

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

Eric Gill (1882–1940), typeface designer

Homo perversus, sulcitat...
amicum suum, & ducit eum per viam...
prava, mordens labia sua, perficiet malum. Corona...
Petit Antiqua No 24

Sicut igne probatur argentum, & aurum camino: ita corda probat Dominus...
obedit linguæ iniquæ & fallax obtemperat labiis mendacibus. Qui despicit pauperem, ex...
probrat factori eius: & qui ruina lætatur alterius, non erit impunitus. Corona senum

Minion & Gr. Nonparel Antiqua No 26

Cœli enarrant gloriam Dei, & opera manuum eius annunciat firmamen-
tum. Dies dei eructat verbum, & nox nocti indicat scientiam. Non sunt lo-
quelæ, neque sermones, quorum non audiantur voces eorum. In omnem ter-
ram exivit sonus eorum, & in fines orbis terræ verba eorum.

Cœli enarrant gloriam Dei, & opera manuum eius annunciat firmamen-
tum, & nox nocti indicat scientiam. Non sunt lo-
quelæ, neque sermones, quorum non audiantur voces eorum. In omnem ter-
ram exivit sonus eorum. In sole posuit tabernaculum

Nonparel Antiqua

Pour donner avis à Messieurs les Scavans, Marchands Libraires
Denen Herrn Gelehrten/ Buchhändlern und sonderlich Her



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	i	e	f

Scherzo
abcdefghijklmnopqrstuvwxyz[äöüßåøæœç]
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(.,:;?!\$%&*)ÄÖÜÅØÆŒÇ

Regular
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une

Demi
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume

Bold
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume

Italic
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une pipe

Demi Italic
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une

Bold Italic
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume

Schiller Antiqua™
abcdefghijklmnopqrstuvwxyz[äöüßåøæœç]
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(.,:;?!\$%&*)ÄÖÜÅØÆŒÇ

Light
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une pipe aber echt

Bold
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une pipe aber echt

Medium
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une pipe aber echt

Extra Bold
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une pipe aber echt

Schneider-Antiqua™ BQ
abcdefghijklmnopqrstuvwxyz[äöüßåøæœç]
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(.,:;?!\$%&*)ÄÖÜÅØÆŒÇ

Light
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui

Light Italic
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une pipe aber

Schneider-Antiqua™ BQ
Regular
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond

Medium
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey

Bold
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond

Expert Light Small Caps
THE QUICK BROWN FOX JUMPS OVER A DOG. ZWEI BOXKÄMPFER JAGEN EVA DURCH SYLT-PORTÉZ CE VIEUX WHISKEY BLOND QUI FUME UNE

Italic
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une

Medium Italic
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume

Bold Italic
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond

Schneider-Libretto BQ
abcdefghijklmnopqrstuvwxyz[äöüßåøæœç]
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(.,:;?!\$%&*)ÄÖÜÅØÆŒÇ

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The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond qui fume une pipe aber echt

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Medium Italic
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond

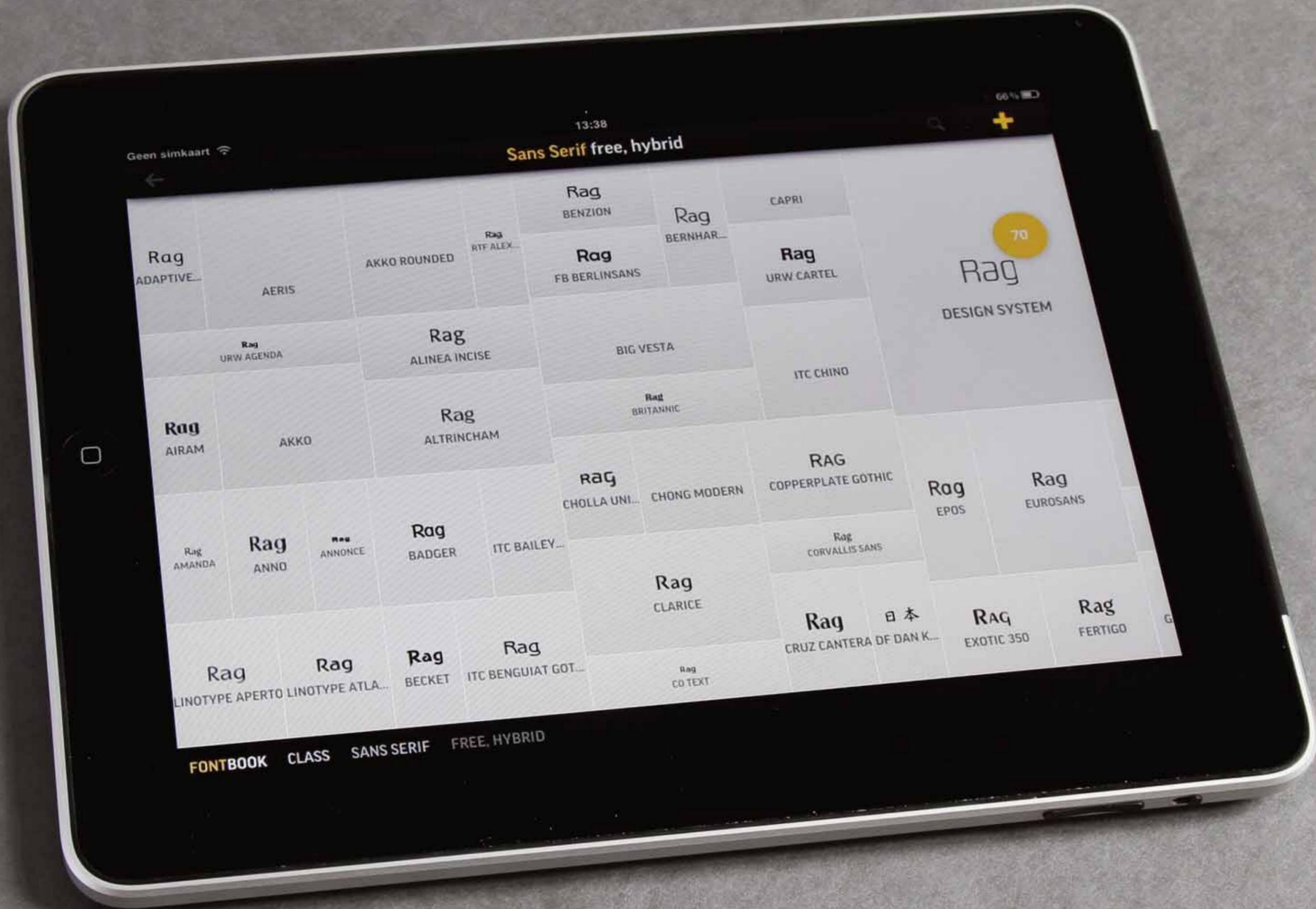
Bold Italic
The quick brown fox jumps over a Dog. Zwei Boxkämpfer jagen Eva durch Sylt portez ce vieux Whiskey blond



8 – FontBook on Ipad, class menu



9 – FontBook on Ipad, sans serif menu



10 – FontBook on Ipad, free hybrid menu

Geen simkaart

15:31

Mayberry

64%

STEVE MATTESON
2006
MONOTYPE

MAYBERRY

MAYBERRY
Ramburgetonstiv

MORE BY STEVE MATTESON...

ANDALE SANS
Ramburgetonstiv

ANDALE MONO
Ramburgetonstiv

ANDY PIEPER SCRIPT
Ramburgetonstiv

ASCENDER SANS
Ramburgetonstiv

MAYBERRY LIGHT - 18 PT

Eine bunte Mischung der Hauptstadt-Kultur lässt sich bei einem Bummel durch die Bergmannstraße genießen. Die Einkaufsmeile im Bezirk Kreuzberg bietet, Trödel, Geschenkartikel, internationale Küche und viele exotische Genüsse. Im Sommer erinnert das rege Treiben vor den

MAYBERRY LIGHT ITALIC - 18 PT

Eine bunte Mischung der Hauptstadt-Kultur lässt sich bei einem Bummel durch die Bergmannstraße genießen. Die Einkaufsmeile im Bezirk Kreuzberg bietet, Trödel, Geschenkartikel, internationale Küche und viele exotische Genüsse. Im Sommer erinnert das rege Treiben vor den Jugendstilfassaden

MAYBERRY REGULAR - 18 PT

Eine bunte Mischung der Hauptstadt-Kultur lässt sich bei einem Bummel durch die Bergmannstraße genießen. Die Einkaufsmeile im Bezirk Kreuzberg bietet, Trödel, Geschenkartikel, internationale Küche und viele exotische Genüsse. Im Sommer erinnert das rege Treiben vor den Jugendstilfassaden

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	AQAOK Linotype Peignot
Sans-serifs Monoline, without serifs	Agaok Monotype Gill Sans	Agaok Linotype Helvetica	Agaok Bauer Futura	AVANTGÅ ITC Avant Garde	AQ.AOK 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	dgaok Linotype Agrafie

ABCDEFGHIJKLMN^{*}OPQR^{*}

112 Maximus

ABCDEF^{*}GHIJK^{*}LMNOP

horizontal bracketed serifs (or nearly so)

113 Breughel 55

capital W with centre strokes joining at cap height (or nearly so) light face

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QR

114 Century Expanded

ABCDEF^{*}GHIJK^{*}LMNO^{*}PQR

115 Excelsior

ABCDEF^{*}GHIJK^{*}LMNO^{*}PQR

116 Perpetua

ABCDEF^{*}GHIJK^{*}LMNO^{**}PQRST

117 Primer

ABCDEF^{*}GHIJK^{*}LMNO^{*}PQRST

118 Aurora

horizontal bracketed serifs (or nearly so)

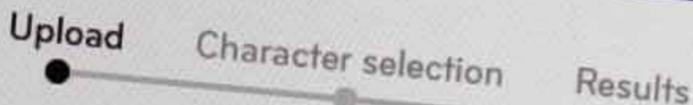
capital W with centre strokes joining at cap height (or nearly so)

VERTICAL STRESS STRAIGHT SERIFS (NEW TRANSITIONAL)

od

- Joanna
- Maximus
- Breughel 55
- Century Expanded
- Excelsior
- Perpetua
- Primer
- Aurora
- Century Schoolbook
- Corona

WhatTheFont



Submit an Image

Examples

Image tips

Seen a font in use and want to know what it is?
Submit an image to WhatTheFont to find the closest matches in our database. Or, let cloak-draped font enthusiasts lend a hand in the [WhatTheFont Forum](#)

Submit your image here Maximum file size: 2MB. For best results, see the [image submission tips](#).

Upload a file:

Or specify a URL:



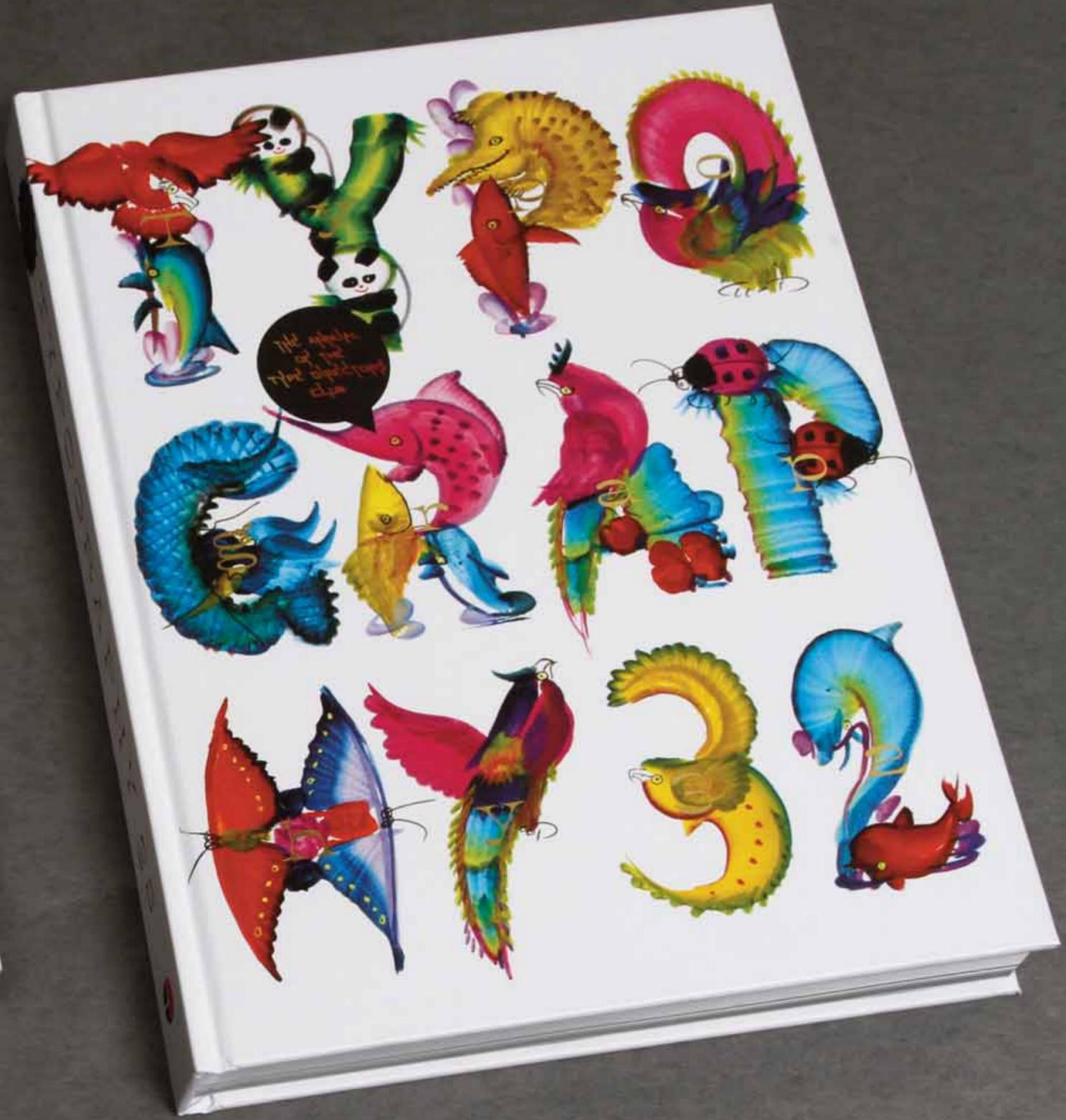
Tips for optimal results:

Use characters that have a distinct shape in that font.

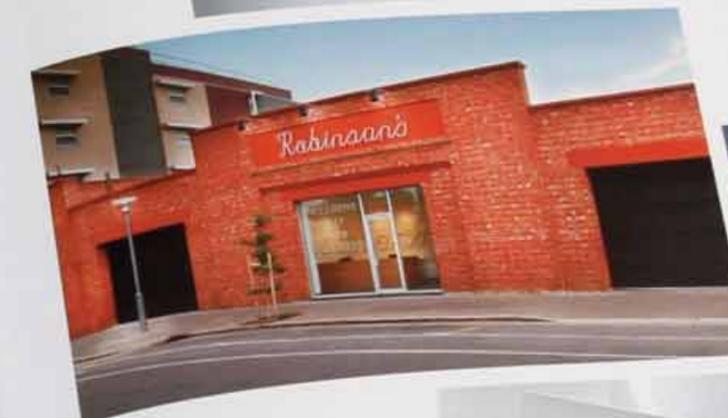
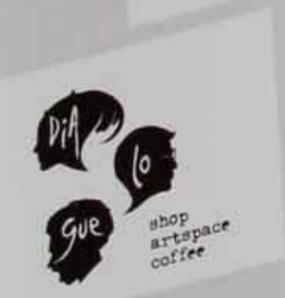
When possible, the height of the letters should be about 100 pixels.

Make sure letters aren't touching.

The text should be as horizontal as possible.



270 Corporate Identity
 DESIGNER Djoko Hartoko, Jordan Matruki, and Ignatius Hermawan Tansil
 CREATIVE DIRECTOR Ignatius Hermawan Tansil
 PRINCIPAL 1998 Triumph Tippla



Corporate Identity 271
 DESIGN Kellie Campbell-Ilingsworth, Adelaide, Australia
 CREATIVE DIRECTOR Matthew Kempferry
 LETTERING Kellie Campbell-Ilingsworth
 DESIGN OFFICE Pizzalix Design
 CLIENT Robinson's Accident Repair Centre
 ESTABLISHED 1998
 AKKURAT Mono and handlettering
 ESTABLISHED various



WINNING ENTRIES

TUNDRA

By LUDWIG ÜBELE, Letter-Founder, WWW.LUDWIGUEBELE.DE

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus haben

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus ha

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus ha

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Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora voltusque move runt?

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora voltusque move ru

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Ама

The quick brown fox jumps

Чёрный

съешь этих мягких французских б

Barbara, Theoba

gráčhi př

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

6
L
6

Max Bill, Robert Buehler,
Richard Paul Lohse [046]

Karl Gerstner
Emil Ruder [070]

Karl Gerstner
Marcel Nebel [041]
[079]

Walter Käch [031]
Theo Frey [066]
Bruno Monguzzi [117]
Jost Hochuli, [112]
Roger Chatelain

Jan Tschichold

Emil Ruder

19 – Beauty and the book, Akkurat

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 Buehler, Richard Paul Lohse); de formalisation, puisque les manuels, sinon les manifestes, sont primés régulièrement; et d'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 Lavranstochter), 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 postmoderne, mais aussi des différents modèles de la culture visuelle de masse, qui font de l'esthétique postmoderne une référence, mais s'interfère savamment et ne définit de hiérarchie.

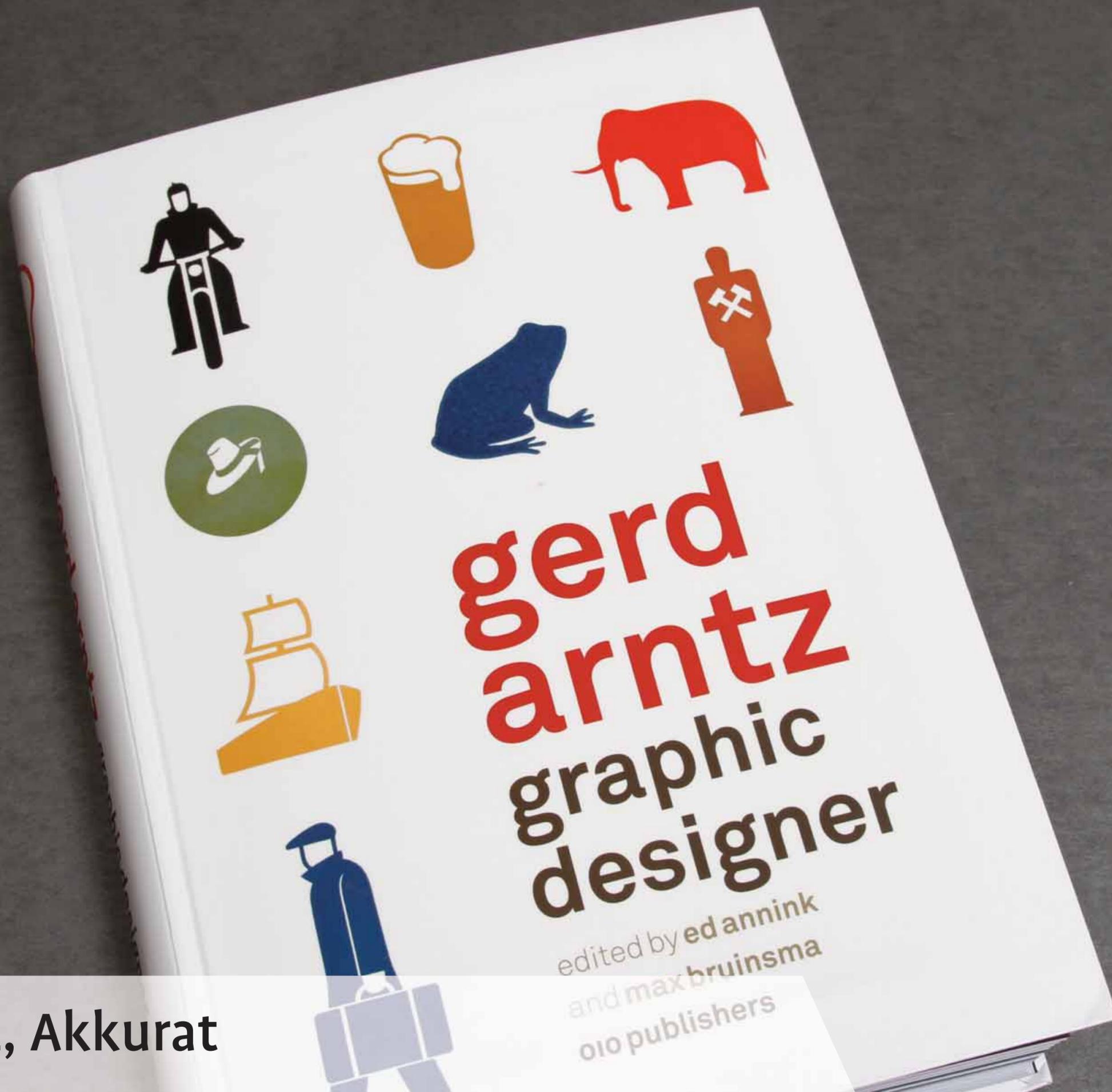
Beautiful Swiss books: examples and trends over the past six decades

Michael Guggenheimer

The competition for the *The most beautiful Swiss* is now sixty years old, and between 1943 and 2010 books received an award. In May 2004, a jury of experts chose from among these award-winning works that they felt best typified the design in Switzerland and were particularly noteworthy. "The works of Theo Frey, the publisher, are well represented", says Michael Guggenheimer, who has published them since the 143 books have been selected. "The works of Theo Frey, the publisher, are well represented", says Michael Guggenheimer, who has published them since the 143 books have been selected. "The works of Theo Frey, the publisher, are well represented", says Michael Guggenheimer, who has published them since the 143 books have been selected.

Theo Frey
Walter Verlag

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, s'accroissent et se font entendre dans une idée commune: celle d'un forum pour en débattre, celui offert par le Concours des plus beaux livres suisses à venir.





visual stories

Gerd Arntz drew over 4000 symbols and small illustrations for the Isotype visual dictionary and other commissions. The pictograms (or *Signaturen*, as Neurath and Arntz called them) symbolize key data from industry, demographics, politics and economy. Isotype symbols should be instantly recognizable, without any distracting detail. What counts is the general idea. The pictograms and small illustrations in this chapter are scanned from the original prints in the Arntz archive of the Municipal Museum The Hague. This accounts for some irregularities, which resulted from hand printing the linocuts. Our only intervention concerns the background (usually brown or brownish paper) which was whitened to emphasize the contours of the drawings, whilst keeping the authenticity of the outlines intact. We have arranged them in a way that suggests a use beyond the strict confines of information graphics: since these small images together constitute a visual language, one can write little stories in them...

21 – Gerd Arntz, title page, Akkurat

Paris France



Population

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

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%

Employment

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

Economy

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

PAX 8
CRG 8
MOV 6
TEL 4

Metropolitan density

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

Change in density (1970-1990)

Change in inhabitants	1,416,000
Change in area (km ²)	1,085
Change in density (inhabitants/km²)	1,308

Traffic and transport

CBD	30.6
Public transport market share	1.1%
Private vehicle market share	27.0%
Average commuting time (minutes)	73.0%
	35

Road use

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

Railway use

Passenger density (passenger km/km)
Rail vehicle density (vehicle km/km)



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

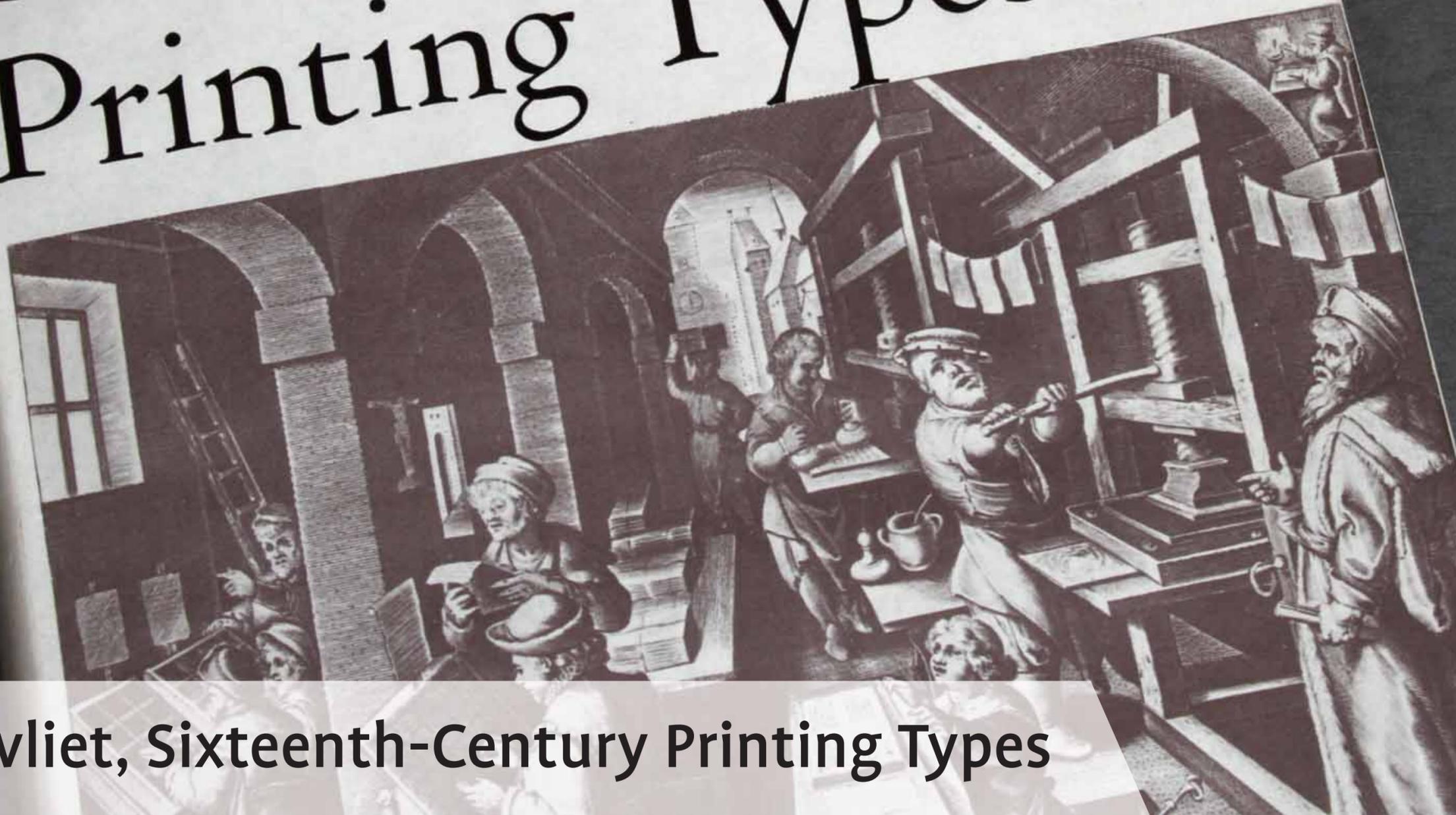
Vox+4

Non-latin

e o n

The image displays three lowercase letters: 'e', 'o', and 'n', rendered in a classic, humanist-style font. The 'e' is white with a yellow-green triangular highlight on its upper right curve. The 'o' is white and features a thin yellow diagonal line passing through its center. The 'n' is white and has several yellow-green annotations: a curved line above its top left, a short diagonal line at its base left, and a curved line under its base right.

Sixteenth-Century Printing Types



NOSTALGIA



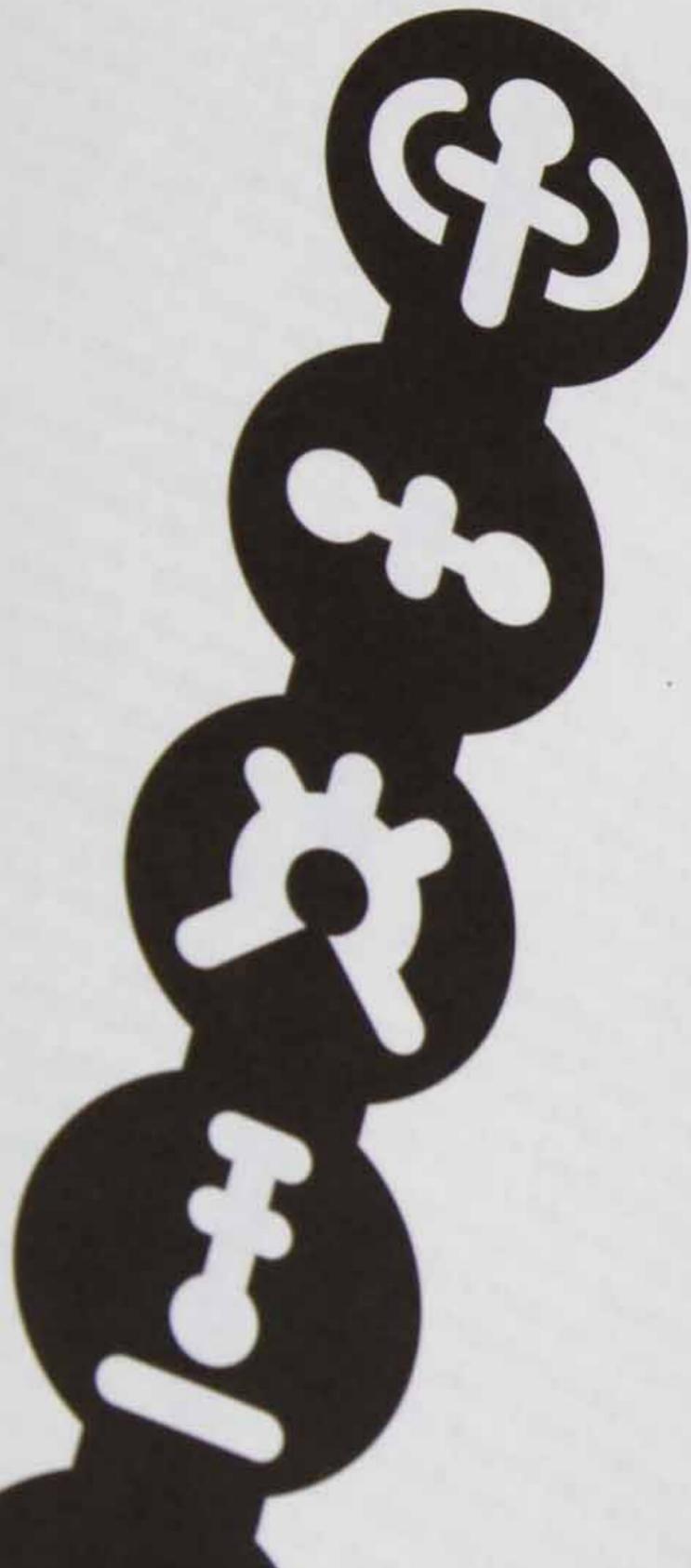
As a young British designer in the early '70s, it seemed to me that New York had an unfair advantage of being endowed with graphic superstars. *U&lc* brilliantly reflected those times. It was the platform upon which many performed with great distinction. They featured things



A *Italic*
Book Medium Bold Ultra
1 2 3 4 5 6 7 8 9 0
ITC Legacy Serif
Sans

de Ultra Bold Medium Book
0 9 8 7 6 5 4 3 2 1
Z

e o n



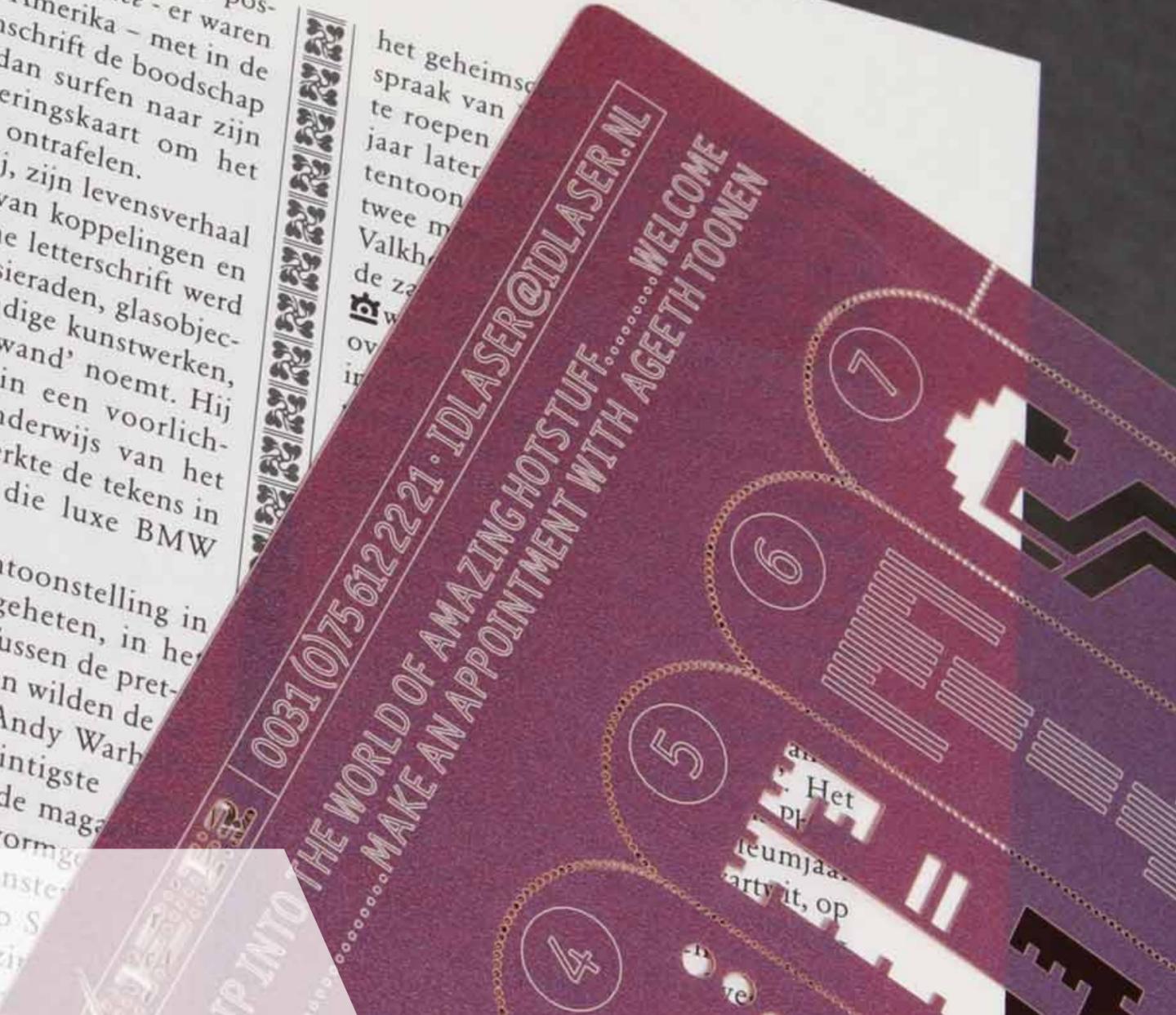
Francisco. Swip Stolk presenteerde er posters met een geheim *vote advice* - er waren toen verkiezingen in Amerika - met in de code van zijn geheimschrift de boodschap *No Bush*. Je moest dan surfen naar zijn site voor de decoderingskaart om het stemadvies te kunnen ontrafelen.

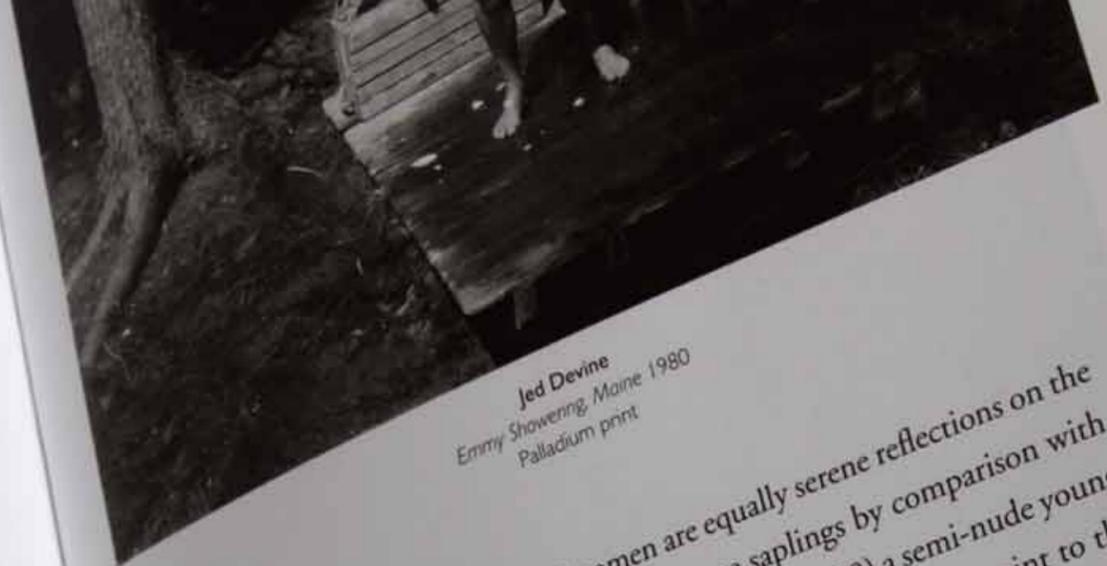
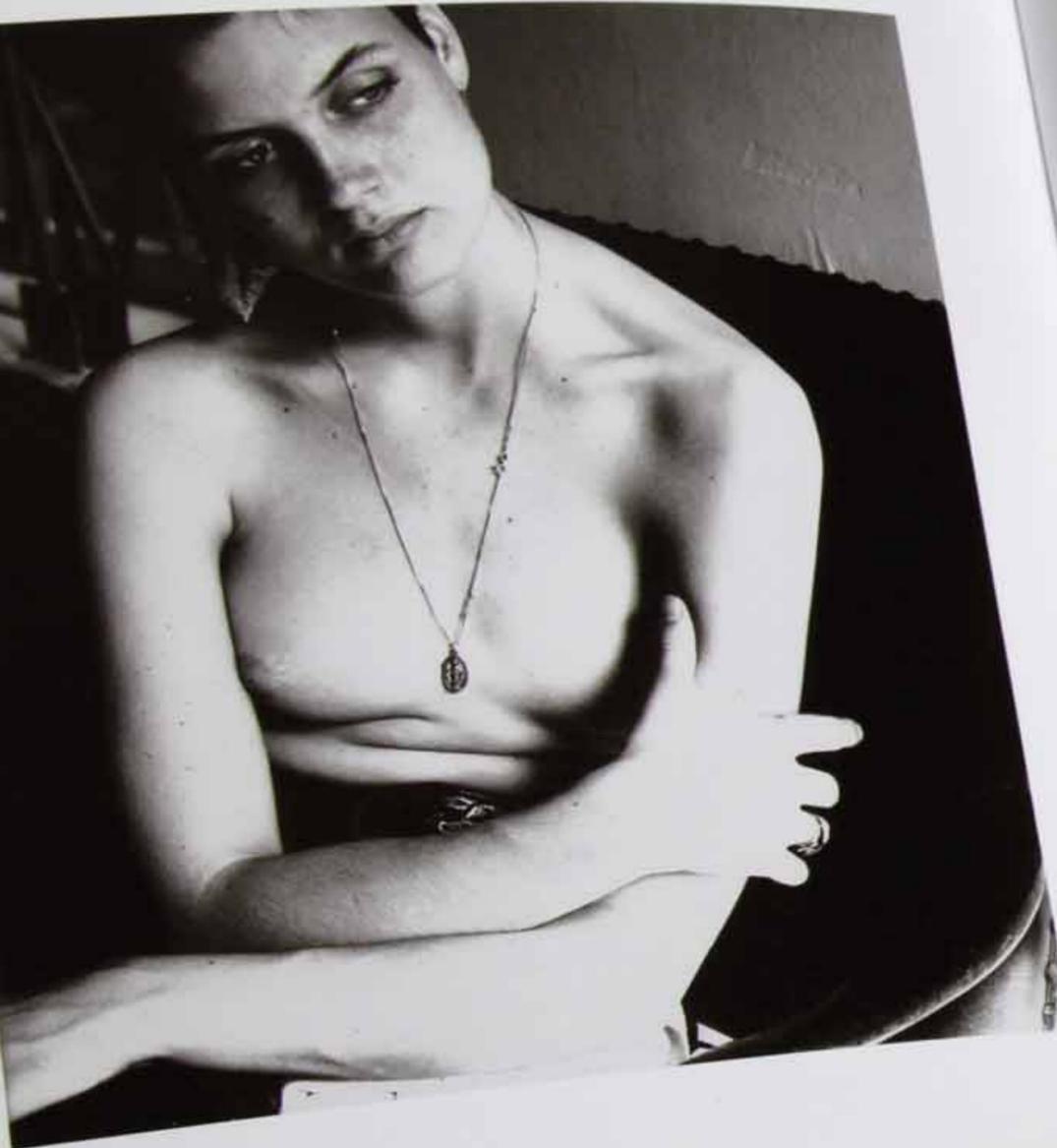
✚ Het bleef daar niet bij, zijn levensverhaal is er nu eenmaal een van koppelingen en verbanden, het geheime letterschrift werd ook weer toegepast in sieraden, glasobjecten en in grote zelfstandige kunstwerken, die hij 'tekens aan de wand' noemt. Hij gebruikte het alfabet in een voorlichtingskrant voor het onderwijs van het Rembrandthuis en verwerkte de tekens in de rubberen huid van die luxe BMW personenauto.

Het gebeurde op een tentoonstelling in 2004, 'Curious Wishes' geheten, in het Palais de Tokyo in Parijs. Tussen de pret-porter shows van dat seizoen wilden de menstellers 'de geest van Andy Warhol Factory naar de eenentwintigste eeuw overbrengen'. Zes avant garde magazine trendsetters voor visionaire vormgeving de mode, kozen elk een kunstenaar om een BMW te bewerken. Swip Stolk werd uitverkoren door *Time* Magazine als 'kleeddeur van de mode' met een zwart rubber, met een bezweringstekst.



het geheimschrift
spraak van
te roepen
jaar later
tentoon
twee m
Valkh
de za
B w
ov
in





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.

IL GIARDINETTO
GRANADA DEL PENEDES, 22

TEL: 932 187 536
FGC STATION: GRACIA

Pretend to be reading the **tortilla** menu while you gaze at the people around you. This has been the place to see and be seen since it opened in 1970. Sunday morning around 12pm gets you the perfect mix of sleepless wide-eyed posh partyers and early-lunching families in this uptown local institution. All under the gaze of the owner's former wife, snapped in her snappy Andy Warhol-style poses.

122 EATING

...STICATED
...CKTAILS,
...TELE AND HUGE
...PLATES OF SUCCULENT
...PASTA PICKED FRESH
...FROM THE TREE
...CREATED IN THE 1970S
...THIS IS ONE OF THE
...CITY'S MOST ELEGANT
...DESIGN CLASSICS.



C/ LA GRANADA DEL
PENEDES, 25
FGC STATION: GRACIA

beon

Schein ist gleich Wirklichkeit.

² Unter der sengenden Sonne zerfließt die Illusionen. ³ Am Horizont, wo weite Sanden Himmel berühren und die Farben Hitze verblassen, entsteht eine Fata ⁴ Das Abbild eines Wunsches begegnetlichkeit und vermag nicht zu verraten Lüge und Wahrheit in ihm ruht.



a w b a t

c
albert w

Introduction by James Truman

BROODINGLY POWERFUL, in-
 always dramatic, this collection of
 in book form for the first time,
 career of one of our greatest phot
 one eye since birth. Albert Watson
 most iconic images of our age an
 successful work in advertising an
 Who in the fashion and beauty i
 Revlon, The Gap, and Levi's, as
 sought after as a portraitist by ce
 Nicholson, Gore Vidal, Alfred H
 Family, to name a few. Yet despit
 versatility has made him a bit of a
 always easy to define an Albert W
 volume succeeds in capturing bot
 and art in every category, wheth
 landscape, or still-life work. The r
 Louisiana death-row convicts doir
 Keith Richards enveloped in sm
 house; ancient Scottish megaliths
 ecstasy; the simplicity and delicac
 doscope of human emotion with gl

AS A COMPLEMENT it
 written a rich and revealing text
 Benson, the world's foremost auth
 mechanical, and digital reprod
 unmatched skill to create pages th
 inum prints.

watson

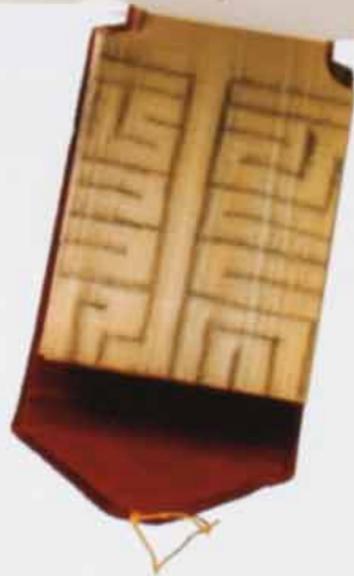
Human: Visual Es

intensely emotional,
 n of truly extraordinary
 ne, bears witness to the
 photographers—Albert Wa
 atson is the invisible force
 and is best known for his
 and fashion. His client list
 ty industry: Chanel, Christia
 among many others. Watson
 celebrities the world over: Mi
 d Hitchcock, Jeff Koons, and B
 spite Watson's prominence, his ch
 of an enigma in the photography w
 at Watson image. However, this stat
 ether it be his fashion, portraiture, n
 ie range of his work is breathtaking: poi
 Joing hard time in a maximum-security
 smoke: haute couture in an English co
 his standing in silence; a female nude arch
 cacy of a flower. His camera conveys the arch
 h glamour, drama, and crystal clarity
 T to Watson's photographs, James Truman be
 text about the man behind the lens. Rich
 subject on techniques of photog
 reduction of 100
 s that are available in the silver and plat



33 – Cyclops, Times New Roman (among others)

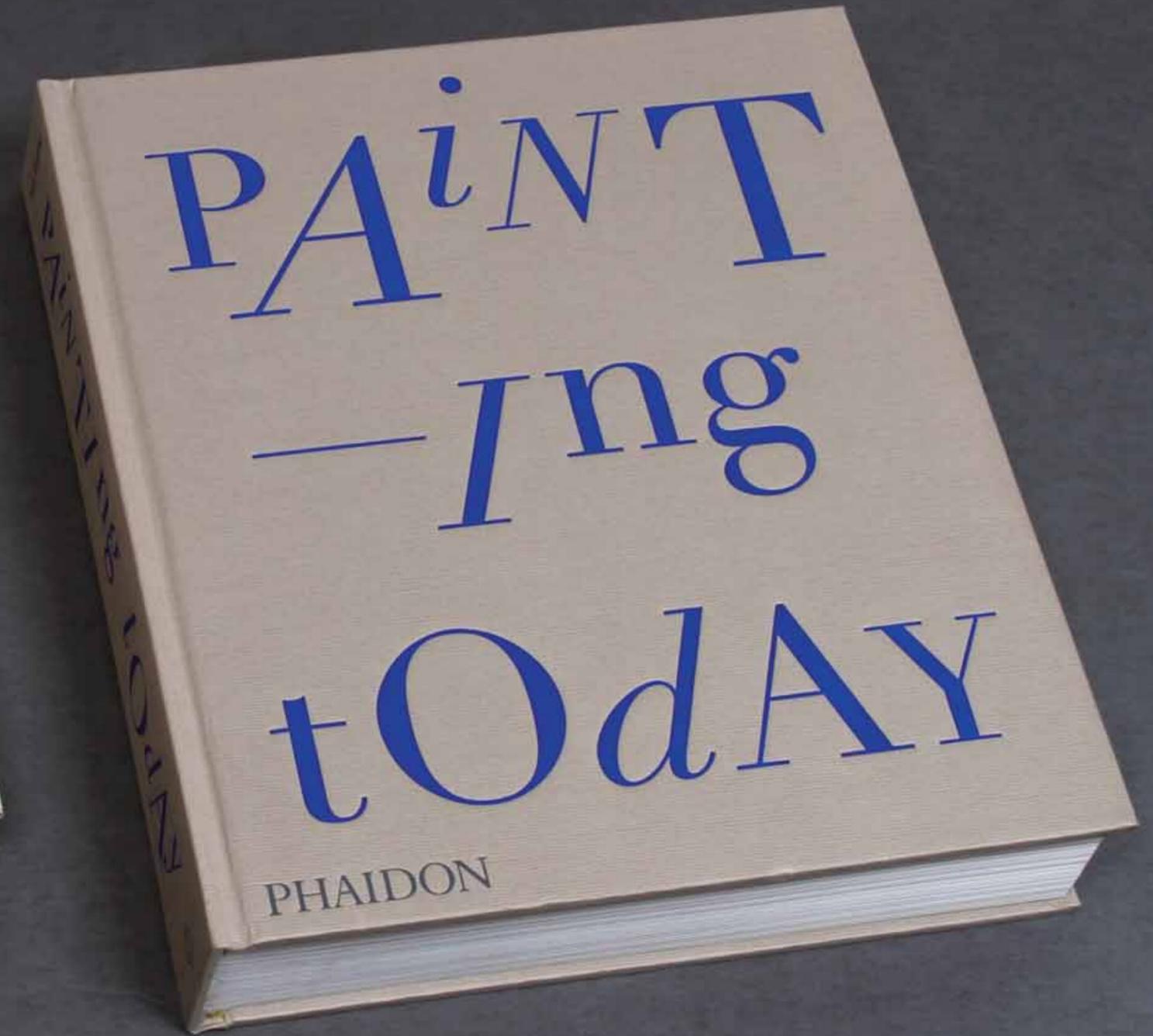
KAT... LOS ANGELES, JUNE



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.

boeoon



36 – Two books with Didot on the cover

A^mBIguous

AbSTRACT

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

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

Ik heb ik een maand rondgezworven op Gulangyu, met het doel als inspiratiebron. De koloniale villa's en buitenlandse gebouwen die tijdens de tijd van Slauerhoff zijn in verval geraakt of hebben een andere bestemming gekregen. Ze ademen hij van de overzijde van het water is veranderd.

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—日本”的一名随船医生，并以此职业游历了中国的众多港口。每当他停靠一个港口，Slauerhoff 会迫不及待地登岸，并将自己置身于未知和神秘的城市里。他呼入当地的气息，撰写日记备忘录，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——此岛位于厦门边（厦门过去被西方被熟知为 Amoy）。在海上航程中 Slauerhoff 逗留鼓浪屿甚至临时在岛上的医院工作。《春岛》看似是日记，但它实际上是 Slauerhoff 的散文的第一次面世。Slauerhoff 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《春岛》为我的灵感来源。Slauerhoff 当时造访年代的殖民官邸和外滩是衰败了就是现在被另作它用。它们散发着历史的气息。穿过海峡，人们可以看到曾经黑暗的 Amoy 城如何变为一个充满活力的几百万居民的大城市——厦门。但仍有许多东西保持了原貌：其绚丽的自然风光、在许多人的记忆中起着重要的作用。



39 – The Spring Island, photospread

DELUXE

Vloode expo



Galeriebezoek was het thema van de voorjaarsshow van Hussein Chalayan. Daarom een modereportage vanuit een galerie, met kleren van hem en anderen. Ze zijn er bijzonder genoeg voor.

fotografie Freudenthal/Verhagen styling Thomas Vermeer



DeLUXE portret

Een stem van boven de wolken en onder de grond

Kate Bush

41 – NRC DeLuxe Kate Busch spread, Bodoni

beon



**whitney
biennial
2004**

foreword

One after another, the contemporary art world set up and knocked down in a recurrent cycle of national self-examination. The last Biennial has been as rewarding as my first two: an sophisticated, reflective mood that is largely wanting of national self-examination.

Biennial resists the tendency among many national survey in 2000 and an inventive identification of national self-examination.

only those whose worth is already proven. Unlike many other national biennial surveys of national self-examination.

Conservative observers assault the Biennial's aftermath of the Museum's debut more than seventy experimental nature, while countless other Whitney Biennial reaches out to a large public audience in thanking the exhibition's three curators, of a spirit of advocacy rather than a safe interlocutor between artists and the public aff supporting them, for bravely maintaining tradition to make room for lesser-known alignment, and for coming up with a rich and textured of our time. I would also like to thank the of artists in vogue. Each Biennial is a tradition to make room for lesser-known alignment, and for coming up with a rich and textured of our time. I would also like to thank the ing artists at their first blossoming to Adam D. Weinberg, for very generously inviting The three curators I chose to oversee foreword.

in advocacy—Chrissie Iles, Shamim Iles, and I. The mix were something together sitting. The

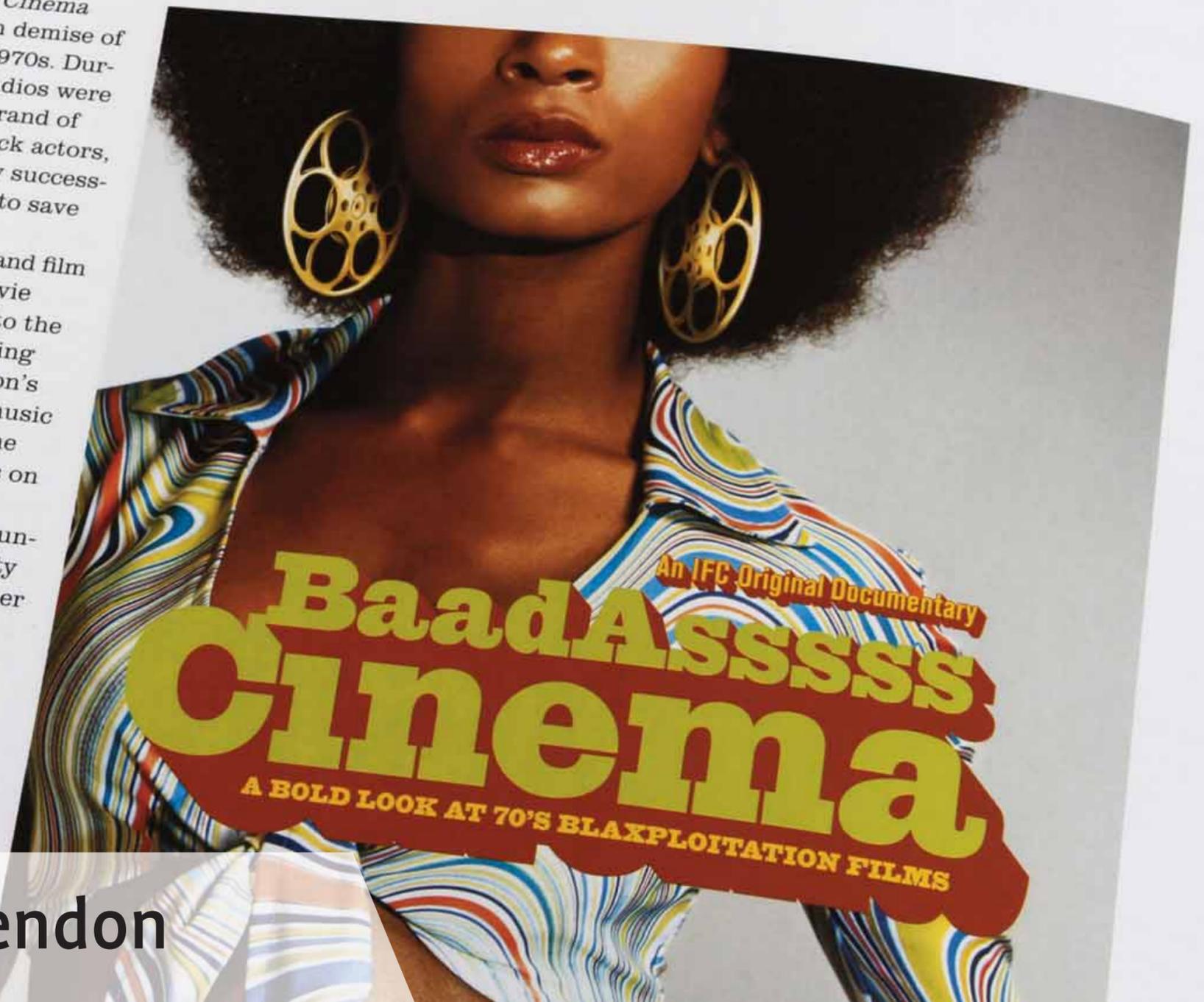
Isaac Julien
Born 1960, London
Lives in London

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*, which features a narrative set in London's

Young Soul Rebels in the 1970s. In recent years, he has turned increasingly toward digital art. The multi-

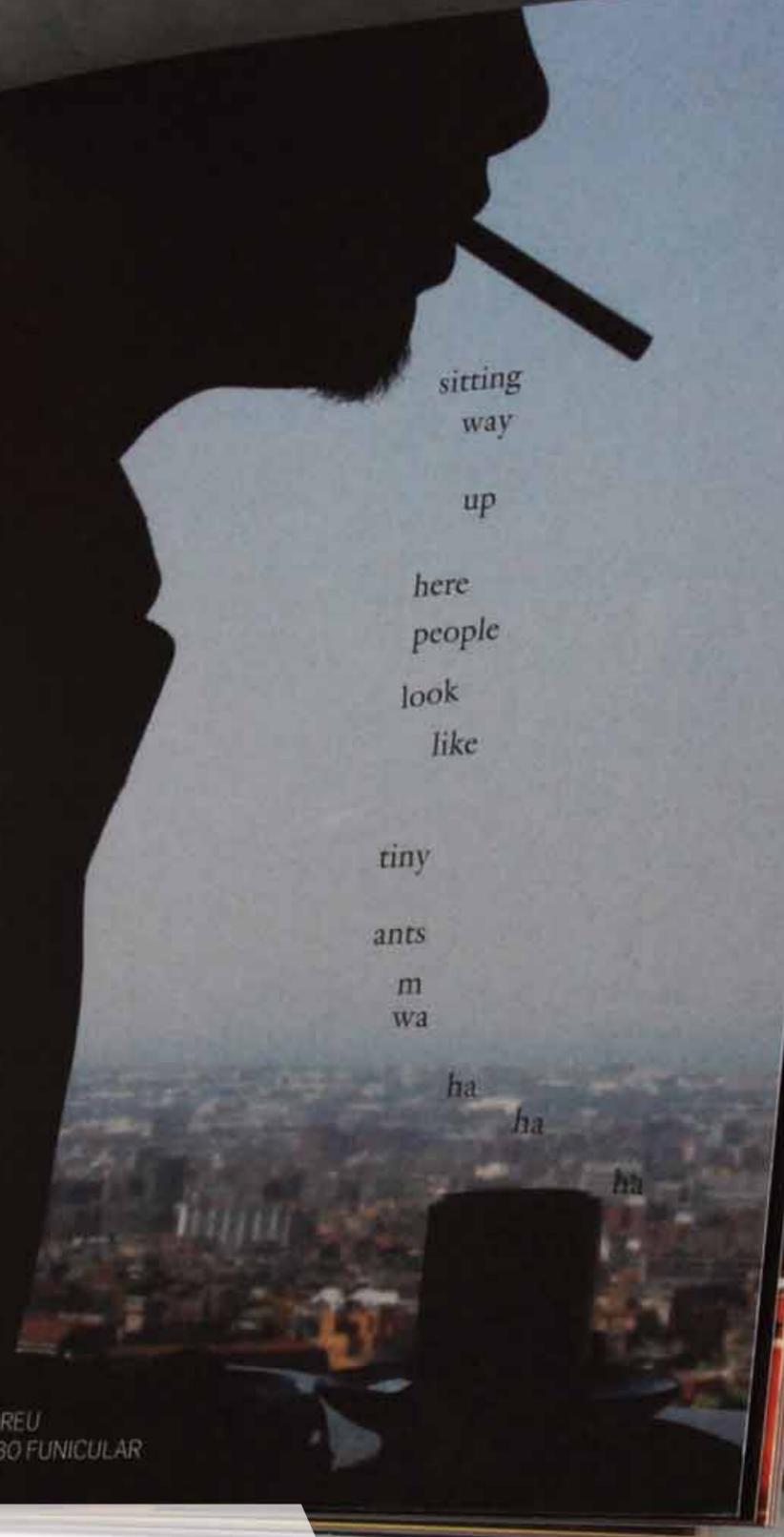


ing'

It means 'panther's milk' and is served in bars on c/Mercè - just ask around. It comes in unmarked bottles from under the counter, and you don't realise quite how strong it is until you try and stand up. That's not calcium that's making **your knees wobble.** If you find yourself out beyond closing (3am for bars) and not keen on paying to go to a club, there's always the beer sellers on Las Ramblas, a thoughtful public service provided mostly by people of Pakistani origin, and one that never seems to



dry.



sitting
way

up

here
people

look
like

tiny

ants

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wa

ha

ha

ha

MIRABLAU
PLAÇA DOCTOR ANDREU
NEXT TO THE TIBIDABO FUNICULAR

grantjer – grove
grantjer m. = ien
iets te krijgen.
graod m. gaoje, *E*
wörming mer ei gr
graot m. graote, gr
eine graot. Neet zu
helemaal eerlijk zu
grave ich graaf, doe
grove, gegrave, graa
grawwele grawweltj,
= knorren, mopperer
bie-ein: hij is een echt
altied get te grawwele.
grawwelieër m. graww
Greendj = gebied langs
väöl wei oppe Greendj.
Greet, Greetje < Margare
greize greistj, greisdje, geg
vervelend mopperen. *Gre*
greizer m. greizers, greizerk
criticaster.
grellig = ontstoken. *Die wónj*
die wond ziet er ontstoken u
petroean: een onberekenbaar e
persoon.
grenspaol m. = grenspaal.
grensstein m. = grenssteen.
gresbuus v. = geglazuurde buis vo
greun¹ greuner, greunst = groen. G
boerenkool. *Zoea greun es graas.*
Greun² o. = het groen, groenvoer.
Greuneberg = Groenenberg, oorspr
woning van abdis. Daarna: z
bejaardenhuis; retraitetek
greunsig = groen
greunte v. groente
greun o. = groente
met ei sjoc
gridr



b e e o g



曼谷設計基因

21位曼谷當代設計 & 創意人群像

BANGKOK Creative Design
Inspired by Passion and Love for Life

李俊明 * 著
Joe Lee

Power Bangkok Creative

Refining Thai Fashion Design

與本土質材結合，營造出獨一無二的泰式風味作品，
把對於生活的熱愛以及執著灌注在設計當中，令人動容！
以個人工作室或自有品牌形式，
為創意產業的推廣助力，正在國際間崛起……

lifestyle 新興時尚之都
經濟的設計新群像

t is re-
art of the
ory (ROM).
nts like
uch is it
on non-
laser
ogy even
a applica-
e GX font
s) and for
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algalamated
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s of a built-in
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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

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.

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.





51 – Arne Quinze Works, Phase Regular

MOVEMENT CREATED WITH SCRIPT



Movement created with script, made by Dextro with Macro-media 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

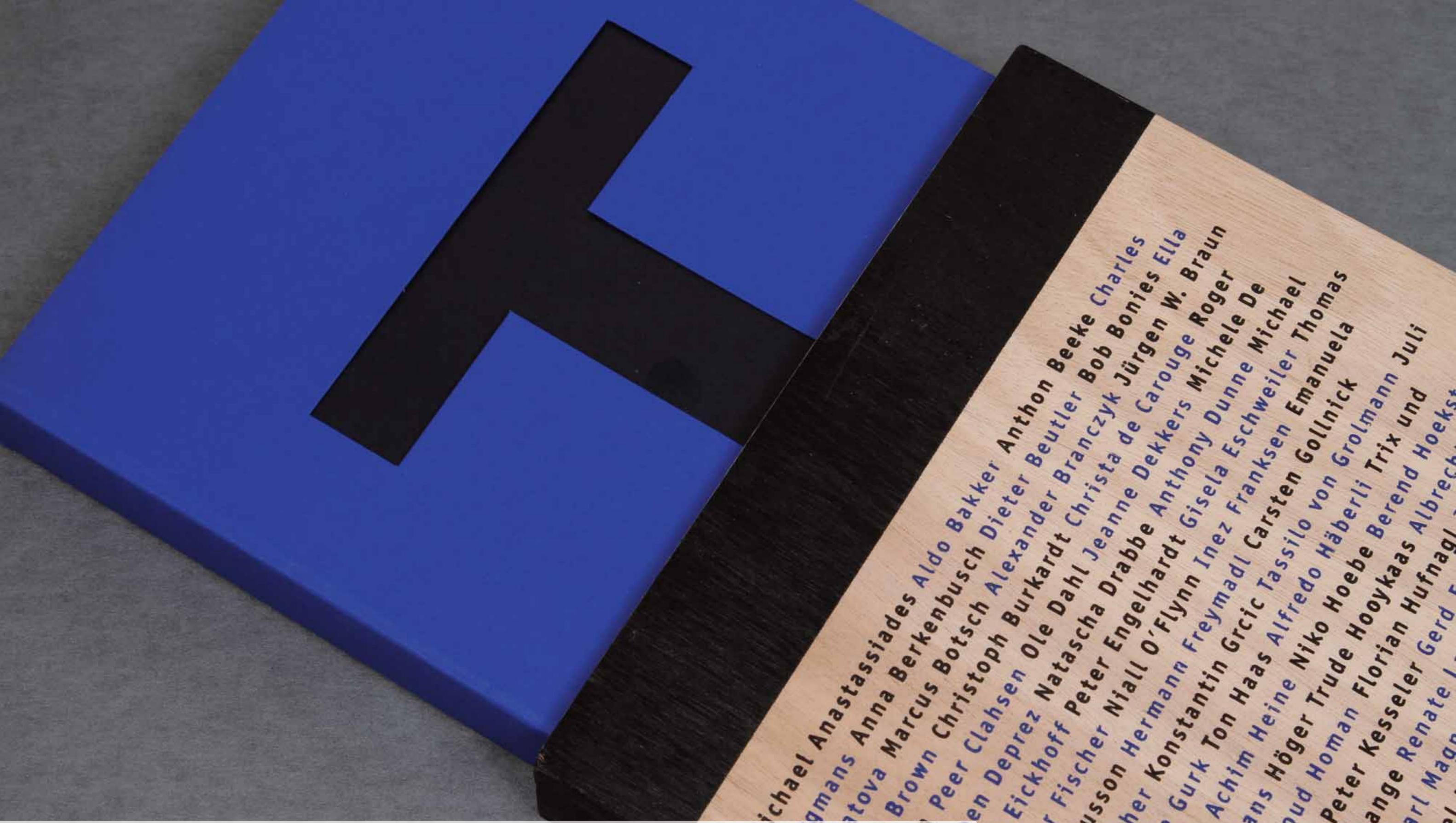
MOVEMENT CREATED WITH SCRIPT

"I am fascinated by the creation of movement through scripts. I often program things without having a specific goal, instead, I experiment with code of the script"

scene. With all this, I learned that fresh ideas and a willingness to work hard are more important in any creative activity than star qualities." IF PLANET

MOZART, WOLFGANG AMADEUS

Wolfgang Amadeus Mozart (1756-1791) was an Austrian classical composer. His work is typically viewed in three phases: early (1761-1772), middle (1772-1781) and late (1781-1791). Many of his compositions are considered to be masterpieces of classical music.



53 – Hundert T-Variationen, Officina Sans

CHAMELEON

PHOTOGRAPHS: Martin Schoeller
HAIR AND MAKE-UP: Bobby Miller

THROUGHOUT HIS CAREER John Kelly has rendered a panorama of personalities in the medium of performance. He has created complex portraits in sound, movement and image, enacting lives impressionistically. He loosely mimed anecdote, lyric and music to bear the complexity of humans, especially the layers of human experience. The artist, the diva, the labour,



Mick Jagger, Los Angeles, June 14, 1992

55 – Cyclops by Albert Watson, Mick Jagger

b e e o o g



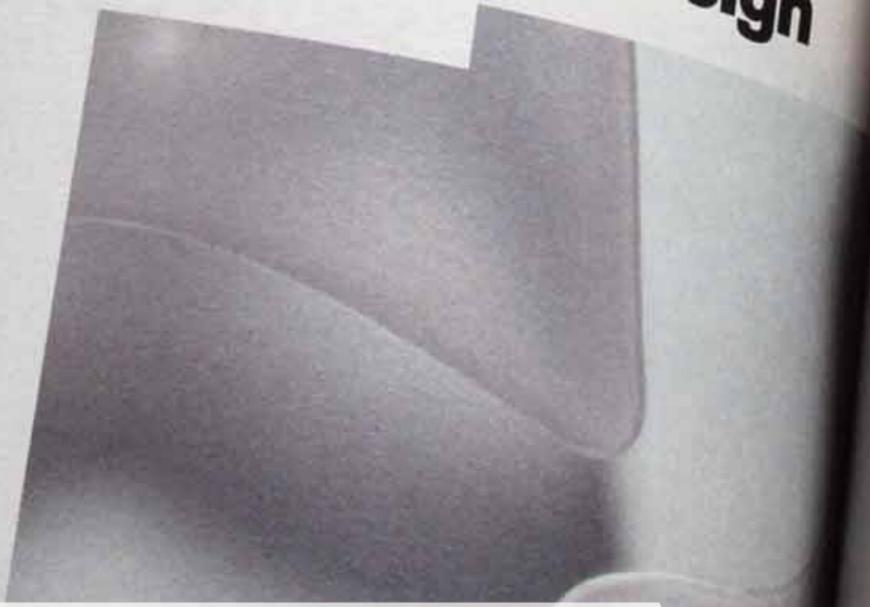
57 – Helvetica, homage to a typeface



Materials for Inspirational Design

Book series design (RotoVision) London, 2001–2003

In 2001 Frost was approached by RotoVision to create a design template for a series of reference books aimed at designers and entitled 'Materials for Inspirational Design'. Once the template had been created, he then handed the design over to RotoVision so that it could be rolled out across the series. For the first title in the series, Plastic, Frost wanted to create a unique cover, rather than just using electronic typography, and approached Nick Crosbie of Inflate to help out. Frost sketched out the word 'Plastic' in



MATERIALS FOR INSPIRATIONAL DESIGN Chris Lefte



“Ik heb nooit
een negatieve
opmerking
gehad over mijn
hoofddoek. Dat
heeft me best
wel verbaasd.
Komt denk ik





60 – Blizzard of White, Helvetica

Reon

what if...?
¿qué pasaría si...?





Molto simile al motore della 250 TR il 250 GTO è in pratica il punto più alto nello sviluppo del 12 cilindri basato sul progetto iniziale ed è rimasto in attività fino al 1964

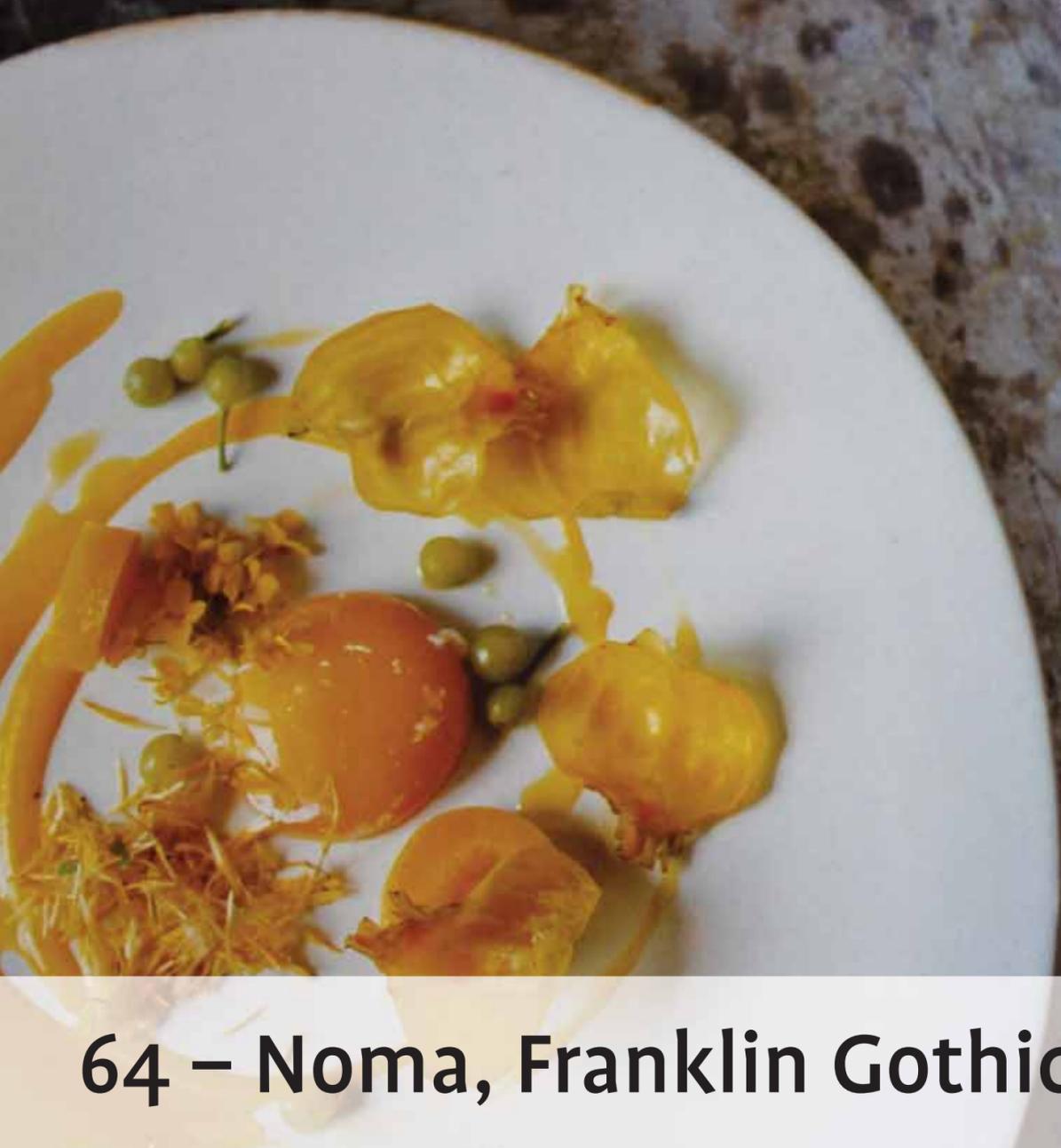
The 250 GTO is similar to the 250 TR and represents the peak in development of the engine based on the original design, staying in use until 1964

250 GTO

GT

69

the rear engine
from which
such as
8 types 246 SP



WALNUTS

Every year we buy the full harvest from Chris Elbo's 1100 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)

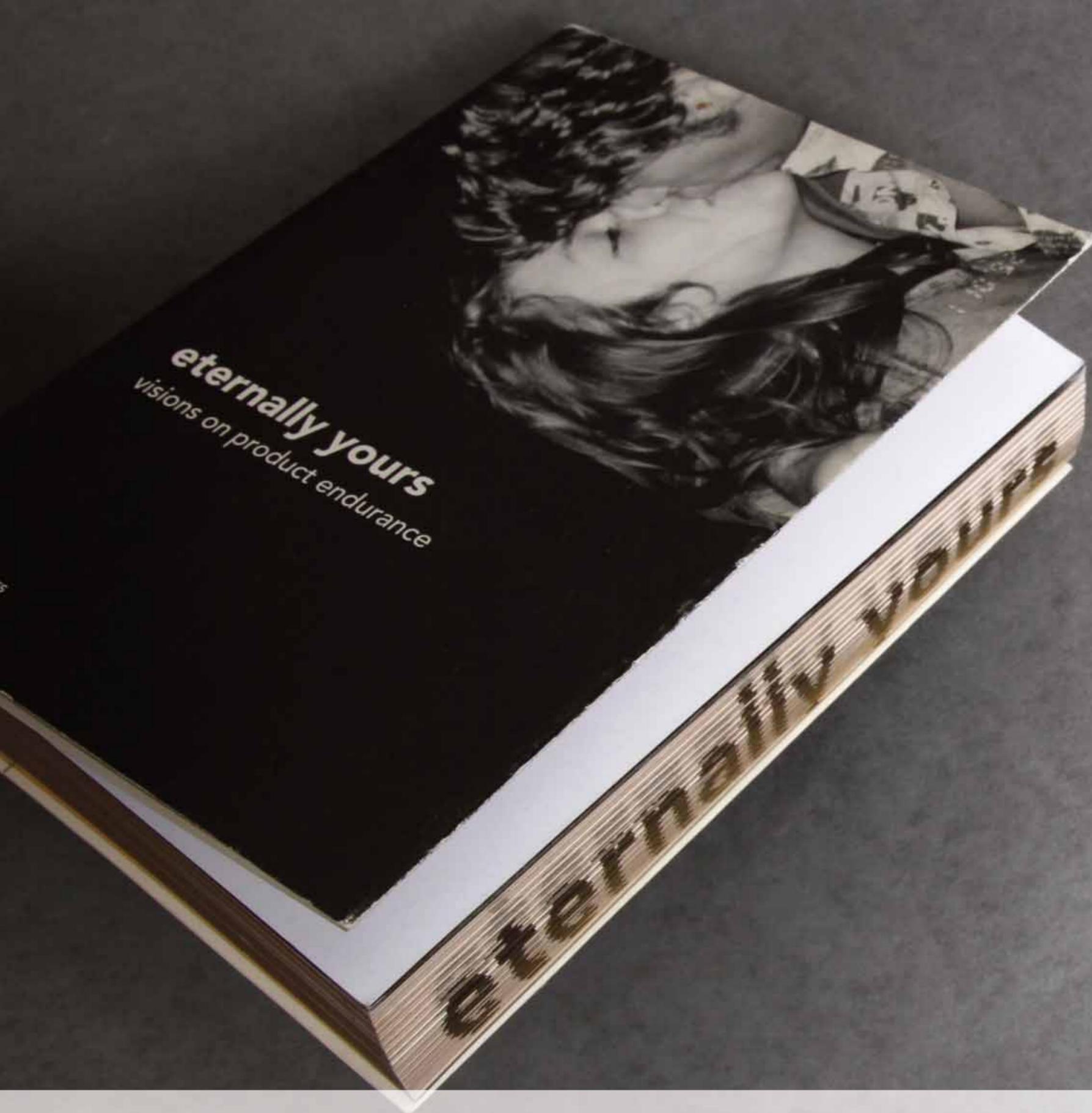
CHESTNUTS AND WALNUTS, RYE AND CRESS

204 (323)

SMOKED BONE MARROW AND ONION, THYME FLOWERS AND VEAL BREAST

205 (324)

beon



66 – Eternally yours, Avenir

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 Essstischstühlen, 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 V genau zur gleichen Zeit ent Macht der Phantasie“ und „S Zwiespalt, der den jungen, bringt, weiterhin in einem Ho logie der vorangegangenen ration, der Generation der Colombo vielleicht unbewu fassen und zu überwinden änderung der bürgerlichen Objekt eine soziale Bedeu einer neuen Freiheit des V Aber über diesen z mit einigem historischen Ab während der zeitgenössis ein persönliches Anliegen steifer Bürgerlichkeit zu er den Individuen eine wirk In diesem Sinne gehen maschinen“ der Postmo dieser Bewegung nicht zeptionelles Erstgeburt Details festmachen, die weggründen von Sottsa sönlicher Aufschrei dem Hinsicht sind die Mas Megaphone des Unbe die sich hinter der all dass sie zahlreiche Fur sind sie „Kreuzworträ Handlung zwangsläu die nächste wiederu Sind diese Ver sich an dieser Stelle f



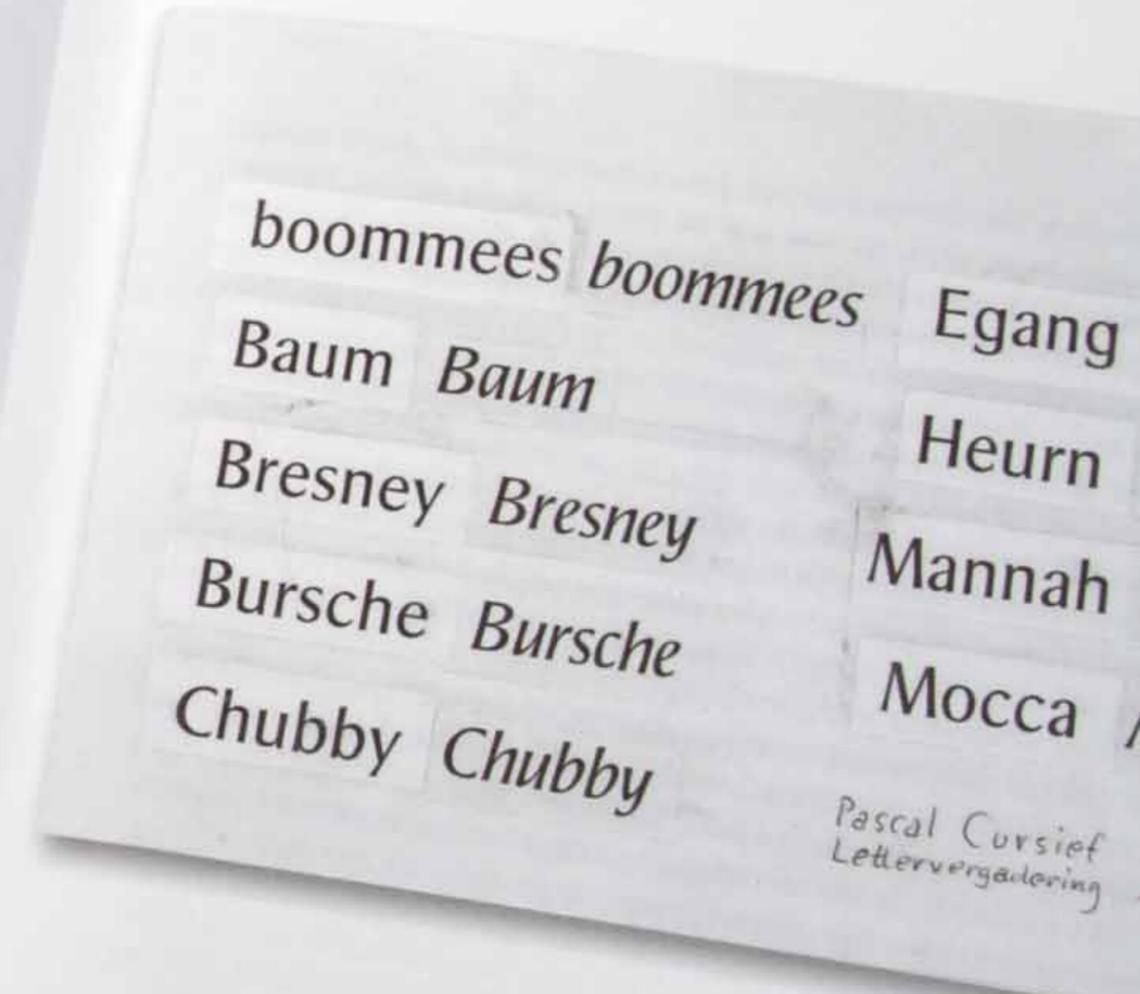


Page précédente et en haut
 Pascal italique. Deux versions successives,
 20 octobre 1962 et 10 février 1963.
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 (UvA), Archief Letterproductie : Hs L 14 1 [2];
 Hs L 14 1 [2] 3; Hs L 14 1 [2] 4.
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 Pascal italic. Two consecutive versions
 dated 20 October 1962 and 10 February 1963.
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 (UvA), Archief Letterproductie

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 En haut Pascal italique. Troisième version.
 Ce montage photographique montre
 comment le romain et l'italique peuvent
 fonctionner ensemble. 14 mai 1964.
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 spéciales Bibliothèque de l'Université
 d'Amsterdam (UvA), Archief Letterproductie
 Hs L 14 1 [2] 6. Reproduit à 65%.

En haut preuve d'une fonte d'essai combinant
 le romain et l'italique, 10 pt, 9 septembre
 1964. Archief Letterproductie



Pascal Cursief
 Lettervergadering

Hier brengen senior griffiers een oud memo-
 randum onder de massa en noemen mede de
 gironummers, die de minimumbreng ga-
 randeren. Ongenoemde abonnees offeren nu
 Hans een mooie sierroos. Oom is oud en bib-
 berig door de fraaie bergen gezan
 Ons Huis om meer
 naamb

b e o o g

...and Protection: And if I am but
of my Friends, I shall despise the idle Cavils of a few envious Criticks, who are
ever ready to censure what they never can be able to amend.

That you may all long continue to promote and encourage This, and
every other Useful Art, in which the Interest and Glory of your Country is any
ways concern'd, and become Shining Examples of Virtue and good Manners, is
the Sincere Wish of

Gentlemen and Ladies,

Your most Obedient, and
most Obliged, humble Serv^t,

G. Bickham.

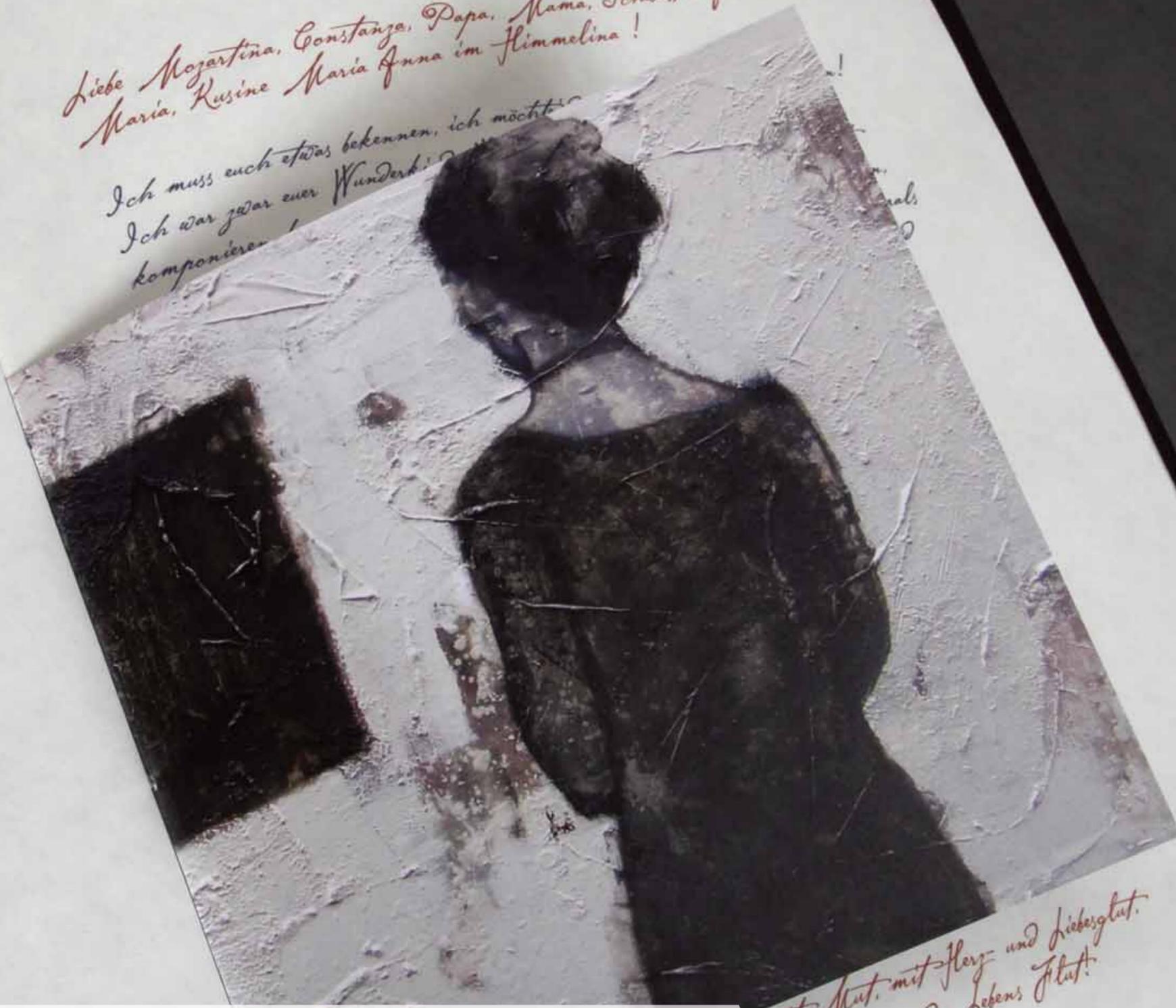
August 1733.

... Sohn, er bekommt in diesen Tagen überall
Durch die ganze Welt, stellt fest, dass seine
zusammenhält.
wir doch manches Leid! Wir verdienen sehr
unten unter unserem kuscheligen Kutschentz.
Leuten heut.
Seligkeit, Innigkeit, Lebensfreud'

Mozart-Getu(e)!
wieder jene himmlische Ruh,
henk viele Mozartkugeln,
unseren Frischen, aus allen Fugen!
ungen an Düfte aus watten schönen Leitern

Liebe Mozartina, Constanza, Papa, Mama, Schwester Anna
Maria, Kusine Maria Anna im Himmelina!

Ich muss euch etwas bekennen, ich möchte
Ich war zwar euer Wunderk
komponieren



mit Mut, mit Herz und Liebesglut,
bekümmert in des Lebens Flut!

le mistral



abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJ

KLMNOPQRSTUVWXYZ



Wozos



Arbeiter-Illustrierte-Zeitung, (AIZ) June 1920



1



2

This picture clearly demonstrates the extraordinary and largely forgotten bear manufacturer Schlendriancratie, in the former kingdom of Württemberg, now Germany. The bears demonstrate some remarkable features, which gave the company an international reputation, but not necessarily for the right reasons.

Nicht Rauchen is seen on the left wearing a traditional bell collar of green python skin mounted onto electric blue felt. However, it is the black armband that stands out, just visible on the left arm. His friend

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

I thought
I had
the over-

you can't
in though
is. And I

her drugs
that were
too. So, I

at. Sunny
what undi-
ging black
y of going
it should

umed back
was I can

if the done
use!" Then

I waited for
him, huddled
Sunny and
they went
every
if it. Sunny

ed he would
in a few of
I rattlesnake
to the end of
potted a few
I been enough
once to prove
ried followed
seepers or

ack suggested
ed spinning
of visiting An-
trolling. After
lined out that
he. Nete, told
killing friends

he didn't have
or ready to go
it, delayed it a
Japan and buy
little more by

eventually, he'd
dedicating his
gh to take the
and see Nete,
he old IV out of
or their tour of
ward, and they

I had been trying
ack was in a funk,
ly out there. Next
travel time can
air how to spend
with in the dark,
he more night he
I'd go ahead and
be this once, and
afterward. They
rightful if they
ght

they were coming
a road. They then
a desert
in the sand dunes,
half time, over the
he engine the few
came to the desert
down

Two Bears by the publisher Schlendriancratie. An
Arbeiter-Illustrierte-Zeitung, dated 1916, used in



78 – Böhnhase (The moonlighting guide)

S B a g

Frankfurter Allgemeine

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Februar 2012 · Nr. 48/8 D 1

wagen
te 2011
dgewinn

HAMBURG, 24. Februar.
gen-Konzern hat das ver-
mit einem Rekordergeb-
ossen. Der Jahresüber-
uropas größtem Automot-
stieg 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 y...nenen J...
t waren. Das ist der lb...
den jemals ein im Deut-
...ter Interneh-

Zugang verweigert



Im Straßenkampf

Von Reinhard Müller

Eine erstaunliche Entwicklung: Der 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 – Schilder lässt grüßen. Zudem werden Verkehrszeichen wie Überholverbote an Autobahnbaustellen oder manche Geschwindigkeitsbegren-

licht, die gerade m
Sprösslingen unter
kein Wunder, das
kehrstoten Fußga
sind, also jene, d
schützt in den
der Straße gehe
deshalb nicht p
Und das i
noch die Reg
nur im Straß
kehrsteilneh
halten, da
digt, gefäl
den Ums
hindert
diese se
zung je
zigt, sp
ren, s
Fahr
gege
stra
ein
tig
g
f



A Song for Europe

“BING TIDDLE TIDDLE BONG”
THIS YEAR’S WINNER AT MONACO



Chanté par
“Les Deux Hommes Célèbres”



82 – Book of war, mortification and love

