

Lettering

MOMA

C&A&

MoMA

- Match the typefaces with the letters.
- ☐ Baskerville

☐ Bell Centennial

☐ FF Beowolf

☐ FF Blur

☐ Big Caslon

☐ Dead History

☐ HTF Didot

☐ FF Din

☐ Franklin Gothic

☐ ITC Galliard

☐ Gotham

☐ Helvetica Bold

☐ Interstate

☐ Keedy Sans

☐ Mantinia

☐ Mason

☐ Mercury

☐ FF Meta

☐ Miller

☐ New Alphabet

☐ Oakland

☐ OCR-A

☐ Retina

☐ Template Gothic

☐ Verdana

☐ Walker

A

Stonecutters letters

B

MOMA's logotype

C

phonebook face

D

one of Emigre's first faces

E

done for German post office

F

named for gothic poem

G

Firmin did it first

H

done for Fetish Records

I

named for English engraver

J

Granjon reinterpreted

K

inspired by Renaissance painter

L

Swiss masterpiece

M

by Cal Arts teacher

N

designed by Dutch master—based on horizontal lines

O

WSJ numbers

P

used by Guardian and Boston Globe newspapers

Q

a German acronym

R

early computer typeface

S

first planet from Sun

T

think NYC bus terminal

U

used by Guardian and Boston Globe newspapers

V

only in dead name

W

loved for its imperfections

X

for Minnesota museum

Y

think Sherlock Holmes

Z

think highways

N

A4&Z
MONEY NEVER SLEEPS

g

The just the fun,
when they
when when!

Lorem ipsum

hamburgefons

THE
LANDS
OF
DRYLAND
LANDS

intergraph
intergraph
intergraph

THE
LANDS
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DRYLAND
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NYC

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THE
LANDS
OF
DRYLAND
LANDS



abbott miller



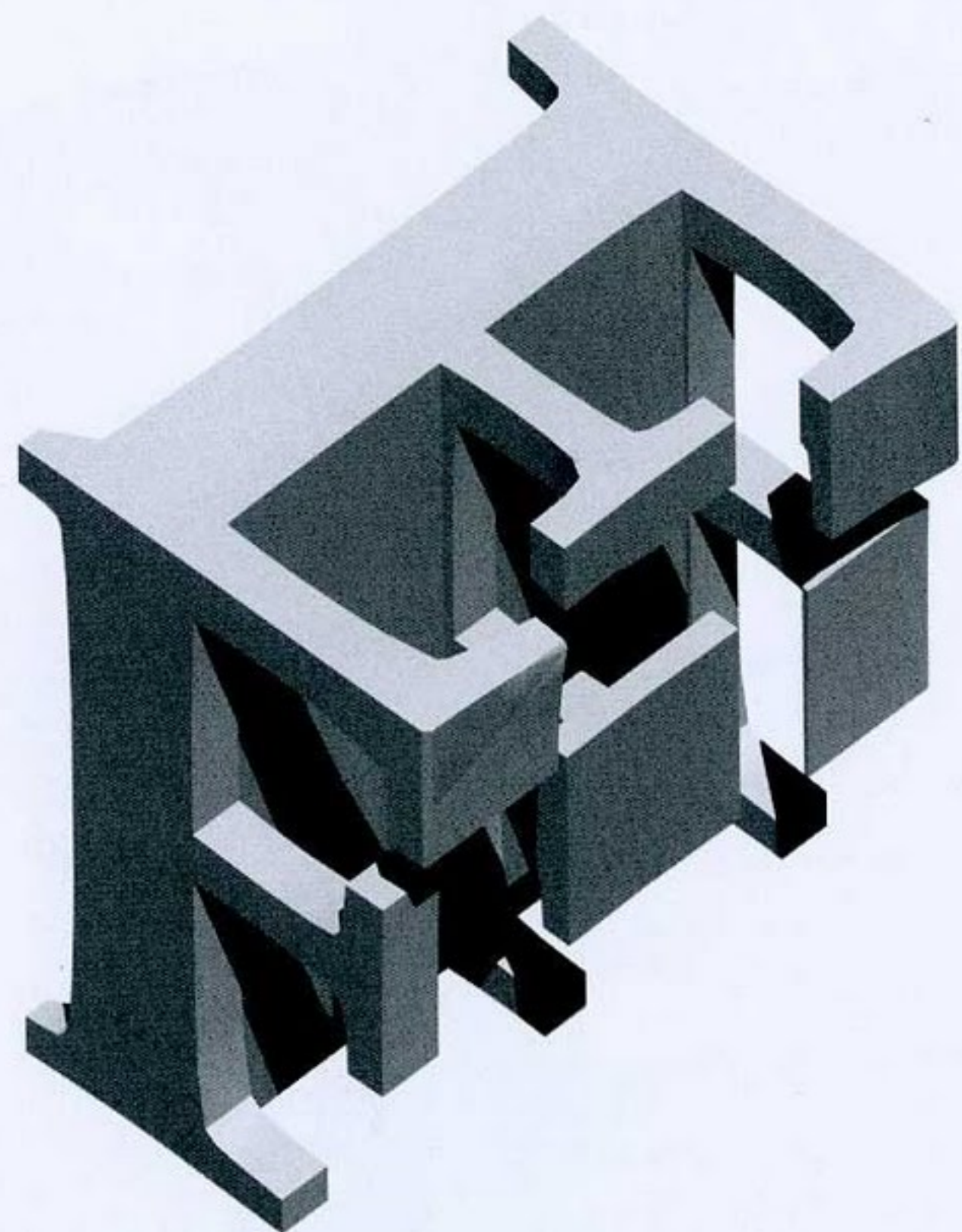
The book cover features a central, dark, textured illustration of a multi-armed, star-like creature with several long, sharp, black spikes extending from its center. The creature has a complex, almost organic form with some internal ridges and grooves. Overlaid on the lower-left portion of this dark figure is a dense, chaotic web of thin, red, hand-drawn lines. The background is a plain, light beige or off-white color.

Dimensional
Typography

J. ABBOTT MILLER

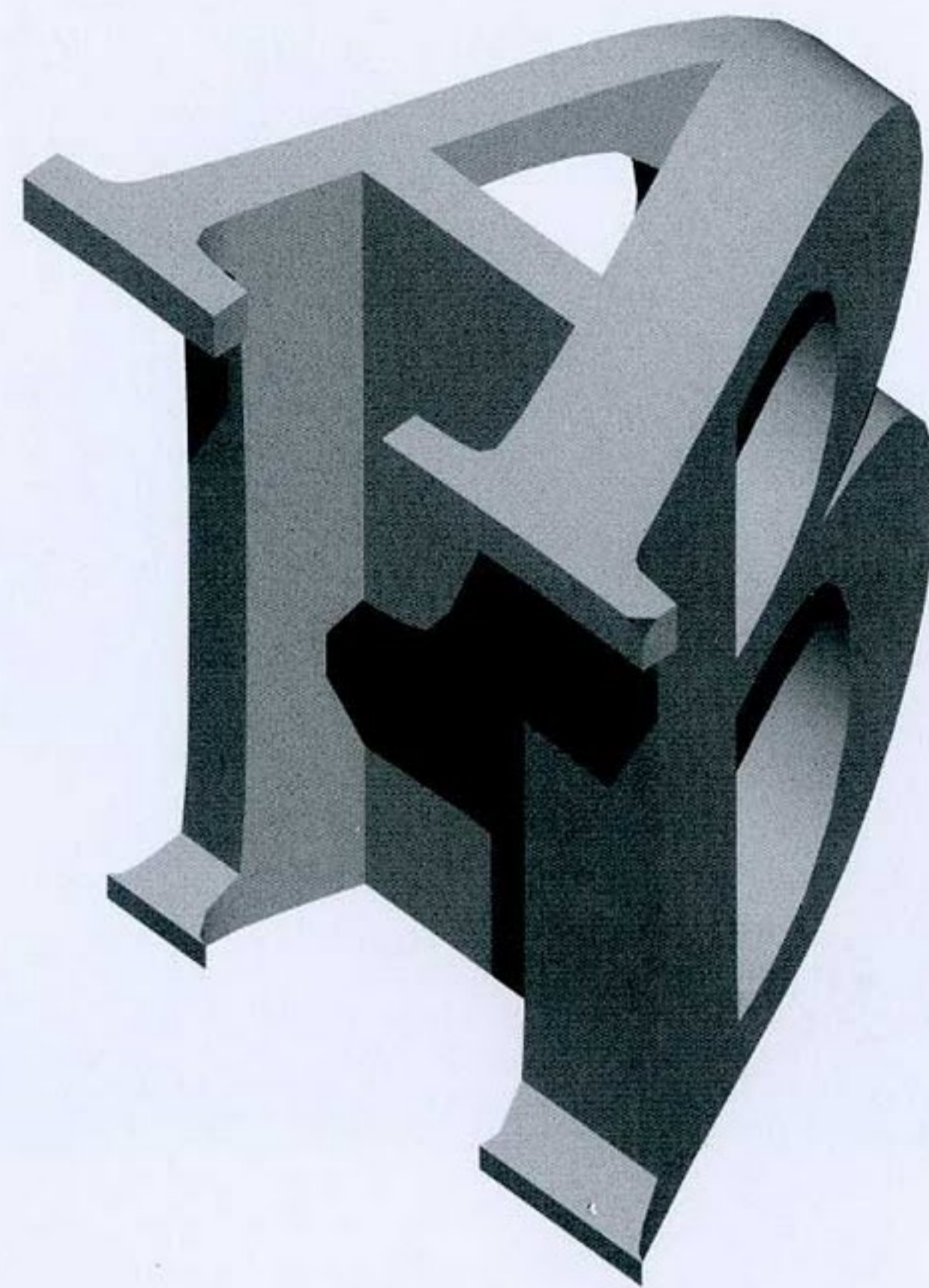
A KIOSK REPORT





LIGATURE

Designed by Bart Overly in 1995, these forms weld letters into a single form which has alternate readings from different perspectives.





A



B



C



D



E



F



G



N



M



L



K



J



I



H



O



P



Q



R



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T



U



Z



Y



X



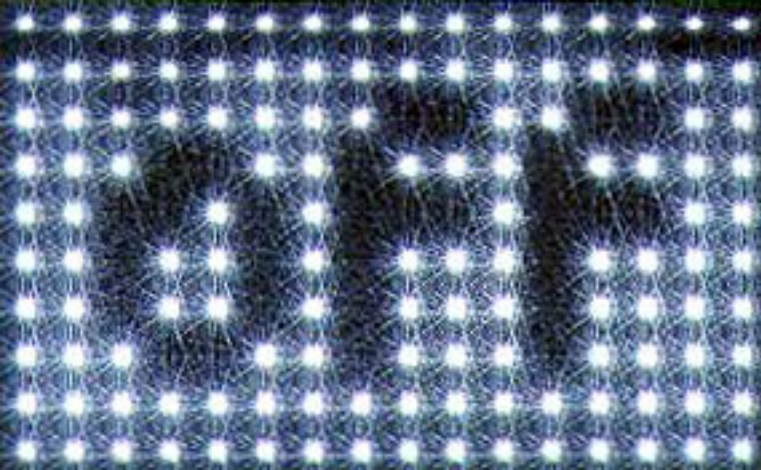
W



V



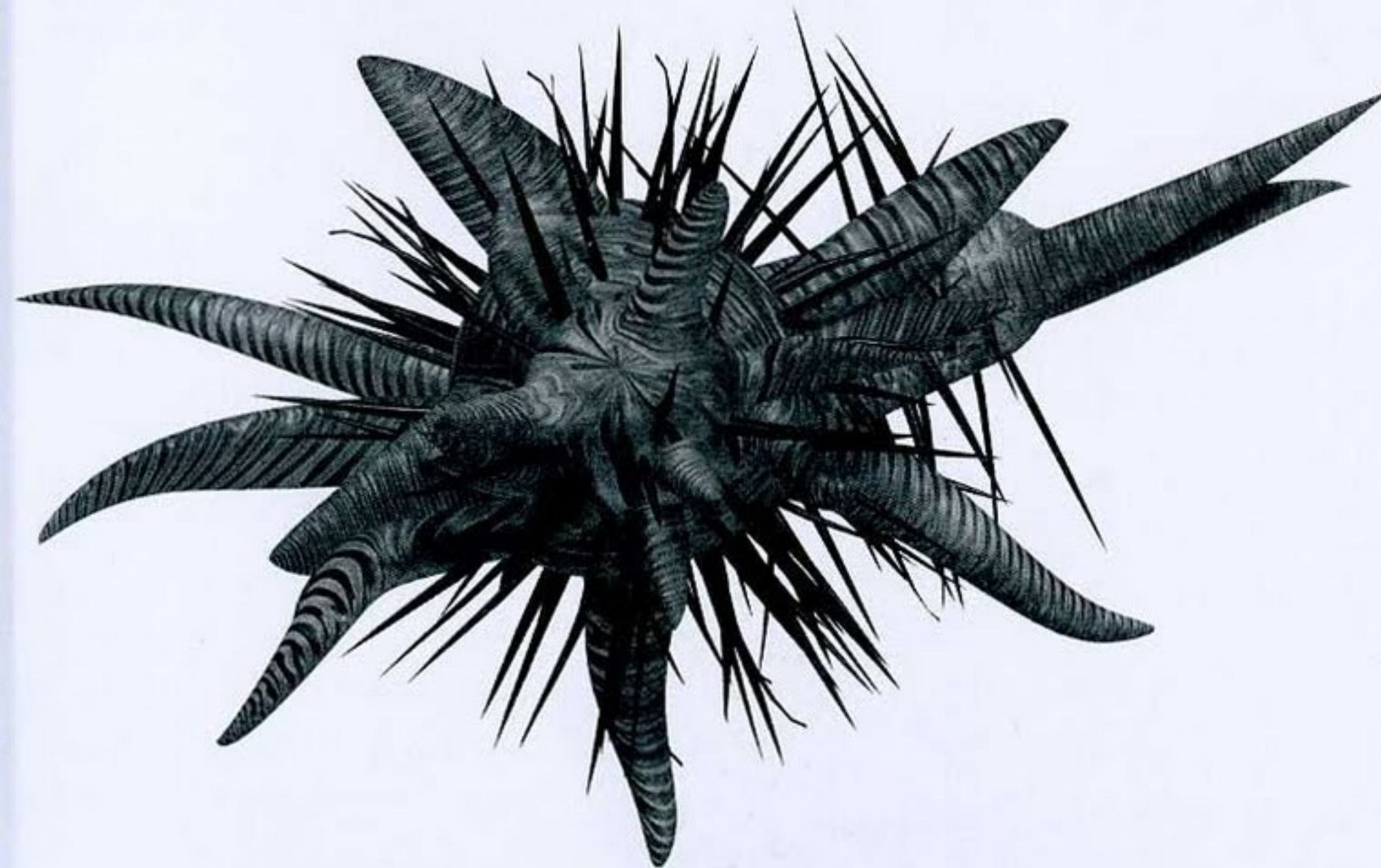




ABCD
 EFGHIJKLM
 NOPQRSTU
 VWXYZ
 abcdefg
 hijklmnop
 r
 stuvwxyz
 1234567890

JESUS LOVES YOU

Designed by Lucas de Groot in 1995, the font *Jesus Loves You*, and its companions, *Jesus Loves Your Sister* and *Jesus Loves Your Brother* exhibit an agitated crown-of-thorns-like complexity.



RHIZOME

A secularized adaptation, *Rhizome* exchanges nature for religion and interprets the prickly silhouettes of *Jesus Loves You* as a botanical motif. Above, the lowercase letter *j* is seen from overhead.

In name and spirit, *Rhizome* recalls the writings of French philosophers Gilles Deleuze and Félix Guattari, who distinguish two logics of the root or radical. The root proper is a singular, linear origin which bifurcates into the ordered, mirroring complexities of both the system of roots below ground and the plant above. The rhizome, on the other hand, is a curly, bulbous network with no single point of origin: "The rhizome itself assumes very diverse forms, from ramified surface extension in all directions to concretion into bulbs and tubers. ... The rhizome includes the best and the worst: potato and couchgrass, or the weed."¹⁶ From *A Thousand Plateaus*, 1987.

alex trochut





THE
BEST
OF

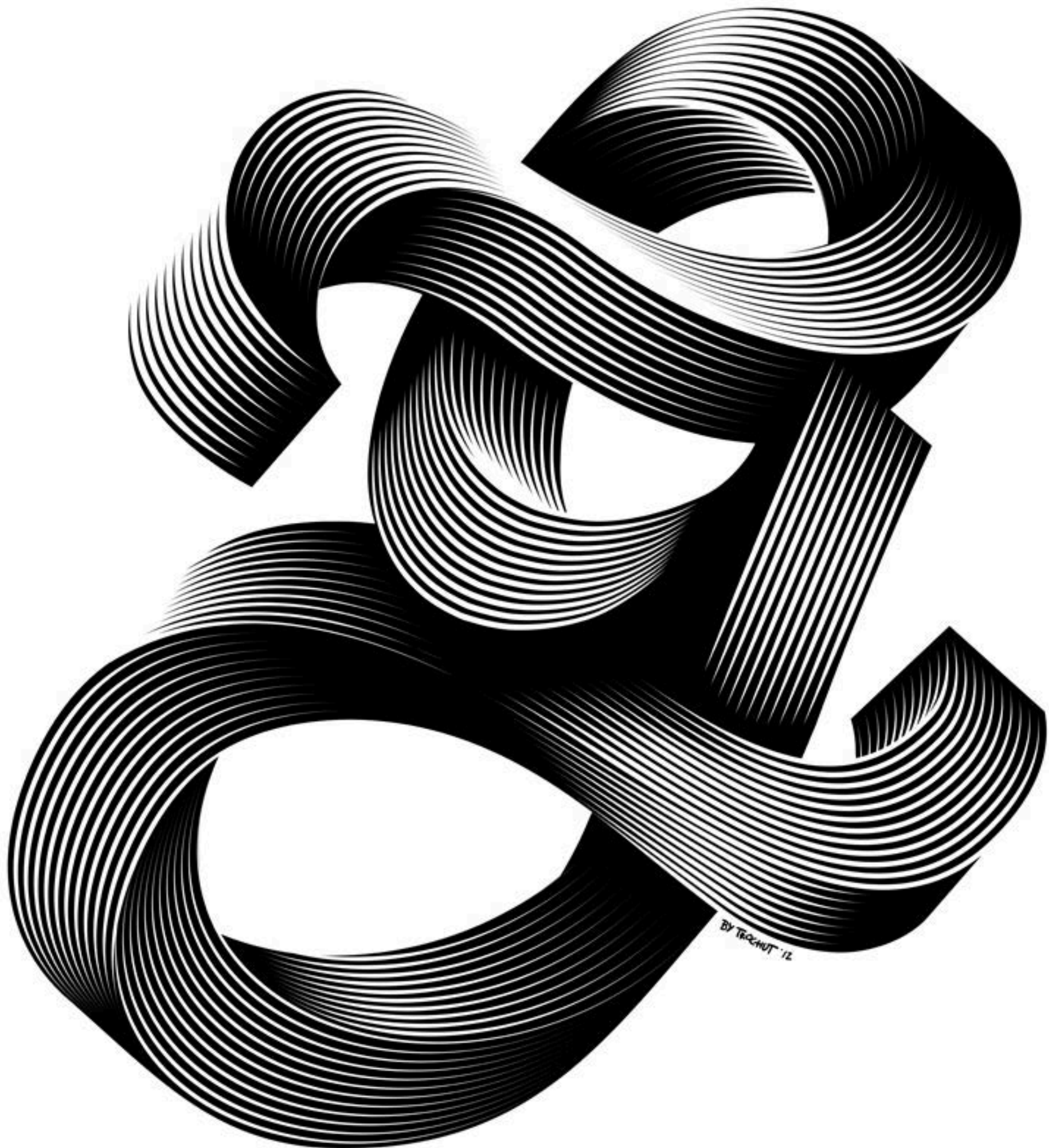
CREATIVE
VISIONARIES



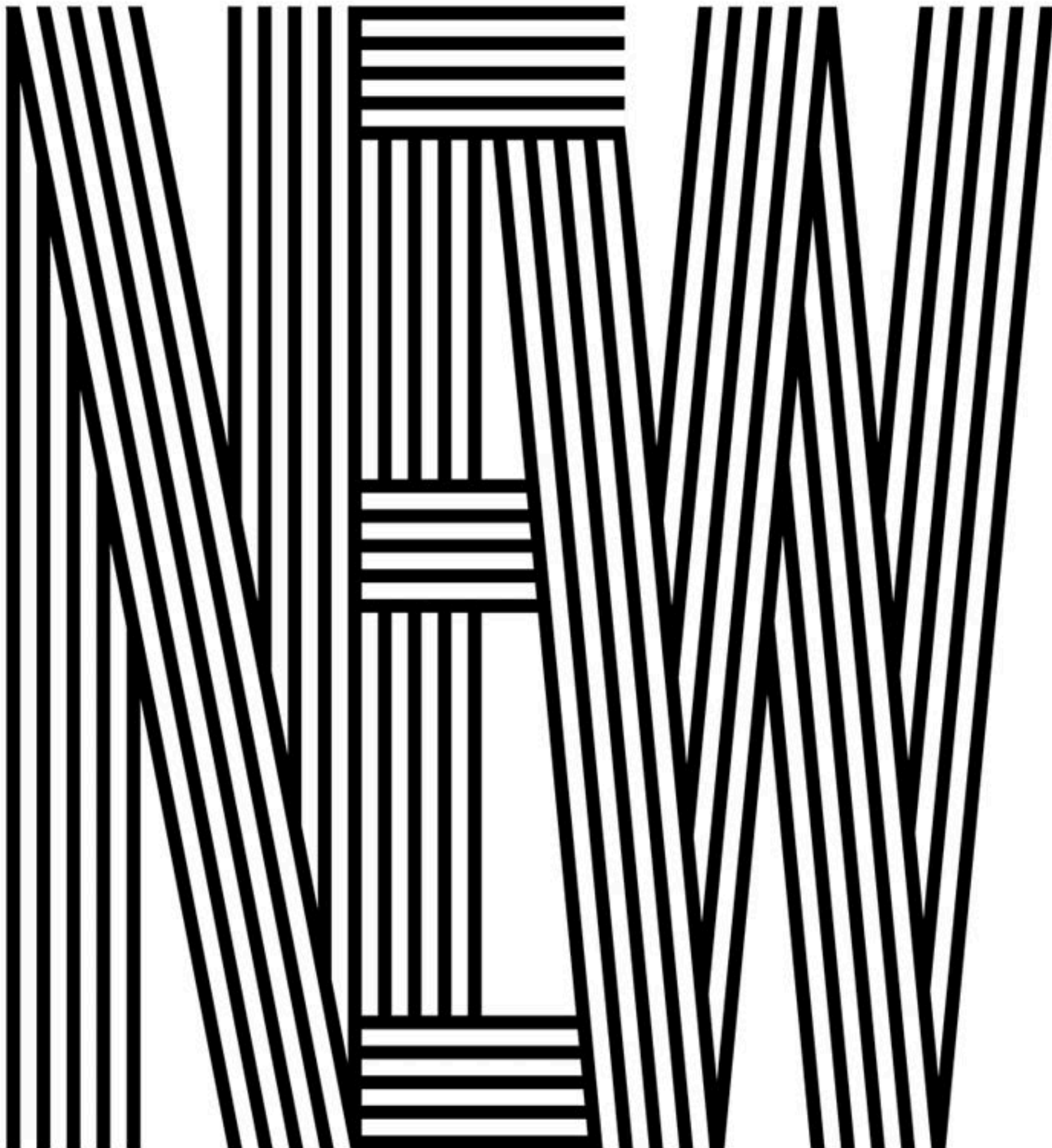
Beer
Cerveza

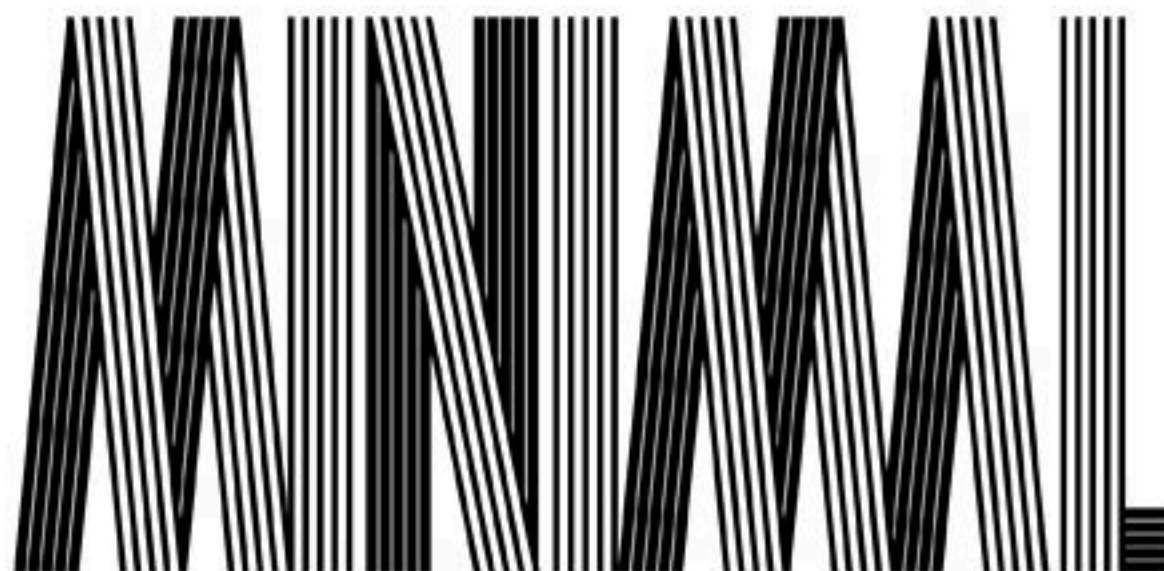
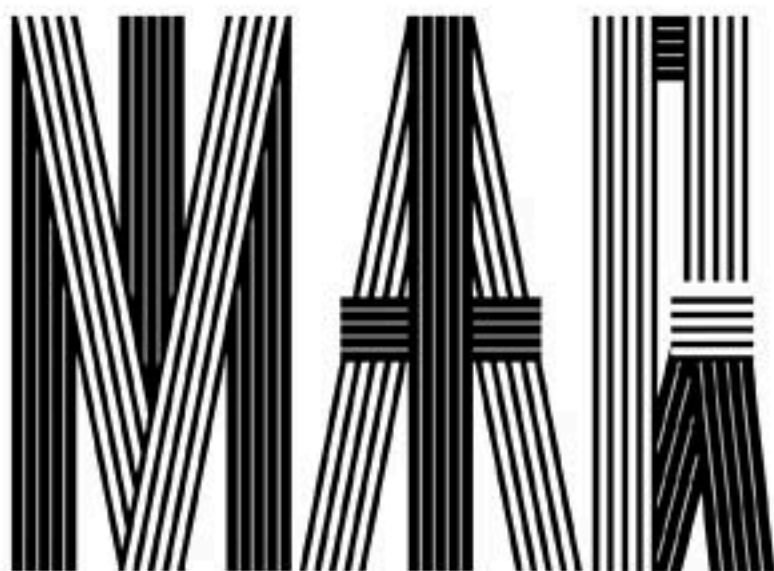
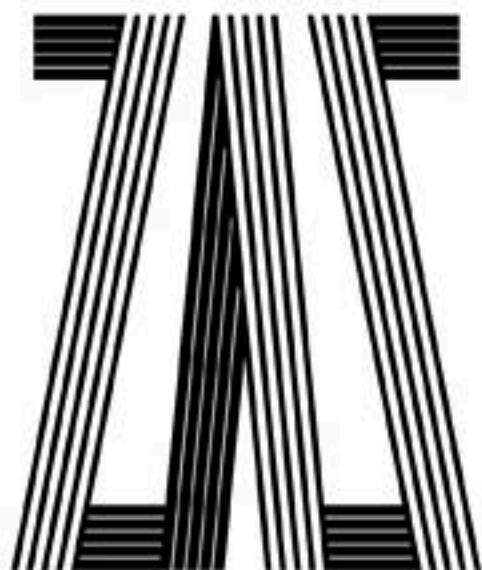
5°

BARCELONA
BEER COMPANY



*Vis
Khalifa*





ANOTHER
PLANET ENTERTAINMENT
PRESENTS

SEPT 25
2010

© 2013 ANOTHER PAGE ENTERTAINMENT - No. 98 - DESIGN by Alex Todor



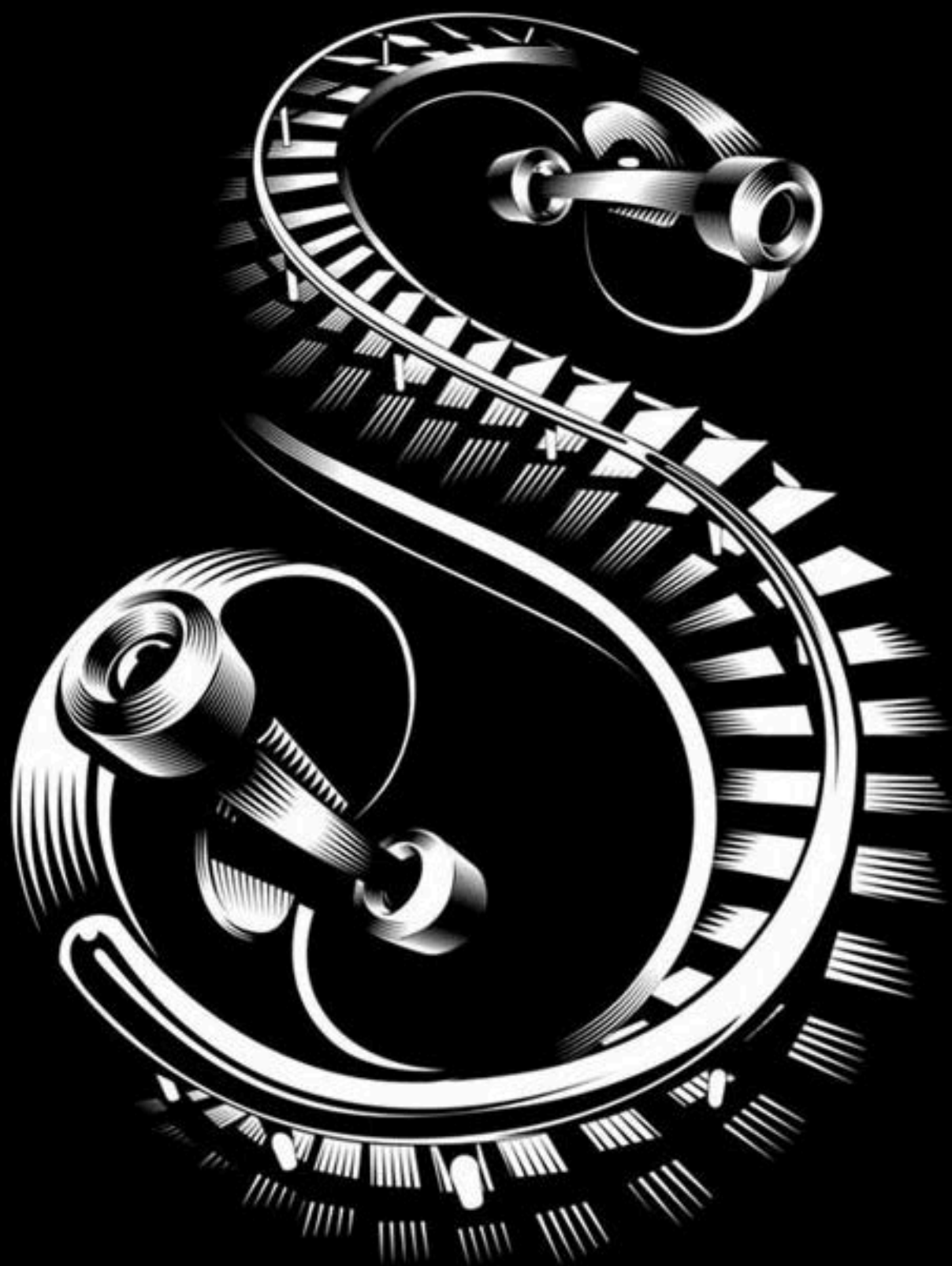
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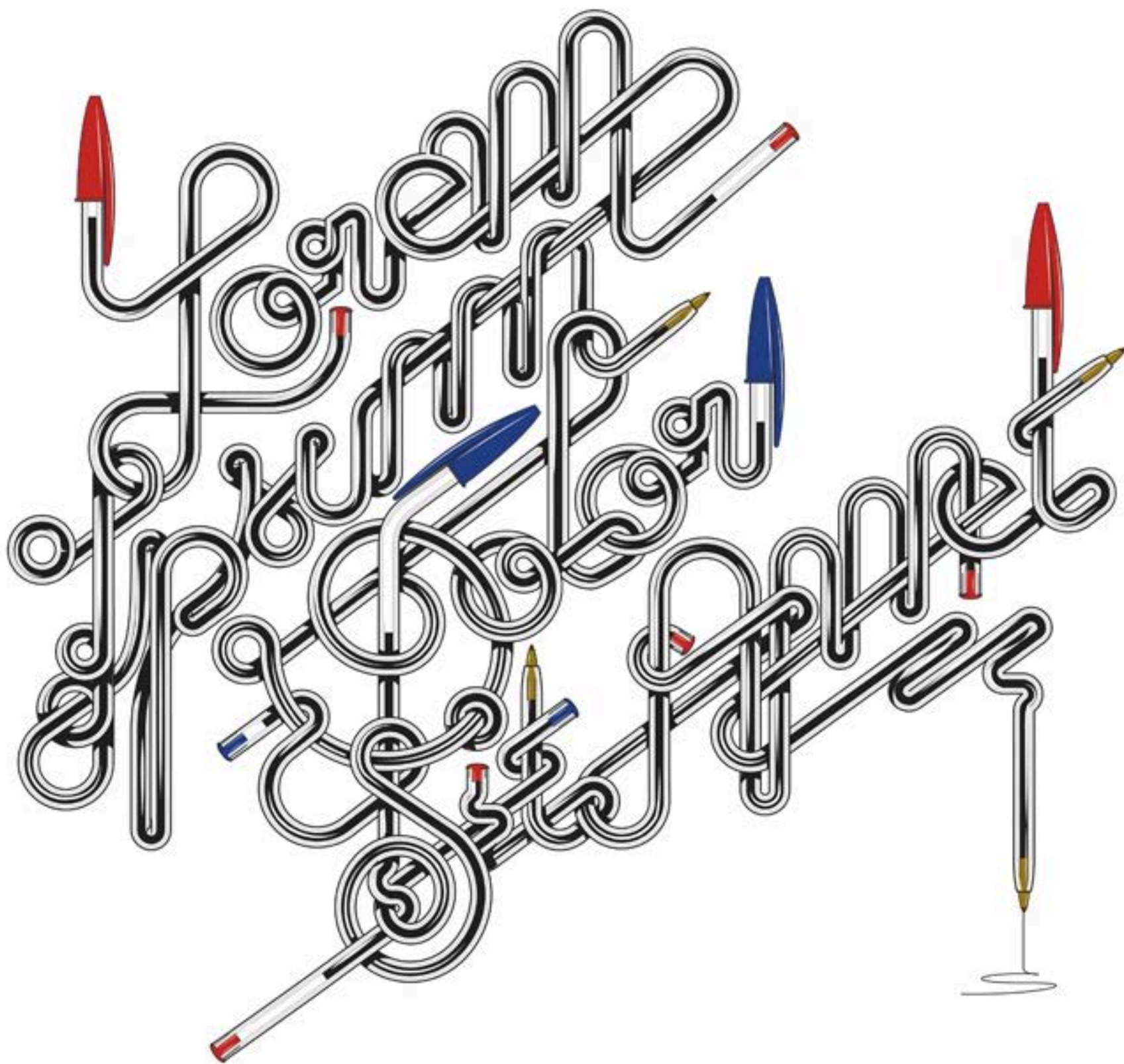
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Cedar

Boston
BRUINS



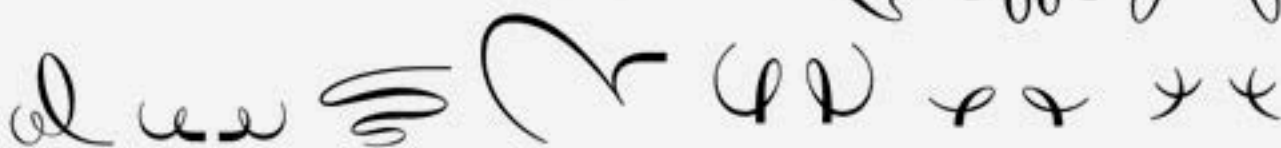
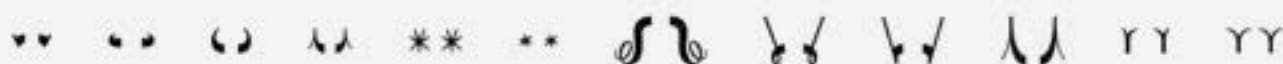
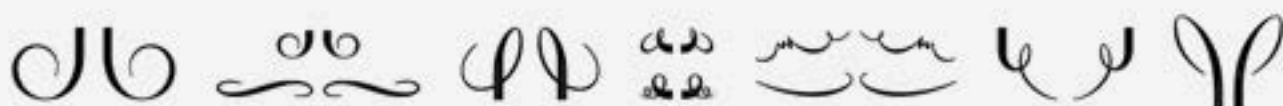
Young
Leader
Please
Versions
AT HARLEM'S
BIRDLAND

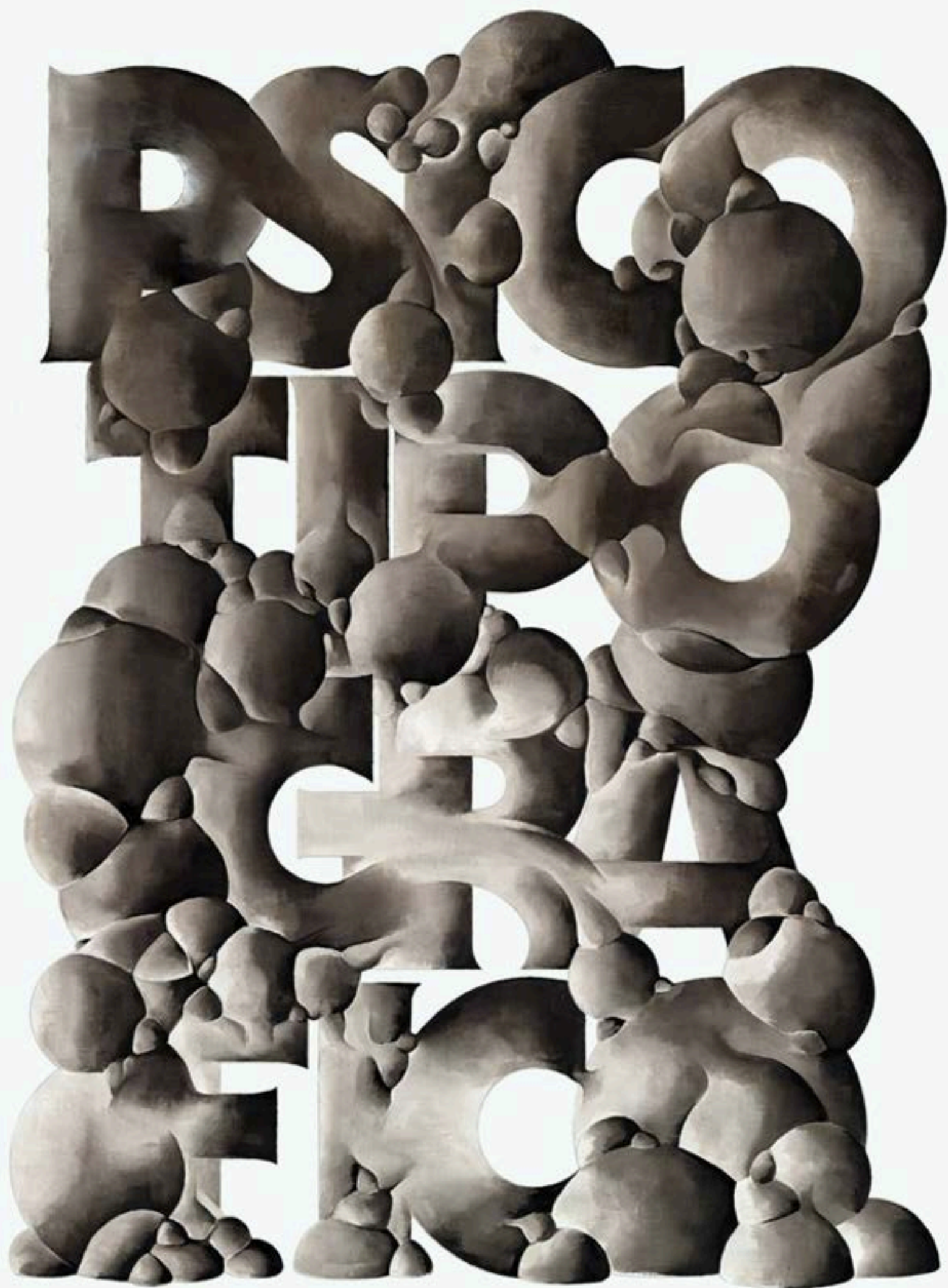


a modular type system
for your composing room

SUPER-VELOZ

single typeface, ornament
system, non-latin, revival





*Intervest*TM
— LVX —



jonathan
barnbrook



Island

DRONE

CAMA

NixonScript

PROTOTYPE

Bourgeois

Eelhelon

Melancholia

NYLON

Expletive

I LOVE MUSIC I LOVE FOOD

MASON
FROM EMIGRE

this is

Bastard

an experimental blackletter font created in

1988

When the **COMPUTER** had finally made it possible
for designers to easily construct typefaces. It acknowledged
a strong typographic form but reinterpreted it using the new
technological aesthetic.

Spindly

150PT

bastard

50PT

was designed to reference a barcode

100PT

To Suggest the Influence of Consumerism
On Our Modern World.

60PT

Bastard is a blackletter font drawn with a contemporary eye. historic forms have been reinterpreted using a set of modular parts and a new aesthetic appropriate to the contemporary technology it was produced on. in recent history these kinds of letterforms have been identified with the nazis but blackletter type has been central to the development of typography for over five hundred years.

25PT

Sal Bastard

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

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z

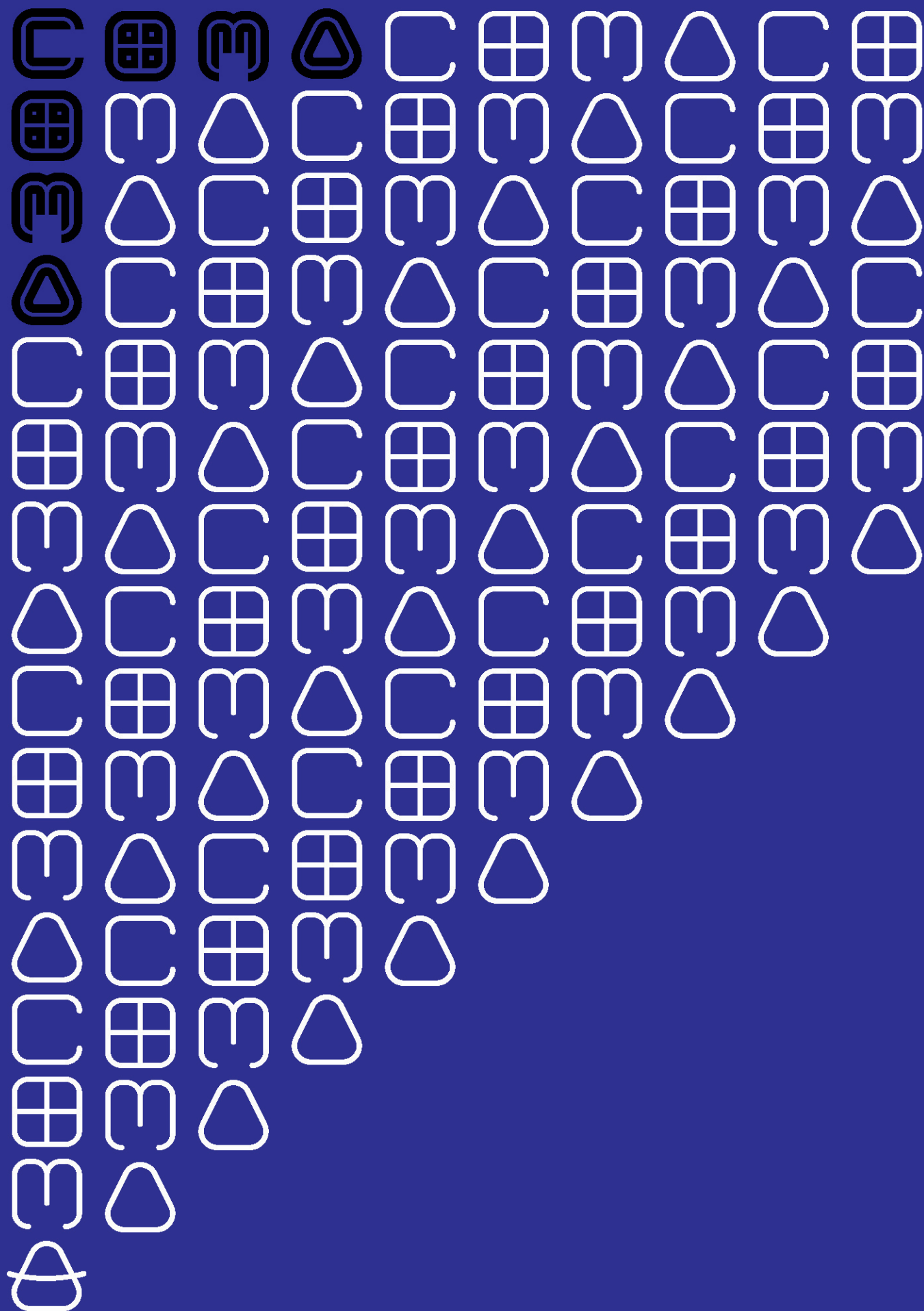
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· _ © ® ™ § ¨ £ ¥ ¨ ¨ ¨ ¨ ¨ ¨

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COMA/IS/THE
TERRIBLE/THAT
WE/ALL/LIVE
IN/EVERY/DAY
OF/OUR/LIVES.
COMA/WAS
ORIGINALLY
DESIGNED/TO
BE/USED/WITH
JAPANESE
ALPHABETS,

BLACK (/REGULAR) 60PT

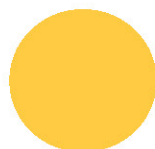
\...|.../
VIRUS FONTS
PRESENTS

DELUX

\\¥\\|.....\\|£\\|.....\\|£\\|...|...///\$///.....///£///.....///¥///

DELUX
[PLAIN]  DELUX
[DELUX]

 ELUX IS ONE OF THE STUDIO'S VERY EARLY FONTS. THE DRAWING AND CONSTRUCTION ARE VERY SIMPLE, ALMOST NAÏVE, INSPIRED BY TYPE FOUND ON OLD MILITARY AIRCRAFT AND REDRAWN WITH A CONTEMPORARY VOICE. THE NAME RELATES TO THE IDEA OF 'DESIGNER' BRANDS. OBJECTS ARE GIVEN DESIRABILITY BY ATTACHING A PERSON'S [DESIGNER'S] NAME. IT DOES NOTHING TO PROMOTE GOOD DESIGN AND IS USUALLY AN UNSUBTLE ATTEMPT TO CHARGE MORE MONEY.



\...|.../ 2 \...|.../

IT IS ALSO
115
ABOUT THE MILLIONS
54
OF USELESS COMMODITIES
42
THAT WE ARE PRESENTED WITH
36
IN OUR LIVES THAT WE HAVE ABSOLUTELY
27
NO NEED FOR AND DON'T EVEN GET PLEASURE
25
FROM LOOKING AT - INDIVIDUALLY WRAPPED POTS OF
21
COUNTRY STYLE JAM, LIMITED EDITION FRENCH IMPRESSIONIST
18
STYLE PORCELAIN FIGURINES, FLUFFY TOILET ROLL COVERS AND
17
OF COURSE AS SOME MISGUIDED INDIVIDUALS WOULD BELIEVE -
NEW TYPEFACES. ×

K I I N G
R E E L
F F O R I
S A V Y

À Á Â Ã Ä Å Æ Ç

È É Ê Ë Ì Í Î Ï Ñ Ò Ó

Ô Õ Ö × Ø Ù Ú Û Ü

Ý Þ ß à á â ã

Ä Å Æ Ç È É Ê Ë

Ì Í Î Ï Ñ Ò Ó Ñ Ò Ó

Ô Õ Ö × Ø Ù Ú Û Ü

Ý Þ ß à á â ã

DOUBLE THINK

originally drawn in the
1960s in Yugoslavia as
a logo for the shopfronts
of the state-owned
clothes company
STANDARD KONFEKCIJA
by Vinko Ozic-Pojic.
NOW AVAILABLE IN
medium & bold inline

Doublethink Medium

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
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Doublethink Bold Inline

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

© ª « » § † ‡ ¥ € % & { } [] / \ ¡ ¢ £ ¤ ¥ ¦ § ¨ © º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ , . : ; ' " # \$ % & ' () * + - = > < ? @ 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

ExpletiveScript

ExpletiveScript

ExpletiveScript

ExpletiveScript

ExpletiveScript

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ExpletiveScript

ExpletiveScript

ExpletiveScript

THE NAME IS A COMMENT ON THE POWER OF LANGUAGE – THE IDEA THAT CERTAIN WORDS ARE 'FORBIDDEN' IS FASCINATING, THESE WORDS WHEN SPOKEN WITH A CERTAIN INTONATION CAN BE ALMOST PHYSICALLY PAINFUL. THEY ARE ALSO GREAT INDICATORS OF THE SOCIAL STRUCTURE; SOME WORDS LOSE THEIR OFFENSIVE NATURE, OTHERS BECOME UNSPEAKABLE.

REGULAR 14PT

The name is a comment on the power of language – the idea that certain words are 'forbidden' is fascinating, these words when spoken with a certain intonation can be almost physically painful. They are also great indicators of the social structure; some words lose their offensive nature, others become unspeakable.

REGULAR 14PT

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ALTERNATE 14PT

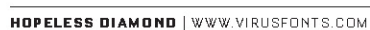
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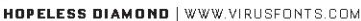
ALTERNATE 14PT

abcdefghijklmnopqrstuvwxyz

0 1 2 3 4 5 6 7 8 9

EXPLETIVE SCRIPT | WWW.VIRUSFONTS.COM





REGULAR

110PT REGULAR LOWERCASE

MORON

110PT REGULAR UPPERCASE

THICK

110PT THICK LOWERCASE

MORON

110PT THICK UPPERCASE

MORON WAS ORIGINALLY
THE SANS-SERIF VERSION OF
NYLON, BUT TOOK ON
A LIFE OF ITS OWN.

MORON BECAME A CUTE/
NASTY, OLD/NEW DRAWING
OF VICTORIAN SANS-
SERIF LETTERFORMS,
WITH A BIT OF THE 1970S
'SAUSAGE FONTS' THROWN
IN. THIS ODD SOUNDING
COMBINATION MAKES FOR
A FONT THAT HAS A FRESH,
ORIGINAL FEEL AND A
UNIQUE AESTHETIC.

MORON REGULAR

À Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã
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À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã
ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
ß f x < > + ÷ = − « » . , : ; ‘ ’ “ ” ‚ “ ” ` ~ · ^ ˇ

P A T R I O T (H E A V Y)

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

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

{ Ø 1 2 3 4 5 6 7 8 9 & £ @ }

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

P A + R I O + { L I G H + }

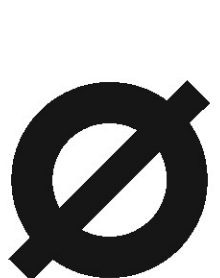
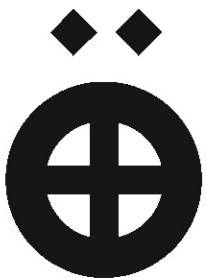
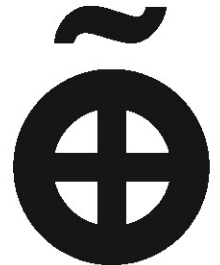
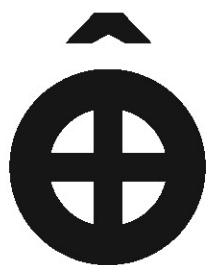
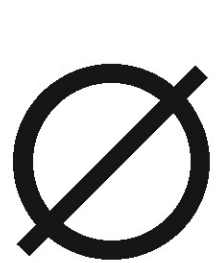
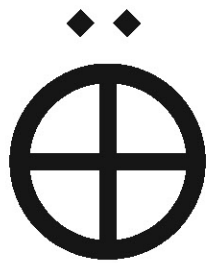
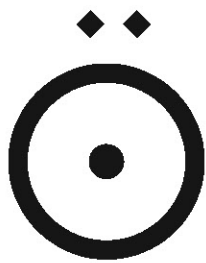
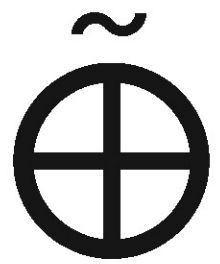
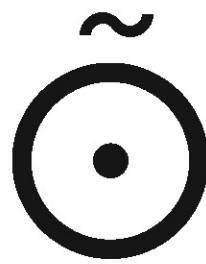
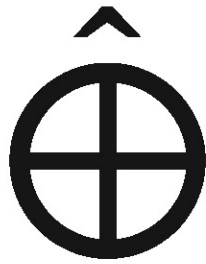
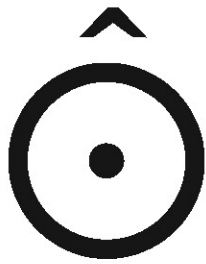
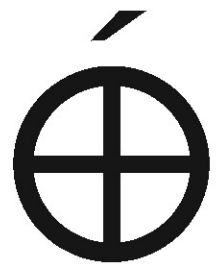
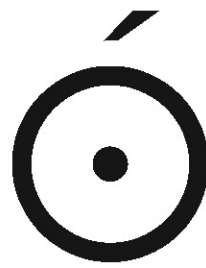
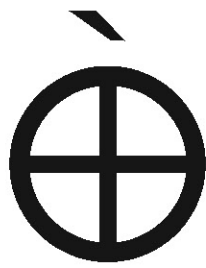
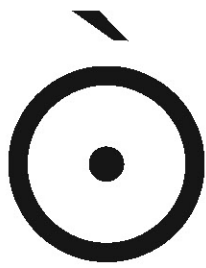
A B C D E F G H I J K L M

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

{ Ø 1 2 3 4 5 6 7 8 9 & £ @ }

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

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PROZAC WAS AN EXPERIMENT
TO MAKE A UNIVERSAL ALPHABET
WITH AS FEW SHAPES AS
POSSIBLE. AFTER MUCH WORK WE
MANAGED TO GENERATE THE
WHOLE FONT USING JUST SIX
SHAPES WHICH ARE FLIPPED OR
ROTATED. THE NAME PROZAC
COMES FROM THE AESTHETIC
OF THE FONT. IT LOOKS LIKE IT
WAS DESIGNED BY SCIENTISTS
IN A 'UTOPIAN' GENETICALLY
ENGINEERED SOCIETY. WE
ALSO WANTED TO HINT AT
THE RELATIONSHIP BETWEEN
SIMPLIFYING LETTERFORMS AND
THE COMPLEXITY OF MEANING
CONVEYED THROUGH WORDS.

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FORMS WQ

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word?

ben kiel



Carlstedt

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

QqRrSsTtUuVvWwXxYyZzÆæŒœßPpÐð

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Lunch

THE GREAT DANE – \$12

*Smoked Salmon
Crème Fraîche
Pickled Tomato
Rugbrød*

THE NOMAD – \$11

Avocado

THE SEAFARER – \$10

*Spanish Tuna
Fried Egg
Niçoise Olives
Frisée*

THE NOVEMBER – \$10

Roasted Broccoli



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FASHION WEEK

D'ORZO

1964

sport

British Grand Prix

AIRMAIL

carin goldberg



F R I A



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GABRIELLA*

MU

CHRIS



invite
you to
their
annual
christmas
party

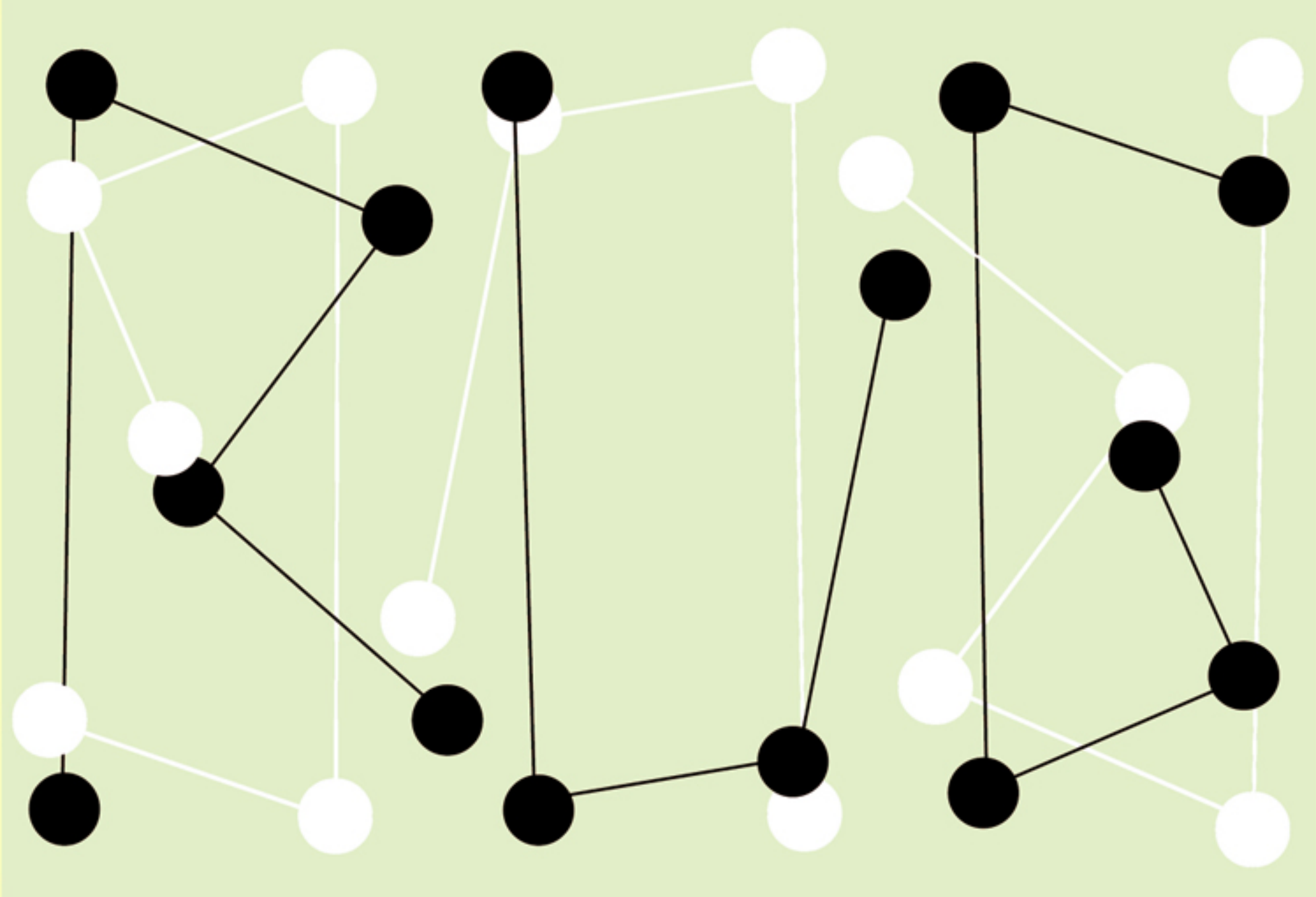
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16

DANCING

HUG
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JACK.





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ELBOW STOMACH ELBOW
K K L L L M PANCREAS M X M N
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christian
schwartz



Dala Prisma
\$300.00, [add to cart](#)

Save **\$60.00** over licensing the 6 styles individually

Included in:
Dala Floda Collection
\$750.00, [add to cart](#)

Dala Prisma is a development of the stencil typeface Dala Floda, replacing the solid forms with a series of stripes which vary in width, offering a wonderful optical effect. The variation between thick and thin is exaggerated with multiple lines, which increase in number as the typefaces becomes bolder. With both roman and italic variants, and featuring the same set of typographic features such as fractions, small caps, and swashes as the original Dala Floda family, Dala Prisma is a uniquely powerful display typeface. The extreme thinning of lines means this family only works at large display sizes.

Designed by Paul Barnes, 2014

 **Family specimen**
 **Opentype features**

Related families:

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It is the omnipresent

Fat Italic
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Separation is itself a

in front of the table benches arranged in *zigzag form*, like the chairs.
The president was sufficiently *well known*, however, for all to be
In a word, he was a Yankee to the backbone. *Barbican* had
His strongly marked features seemed *drawn by square and*
Just when the *deep-toned clock* in the great hall struck

Don't be surprised if I am about to *discourse to you* regarding the *Queen of the Night*. It is perhaps res
“*Three cheers for the Moon!*” roared the Gun Club, with one voice. “The moon, gentlemen, has be
Selenographic charts have been *constructed with a perfection* which equals, if it does not ev
A violent movement of *interest* and *surprise* here greeted this remark of the speaker. “F
In 1649 a Frenchman, one Jean Baudoin, published a *Journey performed from the*

After a *period* of years *full*

Лет семь или восемь тому назад в Париже жил бедный рабочий
Как-то зимой он очутился без работы. В его лачуге не было ни

In societies dominated by m

Fragmented views of reality

The spectacle presents itse

Understood in its totality,

It is the omnipresent affir

as lit up in full glare *myriads of revolvers* grouped in the form of lustres, while groups of pistols, and
at the further end of the saloon the president, assisted by four secretaries, occupied
on the table (a *huge iron plate* supported upon six cast-iron pillars)
in front of the *table* benches *arranged in two rows*

The president was sufficiently well known, however, for all to be assured that he would *not put his colleagues*
to rest, he was a Yankee to the backbone. Barbicane had made a *large fortune* as a timber merchant.
Strongly marked features seemed drawn by square and rule; and if it be true that, in order to
when the deep-toned clock in the *great hall* struck eight, Barbicane, as if he had been set
a *period of years* full of incidents we have been compelled to abandon our labors, and
must make up our minds, then, to *seek in another train of ideas some field for the*
we have been considering, working, calculating; and the result of my studies is the

in a word, he was a tankie to the backbone. Barbicane
His strongly marked *features* seemed drawn by squ
Just when the *deep-toned clock* in the great hall
After a period of years full of incidents we *have been*
We must make up our minds, then, to seek in an

have been considering, *working*, calculating; and the *result of my studies* is the conviction that we
This project, the result of *long elaboration*, is the object of my present communication. It is
A *thrill of excitement* ran through the meeting. Barbicane, having by a *rapid movement*
Don't be surprised if I am about to discourse to you regarding the Queen of the Night

The gas lit up in full glare *myriads of revolvers* grouped
At the *further end of the saloon* the president, *assisted*
Upon the table (a *huge* iron plate supported un

dan milne

ANALYSIS
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UNIFORMITY
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EXHIBITION
EXHIBITION

NEW COLLECTION

MONASH UNIVERSITY

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MERCHANT

Pneumonia

Terra Australis

Diplomatic Principles

voyage to Van Diemen's Land

SZANTO

1/2 \$ & § ß Ø H

Mississippian

HOUSE INDUSTRIES

double triple inliner

Phoenix

Our Mission

Dr John Sperling

DEPARTMENT

Committed to your success

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david barringer



imperfect

human

clockwork

ANDROXY

A DISPLAY TYPE
BY DAVID BARRINGER

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
0 1 2 3 4 5 6 7 8 9 ? , ' . : ;

ADADALAMANARAS
ETEVTHTRTWZZY



Concept and Form

We have been making movies about robots for about as long as we have been making movies. We are shocked by robotic beauty, power, and longevity. We fear robots as we fear our own mortality. We make movies in which we make robots that confound us, overpower us, heal us, save us, and kill us. We dream of robots doing everything that we do, and many things we dream of doing: being indestructible, living forever, flying. Robot movies are the means by which we dream of the future of our relationship with technology. I am scared most by the intersection of people and robots. I am scared at the prospect of having a computer put inside me to enhance my vision, my immune system, or my memory. Once infected, I am afraid that my cyborg self will take over and shut me down for daydreaming too long or being five pounds over weight. I will feel my enhanced robo eyes shut down in darkness. I will have lost myself to a bad bargain with a robo devil.

I explored our culture's relationship to robots through the movies we have made about them since *Metropolis* in 1927. I chose 308 movies out of hundreds. I wrote out thematic subtext, as a way to discover whether our attitudes about robots have changed over the years during which we have made so many technological advances. I don't think we've changed much in the way we think about robots, and I think that's because our attitude right from the start was ambivalent and sophisticated, if often playful and self-mocking. Judging from feature films, I find that as a society, at least in the U.S., we got it very early: robots have the potential to evolve beyond tools and into a life form of their own. We are playing like gods, and robots might turn out to be hostile atheists.

I took pictures of homemade robots to accompany my thematic wirecuts about robot movies. I planned to make robots out of flowers alone. Flowers—fleeting, organic, delicate, reproductive—were the perfect antithesis to robots—impervious, long-lasting, metallic, asexual. But I couldn't figure out how to make flowers look like robots. Rearranged flower parts would evoke a person or animal, not a robot. So I gathered all my scrap hardware and spare computer parts, bought several bouquets of flowers, and brought both worlds together: the metallic clunkiness of inanimate robots and the wild beauty of dying, blooming flowers. My robots turned out to be pretty little temporary toys. I photographed them, quickly. Then the flowers drooped and died, the structures teetered and fell to pieces, and I had a waste basket of stalks and petals and a toolbox refilled with bolts and wire.

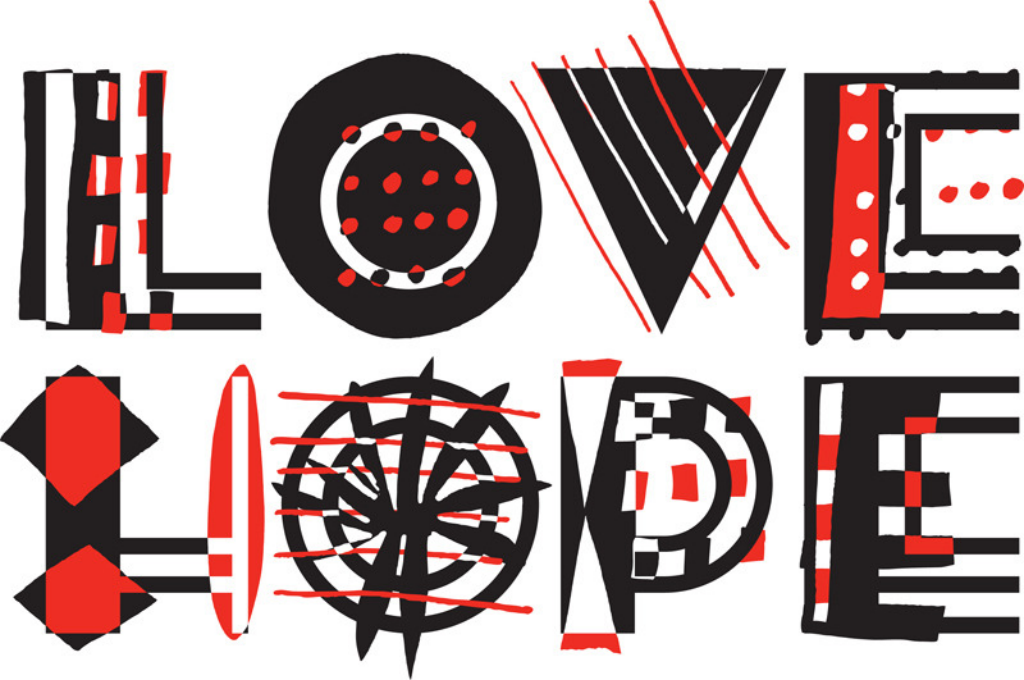
deanne cheuk

DEANNE CHEUK

ART DIRECTOR / ILLUSTRATOR / ARTIST



missing
business
with
pleasure





Kirsty Hume is the model mother.

Photographs by Miles Aldridge

Fashion editor: Elizabeth Stewart

TRANSITIONISTS

CHAS. RUSKIN

MARTIN HUGH

DANIEL EASTON

STEVEN HARRINGTON

14 NEW
PROTIPS
FOR TYPE
GRAPHIC DESIGN
ILLUSTRATED TYPE
TYPE DESIGN
FONT MANAGEMENT

WINTER
DEER
LIST

STOP
BRAIN
DRAIN
OUT!

The word "LAVINIA" is rendered in a highly decorative, white, calligraphic script on a black background. The letters are interconnected with elaborate flourishes and swirls, giving it a whimsical, vintage feel.

PHOTOGRAPHY BY SKYE EMMETT / STYLING ELIZABETH
 HAIR FRANK/JOHN B. BUNT / MAKE UP NICOLE/JOHNSA / MAKEUP BARBARA/FRANK B. BUNT / STYLING ASSISTANT CECILE/JOHNSA

LAVINIA
 LAVINIA
 LAVINIA
 LAVINIA





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ARM

WINGS

FEATURES

FASHION

INTRE

The New York Times Magazine

DECEMBER 25, 2005 / SECTION 4

Constance Baker Motley
Frank Perdue Wellington Mara

Luther Vandross

John Z. DeLoe Zakher Haider Uli Derichsen

Rose Mary Wood

James Stockdale Teresa Wright

Miriam Rothschild Gene Baylor Fred Korematsu

Sandra Lee

Thurl Ravenscroft Georganna Jones

The Lives They Lived

ed benguiat



BOOKMAN Garamond Elisebell Friz
Century Mixage Weidemann QUADRATA
Korinna Tiffany Pacella
Fenice Sans Goudy Oldstyle Berkeley
Erasmus KABEL No 224
BAUHAUS International
CUSHING Baskerville
Chelt Lubalin
Graph
N 216
ZAPF BOOK
GOTHIC
ITALIA
SOUVENIR
AMANT
VELIOVIC
NOVARESE
CLEARFACE
ZAPF
GOTHIC
AMERICAN
TYPEWRITER

International Typefaces Corporation

Ed Benguiat's revision of the New York Times logo.

The New York Times.

The New York Times

abcdefghijklmnopqrstuvwxyz

A A B B C C D D E E F F
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1 2 3 4 5 6 7 8 9 0 ! ? &

Edwardian Script

Interlock

Korinna

Laurent

Lubalin Graph

ITC Modern 216

SCORPIO

ITC Souvenir

Tiffany

★ AVANT GARDE GOTHIC

Avant Garde Gothic by Herb Lubalin, Tom Carnase, Ed Benguiat for ITC in 1970

Barcelona

Barcelona by Ed Benguiat for ITC in 1981

★ Bauhaus

Bauhaus by Ed Benguiat, Victor Caruso for ITC in 1975

★ Benguiat

Benguiat by Ed Benguiat for ITC in 1977

★ Benguiat Caslon Swash

Benguiat Caslon Swash by Ed Benguiat for Photo-Lettering Inc. in 1960-70s?

★ Benguiat Charisma

Benguiat Charisma by Ed Benguiat for Photo-Lettering Inc. in 1960-70s?

Benguiat Gothic

Benguiat Gothic by Ed Benguiat for ITC in 1977-79

★ Benguiat Roman

Benguiat Roman by Ed Benguiat for Photo-Lettering Inc.

★ ITC Bookman

Bookman by Ed Benguiat for ITC in 1975

BUFFALO ORNAMENTS

Buffalo Ornaments by Ed Benguiat for Photo-Lettering Inc. in 1960s?

★ CALENDAR

Calendar by Ed Benguiat for Photo-Lettering Inc. in 1960s?

★ Caslon 224

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

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Ed Benguiat

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ed fella





I was
borne by
DETROIT
Since 1938.

AFTER DINNER
PRESENTER
ON WEDNESDAY
FEBRUARY 1982
AT CANTO RESTAURANT

santa monica bay
club of printing
house craftsmen

PRESENTS

MAKE
READY AT
6:30 PM

Feeling

Feeling

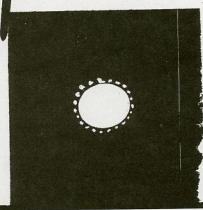
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Michael Heller

in Sweden,
Stockholm

Edvard

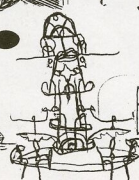
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"DAVID
CARSON
IS

THE Paganini
OF
Typographers"

— so says Ed Fella, 1995

elliott earls

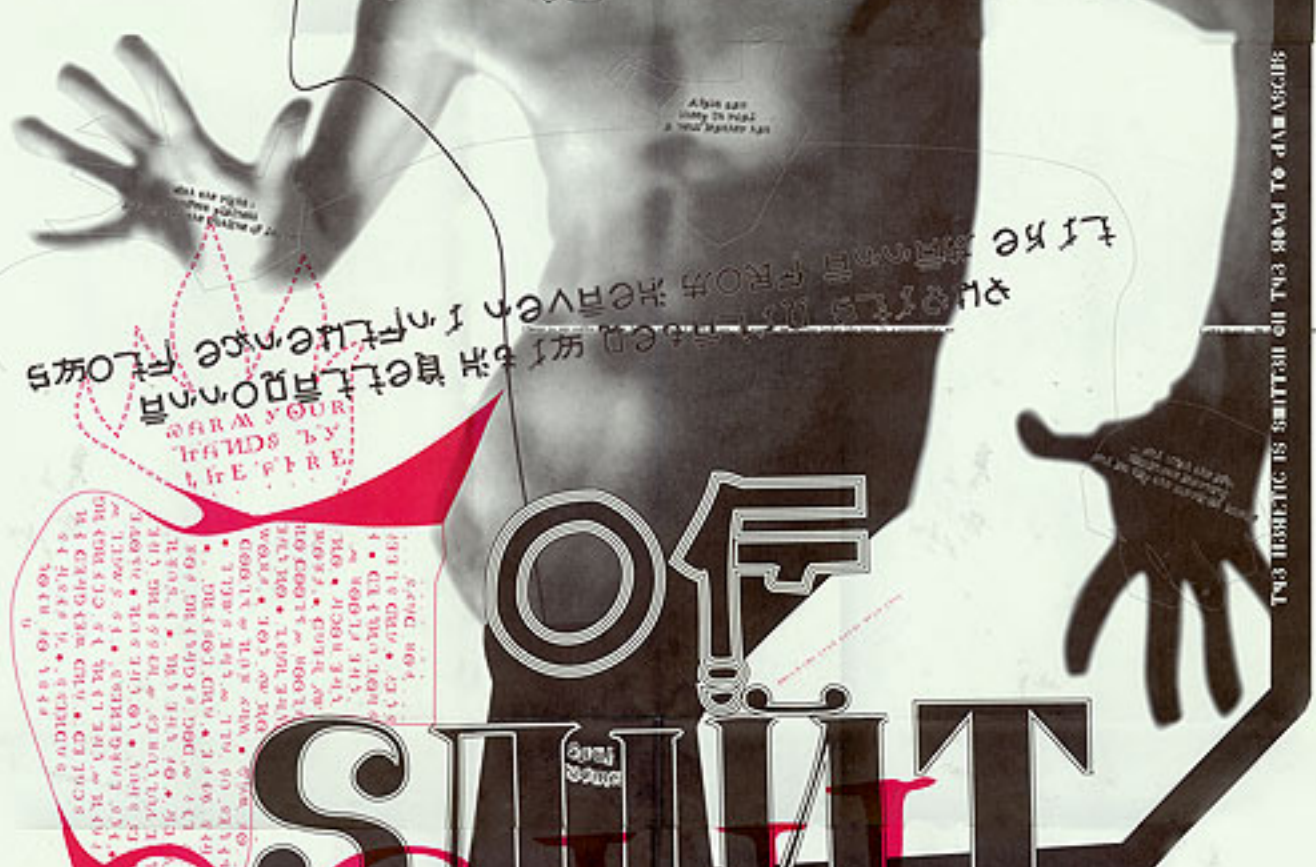


THE SYMBIONESE LEAGUE

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AND THERE WAS AT LONG LAST
FROM ENOUGH FOR HIM YET AGES
BY EAR'S WORDS CH'S EL
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ON



THE SYMBIONESE LEAGUE IS SWITCHED ON T93 ROAD TO JAWAGERS



THE SYMBIONESE LEAGUE

If you owned yellow paper, I would buy some from you

elliott Earls 2 View Street, Greenwich Connecticut 06830 203.661.7075

Grafický design

VERNISÁŽ 13. 6. 2006

OPENING 13. 6.2006

v bílém kubusu



Projekt realizován za finanční podpory Ministerstva kultury ČR, MČ Praha 1, MČ Praha 2, MČ Praha 3, MČ Praha 4, MČ Praha 5, MČ Praha 6, MČ Praha 7, MČ Praha 8, MČ Praha 9, MČ Praha 10, MČ Praha 11, MČ Praha 12, MČ Praha 13, MČ Praha 14, MČ Praha 15, MČ Praha 16, MČ Praha 17, MČ Praha 18, MČ Praha 19, MČ Praha 20, MČ Praha 21, MČ Praha 22, MČ Praha 23, MČ Praha 24, MČ Praha 25, MČ Praha 26, MČ Praha 27, MČ Praha 28, MČ Praha 29, MČ Praha 30, MČ Praha 31, MČ Praha 32, MČ Praha 33, MČ Praha 34, MČ Praha 35, MČ Praha 36, MČ Praha 37, MČ Praha 38, MČ Praha 39, MČ Praha 40, MČ Praha 41, MČ Praha 42, MČ Praha 43, MČ Praha 44, MČ Praha 45, MČ Praha 46, MČ Praha 47, MČ Praha 48, MČ Praha 49, MČ Praha 50, MČ Praha 51, MČ Praha 52, MČ Praha 53, MČ Praha 54, MČ Praha 55, MČ Praha 56, MČ Praha 57, MČ Praha 58, MČ Praha 59, MČ Praha 60, MČ Praha 61, MČ Praha 62, MČ Praha 63, MČ Praha 64, MČ Praha 65, MČ Praha 66, MČ Praha 67, MČ Praha 68, MČ Praha 69, MČ Praha 70, MČ Praha 71, MČ Praha 72, MČ Praha 73, MČ Praha 74, MČ Praha 75, MČ Praha 76, MČ Praha 77, MČ Praha 78, MČ Praha 79, MČ Praha 80, MČ Praha 81, MČ Praha 82, MČ Praha 83, MČ Praha 84, MČ Praha 85, MČ Praha 86, MČ Praha 87, MČ Praha 88, MČ Praha 89, MČ Praha 90, MČ Praha 91, MČ Praha 92, MČ Praha 93, MČ Praha 94, MČ Praha 95, MČ Praha 96, MČ Praha 97, MČ Praha 98, MČ Praha 99, MČ Praha 100.

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OF THE BULLFIGHTER.

*!#! I MISS HIM *!#!

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[illegible]

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DYS

the Font

Send a self addressed stamped envelope for a catalog of the complete font library.

the historical highway
to enlightenment

half, outside

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100%

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27th

dune



FIBER



THE QUICK BROWN FOX

JUMPED OVER THE

LAZY DOG. the quick

brown fox jumped over

the lazy dog.

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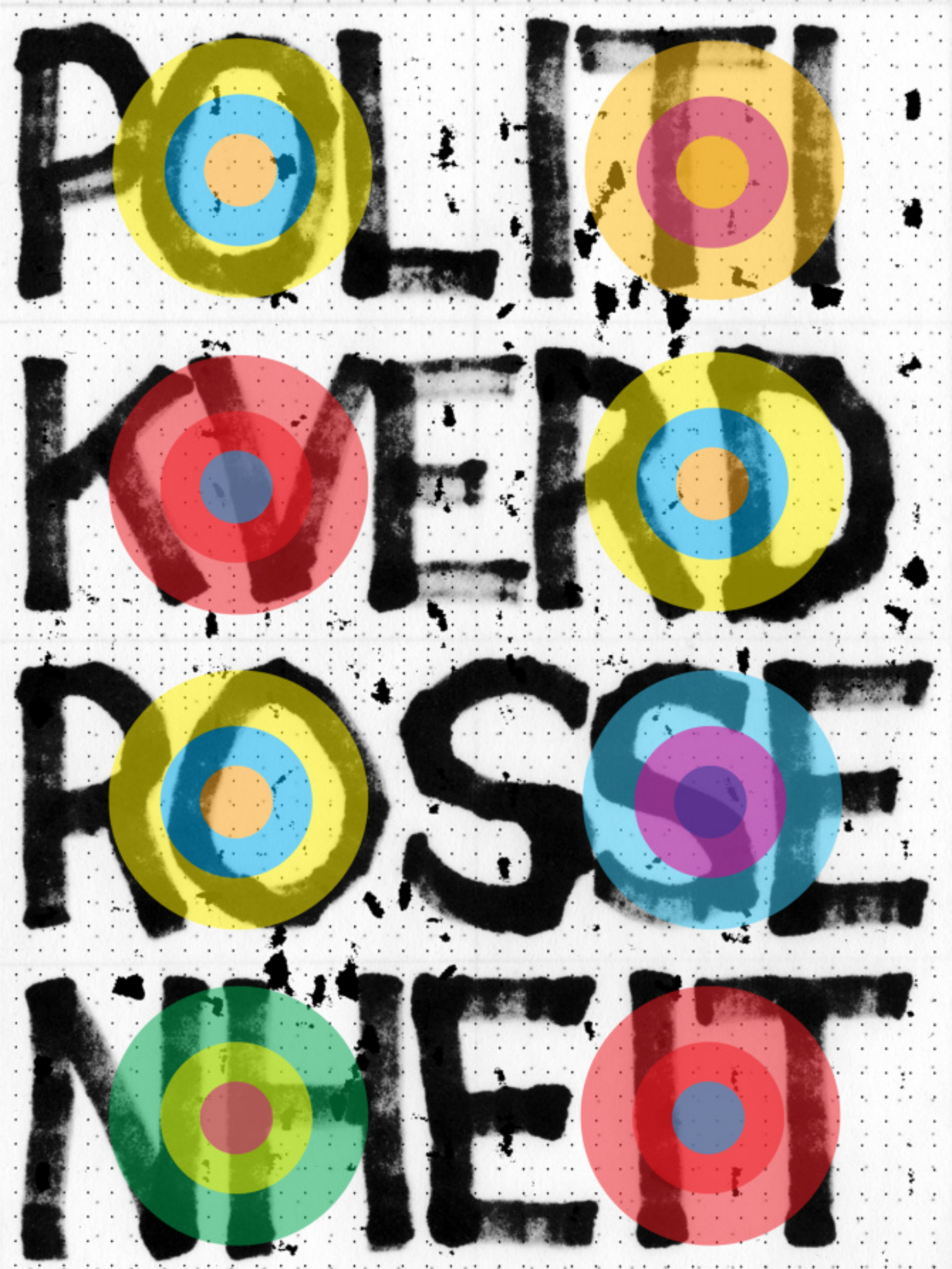
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erik brandt





Wednesday April 8, 2015
7:00 – 10:00

New Century Theater
615 Hennepin Avenue
Suite 145

Krystal Languell
Megan Kaminski
Tyler Gobble
Stella Corso

Alexis Orgera
Sharon Mesmer
Elisabeth Workman

Maureen Thorson
Danielle Pafunda
Natalie Shapero
Hadara Bar-Nadav

Catherine Pierce
Jay Nebel
Timothy Liu

GENDER_
INEQUALITY_
NOW_

GENDER_
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NOW_

Wednesday April 8, 2015
7:00 – 10:00

New Century Theater
615 Hennepin Avenue
Suite 145

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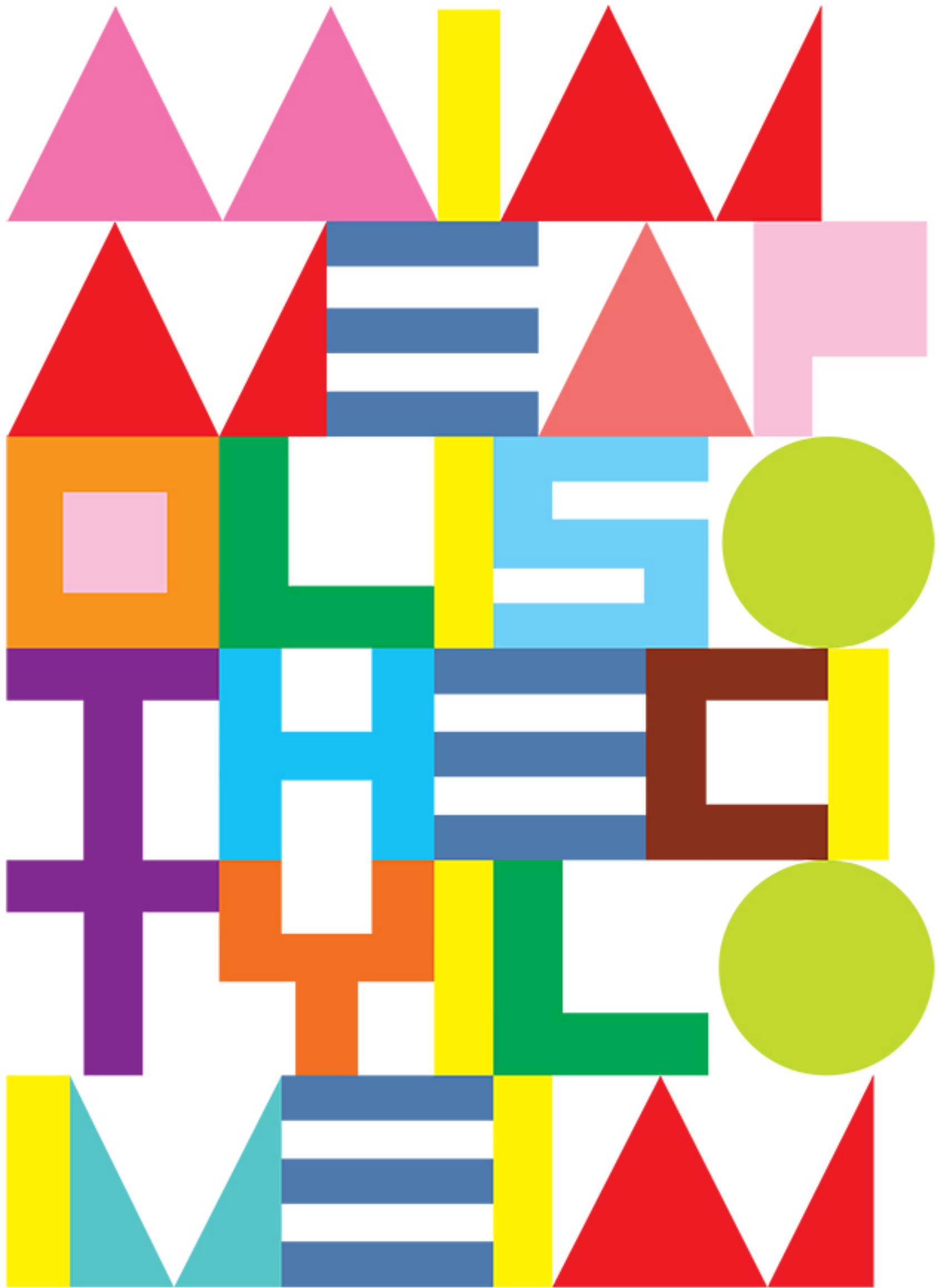
Wednesday April 8, 2015
7:00 – 10:00

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2012

ENTER THE DRAGON

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GREEN, A HOT TEND

A NORTH BEN REGRET

ENTER DRAGON HOT

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A TENDERER THONG

A NERD ETHER TONG

OH GAD SENCE TENT

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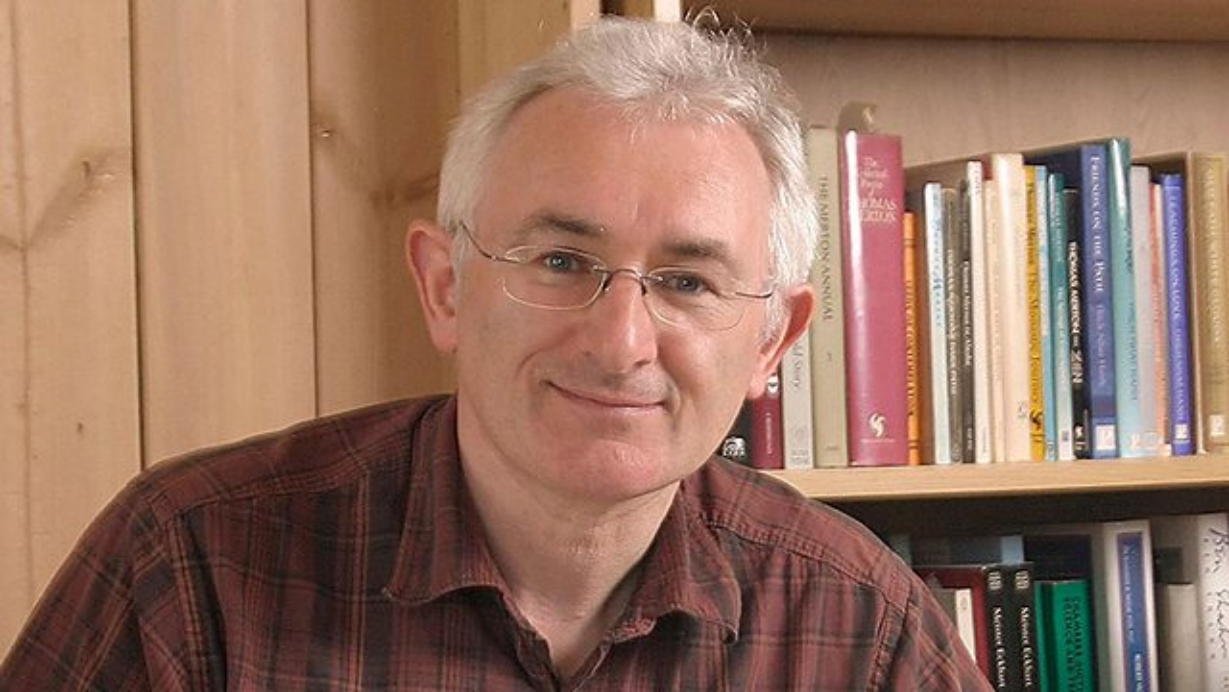
despot

bye

TYPEASI
MAGESE
ENOFUC

KINGFIL
TERSINO
URBOW
EHOUSE

erwan clayton



- he found him in a desert land
and in the howling waste of the wilderness
he encircled him, he cared for him
he kept him as the apple of his eye.

Death
And on that morning Suthbert awoke on his island surrounded by the
slapping of the water and the cry of nesting gulls. The storm was subsiding & today they
would find him in his Cape house waiting for them after five long days
and nights of bitterest solitude. They would tend him and be with him
in the dark days. This day when he would go to his God his arms raised
smilingly and earnestly to greet the coming Christ. *January 2nd*
— first day of Saint Cuthbert day of his death *commemorative*

Death
— And on this day forty three years before the threshold date attributed
to the birth of Christ in the province of Judea in the town of Salmo
in central Italy was born a baby boy who was given the name
Publius Ovidius Naso. He was working on a poem on the Roman Calendar —
When in AD 8 he was banished to Tomis a remote outpost on the Black Sea
the cause of Ovid's banishment is unknown but his book *Tristia*
The Arts of Love was thought so offensive his works were burned
from the public libraries of the city of Rome by decree of the Emperor. —
This may have been the reason for his exile.

Death
— Twenty years ago today Enjol that's me the writer of these
words was stuck in a hospital bed about to have his balls cut off
Cancer of the testes — it felt like the End possibly! *central library*

Death
— And one final conjunction One year ago today the second war
with Iraq (a collection of nothing) began & this was the day in '91 during the first
Iraq war that I flew to NYC After meeting Simon at the UN I met Dave
Some people mediate the Divine Dave did that for me *readings*

In Cuthbert:

Cuddy ducks they call them. They still swim around the farmer
They nest in the Great Book Cuthbert's life inspired. How did you make that Book
Cadfael. Scribe of transformation and Healing. Prophet of
The promise of newness. Henceforth I too will be a warrior, healer, athlete
and bard with strong hands and words that are blessings.

In David:

DAVID WAS MY MUSE. IT WAS SPRING IN NEW YORK WHEN WE MET
70TH AND 3RD. SIMON'S APARTMENT. I HAD BEEN OUT BUYING BOOKS
GOT BACK AND THERE HE WAS SITTING ON THE SOFA
I FELT MY BODY FAINTING. EVEN NOW WITH THE SENSE OF PRESENCE
UP TO THAT POINT I HAD BEEN THINKING ABOUT LUNCH. QUAILS AND CHOCOLATE
TAFF. FROM ZAHARA
HIS FAMILY NAME WAS S C H O E N

Midway this way of life were bound upon,
I woke to find myself in a dark wood,
Where the right road was wholly lost and gone.
O me! how hard to speak of it — that rude
And rough and stubborn forest! the mere breath
Of memory stirs the old fear in the blood.
It is so bitter, it goes nigh to death.

I just wrote from like these around 1991 when I first met Javier, they were inspired by him ^{to} explaining which like Kuno's is acceptable! Then yesterday I felt the work needed this to mark the culmination of our stage before something new could be born
 so I wrote it here - a free variation using a quill rather than a rubber pen. And then I realized Javier was in town! First home for ten years, he last night we were planning! and it was fabulous all over again!

I just wrote from like these around 1991 when I first met Javier, they were inspired by him ^{to} explaining which like Kuno's is acceptable! Then yesterday I felt the work needed this to mark the culmination of our stage before something new could be born
 so I wrote it here - a free variation using a quill rather than a rubber pen. And then I realized Javier was in town! First home for ten years, he last night we were planning! and it was fabulous all over again!

[illegible]

Handwritten text in a cursive script, likely a letter or a page from a manuscript. The text is written in dark ink on aged, slightly yellowed paper. The handwriting is fluid and continuous, with many loops and flourishes. The text is arranged in several lines, with some lines being more prominent than others. The overall appearance is that of a personal or official document from the 18th or 19th century.

gail anderson



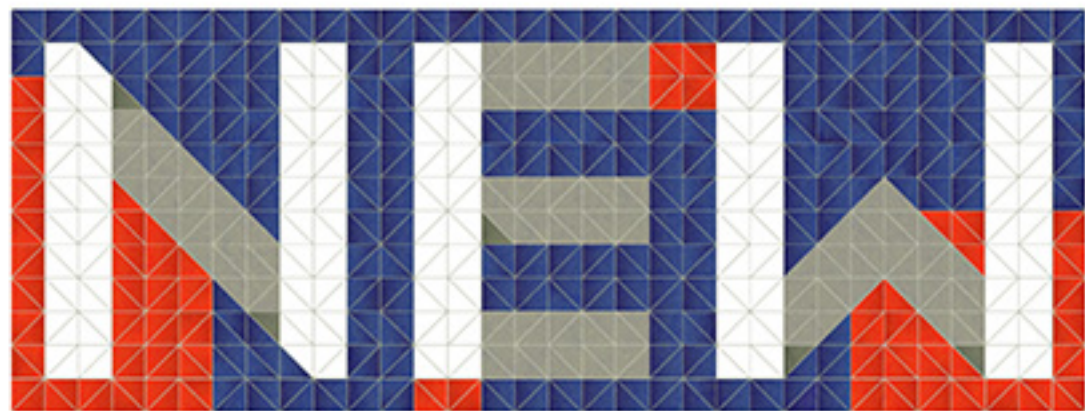


MYTHS & STORIES FROM HALF A CENTURY OF

THE ROLLING STONES

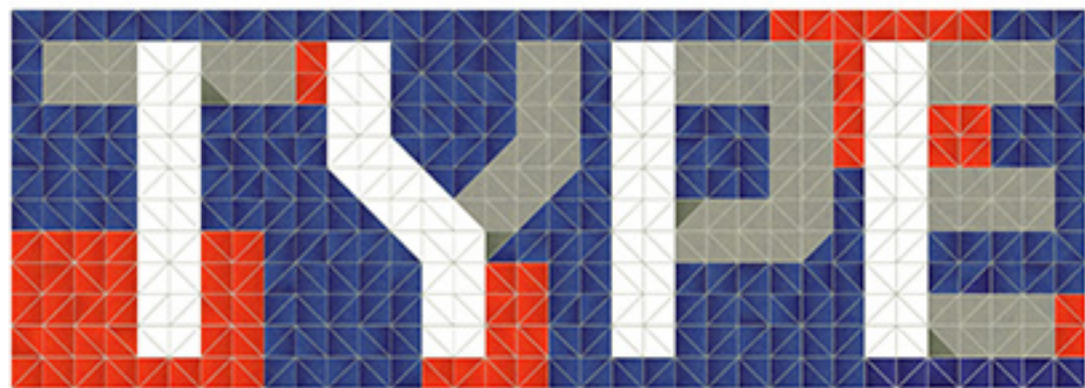


PETE FORNATALE



MODERNIST

STEVEN HELLER
GAIL ANDERSON



Thames & Hudson



THE ROOMMATES

TRUE TALES OF FRIENDSHIP, RIVALRY,
ROMANCE, AND DISTURBINGLY CLOSE QUARTERS

STEPHANIE WU



HELLO!
TONY!



APRIL
Showers

W4120

JUNE
Flowers

TICKET
TO
SUCCESS

STAR * TURN

ROAD
TO
RUIN

THE GREAT WHITE WAY

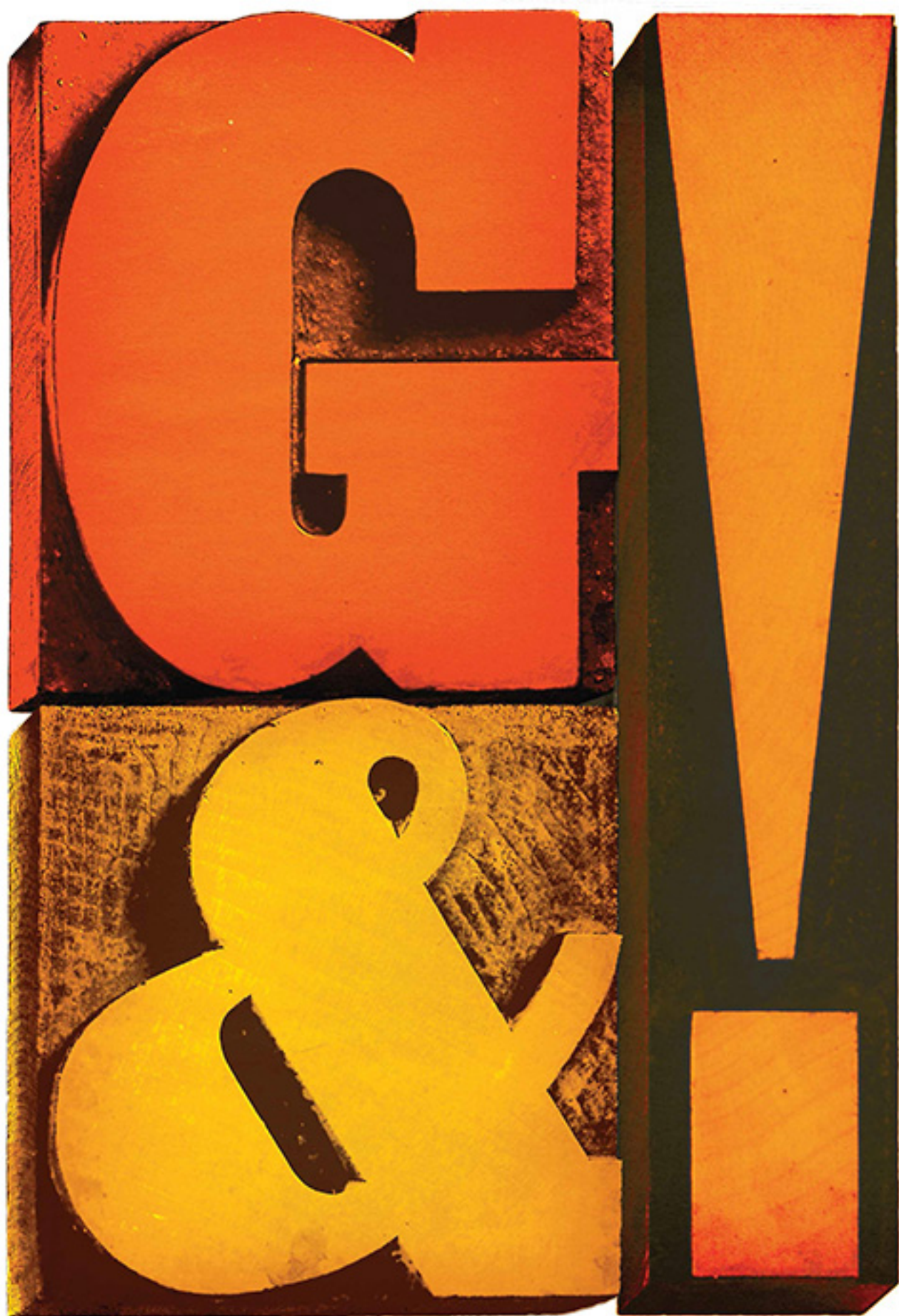
AVENUE \$



»» RUSH HOUR »»

CAUTION!

GOLD
DIGGERS
OF
2012



GAIL ANDERSON

DESIGNER

WRITER



EDUCATOR

HOARDER

The Memorial Gallery Presents:
GAIL ANDERSON

Exhibition Dates:
FEBRUARY 17, 2014 – MARCH 28, 2014

Lecture:
TUESDAY, MARCH 18
Gleeson Hall, Room 104, 3:05–4:20pm

Artist Reception:
TUESDAY, MARCH 18
Hale Hall, Memorial Gallery, 6:00–8:00pm



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show radiates such high theatrical energy and insight that you can't help grinning through most of it. Ms. SHAW and Ms. WARNER

have created one of the most human MEDEAS EVER. So vivid, so haunting and so damnably easy to identify with. THE ANXIOUS PERFUME that saturates this production is a compound of the PASSION and TERROR that have plagued humans for as long as they have been able to think."

BEN BRANTLEY, THE NEW YORK TIMES
10.4.02

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herb lubalin



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a familiar face. A more flexi-
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a favorite of people who
work with fine design.*

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offer a Bold Face (for impact), Italique (for a range of vari-
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write him c/o PN&L, 130 E. 53rd Street, New York 20, N.Y.*

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GARDE**



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ABOUT

display typeface design by aron jancso
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heavy, humanistic-geometric,
modernist kind of thing

composition based on
playing with positive
and negative spaces

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 Public 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**



INTERNATIONAL
TYPEFACE CORPORATION
216 EAST 45th STREET
NEW YORK, N.Y. 10017

Question: Which are the greatest
numerals you have ever seen.



Answer: Stilla numerals.
And the "Z" is kind of great, too.

H.L.



U&Lc.

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 & Æ £ \$ % ' ! ? () []

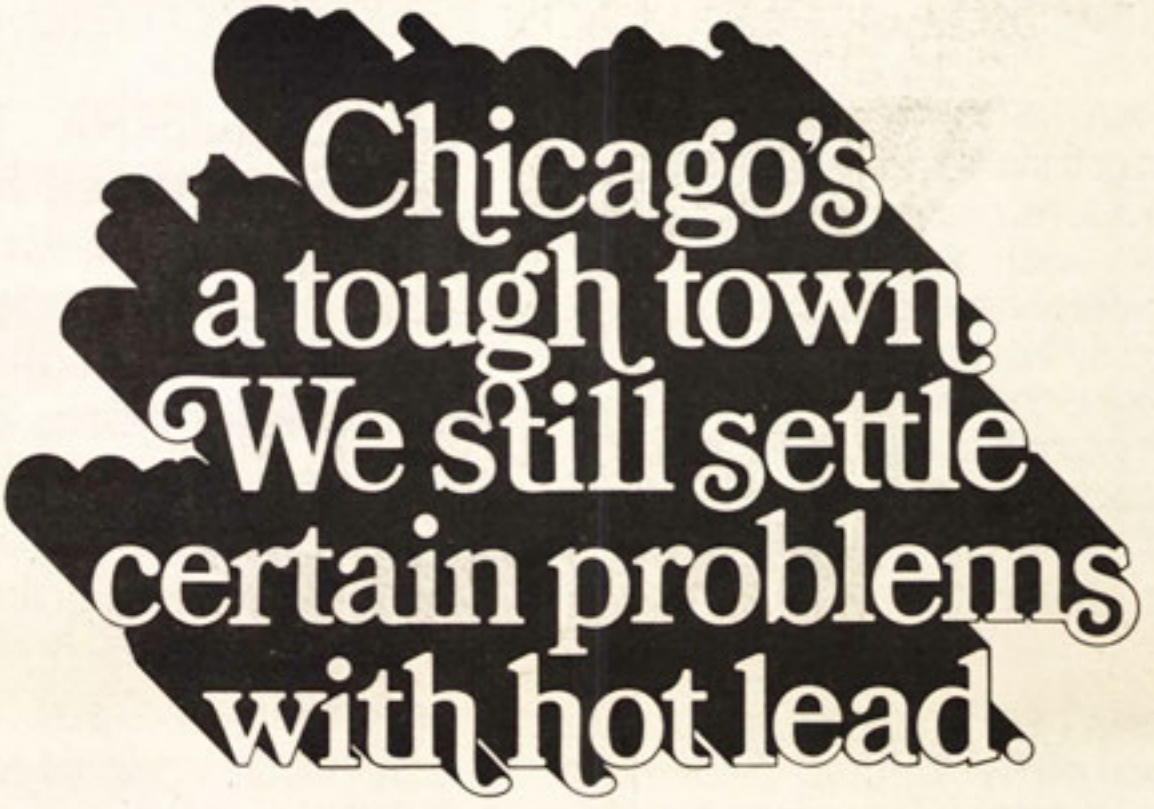
UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME SEVEN, NUMBER ONE, MARCH 1980

SOMETHING FOR EVERYBODY FROM U&LC:

**AN ILLUMINATING,
OFTEN PROFOUND
DISSERTATION ON
THE VERSATILITY
OF ITC FRANKLIN
GOTHIC-OH, WOW!-
AND ITS EPONYM,
BENJAMIN
FRANKLIN.
DYNAMITE**



A black silhouette of a hand holding a gun, with the text overlaid.

Chicago's
a tough town.
We still settle
certain problems
with hot lead.

Question: Which are the greatest
numerals you have ever seen.



Answer: Stilla numerals.
And the "Z" is kind of great, too.

H.L.



U&Lc.

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 & Æ Ç È \$ % ' () []

UPPER AND LOWER CASE THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION VOLUME FIVE, NUMBER FOUR, DEC. 1978



MY FAVORITE 6 LETTER WORD



THE GRAPHIC DESIGN
REVOLUTION YEARS
IN AMERICA OF INNO-
VATIVE
DESIGN GRAPE
1940 TO 1980
BY ROB LUBAN

herbert bayer

A black and white portrait of Herbert Bayer, a man with dark hair, wearing a suit and a bow tie. He is looking directly at the camera with a neutral expression. The background is a plain, light-colored wall.

Herbert Bayer
Graphic
Designer
for Dorland
ad agency
Bauhaus artist

abcdefghijklmnopqrstuvwxyz

d

HERBERT BAYER: Abb. 1. Alphabet

„g“ und „k“ sind noch als
unfertig zu betrachten

Beispiel eines Zeichens
in größerem Maßstab
Präzise optische Wirkung

STURM blond

Abb. 2. Anwendung

abcdefghijklmnopq

rstvwxyzàáéîõøü

abcdefghijklmnopq

rstvwxyzàáéîõøü

&1234567890(\$£.,!?)

STAATLICHES
BAUHAUS
IN WEIMAR
1919-1923

jessica hische



MailChimp®

Old Logo

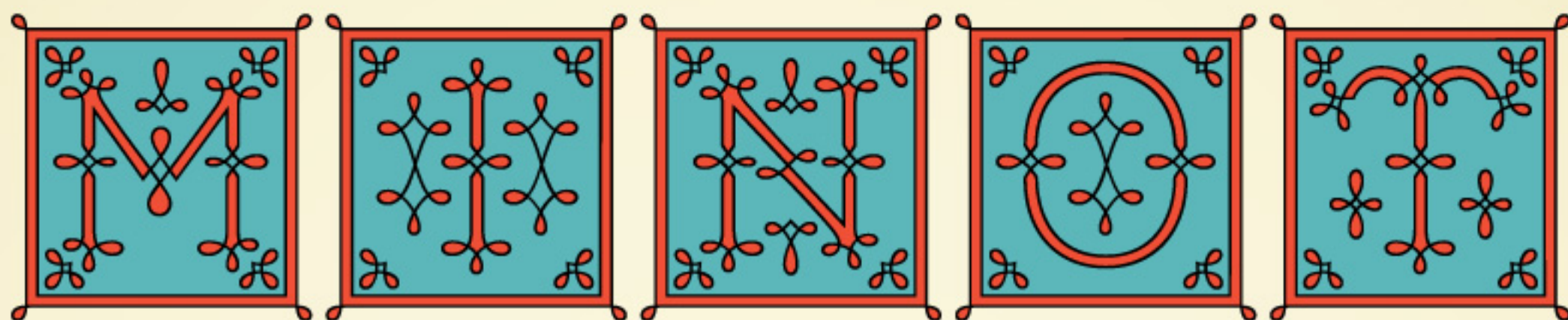
MailChimp

New Logo

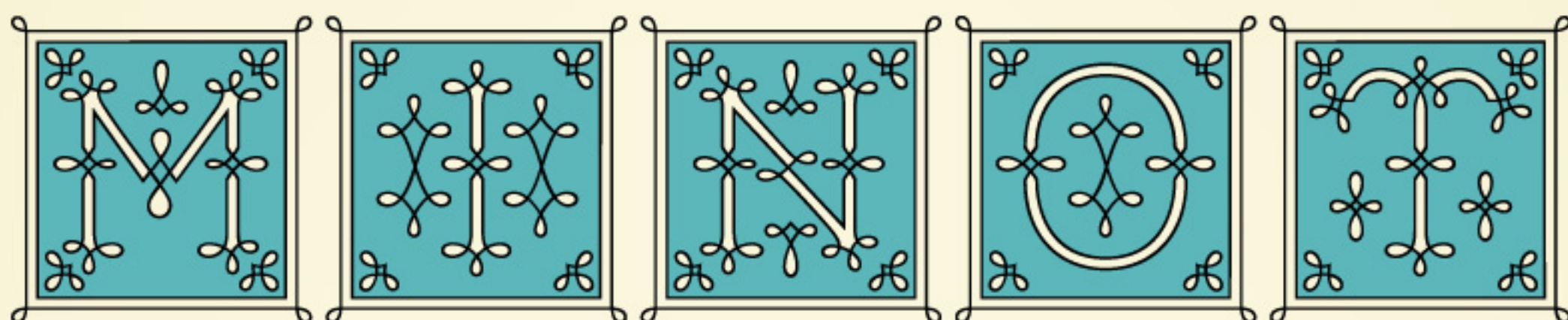
STAY
HUNGRY
STAY
FOOLISH

UPPERCASE

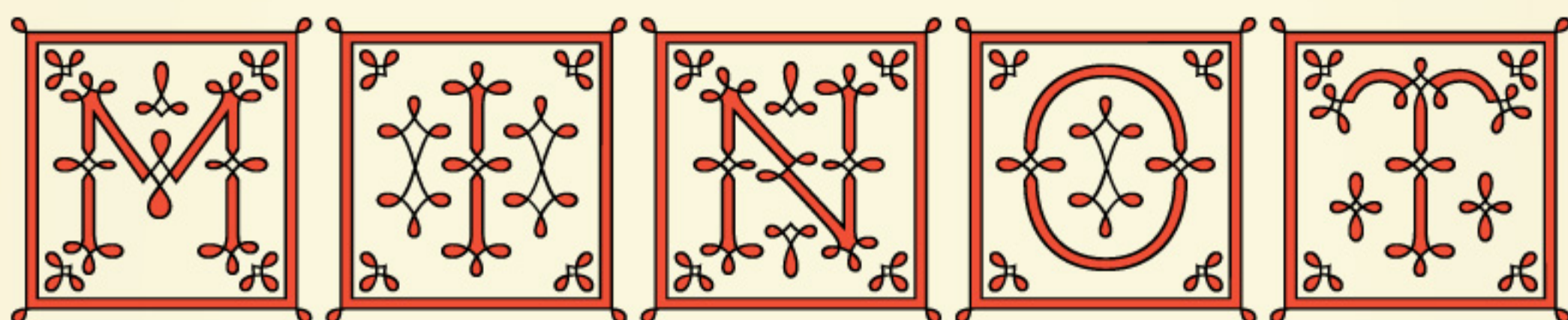
OUTLINE + FILL + BOX



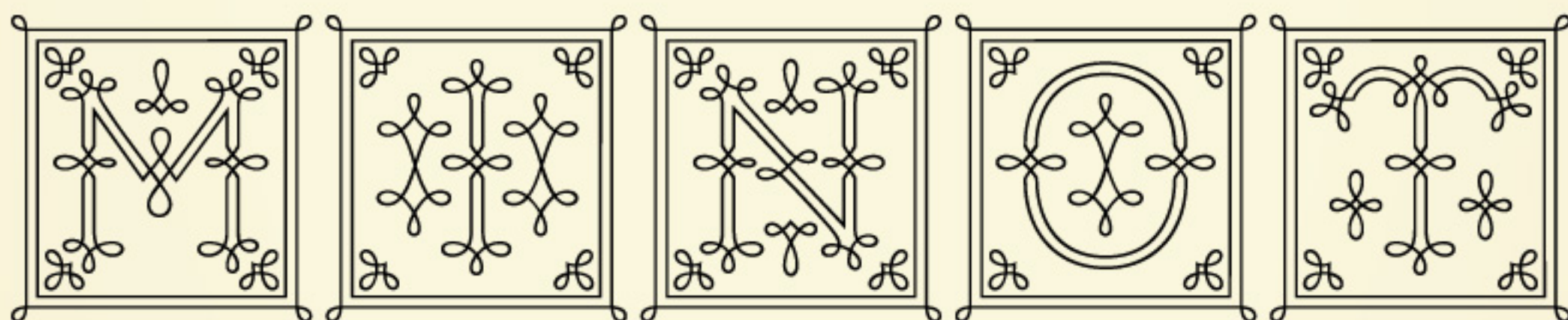
OUTLINE + BOX



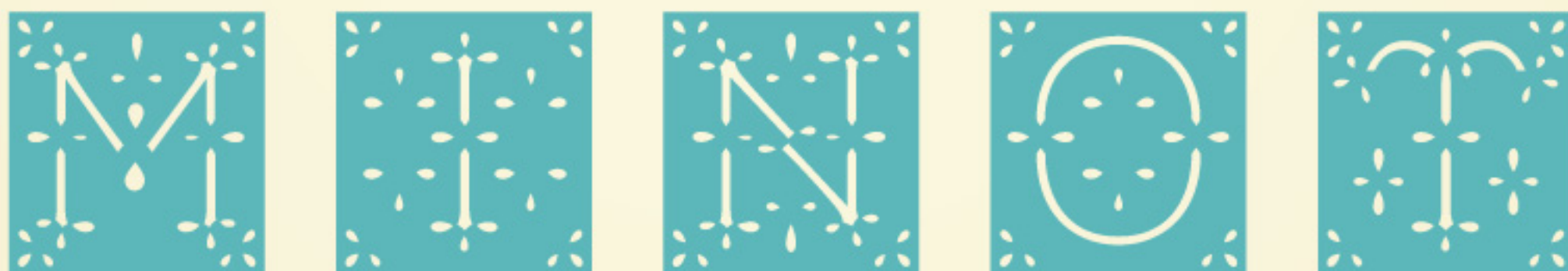
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OUTLINE

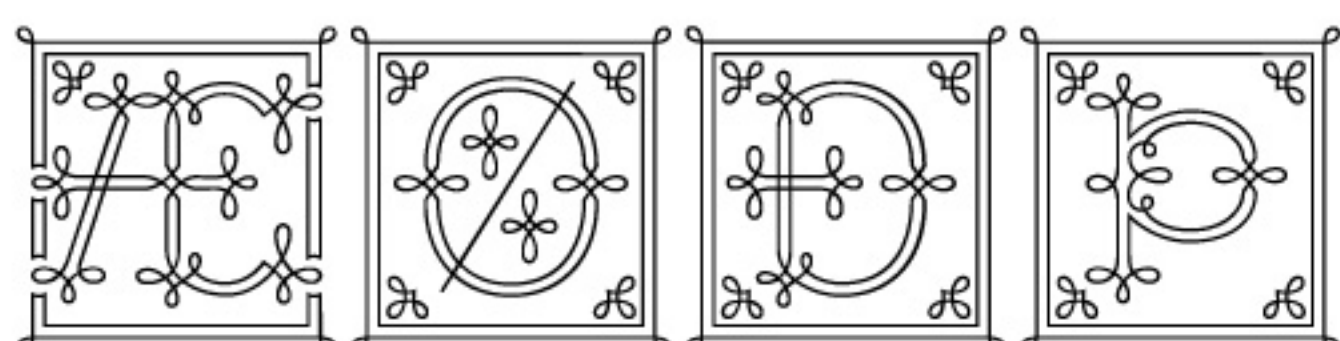
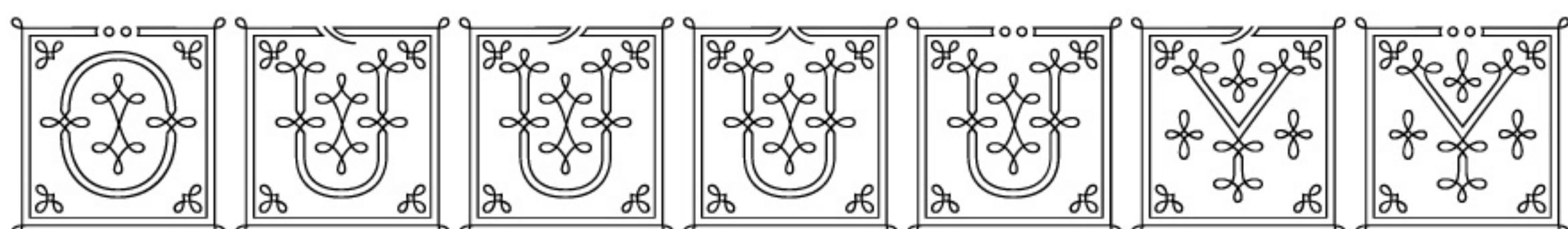
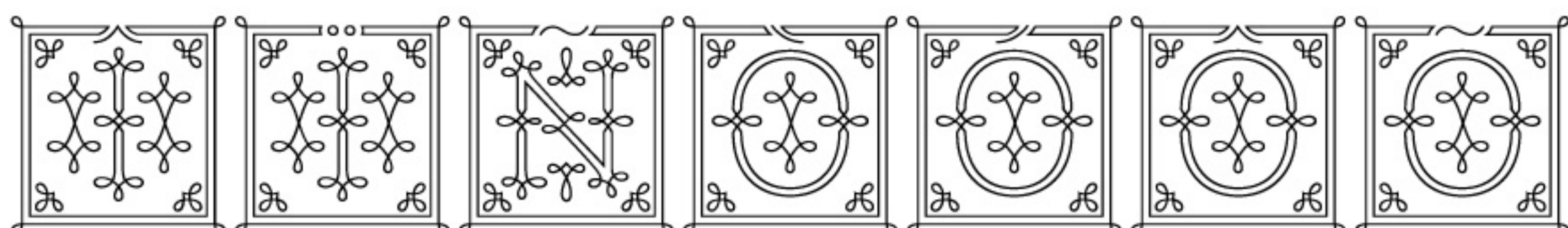
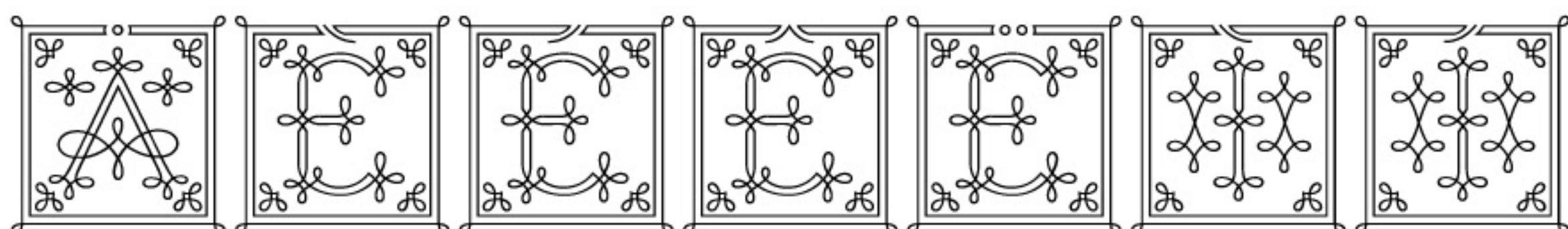
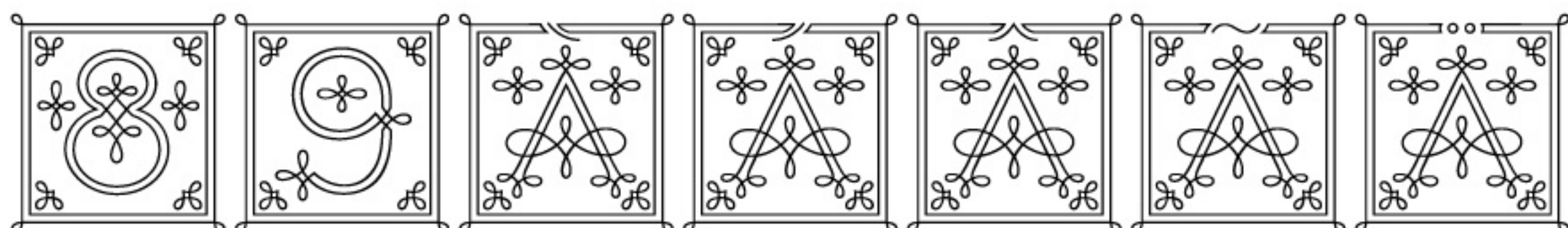
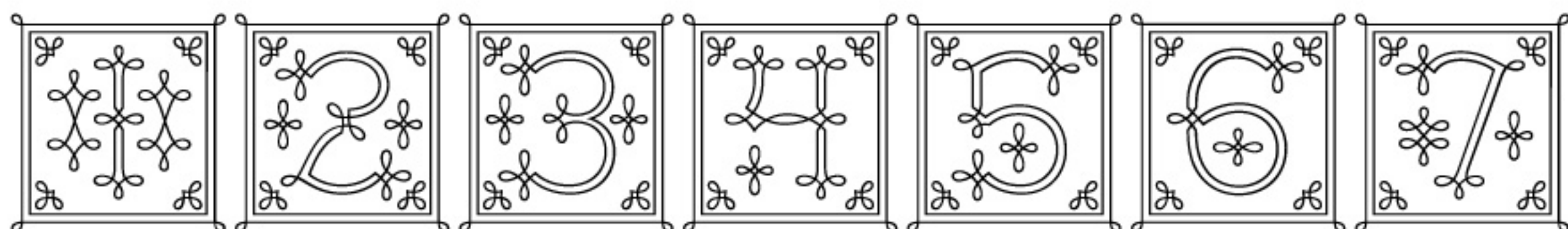
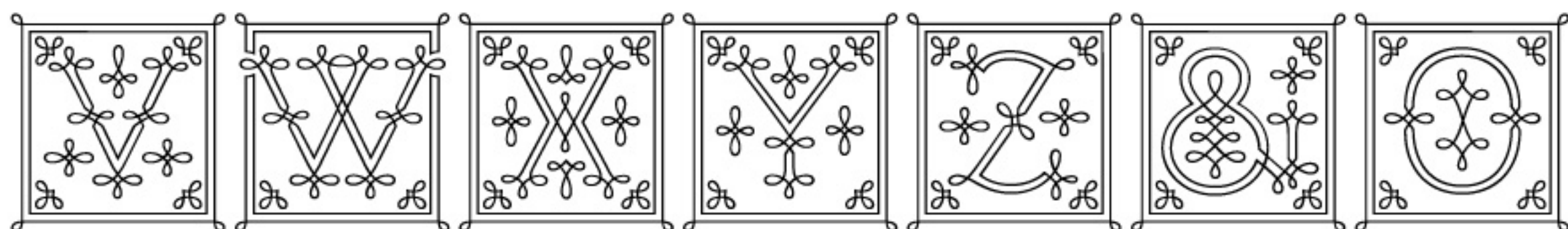
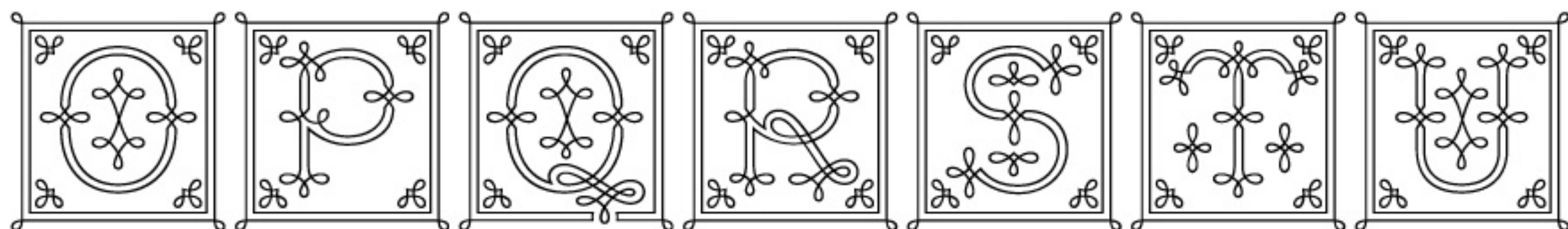
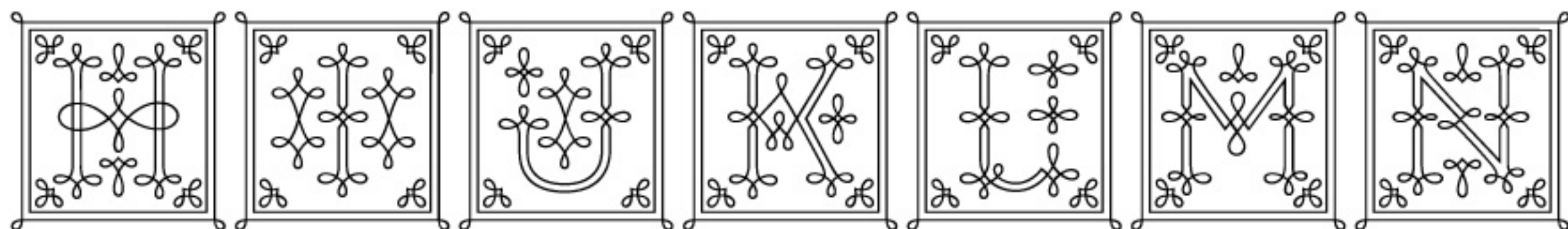
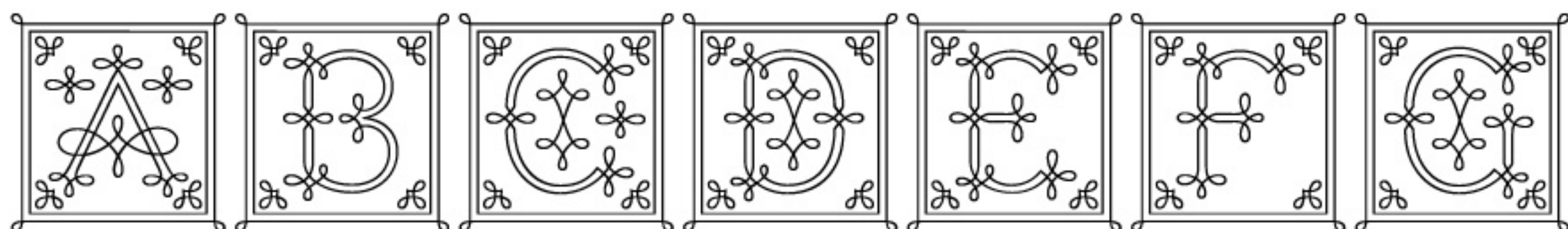


BOX



FILL





MINOT OUTLINE
UPPERCASE



2013

NATIONAL PUBLIC RADIO

*Naturally
Enriching*



THE
ADVENTURES
OF
HUCKLEBERRY
FINN

MARK
TWAIN

If it were I who was
to be always young, and
the picture that was to grow
old! For that, for that, I
would give everything!

OSCAR WILDE
The Picture of Dorian Gray

THE
PICTURE
OF
DORIAN
GRAY

OSCAR
WILDE

The
Picture
of
Dorian
Gray

OSCAR WILDE

You
Left Me
in
the
Dark



Good Morning



Jessica Fische



V L A D I M I R N A B O K O V



QUIN ♦ B

— ♦ —
S T U D I O

It's just all
over the
way down





IF A
RENTER

LEAVES
A SHOE

BEHIND, &
SEND IT BACK.







hoeffler +
frere-jones



8.42 5.17 10
109.67 67.38 13
#0634 #0628
22-45 20-16 20-24

CHICAGO, IL
No 48264
DETROIT MI

FASHION
FORWARD

Matrimonio
Domenico Cimarosa

1. 16 travelling by plane or
FOLDING HEADPHONE
quiet time for both you
1. 16 By Emma Murray Bo

Fashion Rev
FROM THE RUNWAYS OF PAR

DOCUMENT CONTROL
Section File Document
25-2 02 628#71

Mileage (Unverified)
1904582

BRICK OVER
PIZZA

CUPCAKES!
Some of the country's best c
from family recipes that are

ARSQ

24 Weeks to
Developments in prenatal testi
you know what lies ahead. Lind
what to expect from the consult

75 PLANNING G
Best C
North

orded 662 · Total number of 1,8
t year issued 1972 · Number of a
rs \$144.02 · Complete cost: \$1

No 339
PRINCES SQUARE
LONDON W2

CAMPAIGN DIARY
WEST VIRGINIA

THE BIG HOUS
PURE MYSTER

5623 Design speci
parts and engi

merce
productions

bachinko
PORTRAIT of SHINSA

FAIR TRADE
COFFEE
DARK ROAST

HOLLYWOOD'S GREAT
Association of Film and T

REE-RANGE PR
Certified Organic Produ

302
DELANCEY ST.

la PETITE FLA
PATISSE

Top 50 Sele

BY RE
COSTUMES
SC

lowing FIRM
Low Easos \$ 2,540,950 \$ 2,849
ables 918,451 1,102
tion Programs 1,154,001 1,023
on OEMs 1,121,516 939

FALL CLEARANCE
LIMITED TIME

1 7 6 3 2 4 3
2 5 4 6 8 3 1
Complete the grid so that ev
row and column, and avoid

3.01⁸ | 3.12
SPECIAL | PREMIUM

MM

ONLY AT THE ROSEWOOD CENTE
DATE-NIGH

Fruits & Mes
DOZEN OYSTERS RAW BA
AND MARISSIE LITTLE MEOW PL

ROOM
3846

MEK+SCI

INVOICE 51648
03-028 JOB NUMBER 92005

64 75
18

STUDIO 5
ASOT 2" 34-Track Records
Stationary D Concert Grand
30" x 30" x 12" Live Main R
30" x 30" Control Room

BLUE CHEESE
SAINT AG
FRENCH DOUBLE CREAM

SPORTS 98.9
RADIO

e nucleus of the at
to be VALENCE elec
s with a positive c

EFORD & WATKIN
LANDMA

2 INCH

Mn Mn

an-tique [an'tēk] n. A coll
piece of furniture or work
value because of its consi

ENSmic

SALE
ITEMS 50¢

Clarence Hoffnung Gallery Series

Portrait of the Florentine Renaissance The family Medici

Selection of Florentine works from the museum's collection
 centerpiece of this rare exhibit, on loan from the *Galerie*
 as well as a triptych of family portraits commissioned
 ed in the latter half of the sixteenth century.
 patronage of both the ducal state and foreign nobility,
 generations of the Bourbon dynasty. A change in artistic



Sageant
Art Co.

6 Inch Rule
Règle 15 cm (6 po)

- Flexible Stainless Steel
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16
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Available in the finishes shown at
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Spot Mirror (Extra Large)	8151.0122	\$16
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		\$34
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LONG-TIME
DO IT AGAIN

THE
C
BY DEL MA

Founders' Note

A NEW SEASON is always filled with promi
won't disappoint. But this year we've a spec
to reflect on the contributions of one of our
prolific artists, whose forty-year career has b

3/8

OR IN LINDA
ME PRIME X5
RED GILATINE
NEST FILE NIL RN LAM
INDEX RAIN TEN RID LIE PI
IKARUS SARDI MAP LIFE TEEM
ARMENIA NINERS THAW PYRO DAM IRE
PARISIANS BELFREY CORPS VINES PART DIN
TELEGRAPHS BRANDISH DEARTH CHURN MOPS EGG
CARBON RINGS NEWTONIAN TYPHOON SALIENT RAISED FILM
AUTOMOBILE SHOP JULIUS CAESAR DRACONIAN HATFIELDS ARGYLES GRAM

QIRSR





LE HUIT.

À DE JEUNES IRLANDOISES

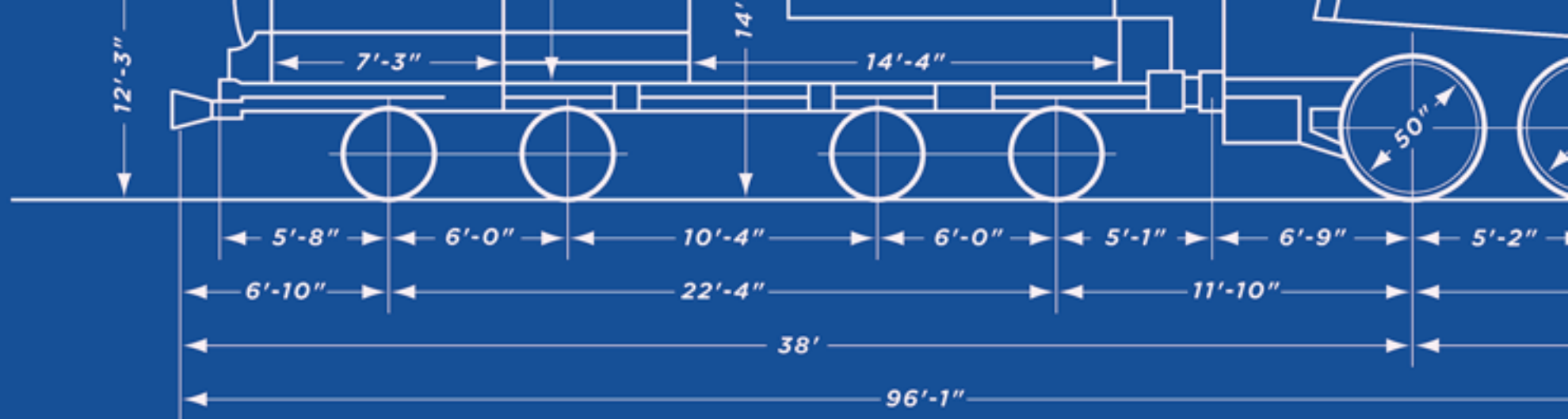
QUI M'AVOIENT DEMANDÉ QUELQUES VERS.

*S'il m'est doux de vous obélir,
Je l'avouerai, c'est un plaisir
Qui dans cet instant m'embarrasse.
Aisément un autre en ma place
Pour son début vous auroit dit:
Quand Jane fait une demande*

*Une douceur enchantresse,
Un bon cœur, un bon jugement
Et les vertus et la sagesse;
D'où naîtroit mon étonnement
Vous tenez tout de votre mère
Vous n'avez fait que l'imiter*

Deupie des Cite
C'EST LÀ ma p
nt des châteaux.
Espérance OUI

Frère et fils de nos rois,
Du trône et de l'état son
Entouré de l'éclat de to
J'offre avec quelque org
Ce poème immortel qu
A l'amour des Français
Pour ce héros vaillant,
Du monde entier Volta
Et par-tout on bénit un
Qui vécut pour son peu
C'est ainsi que Henri di



BUILDER	AMERICAN LOCOMOTIVE CO.	WT. OF ENGINE—LIGHT	456,500	H
ORDER NO.	8-1624	WT. OF TENDER—LIGHT	89,800	H
DATE BUILT	FEB. 1924	FIREBOX—LENGTH INSIDE	11'-08"	H
BOILER PRESSURE	250 LBS.	FIREBOX—WIDTH INSIDE	8'-0"	H

WELCOME TO

CAMP

IRIQUIC

Frogs!

Have you ever noticed that a frog can go from place to place so quickly? Well you're not alone! Scientists have been studying frogs for centuries. In fact, in

die galerie
neue kun
platz diüsseldorf

house
industries





RICH ROAT

Beefneck



ANDY CRUZ

Owner, Art Director



LOU NGUYEN

Customer Service



KEN BARBER

*Search Engine
Specialist*



ADAM CRUZ

Sport Tuner



BONDÉ PRANG

Cat Lady



CHRIS GARDNER

Eagles Fan



YAYOI CANNON

Asian Representation



LORI GEONNOTTI

Financial Regulator



BRAZO FUERTÉ

Chief Strategist

B
BUFFALO

V
VELO SERIF

y
YORKLYN
STENCIL

D
SPENCERIAN

7
WORTHE
NUMERALS

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SMIDGEN

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EAMES

N
NEUTRAFACE
SLAB

N
NEUTRAFACE

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NEUTRAFACE 2

Ss
STUDIO
LETTERING

G
GIRARD

Ss
SHOWCARD
STUNT

Bb
BLAKTUR

Bb
BURBANK

U
UNITED

L
LUXURY

ED
ED BENGUIAT

Pb
PAPERBACK

C
CHALET

LV
LAS VEGAS

Hh
HOLIDAY

Mm
MOVEMENTS

S
SIMIAN

HG
HOUSE GOTHIC
23

Ss
SHAG

Bb
BAD HOOD

HR
HOUSE-A-RAMA

Ss
SIGN PAINTER

Tt
TIKI TYPE

RF
RAT FINK

Cc
COOP

MF
MONSTER

Hh
HOUSE 3009

SV
STREET VAN

G
GENERAL

Bb
BULLET

Ff
FLYER

SS
SCRAWL

L
LATINO1

ARTIST PROOF

ARTIST PROOF
2

EAMES

GÊNIO? QUE NADA!

the little toy

1932

artifacts

Naugahyde

901 Washington Blvd.

Eames 26 fonts, 18-style family, special figures, frames, ornaments

**Yorklyn
1151
STENCIL
POST
Delaware
No.2**

EAMES

GÊNIO? QUE NADA!

the little toy

1932

artifacts

Naugahyde

901 Washington Blvd.

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BOHEMIANISM

JUNIORS

Maverick

Ocean Front Villas

mandarin tea
Regency

Sassafras & Ginger

Dollhouse
Athletics Dept.

**Lager
Mozart
Chöppërs
Testamínts!
Hauüted Mänسیون
The New Castle Times**

Cinderella

MARDIGRAS

Ernest Saves Christmas

COMICS

Live Burlesque Show!

MAGIC TRICKS

Custards

HOT SNACKS MADE FOR KIDS

ROYAL 

Rodeo Clowns from Sweden

RAYGUNS

THE KING OF CARTOONS

Simple Crafting

Dutch Country
ITALIAN WATER ICE

FRESH

IT'S RIBALICIOUS!

Chicken Hearts

CRABS

Champps

Fully Loaded

HAVANA

Blade Runner

INDIA

Boy Band Mania

ENDZONE

RENUJAT CAGLIOR

PRETZELS
CHIPS
COOKIES
PEPPER
SALT
CANDY
FLOUR
SUGAR
PEANUTS
POPCORN
BUTTER
FISH
EGGS
CHEESE
BACON
HAMBURGER
BISCUITS

ina saltz



BEKING

EVOLVE



Pin

Lat

Vida





M powder





Levendin



jean françois
porchez





CANTAN

Spanish landscape

CORAZÓN

REAL DE MADRID

Royal Palace

Guadalquivir

Sevillan style

GUITARRAS



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PSYCHEDELIC SHACK

GUITARIST

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Oliviero

The first interview

Sang & Jones

UND GLEICH

FIRENZA → 2,35

Rigatoni al dente

officine

Catching Up

jesse ragan



Exhibit

Post-Skiing Mocha

Harissa Aioli

Ruby Earrings £5,380

Greg & Zeke

Spring 2015 Collection

Bedford Loft

GOOD

Kalla

Cochran
Handwriting

USA TODAY
Condensed

EXPORT

MUSEUM
FOR
AFRICAN
ART

makewell

STAIRS

VMA GAZINE

Contado Script

jim datz



HOT DOG

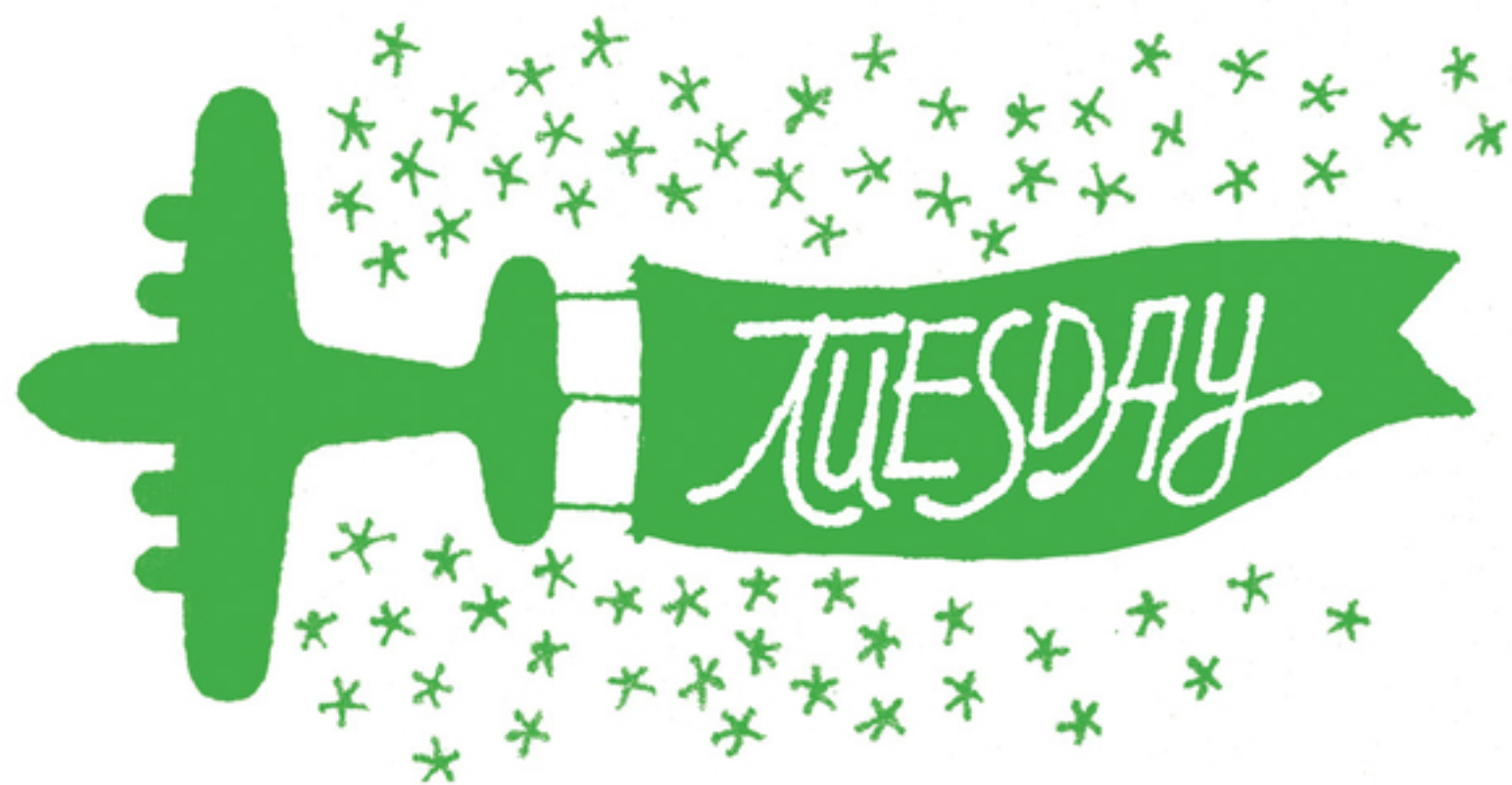


JOHNNY'S

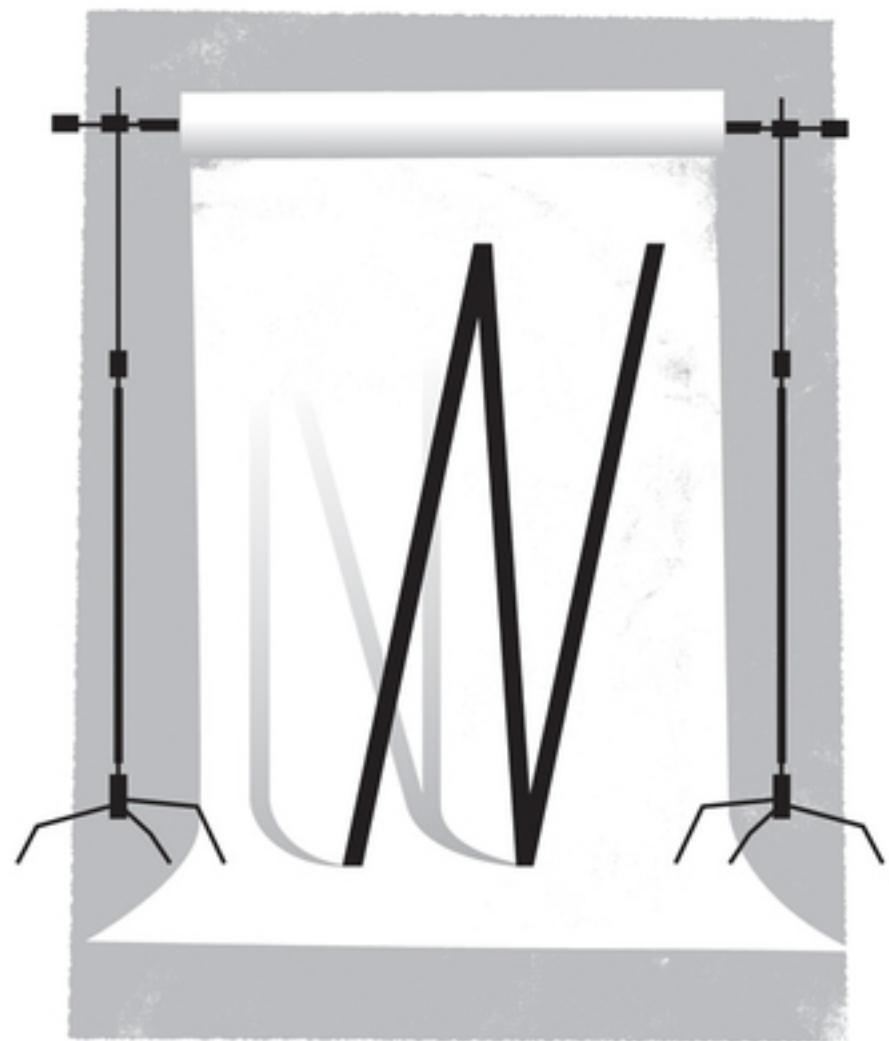


CONSTRUCT
INNER
WORLDS

TASTY
WAVES
A COOL
BUZZ



MalWitz
CUSTOM
SURFBOARDS



1. What happened
to the
people
and
land?

jim sherraden



WSM

GRAND OLE
OPRY

Presents Bill

MONROE

and his

BLUE GRASS BOYS



ANDREW

COMBS



KEEPIN' GOOD RHYTHM TO THE

TENNESSEE TIME

— **Nashville 2010** —

back show print © c. 2010 E.



A man with a beard and glasses, wearing a black shirt and blue jeans, holds a hand-drawn poster. The poster features a watercolor background with green and yellow washes. The text on the poster is as follows:

AUGUST 5, 2014 - 8 P.M.
P A U L
MCCARTNEY
MISSOULA
MONTANA
GRIZZLY STADIUM
SOLD OUT.

The background of the image shows a workshop or studio filled with various posters and papers. Visible posters include 'SILAS GREEN from New Orleans', 'EASY STARTING PECO', 'WORLD'S EXPOSITION SHOWS', 'MAMMOTH MIDWAY MAGNIFICENT ATTRACTIONS', 'SPRING FESTIVAL AMERICAN LEGION BROOKHAVEN - MISS. WEEK APR. 17', 'COX'S FIELD JULY 10 FOOT ST BLUEGRASS', 'JOHN HARTF DOG & MERLE', 'OSBORNE BROTHERS', 'DRIFTING COWBOYS', 'THE II GENERATION', 'LUES MOUNTAIN BAND', and 'FESTAL MOUNTAIN - GUTTER'. A large stack of papers and posters is on the floor in front of him, and a wire rack with more papers is to his right.



VIEW



his
BOY.

AN

OW
ENTS

REN
VAL
EOL

FUNNY
COMEDIANS



IN
100



NOT SINCE THE CAVEMAN
HAVE HUMANS EATEN SO MUCH

FOOD



ON STICKS

* **AUG. 20-30 1998** *

KY STATE FAIR

EVERYBODY'S STATE FAIR

NORDSTROM GRAND OPENING



FRIDAY
SEPTEMBER 16

WE INVITE YOU TO STOP BY EARLY FOR OUR PRE-OPENING BEAUTY BASH
STARTING AT 8 A.M.

NORDSTROM

NATASHA SHAW PRINT

★ NORDSTROM ★ GRAND OPENING GALA

THE
MALL
at GREEN HILLS



★ WEDNESDAY ★
SEPTEMBER 14 7 TO 10
P.M.

BENEFITING BOYS & GIRLS CLUBS OF MIDDLE TENNESSEE,
CHEEKWOOD BOTANICAL GARDEN & MUSEUM OF ART
AND THE YWCA OF NASHVILLE & MIDDLE TENNESSEE

NORDSTROM

NATASHA SHAW PRINT

GATHER THE HERD



ON THE 8TH ANNUAL
NATIONAL
★ DAY OF THE ★
COWBOY

♦♦ JULY 28, 2012 ♦♦

PRESERVE
THE
HERITAGE

WWW.NATIONALDAYOFTHECOWBOY.ORG



BOMMER

RYMAN AUDITORIUM

JULY - 27 - 2011

NASHVILLE • TENNESSEE





BETTER AND BIGGER THAN EVER

IT'S THE ORIGINAL

Dillons

PLEASE

from
NEW ORLEANS

WAVE

GIRLS
GALORE

WITH EXHIBITS HERE RAIN OR SHINE

karen charatan





If in love
there is always
one who kisses
and one who
offers the cheek
XCO

FRENCH
PROVERB

Things
of the world
are music
to my eyes
and
all
I hear.

jeff keedy



Keedy Sans, Bold

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

1 2 3 4 5 6 7 8 9 0





The typographic is the essence
of our information and con-
tent. As a carefully rep-
resented system in which pro-
cesses are visible.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz0123456789

Aa
Bb
Uu
Ty
Cc
Dd
Ee
Ff
Gg
Hh
Ii
Jj
Kk
Ee
Ee
Dd
Yy
Ss
Aa
Nn
Ss
Ll
Mm
Nn
Oo
Pp
Qq
Rr
Ss
Tt
Oo
Dd
Aa
Ty
Uu
Vv
Ww
Xx
Yy
Zz
01
23
45
67
89

Aa
Bb
Uu
Yy
Cc
Dd
Ee
Ff
Gg
Hh
Ii
Jj
Kk
Ee
Ee
Dd
Yy
Ss
Aa
Nn
Ss
Ll
Mm
Nn
Oo
Pp
Qq
Rr
Ss
Tt
Oo
Dd
Aa
Yy
Uu
Vv
Ww
Xx
Yy
Zz
01
23
45
67
89

Willfully
Contradict
expectation

Keedy Sans

Mr K 92

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz0123456789

ken barber



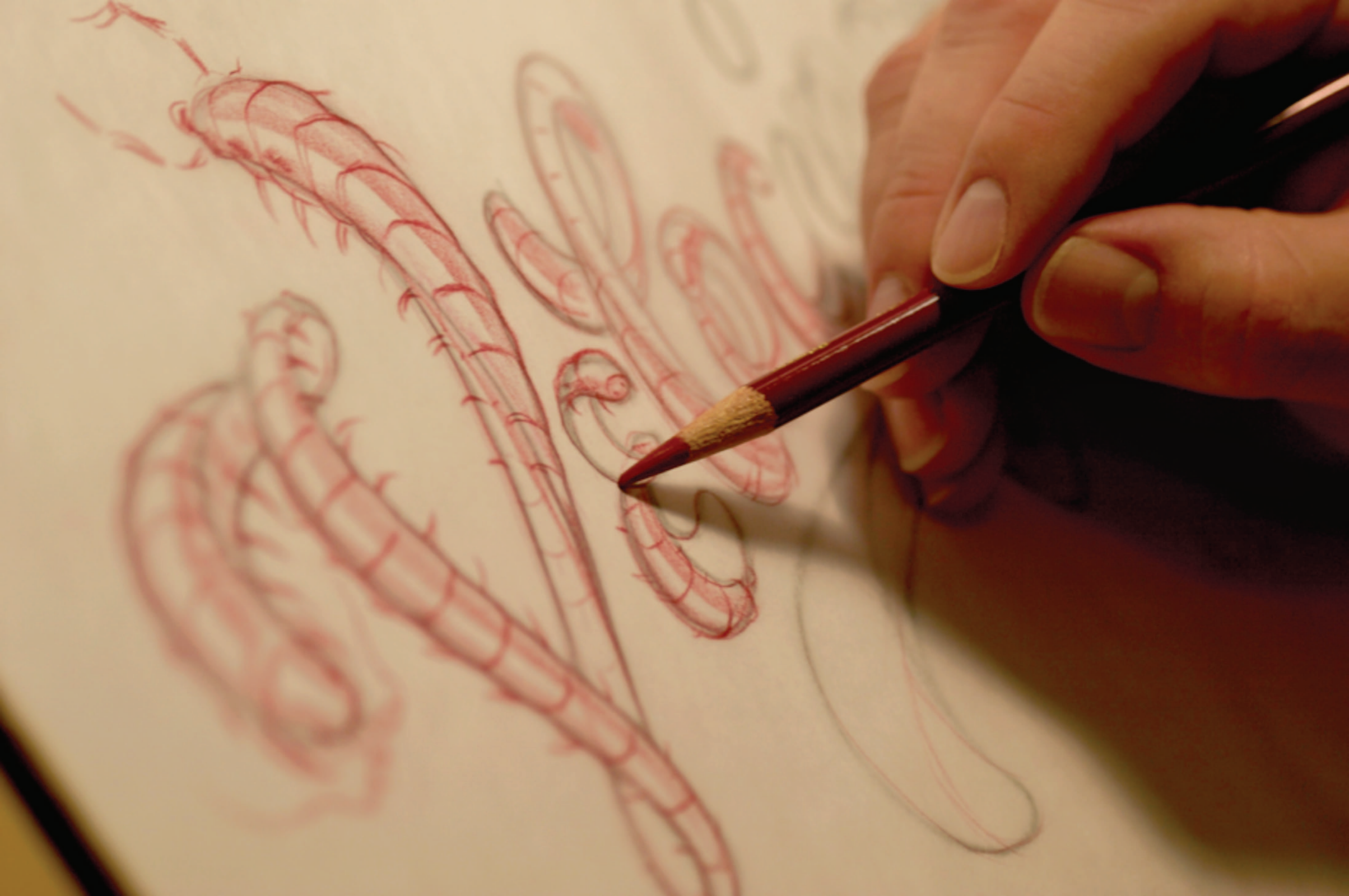
Drop Breaks

The text 'Drop Breaks' is rendered in a highly stylized, bubbly graffiti font. The letters are a vibrant red with thick black outlines and white highlights that give them a three-dimensional, glossy appearance. The 'D' and 'B' are particularly large and rounded. The 'r' and 'e' are more fluid and cursive. The 'a' and 'k' are also stylized, with the 'k' having a long, thin tail that loops around. The overall style is reminiscent of 1980s or 1990s graffiti art. The letters are decorated with small, black, eyelash-like details, especially on the 'D', 'B', 'r', and 'e'. At the end of the word, a large, pink, textured tongue-like shape extends outwards, with several blue droplets falling from it. The background is plain white.

House









Lettering
WORKSHOP

TYPE & LETTERING
www.typeandlettering.com

You're
just my
Type

...
r n z e a b

m g g v a

Cooper
Type

Cooper
Type

Cooper
Type

kris sowersby



Financier Display

Financier Text

Wahoo

SOVEREIGN COIN

BULA

Darling

Serrano

Hardys

METHVEN FLOW

HOKOTOHU

NZ Rugby Chisel

BOI YAWWA

RHAPSODISING Conservatoriums

Heard about our term deposits?

« Sauvignon Blanc »

AVIA T&A

REKON

CLARKE

SATURDAY EDITION

Funds Worth £8 Billion

Exciting

\$2,386,373,142 PAID!

House & Home

Life & Arts



Instapaper

Grafik

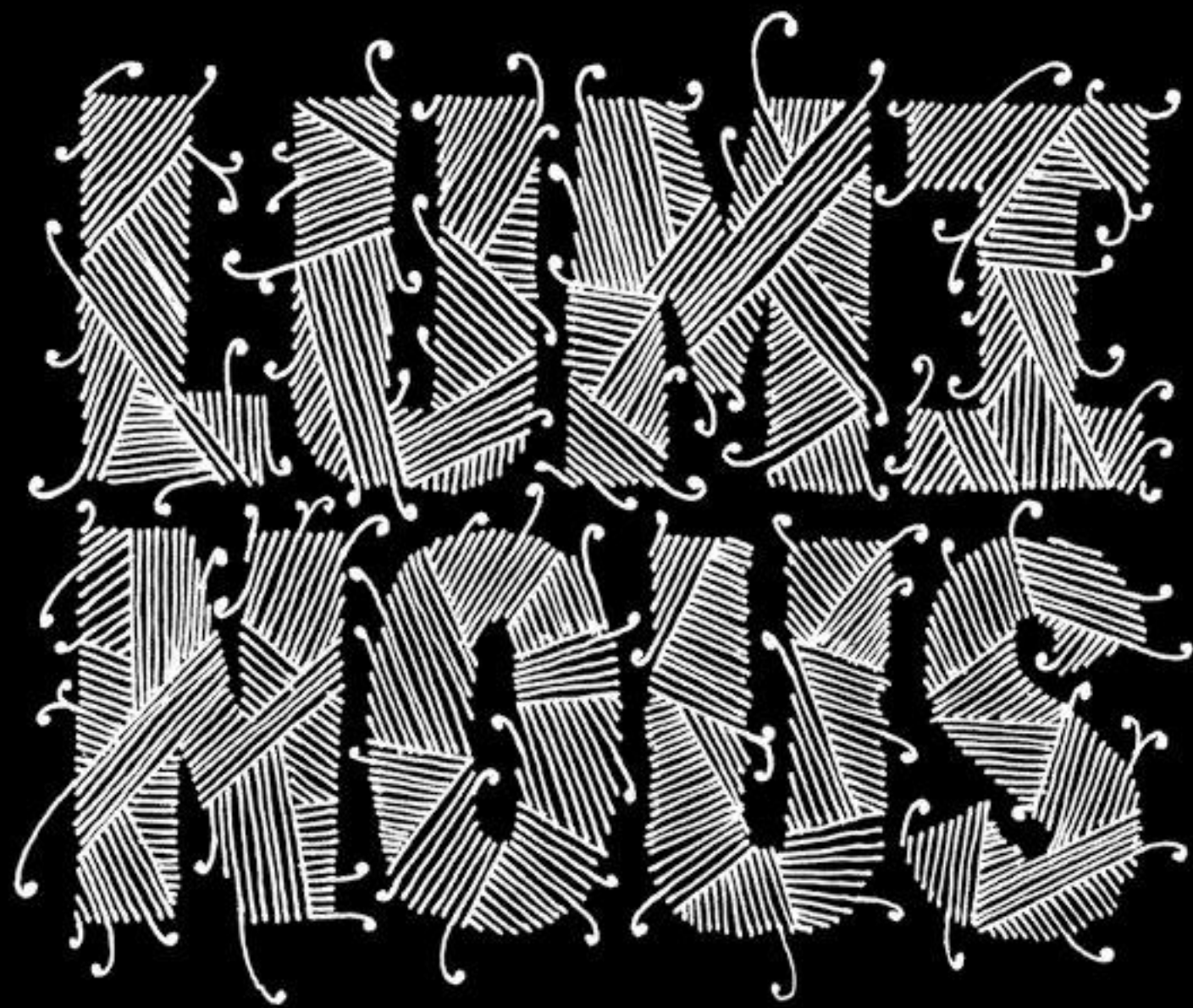
CHARLES
WOODHOUSE

CONDÉ NAST

158
CUBAN

moda collada

pātaḥa



FESTIVAL
OF MĀORI
WRITING 2006
20-23 September
WELLINGTON
AOTEAROA
New Zealand

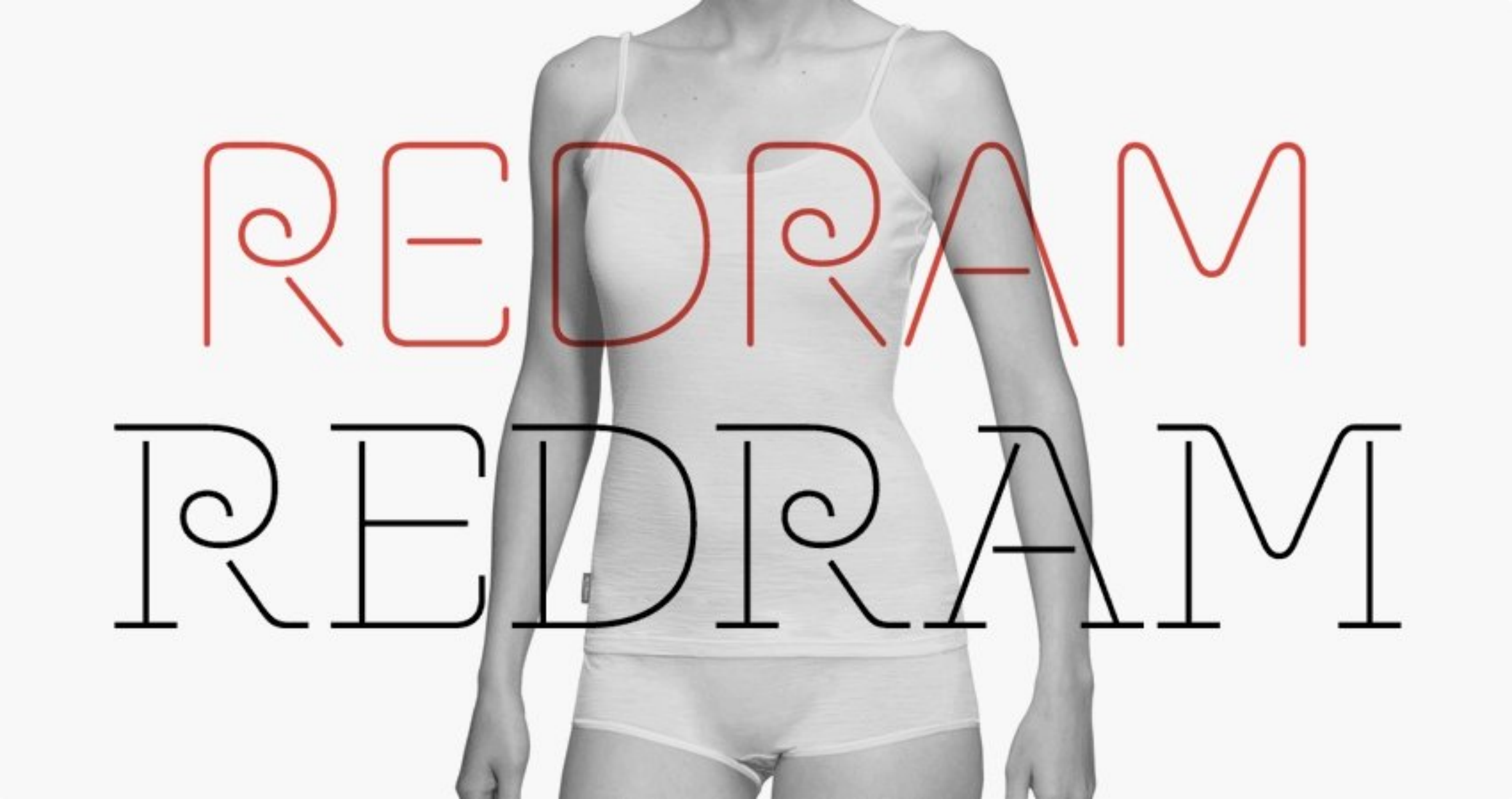
vim®

BYE

bye

W W E E E
E E O U R

bharti

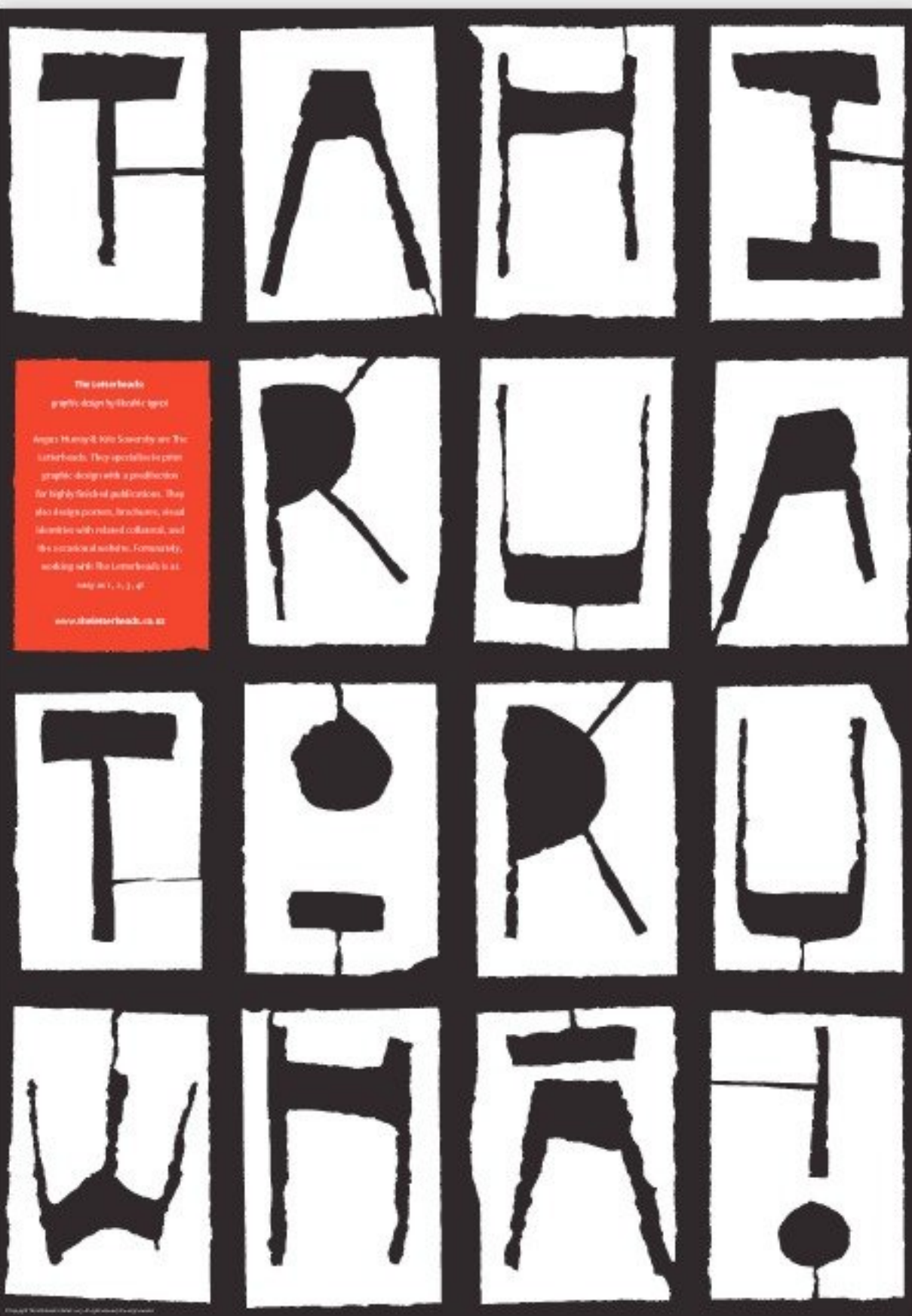


REDDRAM

REDDRAM

MAKER
STUDIO

TEIN



The Letterheads
graphic design by Heather Speer

Angie Murray & John Scorsby are The Letterheads. They specialize in print graphic design with a production for high end editorial publications. They also design posters, brochures, about identities with related collateral, and the occasional website. Fortunately, working with The Letterheads is a

only an L, H, A, I, W.

www.letterheads.ca

WANGANUI
FESTIVAL
OF
GLASS

kaupelka

kyle cooper





NEW LINE
CINEMA
PRESENTS



DON'T NOT KNOW
HAVE YOU LOST
HEARD THE LULL



WRONG

CASTING BY

Billy Hopkins, Suzanne Smith
Kerry Borden



MUSIC BY

Howard Shore



SEVEN

BURNING
DEAD

AMERICAN HORROR STORY

DAY AT WGT KMM

HAVE ~~SHUT~~

HAND THE LEAD

REJECTED

BY

SAM RAINI

laurie haycock
+ p.scott
make1a





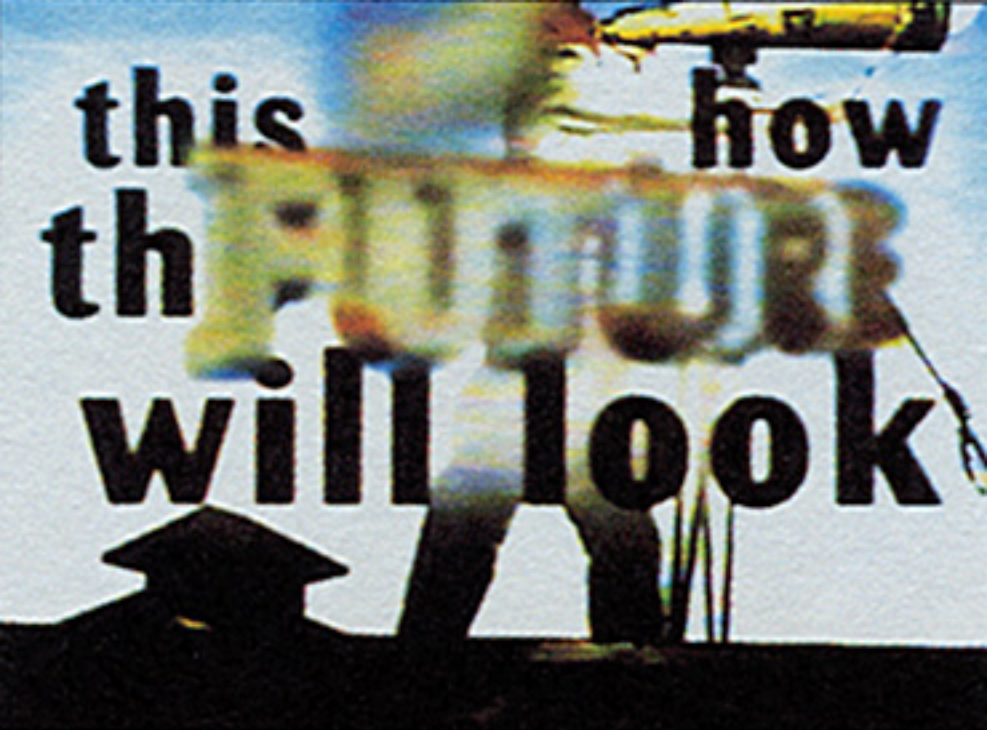
P. Scott Makela. On Doing Nothing
by Tucker Viemeister, spread from
Rethinking Design, Mohawk Paper
Mills, USA, 1992. Digital photography
by P. Scott Makela and Benoit Barbier

DOING NOTHING
to the Lucky Strike cigarette packaging
was Raymond Loewy's 'new' design.
It is hard to make not doing something
commercial, but some electric utilities are
now trading imaginary units of efficiency
called 'negawatts' - they are finding it
more profitable to sell these negawatts
than to generate more electricity!
This economic 'slump' is not only natural,
it is especially necessary now
because it is showing that our lifestyle
expectations don't have to be based
on what we buy and it is demonstrating
that we can afford to live better with less.

'100% digital'.¹⁰ In 'Redefining Display', a project and
in *Design Quarterly* in 1993, he evokes the unprecedented
possibilities, density of inputs and layering of experi
by electronic work environments. 'Awareness of my c

Dead History Bold

! # \$ % & () * , . 0
1 2 3 4 5 6 7 8 9 ? " "
" @ A B C D E F G
H I J K L M N O P
Q R S T U V W X Y Z
[] a b c d e f g h i
j k l m n o p q r s t
u v w x y z { } ¢ £ •



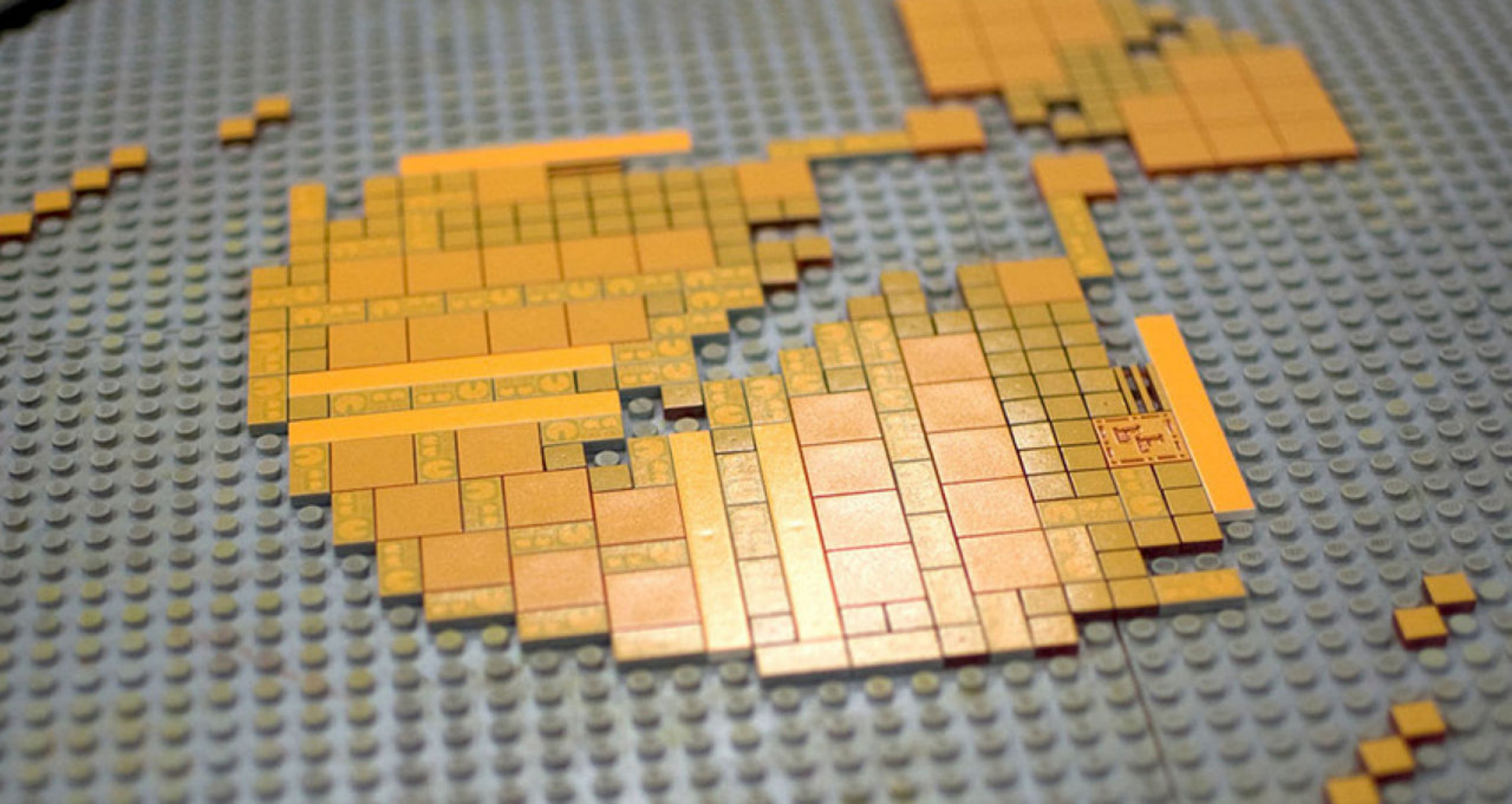
this how
th **FUTURE**
will look



LOTUS
Niles

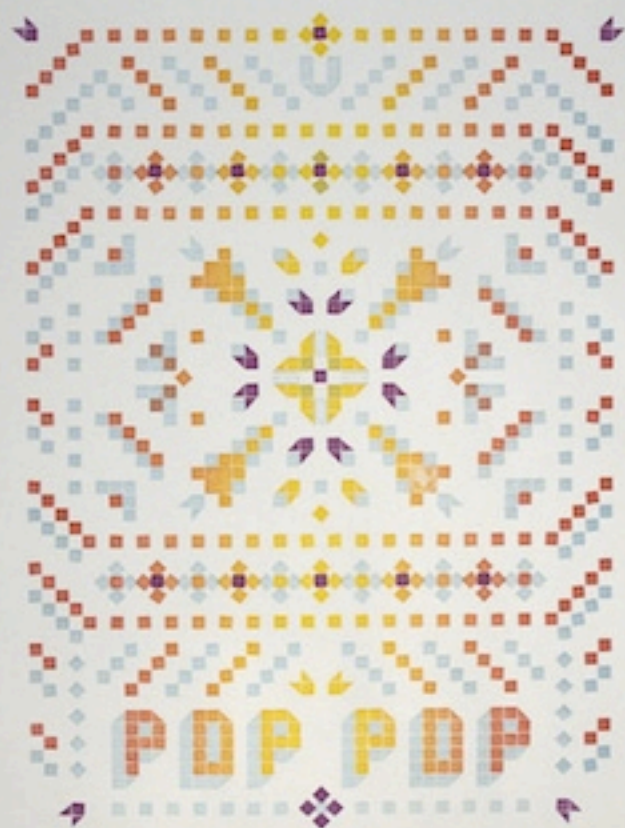


physical
fiction









erik van
blokland +
just van roosum





Thin ➔ *Thin*

Light ➔ *Light*

Regular ➔ *Regular*

Book ➔ *Book*

Medium ➔ *Medium*

Bold ➔ *Bold*

Extra Bold ➔ *Extra Bold*

Black ➔ *Black*

Stencil ➔ www.houseind.com

Maths



$$\left\{ \begin{array}{c} 355 \\ \hline 113 \end{array} \right\}$$

ALUMINUM

GESELLSCHAFT MIT BESCHRÄNKTER HAFTUNG

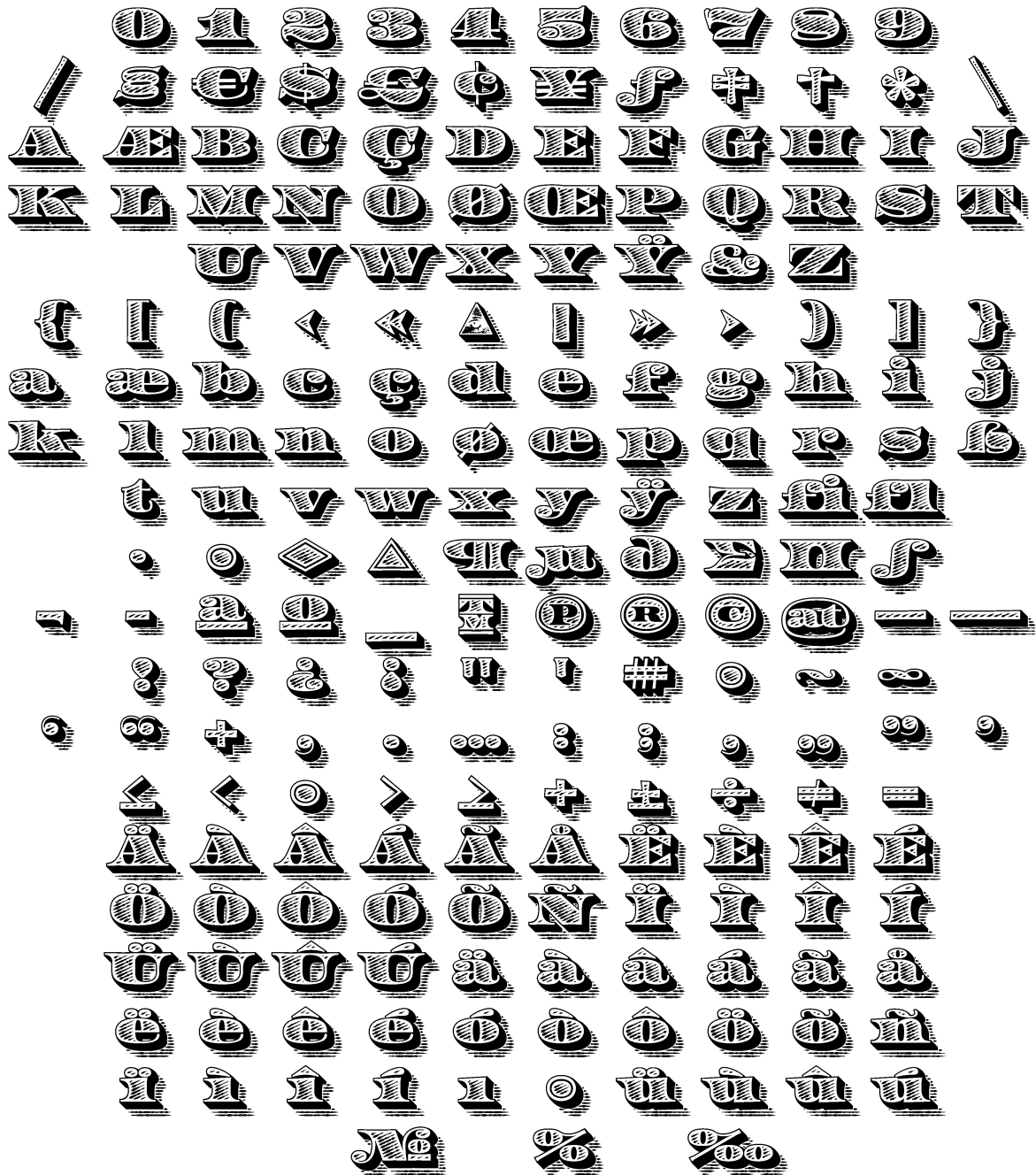


Organic Furniture

OVERVIEW

L.T.R. FEDERAL

FEDERAL NINE



レツテラ-

LETTEROR TYPE

L.T.R. Federal is a typeface designed
and published by:

www.letteror.com

©2004 All Rights Reserved.
L.T.R. Federal can not be used to
counterfeit currency.
LETTEROR SINCE 1989

L.T.R.
SINCE 1989

OVERVIEW

L.T.R. FEDERAL

LAYERING MATRIX

Here are some examples of different layering techniques, and results.
Please note that many more combinations are possible,
and that through coloring the effects can be dramatic.

FEDERAL Style M1	A + I
FEDERAL Style M2	A + I
FEDERAL Style M3	A + A
FEDERAL Style M4	A + A + I
FEDERAL Style M5	A + A + I
FEDERAL Style M6	I + A + A
FEDERAL Style M7	I + A + A + I
FEDERAL Style M8	I + A + A + I
FEDERAL Style M9	I + A + A
FEDERAL Style M10	I + A + A + I
FEDERAL Style M11	I + A + A + I

レツテラ

LETTEROR TYPE

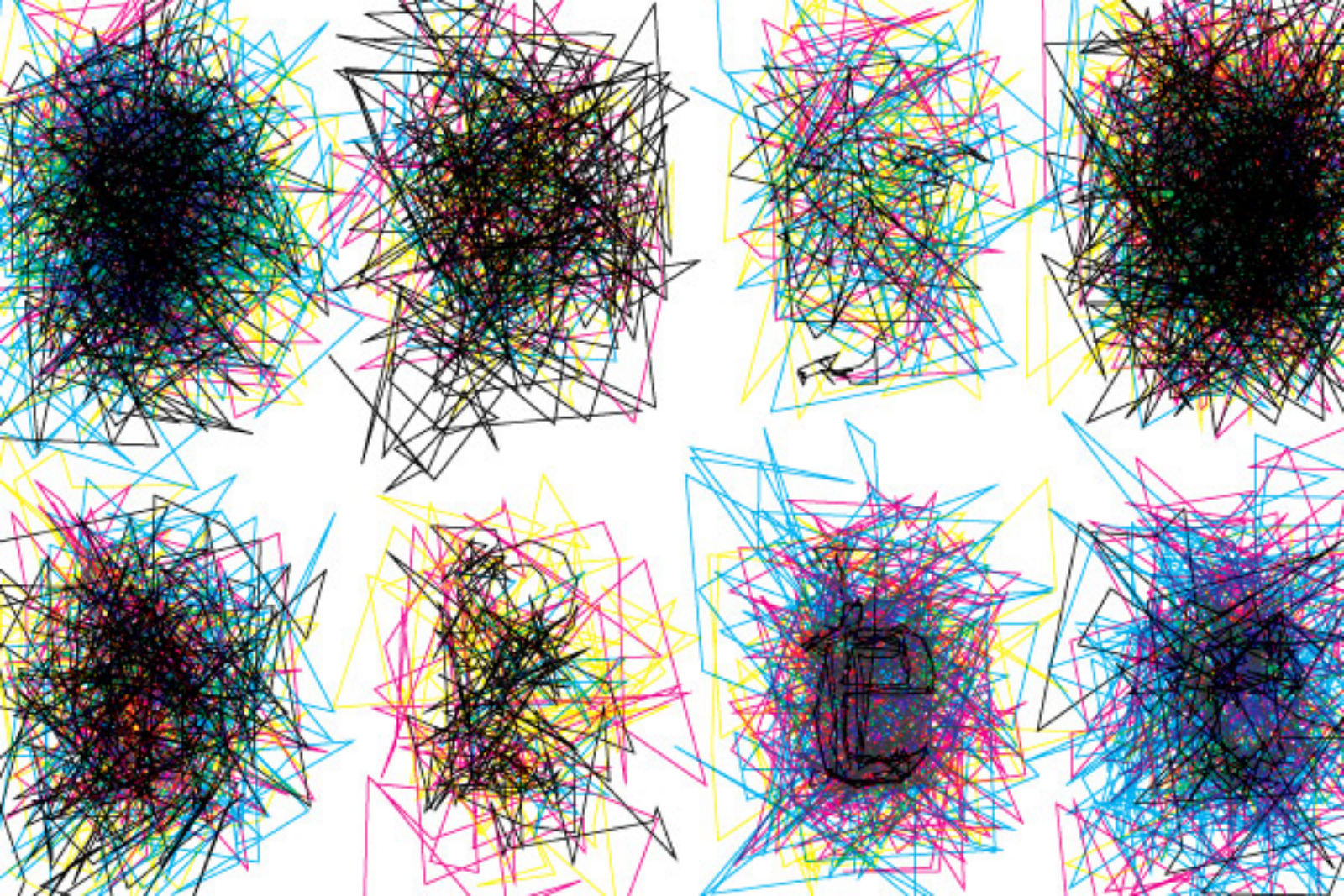
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LETTEROR SINCE 1989

L.T.R.
S I N C E 1 9 8 9





Toys, Food and Diapers
Every Thursday (May)
Hey, Happy Birthday!
Note: not more $\frac{1}{4}$ tsp.

Dear <firstname>!

Thanks so much for writing
that touching, personal note.

I hope all is well in <city>. Did
<petname> like the summer?

Yours, <friend_name>

TYPOGRAFISCHE WONDERMIDDELEN

DIE BESTAAN NIET

Letters zijn bijzondere voorwerpen die niet zomaar voor ieders kar te spannen zijn.
Opvallende Letters Maken Opvallende Typografie En Daarom Opvallende Vormgeving

GEGARANDEERD DE MEEST
VERSPILLENDE & INEFFICIENTE

LETTERS TER WERELD

Met ENORME BALKEN van schreven.
(& de leesbaarheid zit in de schreef - dat weet iedereen)
+++++DAAROM EXTRA LEESBAAR!+++++

Font • Font

ZAPATA

LetteRroR © FF Zapata™

Onverantwoordelijk

VEEL PAPIER

Andere Letters Verbleken Bij Het Zien Van Het Zwart van Zapata!

MEER INKT! MEER TONER!

“Moet alles er hetzelfde uitzien? - NEE

ONZIJN

Neem dan ook niet altijd dezelfde Lettertjes! - WIJES NIET BANG
Het ZWITSERS rationalisme heeft LANG GENOEG geregeerd!
Negeer de BEVELEN van het MODERNISME! = KIES JE EIGEN FONTS!

Gebruik? ECHTE? Schreven Voor? ECHTE?

TYPO GRAFIE

& Dan Niet Van Die Zuinige

MAGERE SCHREEFLOZE DINGETJES!

“Vreselijk Saai & Ouderwets!”

Daarom Stevige Letters Met Mooie Rondingen Van:
[LetteRroR Sinds 1989] & [WwW.LetteRroR.com]

Ef ZAPATATM is Klaar voor Het Jaar:

[100%MilleniumProof]

PAS OP

ECHTE LETTERS ZIJN SOMS HEEL ERG
GEVAARLIJK



Maar - als je ze goed behandelt zullen ze je altijd trouw blijven!

De SCHREVEN van ZAPATA zijn — RECHT —, in plaats van — PUNTIG —

Daarom MINDER kans op VERWONDINGEN!

FF Zapata Is Een Oversichtelijke Familie Van Slechts 5 (vijf) Gewichten!
1: Light * 2: Regular * 3: Medium * 4: Bold * 5: Black

“Geen Overvolle FONTMENU's? Daarom Geen Moeilijke Keuzes? Minder Te Onthouden!”
Geen Dilemma Tussen Cursief & Kleinkepiteel! - DIT IS MEER DAN

GENOEG

¡VIVA ZAPATA!

Stel uw DRUKKER wel op de hoogte in verband met de EXTRA INKT.

[METEEN BESTELLEN]

De oproepen in deze advertentie dienen natuurlijk alleen maar ter illustratie
van FontFont Zapata en zijn geheel voor rekening van LetteRroR ©1999

louise fili





RR2

NAPA VALLEY







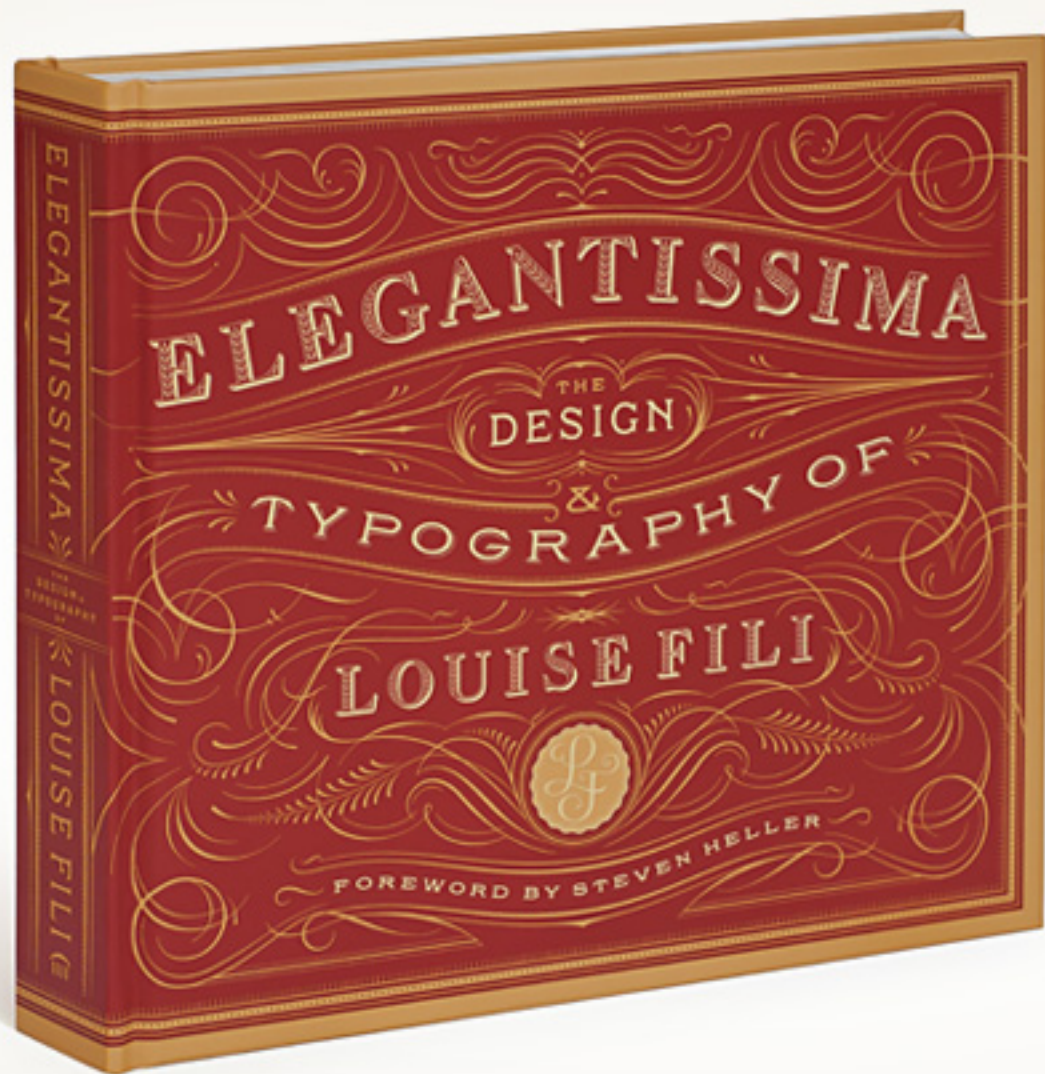
IT'S NEVER
TOO LATE
TO GET
WHERE
YOU'RE
GOING



SCHOOL OF
VISUAL ARTS

BUR







luca barcellona



Free



Free Expression is the base of
Human Rights, the root of Human Nature
and the Mother of Truth.
To kill Free Speech is to insult Human Rights
to stifle Human Nature and
to suppress Truth.



Liu Xiaobo

LIU XIAOBO

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي يُضَوِّتُ النَّجْمَ
وَالَّذِي يُنَزِّلُ الْمَطَرَ
وَالَّذِي يُغْثِي النَّبَاتَ
وَالَّذِي يُجْهِدُ الْجَنْدَ
وَالَّذِي يُعْطِي الْبَرَاقِدَ
وَالَّذِي يُنْزِلُ الْغُلُوقَ
وَالَّذِي يُنْزِلُ الْغُلُوقَ



Il libro è
per chi ha
il coraggio di
uscire dal
comune
sentimento
e andare
alla ricerca
della verità
e della
libertà.

esperia



草書



行書



Status Status

Status Status

Status Status



martin majoor +
jose buivenga

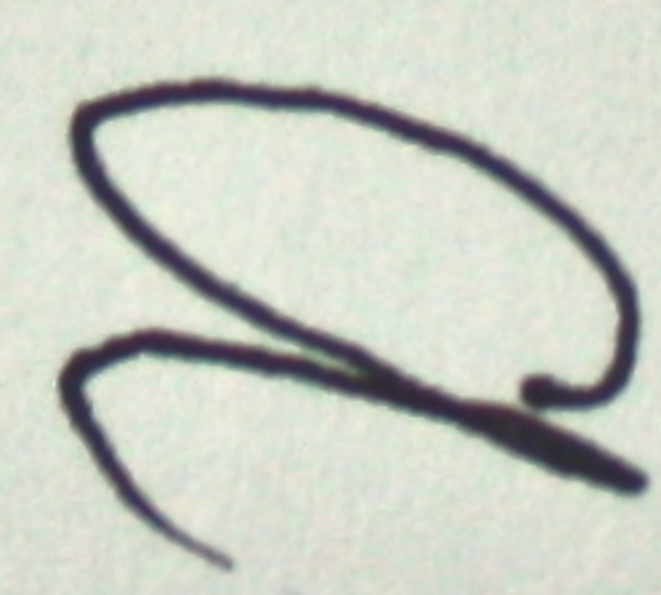
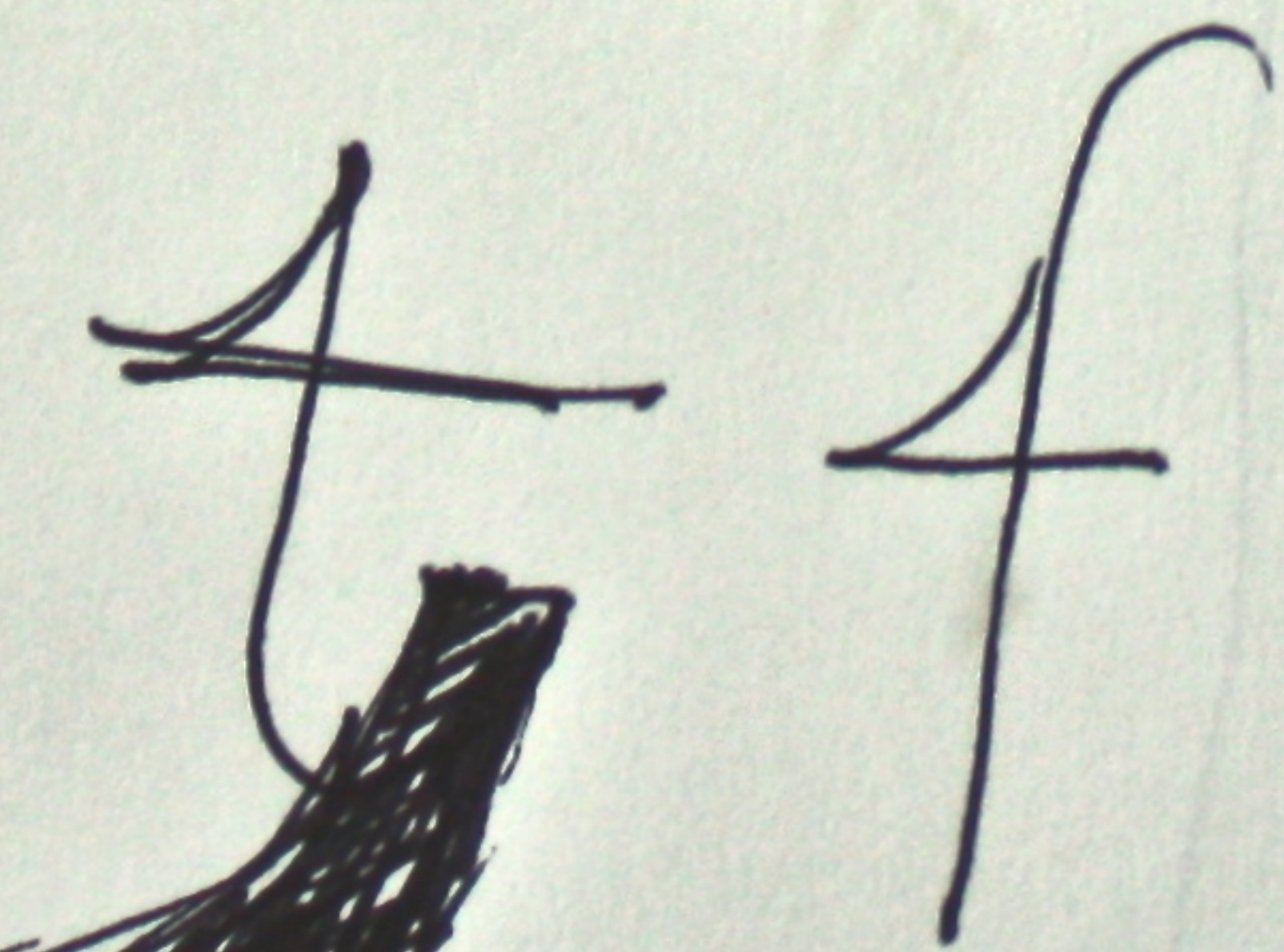
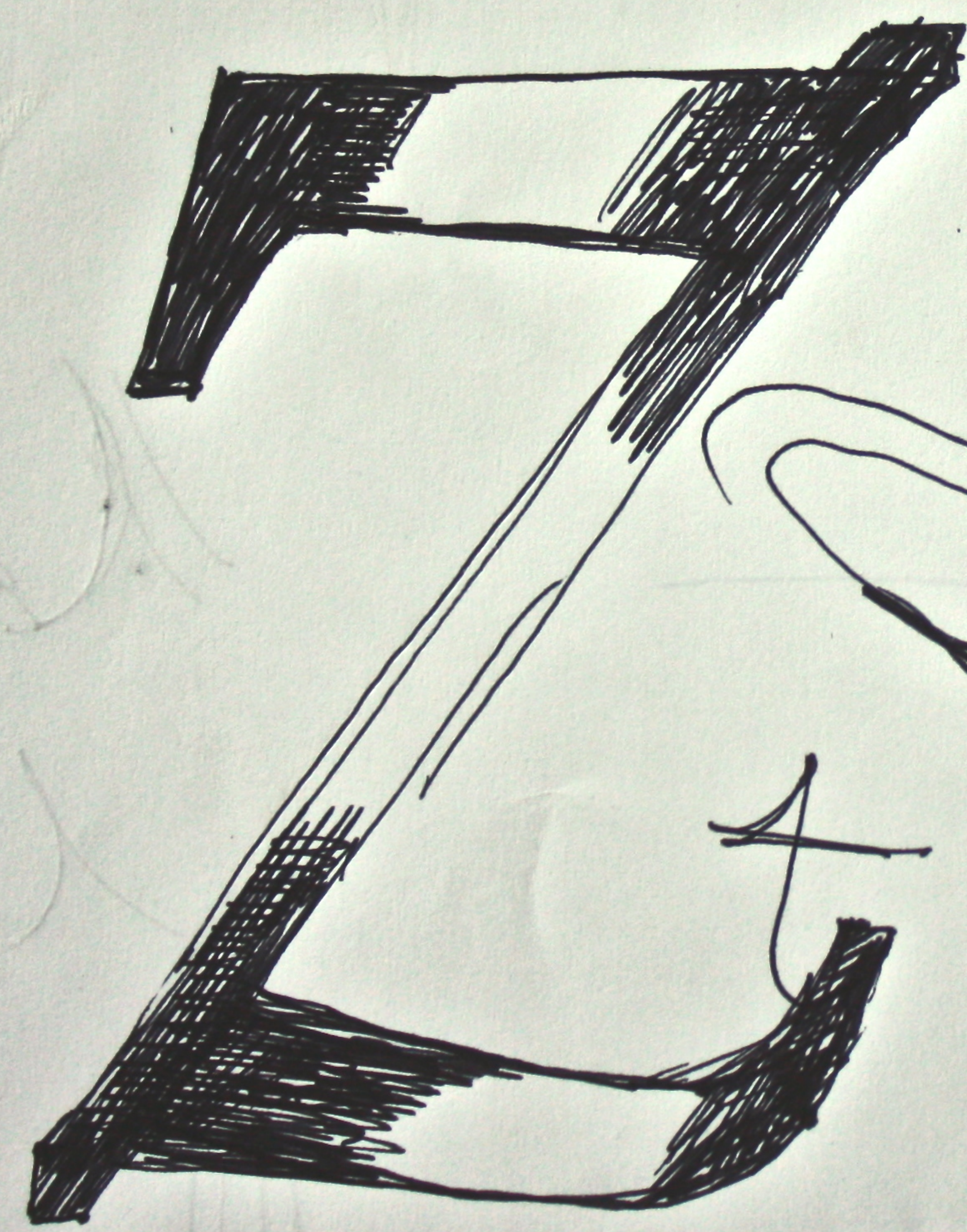
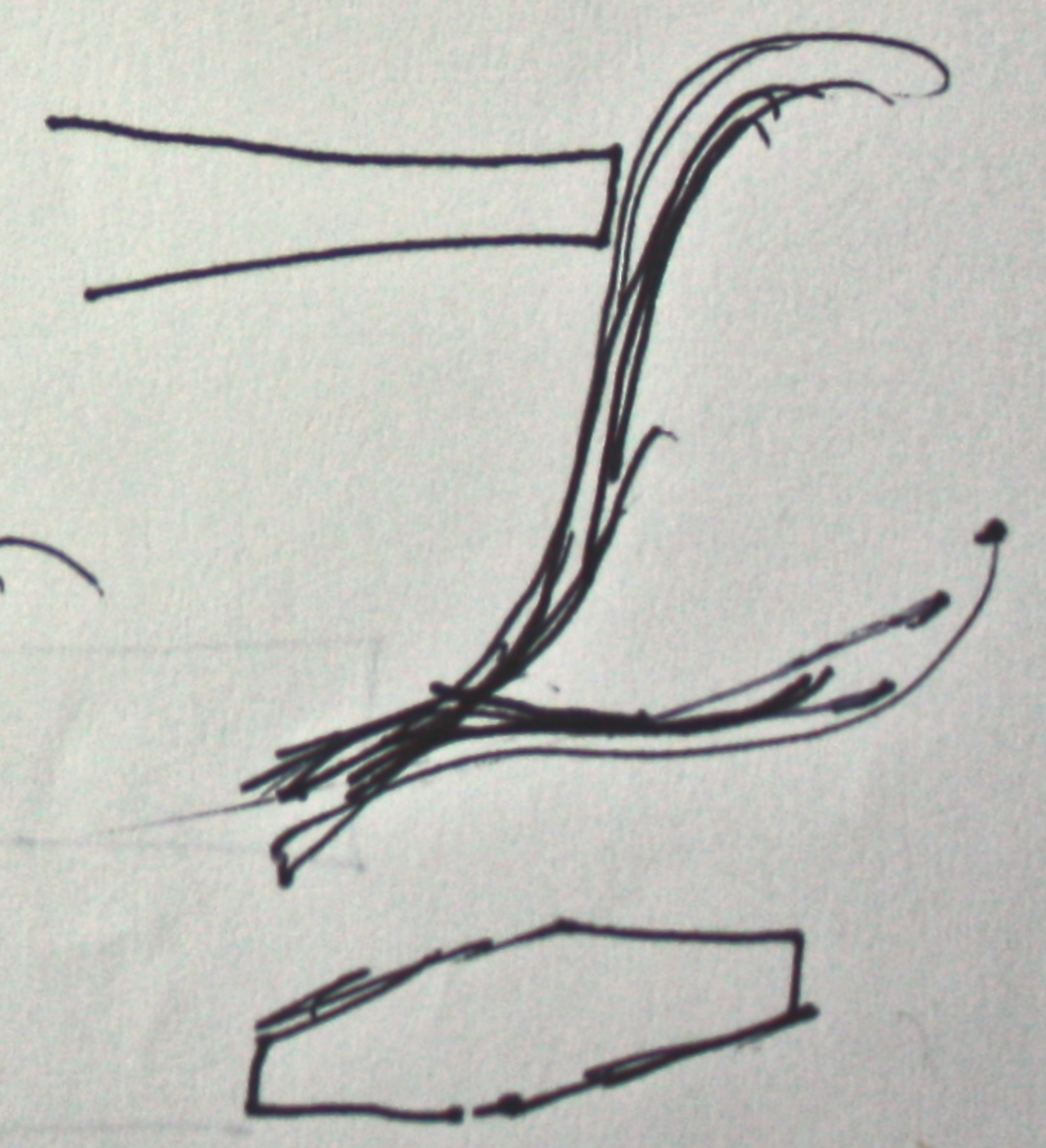
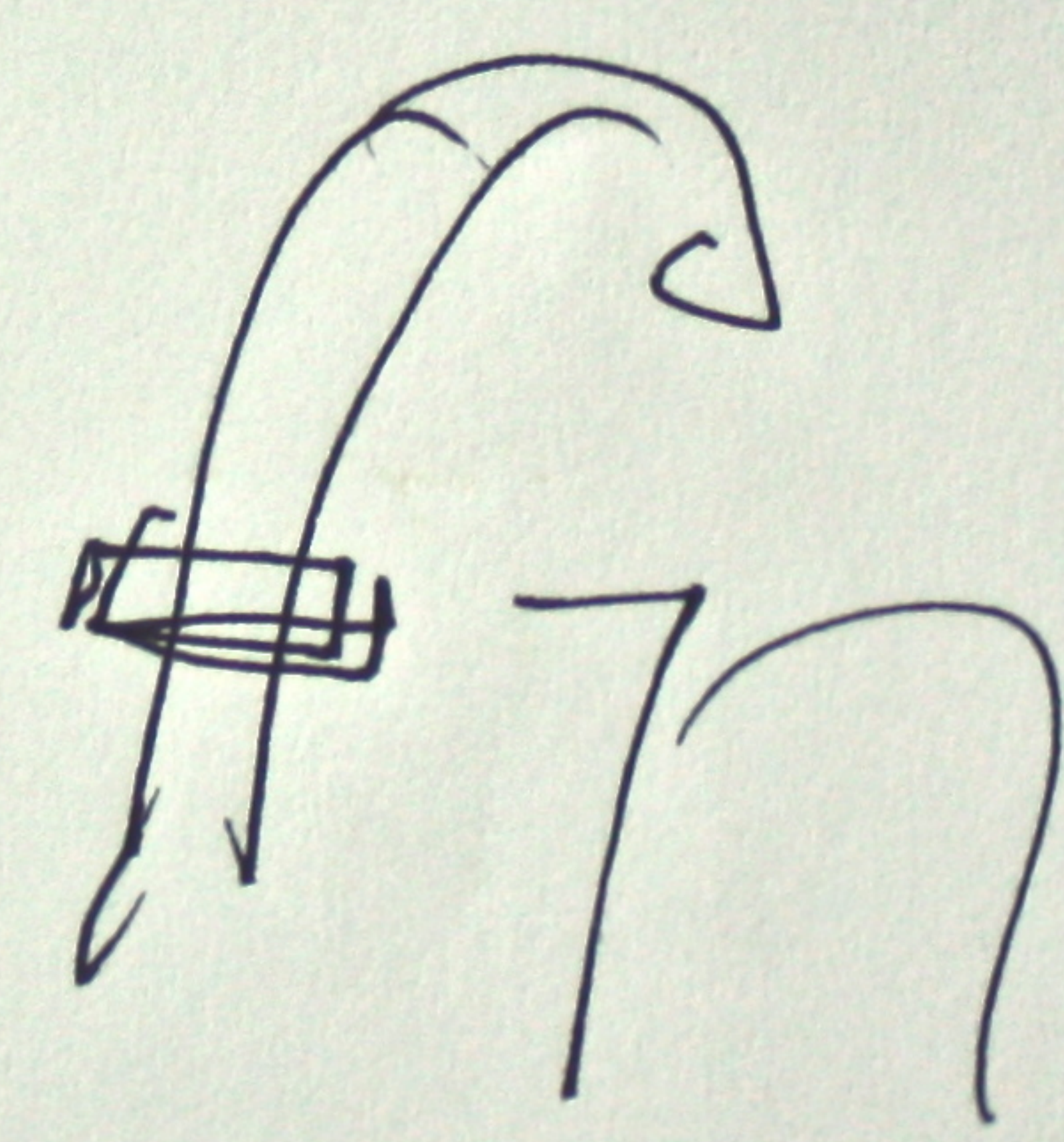
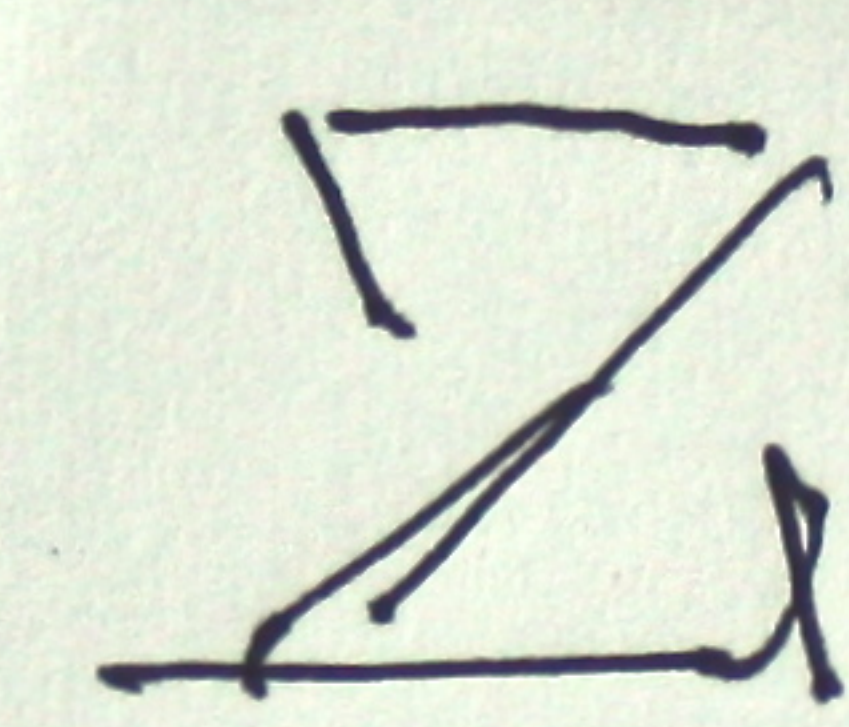
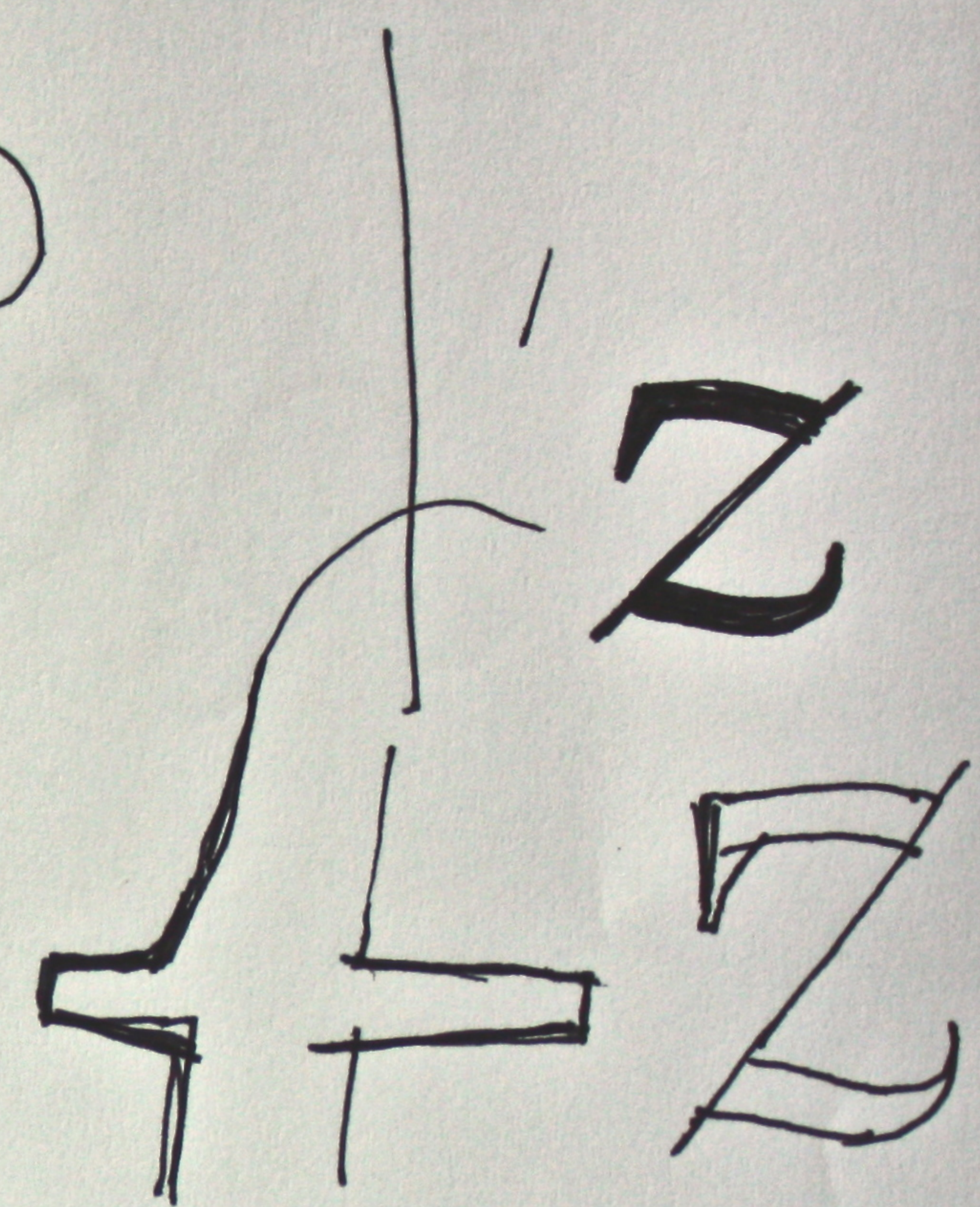
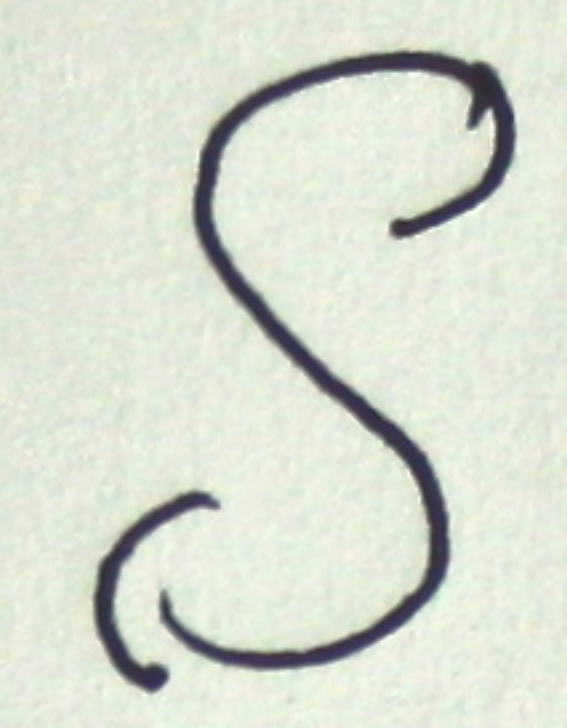
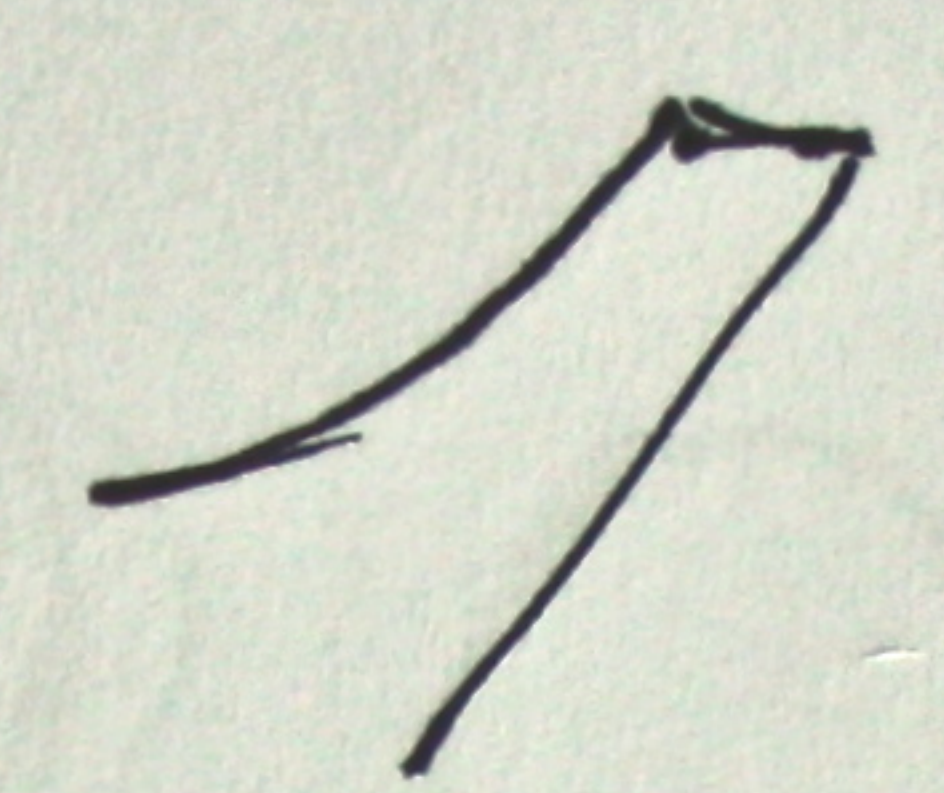
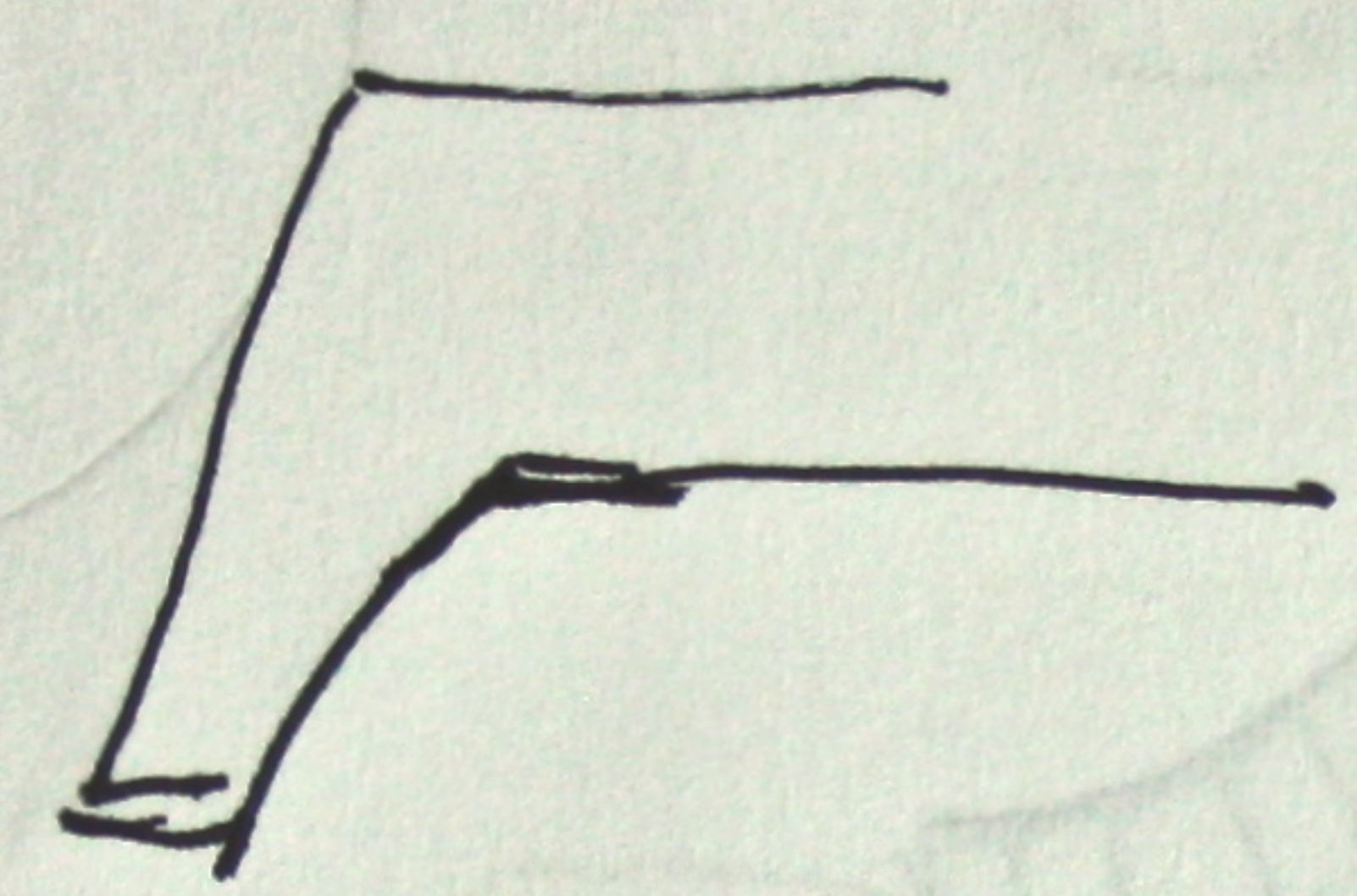
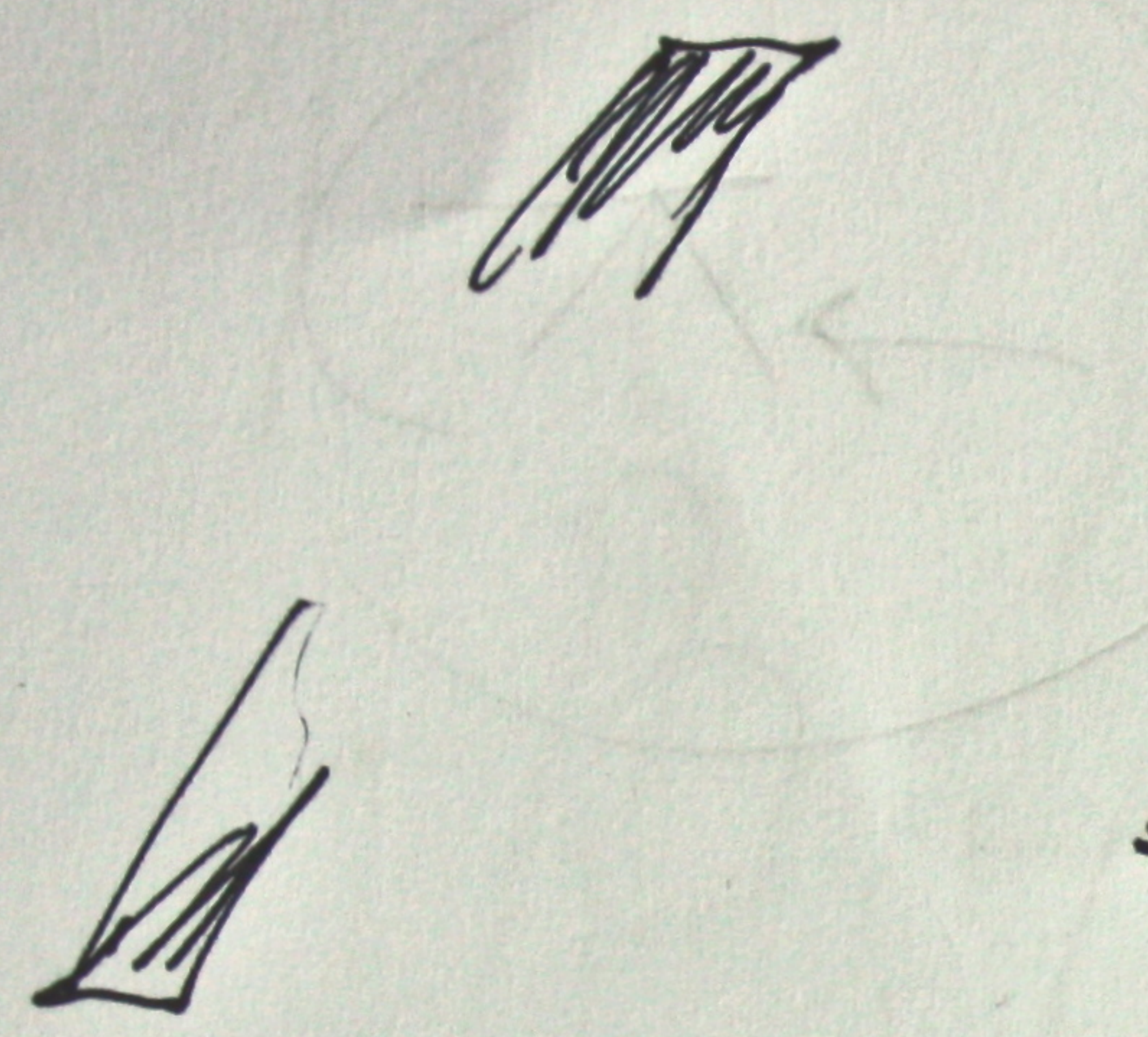


Scala SANS

a new typeface | een nieuw lettertype

FF Scala SANS *a sans serif with some special features*

The character of a seriffed type design mainly arises from form elements such as the form of the serifs and the contrast of the strokes. In a sans-serif these important characteristics are left out. First sans serifs are highly dependent on the fact that the





a

Akzidenz Grotesk
1898



a

Questa



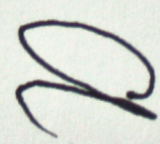
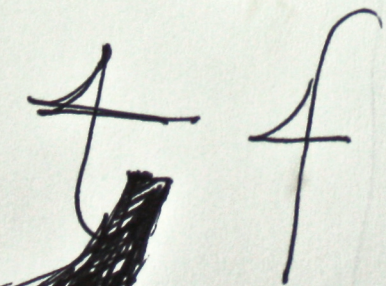
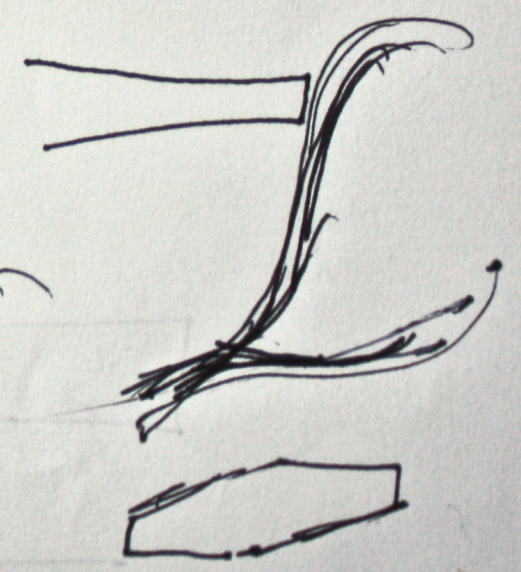
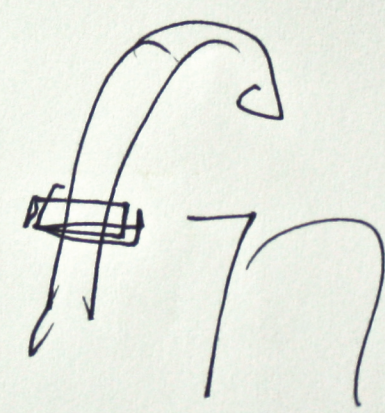
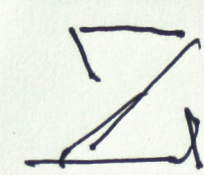
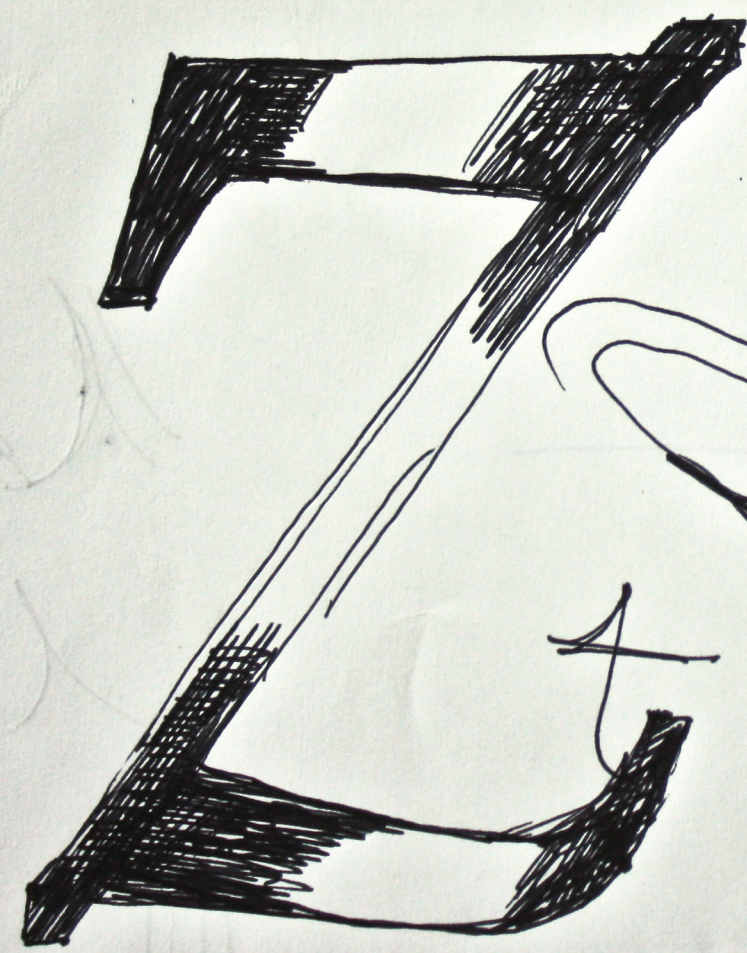
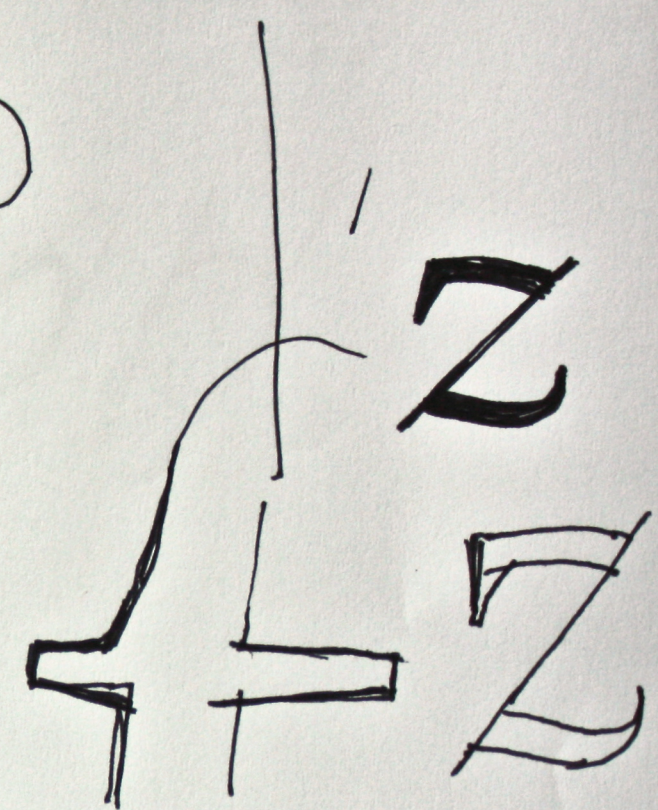
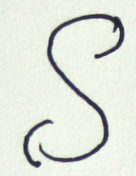
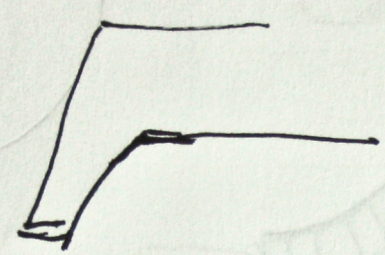
a

Questa Sans



a

Questa Grande



Harlequin *Synchronize* VOLTAGE
Questa

Harlequin *Synchronize* VOLTAGE
Questa Sans

HARLEQUIN *Synchronize* VOLTAGE
Questa Grande

THE QUESTA PROJECT

Questa

Cactus siesta

useally at 14:00 hours it is time for

The office

SMALL CAPS LOCK*

Industry standard input and output

RÉSUMÉ

(Modern) American Usage is allowed

One hydrophore

The *basic* idea from the FBI was...

aquamarine?

Questa Sans

Cactus siesta

useally at 14:00 hours it is time for

The office

SMALL CAPS LOCK*

Industry standard input and output

RÉSUMÉ

(Modern) American Usage is allowed

One hydrophore

The *basic* idea from the FBI was...

aquamarine?

Questa Grande

Cactus

& 14 hours away

The office

SMALL CAPS LOCK*

RÉSUMÉ

(Modern) American Usage

Hydrophore

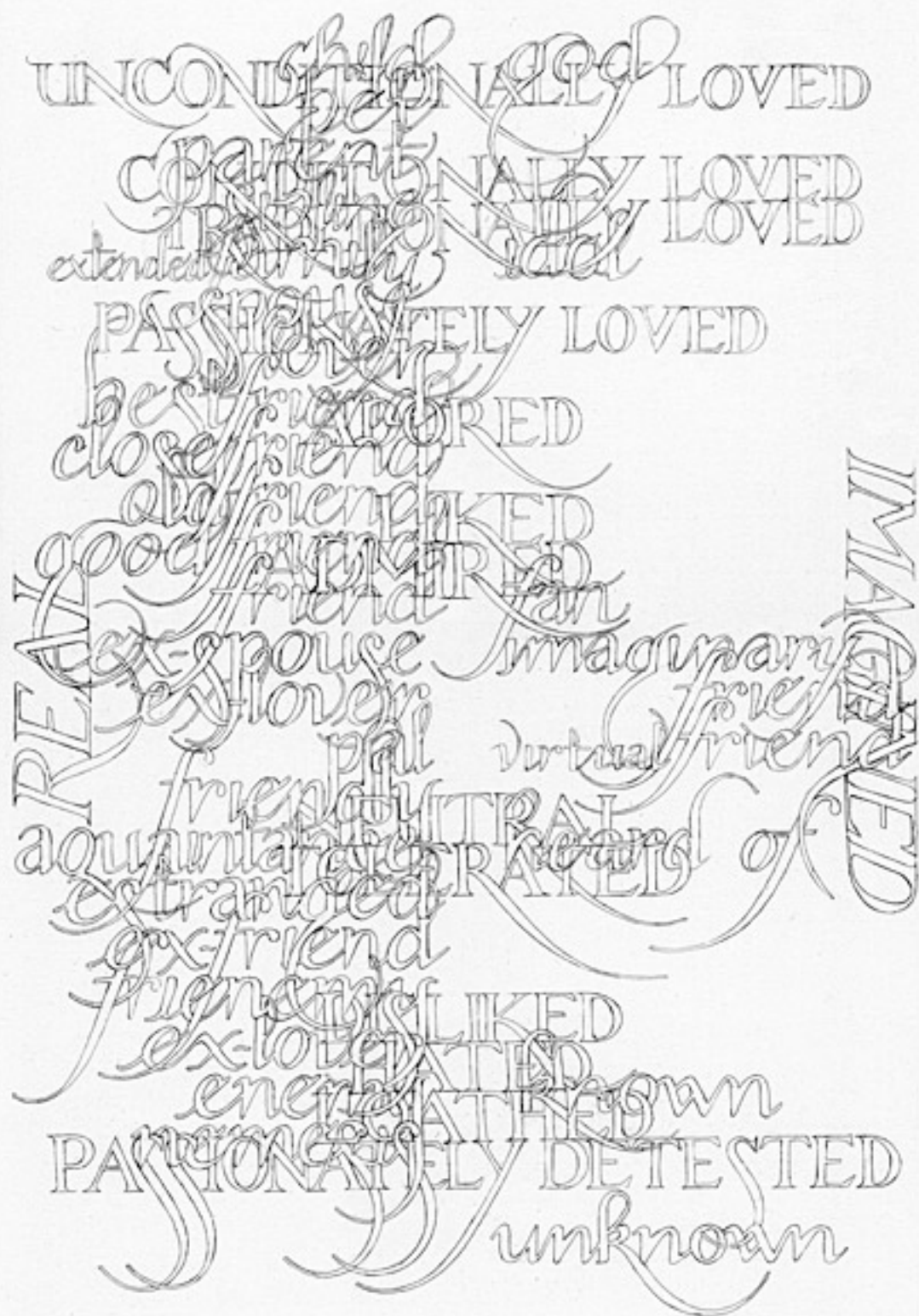
Agua!?

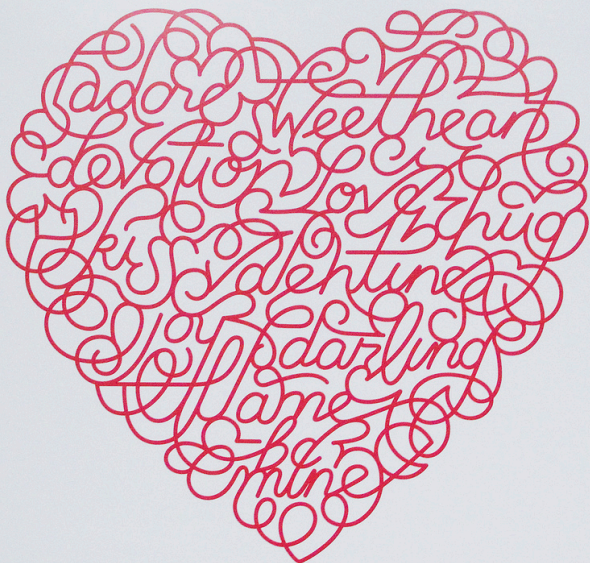
marian bantjes



NOTED

In the first of her regular columns for *Varoom*, **MARIAN BANTJES** unveils relationships in layers of beauty and the pain. The heart is a palimpsest of feeling





YDOVA RAESSTH OSWEE EDTEIFER,
 WYLOTH LYEOUR YSOOFRT,
 BSLAICNKK SEY ELLAISHLEES
 H&O ODFE LPIRCTANTES LAELG'S
 OIV EWRA TMCYH GYAKUD EANS
 YSOOU PBOALNTAERDLY
 YTOR EADT, E WYTH HR OYSOEUR
 WEAROME, C ITMANT ESOK IMN
 LFULLICEKSE R I NGE RINNS
 TTHOET LTIQ HYTE, N TYIOOUR
 GYENT LOE DMNO VIE MEENETS
 AERET AT HDE LGIOGH T
 TDOA MSPEED, DOUUTLSIADEE
 IMYU FJENCE, S JATS TYHOEU
 WALOKV ELRIGHOTLEY
 ST HSRPOUGHT HTEHE
 GORATS S. Y OUR SSTEEP
 SOO SYOLERN TS TAMONG
 OTHIE OBRITHTLSE
 FBRAACHWEIST HANDHE
 LCEAVETS, N TI LSOOME-
 TEIMENS BARROULNYD
 MSIE EG AYTOU, TAKEREF
 GIL JOMPSN'ING KONOLY
 WAH ASMALOLU TRUES TLLIANG
 JINN GT, HEN RDEATPCPHLEED
 LEJVGHT, BBEEFSOTRE
 YYOU MLUESATP KANWAY
 JI NUTOU LTH EG LDAOARKY
 EFAOTREYSOTU.

Daya is over
so now, but
he doesn't look
the closest thing
I've ever
to a mentor. In
public
In private he is polite
he can be
wicked funny. I feel spoken.

A B C D

E F G H

I J K L

M N O

P Q R S

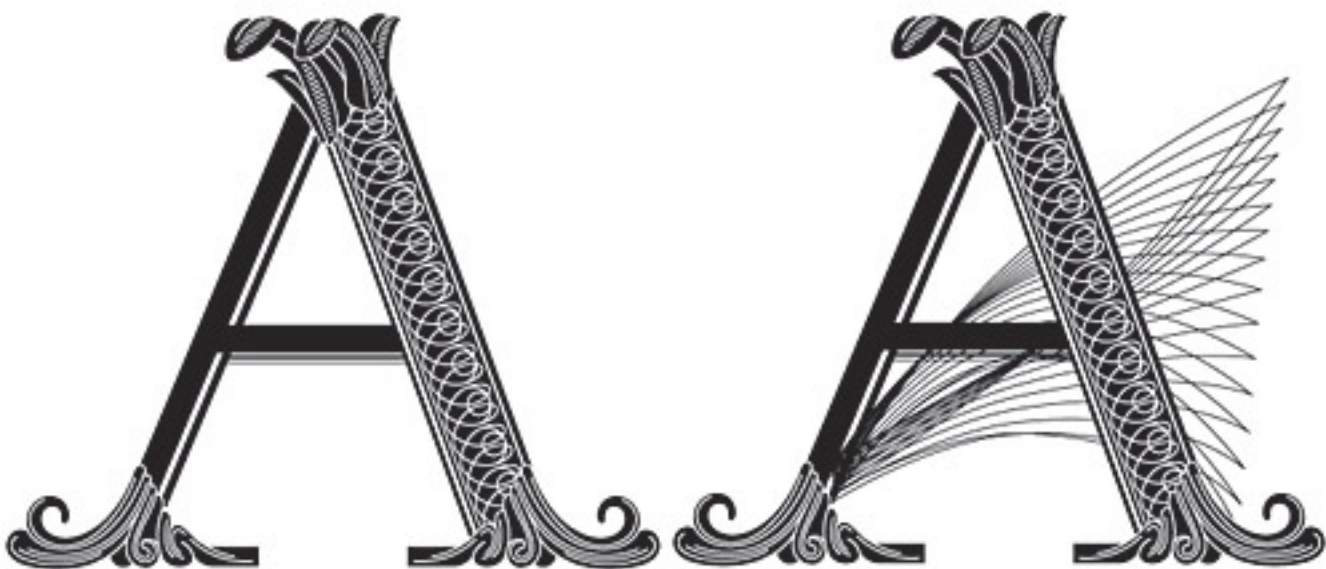
T U V

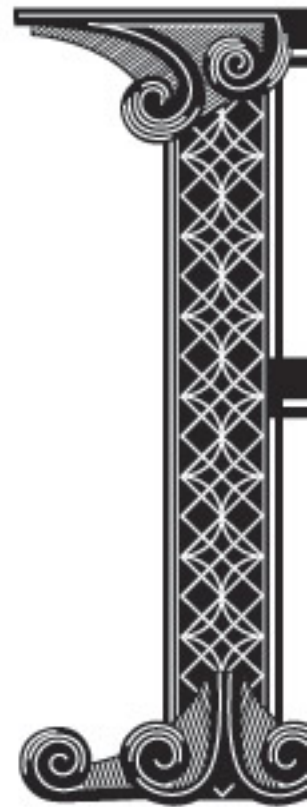
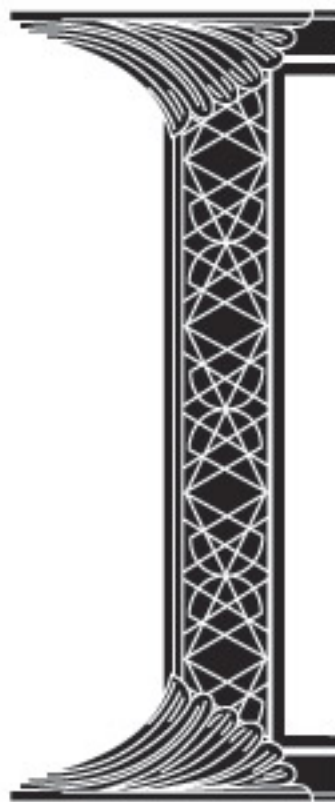
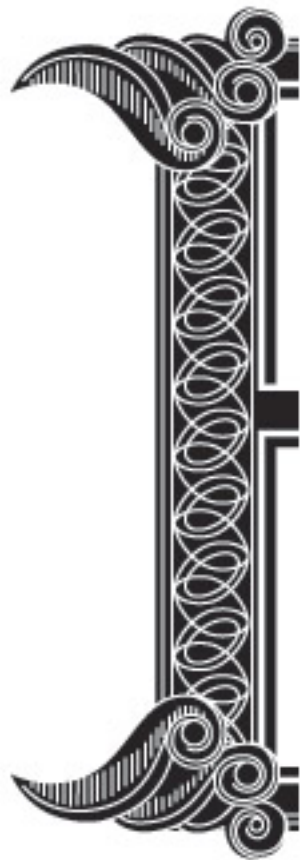
W X Y

Z 1 2 3

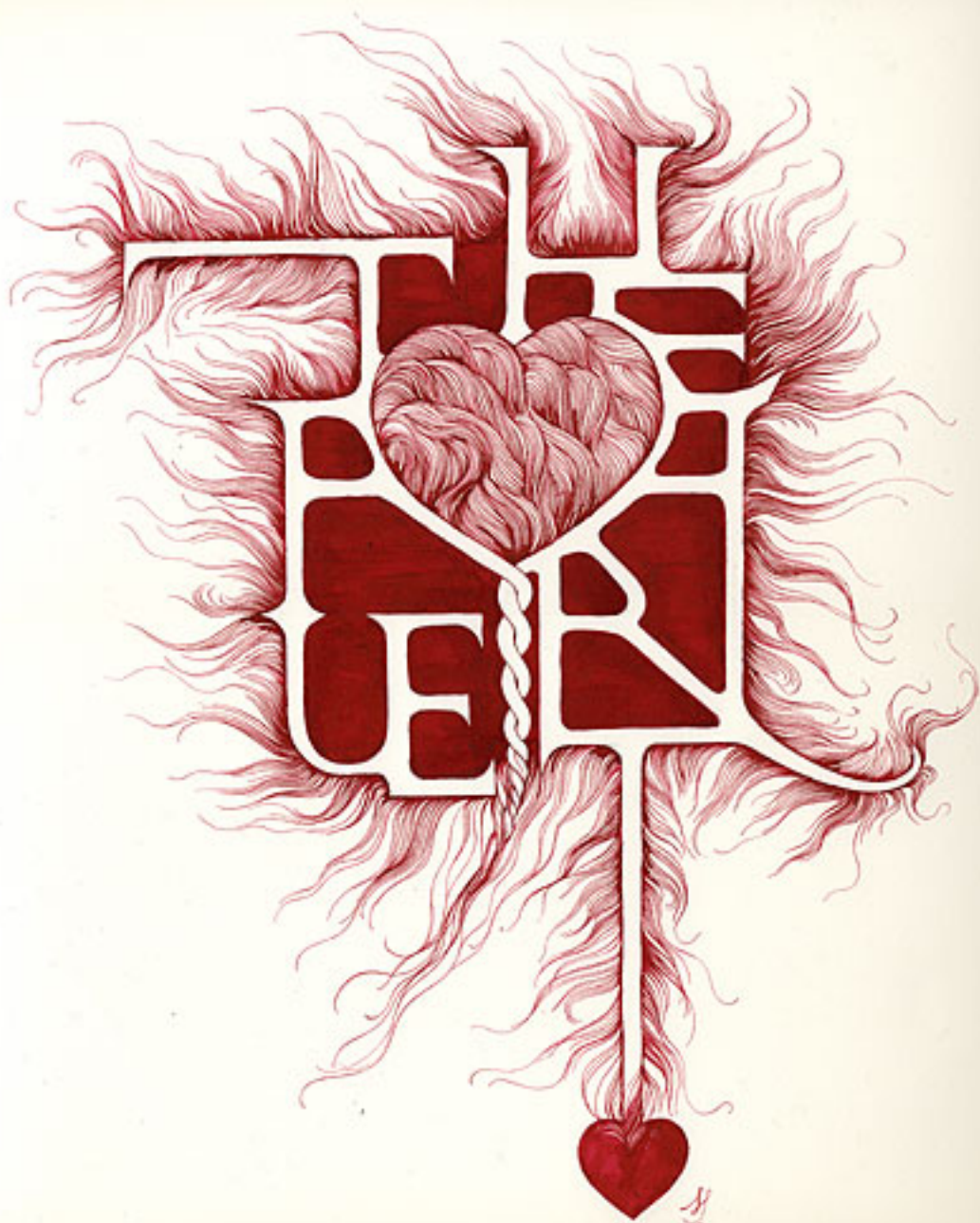
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8 9 0





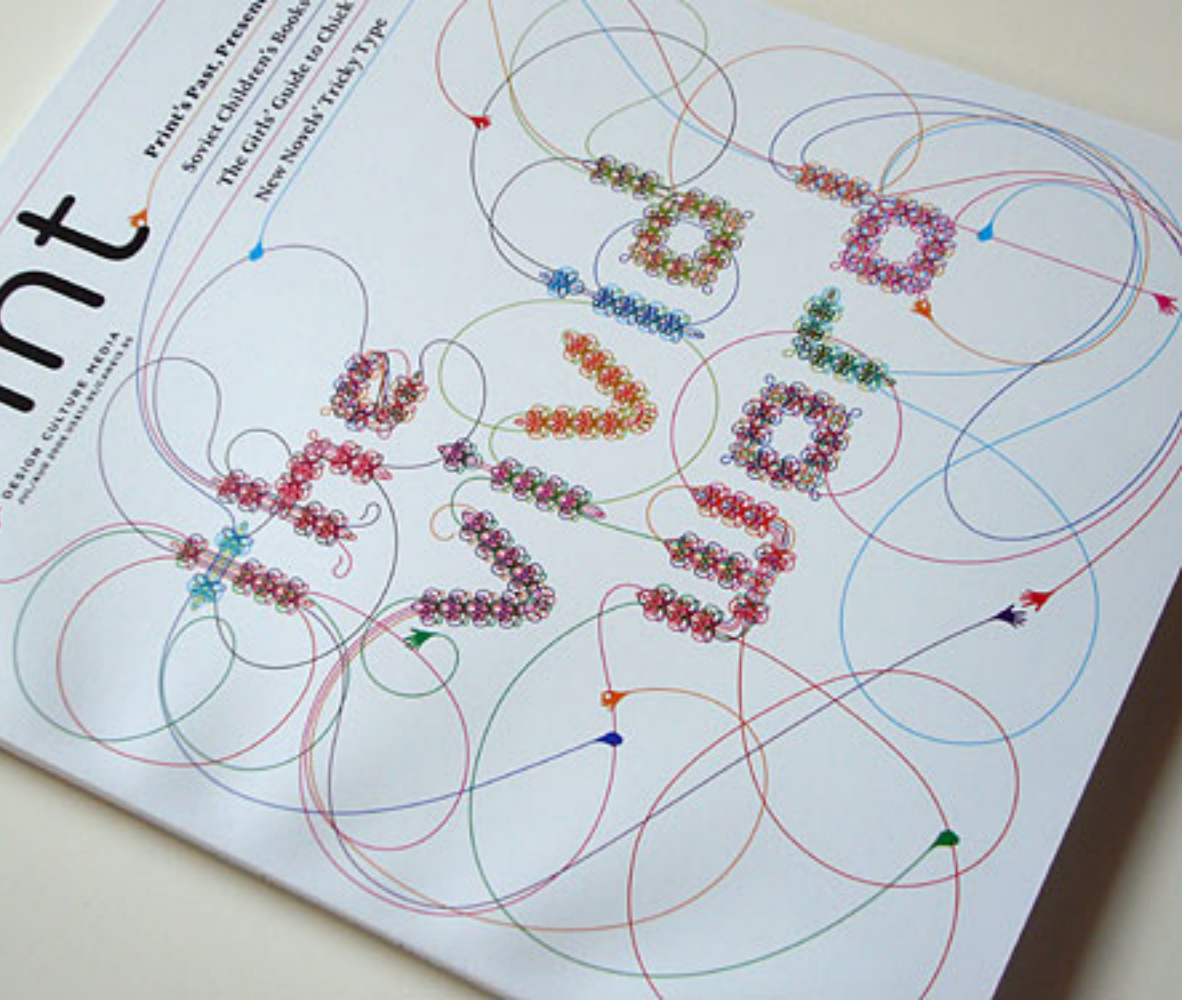




Print

DESIGN CULTURE MEDIA
JULY/AUG 2006 \$14.95 (US) \$19.95 (CAN)

Print's Past, Present
Soviet Children's Books
The Girls' Guide to Chick
New Novels' Tricky Type



1963

...ines, I would say that
and—although possibly
negative down I nec-
ing printed on paper. It
s from now, you'll have
will receive a cartridge
I will reveal to you ev-
g all over the world.

It might be a magic
Londra's box—
who knows?

might very well become
our lifetime, we will be
onal pages rather than
It be able to look some-
ed, we'll get accompany-
and even smaller.

Henry Wolf's comments are from his presentation at

longer a

Lucish I k



W.M. de Majo

doi:10.1017/S0022292412001611

10

1962

With its clean, balanced minimalist geometry and slender, more peaceful handling and manner and refined technical features, the chair gradually finds better shape, of more essential lines, the design will gradually become more "international" in concept and style. In the final phase, such as industrial design, Japanese style packaging and corporate design, it will be functional and aesthetic, neither that aesthetic are abstract, but being defined by a more generally accepted modern style. Japanese design will have its common sense, and unconsciously in accord with the belief and trend in contemporary thinking, it will have a general impression of fluidity from a line of flat paper and turn into an international work, it should be noted, as

usually 12 pt. Baskin beer is the same size as the U.S.A. 12 oz. can.

I am sure that eventually English or some other language will be established as the *Dei* world language and which individual nations will still be taught their own native language.

to love as long as that

... that will be able to read and communicate in one or more widely accepted languages. This is long, which implies a certain amount of standardisation and on the other hand needs to be better understood, which should bring forth greater consistency and need to be better cultural opportunities and increased focus on standards.

Rudolf Modley

4. *Journal of Management Studies*, 1991, 28, 1, 1-14.

10

1962

but there is no proof at all. Instead of you, they would just offend most of the world to say the same thing. This is not a means of conveying ideas through letters and it is not to be in the 'no-movement' in the next decade.

...of not alphabetized with critical signs, it is clear that a
...the letters are supposed to be read, spoken,
...words. Maybe they were from around 1900, or
...the letters—they are certainly no more than
...reading words.

Another reason why the adjacent bands represented in the zone of 40 to 600 nm (I and II) are pretty similar and could easily be shown without some other filters, such as $\lambda/2$ (though harder to register, could even be arranged) and the possibility of $\lambda/4$ arrangements is shown in comparison with zone I. (Although actually here are the $\lambda/2$ and $\lambda/4$)

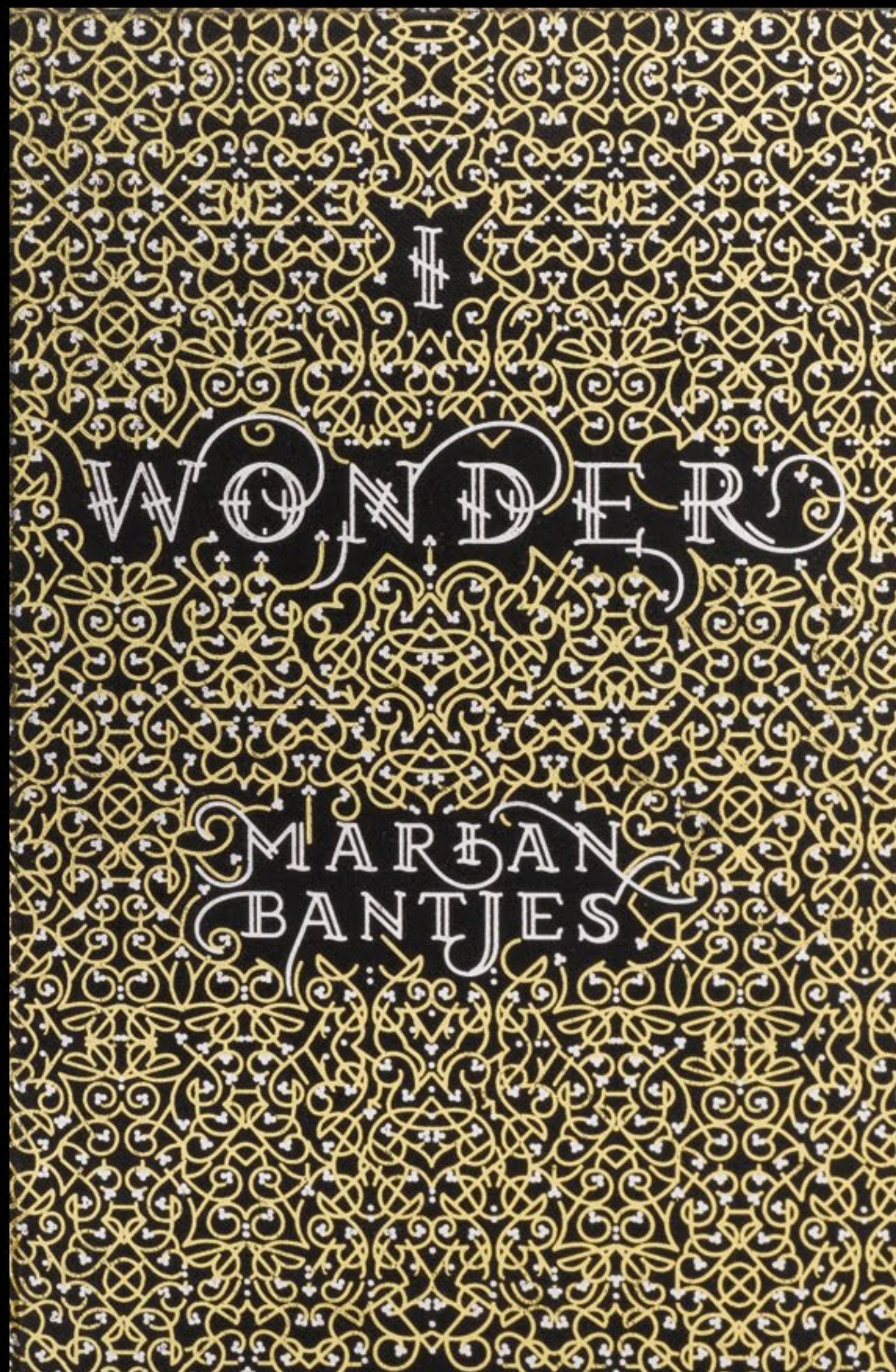
And while we are eliminating useless letters, isn't it likely that capitals will be dropped altogether before too long?

growth and substrate use (water)

There have been calls to down the number of officers from 10 to 8, even when there are 10 or 12 officers around as with an impression that it would be that the more revolutionary change that is going to happen will be in the future in the future.

Now we can characterize simply to be R_0 points or that they will not be count symbols. The first symbol symbol or word symbol or 'operator' if they are already in the set R_0 of R_0 . But more and more repeated ones are that to follow.

language of a book, and if we add symbols, simple and definite symbols for concepts, we must do so in a simple and clearly summarized way. The task of abstracting is of special interest to most people, and it is for the purpose of a book that we are doing this. The design of the book symbols could represent a system which is the design of your school.







OBSSSSIVE BEHAVIOR

MARIAN BANTJES

marian@quatrifolio.com 604 947 910

michael bierut





EXHIBITIONS

Architecture Gallery
second floor
Monday through Friday
9 AM to 5 PM
Saturday
10 AM to 5 PM

Info Via List

August 2004
November 2004

This exhibition assembles recent efforts in research and speculative design work by the research-based architectural practice WATG. It undertakes a study of the Great Lakes Mayanque through geographic, historical, and cartographic analyses and presents a collection of infrastructural systems in light of new mobility, renewable energy, and urban growth, set within this context of data formation. The exhibition projects the possible urban and architectural future that exists near public domains.

"Info Via List" is a research and reporting on a reading website to 1000 of the most important and timely issues and is a response to the local, national and international research community. The website is a collection of research, teaching, and learning resources, and is a response to the local, national and international research community.

Architecture of the Digital Media and Machines

December 8, 2004
- May 3, 2005

This exhibition, curated by Greg Lynn, marks the second phase of the research project by the Canadian Centre for Architecture initiated with the 2003 exhibition *Architecture of the Digital*. Featuring work by Rem Koolhaas, Peter Zumthor, Kazuo Kojima, and others, the exhibition continues to explore architecture's engagement with digital technologies from the 1990s to the early 2000s. The six projects presented range from the design of buildings to the design of information media, interactive robotic mechanisms, drafting machines based on the parametric urban and architectural future, and the writing of disciplinary and cultural theories.

"Architecture of the Digital Media and Machines" was organized by the Canadian Centre for Architecture, Montreal, Quebec, and is presented in partnership with the University of Toronto, Toronto, Ontario.

The New School of Architecture exhibition program is supported in part by the Jean and Joan K. Lurie Foundation for Artistic Endeavors, New York, New York, and the National Endowment for the Arts, Washington, D.C.

Sale School of Architecture
Lectures and Exhibitions
Fall 2004
Paul Rudolph Hall
1301 North Street
New Haven, CT

LECTURES

The School of Architecture will present a series of lectures and exhibitions in the fall of 2004. The series will be held in the Paul Rudolph Hall, 1301 North Street, New Haven, CT. The series will be held in the Paul Rudolph Hall, 1301 North Street, New Haven, CT.

Lectures begin at 6:30 PM in Paul Rudolph Hall. Doors open to the general public at 6:00 PM.

Sean Griffiths, Charles Hultman, and Tom Smith
Don Gossman
Chairman, President
Thursday, Aug. 26
"Once Upon a Time"

Elizabeth Gray and Alan Oppenheim
Lucy T. Miller
Visiting Assistant Professor
Thursday, Sept. 8
"Open Space, Information User"

Kay S. Jones
George Morris
Woodruff
Class of 1957
Memorial Lecture
Thursday, Sept. 13
"Sustaining Modernity: The Architecture of Francis Allen"

Justin Wilgus
Brenda G. Larkin
Thursday, Oct. 9
"Rocks of Cities: A New Urban Architecture"

Arnold J. Murkin
Robert Taylor
Visiting Professor of Architectural History
Thursday, Oct. 20
"Manufacturing Modernity"

Neil Williams
William S. and Charlotte Shephard
Department of Architecture
Thursday, Nov. 6
"A Suburban Architecture"

Greg Perreault
Raymond J. Baker
Memorial Lecture
Thursday, Nov. 13
"Design Visions: Design Research"

John Farrow
Thomas S. Baker
Visiting Professor
Thursday, Nov. 20
"Black Work"

YEARS

Light Years The Architectural League of New York's 1999 Beaux Arts Ball at the Starrett-Lehigh Building, Saturday March 13, 1999. For tickets please call (212) 753 1722. Corporate Sponsor **Artemide**

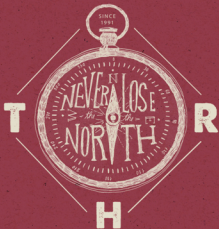
miguel sousa

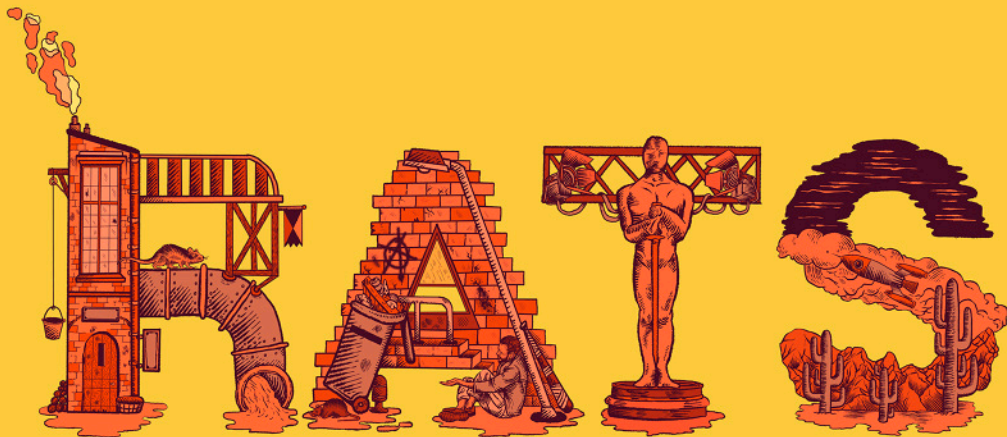




HEY!
INDIE

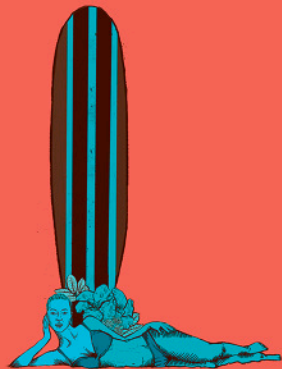






REMIIND SOMETHING BAD
THERE'S ALWAYS GOOD
THINGS WAITING
TO BE FOUND

FRUITARE
IT'S ALL GOOD



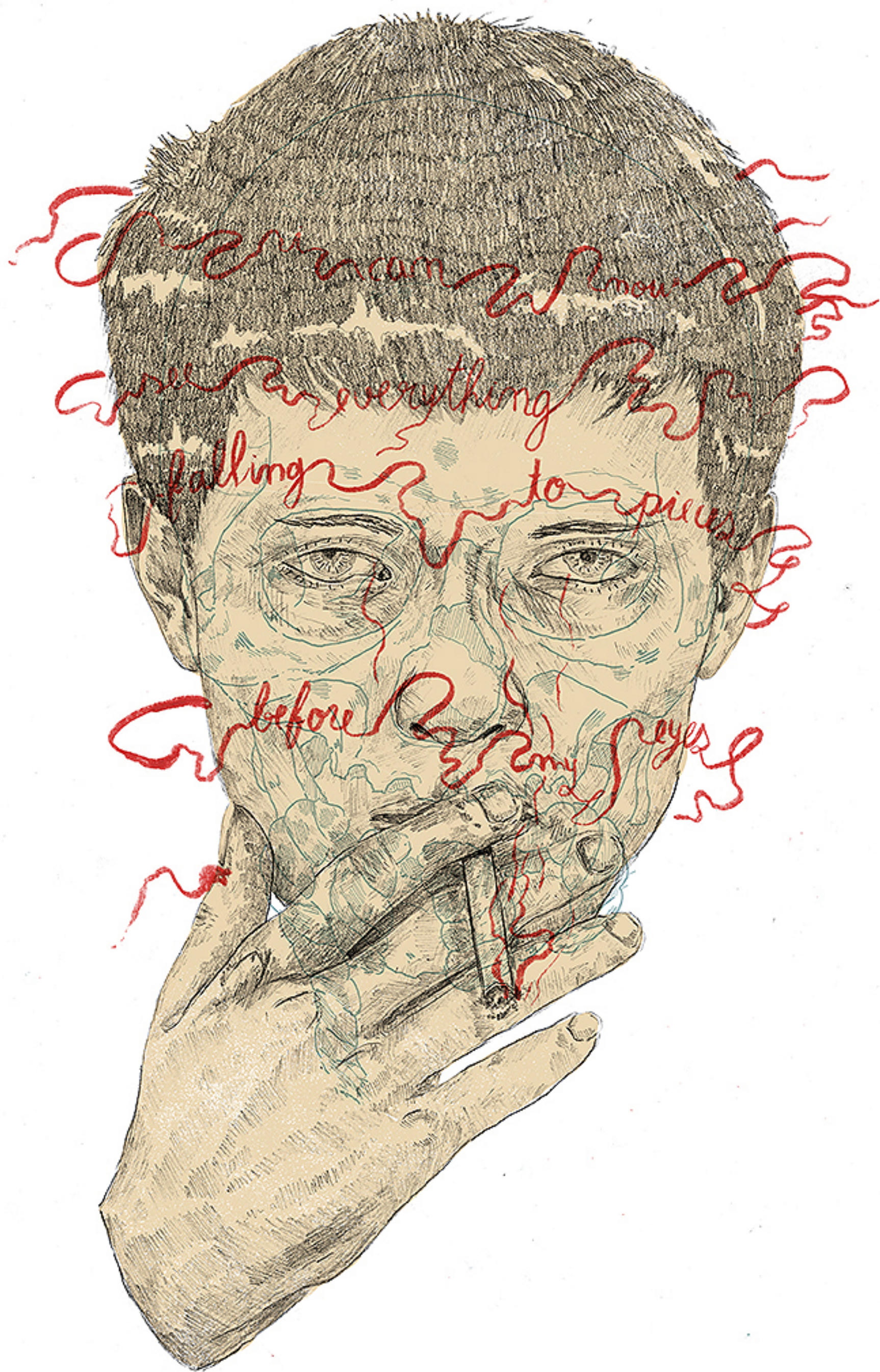
BEHIND SOMETHING BAD
THERE'S ALWAYS GOOD
THINGS WAITING
TO BE FOUND

FRUITARE
IT'S ALL GOOD



BEHIND SOMETHING BAD
THERE'S ALWAYS GOOD
THINGS WAITING
TO BE FOUND

FRUITARE
IT'S ALL GOOD



I can't know
I see everything
falling to pieces
before my eyes

CAAA

GUIMARÃES

INÍCIO: 22H
BILHETE: 8€

Revolve

20 DE JUNHO
DE 2014



GARY WAR

SACRED BONES / USA

BIG SIR

SARGENT HOUSE / USA

EQUATIONS

L&L / PT

mike perry



BLAH
BLAH
BLAH

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BLAH

STRENGTH

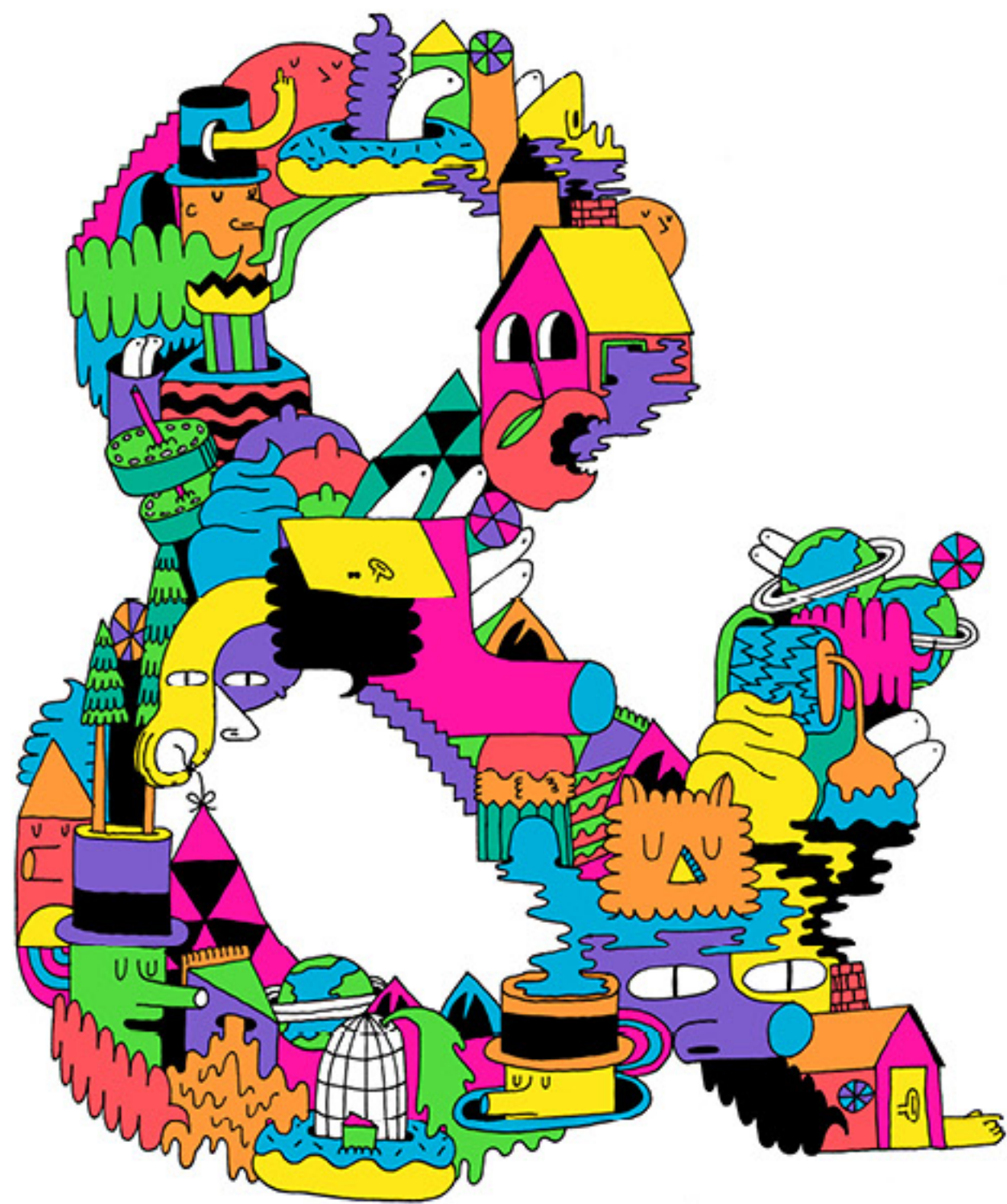


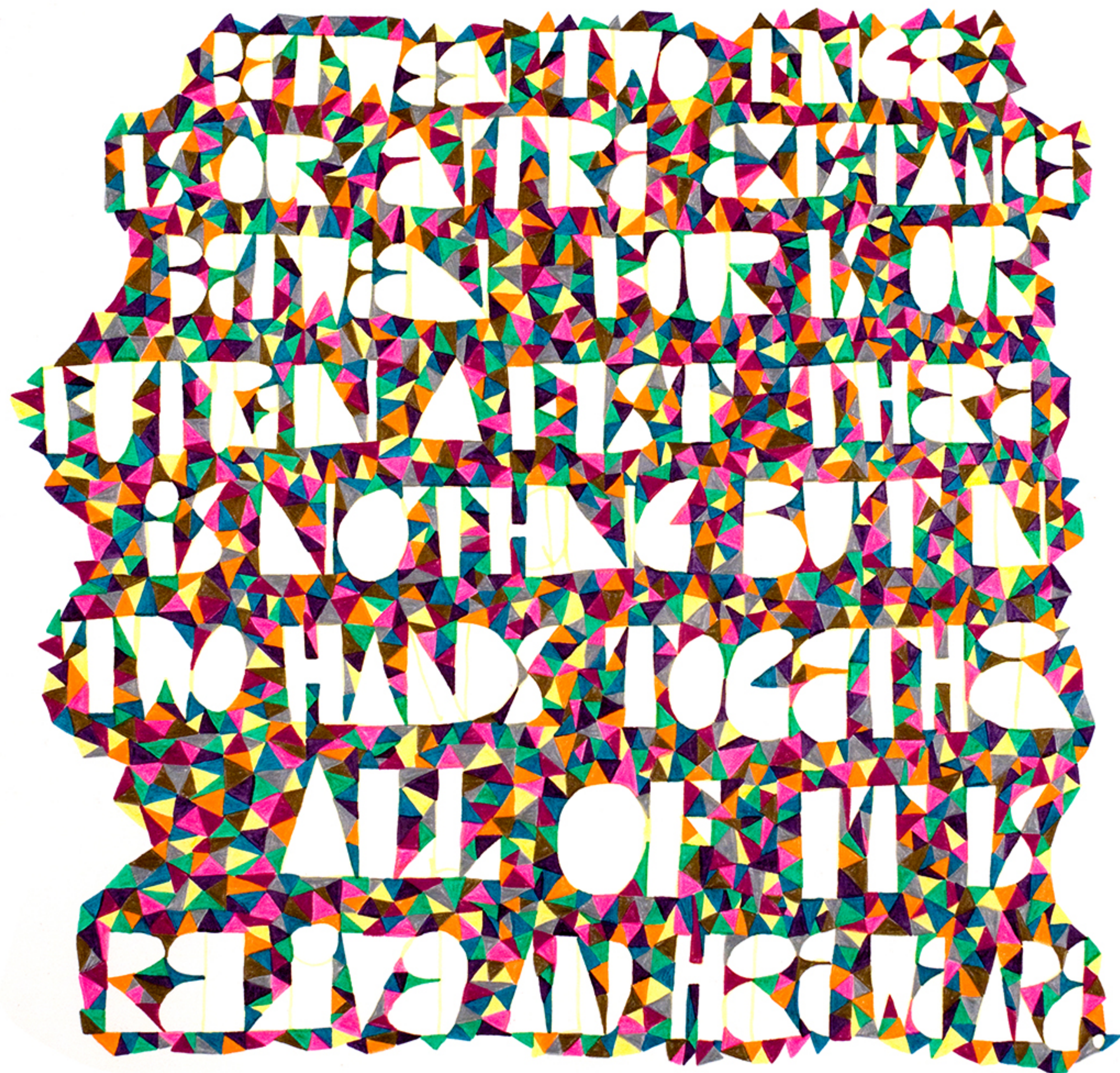
Strength



STRENGTH







RE
LAY
HAVE
A
GREAT
DAY

I REMEMBER *Fantasy*
THE SUMMER

OF

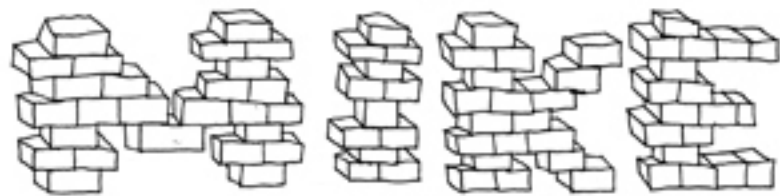
authors BY

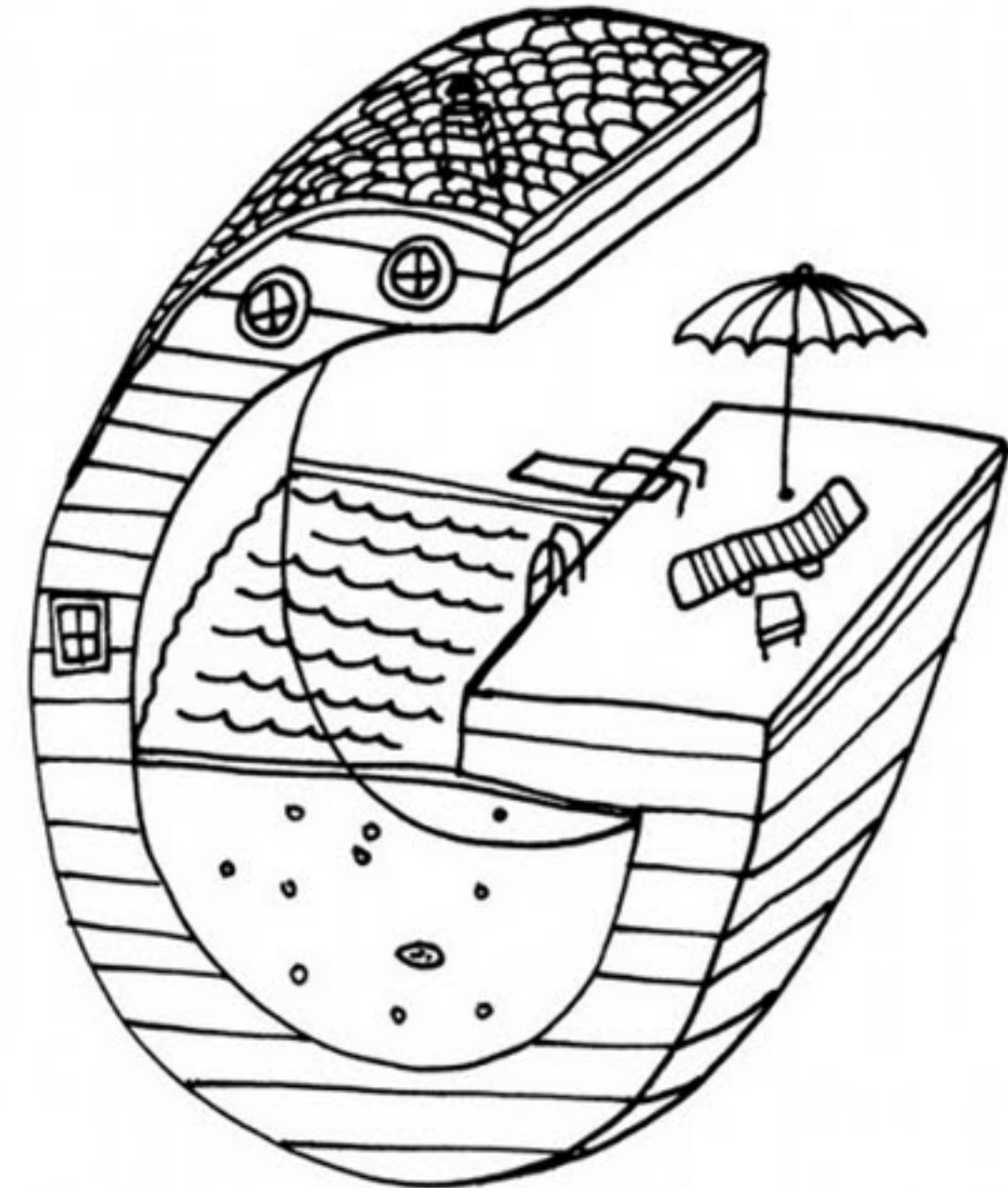
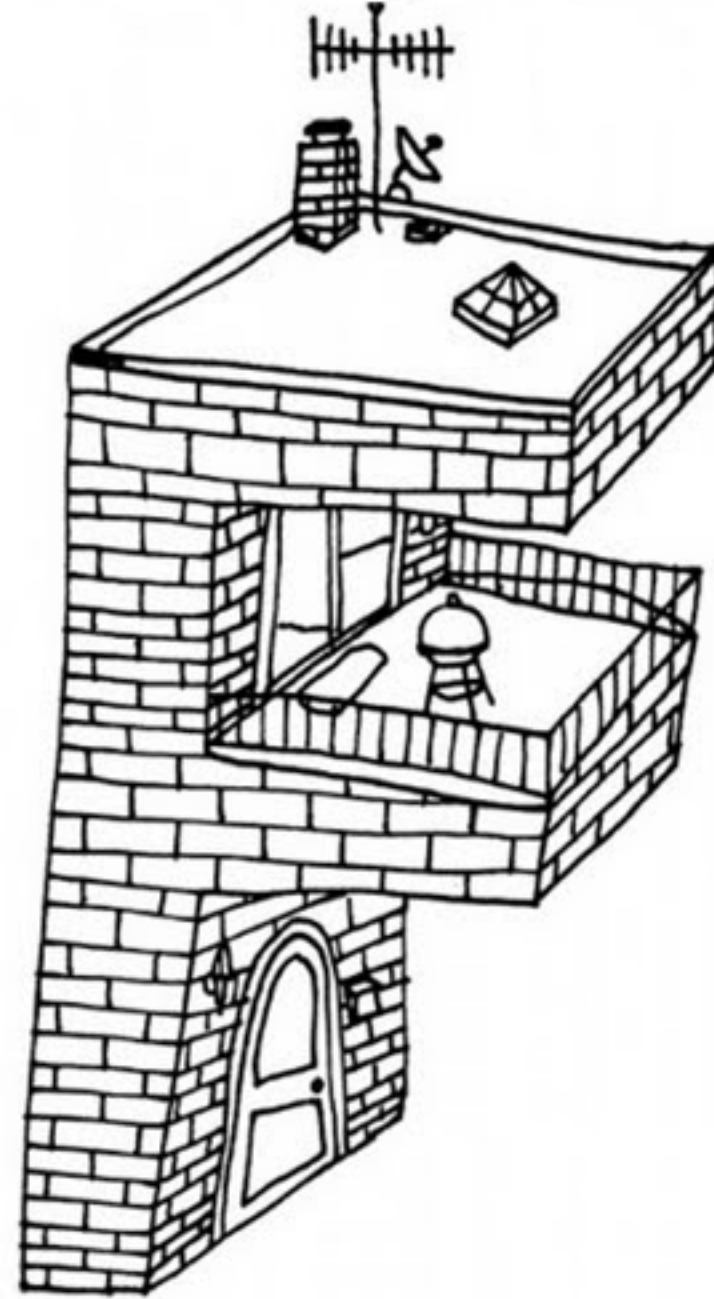
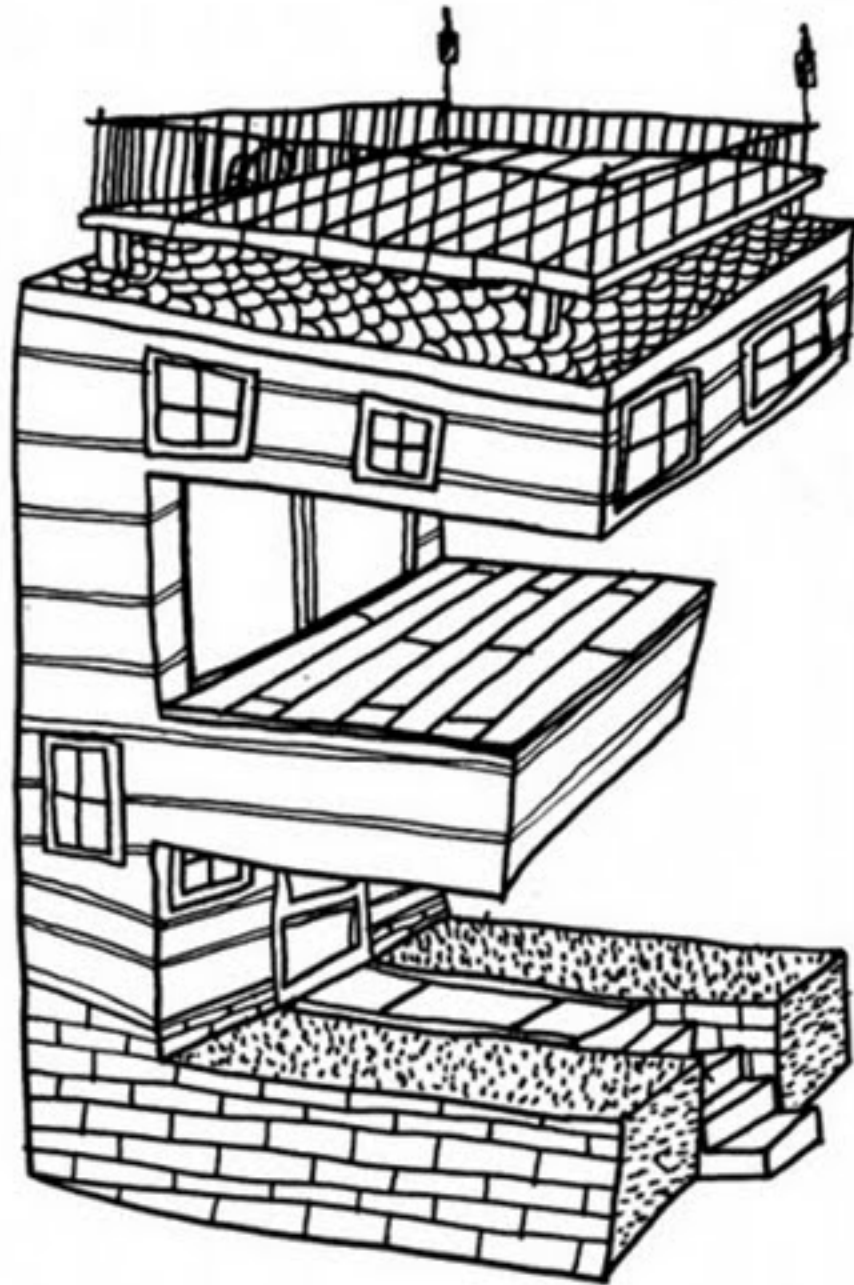
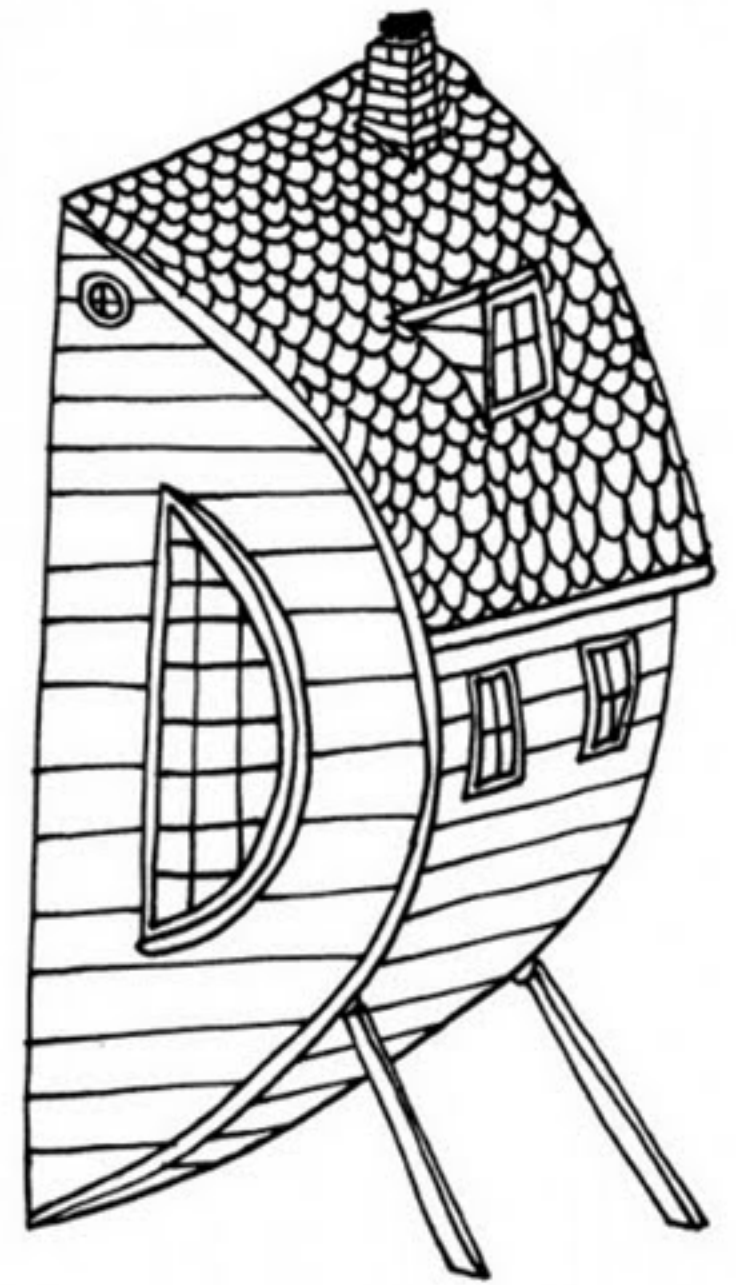
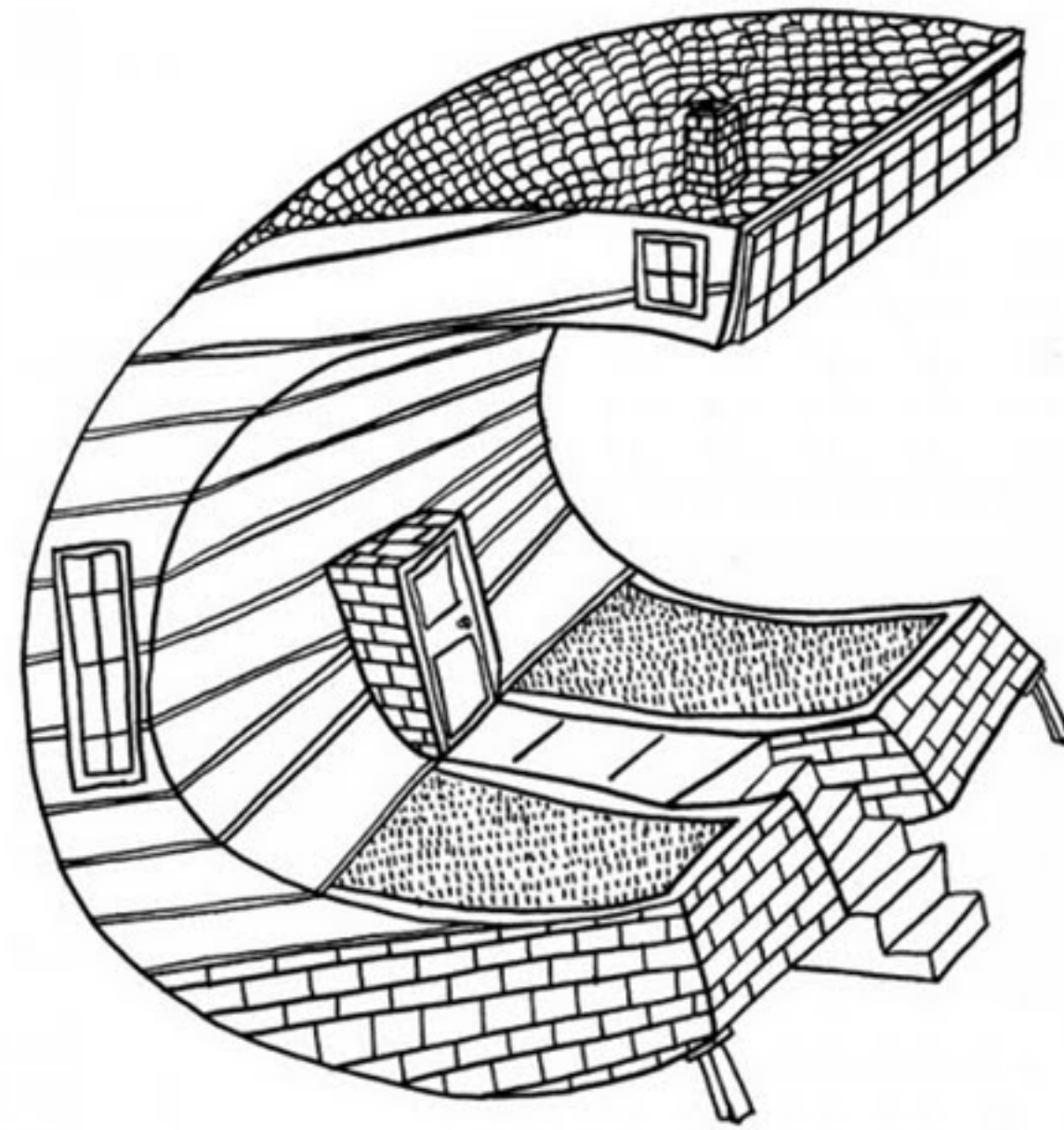
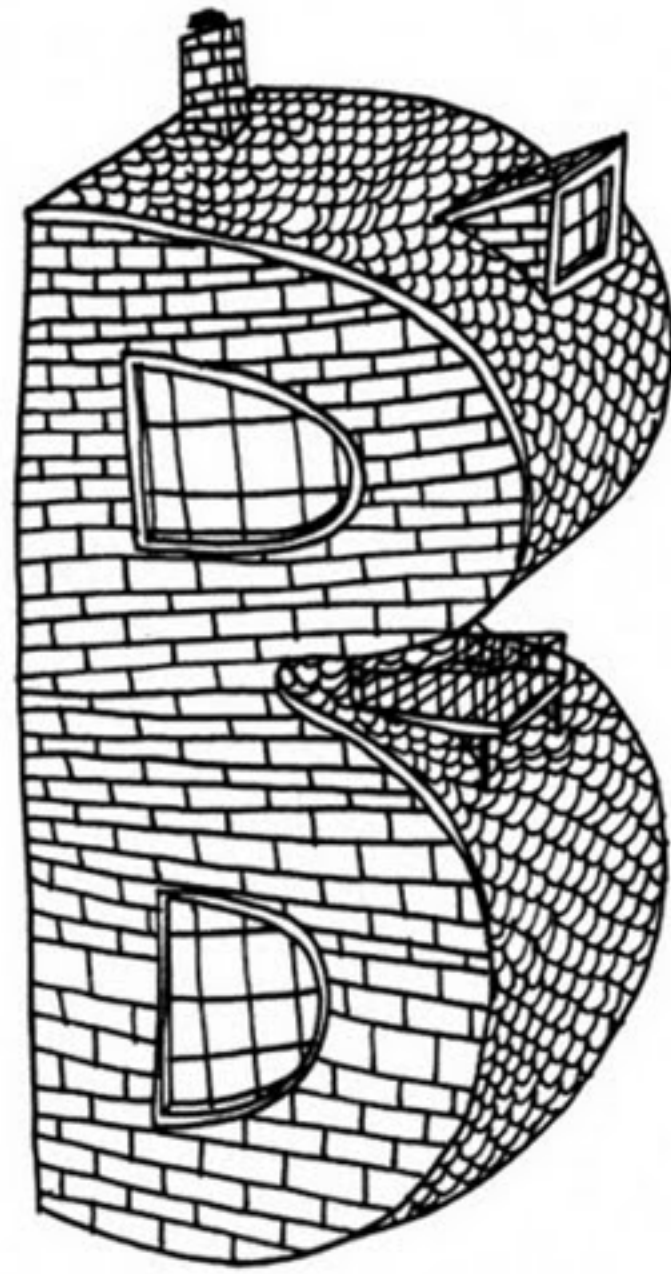
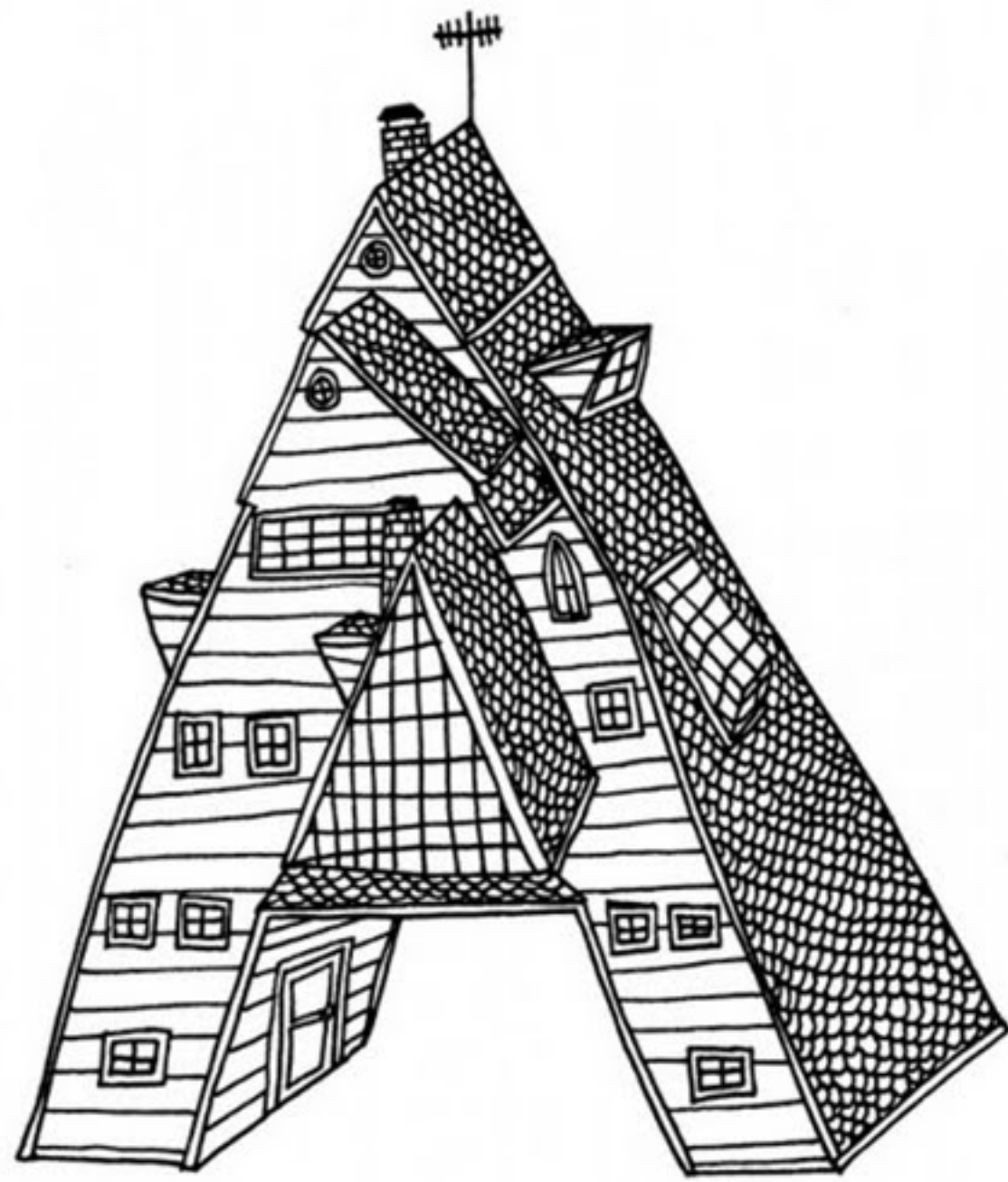
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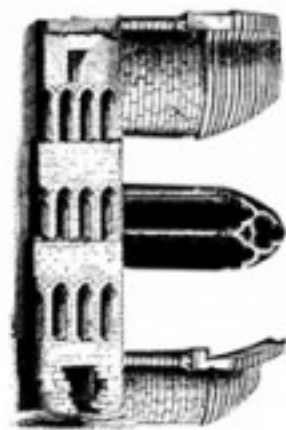
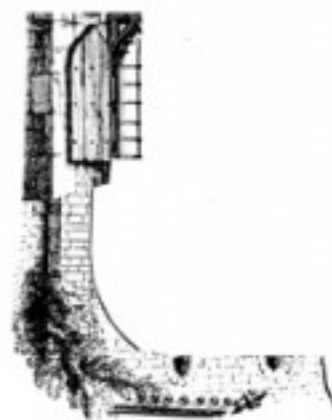
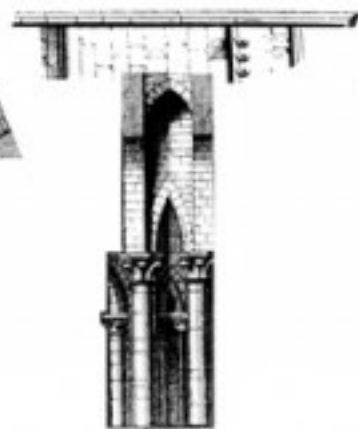
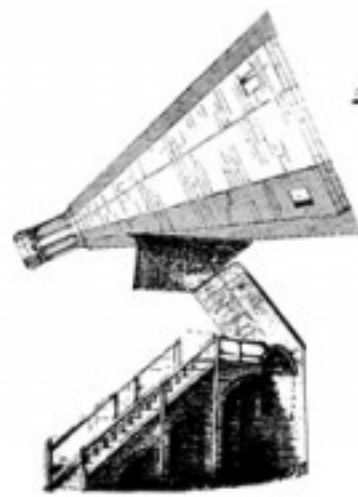
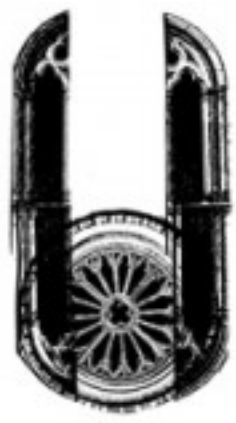
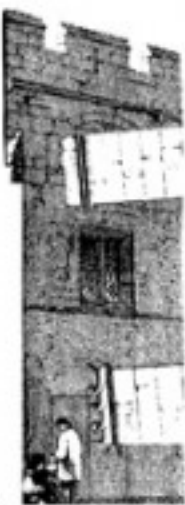
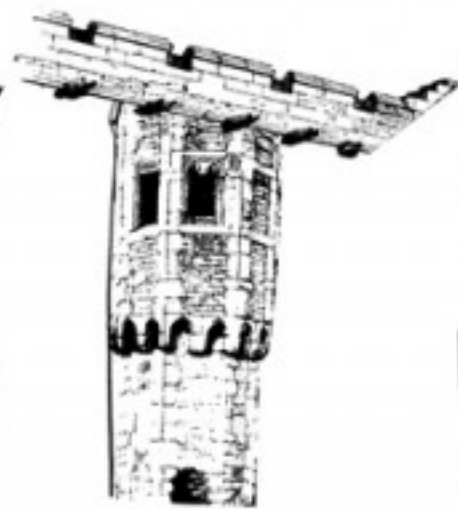
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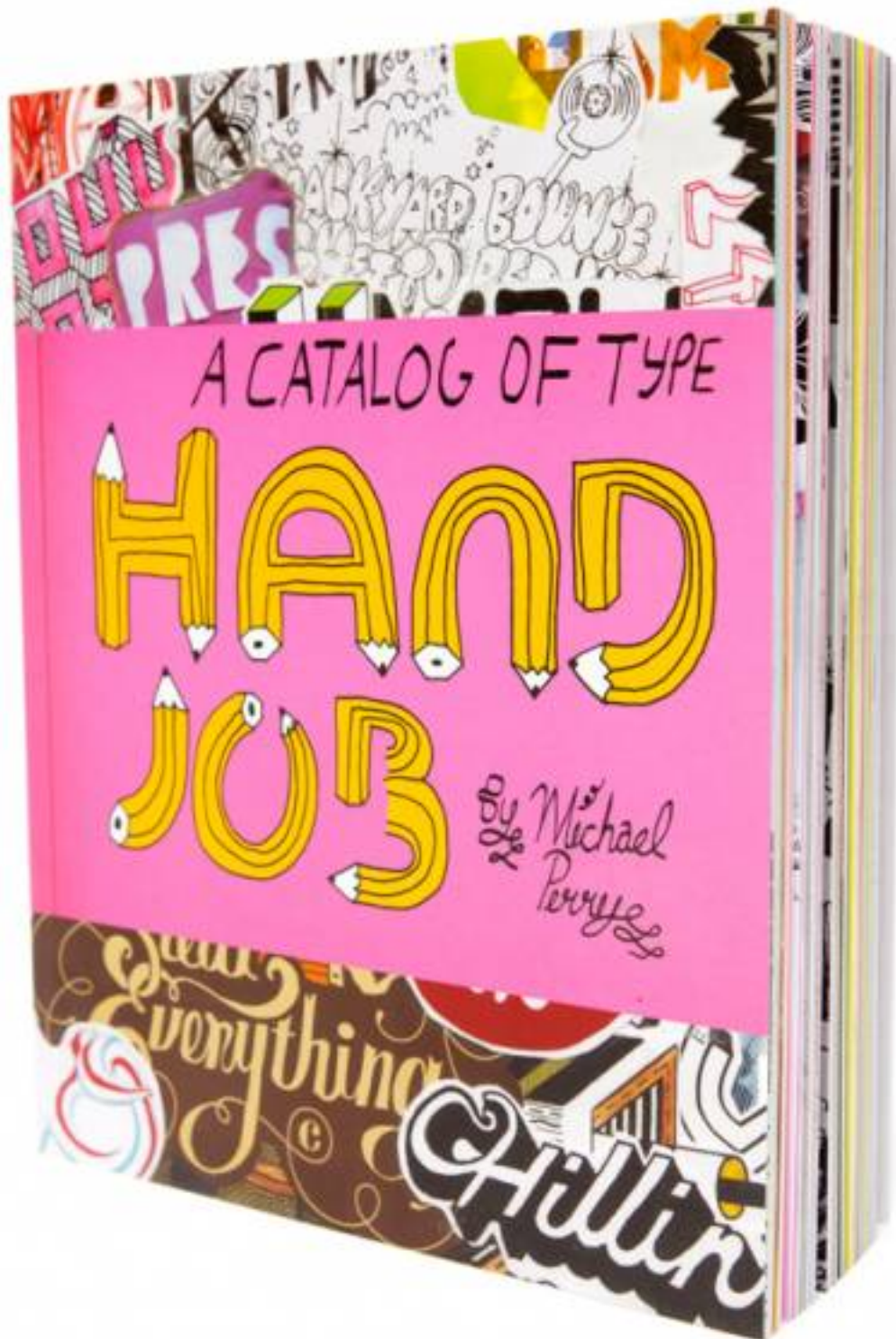
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HELLO 3rd
Party!









nick sherman



MEATLAND

JAMAICA PLAIN MA

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOIN CHOP

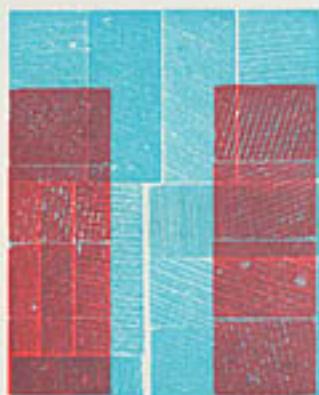
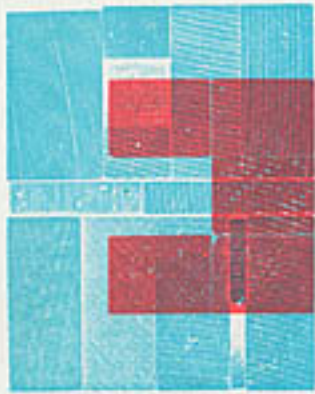
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GRAVEROBBERS FROM OUTER SPACE

SAN FERNANDO

DICTOROBETARY LANGUAGE COMPUTER

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GRAVESTONES TOPPLED!

SOLARANITE

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A SPECIAL PRESENTATION BY
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12:30 to 2:00 pm ★ Tower 659
Massachusetts College of Art

Sponsored by the Communication Design Department of the Massachusetts College of Art



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TEQUILA!
TACOS **CERVEZA** **DRUG-RUGS**
HAT **DANCING**

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AN OCEAN
FRONT

A B C D E F

G H I J K L

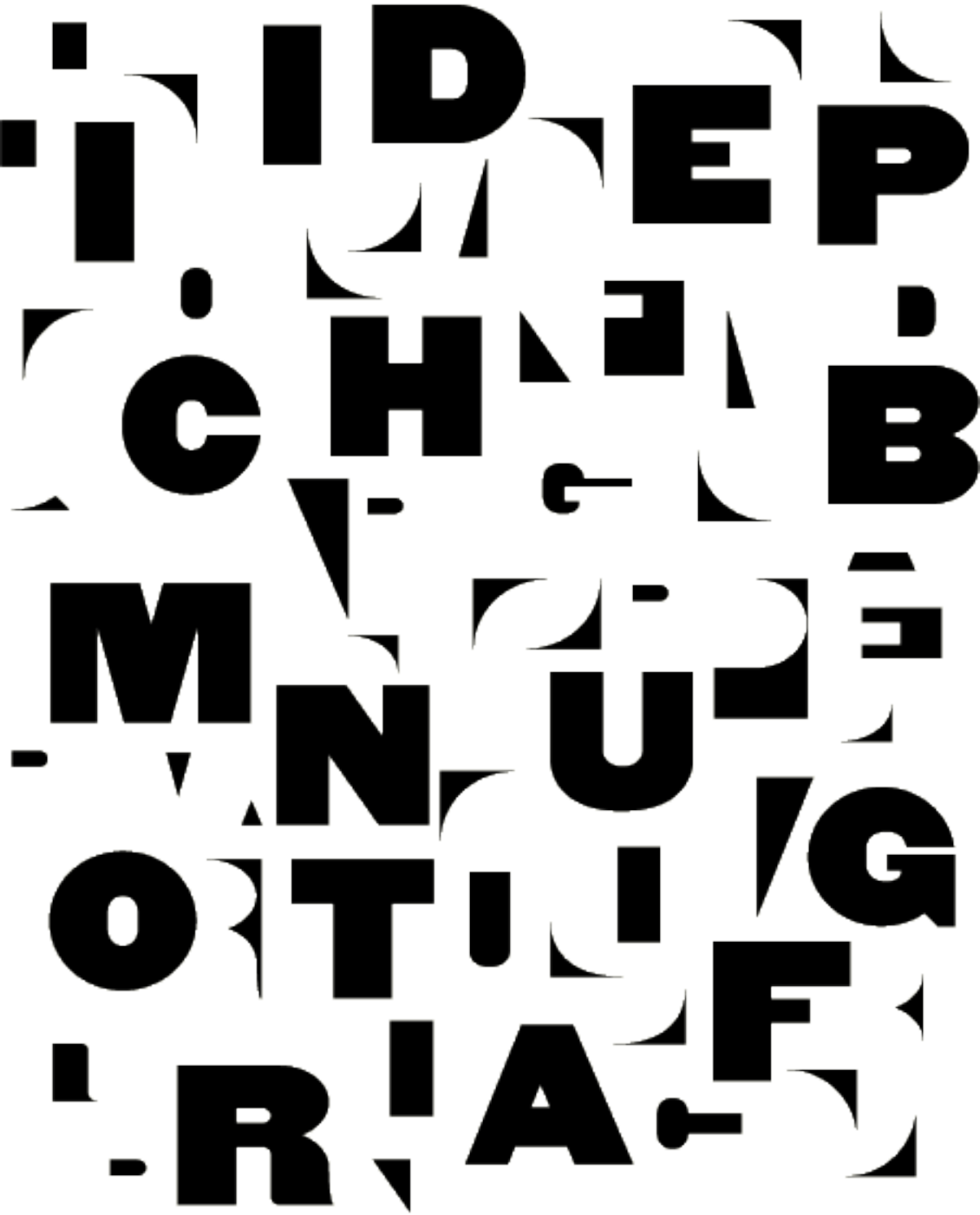
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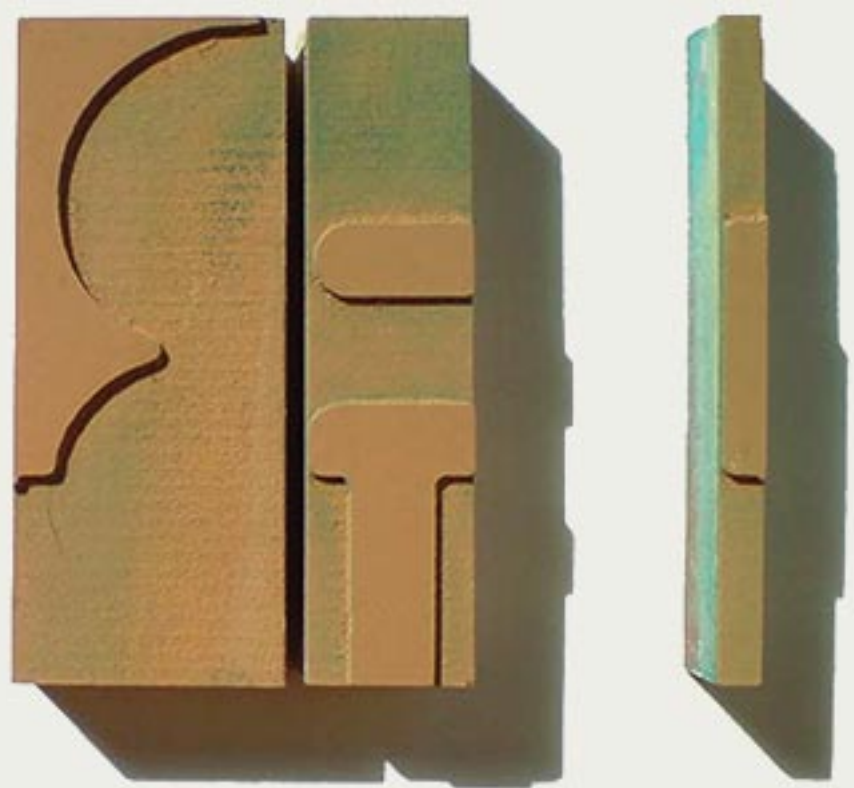
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Gothic. First shown by Leavenworth, circa 1837, in a condensed style, and shown by George Nesbitt in this style in his 1838 specimens. Lowercase and figures are

missing. This heavy style of Gothic was not cast by American typefounders until very late in the nineteenth century.













oliver munday



The Rise of the Political Sugar Daddy, by Frank Rich
 ... *The Meeting of Mr. Men* ... *Papapuncture* ... *Hedemarm: Obama's Realpolitik* ...
+ Murdoch's Nemesis ... **Girls Who Really Love Their Mothers** ...

THE NEW YORKER APRIL 26, 2012

Rule No.



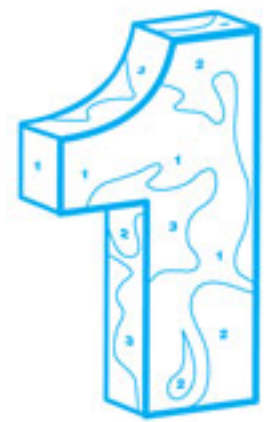
Right party
 artists have used
 the code before
 themselves to
 find new ways
 of meaning, often
 in a photograph
 by one of them.
 Ryan McNamee
 What are they?
 See page 60

Reject the Market. Embrace the Market.

How I've found new magic amid all that money.
 By JERRY SALTZ

ART IS CHANGING. Again. Here. Now. Opportunities to witness this are rare, so attend and observe.
 For nearly ten years, starting in the late nineties, art and money had sex in public. Lots of it. And really publicly. Art became news. Prices were equated with artistic value. The highest sellers were seen as the best artists. Galleries got bigger, then became multimillion-dollar, opening branches here and there in Europe and Asia. Wherever money went, art followed (it should be the other way around). Larry Gagosian now has eleven outposts; I await Gagosian Karaoke.
 Like oil wells, once these operations

are turned on they have to keep pumping product. Lots of it. Most of it crude. For ten years, large, shiny, highly polished, entertaining, ever more expensive objects were produced by the system, then swapped up by speculative collectors who ended up where the end of an island is read. It doesn't matter that most of them don't know what art really is and have never glimpsed its hallucinatory powers. A lot of people struck it rich and laughed all the way to the bank.
 This worldwide rising tide had the benefit of floating many boats. Some artists (there at any time in history were able to at least subsist within this system. And



HAMPDEN FEST

Featuring:

KEYBOARD MAN HAMPTON GOLF / THE GRAYLES BAND /

DOUBLE DIGGER / PONTIAC / ARBOREUM /

THE VIBRANT / DECRET CRUSH SOCIETY /

DIRTY NARRATIVE FLUTE SOUND / PRIVATE ELEGANT /

SALES STONE & THE BRADSHAW / THE JENNIFERS /

PEPULA RESERVE / BARRY ALPHIN / SINKING BURGERS /

TELEVISION WILL / and more!

SEPTEMBER 15th

— 2007 —

Hampdenfest

— 11am-7pm —

ON THE AVENUE
(look ahead in Birmingham)



I WANT
TO FARM
MY OWN
LAND.

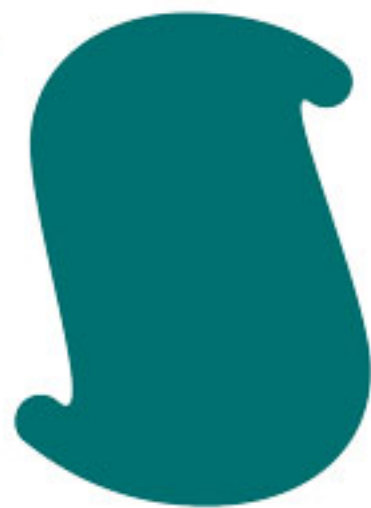
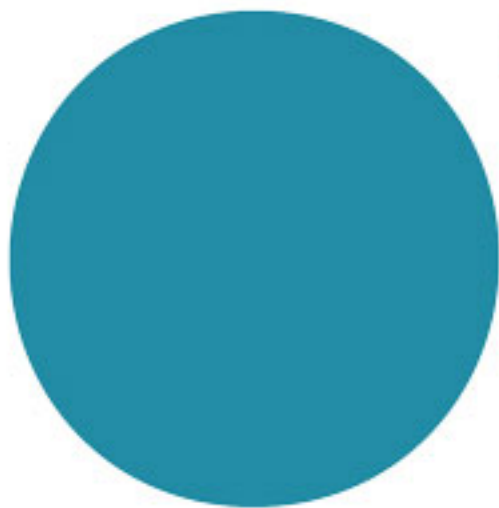


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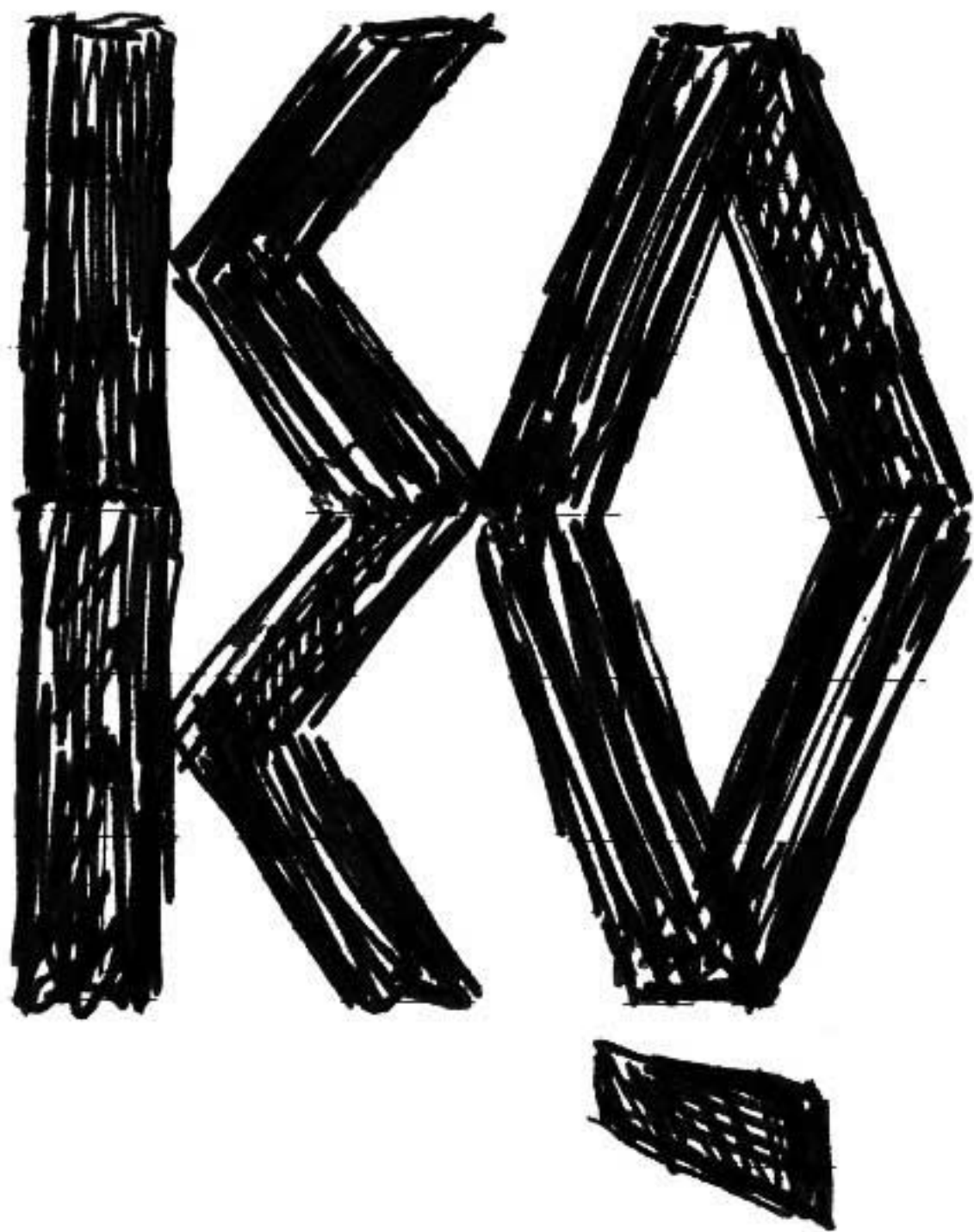


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gates





Axe Men

ਅੰਮ੍ਰਿਤਸਰ ਜਲੰਧਰ ਲੁਧਿਆਣਾ
ਮੁਕਤਸਰ

ਪਟਿਆਲਾ ਫ਼ਤਹਗੜ੍ਹ ਫ਼ਤਹਗੜ੍ਹ
ਮੁਕਤਸਰ ਮੁਕਤਸਰ

ਮੁਕਤਸਰ ਮੁਕਤਸਰ

Electronica



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KNOW YOUR ORDER

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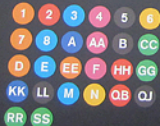


paul shaw

Subway

Helvetica and the
New York City Subway System

Paul Shaw



UNIMARK





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bedankt

Fred Shingleton
Gilbert Farrar
Fred Farrar

experiments 1915-1918 with Bodoni Bold for decks; used often
led newspaper type revolution 1916 New York Tribune with lowercase headlines
working for Calhoun and Holden c. 1908 as type director

Benjamin Shetron

type shops

work with printers advertising agencies
photolithographing
base-up and mechanical composition and

posters

magazine covers; newspaper

books

stationery

calligraphies

posters; cards

advertisements

logos; type design

lettering; book design

commercial

1938 layout in

1933 WAD and

1930 Art Deco

Cup

Rudolf Koch a type designer as early as 1910s

Wina

did he call himself a type designer?

W.F. Benton

W.F. Benton

printed book; book designer; calligrapher; type designer (Bauer)

E.B. Weiss

Wina

2000

Brooklyn
Freights
Magogue
Religious
School

**Beautifully bare
shoulders, a
ballgown skirt**

The look is pure poetry in motion, but to achieve it, the proper foundations are a must. Here, a bouffant clip by Sydney A. Bush Co. Inc. (\$10) and a strapless underwire bra by Playtex (\$15.95), are the perfect touches to wear beneath this off-the-shoulder gown by Bob Evans. The satin bodice is cinched by a tulle neckline; the full skirt is shaped in tulle as well. About \$995. At Kleanfield, Brooklyn, N.Y.; Anne Sarge for Brides, Atlanta, Ga.; Brides and Formal, Cincinnati, Ohio; Stanley Korshak, Dallas, Tex.

8

Bare



Essentials



**A slim-fitting
sheath, the
sculpted bodice**

Flattering to nearly every figure, the sheath skirt benefits from the smooth lines offered by Lady Lynne's Slim Slip (\$32). On top, proper support is needed to keep the shape of a lacy sweetheart neckline; try the Push Up Bra by Olga (\$24). The Venice lace bodice of this one-piece gown ends with a paglum effect; the crepe skirt has a high slit. About \$1,750, by Rose Taft Couture. At Marcy G., Cherry Hill, N.J.; Stanley Korshak, Dallas, Tex.; Nordstrom, Los Angeles, Calif.; Isaacson's, Atlanta, Ga.

Hair and makeup by Frances Flare
for William J. Knight, N.Y.C.

2

So teach us
to number
our days,
that we may
apply our hearts
to wisdom.

PSALMS 90:12

2015

Barbie®

RULES
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TO BE
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2011

The odds are good that it will be a Happy New Year. Greetings from Paul Shaw/Letter Design and Peter Kruty Editions.



bruce willen
nolen strals



FUTURE ISLANDS TORTOISE
DAN FRIEL
ARBORETUM MATMOS
PONTIAC
THURS
SEPT. 13
SPECIAL GUEST HOSTS
ED SCHRADER + NOLEN STRALS



7:00 DOORS
7:30 SHOW
ALL AGES
THRILL JOCKEY: DONALD DUCKIN' IT SINCE '92
RAM'S HEAD
LIVE
20 MARKET PL.

POSTER BY: POST TYPOGRAPHY

TICKETS → RAMSHEADLIVE.COM
→ RAM'S HEAD BOX OFFICE

DIRECTOR
DAN DRAGON AND JIM
CHAI
ROCK
CUT
35MM PRINT
PRESENT GUNKY & BASEMENT FILM SERIES #3
THEATER
THUR. JANUARY 27

A MARYLAND FILM FESTIVAL SPECIAL EVENT! WWW.MDFILMFEST.COM
POSTER DESIGN: POST TYPOGRAPHY



Alphabet

AN EXHIBITION OF HAND-DRAWN LETTERING
& EXPERIMENTAL TYPOGRAPHY

March 11 - 31, 2006
Workhorse Gallery

4210 Santa Monica Blvd
Los Angeles, CA 90029
323-866-6163

Opening Reception:
Saturday, March 11
7:00 - 11:00 PM

ORGANIZED BY POST TYPOGRAPHY AND ARTSCAPE / PRESENTED BY WORKHORSE GALLERY / WWW.POSTTYPOGRAPHY.COM / WWW.ARTSCAPE.ORG





A REALLY BIG SHOW
FEBRUARY 24 AT
THE OTTOBAR!

BERT
THE
TURTLES

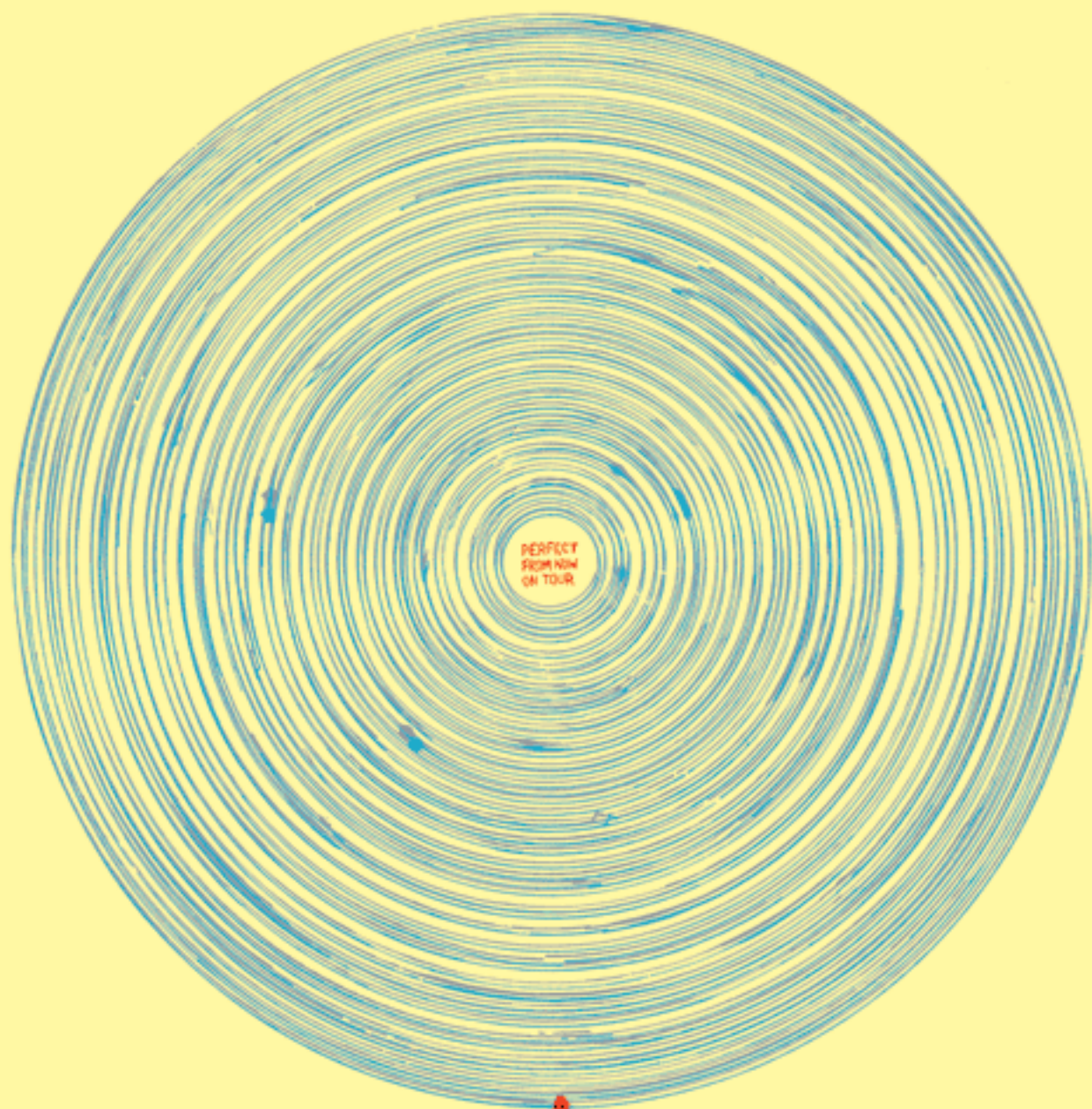
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ARTSCAPE JULY 21-23 2006 25TH ANNIVERSARY

MT. ROYAL AVENUE — BALTIMORE — MARYLAND
PRODUCED BY THE BALTIMORE OFFICE OF PROMOTION
& THE ARTS — MARTIN O'MALLEY, MAYOR







BUILT TO SPILL

WITH MEAT PUPPETS SEPTEMBER 24 RAMS HEAD LIVE

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THE OTTOBAR : 203 E.DAVIS ST. (410) 752-OTTO/ POSTER : NOLEN STRALS





A MULTIMEDIA EXTRAVAGANZA FEATURING

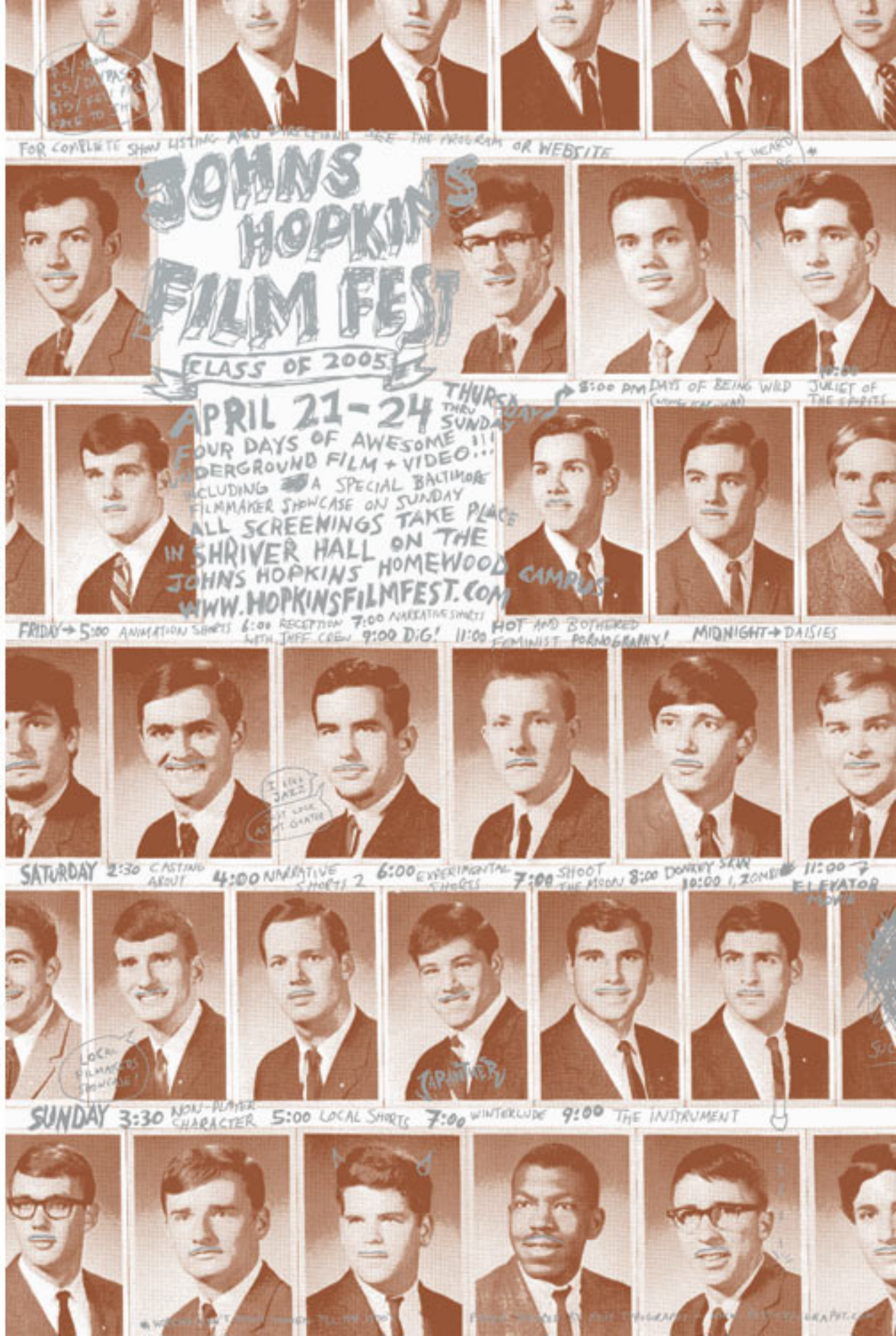
JAPANTHER DOUBLE DAGGER VIDEOHIPPOS

WEDNESDAY DECEMBER 14 7 P.M. 1511 GUILFORD AVE. BALTIMORE

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FOR COMPLETE SHOW LISTING AND DIRECTIONS SEE THE PROGRAM OR WEBSITE

JOHNS HOPKINS FILM FEST

CLASS OF 2005

APRIL 21-24 THURSDAY THROUGH SUNDAY

FOUR DAYS OF AWESOME !!!
UNDERGROUND FILM + VIDEO...
INCLUDING A SPECIAL BALTIMORE
FILMMAKER SHOWCASE ON SUNDAY
ALL SCREENINGS TAKE PLACE
IN SHRIVER HALL ON THE
JOHNS HOPKINS HOMEWOOD CAMPUS
WWW.HOPKINSFILMFEST.COM

FRIDAY → 5:00 ANIMATION SHORTS 6:00 RECEPTION 7:00 NARRATIVE SHORTS WITH JEFF CREW 9:00 D.I.G! 11:00 HOT AND BOTHERED FEMINIST PORNOGRAPHY! MIDNIGHT → DAISIES

SATURDAY 2:30 CASTING ABOUT 4:00 NARRATIVE SHORTS 2 6:00 EXPERIMENTAL SHORTS 7:00 SHOOT THE MOON 8:00 DUCKY SKIN 10:00 I, ZOMBIE 11:00 ELEVATOR MOVIE

SUNDAY 3:30 NON-PLAYER CHARACTER 5:00 LOCAL SHORTS 7:00 WINTERLUDE 9:00 THE INSTRUMENT

I DIDN'T HEARD RE

I LIKE JAZZ
BUT LOVE
NOT GATHE

LOCAL
FILMMAKERS
SHOWCASE!

JAPANESE

SP

APRIL 8
THURSDAY
11:00 PM

I Shot Andy Warhol

A landmark film that captures the chaotic and often violent days of the Warhol Factory.

Director: Andy Warhol
Cast: Warhol, Paul Morrissey, John Waters, Edie Sedgwick, and others.

APRIL 9
FRIDAY
9:30 PM

What's Good Is What Kills Me

The most famous film of the post-war era, this film tells the story of a young man who is killed by a woman.

APRIL 10
SATURDAY
8:00 PM

Afternoon

A collection of short films featuring some of the best talent in the industry.

APRIL 11
SUNDAY
4:00 PM

Paradise in Paradise

The documentary film of a young man who is killed by a woman.

Feature Films: Andy Warhol, Paul Morrissey, John Waters, Edie Sedgwick, and others.

Director: Andy Warhol

Cast: Warhol, Paul Morrissey, John Waters, Edie Sedgwick, and others.

Website: www.andywarhol.com

Phone: 800-451-7343

Address: 1234 Main St, New York, NY 10001

Hours: 10:00 AM - 10:00 PM

Admission: \$10

Age: 18+

Language: English

Country: USA

City: New York

State: NY

Zip: 10001

Phone: 800-451-7343

Website: www.andywarhol.com

Facebook: www.facebook.com/andywarhol

Twitter: www.twitter.com/andywarhol

Instagram: www.instagram.com/andywarhol

YouTube: www.youtube.com/andywarhol

LinkedIn: www.linkedin.com/andywarhol

Google+: www.google.com/andywarhol

SoundCloud: www.soundcloud.com/andywarhol

Bandcamp: www.bandcamp.com/andywarhol

ReverbNation: www.reverbnation.com/andywarhol

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Instagram: www.instagram.com/andywarhol

YouTube: www.youtube.com/andywarhol

LinkedIn: www.linkedin.com/andywarhol

Google+: www.google.com/andywarhol

SoundCloud: www.soundcloud.com/andywarhol

Bandcamp: www.bandcamp.com/andywarhol

ReverbNation: www.reverbnation.com/andywarhol

MySpace: www.myspace.com/andywarhol

Bebo: www.bebo.com/andywarhol

Facebook: www.facebook.com/andywarhol

Twitter: www.twitter.com/andywarhol

Instagram: www.instagram.com/andywarhol

YouTube: www.youtube.com/andywarhol

APRIL 9
FRIDAY
5:00 PM

Pepe the Pony Shop

A collection of short films featuring some of the best talent in the industry.

APRIL 10
SATURDAY
1:00 PM

I Heard There Was This Really Good Experimental Short Program

The most famous film of the post-war era, this film tells the story of a young man who is killed by a woman.

APRIL 10
SATURDAY
10:00 PM

Prison & Death

A collection of short films featuring some of the best talent in the industry.

APRIL 9
FRIDAY
7:00 PM

There Was a Lot of Animation in This Animated Short Program

A collection of short films featuring some of the best talent in the industry.

APRIL 10
SATURDAY
3:00 PM

Maybe Love

A collection of short films featuring some of the best talent in the industry.

APRIL 10
SATURDAY
MIDNIGHT

Liquid Sky

A collection of short films featuring some of the best talent in the industry.

APRIL 9
FRIDAY
8:00 PM

Paradise and Death

A collection of short films featuring some of the best talent in the industry.

APRIL 10
SATURDAY
5:00 PM

What Exactly Is a Comedy Short Program?

A collection of short films featuring some of the best talent in the industry.

APRIL 11
SUNDAY
3:00 PM

Academy Awards

A collection of short films featuring some of the best talent in the industry.

All Screenings Take Place at

Movie Hall on the 10th Floor

Movie Hall on the 10th Floor

Movie Hall on the 10th Floor

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Movie Hall on the 10th Floor





FOR COMPLETE SCHEDULE AND MORE INFORMATION VISIT
WWW.HOPKINSFILMFEST.COM

All screenings will be held in Shriver Hall on the
Johns Hopkins University Homewood Campus.
Please visit our website for directions and maps.

Tickets are available at each screening:
\$5 screening : \$10 day pass : \$20 full pass
Free admission with Hopkins ID

FOR COMPLETE FILM LISTING, SCHEDULE, DIRECTIONS, AND MORE INFORMATION, VISIT
HOPKINSFILMFEST.COM

TICKETS
 \$65 - SCREENING \$200 - FEST PASS
 \$500 - DAY PASS FREE WITH \$100 BKT



ALL SCREENINGS TAKE PLACE ON THE HOMERWOOD CAMPUS AT
3400 N. CHARLES ST. IN SHRIVER HALL
REGISTRATION FOR YOUR FEST PROGRAM TO BE INDENTIFIED

2011 JOHNS HOPKINS FILM FEST MARCH 31 - APRIL 3



FESTIVAL HIGHLIGHTS (For full schedule listing visit www.hopkinsfilmfest.com)

THURSDAY, MARCH 31

- "FILM FEST FORUM: BALTIMORE, FILM, AND THE ARTS" with Pulitzer Prize Director Matt Porterfield, Whom City's Jimmy Joe Roche, and Andrew Lawrence of *Drone Body*

FRIDAY, APRIL 1

- YOUNG FILMMAKERS SHOWCASE
- BEAUTIFUL LOSERS (Aaron Rook)
- EXIT THROUGH THE GIFT SHOP (Barney)

SATURDAY, APRIL 2

- PIERROT LE FOU (Jean-Luc Godard)

SUNDAY, APRIL 3

- THE WIZARD OF OZ (Victor Fleming)

SUGGESTED USES OF JOHNS HOPKINS FILM FEST 2011 POSTER



LIVE STREAM



CAPTION



WEBSITE



URBAN STORIES



ARTIST'S PHOTOGRAPHY

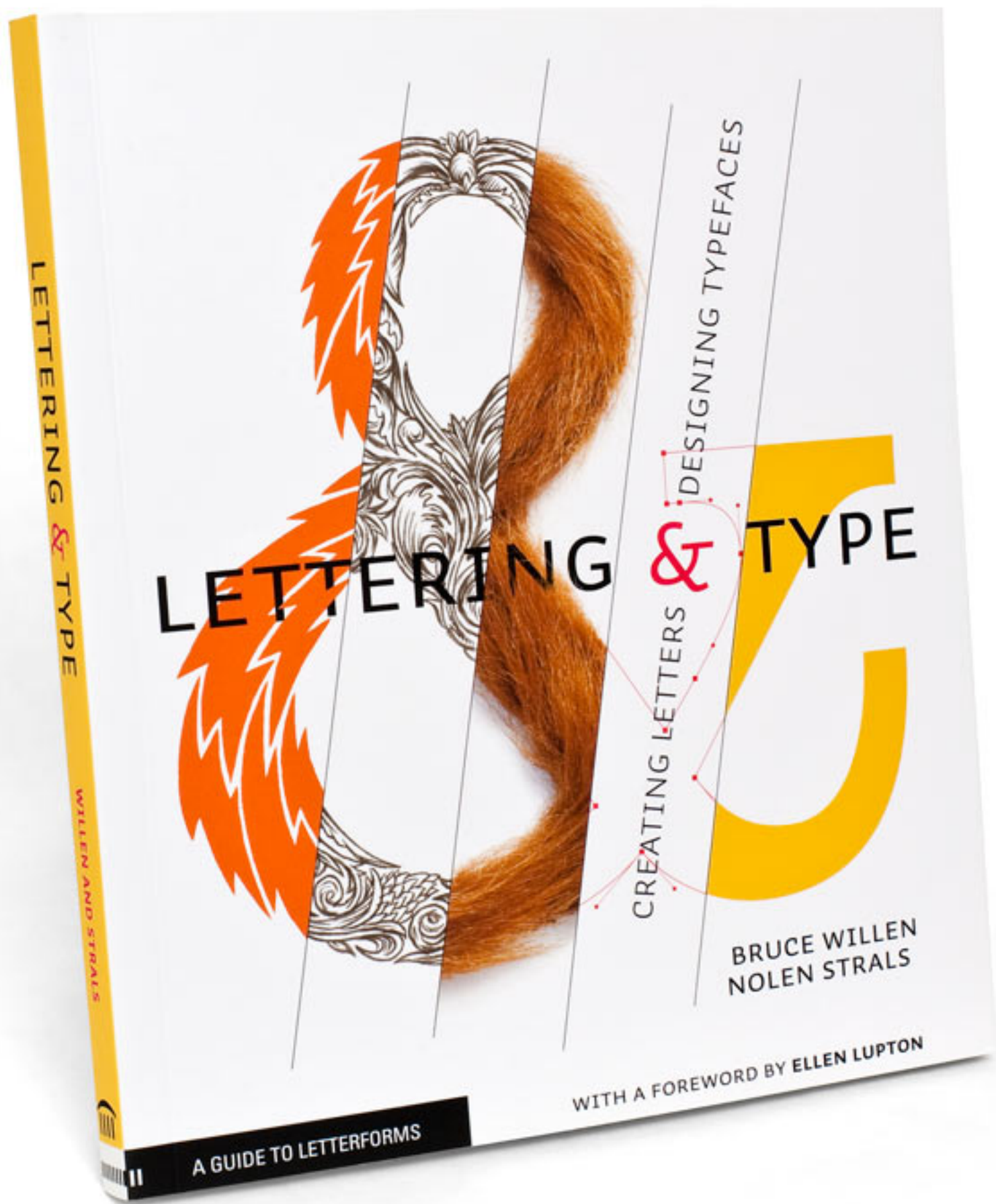


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MONOZINE PRESENTS



YOU DON'T LOVE ME YOU JUST LOVE MY DINO STYLE

TICKETS: MISSIONMEDIA.NET
WWW.MONOZINE.COM
POSTER: NOLEN STALS - PLACE OF TICKETS © HYPERL.COM

MARYLAND FILM FESTIVAL MDFILMFEST.COM MAY 3-6 2012



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LIBERAL ARTS MINORS are a great way to explore a new field of study and gain a broader perspective on the world.

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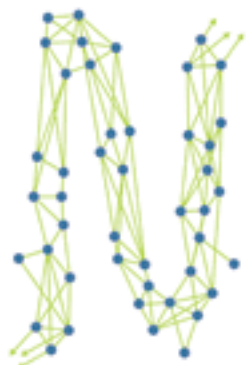
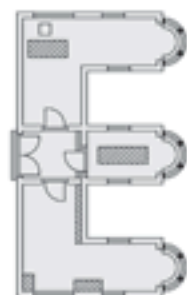
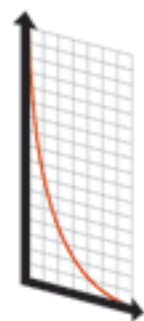
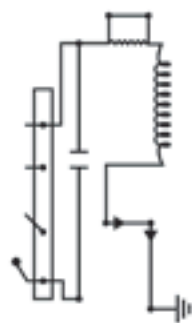
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MARYLAND INSTITUTE COLLEGE OF ART

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FIRE
AND SPARK THE
ELECTRICITY
AT
MICA





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DEAD PLUS MEADOW

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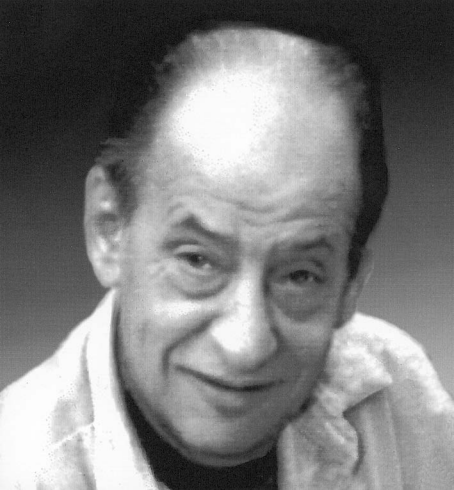
AMERICAN

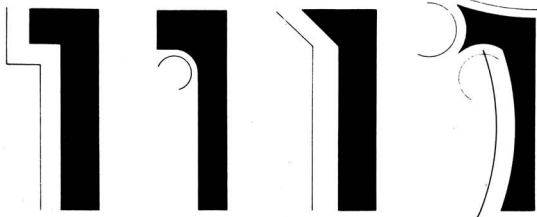
WOOD

TYPE

AMERICAN WOOD TYPE 1828-1898, VOLUME ONE. COLLECTED, CATALOGUED AND PRINTED BY BOB BAY BELLY.

rob roy kelly

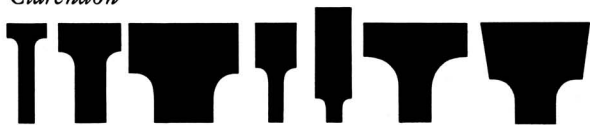




Antique



Clarendon



Latin / Antique Tuscan



Tuscan



Chart illustrating how a variety of letter styles derived from a basic Antique.

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

A B C D E F G H
I J K L M N O P
Q R S T U V W
X Y Z & ? ! 1 2
3 4 5 6 7 8 9 0

1 2 3 4 5
6 7 8 9 0
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 \$

Antique Light Face Extended

A B C D

Antique

A B C D

Antique XXX Condensed

A B C D E F G H I J K L M N O P a b c d e f

Grecian

A B C D E

Latin Extended

A B C

Antique Light Face Extended Reversed

A B C D

Antique

A B C D

Antique XXX Condensed

A B C D E F G H I J K L M N O P Q R S T U V W

Grecian Condensed

A B C D E F G H I J K

Latin Extended

A B C

Antique Light Face

A B C a b c

Antique

A B C D

Egyptian No 2

A B C a b c

Grecian X Condensed

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

No 131

A B C a b c

Antique Light Face

A B C a b c

Antique Condensed

A B C D a b c

cap A is missing from collection

French Antique

A B C D E F G H I J K L M N a b c d e f h i k l m n

Grecian X Condensed

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

No 131

A B C D E

Antique Extended

A B C

Antique X Condensed No 3

A B C D E F G H I J a b c d e f

French Antique No 1

A B C D E F G H I J K L M N O P R S

Grecian XX Condensed

A B C D E F G H I J K L M N O P Q R S

No 129

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

Antique Extended

A B C

Antique XX Condensed No 1

A B C D E F G H I J K a b c d e f

French Antique No 1

A B C D E F G H I J K L M N O P Q R S

Grecian XX Condensed

A B C D E F G H I J K L M N O P Q R

Antique Extended

A B C

Antique XX Condensed No 2

A B C D E F G H I J K L M N O P Q R S T

ruxandra duru



ANTHROPIC

ANHV

JONATHAN
FRANZEN

~~FREE~~
~~DAM~~

A NOVEL

la lente mue du papillon violet

ALGAE

antediluviana

THE EXTENDED ENCYCLOPEDIA OF BOTANY

Pinguicula Grandiflora

fregaria

eventual plant and animal population

taxonomía

En 1986, la pollution de la ville

THE COMMON MUSHROOM could be confused with young specimens of the deadly poisonous destroying angel (*penninite* sp.), but the latter can be distinguished by their volva or cup at the base of the mushroom and pure white gills (as opposed to pinkish or brown of *Agaricus bisporus*). Thus it is important to always clear away debris and examine the plantation mushroom base of a mushroom, as well as cutting open young specimens to check the gills. Furthermore, the destroying angel grows in mossy woods

ORIGINALLY, CULTIVATION WAS UNRELIABLE as mushroom growers would watch for good flushes of mushrooms in fields before digging up the mycelium and replanting in beds of composted manure or inoculating bricks of compressed litter, loam and manure. Spawn collected this way contained pathogens and crops would be commonly infected or not grow at all. In 1893, sterilized, or pure culture, spawn was discovered and produced by the Pasteur Institute in Paris, for cultivation on composted horse manure. Today's commercial variety of the common mushroom was originally a light brown color.has an odor reminiscent of phenol; its flesh turns yellow when bruised. This fungus causes nausea and vomiting in some people. The earliest description of the commercial cultivation of *Agaricus orus* was made by

ROME

abandon
circum
passive
virtue

The
Remains
of the
Days

SUMMERTIME

a light typeface for the modern monk

blackletter

les toutes INNOVATION les tendances pastel du moment

OLCEAIA

magna carta holy grail

escuchaste a beyonce y justin timberlake

victoria

better than dark morning coffee

the bling ring

A B C D E F G

A L V

AB

AL 3 23
32 69' 20



not married yet

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6789

n Nadia

12234

ZOM

2222

22

12345678
Z

A B C D E F G H

I J K L M N O

P Q R S T U

V W X Y Z 1 2

3 4 5 6 7 8 9

erik spiekerman



LoTypeSchrift 1979
Berliner Grotesk 1980
FF MetaMeta 1985
ITC OfficinaSans OfficinaSerif 1989
Boehringer Sans Boehringer Antiqua 1996
FF MetaCondensed 1998
FF InfoDisplay InfoText 1997 InfoOffice①②③④
Glāsgow Type 1999
Heidelberg Gothic 1999
ITC OfficinaDisplay 2001
NokiaSans NokiaSerif 2002
SymantecSans SymantecSerif 2003
FF UnitUnit 2003
FF MetaThinLightHairline2003
BoschSans BoschSerif 2004
FF MetaHeadline 2005
DB SansHeadSerifNews 2005

FF Meta

FF Meta

FF Meta Correspondence

FF Meta Correspondence

FF Meta Headline

FF Meta Headline

FF Meta Plus

FF Meta Plus

FF Meta Serif

FF Meta Serif

FF Meta **aaaaa**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

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

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

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

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

(\$ % & / € \$, ; . : ? !)

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. *Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.*

A corporate type

A corporate typef

A corporate typefa

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A corporate typeface

A corporate typeface f

A corporate typeface fo

A corporate typeface for

A corporate typeface for N

A corporate typeface for No

A corporate typeface for Nok

A corporate typeface for Noki

A corporate typeface for Nokia.

tal leming



ABCDEFGHIJKLM

NOPQRSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

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

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

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

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

1 2 3 4 5 6 7 8 9 0

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

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

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

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

1 2 3 4 5 6 7 8 9 0

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

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

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

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

1 2 3 4 5 6 7 8 9 0

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

**ABCDEFGHIJKLM
NOPQRSTUVWXYZ**

**abcdefghijklm
nopqrstuvwxyz
1234567890**

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

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

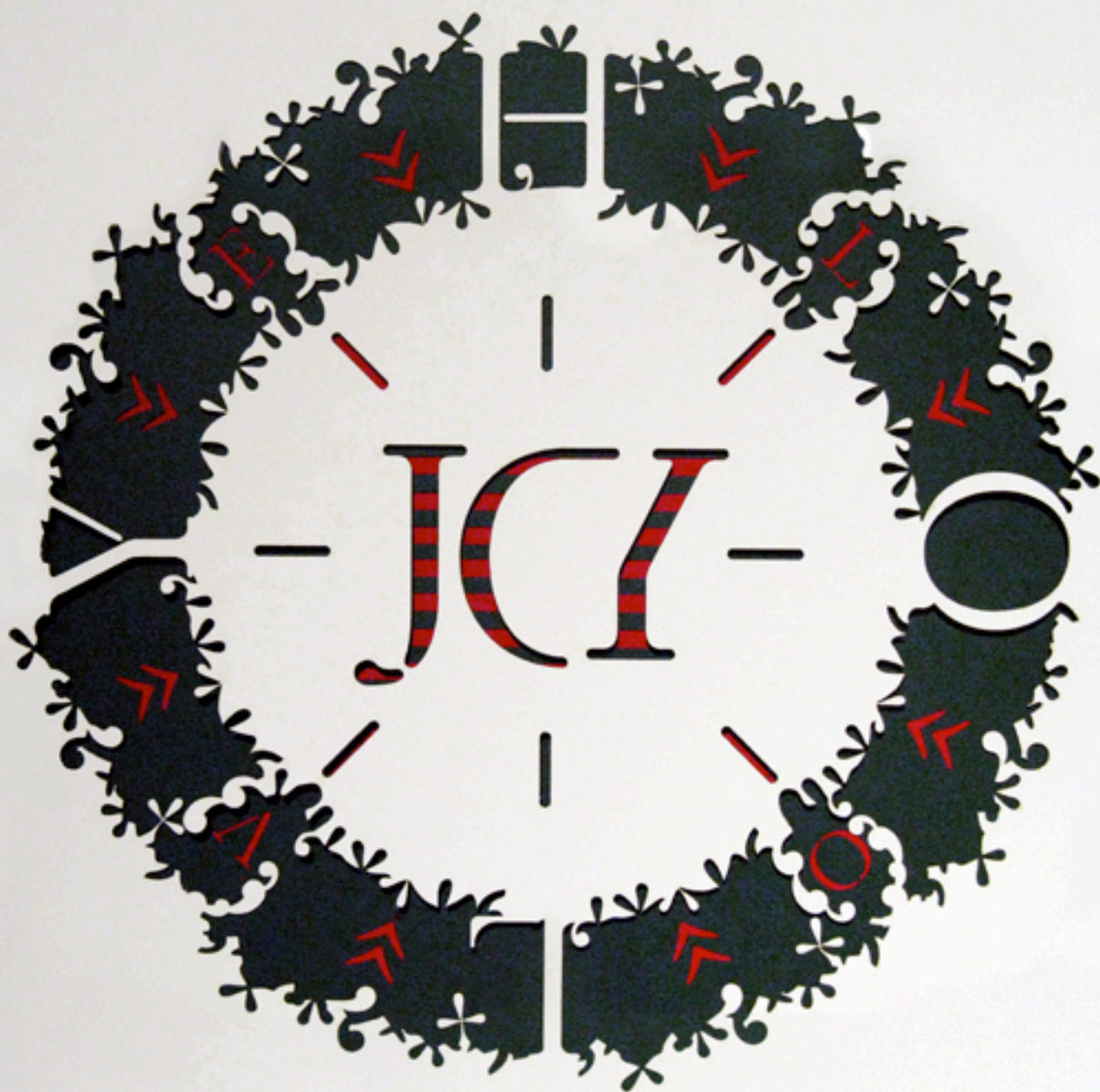
A B C D E F G H I J K L M

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1 2 3 4 5 6 7 8 9 0

todd childers





HAPPY
HOLIDAYS

FROM TIDD CHILDERS

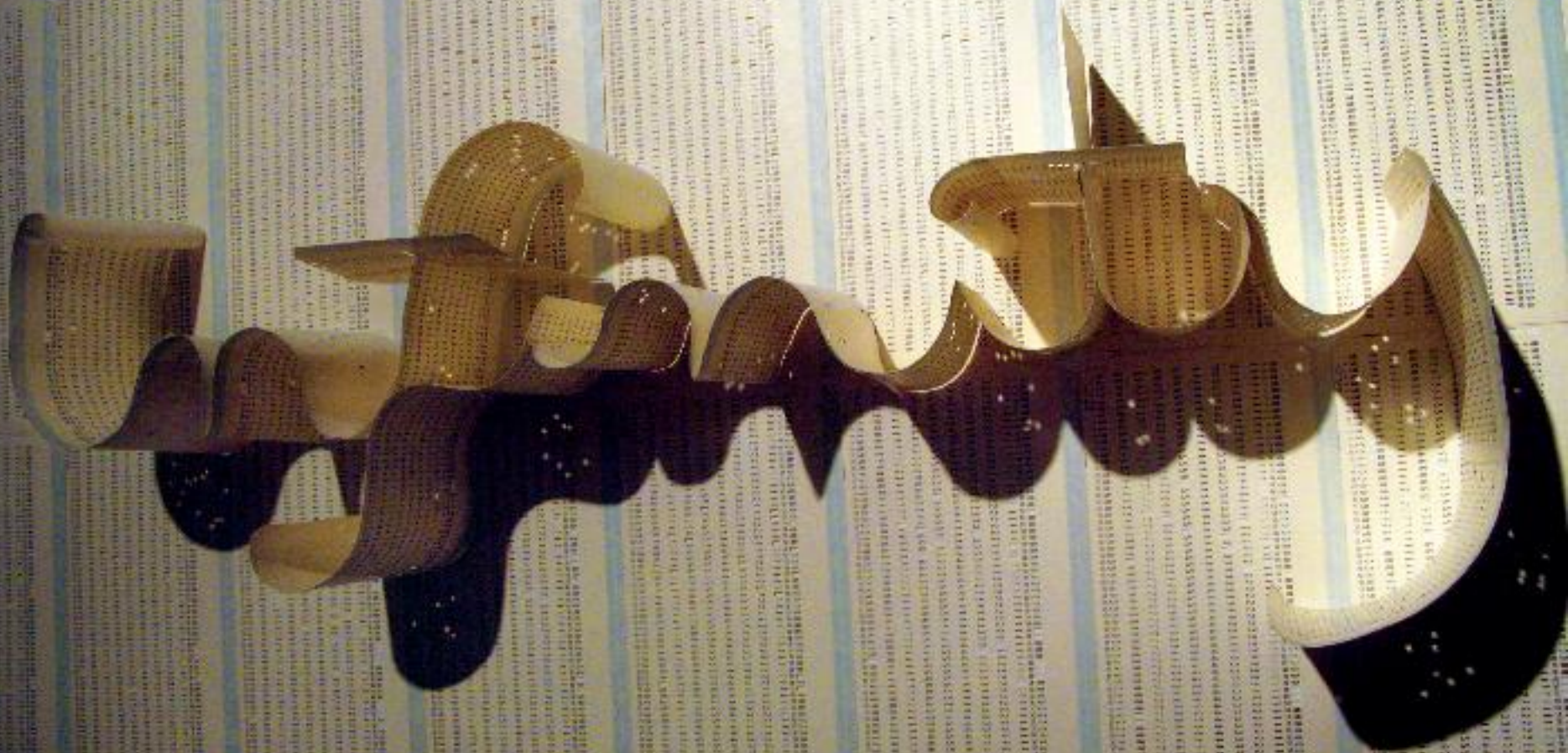


UNDERGRADUATE

ART

EXHIBITION
PROSPECTUS



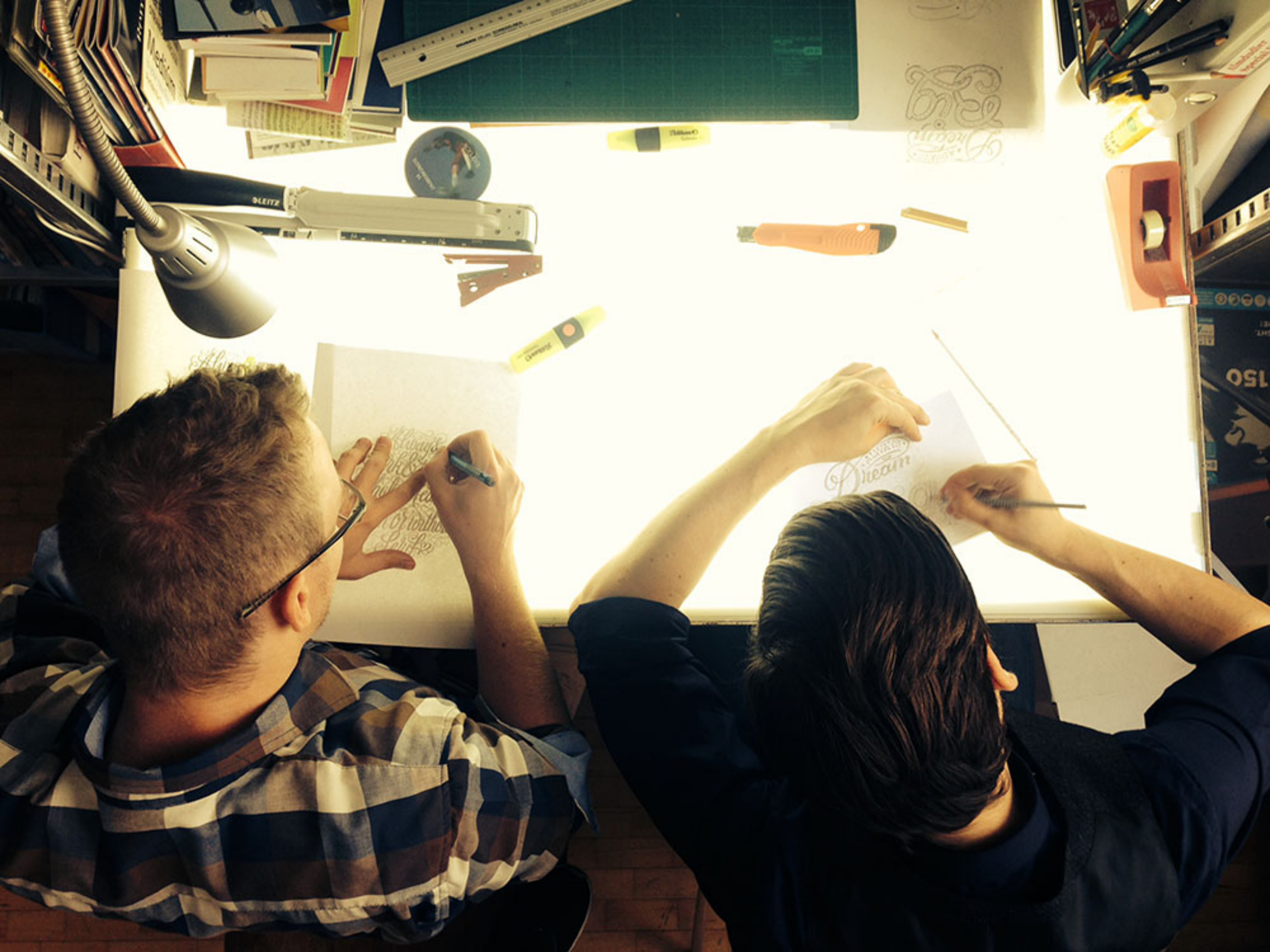






Anna Fahrmaier,
Thomas Gabriel
+ Michael
Hochleitner







Caution!
Belgium Waffles
Rush time
Wiens Typografische Hochkultur
LOGO TYPE
Daily Newspaper Cover
Figure 478
The Oldstyle
Reisefieber
Phototype Straße
Moment

Black

Arctic shake adventure

Béaũtỹ

“STRANGE PENGUIN DANCE”

Monkeys

Tschitti-Tschitti-Bang-Bang!

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Rocket №5

Regular, Bold, Heavy & Fat

INCLUDING unicase

PROTOTYPE

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BENITO PÉREZ GALDÓS' DOÑA PERFECTA

Amélie

Everything is Illuminated

Parfume

LES MISÉRABLES

Rashōmon

2009

Early in the morning, Gretel had to go out and hang up the cauldron with the water, and light the fire. "WE WILL BAKE FIRST," SAID THE OLD WOMAN, "I HAVE ALREADY HEATED THE OVEN, AND KNEADED THE DOUGH." SHE PUSHED POOR GRETEL OUT TO THE OVEN, FROM WHICH FLAMES OF FIRE WERE ALREADY DARTING. "Creep in," said the witch, "and see if it is properly heated, so that we can put the bread in." And once Gretel was inside, she intended to shut the oven and let her bake in it, and then she would eat her, too. *But Gretel saw what she had in mind, and said: "I do not know how I am to do it; How do I get in?"* "SILLY GOOSE," SAID THE OLD WOMAN. "THE DOOR IS BIG ENOUGH; JUST LOOK, I CAN GET IN MYSELF!" AND SHE CREPT UP AND THRUST HER HEAD INTO THE OVEN. Then Gretel gave her a push that drove her far into it, and shut the iron door, and fastened the bolt. Oh! then she began to howl quite horribly, but Gretel ran away and the godless witch was miserably burnt to death.

Veronika Burian
+ José
Scaglione





THE BLACK GOLD

JOURNAL

Printed in Frankfurt am Main



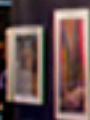
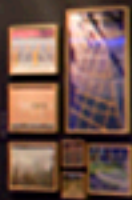
January 2015

**“A cup of Coffee
commits
one to forty year
of friendship.”**

(Turkish Proverb)

“The Black Gold Journal” is the newspaper printout of the thesis for the Three-year
BA Degree Program in Graphic Design & Art Direction at Nuova Accademia di Belle Arti Milano
designed and realized by Emre Telli (4944CE) • Thesis Advisor: Marco Pupella • 2013/14

From
where
i stand
*place
culture
politics*



The Journal



THOUGHTS ON MUSIC, DESIGN, FA

GOLDEN EARS

ister responsible
LAY products.

STREAMING WITH AIRPLAY?

Check our AirPlay guide on how to easily
stream music from your Apple devices to
your speakers.

THE STORY ABOUT BEOPLAY V1

Get the background story on the design
philosophy behind the industrial look of
the television.

Photo : Jan

L'art du détournement : créativité et éco-attitude

À partir d'éléments récupérés, il est possible de transformer, d'aménager, de détourner pour créer un autre objet ou de changer la destination de l'objet... L'inventivité est alors de mise et beaucoup de brocanteurs et de créateurs rivalisent déjà d'imagination pour proposer des objets détournés.

Tel ancien établi deviendra alors un magnifique meuble de salle de bains où les vasques viennent se poser ou s'incruster. Le détournement c'est une autre façon d'envisager les choses, d'oublier une fonction pour inventer une autre.

À la ma
sur l'
transf

got the
workin'
& night

this...
says designer Scott...
was all about." What better way to promote
fresh talent than a young boy being fresh
his talents on the dance floor? The overall
ed record sleeves, while the pink and blue colors
as a nod to childlike innocence.
image and the presentation proved to be...

"I love being a mom, and I lo

It's quite a balancing act, b

have it any other way. I h

setting a good example f

by demonstrating that

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FOUNDRIES

FONTS

NEWS

TYPER

FAQS

GOODS

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TYPEWRITER

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BROOKLYN STENCIL

NETS
BKLYN
JUMP
POINTS
DLINK

Feliciano

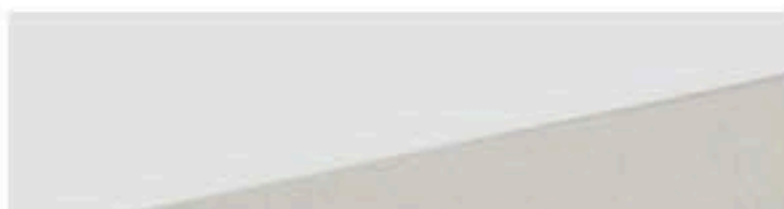
EUDALD NEWS

Incubator

OGG

Klim

DOMAINE SANS DISPLAY



Wolfgang
Weingart





FTFY

Figure 1 is a schematic diagram of the experimental design. It shows a flow from 'Subject' to 'Stimulus' and 'Response'. The 'Stimulus' is a 1000 Hz tone. The 'Response' is a 1000 Hz tone. The 'Stimulus' is presented for 100 ms. The 'Response' is presented for 100 ms. The 'Stimulus' is presented for 100 ms. The 'Response' is presented for 100 ms.

The image displays a 3x3 grid of nine conceptual designs for a business card. Each design is a variation on a theme, featuring the text 'CONCEPT', '900 La Guardia Place', 'New York NY 10002', and a phone number '212 475 9992'. The designs vary in the placement of lines, the use of solid black shapes (squares, rectangles), and the arrangement of the text elements. Some designs use horizontal lines, while others use vertical lines or large solid blocks. The text is in a clean, sans-serif font. The overall layout is symmetrical and balanced, with each design occupying one of the nine squares in the grid.

Figure 1: A schematic diagram of a two-stage, two-dimensional, multi-processor architecture. It shows a central 'Data Memory' block connected to two 'Processor' blocks. The top processor is connected to a 'Control Memory' block. The bottom processor is connected to a 'Control Memory' block. The diagram illustrates the flow of data and control signals between these components.

FRANK EURO EXPRESS

T E E

Eine Typographische Reise

AUGUSTUS GUTTENBERG

ZÜRICH

COMO

KUNST KREDIT 1982/83

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Täglich 10.30–18.00 Uhr

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frei

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Montag 1. August geschlossen

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Rundhofgebäude
Halle 10

Mustermesse
Basel

Wettbewerbe, Aufträge und Ankäufe

des Staatlichen Kunstkredits

NR. 4

FF

FTFY

Kunstwerk
plastisch
antiquarisch
Bücher
die Silberstein
schliffen
ab schneidete 87
Kleider 12 36

Kunstwerk
plastisch
antiquarisch
Bücher
die Silberstein
schliffen
ab schneidete 87
Kleider 12 36

Kunstwerk
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Kleider 12 36

Kunstwerk
plastisch
antiquarisch
Bücher
die Silberstein
schliffen
ab schneidete 87
Kleider 12 36

Willi Kunz



The book is a comprehensive guide to the world of typography, covering the history, theory, and practice of the craft. It is a must-read for anyone interested in the art of the written word.

World's Best

Typography

Macro-
+Micro-

Aesthetics

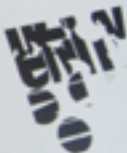
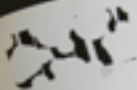
The book is a comprehensive guide to the world of typography, covering the history, theory, and practice of the craft. It is a must-read for anyone interested in the art of the written word.

2019

The book is a comprehensive guide to the world of typography, covering the history, theory, and practice of the craft. It is a must-read for anyone interested in the art of the written word.



Y



世界
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遺產

Aa

Base 9 and 12

Aa

Base Monospace

Aa

Citizen

Aa

Dogma

Aa

Dogma

Aa

Elektrix

Aa

Filosofia

Aa

Hypnopaedia

Aa

Journal

Aa

Lo-Res

Aa

Lo-Res

Aa

Lunatix

Aa

Matrix II

Aa

Matrix II Display

Aa

Modula

Aa

Mrs Eaves

Aa

Narly

Aa

Oblong

Aa

Puzzler

Aa

Senator

Aa

Soda Script

Zuzana Licko



Aa

Base 9 and 12

Aa

Base Monospace

Aa

Citizen

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Dogma

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Lunatix

Aa

Matrix II

Aa

Matrix II Display

Aa

Modula

Aa

Mrs Eaves

Aa

Narly

Aa

Oblong

Aa

Puzzler

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Senator

Aa

Soda Script

Filosofia

CANDIDE

L'OPTIMISME

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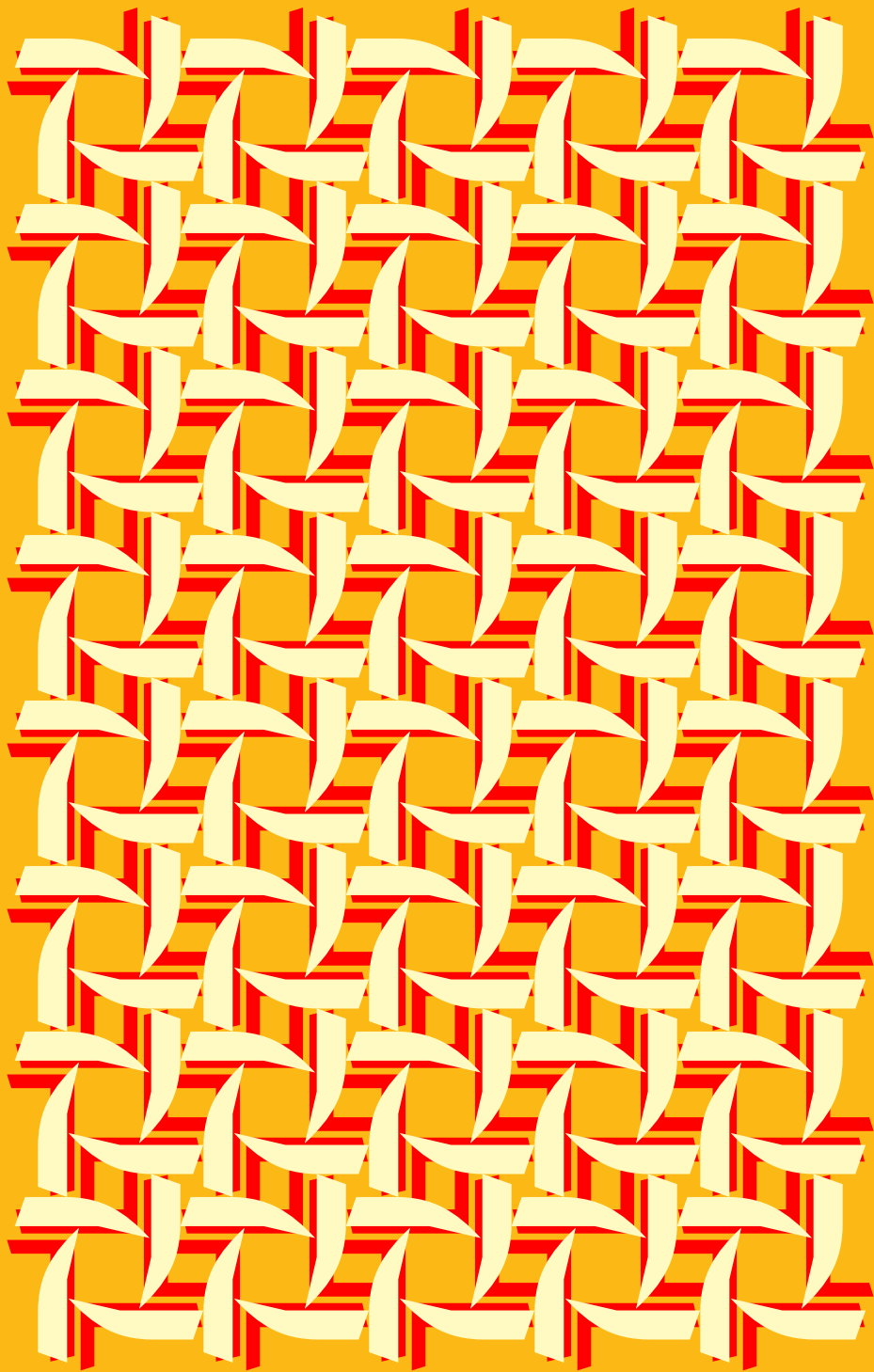
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Hypnopædia

140 Patterns



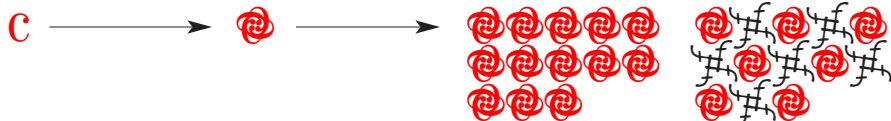
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ZUZANA LICKO

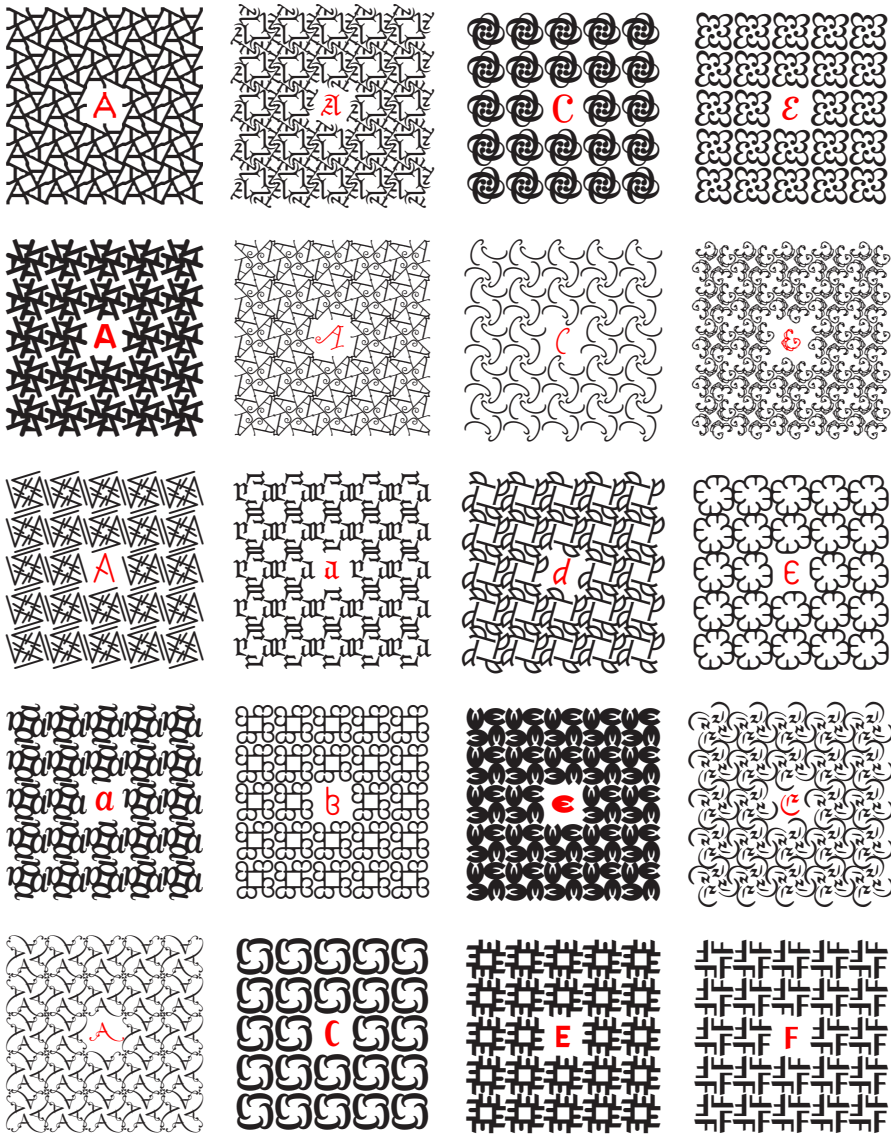
EMIGRE FONTS

BOOKLET DESIGNED BY RUDY VANDERLANS

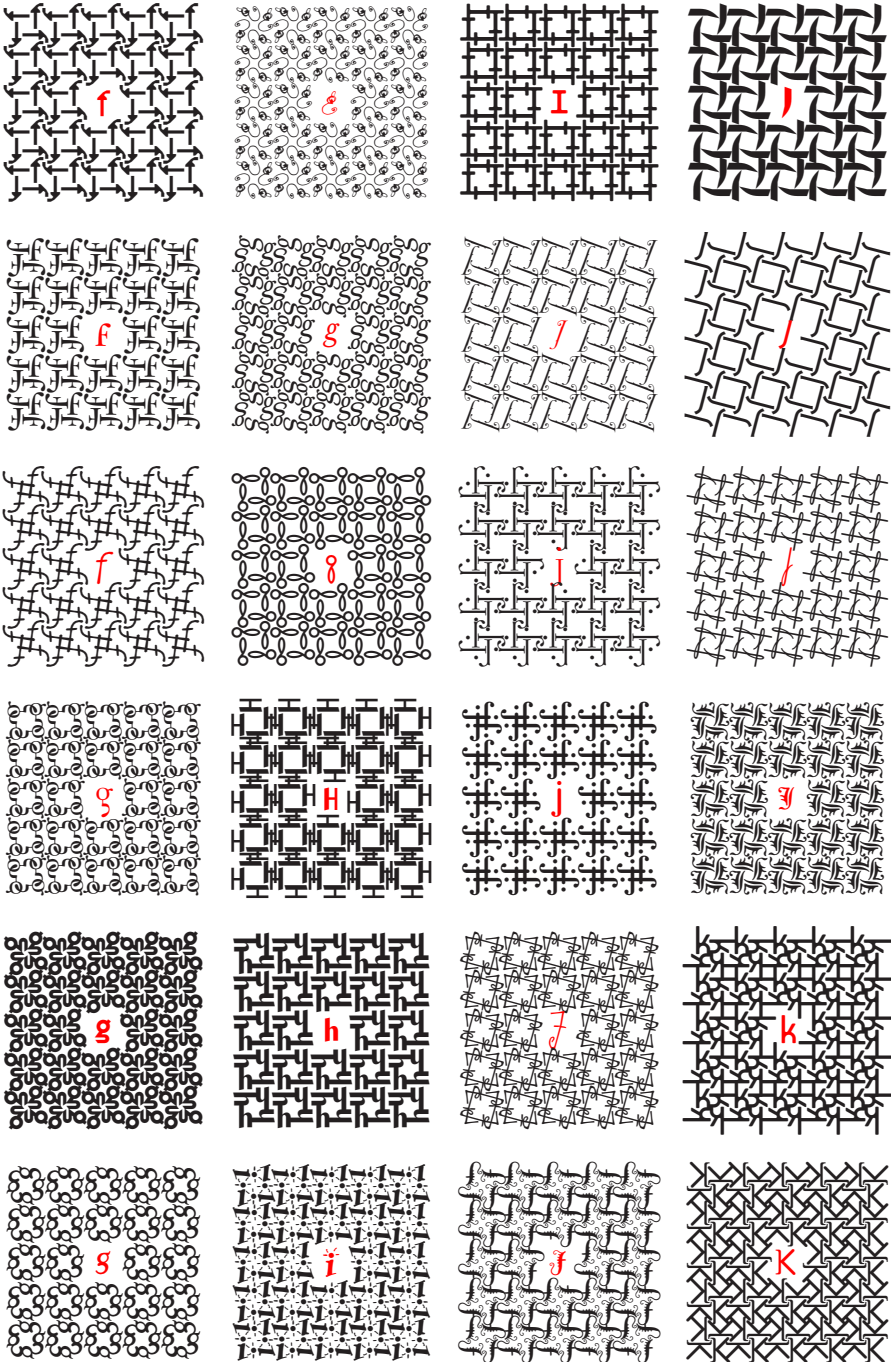
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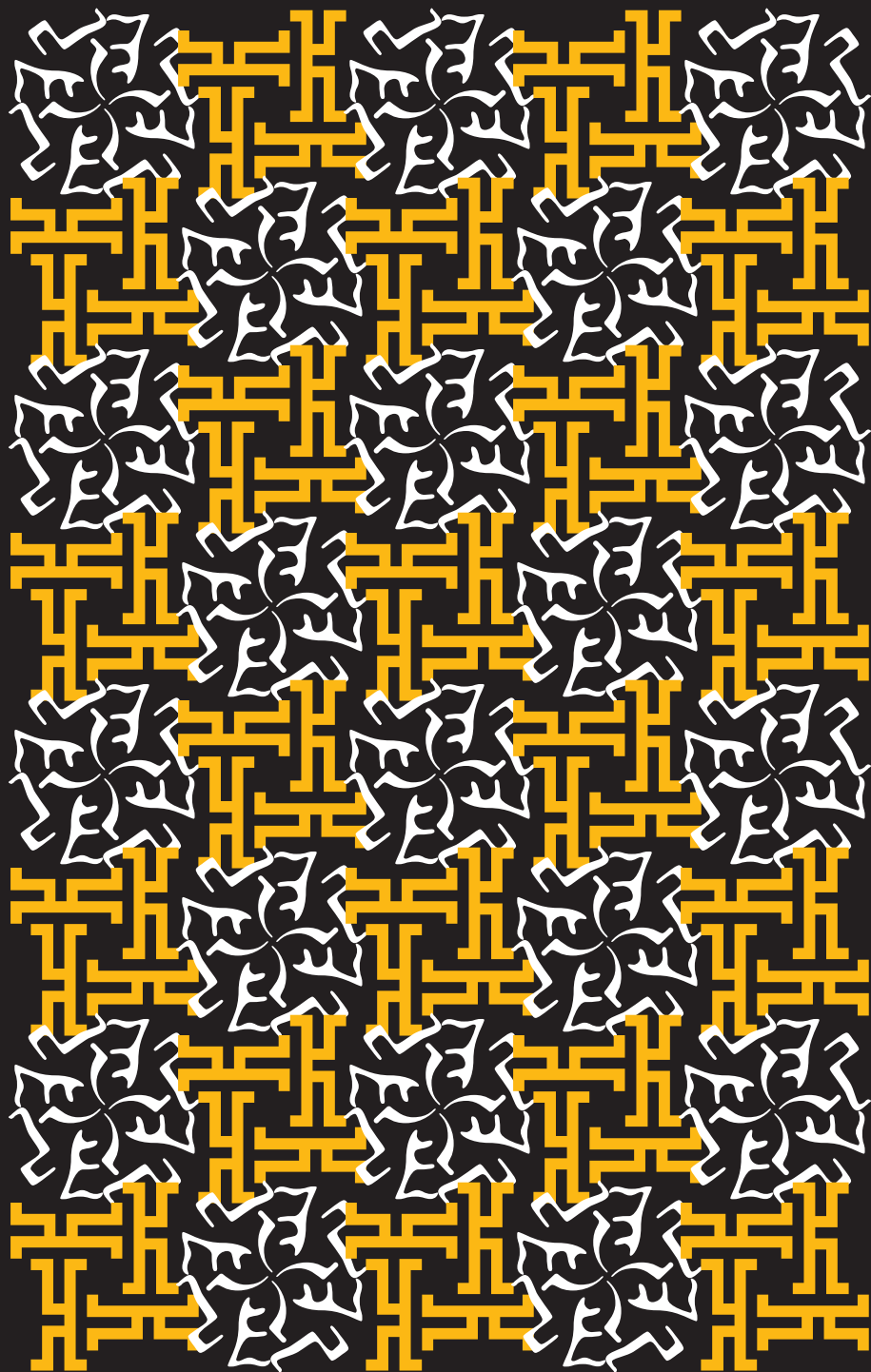
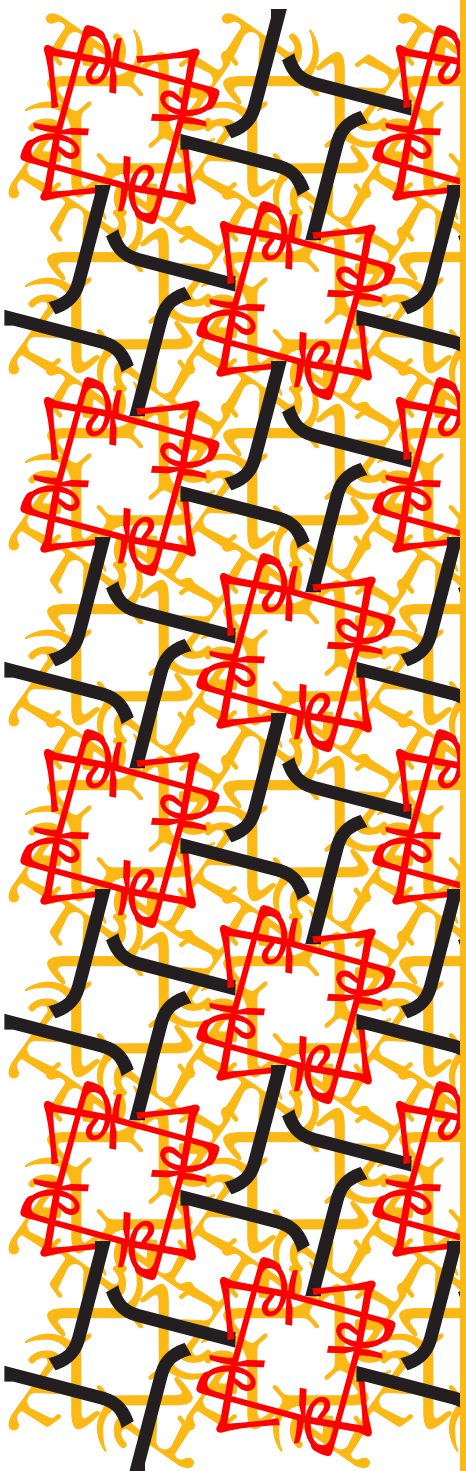
Each Hypnopædia illustration was created by concentric rotation of a single letterform from the Emigre Fonts library. When repeated, each Hypnopædia illustration creates a unique pattern of interlocking letter shapes. An infinite variety of patterns can be composed by combining and alternating the basic 140 Hypnopædia illustrations.

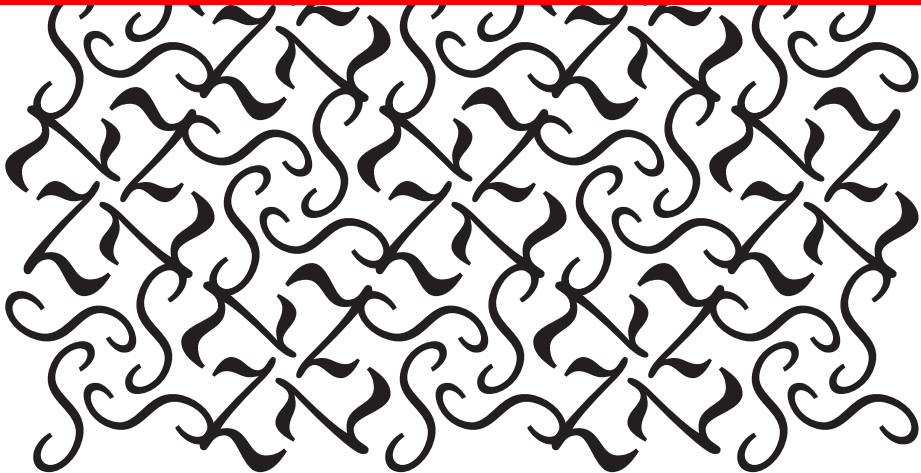
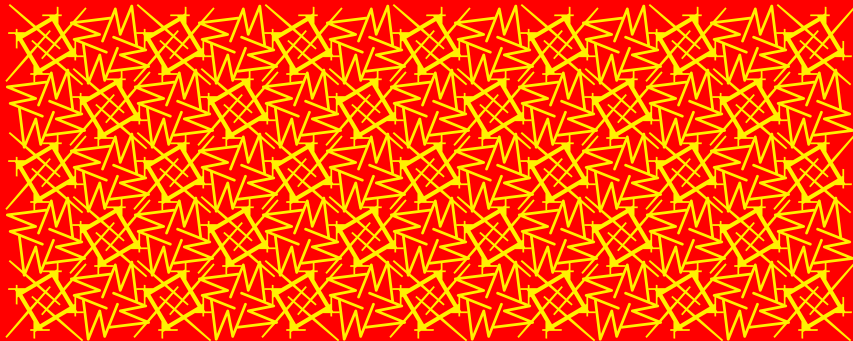
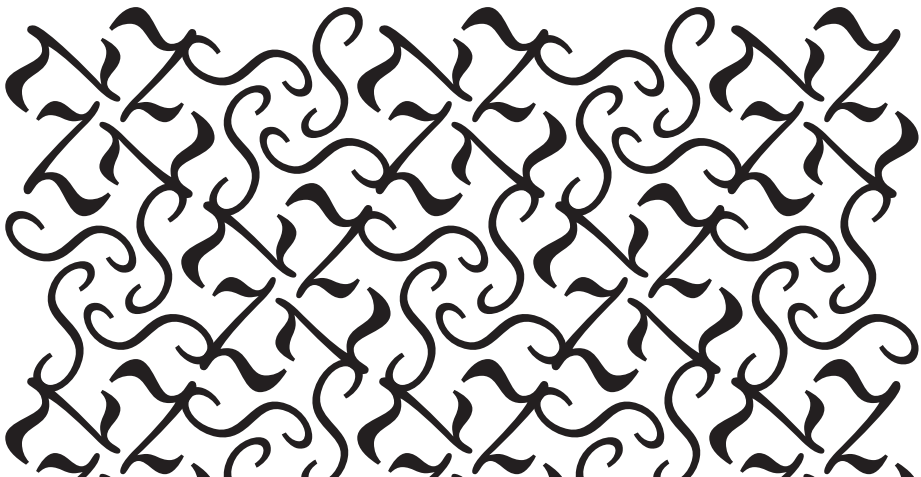
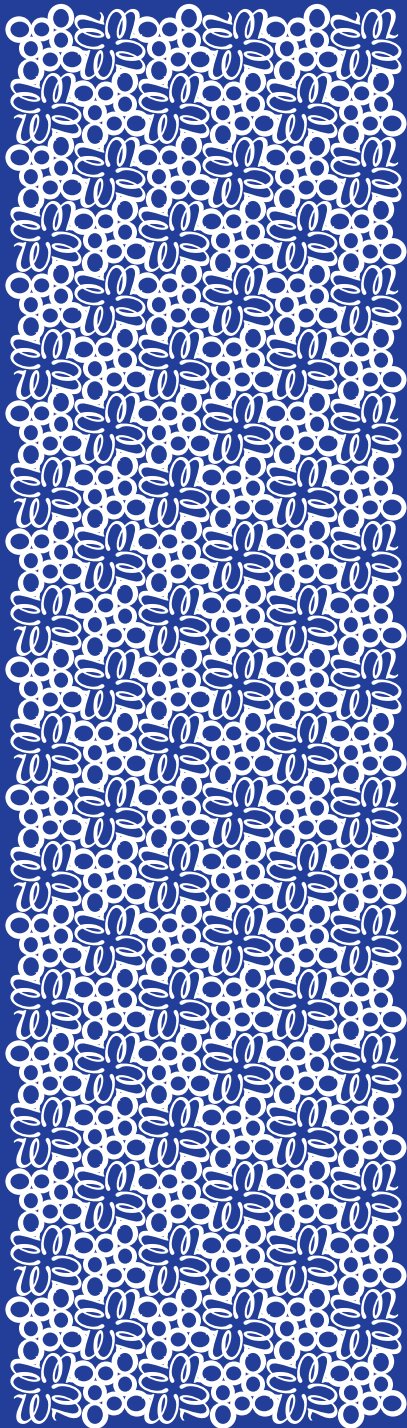


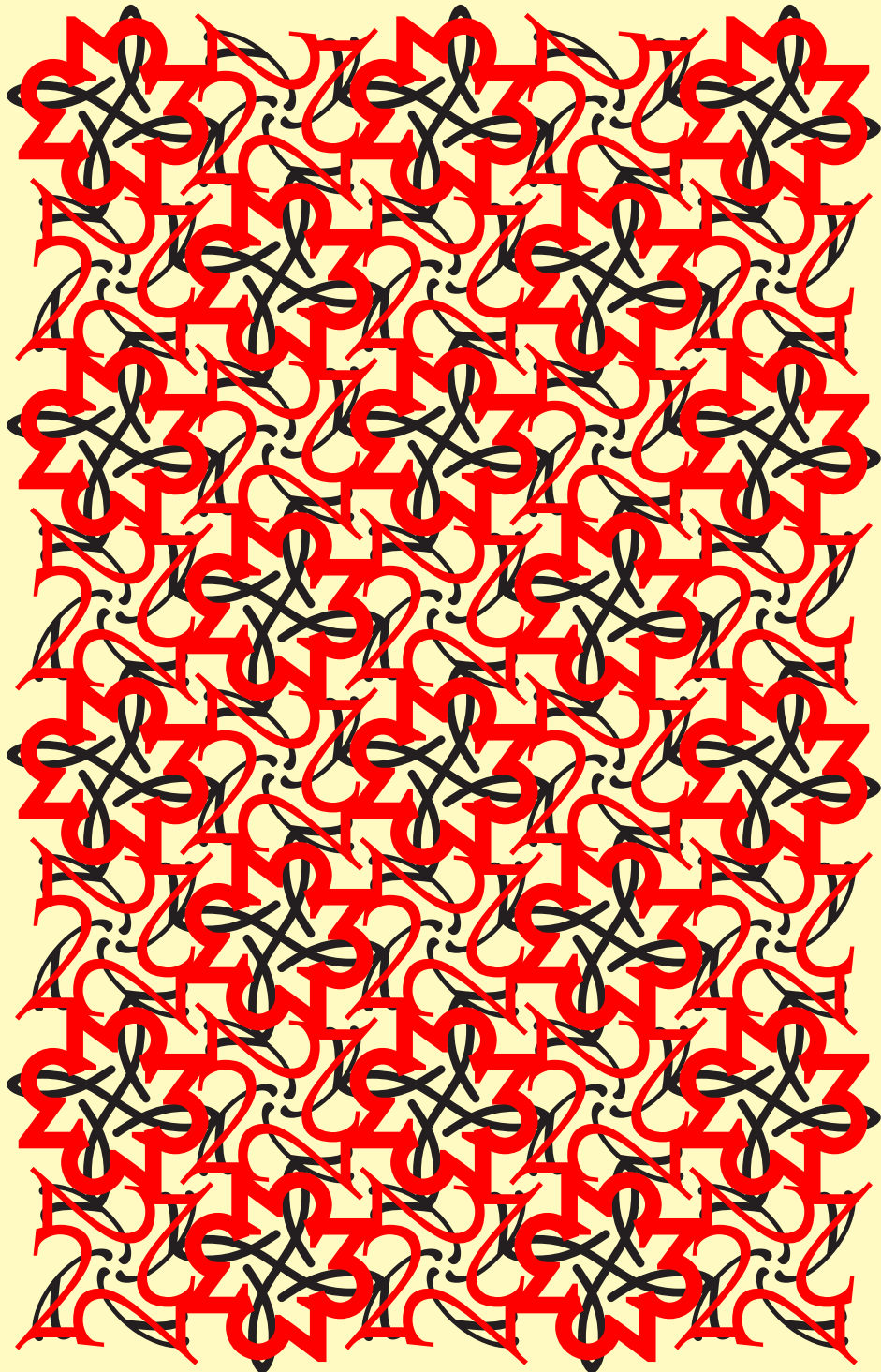
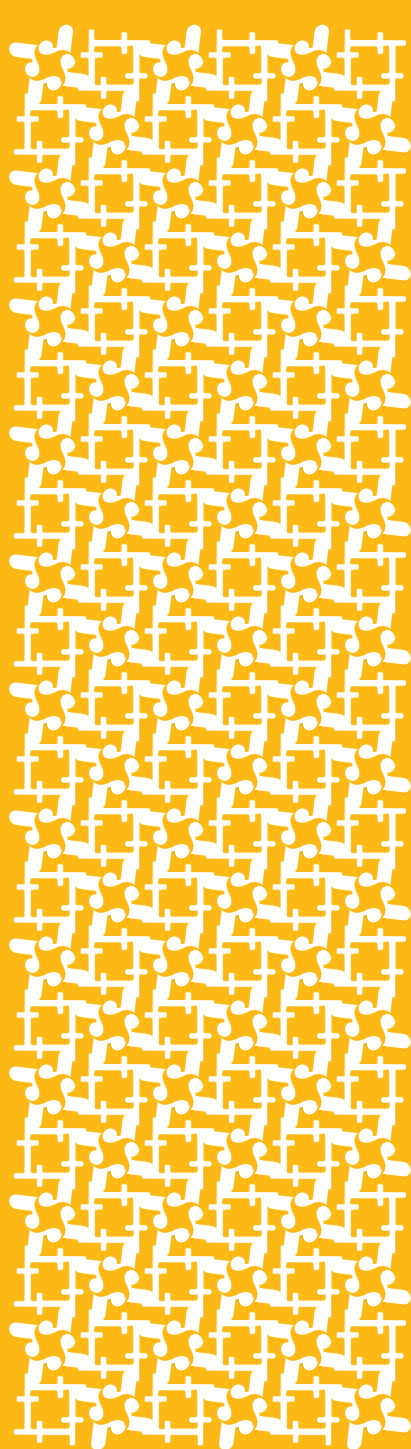
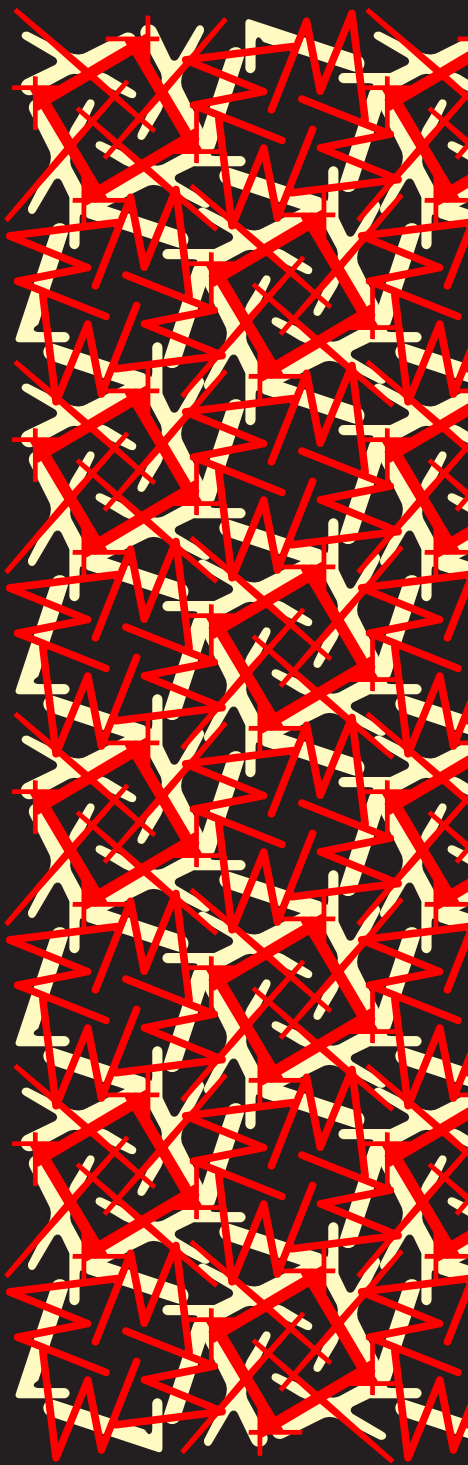
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