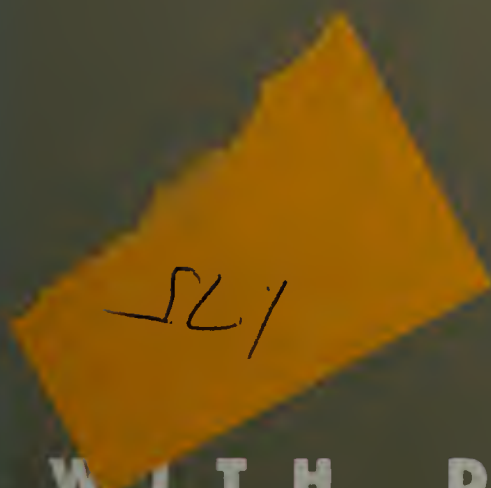


WRITTEN & DESIGNED BY KIT HINRICH

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TYPE WISE

INTERNATIONALLY ACCLAIMED DESIGNER **KIT HINRICH**
SHOWS YOU HOW TO CAPTURE THE VISUAL POWER
OF TYPOGRAPHY IN YOUR DESIGN — WITH MORE THAN
60 DETAILED CASE HISTORIES FROM THE PORTFOLIO OF
PENTAGRAM DESIGN'S AWARD-WINNING PARTNERS



WITH DELPHINE HIRASUNA

For more than two decades the designs of Kit Hinrichs and his partners at Pentagram have been shaping the way we think about graphics and communications. Characteristic of Kit's work is a masterful use of typography, in which type becomes more than words on paper or a decorative design element. By capturing the emotional power within typography, Kit has allowed the type itself to deliver the message in an appropriate tone of voice and in a way that invites readership and enhances understanding.

Here Kit Hinrichs shares his insights on the creative process in a personal vein, complete with anecdotes, ordeals and fascinating details that all graphic designers can identify with. His examples are revealing, instructive and straightforward. Along with his philosophy of typography and graphic design, he discusses how to go about building your own typographic library and using type in the most effective way. To show how these techniques can be applied in actual projects, Kit uses examples of his own work and those of his partners at Pentagram, one of the world's foremost design firms. In more than sixty case studies, Kit explains the creative thinking behind the typographic approach and even points out some pitfalls to avoid. You'll find this a useful book that helps you increase your knowledge of typography and develop skills to communicate with type in an exciting and effective manner.

WRITTEN & DESIGNED BY KIT HINRICHS

TYPE WISE

WITH DELPHINE HIRASUNA

PHAIDON • OXFORD

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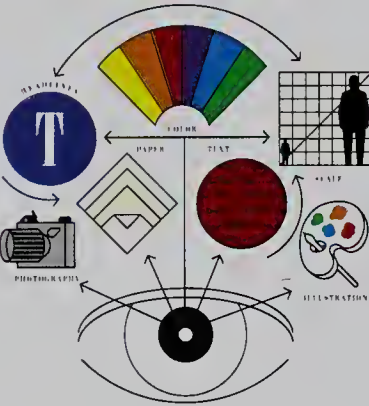
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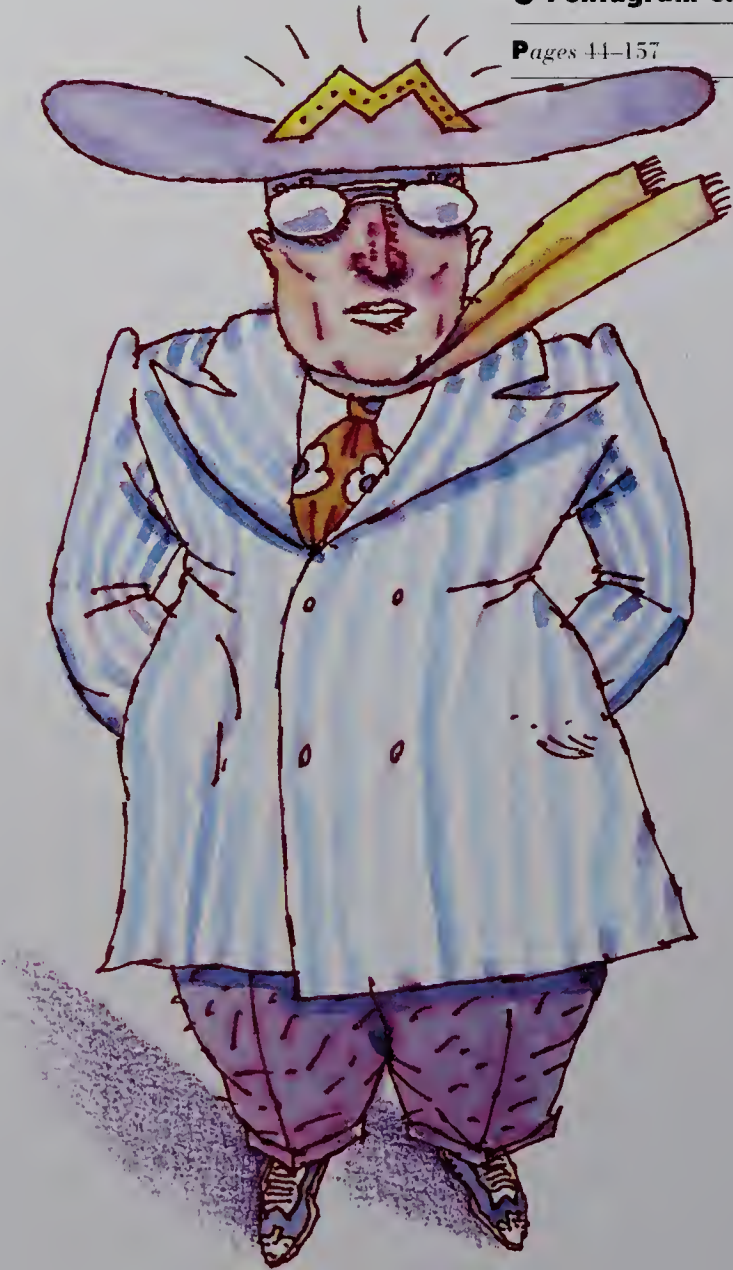
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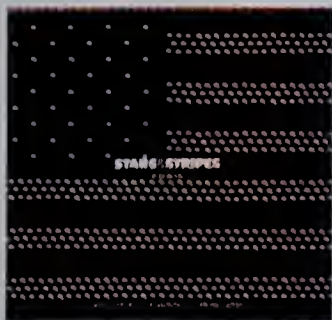
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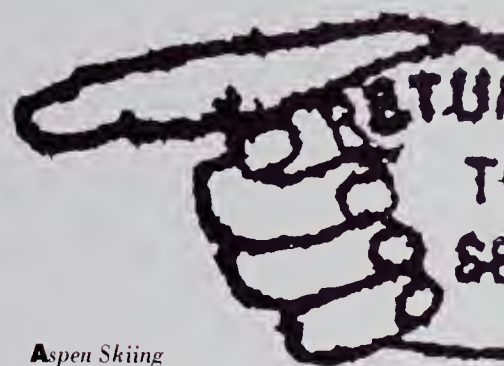
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The mechanics of typography — points, picas, didot, leading, kerning, em quad, en quad, and so on — have often been dissected in a textbook manner. Of course, these elements are not what gives typography its life, eloquence, and personality. The technique, if it can be rightly called that, is in the designer's judgment process, in gathering the right data to make informed intuitive decisions — or as Kit Hinrichs says, to “unlock the doors to ideas.”

In preparation for writing this book, Kit and I taped several hours of conversation on typography. Although *TypeWise* was originally intended to be a less personal presentation, it became clear that readers would benefit most from hearing Kit talk about typography in his own words, not filtered through the voice of another writer. Hence, the book begins with a question-and-answer interview in which Kit discusses his philosophy of typographic design and how he works to make type itself talk. The remainder of the book is devoted to the methodology of working with type and to typographically focused case studies of projects completed by Kit and his partners at Pentagram.

DELPHINE HIRASUNA

Q. Why a book on typography, Kit?**What do you hope this book will give the reader?**

A. I hope it will provide an understanding of how typography is used as a communications tool. From a graphic design perspective, type is more than grey matter on either side of a photograph or an image; it is a vehicle for presenting information and ideas. More than that, the visual form and shape of individual typefaces convey different impressions that can be used to capture the author's/client's tone of voice. Typography itself can persuade and reinforce the ideas presented in words.

I might add that this is not a history book. I am not an authority on the history of typography. My view is that of a practitioner, of someone who uses typography as one of a range of tools available to communicators.

Q. Graphic designers seem to focus more attention on images than on type. Is typography the least understood element of design?

A. I wouldn't say it's the least understood, but maybe the most underrated in terms of effectiveness. I believe many people don't realize how important typography is to total print communications — how it enhances an image, how it can become the image, how it influences a reader's understanding of ideas or the way in which those ideas are communicated. Typography is as important as the imagery used.

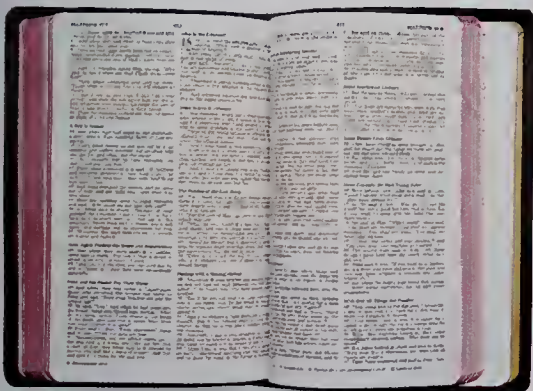
Q. Is legibility the most important gauge of typographic effectiveness?

A. Good typography involves more than legibility. Type is one of the strongest emotional tools available to designers. Everyone, no matter what his age — sixty, thirty-five, or fifteen — has absorbed and continues to absorb a whole series of visual and typographic impressions that have a personal meaning. The Century Schoolbook typeface used in children's primers, for instance, conjures up images in our collective memories, just as the organic letterforms used on

Police badge



Red letter edition of the Bible



No Parking sign



United States currency



World War I poster



Manhole cover

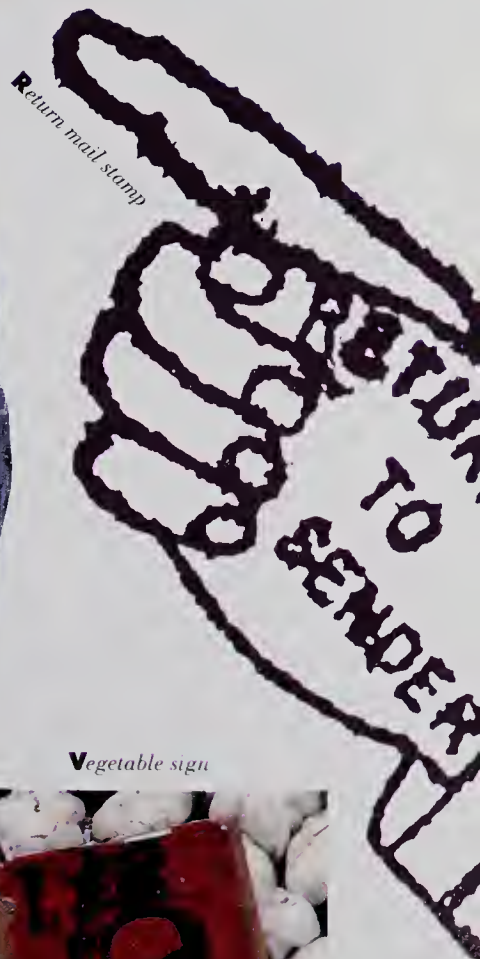
License plate



Every culture has its own design vernacular that comes from shared experiences and values. For Americans, the images shown here have inherent meaning, even if we don't read the words. Designers familiar with a culture's symbols can make visual assumptions without "defining" each element and can work with common images to convey unspoken messages. As designers communicate more and more with international audiences, the need to be conscious of cultural vernacular becomes even greater.



Tattoo Art



Vegetable sign



psychedelic posters of the 1960s impart a different message. Typography used in World War II propaganda posters or in newspapers, street signage, Bibles, scientific journals, wanted posters, postage stamps, and novels conveys emotional as well as informational messages.

On a daily basis, we are exposed to the typographic vernacular of various businesses, services, and cultures. By that I mean the vast array of written and typographic messages that are everywhere in our lives.

Q. Can you give some examples of what you call “typographic vernacular”?

A. These fall into two categories. The first and most interesting group is the “one-of-a-kind” message — hand-lettered “For Sale,” “Fresh Produce,” or “No Parking” signs. These naive, nondesigned “typographic” images are a vital, ever-changing part of our common culture.

The second group is designed or at least professionally engineered. It includes everything from license plates and money to neon signs to computer display type, tattoos, crate stencils, and bus transfers. The often funky typographic “look” of these items may transcend its original use, becoming a symbol for a whole industry or cultural expression.

We as graphic designers need to be aware of typographic vernacular on a conscious level and understand the common visual language of certain typefaces. This awareness allows us to use given typefaces at appropriate times and in the most effective ways.

Q. How does someone learn about the emotional value of different typefaces?

A. It’s all there within us. It’s a part of our common culture, both national and international. It’s a matter of just asking yourself the correct questions, of drawing on your own memories.



Before “Sesame Street,” children learned the basics of reading from “Dick and Jane” story books. For that generation, Century Schoolbook typeface evokes memories of early education.

Helvetica

Designer Jack Summerford's poster was a visual pun that startled graphic designers and typographers, then left them chuckling. "Helvetica" was set in Garamond.

I'm not talking about absolutes here. A single typeface may be used 150 different ways, in different contexts, bringing a different meaning to a poem or a business article, for instance. Every use of the phrase "See Spot run" does not have to be in Century Schoolbook — which conveys images of primary education, of legibility and accessibility. But the combination of the phrase and typeface recalls a much broader emotional meaning of childhood comfort and stability, of a more simple and less stressful time.

Q. If certain typefaces bring specific feelings to mind, doesn't their use always create clichés?

A. Cliches may be the most undervalued tools of our profession, as they represent our culture's commonly accepted ideas and images of itself. For the designer, it is crucial to understand clichés and know when to twist them in fresh and interesting ways. Often by simply contrasting the cliché you enhance the message being communicated. Jack Summerford, a Dallas designer, did that with a poster. He typeset the word "Helvetica" in Garamond No. 3. It's elegant in its simplicity. From the word you expect one image but get something

completely different. Designers who understand the typographic clichés, the historical context of the typeface, gain control of their craft. They know when to specify which typeface to create the appropriate response.

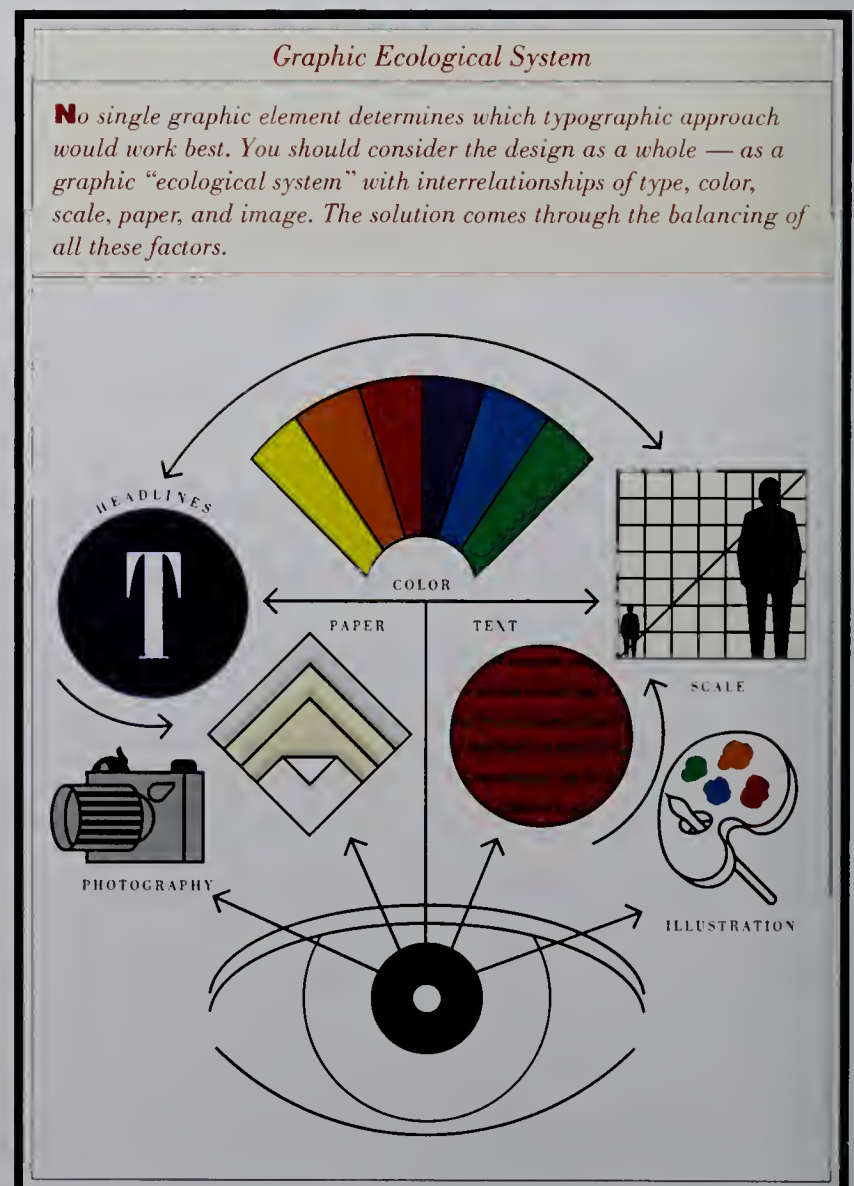
Size, weight, and scale of type are also part of the appropriateness. A frilly Spencerian script blown up across a page suddenly conveys a surprisingly new impression, a much stronger image. Think of typography as imagery. It isn't just a set of letters. It's words and ideas. Typography is the vehicle to express those ideas most effectively.

Q. Do you have a process to develop your typographic ideas?

A. I tend to think of the total — be it a poster or an entire book — as an environment, as a graphic ecological system in which type, color, scale, paper, illustration, and photography all work together in harmony. They cannot be examined individually because it is the balance, the totality of the system that makes it work or not work.

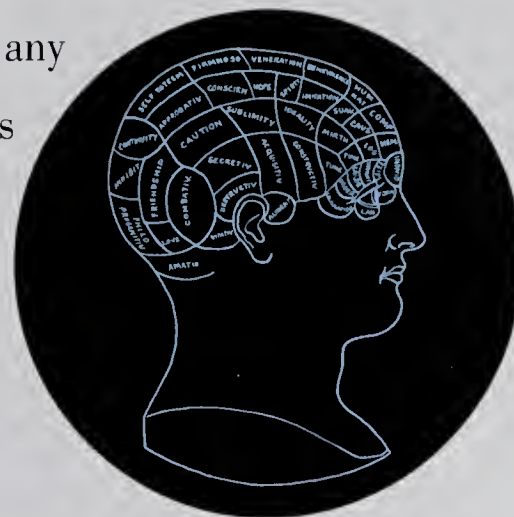
Q. How do you develop your “graphic ecological system”? How do you start the process of generating ideas?

A. I begin by gathering information through client briefings, written outlines of the client's objectives, identification of the intended audience,



the budget, and possibly the medium. I also keep a lot of visual stimuli around — reference books, typebooks, magazines that I’m continually sifting through. One thing that works for me is the ability to draw. The connection between hand and eye — putting random sketchy ideas on paper and contemplating them — helps me expand those ideas. For me the approach to the solution often lies in free association. It’s a matter of stepping back and leaving myself open to the possibility that all ideas are relevant — not locking any doors to ideas. Once the doors are open, the most unusual things begin to be generated. What gets the ideas flowing is the information gathered beforehand. Within that information, the solution always exists.

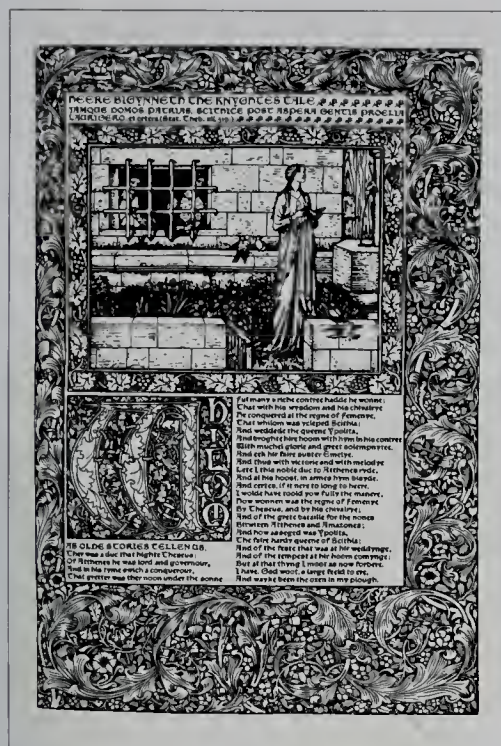
● Once you’ve gathered essential information, the solution often lies in free association, considering the possibility of any and all ideas.



Q. How do you recognize the best solution?

A. A creative solution always seems to be one that, when seen, appears obvious, but completely unexpected. Anyone seeing it understands it immediately. It does not require explanation. Everything fits. There are no holes, no rough edges, it feels complete. You understand it more from an intuitive than from a logical thought process.

Once the idea is there, once it has been stated, I’m able to make the appropriate decisions. It seems extremely clear. I may say, “The best way to express that idea will be with a photograph.” I’ll probably have an idea of who the photographer should be and even a feel for the light and mood of the photograph, how complex or simple it needs to be, how large it should be on the page. Same with typography. The idea will suggest the appropriate typeface, the scale, weight, leading, and spacing.



Book plate by William Morris



Poster by Dick Hess

Promotional poster by Don Trousdale

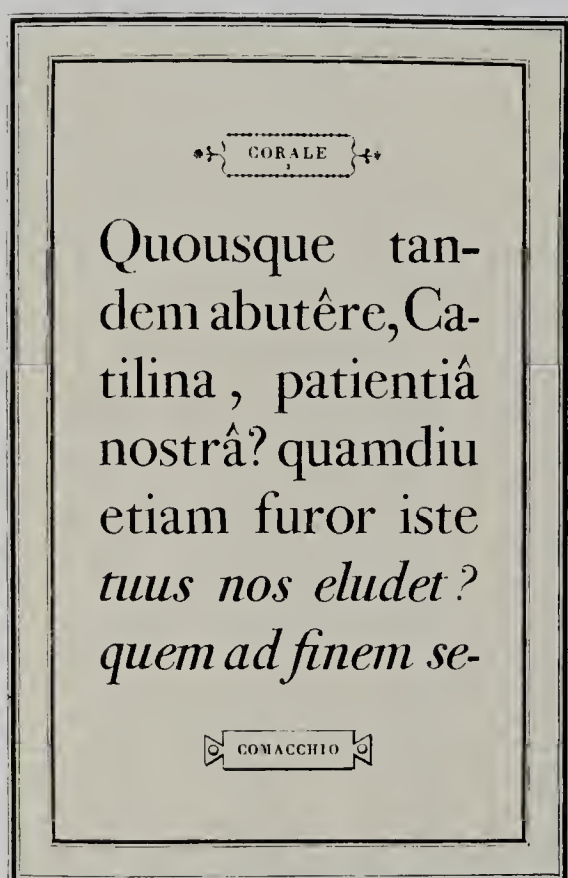


Environmental number by Takenobu Igarashi



Bus poster by Alan Fletcher

At some point, you become influenced not only by your peers and your own culture, but by peers in other cultures. I feel it's part of a designer's responsibility to draw from as many experiences as possible in order to keep ideas fresh in the way they are presented. When you look at other cultures that literally have different alphabets, different social attitudes toward color, different ways of reading, all those things influence you and force you to look at your work in new ways.



Classic typefaces remain vital and fresh even over the centuries.

The letters cut by Giambattista Bodoni in the eighteenth century, for example, are still in frequent use.

Visually attractive, Bodoni type is easy to read, beautiful as individual letters, and harmonious as a unit.

Q. Your method sounds straightforward, but some may argue that is not always the case. What's the biggest pitfall? A lack of adequate information?

A. No. I think that is rarely the problem. Without being too metaphysical, I think the problem lies in being unable to unlock the doors to ideas. The pitfall comes when someone assumes there are always logical solutions to things, that there are “seven rules” to follow, that design is a science and not an art. The designer must pursue a solution that contains logic but is not necessarily a logical solution.

Q. You have said a particular typeface will occur to you as part of the design solution. Doesn't that mean you must be familiar with hundreds of typefaces? If so, how did you learn?

A. I'm still learning. I can't tell you the number of times I've looked through typebooks. Part of the process when I'm developing a project is to review typefaces — familiar ones and new ones — to see if I have a visual connection between the character of that face and the story I want to communicate. The associations I'm trying to make are often multi-tiered, multi-informational. So, as I review typefaces I ask myself a number of questions to help make these associations. What will the headline type be? What is supposed to happen at each level of information? How should the text relate to the headlines and images? Will there be sidebars, pull quotes, footnotes, or captions? Should the type

complement or contrast the images? Do I let the type lie back quietly behind the image and have the image tell 90 percent of the story? Or is the type going to be the story, the strongest element?

Q. Obviously, designers need to stay current. Is it important to have a historical sense of typography as well?

A. Mankind doesn't progress without being influenced by its predecessors.

Speaking specifically about type, it's important to look back to understand the times in which a typeface was created, what was going on politically and sociologically, the technology available then, what has happened to the face over time. It's quite fascinating. It gives you a deeper understanding of the character of the typeface, why it was designed the way it was and how it has been used and perhaps abused throughout its history.

Q. Can you give examples of evolving typefaces?

A. Bodoni. He was an eighteenth-century Italian master printer and type founder. Bodoni's characters are considered modern as his serifs are unbracketed. His letters are beautifully proportioned and very elegant. His work was heavily influenced by early Roman letterforms. The invention of metal type allowed him to create characters with strong contrasts — thick and thin strokes in each letter. Bodoni's type was designed for handsetting, the technology of his day. Over the centuries several interpretations of his typeface have come along, adapted for the latest technology. The best examples remain faithful to Bodoni's original proportions and idiosyncrasies.



This A.M. Cassandre poster from the thirties captured the mood of the Machine Age. Both the sans serif type and image conveyed the hard-edged, streamlined impression of efficiency.

Sans-serif type became prominent during the twentieth century's Machine Age. Its streamlined, hard-edged look implied efficiency, and serifs were viewed as superfluous and unnecessary. It helps to understand that changes in society and technology are often associated with the emotional character of a typeface.

Currently there are about a half-dozen broad groupings of type — sans-serif and serif, and within these, Old Style, Transitional, Modern, Wedge Serif, and Slab Serif, as well as Scripts and Ornementals. Computer type may eventually evolve into another category.

Q. Are variations of classic typefaces as good as the originals? What do you look for in the cut of a face?

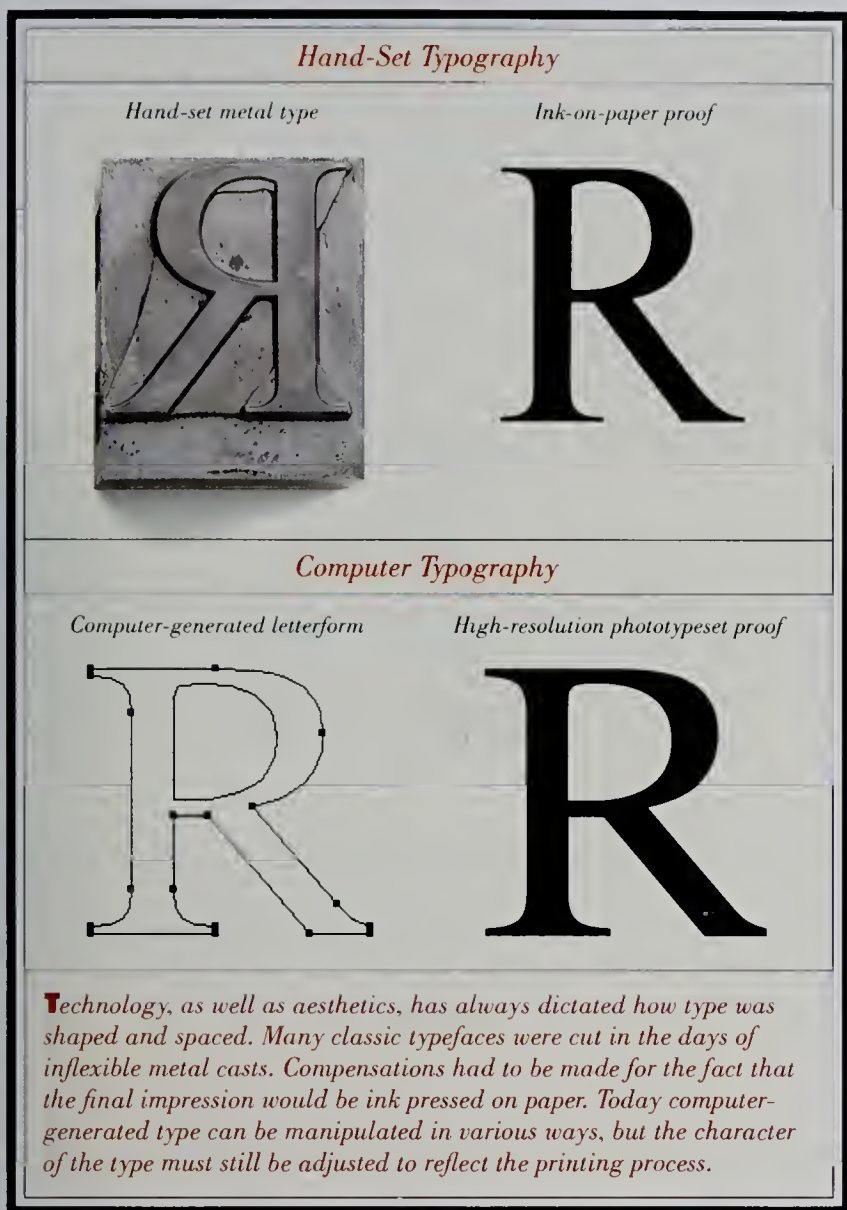
A. I like to go back and use cuts of faces that are as close to the original drawings as possible. Many of the modern variations of metal cuts have a kind of synthetic look. The original faces had a certain character — in many cases a little funky and irregular, but the modern updated faces seem to smooth out all the edges and remove the personality.

Q. Do you see computer-generated typography playing a larger role?

A. Yes. It's a question of to what degree. Many young designers have made computers their tool of choice. Technological improvements are occurring at an amazingly accelerated pace. While drawbacks still exist, it has advanced far enough so that we are using this technology extensively.

Q. What are the advantages of computer-generated typography?

A. The advantage is that it allows the designer to become the typographer, which goes back to how things were four hundred years ago. Historically, the



designer/typographer set and often created the type and designed the page. With computers we can do that again. The flexibility of this medium gives designers the opportunity to explore more options with greater speed before making a final choice.

Some very good new typefaces are being designed primarily for computers, with an understanding of a computer's capabilities and limitations, on screen and in print-out. Faces designed by

Matthew Carter of Bitstream, for instance, are excellent. He designs *with* a computer *for* a computer. Yet, his design embodies the same aesthetic and artistic sensibilities found in typographers of a century or two ago.

Q. How about the negatives?

A. I think there are several aspects of computer-generated typography that need to be approached with special care. For example, while the democratization of typography — giving everyone access to the tools — has resulted in an upgrade of low-end, inhouse publications such as reports and newsletters, it has also led to a lot of ugly stuff — artificially distorting faces, making them too bold, too italicized, instead of redrawing them.

This was especially true when computer type first appeared. Engineers, not designers, developed the earliest type for the sole purpose of functioning efficiently with the computer. Aesthetics were not considered at the time.

Typefaces were often blown up from 6 points to 72 points without regard to kerning, proportion, or balance.

Over time, this problem has been alleviated as design considerations have become incorporated into computer-generated faces. But today the economic advantages offered to computer users sometimes obscure the fact that publishing in whatever medium still requires the same design judgments it has always demanded over the centuries.

Q. How important is it for a designer to understand all typographic technologies? Do you go to your typographer to observe new processes?

A. I think it is valuable to be aware of all typographic processes. It's especially important for new designers to see hand-set and hot-metal type because this historical development gives you a richer understanding of typography in general.

It's also important to be aware of the numerous variations in the redrawing of the same typeface within different contemporary typesetting systems. The most important point to remember, however, is not the technology but the *character* of the type that best communicates your ideas.

Q. Doesn't typography go through trends? Aren't certain faces in vogue?

A. No doubt about it. Each generation creates new typography or reinterprets existing typography, often based on earlier typographic styling or historical art periods — Victorian, Arts and Crafts, Art Nouveau, Art Deco, Classical Modernism, Russian Constructivist, and so on. Each face is altered and enhanced by its new “creator” to reflect or become the style of the day.

Emigre, the magazine and typographic design firm, founded by designers Rudy VanderLans and Zuzana Licko, is producing a wide range of exciting ultra-contemporary typefaces generated on and for computers. Years hence, we are likely to identify Emigre as the typographic style for the 1990s, in the same way we connect Art Nouveau typography with the start of the twentieth century.

While a core of ten to fifteen classic typefaces makes up about 90 percent of my work, I am continually trying to learn about and experiment with a number of fringe, period, and trendy type fonts. This 10 percent provides the accent, the surprise, the twist that adds special energy or evokes feelings that the classics never will. Here are a few of my favorites.



Circus posters, Wild West shows, and sundry advertising bills from the late 1800s employed headlines set in dramatic, oversized wooden type. These complex, highly crafted, and ostentatious faces capture the emerging personality of America.

Moore Computer became an instant period piece of the late 1960s and early 1970s, attempting to emulate the look of computer programs. Like the technology of the era, the face dated itself immediately.

Non-geometric curved letterforms epitomize the sensuous style of the Art Nouveau movement of the early twentieth century.



Fraktur conjures up many interesting images: Medieval Europe, Teutonic castles, the Gutenberg Bible, old English pubs. Although rarely used anymore for full headlines, this face offers intriguing initial caps.

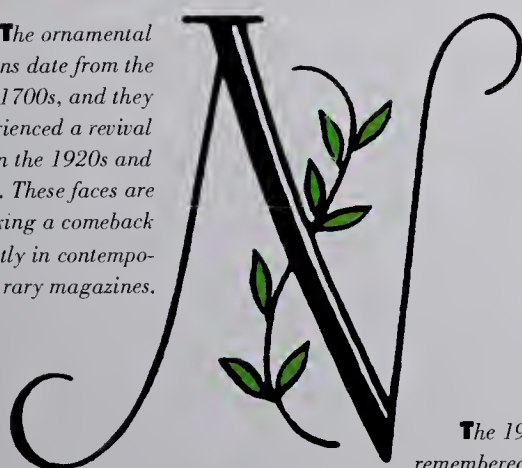


Cloister initials and other "illuminated" letters were hand painted by monks in the fourteenth century. A more modern, cast metal version was developed during the Arts and Crafts period of William Morris in the late nineteenth and early twentieth centuries.

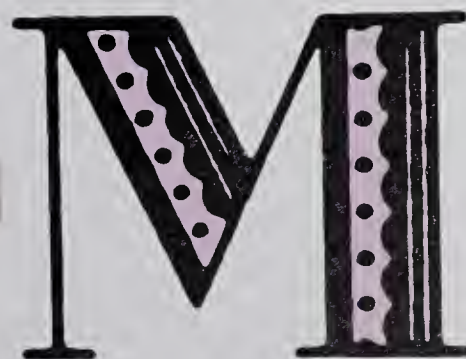
Stencil, with all its derivations, is a perfect example of vernacular growing from typography. The strictly functional stenciling of crates for shipping became validated as an import/export symbol in the 1920s and was elevated to art by Georges Braque and the Cubists.



The ornamental Romans date from the late 1700s, and they experienced a revival in the 1920s and 1930s. These faces are making a comeback mostly in contemporary magazines.



The 1990s may be remembered for a flood of newly generated computer faces from Emigre, a magazine/type design firm in California founded by two immigrants. The diversity, range, and quality of these "Mac" faces demonstrate a youthful exuberance and have influenced new directions in typography.



The Roaring Twenties may be represented as graphically by Broadway, Parisian, Modernistic, and Chic as by flappers and jazz. These extremes of thick and thin, with and without serif, capture a glimpse of the era.

Even with word processors, typewriter type still signifies messages with immediacy and basic, honest information. Avoid the modern "cleaned up" versions, however. They lose the tooth and grittiness of the original.



Less-than-beautiful Brush scripts of all persuasions may be one of the quickest ways to call up the 1950s with its drive-in movies, hula hoops, and car fins.



As a designer, you can present layers of information in a hierarchical order utilizing the relative value of headline, caption and text type sizes, along with spacing and positioning on a page.



Q. Do you use "vogue" typefaces often?

A. Although I use maybe fifteen classic typefaces most of the time, when I have a project that requires a very contemporary look, I expand my typographic vocabulary accordingly.

Q. How would you categorize the faces you use most often?

A. I think in terms of three categories of typography: Classics, which transcend all periods of design; Period, which represent former and future eras; and Vogue, which exhibit the most extreme (the best and often the worst) in current typography. I also have typographic styling categories: leading, letter spacing, paragraph indents, initial caps, caps and small caps, dingbats, and all those kinds of tricky, vogueish things that designers tend to do.

Q. Do you talk to the writer while the design is in progress?

A. I like to get together with the writer from the beginning of the project because it's useful in developing a design solution. We can bounce ideas off each other, often strengthening the content of each other's work. Together we can arrive at a sense of the appropriate length for the copy, the pacing of the

project, the style and tone of voice, what can best be communicated through images or text. It's a back-and-forth process, a collaboration.

Q. How influenced are you by the content of the copy? Some designs out there are eye-catching but appear to have little to do with the text. Why do you think this happens?

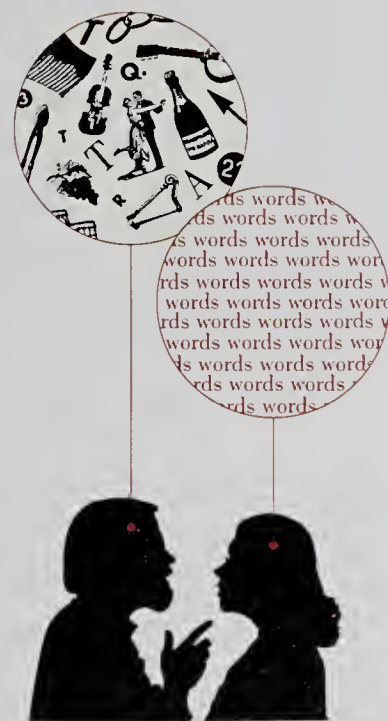
A. I feel it's imperative for the design to reflect the content of the text. Inappropriate images juxtaposed to copy and incongruent typographic choices can confuse the message, making it unintelligible. This often occurs because the designer is looking at the page and asking, "How does it look?" not "What does it say?" Designers can get so involved in other parts of their craft that they forget the basics — like reading the copy.

Q. Isn't it also true that we tend to think in terms of division of labor — the writer communicates; the designer illustrates and adds style. Do designers forget that they too are communicators?

A. That's often the case. Because we are in a visual business and there's so much style intertwined with the communications we're involved with, sometimes a designer will substitute style for content. It's the curse of the profession. Many design "stylists" can become very "hot," do very exciting images, but they aren't communicating anything except their own style. Ideas drive communications. When ideas determine the right style to be presented, a work will never be flat; it will always be fresh.

Q. How can readers use this book to develop their own design decision process?

A. I think the case studies will illustrate how elements are pulled together, what the thought processes were in arriving at a particular choice. What I hope this book will accomplish is to share several years' worth of my experiences so people can unlock more doors sooner than they might have otherwise.



Communication isn't the sole responsibility of the writer. Good design can't be separated from good communications. Design without content is just decorative style.

In considering any creative work, the question arises: What part of the creative process can you quantify? Why did Milton Glaser choose those colors for Dylan's hair in his poster? Why did Paul Rand use a square serif instead of sans serif type in the IBM logo? Sometimes the answer is a shrug and a reply, "It felt right." But the choice surely was not a random-toss-of-the-coin decision. Some method of deduction — conscious or otherwise — was applied to arrive at each particular solution.

On every assignment, designers make hundreds, often thousands, of individual judgments. The interplay of each one ultimately determines the fabric of the design.

While it's impossible to pinpoint where creative ideas are found, it is possible to identify the steps in the creative process: defining the problem, gathering information, and checking ideas for appropriateness. The answers to certain universal questions provide information on which to base creative judgments. The very act of posing the questions helps define and refine the solution. The solutions will be as unique and individual as the designers who create them.

Asking the right questions

As communicators, we've all heard the three principles of problem definition: audience, message, vehicle. Some communicators go after these answers very superficially — name, rank, and serial number. Others probe almost in a psychoanalytical way to understand the subtleties.

You don't have to be both designer and "shrink." But sometimes designers play an essential role in helping clients articulate who they are, what they are trying to achieve. The quality of information gathered before a project begins can lead to better, more focused design and ultimately to more effective communications. In a real sense, information is an essential tool for making subjective judgments and channeling your creativity to appropriate design solutions.



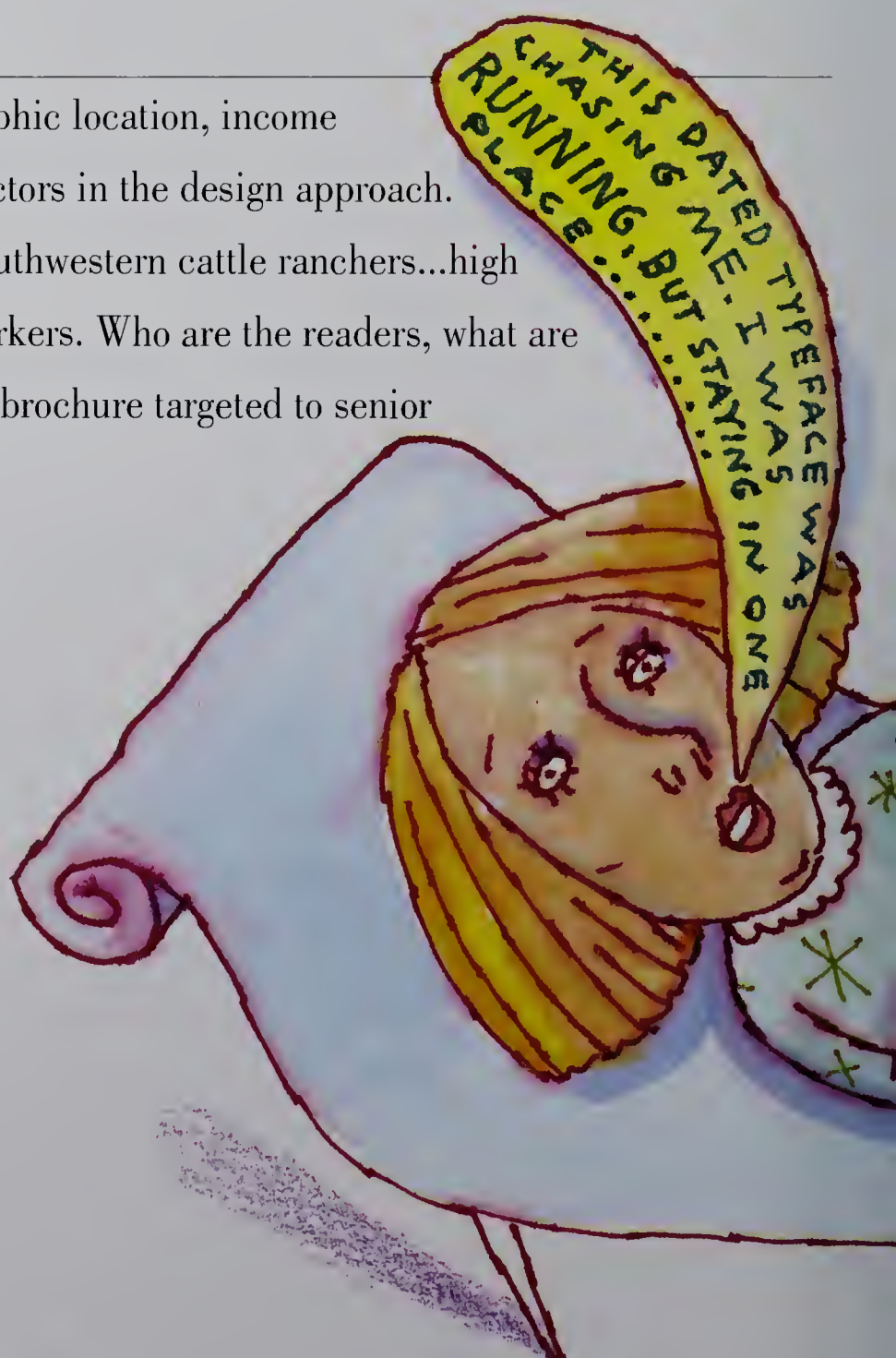
After limiting your everyday typefaces to a manageable core group, you should get to know them intimately, so you can anticipate how each face will look and perform in any situation.

Who is the client?

Literal identification gives you only a cardboard image of who the client is. Try to identify their operating philosophy and style, distinction from competitors, vision for the future. Are they established leaders or number two and trying harder? Are they considered conservative or progressive? A New England financial institution established prior to the American Revolution evokes an identity different from that of a California bank founded by six Stanford MBAs. That doesn't necessarily mean the New England bank should be presented as staid and traditional or that the California bank should automatically appear in the latest flash-and-trash style. To dispel stereotypical conceptions, the client may want to project the opposite of the expected.

Who is the audience?

Profession, age, sex, geographic location, income level all may be decisive factors in the design approach. Aeronautical engineers...Southwestern cattle ranchers...high school students...factory workers. Who are the readers, what are their interests? A Medicare brochure targeted to senior




citizens would rule out the use of grey 6-point Copperplate Gothic type on a blue background. A skateboard promotion directed at teenagers obviously demands a different approach than does a mortgage lending brochure aimed at first-time home buyers. But try not to assume the obvious. For instance, toy catalogs pitch to grandmothers, not to eight-year-olds.

What's the message?

What are we trying to communicate here? Is the piece purely informational, or is the goal to sell, entertain, persuade, call to action? How do we want the audience to react? What impression do we want to create? An annual report may be

required to disclose only the straight facts and figures, but the visual message can communicate far more about the company's personality, philosophy, and vision.



The choice of the correct typeface can help your corporate clients come to grips with the visual identity crisis they sometimes experience.

It's important to consider the environment in which the message will be viewed. Elements that limit the reader's attention — time, space, weather, lighting conditions — may influence your typographic choice.



What's the medium for communication?

A poster. Brochure. Direct mail catalog. Electronic media. Three-dimensional exhibit. The answer forms the parameters of the project. If the chosen medium is complex — a 148-page catalog with multiple messages and levels of information, for instance — the typography, to sustain interest, probably requires complexity too. A book intended to have a long shelf life will also influence typographic choices. Posters, on the other hand, are intrinsically ephemeral, leaving greater latitude for typographic experiments.

What's the environment?

The term “environmental graphics” is typically associated with indoor/outdoor signage, but it includes much more. The dairy case in a supermarket, for example, is the environment in which the typographic impact of a milk carton must be evaluated. A darkened theater becomes the environment for a film title. Consideration of surroundings must include all the elements that compete with or limit the reader's attention — time, space, weather, speed, and lighting conditions. A billboard must be read from a car speeding by at fifty-five miles per hour, narrowing the choice of typefaces and sizes considerably — as does the candlelight when you read a menu card in your favorite restaurant.

What are the available resources?

Budget is not a deterrent to creativity, but it does affect how you implement that creativity. A realistic evaluation of the budget will help determine whether a piece is printed in one or four colors, as a postcard or as a monolith the size of Mount Rushmore. Awareness of the total budget will also aid you and your client in using available resources most effectively.

Building a typographic vocabulary

Okay, you're confronted with a mind-boggling number of typefaces to choose from, not to mention the different typehouses who produce variations of the same face and dozens of newly created faces for computers too. How do you whittle this down for practical use?

Looking at one of those ten-pound type specimen books for the first time can be intimidating. The average tome contains about 750 individual typefaces, along with multiple drop shadow, backslant, and outline variations — most of which are either ugly, illegible, or both. A colleague once called these fonts “faces only a mother could love.” Then, of course, there are pages of dingbats, rules, and other typographic ornamentation that heap layers of complexity onto an already bewildering array.

The Desert Island approach

Making sense of this confusion and picking out the essential typefaces you'd want along if you were stranded on a desert island is the first step in building a personal typographic vocabulary.

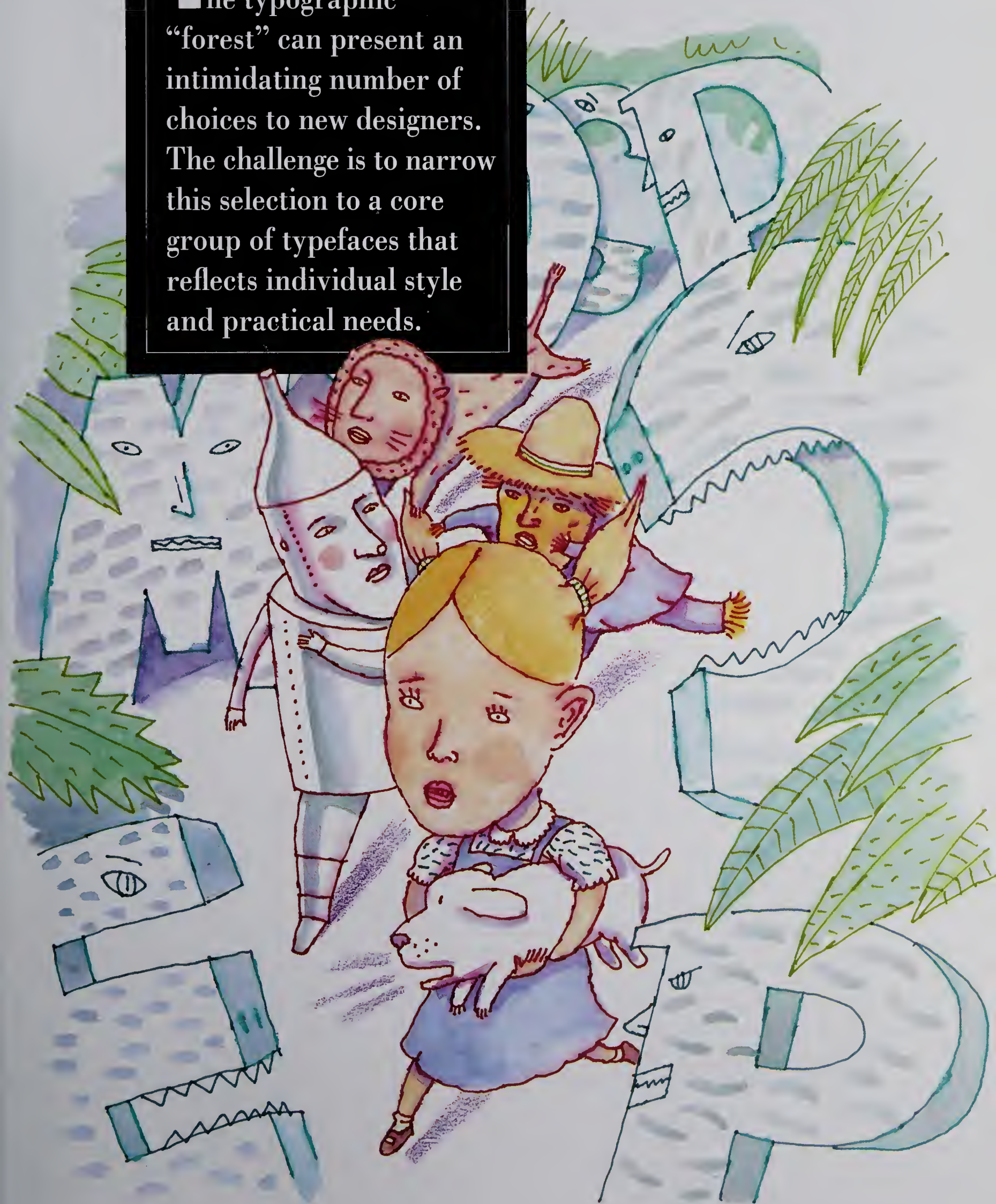
Keep in mind that most seasoned designers typically work with only a limited number of typefaces. They generally build their typographic vocabulary from a combination of classic faces, type that represents their own highly personal style, and specialty faces proven to be effective in unique situations.

These they subconsciously arrange in tiers, from everyday, all-purpose typefaces, to reliable secondary choices, to assorted specialty faces that can be brought out for specific occasions.

Start with favorites

Probably no two designers will agree on exactly which ten or fifteen faces to include in their own basic vocabularies, but they will almost always include a balanced selection of three or four faces from each broad type grouping — serif, sans serif, and slab serif — that they are likely to use 80 percent of the time for

The typographic “forest” can present an intimidating number of choices to new designers. The challenge is to narrow this selection to a core group of typefaces that reflects individual style and practical needs.



both headlines and body text. For example, my basic typographic vocabulary, built and refined over several years (and still evolving), includes Bodoni, Garamond, Century Old Style, Janson, Times Roman, Memphis, Cheltenham Old Style, Franklin Gothic, Futura, Helvetica, News Gothic, and Univers.

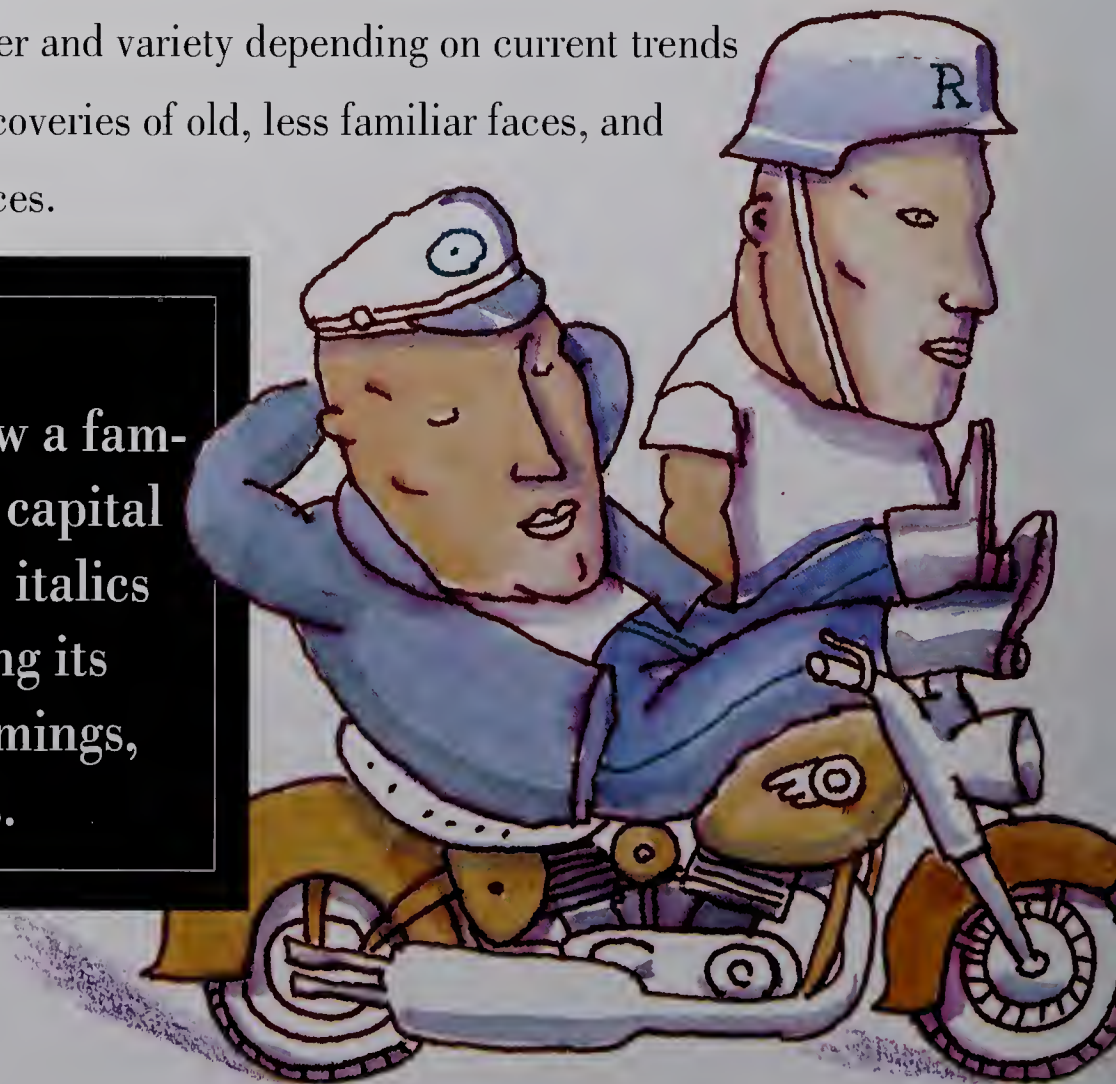
Augment with variations

Most designers usually augment their core group with another fifteen to twenty-five faces that are often subtle variations — Baskerville as a variation of Caslon; Memphis for Rockwell; Helvetica for Univers. This second tier of typefaces is used with varying frequency, sometimes making the “A” list and sometimes dropping back to second place.

Eclectic typefaces

There’s a third tier of specialty faces that includes a grab bag of eclectic typestyles earmarked because they may best represent the most contemporary look or a specific period of history, a culture, an art style, or maybe just a unique style that appeals to the idiosyncratic nature of the designer. This last list ebbs and flows in number and variety depending on current trends in type, recent discoveries of old, less familiar faces, and newly designed faces.

Getting to know a family of typefaces — capital letters, lower case, italics — involves learning its strengths, shortcomings, and idiosyncrasies.



Know your faces

No matter what your choice, it's important to become intimately familiar with the faces in your core group. Every curve and angle of a face should be studied; the way a face changes with different leading and spacing; how it looks in all caps, small caps, and upper and lower case. Know what happens with a change in size and color, reverse or positive. Your core faces should work in combination with each other and be versatile enough to be appropriate in nearly all situations.



Typography can speak in a roar or a whisper. Through its tone of voice, type projects how the text “sounds” visually. It can enhance a message, contrast it, or detract from it.

May I have a banana?

Topographic typography

Typographic styling can be compared to a good road map. It tells you where you are and where you're going. It points out the routes available to your destination and emphasizes the most efficient ways. It also highlights and explains points of interest. And all this is communicated with symbols that are consistent and easy to read.

Although comparing type to a map is accurate, the analogy is incomplete. Along with showing the route, designers must convince readers that the trip is worthwhile, and entertain and retain the attention of travelers who have varying degrees of interest in the subject.

Be enticing

One way is by presenting information in the order in which people tend to read: headlines first, then pull quotes and blurbs, followed by captions, and finally the body text. Providing levels of information ensures that even uninterested readers will glean some knowledge of the subject, while others may be drawn into the comprehensive body text.

Tone of voice

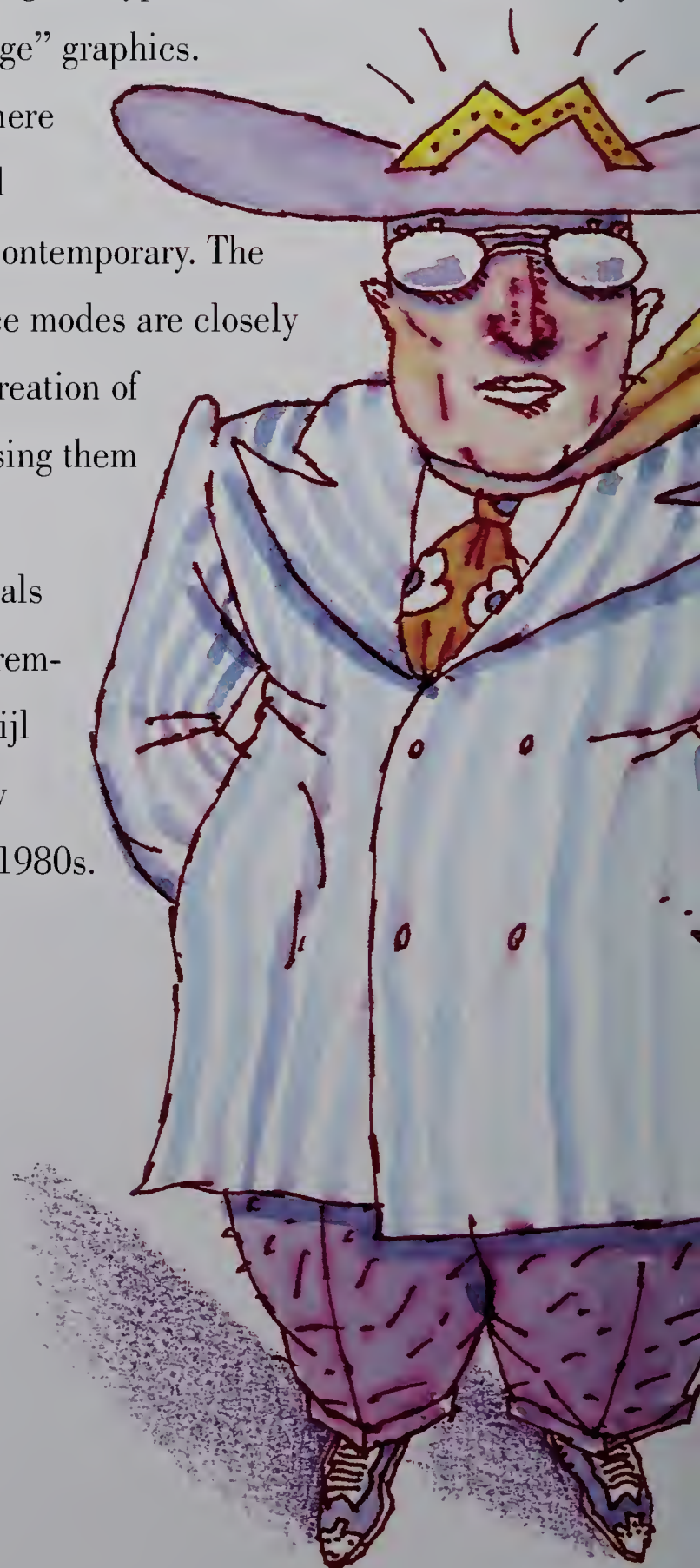
Great storytellers have always understood the importance of tone of voice. Knowing when to whisper or to shout adds a richness and color to their story. The same is true of visual communicators, and type is often the best means of affecting that tone of voice. How should the text “sound” visually? Conversational or authoritative? Boldly assertive or gently persuasive? Urgent or relaxed? Factual or poetic? Typography can capture these moods. Through style, scale, color, and position on a page, type can tease or demand. It can even speak with an accent. The “tones” are as different as the audiences and as individual as the designer. Consider the typographic images that come to mind for a Grateful Dead poster compared to an invitation to the Boston Symphony's opening night.

More often than not I rely on classics because trendy typefaces are often so stylish that they overpower the message by calling too much attention to themselves.

Like clothing, however, type goes through fashion fads. When hot pink with just a hint of chartreuse appears in leading fashion magazines, these colors become the rage everywhere. When Univers 59 italic with wide letter spacing is hot...ditto. That's not to say that voguish typefaces should be avoided. They often represent the most current "edge" graphics.

Of course, there are situations where trendy typefaces are appropriate and desirable, even when the look isn't contemporary. The best and most representative typeface modes are closely identified with a period, and no re-creation of the era would be accurate without using them to set the typographic mood.

These typefaces experience revivals — like the psychedelic 1960s type reminiscent of Art Nouveau or the De Stijl or Constructivist faces from the early twentieth century resurrected in the 1980s.

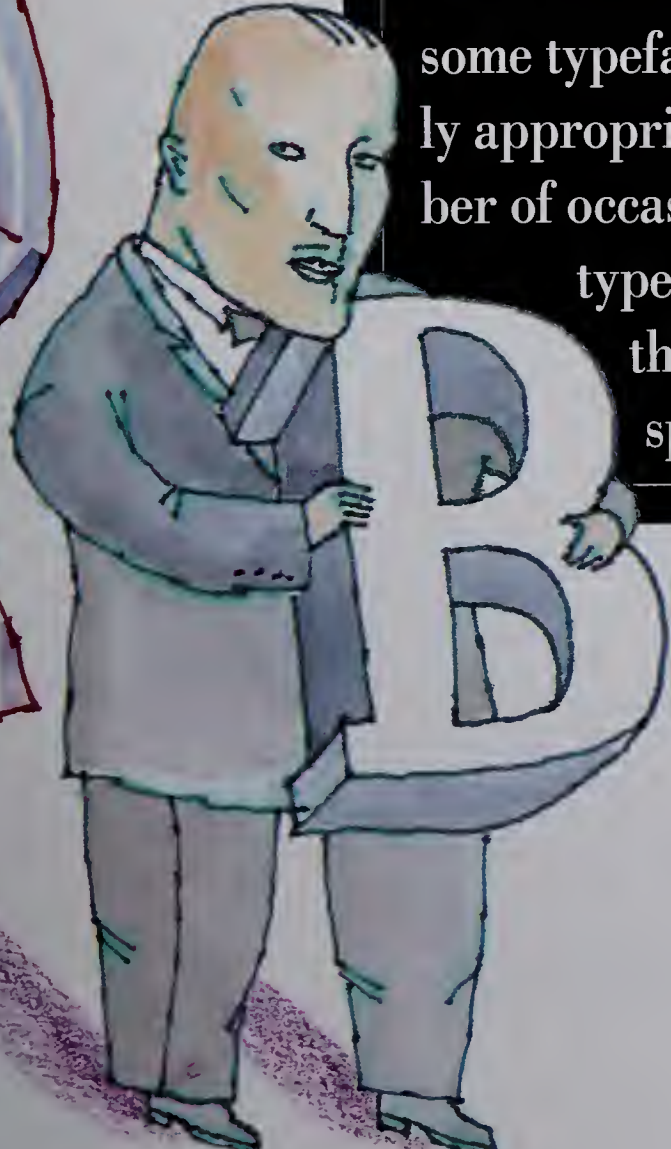


When you analyze the typography of a particular decade, you recognize two major points of identification: first, the specific groups of typefaces that were “in”; and second, the style in which they were set (leading, letter spacing, combinations of typefaces, etc.). I use both to reflect a period but not to mimic it.

There is a need for continual experimentation in typography, but be confident in your knowledge of the basics before heading off into every new typographic direction. Trendy typefaces should be used sparingly, with common sense and with awareness of the message — not the superficial style — you want to communicate.

Not just a pretty face

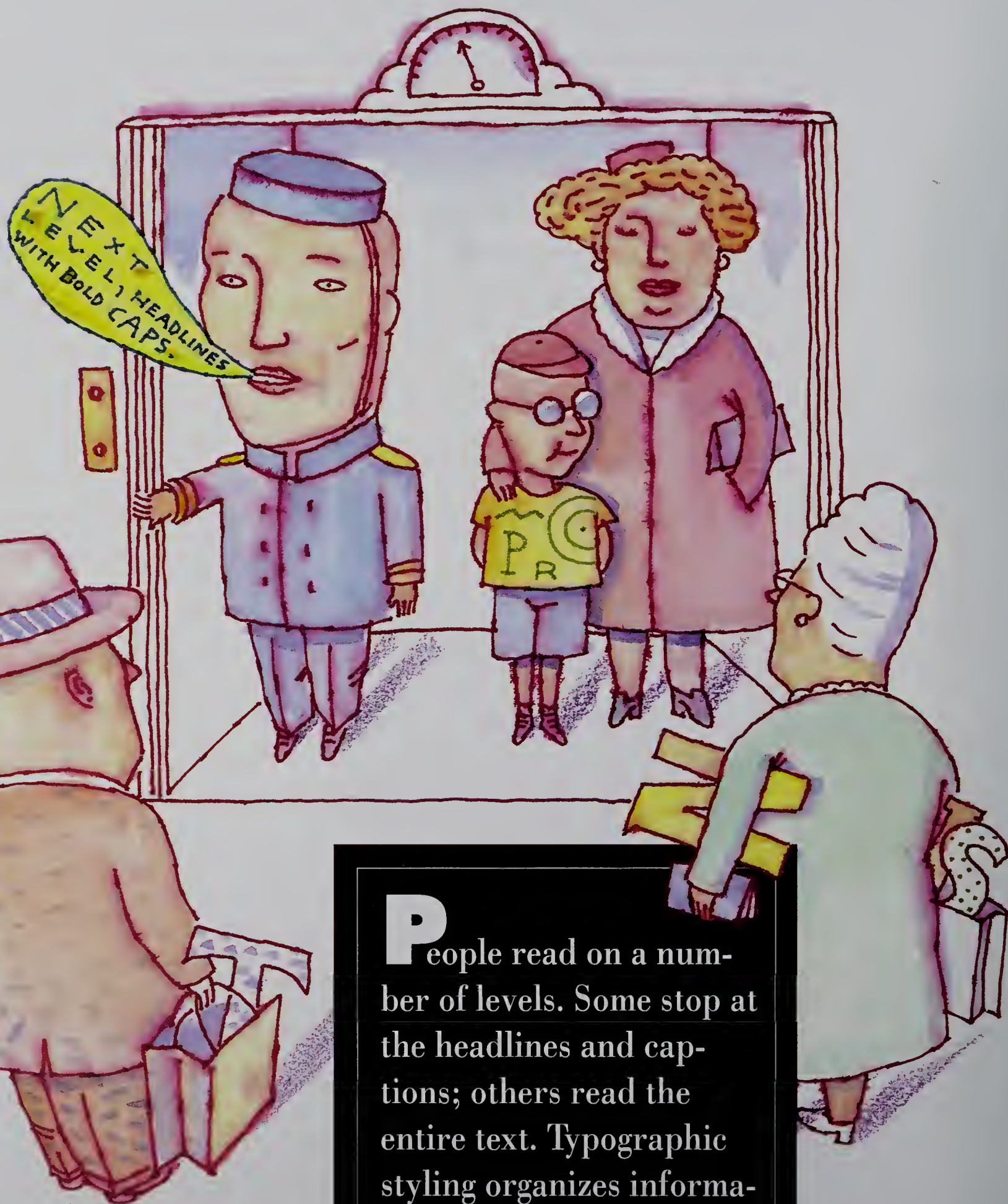
The classics, or at least my classics — Bodoni, Caslon, Century, Helvetica, Futura, Franklin Gothic, Garamond, Memphis, for example — are typefaces for all seasons, for all occasions. They transcend any single period of time.



Like a basic black dress, some typefaces are tastefully appropriate for a number of occasions. Trendy typefaces can set the mood for special situations.

Like a basic black dress or a pair of Levi's, they can be dressed up or down and fit in nearly anywhere.

No single designer or school of design can predict which typeface will become a classic.



People read on a number of levels. Some stop at the headlines and captions; others read the entire text. Typographic styling organizes information to increase readership and understanding.

Classics emerge from repeated use by thousands of designers, in thousands of situations worldwide. Their versatility is expressed through their range of weights, the “color” of the typeface when set in body text, the intrinsic quality and aesthetic integrity of the drawing of each letter, and the way these characters look when combined into words, paragraphs, pages, and books. Although there have been a few instant classics (Helvetica, to name one), most are proven over time and set the standards for others to meet.

Even if you primarily use classic faces, your designs don’t need to become predictable. I’ve always found that true creative freedom was derived from working with numerous constraints — time, money, size, color, whatever. Restrictions force you to review the options available. A limited number of typefaces allows you the opportunity to explore the variety within the character of each face, to ask yourself how it works at different sizes, mixed with other faces, in all caps,

Build a hierarchy

To handle complex material — be it primarily image, a mix of images and text, or exclusively text — you must establish a hierarchy of information and the order in which you want that information to be read. This ordering of information can take many forms. Ordering by size and importance is perhaps the most obvious but very effective hierarchy. Creating a pattern of even-sized images and either positioning them in a normal reading sequence or interrupting the pattern to signify importance is another approach. Or take advantage of contrast — different weights of type, Roman vs. italic, color against a background, complex vs. simple, for example. Certainly position of type and image — centered, top right-hand corner (at least in the Western culture), balanced on a page — aids in directing the reading sequence.

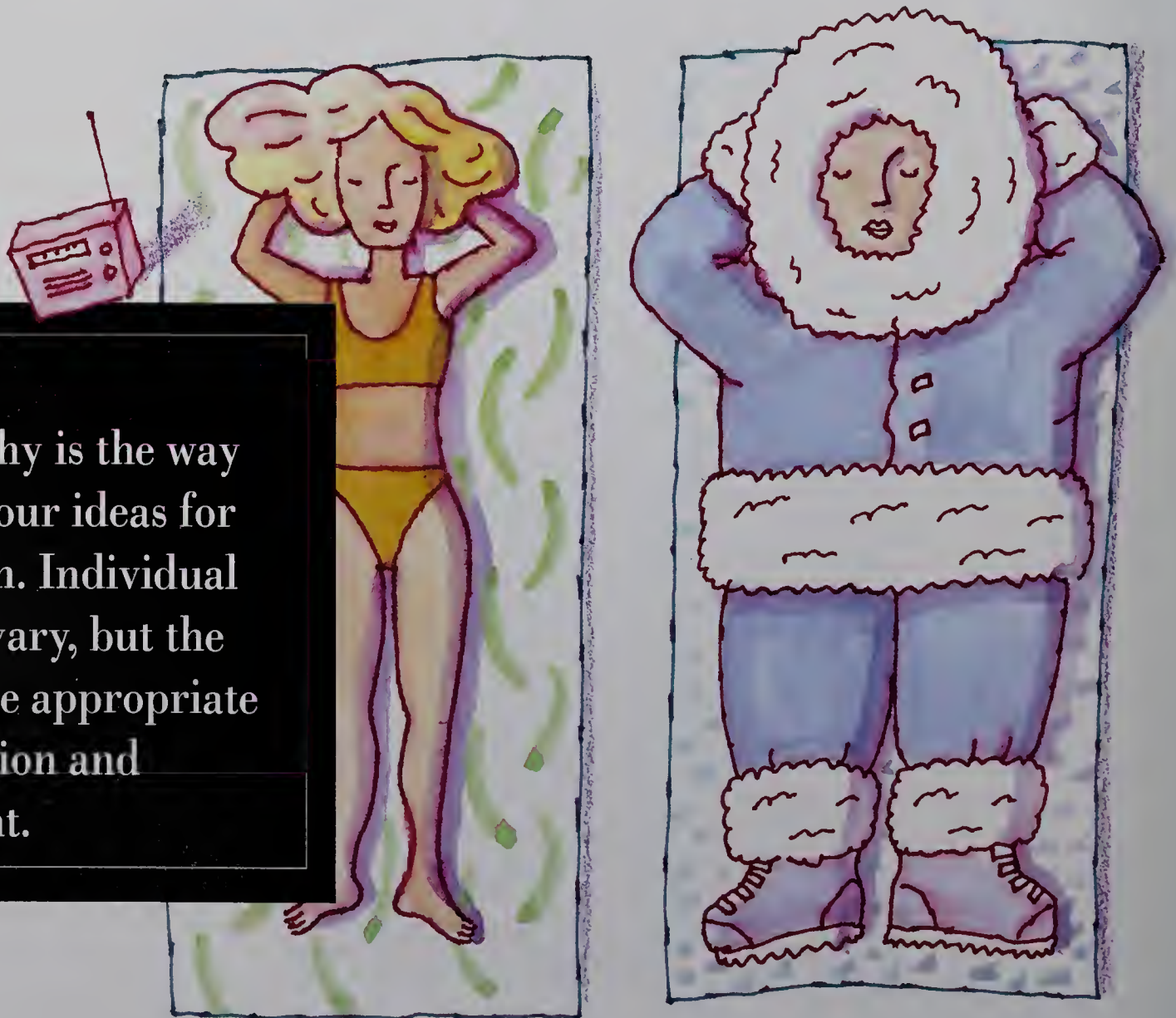
Initial caps, subheads, and sidebars are other typographic techniques that act as signposts and a means to break down information into more digestible bits.

All printed pieces have typographic pacing whether the designer intends it or not. The pacing may be boring or static. Or it can move readers along, offer delightful pauses and visual relief, provide continuity, and establish reading guideposts.

You could compare pacing and design to the same quality in literature or music. Most finished pieces, whether visual, written, or composed, have not only a beginning, middle, and end, but also a momentum with swells and lulls, crescendos and diminuendos, leading to a climax and denouement.

Typographic pacing plays a role similar to that of a musical motif — an underlying theme developed in various colorations throughout a composition. The cohesiveness and familiarity provided by this melody establish reference points and carry the music forward. In printed pieces, readers expect the same thematic unity, counterbalanced with elements of surprise.

Typography is the way we “dress” our ideas for presentation. Individual styles may vary, but the look must be appropriate to the occasion and environment.



Color

The even or irregular pattern created by the combination of the letters in each font defines its individual “color.” A page gains color several ways — through word and letter spacing, the contrast of Roman to italic, bold to light, and the line leading between copy. Used correctly, the texture created by the typographic variety of faces, column widths and copy settings (flush left, right justified) contributes to making a page’s color reflect the emotion and content of the message.

Appropriateness

The final measure of typographic design (and design in general) is its appropriateness to the client, the target audience, and the conditions in which this message is presented. In other words, is the typographic tone of voice appropriate to the message?

It’s like knowing what to wear to a business meeting or a beach party or a formal museum opening or a camping trip. All have appropriate gear estab-



lished by tradition and practicality, which are reinforced daily through individual use and cultural media. Typography is the way we “dress” our ideas, and we communicate the credibility of those ideas effectively by “dressing” them for the occasion.

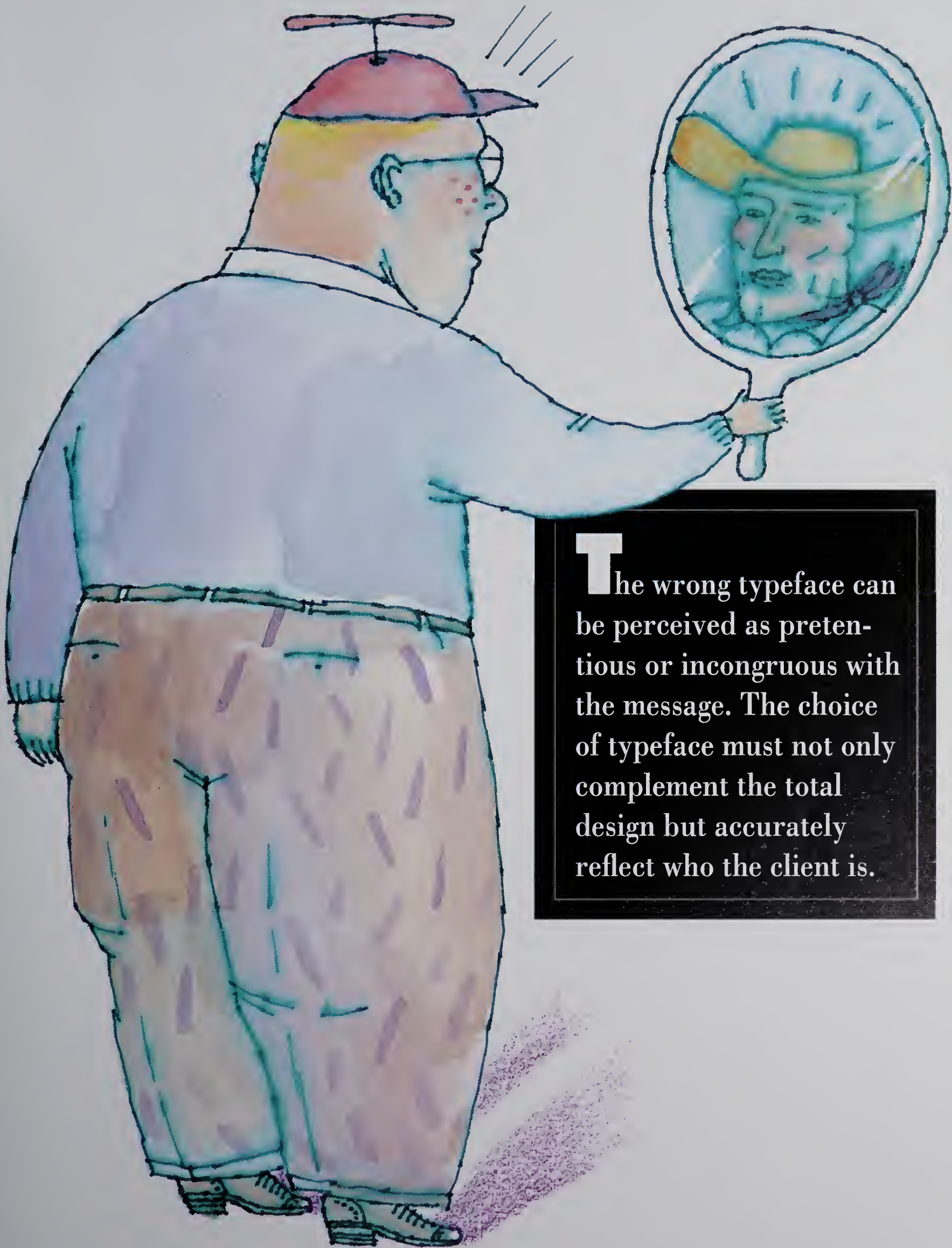
This shouldn’t be confused with uniformity. Using the apparel analogy again, let’s imagine a Wall Street “power breakfast” at the ‘21’ Club. All of the brokers are wearing business suits, but the cut of each suit is quite different. One may be wearing a vest, a Brooks Brothers’ shirt, and wing-tip shoes. Another may have on suspenders or a bow tie. Each person is distinctive, dressed in a style appropriate to his or her individual personality, yet appropriately outfitted for the occasion.

Be consistent with the message

The typographic design should be consistent with the message you are trying to deliver. Be aware that every time you choose a typeface it communicates something. It enhances the message or detracts from it. It makes a statement; therefore, the choice should not be made arbitrarily or independently of the message. If leadership is the subliminal message, don’t use a wimpy typeface.

Also, be aware of what your audience expects and consciously choose to provide that or not. For example, a classically conservative typeface for a Johnny Walker ad may be right for the *Wall Street Journal* but inappropriate if the ad is to appear in *L.A. Style* or *Interview* magazine.

Your typographic judgment will become more refined with every piece of information you gather about your client and audience. Sometimes by contrasting the anticipated image, you can draw more attention to the message. There are times when you want to stand out from the crowd, make a statement, challenge convention, be irreverent, jar readers into seeing you differently. Choosing an unexpected typeface may then be the appropriate means.



The wrong typeface can be perceived as pretentious or incongruous with the message. The choice of typeface must not only complement the total design but accurately reflect who the client is.

Twice a year all the Pentagram partners converge for four days somewhere in the world to review our experiences of the past six months and to plan (or guess) where we'd like to be or what we'd like to be doing in the future. Although some time is directed to the "housekeeping" of our collective, by far the most important and involving discussions center around the design "case studies."

These studies give us an insider's look at the successes, shortcomings, political problems, and creative challenges encountered in each other's projects. The following pages are a typographically focused series of selected case studies presented by the graphic design partners of Pentagram.

Founded in 1971, Pentagram is organized around fourteen design partners based in offices in London, New York, and San Francisco. Each designer came to Pentagram with extensive experience and an established reputation in his or her design field.



14 Linda Hinrichs / San Francisco

13 Neil Shaker / San Francisco

12 David Hillman / London

11 Colin Forbes / New York

10 Mervyn Kurtansky / London

9 Kit Hinrichs / San Francisco

8 John Rushworth / London

7 John McConnell / London

6 Theo Crosby / London

5 Alan Fletcher / London

4 Kenneth Grange / London

3 Euan Manasse / New York

2 Peter Harrison / New York

1 Woody Pirtle / New York

Type as art — either whole words, individual letterforms, or the physical shape of the text — can be used to amplify the meaning of the words, create a mood or metaphor, form a decorative pattern, or become a visual pun. Typically such imagery is a one-of-a-kind experience, illustrating book titles, headlines of magazine articles, advertisements, invitations, or posters. The image dictates the choice of typeface. Part of the fun is to be able to step away from classic typefaces so essential for readability and consider all the eccentric, funky, clumsy, sometimes illegible or downright ugly faces you may otherwise never use. Applied sparingly and appropriately, typography can turn words into art.

FOUND ALPHABET

Letterforms don't always come from typographers or designers, but can be found among everyday items around the office, at home, or in nature. From paper clips to scissors, this "found alphabet" of twenty-six "lettergrams" was collected in the London office and is a simple exercise in typographic observation.



This alphabet was gathered for an article on creativity for Preston Polytechnic School of Art's magazine. The practice of viewing images as possible letters (initial caps, distinctive artwork, etc.) is an important approach to maintain within your vernacular typography file.

McCALL'S MAGAZINE

Mecall's magazine asked us to illustrate an article on Christmas decorating from A to Z — and needed it within ten days, start to finish. In the heat of August, we worked on finding Christmas nutcrackers (causing a few sleepless nights). Although most of the imagery was a literal illustration of the copy, a few typographic images lent a different dimension to the story and also served to reinforce the A–Z aspect.



● Our gumdrop G allowed us to photographically produce a colorful letterform and present a familiar Christmas item in a nontraditional way. The letter G was roughly based on *Windsor Bold Condensed*.

CHRISTMAS FROM A^{TO}Z

A compendium of marvelous ideas to help you celebrate the joy, wonder and glory of the season

ADVENT, the season beginning with the fourth Sunday before Christmas (November 30th this year), traditionally spent in prayer and fasting in preparation for the Feast of the Nativity. Endless to a child, but no time at all for grown-up preparations like shopping, cooking, baking. Speed up this seemingly endless period for small children with an Advent calendar, handmade or bought, to ceremoniously reveal a new surprise each day.



The initial cap A, for Advent calendar, served as a strong graphic introduction to the article. The hand adds a rather surreal touch to the two-dimensional A. The D sidebar, with its centered Roman text, provides a change of pace from the rigid columns of flush-left italic copy. Half-line paragraph spacing throughout gives the material a little more room to breathe.

ALMONDS, spiced and roasted; buried in brittle, studding a torte; snowbound by fondant; knotted in small kerchiefs for stocking stuffers.

ANGEL wings snipped from tracing paper to decorate packages with heavenly originality.

APRONS for everyone on your list, from baby pinafores to roomy, no-nonsense versions for the boys and men.

B



BASKETS, perennially popular for decoration, utility and collecting. Pack tiny ones with wrapped candies for open-house presents. Line and pad a medium-size basket with a pretty print, add lace edgings and bows and fill with aromatic soaps. Arrange a bunch of cocktail napkins like flowers in a small basket, or pack a larger one, like Red Riding Hood's, with home-made goodies.

BAUBLES AND BEADS for sparkle—circling a tree, winding around a length of greenery, filling a crystal bowl with glitter, arranged like ripened fruits in an epergne.



BOWS, even for the most tailored souls at Christmas—shining satins, luxurious velvets, taffeta to wrap a package. Tie up a whole tree or beribbon a wreath or garland.

BREADS in infinite variety, the epitome of homemaking, in crusty loaves, presented on a rough-grained breadboard and tied with a gingham dish towel.

D



DELLA ROBBIA

wreaths and garlands, after the Renaissance sculptors. Make one for the center of the table with fresh fruits studding the greenery—use apples, oranges, lemons. Wrap with rich cords.

DOLLS,

strings of them, cut from paper for the tree. Miniature plastic dolls from the five-and-dime, with angel wings attached for added delight.

DOORWAYS

adorned with damp-proof decorations: oilcloth stockings, filled with greens and ornaments; branches of greens wrapped and bowed with outdoorsy ribbon; a front door covered in midnight blue, starred like a night sky with many tiny lights.

DOVES,

flocks of them, on your tree. Two-dimensional doves cut from plain white paper, with wings attached separately to alight on any package. Ensnare them with silver cord or ribbon.

DRUMS,

made from coffee tins or oatmeal boxes cut down to size and covered with white paper. Band with red and blue ribbons, crisscross with colored tapes or yarn.

C



CANDLES, to gleam and glow and flatter every face; a battery of lights on a table or top of a chest, brightening a mantel, or set up at different heights in stemmed goblets. Plant colored votive lights in garlands down the center of a buffet table, or at every setting of a formal dinner table.

CENTERPIECES of every sort and surprise. Try a paper one of pleated shiny paper fans in the brightest colors; cutouts of birds and butterflies; streamers of crepe paper instead of ribbons; small unfolding honeycomb bells.

COOKIES—as presents for each name on your list, and plenty more for around the house. Calories are for forgetting.

CRANBERRIES strung like rubies, to wind around a tree, to ring napkins, to wrap in garlands. Fill little baskets with cranberries to hold place cards.

CRÈCHE, the manger where Christmas began. The figures of Mary, Joseph and the Christ Child, surrounded by angels, shepherds and animals, may range from 18th-century Neapolitan versions, dressed in fine fabrics, to naive Mexican folk art to Ecuadorian dough sculptures, to simple plaster or wooden figures found close to home. Nestle yours under the tree, on a table, in a bay or picture window, with straw and greens to set the scene.



In addition to the opening letter A, the initial cap typography was of great importance to the article's style. Century Old Style was chosen for headlines, initial caps, and body text. The subheads were all Futura Extra Bold, all caps. Century was an obvious choice. Not only is it a very outgoing, friendly face, but the initial caps (especially when shadow-boxed) conjured up all those warm Christmas feelings from children's alphabet blocks.



Our early sketches included many typographic letter illustrations, including a fruitcake slice of F and a baked bread B, plus an idea that was ultimately used in the final design—an candleholder C.

When using cap subheads within body text, especially in a bold face like Futura, you should drop the point size at least one point to maintain proper balance between subhead and text.



The 3-D letterforms were photographed and used in several different configurations, lending an element of surprise to each of the promotional print pieces.

DESIGNER'S SATURDAY

Designer's Saturday is a three-day annual event hosted by the furniture manufacturers of America at the IDC (Industrial Design Center) in New York. The contract design show attracts a large number of interior and industrial designers. Promotion for the event includes a poster, invitations, trade ads, and other print pieces. Drawing on the three-dimensional nature of this show, Colin had letterforms built in the Bodoni typestyle. These eight-inch, lacquered wooden letters were treated as imagery in the promotional campaign.



The design solution grew out of Colin's observation that it would be interesting to treat type as a piece of furniture for this event.



As physical objects, the letterforms became sculpture, revealing the intrinsic grace and beauty of the Bodoni typeface. The varied shapes and weights in each Bodoni letter sustain visual interest, something that a sans-serif face probably wouldn't do.

PARTY INVITATION

Not all projects have “global” impact; some are just plain fun. Alan designed a twenty-first birthday party invitation for the daughter of his client and old friend Bob Cross, chairman of the Geers Gross advertising agency.



Alan turned the invitation into a full-color poster, which seemed a more inventive solution for a party and ultimately a longer lasting memento of the event. A playful collage, created with bright colors and hand-cut letters from wood type specimens, set a festive mood. The handwritten invitation reinforces the casual mood of the party.



JOHN ELLIOTT CELLARS

John Elliott Cellars is a London-based spirits wholesaler who imports fine French wines. When Alan was asked to develop the company's identification, the image of early nineteenth-century French drinking songs set as ideograms seemed to capture both the product and a mood of conviviality.

**John Elliott Cellars Ltd, 11 Dover Street,
Mayfair, London. Telephone: 01 493 5135**

Wholesalers of Fine Wines & Champagne

Buvons, amis, et buvons à plein verre.

Enivrons-nous de ce nectar divin!

Après les Belles, sur la terre,

Rien n'est aimable que le vin;

Cette liqueur est de tout âge:

Buvons-en! Nargue du sage

Qui, le verre en main,

Le haussant soudain,

Craint, se ménage,

Et dit : holà!

Trop cela!

Holà!

La!

La!

La!

Car

Panard

A pour refrain:

Tout plein!

Plein!

Plein!

Plein!

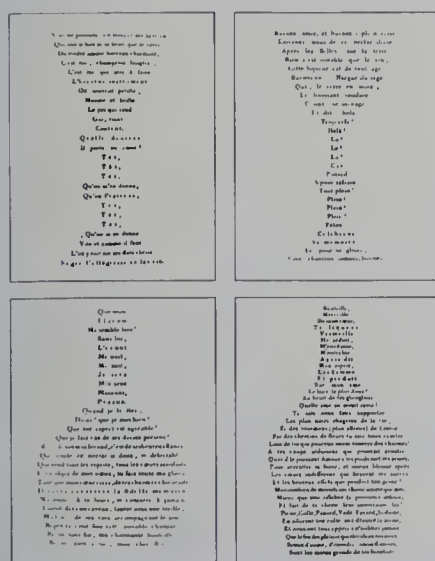
Fêtons,

Célébrons

Sa mémoire;

Et, pour sa gloire,

Rions, chantons, aimons, buvons.

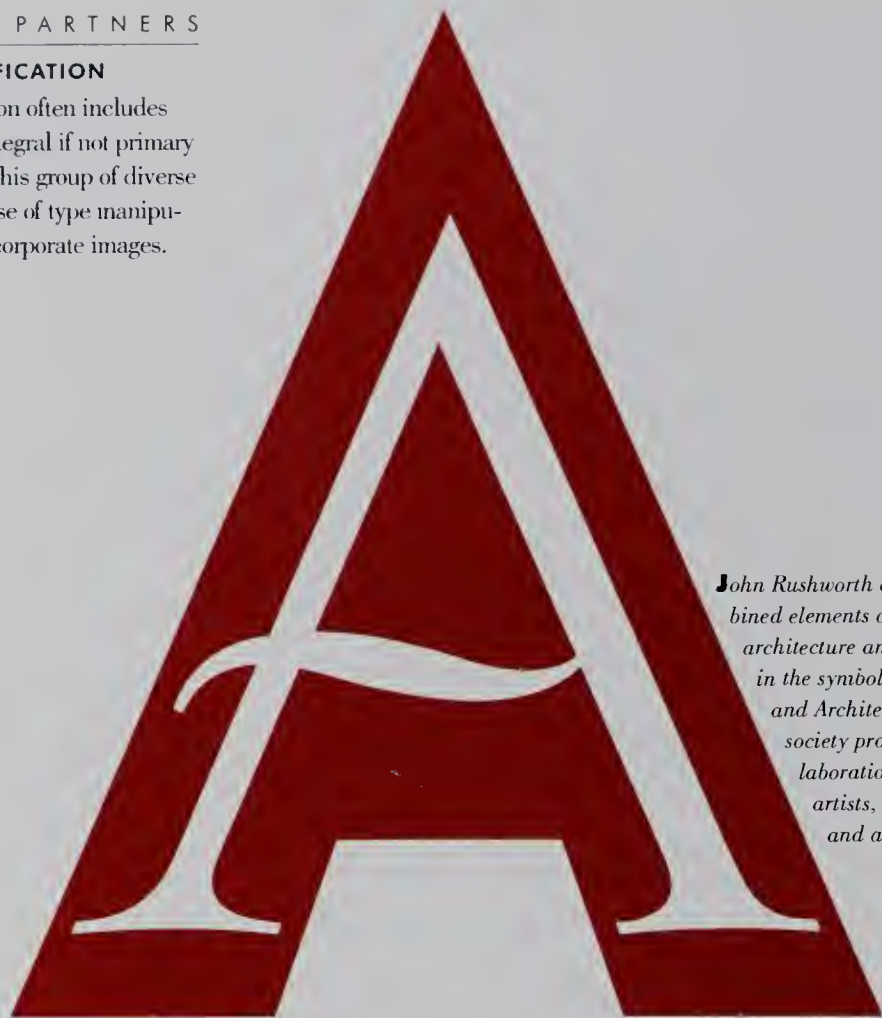


A couple of nuances to note in the preparation of the final typographic art: First, the choice of a hand-set type gives a historic, crafted quality; second, the subtle shift in type weights calls attention to the company name and creates the illusion of wine in the glass.

Scouring the office library soon unearthed examples of wine glasses to work with. Although the origins of the “wine glass” are based on early ideograms, Alan extended the height of the original glass by including the company's name and message.

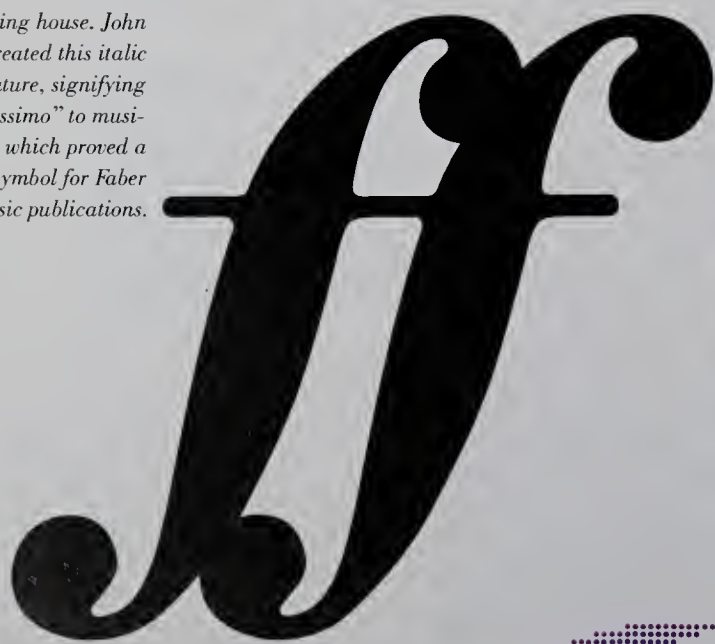
CORPORATE IDENTIFICATION

Corporate identification often includes typography as an integral if not primary element in its imagery. This group of diverse symbols illustrates the use of type manipulation in the creation of corporate images.



John Rushworth combined elements of architecture and craft in the symbol for Art and Architecture, a society promoting collaboration between artists, craftspeople and architects.

Two related ligatures, one Roman and one italic, were adopted as the colophons for Faber and Faber, a British book and music publishing house. John created this italic ligature, signifying "fortissimo" to musicians, which proved a perfect symbol for Faber Music publications.



Digitized O's form the logo designed by David for Orchid, a software manufacturer in the U.K.

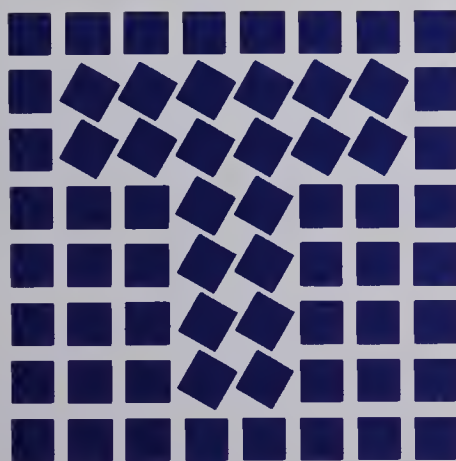
A promotion piece for Simpson Paper Co., this track-like logo was created by Woody for a fictitious railroad company.



This transparent E was a geometric illusion created by David for Ealing Electro-Optics. One two-dimensional letter can be seen as two three-dimensional letters.



To Mervyn, Tactics — the brand name for Shiseido's toiletries for men — suggested gamesmanship which in turn suggested a checkerboard with canted squares to form the T logo.



The choice of face doesn't always have to come out of a typebook. Free association of ideas can sometimes give you the answer to how words can be pictorially represented. Woody designed this logo for the personal stationery of Mr. and Mrs. Aubrey Hair.



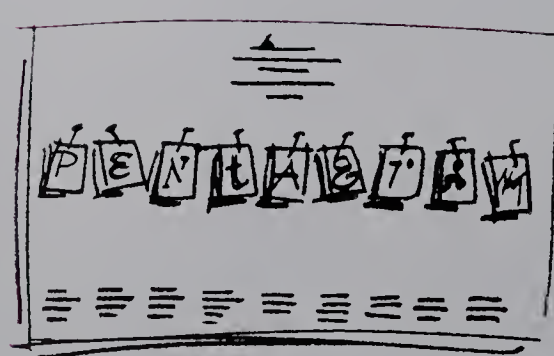
David used arrows to create the letterform and at the same time suggest the flow of business for Scottish Trade Centre, which brings manufacturers and buyers together.

Woody incorporated the serifs of six different typefaces to make the symbol for Hilton Typographers.



EXHIBITION POSTER

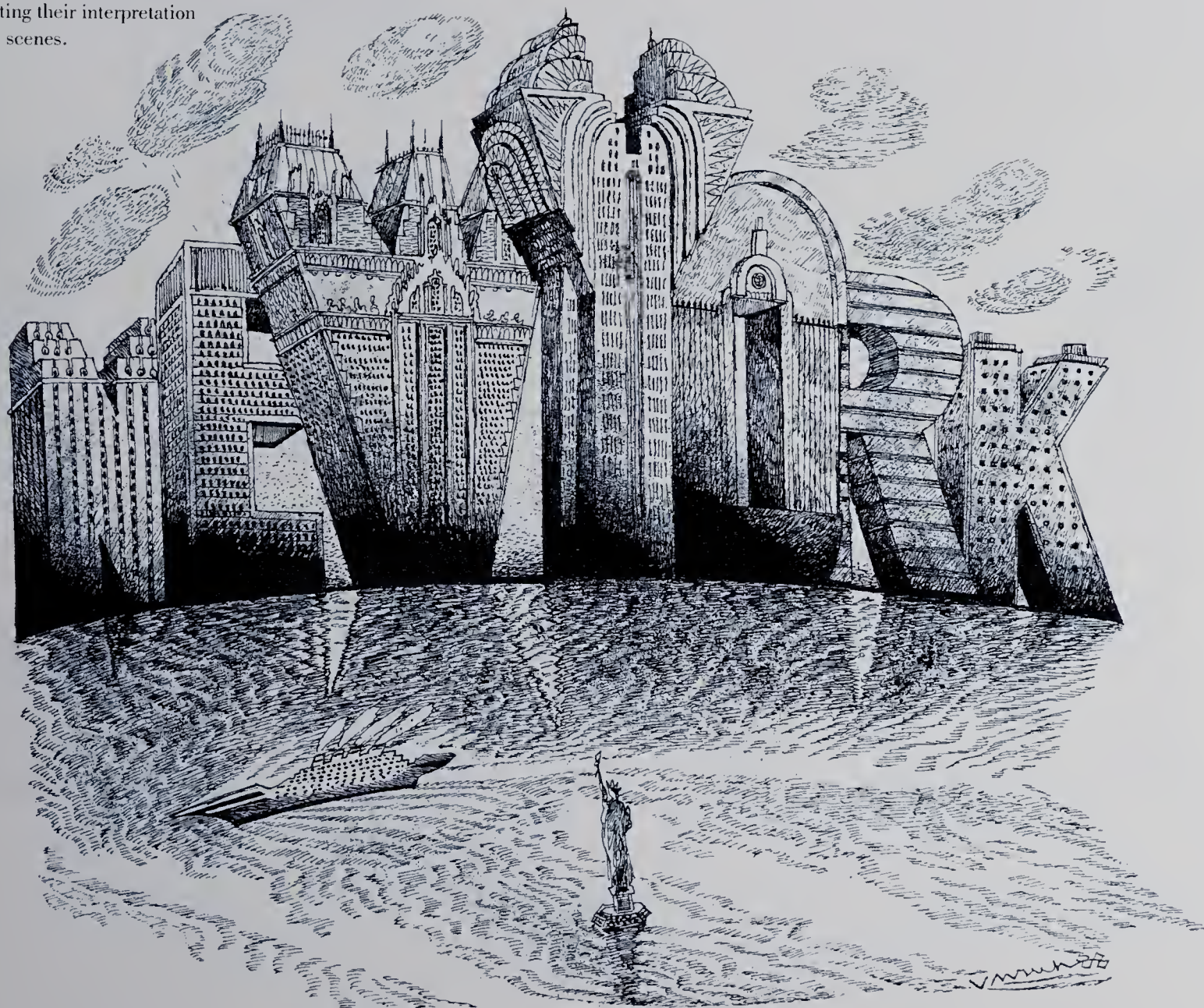
Pentagram partners meet semiannually in selected cities around the world to discuss business, works in progress, and finished projects. Our spring 1989 meeting in San Francisco was scheduled to coincide with the opening of an exhibition of Pentagram work. The partners hosted a gala reception for the design community, local clients, and friends.



For the poster, Neil wanted to represent the work of all three offices and give a hint of the more than one thousand images created for international clients, while still giving a strong identification to Pentagram and the exhibition. He came up with a push-pinned typographic composite spelling Pentagram, created from logotypes designed by the partners.

THE ART DIRECTORS CLUB

For more than sixty years, The Art Directors Club (New York) has sponsored the largest, most prestigious exhibition of advertising and design in the United States. When asked to design the Call for Entries, our first thought was to create a series of images that described the competitive categories in the exhibition together with well-known landmarks. Jack Unruh, who illustrated Manhattan's skyline for the cover, was one of ten nationally prominent artists and designers contributing their interpretation of New York scenes.



NAPOLI '99 FOUNDATION

The Napoli '99 Foundation, a society formed to create an awareness of the city's physical problems, enlisted the help of thirty designers from around the world to graphically demonstrate the level of decay in the city's cultural monuments and architectural masterpieces. All the Pentagram partners' contributions focused on interpreting the theme through the single word "NAPOLI" to communicate the idea.

NAPOLI

Showing the classical typeface Perpetua falling to pieces was John's way of demonstrating the broken architecture and environmental decay of the city.

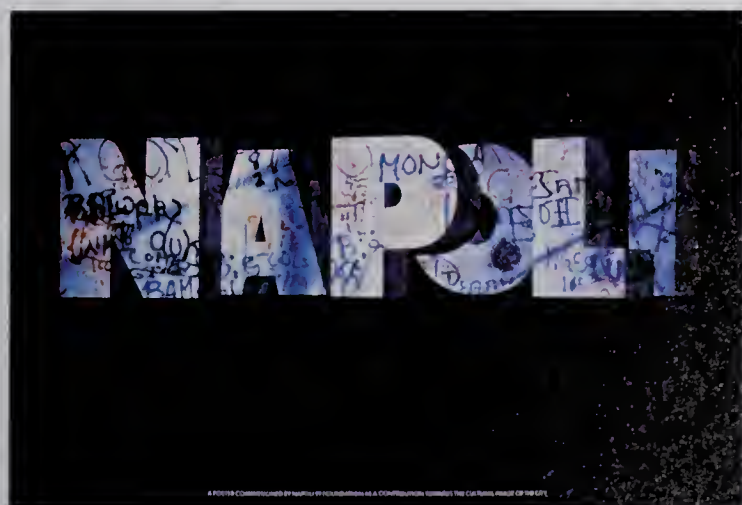


Alan used wood type specimens for the word Napoli. He presented them in bright tutti frutti colors to symbolize the cheerful Neapolitan attitude, and then dampened the mood by throwing ink at the letterforms to represent pollution.



David's approach was directed more toward noise pollution than visual pollution. The simple substitution of a letter with an international road sign created a powerful iconographic symbol.

OLI



Mervyn constructed three-dimensional cardboard letters to suggest concrete structures and projected a photograph of graffiti onto them. The graffiti letters were then photographed to illustrate the problems of vandalism.

Some typefaces simply feel comfortable, like a favorite pair of tennis shoes or Sunday supper at Grandma's house. These unpretentious typefaces don't suggest any particular bias but invite leisurely reading. Often we associate them with familiar, everyday objects such as our first reading books, bus tickets, and old Sears Roebuck catalogs. Common to all approachable typography is easy legibility — simple serifs and letterforms that aren't hard-edged or florid. That isn't to say a typeface must be plain or dull to be approachable. The letterforms of Century Schoolbook, for instance, are beautifully proportioned and visually interesting, which explains why it has traditionally been used in children's books. The friendliness of this typeface comes from its accessibility, without an attempt to be clever, contrived, or more eye-catching than readable.

SLUMBERDOWN

Slumberdown, one of Britain's largest makers of continental quilts and duvets, wanted to increase its presence in stores and retail outlets by creating a "shop within a shop." John developed a flexible display system using graphic quilted panels that could be hung on a frame. The medium used to display our client's story — a full-sized quilt — made a positive connection between the cozy quilt and the storybook theme.



John chose Garamond, often used in children's nursery books. Even with the period illustrations, the look is still fresh and contemporary, and from a production standpoint, the face is easy to reproduce in silkscreen on cloth.

All about a Slumberdown

How they work

A Slumberdown traps the natural warmth of your body, and because it wraps itself around you, it leaves no draughty gaps, as blankets usually do.

Cleaning: No problem

A Slumberdown will usually require cleaning about once every ten years — unless you have a major accident. Only the cover is washed regularly, like sheets. But if a quilt is to be used by young children it is often advisable to choose a man-made filling as these can be machine washed.

Choose the right size

A single size quilt should always be at least 18" wider than the bed it is intended for.

A double should be 24" wider. So don't rely on simple descriptions like single or double — take measurements.

The cost of comfort

The price of a Slumberdown is governed by the type of filling and the size. But just one quilt is needed to replace several blankets and a coverlet or eiderdown. What's more a Slumberdown will usually last for many years making it a long term investment.

Choosing the right filling

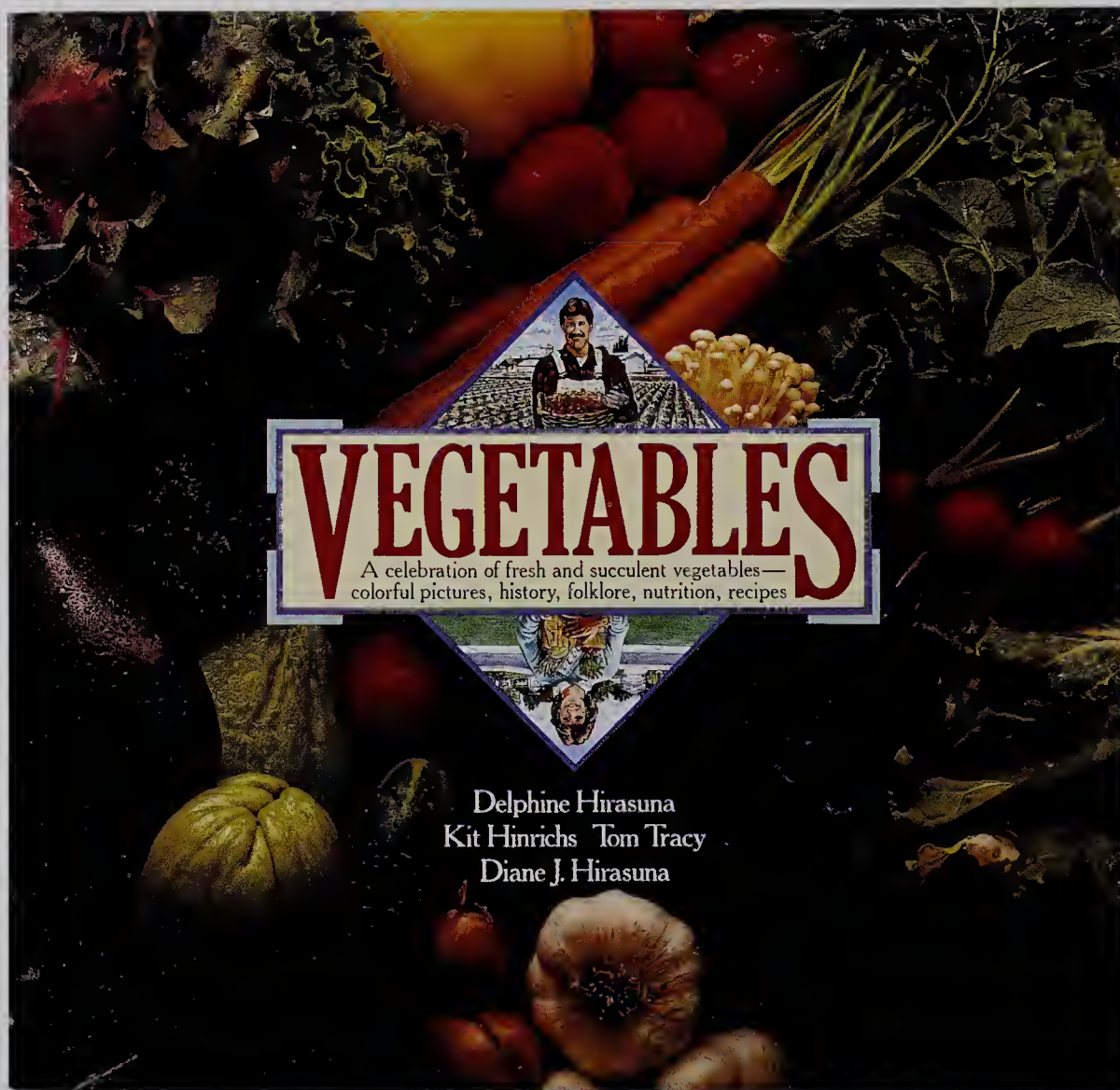
Goose or duck down, feathers or man-made fibres are among the choice of fillings available. Some are duck-ly more efficient, others are less expensive. But all Slumberdown quilts can measure up to the British Standard set for all quilts.

No more bed making

When you own a Slumberdown quilt, you can forget about the laborious business of bed-making. You simply give it a shake every morning and it looks great for the rest of the day.

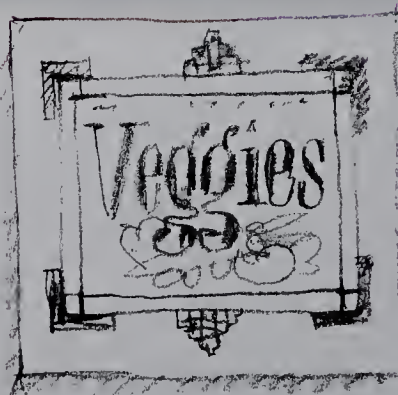
VEGETABLES BOOK

Published by Chronicle Books, *Vegetables* was intended to get readers to take a fresh look at these common foods they eat every day. The subject was presented in four sections: a history of vegetable agriculture in California; an A–Z compendium of fascinating facts and folklore, along with buying hints and nutritional information; a glossy section of full-color vegetable photographs and illustrations; and finally, recipes.



For a subject like vegetables, the typographic tone of voice had to be unpretentious, accessible, and vaguely nostalgic. Cheltenham Old Style created that effect. The cover design, reflective of crate art of the 1940s, was treated symmetrically, with brighter tones in the center. The first and last letters of “vegetables” were used to bracket the subtitle.

Originally the authors picked the playful title *Veggies*, but were overruled by the publisher’s East Coast reps who thought it evoked a “California airhead” image. Like the original title, the choice of typeface for *Veggies* was slightly funky and rough-edged.



Seed packet artwork lent visual interest to the numbers in the table of contents and also created a turn-of-the-century feeling that was friendly and wholesome.



Entwining vegetable imagery around the type helped to meld the two elements and reflected the book's theme.

Budget limitations dictated that the same illustration style and matched colors be used throughout two sections of the book. Images for the A-Z text were made by inking silhouettes from old engravings, and the initial caps for the alphabet added color accents. The recipe section presented the type of ethnic cuisine and number of serving portions in plate circles at the top of each recipe. The typographic treatment enhanced visibility of this important information while creating an interesting graphic detail.

Everything grows there. You can drive for hours past green acres. Fresno County, located in the center of the state, leads the nation's counties in agricultural production.

FIRST SETTLERS

It's hard to believe that when the first settlers arrived during the gold rush of 1849, they couldn't envision the valley as the agricultural "Eden" it has become. In the summer, all they saw was a barren plain, the ground cracked for lack of moisture and temperatures hovering above one hundred degrees. Newcomers from the Midwest and East didn't know what to make of the region, which was wet and lush from about November through May and dry and forbidding from May through October. There were no sudden summer thunderstorms, nor was there ever any winter snow. The land defied familiar farming practices.

The would-be gold miners did not, however, come to farm, though many had previously been farmers. Their goal was to stake their claim, get rich, and go home.

Soon many found that mining was frustrating and unprofitable, while recognizing that farming offered a more assured route to riches. "Plant your lands; these be your best gold fields, for all must eat while they live," one new Californian advised his sons.

Food was extremely costly in the early years after gold was discovered on the American River in Sacramento. The burst in population happened too quickly for the Spanish rancheros to supply the demand. Much of the food came in by ship around Cape Horn.



Luther Burbank was a pioneer in developing new varieties of vegetables. Today, researchers with the United States Department of Agriculture and at various universities work on breeding vegetables that grow faster, taste better, keep longer, and contain more nutrients.



Those who turned to agriculture applied methods practiced back home beyond the Rockies, and grew the crops they knew best, such as wheat, oats, and barley. Dry-land farming, which relies on whatever moisture nature provides on a seasonal basis, was the common practice in the Midwest, but in the Far West it produced uneven results, since some crops didn't come into full maturity before the annual heat wave hit.

Beans were the first important vegetable crop grown in California. Until the gold rush, they played an insignificant role in the West. Enterprising farmers, however, quickly noted that miners were buying imported beans by the bushel to cook over the campfire by their claims. Soon bean vines were sprawling all over the state. By 1859, California had the highest return of beans in the nation. At the start of World War I, farmers were exhorted to grow even more beans for our soldiers overseas. In 1918, California produced more than eight and a half million bushels. Even after the war, beans remained the state's most important vegetable crop. Lima beans, native to Peru, were particularly well suited to California's climate and soil and made up about a third of the bean production.

IRRIGATING THE CENTRAL VALLEY

Still, California didn't realize its agricultural potential until irrigation practices became widespread. Without a pipeline of water, the fertile Central Valley was only suitable for farming half the year. Average annual rainfall ranges from seventeen inches in Sacramento to



In a lot of early packaging psychology, this company appealed to the consumer's conscience by using words like "made in America" and "made in California" on its tin cans with a Glass Jar label.



The liquid nature of soup forces our attention on flavors, without the imposing distraction of texture. Soup allows us to distill the pungent essence of endive, the sweetness of carrots, and the starchy quality of peas.

ENDIVE SOUP

4 Serves 4-6

- 2 bunches endive or escarole, trimmed of hard rib sections
- 5 eggs
- 1 cup grated Parmesan or Romano cheese
- 1/2 teaspoon ground nutmeg
- 6 cups chicken stock
- salt and black pepper to taste

Steam the greens until wilted, and squeeze dry with hands. Cut into thin shreds and shape into walnut-sized balls. Beat the eggs, cheese, and nutmeg together. Bring the chicken stock to a boil. Season with salt and pepper to taste. Dip the balls into the egg batter and then drop them into the boiling chicken stock. When the eggs are set, lift the stock and balls into a bowl and serve immediately.

MUSTARD GREEN SOUP

4 Serves 4-6

- 6 cups chicken stock
- 1/2 pound lean pork, cut into thin, bite-sized strips and lightly sprinkled with salt
- 3 thin slices ginger root
- 1 pound mustard greens, chopped into 1-inch pieces
- 1/2 cup heavy cream
- salt and black pepper to taste

Bring the stock to a boil, and add the pork and ginger root. Simmer for about 10 minutes. Add the mustard greens, cover, and simmer for 20 minutes. Season with soy sauce and salt to taste. Serve immediately. * Zucchini, squash, or butternut squash may be substituted.

WATERCRESS CREAM SOUP

4 Serves 4-6

- 2 bunches watercress
- 3 cloves garlic, chopped
- 2 tablespoons butter
- 5 cups chicken stock
- 1 large potato, peeled and cubed
- 1/2 cup heavy cream
- salt and black pepper to taste

Wash the watercress well, and discard the thick stems. Sauté some sprigs for 30 seconds, and chop the rest. In a saucepan, sauté the watercress and garlic in butter for 2 minutes. Add the chicken stock and potato, and boil until the potato is soft. Puree until smooth in a blender or food processor, dividing the mixture into small batches so that it does not overflow the container. Transfer mixture to a saucepan placed over medium heat. Stir in cream, and adjust to serving temperature. Season with salt and pepper and serve at once.

WINTER MELON SOUP

6 Serves 6

- 1 medium whole winter melon*
- 1/2 tablespoon vegetable oil
- 1/2 pound pork, cut into thin, bite-sized strips and lightly sprinkled with salt
- 4 cups chicken stock
- 6 medium fresh shiitake mushrooms, quartered, or 6 dried shiitake mushrooms, soaked in 2 cups lukewarm water until soft, drained (press out excess water), and water reserved, and quartered

Pear the melon to 1/2 inch. Cut off top and bottom, and remove seeds and string. Remove seeds and string. Set melon upright in deep roasting pan. Heat vegetable oil in saucepan and stir fry pork until cooked. Add the chicken stock and reserved mushroom water and bring to a boil. Mix in the soy sauce and MSG, then add the mushrooms, water, shiitakes, and shrimp. Pour stock mixture into hollow of winter melon. Bake melon in the preheated oven for 1 hour, or until the white meat of

- 1 tablespoon soy sauce
- dash of MSG (optional)
- 6 fresh water chestnuts, peeled and sliced in 1/4-inch-thick rounds**
- 1/2 pound shrimp, shelled and deveined
- salt to taste
- 4 sheets dried laver (nori), lightly soaked over very low heat in stove until crisp
- 1/2 teaspoon Oriental-style sesame oil
- 1 green onion, finely chopped

melon becomes moist. Season with salt to taste. Before serving, crumble the dried laver, and add sesame oil and green onion. Place melon on platter to serve. Ladle the broth into individual bowls, then scoop out some of the soft melon meat to add to each serving. * Fuzzy melons, such as honeydew, are best. ** If you may be substituting for the winter melon, choose one that is a good size, and when the vegetable is cooked, garnish with the dried laver, sesame oil, and green onion. ** (A small water chestnut may be substituted.)



A salad is whatever you want to make it. Vegetables take on new personalities, depending on how they are combined, sliced, or seasoned. The only rules for a great salad are to start with fresh, ripe ingredients and a spirit of serendipity.

SLAW

6 Serves 6

- 1 small head red or green cabbage, shredded
- Dressing
- 1/2 ounce onion anchovy fillets, drained
- 2 cloves garlic
- 1/2 cup olive oil
- 2 tablespoons red wine vinegar
- 1 tablespoon lemon juice
- salt and freshly ground black pepper to taste

Place the shredded cabbage in a large mixing bowl. In a blender or food processor, blend together the anchovies and garlic into a paste. Add the olive oil and vinegar, and mix together well. Pour over the cabbage. Toss well. Sprinkle on the lemon juice, and salt and pepper. Toss again, and serve. * Lemon, vinegar, or spices may be substituted.



Section dividers were designed to call to mind the character and feel of crate labels commonly used for shipping vegetables and fruit in every farming community until a few decades ago.

Although Cheltenham Old Style was used throughout Vegetables, changes in type size, color, and measure and the integration of imagery allowed each section to have its own character without breaking the continuity of the book.

Do not peel or slice a cucumber until you are ready to use it. The skin holds in the moisture. Refrigerated in plastic wrap, it should keep well for about a week.

D
DAIKON
the "beet"

OTHER NAMES: Raphanus sativus longipinnatus.
NUTRITION: Vitamins A, B₂, B₆, and C, calcium, and iron.
PEAK SEASON: Year-round.

If you're going to eat lots of rice, you have to eat daiton, the Japanese say. Daiton, which translates as "large root," contains diastase, an enzyme that aids in the digestion of starches. Being a rice-loving people, the Japanese make this white radish a part of their daily diet.

Daiton grows to about

eighteen inches long and has a juicy, slightly peppery flavor.

The Japanese have at least a hundred ways to cook with daiton. Raw, it can be grated and eaten with fish or meat. It's added to miso (fermented bean paste) soup. It's used to make flowers for a garnish, and is that stringy white stuff that's put with sushi (raw fish) in Japanese restaurants. It can be shredded with carrots and dressed with a sweet vinaigrette for a salad. Or it can be cut into chunks and put in stews.

A nice characteristic of daiton is that while it will get soft when cooked, it won't dissolve. Takuan, pickled daiton, is as popular in Japan as pickled cucumbers are in America. In the seventeenth century, Priest Takuan invented a method of drying daiton in the sun and then preserving it in rice bran and salt by pressing the mixture with a heavy stone. Some say that Takuan's tumblestone is shaped just like the pickling stone.

Until a few years ago, daiton was sold only in bunches, because it was assumed only Asians were buying it. Today it can be bought by the single root or even a half root.

When buying, look for firm radishes with smooth white skin. Remember, the summer crop is usually a bit spicier than the winter crop because it gets less water.

To store, refrigerate in a plastic bag. It should keep crisp for more than a week.

E
EDIBLE CHRYSANTHEMUM

OTHER NAMES: Chrysanthemum coronarium, garden chrysanthemum, daisy, chrysanthemum, daisy, chrysanthemum.
NUTRITION: Vitamins B and C, and minerals.
PEAK SEASON: Late August to early March.

Chrysanthemum is not only Japan's national flower; one variety is a very popular vegetable.

The edible chrysanthemum is called shungiku by the Japanese or chop suey greens and is harvested for its aromatic leaves and flower buds. Since the buds are sold unopened, it's not an attractive plant. The Japanese treat it as a leafy vegetable, serving it alone as a side dish like spinach or combining it with meats and other vegetables. The flavor is quite strong, so cook it before eating.

If shungiku isn't available, you can substitute ordinary garden chrysanthemum

leaves. The leaves can be dipped in batter to make tempura. Flower petals can also be blanched and added to salads. Actually, the petals don't have much flavor, but they do have great color.

Shungiku is sold in bunches in Asian markets. To buy, pick the ones with firm leaves and tightly closed buds. Avoid any bunches that look wilted or yellow.

Refrigerate in a plastic bag. Use within about four days.

EGGPLANT

OTHER NAMES: Solanum melongena, aubergine, nasubi.
NUTRITION: Small amounts of vitamins and minerals.
PEAK SEASON: July through August.

This native of India is part of the so-called deadly night-

shade family, which includes potatoes and tomatoes. It was introduced to Europe in the thirteenth century, brought in via the Middle East along the silk route from China.

The Arabs, who received this "egg fruit" from China around the fourth century, probably have the greatest number of ways of preparing it. In fact, it's considered part of the "holy price" to have a repertoire of dozens of eggplant recipes. In Turkey there's a dish called imam bayildi, which is stuffed eggplant simmered in olive oil. Translated as "fainting imam," it is said that when the religious leader's wives served this dish, he swooned in ecstasy.

The French, who call eggplants aubergine, are famous for their ratatouille, a tasty vegetable stew consisting heavily of eggplant.

Most people in the United States are familiar with the large, purple globe eggplant. There are several other varieties, including long, oval ones that the Japanese call nasubi.

There are also small egg-shaped white varieties, which may explain how the vegetable got its name.

Eggplant was part of the cargo that came into Europe via the Middle Eastern silk route. At first it was greeted with distrust. The Italians called it a mad apple, and herbalist John Gerard claimed it had "mischievous qualities."

Eggplants are sort of spongy and bland, which make them exceptionally versatile. They absorb the flavor of whatever they are cooked with, while supplying a certain bitterness that acts as a great "extender."

To buy, look for eggplant with taut, shiny skin. Old eggplants develop bitter skins and tough seeds.

Refrigerated in a plastic bag, eggplants will keep for about five days.

ENDIVE AND ESCAROLE

OTHER NAMES: Cichorium endivia crisp, curly-leaf endive; Cichorium endivia latifolia.

NUTRITION: Vitamins A and iron.

PEAK SEASON: Year-round. Escarole and endive are like fraternal twins, which creates some confusion.

Although they look like they belong to the lettuce family, botanically they are chicories. Aml, being chicories, both are slightly pungent.

Endive grows in a loose head and has crisp, curly, ragged-edged, narrow leaves. The outer ones are green, becoming progressively yellower toward the heart.

Escarole is a broad-leaved endive. Its leaves curl a bit and its heart is a pale yellow.

The two are related to the Belgian endive, also called witloof, which is a blanched broad-leaved chicory sprout, but their relationship is very distant.

Produce stores sometimes mark endive as escarole and both as chicory, and it all gets very confusing, especially

if you have sent someone else to do the shopping and he or she doesn't know which one you meant.

Endive and escarole date back to ancient times. In France, however, they weren't considered a food until about the fourteenth century.

Europeans often add these leaves to soups and other cooked dishes, but in the United States, they are mostly used raw in salads.

To buy, look for tender, crisp leaves with no sign of wilting.

Refrigerated in plastic bags, they will keep for about three days.

ENOKITAKE MUSHROOM

"no boy" "ah boy"

OTHER NAMES: Flammulina velutipes, wine puff, golden needle.

NUTRITION: Vitamins B and C, potassium, iron, and phosphorus.

PEAK SEASON: Year-round.

I was first introduced to this delicate white mushroom in Kyoto, Japan, several years ago. A friend brought out a huge bowlful of enokitake, which she added to sukiyaki. These mushrooms had such a wonderful silky texture that, much to the astonishment of my host, I proceeded to eat about a pound of them, ignoring everything else on the table.

MUSHROOMS

Once available only at the whim of nature, mushrooms today can be cultivated as a commercial crop. New Asian varieties of fungi are coming on the market each year. Two of the most popular Asian mushrooms are shiitake, a pungent-flavored fungus that tastes like it grew wild in the forest, and enokitake, a delicate threadlike mushroom with a velvety texture.

SHIITAKE MUSHROOM

HOT-HOUSE BUTTON MUSHROOM

ENOKITAKE MUSHROOM



THE NATURE COMPANY

The Nature Company is founded on the premise of “increasing our sense of wonder in the natural world.” Through mail-order catalogs and retail stores, the Nature Company offers products that range from inflatable dinosaurs to malachite earrings and animal print T-shirts to fossils. Its stores, located in shopping malls, museums, and at historical sites around the country, create a tranquil shopping environment often enhanced by falling water, wind chimes, lush green plants, and the music of natural sounds.

THE
NATURE
COMPANY

The Nature Company first asked us to translate its corporate philosophy into a visual identity. Selecting the correct typeface was a key. The company had adopted an educational approach for most of its products and wanted to convey the atmosphere found in the store as a place where families could come to shop in a nonintimidating environment — something between the British Museum of Natural History and The Gap. We chose Century Old Style to capture that feeling.



Notepad cubes have become popular in The Nature Company's graphics line, covering subjects from minerals to flowers to butterflies and fish. The use of Century Old Style caps provides for strong name recognition and also harmonizes with the subject matter. Note: The Nature Company logo (top) in corporate uses always includes the “bunny.” But we've designed the system to allow for the substitution of other natural images such as leaves, elephants, birds, etc. This adds interest and subtly expands the identification of the company without blatantly stamping its logo on every item.

THE
PAPERS
OF
A STONE

THE NATURE COMPANY CATALOG



THE
NATURE
COMPANY

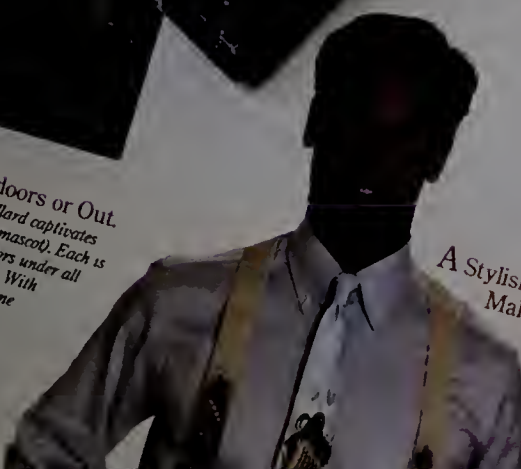


...unny, 3
...Nature Com
...upstone as a delight
...the other side of nature.
\$18.00



Look at
the World as
if Through the
Eyes of a Dragonfly!
...Brinfield lens to your eye
...much as dragonflies and
...world. Turn the lens and the
...tronic sectors revolve while
...in upright and in place!
...field Lens is housed in
...turned wood housing
...at and hold in itself
...ted, and vary from
...think this is one of
...ical devices to be
... (the entire first
...al to our staff)
...Lens \$10.95

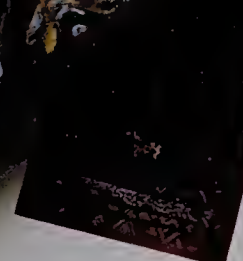
Gentle Duck That's at Home Indoors or Out.
...mle charm and realism of our preening mallard captivates
...see it (the first to reach us became an office mascot). Each is
...7 lbs. of durable bonded marble for use outdoors under all
...conditions, or indoors as a natural sculpture. With
...athered, hand-finished patinas, these handsome
...es are as delightful as center-
...dining tables as they are
...on walkways. 11" x 9"
...\$65.00



**A Stylish Set of
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Suspenders.**

Outrageous, fun, and
urbanely stylish, these
mallard ties and sus-
penders are as
as the

...emporary
...displaying single,
...mens of polished
...the Brazilian sodalite
...on sterling silver
...wires 2 1/8" long
...#2101 \$23.00



For one spring catalog, we developed an in-bloated-sized publication to highlight the year's top fifty products. Numbering of the items gave a unique aspect to the content. The complex, "knitted" look of the page required a highly flexible format for the type, from flush left to flush right to centered to irregular rag-arounds. This would normally be a typographic nightmare, but within the context of these high-energy layouts, it works.

The correspondence of caption to product is important in catalogs. We've found that placing type adjacent to the product gives an immediacy of identification and improves the buying climate.

There's always a surprise in store at the Nature Company—a selection that mixes our dolphins, crystal kits and telescopes, fine art prints and discovery tools that kids can use.

There are maps to hang on your walls, and maps to put in your pocket; intriguing objects to display as well as experiments to do. At the Nature Company, there's always more to discover!

Call Toll Free 800 227-1114 in California: 800-782-0033

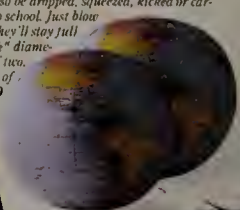
11 Who's Who in The World of Animals.

Without a doubt the most readable, best illustrated survey of the world of animals available today. The new Macmillan Illustrated Animal Encyclopedia contains more than 1900 full color illustrations by renowned wildlife artists and concise biographies of the animals by leading authorities. All major families of birds, fish, reptiles and mammals covered. An invaluable reference tool and beautiful artwork in its own right. 9 1/4" x 11 1/2" hardbound. #3121A \$35.00



12 Inflatables Globes Great for Any Age.

These brightly colored and fully detailed vinyl Earth globes are just as accurate as any formal table model, but they can also be dropped, squeezed, kicked or carried in a pocket to school. Just blow them up and they'll stay full for months! 10 1/2" diameter. Sold as a set of two. #1151A Pair of Globes \$10.00



13 "Flying Puffins" for Jugglers or Puffin Lovers.

This happy set of bean-bag puffins is actually designed for juggling. Their great popularity makes us feel, however, that lots of people are taking them home for personal puffin pets. 3 3/4" high. #1115A Set of three \$10.75



18

Dolphin Trifold Notecards From The California Academy of Sciences.

The playful, popular Pacific White-Sided Dolphins from the California Academy of Sciences Museum are the subject of The Nature Company's newest note cards. Each trifold card is packaged with a blank sheet of fine notepaper to provide additional writing space. You'll have trouble deciding whether to send these off in the mail or to keep them as desktop sculptures for yourself! 4 1/4" x 7 1/2". Set of eight cards and envelopes. #4343A \$8.95



Many products sold by The Nature Company, from bird seed to cedar chips, are marked with simple labels and tags. A basic style guide explaining correct type, spacing, and visual relationships has allowed the company's inhouse design group to implement its own limited packaging program.

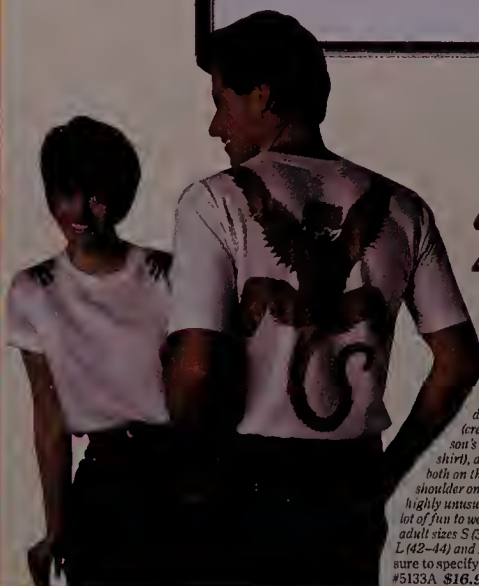


AUDUBON ZOOLOGICAL GARDEN

20

This Monkey Climbs Up The Back and Over!

Each of these shoulder-clinging monkeys is an original airbrush T-shirt design by Ken Holly (creator of our last season's hit Venus Flytrap shirt), and features printing both on the back and over the shoulder onto the front. They're highly unusual and original, and a lot of fun to wear. 100% cotton, in adult sizes S (34-40), M (38-44), L (42-48) and E.L. (46). Be sure to specify size. #5133A \$16.95



21 Our Favorite Sea-Otter Poster.

One of the finest contemporary animal photographers, Jeff Foott always captures the spirit of his subject perfectly. His California Sea Otter—the latest in The Nature Company's Wildlife Series—is a fine example, with its irresistibly lifelike detail. Available unframed or framed (as shown) in metal sectional frames with acrylic pane. 25" x 27". #9165A Unframed \$20.00 #9166A Framed \$90.00



Patricia Hunter Paints The Grevy's Zebra. 14
 From an exhibition of her original works at the Nature Company, Patricia Hunter's extraordinary painting of the Grevy's Zebra captures in both scale and composition the beauty of an exquisite African animal. Our poster reproduction is available unframed or framed in metal sectional frames with acrylic pane. 25" x 36"
 #9121A Unframed \$20.00
 #9122A Framed \$105.00



15 A Poster Celebration of Animals.
 Tigers watch, lizards lurk, monkeys wait and a good many of the rest of the New Orleans Audubon Zoological Gardens join in this terrific new poster that will delight nearly everyone and every age. 14" x 38". Available unframed, or framed in black metal sectional frames with acrylic pane.
 #9281A Unframed \$15.00
 #9282A Framed \$82.00



16 Our Cuddly Bunny.
 Ready to jump into spring, but plenty warm enough to cuddle this winter, our new bunnies are furry, soft and virtually irresistible. 12" x 9" of all-acrylic fiber.
 #1116A \$25.00



Grow Your Own Crystals! 17

Each of these spectacular crystal growing kits yields a crystal about five inches long and several smaller ones. Though not the real minerals they resemble, they display the same structural qualities and beauty. Each kit contains a packet of pre-mixed chemicals which dissolve in water and form their crystals in about five days. For ages 12 and up.
 #1131A "Amethyst" purple \$9.95
 #1132A "Emerald" green \$9.95
 #1133A "Quartz" white \$9.95
 #1134A Set of Three Mineral Kits \$27.75

19 Dino Mugs Are Mealtime Hits.



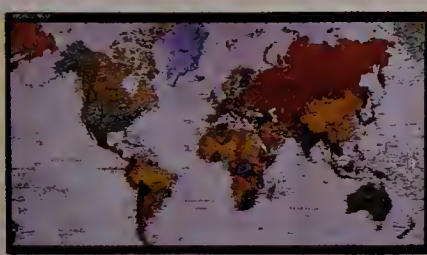
The clever people at Plum Designs have put their wonderful dinosaur designs on four brightly colored, heavy plastic stacking mugs that will bring many lunchtimes of delight for all the neighborhood kids.
 #1110A Set of 4 Dino Mugs \$11.25

24 Our Best Discovery Kit Ever!

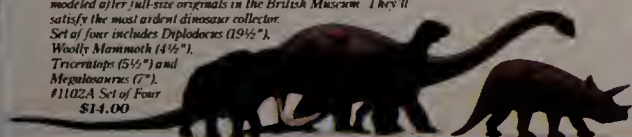
This special assemblage of three of our most popular discovery tools includes a solid metal geoscope, a 4 1/4" radiometer whose photo-sensitive blades spin under the influence of light, and a 3" acrylic prism for casting full-color rainbows in the sun. Equipment for hours of fun.
 #1191A Science Discovery Kit \$14.50



23 World Wall Map Can't Rip or Tear.
 One of the graphically finest large-scale wall maps we've ever seen—bright, bold and contemporary, usable anywhere from an executive boardroom to a children's playroom. Made of a unique, virtually indestructible and non-tearable paper.
 #8260A \$20.00



22 Dinosaur Models From Originals in the British Museum.
 Our fine set of lifelike dinosaurs in extra heavy molded plastic are modeled after full-size originals in the British Museum. They'll satisfy the most ardent dinosaur collector. Set of four includes Diplodocus (19 1/2"), Woolly Mammoth (4 1/2"), Triceratops (5 1/2") and Megalosaurus (7").
 #1102A Set of Four \$14.00



Adding finesse and impact to the ubiquitous 800 telephone number is another important detail in the development of a catalog. We originally chose Onyx because its compressed letterforms allowed us to have a large size without losing much product space, and it contrasted well with Century Text. The only drawback was its thin "thins." Unfortunately, when screened to create a colored seal, we found that many buyers misread a 4 for a 1 and were calling a very irate company twenty-four hours a day. We rectified the problem by photographically compressing Century Bold Condensed.



Original Onyx



Revised Century Bold Condensed.

The best proof of a type's effectiveness is in multiple, varied uses. Specialty products like this kid's Tyrannosaurus rex T-shirt exemplify the continuity of image allowed by a consistent but flexible typographic approach.

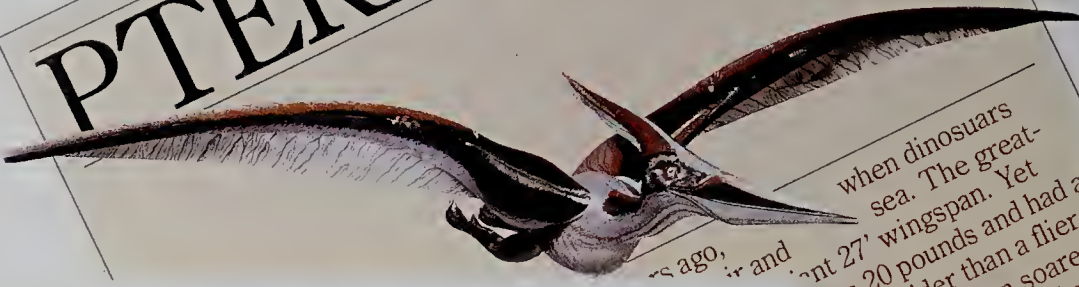


Keeping in mind the educational aspect of most Nature Company products, we designed a line of packaging that identifies the merchandise and gives real content about the product to the buyer on such items as inflatable iguanas and penguins, botanical stickers, and nature posters.

THE NATURE COMPANY

PTERANODON

36" x 96" GIANT INFLATABLE




... ago, ... and ... when dinosaurs ... sea. The great- ... ant 27' wingspan. Yet ... as 20 pounds and had a ... more a glider than a flier, ... Pteranodon soared ... but scientists still aren't ... without breaking its fragile ... Nature Company's inflatable ... with a wingspan nearly 8' wide. ... angling. Pteranodon comes with a ... res.

© 1987 The Nature Company, P.O. Box 2310, Berkeley, CA 94702

THE NATURE COMPANY

IGUANA

14" x 74" GIANT INFLATABLE



Giant among today's lizards, the Iguana is harmless to other ... lives in areas between southern Canada and the tip of South ... habits and form of Iguanas vary greatly: some live in tro ... are ground-dwelling, and one is marine. Although the ... North, Central, and South America, a few species ... the Tonga and Fiji Islands and some smaller ... of the U.S./Mexican border. The Nature C ... is accurately detailed and measures 14" x ... allow for easy attachment to walls or ceiling ... for repairing accidental punctures.

CAUTION: THIS PRODUCT IS NOT TO BE USED AS A FLOTATION DEVICE. Made in Taiwan.

THE NATURE COMPANY

COMMON KINGSSNAKE

40" x 26" INFLATABLE




















Snakes are among the most beautiful reptiles, with color and scale patterns equaling some of nature's finest designs. The Common Kingsnake of Western America is patterned with alternating bands of plain black and yellow. The Common Kingsnake lives in many habitats, from forests to deserts and marshes and is found in the United States from coast to coast. It is non-poisonous, and lives on other snakes, frogs, birds, eggs and small mammals. This 40" x 26" inflatable model details every surface of the snake, and is as perfect as a sculpture as it is in its functional role in warding off unwanted garden pests. Patch kit included.

CAUTION: THIS PRODUCT IS NOT TO BE USED AS A FLOTATION DEVICE. Made in Taiwan. © 1987 The Nature Company, P.O. Box 2310, Berkeley, CA 94702

The educational text areas are designed to read like information labels you would find in a museum. The large size is to invite reading by children. Please note the continued integration of product with title type — making for not only a closer association with the product but also a subtle reminder of the company logo.

MULTITUDES

 A CRASH OF RHINOCEROSES. A SCHOOL OF FISH.
 A LITTER OF PUPS. A FLOCK OF SHEEP. A STRING
 OF PONIES. A COVEY OF PARTRIDGES. A PRIDE OF  LIONS.
 A HERD OF  ELEPHANTS. A PLAGUE OF
 LOCUSTS. A COLONY OF ANTS. A COVEY OF QUAIL.
 A KINDLE OF KITTENS. A LEAP OF  LEOPARDS.
 A POD OF SEALS. A SLOTH OF BEARS. A RAFTER OF
 TURKEYS. A PACE OF ASSES. A WALK OF SNIPE. A
 GAM OF  WHALES. A NEST OF RABBITS. A GANG
 OF ELK. A FALL OF WOODCOCKS. A DULE OF DOVES.
 A SKULK OF FOXES. A DISSIMULATION OF  BIRDS.
 A SPRING OF TEAL. A PEEP OF CHICKENS. A BEVY OF
 ROEBUCKS. A BUSINESS OF FERRETS. A BALE OF  TURTLES.
 A PITTING OF  TURTLEDoves. A DRIFT OF
 HOGS. A PADDLING OF DUCKS. A SIEGE OF HERONS.
 A TRIP OF GOATS. A CHARM OF  FINCHES. A CETE
 OF BADGERS. A DECEIT OF LAPWINGS. A SHOAL OF
 BASS. AN EXALTATION OF LARKS. A DROVE OF
 CATTLE. A SINGULAR OF BOARS. A TIDINGS OF MAGPIES.
 A GAGGLE OF GEESE. A CONGREGATION OF PLOVERS.
 A HUSK OF  HARES. AN UNKINDNESS OF RAVENS. A
 LABOR OF MOLES. A RICHNESS OF MARTENS. A CAST
 OF HAWKS. A KNOT OF  TOADS. A DESCENT OF  WOODPECKERS.
 A SOUNDER OF SWINE. A MUSTERING OF
 STORKS. A CLUTCH OF EGGS. A BOUQUET OF PHEASANTS.
 AN ARMY OF CATERPILLARS. A HOVER OF TROUT. A
 FLIGHT OF SWALLOWS. A TROOP OF  KANGAROOS. A
 CLOWDER OF  CATS. A WATCH OF NIGHTINGALES.
 A BARREN OF MULES. A SHREWDNESS OF APES. A RAG
 OF COLTS. A MURMURATION OF STARLINGS. A BUILDING
 OF ROOKS. A SMACK OF JELLYFISH. A HARRAS OF HORSES.
 A PARLIAMENT OF  OWLS. A ROUTE OF WOLVES. A
 HOST OF SPARROWS. AN OSTENTATION OF PEACOCKS. 

THE NATURE COMPANY

"Multitudes" started as a collection of animal group names brought to The Nature Company as a potential product. The piece had been set in Helvetica and carried no emotional impact. This kind of product lives or dies on the choice, size, style, and color of type. Cheltenham Old Style in caps and small caps was chosen as the new type for several reasons: Its character was compatible with Century Old Style and put in mind English alphabet books; the condensed drawing of the face allowed large point size; the caps/small caps gave consistent color to the text and set off the colored animal engravings. The box rule was part of the overall graphic vocabulary we created for The Nature Company.

STARS & STRIPES


Stars & Stripes began as a modest fund-raiser for the San Francisco Chapter of the American Institute of Graphic Artists (AIGA) and mushroomed into a major auction of original work by ninety-six leading graphic designers and illustrators. Contributors were asked to design a contemporary interpretation of the American flag and keep the artwork to a 12x18-inch size. An editor from Chronicle Books was invited to attend the auction and the following day asked to publish the works.

Chris Hill's pencil flag defined the book's theme on the cover. Composed of 2,400 colored pencils, the artwork graphically combined the flag and a design tool in a single image. The textured background provided a complex arena for the book title so strong, clean type was essential. "Stars & Stripes" was set as a single word title, using a change in type weight to optically achieve the word spacing.



The typography was kept simple and unobtrusive to avoid detracting from the art on each page. Futura Extra Bold was used for the designers' names and initial caps. The text was in Bodoni Book. Because we wanted to give this presentation a museum catalog feel, we maintained a symmetrical format with all type and images centered. Along with accommodating the various styles of the artists, the typography had to complement Americana featured in the introductory chapter.





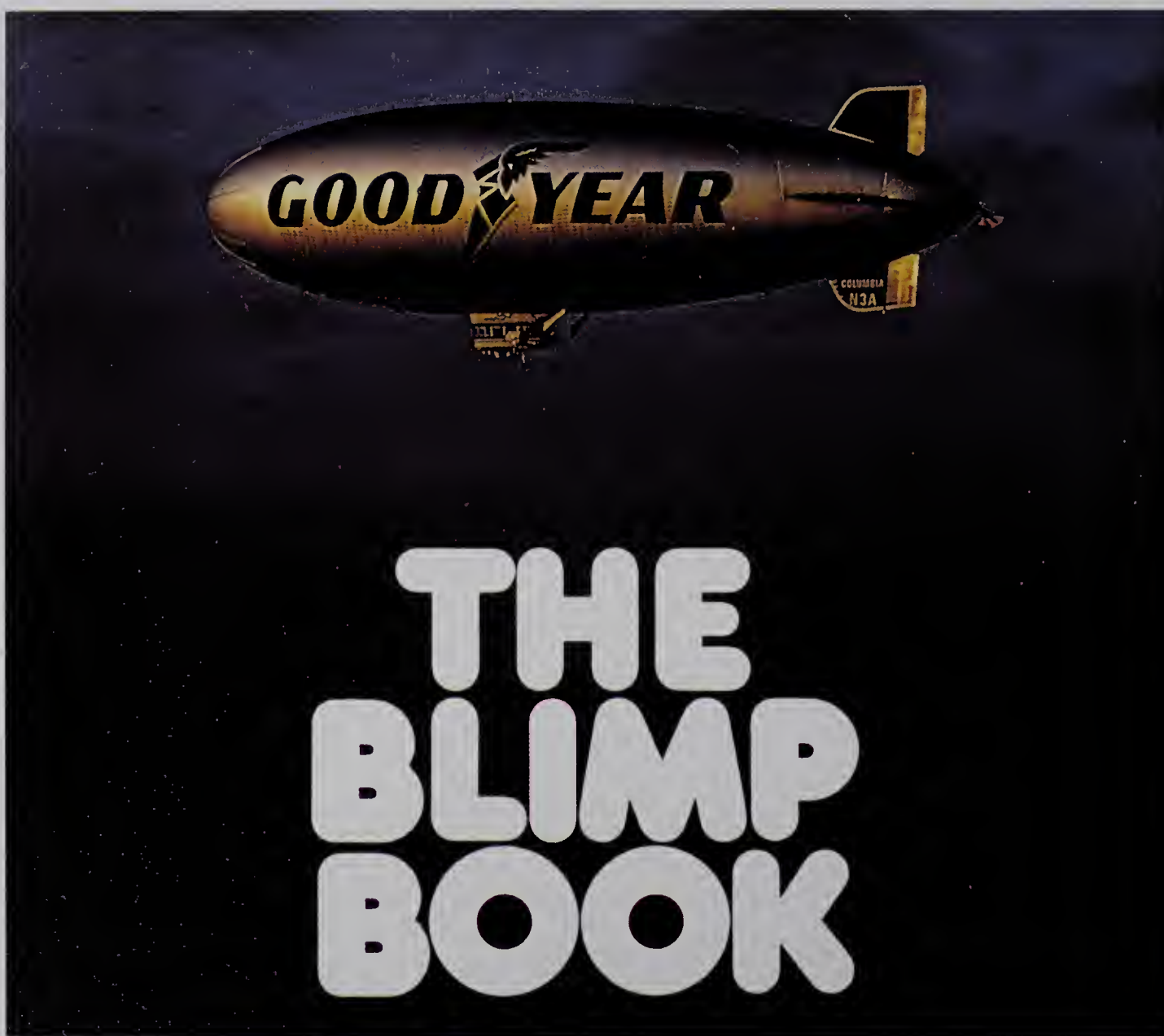
STARS&STRIPES

By Kit Hinrichs

A Celebration of the American Flag by 96 International Designers and Artists

THE BLIMP BOOK

Baron Wolman, a photographer/publisher friend fascinated with images of flying, approached Neil about designing a book on the Goodyear blimp. The book, two years in the making, contains some of the best aerial photography ever taken from a blimp, as well as of one. The project's challenge was to develop a format and typographic design that captured the spirit of the blimp without overpowering the photographs.



Sometimes you discover a face that says, "Use me," for a specific piece. Frankfurter is one of those faces. Its shape and genre were perfect for the title, and its numbers gave a special stamp to chapter heads. Neil contrasted the "blimpish" Frankfurter type with Helvetica Light, using caps for the chapter heads and upper and lower case for the text.

1
BEHOLD
THE
BLIMP!



The documentary tone of the photography seemed to demand a fundamental, no-nonsense journalistic approach. Justified columns and vertical rules gave a newspaper-like formality to the typography. As a foil to these Falstaffian dirigibles, I can't imagine a better styling.

NEIMAN MARCUS

In addition to carrying a vast array of nationally branded merchandise, Neiman Marcus develops and markets a considerable range of proprietary items, from suits and dresses, chili and popcorn, to baby products. Woody was asked to design a line of packages for Neiman Marcus baby lotions, oils, and shampoos.

Since the “NM Baby” project required the design of individual items and a complete product line, establishment of a uniform typographic style and graphic format was a must. Bodoni was ultimately selected because of its classic, upmarket demeanor and its compatibility with the line’s illustrative image and delicate pastel color range.



In the initial stages of design development, many concepts, formats and typestyles were explored, from script to Futura Extra Bold. But once the “cow jumped over the moon” graphic was accepted, Bodoni emerged as the right route to follow.



Typography often serves as a corporate icon. Used in this manner, the chosen typestyle does more than present an impression of the company; in effect, it visually becomes the company. Because its recognition value is built up through repeated association of the corporate name and typeface, the look should not easily grow tiresome. As such, typography used for identity must appear contemporary yet classic, distinctive yet extremely flexible. The “alphabet” must have enough depth and breadth in weights, sizes, and italics to accommodate a variety of uses — from stationery, brochures, and product identification to outdoor signage — and be adaptable enough to work in combination with other typefaces and design styles. Plus the typeface must be able to evolve with the company as it grows and shifts in direction over the years.

MANDARIN ORIENTAL

The Mandarin Oriental operates a group of prestigious hotels in the Far East and western United States. They asked us to create a corporate identity system that conveys an impression of luxury and class with an oriental flair. Alan made a folding fan the corporate emblem and set the name of the hotel group or individual hotel in Garamond between two rules below the fan. The identity system used a separate color for each hotel — for example, red for Hong Kong, saffron for Bangkok, and so on — plus grey for the Hotel Group.



MANDARIN ORIENTAL
THE HOTEL GROUP



THE MANDARIN
MANILA



THE ORIENTAL
SINGAPORE



THE MANDARIN
HONG KONG



THE MANDARIN
VANCOUVER



THE ORIENTAL
MACAU



THE ORIENTAL
BANGKOK

Plantin captured the deluxe personality of the Mandarin Oriental and fulfilled a very practical need. Since the application of the identity had to be done locally in countries throughout the Pacific Rim, Alan had to select a typeface that was readily available all over the Far East. Research indicated that Plantin was available in metal typesetting and photo-setting systems.

ART CENTER


Art Center College of Design, with campuses in Pasadena, California, and Vevey, Switzerland, is one of the world's most prominent design schools. Art Center students are educated in such diverse disciplines as transportation design, illustration, photography, advertising design, graphic design, film, and environmental design. When we were asked to aid them in developing an identification program, it was a rather daunting assignment, not only because of the school's international standing but because every member of my graduating class of 1963 would be watching.



The basics of the stationery program obviously key off the logo-type. We had two messages to deliver here: the strong, professional, well-managed organization; and the bold, creative designer leadership position of the school. The "corporate" side we managed with a restrained use of color (grey and warm red) and a distinctive, not artsy, stationery format. The creative aspect was handled with solid primary colors on the back of the letterhead and business card and inside the envelope.

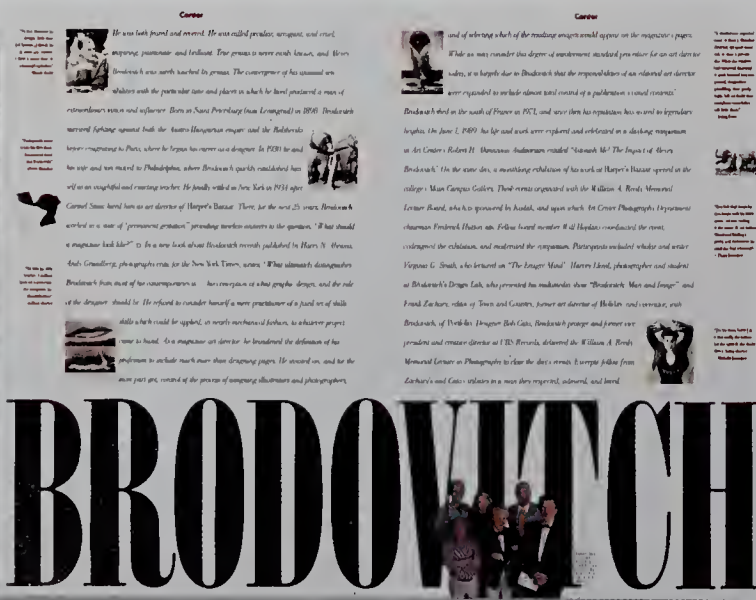
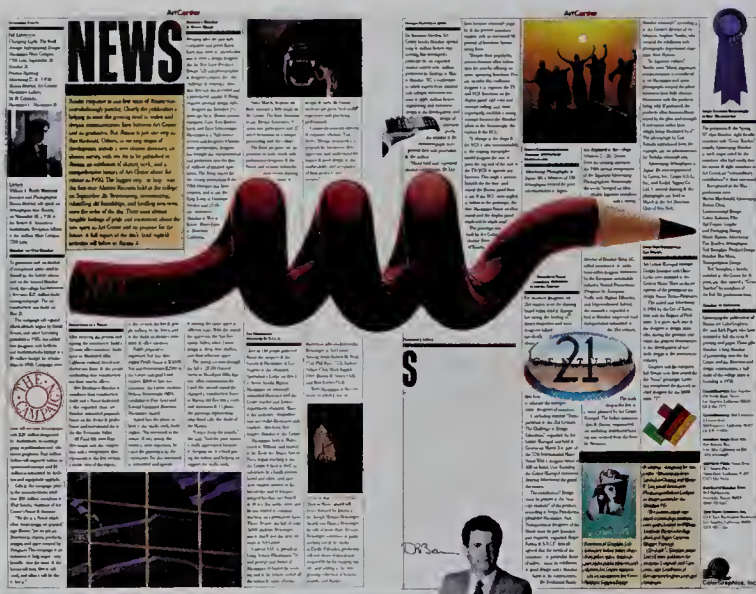
Within the profession, the name of the school has never been the formal Art Center College of Design, just the punchy Art Center. We felt the main identification of the school's soul, use that as the official wordmark. Although one might be inclined to choose the most contemporary typeface to show the school as a cutting-edge design institution, we purposely chose a more restrained approach for two reasons: First, the audience was broad, including design professionals, students, businesses, government, and nonprofits; and second, the logo was only a small part of a complete communications program. It was crucial that the logo not compete with but complement the posters, catalogs, magazines, invitations, newsletters, and sundry other items that should be more contemporary.

The logo is based on Futura Extra Bold with many subtle variations, like T's with one-sided crossbars. We connected "ArtCenter" and let color or value difference separate the words.

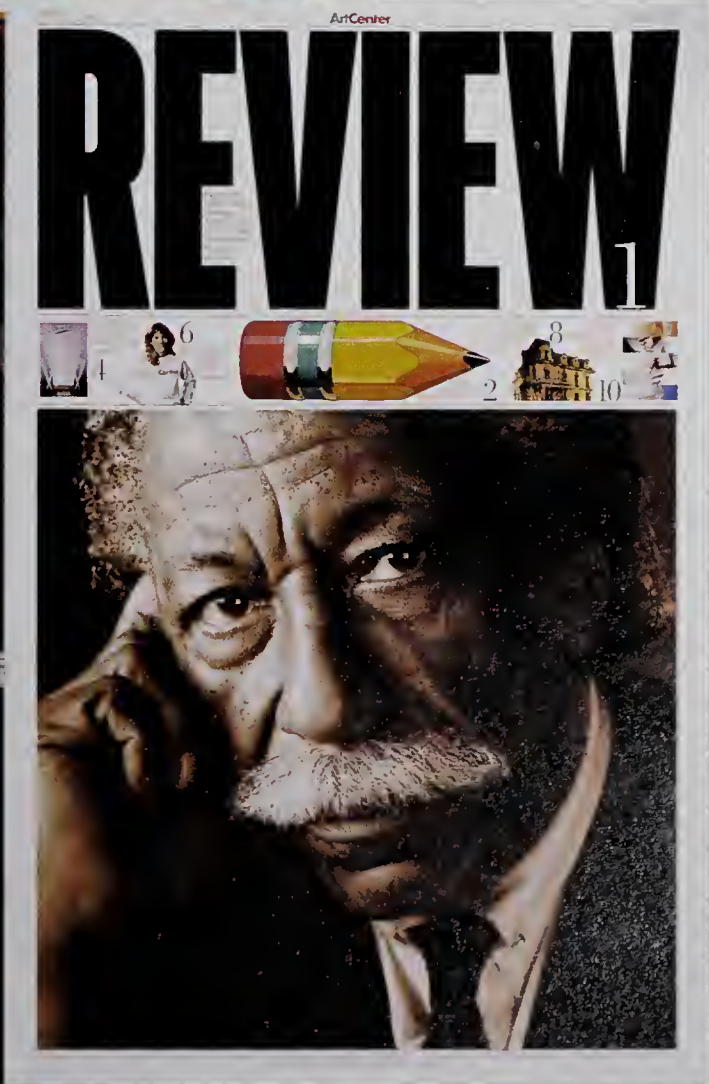
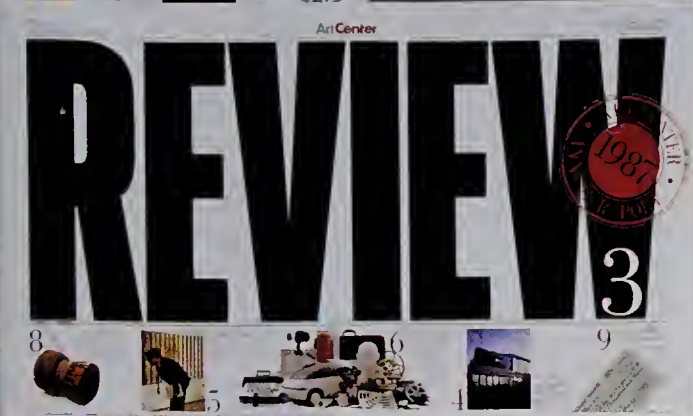
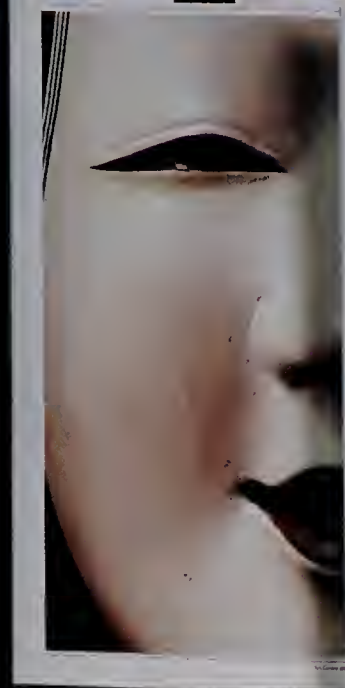


ArtCenter

These spreads from Art Center Review, a tabloid magazine sent to alumni, affiliates, and students, show the flexibility of the design format. The narrow, newspaper-like setting of Bodoni works equally well in setting off the trademark pencil (a regular feature), student work, or a conglomeration of different typefaces. The composition of the word “magazine” below demonstrates the variety of typographic tones, styles, and periods appropriate to the article on magazine design. Bodoni captions were set vertically to simulate Japanese characters on the fourth spread.



Art Center's discrete logo allows each of the school's publications to maintain a distinct identity. Review's front cover features a custom-designed alphabet by Photo Lettering for its masthead, befitting the unique standing of the college in the design field. The striking cover also includes a table of contents strip using images and Bodoni numerals and text.



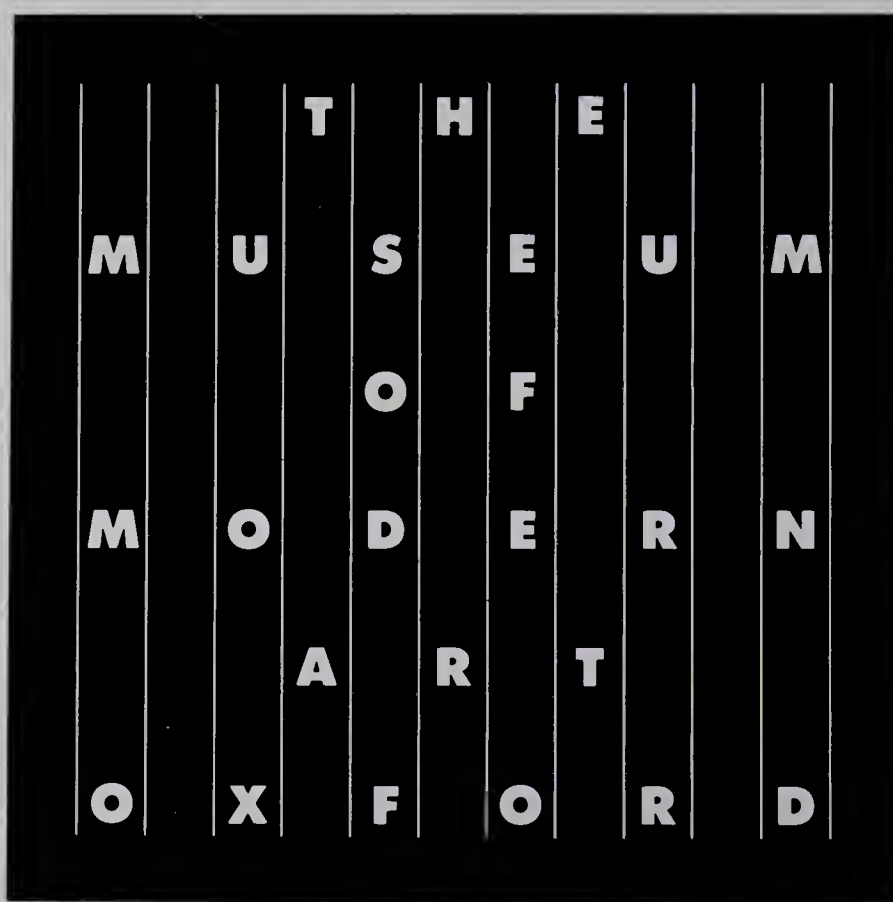
MOMA OXFORD

The Museum of Modern Art Oxford — a small, distinguished museum housed in a converted Victorian brewery — approached us to design its graphics program, which included hanging banners, a signage and stationery system, shopping bags, and a complete poster campaign for numerous gallery exhibitions. The architecture of the building, with its columns and structured layout, inspired the linear pattern of the new identity, while an extra bold modern typeface for the name provided dramatic contrast to the vertical rules.



Signage for Café MOMA and elsewhere is a combination of Futura Light and the Extra Bold used for the logo. This grouping makes a handsome, adaptable, yet consistent format for the museum.

The clean black square with the stark white Futura Extra Bold letters spaced within the pattern of vertical rules is the core of the identification program. The bold, sans-serif typeface was chosen to represent the museum's exhibits of twentieth-century art. The rules give a structure for the entire system and serve as a unifying element in individual items. They also echo the building's grid-like interior.



Mervyn developed a poster series to publicize upcoming exhibitions. The distinctive rule of the museum's identity system quickly associated the event with MOMA without prominent mention in the headline.



The museum ID system had to be flexible enough to work in several colors without losing its integrity. The purity of the black-and-white, "umbrella" identity served to enhance and emphasize colorful individual items like bags and banners.

SOUL BURNING FLASHES

YAYOI KUSAMA: SCULPTURE

5 NOVEMBER 1989 - 7 JANUARY 1990

THE MUSEUM OF MODERN ART OXFORD

With financial assistance from The Japan Foundation, The Museum of Modern Art receives financial assistance from The Arts Council of Great Britain, Oxford City Council, Oxfordshire County Council, Witling Arts, and Southern Arts

30 Pembroke St. Oxford OX1 1BP

Recorded Information: 0865 728608

Admission £1.00 Concessions 50p Friends Free

Tuesdays - Saturdays 10am - 6pm Sundays 2am - 6pm Mondays Closed

EDITIONS PAYOT

Editions Payot publishes fiction and nonfiction books in French. John was commissioned to develop a program for both lines. He knew that confidence in the quality of the publisher is key in giving the public the confidence to buy authors who are lesser known or up-and-coming. A tasteful, consistent cover program establishing identity for the line and bringing individuality to the authors was the goal. The ongoing program includes the design of more than 150 titles per year.



This initial cap P, using a traditional book publishing symbol as the counter, was developed as the company trademark to aid in identifying books at a glance on the front and spine of each edition.



The nonfiction line is distinguished by its bleed, spectrum backgrounds with uncomplicated graphic or photographic images and Helvetica typography. The bleed black background with a broad range of illustrations is used for fiction. Typography is Caslon upper and lower case for this series.

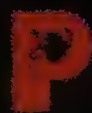
zick
de Stockholm

Thierry Marignac
Fasciste

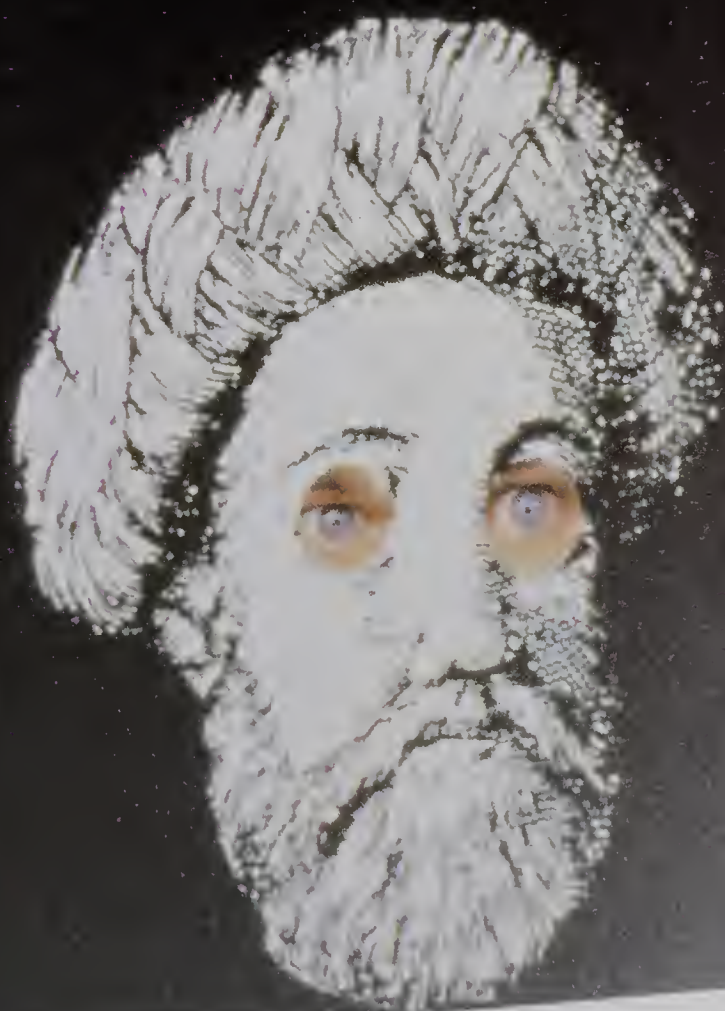


Thierry Marignac
Fasciste

Claude Gutman
La folle rumeur de Smyrne



Claude Gutman
La folle rumeur de Smyrne



InfoWorks

InfoWorks, a contract furniture market held in Dallas, creates a new theme for each year's show. Woody was asked to symbolize information that works along with design, technology, and productivity. The entire promotional program was built around cropped segments of the mark and InfoWorks wordmark. The fractured sections found their way onto shopping bags, posters, badges, and promotional brochures.



A bold central graphic element was fashioned to be international in feel and visually striking in a large interior space. The concept was a black mark that began as a brush stroke and grew through various stages of digitized sections. The mark symbolized culmination of the productivity theme.



Dividing InfoWorks into two typefaces — Bodoni and Helvetica — improved understanding of the origin of the name and made the wordmark more distinctive.

InfoWorks



Four sets of seven large banners were hung throughout Dallas' World Trade Center, showing the mark's evolution from brush stroke to digitized structure.

NATIONAL GRID

The British government has operated nationalized utility companies for more than fifty years. The National Grid Company was created in 1989 in a move to privatize many government monopolies. As the nation's major carrier of electricity, the National Grid sought two identification solutions: to create an identity separate from the government and to raise awareness and reassure its constituents that the job is well in hand.



The National Grid needed an extensive sign system for its equipment and properties, along with safety, no trespassing, and other informational signs. Helvetica, set flush left and aligned with the symbol's center, created clear, informative signage. All "danger" information was called out in red.





John created a stylized high-tension tower as the corporate symbol, with the name in Helvetica Light. This typeface was selected because its clean, well-drawn letters communicated a no-nonsense, no frills, let's-get-to-work attitude, while visually reinforcing the structure of the symbol.



National Grid symbols have been produced for executives and customers on such diverse items as ties, paperweights and lapel pins.

REUTERS

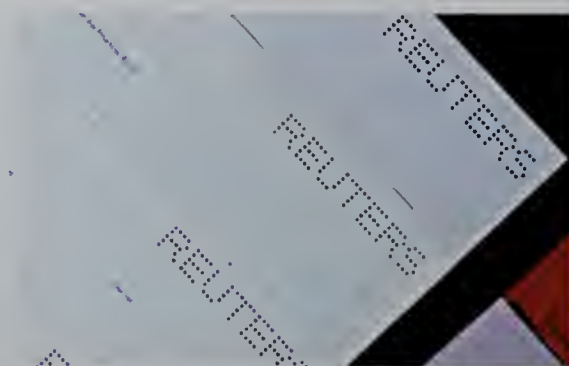
Reuters is an international news agency and communications network headquartered in London. In addition to supplying press information, the company provides a high-speed data service to businesses and financial institutions. When Alan began the project over fifteen years ago, the brief was to create a distinctive, memorable logotype that could be used in any scale and reproduced in virtually any material and that would be recognizable when reproduced by different techniques. Design excellence is particularly important to Reuters as its clients are sophisticated experts in communications.



The Reuters van is one of the dozens of applications for the logo, ranging from annual report to the desktop monitor.



Punched tape machines once used for information transmission provided the idea for the corporate logo. The uncomplicated line-only styling allows it to be reproduced in fine engraving or flexography with no discernible loss in image.



Helvetica was used as the corporate face for the stationery program because it is readily obtainable on photosetting equipment around the world. It also serves as a neutral typeface.

Many corporations present a corporate logo as a gift to clients, employees, and customers — thoughtful but not useful. Alan's solution was to turn it into a game puzzle. Given much patience and a steady hand, the stainless steel ball bearings can be juggled to reveal the company logotype.

PELTERAS

PELTERAS

Sometimes, as in the case of fashion, it is not what you say but the way you say it visually that counts most. Typographic style can communicate quality, elegance, good breeding, exclusivity. A letterform of classic beauty makes a statement of its own. It speaks volumes about the subject, implying by association that this is a person or product of sophistication, taste, and uncompromising high standards. Type with panache isn't staid. It's distinctive and sometimes irreverent without being outrageous, current without appearing trendy. Inherently, panache is transitory, redefined with the changing times — and always the epitome of self-confident style.

ALBERINI WINE

Alberini, a Texas vintner that imports Italian wines, asked Woody to develop a distinguished, “Eurostyle” bottle label. With the current flood of wines from all over the world, Alberini was interested in taking some risk in producing the label. The main challenge was that it had to have style.



The distinctiveness of the label has many elements, starting with the use of Univers 39 as the typeface. It's extremely contemporary in appearance (spaced type) but grounded in classic typographic traditions. Turning the type sideways gives the label its edge — not only because of the angle, but because the formal, almost rigid, typographic organization is so contradictory to wine label convention that you can't avoid paying attention to it. The simple, clean typography plays against the colorful background of a waving Italian flag.

SKALD MAGAZINE

Skald is a quarterly travel magazine designed for Royal Viking Lines — the premier worldwide cruise line. Past Viking passengers (who represent over 50 percent of the line's current passengers) are the audience. This is a highly sophisticated group of travelers who look for the unusual and unique in travel, along with the most luxurious accommodations and superior service.

The editorial focus is on destinations and the means to get there. The writing tone and design are decidedly soft-sell.

The magazine's thematic identity is the exclusive use of exotic faces on each cover. Polar bears and Tutankhamen, animal totems and Japanese children all serve to represent the personalities of regions of the world to visit.

Bodoni, chosen for its timeless quality and elegance, is the primary and standard headline face for the magazine. The body text is Century Old Style, with Helvetica Italic for captions. The contrast of the two text faces gives quick and easy identification to each element. A drop initial Bodoni cap beginning each section is a simple segmentation between the faces.

CHINA

Every now and then, with the trust of a bureaucracy, the Chinese government issues a startling appeal to the peasants. The official concern is not hard to understand. Neither is the fact that it goes unheeded, even the priorities of poor peasants who live with the wall for a livelihood.

These last 2,000 years, the wall has been an awe-inspiring symbol of Chinese nationalism: a 4,000-mile tribute to the authority and the mystery of the society that conceived it. Emperor Qin Shih Huang, who first unified China, ordered the wall, and so it was built at a reputed cost of one million lives. Secondary to its grandeur is the mandate that it should be the center of history: the wall never worked. Over the centuries, barbarians it was designed to keep out streamed across with depressing regularity.

Such moieties are lost entirely on the peasants of north China—poor people historically rooted to the soil and calculatingly remote from central authority. The wall represents a banana, a rock quarry of truly legendary proportions. Over the centuries, the bricks, hewn by the emperor's legions, have found second homes as wall and door lintels, as floors and roofs, even—God forbid—the emperor should find out—as pot sizes.

I first wrote about the wailing wall several years ago as a correspondent based in Hong Kong. I was amused, but hardly surprised, to read a few months ago of yet another appeal to return what they have borrowed from mainland. In the interim, obviously, some new pigs had found shelter among old stables.

There is much to be learned from the wall, or any other wall, if only to bring it back. It is, rather, a practical matter. Well-fortified walls, and the families who live in them, are a source of pride and power. Such essential pragmatism among the people was one of the things that most struck me about life in China. Rulers go and come. So do empires and religions, and land and empire. What was true yesterday is true today, too, and so it may be tomorrow. The impermanence of the things of life for most of China's people, was and then they came.

And such facts, though, there are some elements of truth and common sense in the circumstances and systems of government. Pragmatism of the sort practiced by rock hungry peasants ranks high on my own subjective list of the

The title overprinting the gold Chinese character reinforces the message of China quite effectively, while giving the word visual depth. Two contrasting measures of type provide an opportunity to tell a secondary story in conjunction with the main text and add visual texture to the page. The centered caption text in the timeline separates the main text and adds a museum-like symmetry to the objects.

Redrawn Wider
Shorten the 'L' for better fit
Condense 10%

SKALD

The Skald masthead is a modified Bodoni. Letter spacings between the K and A and the L and D were too extreme in their normal configurations, so the foot of the L was shortened and the entire A redrawn. The word was then condensed 10 percent to achieve greater size and strength on the cover.

SKALD



PREMIER ISSUE

THE PUBLICATION FOR ROYAL VIKING LINE'S SKALD CLUB MEMBERS

VOL. 1, ISSUE 1 FALL, 1984

Typographically, there are several levels to these spreads. A combination of Helvetica and Bodoni type gives a hierarchy to the information, as do the numbers reversed from red circles to identify key points. These same identification points are cross-referenced for easy comparison with the main text and serve to break up a rather dense block of copy. The main text is set in Century Old Style Italic, signifying a subtle difference from major articles and softening the entire look of the page.

The table of contents is intended not only to inform, but to pique interest about the stories in each issue. The images, of course, carry most of that burden, but the oversized page numbers add a strong informational and graphic impact to the page.

A typeface can take on a completely different look purely by its spacing. The isolated letterforms echo the isolated loaves of bread that illustrate the story.

To recall the sky over Victoria Peak, just bring home one of these dazzling silk or paper kites.

What better souvenir of the time of your life than the timepiece of your life? Watch shopping is a pleasurable bargain hunting experience.

If you can't find it at the Stanley open-air market, it may not exist. Exotic fruits, designer jeans, wooden toys, painted parasols – and the world's liveliest shoppers.

Fine Havana cigars
are bargains in
Hong Kong. A
knowledgeable
salesman
will escort
you into a
temperature
controlled
chamber
and help
with your
choice.

Editorial transportation in connection with the "A Day in Hong Kong" feature was provided through the courtesy of United Airlines.

You can wrap your
self in luxury for half
the price of furs on
Fifth Avenue. Quality
furriers can be
found in The Land-
mark and the
Princes Building
Arcade.

Hungry with
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B R E A D / S

Newly written
contemporary
author and
graphic
artist


McCarthy's rule: "If there is the first to novelty of life, recreation is a shame avoided."

Sometimes, the time he writes is unexpected as when he goes to a Th


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 bol of the germinal
 who is come from just
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 with a deep table where
 are all fresh just a
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Here, purchases
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 of "full crew"
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 in a morning, 15

[illegible]

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very low
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...and it

Hong Kong is an electronic wonderland. Whatever you want from lenses to laser disc players, shorts in Central and Nathan road are bound to carry it.

Hong Kong's custom tailors will take your measure and make you a suit faster than you can say "haberdashery."

Some things never change. High tea at the Peninsula Hotel is still a joy. The strings play on as guests nibble cucumber sandwiches and sip Earl Grey.

VICTORIA

Seeing clearly was never easier or cheaper. Optical goods are half price or less. Bring your prescription and have glasses or contacts made up.

Antiques—from hand carved figurines to fine vases to jewelry—abound on Hollywood Road. Be prepared to find treasures from all over Asia and then to bargain politely for whatever you want.

The only thing wrong with a ride on the Star Ferry is that it's too short! There's hardly time to take in the junks, freighters, jetties, ferries, and liners—and you're there. No matter, just hop back on for the return trip.

Lucky you—a return visit. If you're a shopper, you can head for 14 Hollywood Road to explore Hong Kong's antique district. Or, visit 15 Kansu Street, Yau Ma Tei, to visit the jade market and watch buyers and sellers use elaborate hand signals to conduct their business. There's a bird market, too, on 16 Hong Lok Street. The Chinese love birdsong and you'll hear a symphony of it. Bargain hunters may want to visit the silk, linen, and leather outlets in 17 Hung Hom (both the China Morning Press and the American Women's Association publish guides). If you're an intrepid sightseer, devoting a half day or so will take you to a Hong Kong you've never seen. Forty-five minutes by 18 jetfoil will take you to the Portuguese colony of Macau with its Mediterranean avenues and non-stop casinos. A half-day bus ride will take you into the 19 New Territories, through small farms tended by black-clad Hakka women and parkland where monkeys play in the trees and lotus dot the duck ponds. At the trip's end you'll come to Lok Ma Chau, and look across the Shum Chun River to the Bamboo Curtain which serves as China's border. Another half-day alternative is a trip to 20 Lantau on a junk to see unspoiled beaches and enjoy a vegetarian lunch at a Buddhist monastery. For repeat visitors, Hong Kong's adventures never end.

Fearsome or funny, mask-fanciers will find what ever they seek in Hong Kong.

Whether it's an antique vase or a dinner set painted to your design, Hong Kong is a bazaar of fine shopping for porcelain.

Major Photography: Kenneth Kam

IMPRESSIONS

The occasional typographic wild card gives an added style to the publication. The loose script is not only a fresh flourish, but a meaningful piece of historical calligraphy of the kind found on early sailing maps.

The captions are set in the normal styling of the rest of the magazine but often rag around the image. The reason for not keeping a uniform measure and style is twofold. First, a complex spread like this needs to have the copy relate to the individual subject for easy identification. Second, since the images fit together like a jigsaw puzzle, why not enhance this with integrated type?

The integration of cherub with title adds a richness to the words and content to the message. It's important to note that the cherub is not just placed on top of the words or overprinted but is truly entwined. You could describe it as the difference between an off-the-rack and a custom-fitted suit.

AN INTRUDER IN THE JUNGLE



BACI BACI



The rather formal, bookish structure of the spreads created by box rules, centered folios, and traditional typography allows for a greater freedom in use of extremely varied art and photography.

FISH

OF FOOD AND DRINK

Some of life's spoilsports grump, if it's fun, it must be illegal, immoral or fattening.

But there's an exception to that tiresome rule. The exception is fish, glorious, delicious, non-fattening, good-for-you fish. From the delicate pink of poached salmon to the shimmer of rainbow trout to the succulent quiver of a Bluepoint oyster—the creatures that inhabit the sea are one of life's pleasures that are good for the body as well as the spirit.

On Royal Viking Line, the acquisition, delivery, preparation and presentation of fresh fish and shellfish preoccupy the talents and energies of a small, but fiercely dedicated, cadre of food people. It all begins with Bob Koven, Purchasing Agent and self-confessed lover of halibut, shark, and almost anything else that comes equipped with gill or shell. Koven's job is to find, purchase, and arrange delivery of enough fish to feed some of the world's most demanding and discriminating diners—Royal Viking Line passengers. As a small example



Lobster

of the magnitude of Koven's job, "On an average we fly 700 pounds of live lobster every 21 days to each ship." Accomplishing that job finds him on the tele-

phone chasing Australian lobster tails and Hawaiian mahi-mahi, it finds him arbitrating tastes in smoked salmon (the Norwegian officers and crew claim Norway's is best, some European chefs argue for the Scottish variety, the Americans advocate the smoked Pacific delicacy), and it finds him investigating



Pink Alaska Salmon

possible substitutes for the extravagantly expensive Alaska King and Dungeness crab. (There aren't any acceptable substitutes, he says, at least not on Royal Viking Line.) But Koven, demanding procurer though he is, pales next to the toughest critics of all—the Royal Viking Line chefs. "Each chef

must approve each shipment of fresh fish," explains Koven. That approval process can be nerve-racking for the suppliers. "The delivery meets us at port, and the chef makes his personal inspection and taste tests. If he's not happy, he can reject the whole shipment."

What does the chef

look for? "He looks for freshness, for color in the gills, for bright eyes, for firm, non-flabby flesh. He'll pop open a few oysters and taste."

Getting the fish to shipside is no small task. At many ports, local suppliers and distributors bring the fish in. There's salmon,



Swordfish

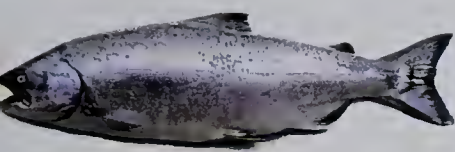
halibut and rockfish in Alaska; salmon, shrimp, haddock, lobster and smoked fish in Scandinavia; beautiful rainbow trout, just one hour out of the water; in Greece;

delicate crab legs and sea bass in Chile; live lobster; orange ruff and John Dory in Australia; and Pacific specialties like mahi-mahi, ono-skipjack tuna, and ahi-yellowfin in Hawaii. In other ports, Koven maintains quality control by air freighting everything



Although fish are not officially stamped to indicate freshness, we borrowed the typographic vernacular from prime, "Grade A" beef and transferred it to the title — adding information, visual interest, and color.





Our idea of combining type and image seemed simple until we saw how much the salmon would obscure the word. Since we wanted to shoot the fish with ice and water literally on top of the type (thus preserving the refraction of the type through water and ice), we cut an already quite condensed typeface (*Onyx*) in half and filled in the letterforms where the fish would overlap.

from oysters and top neck clams to salmon, swordfish, and snapper to ships in the Orient and the Mediterranean. "We give the chefs a long, long list of what's



Red Snapper

available, and they order from that." That list varies according to the weather, food fashions, and the creativity of local suppliers. Part of the challenge of Koven's job comes from the dazzling variety Mother Nature herself supplies. We live in a watery

world, with the world's oceans covering more than two-thirds of the planet's surface. Inhabiting those oceans are nearly 25,000 species of fish and shellfish. From the cold, seemingly inhospitable waters of the North Atlantic come herring and cod, haddock and halibut,



John Dory Fish

skate and witing; from the Mediterranean, sardines and anchovies, red mullet, anglerfish, bass, swordfish, and some varieties of tuna; from warmer tropical waters, sweet red snapper, croaker and shrimp.

Serious fish enthusiasts claim almost everything is edible in the sea, and will wax euphoric over the joys of pickled wheelks and sea urchins on toast. Though these may never show up on Royal Viking Line menus, the variety is boundless—and best of all, surprisingly, reassuringly, good for you.

What's special nutritionally about fish is that it marries the complete protein of the animal kingdom with the low fats of the vegetable kingdom. What fat there is in fish is the best variety—unsaturated,



Norway Haddock

easily digested, and eagerly used by the body's tissues. The protein is high quality, rich in amino acids, and, except for shellfish, remarkably low in cholesterol.

Legend has long maintained that eating seafood has a salutary effect on one's love life. That belief, as luck would have it, is grounded in some fact. Seafood is rich in the elements—Vitamins



Ahi-Yellowfin Tuna

A and D, phosphorus, iron, copper, and iodine—that nutritionists believe contribute to both libido and performance. Little wonder then, that Lord Byron and Casanova were great lovers of both seafood and ladies. Madame Pompadour, no minor light in affairs of the heart, was reported to have cooked up file of sole a la Pompadour before her liaisons. Claims scientist Dr. Nicholas Vinette, "Those who live almost entirely on shellfish and fish are more ardent in love than all others."

Living entirely on seafood seems like a blessing rather than a deprivation when you travel. There's salmon to enjoy off Sitka's coast, smoked eel at the fjords, and delicious sea bass from the waters near Puerto Montt. For those who love to travel, to eat, and to love, fish is a triple delight.

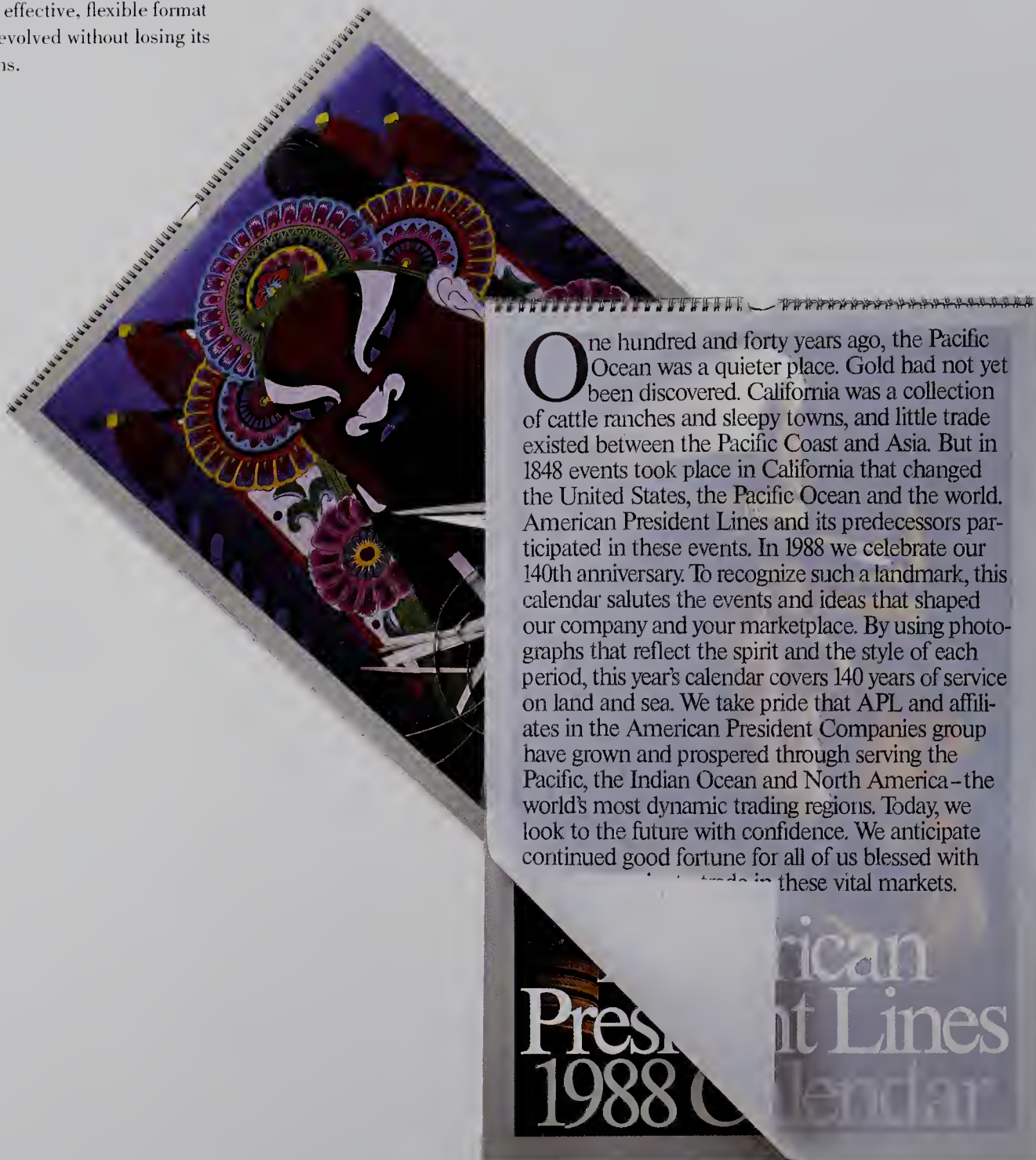


The narrow columns of type visually contrast the word "FISH" and allow for numerous fish silhouettes to punctuate the copy.



AMERICAN PRESIDENT LINES

American President Lines — a Pacific Rim intermodal cargo carrier — requested a long-term format for its wall calendars (a mainstay of that industry). Competition for wall space is fierce in worldwide shipping offices, and a graphically compelling, informative calendar was crucial. The solution, viewed in hindsight after several years, has proved to be an effective, flexible format that has subtly evolved without losing its original strengths.



One hundred and forty years ago, the Pacific Ocean was a quieter place. Gold had not yet been discovered. California was a collection of cattle ranches and sleepy towns, and little trade existed between the Pacific Coast and Asia. But in 1848 events took place in California that changed the United States, the Pacific Ocean and the world. American President Lines and its predecessors participated in these events. In 1988 we celebrate our 140th anniversary. To recognize such a landmark, this calendar salutes the events and ideas that shaped our company and your marketplace. By using photographs that reflect the spirit and the style of each period, this year's calendar covers 140 years of service on land and sea. We take pride that APL and affiliates in the American President Companies group have grown and prospered through serving the Pacific, the Indian Ocean and North America—the world's most dynamic trading regions. Today, we look to the future with confidence. We anticipate continued good fortune for all of us blessed with the privilege of doing business in these vital markets.

Times Roman provided many attributes in a single face: style... classic in character, elegant in its drawing, with a family of weights and variations; strength... a business-like, unfussy character that complemented APL's corporate identity; legibility... when you need to read them from across the room, the clean, clear numerical configurations are outstanding.

The overall concepts from year to year have covered such diverse subjects as international interdependency, art of the seas, puzzles, a 140-year view of APL, and so on, yet the strong typographic structure and consistently arresting photographic images by Terry Heffernan have accommodated these thematic changes comfortably.



Silk fever reached its peak in the 1920s, and raw silk dominated cargoes from Asia. The value of some cargoes approached \$10 million, and getting them to port on time was of the essence. The regular schedules of passenger ships made them a reliable transport, so while passengers swarmed the upper decks, stewards packed the cargo area with bundles of raw silk. Then captains and crews raced across the sea, cutting crossing time from 19 to 10 days. The President Jackson (1), outrunning all the others, made the voyage from Yokohama to the port of Seattle in just nine days and 50 minutes.

July						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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10	11	12	13	14	15	
17	18	19	20	21	22	
24	25	26	27	28	29	
31						

June

	1	2	3	4
5	6	7	8	9
10	11	12	13	14
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30				

AMERICAN PRESIDENT LINES

Independence Day: 4th of July, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 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3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3

'21' CLUB

New York's elite '21' Club sought to establish a new identity system when its ownership changed. The new management wanted to signal a vital, contemporary direction but preserve the traditions for which the restaurant was famous. The identity system designed by Peter had three core elements: a logo-type around '21'; marbled paper that changed color palette for individual pieces in the program; and graphic reference to the Club's well-known iron jockey hitching posts, done through a specially commissioned Paul Davis painting of jockey and horse.



Torino numerals created a distinctive image for '21.'

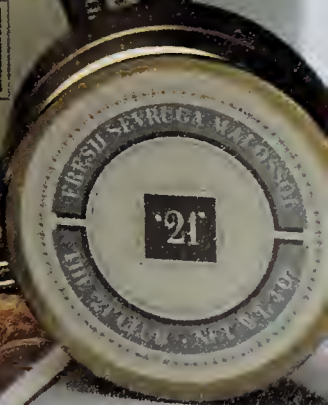
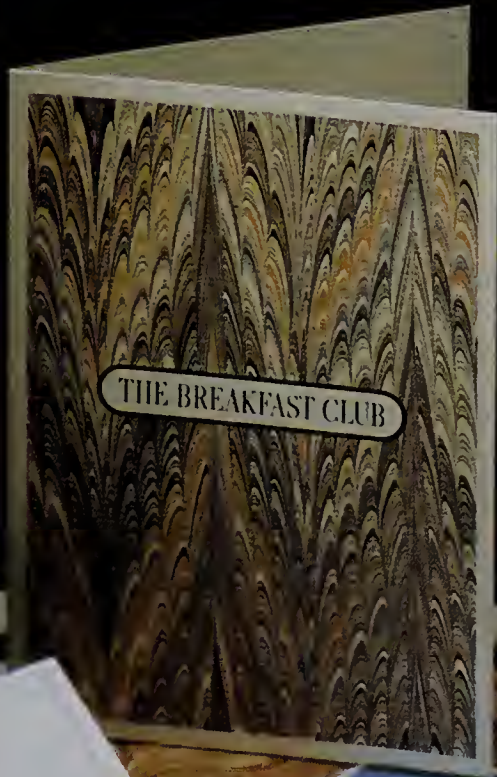


Bodoni in wide letter spacing resembled hand-set type and suited the mood of the Davis painting.

THE BREAKFAST CLUB

Ancillary identity pieces for '21' were set in Torino all caps.

The typography for '21' had to suggest elegance, style, and refined taste. The choice of two classic typefaces — combined with marbled paper and traditional oval and square shapes to frame imagery — made the statement that this is an enduring institution. In its final form, the '21' identity program encompassed more than a hundred items, ranging from cigar boxes, menus, and matchbooks to wine labels.



MERCURY TYPOGRAPHY

To promote its services, Mercury Typography asked six San Francisco Bay Area designers to create a poster featuring their favorite typeface. Neil chose Times Roman, setting off each character in the alphabet so that the beauty of individual letterforms could be fully appreciated.

T I M E S

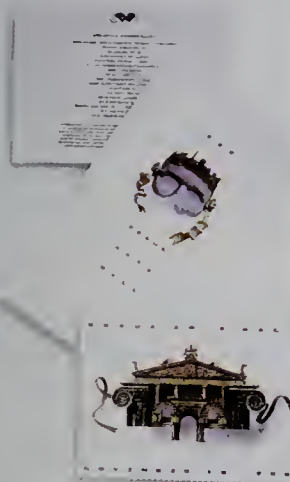
4	6	&	5	7	3	1
0	8	2	6	%	0	7
1						9
9	A	B	C	D	E	5
6		k	e	j	r	1
2	F	G	H	IJ	K	4
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5		p	m	g	u	7
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NUMBER 2 IN THE MERCURY TYPOGRAPHY "WHAT'S YOUR FACT?" SERIES. DESIGNED BY NEIL SHAKERY AND REPRODUCED BY HEWITT PRESENTATION PRINTING

R O M A N

BEAUX ARTS BALL

The Beaux Arts Ball is the major fund-raiser for the design and architectural wing of San Francisco's Museum of Modern Art. Each year a different design firm is asked to create theme graphics for the ball, including posters, invitations, tickets, and program. Traditionally it is a masked ball, so we incorporated masks symbolizing San Francisco's food, ethnic groups, architecture, and unique climate in a single poster.



When developing the poster and bus shelter cards, we felt the masks carried so much style and mood that the typography should play a more supportive role. The headline copy is Copperplate Gothic with Futura Light Text. Please note the flush left or right copy on each corner of the sheet. Justifying copy against the edge helps define the poster's proportions. Futura Extra Bold initial caps give a visual accent to text copy.

Saturday, November 18
9:00 PM - 2:00 AM
San Francisco Marriott
777 Market Street
Ball Tickets: \$75
Dinner and Ball: \$300
Tickets Available at:
City Box Office: 392-4400
Bass Ticket Outlets:
762-BASS
For further BALL
information call: 362-7397

1

9

8

9

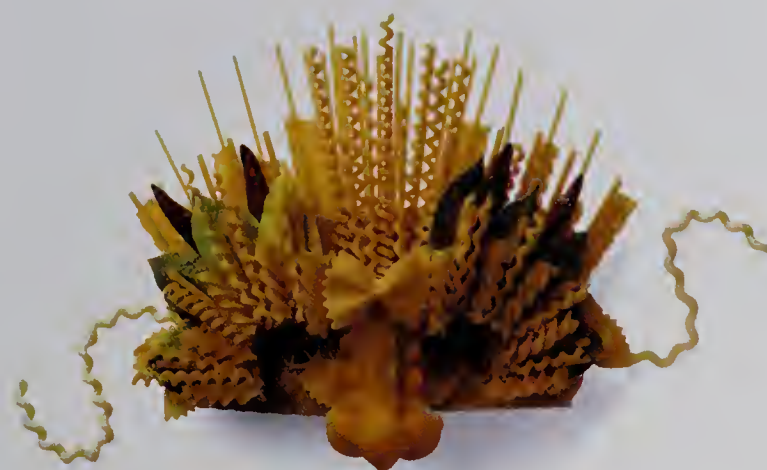
COSTUME PARADE

AWARD CATEGORIES:

Tremendously Titillating
Teams
Dynamic Duos
Sensational Single
Triumphantly Tasteless
Best of Ball

JUDGES:

Andrew Belschner
Michael Cosey
Orlando Diaz-Azcuy
Charles Pfister
Bill Thompson



B E A U X



A R T S



B A L L



N O V 1 8

WITH
ENTERTAINMENT BY

Peter Mintun
Vivo Brazil
Timmie Heslo and the
Converse All-Stars
The Solid Senders
The Ultros
Postiche
E.C. Scott

Plus a MIDNIGHT
SURPRISE not to
be missed!

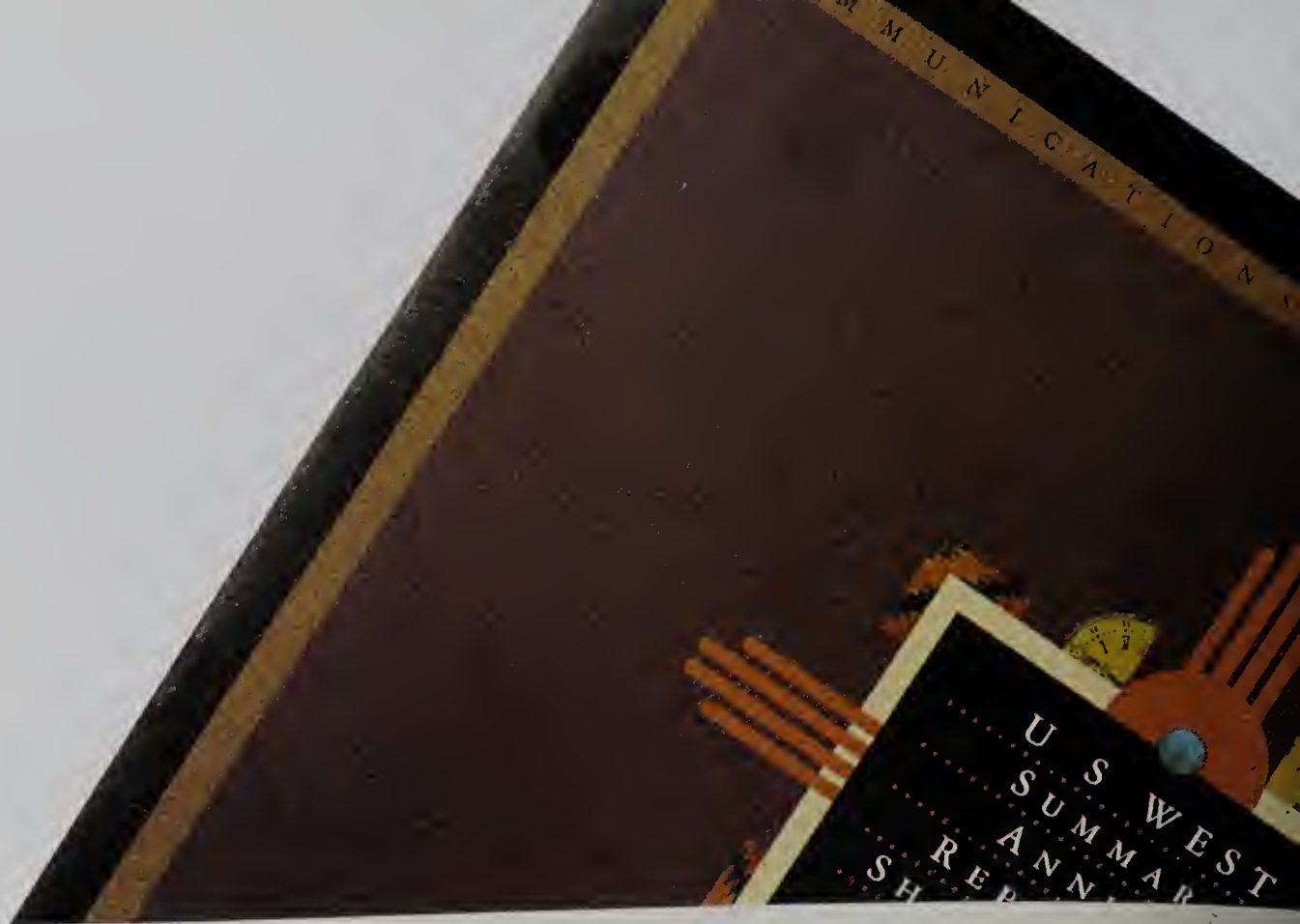
To benefit the Department of Architecture and Design of the San Francisco Museum of Modern Art. Presented by the American Institute of Architects, San Francisco Chapter and the Modern Art Council of the San Francisco Museum of Modern Art. Sponsored by the San Francisco Marriott.

Design: Pentagram Photographs: Barry Robinson
Printing: ColorCrafter's Paper, Vancouver Paper Co. Typography: Pentagram

US WEST

As one of America's "Baby Bells," US WEST provides telecommunications services to more than ten million customers in fourteen western states. In all its annual reports, US WEST has sought to establish its regional identity through the use of a western motif, such as Navajo Indian designs. The primary photographs, however, featured its state-of-the-art technology and worldwide scope.

Garamond, a classic serif face, was selected to enhance the western flavor of the report. The large point size makes the text more inviting to read.



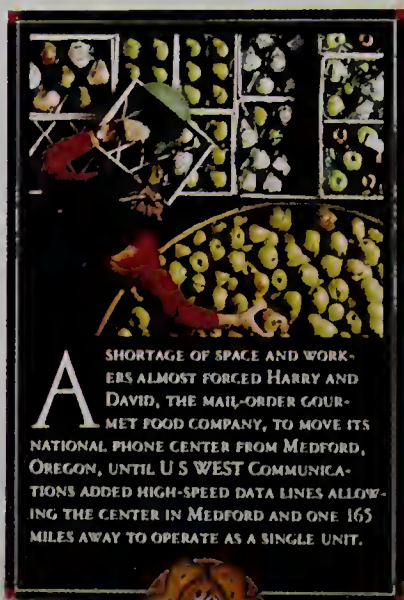
◀ U S WEST OVERVIEW ▶

They call us a "Baby" Bell. But we've grown so much in our first six years, we're not sure the description still fits. ♦ Since 1984, our annual revenues have grown 33 percent, to \$9.7 billion; net income 25 percent, to \$1.1 billion; assets 63 percent, to \$25.4 billion; and your quarterly dividend 48 percent, to \$1.00. ♦ We've grown in scope, focusing on four areas: communications, data solutions, marketing services, and financial services. ♦ And we've grown from a regional phone company and directory publisher to also become a leader in the American financial services and marketing services industries and a rapidly

growing international communications company with active or proposed projects in Hong Kong, the United Kingdom, France, Hungary and the Soviet Union.

Strategic Focus: COMMUNICATIONS/DATA SOLUTIONS

U S WEST Communications (formerly Mountain Bell, Northwestern Bell and Pacific Northwest Bell) provides





The six-page educational insert maintained typographic continuity by using the same body text and caption style as the operations section, and by breaking from the large, wide measure of the body text, it graphically announced a change of subject.

Reversing captions out of black would have been inappropriate for longer copy, but at this length, it serves as a sidebar story and adds a strong design element to the western character of the spread.

TELECOMMUTING CAN BE A GREAT WAY TO SKIP RUSH-HOUR TRAFFIC, AND MAKE THE MOST OF YOUR TIME. COMBINE A PERSONAL COMPUTER, FAX MACHINE, AND A PHONE—ADD VOICE MESSAGING AND CUSTOM CALLING FEATURES LIKE CALL WAITING AND SPEED CALLING—AND YOU’VE GOT THE INGREDIENTS FOR THE PERFECT OFFICE-IN-THE-HOME.



MEAD CORPORATION

Mead, the parent company that produces Mead and Gilbert papers, has sponsored a major annual report show in the United States for more than twenty years. Mead asked Peter to prepare a promotion for release in the month of September, which is traditionally the time when companies get serious about the design and paper selection for annual reports. Peter created a piece that was not only for, but about, September and all the unique events — from Chairman Mao's death to Buddy Holly's birthday — that occurred in that month.





Mead Paper
Courthouse Plaza NE
Dayton, Ohio 45463

Gilbert Paper
430 Ahnapp Street
Menasha, Wisconsin

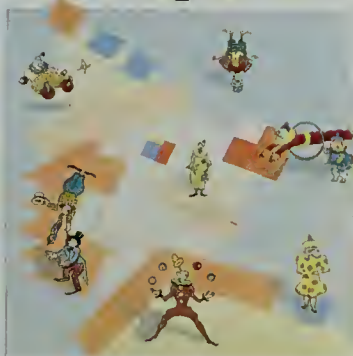
A Month of Days from Mead and Gilbert Papers



City Light with its crisp serifs and mechanical letterforms offered a nontraditional, slightly quirky, typographic complement to the irreverent, tongue-in-cheek images. The centered date on each diary page serves as a signal differentiating it from the “National Cat Health Care Month” and “Opportune Time to Begin Logging” spreads that punctuate the promotion.

William M. Kautley 1901, Nathan Hale 1916, Huey Long 1935
John J. Gullivan 1st, 1861, 1862 about 1916 the old city of London
British and the Japanese in World War II 1947, George Washington
gave his Farewell Address in September, the others were assassi-
nated, hanged, shot, killed, beheaded, burned and defiled in that
order.  September is a time for plant sprouting certain things into the
ground and for taking others out. We plant squash, cucumbers, radishes,
winter wheat and celery. We harvest squash, pumpkins, apples,
grapes, brussel sprouts, kale, peppers, cranberries and collards. In
September birds begin their southward migration, following the sun
as it slips below the equator and turns summer to the southern hemisphere.
Meanwhile, in our neck of the woods, deciduous trees turn
brilliant autumn colors. mornings and evenings become chilly, and
once again the nights grow longer than the days. 

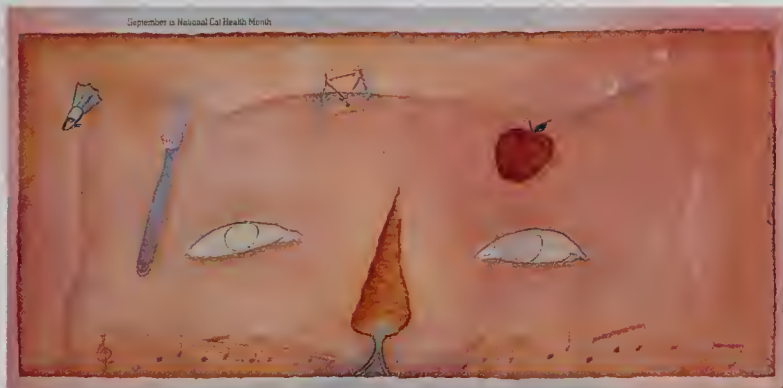
¹September 1968. First down training school established in Vaucluse. The club



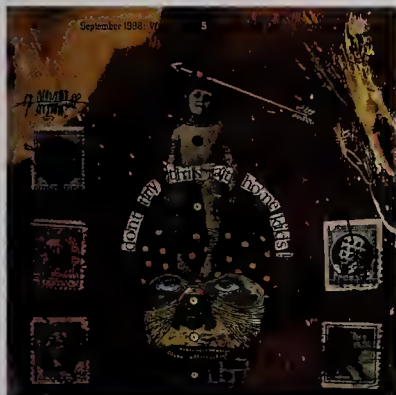
September 1931: First non-stop flight Europe to the US, completed in 37 hours 18.5 minutes

September 1976 **9** Death of Mao Tse TungSeptember 1988 Bald is Beautiful Convention, Morehead, North Carolina

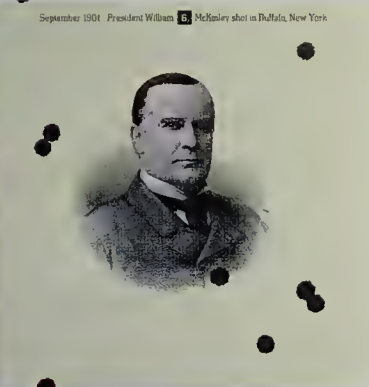
September is National Cat Health Month



September 1988: VI



September 1901 President William **6** McKinley shot in Buffalo, New York.



September 1892: First 27 book matches patented

September 551 BC **29** Confucius' birthday

"Great Man reaches complete understanding
of the main issues,
Fine Man reaches complete understanding
of the minute details."
- Confucius c. 500 B.C.

September 21 Birthdays

[illegible]

September 1692: Last persons hanged **22** in the American colonies for witchcraft



September 1936: **7** Buddy Holly born



September 1916 Emergency Revenue **9** Act doubles the rate of income tax



A sepia-toned photograph of four men in a forest. One man is lying on a log, while three others stand around him, holding long poles. The background is a dense forest of tall trees.

Some typefaces evoke the mood or impression of a period of time, an exotic place, a distinct culture, an art movement, a sport, an industry, or a specific influence in ways nothing else can. Evocative type should not attempt to mimic a time or place, but to echo and reflect its character. While the design itself might be contemporary, the type can bring an element of nostalgia or a time-dated quality as desired. Type can also be used to set a subliminal tone and actually tie several different periods, styles, or looks together with a common thread. To do this effectively, designers should not only have a sense of history but be as familiar as possible with the typographic vernacular of their own and foreign cultures.

One of the most beautiful and historic harbors in the world is the harbor of San Francisco. The city of San Francisco is a beautiful city with a rich history and a vibrant culture. The harbor is a beautiful sight with many boats and ships. The city is a beautiful sight with many buildings and streets. The harbor is a beautiful sight with many boats and ships. The city is a beautiful sight with many buildings and streets.

[illegible][illegible][illegible][illegible]

ated, and made possible by the fact that the main building is a single-story structure. The building is a large, ornate, multi-story structure with a central tower and many windows. It is surrounded by trees and a lawn.

[illegible][illegible][illegible]

The beached him, and twoasted it again, and one of the world's great things perhaps, appearing here *The Road Home*, one of my best-selling novels, and in the last few years he has been a part of the world's great things.


[illegible]

For in the north of Ireland and Scotland, where the waters of the Atlantic Ocean meet, there is a fourth island there. The people of the island, called the Gaels and the Irish, are a different race from those who live in the other islands. They are a people of the north, and their language is different from the others. They are a people of the north, and their language is different from the others. They are a people of the north, and their language is different from the others.

[illegible]

Champion

...supernatural powers, because...
 ...thence and in 1868 he died at the
 ...thence and in 1868 he died at the
 ...thence and in 1868 he died at the

[illegible][illegible][illegible]

The superficiality of the...
perhaps an object that...

[illegible]

There is a small island with a few more fish in it. The first known inhabitants were a tribe who called the lake *Itatoca*, which means "marsh." Such was the beginning of the City of Lago.

The city's glorious future was, however, assured. The lake island was not only connected to the great mainland trade routes, it was easily defensible. Buckling materials, especially ironwork, came by hand and the fertile country soil around would provide it. That is, it was a place in which the strength of any city depends.

Julius Caesar came in with his 15th BC and built a port and arena in the left bank of the river. The Theater, Forum and the Temple of Ifigenia could not be far from here.

of the new city, they may well be one of an exciting new line of travel agents. Thompson and New Thompson Lead us to a charming hotel with a wildlife, a historic lake (with a Thompson Land) and a lovely traditional restaurant with contemporary views (with Thompson) and go on to the final destination, H.

17-28541: By address, Denver
White and MacIntyre (1991)
at available: 1978 and 1981
28 in mass surplus.
For more information
please consult the catalog.
I ask you to respond. Last effort
on the part of us


Times Roma
selected beca
appropriately exp
a character com
the diverse loca
featured. An ext

[illegible]

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Gray

readable type
Times Roman
what might not
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without overpopulation
the images of

FANNIE MAE

For the fiftieth anniversary of Fannie Mae — the Federal National Mortgage Association — Peter was asked to prepare a commemorative book that explains the activities of this quasi-governmental nonprofit organization. The basic idea was to discuss the “American Dream” of owning your own home and Fannie Mae’s role in helping people achieve that goal. The book is organized into depictions of American life over the past half century and told by decade.

The Dream of Home



Yes, we Americans want a home of our own. Probably not the one we grew up in, or even the one we live in now, much as we love it. The fact is, we want a succession of homes. We are a nation of movers, not homesteaders. Nearly fifty million of us — one out of five Americans —

will move this year. ¶ Our mobility is a trait that distinguishes us from our Old World forebears. They inhabited the same ancestral homes — and the same social strata — for generations. In America, we move as easily from home to home as we do along the social and economic ladder. Sometimes we even take our home with us, as an astonished Charles Dickens discovered while on a tour of New England in 1840. “I walked into the village,” Dickens wrote, “and met a dwelling house coming down hill at a good round trot, drawn by some twenty oxen!” ¶ We Americans are a nation of immigrants — for the most part poor immigrants — some even unwilling immigrants. It has been the greatest dream of these immigrants to work and save and own their own homes. It’s a dream that burns just as brightly today in the minds of new immigrants and those who have not been able to afford this dream — the poor and homeless. ¶ For those of us who can afford a home, we don’t want just any home, we want a better home, a home more suited to our rising station in life and to the size



of our growing family. For us Americans, a home is rather like a suit of clothes. Starting out, we inhabit hand-me-downs, perhaps a bit frayed in places and in need of repair. Later, if we make enough money, we hope to pick out brand new homes, right off the rack so to speak. Eventually, upon achieving a measure of success, our ultimate dream is to have a home tailor-made to our specifications — to reflect the importance of our

accomplishments and the uniqueness of our needs and tastes. ¶ The typical American home is, of course, a detached single-family house. And what does it look like? As the social and cultural historian Russell Lynes once observed, “If you were to ask almost anyone, even a child, to make a picture of a typical [American] house, the chances are that he would draw a more



observed, “If you child, to house, the or less



square, two-story house, with a front door in the center flanked by a couple of windows on either side, and with a steeply pitched roof and a chimney at one end, or possibly with one in the middle. He would, in other words, draw something like a Cape Cod cottage.” Mr. Lynes went on to add, “But the American house is not this... it is a confusion of styles, of romantic notions, of avenues of escape, and of hopes for utopia.” ¶ Whatever effect living in such houses may have had on the American psyche, the business of building the houses has certainly been a driving force in the American economy. The materials used in the typical American house — of which some 1,100,000 were built in 1987 — include 9,726 board feet of lumber, 55 gallons of paint, 302 pounds of nails, 750 feet of copper wire, 55 cubic yards of concrete, 12 windows, 10 interior doors, four exterior doors, two toilets, three sinks, 15 kitchen cabinets, a refrigerator, and a dishwasher. The \$150 billion spent on residential construction in America each year in the mid-1980s accounts for something over four percent of the gross national product. In addition, home building triggers over \$50 billion in other expenditures for such items as labor, utilities, sales taxes, and real estate taxes. Not surprisingly, residential construction



The introduction was set off from the rest of the book by the use of a wide-measure, heavily leaded copy. As is often the case in wide-measure settings, the use of paragraph symbols allows the page to maintain a continuity of color and not be hampered by bad paragraph breaks and dreadful widows. Note that most of the images with copy ragged around them are at the beginning or end of the measure, thus reducing the amount of copy interruption.

Since we were trying to evoke a sense of five distinct periods of time while still maintaining a consistent typographic look, we selected Garamond for its universal, classic character that felt comfortable in each decade.

HOME



FANNIE MAE: FIFTY YEARS OF OPENING DOORS
FOR AMERICAN HOME BUYERS



A series of section openers was designed to identify the decades, each with a pattern reflective of the art or graphic style of the period but faithful to the same typographic styling.



THE HOUSE WAS BUILT IN THE
1920S AND WAS ONE OF THE
FIRSTS TO BE BUILT IN THE
NEIGHBORHOOD. IT WAS
BUILT BY A LOCAL BUILDER
AND WAS ONE OF THE
FIRSTS TO BE BUILT IN THE
NEIGHBORHOOD.



THE HOUSE WAS BUILT IN THE
1920S AND WAS ONE OF THE
FIRSTS TO BE BUILT IN THE
NEIGHBORHOOD. IT WAS
BUILT BY A LOCAL BUILDER
AND WAS ONE OF THE
FIRSTS TO BE BUILT IN THE
NEIGHBORHOOD.



The all-caps copy with its wide leading helps to set the captions off from the major body text, which was set in upper and lower case with normal leading.

AMERICAN HOME REPORT
HIGHLIGHTS A NEWER TENDENCY
AT THE TWO-MILLION-MARK AND
REPORTS THAT THE NEW WORLD



THE HOUSE WAS BUILT IN THE
1920S AND WAS ONE OF THE
FIRSTS TO BE BUILT IN THE
NEIGHBORHOOD. IT WAS
BUILT BY A LOCAL BUILDER
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FIRSTS TO BE BUILT IN THE
NEIGHBORHOOD.



The advances achieved in building technology in the doldrums of the 1920s produced a variety of inexpensive materials, such as composition board, under brick, and asphalt tile. Hand-raising gave way to mass production, which led to the most far-reaching advance of all, prefabrication. Back in 1909, passersby had gawked at the prefab house that home builder Victor Gunnison had erected in Grand Central Station. But undeniably, the use of factory-built doors, windows, and walls cut construction time and costs substantially. During World War II, some 25,000 prefabs were built in the rush to build houses for defense workers. After the war, however, no amount of building could keep up with the demand. More than ten million returning war veterans again took up residence, many wherever they could find it—in trailers, apartment buildings, and with relatives. The end of the war brought about one of the greatest housing booms in American history. Housing starts shot up from 126,000 in 1945 to 1.6 million in 1946, then 1.7 million in 1947. A good part of the increase was fueled by the 1944 GI Bill of Rights, which offered returning veterans long-term VA-guaranteed mortgages with no money down.

1940

1980

ROOMS PER HOUSE 4.7

5.1

HOUSEHOLDS WITH CARS 3.7

8.9

HOUSEHOLDS WITH REFRIGERATORS 8.7

99.8

HOUSEHOLDS WITH INDOOR PLUMBING 9.2

99.8

LOAF OF BREAD 9¢

6¢

NEWSPAPER 7¢

25¢

GALLON OF MILK 59¢

\$1.80

HOUSEHOLDS WITH TELEPHONES 3.7

99.9

PEOPLE PER HOUSE 3.3

2.3

CHILDREN PER FAMILY 1.24

1.05

HOUSEHOLDS WITH TV < 1%

99.8

HOUSEHOLDS WITH RADIOS 99.9

99.9

HOUSEHOLDS WITH VACUUM CLEANERS 4.0

99.9



The inventive design of this chart by Nigel Holmes lets the reader make swift graphic comparisons between time periods. The single hairline rule across both sections makes for easy reading of the statistical data.



Graphs in the form of pictograms vividly conveyed other data with a minimal use of text.

OAKLAND A'S

The Oakland A's baseball organization (like most big league ball teams) promotes the team and its varied activities to corporations in hopes of financial support through the sale of box and season tickets, advertising sales, and product promotions. This promotion was developed in conjunction with ad agency Hal Riney & Partners and had been predetermined to evoke the feeling of pin-ball games in the 1940s and 1950s. The tone of the copy was decidedly tongue-in-cheek, intended to take a humorous view of baseball and its rituals.



Setting text to conform to shapes is a wonderful device to identify special information and highlight important areas of interest, but be warned that you must work closely with the writer to achieve quality results. The subtle use of letter and word spacing also aids in fitting copy to specific line lengths.

The funky, cozy character of Cheltenham was perfect for both the copy's tone of voice and the down-home, 1940s look of the illustrations. It worked well for straight text, side-bars and heads but was also easy to set in curves and boxes when needed to call up the traditional baseball typography found on scoreboards, uniforms, and banners.



[illegible]

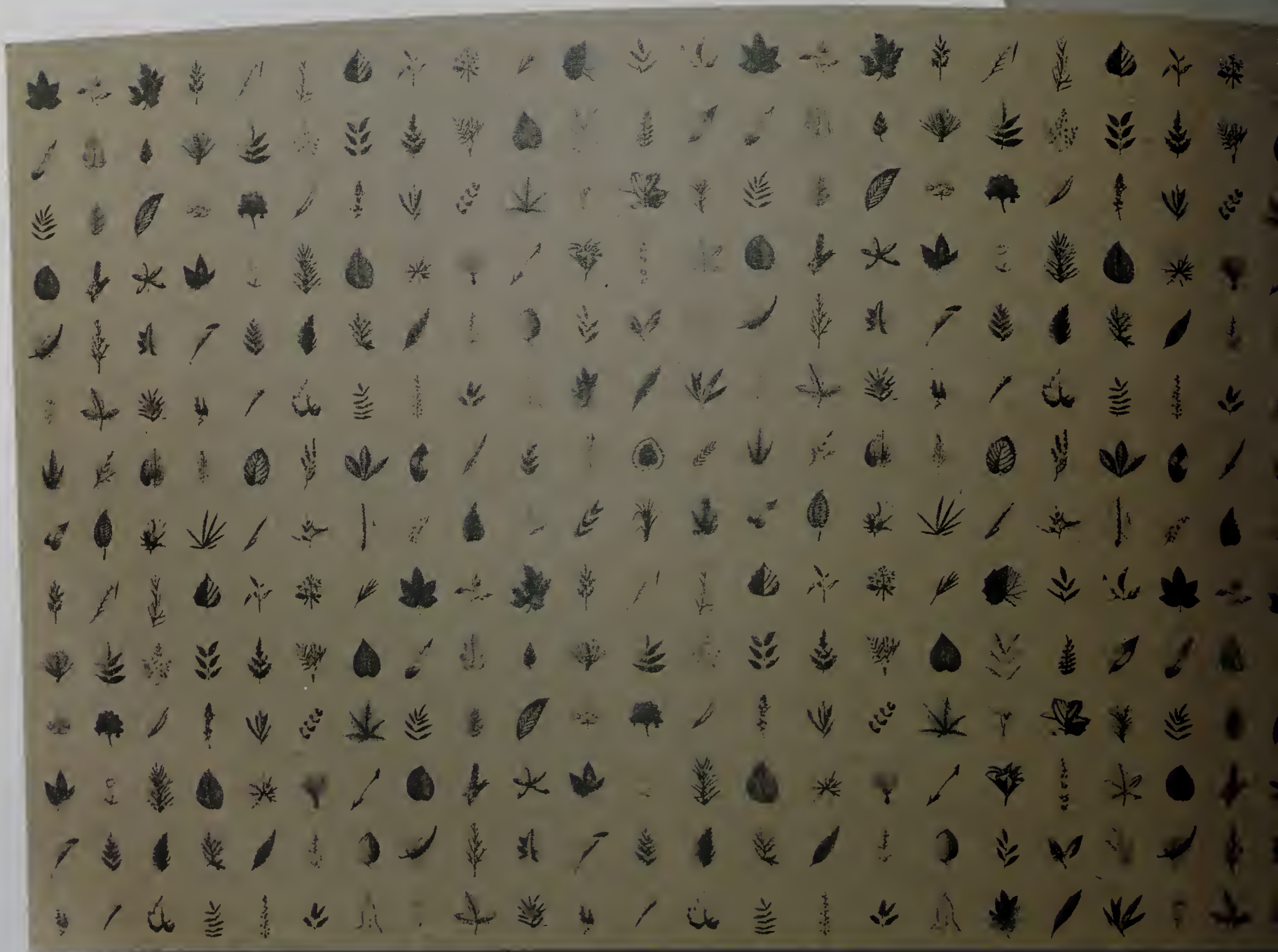
The vernacular typography inherent in the illustrations themselves dictated that only one typeface be used in an involving but secondary fashion. Where appropriate, we pulled type and images from the illustration to enhance the message.

SIMPSON PAPER

When Simpson introduced a new line of recycled papers, the company wanted a concept that suggested the outdoors and a concern for nature — something between L.L. Bean and the National Park Service. We suggested “The Naturalist” as the overall theme in its broadest interpretation — from botanist to poet to composer. The artwork was gathered and commissioned to recall a simpler time — not over-produced, but with honest, traditional values.



The choice of type for the cover and the naturalists' names gives a typographic preview of the individual essays found behind each stepped page. The source of the cover type was an old Bernhardt Brothers type specification book from the 1920s. As the type was unavailable from any typographer, we photostatted the face and cut it together. Printing the cover in letterpress added credibility to the simple, low-tech character of the promotion.



SIMPSON PAPER COMPANY

The large 24-point Garamond made a strong introductory page. We wanted the copy read and felt that it set off the jewel-like quality of the naturalists' names. Garamond was chosen to give an appropriately accessible, bookish look conveying a character indicative of the early part of this century.

SIMPSON EVERGREEN

Naturalists come in many types. There are those who engage in scientific studies, write nature essays, paint or photograph landscapes and creatures, or simply reflect on man's place as a participant in the larger world. Whatever their medium of expression, they bring to their subject a sensitivity to the marvels of nature. 🍃 Through their eyes, our attention is turned outward to a blade of grass, to the land as it once existed, to the order of evolution, to the song of a robin. All inspire an appreciation of the natural world. 🌿 In this same spirit, Simpson has developed EverGreen Text and Cover with respect and consciousness of our natural resources. This completely new recycled paper is part of Simpson's effort to use the gifts of the forest wisely and efficiently. 🌱 With this introduction of EverGreen, Simpson celebrates the role of naturalists in America. 🍂

SPALCE TEXT 70 LB

JOHN JAMES AUDUBON

Alfred Russel

John Burroughs

John Audubon

John Burroughs

John Burroughs

John Burroughs

John Burroughs

John Burroughs

John Burroughs

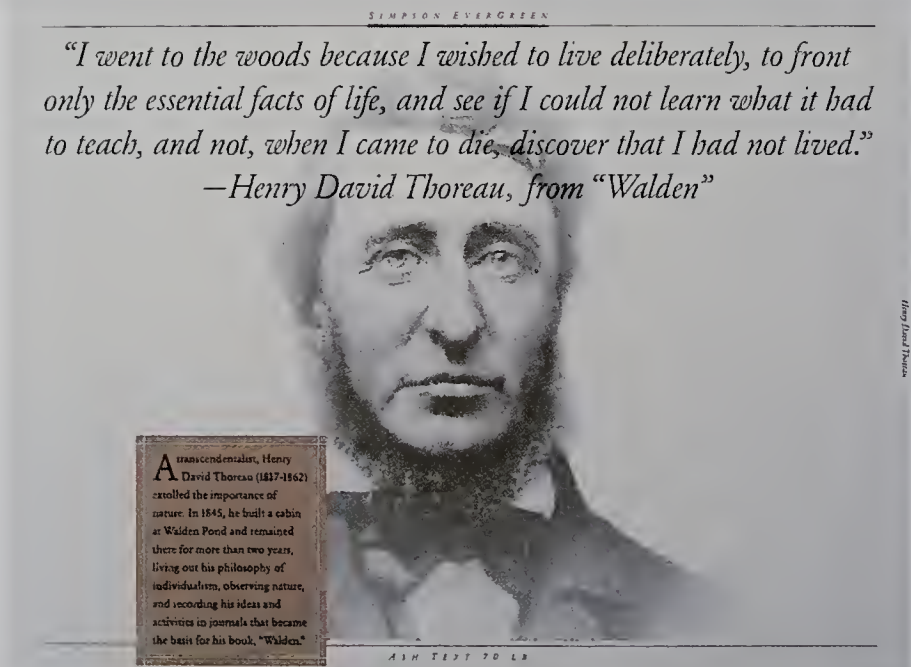
John Burroughs

John Burroughs

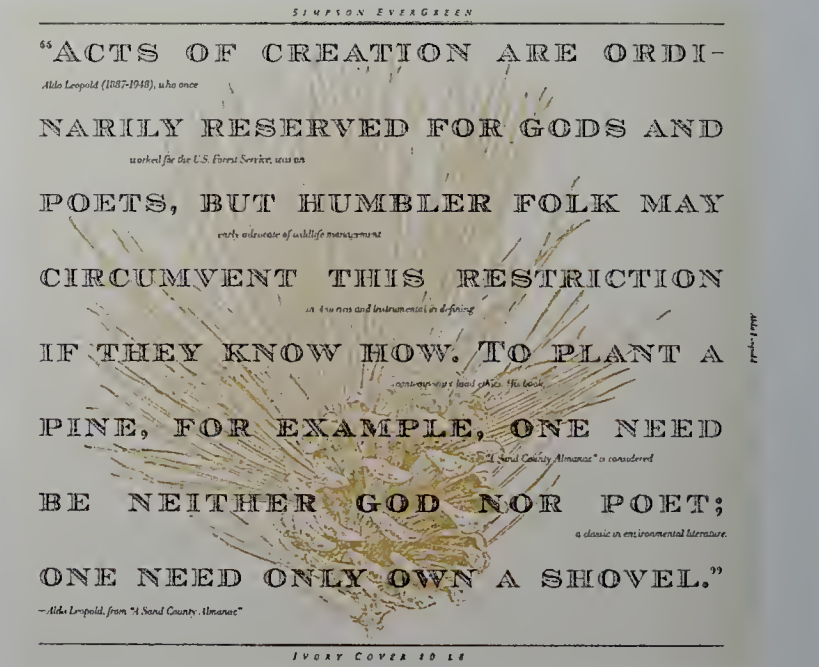
Typographic echoes are important in a book that has so much variety in it. Our choice of Engravers Regular and Bold was an echo of the front cover type. It also captured the feeling of Audubon's period. Note: As you can imagine, initial caps can be awkward with quotation marks when used at their normal size. We find the use of the quotation marks sized to the body text is a satisfactory solution.



The type, like the quote, has a rugged elegance to it. Memphis Bold was also a face in common use during Jack London's era. Please note the rags around the wolf. We normally avoid ragging around centered images because of the difficulty in legibility. However, we decided to continue with a single measure as the interruption of only a few lines was manageable, and the look of a bookplate would have been adversely affected if we had changed to two columns.



Janson Italic and Roman best described the classic nature of Thoreau the philosopher/writer/naturalist. In a practical vein, the type needed to be strong enough to print over his photograph without losing its character.

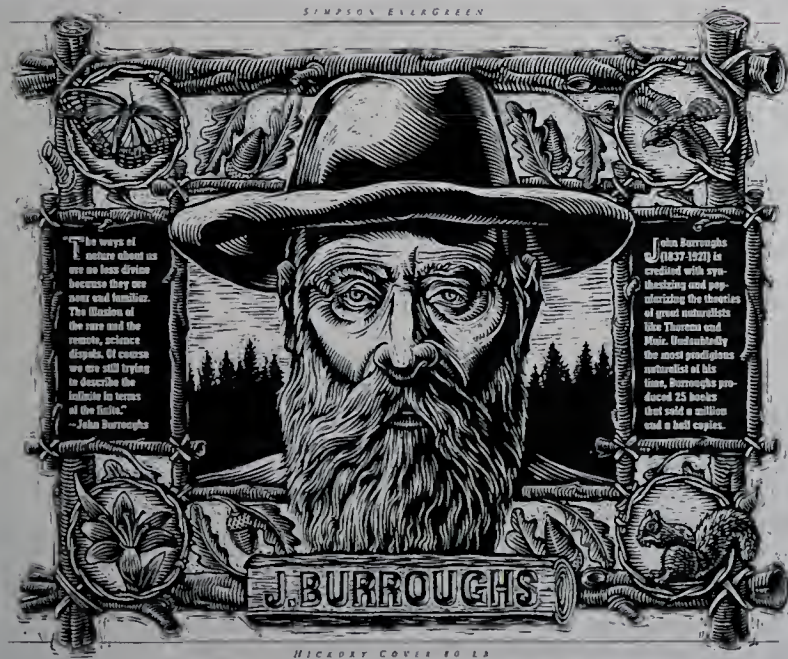


Candide, not your everyday book face, was selected to reflect the overall 1920s-1930s feel of the piece and to resemble the etched look of the pine cone and bough. The large, line-spaced quote allowed the biography to run gracefully between lines. Note: All-caps settings pose a legibility problem in long text.

The choice of Bostoa Script came after finding these wonderful shell prints. We noted that the numbers and Latin titles on the print were etched in script, and we felt that script would not only be historically correct but also appropriate to the lyrical nature of the author's quote.



One of America's heroes, Meriwether Lewis, demanded a ceremonial, almost plaque-like look for the typography. In keeping with the formality of this approach, Bembo caps and small caps in a justified measure were chosen. Size and leading were changed to separate his quote from his biography.



The chiseled look of Memphis Bold Condensed serifs enhanced David Stevenson's wood cut illustration. The all-caps name J. Burroughs cut in the log gave us the idea to use the some initial caps in the body text.



Cheltenham Bold Condensed was outgoing, down-to-earth, and when set within the box rule, made an interesting contrast to Wurd Schumaker's bright, loose apple illustrations and handwritten names.

Environmental typography is directed primarily by the conditions in which it will be viewed, although it does not preclude consideration of the emotional value inherent in a typeface. The external setting can alter visual impact and convey a different message from that same face used on a printed page. Physical constraints — such as lighting conditions, weather variations, and normal viewing distance — as well as manufacturing costs may narrow the choice of typeface and determine whether it is executed in three-dimensional letterform or silkscreened on a wall. Typically, environmental signs are permanent installations that convey public information — safety warnings, establishment names, freeway directions — and, as such, the type style must appeal to a broad-based audience of passersby.

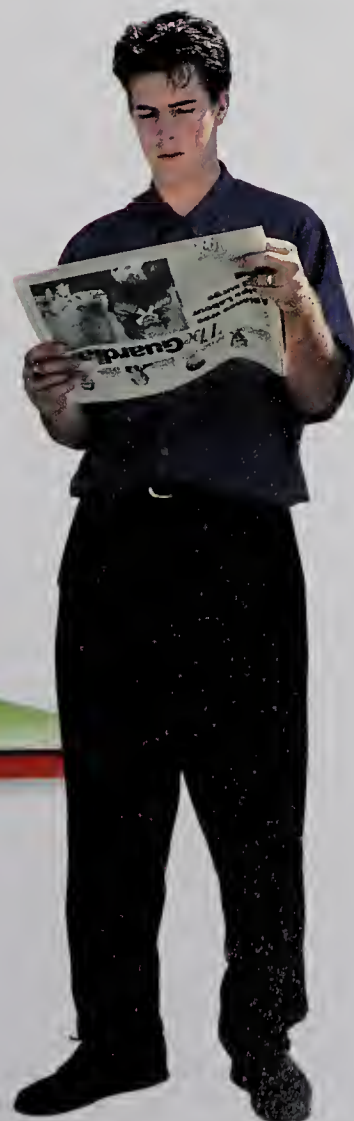
London Docklands Development Corporation

JOHN MCCONNELL

DOCKLANDS

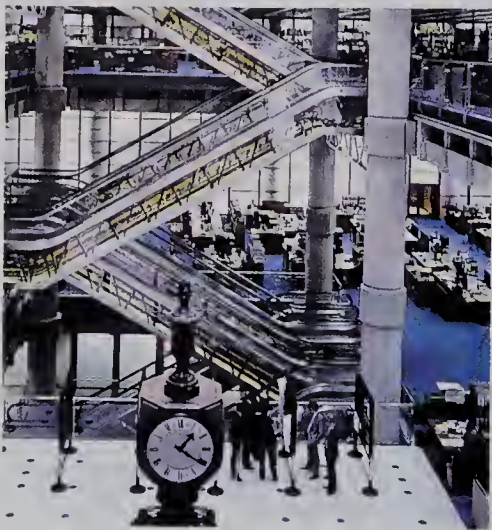
London Docklands Development is responsible for developing industrial space on docks in the east end of London. The company wanted to show that a transformation was underway and to provide urgently needed directional signs. John designed huge sculptural arrows that added color and interest to the desolate landscape. The shape of the sign communicates as much as the words.

The freestanding arrows, each eighteen feet high and weighing two tons, were made from sheet steel and coated with the same salt-air resistant paint used on North Sea oil rigs. Special fixing points allow the signs to be moved using cranes and forklift trucks. Helvetica Medium provides the name efficiently and leaves the character and style to the arrow.



LLOYD'S OF LONDON

Established in 1698, today Lloyd's of London is the center of the international insurance market. Lloyd's moved into its sophisticated new headquarters, designed by Richard Rogers Associates, in 1986, and Pentagram was commissioned to design signage for the high-tech building. Alan's approach was to create signs that would complement and emphasize the innovative architecture while providing an effective system of orientation.



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

Once the concept of cut stenciled letters was established, the question of which of the many stencils to choose arose. Corbusier Stencil, designed by architect Le Corbusier, seemed the ideal choice. Not only was he an architect of monumental stature, his alphabet is the most distinguished and handsomely designed.

Signs were precision engineered, like the architecture itself, and set forward from the surface by insertion between the modular wall panels of the building. Each sign was designed and engineered by hand, and letters and numbers were cut out of aluminum panels by computer laser. The panels were stove-enamelled in primary colors to enliven and code the areas in the building's interior. The signs were designed, manufactured, and installed over eighteen months.

In addition to the standard direction, information, and statutory signs, a number of special signage projects were undertaken, including a numbering system for underwriters' desks, a plaque commemorating the opening of the building by the Queen, and a large granite cylinder in the street to identify the building, embellished with a compass rose to point you in the right direction.





TATE GALLERY OF LIVERPOOL

The Tate Gallery's newly renovated museum was looking for a flexible interior signage system. Permanent signs were needed to designate the administrative offices, cloakrooms, restrooms, and movable temporary signs for new shows, closed exhibits, information, and so forth. The gallery is located in a converted warehouse, and the new interior retains many of the original features.

Movable temporary signs were made out of fret-cut aluminum on turned steel bases. A letter Q was used to indicate where visitors should queue, and a P was used for "press" or "party." These bright blue, red, and white symbols not only allow for immediate information changes, but add a sculptural element to the museum's stark white walls.



David developed the entire sign system in black and grey using classical typefaces. Permanent signs were produced in cast iron and positioned flush to the walls. Gill Sans Bold was chosen because of its chunkiness and strength, which allowed it to sustain slight deviations in the casting process. Decals for secondary signs were set in Bembo, because it went particularly well with Gill.

NORWEST CENTER

Architect Cesar Pelli commissioned Pentagram and Calori + Vandendynden to produce the interior and exterior signage for the Norwest Center, a major new building in downtown Minneapolis. The edifice replaced a classic 1930s Art Deco building that had burned down, and part of Peter's brief was to retain a continuity of style.



The deeply beveled brass capital letters add a degree of finish and architectural quality rarely seen in contemporary signage.

The brass rules running behind the letters bring a Deco look to the type and fit comfortably with the Deco image on each side of the entrance.

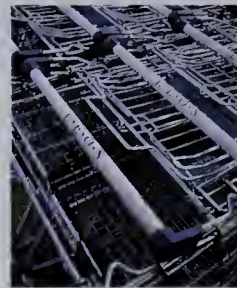


Elevator floor signs are illuminated glass with etched rules behind the brass letters, typographically linking the exterior and interior of the building.



LEO'S

Leo's new management team decided to change the image of this cooperative food store chain in England from its original low-end, marginal service tradition to a more efficient, modern, and upscale market. A new building was designed as the prototype for the upgrade, and Pentagram was commissioned to develop an appropriate identification and complete signage program for the new stores.



The comprehensive program included parking and bus signs, employee aprons, departmental and directional signs, as well as supermarket basket handles. The blue type with red diamonds became a well-defined hallmark throughout the store.



The checkout counters' prominent red diamonds (echoing the logo) and handsome Bodoni numbers support the sense of order and efficiency.

The major sign is a white cube erected above the store for 360-degree visibility. Mervyn selected Bodoni because of its classic quality. That typographic characteristic aids significantly in countering the previous low-end, low-service stigma of the stores.



L·E·O·S

When we pick up a newspaper or instructional manual, we look for information — clear, simple, succinct. We expect the material to be presented in a style that will not strain our eyes or our patience but will promote quick comprehension. In some instances, immediate, no-nonsense facts are all the reader seeks. Text intended to educate, however, elicits different emotional expectations. When a book or financial report is selected, for example, readers are prepared to receive lengthier, more detailed data that they hope will be interesting and even entertaining. Tradition has made serif faces the preferred style for books, newspapers, and educational texts. Frequent exposure to certain typefaces has even preconditioned us to expect a scholarly or authoritative account when they are used. Awareness of these distinctions can sharpen the impressions we make.

THE NATURE CONSERVANCY

The Nature Company and the Nature Conservancy, a nonprofit environmental organization, collaborated on producing a calendar describing little-known facts about unusual, endangered, or extinct plants and animals. Entitled "The Daily Planet," it took the form of a note cube containing 365 ecological facts. Gary Overacre ingeniously illustrated a panoramic landscape that ran around the entire cube.



Information was intended to be brief but encyclopedic. We chose the bookish Garamond for the text, while calling out the names of the flora or fauna in Franklin Gothic. The date, which needed to be "first reading," was made the largest element and was further set off by being placed outside the boxed rule.

POTLATCH CORPORATION

Potlatch is a diversified forest products company that manufactures fine printing papers, paperboard, tissue, and wood products. In an annual report theme series that ran over six years, the company presented an encyclopedic look at a single aspect of its business from both a historical and a contemporary perspective. Photographs, illustrations, and charts were combined with vignette-style captions that allowed readers to glean information without necessarily reading an entire essay.

The large copy block, set in Times Roman, presented the subject overview, with captions conveying detailed information. Recognizing that readers typically look at images first, then read captions, and finally, maybe, read the longer text, we made the text invitingly large. Scale, position, and color gave the text prominence, even with many competing images.



Potlatch

Potlatch

1985 Annual Report

The Logger

Chainsaws and maneuverable skidding equipment have relieved loggers of much back-breaking labor. And, highways and four-wheel drive vehicles now allow them to commute to work from nearby communities.

While a logger's life is physically easier than a few decades ago, in many ways his skill is more critical. In centuries past, loggers concentrated on taking the best logs at the least cost and leaving the rest behind. Today most parts of the tree have value. Loggers must cut with the end uses in mind, while remaining sensitive to environmental concerns and the forest management plan.



Potlatch

1983 Annual Report



An all-text story caption — in this case the *Logger Titles* glossary — could throw off the balance of a spread. The solution was to treat it as a single visual element by boxing and coloring the text. The use of initial caps and a mix of italic and Roman faces created a lively visual effect and set the copy apart from the captions. The subdued grey kept the copy from overpowering the impact of the primary text.


1987 Annual Report

Logger Titles: More Color than Pomp

Bull-of-the-Woods On-the-boss of a logging operation. Now called "bullback."	Sky Pilot A religious logger.
Chokersetter Person who attaches short cables, called chokers, to logs for skidding. Also known as a "hooker."	Swivethips A fast rigging man.
Donkey Puncher Yarding equipment operator. In the old days, portable steam engines were called "donkeys."	Tally Whacker Person who reconciled log measurements called by the scaler.
Hook Tender Boss of the rigging crew.	Timber beast Any logger. Also called "brush ape."
Road Monkey Road maintenance man. Also called "swamper."	Whistle Punk Person who passed signals from the rigging slinger or chokersetter to the donkey puncher when yarding logs.
	Woodpecker A poor hand with an ax.

Just like a modern logger, the Potlatch logger is a man who has a new way of looking at the world. He is a man who has a new way of looking at the world. He is a man who has a new way of looking at the world.

A circular seal with a yellowish center and a brown outer ring. The text "LEWIS & CLARK" is written in a semi-circle at the top, and "CENTENNIAL" is written in a semi-circle at the bottom. In the center, the year "1905" is prominently displayed.



Pine

Certainly, if ever a tree deserved to be revered, pine would be the popular choice. For centuries it has inspired man spiritually and offered him shelter and livelihood. And with responsible forest management, pine will continue to serve man for centuries to come.

...that for centuries to come.

A black and white portrait of a woman with dark, wavy hair, wearing a patterned dress. The portrait is enclosed in a circular frame.[illegible]

Open fields in Idaho, harvest time, might on a only once a year. But it's not as simple as it looks. In an average year, a farmer's field is left fallow for at least 100 days. That's because of the weather. In the northern part of the state, the growing season is only 120 days long. In the south, it's 150 days. But even in the south, the weather is often too dry to grow crops. So farmers have to wait for the rain to come. And that's why the land is left fallow. It's a hard life, but it's a good one. The farmers who live here are some of the best in the world. They know how to make the most of what they have. And they know how to wait for the rain.

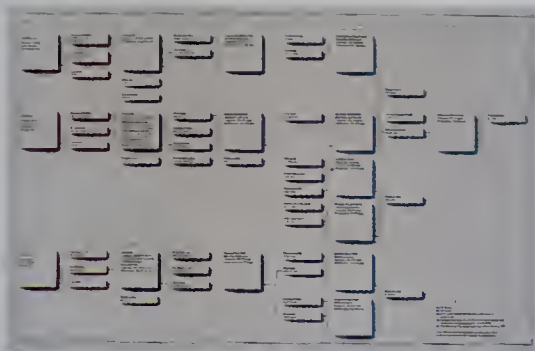
— *Idaho*

By employing refined stylistic, larval, or "farming" methods, it is possible to achieve specific management objectives while putting together the sizes and species required by the mills.

Harvesting Timber

Two main considerations are involved in the investigation of the low-frequency behaviour of a structure. First, the structure must consist of a finite number of elements, and second, the elements must be of a finite size. The first consideration is a direct consequence of the fact that the structure must be discretized in order to be analysed by the finite element method. The second consideration is a direct consequence of the fact that the structure must be discretized in order to be analysed by the finite element method.

[illegible]



Charts and graphs can either help readers visualize complex information or bore them to death. Color codes for this flow chart are based on the cast shadows used on many of the silhouetted photos in the report. The necessity of using 7-point type mandated Helvetica as the type choice because of its readability.

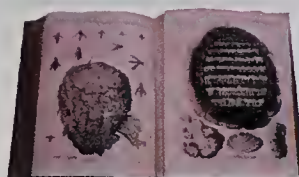


Hand-lettered branch type is an essential element in communicating a Wild West tone and integrating headings into the image.

History

The invention of paper in China in 105 A.D. created a force that transformed the world. In every culture it reached, paper provided a convenient means of disseminating knowledge and accelerated the development of civilization.

Before paper was introduced to the West in 1150, the written language was largely reserved for priests, scholars and aristocrats. The common man could neither read nor write. Writing materials were rare and expensive, and the task of writing itself was laborious. Parchment to make a single Gutenberg bible, for example, required the skins of 300 sheep.



The spreads shown on this page come from different annual reports, but we maintained a continuity of design and typography from issue to issue while varying details. This theme on paper-making featured a timeline that ran along the bottom of each page. The timeline was set in Helvetica to set it apart from the captions.



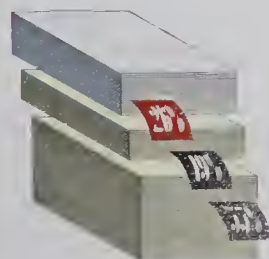
Growth For more than 300 million years, pine has weathered the temperamental changes of nature, slowly adapting to habitats from the Arctic Circle to the Equator. Though far-reaching in its natural geographic range, pine's northern heritage is noticeable in its physiological characteristics. Its evergreen, needlelike leaves are covered with a weatherproof wax. Hard, woody cones encase winged seeds, which, once released, can drift great distances with the breeze. Nearly symmetrical branches radiate from a central stem that grows straight toward the sunlight.

Unlike hardwoods, the cellular structure of pine is primitively simple. Pine wood cells do not perform specialized functions, thus, cell composition is more uniform and less densely arranged. This predictable cellular structure, along with the tree's long straight trunk, gives the wood excellent machinability. As a result, pine is one of the most productive timber trees in the world.



A cross section of a log illustrated events that affected the life of the tree. Boxed numbers were keyed to inset information. Note that the initial caps for all italic captions are in Roman to add subtle interest.

Distorting the "load ticket" type created a 3-D effect for the graph illustration below.



NATIONAL MEDICAL ENTERPRISES

National Medical Enterprises — one of America's largest health care providers — owns, operates, or manages over five hundred facilities worldwide, providing thousands of services. In its annual report, NME wanted to show the variety and complex interactions of its many health care services. In text form, this description would take several pages to explain. Our challenge was to develop visuals that would give readers an impression of the scope of NME services at a glance.

Originally we planned to color code the text for each hospital unit (three groups, three colors), but we abandoned the idea when we found that the colors read badly against the figure and the groupings were too heavily concentrated in specific parts of the body.



The concept of complete head-to-toe health care was depicted with a six-panel, 38-inch foldout that featured call-out captions and smaller images detailing the many ways NME contributes to a patient's health. Since services differ for men and women, the gatefold had a man on one side and a woman with child on the other. The cover title, headlines, and initial caps were in Univers 39, and text was in Garamond.

We wanted to avoid any impression of a Playboy centerfold and felt that Garamond type would give a sense of medical journal credibility to the text. Also the thin strokes of Garamond were not extreme and allowed us to "drop out" of the figures without causing production or legibility problems.

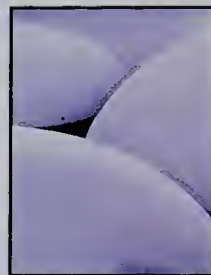


Before assigning photography and illustrations, we needed to review the exact placement of all captions to be used. These rough working dummies, with typed captions taped in place, served as a road map for the final type and design.

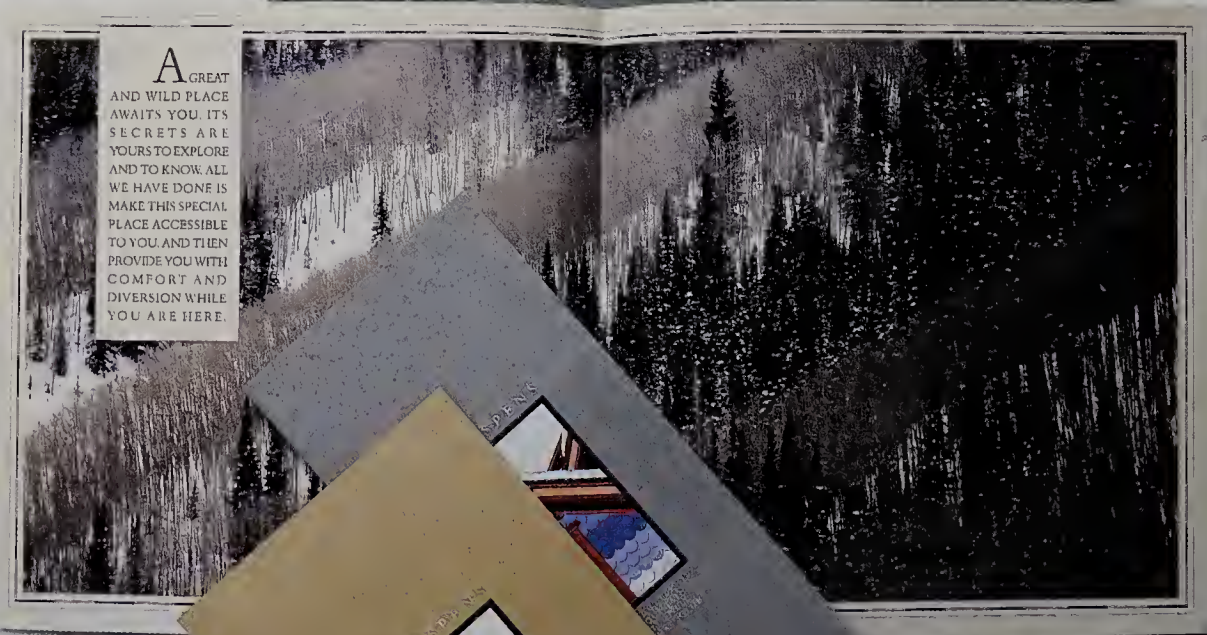


ASPEN SKIING COMPANY

Aspen Skiing Company, with major resorts in Aspen Mountain, Buttermilk, and Snowmass, operates the lift areas, ski schools, and other programs as well as two luxury hotels at famous Aspen, Colorado. A reorganized management asked ad agency Hal Riney & Partners along with Pentagram to prepare an advertising and promotional program highlighting Aspen's year-round attractions.



A highly visible but understated campaign pitched the upscale skiing crowd through advertisements placed in sophisticated periodicals such as *Travel & Leisure*, *Esquire*, and *Vanity Fair*.



Linda created an uncomplicated format, using caps/small caps styling, for all cover art. This gave a unified identity to the program collateral and allowed for changing images and color coding materials to match individual needs, for example, ski maps for each resort area, ticket folders, and so on.

Bembo — elegant and distinctive — was chosen as the typeface for all advertising and promotional materials. At first, however, the ad agency and Pentagram were using two different typographers, which resulted in completely different settings and a different look.

SUMMER 1989

FROM THE BASE OF ASPEN MOUNTAIN, THE SIEVER QUEEN—THE WORLD'S LONGEST, SINGLE-STAGE, VERTICAL RISE GONDOLA—TRAVELS TO THE 11,212-FOOT SUMMIT IN 13 MINUTES, REVEALING A MAGNIFICENT, 360-DEGREE VIEW. DAILY DURING THE SUMMER, YOU MAY GAZE UPON THE PEAKS OF SOME OF COLORADO'S LOFTIEST "FOURTEENERS," DISCOVER AN ABANDONED MINER'S SHACK, EARN TO DIFFERENTIATE BETWEEN A YELLOW-RUMPED WARBLER AND BLACK-CAPPED CHICKADEE OR TREAT YOURSELF TO A LEISURELY OUTDOOR LUNCH AT THE SUNDECK.

JUNE

The Aspen officially opens for summer. Daily bus runs to the Maroon Bells-Snowmass Wilderness Area start on June 24, while the Aspen Center for Environmental Studies offers guided tours in Maroon Lake, Hall's Lake and the top of Aspen Mountain.

The Silver Queen Gondola provides visitors spectacular views as well as meals at the Sundek Restaurant atop Aspen Mountain, daily from June 15 to September 4, three on weekends through the end of September.

The performing arts are an integral part of The Aspen as well. Festivals and workshops include:

THE 30TH ANNUAL ASPEN MUSIC FESTIVAL held June 23 through August 20. Performances are indicated by "M." Most take place in the Aspen Music Tent.

ASPEN DANCE CONNECTION presents performances, films and workshops (June 1-3).

WORLD BALANCE CONFERENCE focuses on the effects of global change on the biosphere and balance in our lives, June 1-4.

ASPEN COMMUNITY THEATRE aspen spring show, June 8-10.

THE ASPEN THEATRE COMPANY a resident ensemble acting company, now enters its sixth season, June 15-August 25.

SNOWMASS ARTS CENTER presents a resident professional troupe, performing original productions in repertory format, June 20-August 23.

Many activities and workshops are held during the summer months. The International Design Conference in Aspen provides for a 2nd year, June 13-18. The Anderson Ranch Arts Center Summer Workshops begin on June 1 and continue through September 16. The Aspen Center for Environmental Studies National Field School conducts sessions, June 19-August 13. The Aspen Institute 1st Year Seminar takes place on Tuesday evenings, June 27-August 22. And the Aspen Historical Society offers an intensive, weekend-long wilderness retreat, on June 10-11.

Outdoor lovers will enjoy the Wednesday Night Bodega/Balchouse at the Snowmass Valley, June 24-August 30, while rugged fans can watch the Gentlemen of Aspen play horse games on Saturdays in Wetzel Park.

1 Thursday
Aspen Dance Connection Spring Concert, Jun 15
World Balance Conference begins, through June 4

2 Friday
Dinner, Jun 15

3 Saturday
Dance, Jun 15

4 Sunday
Aspen Community Theatre: Looking on the Rainfall

5 Monday
Theatre: Looking on the Rainfall

6 Tuesday
Theatre: Looking on the Rainfall

7 Wednesday
Theatre: Looking on the Rainfall

8 Thursday
International Design Conference in Aspen begins

9 Friday
Silver Queen Gondola opens and Top of the World Naturalist Walks begin daily through September 4

10 Saturday
The Aspen Theatre Company: The Glass Menagerie

11 Sunday
Theatre: Franks and Johnny

12 Monday
Theatre: Franks and Johnny

13 Tuesday
Theatre: Franks and Johnny

14 Wednesday
Theatre: Franks and Johnny

15 Thursday
Theatre: Franks and Johnny

16 Friday
Theatre: Franks and Johnny

17 Saturday
Theatre: Franks and Johnny

18 Sunday
Theatre: Franks and Johnny

19 Monday
Theatre: Franks and Johnny

20 Tuesday
Theatre: Franks and Johnny

21 Wednesday
Theatre: Franks and Johnny

22 Thursday
Theatre: Franks and Johnny

23 Friday
Theatre: Franks and Johnny

24 Saturday
Theatre: Franks and Johnny

25 Sunday
Theatre: Franks and Johnny

26 Monday
Theatre: Franks and Johnny

27 Tuesday
Theatre: Franks and Johnny

28 Wednesday
Theatre: Franks and Johnny

29 Thursday
Theatre: Franks and Johnny

30 Friday
Theatre: Franks and Johnny

JUNE

1 Monday
American Brass Quintet
Maine, Maine

2 Tuesday
Chamber Music at the Bodega
Aspen Institute for Creative Studies
Series begins, Packer and

3 Wednesday
Sofia's
Snowmass Valley Wednesday
Night Bodega/Balchouse begins
Theatre: Franks and Johnny

4 Thursday
An Evening with the Emerson
String Quartet
Snowmass Valley Wednesday
Night Bodega/Balchouse
Theatre: Franks and Johnny

5 Friday
Theatre: Franks and Johnny

6 Saturday
Theatre: Franks and Johnny

7 Sunday
Theatre: Franks and Johnny

8 Monday
Theatre: Franks and Johnny

9 Tuesday
Theatre: Franks and Johnny

10 Wednesday
Theatre: Franks and Johnny

11 Thursday
Theatre: Franks and Johnny

12 Friday
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13 Saturday
Theatre: Franks and Johnny

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Theatre: Franks and Johnny

22 Monday
Theatre: Franks and Johnny

23 Tuesday
Theatre: Franks and Johnny

24 Wednesday
Theatre: Franks and Johnny

25 Thursday
Theatre: Franks and Johnny

26 Friday
Theatre: Franks and Johnny

27 Saturday
Theatre: Franks and Johnny

28 Sunday
Theatre: Franks and Johnny

29 Monday
Theatre: Franks and Johnny

30 Tuesday
Theatre: Franks and Johnny

JULY

A variety of events are the perfect complement to our outdoor activities such as hiking, fishing, ballooning, and rafting. This month, The Aspen offers:

1ST ASPEN SUMMER DANCE FESTIVAL celebrated for its eclectic mix of the country's finest dance, perform July 5-August 12.

ASPEN WRITING CONFERENCE a held July 9-21, 22, contemporary readers and writers. The public is welcome to most events for an "audience" fee.

ASPEN DANCE CONNECTION presents a resident professional troupe, performing original productions in repertory format, June 20-August 23.

And the Aspen Historical Society offers an intensive, weekend-long wilderness retreat, on June 10-11.

Outdoor lovers will enjoy the Wednesday Night Bodega/Balchouse at the Snowmass Valley, June 24-August 30, while rugged fans can watch the Gentlemen of Aspen play horse games on Saturdays in Wetzel Park.

1 Monday
Music on the Mountain, American Brass Quintet
Aspen Mountain
Cocky Stage and Comedian
Theatre: Angel Street
Fender and Johnny
Aspen/Snowmass Food & Wine
Class begins
Rugby: Gentlemen of Aspen vs. Denver Barbours

2 Tuesday
Theatre: Franks and Johnny
Food & Wine Class continues
Prism County Air Show '89

3 Wednesday
Emerson String Quartet
Maine, Maine
Theatre: Franks and Johnny
Food & Wine Class
Independence Day fireworks
Display, Snowmass Village

4 Thursday
Independence Day Band Concert
Old fashioned folk of July celebration
Parrish, Packer, Aspen
Aspen Times Foot Race, Aspen

5 Friday
Concert Orchestra
Aspen Summer Dance Festival
begins with Main City Ballet
Theatre: Franks and Johnny

6 Saturday
An Evening with Benjamin
Lyon, Highways
Theatre: Angel Street
Maine, Maine

7 Sunday
Aspen Chamber Symphony
Packer and Johnny
Aspen Dance Connection
Performances in Public Places
Theatre: Angel Street
Maine, Maine

8 Monday
14th Annual Snowmass Hot
Air Balloon Festival begins
Hermann Lopez/Sullivan
Snowmass Arts & Crafts Fair

9 Tuesday
Symphony "Pops" Concert
Emerson String Quartet
Performances in Public Places
Theatre: Angel Street
Maine, Maine

10 Wednesday
Hot Air Balloon Festival
Hermann Lopez/Sullivan
Snowmass Arts & Crafts Fair

11 Thursday
Theatre: Franks and Johnny

12 Friday
Theatre: Franks and Johnny

13 Saturday
Theatre: Franks and Johnny

14 Sunday
Theatre: Franks and Johnny

15 Monday
Theatre: Franks and Johnny

16 Tuesday
Theatre: Franks and Johnny

17 Wednesday
Theatre: Franks and Johnny

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27 Saturday
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28 Sunday
Theatre: Franks and Johnny

29 Monday
Theatre: Franks and Johnny

30 Tuesday
Theatre: Franks and Johnny

AUGUST

Summer in the Aspen is in full swing. Schedule events continue, including a special concert.

1 Monday
Theatre: Franks and Johnny

2 Tuesday
Theatre: Franks and Johnny

3 Wednesday
Theatre: Franks and Johnny

4 Thursday
Theatre: Franks and Johnny

5 Friday
Theatre: Franks and Johnny

6 Saturday
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27 Saturday
Theatre: Franks and Johnny

28 Sunday
Theatre: Franks and Johnny

29 Monday
Theatre: Franks and Johnny

30 Tuesday
Theatre: Franks and Johnny

SEPTEMBER

While many of the summer's offerings come to a close, some continue at a slower pace, and others are just beginning. The Silver Queen Gondola, Aspen Historical Society's annual tour, and the Aspen Center for Environmental Studies' field school continue through September 16.

1 Monday
Theatre: Franks and Johnny

2 Tuesday
Theatre: Franks and Johnny

3 Wednesday
Theatre: Franks and Johnny

4 Thursday
Theatre: Franks and Johnny

5 Friday
Theatre: Franks and Johnny

6 Saturday
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Theatre: Franks and Johnny

25 Thursday
Theatre: Franks and Johnny

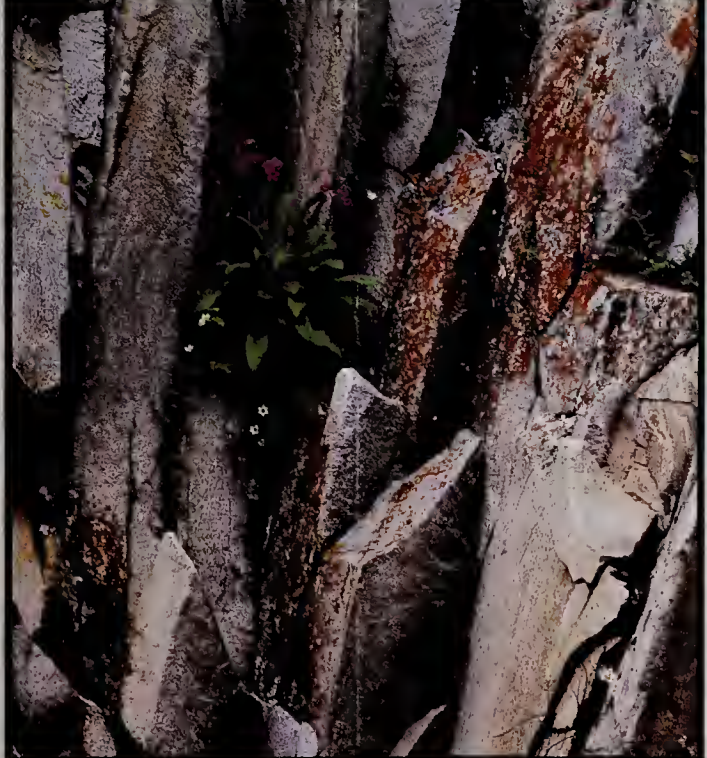
26 Friday
Theatre: Franks and Johnny

27 Saturday
Theatre: Franks and Johnny

28 Sunday
Theatre: Franks and Johnny

29 Monday
Theatre: Franks and Johnny

30 Tuesday
Theatre: Franks and Johnny



A place with a past. Nestled in a valley on the western slope of the Rocky Mountains, on land where the Indians once lived, is a town called Aspen. Here, near the banks of the Roaring Fork River, whose icy waters originate in a glacial tarn below Independence Pass, prospectors settled in 1879 with picks in their hands and hope in their hearts. Surrounded by mountains rich with ore, Aspen was destined to be the site of one of the largest silver strikes in North America. Within 15 years, the small mining camp had become the third largest city in Colorado, with stylish Victorian homes, a three-story opera house, a racetrack, a luxury hotel, and two railroads. Ultimately, Aspen's original prosperity was short-lived. In 1893, President Cleveland convinced Congress to repeal the Sherman Act of 1891, causing the bottom to fall out of the silver market. As the century turned, many of Aspen's mines and buildings were boarded up and overgrown. Forty years later, a new

group of writers arrived in the Roaring Fork Valley with dreams of their own. And today, both Aspen and the newer Snowmass resort—a village and ski area located up the Brush Creek Canyon—combine the gentility of a Victorian heritage with the excitement of music, dance, drama, and the great outdoors.

Here you will stroll streets where once riches in stiff crinolines peeked their way among porches and mail, then move on a state of perpetual punch against the small mountainside. The small town of Aspen, with its Victorian homes, a three-story opera house, a racetrack, a luxury hotel, and two railroads. Ultimately, Aspen's original prosperity was short-lived. In 1893, President Cleveland convinced Congress to repeal the Sherman Act of 1891, causing the bottom to fall out of the silver market. As the century turned, many of Aspen's mines and buildings were boarded up and overgrown. Forty years later, a new

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Aspen Skiing wanted to promote the fact that the area was a great place to visit even after the prime ski season. It did this with a calendar of cultural events that included everything from the famed Aspen Design Conference to balloon races.

The amount of information required to explain the comprehensive range of summer activities could have been a nightmare if not organized correctly. The informational difference was achieved by the typographical texture created with contrasting all caps, upper and lower case, justified and ragged copy.

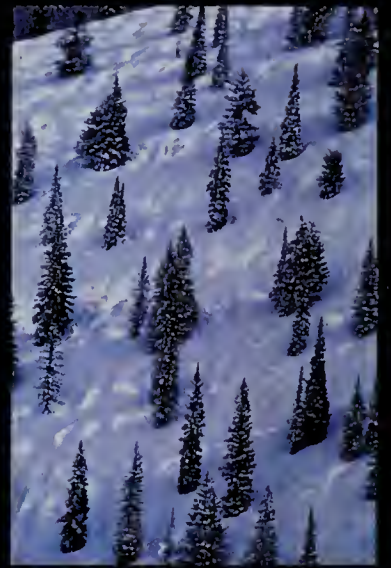


THE ASPENS
SNOWMASS • ASPEN

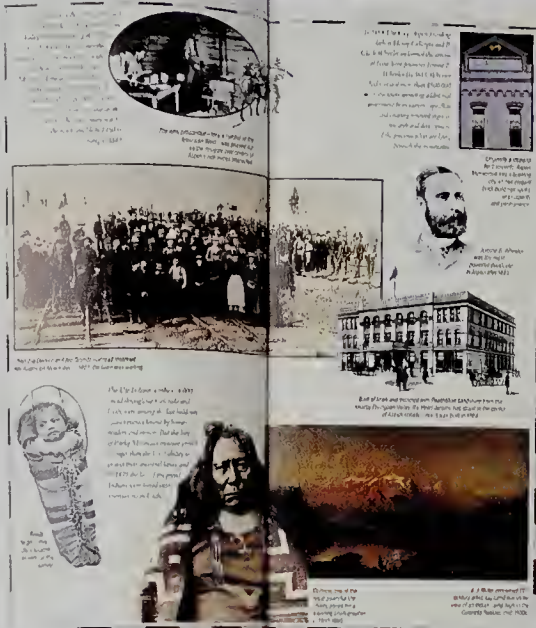
The cornerstone of the collateral program was the 160-page Aspen Guide, which included colorful accounts of the area's natural history and early settlements, along with directories of shops, tours, lodging, and ski areas and restaurant critiques.

"When I am skiing at European ski resorts, I have always a dream of real deep powder, perfect groomed slopes, friendly people at the lift stations and excellent service in hotels and restaurants. When I came to Aspen, my dream became reality."

—Günter Reimann
Travel Editor/Abendzeitung
Munich, West Germany



10



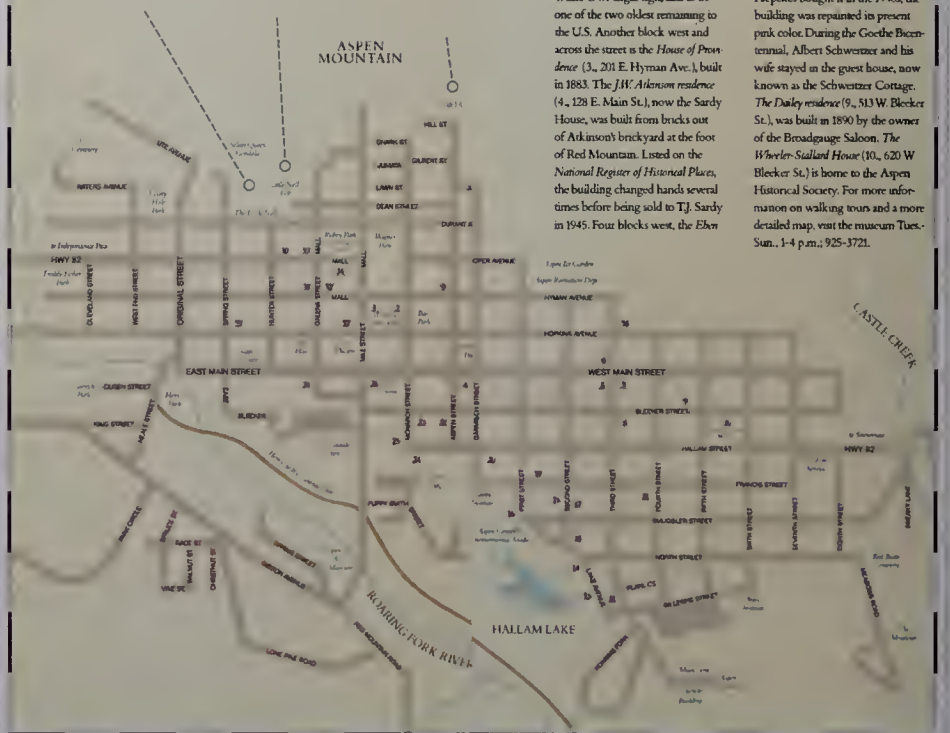
The adjoining map, one of several throughout the guide, indicates historical buildings by number. Helvetica was chosen to convey the map information clearly, but Bembo continues as the major textface. The colored triangles are used to indicate the direction of the entrance.

ASPEN HISTORICAL BUILDINGS

1. Wheeler Opera House
2. Crystal Palace
3. House of Providence
4. J.W. Atkinson Residence
5. Eben Smith Residence
6. Stephen Finley Residence
7. The Floradora
8. Pioneer Park
9. Daily Residence
10. Wheeler-Sallard House
11. Haller House
12. The Gay Nineties
13. Eddington House
14. Mitchell House
15. Lamb Residence
16. Lermer Residence
17. Potter Residence
18. Judge Davis H. Water House
19. R.R. Bowles Residence
20. McClure Residence
21. Reynolds Residence
22. Community Church
23. Brown Residence
24. Van Hornesburgh Residence
25. Hild House
26. Hurd House
27. Callen Block
28. Paken County Courthouse
29. Berg Residence
30. Bowman Block
31. Cowdrey Building
32. Aspen Block
33. Independence Building
34. The Book Saloon
35. Mickle Residence
36. Terrell David Log Cabin

ASPEN ON FOOT

A walking tour of Aspen reveals splendid examples of Victorian architecture as well as modest miners' homes. You might start at the Wheeler Opera House (1), 328 E. Hyman Ave., an Aspen landmark that was financed by J.B. Wheeler at a cost of \$80,000 and completed in 1899. The Crystal Palace (2), 300 E. Hyman Ave., located one block west, was built in 1891. Originally home to the Clark Commission Company, a wholesale produce house, the building's side exterior sports a large White Owl Cigar sign, said to be one of the two oldest remaining to the U.S. Another block west and across the street is the House of Providence (3), 201 E. Hyman Ave., built in 1883. The J.W. Atkinson residence (4), 128 E. Main St., now the Sardy House, was built from bricks out of Atkinson's brickyard at the foot of Red Mountain. Listed on the National Register of Historical Places, the building changed hands several times before being sold to T.J. Sardy in 1945. Four blocks west, the Eben Smith residence (5), 338 W. Main St., and the Stephen Finley residence (6), SE corner Third and Main St., were built by prominent Aspen businessmen in 1890. The Floradora (7), 400 W. Main St., also was built in 1890 for Benjamin Ferris, Aspen agent for Colorado Fuel and Oil and President of Queen's Gulch Mining Co. Walter Paepcke bought The Floradora in 1946, and it was used as lodging for skiers and music students and faculty. Pioneer Park (8), 422 W. Blecker St., was built in 1885 by Henry Webber, publisher of the Aspen Daily Leader. When the Paepckes bought it in the 1940s, the building was repainted in present pink color. During the Goethe Bicentennial, Albert Schweitzer and his wife stayed in the guest house, now known as the Schweitzer Cottage. The Daily residence (9), 513 W. Blecker St., was built in 1890 by the owner of the Broadgauge Saloon. The Wheeler-Sallard House (10), 620 W. Blecker St.) is home to the Aspen Historical Society. For more information on walking tours and a more detailed map, visit the museum Tues.-Sun., 1-4 p.m.; 925-3721.



11

12



ASPEN MOUNTAIN

Trail Map Symbols

Symbols and color codes are designed to aid the skier unfamiliar with Aspen Mountain. Black diamond "most difficult" and double black diamond "experts only" trails are steeper and require more advanced skiing skills than regularly marked trails at most other ski areas.

Please pick up an official pocket-size trail map before skiing the mountain of your choice.

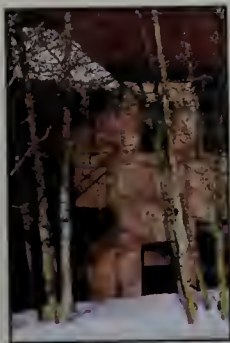
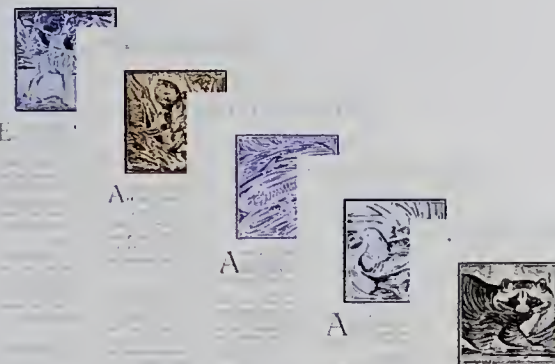
Aspen Mountain Lifts
There are 6 lifts at Aspen Mountain. Gondolons permitting, all lifts open at 9 a.m. and close at 3:30 p.m. except Lift 6 which closes at 3:45 p.m. The last gondola ride down from the top is at 3:30 p.m. (Hours may vary with Daylight Savings Time.)

Lift #	Vertical Rise	Ride Time
1 SILVER QUEEN GONDOLA	3287 ft	13 min.
2 LIFT 1-A	1392 ft	7 min.
3 LIFT 3 SUPERCHARI	1102 ft	5 min.
4 LITTLE NELL	550 ft	5 min.
5 BELL MOUNTAIN	2150 ft	13 min.
6 LIFT 6	581 ft	4 min.
7 GENT'S RIDGE	1103 ft	13 min.
8 RIDGE 5	1364 ft	11 min.

Backcountry

You are on your own in the backcountry. Aspen Skiing Company has no responsibilities, no ski patrol, no avalanche control and no services beyond its ski area boundaries. If you choose to take responsibility for your actions, access to public lands beyond the ski area boundary may be made through U.S. Forest Service Gates. Rescue in the backcountry is under the jurisdiction of the Pitkin County Sheriff's Office.

Ski maps are amazingly complex because of the variety of information they must communicate: the direction and names of the runs, degrees of difficulty, relative proximity to lifts, and restaurants, first aid stations, etc. To facilitate readability against a busy background, trail names were set in Helvetica caps and reversed out of colored panels. Major landmarks were set in Bembo caps.



LODGING IN THE ASPENS

by Elizabeth Farnon

Lodging accommodations in The Aspens range from slope-side luxury hotels and small country inns to condominiums with fully-equipped kitchens and remodeled Victorian homes.

Most lodges included in *A Guidebook to The Aspens* offer a complimentary continental or full breakfast and enjoy ski refreshments. Many condominiums include daily maid service in their rates.

In the listing following are members of either the Aspen Chamber or Snowmass Resort Association, many of which have been assigned Quality Ratings by the Aspen-based Premier Lodge Rating System. These ratings represent a composite of overall quality, maintenance, care, ambience, amenities, facilities, services and extras provided. Members not choosing to be rated by Premier are listed with a brief description. All properties are listed in alphabetical order by property type. For information on renting private homes, contact property management companies or the Aspen or Snowmass Central Reservations.

RATINGS AND CODES

The *guidebook's* rated properties have designations of 1-5 Mountain Peaks, with 5 being reserved only for those considered exceptional—both in terms of The Aspen and nationwide. Some properties have been recognized as a [Special Lodging Experience] or [Exceptional Value].

- ▲▲▲▲▲ Exceptional lodging, usually full service.
- ▲▲▲▲▲ Superior accommodations, above average services and facilities, but may not be extensive.
- ▲▲▲▲ Very good value and pleasant accommodations, fewer but fine services and facilities.
- ▲▲ Good lodging value with fewer services and facilities. Often well-priced, desirable lodging.
- ▲ Meets most basic lodging needs, economical and unpretentious. Few or no facilities, and limited service.
- △ Represents a "plus" in services, facilities or comfort.

LEGEND KEY

- P—candlelit or outdoor heated pool.
- HT/S—hot tub/sauna.
- C—corked wine on premises.
- M—marriage facilities.
- F—fireplace in some or all rooms.
- T—country airport transportation.
- R—restaurant on premises.
- (AE, V, MC, etc.)—credit cards.

55-55—indicates regular season rates charged for the smallest to largest available room or condominium unit. Prices during value and holiday season fluctuate dramatically; please ask for details when booking your reservation.

ASPEN AND SNOWMASS PROPERTY MANAGEMENT COMPANIES

(These listings include companies and their rentals that are not wholly managed by the company listed.)

Aspen Central Properties

Specializing in individually owned properties throughout Aspen. 415 E. Hyman Ave., Suite 105, Aspen, 303-925-7301.

Aspen Chateau Company

Located one block from the Silver Queen Gondola. Amenities vary depending on property. 731 E. Durant Ave., Aspen, 303-925-1160.

Aspen Choice Properties

Specializing in condominiums in the Aspen/Snowmass area. Many different locations and amenities to choose among. 630 E. Hyman Ave., Suite 1, Aspen, 303-925-1324.

Aspen Club Management

Guests at all managed properties have complimentary privileges at the Aspen Club health and fitness center. The company manages several condominiums at Chateau Chaumont, Chateau Dunsmuir, Southpoint, and private homes. 520 E. Durant Ave., Aspen, 303-925-6760.

Aspen Gondola Management

Full-service company with properties ranging from economy to luxury. 617 W. Main St., Suite B, Aspen, 303-925-4517.

Aspen Resort Accommodations

A small company representing a variety of properties in the Aspen area. A duplex on E. Hopkins and a duplex and cottage at 518 West Francis were quality rated, but other condominiums and homes were not. 100 S. Spring St., Aspen, 303-925-4772.

Aspen Snowmass Care

A wide variety of condominiums and homes in Aspen and Snowmass, ranging from economy to luxury. P.O. Box 6126, Snowmass Village, 303-925-8498.

Aspenwood Condominium Management Company

Offering studios to two bedrooms with loft units in the vil-

It's important to maintain a family look in a communications program, even for leaflets that change frequently. This illustrated series of single-leaf flyers used the same typographic styling as the balance of the group.



Because of the diversity of services offered at each lodge, Linda devised a series of symbols ranging from "five mountain" (exceptional) to "one mountain" (basic) for easy identification. By hanging the lodges' names in the left margin, a quick alphabetical search can be made.

Choices Guardian



Keep a place reserved in the fridge for the poulet rôti

By *Michael Ondaatje*

It was when the chicken was first domesticated, I suppose, that the idea of the poulet rôti was born. It is a dish that has been around for centuries, a simple yet elegant meal that has become a staple of many cuisines. The poulet rôti is a dish that is both easy to make and delicious to eat. It is a dish that can be served at any time of the day, and it is a dish that can be enjoyed by everyone. The poulet rôti is a dish that is both simple and sophisticated, and it is a dish that is both easy to make and delicious to eat.

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The British rockers: what's the deal?

End of Nature



The end of nature is a concept that has been around for centuries. It is a concept that has been debated by philosophers, scientists, and writers. The end of nature is a concept that is both simple and complex, and it is a concept that is both easy to understand and difficult to grasp. The end of nature is a concept that is both simple and complex, and it is a concept that is both easy to understand and difficult to grasp.

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9 EXCITING NEW PRODUCTIONS!

BOOKING OPENS NOW FOR THE ROYAL SHAKESPEARE COMPANY'S

UPON-A-MINUTE SEASON

30 APRIL - 24 SEPT

(TICKETS AVAILABLE NOW)

RSC

Royal Shakespeare Company

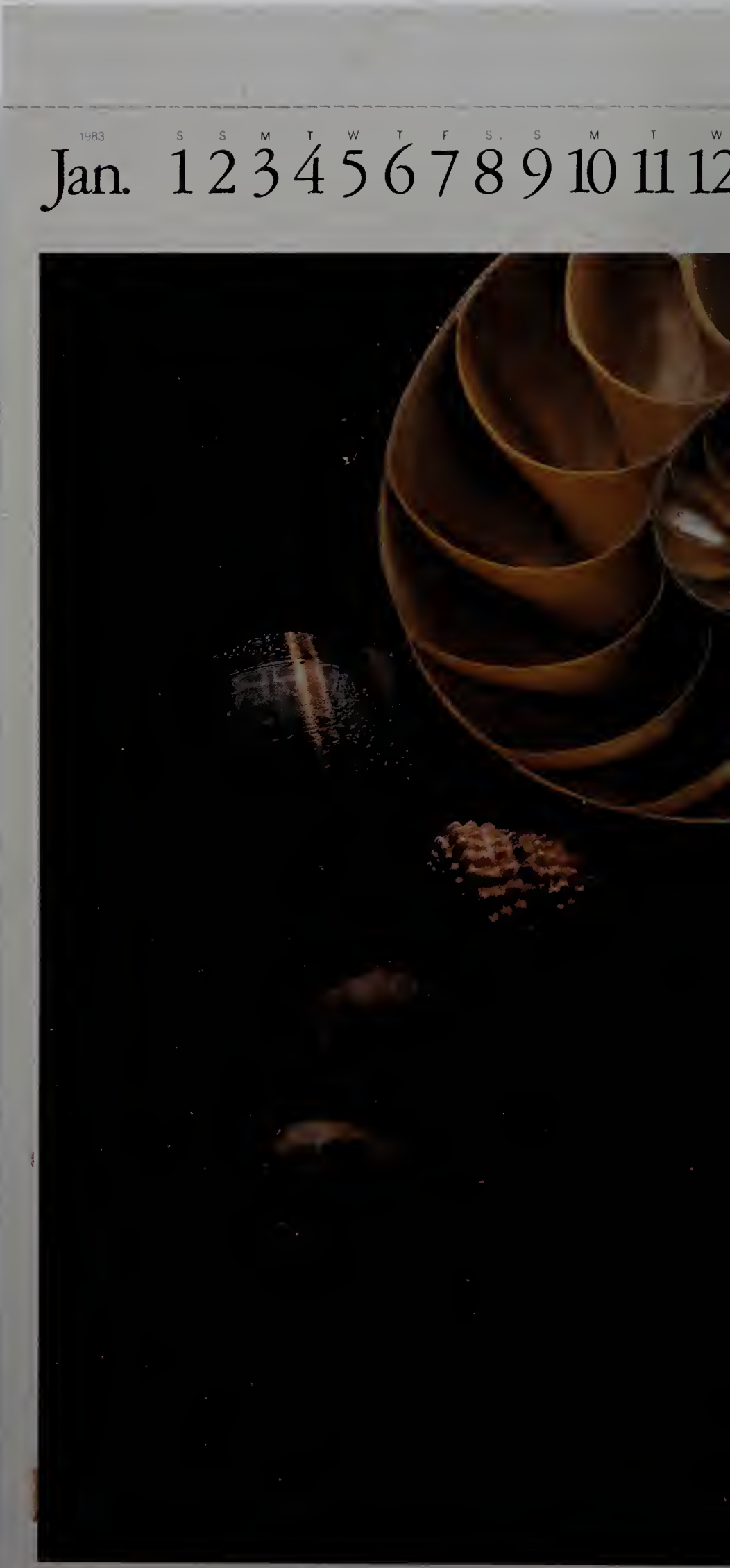
The computer allowed David to invent his own point system so that all text could be aligned on a page. A separate program was written for dropped caps. The section heads are all combinations of Garamond Italic with a Franklin Gothic "Guardian," giving a visual reprise to the masthead styling. The body text is Nimrod, a computer-generated typeset.

CHAMPION PAPER

As do all fine printing paper companies, Champion regularly produces promotional material that shows the range of their papers and demonstrates their ability to handle a variety of printing techniques. For this assignment, we were asked to create a calendar that visually described time. Our solution was to design a calendar illustrating twelve periods of time, from eons to seconds, by progressively reducing the size of the image as you reduced the amount of time and the length of each page. By perforating the leaves just below the calendar dates, we also created a paper swatch book.

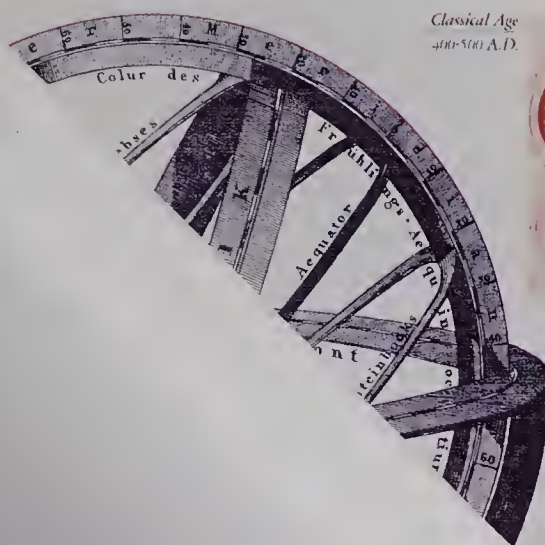


We reviewed several typefaces — Times Roman, Goudy, Palatino — before settling on Garamond, which had handsomely drawn, old style numbers that had sufficient style to maintain interest over a long period of time and could be read from a distance, essential for any wall calendar. The beauty of the numbers was particularly important because, as the images became smaller with each passing month, the numbers became a more prominent part of the visuals.



F S S M T W T F S S M T W T F S S M
14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

T W T F S S M
23 24 25 26 27 28



Classical Age
400-500 A.D.



Space Age
1956-present. Sputnik,
John Glenn, Yuri
Gagarin, Neil
Armstrong, first man on
the Moon, Cape
Canaveral, Apollo 11,
"The Right Stuff," space
shuttle Columbia.



In our need for certainty, we try to comprehend the terms we use to define periods of time, but not even the language of poetry can convey the immensity of eon. A billion years is too much for the mind to conceive. In that time, continents have moved, stone itself has been created and destroyed, and very recently in an eon's terms, civilizations have risen and disappeared. But some things do survive, among them the chambered nautilus. It is our link—almost unchanged—with a world that existed an eon ago.

An Eon

MCKESSON CORPORATION

McKesson Corporation (formerly Foremost-McKesson), a major pharmaceutical and retail products distribution company, wanted its 1980 annual report to focus on its plans and strategies for the coming decade. They requested a look that represented a visionary view of the future and reflected a "big picture" strategy.

Managing for Growth:

Foremost-McKesson's
Strategy for the '80s

stores as families with two breadwinners seek convenience and the transportation and energy savings of buying all of their daily needs under one roof. The result is a growing number of "super-stores" or "omni stores," in some respects similar to the general store of the last century. McKesson Drug Company already is servicing a large number of these stores, with sales to its ten largest superstore customers up 38% last year alone.

We are creating a climate where creativity, intelligent risk-taking and innovation can flourish. To foster such a climate we have created a fifth major operating group whose primary focus will be to identify and develop new businesses with the potential to make an important contribution to the corporation in the next five to ten years.

volume growth in the next three years projected at 10% to 15%. We have increased sales of St. Pauli Girl, German premium-priced beer for which we are the exclusive U.S. distributor over one million cases in 1980 from only 35,000 years ago. Italianish table wines show strong growth rates of 12% to 15% and have also achieved substantial gains.

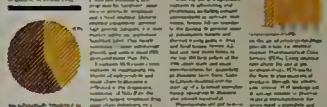
The typeface choice, Remington Typewriter, came naturally. This low-tech, journalistic typography conveyed a sense of immediacy and freshness of idea that suited the text and distinguished McKesson's book from the sea of slick annual reports.

A counterpoint to the typewriter type, Franklin Gothic was used for the large pull-quotes, which are effective in explaining illustrations and presenting highlights of the text.

McKesson Drug and Amgen All Products led the Foremost McKesson Drug & Health Care Group to the fourth straight record year, with revenues up 18% to \$4.7 billion and operating profits up 26% to \$554.4 million. McKesson continues to increase its share of the \$30 billion-a-year retail drugstore market as well as the food and mass merchandise markets, largely as a result of expanded computerized order entry systems and new product lines.



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The operations review (a no-nonsense, nuts-and-bolts section) was purposely designed to contrast the editorial look of the theme section. Franklin Gothic introductions and sub-heads echo the report's earlier typographic styling.

While increasing share of current is. In this area additional work-improvements, efficiencies, computer systems, productivity improvements, effective current

achieve further gains in extending our electronic data processing to all

Given our capital resources, our diversity and the position of market leadership we enjoy in all of our major business segments, we have a wide choice of options as we pursue our goals.

By adopting similar technology, the Chemical and Wine & Spirits groups offer attractive opportunities for more intensive computer use. The Chemical Group will incur start-up expenses of over \$2 million in fiscal 1982 for an advanced marketing and product information system. A major computer expansion already under way in Wine & Spirits will provide that group with an advanced automated order system.



The conceptual nature of the text demanded a fresh, non-literal approach to the imagery. Neil asked Jean-Claude Folon of Belgium to create the series of symbolic illustrations for the report.

Type can exude a youthful vitality. The latest faces are often used when presenting contemporary fashions, but even classic faces can appear provocative through spacing, color, or nontraditional organization. Bouncing letters or placing words at vertical or diagonal angles can bring an energy that would be inappropriate in another context. Mixing more than one typeface within a single word also injects a freshness in typography. An impression of youthful energy can be directed toward any age group — whether its members are ten, forty-five, or sixty. It's important to be sensitive to how each age group expresses youthful energy and to be influenced by these perceptions without mimicking them, which can appear condescending.

SHISEIDO

Shiseido, the world's third largest manufacturer of toiletries and cosmetics, sought a lively image for its new toiletry collection called *Trendy*, which offers a range of hair, body, and facial care products for Japanese youth.

Kenneth and Mervyn considered contemporary elements — music, architecture, typography, video promotions, film and fashion — to arrive at a collage of symbols which they combined with Japanese and English lettering in bright day-glo colors. The typography, known in Japan as “scrambled communication,” was used to evoke freedom, a breaking of the rules, and nonconformity.



UC SANTA CRUZ

In its main recruitment brochure, the University of California at Santa Cruz wanted to establish its position within the world-renowned UC system and present its own unique character and strengths. The design had to be young and contemporary enough to appeal to teenage college applicants, yet conservative and serious enough to meet the approval of their parents who were likely to read the brochure with equal interest.



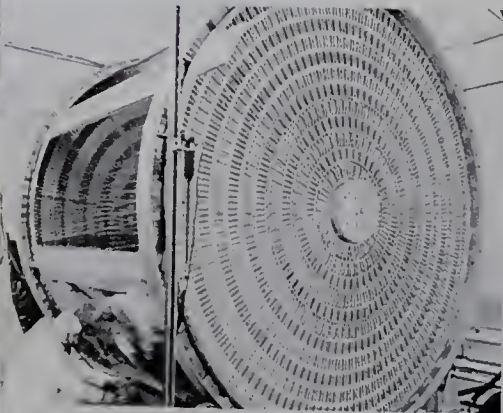
Running captions vertically throughout the book allowed an opportunity to expose the unexpected, adventuresome side of the university, while letting the dramatic photographic images stand unobstructed.

A mix of warm, human-interest photographs, vignettes of regional history, professor profiles, student projects, and course information was presented in a complex but expansive layout, woven together with Bembo typography. The cover masthead has a bit of neo-1950s typography and adds an "old is new" styling to the book.

Named by Science Digest as one of the top 100 U.S. scientists under 40, Sandra Faber is a professor of astronomy and astrophysics, affiliated with Lick Observatory. Professor Faber, who researches the formation and evolution of galaxies and the formation of structure in the universe, was part of a group of seven astronomers who discovered a large flow of galaxies called the Great Attractor. She is a member of the National Academy of Sciences.

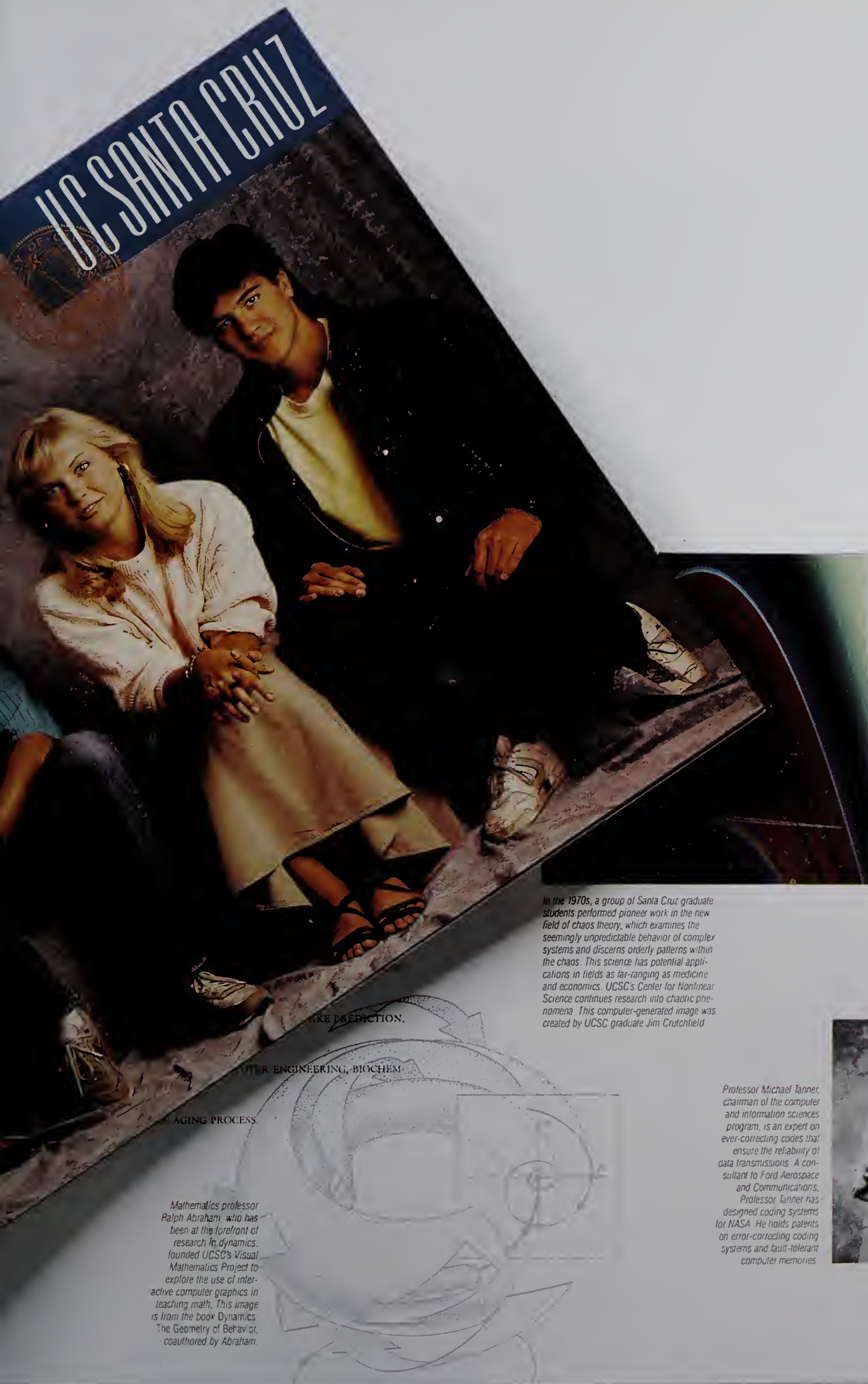


The Drift Chamber, shown here, was jointly constructed by the Santa Cruz Institute for Particle Physics and Stanford Linear Accelerator Center (SLAC) in Palo Alto. The detector contains about 6,000 wires that pick up signals from the passage of charged particles through its volume. An hour's drive from Santa Cruz, SLAC is one of three federally funded accelerators in the nation. UCSC maintains data links from campus computer terminals to large SLAC computers.



During its 100-year history, Lick Observatory has been the scene of major astronomical discoveries. Located on nearby Mount Hamilton, Lick is headquartered at UC Santa Cruz, which is also responsible for managing the University of California component of the new W. M. Keck Telescope. The Keck Telescope, a joint project of UC and the California Institute of Technology, will be the world's largest telescope once its construction on the summit of Mauna Kea in Hawaii is complete.





Linda's design for UC Santa Cruz viewbook displayed not only the usual information sought by prospective students, but the exceptional beauty of the campus and surrounding areas. The extremely leaded main text provides contrast with the photo captions.

In the 1970s, a group of Santa Cruz graduate students performed pioneer work in the new field of chaos theory, which examines the seemingly unpredictable behavior of complex systems and discerns orderly patterns within the chaos. This science has potential applications in fields as far-ranging as medicine and economics. UCSC's Center for Nonlinear Science continues research into chaotic phenomena. This computer-generated image was created by UCSC graduate Jim Crutchfield.

Mathematics professor Ralph Abraham, who has been at the forefront of research in dynamics, founded UCSC's Visual Mathematics Project to explore the use of interactive computer graphics in teaching math. This image is from the book *Dynamics: The Geometry of Behavior*, coauthored by Abraham.

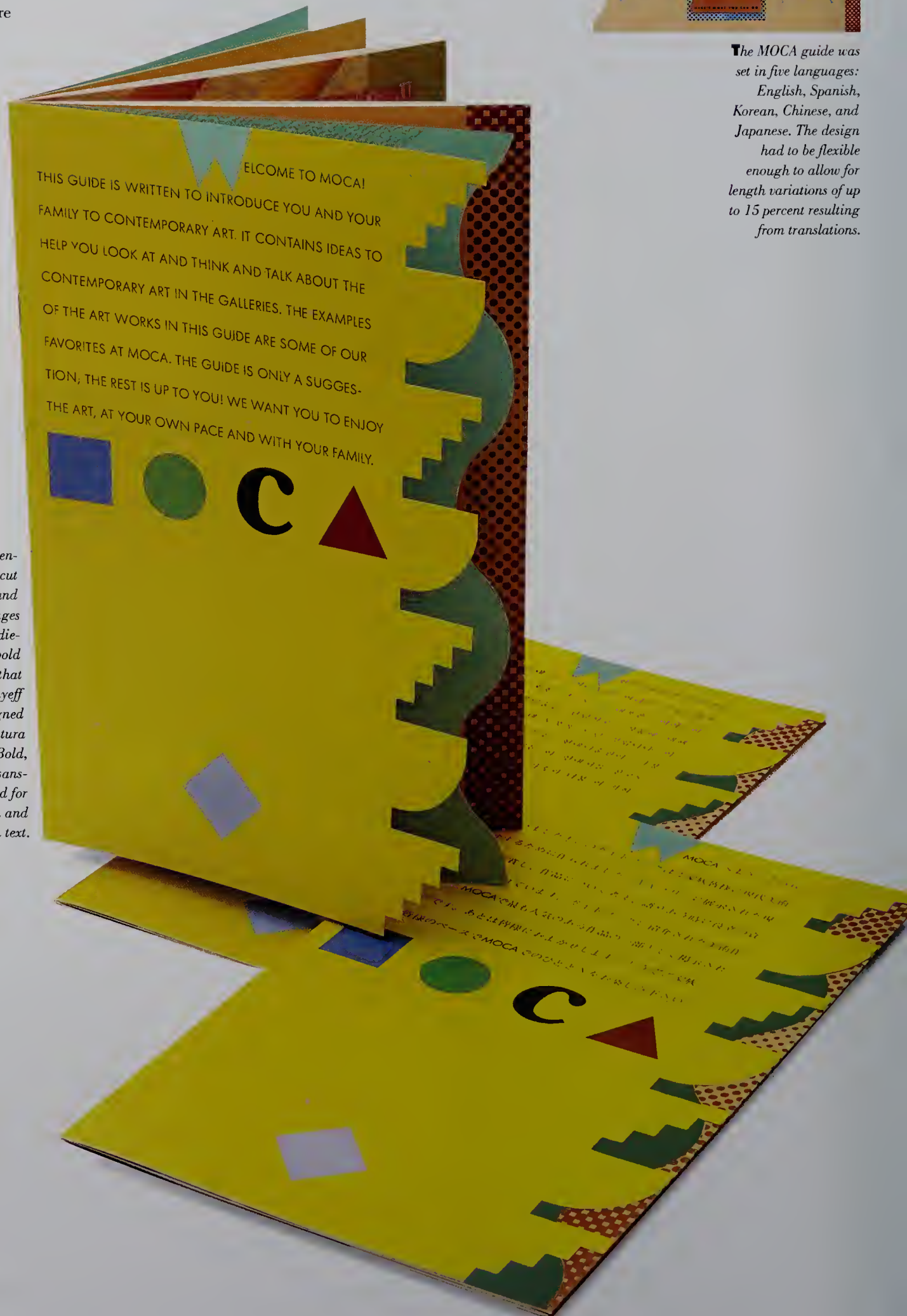
Professor Michael Tanner, chairman of the computer and information sciences program, is an expert on error-correcting codes that ensure the reliability of data transmissions. A consultant to Ford Aerospace and Communications, Professor Tanner has designed coding systems for NASA. He holds patents on error-correcting coding systems and fault-tolerant computer memories.



MOCA

The Museum of Contemporary Arts in Los Angeles wanted a brochure to help guide families through its galleries and to highlight the works of some of its best-known artists. To capture the personality of the museum, the brochure had to be lively, contemporary and reflective of the diversity and experimental nature of MOCA's art collection.

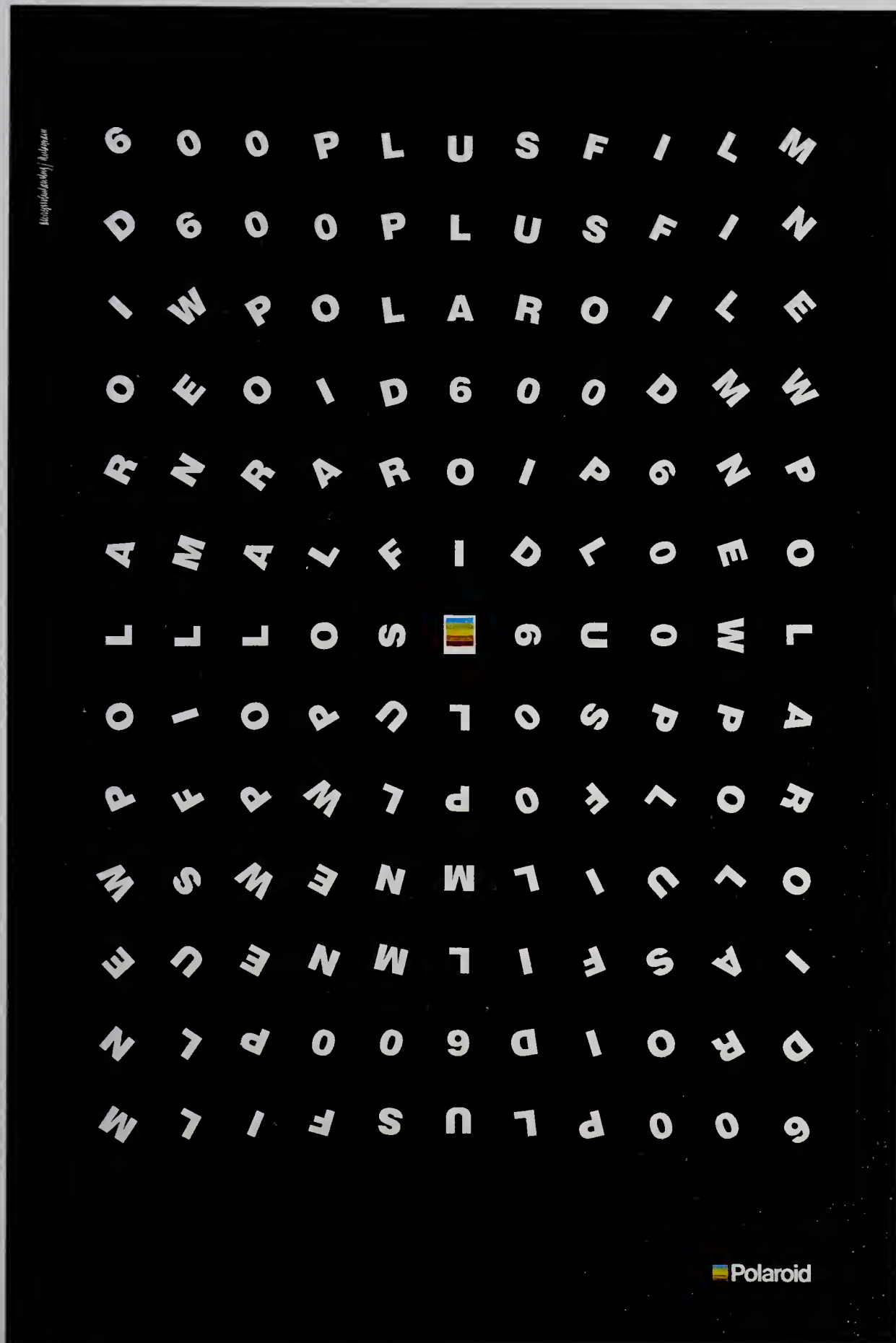
The edges of the opening pages were die-cut to reveal the colors and patterns of the pages that followed. The die-cuts reinforced the bold geometric shapes that formed the Chermayeff & Geismar-designed MOCA logo. Futura Light with Extra Bold, a clean, modern sans-serif face, was used for the English and Spanish text.



The MOCA guide was set in five languages: English, Spanish, Korean, Chinese, and Japanese. The design had to be flexible enough to allow for length variations of up to 15 percent resulting from translations.

POLAROID EUROPE

When Polaroid introduced a new camera and film throughout Europe, it asked John Rushworth to coordinate an advertising and poster campaign with its agency. The event came together as a gallery featuring the work of eighteen international designers, including Mervyn.



Mervyn created a poster using a spiral of words to draw the eye to the film at the center. Simply by turning in concentric circles, the unadorned typeface — Helvetica Bold — gave a sense of energy to the characters, while allowing for quick readability even without word breaks and focusing the eye to the center square.

WARNER COMMUNICATIONS

Warner Communications (now Time Warner), a company we've worked with for over fifteen years, has entertainment businesses ranging from books and magazines to records, motion pictures, and cable television. We were asked to create an ultracontemporary quarterly corporate news magazine for employees and customers. For the publication, called *Currents*, Peter designed a vital, energetic, nonconforming format, appropriate to Warner's youthful products and audiences.



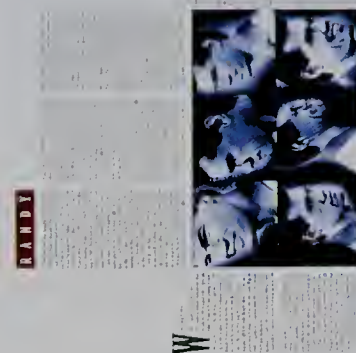
This cover carries the line "With apologies to El Lissitzky," an important designer from the early days of Russian Constructivism. The strong structural organization of the page and the typography associated with this early twentieth-century designer influenced many graphic designers later in the century. The cover typography was created by scanning the type from the original El Lissitzky cover into the computer, cleaning it up, and creating new characters.



From issue to issue, Currents is consistently inconsistent in its body text and typography; only the name remains the same. Each issue is a visual surprise. Currents' large tabloid size is emblematic of many music and video publications. The combination of several typefaces on a single page, as well as in a single word, is a typographic trend of the early 1990s and perfect for the totally ephemeral quality of this publication.

Warner Bros. Inc.

The same iconoclastic design and typographic approach are used throughout *Currents*' inside spreads. The freshness and vitality of this approach is normally left exclusively to the realm of record and CD jackets produced by Warner. To see this bold, graphic direction expressed in the official corporate newsletter conveys an important message to employees about being innovative, taking chances, and not being afraid to fail.



The center spread is always a surprise. In this case, the need to turn it to read involves the reader in a participatory way. The type's irregular form not only creates an interesting graphic shape, but serves as a wonderful frame for the Randy Travis photos.

ELEKTRA

Few record companies have experienced the dramatic rise that Elektra Records has achieved in recent years. Throughout its history Elektra has been unique in the discovery and development of a wide range of artists, among them—Jackson Browne, The Cars, The Eagles and Linda Ronstadt. However, Elektra's fortune has soared recently under the astute direction of Bob Krasnow. He assumed leadership of Elektra in 1983. Elektra's biggest year, 1988, was highlighted by several popular new releases—Anita Baker, Linda Ronstadt, Tracy Chapman and Metallica among others. In 1988, Elektra's revenues increased by more than a third over the previous year. In addition, Elektra's artists won some of the industry's top honors, including eight Grammy awards. Krasnow, in a recent interview, says his company's success is no surprise:



▲ It's something that we've been building towards. It's actually been the last three years that this kind of momentum has been building, and I just characterize this as the re-establishing of Elektra as one of the great companies that services the needs of the great American music public and the world's music public.

▲ Elektra was in the doldrums before you took over the company, and some believed the label wouldn't survive. What was the turning point for the company?

▲ This is a business of talent. To say that Elektra wasn't in as good a shape as it is now is the understatement of the year. I think *The Los Angeles Times* characterized it best when it said Elektra Records went from being "an outhouse to a penthouse." I think *Time* magazine also characterized us as being the "Intrepid" record label. But I think that Elektra is so tied

in to what it does musically it's hard to separate.

This company puts out very few records and each record has a very clear raison d'être—that's the difference.

We make very specific types of recordings, whether it's to work with Linda Ronstadt on her Mexican album that she did or to sign an someone with the character of Reuben Blades or choose to take the path with a Tracy Chapman, someone who is flying in the face of the Gordon Gekko, Wall Street, "Greed is Good," the '80s Reagan philosophy, or to choose to work with someone like Anita Baker who is not a manufactured product. Metallica is another example. We choose our

product very carefully.

▲ What were the building blocks which led to today's success?

▲ The artists are your building blocks. We're not chemists here. We don't manufacture anything here. We choose people to work with that's the blocks. The quality of our artists is the fact that we were awarded 21 Grammy nominations by our own peers. I certainly think distinguishes us from anyone else. Such publications as *Time*, *Newsweek*, *The New York Times*, *The Los Angeles Times* and *The London Times*—the most important and most serious newspapers and weekly newsmagazines—cover what we do on a consistent basis. They don't do that with other people. We don't put out purely pop or Ruff. Again I'm not criticizing anyone else. What distinguishes us is that we have a philosophy and that philosophy is to try to be our best and to try to do the best with the best.

▲ What about Nonesuch's recent critical and sales success involving such classical and contemporary artists as John Adams, Steve Reich and the Kronos Quartet?

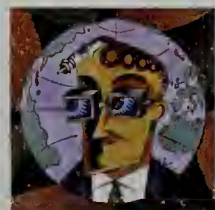
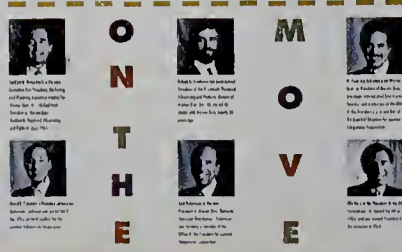
▲ When we rebuilt Nonesuch, I brought in Bob Hurwitz. And Bob and I decided together that we would not try to compete with Deutsche Grammophon and do some Beethoven Symphonies done by some of the greatest conductors in the world, or try to do string quartet music or chamber music by traditional people. We decided we would go into the American culture and market, and choose people like John Adams, Steve Reich, Phillip Glass and the

Kronos Quartet. We would choose artists working in a contemporary field, and do contemporary music and carve our niche. We can't compete with Deutsche Grammophon or Columbia Masterworks, the Columbia classical label. They've been doing it 50 years and they've been doing it incredibly well.

If we wanted to succeed in it, we had to find a place where first of all we had competence and where we had a relationship with what the musical genre was all about. Also that we appreciated it, that we sympathized with it, and we were able to support it emotionally and in every other way. And from that philosophy of saying yes, there are great American composers out there, they're out there now, it's just up to us to find them. To separate the wheat from the chaff and say, "Hey let's find these people. Let's record Steve Reich. Let's record John Adams. Let's support these big operas. Let's support the Kronos Quartet. Let them do unrecorded classical pieces, classic pieces. Just because somebody didn't write them two hundred years ago does not in any way make them less valuable. Let's pursue that area." I think our success speaks for itself. Let's bring the Bulgarian Singers to America. Let's record the Gypsy Kings. Let's do something everyone in the world isn't doing. That's what I demand from myself and of everybody that's on this team. And it is a team. I am not certainly sitting in this chair doing all of this myself. We have a great staff of people here.

▲ What do you look for in

The back page of each issue, like the cover, is a typographic potpourri. The mixture of various, often incongruous, typefaces, coupled with vertical headline settings and unexpected sizes and measures, conveys an extremely youthful and energetic image.



CABLE

Letter
in French
The word of European Commission
in 1987
Portuguese
No. 1, No. 2
Spring 1987
A collection of the new
Commissioner for
European Public Affairs
REDDITS

A story on Andy Warhol was set in type-writer type to create the feeling of a journal or diary. The same type-style used as silkscreen art is an appropriate integration of word and image. An interesting visual note is Warhol's portrait, printed like a 3-D comic, another of his many pop culture influences.

[illegible]

It's like saying that a study indicates it's possible. The probability was of the order of 1000 to 1. Very high! I said that because, instead of saying it was 10 to 1, it was, "Oh, yes, there is a slight possibility that the team may be picked, but they're a long shot." I was saying that to make sure that the team would get the nod after the first round but not the last. When you are going to the next the chances are 50 to 1. I never thought about it until I was in a real predicament then, it would be better to have

Erklären Sie, warum es sich um ein *posttranskriptionales* Problem handelt. Welche Zellen für die mRNA? Ist es eine Frage der Menge oder Qualität? Wie wird die mRNA kontrolliert? Wie wird die mRNA kontrolliert? Wie wird die mRNA kontrolliert?

4. *What's new?* In *Exercises*, questions 21–23 are additional problems to be solved. A final Check Your Understanding question will be included. Study these questions and the answers to them carefully and you will be able to solve the problems and the Check Your Understanding question.

[illegible]

The initials WEA (Warner, Elektra, Asylum) splashed across the page would not be as effective without the contrasting restraint of the typographic columns with which it interacts.

The best definition of what the best is, is that whatever you do has some redeeming quality at the end of the day. Not disposable fluff that will disappear. Whatever we do here, I hope has some staying power.

**What I do is accomplished
with extreme passion.**

▲ I think there are several qualities you look for when you hire someone.

The quality that preempts
any other quality that I look
for in someone I want to
work with is the ability to
think on their own terms

I don't want someone turning in the next and after hearing Whitney Houston or Bobby Brown approach me saying 'Hey I've got an offer it's just like that. If you want to leave my interest the best way to do that is to work with this old man and say 'Hey I've just heard an offer that's a combination of Steve Winwood and Elton John. This is the last thing this business needs. Everybody has got to think like that for example look at the Sugarbushs they're a band from Iceland. We've got a new band called The Ploes that's going to take the country by storm. Again something totally unique.

● What's the significance of Elektra Records becoming Elektro Entertainment in 1988?

▲ We are certainly in the entertainment business. The records certainly bring in all the revenues as of now. But this video phenomenon is not lost on our customers. And we have been very successful in the video business. The Metallica video is close to 170 000 units and the Motley Crue video is doing very well as is the Anita Baker video. Also, The Cure is another band. They have two videos whose combined sales are in the 100 000 unit range.

You start looking then you say, 'Hey we sold 750,000 videos in the last year. And these videos aren't being given away. They're not \$8.98, you're paying \$20 to \$25 for a video. There's a market out there and the film business has proven that.' A major business within the film industry is their video rentals and sales. We have started our laserdisc videos, we are the only ones I'm aware of that's marketing our laserdiscs side by side with our video tapes. We have them manufactured for us. I feel this business is moving towards an audiovisual experience. I think the young people today who are growing up with MTV and seeing all of these extravaganzas the eight-year-olds, the 12-year-olds, the 16-year-olds who will be starting their bands in the next several years, they will have such an imprint of the visual apocryph of music that they're going to pursue that as well as the audio. We've started our children's line. We've joint-ventured a company with Nickelodeon. And this year we'll be putting out six to ten video tapes and videodiscs for children. They range in audience from age four to 14, the same audience that Nickelodeon has on television. I don't think kids today are just going to go out and buy a record. And the same with Nonesuch. We will be making a video of The Nutcracker Ballet. What if you live in Iowa and you can't get here with your kids. Why should you be cheated out of that experience. We're going to bring that experience to you. That's why we're in the entertainment business.

Music will always be the primary source which we will bring to the picture, but the picture will be important.

Q What are your major challenges?

A The challenges are to find the right people to work with. That's always the challenge. The business is more competitive now because music is a way of life. You take music with you wherever you go. It's not like reading a book or seeing a film. It's really great: you see it twice, maybe. If you buy a record, it lasts a lifetime. The market is there, so the challenge is not to build the market. The challenge is to find the right people to introduce to the market. And those so-called building blocks you talked about: that's talent.

Talent always wins
If you choose to work with
talented people you will
ultimately win

If you're able to hang in there long enough if you're financially able to stay with the program you will wind up a winner providing you have the insight the intuition whatever that sixth sense is to work with people who are quality talent.

❖ Any special plans for the next year?

▲ I don't think about next year. I'm thinking about three years five years from now. Next year is already out of my hands. I've already signed the acts that we're going to be dealing with next year. When I sign an act I'm saying, "Where is this act going? I don't want an act to come in here

and say: 'I've just written the greatest things I ever wrote in my life. Because if that's it, then there'll be a one-album situation on our hands. I need to have someone like Tracy Chapman come into my office and sit in this exact chair and play me some songs and say: "This is what I feel right now. This is what my feelings are now. This is what is going through my mind, my body now. And you listen and you say to yourself: How can a person this young know all of this. And what is she going to know several years from now. This is someone who is obviously interested in people, interested in how people treat people. Interested in the quality of life. You don't have to be a rocket scientist to say: I want to associate myself with that."

Q You've had success with breaking international artists into foreign acts, but do you expect more in the future?

A There will be more international artists certainly. Absolutely I think our A&R department does it in waves coming up on the beach. Every month someone from our A&R department is somewhere else, whether it's in France, Australia, England or Italy. We're there on the scene. Look at the Gypsy Kings: the album has sold over 360 000. Can you tell me who in the hell would sell 360 000 copies of the Gypsy Kings? We sold 150 000 of the Bulgarian Singers' releases. Somebody out there likes this music.

Q Is Elektra setting a trend in music?

A I never think in setting trends. The last thing you want to be is cocky. I can do this, I can do that. All

you can say is I want to be the best. Everyone defines the best in their own way. I mean I have my definition of what the best is, and everybody here has the definition and we're all in sync.

We're not interested in setting trends, starting trends, or following trends. We're interested in being the best.

Choosing the best talent.

That's the only trend we're involved in.

And certainly we didn't set that trend because a lot of great records came out before I was born. Billie Holiday set trends, Bessie Smith set trends, Mahalia Jackson set trends, Count Basie set trends, Duke Ellington set trends. The musicians set trends. We're a record company.

Q How would you describe yourself?

A I can describe it in very simple terms. I am a guy who loves what he does, and I have very high standards. It may sound like arrogance, but it's not. I feel that you have so much time each day. You have to make your own priorities. When I woke up in the morning I know what I need to do and I know what's in my way.

Q What are your goals for Elektro?

A I want to be the best and I also want to be the biggest. I don't want to be the biggest and the best. First I want to be the best, then I want to be biggest. And I think we're well on our way.

This cover story portrays Bob Krasnow, Elektra's president, as a revolutionary within the record business. The companion article to the El Lissitzky cover (previous page) carries more of the same Constructivist graphics of the 1920s and 1930s. Together with the "Workers Unite" illustration, the Futura typography, bold rules, and perpendicular setting reinforce the theme of the article.

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This book was set in Bitstream fonts of Bodoni and Futura and was produced on a Macintosh computer with the Quark XPress program, and output on a Linotronic 300. Bodoni was created in the late eighteenth century by Italian typographer Giambattista Bodoni, who is credited for introducing the modern Roman style of typography. Futura was designed in the late 1920s by Paul Renner, an architect associated with the Bauhaus school.

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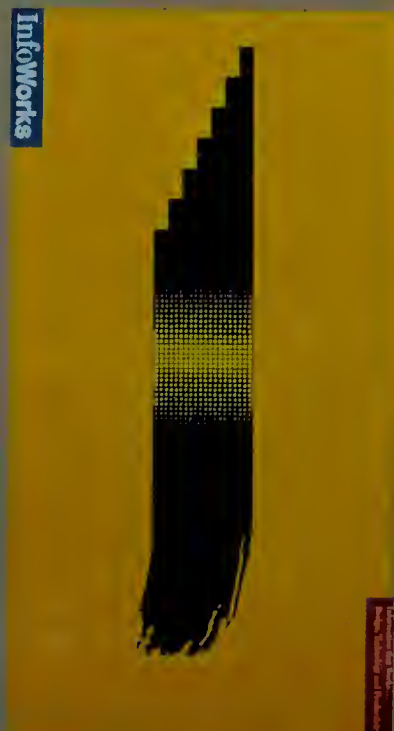
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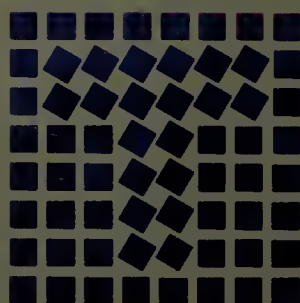
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