate Gothic, handlettering and calligraphy
Client: Rainier Brewing and
Chiat Day/Mojo
Advertising, San Francisco
Usage: Packaging



TYPE THAT BREAKS THE RULES

ften type must challenge preconceptions in approach or introduce something unique in order to communicate. Solutions that incorporate this approach challenge notions of what type can—or should—be.

Rules such as "Use only one typeface" or "All type should be horizontal" are often abandoned.

The works displayed here involve considerable manipulation of type—unusual letterforms or letter spacing, the creation of words within words, or the unusual positioning of type in vertical or abstract arrangements.

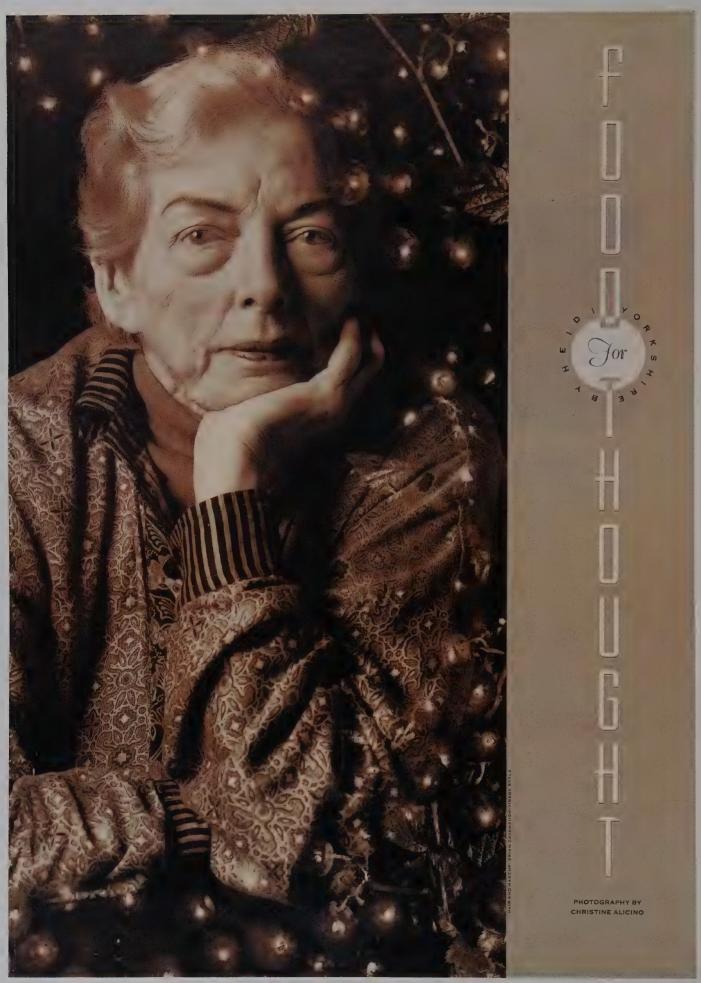
The common thread linking such a disparate group of works is an exploration of the patterns formed by words and letters. This is a hallmark of the work done for Phil's Photo by James Hellmuth and in the poster series done for PM Typography by Tim Girvin, Milton Glaser, Joseph Essex and Seymour Chwast.

In typography, as in any art form, limits must generally be observed. But at times, testing these boundaries leads to new, important growth of the art form.



Designer: Tony DiSpigna Letterer: Tony DiSpigna Design Firm: Herb Lubalin Associates, Inc.

Headline Typeface: Hand-lettered Client: Graphis magazine Usage: Magazine cover



Designer: Michael Brock
Design Firm: Michael Brock
Design
Headline Typeface: LA Style
No. 1
Text Typeface: Magnum
Gothic Medium
Client: LA Style
Usage: Opening page of
magazine's food section



This simple treatment is very effective. The headline displays a delicate flair and quiet grace.



Designer: James Hellmuth Letterer: James Hellmuth

Letterer: James Hellmuth
Design Firm: James Hellmuth Design
Primary Typeface: Hand-rendered

Client: Phil's Photo

Usage: Book's section openers





Designer: Louise Fili Design Firm: Louise Fili, Ltd. Headline Typeface: Eagle Bold Client: Society of Publication

Designers

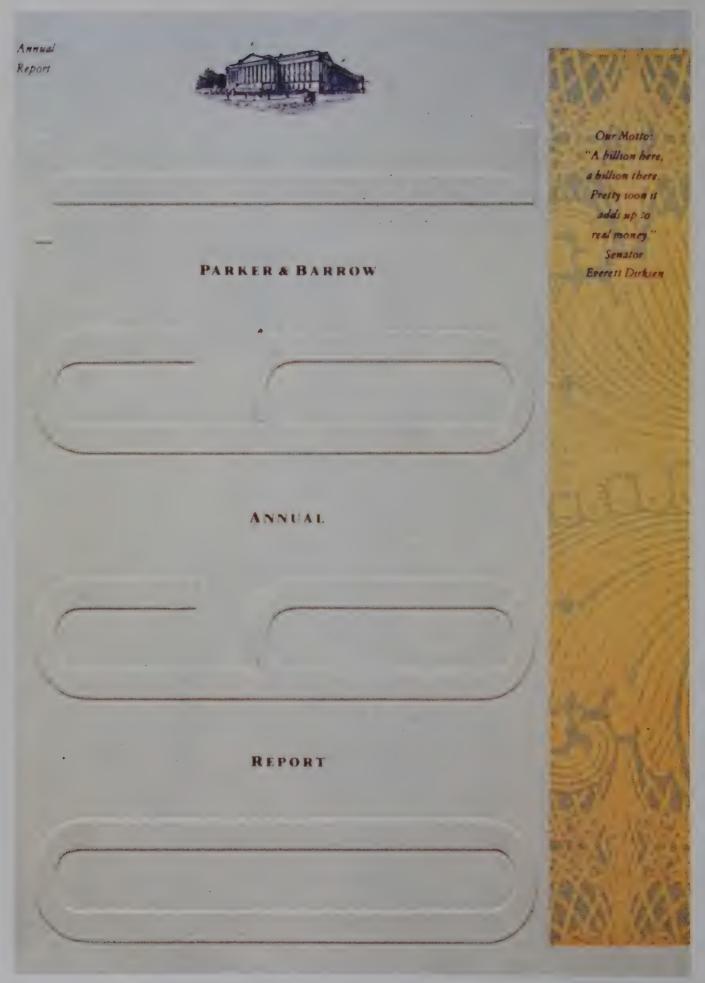
Usage: Call-for-entries poster

SOCIETY OF PUBLICATION DESIGNERS



YOU ARE INVITED
TO PARTICIPATE
IN THE S.P.D.
20'* ANNUAL
COMPETITION
CELEBRATING
EXCELLENCE
IN PUBLIC
C ATION
DESIGN

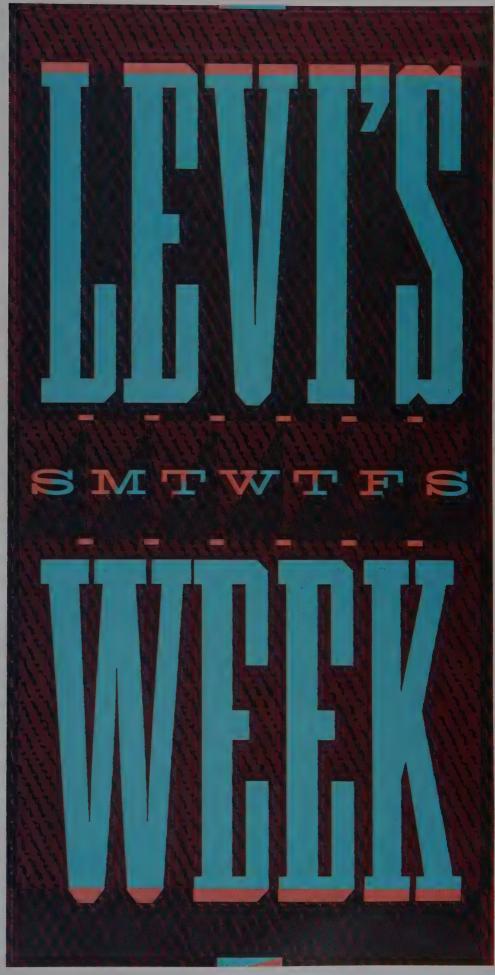
ALL ENTRIE
MUST BE
RECEIVED
BYJAN.
30 7 **



Designers: David Brier, Paul A. Minigiello Design Firm: DBD International, Ltd. Headline Typeface: Garamond Bold & Hand Lettering

Text Typeface: Garamond

#49 Italic Client: Karr Graphics Usage: Page from brochure



Designer: Neal Zimmermann

Design Firm: Zimmermann Crowe Design Headline Typeface: Customized type based on

Grecian XXX Condensed

Text Typeface: Customized type based on

Grecian XXX Condensed Client: Levi Strauss & Co.

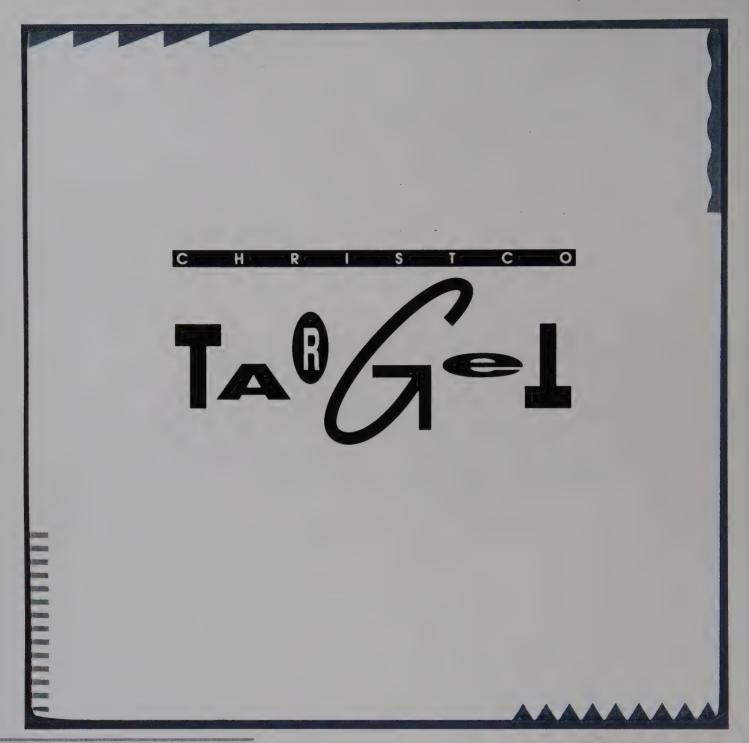
Usage: Levi's Week retailers promotional

poster



Designer: James Hellmuth
Design Firm: James Hellmuth Design
Headline Typeface: Various
Client: Phil's Photo
Usage: Mailer/New Year card





Art Director: Freeman Lau Designer: Benny Au

Design Firm: Kan Tai-keung Design & Associates, Ltd.

Headline Typeface: Mixed Text Typeface: Helvetica

Client: Christco Professional Photo Services

Usage: Promotion

Designer: Julian Waters Letterer: Julian Waters

Design Firm: Julian Waters Letterforms Headline Typeface: Hand-lettered Text Typeface: Diotima Caps (address line)

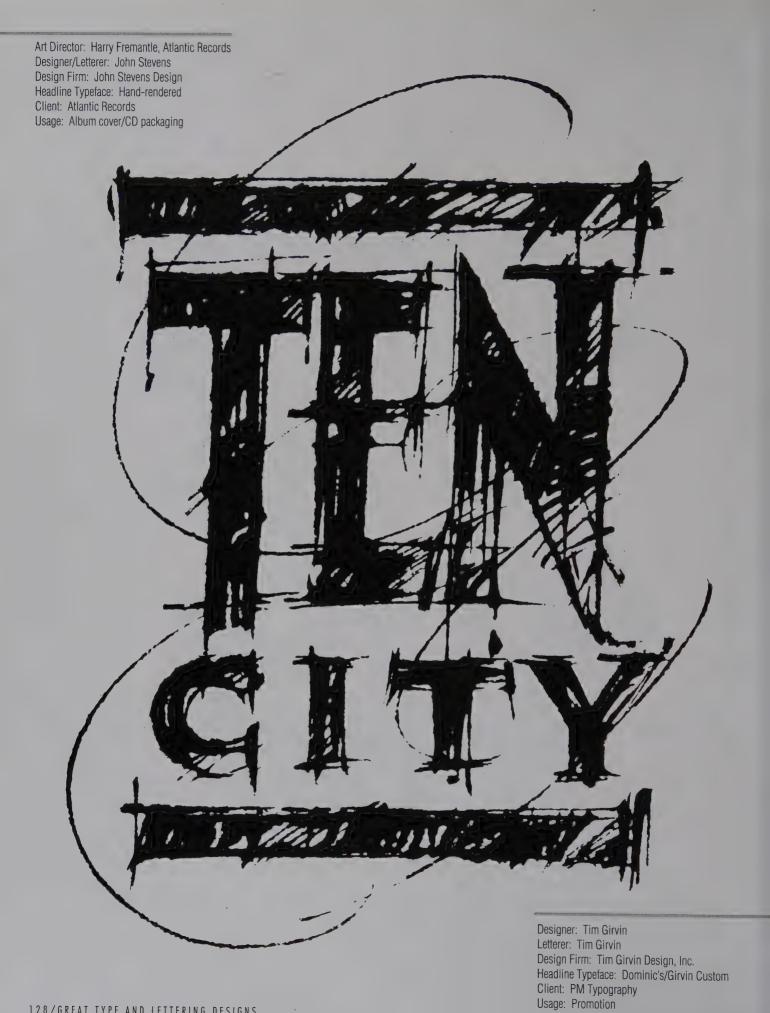
Client: Julian Waters

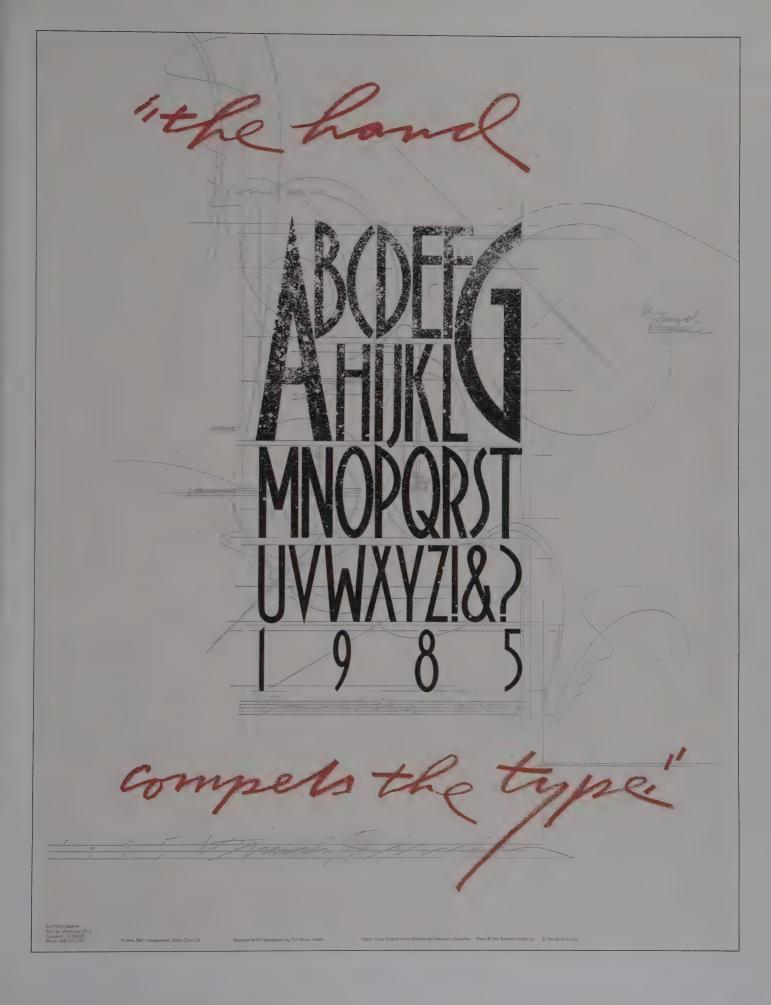
Usage: Self-promotion/season's greetings poster



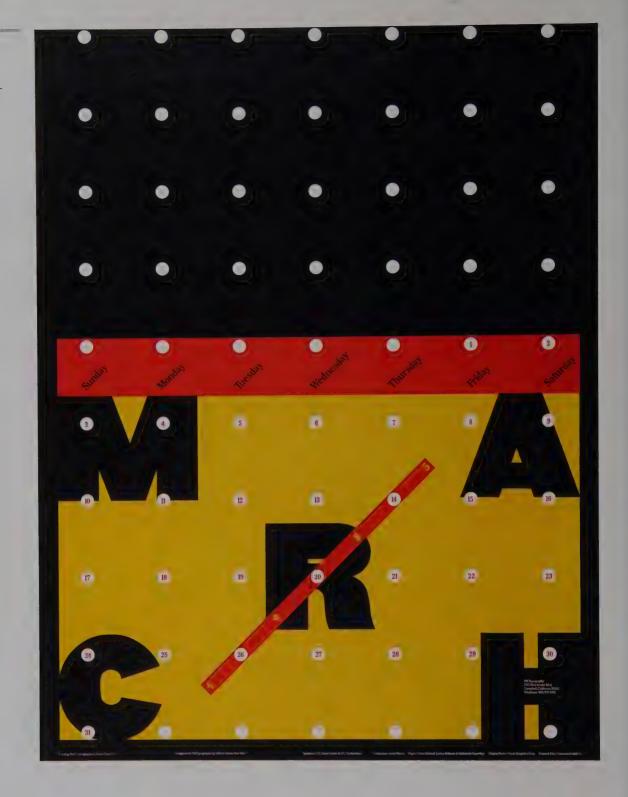
9423 GENTLE CIRCLE * GAITHERSBURG * MARYLAND 20879 * 301 977 5314

Julian Waters Lettering and Design





Designer: Milton Glaser
Letterer: Milton Glaser
Design Firm: MG, Inc.
Headline Typeface: Handrendered Gothic Bold
Text Typeface: ITC
Cheltenham and ITC
Avant Garde
Client: PM Typography
Usage: Promotion



Designer: Joseph Michael Essex Design Firm: Essex Two, Inc. Headline Typeface: Futura Text Typeface: Futura Client: PM Typography Usage: Promotion calendar

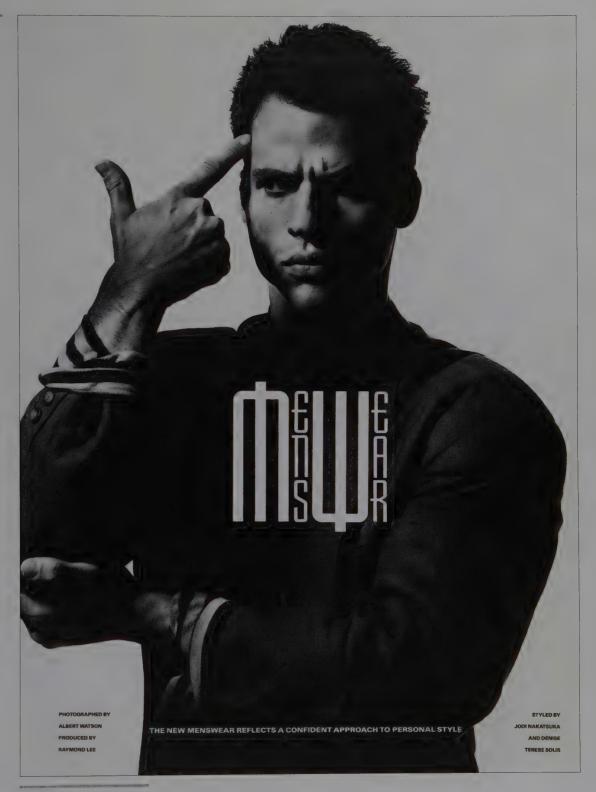


AIDSHOULDIE

NOTPEOPLE

Designer: Rick Valicenti Design Firm: Thirst Headline Typeface: Franklin Gothic

Client: Thirst
Usage: AIDS benefit



Designer: Michael Brock Design Firm: Michael Brock

Design

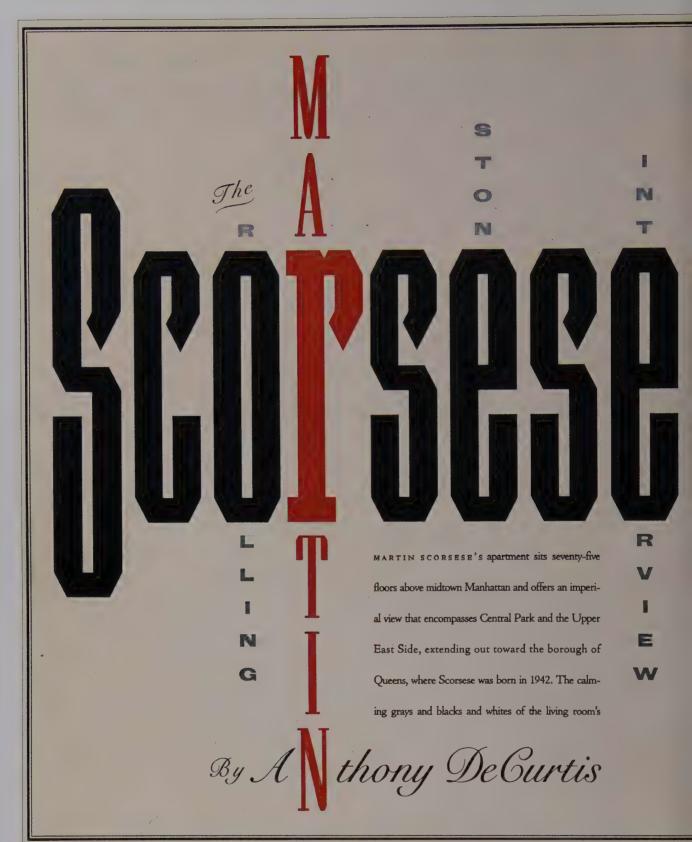
Headline Typeface: LA Style

No. 2

Text Typeface: Univers Extra

Bold Client: *LA Style* Usage: Magazine fashion

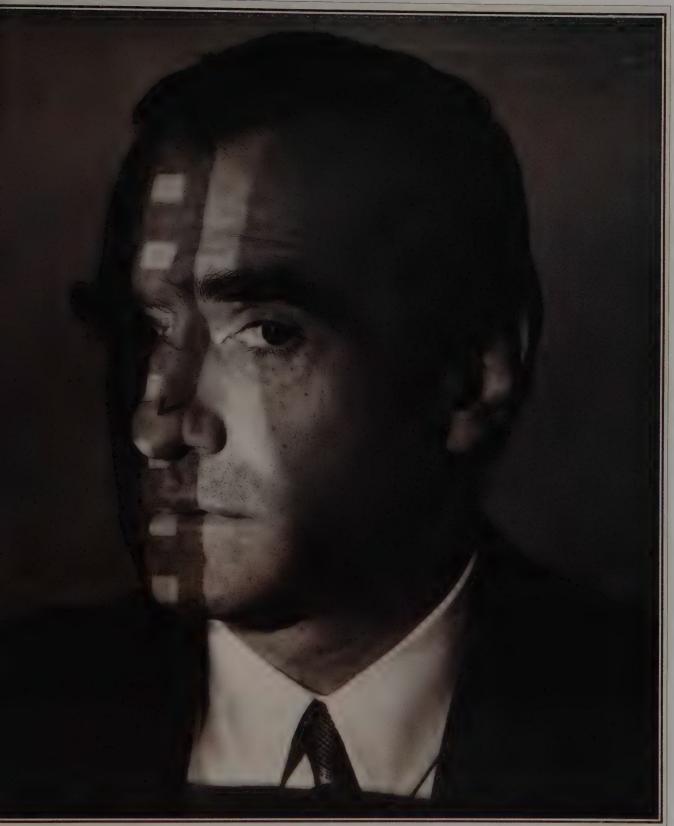
spread



58 - ROLLING STONE, NOVEMBER 1ST, 1990

Designer: Fred Woodward Design Firm: Rolling Stone Headline Typeface: Grecian Text Typeface: Cloister Client: Rolling Stone

Usage: Opening spread of magazine article



PHOTOGRAPH BY ALBERT WATSON



Designer: Steve Curry
Design Firm: Curry Design
Headline Typeface: Onyx, Helvetica Medium Extended, Bank
Gothic Medium

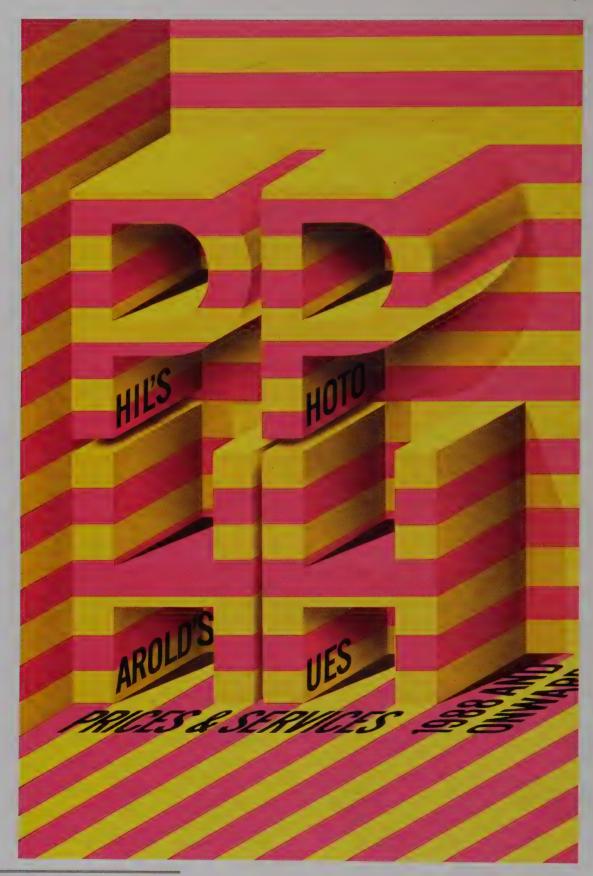
Text Typeface: Bank Gothic Medium
Client: Skil-Set/Alpha Graphix Type House
Usage: Promotion for Skil-Set/Alpha Graphix Type House



Designers: Steve Curry/Jason Schiedeman

Design Firm: Curry Design Headline Typeface: Craw (numbers) Text Typeface: Bembo

Client: Skil-Set/Alpha Graphix Type House Usage: Promotion for Skil-Set/Alpha Graphix Type House



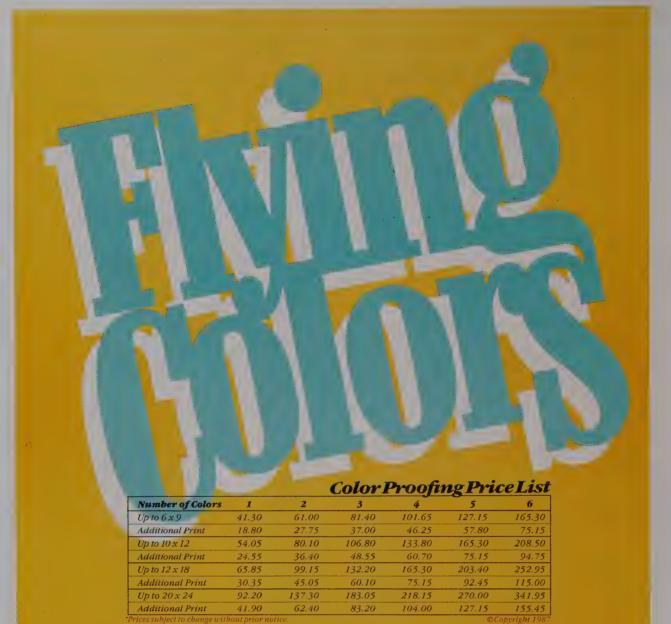
Designer: Seymour Chwast Design Firm: The Pushpin Group Headline Typeface: Various

Text Typeface: Futura
Client: PM Typography
Usage: Calendar

Designer: James Hellmuth Design Firm: James Hellmuth Design Headline Typeface: Altered Gothic Client: Phil's Photo

Usage: Price list cover





No charge for matching primary PMS colors. There will be a charge of \$10.70 per color for mixing and matching special colors.

Separation and negative opaquing will be charged at the prevailing bourly rate or product charge.

Estimates available for volume work.

Above Schedule is for 18 to 24 Hour Service. Custom Rub Off Transfers available from your art or from our vast library of type faces in our photo library.



Designer: Tom Carnase Letterer: Tom Carnase Design Firm: Carnase, Inc. Headline Typeface: Hand-rendered

Text Typeface: Garamond Ultra & Book Italic Client: Carnase Computer Typography

Usage: Promotion



	Color I roofing I rectist				
1	2	3	4	5	6
32.50	48.00	64.00	80.00	100.00	130.00
16.25	24.00	32.00	40.00	50.00	65.00
42.50	63.00	84.00	105.00	130.00	164.00
21.25	31.50	42.00	52.50	65.00	82.00
52.50	78.00	104.00	130.00	160.00	199.00
26.25	39.00	52.00	65.00	80.00	149.50
72.50	108.00	144.00	180.00	220.00	269.00
36.25	54.00	72.00	90.00	110.00	134.50
	16.25 42.50 21.25 52.50 26.25 72.50	32.50 48.00 16.25 24.00 42.50 63.00 21.25 31.50 52.50 78.00 26.25 39.00 72.50 108.00	1 2 3 32.50 48.00 64.00 16.25 24.00 32.00 42.50 63.00 84.00 21.25 31.50 42.00 52.50 78.00 104.00 26.25 39.00 52.00 72.50 108.00 144.00	1 2 3 4 32.50 48.00 64.00 80.00 16.25 24.00 32.00 40.00 42.50 63.00 84.00 105.00 21.25 31.50 42.00 52.50 52.50 78.00 104.00 130.00 26.25 39.00 52.00 65.00 72.50 108.00 144.00 180.00	1 2 3 4 5 32.50 48.00 64.00 80.00 100.00 16.25 24.00 32.00 40.00 50.00 42.50 63.00 84.00 105.00 130.00 21.25 31.50 42.00 52.50 65.00 52.50 78.00 104.00 130.00 160.00 26.25 39.00 52.00 65.00 80.00 72.50 108.00 144.00 180.00 220.00

Prices subject to change without prior notice.

No charge for matching primary PMS colors. There will be a charge of \$1.00 per color for mixing and matching special colors.

Separation and negative opaquing will be charged at the prevailing bourly rate, or product charge.

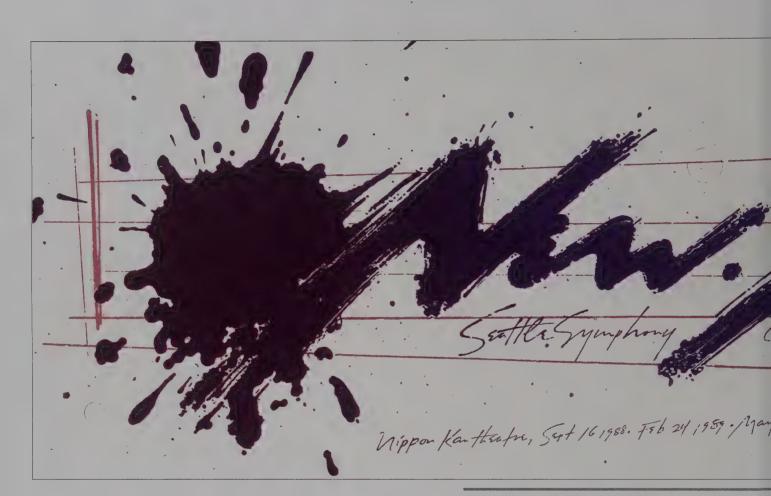
Estimates Available for volume work.

Above Schedule is for 18 to 24 Hour Service.

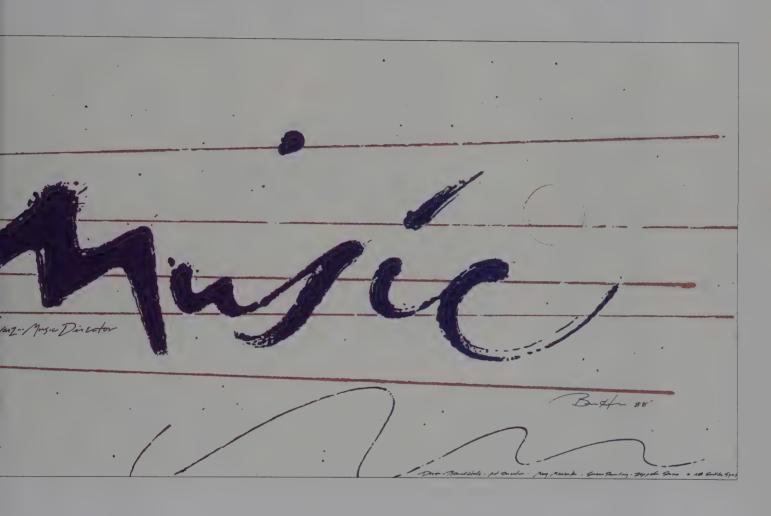
Custom Rub Off Transfers available from your art or from our vast library of type faces in our photo library:

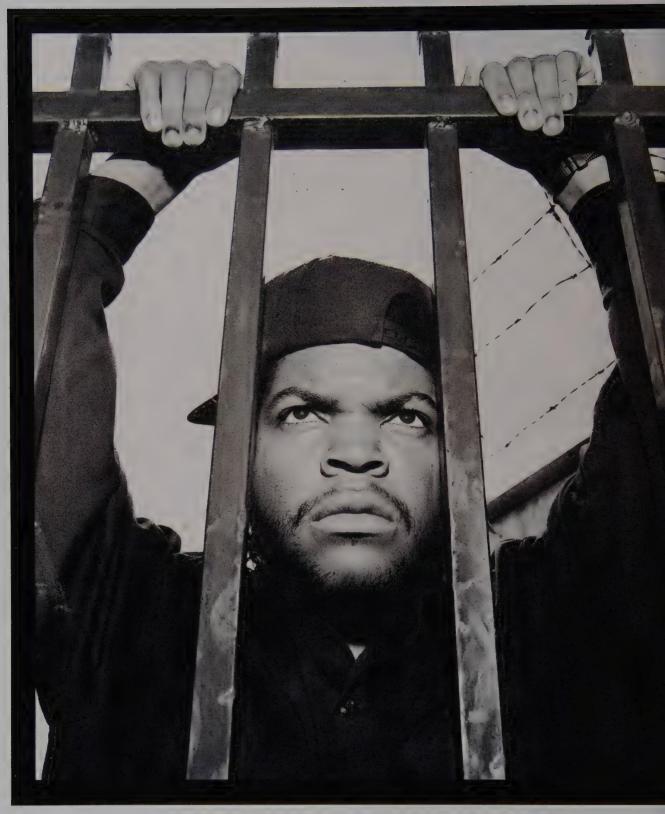
For special services:
6 bour service add 100% to above.
7 to 12 bour service add 75% to above.
13 to 18 bour service add 50% to above.





Art Director: Mary Macenka, Seattle Symphony Designer/Letterer: Bruce Hale Design Firm: Bruce Hale Design Studio Headline Typeface: Hand-rendered Client: Seattle Symphony Usage: Promotion

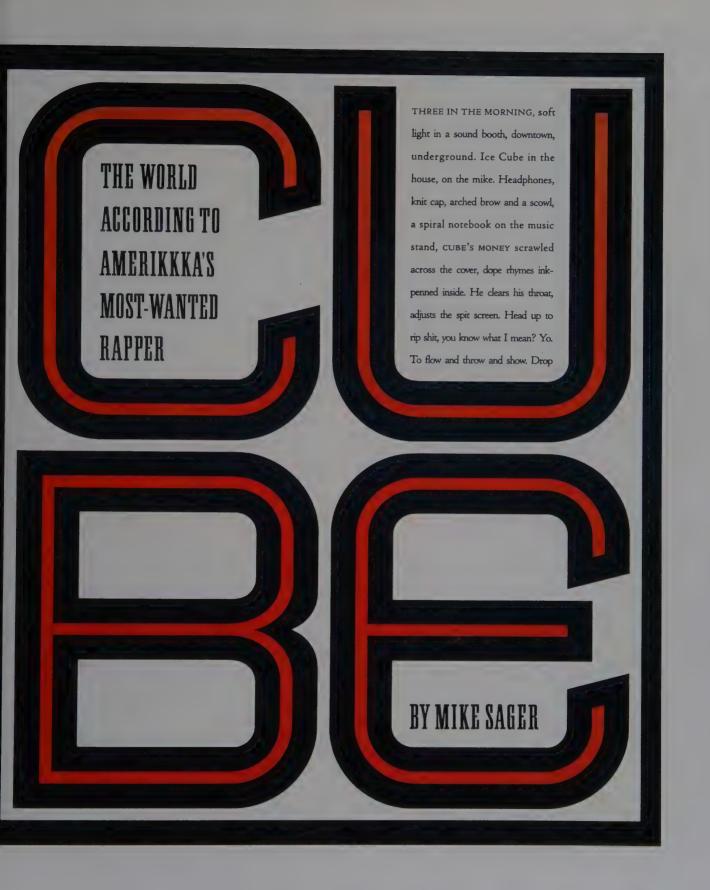


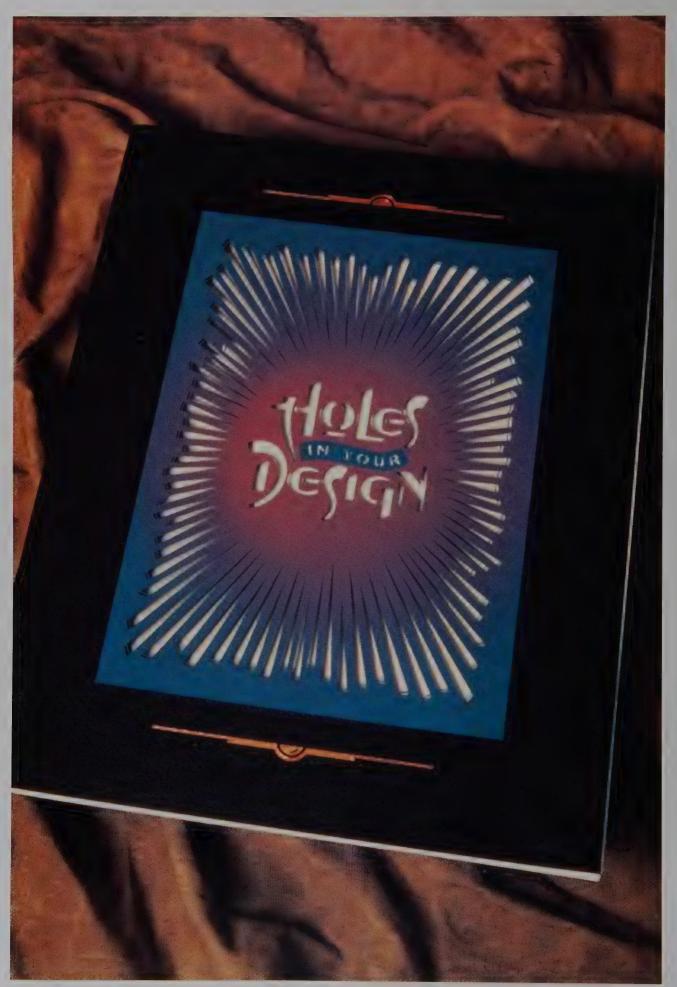


PHOTOGRAPHS BRIAN SMALE

Designer: Gail Anderson Letterer: Dennis Ortiz-Lopez
Design Firm: Rolling Stone
Headline Typeface: Poster Gothic; Subhead: Marla
Text Typeface: Cloister

Client: *Rolling Stone*Usage: Opening spread of magazine article





146/GREAT TYPE AND LETTERING DESIGNS

Designer: David Brier Letterer: David Brier

Design Firm: DBD International, Ltd. Headline Typeface: Hand-drawn

Client: Lasercraft

Usage: Promotional brochure cover



Art Director: Abie Sussman, David Mann Advertising

Designer/Letterer: Gerard Huerta Design Firm: Gerard Huerta Design, Inc. Primary Typeface: Hand-lettered Client: Polydor Records

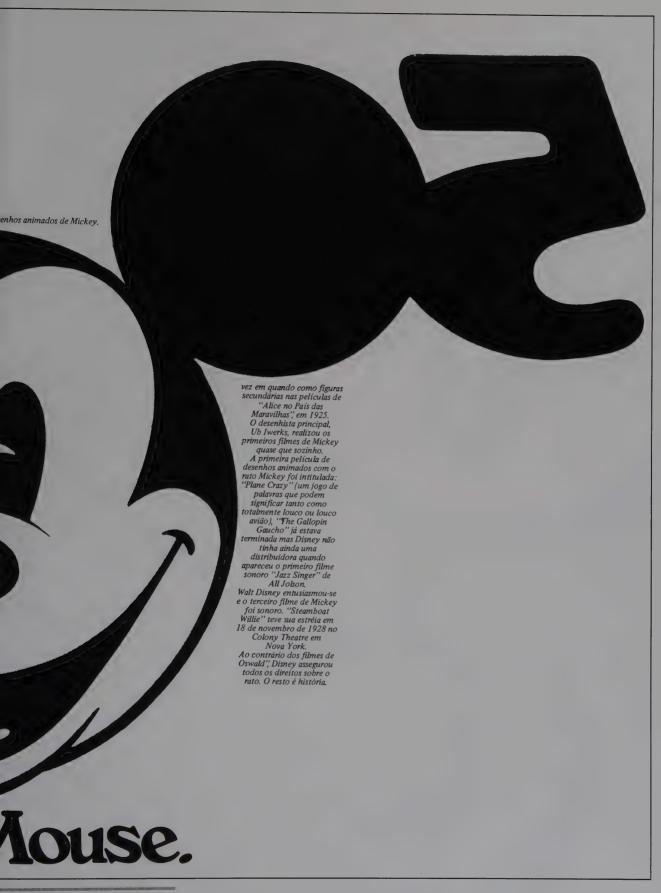
Usage: Album cover





Designers: Julian Waters,
Jessica Wilson
Letterer: Julian Waters
Design Firm: Julian Waters
Letterforms
Headline Typeface: Handlettered
Text Typeface: Helvetica
Client: Washington Post
Usage: Employee benefits
cover





Designer: Oswaldo Miranda Design Firm: Miran Studio Headline Typeface: Windsor Bold Text Typeface: Times New Roman Italic

Client: *Raposa* Newspaper Usage: Newspaper layout



CREDITS

- P. 3 © 1991 PM Typography. Used by permission.
- Pp. 4 5 © Cipriani Kremer Design Group. Used by permission.
- P. 6 © Lubalin Peckolick. Used by permission.
- P. 7 © Pentagram. Used by permission.
- P. 8 © Old Tyme. Used by permission.
- P. 9 © DBD International, Ltd. Used by permission.
- P. 10 © Carnase, Inc. Used by permission.
- P. 11 © DBD International, Ltd. Used by permission.
- Pp. 12 -13 © Oswaldo Miranda/Casa de Idéias. Used by permission.
- Pp. 14 15 © 1991 Galarneau & Sinn, Ltd. Used by permission.
- Pp. 16 17 © *Rolling Stone* Magazine. Used by permission. Photography © Mark Seliger.
- P. 18 © Tim Girvin Design, Inc. Used by permission.
- P. 19 © DBD International, Ltd. Used by permission.
- Pp. 20 21 © *Rolling Stone* Magazine. Used by permission. Photography © Mark Seliger.
- Pp. 22 23 © DBD International, Ltd. Used by permission.
- P. 24 © 1988 David Vogler. Used by permission.
- P. 25 © CBS Records. Used by permission.
- P. 26 © David Quay. Used by permission.
- P. 27 © Lubalin Peckolick. Used by permission.
- P. 28 © James Hellmuth Design. Used by permission.
- P. 29 © Arrow Typographers, Inc. Used by permission.
- P. 30 © 1986 Simpson Paper Company. Used by permission.
- P. 31 33 © Jacobs, Fulton Design Group. Used by permission.

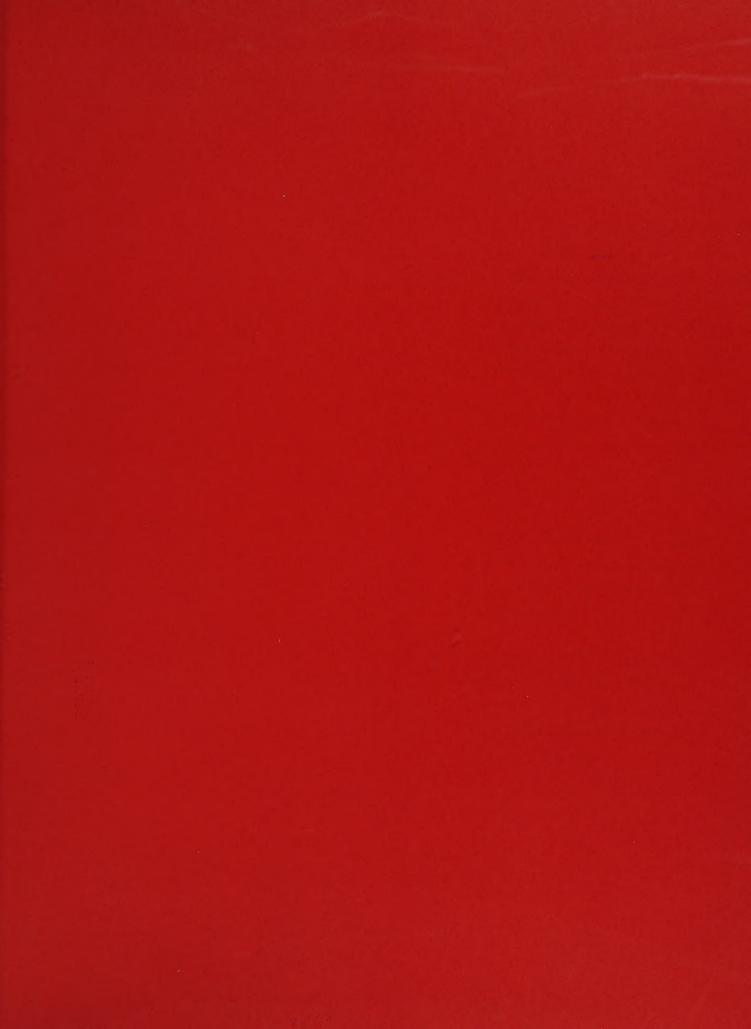
- Pp. 34 35 © Eric Baker, Tyler Blik. Used by permission.
- P. 36 © James Hellmuth Design. Used by permission.
- P. 37 © DBD International, Ltd. Used by permission.
- P. 38 © DBD International, Ltd. Used by permission.
- P. 39 © 1991 Galarneau & Sinn, Ltd. Used by permission.
- P. 40 © Primo Angeli Inc. Used by permission.
- P. 41 © *New York* Magazine. Used by permission.
- Pp. 42 43 © DBD International, Ltd. Used by permission.
- Pp. 44 45 © Accolade, Inc. Used by permission.
- P. 46 © Bass/Yager & Associates. Used by permission.
- P. 47 © Oswaldo Miranda/Casa de Idéias. Used by permission.
- P. 48 © 1991 Panda Group, Inc. Used by permission.
- P. 49 © Hammond Design Associates. Used by permission.
- P. 50 © Cowell Design Group. Used by permission.
- P. 51 © The Reader's Digest Association Ltd., London. Used by permission.
- P. 52 © *Rolling Stone* Magazine. Used by permission.
- P. 53 © *Newsweek* Magazine. Used by permission.
- P. 55 © PM Typography. Used by permission.
- P. 56 © *Rolling Stone* Magazine. Used by permission. Photography © Matt Mahurin.
- P. 57 © NBC. Used by permission.
- Pp. 58 59 © Carnase, Inc. Used by permission.
- P. 60 © Morla Design, Inc. Used by permission.

- P. 61 © 1990 John Stevens Design. Used by permission.
- Pp. 62 63 © 1979 International Typeface Corporation. Reprinted with permission from *Upper & Lower Case*, the International Journal of Type and Graphic Design.
- Pp. 64 65 © Julian Waters. Used by permission.
- Pp. 66 68 © *Rolling Stone* Magazine. Used by permission. Photography © Richard Avedon.
- P. 69 © 1991 Craig W. Johnson. Used by permission.
- P. 70 71 © Exxon. Used by permission.
- P. 72 © Tony DiSpigna, Inc. Used by permission.
- P. 73 © Tony DiSpigna, Inc. Used by permission.
- Pp. 74 75 © 1990 Emery/Poe Design, Inc. Used by permission.
- P. 76 © Tony Forster. Used by permission.
- P. 77 © DBD International, Ltd. Used by permission.
- Pp. 78 79 © LA Style Magazine. Used by permission. Photography © Stuart Watson.
- Pp. 80 81 © Photo-lettering, Inc. Used by permission.
- Pp. 82 83 © Mark Steele. Used by permission.
- P. 84 © Primo Angeli Inc. Used by permission.
- P. 85 © Columbia/Odyssey. Used by permission.
- P. 86 © 1989 John Stevens Design. Used by permission.
- P. 87 © 1986 Daniel Pelavin. Used by permission.
- P. 88 © *Rolling Stone* Magazine. Used by permission. Photography © Herb Ritts.
- P. 89 © Skip Johnston. Used by permission.
- P. 90 © Julian Waters. Used by permission.
- P. 90 © Pushpin Lubalin Peckolick. Used by permission.
- P. 91 © Tony DiSpigna, Inc. Used by permission.

- Pp. 92 93 © Frederick B. Dempsey. Used by permission.
- P. 94 © Tony Forster. Used by permission.
- P. 95 © Carnase, Inc. Used by permission.
- Pp. 96 97 © DBD International, Ltd. Used by permission.
- Pp. 98 99 © Bruce Hale Design Studio. Used by permission.
- Pp. 100 101 © 246 Fifth Design Associates. Used by permission.
- P. 102 © Lubalin Peckolick. Used by permission.
- P. 103 © David Quay. Used by permission.
- P. 103 © Lubalin Peckolick. Used by permission.
- P. 104 105 © 1989 Georgia-Pacific Corporation. All rights reserved. Reprinted with permission of Georgia-Pacific Corporation.
- P. 106 © Potlatch. Used by permission.
- P. 107 © Reader's Digest. Used by permission.
- P. 108 © 1984 John Stevens Design. Used by permission.
- P. 109 © Hornall Anderson Design Works. Used by permission.
- P. 110 © Emerson, Wajdowicz Studios, Inc. Used by permission.
- Pp. 111 113 © 1988 John Stevens Design Used by permission.

- P. 114 © 1990 John Stevens Design. Used by permission.
- P. 115 © Rainier Brewing Company, Seattle, Washington. Used by permission.
- P. 117 © Lubalin Peckolick. Used by permission.
- Pp. 118 119 © *LA Style* Magazine. Used by permission. Photography © Christine Alicino.
- P. 120 © James Hellmuth Design. Used by permission.
- P. 121 © Louise Fili. Used by permission.
- P. 122 © DBD International, Ltd. Used by permission.
- P. 123 © 1987 Levi Strauss & Co. Used by permission.
- Pp. 124 125 © James Hellmuth Design. Used by permission.
- P. 126 © Kan Tai-keung Design & Associates Ltd. Used by permission.
- P. 127 © Julian Waters. Used by permission.
- P. 128 © 1990 John Stevens Design. Used by permission.
- P. 129 © Tim Girvin Design, Inc. Used by permission.
- P. 130 © MG Inc. Used by permission.
- P. 131 © Essex Two, Inc. Used by permission.
- P. 132 © 1990 Thirst. Used by permission.

- P. 133 © *LA Style* Magazine. Used by permission. Photography © Albert Watson.
- Pp. 134 135 © *Rolling Stone* Magazine. Used by permission. Photography © Albert Watson.
- Pp. 136 137 © 1989 Curry Design, Los Angeles, California. Used by permission.
- P. 138 © James Hellmuth Design. Used by permission.
- P. 139 © The Pushpin Group. Used by permission.
- Pp. 140 141 © Carnase, Inc. Used by permission.
- Pp. 142 143 © Bruce Hale Design Studio. Used by permission.
- Pp. 144 145 © *Rolling Stone* Magazine. Used by permission. Photography © Brian Smale.
- P. 146 © DBD International, Ltd. Used by permission.
- P. 147 © Polydor Records. Used by permission.
- Pp. 148 149 © Julian Waters. Used by permission.
- Pp. 150 151 © Oswaldo Miranda/Casa de Idéias. Used by permission.
- P. 152 © Lubalin Peckolick. Used by permission





DAVID BRIER

s President and Creative Director of DBD International, Ltd., David Brier, a self-taught designer and typographer, has an impressive list of clients and awards. In addition to being published in a host of professional magazines including Step-by-Step Graphics, Graphis, HOW magazine, Graphica (Brazilian magazine) and Art Direction, he has also designed a number of magazine covers ranging from Rolling Stone to the New York Times Magazine. He also publishes the awardwinning "Graphic Relief, A Quarterly Indulgence," a publication that showcases the work of artists, designers, photographers and writers in a creative, innovative and highly aesthetic format.

His client list includes Prudential, The Trump Organization, Turner Broadcasting, Mercedes-Benz, Mobil Oil and Merrill Lynch, among others. He lives and works in Rutherford, New Jersey.



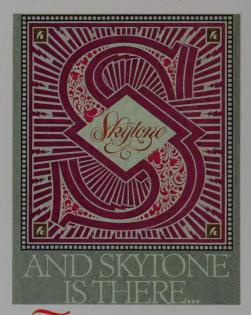
ype was invented to convey ideas with the same result as the spoken word: to communicate. In this book you'll see more than 130 great examples that do just that. The work here is divided into three sections, and below are some samples of the great type and lettering designs you'll see inside:

From the section,
"Type That Tells a Story"



n this section, you'll find examples of type that takes on the shape and form of its subject, as in this design.

From the section,
"Type That Beautifies a Design"



ype That Beautifies a Design shows you how beautiful type can bring an extra, special quality to a design solution, as done here by David Brier. From the section,
"Type That Breaks the Rules"



ype and lettering must often' challenge preconceptions in approach or introduce something unique in order to communicate, challenging the notions of what type can — or should — be.

\$34.