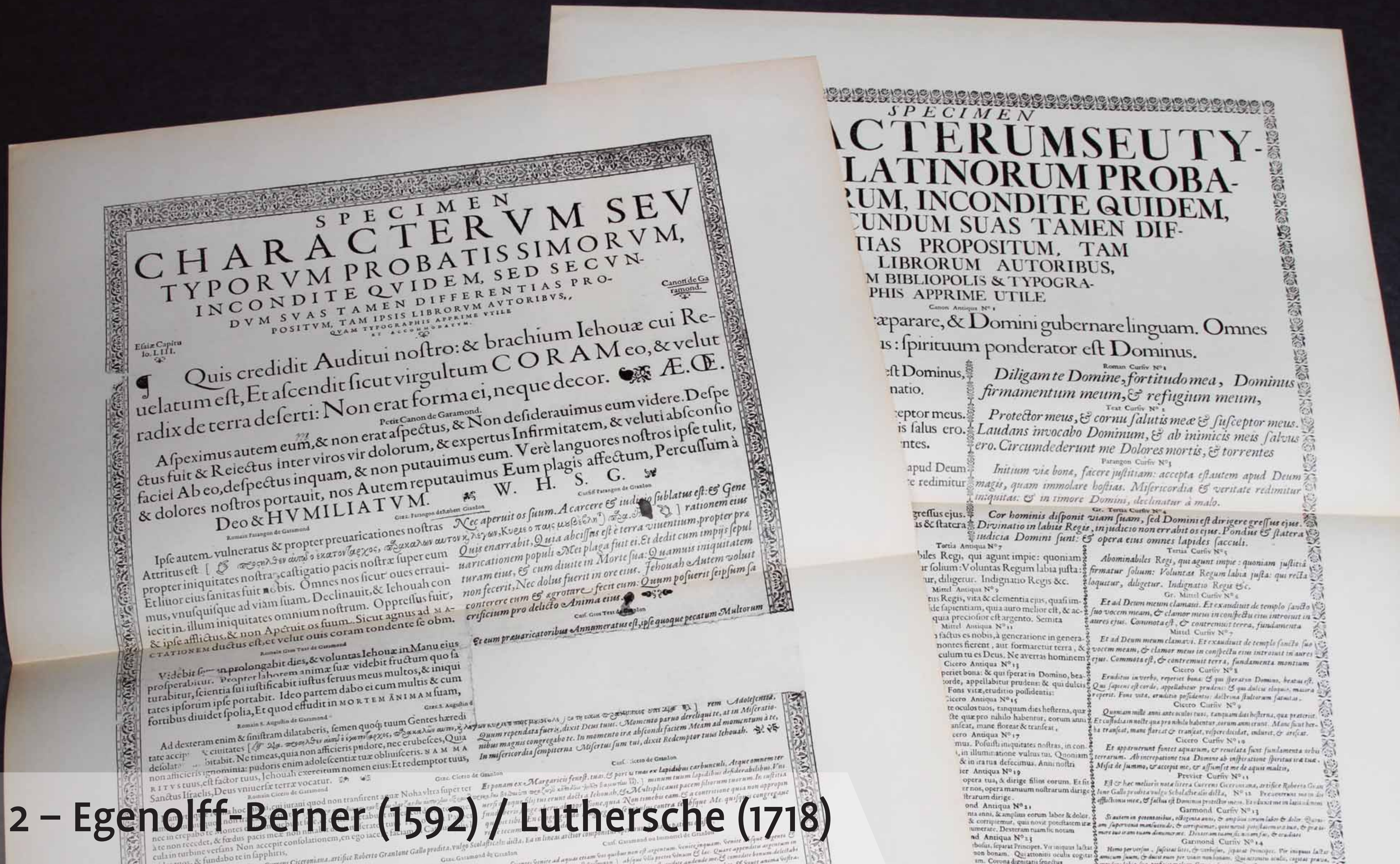
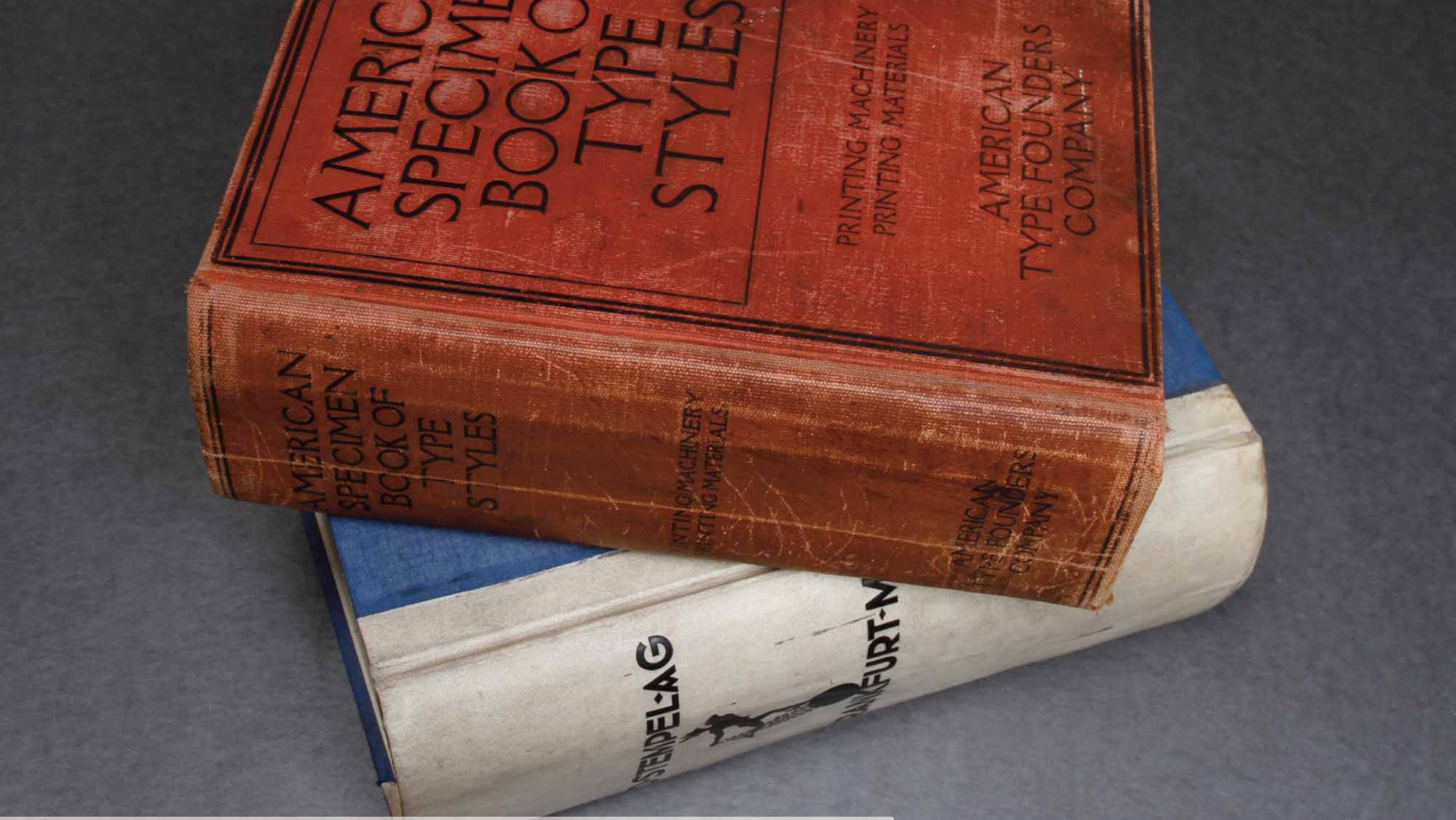
There are now about as many different varieties of letters as there are different kinds of fools

Eric Gill (1882–1940), typeface designer



2 – Egenolff-Berner (1592) / Luthersche (1718)

3 – Sabon in metal, Jan Tschichold (1964)

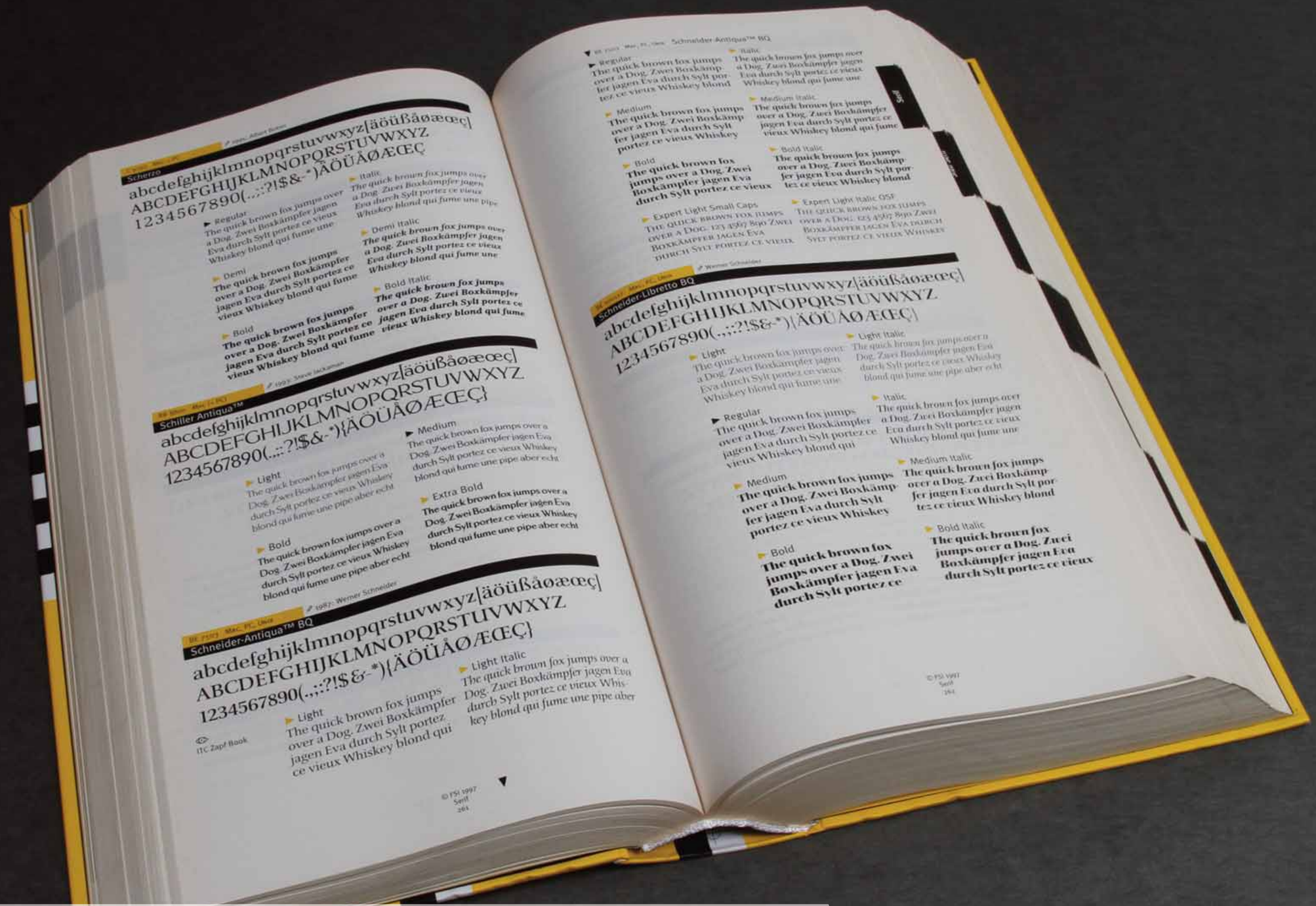


4 – Type specimen ATF (1912) / Stempel (1926)

5 – ‘Buchschriften’ and ‘Fantasieletter’

Humanists/Venetians (Schneidler)	Garaldes/Old Face (Caslon)	Transitionals (Baskerville)	Didones/Modern (Bodoni)	Mechanes/Slab-serifs (Rockwell)
e	e	d	d	n
Lineales/Sans-serifs (Syntax)	Incises/Glyphics (Optima)	Scripts (Kuenstler Script)	Manuares/Graphics (Brush)	Gothics (Cloister Black)
k	k	s	b	f

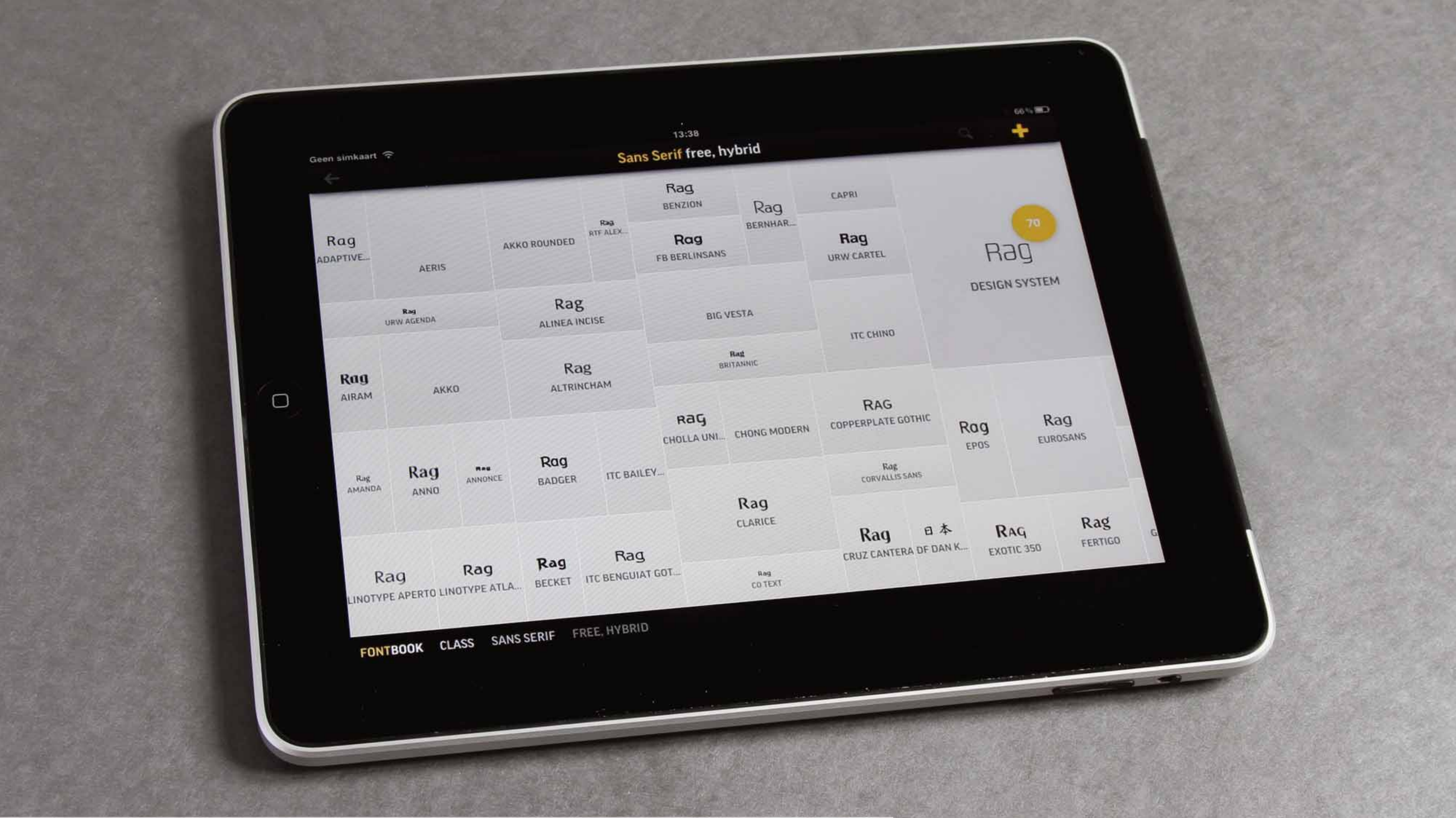
6 –Vox-classification (1954)



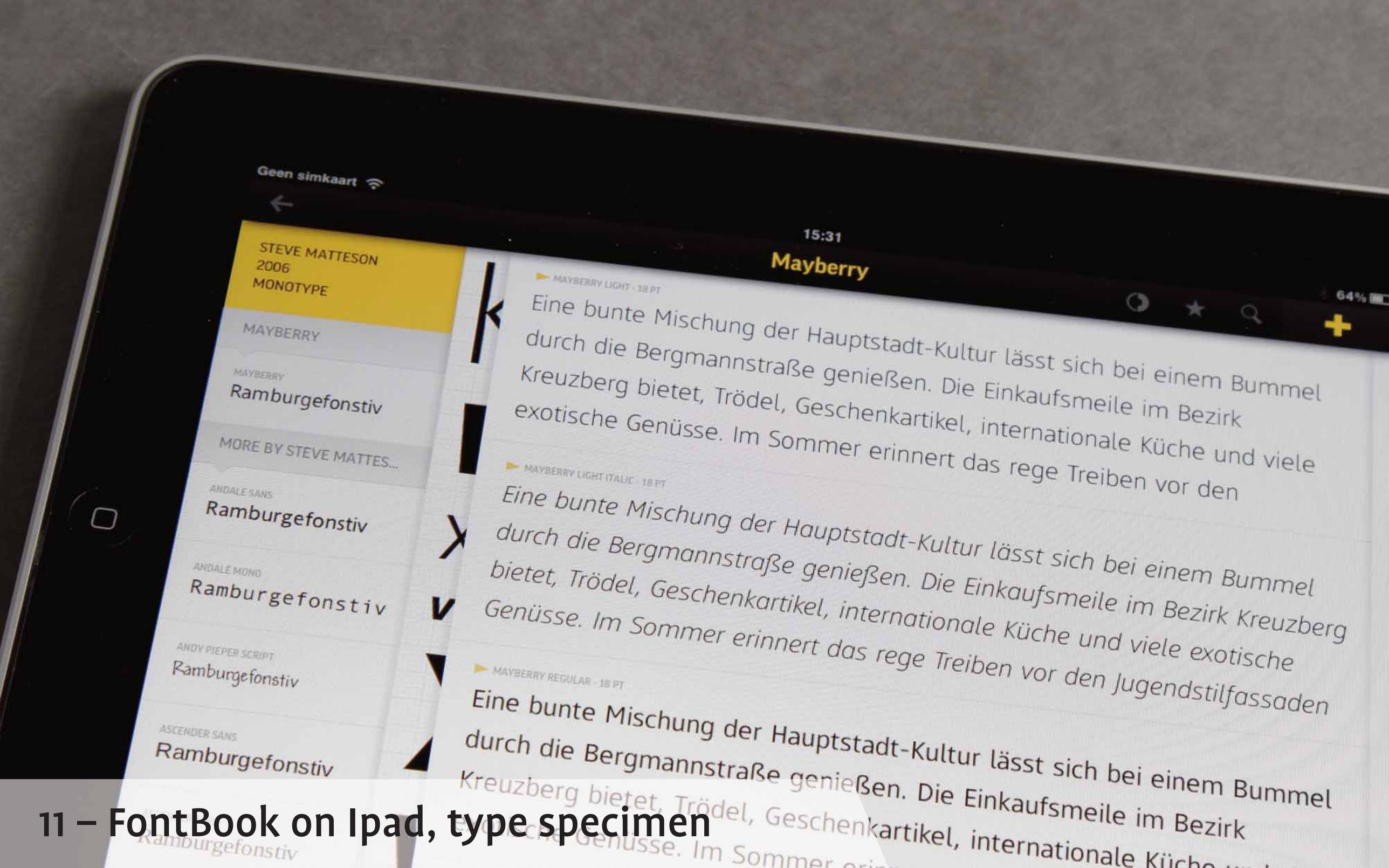
7 – FontBook on paper

8 – FontBook on Ipad, class menu

9 – FontBook on Ipad, sans serif menu



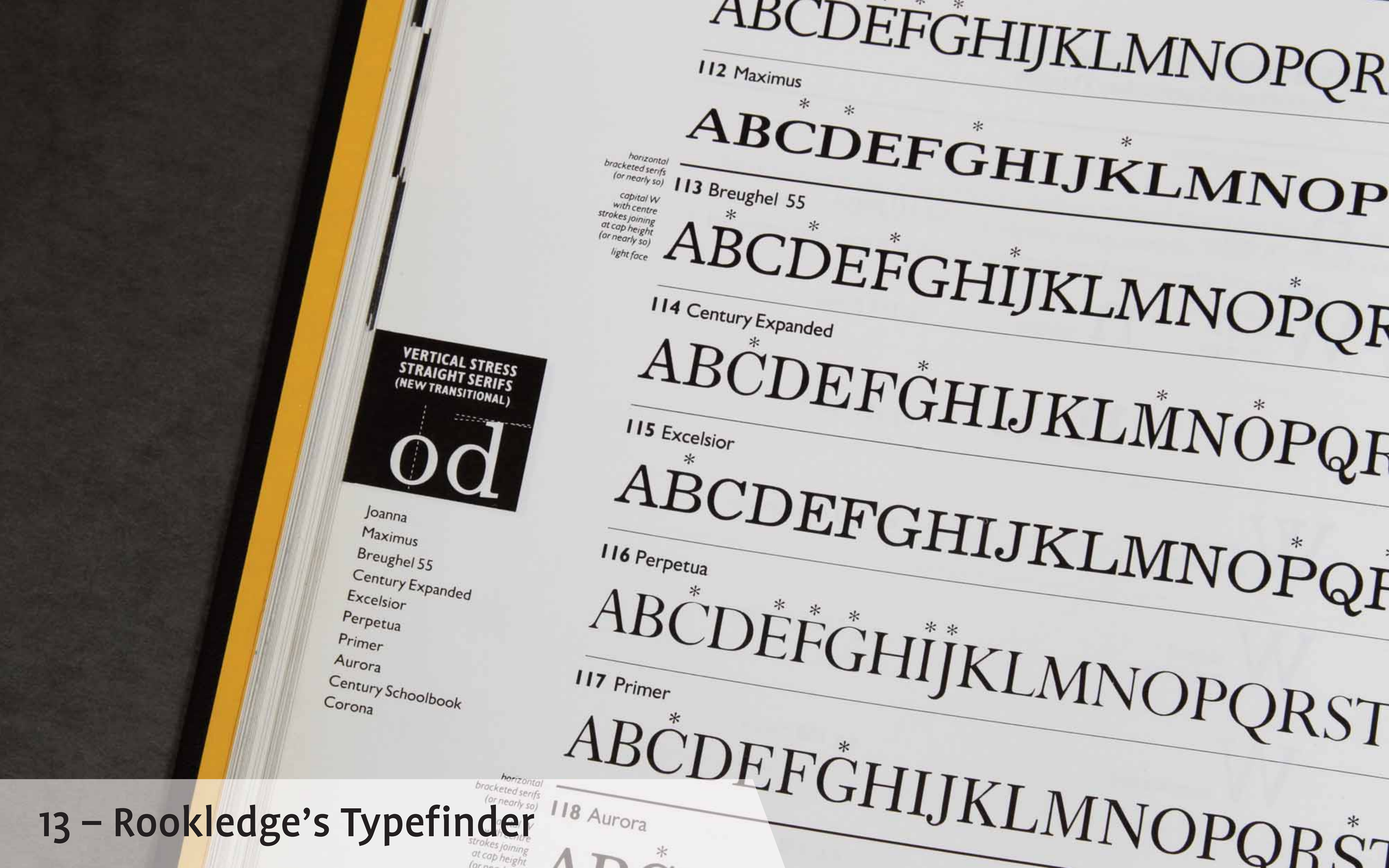
10 – FontBook on Ipad, free hybrid menu



11 – FontBook on Ipad, type specimen

Form ▼	Style ► Dynamic Humanistic form principle (walker)	Static Neoclassical form principle (soldier)	Geometrical Constructed forms (robot)	Decorative Display (dandy)	Provocative Display (freak)
Traditional roman Thick-thin contrast, with serifs	Agaok Monotype Bembo	Agaok Bauer Bodoni	–	AGAOK Linotype Saphir	Agaok FontFont Beowolf
Variations on traditional romans Thick-thin contrast, without serifs	Agaok Agfa Rotis Semi Serif	Agaok URW++ Britannic	–	Agaok Bitstream Broadway	AGAOK Linotype Peignot
Sans-serifs Monoline, without serifs	Agaok Monotype Gill Sans	Agaok Linotype Helvetica	Agaok Bauer Futura	AVANTGA ITC Avant Garde	AGAOK Linotype Renee Display
Egyptian/Slab-serif Monoline, with heavy serifs	Agaok Linotype PMN Caecilia	Agaok Linotype Glypha	Agaok Monotype Rockwell	AGAOK Adobe Rosewood	Agaok FontFont Matto
Scripts Written	Agaok Linotype Zapf Chancery	Agaok Linotype Kuenstler Script	–	Agaok Fonderie Olive Choc	agaok Linotype Agrafie

12 – Willberg Matrix



13 – Rookledge's Typefinder

14 – MyFonts, WhatTheFont website

15 – Best Dutch Book Designs 2010 / TDC 32

16 – TDC 32, Triumph Tippa en Akkurat

17 – TDC 32, Tundra, Ludwig Übele

Frutiger What you see is what you get – 64 pt

Myriad What you see is what you get – 73 pt

Myriad What you see is what you get – 64 pt

Helvetica What you see is what you get – 64 pt

Arial What you see is what you get – 64 pt

18 – Frutiger/Myriad and Helvetica/Arial

Max Bill, Robert Büchler, Richard Paul Lohse [046]
Karl Gerstner, Emil Ruder [070]
Karl Gerstner, Marcel Nebel [041] [079]
Walter Käch, Theo Frey [031]
Bruno Monguzzi [066]
Jost Hochuli, Roger Chatelain [117] [112]
Jan Tschichold
Emil Ruder

communication visuelle. Cette dernière universalisante, investissant le livre avec des langages visuels ‹typologiquement neutres› et ‹rationnels›.

Dans le concours, cette esthétique des ‹modernistes›, se manifeste en trois moments différents: d'émergence (Max Bill, Robert Büchler, Richard Paul Lohse); de formalisation, puisque les manuels, sinon les manifestes, sont primés régulièrement: *le nouvel art graphique* de Karl Gerstner et Markus Kutter, *Typographie. Ein Gestaltungslehrbuch* d'Emil Ruder; et d'expérimentation prospective et personnelle: *Schiff nach Europa* de Karl Gerstner ou *Humor in Arnims Novellen* de Marcel Nebel.

La rétrospective du 60e anniversaire met en évidence les synthèses originales proposées par différents auteurs à partir de ces deux cultures visuelles (modernistes et historicistes): Walter Käch (*Kristin Lavransdottir*), Theo Frey (*Werke I*, Edgar Allan Poe), Bruno Monguzzi (*Mito, psiche e clinica*) ou aujourd'hui Jost Hochuli. Et Roger Chatelain (*Guide du typographe romand*) qui témoigne, de plus, d'un autre modèle d'excellence qui occupe les typographes francophones et romands: le codage orthotypographique.

Il faut mentionner encore le livre illustré ou le livre photographique, qui renvoie à une culture professionnelle autonome de l'image par la liberté des techniques de l'héliogravure (Tiefdruck) puis de l'offset: la culture du livre des photographes et des directeurs artistiques.

Qu'elles se réfèrent à l'histoire ou aux invariants formels du rationalisme, les deux principales esthétiques du concours, qui ont façonné l'idée du ‹beau livre› jusqu'aux années 80 ont fonctionné, l'une et l'autre, comme des modèles ‹pyramidaux›, hiérarchiques et verticaux. Il n'est que de penser à la restitution passionnée des formats humanistes par Jan Tschichold ou aux variations sur le carré exercées par Emil Ruder. La nouvelle référence esthétique du livre des générations actives à partir des années 90 fonctionne, quant à elle, en réseau sur un mode horizontal. Elle participe à la fois d'une culture [illegible] tes, mais aussi des différ[illegible] la culture visuelle de mas[illegible] esthétique postmoderne qui [illegible] mais s'interférer savant et [illegible] ne définit de hiérarchi[illegible]

19 – Beauty and the book, Akkurat

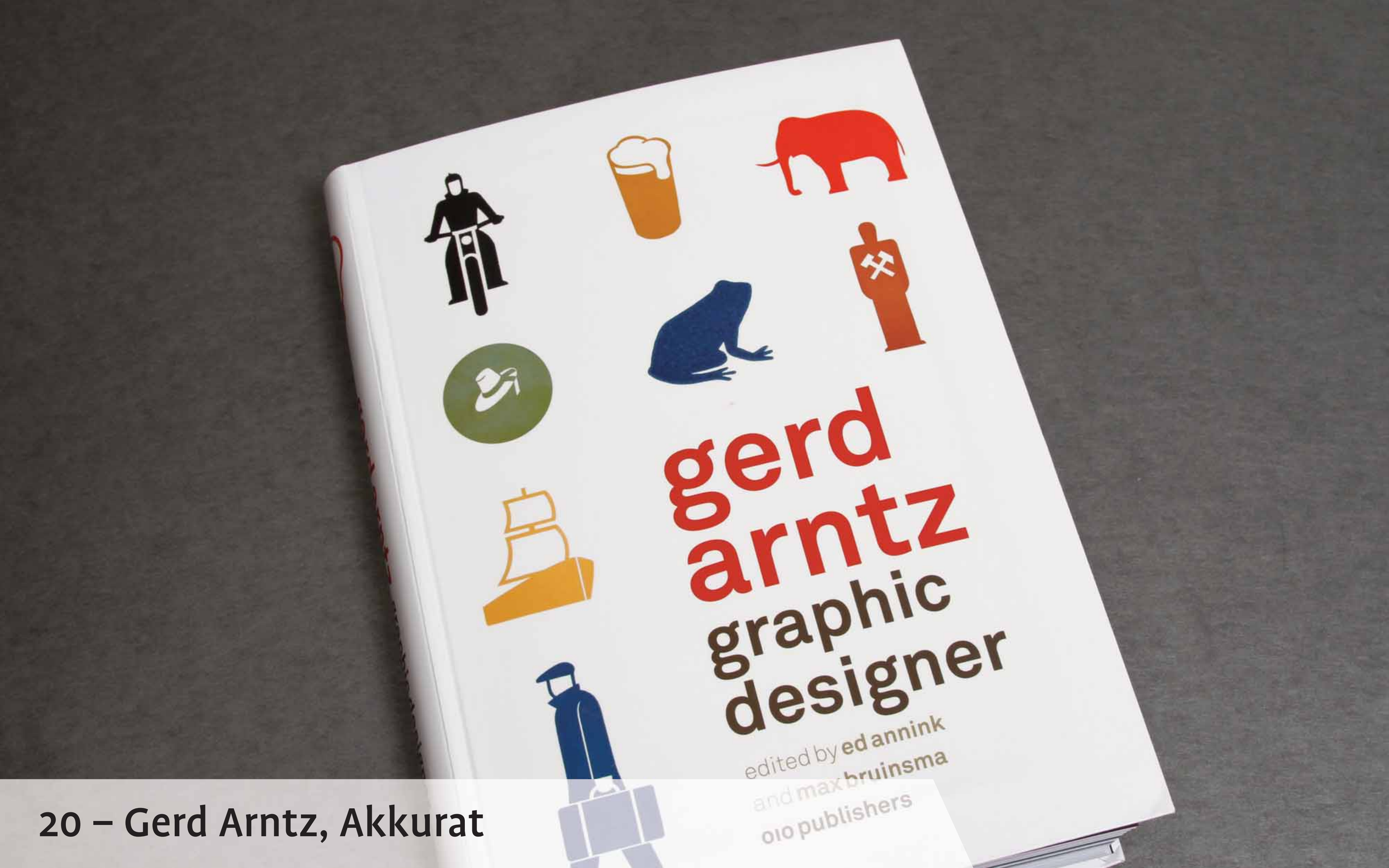
Theo Frey
Walter Verlag

Beautiful Swiss books: examples and trends over the past six decades

Michael Guggenheimer

[illegible]e competition for the *The most beautiful Swiss* [illegible]'s is now sixty years old, and between 1943 and [illegible]710 books received an award. In May 2004, a [illegible]xperts chose from among these award-win- [illegible]hose works that they felt best typified the [illegible]design in Switzerland and were partic- [illegible]ention. "The works of Theo Frey, the [illegible]erlag, are well represented", says [illegible]huli once the 143 books have [illegible]as a revelation for me", [illegible]ois Rappo, a member of [illegible]d with the selection. [illegible]ss-section", adds [illegible]are of course [illegible]tion, publish- [illegible]h remarks: [illegible]epre- [illegible]des."

[illegible] Sans doute. Mais les thématiques actuelles du contexte, des usages singuliers et différenciés du livre, de la multiplicité des réseaux culturels, et d'autres encore, qui toutes nourrissent les débats, ‹accordent› les concepteurs de livres d'aujourd'hui à se reconnaître dans une idée commune: celle d'un forum pour un débattre, celui offert par le Concours des plus [illegible] livres suisses à venir.



20 – Gerd Arntz, Akkurat

21 – Gerd Arntz, title page, Akkurat

Paris France

0.9 E 4.0 E 49.5 N 48.1 N

MET 23 Elevation (m) 96

PAX 8 CRG 8 MOV 6 @ TEL 4

Population

Inhabitants 2000	**10,600,000**
Inhabitants 1985	9,057,000
Inhabitants 1970	8,537,000
Inhabitants 1960	7,369,000

demographia.com

Metropolitan development

Year	1965	1999
Total metropolitan inhabitants	8,000,000	9,645,000
Inhabitants in metropolitan core	2,800,000	2,125,000
Core share	**35.0%**	**22.0%**
Inhabitants in metropolitan periphery	5,200,000	7,520,000
Periphery share	65.0%	78.0%

demographia.com

Metropolitan density

Inhabitants	9,645,000
Built-up area (km²)	2,721
Population density (inhabitants/km²)	**3,545**

demographia.com, 1999

Employment

	Metr. Area
Area (km²)	2,721
Area share	100%
Employment	5,109,107
Employment share	100%
Employment density (employment/km²)	**1,878**

demographia.com, 1999

Change in density (1970–1990)

Change in inhabitants	1,416,000
Change in area (km²)	1,085
Change in density (inhabitants/km²)	**1,308**

Traffic and transport

	CBD	
Public transport market share	30.6	27.0%
Private vehicle market share	1.1%	73.0%
Average commuting time (minutes)	1,165,000	**35**
	22.8%	
	38,072	

publicpurpose.com, 1990

Economy

Gross regional product per capita (€)	25,874
Unemployment rate	8.1%

Regio Randstad, 2002

Road use

Average road speed (km/hour)	25.7
Vehicle density (vehicle km/km²)	**51,821**

publicpurpose.com, 1990

Railway use

Passenger density (passenger km/km)

Rail vehicle density (vehicle km/km²)

22 – Metropolitan World Atlas, Akkurat

Vox+1

Text typefaces

1.1 Humanists
1.2 Garaldes
1.3 Transitionals
1.4 Didones
1.5 Slab-serifs
1.6 Humanistic sans-serifs
1.7 Classisistic sans-serifs
1.8 Benton sans-serifs
1.9 Geometric sans-serifs
1.10 Glyphics
1.11 Scripts
1.12 Graphics
1.13 Gothics

Vox+2

Display typefaces

2.1 Classic Deco
2.2 Typographic
2.3 Disorder
2.4 Techno
2.5 Modular
2.6 Fantasy

Vox+3

Pi-fonts

3.1 Ornaments
3.2 Symbols
3.3 Pictograms

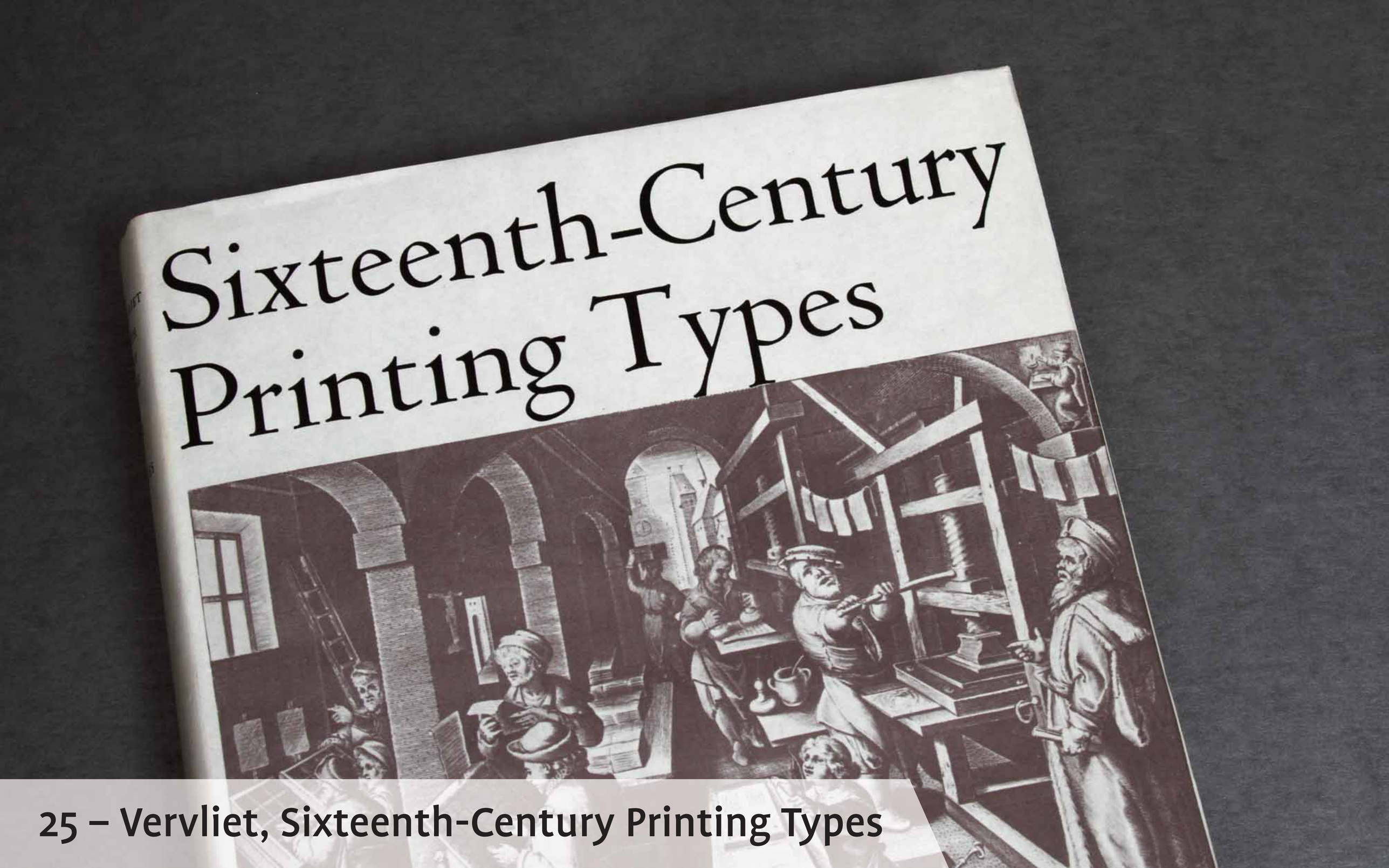
Vox+4

Non-latin

23 – Vox+ classification Letter Fountain

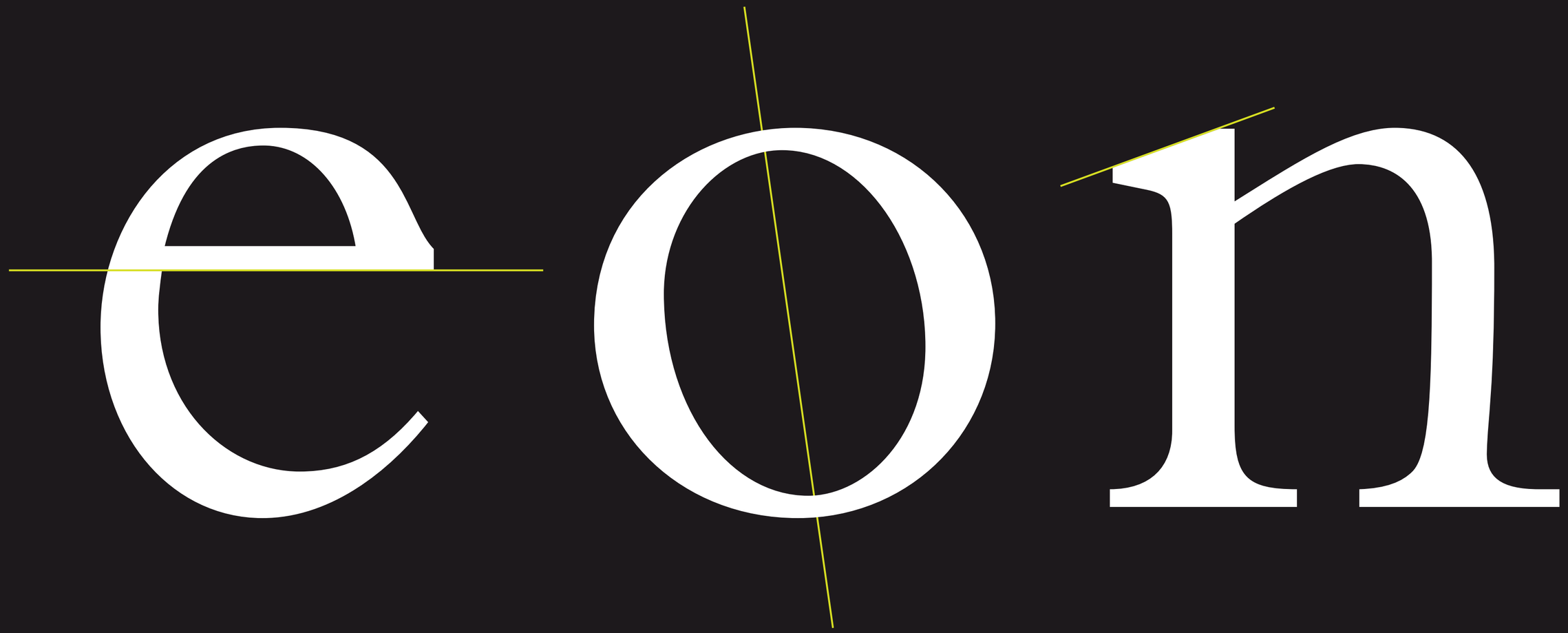
Con

24 – Vox+1, Humanists, Jenson Classico



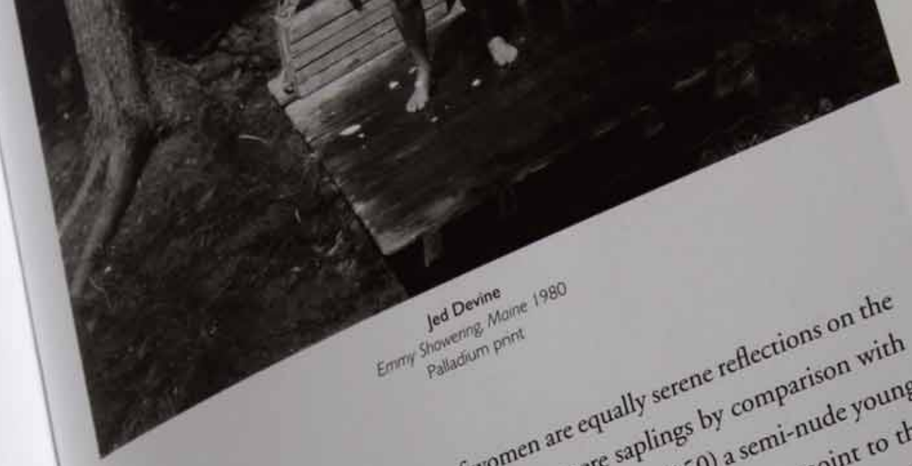
25 – Vervliet, Sixteenth-Century Printing Types

26 – U&lc, ITC Legacy Serif and Sans



27 – Vox+1, Monotype Bembo

28 – Swip Stolk biography, Garamond



Jed Devine
Emmy Showering, Maine 1980
Palladium print

Regina DeLuise's photographs of women are equally serene reflections on the nature of the flesh, although her models are mere saplings by comparison with Tremorin's venerable subject. In the first of two images (150) a semi-nude young woman swings on a tyre, the taut hard fibre of the rope in counterpoint to the soft rounded contours of her body. There is a delicate balance here between the play of abstract form and attention to the textural nuances of the flesh. In the second (*left*), a young woman sits unselfconsciously for an intimate portrait, gazing into the middle distance. How different this is from the standard male voluptuary approach to the female body, in which the primary focus is inevitably on accentuated curves of breasts and buttocks. We are reminded that sensuality can move us quite independently of eroticism.

29 – The Body, Monotype Bembo

30 – Barcelona by Le Cool, 2008, BT Galliard / AG

been

31 – Vox+1, Transitionals, MT Baskerville

32 – Das Vierte Buch, DTL Fleischmann

33 – Cyclops, Times New Roman (among others)

title: For Art's Sake
concept: Nicolás Dumit Estévez
author/illustrator: Nicolás Dumit Estévez (hand painted by CBA interns from a design by Ana Cordeiro)
designer/printer: Amber McMillan and Nicolás Dumit Estévez
binding: Ana Cordeiro, based on a historical model taught by Pamela Spitzmueller
typeface: Scotch Roman
paper: Arches
edition: 100
date: 2006

For Art's Sake is a devotional guide printed and bound at the Centre for Book Arts, New York. Pages are bound with cotton velvet covers.

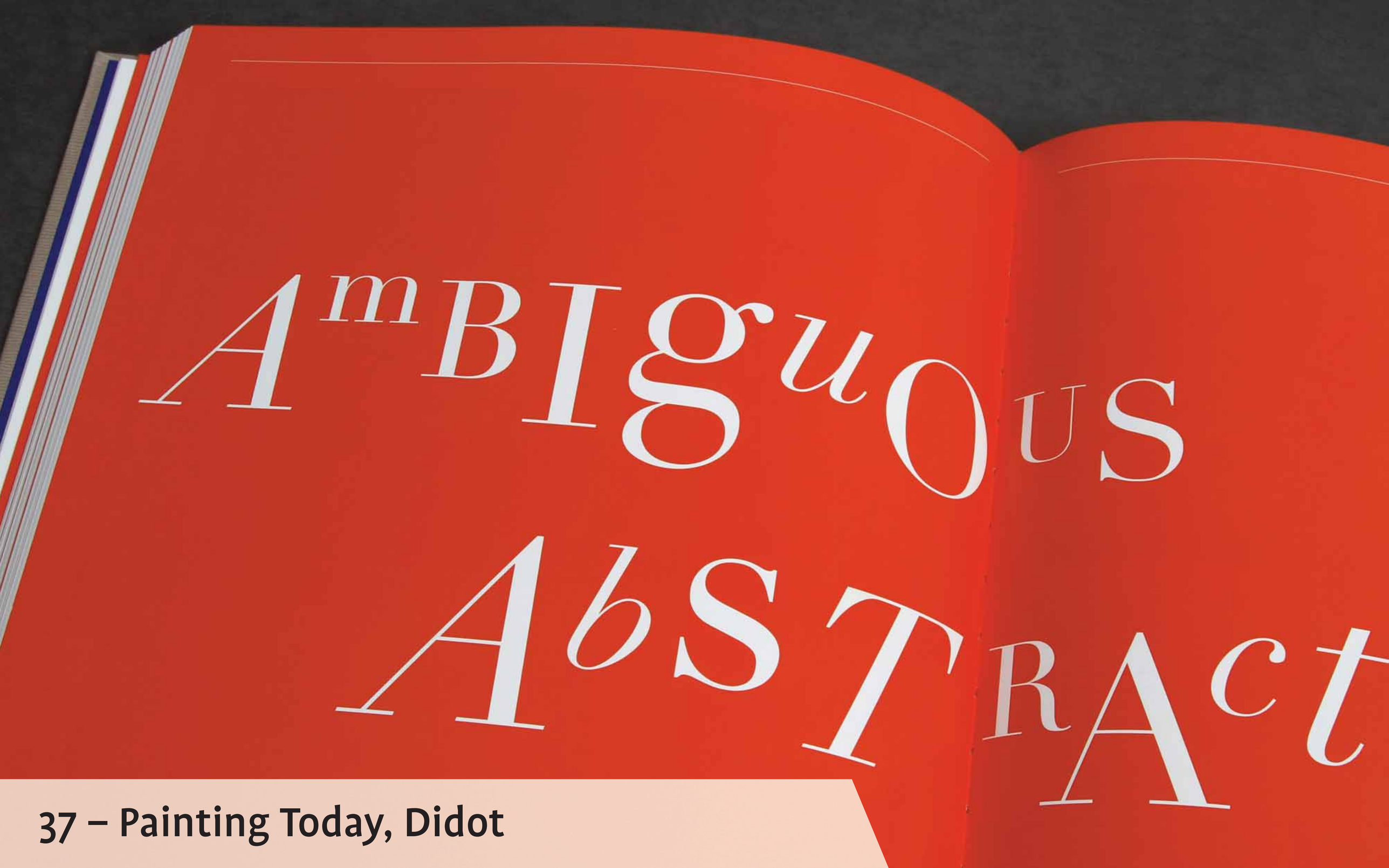
139

34 – Book Art Object, Caslon

been

35 – Vox+1, Didones, Bauer Bodoni

36 – Two books with Didot on the cover



37 – Painting Today, Didot

fenzeventig jaar geleden dat Het Lente-eiland van de Nederlandse
J. Slauerhoff voor het eerst als boek verscheen. Slauerhoff was
5 twee jaar werkzaam als scheepsarts op de Java-China-Japan lijn
zo uitgebreide reizen langs de havens van China. Wanneer zijn
aven aandeed, spoedde Slauerhoff zich aan wal en ging op in de
nbekende en mysterieuze steden. Hij snoof de sfeer op, schreef
ties, brieven en verslagen, en zou die later gebruiken als inspiratie-
n literaire werk.

verhaal Het Lente-eiland is geïnspireerd op het eiland Gulangyu,
ust van de stad Xiamen (vroeger bekend als Amoy). Slauerhoff
varende regelmatig en werkte ook tijdelijk in het op het eiland
huis. Het Lente-eiland laat zich lezen als een reisverslag, maar
erhoffs prozadebuut. Met zijn verhaal zette Slauerhoff de
ar zijn hand om tot een uiterst precieze beschrijving van de
langyu en zijn eigen gemoedstoestand te komen.

aar heb ik een maand rondgezworven op Gulangyu, met
als inspiratiebron. De koloniale villa's en buitenlandse
tijd van Slauerhoff zijn in verval geraakt of hebben een
g gekregen. Ze aden
moy van de overzijde van het water is verande
is te zien
he mili

38 – The Spring Island, Bodoni

七十五年前，荷兰作家 J. Slauerhoff 的故事《春岛》
第一次出版。Slauerhoff 是荷兰公司“爪哇—中国—日
的一名随船医生，并以此职业游历了中国的众多港口。
停靠一个港口，Slauerhoff 会迫不及待地登岸，并将自己
知和神秘的城市里。他呼入当地的气息，撰写日记备忘
告，之后会将它们用作文学作品的灵感源泉。

他的故事《春岛》受到的启发来自鼓浪屿——此岛
边（厦门过去被西方被熟知为 Amoy）。在海上航程中 Sla
逗留鼓浪屿甚至临时在岛上的医院工作。《春岛》看似
记，但它实际上是 Slauerhoff 的散文的第一次面世。Slauer
的形式将现实顺从于他的个人情感，对鼓浪屿的气氛和
情进行了精确描述。

今年春天，我用了一个月时间漫步于鼓浪屿，以《
我的灵感来源。Slauerhoff 当时造访年代的殖民官邸和外
是衰败了就是现在被另作它用。它们散发着历史的气息
过海峡，人们可以看到曾经黑暗的 Amoy 城如何变为一个
活力的几百万居民的大城市——厦门。但仍有许多东西
持了原貌：其绚丽的自然风光、在许多人的日光
的作用

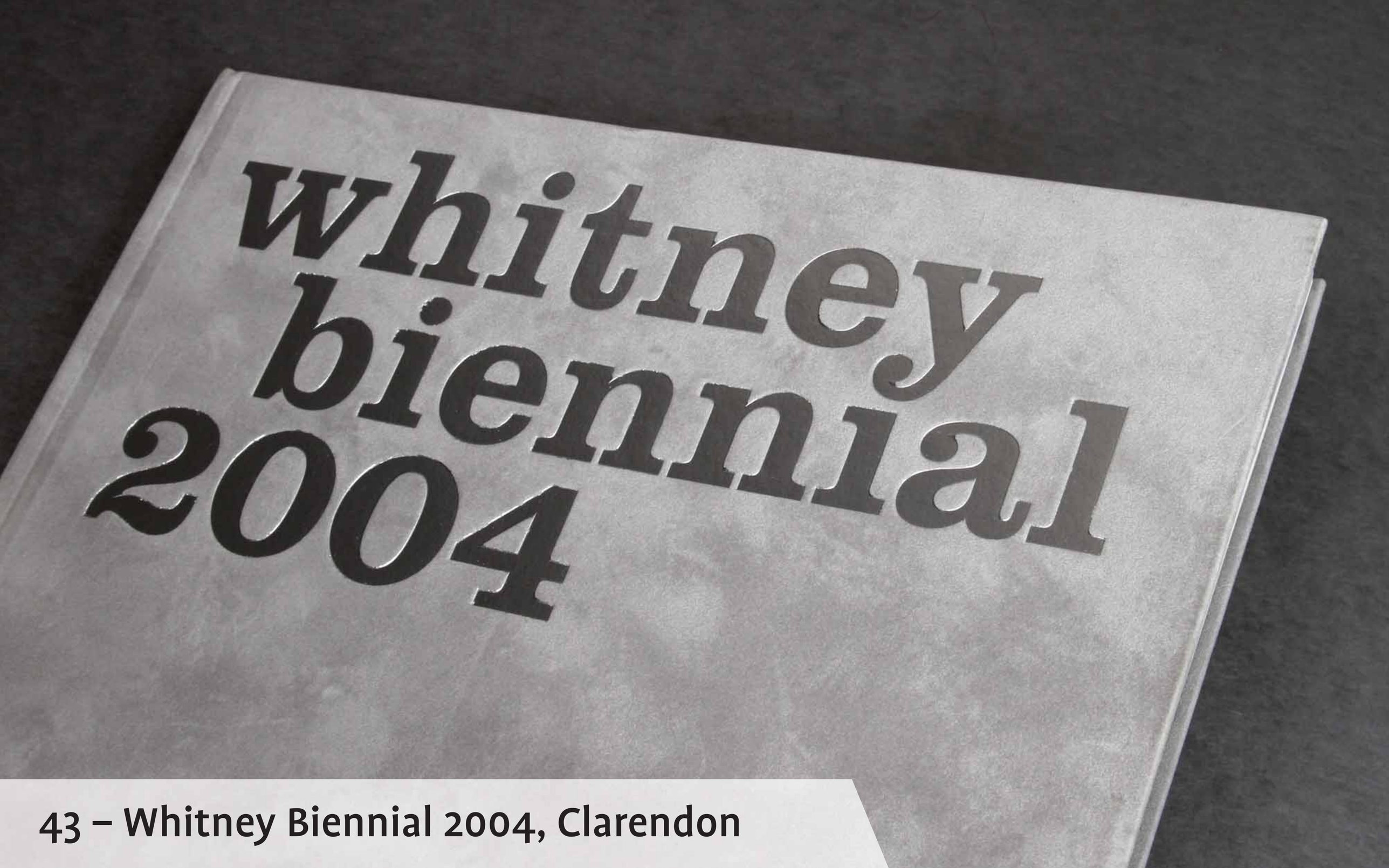
39 – The Spring Island, photospread

40 – NRC DeLuxe, Bodoni

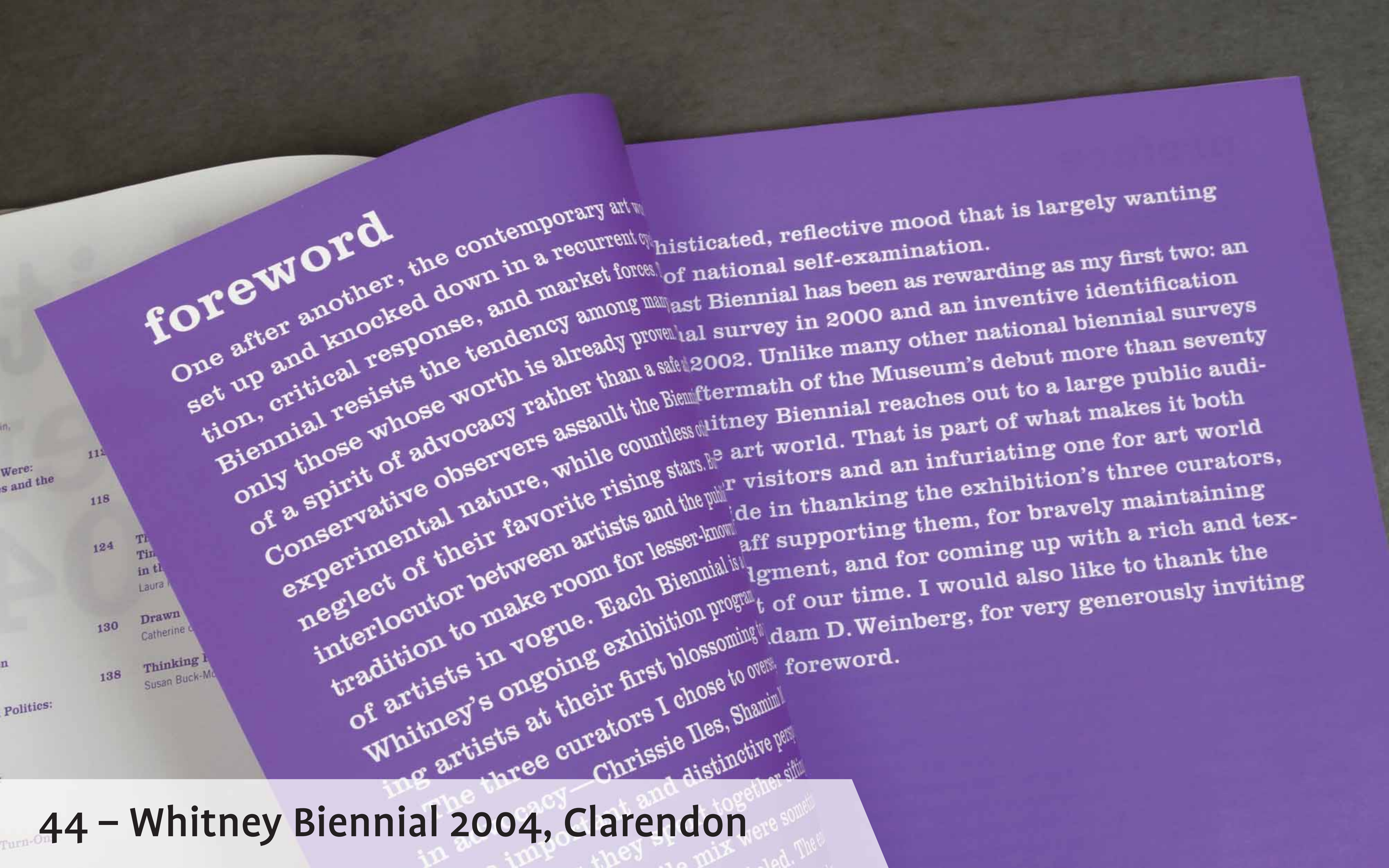
41 – NRC DeLuxe Kate Busch spread, Bodoni

been

42 – Vox+1 classification, Slab-serifs



43 – Whitney Biennial 2004, Clarendon



foreword

One after another, the contemporary art wo
set up and knocked down in a recurrent cyc
tion, critical response, and market forces.
Biennial resists the tendency among many
only those whose worth is already proven
of a spirit of advocacy rather than a safe
Conservative observers assault the Bienni
experimental nature, while countless o
neglect of their favorite rising stars. Be
interlocutor between artists and the publ
tradition to make room for lesser-known
of artists in vogue. Each Biennial is
Whitney's ongoing exhibition program
ing artists at their first blossoming to
The three curators I chose to oversee
in advocacy—Chrissie Iles, Shamim M
impossible and distinctive persp
they spent together sifting
mix were somet
led. The e

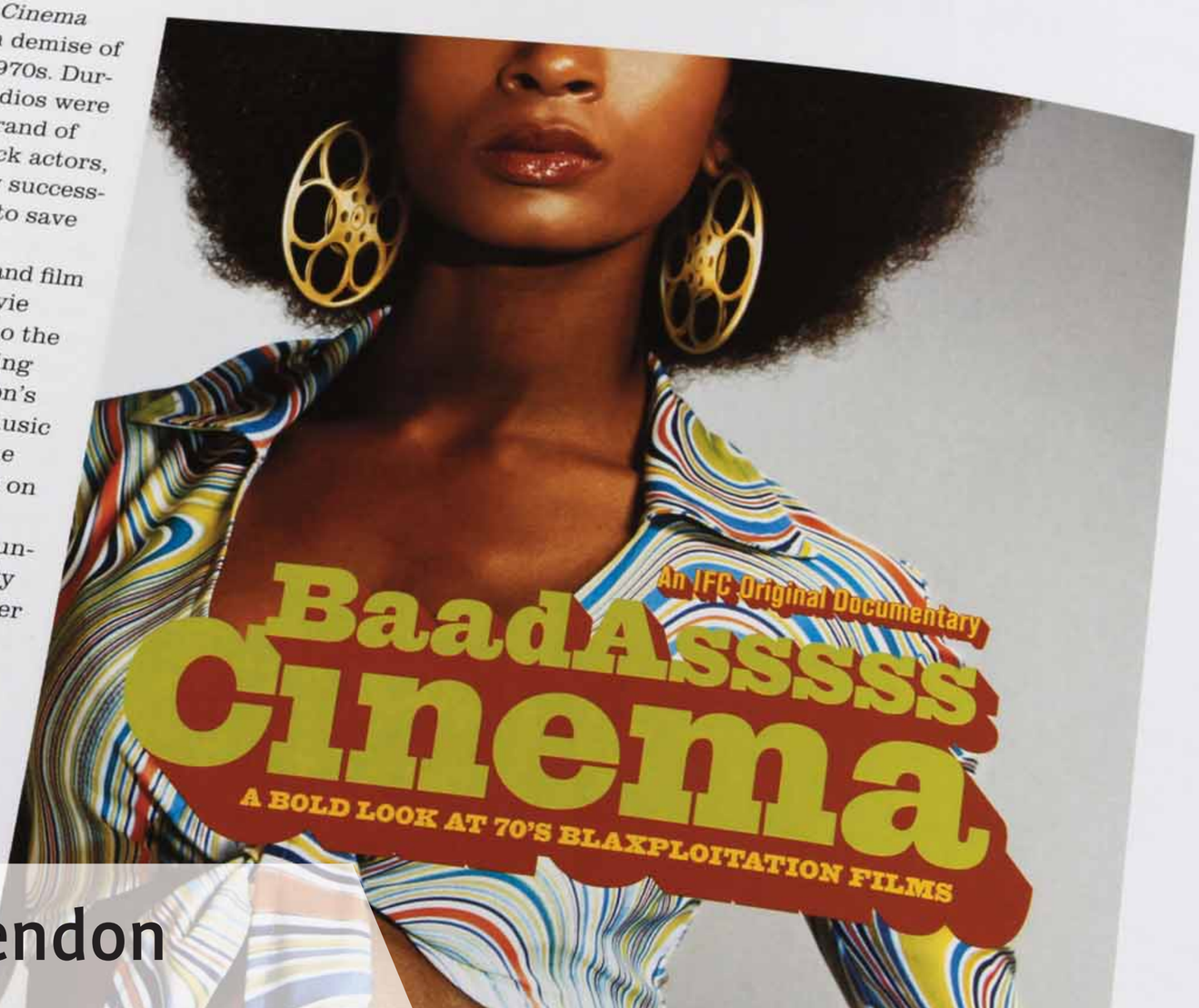
histicated, reflective mood that is largely wanting
of national self-examination.
ast Biennial has been as rewarding as my first two: an
al survey in 2000 and an inventive identification
2002. Unlike many other national biennial surveys
ftermath of the Museum's debut more than seventy
itney Biennial reaches out to a large public audi-
e art world. That is part of what makes it both
r visitors and an infuriating one for art world
de in thanking the exhibition's three curators,
aff supporting them, for bravely maintaining
lgment, and for coming up with a rich and tex-
t of our time. I would also like to thank the
dam D. Weinberg, for very generously inviting
foreword.

Isaac Julien
Born 1960, London
Lives in London

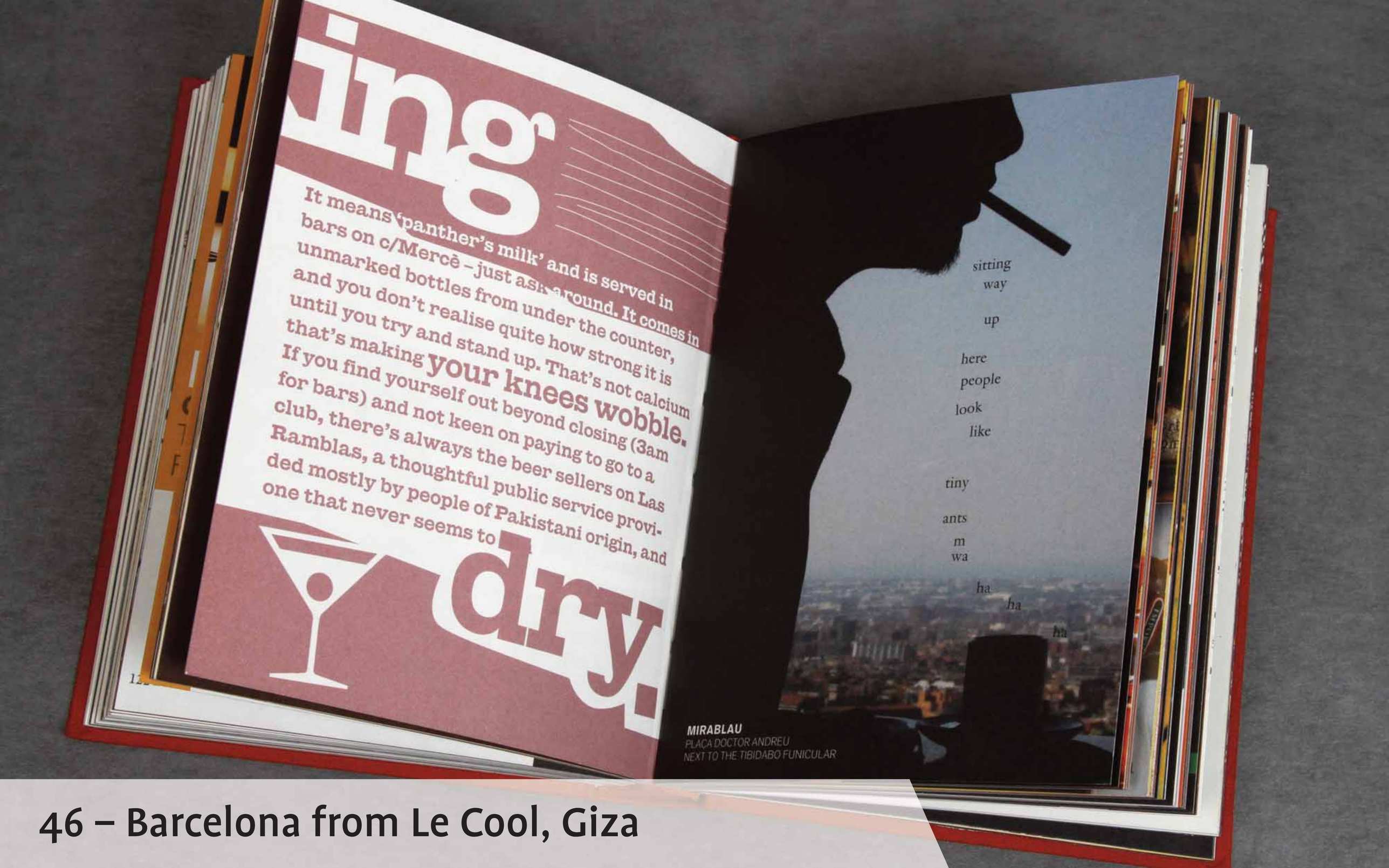
Isaac Julien's documentary *BaadAsssss Cinema* surveys the brief flourishing and sudden demise of American "blaxploitation" cinema in the 1970s. During a time when the major Hollywood studios were facing steep declines in viewership, this brand of gangster or crime movie that featured black actors, fashion, and music became a tremendously successful venture with crossover appeal, helping to save the industry from financial ruin.

Through interviews with actors, directors, and film and cultural critics, as well as numerous movie excerpts, Julien's documentary pays tribute to the genre's cultural significance without diminishing its more dubious underpinnings. Blaxploitation's exuberance, outrageous fashions, and funky music enjoyed huge popularity with audiences, but the films were also controversial for their emphasis on racial and gender stereotypes. Nonetheless, the films provided for the first time in Hollywood abundant roles for black actors—a window of opportunity that closed with the advent of the action blockbuster in the late 1970s and, the documentary suggests, never quite reopened.

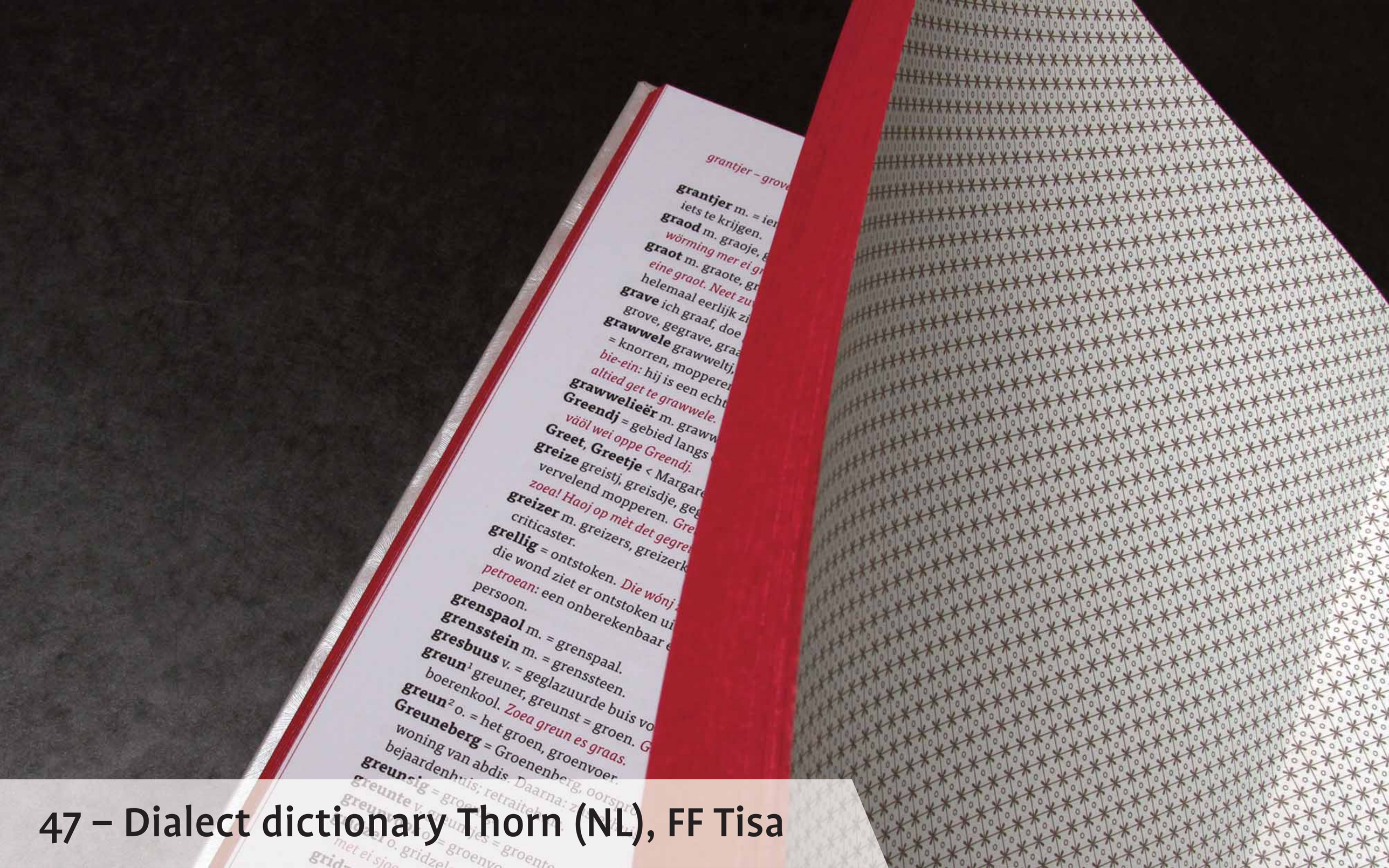
An installation artist, filmmaker, and academic, Julien continues to traverse disciplinary boundaries. Throughout his work he has explored the subjects of race and representation, sexual identity, queer desire, and the gaze. A founder of the black film collective Sankofa, Julien garnered acclaim with his experimental documentaries and features, such as *Looking for Langston* (1989), a portrait of the African-American poet Langston Hughes and *Young Soul Rebels* (1991), a narrative set in London's Soul scene in the 1970s. In recent years, he has turned increasingly to the multiple art. The multi-



45 – Whitney Biennial 2004, Clarendon



46 – Barcelona from Le Cool, Giza



47 – Dialect dictionary Thorn (NL), FF Tisa

begg

48 – Vox+1 classification, Humanistic sans-serifs

49 – Creative Bangkok, Frutiger

t is re-
art of the
ory (ROM).
nts like
ich is it
on non-
laser
ogy even
applica-
e GX font
s) and for
r could be a
algamated
e. Quick-
s of a built-in
s with others,
re entered,
the ligature
eType and
also provided
rning', the
ovided with
s were defined
many

First Reactions:
"Wow, automatic
spacing!
Hot news!
Visual sophistication!
Optical correctness!
A timesaving feature!"

First Reactions:
"Wow, automatic
spacing!
Hot news!
Visual sophistication!
Optical correctness!
A timesaving feature!"

Optical margin alignment was one of QuickDraw GX's possibilities. Here shown with Palatino by Hermann Zapf which was later copied by Monotype and subsequently released by Microsoft as Book Antiqua.

Min Min

Multiple Master In the meantime, Adobe introduced a new technology that could be used within the existing PostScript Type 1 format. The Multiple Master format made it possible to create one's own variants (which was in fact already possible in the GX fonts), from extremely thin to extra bold and from narrow to wide. The master fonts were drawn as so-called 'primary fonts' and the variants were generated from these master fonts by the FontCreator programme, which was supplied as part of the package. For other typefaces like the Minion MM it was even possible to add a visual correction for different text sizes, comparable to the corrections that were common in the time of metal type. It sounded like every graphic designer's dream. Over the course of time, however, it turned out that users preferred the easier choice of pre-existing variants. Printing these typefaces, moreover, proved to be quite problematic. On top of that, the programme had kerning problems, and some word spaces in the Myriad MM (for instance after a full stop) were rather small, which meant double spaces had to be inserted to achieve a normal word space. And because the number of anchor points needed to be the same in every primary font, type designers were very much constricted. In the end, about fifty Multiple Master typefaces were produced, of which the Myriad MM and the Minion MM by Adobe are the best-known examples. In 1999, Adobe ceased developing this technology and since the introduction of OSX for Mac, it is no longer possible to use FontCreator. Variants already created can theoretically still be used, but in order to create new variants, a Mac with OS9 and Adobe Type Manager is required.

Above, the Minion Multiple Master that contains, besides master fonts for weight and width (as in Myriad MM), master fonts for visual correction at different point sizes. For this purpose, existing 6 pt and 72 pt primary fonts are used to generate the point sizes in between. The 6 pt primary font (above) has less thick-thin contrast and is wider than the 72 pt version (below).

Below Myriad MM, with the Regular indicated in red. In grey, the Light Regular, SemiBold and Bold. In the corners, the primary fonts that serve as the basis for generating the intermediate variants.

50 – Letter Fountain, FF Profile

51 – Arne Quinze Works, Phase Regular

Movement created with script, made by Dextro with Macromedia Director.

Mr. T icon designed by Mike Essl.

For example, rather than cementing tired menus across the screen's top and left edges, we bulldozed one mother of a menu (nicknamed the flash belt) right through the screen's waistline. As one navigates around the → Flash version, the flash belt seems to anticipate users' needs and reconfigures its menu contents accordingly. It's really delightful." ARCH GARLAND

MOVEMENT CREATED WITH SCRIPT

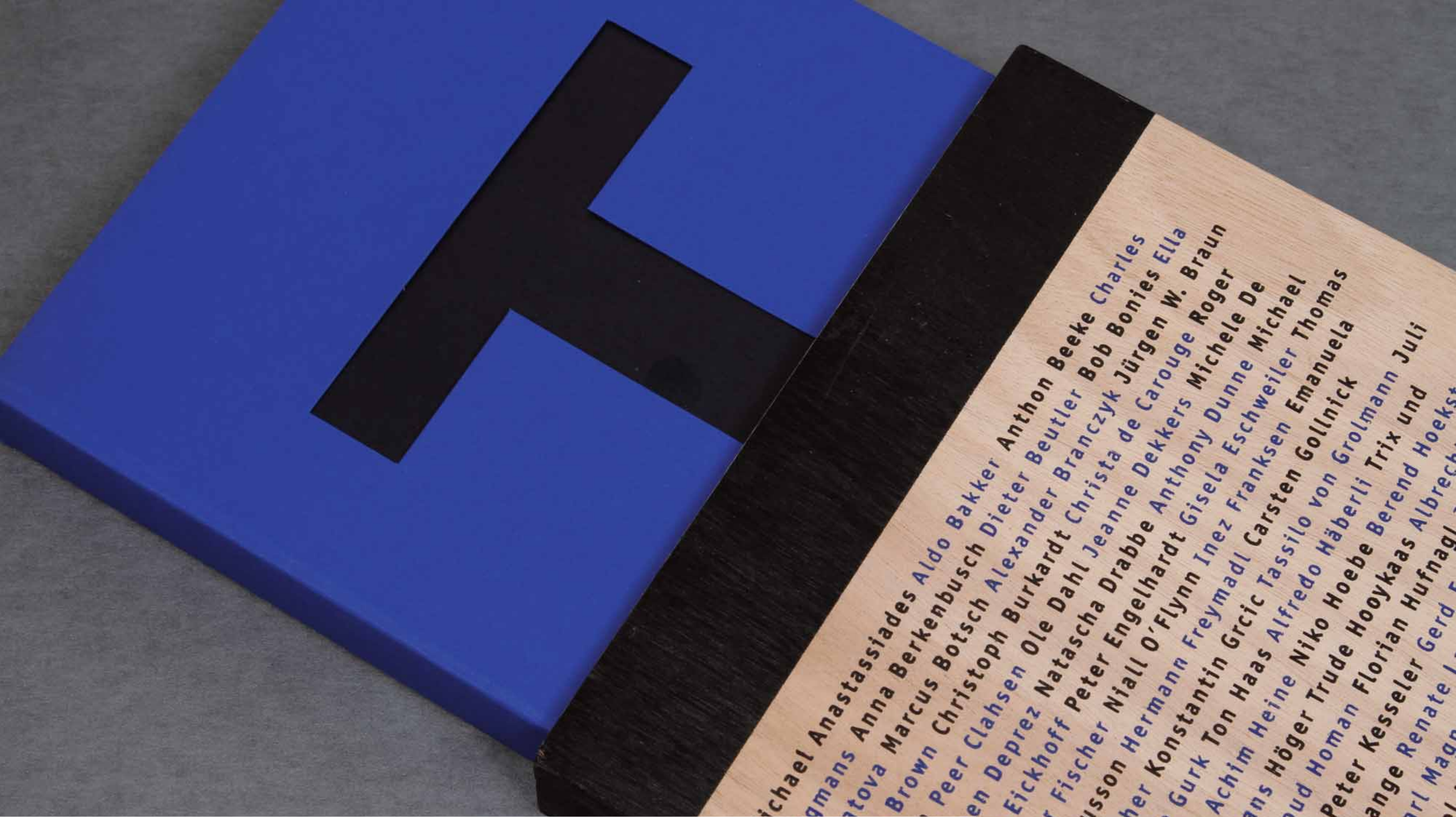
"I am fascinated by the creation of movement through scripts. I often pr[illegible]me without having [illegible] goal, instead, I experiment [illegible] → code of the scrip[illegible]

scene. With all this, I learned that fresh idea[illegible] a willingness to work hard are more importa[illegible] in any creative activity than star qualities." [illegible]
PLANET

MOZART, WOLFGANG AMADEUS

Wolfgang Amadeus Mozart (1756–1791) was an Au[illegible] classical composer. His work is typically viewed in [illegible] phases: early (1761–1772), middle (1772–1781) and l[illegible] (1781–1791). Many of his compositions are [illegible] to be masterpieces of [illegible]

52 – Influences, Myriad Pro and Mr. T



53 – Hundert T-Variationen, Officina Sans

54 – Magazine Twice 2004, Nexus Sans

55 – Cyclops by Albert Watson, Mick Jagger

peggy

56 – Vox+1 classification, Classicistic sans-serifs

57 – Helvetica, hommage to a typeface

58 – Frost, Akzidenz Super

59 – Headscarf book, Gothic 725

60 – Blizzard of White, Helvetica

Reon

61 – Vox+1 classification, Benton sans-serifs

62 – Tibor Kalman, Franklin Gothic

63 – Ferrari Engines, Interstate

WALNUTS
Every year we buy the full harvest from Chris Elbo's two walnut trees for use at Noma.
196

BULRUSHES
The first young bulrush shoots generally appear at the end of April or the beginning of May.
197

SNAILS
The snails used at Noma are gathered in the wild by Roland Rittmann.
198

HAY
We use hay to smoke food and the ash of burnt hay as an ingredient.
199

SEA URCHINS
Many of the sea urchins at Noma are caught in ice-cold Arctic waters, but they can be found in all oceans. The season starts in November and finishes at the end of February.
200

BEECH NUTS
When peeled and roasted, the taste of beech nuts is somewhere between pine nuts and hazelnuts.
201

SNAILS AND MOSS
202 (321)

POTATO CRISPS WITH ANISE AND CHOCOLATE
203 (322)

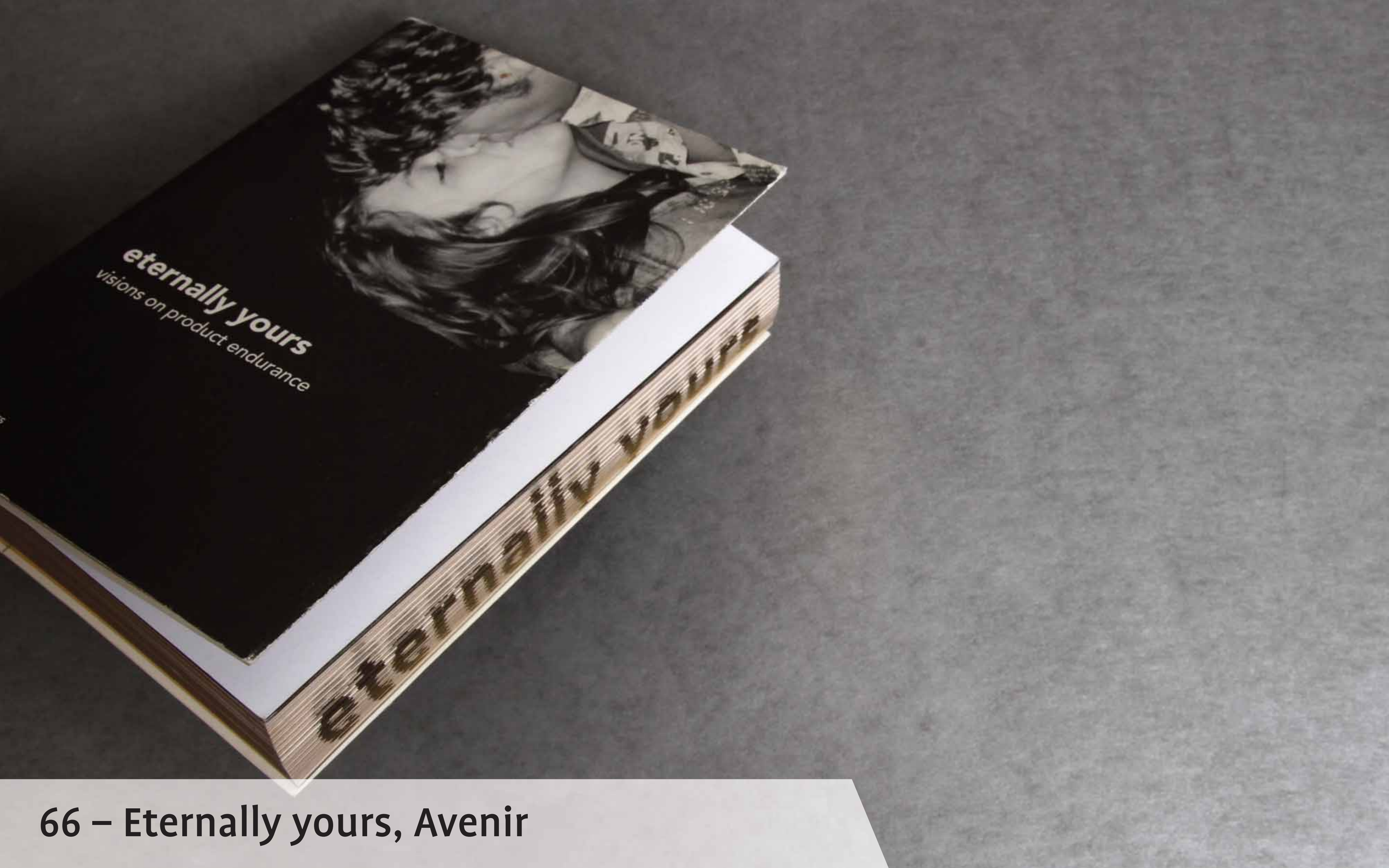
CHESTNUTS AND WALNUTS, RYE AND CRESS
204 (323)

SMOKED BONE MARROW AND ONION, THYME FLOWERS AND VEAL BREAST
205 (324)

64 – Noma, Franklin Gothic?

been

65 – Vox+1, Geometric sans-serifs



66 – Eternally yours, Avenir

67 – Weg Zeichen, Avenir and Gill Sans

Ettore Sottsass, I mobili grigi, Poltronova, präsentiert auf der *Eurodomus 3*, Mailand, 1970

Joe Colombo, Innenansicht des Appartements des Designers in der Via Argelati mit Trennwänden entlang der Wandcontainer, 1970

68 – Joe Colombo, Futura

bare farbige Nachtbeleuchtung. Im hinteren Bereich beherbergte es eine Garderobe mit Wandspiegeln. Die zweite Maschine war das *Rotoliving*: Mittelpunkt des Wohnens am Tage. Anrichte – Esstisch – Bar mit Wärmeplatte – Fernseher. Das Erscheinen und Verschwinden der Szenerien war einer sich drehenden Ebene anvertraut (im wörtlichen Sinne ein *„roto-living"*). In einem ausgeklügelten System von Aktion und Reaktion und eingebunden in die Leere zwischen *Rotoliving* und *Cabriolet-Bed* antwortete ein revolutionäres Konzept einer Sitzgelegenheit notwendig auf die permanente Rotation (man bedenke den typologischen Unsinn von Esstischstühlen, die – nachdem die Ess-Ebene einmal verschwunden war oder sich in eine Cocktailbar verwandelt hatte – übrig geblieben wären, isoliert im Raum, als unnütze Zeugen der vorhergehenden Szenerie). Der *Multi-Chair*, hergestellt 1970 von Sormani, besteht aus Polsterkissen, die als Stuhl, Sessel oder *chaise* verwendbar sind. Ein identisches Konzept liegt der *Visiona*, zugrunde, das jedoch durch sehr symbolische Formen wie Kreis und Kugel in seiner Wirkung noch verstärkt wird. Der Raum als Theaterbühne wird von jungen und sehr schönen Wesen bewohnt, die sich auf der Schwelle zwischen Menschlichem und Göttlichem bewegen, wie sie in dem Film zur *Visiona I* von Bayer zu sehen sind. Als gemeinsame Utopie haben sie eine Heil versprechende Zukunft, in der die Technik dem Menschen hilft, auf dem Weg der Erkenntnis voranzuschreiten (zahlreich sind hier die Verbindungen zu Kubricks *2001: A Space Odyssey*).

Prothesen der Imagination. Dass die Sprache auf Bühnen gekommen ist, war gewiss kein Zufall, denn der Innenraum ist für Colombo eben ein häusliches Theater, in dem die „Bühnen"-Ausstattung den Akteuren helfen soll, das Leben angenehmer zu gestalten. Die Botschaft ist klar, und ebenso klar ist auch das Bewusstsein, dass die Architektur es nicht geschafft hat, mit der Zeit Schritt zu halten, dass es ihr nicht gelungen ist, die großen Veränderungen von Individuum und Gesellschaft entsprechend zu verarbeiten. Wir

sollten nicht vergessen, dass
genau zur gleichen Zeit ent
Macht der Phantasie" und „S
Zwiespalt, der den jungen,
bringt, weiterhin in einem Ho
logie der vorangegangener
ration, der Generation de
Colombo vielleicht unbewu
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änderung der bürgerlichen
Objekt eine soziale Bedeu
einer neuen Freiheit des W

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während der zeitgenössis
ein persönliches Anliege
steifer Bürgerlichkeit zu e
den Individuen eine wirk
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sönlicher Aufschrei dem
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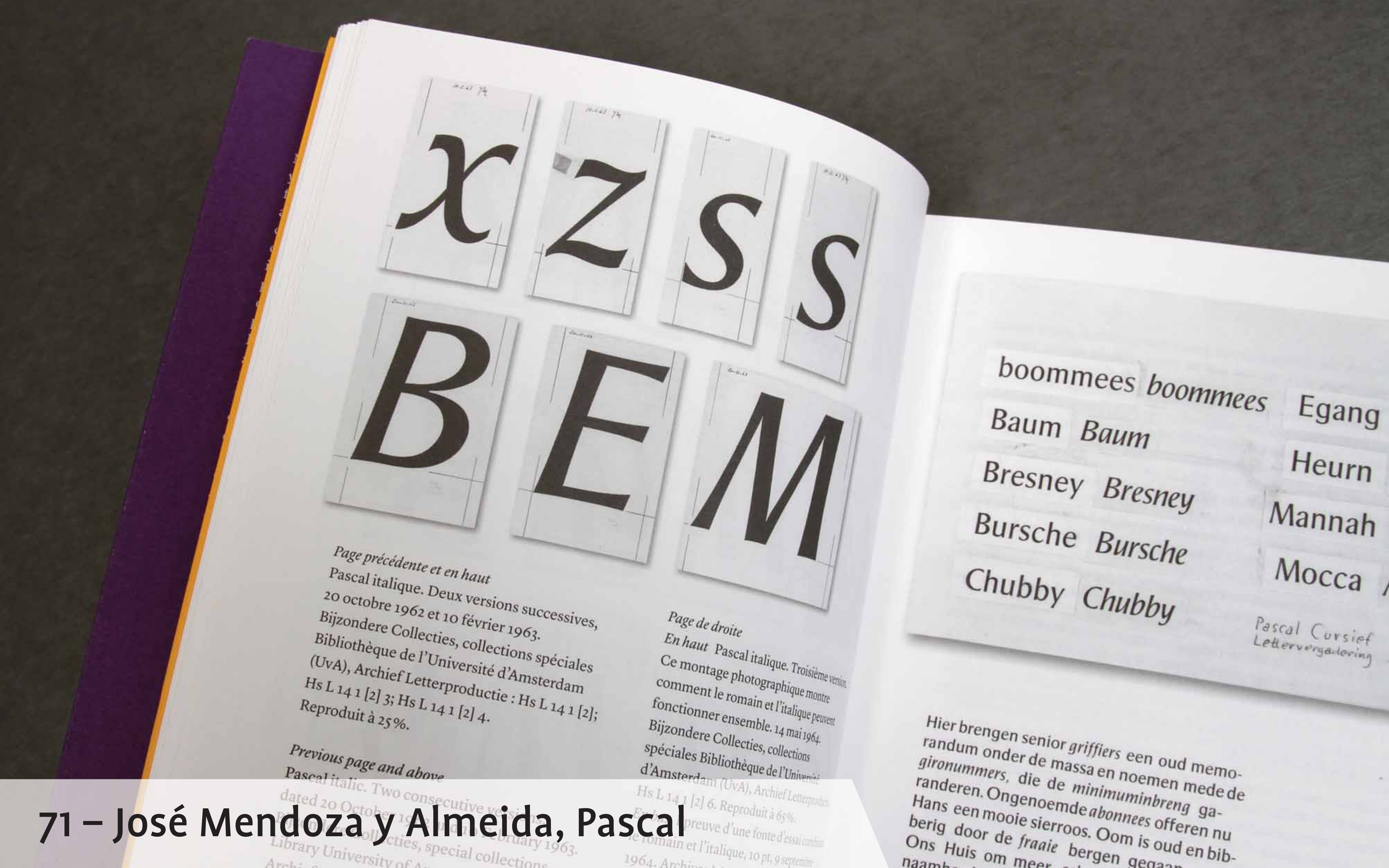
dass sie zahlreiche Fu
sind sie „Kreuzworträ
Handlung zwangsläu
die nächste wiederu

Sind diese Ver
sich an dieser Stelle

begg

69 – Vox+1 classification, Glyphics

70 – The Private Life of a Masterpiece, Trajan



Page précédente et en haut
Pascal italique. Deux versions successives, 20 octobre 1962 et 10 février 1963. Bijzondere Collecties, collections spéciales Bibliothèque de l'Université d'Amsterdam (UvA), Archief Letterproductie : Hs L 14 1 [2]; Hs L 14 1 [2] 4. Reproduit à 25 %.

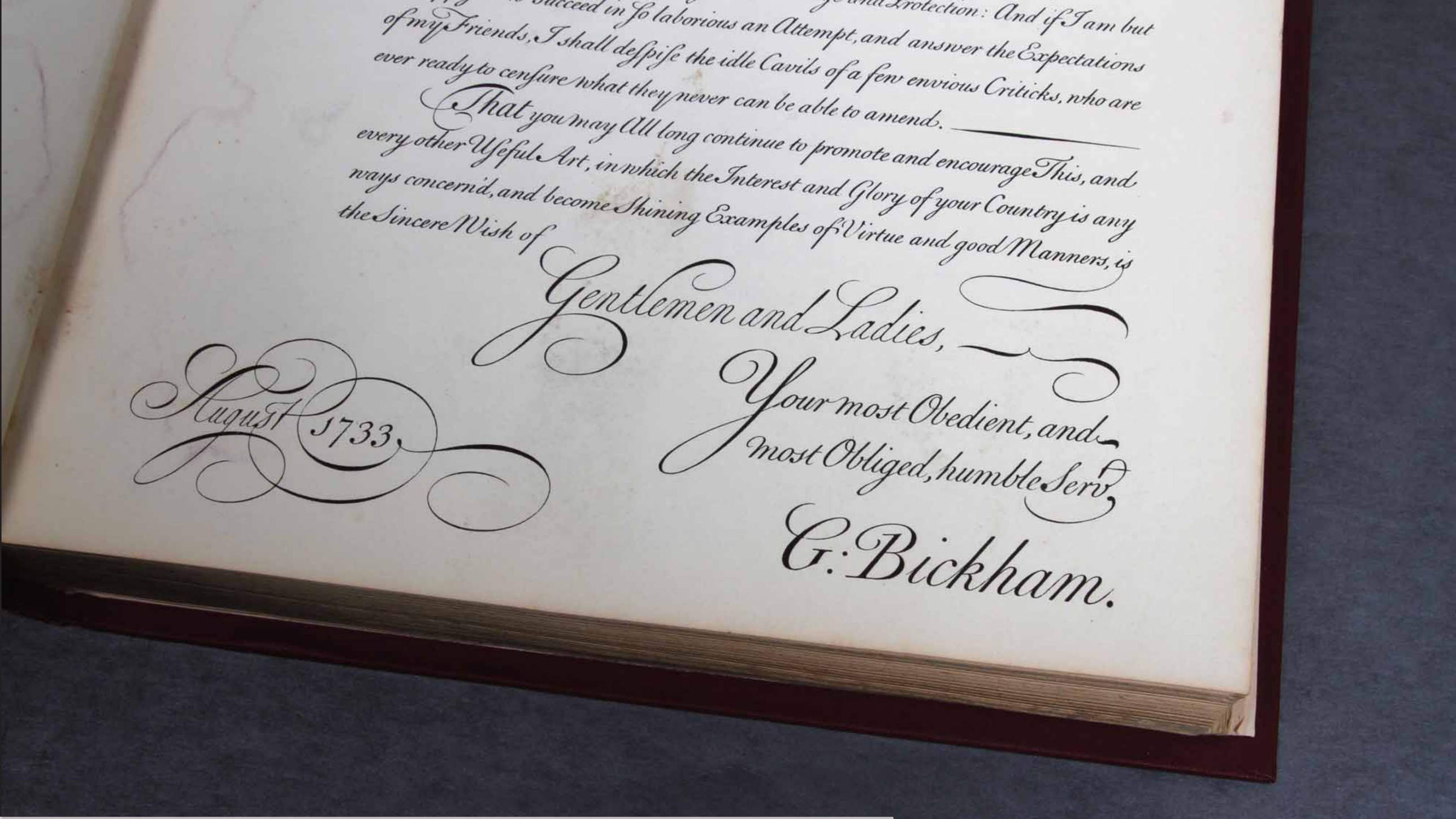
Previous page and above
Pascal italic. Two consecutive versions dated 20 October 1962 and 10 February 1963. Bijzondere Collecties, special collections Library University of Amsterdam (UvA), Archief Letterproductie: Hs L 14 1 [2] 3; Hs L 14 1 [2] 4. Reproduced at 25 %.

Page de droite
En haut Pascal italique. Troisième version. Ce montage photographique montre comment le romain et l'italique peuvent fonctionner ensemble. 14 mai 1964. Bijzondere Collecties, collections spéciales Bibliothèque de l'Université d'Amsterdam (UvA), Archief Letterproductie Hs L 14 1 [2] 6. Reproduit à 65 %.
En bas Épreuve d'une fonte d'essai combinant le romain et l'italique, 10 pt, 9 septembre 1964. Archief

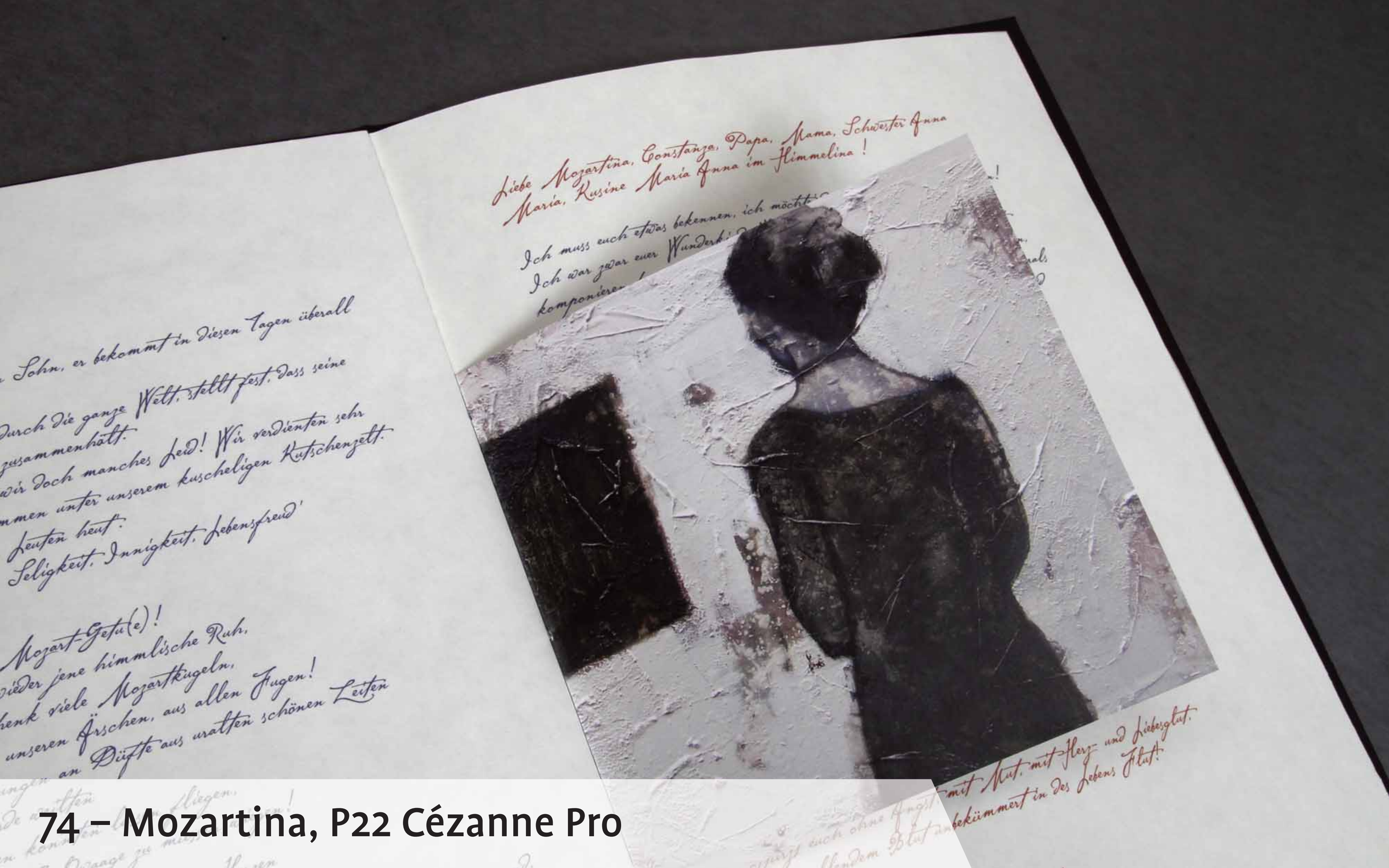
71 – José Mendoza y Almeida, Pascal

begg

72 – Vox+1 classification, Scripts



73 – The Universal Penman



74 – Mozartina, P22 Cézanne Pro

75 – Caractère Noël 60, Mistral

bees

76 – Vox+1 classification, Graphics

77 – Rosebud no. 7, Very Funny, Comic Sans

78 – Böhnhase (The moonlighting guide)

Essay

79 – Vox+1 classification, Gothics

Frankfurter Allgemeine

ZEITUNG FÜR DEUTSCHLAND

HERAUSGEGEBEN VON WERNER D'INKA, BERTHOLD KOHLER, GÜNTHER NONNENMACHER, FRANK SCHIRRMACHER, HOLGER STELTZNER

Februar 2012 · Nr. 48/8 D1 2,30 € D 2954 A F.A.Z. im

Spezial: Ha
Die Macht der Sy

wagen
te 2011
rdgewinn

AMBURG, 24. Februar.
gen-Konzern hat das ver-
mit einem Rekordergeb-
ossen. Der Jahresüber-
uropas größtem Automo-
tieg 2011 auf 15,8 Milliar-
Vorjahr hatte er noch 7,2
uro betragen. Das teilte
am Freitag mit, nachdem
formationen über den Ge-
f des
t waren.
den jemals ein im Deut-

Zugang verweigert

80 – FAZ, Gothic

Im Straßenkampf

Von Reinhard Müller

Eine erstaunliche Entwicklung: Zwanzig Jahre lang ging die Zahl der Todesfälle im Straßenverkehr zurück. Und das, obwohl der Verkehr immer dichter, die Fahrzeuge immer schneller wurden. Zugleich sind Wege und Fortbewegungsmittel sicherer als je zuvor. Dass gleichwohl im letzten Jahr fast 4000 Tote auf deutschen Straßen zu beklagen waren, ist nicht allein mit besserem (Ausflugs-)Wetter zu erklären. Ursache ist fast immer eine Regelverletzung.

Nun wird niemand von sich behaupten können, gerade im Straßenverkehr stets allen Ge- und Verboten nachzukommen. Das ist mitunter auch beim besten Willen kaum möglich – Schilda lässt grüßen. Zudem werden Verkehrszeichen wie Überholverbote an Autobahnbaustellen oder wie manche Geschwindigkeitsbegren-

licht, die gerade n
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kein Wunder, das
kehrstoten Fußgä
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81 – Monty Python's Big Red Book

82 – Book of war, mortification and love

discusses himself, at home: getting up, masturbating, staring, gorging, someone at the door, a fit of rage, writing half a page, drinking, a rare conversation, fretting and boozing. It's not much. And yet it moves you. Again and again, even when reading it for the umpteenth time. It's that fight – with himself.

Often he speaks of his desire to offer comfort to his readers with his literature. One time you think it's irony, but along the way you notice that it has this magical effect. In my darkest hours I read Reve, because it gives me courage. On the 14th of October Reve writes, from his house in the village of Greonterp: "Around the cemetery most leaves have fallen off the trees already, and in the garden almost everything has finished flowering; only that holiest of flowers, a lonely chrysanthemum, has shortly begun to bloom as a sure sign that in rapid pace we are approaching again the great feast of All Souls. A distant dog barks, across a rooftop

wall because you wanted it to be there, and every morning still that table – on the same spot.

At home you cannot evade it, for it is everywhere: you are with yourself. That can give warmth. But the smell of the nest has a turn side: that daily rhythm with the suggestion of eternity. And that wrapped up as something pointlessly ordinary. The causal link to the wild growth of the tourism industry to me seems irrefutable. Like the growing number of channels on television, now spread out in a worldwide multitude on the Internet. And if all that no longer helps, we go to the video library. All together it is an impressive exodus.

It is melancholy that makes us run away: what else? A feeling that moves across your deepest inner world. About the colour of it at most one could remark that little light comes with it. It does not take much to feel that the essence of man is at stake here. The greatest minds have faced up to it, and have turned it into fantastic art. But what could we – ordinary mortals – do with it? Seek distraction, to avoid having to face up to ourselves. Because that's what melancholy is about. Essentially it's the experience that tells us life

83 – Book of war, mortification and love

EXICAN WAR
6-1848
IFORNIA
Fontsmith
LETTERGIETERIJ VAN
JOH. ENSCHEDÉ & ZONEN
HAARLEM
TYPE MAFIA
CATALOGUE NUMBER ONE
69
DESIGNED BY ERIC GILL
ORIGINALLY CUT FOR HAGUE & GILL

84 – The END