

Intro to Type 1

Herman
Miller
Collection



Verkauf ab
9. März
Contura SA
Basel
Aeschen
vorstadt 4
Passage



Möbel unserer Zeit

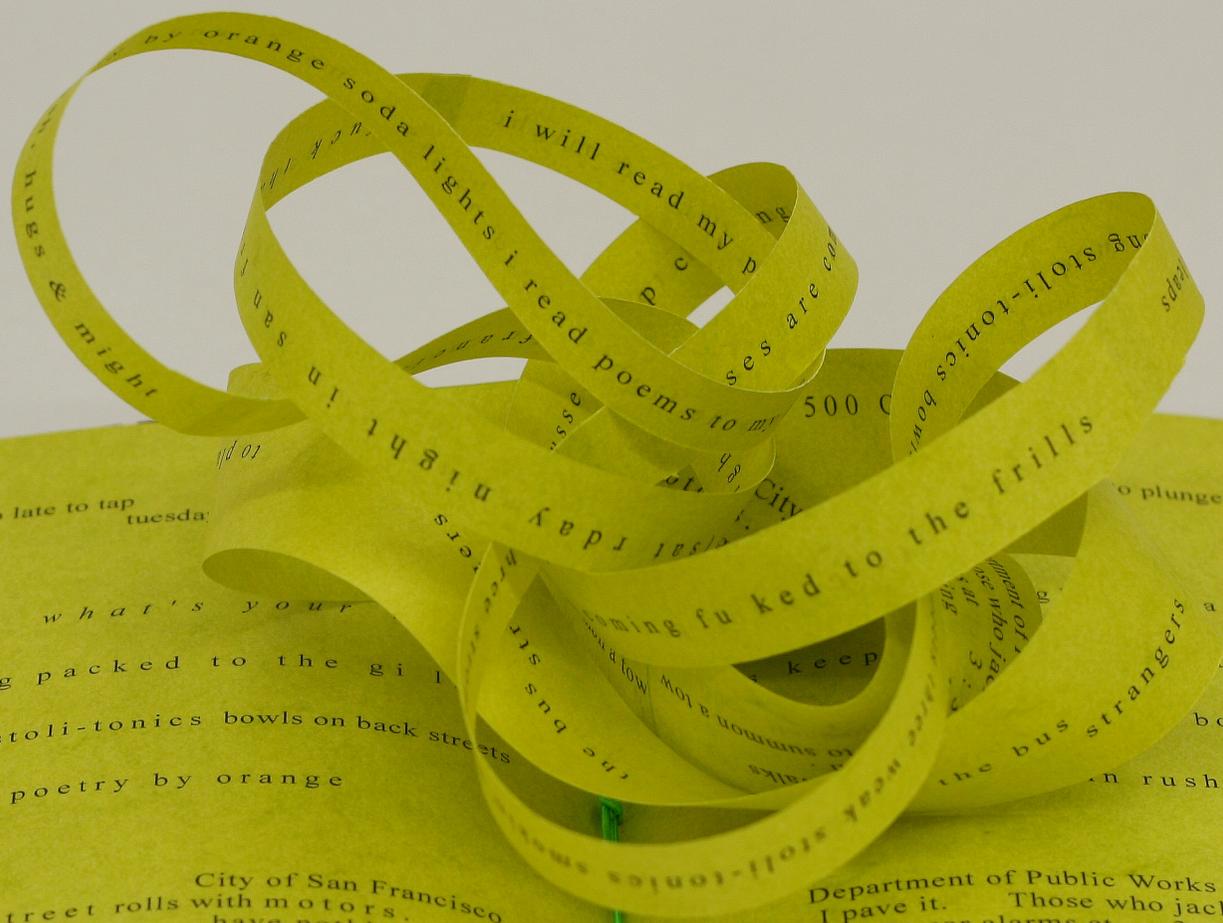


The 500 Club Too late to tap tuesda

fuck that, what's your
busses coming packed to the gi
three strong stoli-tonics bowls on back streets
i will read my poetry by orange

City of San Francisco,
The street rolls with motors,
have nothing on
To inscribe your nick- name
truck. Honk or steam, just extinguish it.
pot holes.

Department of Public Works
I pave it. Those who jackhammer sidewalks
snooze alarm car alarms at 3:30 a.m.
is nothing like calling the cops to summon a tow
I know. I fill in the





**WHAT ARE
YOU
LOOKING AT?**



PARKING





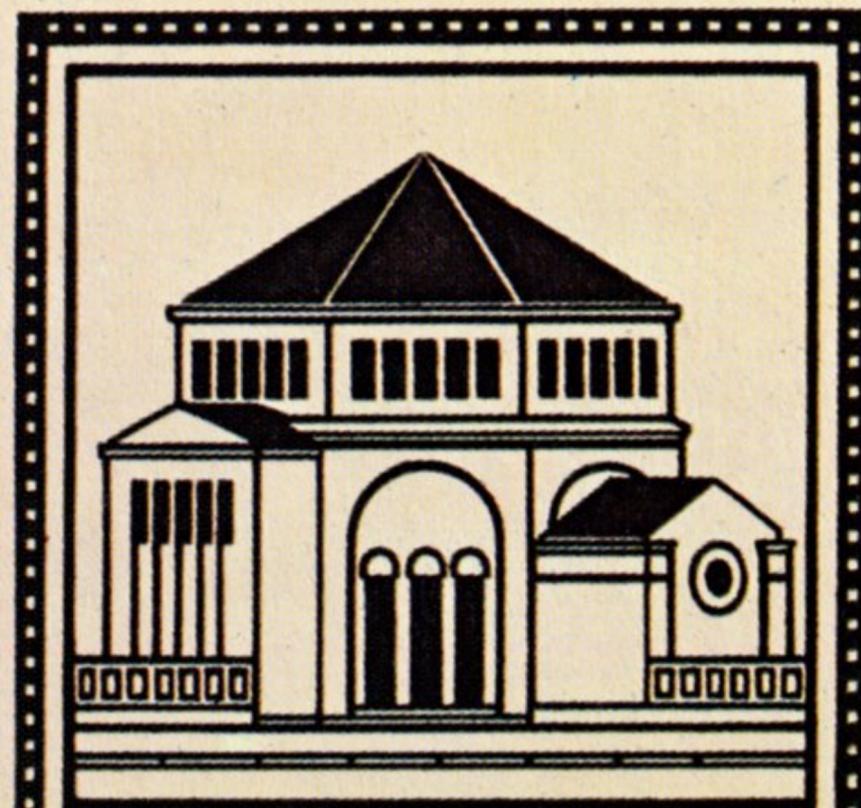
STAATLICHES BAUHAUS

AUSSTELLUNG

JULI
SEPT
WEIMAR

1923

DEUTSCHE SCHIFFBAU-
AUSSTELLUNG 1908



ALLGEMEINE
ELEKTRICITÄTS-
GESELLSCHAFT





J O I N, or D I E.

**Yale School of Architecture
Lectures, Symposium,
and Exhibitions
Fall 2010**



Paul Rudolph Hall
180 York Street
New Haven,
Connecticut



LECTURES
Lectures begin at 6:30 PM in Hastings Hall (basement floor) unless otherwise noted. Doors open to the general public at 6:15 PM.

Brigitte Shim, Eero Saarinen
Visiting Professor → Thursday, August 26 → "Remapping My World"

Billie Tsien and Tod Williams,
Louis I. Kahn Visiting Professors → Thursday, September 2 → "Lasting"

Mario Carpo, Vincent Scully Visiting Professor of Architectural History → Thursday, September 16 → "The Cathedral or The Bazaar? Agency, Indeterminacy, and Digital Form Making"

Hernan Diaz Alonso, Louis I. Kahn Visiting Assistant Professor → Thursday, September 30 → "Do I look like I have a plan?"

Rogier van der Heide → Friday, October 1 → "Making Something Out of Nothing" → Symposium Keynote "The Structure of Light"

Emmanuel Petit → Wednesday, October 13, 4 PM → Architecture Gallery, second floor → Gallery Talk on the exhibition → "An Architect's Legacy: James Stirling's Students at Yale, 1959-1983"
Jointly organized by the Yale School of Architecture and the Yale Center for British Art

Anthony Vidler → Wednesday, October 13, 5:30 PM → McNeil Lecture Hall, Yale University Art Gallery, 1111 Chapel Street → "James Frazer Stirling: Notes from the Archive"
Jointly organized by the Yale School of Architecture and the Yale Center for British Art

Paul Rudolph Lecture → Robert Maxwell → Monday, October 18 → "James Stirling: The Critical Act"
Jointly organized by the Yale School of Architecture and the Yale Center for British Art

Peter Eisenman, Charles Gwathmey Professor in Practice, and **Anthony Vidler** → Thursday, October 21 → "A Conversation"
Jointly organized by the Yale School of Architecture and the Yale Center for British Art

"Vincent Scully: An Art Historian Among Architects" → A film produced by Checkerboard Film Foundation → Thursday, October 28

Alejandro Zaera-Polo, Norman R. Foster Visiting Professor → Thursday, November 4 → "Envelopes"

Kurt Forster → Wednesday, November 10, 5:30 PM → Yale Center for British Art Auditorium, 1080 Chapel Street → "Stirling on the Continent: A Truly Grand Tour (de force)"
Jointly organized by the Yale School of Architecture and the Yale Center for British Art

Emmanuel Petit → Thursday, November 11 → "Synchrony and Diachrony: James Stirling's Students at Yale"
Jointly organized by the Yale School of Architecture and the Yale Center for British Art

The School of Architecture fall lecture series is supported in part by Elise Jaffe + Jeffrey Brown and the Paul Rudolph Lectureship Fund.

SYMPOSIUM
The Structure of Light: Richard Kelly and the Illumination of Modern Architecture → Friday-Saturday, October 1-2 → Hastings Hall

This symposium presents aspects of lighting designer Richard Kelly's work in its historical context and examines its legacy in architectural illumination today. Kelly's collaboration with Ludwig Mies van der Rohe, Louis I. Kahn, Philip Johnson, and many others at Mid-Century helped to define the nocturnal imagery of modern architecture. Historians and practitioners from Europe, New Zealand, and the United States will discuss the roles of artificial light and daylight as "building materials" in modern and contemporary architecture.

Friday, October 1, 2 PM → **Barry Bergdoll, Martin Bressani, Alice Friedman, Sandy Isenstadt, Bart Lootsma, David Nye, Alan Plattus, Margaret Maile Petty**

Friday, October 1, 6:30 PM → Keynote Address → **Rogier van der Heide, Arup Associates London** → "Making Something Out of Nothing"

Saturday, October 2, 10 AM-5 PM → **Michelle Addington, Howard Brandston, James Carpenter, Jan Edler, Yann Kersale, MJ Long, Mark Major, Amy Meyers, Enrique Peiniger, Emmanuel Petit, Jules Prown, Jean Sundin, Mathew Tanteri, Jennifer Tipton**

This symposium is supported in part by the Kempf Fund. The Yale School of Architecture is a Registered Provider with The American Institute of Architects Continuing Education Systems. Credit earned by attending this symposium will be reported to CES Records for AIA members. Certificates of Completion for non-AIA members are available upon request.

EXHIBITIONS
Architecture Gallery, second floor
Monday through Friday, 9 AM to 5 PM; Saturday, 10 AM to 5 PM unless otherwise noted.

The Structure of Light: Richard Kelly and the Illumination of Modern Architecture → August 23-October 2, 2010

An Architect's Legacy: James Stirling's Students at Yale, 1959-1983 → October 13, 2010-January 28, 2011 → Additional hours: Sunday noon-5 PM, October 17, 2010-January 2, 2011.

Notes from the Archive: James Frazer Stirling, Architect and Teacher → October 13, 2010-January 2, 2011 → Yale Center for British Art → 1080 Chapel Street → Tuesday-Saturday, 10 AM to 5 PM → Sunday noon to 5 PM

"The Structure of Light: Richard Kelly and the Illumination of Modern Architecture" is supported in part by Edison Price Lighting, Enterprise Lighting Sales Corporation, Lighting Affiliates Ltd., and the Raafiro Design Group. "An Architect's Legacy: James Stirling's Students at Yale, 1959-1983" is supported in part by Elise Jaffe + Jeffrey Brown. "Notes from the Archive: James Frazer Stirling, Architect and Teacher" has been co-produced by the Yale Center for British Art and the Canadian Centre for Architecture. The School's exhibition program is supported in part by the James Wilder Green Dean's Resource Fund, the Kibel Foundation Fund, The Nitkin Family Dean's Discretionary Fund in Architecture, the Paul Rudolph Publication Fund, the Robert A.M. Stern Fund, and the Rutherford Knowledge Memorial Publication Fund.

Forty
Posters
for the
Yale School
of
Architecture

Michael Bierut



**Yale School
of Architecture**

**Lecture and
Exhibitions
Spring 2000**

See your admissions building
for a complete listing of
lectures and exhibitions.

For more information, contact
the admissions office at
360-762-1234.

The Yale School of Architecture
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and excellence in our students,
faculty, and staff.



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22 May - 2:00pm
Architecture
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22 January
The Museum & Yale Press
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22 May
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22 January
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22 January
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Yale School of Architecture

Open House

THURSDAY, NOVEMBER 5
10:30 AM



The Housing Study addresses
one of the central
issues of the School's
Open House study and
will be held
in the School of Architecture
at 10:30 AM on Thursday,
November 5, 1992.
The study will be held
in the School of Architecture
at 10:30 AM on Thursday,
November 5, 1992.
The study will be held
in the School of Architecture
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November 5, 1992.

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OF THE 19TH CENTURY.

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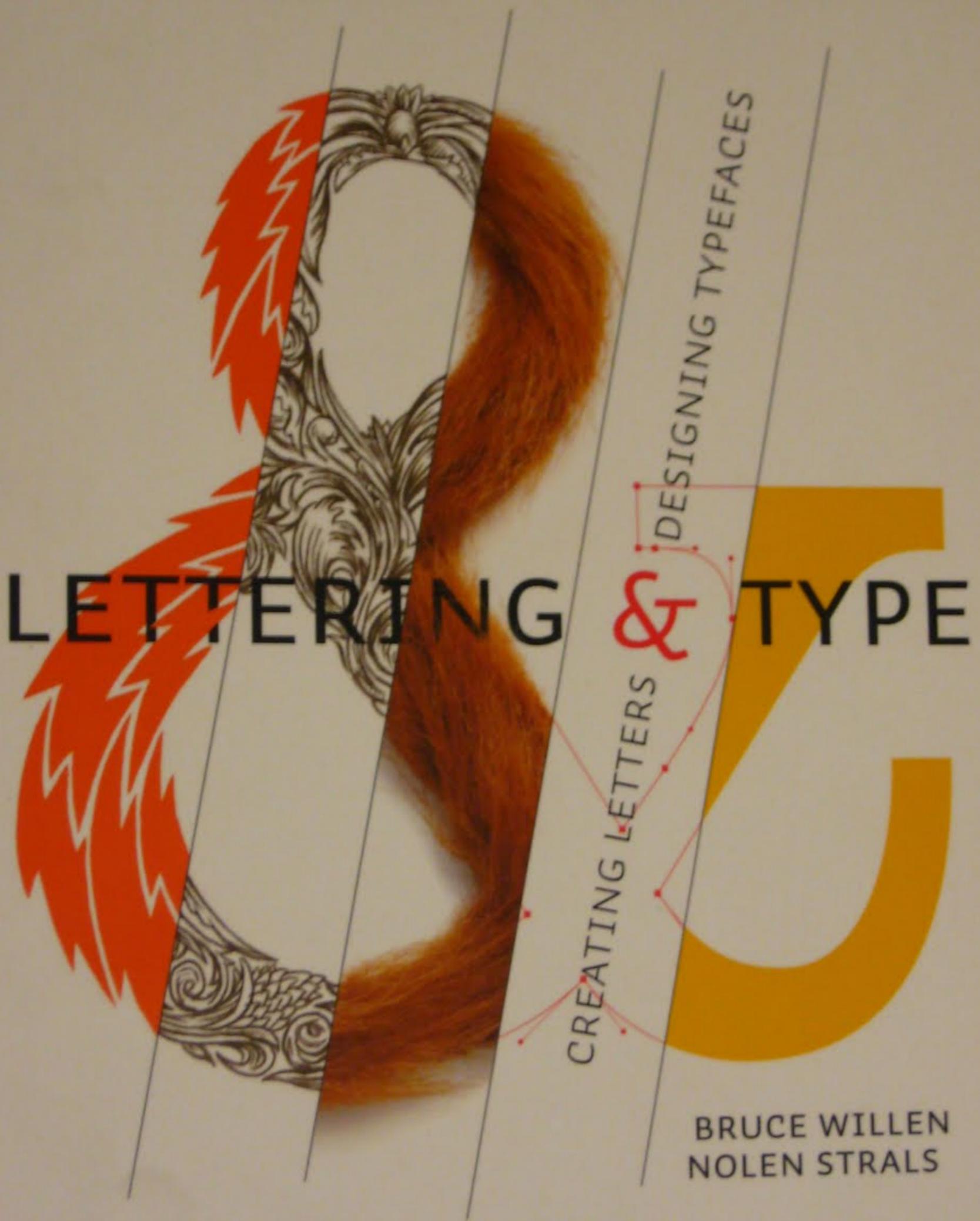
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By this Machine, Cows are Milked perfectly dry in from
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set skepticism at defiance and Capitalists to thinking. Territory is fast being
secured by sagacious Business Men who are laying a sure foundation for
success.

American Cow Milking Machine Co.



LETTERING & TYPE

CREATING LETTERS

DESIGNING TYPEFACES

BRUCE WILLEN
NOLEN STRALS

WITH A FOREWORD BY ELLEN LUPTON



What's all this noise about anyway?

What's

What's all this noise about

WHAT'S ALL THIS NOISE ABOUT ANYWAY? b o u t

style leavitt photo by al an meuser

FOTOGRAFIKS

PHOTOgraphy AND **Design** through **graphic expression** that evolves
FROM CONTENT.

FOTOS+DESIGN BY DAVID CARSON
TEXT BY PHILIP B. MEGGS

GINGKO PRESS



02. is photog- r a p h y ART?

06-07

The debate over photography's legitimacy as art began early on. Only two years after William Henry Fox Talbot announced his positive/negative photographic process in 1839, he recalled: "It was said by many persons, at the time when photogenic drawing was first spoken of, that it was likely to prove injurious to art, as substituting mere mechanical labor in lieu of talent and experience." After noting that there was "ample room for exercise of skill and judgement" by controlling variations in exposure and fixing time for varied

artistic effects, Talbot concluded: "I feel confident that such an alliance of science with art will prove conducive to the improvement of both." **1**

Sixty years later, little progress toward the acceptance of photography as art had been made, prompting Alfred Stieglitz to write about "The sneer of those not willing to give certain photographic pictures rank as works of art." **2**

At the turn of the century, O.W. Beck said: "It is vehemently denied by a majority that photography is or ever can be art..." But Beck had hope, believing that photography "will in course of time become a remarkable

tool for expressing thought and feeling.

Why did it take decades for photography's mechanical and chemical repeatable image of the natural world to be accepted as a form of documentation, made with a veracity that perhaps this numbing power to capture a major stumbling block in photography's development as an art form.

The reputation for truth, gravitas, and dependence upon alteration before being totally destroyed by digital manipulation in places, and things transform the original over and over in printed matter, showing that what never really quite happens. Photography distorts our identity while creating lust for more.

The antidote for the photographic distortion of our understanding of the world is more than a light sensitive person. Carrying a camera is an experience, and response to the world is a possibility. A camera-carrier, whether they see the world with vigilant eyes. The camera's enchantment, awareness, and even

William H. Fox Talbot, "The Pencil of Nature,"
Drawing,"
Gazette, 1839.
2Alfred Stieglitz, "The Daguerreotype
Photography,"
Notes Vol. 1,
30.W. Beck, "The Camera as an Art,"
Camera Notes,
No. 1, July 1898.

cont.

design of widely available magazines made him the most prolific, most visible, and the most conspicuous designer of his generation.

A scientist once told me the working definition for research is "when I am doing what I don't know what I'm doing". Carson's approach to design and photography encompasses a similar aspect of open-ended exploration. For the better part of two decades, he has steadily explored new paths, questioned past accomplishments, and experimented with new possibilities. One need only look at his layouts for surfing magazines in the early 1980s to realize that experimentation isn't a passing stage in Carson's career, but a way of life.

Musing on his design work, in 1996 Carson told *Print* magazine: "I didn't try to break rules. I lacked a built-in restrictive understanding of how things are supposed to be done. It's just that I didn't know what the rules were." 4

Carson majored in sociology and graduated from San Diego State University in 1977. He studied graphic design briefly in 1980, then accepted an

internship at Surfer Publications. Carson isn't completely self-taught as is often stated, for apprenticing as a journeyman graphic designer at a magazine publishing firm is no different from the apprenticeships used to educate artists from the medieval era until the second half of the nineteenth century, when more formal schooling for aspiring artists became the norm.

Just before the computer revolution re-formed graphic design, Carson was catapulted to international design prominence as art director/designer of *Beach Culture* (1989-91). This influential publication was followed by *Surfer* (1991-92) and *Ray Gun* (1992-96). Currently he maintains an independent design office in New York, designing a host of projects including (but not limited to) advertisements, music videos, posters, publications, television commercials, and trademarks.

⁴Philip B. Meggs, "Five Top Designers Confess: 'I Never Went to Art School!'" *Print*, Vol. 50 No. 3, May/June 1996, p. 128.

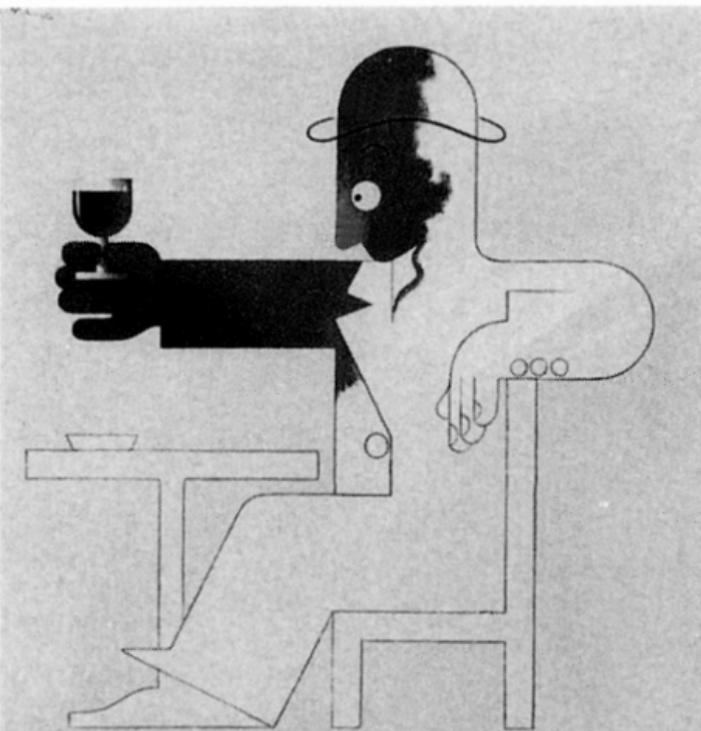
o4
avid
n,
P H I C
er

orange

juice

[32-33]

Photo-minimalism. Close-up and out-of-focus photography permits the isolation of an attribute. The color of orange juice is isolated from its container; an omelette becomes a pattern of colors, experienced without interference. Food's chroma is as much a part of its identification and appeal as its aroma.



DUBONNET



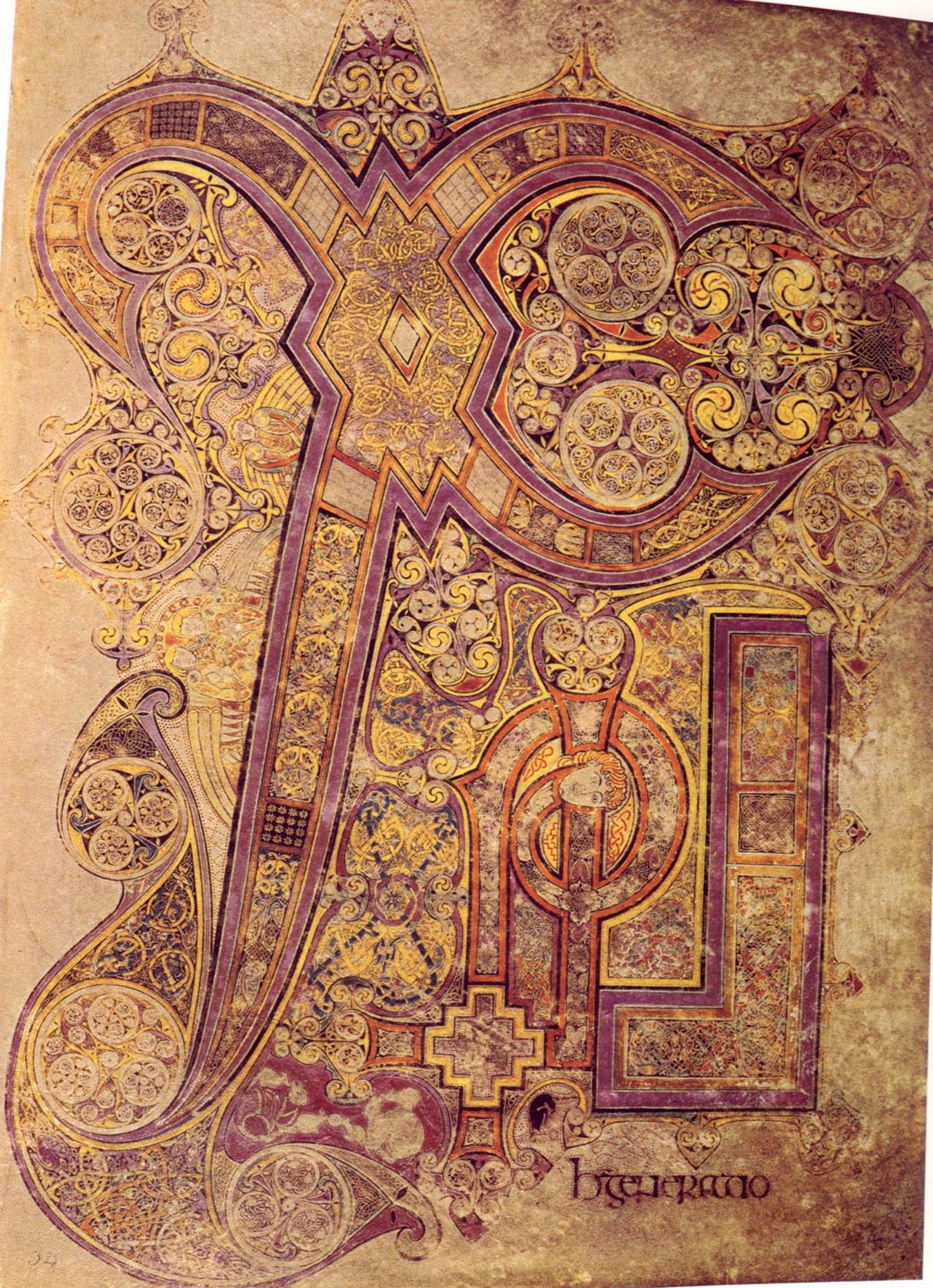
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DUBONNET

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AU QUINQUINA





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THE WORLD**

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GUARDED

LOW

E. 125th St

W. 125th St

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DAY**
PRESENTS
**american
idiot**





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UND MINO
TAURVS.

SACR

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GWSTAV
KLIMT.

I. KUNSTAVSTELLUNG
 DER VEREINIGUNG BILDENDER KÜNSTLER ÖSTERREICHS.
 SECESSION } ERÖFFNUNG: ENDE MÄRZ
 SCHLUSS: MITTE JUNI.
 I. PARCRING · 12 ·
 GEBÄUDE DER K. K. GARTENBAU GESELLSCHAFT.

sui. prebens cibaria singulis. In toto
 eni orbe panis deerat: et oppresserat fa-
 mes terra: maxime egipti et chanaan.
E quibus omnē pecuniā congregavit pro
 venditione frumenti. et intulit eā in tra-
 sūm regis. Cūq; defecisset emptoribus
 frētū: **U**xit cuncta egipti ad ioseph di-
 cēns. **D**a nobis panes. Quare mori-
 mur corā te. deficiente pecunia. Quibus
 ille rēdit. **A**dducite pecora vstra: et dabo
 vobis pro eis alios. si precii non ha-
 beris. **Q**ue tū adduxisset dedit eis ali-
 menta pro equis et ovibus et hibus
 et asinis: sustentavitq; eos illo anno
 pro cōmutacōne pecorū. **V**enerunt q̄
 anno scđo: et dixerūt ei. **N**on celamus
 dño nō q̄ deficiente pecunia. pecora
 simul defecerūt: nec clam te ē: q̄ absq;
 liberis corporibus et terra nichil habem⁹.
Cur ergo morientē te vidente: **E**t nos
 et terra vstra tui erim⁹. **E**ne nos ī seculi-
 ritatem regiā. et prebe samina: ne pereūte
 cultore redigatur terra in solitudinē.
Emit igit̄ ioseph omnē terram egipti:
 vendētibz singulis possessiones suas
 pre magnitudine famis. **S**ubiecūq;
 eam pharaoni. et cūctos p̄p̄os eius a
 novissimis tenuis egipti usq; ad ecce-
 mos fines ei⁹ p̄ter terrā sacerdotū que
 a rege tradita fuerat eis: quibz et statu-
 ra cibaria et hōreis publicis p̄bebant̄:
 et idcirco non sunt compulsi vendere
 possessiones suas. **D**ixit ergo ioseph
 ad p̄p̄os. **E**n ut tenuis et vos et terrā
 vstrā pharao possidet. **A**ccipite semi-
 na et serte agros: ut fruges habi possi-
 tis. **Q**uicquid partē regi dabit̄: et in
 cibum familijs et liberis vestris. **Q**ui
 rēdiderūt. **S**alus nra in manu tua est.
Respiciat nos tantū dñs vobisc: et lei-
 scerim⁹ regi. **E**t eo ip̄c usq; ī presentē

diem in uniuersa terra egipti regibus
 quia pars soluitur: et factū est h̄c in
 legem absq; terra facta ad realī: q̄ libera
 ab hac addicione fuit. **H**abitavit ergo
 isel in egipto. id ē in terra iessen et posse-
 dit eam: audulq; est et multiplicat⁹ ni-
 mis: et vixit in ea decē et septem annis.
Fatig; sunt omēs dies vite illi⁹ centū
 h̄dragitateptem annorū. **C**ūq; appro-
 pinq̄re teneret diē mortis ei⁹. vocavit
 filiū suū ioseph: et dixit ad eū. **S**i inue-
 ni grām in cōspēdu tuo. pone manū
 tuā s̄ femore meo. et facies michi mi-
 sericordiā et veritatē: ut non sepelias
 me ī egipto. sed domniā cū patribz meis:
 et auferas me de terra hac. cōdāq; me
 in sepulcro maiorū. **C**ui rēdit ioseph.
Ego faciā quod iussisti. **E**t ille: iura
 ergo inq̄ michi. **Q**uo iurante: adora-
 uit isel dñm. successus ad lectuli caput.

His itaq; transactis **III.**
 nūciatū est ioseph: q̄ egrotaret
 pater suus. **Q**ui assumptis duobus
 filijs manasse et effraim: ire perrexit.
Didimq; est seni. **E**cce filius tuus io-
 seph venit ad te. **Q**ui confortatus se-
 dit in lectulo. **E**t ingressō ad se ioseph
 ait. **D**eus omnipotens apparuit michi
 in luza. que est in terra chanaan: bene-
 dixitq; michi. et ait. **E**go te augebo et
 multiplicabo: et faciā te turbas p̄p̄orū.
Daboq; tibi terrā hanc. et semini tuo
 post te: et possessionē sempiternā. **D**uo
 ergo filij tui qui nati sunt tibi in terra
 egipti. anteq; huc venire ad te mei erūt
 effraim et manasse: sicut simeon et ru-
 ben reputabūtur michi. **R**eliquos au-
 tem quos genueris post eos tui erūt:
 et nōie fratrū suorū vocabūtur ī posses-
 sionibz suis. **M**ichi enī quādo veniebā
 de mesopotamia. mortua ē Rachel in
 terra chanaan: in ipso itinere. **E**ratq;

[Faint, dense Latin text on the left page, likely a commentary or biblical text.]

ACTUS

[Faint, dense Latin text on the right page.]



Prophetia est in
tempore futuro
revelatio
de futuris
et in parte
presentis
et in parte
futuri
temporis
et in parte
presentis
et in parte
futuri
temporis
et in parte
presentis
et in parte
futuri
temporis

Est enim in
tempore futuro
revelatio
de futuris
et in parte
presentis
et in parte
futuri
temporis
et in parte
presentis
et in parte
futuri
temporis

[Faint, illegible text on a page in the background.]

A documentary film
by Gary Hustwit

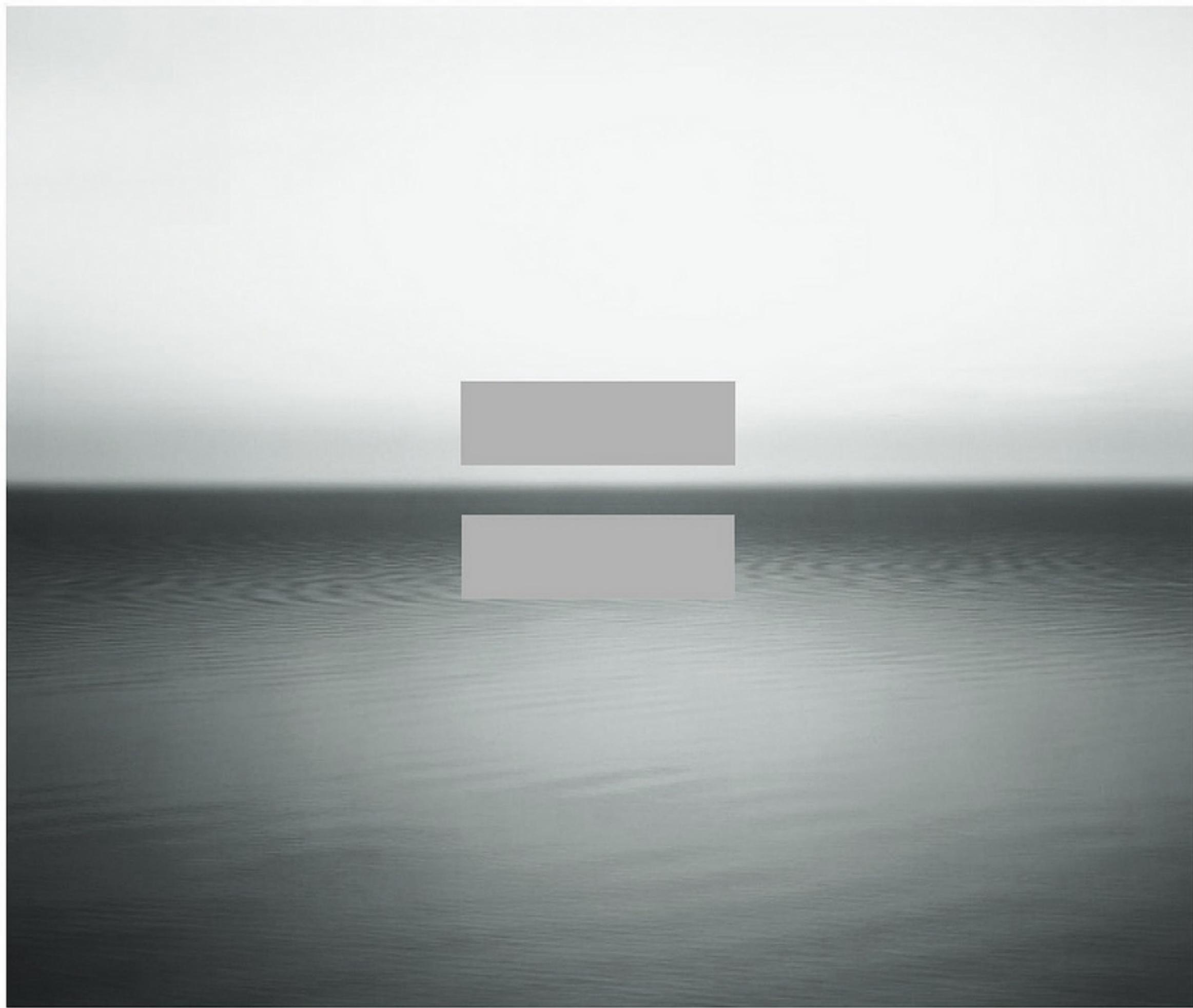


Helvetica

Helvetica

Helve

Hel



Basler
Freilichtspiele
1959
19.-31. August
im
Rosenfeldpark

SP
S
P
II
P



hams

p. 198-201

idots

p. 230-231

& Italics

p. 244-249

TIMES

p. 272-273, 286-289

Typewriter

p. 178-179

Clearface

p. 270-271

DIDOTS

p. 272-273

ENGRAVER

p. 274-275

Americana

Windsor

UPPERPLATES

Square Serif

Bookman

Spectra

Bodoni

Perpetua

BIFORMS

Spur Serif

Bookman

Sou

FLAIED

Monroe

Clarend

WIND

Franklin

Anin

Optin

Monroe

Clarend

Bookma

Bodoni

Perpetua

Windsor

Sou

Windsor





DISPLAY MEDIUM

A B C D E F G H I J K K L M M

N O P Q Q Q R S T U V W W X Y Z

a b c d e f g g h i j k k l m n o p q r s t u u v w x y z

1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 9 o O

Eames Neutraface Slab Neutraface Neutraface 2 Studio Lettering

Girard Showcard Stunt Blaktur Burbank United

Luxury Ed Benguiat Paperback Chalet Las Vegas

Holiday Movements Simian House Gothic 23 Shag

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Artist Proof 2

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Bonnie & Clyde

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I  NY



YOU WERE IN LUCK —
YOU WERE IN LUCK —

THERE WAS A FOREST
THERE WAS A FOREST
THERE WAS A FOREST.

YOU WERE IN LUCK —

THERE WERE NO TREES.

YOU WERE IN LUCK —

A BAKE, A HOP, A DEAN,
A BPA, A JAMB, A

A QUARTER INCH AN INSTANT.

YOU WERE IN LUCK —
JUST THEN A STRAW
WENT FLOATING BY.

the works of
Groffrey
Chaucer
 now newly
 imprinted

HERE BEGINNETH THE GALE OF CANTERBURY
 BURY AND FIRST THE PROLOGUE THEREOF



THAT

That Aprille with his shoures soote
 The droghte of March hath perced to the roote,
 And bathed every veyne in swich licour,
 Of which vertu engendred is the flour;
 Whan Zephirus eek with his swete breeth
 Inspired hath in every holt and heeth

The tendre croppes, and the yonge sonne
 Hath in the Ram his halfe cours yronne,
 And smale foweles maken melodye,
 That slepen al the nyght with open eye,
 So prieth hem nature in hir corages;
 Thanne longen folk to goon on pilgrimages,
 And palmeres for to seken straunge strondes,
 To ferne halwes, kowthe in sondry londes;
 And specially, from every shires ende
 Of Engelond, to Caunterbury they wende,
 The hooly blisful martir for to seke,
 That hem hath holpen whan that they were seeke.

BIF I that in that seson on a day,
 In Southwerk at the Tabard as
 I lay,
 Redy to wenden on my pilgrym-
 age
 To Caunterbury with ful devout
 corage,
 At nyght were come into that hostelrye
 Wel nyne and twenty in a compaignye,
 Of sondry folk, by aventure yfalle
 In felawshipe, and pilgrimes were they alle,
 That toward Caunterbury wolden ryde.



KELMSCOTT

William & Morris



chair (châr), n. [OF. *chaïere* (F. *chaïre*), < L. *cathedra*: see *cathedra*.] A seat with a back, and often arms, usually for one person; a seat of office or authority, or the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a sedan-chair; a chaise; a metal block or clutch to support and secure a rail in a railroad.





No. 33

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in northern california

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son of mr & mrs dennis gillam

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celebration of *marriage*

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beginning at 6 o'clock pm
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3

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GUERRE

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dynamique
de
la route

mocntrinar tralingaren dool
donl donl x x + x vronkap
vronkap x x x x x angolb
angoll angolâ angolin vronkap
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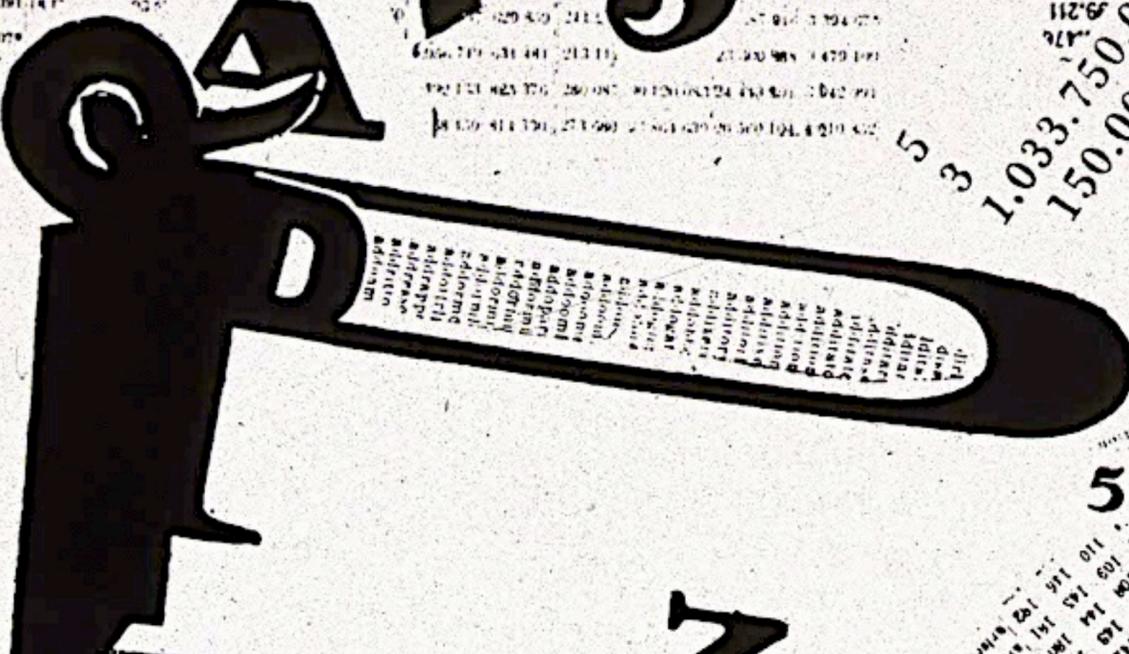
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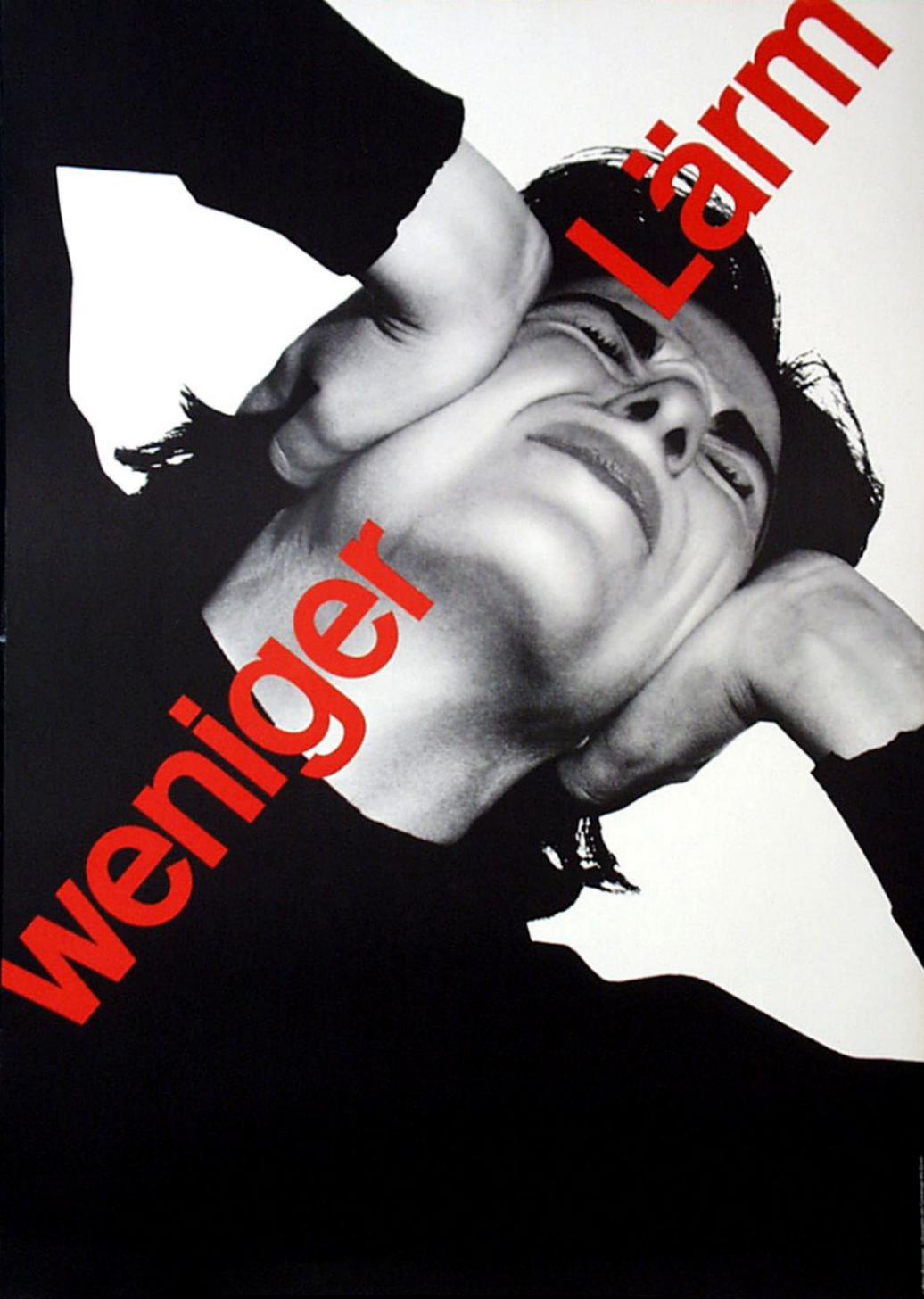
1220	1100	1000
1210	1090	990
1200	1080	880
1190	1070	770
1180	1060	660
1170	1050	550
1160	1040	440
1150	1030	330
1140	1020	220
1130	1010	110
1120	1000	0
1110	990	-110
1100	980	-220
1090	970	-330
1080	960	-440
1070	950	-550
1060	940	-660
1050	930	-770
1040	920	-880
1030	910	-990
1020	900	-1100
1010	890	-1210
1000	880	-1320
990	870	-1430
980	860	-1540
970	850	-1650
960	840	-1760
950	830	-1870
940	820	-1980
930	810	-2090
920	800	-2200
910	790	-2310
900	780	-2420
890	770	-2530
880	760	-2640
870	750	-2750
860	740	-2860
850	730	-2970
840	720	-3080
830	710	-3190
820	700	-3300
810	690	-3410
800	680	-3520
790	670	-3630
780	660	-3740
770	650	-3850
760	640	-3960
750	630	-4070
740	620	-4180
730	610	-4290
720	600	-4400
710	590	-4510
700	580	-4620
690	570	-4730
680	560	-4840
670	550	-4950
660	540	-5060
650	530	-5170
640	520	-5280
630	510	-5390
620	500	-5500
610	490	-5610
600	480	-5720
590	470	-5830
580	460	-5940
570	450	-6050
560	440	-6160
550	430	-6270
540	420	-6380
530	410	-6490
520	400	-6600
510	390	-6710
500	380	-6820
490	370	-6930
480	360	-7040
470	350	-7150
460	340	-7260
450	330	-7370
440	320	-7480
430	310	-7590
420	300	-7700
410	290	-7810
400	280	-7920
390	270	-8030
380	260	-8140
370	250	-8250
360	240	-8360
350	230	-8470
340	220	-8580
330	210	-8690
320	200	-8800
310	190	-8910
300	180	-9020
290	170	-9130
280	160	-9240
270	150	-9350
260	140	-9460
250	130	-9570
240	120	-9680
230	110	-9790
220	100	-9900
210	90	-10010
200	80	-10120
190	70	-10230
180	60	-10340
170	50	-10450
160	40	-10560
150	30	-10670
140	20	-10780
130	10	-10890
120	0	-11000

Kunstgewerbemuseum Zürich
Ausstellung

der Film

10. Januar bis 30. April 1960

Offen: Montag 14-18, 20-22
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17



Weniger

Lärm





starring in alphabetical order

GEORGE
CLOONEY
The Idea Man

MATT
DAMON
The Rookie

ANDY
GARCIA
The Target

BRAD
PITT
The Pro

and JULIA
ROBERTS
The Wild Card

12.07.01
ARE YOU IN OR OUT?

WARNER BROS. PICTURES PRESENTS
A WOLFGANG PETERSEN FILM
"OUTSIDERS" STARRING GEORGE CLOONEY, MATT DAMON, ANDY GARCIA, BRAD PITT, AND JULIA ROBERTS
© 2001 WARNER BROS. PICTURES



GEORGE CLOONEY | BRAD PITT | RAY DAWSON | GEMINI ZETA-JONES | ANY GARCIA | DON CHEADLE | BEING MAC | AND BILL ROBERTS



12-10-04
TWELVE IS THE NEW ELEVEN.
www.fox.com/12

FOX TV

www.fox.com

"ONE OF THE BRIGHTEST PIECES OF POP ANALYSIS TO APPEAR
THIS CENTURY." — *THE ONION A.V. CLUB*

SEX,

**DRUGS, AND
COCOA PUFFS***

**CHUCK
KLOSTERMAN**

AUTHOR OF *FARGO ROCK CITY*

*A LOW CULTURE MANIFESTO (NOW WITH A NEW MIDDLE)



The
Pencil of Nature
by
H. Fox Talbot
F. R. S.

LONGMAN, BROWN, GREEN AND LONGMANS.

LONDON, 1844.

Priester





INVISIBLE MONSTERS

CHUCK PALAHNIUK

AUTHOR OF FIGHT CLUB AND LULLABY

STEELIN

S.A. GMEISTER

AIGA DETROIT
& CRANBROOK
ACADEMY
OF ART

Style = FACT

THURSDAY, FEB 25, 1993

de SALLE Auditorium

AT CRANBROOK

6:30 PM

SPONSORED BY

DONATIONS BY
MAGNET
CORPORATION
AND OTHERS
WILL BE APPRECIATED
BY THE
SOCIETY

AND OTHERS
WILL BE APPRECIATED
BY THE
SOCIETY

AIGA MEMBERS FREE, NON-MEMBERS \$5.-









...THEY



Work
is
not
just
a
job
to
do
it's
a
way
to
live
and
my
work
is
my
life





PARAMOUNT PRESENTS

JAMES STEWART KIM NOVAK IN ALFRED HITCHCOCK'S MASTERPIECE



'VERTIGO'

STARRING BARBARA BEL GEDDES WITH TOM HELMORE HENRY JONES DIRECTED BY ALFRED HITCHCOCK SCREENPLAY BY ALEC COPPEL & SAMUEL TAYLOR TECHNICAL COLOR
BASED UPON THE NOVEL 'D'ENTRE LES MORTS' BY PIERRE BOILEAU AND THOMAS NARCEJAC MUSIC BY BERNARD HERRMANN



VISTAVISION

Samuel Beckett

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK



THE
MAN
WITH
THE GOLDEN
ARM

A FILM BY OTTO PREMINGER · FROM THE NOVEL BY NELSON ALDRIN · MUSIC BY ELMER BERNSTEIN · PRODUCED & DIRECTED BY OTTO PREMINGER



OBEY



MY CITY SCREAMS.

SupercolliderType.com

COMING SOON
MYCITYSCREAMS.COM

LIONSGATE

SHE IS MY LOVER.

SupercolliderType.com

COMING SOON
MYCITYSCREAMS.COM

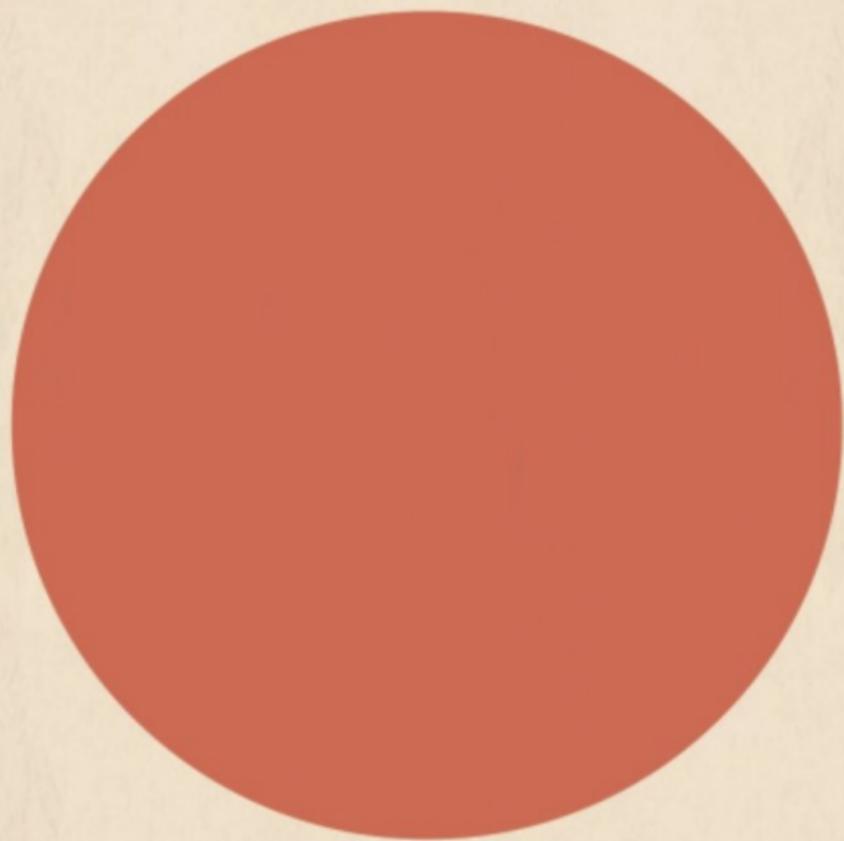
LIONSGATE

AND I AM HER SPIRIT.

SupercolliderType.com

COMING SOON
MYCITYSCREAMS.COM

LIONSGATE



TOKYO
POLICE
CLUB.

Train spotting

Choose Life. Choose a job. Choose a career. Choose a family. Choose a fucking big television, choose washing machines, cars, compact disc players and electrical tin openers. Choose good health, low cholesterol, and dental insurance. Choose fixed interest mortgage repayments. Choose a starter home. Choose your friends. Choose leisurewear and matching luggage. Choose a three-piece suite on hire purchase in a range of fucking fabrics. Choose DIY and wondering who the fuck you are on a Sunday morning. Choose sitting on that couch watching mind-numbing, spirit-crushing game shows, stuffing fucking junk food into your mouth. Choose rotting away at the end of it all, pishing your last in a miserable home, nothing more than an embarrassment to the selfish, fucked up rats you spawned to replace yourself.

Choose your future.
Choose life.

A Danny Boyle Film



TRAINSPOTTING

eligible under the rules may be purchased into the
Donations and subscriptions gratefully received by
Lum., Wallbrook, E.C. E. F. LEWIS, Secretary.
recipients of Benefactors by Will have the privilege of Life
ernore for every £50 bequeathed.

printed, with lithographic drawings of plate kept ready for presenta-
tion.
GARDNERS' £2 2s. DINNER SERVICES.

for making quickly and at small cost superior Barley Water ;
recommended as a Summer Drink, cooling in Fevers, or for mothers
nursing, and eminently nutritious as Infants' Food.
ROBINSON'S PATENT GROLTIS,
the most esteemed and best-known preparation for making water

ELLEN LUPTON

thinking
with

theory

type

practice

entertaining
economical
essential

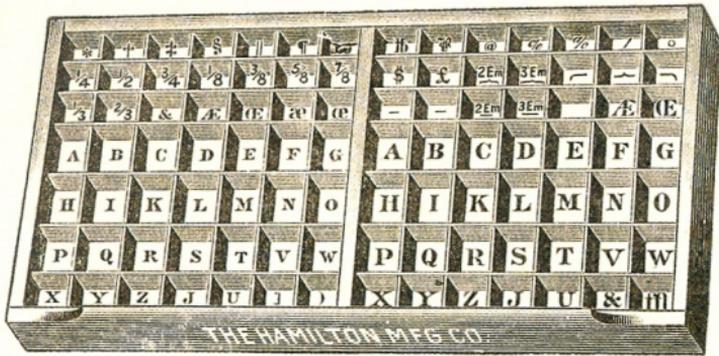
how
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A CRITICAL GUIDE
FOR DESIGNERS,
WRITERS, EDITORS,
& STUDENTS

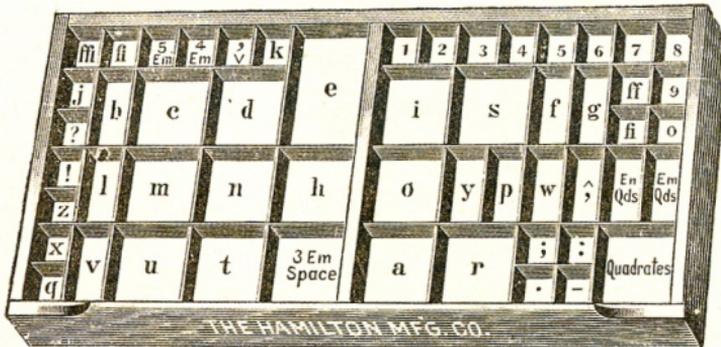
A DESIGN HANDBOOK

WALNUT SUITE DRAWING-ROOM
FURNITURE, a great bargain, of sterling quality, equal to
new; the price, 46 guineas, half its value; consisting of a fine oval
dining table, an occasional ditto, six chiffoniers, with plate-glass back
and doors; a large-size chimneyglass; a settee, 2 easy-chairs, and 4

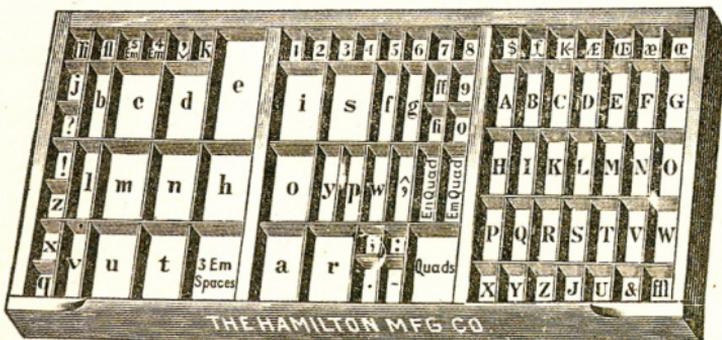
LIGHT-BROWN COD-LIVER OIL,
prescribed by the most eminent Medical Men throughout the
World as the safest, speediest, and most effective remedy for
CONSUMPTION, CHRONIC BRONCHITIS, ASTHMA, COUGHS,
RHEUMATISM, GOUT, GENERAL DEBILITY, DISEASES



Upper Case.



Lower Case.
A PAIR OF CASES.



California Job Case.

FIG. 2.—Showing Lay of Cases.

CAP HEIGHT
X-HEIGHT
BASELINE

Fancy

STEM BOWL SERIF DESCENDER

LIGATURE ASCENDER

flesh

FINIAL

TERMINAL ASCENDER

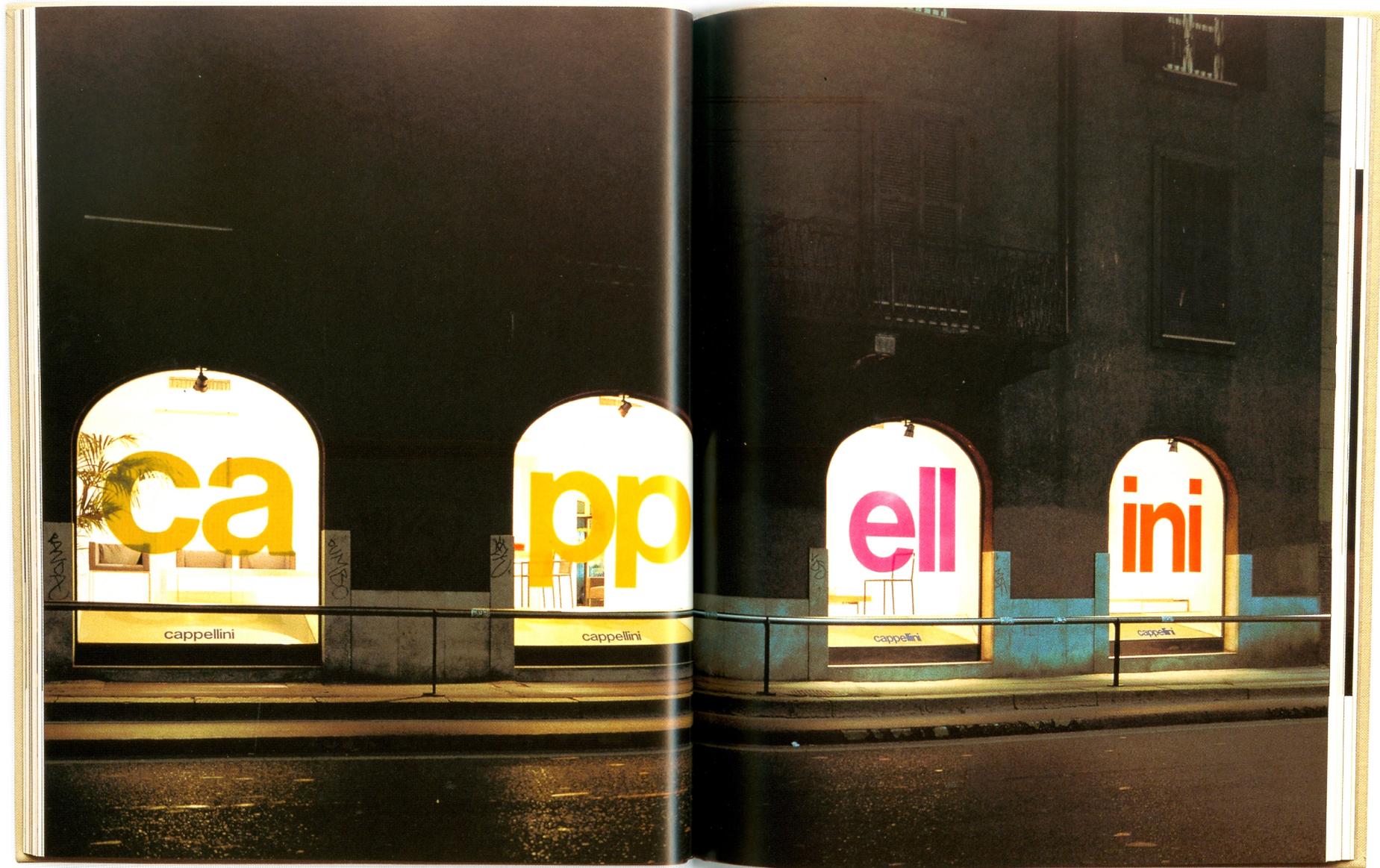
fresh

SPINE

UPPERCASE SMALL CAPITAL

Blood

CROSS BAR COUNTER LOWERCASE



JASPER MORRISON:
 EVERYTHING BUT THE WALLS
 Book, 2002
 Book designers: Jasper
 Morrison, Lars Müller,
 Matilda Plöjel
 Publisher: Lars Müller
 Cappellini store windows
 designed by Jasper Morrison
 Photograph: Dan Meyers
*Typography is realized at an
 urban scale in this storefront
 created by the industrial designer
 Jasper Morrison. The existing
 architecture determines the size
 and pacing of the monumental
 letters.*

Adobe Garamond was designed by Robert Slimbach in 1988.

The idea of organizing typefaces into matched families dates back to the sixteenth century, when printers began coordinating roman and italic faces. The concept was formalized at the turn of the twentieth century.

The roman font is the core or spine from which a family of typefaces derives.

ADOBE GARAMOND REGULAR

The roman form, also called “plain” or “regular,” is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

Italic fonts, which are based on cursive writing, have forms distinct from roman.

ADOBE GARAMOND ITALIC

The italic form is not simply a mechanically slanted version of the roman: it is a separate typeface. Note that the letter a has a different shape in the roman and italic variants of Adobe Garamond.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO *the lowercase* X-HEIGHT.

ADOBE GARAMOND EXPERT (SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADOBE GARAMOND BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADOBE GARAMOND BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the bold versions feel similar in contrast to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes.

A full type family has two sets of numerals: *lining* (123) and *non-lining* (123).

ADOBE GARAMOND REGULAR AND EXPERT NUMERALS

Lining numerals occupy uniform units of horizontal space, so that the numbers line up when used in tabulated columns. Non-lining numerals, also called “text” or “old style” numerals, have a small body size plus ascenders and descenders, so that they mix well on a line with lowercase letters.

A *type family* CAN BE faked by *slanting*, or **inflating**, or SHRINKING letters.

ITALIC BOLD SMALL CAPS

TYPE CRIME:

PSEUDO ITALICS

The wide, ungainly forms of these skewed letters look forced and unnatural.

TYPE CRIME:

PSEUDO BOLD

Padded around the edges, these letters feel blunt and dull.

TYPE CRIME:

PSEUDO SMALL CAPS

These shrunken versions of full-size caps are puny and starved.

MONOZINE PRESENTS

MELT BANANA

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OF THE DOGON
AND DOUBLE
DAGGER
OUT TO
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YOU DON'T LOVE ME YOU JUST LOVE MY DINO STYLE

TICKETS: MISSIONMEDIA.NET
WWW.MONOZINE.COM

POSTER: NOLEN STRALS-PLAQUE OF TIGERS @ NATIONAL.COM

Bitmap fonts are designed for digital display.

Bitmap fonts are designed for digital display at a specific size.

Bitmap fonts are designed for digital display.

Bitmap fonts are designed for digital display.

Bitmap fonts are designed for digital display at a specific size.

Bitmap fonts are designed for digital display at a specific size.

LO-RES FAMILY Designed by Zuzana Licko for Emigre, 1985

These bitmap fonts incorporate Licko's earlier Emigre, Emperor, Oakland, and Universal font families.

Bitmap fonts are designed for digital display at a specific size.

Bitmap fonts are designed for digital display at specific size.

Bitmap fonts are designed for digital display at specific size.

Bitmap fonts are designed for digital display at a specific size.

8-POT PIXELLA REGULAR, ITALIC, BOLD, AND BOLD ITALIC

Designed by Chester for Thirstype, 2003

Bitmap fonts are designed for digital display at a specific size.

Bitmap fonts are designed for digital display at a specific size.

Bitmap fonts are designed for digital display at a specific size.

Bitmap fonts are designed for digital display at a specific size.

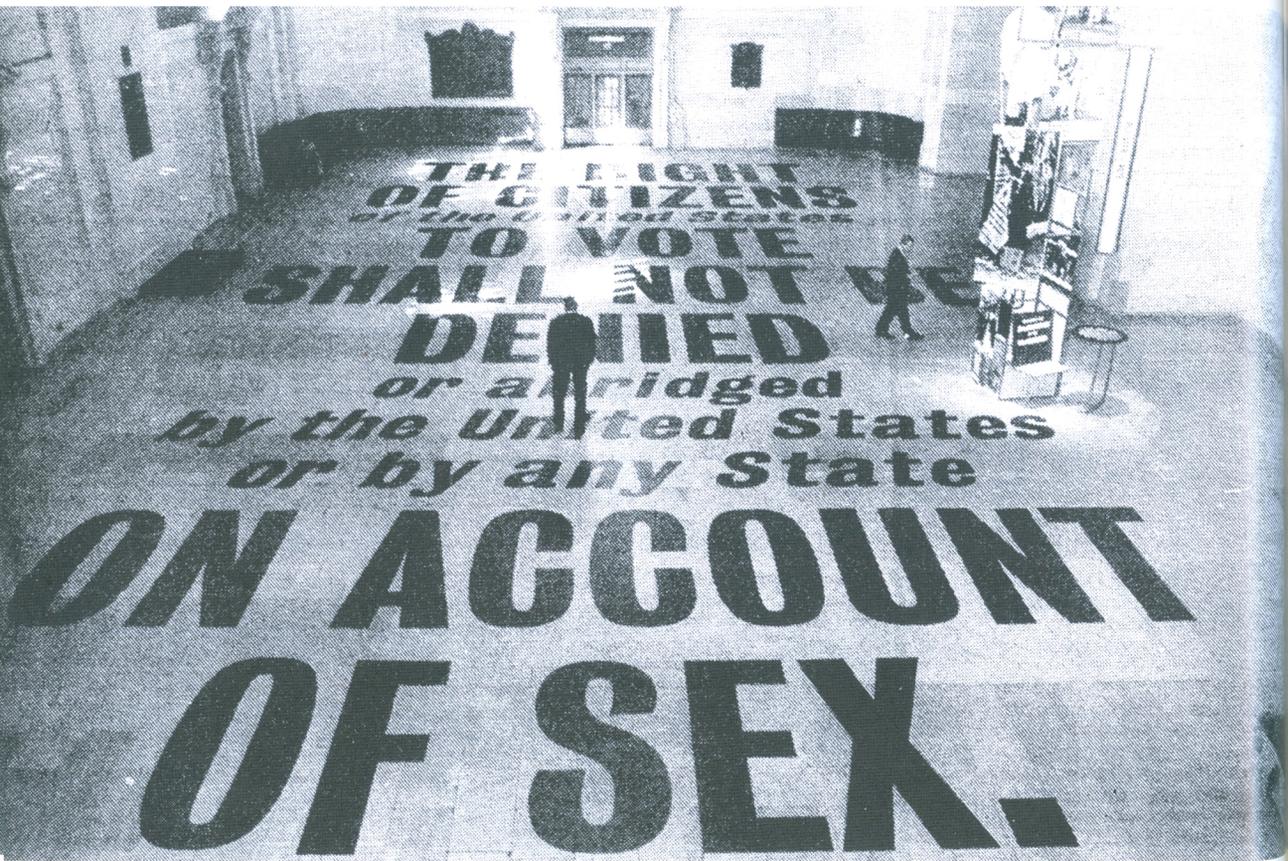
Bitmap fonts are designed for digital display at a specific size.

Bitmap fonts are designed for digital display at a specific size.

Bitmap fonts are designed for digital display at a specific size.

8-PT FFF CORPORATE Designed by Walter Apai for Fonts for Flash, 2003

These fonts are designed specifically to work with the Macromedia Flash multimedia authoring application.



THE XIX AMENDMENT

Typographic installation in Grand Central Station,
New York City, 1995

Designer: Stephen Doyle

Client: The New York State Division of Women

Sponsors: The New York State Division of Women,
the Metropolitan Transportation Authority, Revlon,
and Merrill Lynch



CYBERSPACE AND CIVIL SOCIETY
FEBRUARY 1996
FOUNDED BY GERARDINE J.W. HUNT
EDITED BY JAMES JOHN FERRY, B.A.
ANNIEBERG BERKELEY
1250 LEXINGTON AVENUE
NEW YORK, NY 10028
TEL: (212) 512-2000
FAX: (212) 512-2001

CYBERSPACE AND CIVIL SOCIETY

Poster, 1996

Designer: Hayes Henderson

Rather than represent cyberspace as an ethereal grid, the designer has used blotches of overlapping text to build an ominous, looming body.

Sicut fugite in manu potentis: ita filii
excussorum.

Beatus uir qui impleuit desiderium
suum ex ipsis: non confundetur cum
loquatur inimicis suis in porta.

Beati omnes qui timent dominum:
qui ambulant in uisibus eius.

Labores manuum tuarum quia ma-
ducabis: beatus es et bene tibi erit.

Quia sicut uitis habundans in
lateribus domus tue.

Ecce sic benedicetur homo: qui timent
dominum.

Benedicat tibi dominus ex syon: ut
uideas bona ierusalem omnibus diebus
uite tue.

Et uideas filios filiorum tuorum: pacem
super israel.

Quia respugnauerunt me a iuuentute

Filius tuus sicut nouelle oliuæ: in circuitu me-
se tue.

PSALTER-HOURS

English, thirteenth century
Walters Ms. W.102, fol. 33v
Collection of the Walters Art
Museum, Baltimore

The monk is climbing up the
side of the page to replace a
piece of faulty text with the
corrected line in the bottom
margin.

You can express the meaning of a word or an idea through the spacing, sizing, and placement of letters on the page. Designers often think this way when creating logotypes, posters, or editorial headlines. In this project, physical processes such as disruption, expansion, and migration are expressed through the spacing and arrangement of letters. The round Os in Futura make it a fun typeface to use for this project.

Examples of student work from Maryland Institute College of Art

sition transiti

JOHNSCHEN KUDOS

e x p expansion i o n

MARCOS KOLTHAR

ig

**m
migra tion**

JASON HOGG

disruption

JOHNSCHEN KUDOS

c o m p r e s s i o n

JOHNSCHEN KUDOS

repetition

HEATHER WILLIAMS

HEATHER WILLIAMS

elimina

Grid Systems

Kimberly Elam

Filled with an expansive range of twentieth-century examples of design, from Jan Tschichold's brochure for *Die Neue Typographie* to Bauhaus graphics to a Nike catalog, *Grid Systems* provides a rich, easy-to-understand overview of the grid and demonstrates a step-by-step approach to typographic composition. It reveals design strategies that transcend simple function and reductionist recipes to allow grids to become a means of truly dynamic communication.

NICOLAS JENSON learned to print in Mainz, the German birthplace of typography, before establishing his own printing press in Venice. His letters have strong vertical stems, and the transition from thick to thin reflects the path of a broad-nibbed pen.

illos appellatur mariti
euir dicitur frater mar
ratriæ appellantur quæ
mitini fratrum & ma
atrueles matrum fratr
ōsobrini ex duabus ed
ta sunt in antiquis au

Lorem ipsum dolor si
consectetuer adipiscing el
Integer pharetra, nisl u
luctus ullamcorper, au
tortor egestas ante, vel
pede urna ac neque. M
ac mi eu purus tincidu

vanum laboraverunt
si Dominus custodie
istra vigilavit qui cos
num est vobis ante lu
rgere postquam sede
i manducatis panem
m dederit dilectis sui
ALMI IVXTA LXX

verse to recalle
the iiij wekis, and how l
lord, yet the chirche mak
that is to wete, of that he
and of that he cometh to
in thoffyce of the chircl
tynges that ben in this
one partie, & that othe
cause of the comynge of
ben of iove and gladnes

Lorem ipsum dolor sit
consectetuer adipiscing
Integer pharetra, nisl u
luctus ullamcorper, au
tortor egestas ante, vel p
pede urna ac neque. M
ac mi eu purus tincidu

Lorem ipsum dolor s
consectetuer adipisci
Integer pharetra, nisl
ullamcorper, augue t
ante, vel pharetra pec
neque. Mauris ac mi
tincidunt faucibus. P
dignissim lectus. Nun

GOLDEN TYPE was created by the English design reformer William Morris in 1890. He sought to recapture the dark and solemn density of Jenson's pages.

CENTAUR, designed from 1912 to 1914 by Bruce Rogers, is a revival of Jenson's type that emphasizes its ribbonlike stroke.

Integer pharetra, nisl u
luctus ullamcorper, au
tortor egestas ante, vel
pede urna ac neque. M
ac mi eu purus tincidu

Integer pharetra, nisl u
luctus ullamcorper, au
tortor egestas ante, vel p
pede urna ac neque. M
ac mi eu purus tincidu

ADOBE JENSON was designed in 1995 by Robert Slimbach, who reconceives historical typefaces for digital use. Adobe Jenson is less mannered and decorative than Centaur.

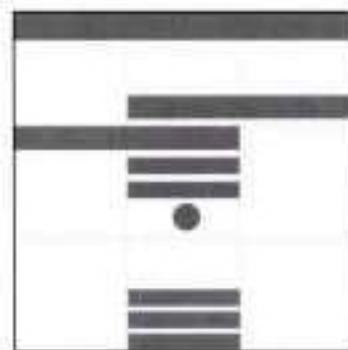
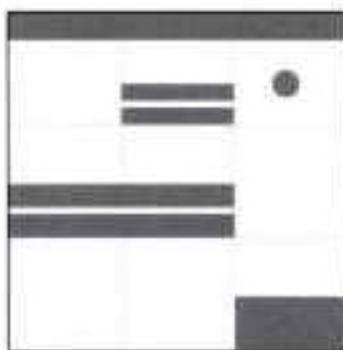
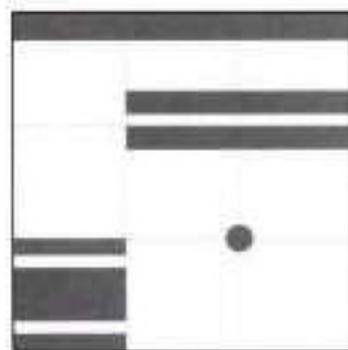
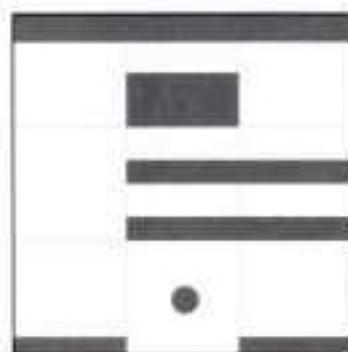
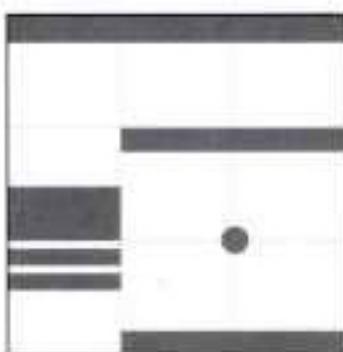
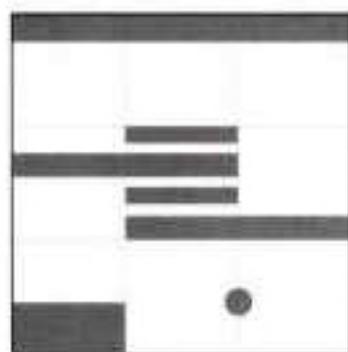
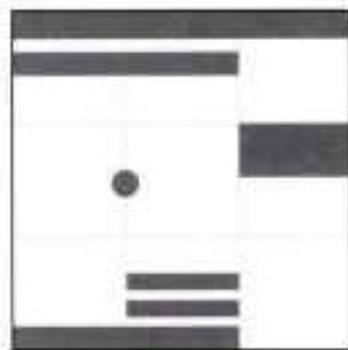
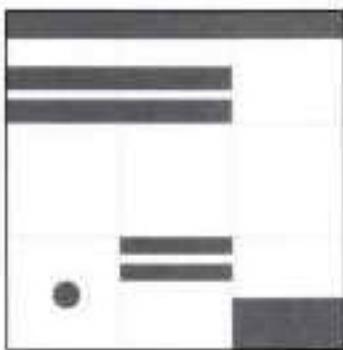
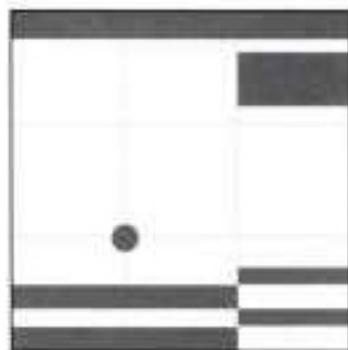
RUIT is designed by the Dutch typographer, teacher, and theorist Gerrit Noordzij. This digitally constructed font, designed in the 1990s, captures the dynamic, three-dimensional quality of fifteenth-century roman

num est vobis ante lu
rgere postquam sede
i manducatis panem
m dederit dilectis sui
ALMI IVXTA LXX

num est vobis ante lu
rgere postquam sede
i manducatis panem
m dederit dilectis sui
ALMI IVXTA LXX

typefaces as well as their gothic (rather than humanist) origins. As Noordzij explains, Jenson "adapted the German letters to Italian fashion (somewhat rounder, somewhat lighter), and thus created roman type."

SCALA was introduced in 1991 by the Dutch typographer Martin Majoor. Although this thoroughly contemporary typeface has geometric serifs and rational, almost modular forms, it reflects the calligraphic origins of type, as seen in letters such as a.



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JAN TSCHICHOLD

Lehrer an der Meisterschule für Deutschlands Buchdrucker in München

DIE NEUE TYPOGRAPHIE

Handbuch für die gesamte Fachwelt
und die drucksachenverbrauchenden Kreise

Das Problem der neuen gestaltenden Typographie hat eine lebhaft diskutierte Diskussion bei allen Beteiligten hervorgerufen. Wir glauben dem Bedürfnis, die aufgeworfenen Fragen ausführlich behandelt zu sehen, zu entsprechen, wenn wir jetzt ein Handbuch der **NEUEN TYPOGRAPHIE** herausbringen.

Es kam dem Verfasser, einem ihrer bekanntesten Vertreter, in diesem Buche zunächst darauf an, den engen Zusammenhang der neuen Typographie mit dem **Gesamtkomplex heutigen Lebens** aufzuzeigen und zu beweisen, daß die neue Typographie ein ebenso notwendiger Ausdruck einer neuen Gesinnung ist wie die neue Baukunst und alles Neue, das mit unserer Zeit anbricht. Diese geschichtliche Notwendigkeit der neuen Typographie belegt weiterhin eine kritische Darstellung der **alten Typographie**. Die Entwicklung der **neuen Malerei**, die für alles Neue unserer Zeit geistig bahnbrechend gewesen ist, wird in einem reich illustrierten Aufsatz des Buches leicht faßlich dargestellt. Ein kurzer Abschnitt „**Zur Geschichte der neuen Typographie**“ leitet zu dem wichtigsten Teile des Buches, den **Grundformen der neuen Typographie** über. Diese werden klar herausgeschält, richtige und falsche Beispiele einander gegenübergestellt. Zwei weitere Artikel behandeln „**Photographie und Typographie**“ und „**Neue Typographie und Normung**“.

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Das neue Weltbild

Die alte Typographie (Rückblick und Kritik)

Die neue Kunst

Zur Geschichte der neuen Typographie

Die Grundbegriffe der neuen Typographie

Photographie und Typographie

Neue Typographie und Normung

Typographische Hauptformen

Das Typoglossar

Der Geschäftsbrief

Der Malerbrief

Briefblätter ohne Fenster

Fensterbriefblätter

Die Postkarte

Die Postkarte mit Klappe

Die Geschäftskarte

Die Besuchskarte

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Der Typoplatkat

Das Bildplakat

Schilderformen, Tafeln und Rahmen

Inschriften

Die Zeitschrift

Die illustrierte Zeitung

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Theater am Hechtplatz

Sie hat 60 Ze
der halbfetten Akzid
auf zwei Punkt durch
grotesk acht
Ichen auf 10 Zentim
Akziden
zehn Zentimeter, Di
schoss
mit zwei Pu
der Akzid
kzidenzgrotesk acht
Dies ist ei
Sie hat 60 Zeich

Dies ist ein Schriftmuster der halbfetten
Sie hat 60 Zeichen auf 10 Zentimeter. Die
9 Punkt, hier mit zwei Punkt durch
ein Schriftmuster der halbfetten Akzidenz
hat 60 Zeichen auf zehn Zentimeter.
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ist ein Schriftmuster der Akzidenzgrotesk
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mit zwei Punkt durchgeschossen. Sie hat
der halbfetten Akzidenzgrotesk acht Punkt
auf zehn Zentimeter. Dies ist ein Schriftm
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ein Schriftmuster der halbfetten Akzidenz
hat 60 Zeichen auf zehn Zentimeter. Dies
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Eugen Scotoni AG

ie hat sechzig
k acht Punkt, hier

8 Punkt, hier mi
ein Schriftmuster de
hat 60 Ze

J. & A. Kuster

Zeichen auf

Dies ist ein 50
Sie n
8 Punkt, hier mit

Kowner

zgrotesk 8
in Schriftmuste

ein Schriftm
hat 60 Zeichen

Dies ist ein Schr
Sie hat 6
8 Punkt, hier mit

Knuchel & Kahl

zehn Zentimeter. Di

Punkt, hier mit
ist ei
60 Zeichen auf ze
mit zwei Punkt
der halb

Eugen Hechler Sohn

halbfetten Akzid

auf zehn Zentime
zwei Punkt durch

Vannini

Otto Gamma

grotesk
Akzidenzgrotesk

Punkt, hier mit zwei
ist ein 5
60 Zeichen auf z

hrittmuster de

8 Punkt, hier mi
ein Schr
hat 60 Zeichen e

Ernst Wyss & Co.

Akzidenz

itrmuster der halbf

Lehmann & Cie. AG

Sessler & Co.

Punkt, hier mit zwei
ist ein Schri

60 Zeichen
mit zwei Punkt

Punkt, hier mit zwe
ist ein
60 Zeichen auf ze

mit zwei Punkt dur
der halbfetten Ak

mit zwei
der halbfetten

8 Punkt, hier mi
ein Schr
hat 60 Zeichen au

Meynadier & Cie. AG

der halbf
auf zehn Zen

zwei Punkt durche
grotesk ach
Akzidenzgrotesk a

ERESS Möbel

Prodecor AG

der Akzidenzgro
Dies is
Sie hat 60 Zeich

zehn Zentimeter
schossen
mit zwei Punkt dur

durchschos

hat ein Schriftmuster
60 Zeichen auf
mit zwei Punkt dur
8 Punkt
ein Schriftmuster

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This catalogue documents the exhibition The New Urban Landscape held at The World Financial Center, Battery Park City, New York,

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from October 14 through December 31, 1988, sponsored by Olympia & York Companies (U.S.A.).

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This exhibition was a part of the program to celebrate the opening of the the public spaces at The World Financial Center

Printed in the United States of America.

Published 1990 by Olympia & York Companies (U.S.A.) and Drewell Doyle Partners

Library of Congress Catalogue Card Number: 89-063218

ISBN: 0-9624916-0-8

Distributed by Riccioli International Publications, Inc.

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Identification of the AIDS virus

1984

April 23,

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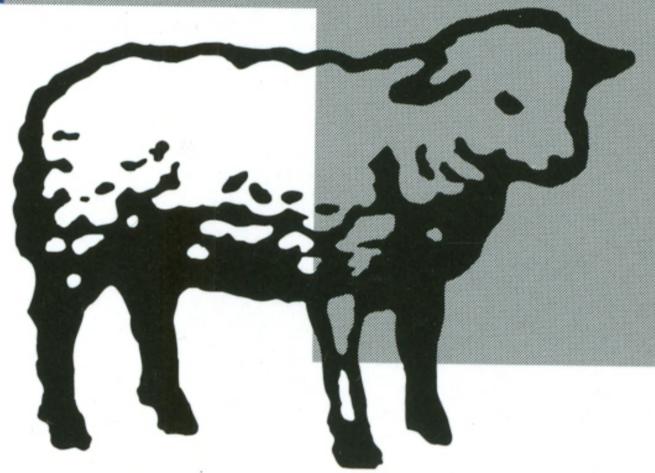
Identification of the AIDS Virus

April 23, 1984

The disease destroys the body's natural immune system and is considered to be ultimately fatal. By the date of discovery, AIDS was estimated to have killed 4,000 Americans.

Stop Stealing Sheep & find out how type works

Erik Spiekermann
& E.M. Ginger



Second Edition



Köln

A Din-Schrift, reversed out.

Köln

B Type on back-lit sign suffers from radiant light.

Köln

C More explicit letter shapes help (o is more oval, dots are round).

Some of the most pervasive typographical messages have never really been designed, and neither have the typefaces they are set in. Some engineer, administrator, or accountant in some government department had to decide

Din (Deutsche Industrie-Norm= German Industrial Standard) is the magic word for anything that can be measured in Germany, including the official German typeface, appropriately (and not surprisingly) called Din-Schrift. Since it's been available in digital form, this face has been picked up by many graphic designers who like it for its lean, geometric lines, features that don't make it the best choice for complex signage projects.

what the signs on our roads and freeways should look like. This person probably formed a committee made up of other engineers, administrators, and accountants who in turn went to a panel of experts that would have included manufacturers of signs, road safety experts, lobbyists from automobile associations, plus more engineers, administrators, and accountants.

You can bet there wasn't one typographer or graphic designer in the group, so the outcome shows no indication of any thought toward legibility, let alone communication or beauty. Nevertheless we're stuck with our road signs. They dominate our open spaces, forming a large part of a country's visual culture.

The letterforms on these signs were constructed from simple geometric patterns rather than from written or drawn letterforms because they had to be re-created by sign-makers all over the country. It seems our official alphabets are here to stay, even though it would be possible to use other typefaces more suitable for the task.

Signage systems have to fulfill complex demands. Reversed type (e.g., white type on a blue background) looks heavier than positive type (e.g., black on yellow), and back-lit signs have a different quality than front-lit ones. Whether you have to read a sign on the move (from a car, for example), or while standing still on a well-lit platform, or in an emergency – all these situations require careful typographic treatment. In the past these issues have been largely neglected, partly because it would have been almost impossible to implement and partly because designers chose to ignore these problems, leaving them up to other people who simply weren't aware that special typefaces could help improve the situation.

Typefaces have now been designed with a series of closely related weights to offer precisely the right one, whether it's for a back-lit dark sign with white type, or for just black words on white, lit by the sun from above. The PostScript™ data generated with these types in drawing and layout applications can be used to cut letters of any size from vinyl, metal, wood, or any other material used for signs.

There are no more excuses for badly designed signs, whether on our roads or inside our buildings.

Inform

Black on white looks thinner than white out of black. Different weights can compensate for that effect.

Köln

D But still, backlighting presents a problem.

Köln

E The type has to be just a little lighter, so that finally ...

Köln

F ... It is more legible than in example B. This typeface is FF Info.

BUCOLICA

ECLOGA I. cui nomen TITYRUS.

MELIBŒUS, TITYRUS.

- T**ITYRE, tu patulæ recubans sub tegmine fagi
Silvestrem tenui Musam meditaris avena:
Nos patriæ fines, et dulcia linquimus arva;
Nos patriam fugimus: tu, Tityre, lentus in umbra
5 Formosam resonare doces Amaryllida filvas.
T. O Melibœe, Deus nobis hæc otia fecit:
Namque erit ille mihi semper Deus: illius aram
Sæpe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
10 Ludere, quæ vellem, calamo permittit agresti.
M. Non equidem invideo; miror magis: undique totis
Usque adeo turbatur agris. en ipse capellas
Protenus æger ago: hanc etiam vix, Tityre, duco:
Hic inter densas corylos modo namque gemellos,
15 Spem gregis, ah! filice in nuda connixa reliquit.
Sæpe malum hoc nobis, si mens non læva fuisset,
De coelo tactas memini prædicere quercus:
Sæpe sinistra cava prædixit ab ilice cornix.
Sed tamen, iste Deus qui fit, da, Tityre, nobis.
20 *T.* Urbem, quam dicunt Romam, Melibœe, putavi
Stultus ego huic nostræ similem, quo sæpe solemus
Pastores ovium teneros depellere foetus.
Sic canibus catulos similes, sic matribus hædos
A Noram;

IMP CAE

TRAIAN

MAXIMO

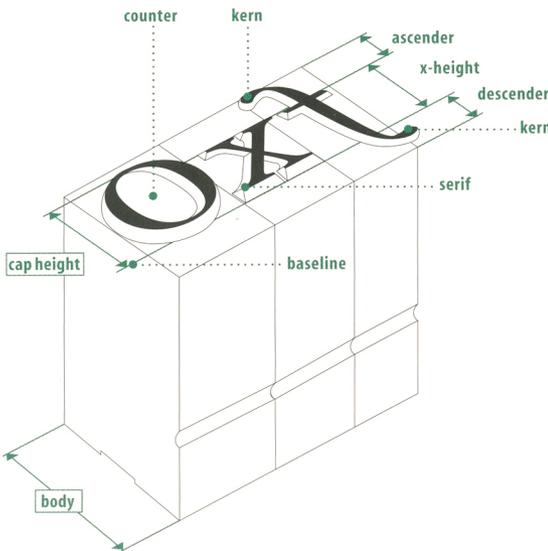
ADDE CLA

MONSETLO

Scientists have not been content with just calling the human face “beautiful” if it meets certain ideals, or “ugly” if it doesn’t. They had to go out and measure proportions of nose to jaw, forehead to chin, and so on, to establish why some faces are more appealing than others.

Albrecht Dürer tried to figure out what makes the human body look beautiful by measuring the proportions of the parts.

Typographers and graphic designers often choose typefaces for the very same reason they might fancy a person: they just like that person. For more scientifically minded people, however, there are specific measurements, components, details, and proportions to describe various parts of a letter. While these won’t tell you what makes a typeface good, they will at least give you the right words to use when you discuss the benefits of a particular face over another. You can say “I hate the x-height on Such-a-Gothic” or “These descenders just don’t work for me” or “Please, may I see something with a smaller cap height?” and you’ll know what you are talking about.



By now you will have noticed that we use the words *typeface* and *type* to describe what people these days refer to as a *font*. Much of the terminology used today comes from the era of metal type. The spaces between lines are still (and not very accurately) described as *leading*, even though they certainly aren’t made up of strips of lead anymore. A font was a prescribed grouping of letters from one typeface assembled by a typefoundry for sale. These were apportioned to the number of letters used most frequently in any given language. The English printer who bought a French font of type, for instance, soon noticed its lack of sufficient *k* and *w* and its large supply of *q*. Italian demands a larger number of *c* and *z*; Spanish, far more of *d*, *t*, and all the vowels; German, more capital letters and more *z*, but less *y*.

We design typefaces and we produce fonts. And throughout this book, we maintain that distinction. While the language of typography still adheres to some rules, there really aren’t any standards for type designers to follow. Typographic features, such as large x-heights, wide counters, and exaggerated ascenders, are no less slaves to fashion than the perpetual changes in skirt lengths determined on Paris runways. The size of type, indicated in points (a point is .01384 inch; 12 points = 1 pica; 6 picas = 1 inch), is only a reminder of a historical convention, when type was cast on a body of metal. The body size of all 12-point type would have been the same, but the actual image on that body could be vastly different. Have a look at the 20-point types below – they don’t have very much in common apart from the baseline.

The moral?
What you see is what you get – trust your eyes, not the scientific measurements.

Sizes Sizes Sizes Sizes Sizes

FITTER HAPPIER MORE PRODUCTIVE
COMFORTABLE
ON SUNDAYS RING ROAD SUPERMARKET
FOND BUT NOT IN LOVE
STILL KISSES WITH SALIVA
A PIG IN A CAGE ON ANTIBIOTICS

RADIOHEAD
OK COMPUTER



941

58





THE CENTER FELLOWSHIPS

The Betty Center for the History of Art and the Humanities

THE HISTORY OF ART AND THE HUMANITIES
FELLOWSHIPS



Rebeca Mendez, 1995

The End of The Beginning CARSON

DAVID

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a dancer's tale

holland
dance
festival

4-21 february '98

4-21 February 1998

LUCENT DANSTHEATER

Sylvie Guillem (International) 4, 5

The Dancer's Destiny Gala (NL) 6
PART I, II, III

Nederlands Dans Theater II (NL) 7, 8

Nederlands Dans Theater I (NL) 11, 12

Tanztheater der Komischen Oper, Berlin (D) 13, 14

Compañía Nacional de Danza (E) 17, 18

Nederland Dans Theater III (NL) 20, 21

THEATER AAN HET SPUI

Rennie Harris Pure Movement, Hiphop (USA) 5, 6

Galili Dance (IL) 8, 9

Speeltheater Gent (B) 11

Richard Alston Dance Company (GB) 12, 13

Batsheva Ensemble / The Junior Company (IL) 14, 15

A Dancer's Tale, Spui (International) 17, 18
Dancers uit alle windstreken

Dansgroep De Meekers (NL) 18

Grip: Mathilde Santing en Anne Affourtit (NL) 19, 20, 21

Gayle Tufts en Rainer Bielfeldt (D) 12, 13, 14
Late night cabaret

KORZO THEATER

Ocho, Tango (NL) 6, 7

A Taste of Glamour, Eigentijdse Dansopera (NL) 9, 10

A Dancer's Tale, Korzo (International) 12, 13, 14
Dancers uit alle windstreken

Piet Rogie/Compagnie Peter Bulcaen (NL) 17, 18

A Fleur de Peau (F) 20, 21

KONINKLIJK CONSERVATORIUM

Dansacademies (NL, GB) 6, 7, 8
Den Haag, Rotterdam, Amsterdam, Londen

INTERNATIONAL SYMPOSIUM

The Dancer of the XXI Century 6, 7, 8
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special lecture

on typography
on modern typography

speaker

helmut schmid
typographer

date

2000 01 26
14:40

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一般棟 1225 教室

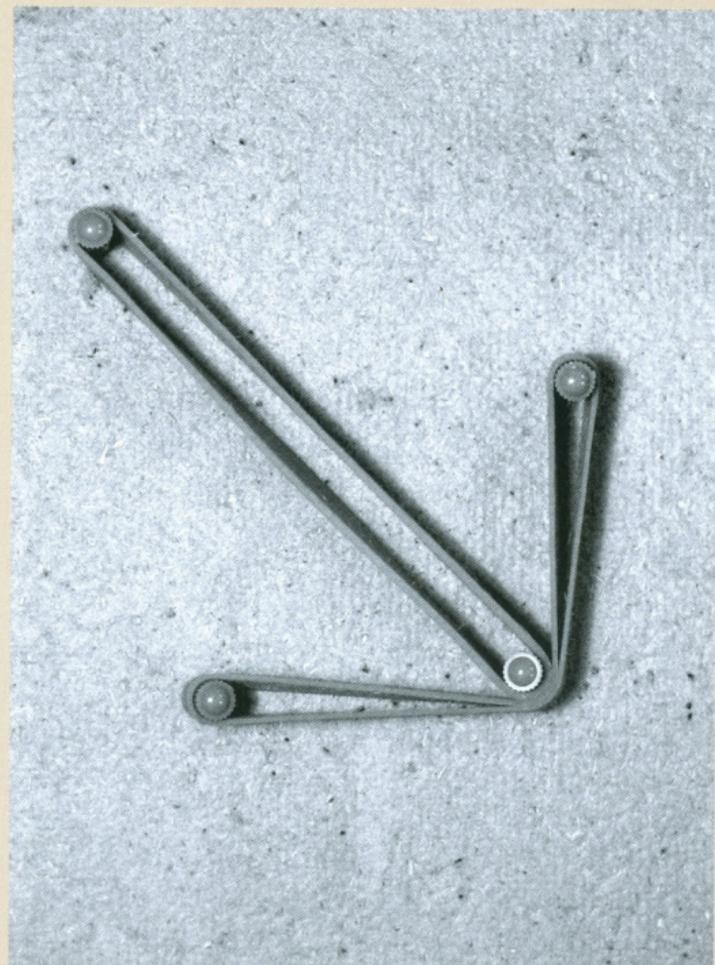
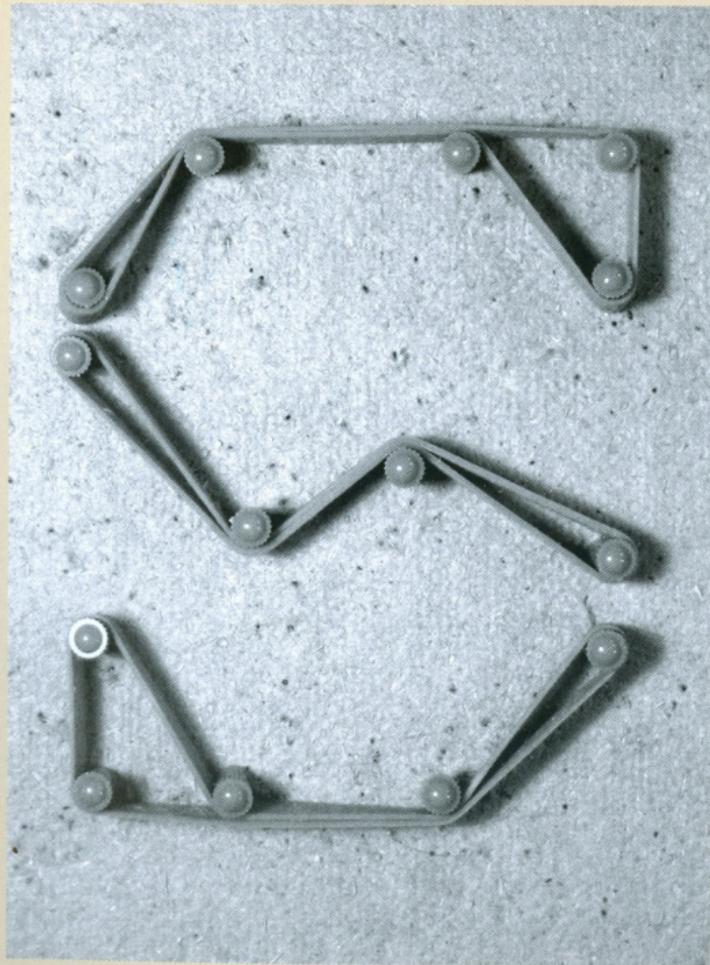
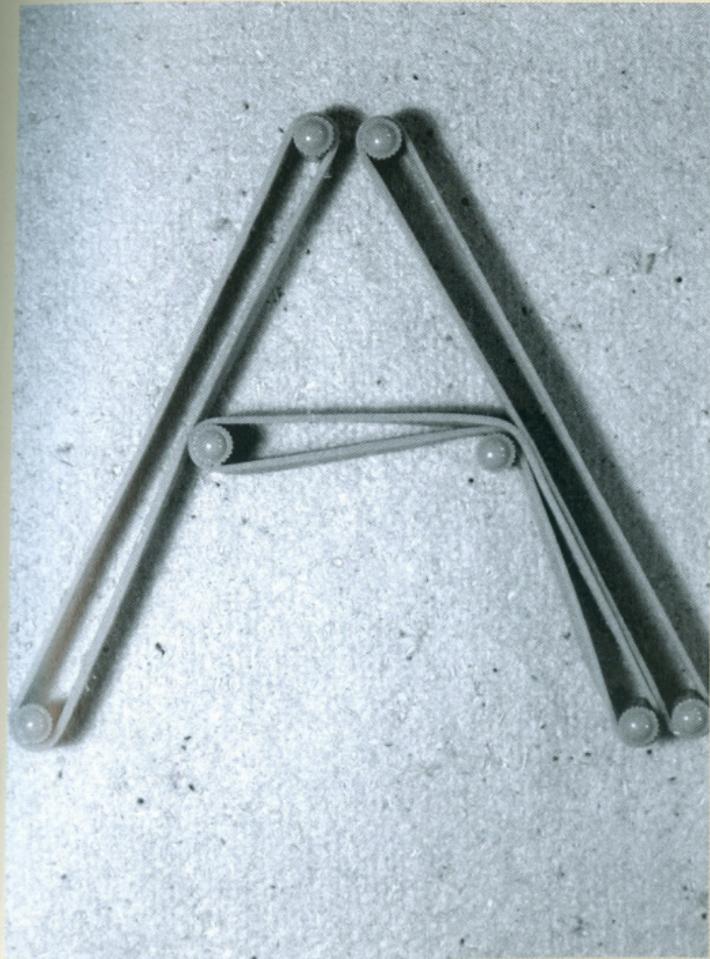
視覚情報デザイン特別講義 C

タイポグラフィ
について

ヘルムート シュミット
タイポグラファー

2000年1月26日(水)
14:40

on
typography



LA THÉBAÏDE, OU LES FRÈRES ENNEMIS,

TRAGÉDIE.

ACTE PREMIER.

SCENE I.

JOCASTE, OLYMPE.

JOCASTE.

Ils sont sortis, Olympe? Ah! mortelles douleurs!
Qu'un moment de repos me va coûter de pleurs!
Mes yeux depuis six mois étoient ouverts aux larmes,
Et le sommeil les ferme en de telles alarmes!
Puisse plutôt la mort les fermer pour jamais,
Et m'empêcher de voir le plus noir des forfaits!
Mais en sont-ils aux mains?

VIRGIL (LEFT)

Book page, 1757

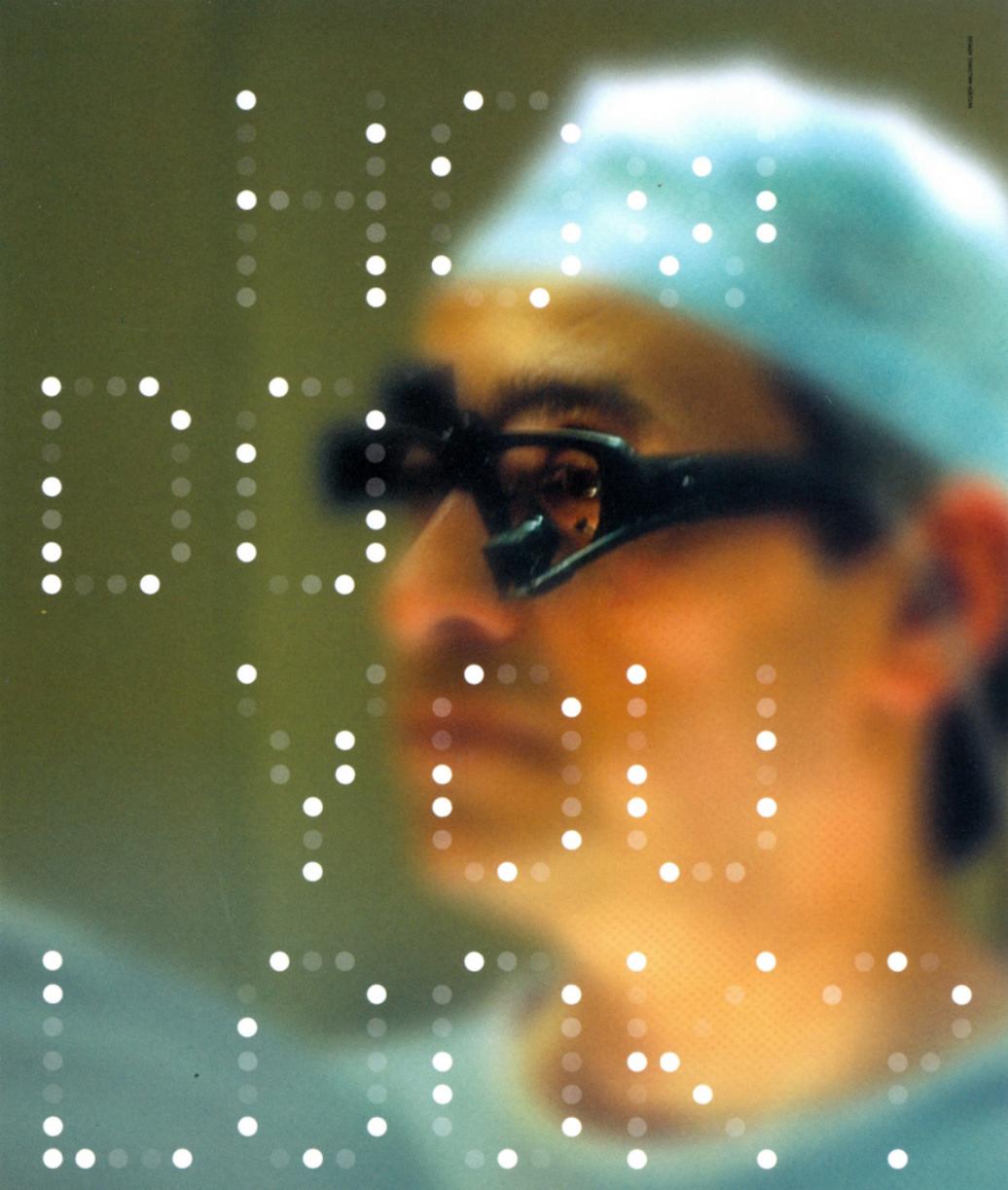
Printed by John Baskerville
The typefaces created by John Baskerville in the eighteenth century were remarkable—even shocking—in their day for their sharp, upright forms and stark contrast between thick and thin elements. In addition to a roman text face, this page utilizes italic capitals, large-scale capitals (generously letterspaced), small capitals (scaled to coordinate with lowercase text), and non-lining or old-style numerals (designed with ascenders, descenders, and a small body height to work with lowercase characters).

RACINE (RIGHT)

Book page, 1801

Printed by Firmin Didot
The typefaces cut by the Didot family in France were even more abstract and severe than those of Baskerville, with slablike, unbracketed serifs and a stark contrast from thick to thin. Nineteenth-century printers and typographers called these glittering typefaces “modern.”

Both pages are reproduced from William Dana Orcutt, *In Quest of the Perfect Book* (New York: Little, Brown and Company, 1926); margins are not accurate.



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Visual cognition in painting and surgery
A Wellcome Trust 'Engaging Science' project directed by John Tchalenko

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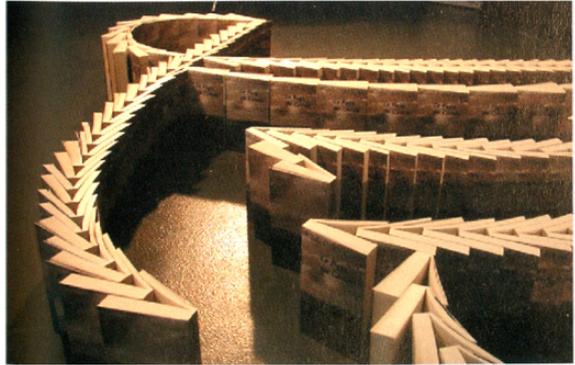
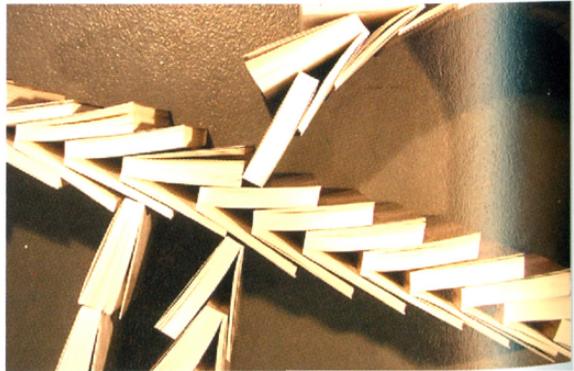
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The New York Times

IRAQ WAR ENDS

Warriors Set to Fight on
Building Spine of War

By [Name] and [Name]

As the war in Iraq ends, the U.S. military is preparing to bring home its troops. The Pentagon is expected to announce a plan to bring home 100,000 troops by the end of the year. The plan is to bring home 100,00 troops by the end of the year. The plan is to bring home 100,00 troops by the end of the year.



By [Name]

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By [Name]

By [Name]

By [Name]

Nation Sets Its Sights on Building Sane Economy

True Cost Tax, Salary Caps, Trust-Busting Top List

By T. VEJLEN

The President has called for swift passage of the Safeguards for a New Economy (S.A.N.E.) bill. The omnibus economic package includes a federal maximum wage, mandatory "True Cost Accounting," a phased withdrawal from complex financial instruments, and other measures intended to improve life for ordinary Americans. (See highlights box on Page A10.) He also repeated earlier calls for passage of the "Ban on Lobbying" bill currently making its way through Congress.

Treasury Secretary Paul Krugman stressed the importance of the bill. "Markets make great servants, terrible leaders, and absurd religions," said Krugman, quoting Paul Hawken, an advocate of corporate responsibility and author of "Blessed Unrest, How the Largest Movement in the World Came into Being and Why No One Saw It Coming."

"At this point, the market is our

leader and our religion. No wonder the median standard of living has been declining so much for so long."

Krugman said that the new Treasury bill seeks to ensure the prosperity of all citizens, rather than simply supporting large corporations and the wealthy. "The market is supposed to serve us. Unfortunately, we have ended up serving the market. That's very bad."

Much as Roosevelt, after the Great Depression, put the brakes on C.E.O. wages and irresponsible banking practices, administration officials claim that today we need to rein in the industry that has caused such chaos and misery.

"The building blocks of post-World War II American middle-class prosperity have all been swept away," said House Speaker Nancy Pelosi, who initially op-

Continued on Page A10

IRAQ WAR ENDS



COURTESY ARMY/MIL

U.S. Army helicopters begin moving troops and equipment from Saddam Hussein's former Baghdad palace.

Troops to Return Immediately

By JUDE SHENIN

WASHINGTON — Operation Iraqi Freedom and Operation Enduring Freedom were brought to an unceremonious close today with a quiet announcement by the Department of Defense that troops would be home within weeks.

"This is the best face we can put on the most unfortunate adventure in modern American history," Defense spokesman Kevin Sites said at a special joint session of Congress. "Today, we can finally enjoy peace — not the peace of the brave, perhaps, but at least peace."

As U.S. and coalition troops withdraw from Iraq and Afghanistan, the United Nations will move in to perform peacekeeping duties and aid in rebuilding. The U.N. will be responsible for keeping the two countries stable; coordinating the rebuilding of hospitals, schools, highways, and other infrastructure; and overseeing upcoming elections.

The Department of the Treasury confirmed that all U.N. dues owed by the U.S. were paid as of this morning, and that moneys previously earmarked for the war would be sent directly to the U.N.'s Iraq Oversight Body.

The president noted that the Iraq War had resulted in the burning of many bridges. "Yet our history with our allies runs deep," he said, "and we all know that friends forgive friends for anything. Or nearly." A spokesperson for the French Ministry of Defense confirmed that France would assist the U.S. withdrawal. "The U.S. helped the Soviet Union defeat Hitler. We do recognize that."

In conflict zones worldwide, leaders and rebels pledged peace. (See "In Conflict Zones Worldwide, Peace Moves," on Page A4.)

On Wall Street, reactions were mixed, with the Dow Jones Industrial Average up 84 points, to close at 4,212. While KBR stock was quickly downgraded to a "junk" rating of BBB-, defense contractors such as Lockheed Martin and Northrop Grumman started up.

Continued on Page A5

Maximum Wage Law Succeeds

Salary Caps Will Help Stabilize Economy

By J.K. MALONE

WASHINGTON — After long and often bitter debate, Congress has passed legislation, fiercely fought for by labor and progressive groups, that will limit top salaries to fifteen times the minimum wage. Tying the bill to a plan of overall reform of the U.S. economy, the bill echoes a similar effort enacted by President Franklin Roosevelt in 1942, which was followed by the longest period of growth for the middle class in U.S. history.

"When C.E.O. salaries remain stable thanks to high taxation of high salaries, there's little incentive to take big risks with shareholders' money, and the economy remains in a steady growth mode," said Senator Barney Frank, one of the bill's co-sponsors. "But when C.E.O. salaries can fly through the roof, there's a very strong incentive for C.E.O.s

Continued on Page A10

TREASURY ANNOUNCES "TRUE COST" TAX PLAN

By MARCUS S. DRIGGS

The long-awaited "True Cost" plan, which requires product prices to reflect their cost to society, has been signed into law.

Beginning next month, throw-away items like plastic water bottles and other items which are wasteful or damaging to the environment will be heavily taxed, as in many developed countries. Stoop taxes will also apply to large cars and gasoline.

The new plan calls for a 200 percent tax on gasoline, comparable to the one long in effect in most European countries. Companies and consumers are already switching in droves from inefficient gas vehicles to new electric cars. "We suddenly have a waiting list 200 names long for the EV1," said Jake Cluber, the owner of Cluber Chevrolet in

Continued on Page A10

Recruiters Train for New Life

As a ban is imposed on recruiting minors, ex-recruiters nationwide look for new work. The Times follows one on his job-hunt odyssey through Manhattan and surrounding areas.

By BARRY GLENN, PAGE A12



Recruiters train for new life as a ban is imposed on recruiting minors.

USA Patriot Act Repealed

Eight years later, a shamed Congress quietly repeals the much-maligned USA Patriot Act, unanimously... or almost.

By SYBIL LLEWELYN, PAGE A8

Evangelicals Open Homes to Refugees

Up to a million Iraqi exiles — nearly half of the total — will find sanctuary in Christian homes across the U.S., vows the National Association of Evangelicals. Other denominations are expected to follow.

By W. WELSHORCE, PAGE A7

Public Relations Industry Starts to Shut Down

The public relations industry has been criticized for misleading the American people, corrupting politicians, and even helping to start wars. Now, it's beginning the process of shutting down for good.

By LOUIS BECK, PAGE A10

Last to Die

Two proportional monuments — one to the Iraqi dead, 300 feet high, and one to the American dead, 15 feet high — are unveiled in Baghdad, and a five-year-old boy whose lifespan coincided with that of the Iraq War is remembered.

By J. PRISTINA, PAGE A5

Popular Pressure Ushers Recent Progressive Tilt

Study Cites Movements for Massive Shift in DC

By SAMUEL FIELDS

The spate of reform initiatives undertaken by the Administration and both houses of Congress can be attributed directly to grassroots advocacy, according to a comprehensive study due out this month.

"In education and health care, most notably, but also in housing, banking, and the environment, we have documented unprecedented responsiveness on the part of political leaders," said Dr. Joyce Wellmon, director of the Plains Institute for Policy Analysis, a New York-based think tank. "Our data show a direct correlation between the level of activity of particular coalitions, on the one hand, and specific legislative action, on the other. It's popular pressure that is responsible for the swiftness and scope of legislation emerging from the White House and Congress."

The institute's report shows a three-fold increase in the incidence of letters, phone calls, faxes, and email received by congressional offices, 88 percent of which were from people who identified themselves as new members of particular activist organizations.

See nytimes.com for more

The report includes extensive interviews with House and Senate staff, who speak of "unimaginable change," a "dramatic policy shift," and "a new era of accountability" since the elections.

"Not since the Great Depression has the interaction between popular movements and public leaders been so robust," said Jorge Lazaro, head of the U.S. Government Accountability Office. Lazaro cited, in particular, the Wagner Act, also known as the National Labor Relations Act of 1935, which recognized the right of workers to organize and bargain collectively with their employers.

"Roosevelt showed no interest in the Wagner Act until it became clear the unions were going to force it through regardless," Mr. Lazaro noted. "At that point he jumped on it and helped push it into law."

Mr. Lazaro also pointed to the Depression-era organizing of the Farmers' Holiday Association, when farmers refused to sell or bid on crops, blockaded roads, and even once used a torpedo to halt a train carrying livestock into Iowa. Such direct actions helped push courts and legislators to adopt



IC KREY, THE NEW YORK TIMES

Protests organized by Witness Against Torture helped pave the way for the close of the Guantanamo facility.

measures that granted relief from debt caused by low crop prices.

"The similarities between the two periods are remarkable, and the lesson that emerges is simple: if you want change, keep our feet to the fire."

Dr. Wellmon agrees. "The only reason the current President and Congress have been able to implement all these changes, was because of pressure from popular

movements that made them have to."

The Plains report, due out next month, cites the work of groups associated with United for Peace and Justice, an umbrella for anti-war groups, for galvanizing public support for ending the war, and for pushing the Administration to resist the oil lobby and other interest groups. It also cites the work

Continued on Page A6

Ex-Secretary Apologizes for W.M.D. Scare

300,000 Troops Never Faced Risk of Instant Obliteration

By FRANK LARIMORE

Ex-Secretary of State Condoleezza Rice reassured soldiers that the Bush Administration had known well before the invasion that Saddam Hussein lacked weapons of mass destruction.

"Now that all of you brave servicemen and women are returning, it's important to us to reassure you, and the American people, that we were certain Hussein had no W.M.D.s and that he would never launch a first strike against the U.S.," Ms. Rice told a group of wounded soldiers at a Veterans' Administration hospital yesterday.

"I want you to know that if we had had the slightest suspicion that Saddam could use W.M.D.s against you, we never would have sent hundreds of thousands of you to be sitting ducks on the Iraqi border for several months."

Mr. Rice was referring to the fact that by August 2002, eight months before the ground invasion, the US had over 100,000 troops stationed in countries throughout the Gulf, a number that grew to over 300,000 shortly before the 2003 attack on Baghdad. Most of these were within range of the Scud missiles used by Mr. Hussein in the 1991 Gulf War, that could easily have been fitted with chemical or biological weapons if they had existed.

Rice noted that in the 1991 Gulf War, Hussein had used missiles to launch attacks on Israel, which made him popular with Arab citizens throughout the Middle East.

"Do you really think we would have given Saddam a major public relations coup by allowing him to annihilate tens of thousands of you right there on holy territory?" asked Ms. Rice.

Former Secretary of State Henry A. Kissinger responded to Ms. Rice's revelation without surprise. "Of course this was the case. When Israel believed Iraq had nuclear weapons in 1981, they didn't attack on the ground — they bombed from the air. That's a pre-emptive attack. If you believe deterrence will not prevent an attack and that your enemy has W.M.D.s, then the last thing you do is station your troops right next door."

ABC's George Stephanopoulos

Continued on Page A5

Nationalized Oil To Fund Climate Change Efforts

By MARION K. HUBBERT

Congress has voted to place ExxonMobil, Chevron-Texaco, and other major oil companies under public stewardship, with the bulk of the companies' profits put in a public trust administered by the United Nations, and used for alternative energy research and development in order to solve the global climate crisis.

While unusual, this is not the first time the government has chosen to take control of large corporations. From 1942 to 1944, U.S. car factories were retooled in order to produce tanks for the war effort. And Fannie Mae and Freddie Mac were both created as "government sponsored enterprises" with a significant amount of government oversight.

"We can do what needs to be done," said Senator Charles Schumer, Democrat of New York. "Our planet's survival is at stake. Plus, public pressure hasn't given us much of a choice."

Not everyone felt the move was a good idea. "The climate crisis may or may not be real," declared Senator Kay Bailey Hutchison, Republican of Texas. "I'm an agnostic and I'm staying that way. But sea

Continued on Page A5

INTERNATIONAL A4-5

Gitmo, Other Centers Closed

The notorious Guantanamo Bay, Cuba detention camp will be closed, along with a network of secret CIA-run facilities in Eastern Europe, Afghanistan and elsewhere. PAGE A4

Iraqi Refugees Worldwide Celebrate Withdrawal

Two million Iraqi exiles, and three million internal refugees, celebrated the end of hostilities and began making plans to return to their homes. PAGE A4

NATIONAL A6-9

Conflict of Interest Law Will Stop Revolving Door

The "Revolving Door" bill will prohibit high-ranking corporate officers from holding public office for ten years upon

leaving their companies, and public officials from accepting management positions at large corporations for the same period. Coupled with the Ban on Lobbying bill, the bill will reduce the influence of large corporations on public policy. PAGE B3



Health Insurance Act Clears House

While almost all are celebrating the passage of the National Health Insur-

ance Act, which finally brings the U.S. up to par with other developed nations, representatives of Kaiser, Cigna and other health insurance companies are vowing to "fight tooth and nail" to protect their interests. PAGE A7

Bush to Face Charges

Most observers weren't surprised by the high treason indictment itself, but rather by the party that brought it. The case could also provide an unexpected boost to the International Criminal Court, paving the way for more indictments. PAGE A5

BUSINESS A10-11

Corporate Personhood Gets Real

An initiative to abolish limited liability will make shareholders pay for the crimes their corporations commit — even if they only own one or two shares in a mutual fund. PAGE A11

NEW YORK A12



Bicycle Lanes Inaugurated

With the completion of the 9th Avenue bike lane and groundbreaking on other avenues, New York is on the (bike) path to becoming as livable as other world cities. PAGE A12

EDITORIAL A13

A Lobbyist Defends Lobbying

The Ban on Lobbying bill is not without victims. PAGE A13

Thomas L. Friedman

The columnist resigns, and will put down his pen to take up a screwdriver. PAGE A13

A Baboon Troop's Experience

A particularly peaceful baboon troop may have lessons to teach us. PAGE A13

More Inside The Times.

PAGE A2 =

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1825;

At 10 o'Clock in the Morning:

A QUANTITY OF OL

ORDAG

Swile & Co

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k of the Sch

[J. Sculb

FAT FACE is the name that was given to the inflated, hyper-bold type style introduced in the early nineteenth century. These faces exaggerated the polarization of letters into thick and thin components seen in the formal typography of Bodoni and Didot.

GU
haw
RIE

EGYPTIAN, or slab, typefaces transformed the serif from a refined detail to a load-bearing slab. As an independent architectural component, the slab serif asserts its own weight and mass. Introduced in 1806, this style was quickly denounced by purists as "a typographical monstrosity."

RIDE

EXTRA CONDENSED typefaces are designed to fit in narrow spaces. Nineteenth-century advertisements often combined fonts of varying style and proportion on a single page. These bombastic mixtures were typically aligned, however, in static, centered compositions.

GOTHIC is a nineteenth-century term for letters with no serifs. Such typefaces could command attention with their massive frontality. Although sans-serif fonts often served in the twentieth century to convey neutrality, flamboyantly decorated gothics were once common.

IARE
NUNE
MEN

**My person was hideous, my stature gigantic. What did this mean? Who was I? What was I?...
Accursed creator! Why did you create a monster so hideous that even you turned away from
me in disgust?** Mary Shelley, *Frankenstein*, 1831

FULL MOON.

ST. MICHAEL'S TEMPERANCE BAND!

Prof. V. Yeager, Leader, will give a

GRAND MOONLIGHT

EXCURSION

On the Steamer

BELLE!

To Osbrook and Watch Hill,
On Saturday Evening, July 17th,

Leaving Wharf at 7½ o'clock. Returning to Westerly
at 10½ o'clock. Kenneth will be at Osbrook.

TICKETS, - FORTY CENTS.

G. B. & J. H. Utter, Steam Printers, Westerly, R. I.

THEO VAN DOESBURG, founder and chief promoter of the Dutch De Stijl movement, designed this alphabet with perpendicular elements in 1919. Applied here to the letterhead of the Union of Revolutionary Socialists, the hand-drawn characters vary in width, allowing them to fill out the overall rectangle. The De Stijl movement called for the reduction of painting, architecture, objects, and letters to elemental units.

BOND VAN
REVOLUTIONNAIR:
SOCIALISTISCHE
INTELLECTUEELEN

DE STIJL

VILMOS HUSZÁR designed this logo for the magazine De Stijl in 1917. Whereas Van Doesburg's characters are unbroken, Huszár's letters consist of pixel-like modules.

abcdefghijklmnop
ijklmnopqr
stuvwxyz
a d d

HERBERT BAYER created this typeface design, called universal, at the Bauhaus in 1925. Consisting only of lowercase letters, it is built from straight lines and circles.

FETTE FUTURA

GOETH
STOFF

PAUL RENNER designed Futura in Germany in 1927. Although it is strongly geometric, with perfectly round Os, Futura is a practical, subtly designed typeface that remains widely used today.

NEU ALPHABET

J
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EEN
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Joor
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nleude
onhylltelund

UNE
pobbblllllé
pour
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développement
noudeju

EINE
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für
die
neue
entylctlund

an
Introduction
for
a
prodq jnged
typodq jphy

WIM CROUWEL published his designs for a “new alphabet,” consisting of no diagonals or curves, in 1967. The Foundry (London) began developing and releasing digital editions of Crouwel’s typefaces in 1997.

See Wim Crouwel, *New Alphabet* (Amsterdam: Wim Crouwel/Total Design, 1967); and Wim Crouwel, Kees Broos, and David Quay, *Wim Crouwel: Alphabets* (Amsterdam: BIS Publishers, 2003).

SCULPTURE
JUNE 8 - JULY 7, 1990

CURATOR: JOSEPH WESNEF
Linda Ferguson

Steve Handschu
James Hay

Matthew Holland **SCULPTURE**

Gary Laatsch
Brian Liljeblad

Dora Natella
Matthew Schellenberg

Richard String
Michell Thomas

Robert Wilhelm

ED FELLA produced a body of experimental typography that strongly influenced typeface design in the 1990s. His posters for the Detroit Focus Gallery feature damaged and defective forms, drawn by hand or culled from third-generation photocopies or from sheets of transfer lettering. Collection of the Cooper-Hewitt, National Design Museum.

Opening Reception: Friday June 8, 5:30 - 8:30 pm

Detroit Focus Gallery
743 Beaubien, Third Floor (313) 962-9025

DETROIT, MICHIGAN 48226

Hours: Noon to 6 pm **WEDNESDAY - SATURDAY**

U&Lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp
LETTER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

Qq Rr Ss Tt Uu
PUBLISHED BY

1234567890&@#%?'!|/|
INTERNATIONAL TYPEFACE COMPANY, INC. 1111 MARKET STREET, PHILADELPHIA, PA. 19107



FLIGHT

Whose idea was it that man should fly?
When did we get the notion that walking, running, jumping
and climbing were not quite enough... that we should
defy nature and take off and soar with the birds?
Our 8-page color section on man's romance with flight,
designed by guest art director, B. Martin Pedersen,
starts on page 36.

from AUDUBON'S BIRDS OF AMERICA by Roger Tory Peterson and Virginia Marie Peterson, J. P. Howell Press, Inc. 1981

U&Ic.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & / € \$ % ' () []

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME THREE, NUMBER TWO, JULY 1976



The Sad State of the Union

A satirical comment by Geoffrey Moss on our highly revered American way of life, our institutions, our systems, and the folks in charge. **Pg 2**

The Publick Printer

The first in a new series by U&Ic tracing the remarkable history of printing in America beginning, naturally enough, with the beginnings. **Pg 6**

U&Ic's Presidential "Primary"

Handsomely-engraved portraits of each of our 37 presidents, taken from the Ralph Ginzburg Collection, wherein we are inviting our readers to select their primary choice of the one president they believe would be most suited to lift the country out of its doldrums. **Pg 8**

Sam Fink's Typographic Paintings

Whoever said there was nothing new

under the sun obviously hadn't seen the art of Sam Fink. Blending words and illustrations is a highly specialized skill, as evidenced from the stunning examples within. **Pg 10**

The Fifty-Six Who Signed

Sam Fink seems to have a monopoly on this issue, but he's worth it. This time

around, he shows us his uncanny perceptive portrait of all the signers of the Declaration of Independence, with an incisive profile of each. **Pg 14**

Erté: The Artist and his Coterie of Female Characters

Four pages in full color of the famed Alphabet and Numerals of America's foremost fashion illustrator. **Pg 18**

Our Bicentennial Turkey

Following a lengthy discussion with Ben Franklin, Vikki Romaine — designer of toys for adults — has created, especially for this issue, a new symbol for America. **Pg 22**

What's New from ITC?

Under special license from D. Stempel AG, ITC offers a redesigned and smartly updated version of Rudolph Koch's original Kabel, created in the early 1920s and now available from ITC Subscribers as ITC Kabel. **Pg 24**

Someone for Everybody

The space, customarily devoted to our regular features "Something for Everybody" and "Famous Ampersands" is devoted instead to Jerome Snyder, whose death was such an unexpected shock to everyone who knew him and such a severe loss to us all. **Pg 26**

graphic incarnation of his creator, George McManus, a prankish, elegant, cigar-smoking, crank-sporting wit. A complete charmer, McManus was as popular personally as were his cartoon personalities. His drawing had stylistic sophistication as well as clean draftsmanship that may have given a few ideas to John Held, Jr. Jiggs, despite his top hat, frock coat, and fancy digs, had his heart and soul back with the boys in the pool hall. Maggie, more the social climber, kept the good-natured Jiggs doing an upper class jig, whose unfamiliar steps he never mastered. Although the strip continued after McManus' death in 1954, it just wasn't the same without the genial genius of George. Even if McManus had lived longer, it's not likely that Maggie & Jiggs, a pair of Irish parvenus, would capture the present public fancy. O Tempora, O Mores.

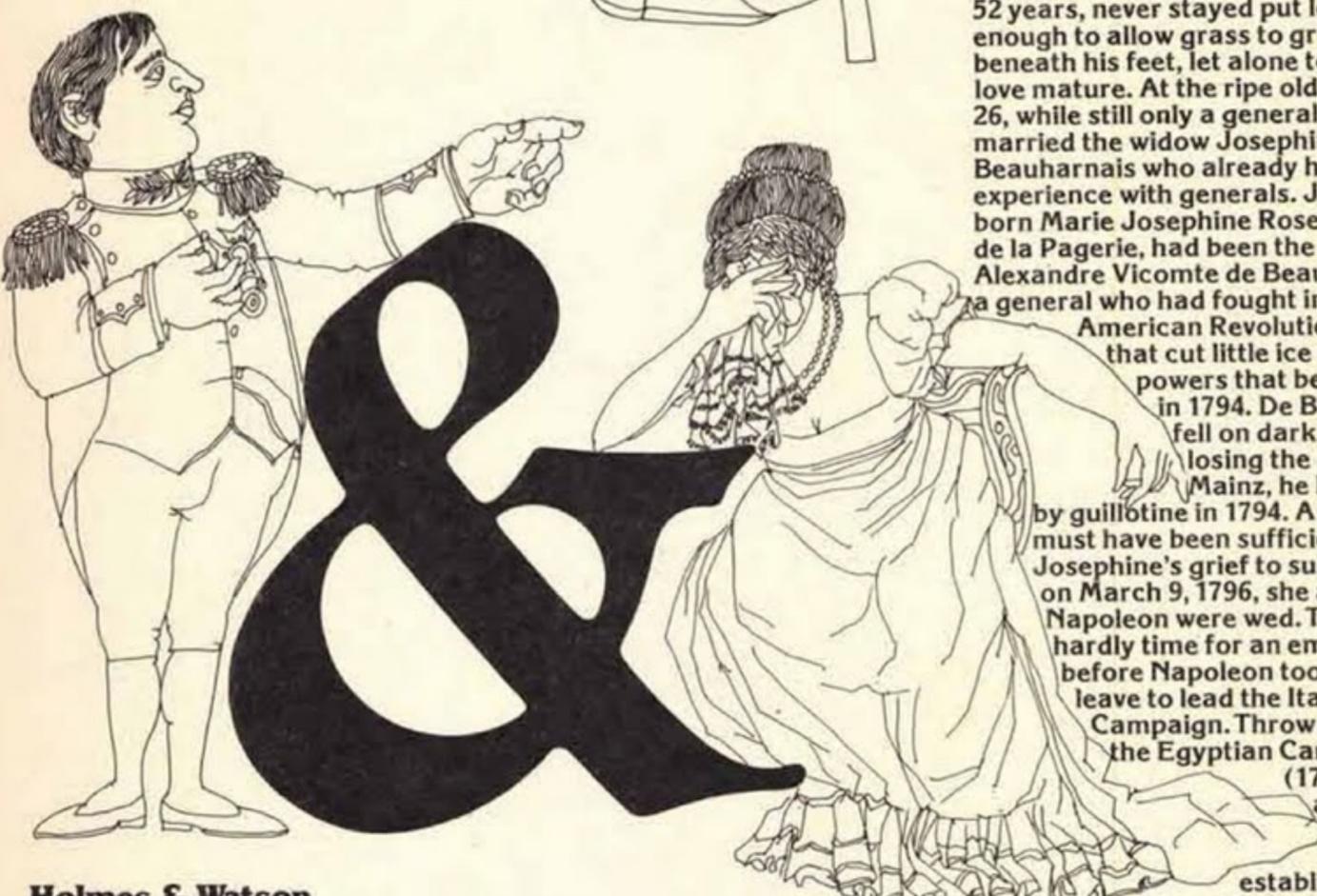


Napoleon & Josephine

No man for hiding his light under a bushel, Napoleon Bonaparte, in his 52 years, never stayed put long enough to allow grass to grow beneath his feet, let alone to have a love mature. At the ripe old age of 26, while still only a general, he married the widow Josephine de Beauharnais who already had some experience with generals. Josephine, born Marie Josephine Rose Tascher de la Pagerie, had been the wife of Alexandre Vicomte de Beauharnais, a general who had fought in the American Revolution. But that cut little ice with the powers that be in France in 1794. De Beauharnais fell on dark days for, losing the Battle of Mainz, he lost his head by guillotine in 1794. A year or so must have been sufficient for Josephine's grief to subside, for on March 9, 1796, she and Napoleon were wed. There was hardly time for an embrace before Napoleon took French leave to lead the Italian Campaign. Throw in the Egyptian Campaign (1798), a coup d'etat in 1799, the establishment of

a new government, The Consulate, a concordat with the Church in 1801, and you have the picture of a man who kept himself on the move. Things must have looked bright on December 2, 1804, when the cocky Corsican was crowned Emperor, and Josephine, by her Corsican/French connection, became Empress. That was the good news. The bad news came five years later (1809), when Napoleon had his marriage to Josephine brought to a tearful close. No children, no marriage. A year later our energetic emperor cemented political alliances by marrying Marie Louise, daughter of Emperor Francis I of Austria. Napoleon II was the son of that union. He got to be the King of Rome for about a year after Napoleon I abdicated in 1814. Josephine retired to Malmaison, a pretty classy chateau, where she died in 1814. Napoleon picked up the tab on her child Eugene, from Beauharnais, by adopting him. He ended his days as a duke. After Napoleon died on St. Helena, his remains were brought back to Invalides, Paris.

Notre nature est dans le mouvement; le repos entier est la mort. (We are by nature active; complete rest is death.)—Blaise Pascal.



Holmes & Watson

Sherlock Holmes is without a shadow of doubt the most famous fictive creation in the history of such creation. He is also the first consulting private eye—and what an eye! Beyond that, it is impossible to think of a deer stalker cap, an Inverness cape, a calabash pipe, and a magnifying glass without putting them together with a tall, thin, aquiline-nosed, sharpeyed, aloof figure. Basil Rathbone as the cinematic avatar probably deserves most of the contemporary credit for establishing Holmes as a worldwide symbol of cool, brilliant reasoning. Holmes' constable companion and sort of Boswell was and is John H. Watson, M.D., played to engaging perfection by Nigel Bruce. Holmes is thin and angular, Watson is plump and rotund. Where Holmes is a paradigm of perception, Watson lives in ingenuous astonishment. Holmes monastic, Watson gregarious. One icily remote, the other bubbling with kindness and warmth. Speaking of odd couples, Arthur Conan Doyle's contrasting duo must rank among the oddest. Uneven or odd, Holmes &

Watson were inseparable friends and crime-solvers. It might be noted that, despite Holmes' heavy use of cocaine, his mind never seemed to deteriorate. What is more—he played a mean fiddle, whereas all Watson ever played with was his bull pup. After the final battle with his arch-enemy, Professor Moriarty, Holmes took up beekeeping. And supposedly lives on through some Tibetan secret. Watson—quien sabe?

