

EMIGRE
FONTS



s a m p l e r

Alpha
BRAVO
 Charlie
 delta
Echo
 foxtrot
 golf



MR
 eaves

MADE BY EMIGRE



Papa
Quebec
 ROMEO
Sierra
 Tango
UNI-

Hotel
 INDIA
 Juliet
Kilo
 LIMA
mike
 november
os



FREE
 CATALOG
 WITH EACH
 TYPE
 PURCHASE

Alda

ALDA REGULAR 95 PT

a new text typeface

ALDA REGULAR 23 PT

DESIGNED BY

ALDA LIGHT 14 PT

BERTON

ALDA BOLD 35 PT

HASEBE

ALDA BOLD 54 PT

Conceived and developed

ALDA REGULAR ITALIC 14 PT

at the renowned

ALDA LIGHT 16 PT

TYPE & MEDIA

ALDA BOLD 24 PT

master course

E.54

THE LAST WAVE



0

THE
END MIGRE
UNTITLED
II

VENDETTA

A Type Specimen

A NEW SERIES of VENETIAN OLD STYLE PRINT

DESIGNED BY JOHN DOWN

HERE FIRST USED IN AN ADAPTATION OF:

OUR ARABY

PALM SPRINGS *and the GARDEN of*

BY J. SMEATON CHASE

FIRST PUBLISHED IN 1920



his

monial

fantastic ⁷

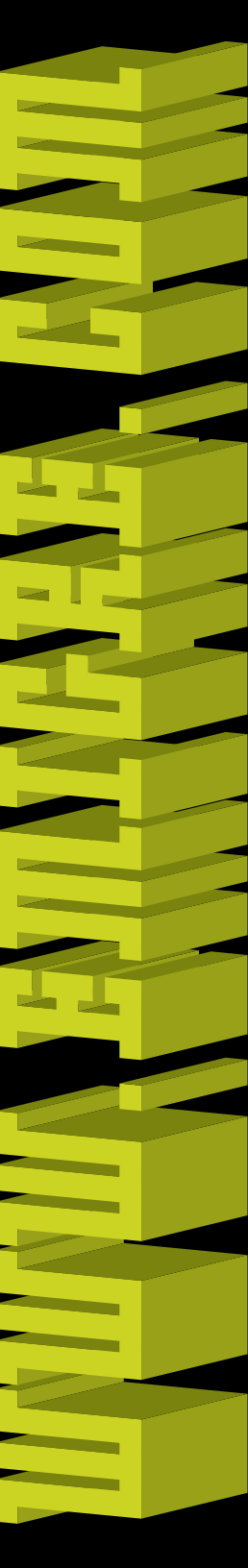
FA
LONGER
FANTA
outsto
SENSAT

Comm

Qu

AMA

EXT
TERE
Deper
GUP



Authentic
Unequaled

Magnificent

Essential

Genuine
WINNER

A
PLUS

THE COMPLETE MR & MRS EAVES FAMILY OF FONTS
NOW ALSO AVAILABLE AS WEB FONTS
FREE TYPE SPECIMENS IN PRINT AND PDF FORMATS

8



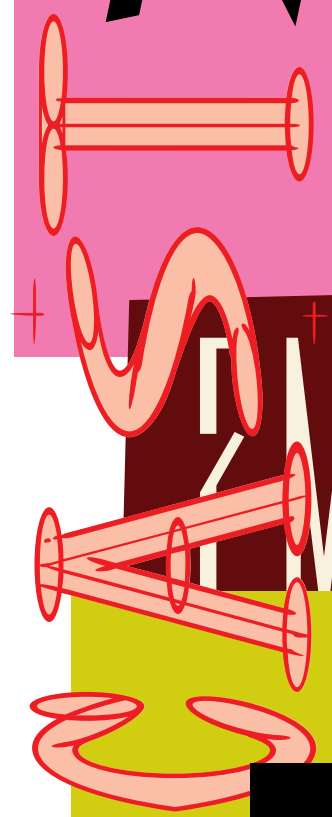
I SIT IN THE SHADE of an ancient, dying juniper tree, cushioned by Navajo saddle blankets. On all sides, the burning sun beats down on the silent, empty desert. To right and left, long walls of sandstone never reach away into the distance, and shadows in their fluted clefts take the color of claret. Before me, the desert drops sheer away into

9

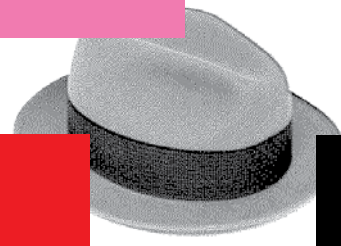
DESIGN IS
A GOOD



No. 24



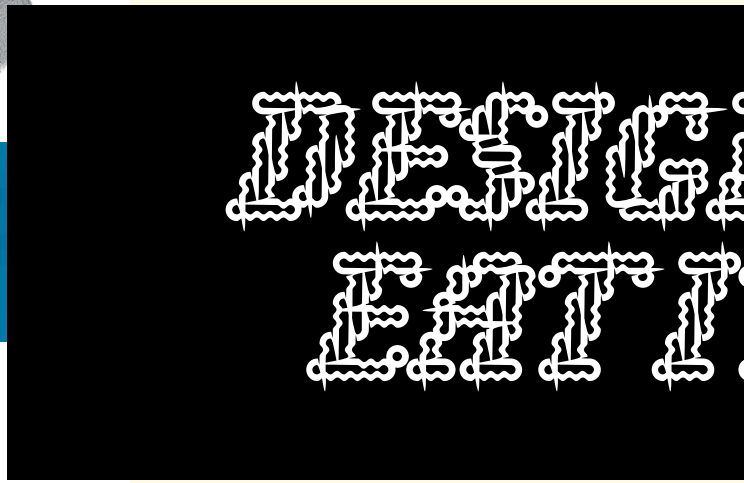
EMILIO



G

SAN BERNARDINO

will i return to san bernardino
 following the exhausted drift of palm tree
 as they lead to the scene of the crime,
 will i return to the valley
 cursed by mormons in 1859
 to learn that everyone is divorced
 and going to aa meetings twice a week?
 hello my name is san bernardino
 and i am an alcoholic...
 i come upon san bernardino to understand
 that no one has left
 seeking adventure and disappointment,
 jeannette is still living with her mother,
 the language of san bernardino



and the public library,
 forging in me the will to survive
 the worst friends,
 when the temperature is 107 degrees
 and the marijuana is cut with tobacco,
 san bernardino i remember you.

i had phenobarbital on doctors orders
 and social workers from kansas
 to go through my empty but clean cupboa
 san bernardino, i will come back to shoot
 because you did not like heavy metal

FOR MOST OF THE 1990s, contemporary one vast freeway construction site. Nothing from the dismal California experience, not lesson that freeways increase *sprawl* and conse for additional freeways. When completed freeway network will allow most local com *Strip* entirely, but it will also centrifuge pop ther into the desert, with correspondingly nd schools.



OFIA

RESORT ASSOCIATION
 y political clout to ensure that
 e hotel room tax is spent exclu-
 ansportation Master Plan (the
 e financing of the new water
 es tax increases, the gaming
 esperate Clark County School
 e room tax increase to school
 ghts, school and welfare advo-
 the resort association's hired
 ly antitax state in the country,
 coffers swollen with the profits
 re in Carson City. The recent

throughout Clark Co
 ply of jobless immigr
 workers in the union
 ference translates int
 trapped in minimum
 sector, the sex industri
 estimate, Las Vegas's l
 during the superheat
 time, a larger percent
 the inhabitants of any
 is plagued by soaring
 illness, lung cancer, e
 wants to talk about -
 factor in famil
 obviously pro
 as's new ethnic
 ong support fo
 he gaming inc
 equality in hir
 han earned it
 -American en
 ole were capita
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 antly black Wes
 following th
 anic tensions,
 have also inc
 ans as the vall
 have warned
 owners prefer

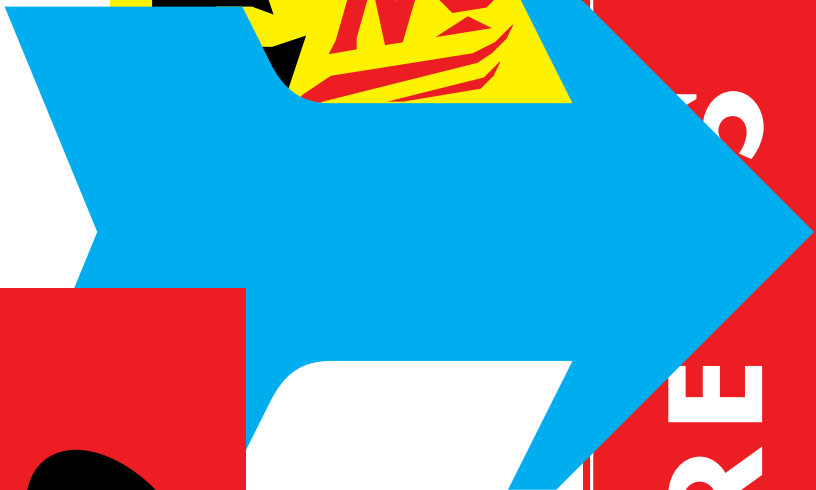
tate Assembly
Minimum
strumentalists
ENTER



EMIGRE | 7.95

THE EVERYTHING IS FOR SALE ISSUE

NO



GRAPHIC DESIGN INCL.

EMIGRE No. 53 / WINTER 2000 / PRICE 7.95

EMIGRE

UNTITLED

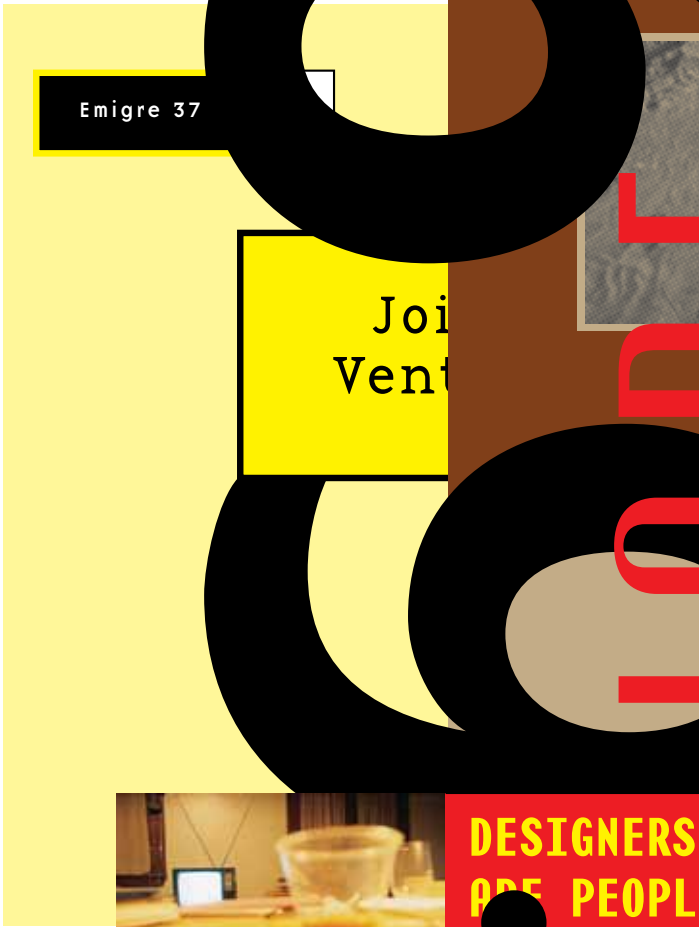
\$7.95

- Ahearn* 2:39
THE GRASSY KNOLL
From *Happily Ever After* (ECD 022) 2002
Released as part of *Emigre* #61
Produced and performed by Bob Green
Published by Grassy Nolan Publishing (ASCAP)
- Program* 3:54
SUPERCOLLIDER
From *Supercollider* (ECD 006) 1991
Written and produced by Supercollider
Michael Horton, guitar, vocals; Phillip Haut, drums
Published by Orbitoons (BMI)
- Play With Toys* 4:03
BASEHEAD
From *Play With Toys* (ECD 005) 1991
Written and produced by Michael Ivey
Michael Ivey, guitar, vocals; Brian Hendrix, live drums;
Paul "DJ Unique" Howard, scratches; Bob Dewald, bass;
Marco Delmar, feedback solo
Published by Colored Folk's Music (ASCAP)
- King Papa* 5:25
ITC
Fro
Pro
Publ
- To*
EVI
Fro
Pro
Bri:
Gir:
Publ
- So*
HO
Fro
Rel
Wri
Ros
guit
Publ
- One Hundred Years* 4:22
THE GRASSY KNOLL 15
From *Happily Ever After* (ECD 022) 2002
Released as part of *Emigre* #61
Produced and performed by Bob Green
Chris Grady, trumpet
Published by Grassy Nolan Publishing (ASCAP)
- Razor-Ribbon* 4:18
SUPERCOLLIDER
From *Dual* (ECD 013) 1993
Written and produced by Supercollider
Michael Horton, guitar, vocals; Phillip Haut, drums
Published by Orbitoons (BMI)
- The Spheres* 8:05
SCENIC
From *The Acid Gospel Experience* (ECD 014) 1993
Released as part of *Emigre* #63
Bruce Licher, guitars, effects, moog; Michael Ivey, drums; Mark Mastopietro, bass, chamberlin; Brock W. Loveless, keyboard; Robert Loveless, keyboards, vocals; Mark Mastopietro, guitars, sitar, electronics
Published by The Independent Project Music (BMI)

FABLE XXII. *The Snipe Show*
— [SET IN MRS EAVES XL REGULAR — 11/13 POINTS]

AS A SPORTSMAN ranged the fields with his gun, he was accompanied by an experienced old Spaniel, he happily followed the Snipe; and almost at the same instant, a second Snipe appeared. Surprised at the accident, and divided in his mind, he would not let fly too indeterminately, and by this means he was able to kill *both*. Ah, my good Master, said the Spaniel, you never can have two aims at once. Had you not been so easily seduced by the extravagant hope of Partridge, you would have been content with one.

071365



Joi
Vent



DESIGNERS
ARE PEOPLE
TOO
EMIGRE
\$7.95

NO

PEOPLE
ARE DESIGNERS
TOO



HUNTING SOJOURN

1,395,456,780

1,395,456,780

AWARD

AWARD AWARD

5037

5037

13

Base 900: TYPE SPECIMEN

PALM SPRINGS: *its SITUATION and SURROUNDINGS*

THE VILLAGE LIES AT AN INTERMEDIATE POINT
of the long gradient which runs from the summit
of San Gorgonio Pass—the California Gray—down to the
Lake-below-the-sea which can be seen (and
knows?) some fifteen years or more from the
watery limbs wider in the sun. The
wall of the eastward extension of the
which wall there is a twin descent

GOVERNMENT ANALYSIS OF THE WATER OF
*Vendetta Bold, Vendetta Medium, Vendetta Medium Fractions, Vendetta
and Vendetta Medium Fractions Tabular Figures, 8/16 and 10/16*

Metaboric Acid (BO ₂)	TRACE
Silica (SiO ₂)	44.8
Sulphuric Acid (H ₂ SO ₄)	37.3
Carbonic Acid (H ₂ CO ₃)	33.0
Bicarbonic Acid (HCO ₃)	36.6
Nitric Acid (HNO ₃)	0.1
Chlorin (Cl)	25.0
Iron (Fe)	1.9
Calcium (Ca)	2.5
Magnesium (Mg)	0.7
Sodium (Na)	76.6
	249.4

INTRODUCTION

Continued

Reproduction

Making this book presented some challenges. Our magazine never had a set format. Over the years, we went from a 10" x 11" trade magazine, to a cardboard v

WHY

...ople LaserWriter, the quality of the typesets was still needed to be arranged on boards.

...en ReadySetGo!, one of the first in the scene, it allowed us for the first time to use a computer omitting some of the steps of the new Linotronic imagesetter. The very high resolution of up to 25-

EMIGRE Type SPECI

ago, loose interpretations were more common than close (faithful) interpretations because the level of skill needed to use the punches was high. But late in the 19th century, the use of the pantograph as a drawing aid and cutting punches and matrices by hand eliminated the need for a puncher who worked by hand. The speed of producing existing typefaces increased. It was yet another step in the direction of mass copying, and digital type can be made in an instant by almost anybody. It is easy to make digital facsimiles of typeset by hand centuries ago affords us the opportunity to render them as we see fit. We can make them look old, like the original, or we can make them look fresh. We can, however, make them look identical to the original models, for digital type is not metaphorical; the two are different creatures and manifest separate identities. They each have their own idiosyncrasies. Realizing that digital type can actually only simulate the "look" of old type is an important step in evaluating type revivals. Terms like

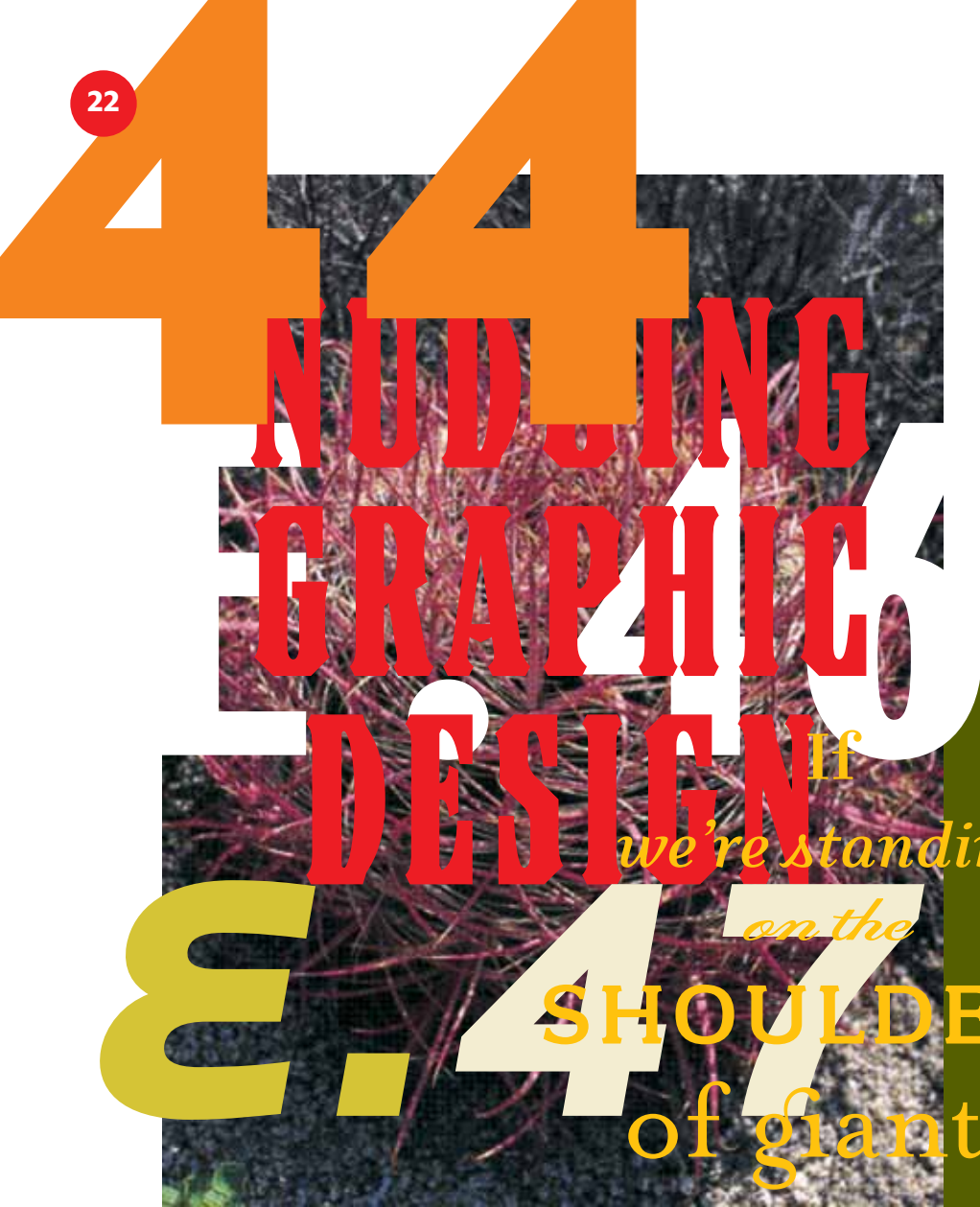
"digital homage" or "historical fiction" can be used to describe what we attempt to do when we pay tribute to types of the distant past without relying too heavily upon their design. *It is evident that FRANK HEINE'S Tribute possesses an element of "type caricature" in its drawing, but this fact doesn't relegate it to that one category. Heine has really gone beyond parody, well into an area of personal exploration. He has challenged many traditional assumptions that we "connoisseurs" of hand-cut type have maintained in our attitude toward the historical accuracy sought and loved and expected in "revivals." The result is a unique combination of caricature, homage, alchemy, and fanciful reinterpretation. Tribute, I think, recalls Guyot's native French-learned style,*

Introducing
 "Tribute"
 —a family of
 8 fonts;
 Roman,
 Italic,
 SMALL CAPS

Œ

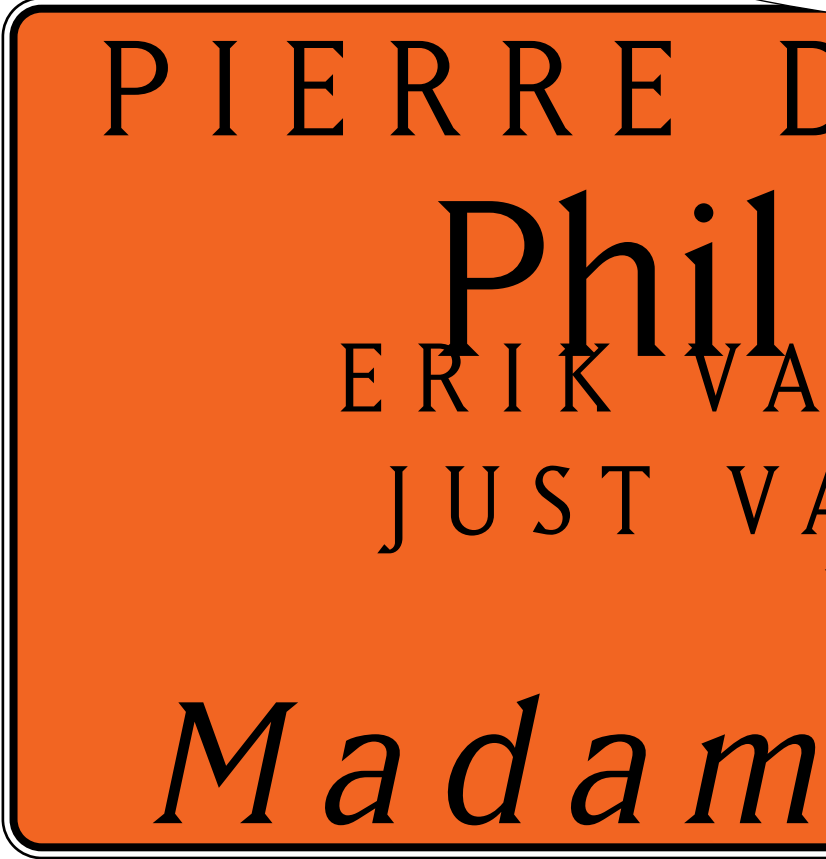
Ordinals:

\$95



REACHING
for?

type-



PIERRE D
Phil
ERIK VA
JUST VA
Madam

BROTHERS

THIS SERIES OF FACES, like Council, began as a font of capital letters in 1996 and was finished in 1999. The Bold weight was the first to be designed. Its inspiration came from a bright chromolithographed letterhead designed around the turn of the century for the **COLE BROTHERS** traveling shows, an extravaganza of acrobatic and circus acts that included trained horses with bareback riders. There is a quality of boldness and daring in the letters that I think accurately reflects the directness and bravado of circus performers.

THE **COLE BROTHERS STATIONERY** has quite a bit of variation in the letterform proportions, unlike the uniformity of the lettering on which Council is based. The letters are not very typographic, nor are they very consistent. They were drawn on a lithography stone and were “cut-in,” meaning that the lettering artist filled the panel background and left the letters showing in reverse. A notable feature of work done in this manner is that it is relatively easy to get sharp outer edges, such as the bevels on the corners of the octagonal **O**, but it is difficult (often, impractical) to try for sharp corners on the counters, even where they should appear square, as on the inside of an **H**. Thus, many of the capitals are bracketed inside. There are variations, however, where strokes join at acute angles, as in **K, M, N, V, W, X, Y, Z** and **Æ**. The letters also contain “traps” that deepen the negative space for the sake of keeping the font from appearing too thin. Some lower case characters have a slightly different range of weights than the capitals, and some have been designed as alternatives.

...the alternative of the Regular. It is more extreme than it is a legitimate alternative-inspired forms than normal). I have used it in the Regular Alternates fonts, and a few extras well

...cluded this much fidelity candy tin as established typeface is in the face, on the candy . Thus, the **A**, all have mod- cause it is the t. This incon- I decided to ish form I did ne balance res-ounc



CUSTOM HOUSE
 PLAZA

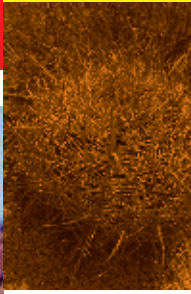
MONTEREY
 STATE HISTORIC
 PARK



California
 HISTORICAL LANDMARK

No. 001







EMIGRE NO. 68

**AMERICAN
MUTT
BARKS
IN THE
YARD**

DAVID BARRINGER

Editor & Designer
**VANDER
GRASSY**



**HAPPILY EVER A
e Grassy Knoll.**

**itions illustra
OGRAPHS, COLLAGES, CALLIGRAPHY, ILLU
ATED OTHERWISE.**

**SOMETHING IS
ETCHING BY RICHARD PAUL. WWW.EMIGRE**

The Trial

HEARN

**ABBATH'S T
ILLUSTRATION BY CHAD JOHNSTON AND RICK VALI**

**5 : One Hundred
PORTRAIT OF HER HUSBAND BY LINDA VALICENTI.**

6 : Insect

7 : THE COMMON

8 : Piano Loop

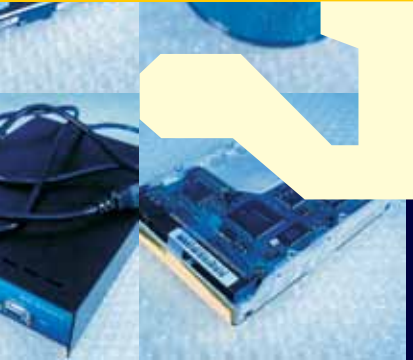
9 : THE INNOCEN

10 : As Empty as E

11 : END OF IT ALL

ZZ
OO
OO
ZZ

music



At Twenty

"This is a very
like Depeche Mode-
distinct and undeniable similarity to
thesizer and lyrical style, but with an
twist." *Alternative Press*
factory parts

Every Go

obably best to simpl
ly adventurous. Dig
end up liking them w

Stephen Sl

There's a decidedly European twist to Sheehan's s
Fluences: The Cure, Joy Division, Eno, and Blue Nil
Dance." *Alternativ*
It's about time his i
Hard Report. "I fin

Binary



GOOD TYPOGRAPHY is
selection of typefaces wh
are *feelingly* expressive o
both caption and copy; t
choice of borders in whic
lurk a seemly motive and
silent meaning; ornamen
if necessary, which fit th
theme just as *felicity*
a scrolled scabbard fits it
bright blade; and intellig
distribution of ample wh



Er

ne

neo-

mania

er



r

MARK TWAIN

desert breeze, and follow the fragrance to the
from, as he is himself; and when this occurs he
self with sitting off at a little distance watchin
off and dig out everything edible, and walk off
the waiting ravens explore the skeleton and po
considered that the coyote, and the obscene b
of the desert, testify their blood kinship with
they live together in the waste places of the ea
fect confidence and friendship, while hating al
yearning to assist at their funerals. He does no
dred miles to breakfast, and a hundred and fifty
he is sure to have three or four days between m
as well be traveling and looking at the scenery
ing nothing and adding to the burdens of his pa

We soon learned to recognize the sharp, vici
ote as it came across the murky plain at night to
among the mail sacks; and remembering his fo
hard fortune, made shift to wish him the bless
day's good luck and a limitless larder the morro

K k

VISTA SLAB BOLD 100 POINT

Departures



Regular

The lineage of Base
serve as a source for d
from a bitmap, to a res
resulting Base 900 fo
the early computer tec
possible by a high reso

Medium

The lineage of Base
serve as a source for
from a bitmap, to a re
resulting Base 900 fo
of the early computer
made possible by a hi

Bold

The lineage of Base
can serve as a source
morphed from a bitm
typeface. The resulti
style, reminiscent of
updated, more refine

Heavy

The lineage of Base
can serve as a source
morphed from a bitm
typeface. The result
style, reminiscent of

MALAGA NARROW BOLD 35/37 PT

le is so spiritl
nd cowardly t
ven while his
xposed teeth
pretending a t
ne rest of his f

Index of fonts used in the collages shown on pages 1 (COVER) through 33.
 Fonts are listed in the order they appear on each page (TOP TO BOTTOM,
 BACK TO FRONT).

P.	Fonts	P.	Fonts	P.	Fonts
1	Program Dalliance Matrix II	9	Typhoid Mary Base 9 Template Gothic Modula Ribbed	17	Matrix II Program
				18	Base 900
2	Mr Eaves	10	Arbitrary OutWest Lo-Res NotCaslon	19	Vendetta
3	Mr Eaves Alda			20	Oblong Fairplex Council
4	Dalliance Solex Typhoid Mary Matrix II Fairplex Base 9	11	Lo-Res Narly	21	Mr Eaves Dalliance Program Tribute
5	Program Vendetta	13	Alda	22	Base 9 Council Base Monospace Tarzana Filosofia Eidetic Dalliance Fairplex Mrs Eaves Tribute Vendetta
6	Mr Eaves Mrs Eaves Oblong	14	Brothers Base 9 Lo-Res		
7	Mrs Eaves Mr Eaves	15	Dalliance Fairplex Mrs Eaves Program	23	Matrix II
8	Outwest FellaParts Triplex Vista				

P.	Fonts	P.	Fonts
25	Brothers Solex Tribute Dalliance Council Triplex Filosofia NotCaslon	33	Mr Eaves Program
26	Dead History Fairplex		
27	Los Feliz Council		
28	Los Feliz Template Gothic		
29	Typhoid Mary Cardea		
30	Fairplex Los Feliz Arbitrary Dogma Lo-Res		
31	Malaga Vista Slab Base 900		
32	Mr Eaves		



Typography

GOOD TYPOGRAPHY is the selection of typefaces which are *feelingly* expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; **ornaments**, if necessary, which fit the theme just as *feliculously* as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

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Aa Aa Aa Aa **Aa Aa**

NATION
Wondermints
Entourage

BANANA
Imitation
FINAL
Mannequin

Marimba
MINIMAL
Aluminum

Tradition
KITCHENETTE
OMEN
Printing

Typography

16/22

GOOD TYPOGRAPHY is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, *if necessary*, which fit the theme just as felicitously as a scrolled scabbard fits its bright blade; and **intelligent** distribution of ample white space.

10/13

GOOD TYPOGRAPHY is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, *if necessary*, which fit the theme just as felicitously as a scrolled scabbard fits its bright blade; and **intelligent** distribution of ample white space.

Aa Aa Aa Aa Aa

GERONIMO

Chromolithography

Anthropology

CALIFORNIA

RAIDERS

Anthropology

GOOD TYPOGRAPHY is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a **SEEMLY MOTIVE** and a silent meaning; ornaments, *if necessary*, which fit the theme just as *feliculously* as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

¶ **CO LTD NO VS AND RD INC NO TO** ¶

Typography

GOOD TYPOGRAPHY is the selection of typefaces which are *feelingly* expressive of both caption and copy; the choice of borders in which lurk a **seemly motive** and a silent meaning; ornaments, if necessary, which fit the theme just as *feliculously* as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

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Aa Aa Aa Aa Aa Aa

Council > Featured on pages 20, 22, 25, 27
DESIGNED BY JOHN DOWNER IN 1999

C

**NORTHWESTERN
WINNETOU
GIANTS VS CUBS**

Dalliance > Featured on pages 1, 4, 15, 21, 22, 25
DESIGNED BY FRANK HEINE IN 2000

D

Water
Kitchenette
ANTHROPOLOGY
Graphics


Dead History > Featured on page 26
DESIGNED BY P. SCOTT MAKELA IN 1990

D

Orange
grand
national

Dogma > Featured on page 30
DESIGNED BY ZUZANA LICKO IN 1994

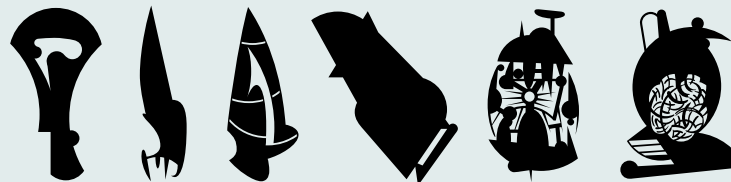
Arrow
Environmental
WANTED
ANTHROPOLOGY
MANHATTAN
Chromolithography
QUICK

TYPOGRAPHY

GOOD TYPOGRAPHY is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, if necessary, which fit the theme just as *feliculously* as a scrolled scabbard fits its bright blade; and **intelligent** distribution of ample white space.

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Aa Aa Aa Aa Aa Aa Aa Aa



Typography

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Aa Aa Aa

random
WORLDWIDE
Pattern

funny
ANTHROPOLOGY

Indianapolis 500

Diamond

Chromolithography

Indigenous

Typography

18/24

GOOD TYPOGRAPHY is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, *if necessary*, which fit the theme just as felicitously as a scrolled scabbard fits its bright blade; and **intelligent** distribution of ample white space.

10/12

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Aa Aa Aa Aa Aa Aa Aa Aa

Planographic
QUALITY
TYPOGRAPHY
Aluminum
Chromolithography
INFLUENTIAL
HOLLYWOOD

TYPGRAPHY

Typography

14/14

SANS | **GOOD TYPOGRAPHY** is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, *if necessary*, which fit the theme just as **feliculously** as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

SANS ALTS | **GOOD TYPOGRAPHY** is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, *if necessary*, which fit the theme just as **feliculously** as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

MODERN | **GOOD TYPOGRAPHY** is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, *if necessary*, which fit the theme just as **feliculously** as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

MODERN ALTS | **GOOD TYPOGRAPHY** is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, *if necessary*, which fit the theme just as **feliculously** as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

Aa Aa Aa Aa **Aa Aa**

Typography

SANS | GOOD TYPOGRAPHY is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a **seemly motive** and a silent meaning; ornaments, *if necessary*, which fit the theme just as felicitously as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

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Aa Aa Aa Aa Aa Aa Aa

Typography

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Typography

21/21 GOOD TYPOGRAPHY is the selection of typefaces which are feelingly *expressive* of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, if necessary, which fit the theme just as *felicïtously* as a scrolled scabbard fits its bright blade; and **intelligent** distribution of ample white space.

13/14 GOOD TYPOGRAPHY is the selection of typefaces which are feelingly *expressive* of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, **if necessary**, which fit the theme just as *felicïtously* as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

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Typography

18/21 GOOD TYPOGRAPHY is the selection of typefaces which are feelingly *expressive* of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, if necessary, which fit the theme just as **felicïtously** as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

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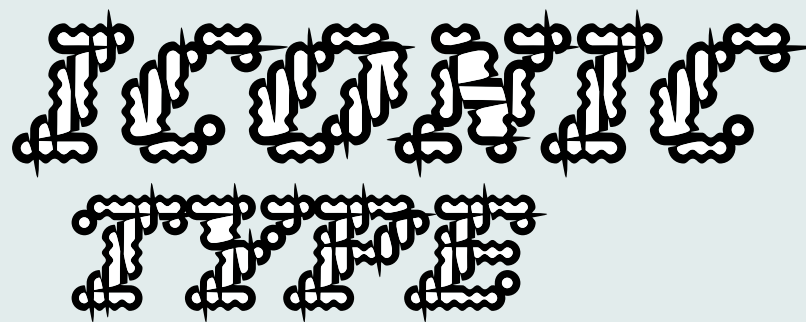
Aa Aa Aa Aa Aa Aa

Typography

20/21
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Anthropology
ENVIRONMENT
WORLDWIDE

Cowboy
RODEO
Chromolithography
INDIAN
Autonomy

Typography

17/20

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Solex > Featured on pages 4, 25
DESIGNED BY ZUZANA LICKO IN 2000

S

Anthropology
ENVIRONMENT
International
Minimalism

Tarzana > Featured on page 22
DESIGNED BY ZUZANA LICKO IN 1998

T

Antecedents
California
GLOBALIZATION
MILLIONS
ANTHROPOLOGY

Template Gothic > Featured on pages 9, 28
DESIGNED BY BARRY DECK IN 1990

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wonder
CALIFORNIA

Tribute > Featured on pages 21, 22, 25
DESIGNED BY FRANK HEINE IN 2003

TYPOGRAPHY



14/17
GOOD TYPOGRAPHY is the selection of typefaces which are *feelingly* expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, if necessary, which fit the theme just as *feliculously* as a scrolled scabbard fits its bright blade; and intelligent distribution of ample white space.

8/10
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Anthropology ENVIRONMENT International Minimalism

Antecedents
California
GLOBALIZATION
MILLIONS
ANTHROPOLOGY

Typography

18/19

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Typography

11/15

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