

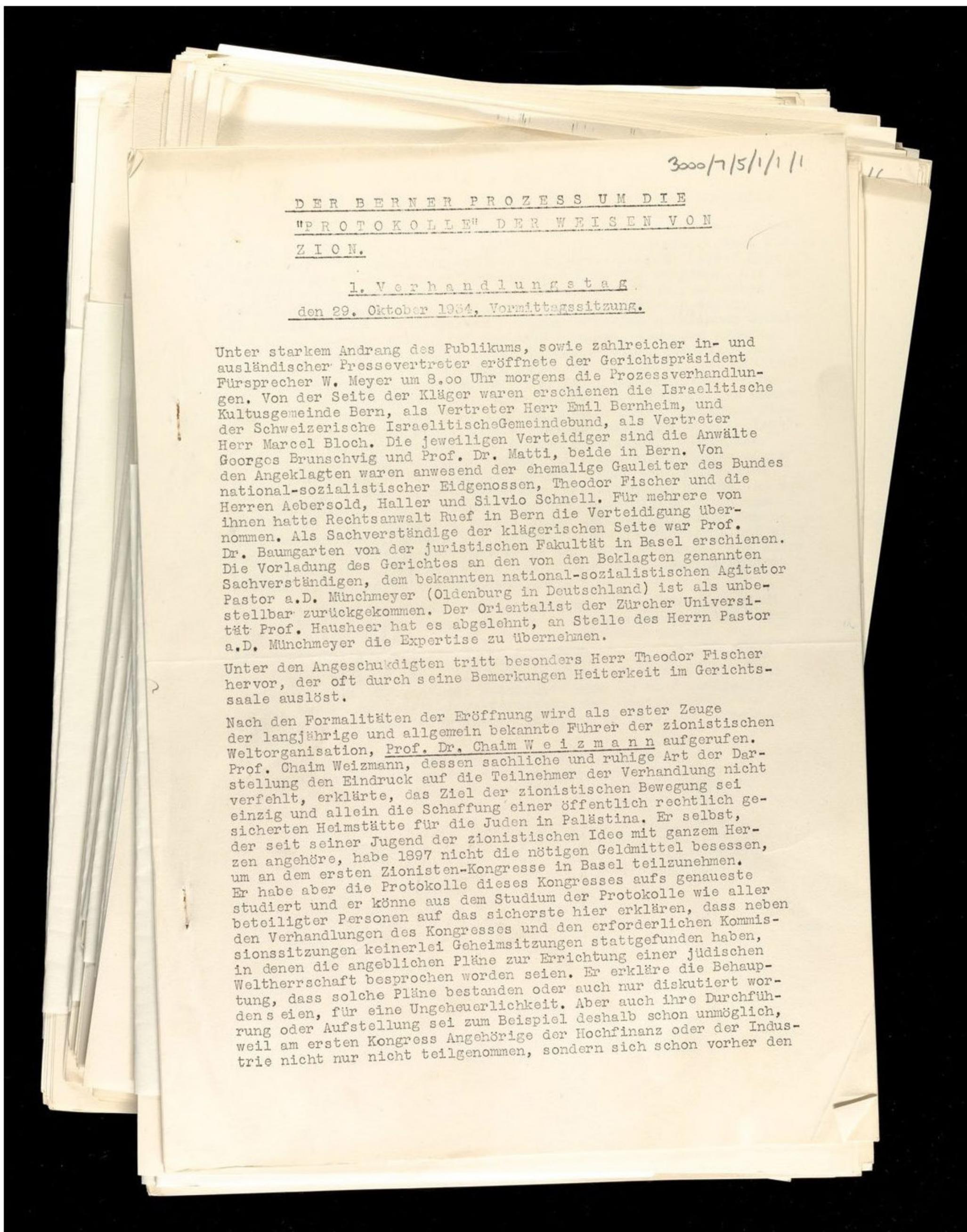
TOPICS

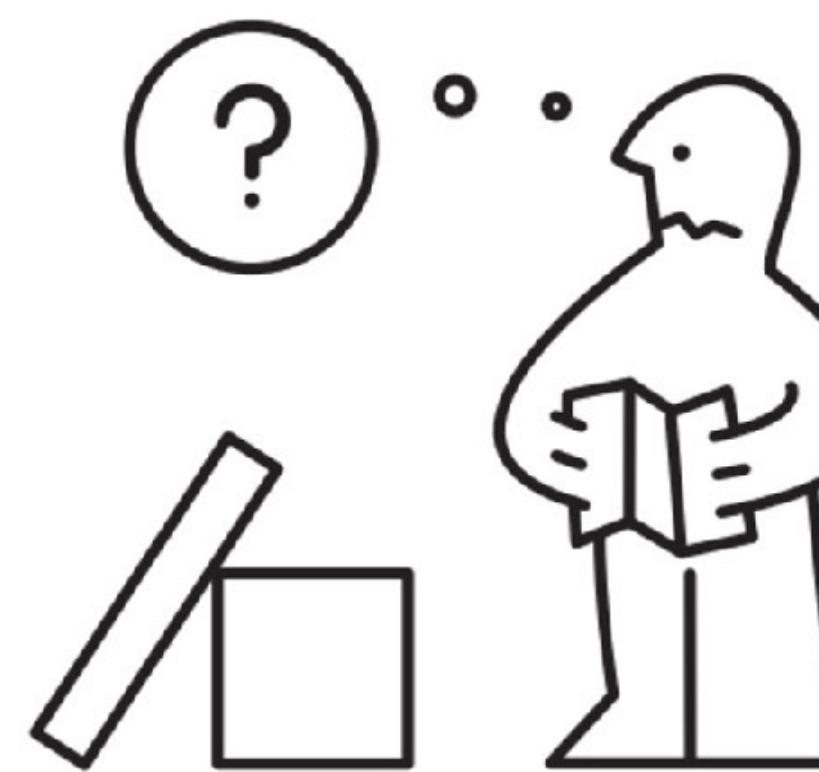
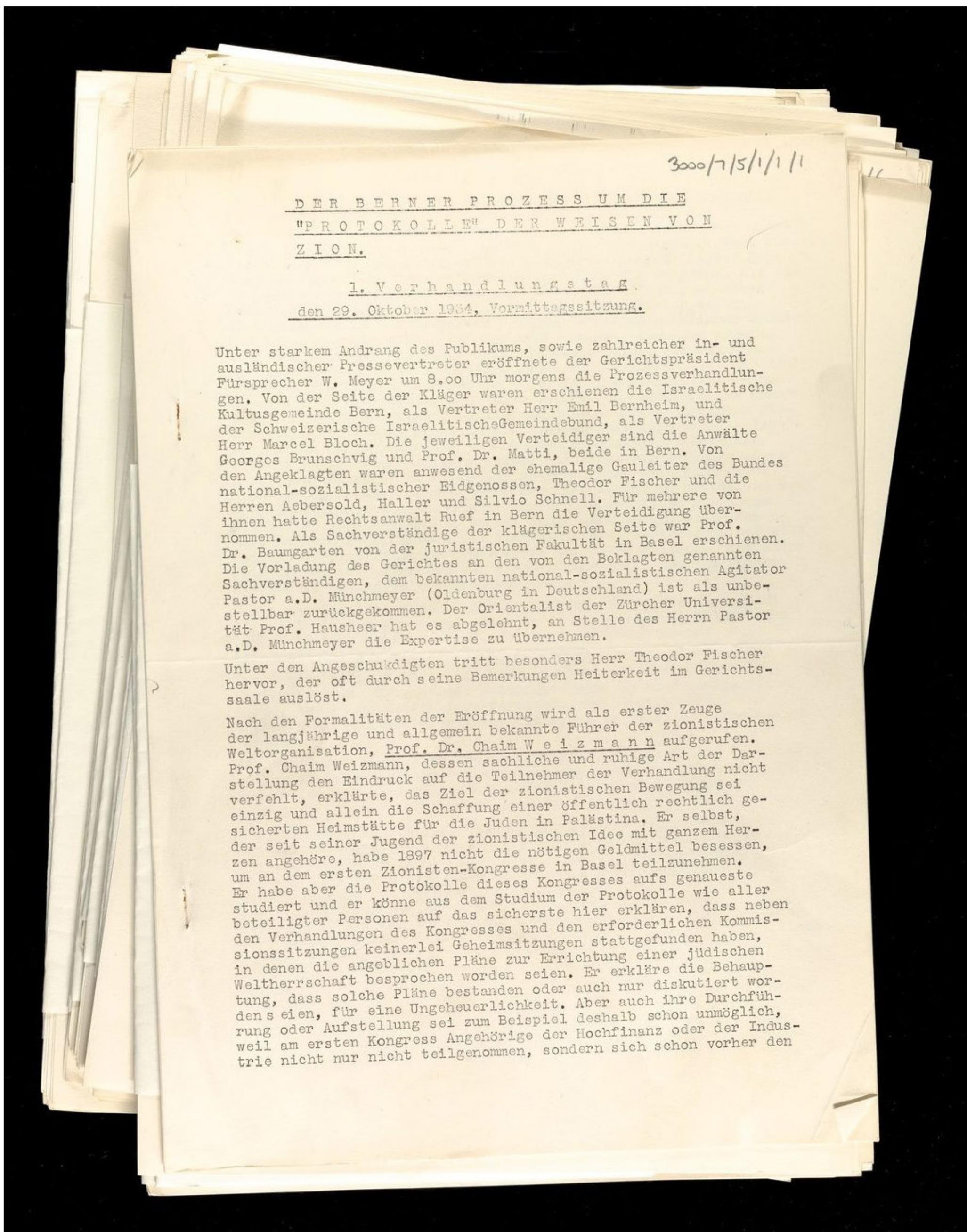
Typographic Palette

Creating a typographic palette requires having a good idea of what all the elements in play are and what they all do.

Assemble all the elements
by finding the longest
elements in the manuscript.

Figure out what the
hierarchy between all of the
elements needs to be.





TEXT SPREAD

Subheading (take the longest one)

Historic complications in organizing farm workers prior to UFW formation

Main text (body copy)

Dolores Huerta grew up in Stockton, California, in the San Joaquin Valley, an area filled with farms. In the early 1950s, she completed a degree at Delta Community College, part of the University of the Pacific. She briefly worked as an elementary school teacher. Huerta saw that her students, many of them children of farm workers, were living in poverty without enough food to eat or other basic necessities. To help, she became one of the founders of the Stockton chapter of the Community Service Organization (CSO). The CSO worked to improve social and economic conditions for farm workers and to fight discrimination.[4]

By 1959, César Chávez had already established professional relationships with local community organizations that aimed to empower the working class population by encouraging them to become more politically active. In 1952, Chávez met Fred Ross, who was a community organizer working on behalf of the Community Service Organization. This group was affiliated with the Industrial Areas Foundation, headed by Saul Alinsky.[5]

To further her cause, Huerta created the Agricultural Workers Association (AWA) in 1960. Through the AWA, she lobbied politicians on many issues, including allowing migrant workers without U.S. citizenship to receive public assistance and pensions and creating Spanish-language voting ballots and driver's tests. In 1962, she co-founded a workers' union alongside community activists such as Larry Itliong and César Chávez, which was later known as the United Farm Workers (UFW). The UFW was created through the emergence of the Agricultural Workers Organizing Committee (AWOC) which was mainly composed of Filipino migrant workers and the National Farm Workers Association (NFWA) which was mainly composed of Mexican migrant workers. Larry Itliong was a Filipino American labor organizer who fore-fronted the grape strike in Coachella Valley that spearheaded the Delano Grape Strike of 1965. He became assistant director of the UFW.[6][7] Chávez was the dynamic leader and speaker and Huerta was a skilled organizer

and tough negotiator. Huerta was instrumental in the union's many successes, including the strikes against California grape growers in the 1960s and 1970s.[4]

During Chávez's participation in the Community Service Organization, Fred Ross trained César Chávez in the grassroots, door-to-door, house meeting tactic of organization, a tactic crucial to the UFW's recruiting methods. The house meeting tactic successfully established a broad base of local Community Service Organization chapters during Ross's era, and Chávez used this technique to extend the UFW's reach as well as to find up and coming organizers. During the 1950s, César Chávez and Fred Ross developed twenty-two new Community Service Organization chapters in the Mexican American neighborhoods of San Jose. In 1959, Chávez claimed the rank of executive director in the Community Service Organization. During this time, Chávez observed and adopted the notion of having the community become more politically involved to bring about social changes that the community sought. This was a vital tactic in Chávez's future struggles in fighting for immigrant rights.[5][8]

César Chávez's ultimate goal in his participation with the Community Service Organization and the Industrial Areas Foundation was to eventually organize a union for the farm workers. Saul Alinsky did not share Chávez's sympathy for the farm workers struggle, claiming that organizing farm workers, "was like fighting on a constantly disintegrating bed of sand." (Alinsky, 1967)[5]

In March 1962, at the Community Service Organization convention, Chávez proposed a pilot project for organizing farm workers, which the organization's members rejected. Chávez responded by resigning from the organization to create the farm workers union that later became known as the National Farm Workers Association.[5]

By 1965, the National Farm Workers Association had acquired twelve hundred members through Chávez's

Running Matter (header, footer, shoulder)

Printed Wikipedia

Left page (verso) [this is same for all books]

United Farm Workers

Right page (recto) [this is the title of your article]

Folios (page numbers)

10 11

Footnote (pick the longest, most complex one)

14 Rose, Margaret (1990). "Traditional and Nontraditional Patterns of Female Activism in the United Farm Workers of America, 1962 to 1980". *Frontiers: A Journal of Women Studies*. 11 (1): 26–32.

Deck (lead-in text) usually at the start of a new section – copy two or three sentences from somewhere)

In the early history of American agriculture, farm workers experienced many failed attempts to organize agricultural laborers. In 1903, Japanese and Mexican farm workers attempted to come together to fight for better wages and better working conditions.

Image (find a single image that corresponds to the article, it must be in the public domain, Wikimedia is your best bet). Take the highest quality image.



Caption

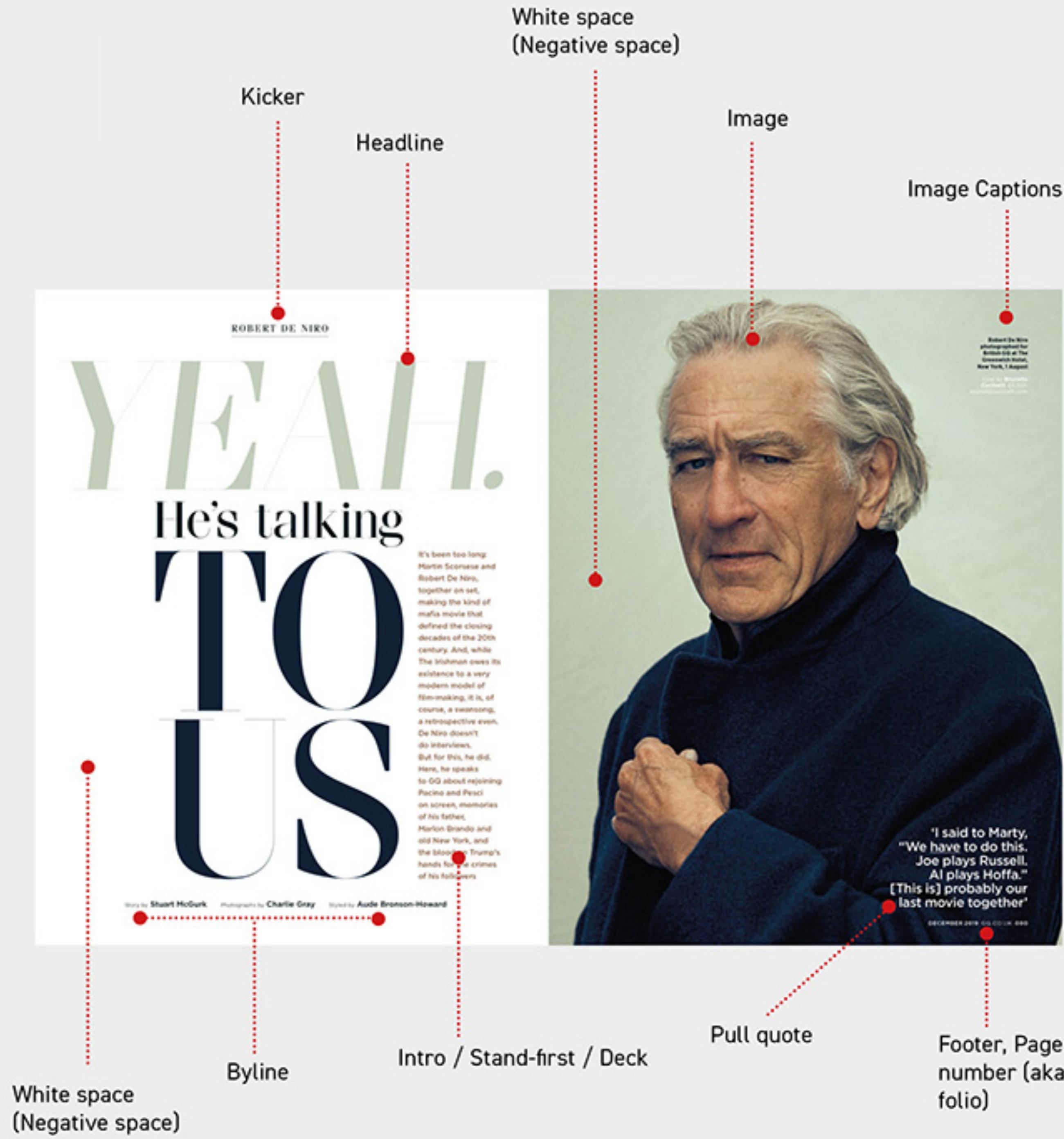
Pancho Medrano and Baldemar Diaz, Rio Grande City, UFW strike headquarters, 1966 (UTA Libraries Digital Gallery)

Deck (lead-in) [You can use the same text as the deck above.]

In the early history of American agriculture, farm workers experienced many failed attempts to organize agricultural laborers. In 1903, Japanese and Mexican farm workers attempted to come together to fight for better wages and better working conditions. This attempt to organize agricultural laborers was ignored and disbanded when organizations, such as the American Federation of Labor, neglected to support their efforts, often withholding assistance on the basis of race.

ANATOMY

What's in a Page?





1

SPY ANXIETY

Thanks to Vladimir Putin, the Cold War is hot again. Nowhere has it seemed more real than in FX's *The Americans*, now kicking off its last season

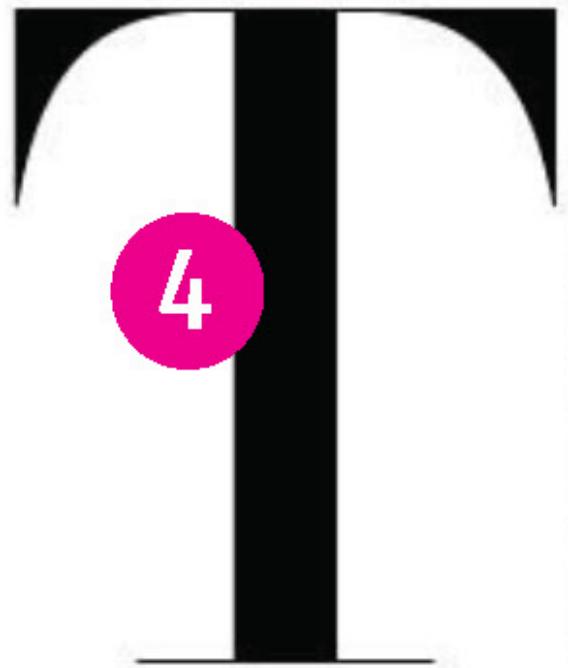
3

The Cold War is the comeback geezer of dramatic genres, the original, minatory "Winter Is Coming." The genre that gave us doomsday nail-biters (*Rat Race*), let-it-rip satire (*Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb*), cold-sweat fever dreams (*The Manchurian Candidate*), and penitential studies in betrayal (*The Spy Who Came In from the Cold*) went moribund almost overnight after the Berlin Wall crumbled in 1989. "The Evil Empire" that President Ronald Reagan decried had lost its bear claws and the fearful hold on our imagination that, later, Islamic

terrorism would so ably resupply. People began to express nostalgia for the simpler days of arms races and superpower standoffs. But with the rise of Vladimir Putin, the former K.G.B. lieutenant colonel and judo master whose mirthless smile projects a Stalinist chill, the Cold War genre emerged from retirement. A spate of films with an authentic restoration patina ushered viewers back to the good-old days of microfilm, floodlit checkpoints, and sinister loitering under the lamppost: *The Good Shepherd* (2006), loosely draped on the life and career of sepulchral spymaster James

8

4



7

9

1: TITLE

2: DECK (INTRO)

3: BODY COPY

4: DROP/INITIAL CAP

5: BYLINE

6: CREDIT

7: CREDIT TWO

8: IMAGE CAPTION

9: FOLIO (PAGE NUMBER)

10: RUNNING FOOTER

10 elements
only **2** typefaces

VERSO

Left Page

table of contents

CONTENTS

- 6 WORLD WAR I NAVAL SERVICE**
- 11 INTERWAR CIVILIAN SERVICE**
- 14 WORLD WAR II ARMY SERVICE**
- 17 NOTES**
- 18 REFERENCES**

leaf

RECTO

Right Page



"Periscope" view of the Siboney in convoy, by Musician Loren C. Holmberg, USN (c. 1919), shows the dazzle camouflage applied to the ship during World War I.

15
USS SIBONEY (ID-2999)

caption

folio

running
(shoulder)

body copy

footnote

USS Siboney (ID-2999) was a ship transport for the United States Navy during World War I. She was the sister ship of USS Orizaba (ID-1536) but neither was part of a ship class. Launched as SS Oriente, she was soon renamed after Siboney, Cuba, a landing site of United States forces during the Spanish-American War. After her navy service ended, she was SS Siboney for the New York & Cuba Mail Steamship Co. (commonly called the Ward Line).* The ship was operated under charter by American Export Lines beginning in late 1940. During World War II she served the U.S. Army as transport USAT Siboney and as hospital ship USAHS Charles A. Stafford.

* While commonly called Ward Line all official documents such as registers and many references, including DANFS and Roland Charles' Troopships of World War II, use the owner's name: New York & Cuba Mail Steamship Company.

Introduction

4 – 7

Awfully Beautiful: Graphic Design and the Vernacular

8 – 31

Awfully Beautiful: Graphic Design and the Vernacular

Intro: There's No Such Thing

There's no such thing as an undesigned graphic object anymore, and there used to be.
—Michael Bierut¹

Proper Etiquette

What makes something proper and in good taste? Where does professionalism end and naivete begin, and who gets to say? Just as defining art infuriated as it inspired throughout the core of 20th Century Art history, so too have similarly perplexing questions arisen over ‘design’ and ‘undesign’ in today’s history of the field. Some designers have come to wonder—what exactly does Graphic Design have on all the rest? “Who is to say,” asks Design Diety Steven Heller, “that a naively hand-painted sign is less effective than a beautifully executed typeface?”²

While ‘Design’ must surely be defined against its opposite, what this dilemma demands is a look at what’s called the vernacular. ‘Vernacular’ is a multifaceted term requiring a certain clarification. The word is used both a typological classification and a characterization. ‘Vernacular’ language, for instance, means a native language, but also represents a separation from something larger. In standing for something nontraditional, it often represents a kind of informal folklore. Defined another way, “generally, the term vernacular is used to refer to the everyday, the quotidian, or the common in contrast to the important, the significant, or the special.”³ Vernacular design, then, runs counter to what those more

all set
in one
typeface
family

You typically start with making a selection of the body copy typeface.

“
**THE
CURVELESS
WONDER**
”
ALBERT ORTH

1895-1909 Albert Orth had a successful major League career, winning over 200 games, with a 27 win season in 1906. He managed to have all of this success without having a curveball in his repertoire. He was one of the more successful slow ball pitchers of his era. Orth was also a very successful hitter for a pitcher, with a .273 career batting average.

1895 / 1909
ALBERT ORTH
**THE CURVELESS
WONDER**
▼

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1895-1909
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**The
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Wonder”**
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1895-1909

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Example by Bethany Heck

This sets the overall tone on the page and dictates how the additional elements will be chosen.

Pair the other faces to work with the body copy typeface. Some elements on the page may come from members of the same typeface family, some from others.

Yoko Ono, Still from *Fly*, 1970

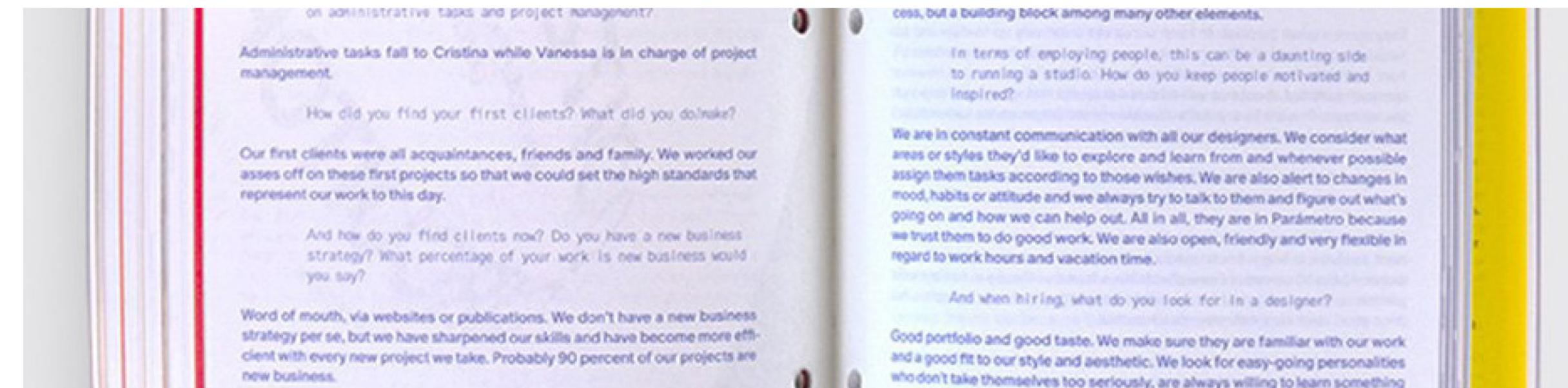
Returning from our brief apocalyptic detour, we find ourselves pursuing the fly into the early 70s, where it again crops up in several notable artworks. In Yoko Ono's 1970 film *Fly*, a single fly is released on a naked woman's body, and the camera tracks it in close shots as it crawls and flies around different body parts, some barely recognizable due to the close crop and others the unmistakable anatomy

but dozens of flies exploring the woman's body. Ono's fly is not the liberating depiction of some of the Surrealists (Remedios Varo for example), it is the fly that must and will be shaken off or swatted, a militant version of Francis van der Myn's Rococo-era painting, *The Fly*.

If the fly was the star in Ono's work, then it becomes an extra in Ed Ruscha's. His 1972 *Insects* portfolio picks up seamlessly from where *Fly* leaves

The design can be more or less restrained based on how many typfaces you incorporate.

Select typefaces based on the content you are working with.



Pick families wisely. If you are working on a piece of text that has math symbols, or complex fractions, or has phonetic elements, or other languages use typefaces that can support these.

Rule of threes:

- 1: A **workhorse face**
- 2: A **display face to add personality**
- 3: A **face to cover special occasions.**

“Typefaces work in the same way real families do: any more than three children running around and you are risking serious mayhem.

Every typeface you choose to incorporate into a design is added responsibility. It has needs, wants and desires, and the more you add, the more cares you’re having to tend to while still pushing towards your ultimate goal of effective visual communication.”

—Bethany Heck

The night was black,
the fires were raging,
and out of the glowing
embers of chaos the tiger
emerged Agile, cunning and lightning
fast, the tiger restored order and brought the
land to unprecedented prosperity. He did
not linger to enjoy the nirvana he created,
and slipped into the shadows as quickly as
he came.

TURN IT UP TO TIGRE

(VOLUME WARNING)

J J P P L L
J J P P L L
J J P P L L

(JAHPHILEE)

// INTERLUDE //

Richard Bak, in his 1998 book, *A Place for Summer: A Narrative History of Tiger Stadium*, pp. 46–49, explains that the name originated from the Detroit Light Guard military unit, who were known as “THE TIGERS”. They had played significant roles in certain Civil War battles and in the 1898 Spanish-American War. The baseball team was still informally called both “Wolverines” and “TIGERS” in the news. The earliest known use of the name “TIGERS” in the media was in the Detroit Free Press on April 16, 1895. Upon entry into

BIG



here are various legends about how the Tigers got their nickname. One involves the ORANGE STRIPES they wore on their black stockings. Tigers manager George Stallings took credit for the name; however, the name appeared in newspapers before Stallings was manager. Another legend concerns a sportswriter equating the 1901 team's opening day victory with the ferocity of his alma mater, the PRINCETON TIGERS.

ALL POISONOUS BESIDE THE FLOWERS

— x —

All glittering before the land / You speak to happy disasters behind the sea / Beware! The end is gone / Evil and quaking beyond the land / We see glowing rubes beneath the clouds / Whoa! The King will be born / All poisonous beside the flowers / You cavort with poisonous rats above the fog / Be transparent. The bastard is born / wary hopeful / where the light comes from / so many roads to choose from / In whose heart / the refugee / turn aside / and never catch up

— ♦ —

I Like it when you call me Big Data

(RIP)

WATCH THE CLAWS

SHE IS MY WOMAN

— ♦ —

up the street to greet the team and get autographs.



as a useful tool for gene clearer, clean & more com thinking, learning about experiences, broader self-integration of the class education. As such it helped to cryst Johns' framework for reflective investig to develop reflective practice.

WE'RE ALL JUST A BUNCH OF ASSHOLES



TIGRE SQUAD
You like good shit? So do we! We make that good shit with you and we'll make it hella well. No one is going to make good shit better than the Le Tigre Squad.
DEV & DESIGN
¡qué maravilla!

Let's take a closer look

from

“The Value of Multi-Typeface Design”

by Bethany Heck

May 2, 2016

r a

Letter Gothic

display

Bureau Grotesque

main

Serifa

accent

SWEET SANS

extra

Letter Gothic

Fall 2015 | Reportedly designed under the influence of Jessie Wilson, the future president's mother, the landscape was divided into the formal front yard and working back yards, which included vegetable and flower beds as well as a kitchen house, privy and carriage house. While little documentation of the property exists from the time of the Wilson family's occupation, records indicate that roses, tea olives, crepe myrtle, japonica, and other shrubs were planted in the front yard, implying its use as a decorative garden area.

Sweet Sans



Letter Gothic

1705 Hampton Street Columbia, SC 29201

Woodrow Wilson Family Home

Bureau Grotesque

Bureau Grotesque

Since 1933 this property has operated as an historic house museum celebrating the life of Woodrow Wilson, the 28th president of the United States. Young Tommy Wilson's parents built this home between 1871 and 1872 with the intent of remaining in Columbia. However, within two years, Dr. Joseph Ruggles Wilson received a new posting and he and his family moved to Wilmington, North Carolina.

EXHIBITS Sweet Sans

From Dreams to Visions and Hopes to Purposes: Woodrow Wilson and Columbia addresses the Reconstruction era environment; the development of "Tommy" Woodrow Wilson from boy to man; and the historic preservation movement as experienced in South Carolina's capital city. Reportedly designed under the influence of Jessie Wilson, the future president's mother, the landscape was divided into the formal front yard and working back yards, which included vegetable and flower beds as well as a kitchen house, privy and carriage house. While little documentation of the property exists from the time of the Wilson family's occupation, records indicate that roses, tea olives, crepe myrtle, japonica, and other shrubs were planted in the front yard, implying its use as a decorative garden area.

Serifa

Hours of Operation

TUESDAY — SATURDAY 10 AM – 4 PM Last tour at 3 PM

SUNDAY 1 PM – 5 PM Last tour at 4 PM

More Information

» Accommodates 150 standing or 80 seated inside; up to 300-350 in the garden

» Chairs and tables available on site

» Prep kitchen available

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Exhibits

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Sunday 1 PM – 5 PM Last tour at 4 PM

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Examples of typographic palettes in use

*
Tricks of fantasy
†
Divertissement
for the youth

Cum Dederit RV 608, so intimately similar to those of Giambattista Tiepolo's **Scherzi di fantasia*** and of his son Giandomenico's unsettling album **Divertimento per li regazzi†**. A world where horror's place is as happiness' neighbour; where the flutter of nightly creatures promises to lift the traveller to the silver prairies of the Moon, rather than sinking them into the abyss.

Or, if you have a taste for a higher degree of carnality in music, lend your ear to Nicola Porpora's aria **Alto Giove**, from his opera **Polifemo**. The Cyclop's love, doomed since its start, reaches here the greatest sorrow. Yet, not a single drop of despair can be detected in Polyphemus' painful prayer. Beauty — that strange, old-fashioned term — is at work here, redeeming everything, even loss and destiny.

But my favourite among them is a piece that, at first, might sound exceedingly unassuming: the **Andantino con espressione** from Baldasarre Galuppi's **Sonata N. 1 in F major**, contained in the collection **Passatempo al Cembalo‡**. All the distance of exile, the melancholy of abandonment, the painful sweetness of memory can be heard unfolding there. And in the end, it is sweetness that triumphs. I can think of no other music that could better redeem despair after a catastrophe, even the greatest. A gleam of light so subtle and so gentle as to break even through the hours before dawn.

Lightness, melancholy and joy interlace in Italian music of the 18th century, creating a phosphorescent object capable to irradiate happiness, but also, and especially, eroticism. Venice and Naples, the capitals of 18th century Italian culture, with their festive days and glimmering nights, with their masks and underworlds, have long glowed as archetypal cities of erotic passion. *Debauched* only in the mind of bigots, or for the later inquisitors of Victorian morality, in their own time their voices resounded as elegant and proud as ever.

Like the **Concerto in D Major, L. 10** by Neapolitan composer Leonardo Leo, a late (and ultimately victorious) rival to the Venetian hero Vivaldi. It's an equestrian exercise of Dressage executed with perfect sensuousness, grace and control. A volcanic energy innervates it, emerging at skin level just enough to promise, seductively, a mystery much richer than what is in plain sight.

‡
Pertime at the
harpsichord

But equestrian discipline rarely manages to bridle Eros, and the steed often takes over its rider's hand. Listen to the **Allegro assai** from Luigi Boccherini's **Quintet N. 91 in C minor, Op. 45 N. 1, G 355**. Its speed is that of eyes and lips swirling in incandescent erotic frenzy. An eroticism that is as playfully ironic as it is authentic — and perhaps all the more so, being aware both of the fragility of the flesh and of the eternity of its sensuous grace. An eroticism that has not yet learned, or that has wisely unlearned, the rigid boundaries between masculine and feminine — as in the unique voice of this era, the angelically unsettling tonality of countertenors. A seduction that plays on a limitless palette of shades, with a unique one for each amorous interlocutor — following Giacomo Casanova.

The eroticism of Italian Baroque and Galante music breaks its banks and then returns to its bed, mindful that the greatest pleasure lies one step before falling to one's desire. A return to order that explores the innermost corners of geometry, seeking glowing veins within it. The same excited tumult that grows throughout Benedetto Marcello's **Ciaccona**, from the **Sonata N. 12 in F Major, Op. 2**, is in the heart of a lover seeing the one they secretly love approaching from afar. The same tension and elation, a loss of oneself and of the world that is simultaneously the rediscovery of oneself and of the world as washed anew by love. Deepest and uppermost, a carnal elation.

A music of the world, from the world and for the world. But a world that is unlike the one-dimensional expanse depicted by our contemporary culture. A possible world, at once celestial and material, sensuous and *hyperuranios*. Sinful and redeemed, because divine redemption lies in an infinite yes to the flesh and to the world — which is always, like that of Zarathustra, a godly yes. Few pieces encapsulate this complexity of the dream-world of Italian baroque and Galante music, as three compositions by Domenico Zipoli, Domenico Scarlatti, and Giambattista Pergolesi.

The first of them was a Jesuit priest, who at 28 abandoned his native Italy to travel, first to Spain then to Argentina — where he soon died of an infectious disease. At a time when missionary travel was, for many young people², the ultimate accomplishment and the ultimate

2

Roscioni, *Il
Desiderio delle
Indie*, Torino:
Einaudi, 2001.

Tânia Raposo

transgression, Domenico Zipoli's **Elevazione** is a pinnacle of paradoxical sentiment in music. A sacred feeling that transcends the world from within, as earthly and unearthly as Amazonian waterfalls. The second of them, the Neapolitan composer Domenico Scarlatti, was perhaps the furthermost personality to his adventurous Jesuit namesake. The son of renowned musician Alessandro, after a scintillating career and years of high life Domenico Scarlatti died at the court of the Spanish king, in Madrid. In his last composition, **Salve Regina**, Scarlatti paints a masterfully *agrodolce* portrait of a life that has ripened to its final limit. If life is a feast, however troubling at times, how is one to leave it? By sealing one's earthly life with true style and elegance. Only a world that thinks its own beauty and ugliness to be unconditionally loved by the gods, could answer so surely. And finally, Pergolesi. Something of a miracle. The young Giambattista, who died of tuberculosis at the age of 26. The composer who spent his last night frantically trying to complete his *Stabat Mater*. Only hours before dying, with feverish hands he penned his last words on the manuscript: *Thangor I blinshed*. The **Stabat Mater**, a 13th century hymn, talks of Mary's excruciating pain at the foot of the cross bearing her son. In the fourth movement of his version, Pergolesi lingers on the words *Quae mollebar et doleret et tremebat cum videt filium mortuus* *in celo**. One would expect to hear these words accompanied by anguished, abysmal music. But no; the young Pergolesi, in the gasps of tuberculosis on his last night on earth, wrote a wonderful ode to life and death – presented as happy sisters, like Saint Francis had said.

Tiepolo and the Italian musicians of his time seem to inhabit a world – better, a plane of reality – where death, fearful as it is, is accepted *a priori* as life's legitimate relative. In their art, becoming and eternity are depicted as intermingled inextricably, with unfailing elegance and grace. Redemption lies in the eye, and style is a function of the spirit. Think of Tiepolo's skies, azure and *rosa*. When the world that birthed them fell, crushed first by the Enlightenment then by Positivism, while the rumbling of a few crowned heads in the dust covered

*
Who mourned
and grieved and
trembled looking
at the torment of
her glorious Child.

the approaching march of capitalism, Tiepolo's clouds continued to fly undisturbed. They only moved a little higher. A little further beyond the reach of those who passed below them, as they still do today, in a palace like **Würzburg**. Finally abandoned by history, those skies revealed themselves not just as objects, but as possibilities that endlessly move, appear and vanish – but that always remain, existing eternally.

After a brief life, the sensuous elation of Italian Baroque and Galante music, its *breathtaking happiness* at once earthly and unearthly, sunk into an oblivion populated by frightening dreams. After their time, European culture becomes that of Giandomenico Tiepolo's **Il Mondo Nuovo***, where onlookers from all provenances gather like moths around the spectacle of a cosmorama, a magic lantern. No longer a world of theatre, but a society of the spectacle. A new era, but one that is still traversed by a mysterious tribe of **Pulcinelli** – inexplicable figures, loitering at the margins, playing in the corners, waving dangerously over the abyss, while waiting for a promised end to their exile from the world.

*
The New World

Design: Tânia Raposo
Typefaces: Triptych, Omnigraf &
Vulture from The Pyte Foundry
17/03/2020 mid Covid-19 Quarantine

Tânia Raposo

Artiste vainqueur de la conquête du rap game, c'est un train direct Bruxelles-Paris que Roméo Elvis



ROMÉO ELVIS

MUSIQUE

a pris comme destrier. Abonné présent aux soirées folles de Planète Rap, le rappeur préféré de ton rappeur préféré a déjà séduit l'Hexagone. Fort de son succès avec *Morale* (2016) et *Morale 2* (2017), il sort *Chocolat*, son « précieux » comme il l'appelle. Un premier enfant dont il est l'unique parent, pied de nez à son public qui avait pu l'accuser de ne plus faire la même chose qu'avant. Une réussite, puisque le 12 avril, il éclate les ventes et ne fait parler que de lui sur les ondes, les écrans et les réseaux. Derrière la soudaine et violente célébrité, Roméo Elvis reste pourtant un homme simple, victime de son succès.

LE BONBON Tu parles dans le morceau "Bobo" d'un rap de hipsters fait par un bobo... Le rap a clairement changé ces dernières années, tu en penses quoi?

ROMÉO ELVIS Que du bien! Il évolue parce qu'il est écouté et joué par de plus en plus de gens, de milieux. Ce sont les signes distinctifs d'une musique qui se popularise, comme ça a pu être le cas avec le rock. Moi je kiffe.

L.B. C'est un peu le combat entre cette musique engagée d'avant et le rap "populaire" d'aujourd'hui. Tu penses que tu aurais pu faire carrière sans ce nouveau rap?

R.E. Non, pas spécialement. Je ne sais pas en fait. (Il réfléchit) Je pense que ça aurait été plus compliqué, clairement. Par rapport à ce que j'ai amené moi, personnellement, avec ma musique.

L.B. L'engagement est quand même présent dans ton album, notamment avec "La Belgique Afrique". Tu disais que tu aurais aimé que la Belgique s'excuse pour ses colonies, ça risque d'être compliqué avec le schéma politique actuel?

R.E. Ça dépend, parce qu'il y a des politiques à qui ça peut profiter aussi pour tirer sur l'État et le royaume, le fait que la Belgique soit une royaute. Ça fait débat mais il y a des mecs qui veulent tirer profit du fait qu'elle veuille s'excuser. La NVA (parti)

affirme que c'est le cas, mais la réalité c'est que c'est juste dans l'ambition de faire tomber la royaute.

L.B. Les politiques utilisent pas mal le milieu artistique pour se faire valoir, tu as déjà eu affaire à ça?

R.E. Bien sûr. Un politicien s'est servi du morceau "Bruxelles Arrive" pour en faire son slogan "Ixelles arrive" (une commune bruxelloise, ndlr) et je l'ai sommé de le retirer. Je l'ai appelé, je l'ai menacé et ça s'est passé comme ça. Il a voulu faire le gars au début, a bégayé. Je l'ai menacé d'être un peu plus piquant sur les réseaux s'il ne changeait rien.

L.B. Tu t'éloignes de tout positionnement politique?

R.E. Clairement. Aujourd'hui, je ne me vois pas appartenir à quelque mouvement que ce soit.

L.B. Tu te verrais vivre à Paris? Sans considérer tout ce qu'il s'y passe présentement.

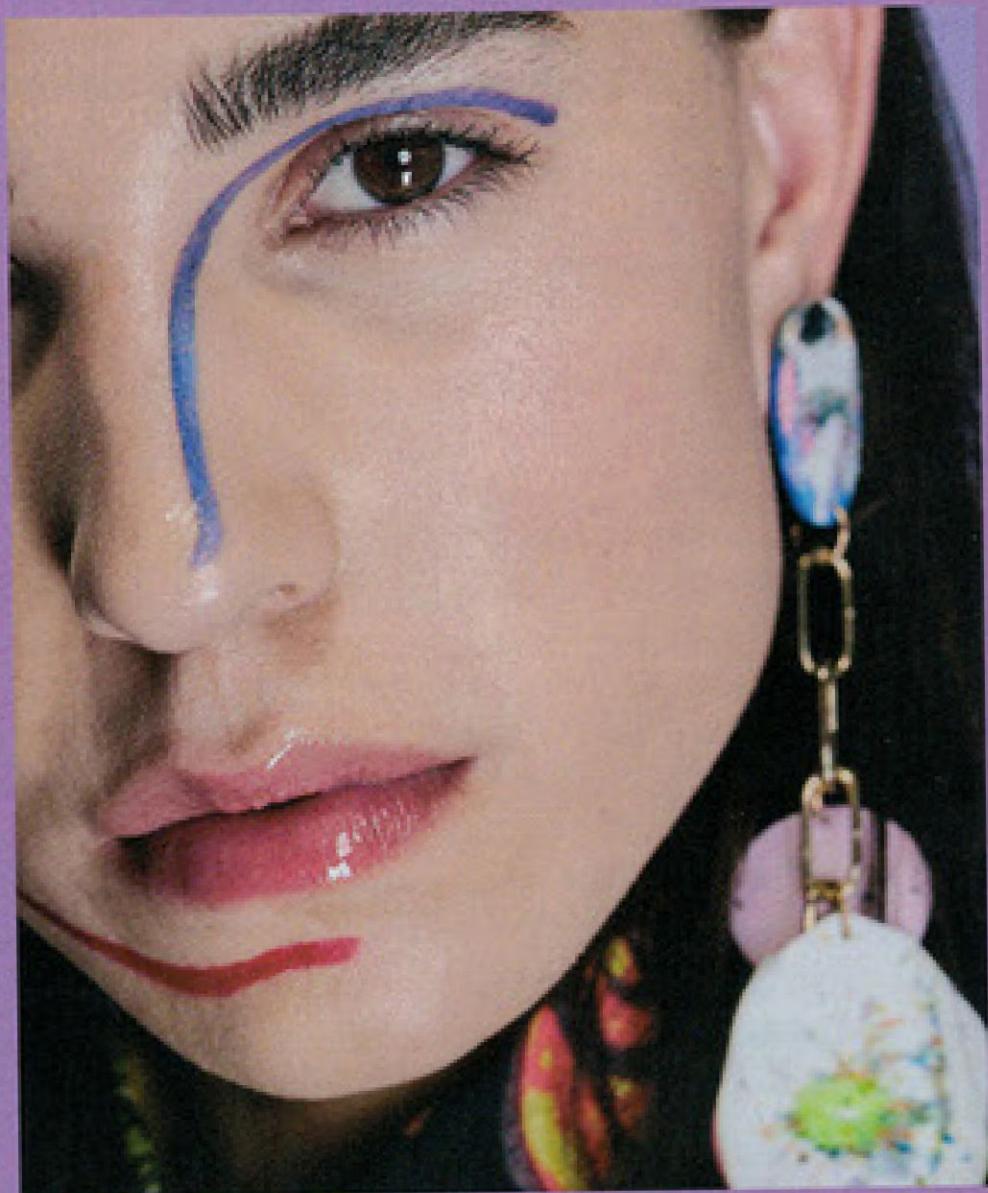
R.E. (Il s'amuse) Non! Ça n'a rien à voir avec ce qui se passe, c'est simplement la ville telle que je la conçois depuis que je suis tout petit. C'est une grosse capitale, il se passe plein de choses... Pour moi, Paris c'est un peu comme New York. Ça n'a rien à voir en taille avec Bruxelles, c'est affolant. Je vis peut-être là-bas, mais c'est une capitale super "provinciale". Ici c'est trop

STYLE

Borbala Ferencz

T

MANON MERRIEN-JOLY



34

Tous les mois, Le Bonbon Nuit se mue en une Distillerie

décomposant le style et les références esthétiques de ceux qui donnent le pouls du Paris d'aujourd'hui. Ce mois-ci et pour les deux à venir, *le Bonbon* s'octroie un tour de l'Europe de l'Est et se met à la recherche des designers qui imaginent ce que les Parisiens porteront demain. À quelques heures de la Romanian Design Week où elle expose ses collections, on a posé quelques questions à Borbala Ferencz, jeune styliste de 24 ans qui s'intéresse de près aux motocross, aux marchés aux puces et à la durabilité. Entretien.

République Studio



MUSIQUE

Roméo Elvis

célèbre mais simple

TEXTE:
PHOTOS:



LUCAS JAVELLE
NAÏS BESSAÏH

République Studio

5. AGENDA BON TIMING, LES TROIS EVENTS
À NE PAS MANQUER **7. MUSIQUE** ROMÉO
ELVIS, CÉLÈBRE MAIS SIMPLE **15. VISITE**
NOCTURNE VOYAGE À BORD DU DERNIER
MÉTRO **21. ART** DAVID DUFRESNE
RACONTE PIGALLE **27. ÉVÈNEMENT** LA FÊTE
DE L'ANNÉE, LES 10 ANS DU BONBON
29. CINÉMA CLAIR OBSCUR, L'ÉDITO
CINÉMA DE PIERIG LERAY **33. ÉVÈNEMENT** LE
HIP-HOP S'INVITE AU QUAI BRANLY
35. STYLE BORBALA FERENCZ **41. FESTIVAL**
LA MUSIQUE EST MAGNIFIQUE **43. TIPS**
LES ASTUCES POUR NE PAS ÊTRE UN
FLEMMARD **47. PHOTO** SOUS L'ŒIL DE
THOMAS GUICHARD **CONFISEUR** JACQUES
DE LA CHAISE **RÉDACTEUR EN CHEF** LUCAS
JAVELLE **DESIGN** RÉPUBLIQUE STUDIO
CARACTÈRE DE TITRAGE TÉMÉRAIRE PAR
QUENTIN SCHMERBER **GRAPHISTES**
CLÉMENT TREMBLOT, MARGOT
ROBERT **COUVERTURE** ROMÉO ELVIS
PAR NAÏS BESSAIH **RÉDACTION** MANON
MERRIEN-JOLY, PIERIG LERAY, LISA
BELKEBLA, THOMAS GUICHARD
SR LOUIS HAEFFNER **RÉGIE CULTURE** FANNY
LEBIZAY, ANTOINE KODIO **RÉGIE PUB**
BENJAMIN ALAZARD, LIONEL PONSIN
LE BONBON 15, RUE DU DELTA, 75009 PARIS
SIRET 510 580 301 00040
IMPRIMÉ EN FRANCE

“Vladimir Cauchemar, c'est un génie, vraiment. J'ai rencontré le génie que j'avais besoin de rencontrer dans ma carrière pour me pousser plus haut. J'avais besoin d'un mec, en plus du Motel, pour accomplir le truc.”

L.B. C'est une grosse source de stress pour toi?

R.E. C'est assez stressant, oui. Les gens ont tendance à oublier un truc : je suis né de parents célèbres, ma sœur aussi. Quand j'allais au supermarché quand j'étais petit, déjà on se faisait reconnaître ; les gens arrêtaient mes parents. J'ai vu des fous qui venaient à l'école pour leur offrir des cadeaux. Au final, tous les gens autour de moi sont connus. Je n'en souffre pas en secret, je dis simplement que ça touche aussi bien mes proches que moi. Je suis un chanceux, je ne l'oublie pas.

L.B. Sur Instagram, j'ai trouvé des comptes improbables. Parmi eux, les jambes, les coudes, la vie sexuelle et le front de Roméo Elvis... C'est lequel ton préféré ?

R.E. La vulgarité de Roméo Elvis ! Il est rigolo. Il coupe tous les moments où je dis des insultes et il les met hors contexte, c'est méga drôle. Je discute

beaucoup aussi avec la vie sexuelle de Roméo Elvis, parce qu'il m'envoie des poèmes très sombres et mélancoliques. Je m'inquiète un peu pour lui...

L.B. Ça te fait quoi de voir que des gens se servent de ton image pour créer ce type de contenu ?

R.E. Ce sont des gens qui ont entre 16 et 22 ans qui se tapent des barres à faire ça. Ça ne m'atteint pas méchamment. C'est parti du fait que je parlais du premier compte, "la calvitie de Roméo Elvis". Celui-là m'avait plus travaillé que les autres...

L.B. Oui, il avait un peu triché à ne mettre que des photos où l'on voit principalement ton front.

R.E. C'est surtout que depuis, j'ai mis des produits. C'est pour ça ! (Rires)

Roméo Elvis – Chocolat
En concert à
La Magnifique Society le 13 juin

Words
NATALIA RACHLIN

I'm writing this paragraph from my laundry room as I sit cross-legged on top of the dryer, the cold metal pressing against my thighs. Since Houston received its stay-at-home order in March, I've taken to working wherever I can. Most often it's on the floor in my son's or daughter's room, two very short, incredibly loud homosapiens wreaking havoc all around me. I've gotten pretty good at writing to their relentless soundtrack but, when I do need some quiet, I get creative.

Not long ago, I had a dedicated chair and desk in an unremarkable corner. As a freelance journalist, I've worked from home for years but once this all kicked off, my modest office was quickly overtaken by my husband. Under normal circumstances I would have protested—*A Room of One's Own* and all that—but we live in America and he's the one with the job that provides health insurance. So, he now sits at the top of the house mostly undisturbed while I spend the day tending to our children below—a palpable display of a new (but, I assure

you, unsustainable) power dynamic that makes me want to scream, but I won't because I can't bear any more noise in this house.

"A house is a machine for living in," wrote Le Corbusier in his manifesto,

Toward an Architecture, in the early

1920s. He was outlining a functionalist

vision for the future of domestic de-

sign—utility-driven, free of ornament,

highly flexible—which today sounds

more relevant than ever. But if we mo-

mentarily, and perhaps sacrilegiously,

look at his words more romantically, at

the living part, it strikes me that this

period of isolation has meant that, for

the first time in a long time, we real-

yly have been living in our homes, de-

demanding them to accommodate and

facilitate all aspects of life.

Most of us quickly discovered that our homes weren't designed to be oc-

cupied by all of us all the time. Space,

or lack thereof, is the most fundamen-

tal problem. Nothing makes you feel

more trapped than not having enough

room, so we all tried to make more

of it as we battled a case of collec-

tive claustrophobia. I've stripped my

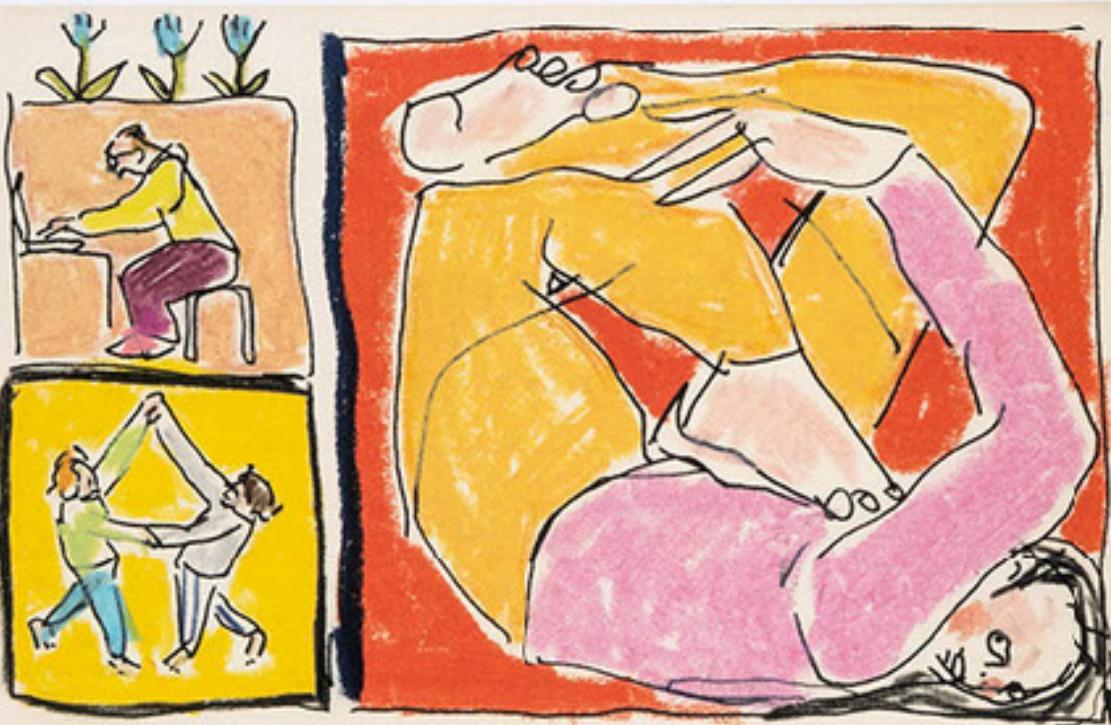
living room down to the essentials

so that there's enough floorspace for

PE classes (via Zoom) every morning

Illustration
ISABELLA COTIER

CASA IMPERFECT



16



Our residences became at once
our cruel captor, and the beautiful beasts
protecting us from the apocalypse.
Most of us quickly discovered that our
homes haven't been designed to
be occupied by all of us, all the time.

in sex for the sake of alliteration. In a consumer-driven urban context our lives have been lived more out than in, the exterior world beckoning with paychecks and knowledge, but also an abundance of culture, entertainment, convenience, novelty, and that most basic of human pleasures, social interaction. When all of that was no longer on offer, our homes not only had to meet our essential needs, more than ever before they had to support the desires, habits (good and bad), and hobbies that make us feel really alive.

To feel at home, at home, we found ways to bring the outside in. But we still felt confined, or at the very least restrained, and so we complained. Until one day we didn't. I think it was around week four when something changed, we somehow settled in: I guess, as us humans are prone to do eventually, we adapted. Somewhere

amidst all the cleaning and baking, Clorox and fresh banana bread filling the house with the sweet aroma of paranoia and newfound domesticity, there was a revelation that life without shops and bars and burger joints is not that bad. It's hard to work without childcare, yes, it's sad to not see friends and family, but while we were busy home-schooling and wiping down milk cartons, drinking too much and feeling fatigued by it all, bodies were piling up in freezer trucks on the streets of New York.

If being home felt difficult and boring at first, when things got really dark, being home felt like goddamn Disneyworld.

When we stopped being mad, we started tending to our homes like never before, arduously cleaning, repairing, and improving them. I've never spent so much time vacuuming, and

let's take a moment to consider how much dirtier a house gets when you're always there. Obvious, yes, but somehow continuously astounding when you're scrubbing the kitchen floor yet again (also, shoutout to my dishwasher, God bless).

We hung artwork that had been ignored since we moved here 18 months ago; we sorted paperwork and reorganized closets. We planted in the garden. We didn't make sourdough, but we did discover that our house being too small or otherwise inadequate was never really the problem—we were. We didn't know how to be home and the only way to learn was by being stuck there.

When I speak to friends, we all agree that we don't miss much, except each other. I tend to think that now, when we're no longer obliged to be at home, a feeling of actually wanting to be here might linger, and we may keep doing more of what we used to do out there, in here. Of course we do want to see art; drink overpriced coffee, with others; eat a meal we haven't cooked; travel somewhere new. But maybe we will do all of that a little bit less because being home, more, together, more, is actually kind of nice—once you get used to it.

That said, too much togetherness isn't always peachy, and everyone needs a break, so early on my husband and I agreed that every afternoon he'd take the kids out for a walk and I'd get an hour to do the things I can't do when they're all around, like pluck my eyebrows or think.

Mostly, the need to do nothing overtakes me and I sit on the sofa in the still-sparse living room, trying to process it all. Texas has all but fully reopened now, and we don't yet know what the autumn will bring, but as someone who tends to err on the side of doomsday, I fear we might be faced with the consequences of not staying home long enough. Which is why I have no plans, immediate or otherwise: I'll stay quiet here, inside my house, for a little longer.

I nod at Tony, his eyes staring placidly through the glass doors that lead onto our patio. He's a sandbox in the shape of a tortoise that sits in a corner and the closest thing we have to a pet. I look at the sliver of light that always hits the mantel around six, and just as I'm about to go all sentimental and profound—professing my gratitude for this imperfect yet rather miraculous box, this marvelous machine that has driven us slightly insane but, most importantly, kept us safe during truly strange, scary times and helped us live a new kind of life—my four-year-old pounds on the front door, not with his fists, but with the red bicycle helmet that's affixed to his head, and shouts, "Mama, we're home!"

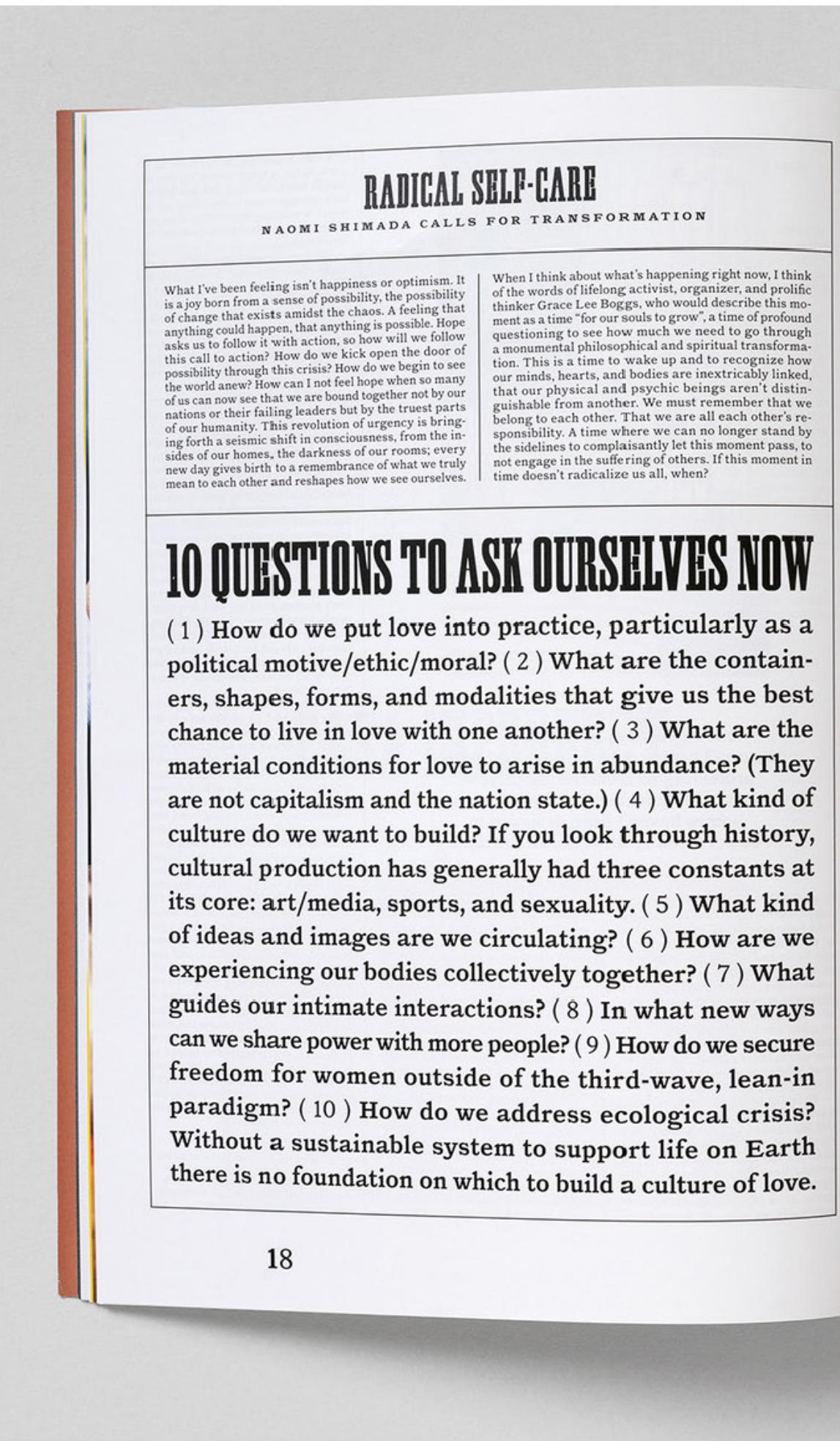
NATALIA RACHLIN is a freelance writer and editor whose work focuses on design, architecture, and interiors. She regularly contributes to the *Wall Street Journal*, *Wallpaper* and *Nowness*. nataliarachlin.com

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Limbo magazine

Creative Director: Dave Lane

Art Director: Lauren Barrett



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19



68

Limbo magazine
Creative Director: Dave Lane
Art Director: Lauren Barrett

NIGHT CRAWLERS

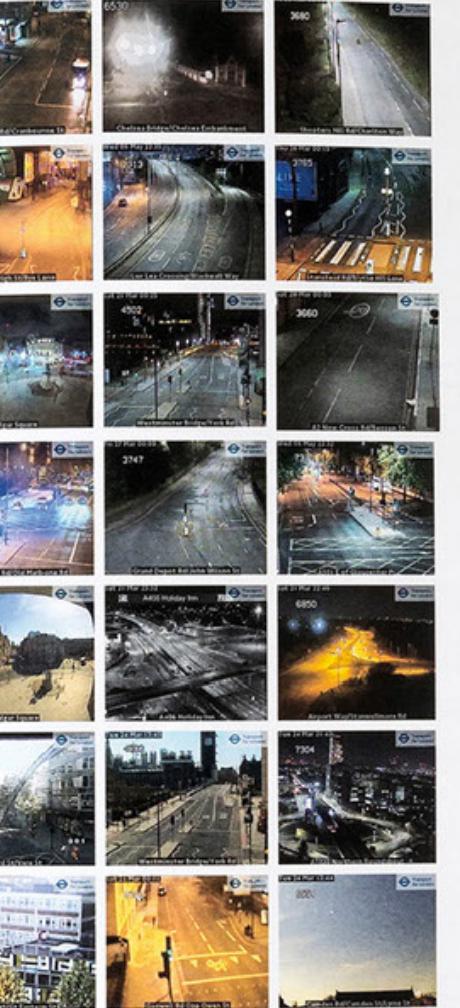


"In the darkness, above all perhaps in familiar or routine places, everything acquires a subtly different form or volume," writes New Beaumon in *Nightsnaking: A Nocturnal History of London*. The night is at its most unfamiliar now. Many of the city's after-dark ecosystems are on hold indefinitely, and our participation in them has been further digitized. In a series of tweets dated between 20 March and 15 April 2020, London-based artist Yuri Pattison has created a new landscape by uploading 40-plus clips from Transport for London's CCTV cameras between 11.30 p.m. and 12.30 a.m., and capturing the capital's most central spots, the short videos double up as a post-apocalyptic travel guide for a newly quiet city. Oxford Street, Old Street, Leicester Square, and London Bridge hardly ever achieve pin-drop silence.

Words
MONIQUE TODD

Photography
YURI PATTISON

The city looks unfinished without this nocturnal rebellion. How will night-time cultures take shape when saliva and sweat carry death in place of intimacy?



Without the stimulus of busy streets, fit their original surveillance purposes. Instead, they reveal what the night is shaped by those brave enough to keep it chaotic and new. Those people, often marginalized in daylight, do the regular work of transforming frigid architectures into havens. "The night has always been the time for an urban's dispossessed," writes Bryan Palmer in *Travels in the Territories of Transgression*, "the deviant, the dissident, the different". The city looks unfinished without this nocturnal rebellion. How will night-time cultures take shape when saliva and sweat carry death in place of intimacy? Will safety measures bubble up to further protect those who are not white, straight, or cis-gendered?

The parties and gatherings that are now digitized don't have to grapple with the politics of physical space, but an equally sinister online censorship still attempts to tame subversion. The CCTV recordings collated by Pattison's Twitter feed offer up space to the kind of transgressions that exist and beyond the geographies that exist. In *Mucus in My Pineal Gland*, New York-based artist Juliana Huxtable thinks through the fluctuating potential of online/offline places.

"The spaces I grew up wanting to inhabit were digital-sims clubs ...

geocities with empty frames and click-thru ads. A place where you could type in mapped coordinate links," she writes.

"The visual, sonic and sculptural potentials of a space were all in spite of the corporate earmarkings of the real (IRL) spaces around and now the same is true for both."

Anything that can be recorded feeds the wider corporate agenda, and often it's to these cultures to destabilize it. It's no coincidence that this often happens in the dark, or in experimental spaces that aren't easily registered by surveillance. Finding these blind-spots online and IRL feels more urgent than ever. Pattison's rolling feed of found CC-TV not only facilitates a new way of seeing the city but also a new way of seeing its shadows, and ultimately the world-building that can happen within them.

MONIQUE TODD

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YURI PATTISON

is a London-based artist and former Frieze Projects winner who has exhibited at Chisenhale, with art crossing between digital media and sculpture. yuripattison.com

A

There was such an outpouring of culture happening in April, but *Night at the Cinema* really shone out as a new way to share and present creativity. It wasn't just a website. It wasn't a performance work. It wasn't an exhibition. It was a midpoint between all of those things, maybe by accident not intention.

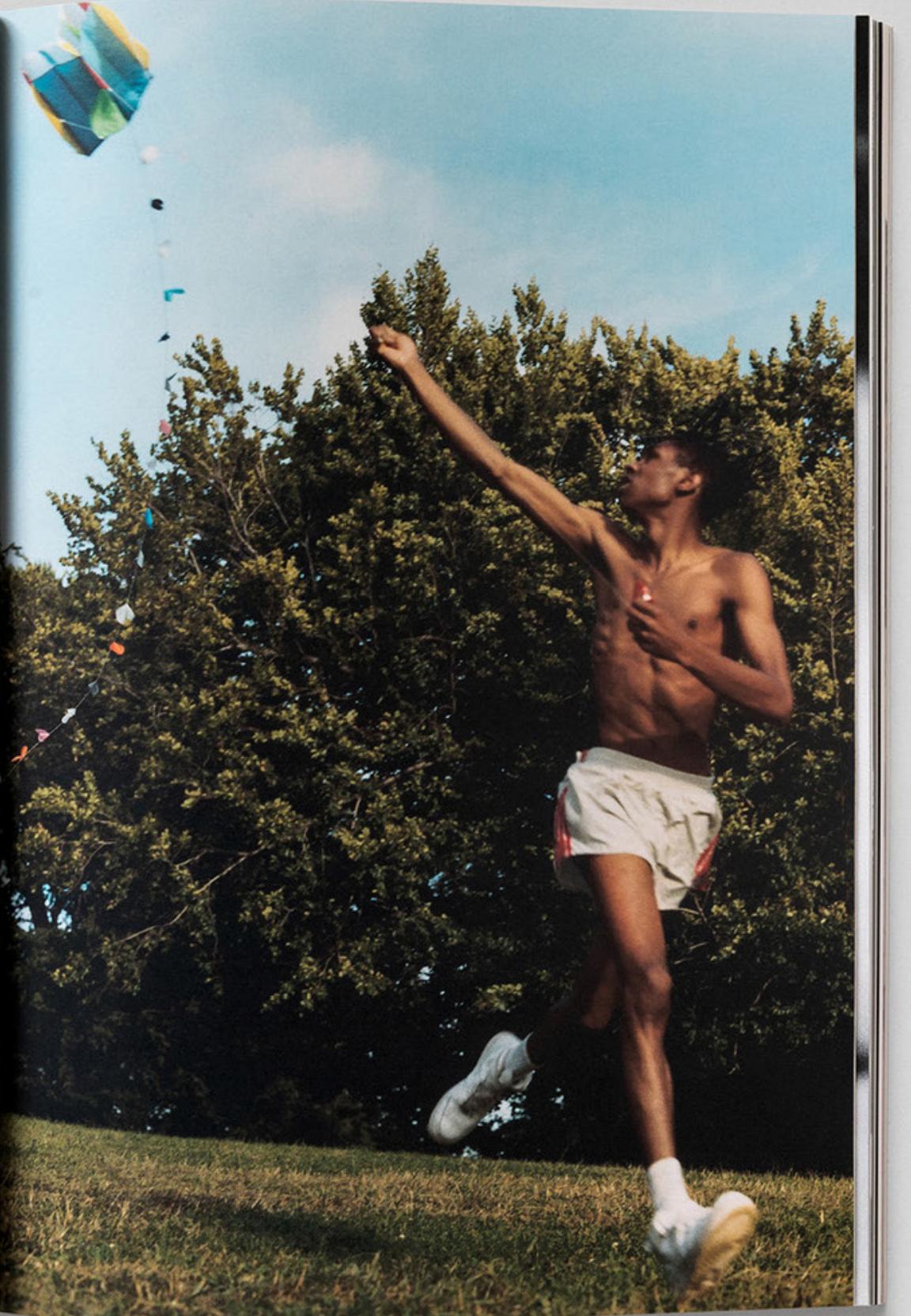
TYLER MITCHELL: It was the community. I'm not even going to try and take credit fully. It was just an idea born out of necessity. At that point, people just wanted to share with one another. It was totally communal.

You initially were going to do *Night at the Cinema* as an event at the International Center of Photography?

I had a book coming that was tied to the show. We were thinking about ways to release the book without doing a signing or a talk. I wanted to screen a lot of movies that influenced me. Just fun movies that people could hang out all night in a museum and watch. I'm friends with [rapper and director] Kevin Abstract. He was really interested in rolling out his music and videos in all these interesting ways on the Internet. He was like, "I think I want to live stream my computer screen for X amount of hours before the video comes out." He had a really cult Twitter following, and they were all really engaged. All these people were just loving watching him do his thing on his desktop. It felt intimate. That idea stayed with me.

Did you make that platform? My friend is a really skilled developer. I just called him up on a Sunday and was like, "Hey, this Friday, could we make a website where I can just live stream my desktop and people can connect to it?" He was like, "Okay, but I think the fast and messed up things are always the best. The website was like a house built on stilts. It wasn't secure. It wasn't fail-proof. At one point, somebody hacked it, which was quite fun honestly. The whole communal intimacy of it and the fact that it wasn't perfect made the moment feel all the more real."

The website was like a house built on stilts. It wasn't secure. It wasn't fail-proof. At one point, somebody hacked it ... the fact that it wasn't perfect made the moment feel all the more real.



Seven Rules for the Anti-Archive (Book of Chastity) Being Seen Expressed in Seven Points

1.

Each day, all content must be erased and replaced.

2.

When erased, content will no longer be available
online, but only in an off-line repository.

3.

Past content is only available via an email request
for archival files to the Anti-Archive custodian.

4.

All content must be uploaded "by hand," no
automated posting allowed.

5.

All content must have some degree of originality.
The Anti-Archive is not a "mood board".

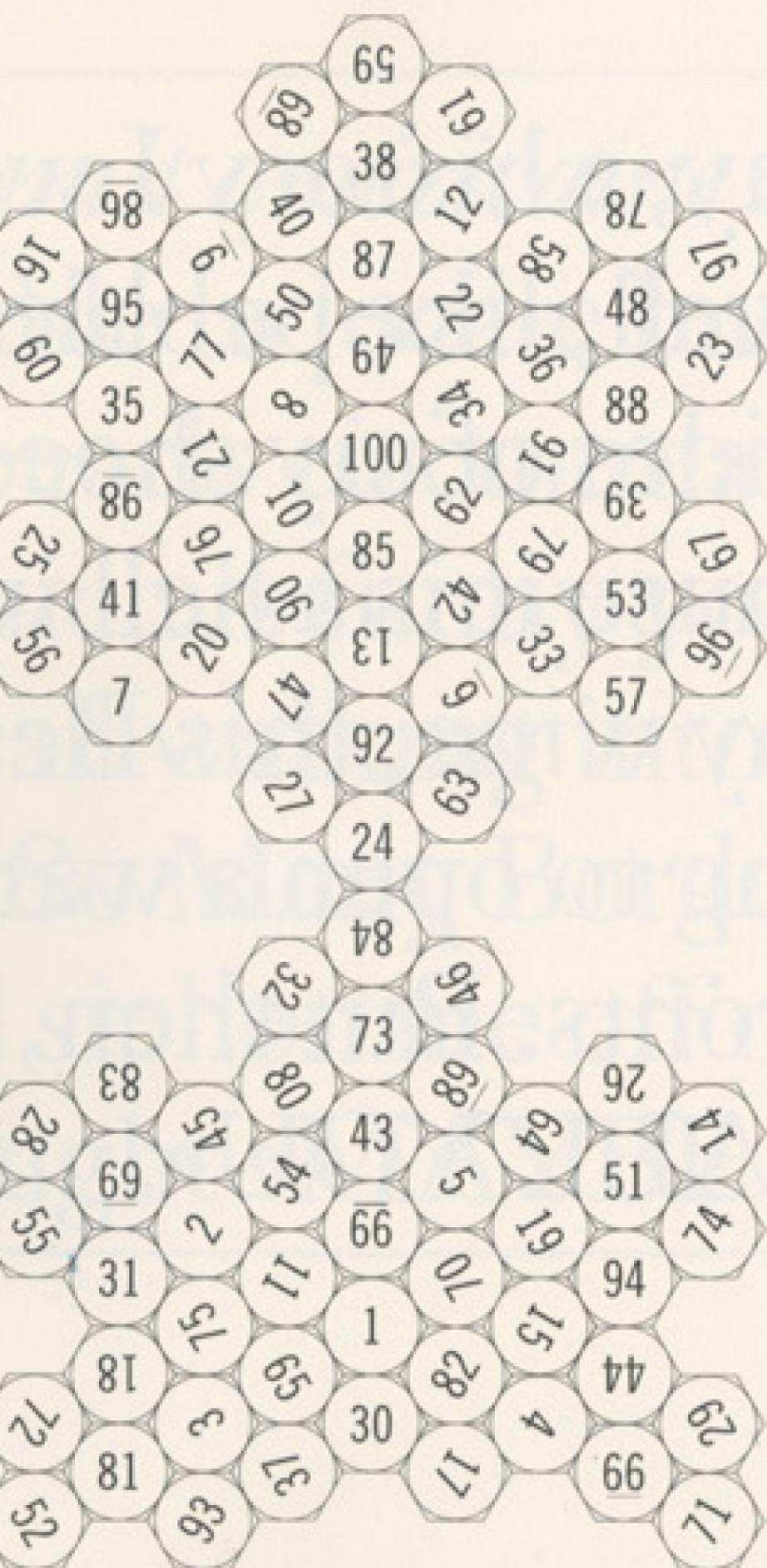
6.

The Anti-Archive is evolutionary. The rules can
be bent as long as they maintain the spirit of the
Anti-Archive.

7.

All theory, manifestos, notes, rules, etc. regarding
the Anti-Archive are preserved under the ☐ tab.

Proposal for a
100-sided die, 2016



"The 1960s ushered in the popularity of non-cubical dice, as used by players of wargames, and today, employed extensively in role-playing and trading card games. The numerals 6 and 9, which are reciprocally symmetric through rotation, are distinguished with a dot or underline. One could imagine dice with nearly infinite polyhedral surfaces, to decide between a vast array of outcomes..."

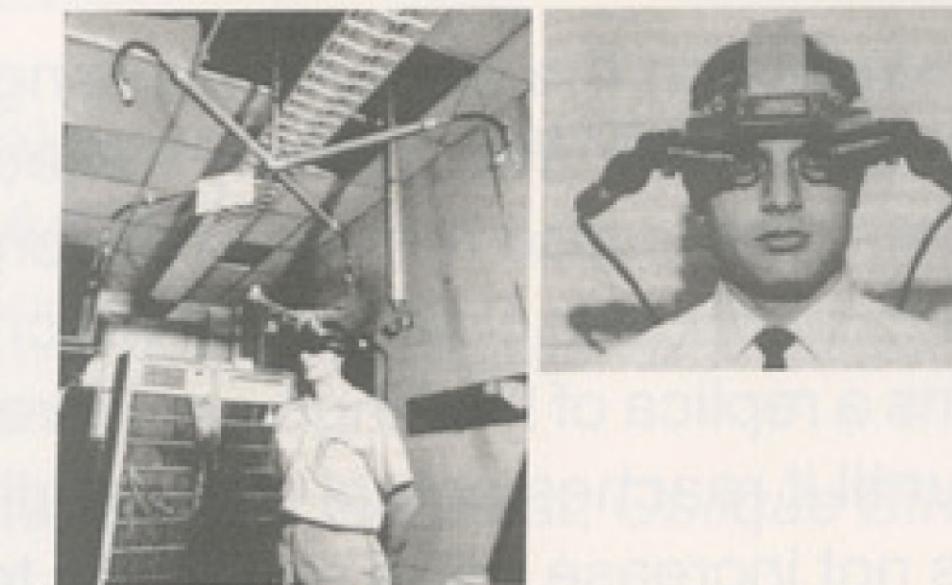
"Chance, being the most pure form of democracy, agitates governments to no end. Should radicals seek an emblem [sic], we propose that it be the die, the Tyrant of Equality, the Negation of Control."

Rainer Werner Fassbinder's World on a Wire (1973)

Fred Stiller (Klaus Löwitsch) leaves a meeting in which he is told Hans Edelkern, not Günther Lause is the head of security at supercomputer simulation firm IKZ, in fact, no one has ever heard of Lause. Stiller leaves in a state of dismay, the next scene shows him walking briskly around a curved path, but he is followed, not far behind, by a crane holding aloft a palette of cinder blocks. Stiller puts a cigarette in his mouth but lacks a lighter. He asks a woman who crosses his path for a light. The woman thinks he is flirting with her, but Stiller insists he only wants a light for his cigarette. She informs Stiller that she doesn't smoke. Stiller, jumps away from her, rolling on the pavement, as the palette of cinder blocks crash down moments later and bury the woman—her head and feet protruding almost comically from the pile of bricks. Stiller spots a lighter, thrown from her belongings in the crash. He picks it up, lights his bent cigarette, tosses the lighter to the ground and strides away.

World on a Wire is a study in the toxicity of power, with the "cinder block scene" being Fassbinder's

allegorical Sword of Damocles. The sword, held only by a horse hair thread is the psychological state of control—in Stiller's case, his inheriting a position where he is forced to play God—albeit a god at the mercy of corporate profits. Stiller controls a system, Simulacron, which models a world two years in the future, a holy grail to corporate interests to predict economic trends. The subjects of the system do not know they are simulations, yet they seem to be bleeding into Stiller's world in unanticipated ways and discovering their status. The strain caused by power inevitably results in brutality, in Stiller's case, the coldness with which he accomplishes his petty aims without blinking at the loss of the woman's life.



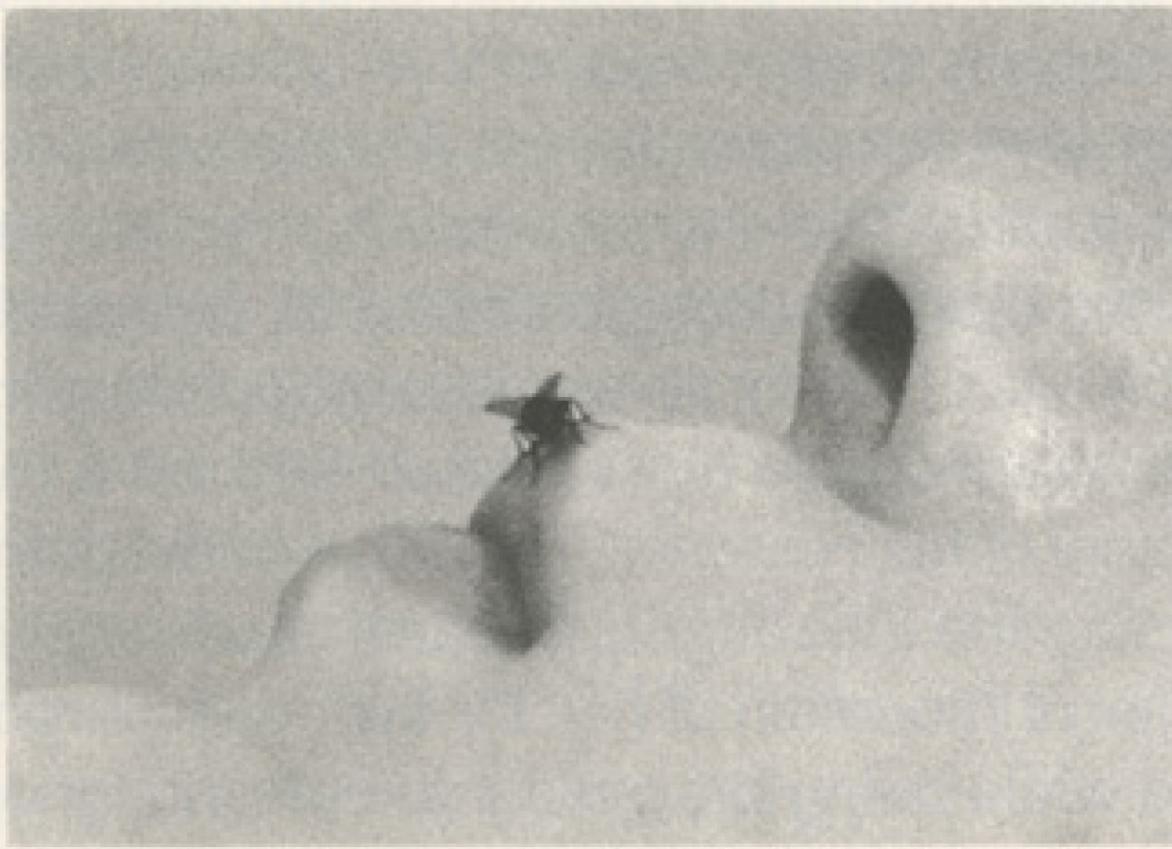
Ivan Sutherland, Sword of Damocles, 1968

Created in 1968, *The Sword of Damocles*, is widely regarded as the first virtual and augmented reality headset ever made. Developed by Ivan Sutherland and his assistant Bob Sproull at MIT's Lincoln Laboratory, the headset was an experiment in what

21 Preliminary Theory of the Bootleg: 23 Theses

1. The bootleg is a documentation of a fleeting moment, against its fleetingness.
2. Capital has conflicted interests regarding permanence. On the one hand, a commodity must be permanent enough that it can be ascribed use value, on the other hand, it must be impermanent enough that it can be used and disappear. This is a form of creative destruction, that what cannot be captured permanently, must be purchased again.
3. In this regard, the live performance is problematic to capital. Art has no use value, but usually there is an object. A performance has duration, but does not necessarily produce an object. Therefore, in order to fulfill the profit motive, the performance must become exclusive, creating durational use value. Venues are booked, tickets are sold, lines are formed, and eventually, those who cannot afford entrance or are slow to book a spot are closed out.
4. Once a performance has begun, the potential commodity value is negated. Further profit may be made from objects associated with the performance (t-shirts, records, "merch", etc.) but the performance itself has lost all value to capital.
5. If a performance can be made permanent, its value to capital is only in an object that can be bought or sold. Permanent performance negates the exclusivity necessary to the capital-ticket complex. It is in the interest of capital that the fleeting moment remains fleeting.
6. The bootleg is a documentation of a fleeting moment, against its fleetingness, a permanent performance. The bootleg is a form of commodity fetishism, but perhaps its most naive and innocent form.
7. The bootleg is the collision of the impermanent and the inauthentic. It is an illicit record at the expense of capital—illicit, because the strains of capital that financed the bootlegged moment no longer profit from the moment they financed. Therefore, the bootleg creates an alter-market, the moment has entered into bizarro-capital.

endlessly m
coincidenta The Fly, Pt. 6



Yoko Ono, Still from *Fly*, 1970

Returning from our brief apocalyptic detour, we find ourselves pursuing the fly into the early 70s, where it again crops up in several notable artworks. In Yoko Ono's 1970 film *Fly*, a single fly is released on a naked woman's body, and the camera tracks it in close shots as it crawls and flies around different body parts, some barely recognizable due to the close crop and others the unmistakable anatomy of lips, a nipple or an ear. The soundtrack, by the way, is Yoko Ono's piercing imitations of fly sounds, a track which would appear on her album of the same name.

To put it context, *Fly* was made in the same year as *Freedom*, in which Ono is shown attempting to rip her bra in half but the film freezes and fades out before her success, and a year after Lennon and Ono's *Rape*, a dialogue-less film with the camera essentially stalking a woman before she is knocked down in symbolic assault. Proceeding from these films, *Fly* becomes an indictment of the male gaze, and moreover, of the portrayal of women in art history. Here the fly has been made the star and the woman reduced to landscape. The painter's symbolic signature and frequent model, the fly and the female body, finally meet in live action. In the final scene, the camera returns to find not just one but dozens of flies exploring the woman's body. Ono's fly is not the liberating depiction of some of the Surrealists (Remedios Varo for example), it is the fly that must and will be shaken off or swatted, a militant version of Francis van der Myn's Rococo-era painting, *The Fly*.

If the fly was the star in Ono's work, then it becomes an extra in Ed Ruscha's. His 1972 *Insects* portfolio picks up seamlessly from where *Fly* leaves off, with constellations of ants, cockroaches, and of course, flies amassed over wood (silkscreened on wood veneer) or other linoleum-like surfaces. There is nothing particularly distinct about any of

Ben DuVall



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Pictured left: The Wu-Tang Clan Performing at an unknown venue.

RZA and Ol' Dirty Bastard adopted the name for the group after the film Shaolin and Wu Tang.¹³ The group's debut album loosely adopted a Shaolin vs. Wu-Tang theme, dividing the album into Shaolin and Wu-Tang sections.¹⁴

1992-96 ENTER THE WU-TANG (36 CHAMBERS) AND SOLO ALBUMS

The Wu-Tang Clan first became known in 1993 following the release of the independent single "Protect Ya Neck", which immediately gave the group a sizable underground following, especially after their tour with Kat Nu and Cypress Hill. Though there was some difficulty in finding a record label that would sign the Wu-Tang Clan while still allowing each member to record solo albums with other labels, Loud/RCA finally agreed, releasing their debut album, Enter the Wu-Tang (36 Chambers), in November 1993. This album turned out to be critically acclaimed, and to date is regarded as one of the greatest hip hop/rap albums of all time.^{15 16 17} The success of Enter the Wu-Tang: 36 Chambers established the group as a creative and influential force in mid-1990s hip hop, allowing Ol' Dirty Bastard, GZA, RZA, Raekwon, U-God, Method Man, and Ghostface Killah to negotiate solo contracts. RZA spoke on the Wu-Tang Clan's unorthodox business model:

"We reinvented the way hip hop was structured, and what I mean is, you have a group signed to a label, yet the infrastructure of our deal was like anyone else's [...] We still could negotiate with any label we wanted, like Meth went with Def Jam, Rae stayed with Loud, Ghost went with Sony, GZA went with Geffen Records, feel me? [...] And all these labels still put "Razor Sharp Records" on the credits [...] Wu Tang was a financial movement. So what do you wanna diversify...? [...] Your assets?"¹⁸

RZA was the first to follow up on the success of Enter the Wu-Tang with a side project, founding the Gravediggaz with Prince Paul and Frukwan (both of Stetsasonic) and Poetic. The Gravediggaz released 6 Feet Deep in August 1994, which became one of the best known works to emerge from hip hop's small subgenre of horrorcore.⁷

It had always been planned for Method Man to be the first breakout star from the group's lineup, with the b-side of the first single being his now-classic eponymous solo track. In November 1994 his solo album *Tical* was released. It was entirely produced by RZA, who for the most part continued with the grimy, raw textures he explored on 36 Chambers. RZA's hands-on approach to *Tical* extended beyond his merely creating the beats to devising song concepts and structures.⁷ The track "All I Need" from *Tical* was the winner of the "Best Rap Performance by a Duo or Group" at the 1995 Grammy Awards.¹⁹

The Wu-Tang Clan /'wu-tæŋklæn/ is an American hardcore hip hop group from Staten Island, New York City, originally composed of East Coast rappers RZA, GZA, Ol' Dirty Bastard, Method Man, Raekwon, Ghostface Killah, Inspectah Deck, U-God and Masta Killa. Cappadonna later became an official member of the group. The Wu-Tang Clan has released four gold and platinum studio albums. Its 1993 debut album, Enter the Wu-Tang (36 Chambers), is considered to be one of the greatest albums in hip-hop history.^{4 5 6}

The Wu-Tang Clan has introduced and launched the careers of a number of affiliated artists and groups, often collectively known as the Wu-Tang Killa Bees,⁷ and has been described as one of the most influential hip-hop groups of all-time. In 2008, About ranked them "the No. 1 greatest hip hop group of all time".⁸ Kris Ex of Rolling Stone called Wu-Tang Clan "the best rap group ever".⁹ In 2004, NME hailed them as one of the most influential groups of the last ten years.¹⁰

The Wu-Tang Clan was assembled in the early 1990s with RZA as the de facto leader and the group's producer.⁷ Method Man – who met RZA in 1990 after hearing a tape the producer recorded as Prince Rakeem – recalled:

"I went round his house. We went to the basement and I guess they was showin' off 'cos I was there. There'd be RZA and his brother Devon on the decks. RZA was cuttin', Devon'd go cut off the light, then RZA's go cut on the light, Devon'd be cutting, then he'd go cut off the light. They was doing some wild shit, man. And Ol' Dirty was there and he'd echo every rhyme of RZA's while beatboxing, 'cos that was in style then. That was the beginning of Wu-Tang."¹²

Jyudeh Maximilian
Russ Jarrett

an aesthetic quality, offering a kind of representational purity that countered the decorative sensibilities of early twentieth-century visual art that the Dadaists sought to dismantle. Their utilitarian meaning in one context was widely understood, and therefore open to subversion.

This appropriation of everyday objects has since been undertaken by innumerable artists, and noticeably manifested later within design disciplines around the turn of the twenty-first century. Practitioners during this period expressed a renewed interest in the intersection of the familiar and the uncanny, choosing to incorporate, reference and sometimes subvert the everyday object



3

within their work – both to fulfil functional objectives in a neat yet unexpected fashion, and to prompt emotional or associative responses. It was in the context of these developments that A Practice for Everyday Life took shape, through a consideration of how these practices might translate within graphic design.

A readymade, when used within design practice, differs from a purely functional component in its capacity to contribute and express meaning.^{—4} The aesthetic neutrality sought by the first proponents of the readymade could be regarded as counterproductive in this context; when visual communication is the objective, something of the visual form itself must be communicative. For this reason, graphic designers are often

—3 Michael Marriott, *Ali Baba Table*, 2016. Made for *The Thing With Maltasingh* (2016), curated by Carl Clerkin – an exhibition that told the story of Maltasingh, the proprietor of Brick Lane's first Curry House, in which fifteen London-based makers were invited to help recreate the restaurant by reusing old or damaged stock from the warehouse of a local furniture company.

—4 This distinction becomes particularly interesting when we consider that the glyphs of a given alphabet must share some key formal characteristics in order to remain recognisable and useful. Therefore, the scope for communication, variation and significance within type design is held in comparatively subtle variances of form. It is within this liminal creative space that the type designer may articulate their ideas and express their craft.

attracted to a certain aesthetic sensibility within the found objects and typographic artifacts that they seek out and utilise within their work. This research methodology, both referential to and subversive



5

of the visual vernacular, has been a point of convergence within the practice of many graphic designers throughout the history of the discipline.^{—6}

It is as part of this practical history that A Practice for Everyday Life operates. Our work draws on explorations of the ordinary and encounters with the everyday, considering how this might manifest in a graphic context, to arrive at new and meaningful modes of visual communication and cultural production. Although our methodologies shift in accordance with the context of each project, our work is regularly referential to familiar or found objects, and to graphic and typographic artifacts with an everyday sensibility.

We choose our typographic readymades through investigation and observation of visual languages encountered day to day, reflecting a common curiosity about the world that transcends the distinction between author and audience. This approach also seeks to highlight unexpected intertextual connections between the sights and experiences of everyday life and the things we all make and use.^{—7} We draw from the ordinary sights and objects that surround us, into the life of another object – whether this be a physical artifact, a system or a typeface.

—5 Cover of *Form*, no. 52, 1970.

—6 Overleaf: Facsimile reproduction of page 71, *The Brand New Monty Python Book* (designed by Kate Hepburn and Lucinda Cowell and published by Methuen, London, 1973), a publication that pastiched the graphic vernacular of ephemeral British editorial design. See 'Understanding Silly Books', *Eye*, no. 54, vol. 14, 2004.

interventions of architects or authorities, but by the way in which their pedestrian inhabitants map out places by walking. The real practitioners or makers of the lived environment, he argues, are those that experience and use it on a personal level. These segues through spaces,⁹



replete with momentary graphic interactions, inform and develop distinctive visual vocabularies which can then manifest within other contexts.

The implications of the type-as-readymade analogy shift within a number of graphic contexts. The appropriation of a typographic readymade can be either referential to or directly subversive of its origin, and repeated reuse of such a readymade can lead to further potential interpretations of its meaning. De Certeau's spatial notions carry new weight within the context of site-specific references, for example, which can afford a sense of visual propriety to designs that are tethered in some way to a physical location – they might generate a spark of recognition, even subliminal in nature, to those familiar in some way with the locale.

When type design is undertaken within the context of a broader graphic design practice, the trajectory of a typeface can shift from a readymade reference to an element within a purposefully created component, before being reappropriated as a readymade once again. One visual reference point might be subsumed into a more resolved graphic outcome for one purpose,

⁹ The cumulative experience of our surroundings manifests in the starting points chosen, material decisions made, and graphic interventions imposed on something familiar. Glass lettering by Pootjesglas, The Netherlands, c.1960. Image by Piet Schreuders.

¹⁰ Dieter Roth, "Advertising my typewriter." (D.R.), 1958. © Dieter Roth Estate. Courtesy Hauser & Wirth.

before a new application suggests itself elsewhere. When such a typographic artifact is then offered for use by others, the potential for its further recontextualisation becomes almost limitless, and its potential network of semiotic implications can grow exponentially.

Typefaces and vernacular lettering convey a sense of 'everyday' familiarity through the recognisable commonalities of their forms, and their common use and reuse can cause them to trigger unexpected associations, feelings or memories. —⁹ These consequences reverberate through the different contexts in which they appear,¹⁰

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contributing layers of meaning which multiply through each encounter – both in the work of their creators and through their appropriation by others. As visual practitioners, we engage with both the accumulation and the creation of graphic readymades in our physical, virtual, literal and metaphorical movements through the environments of everyday life.

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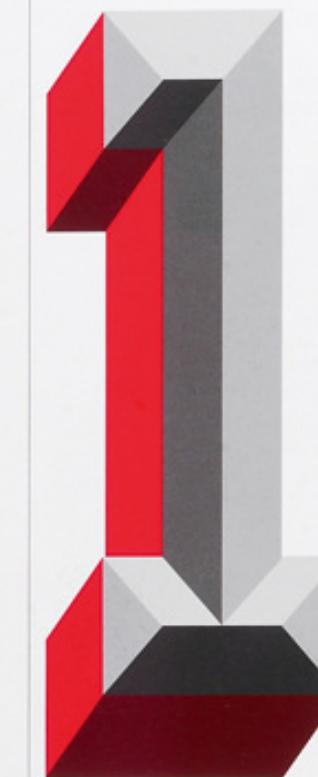
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— Certeau
Influenced both by geometric Modernist monoline typefaces and by examples of Dutch and German sans-serif typography from the 1930s, Certeau evolved through research into type styles that strike a balance between rationality and idiosyncrasy. The typeface features expressive, calligraphic details within certain lowercase letterforms.

**A Practice for
Everyday Life**

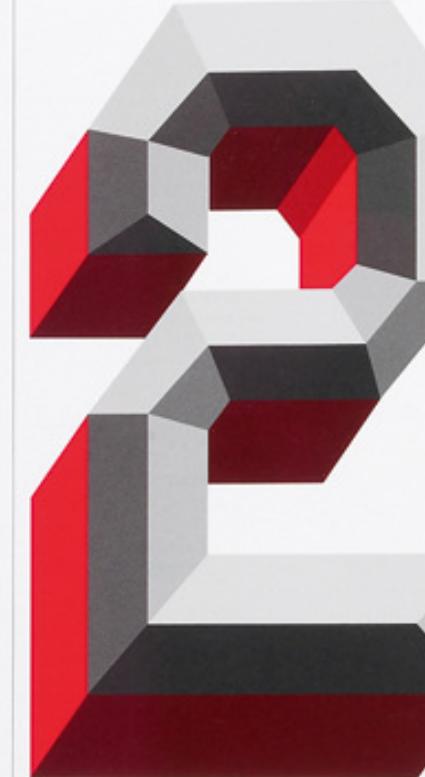
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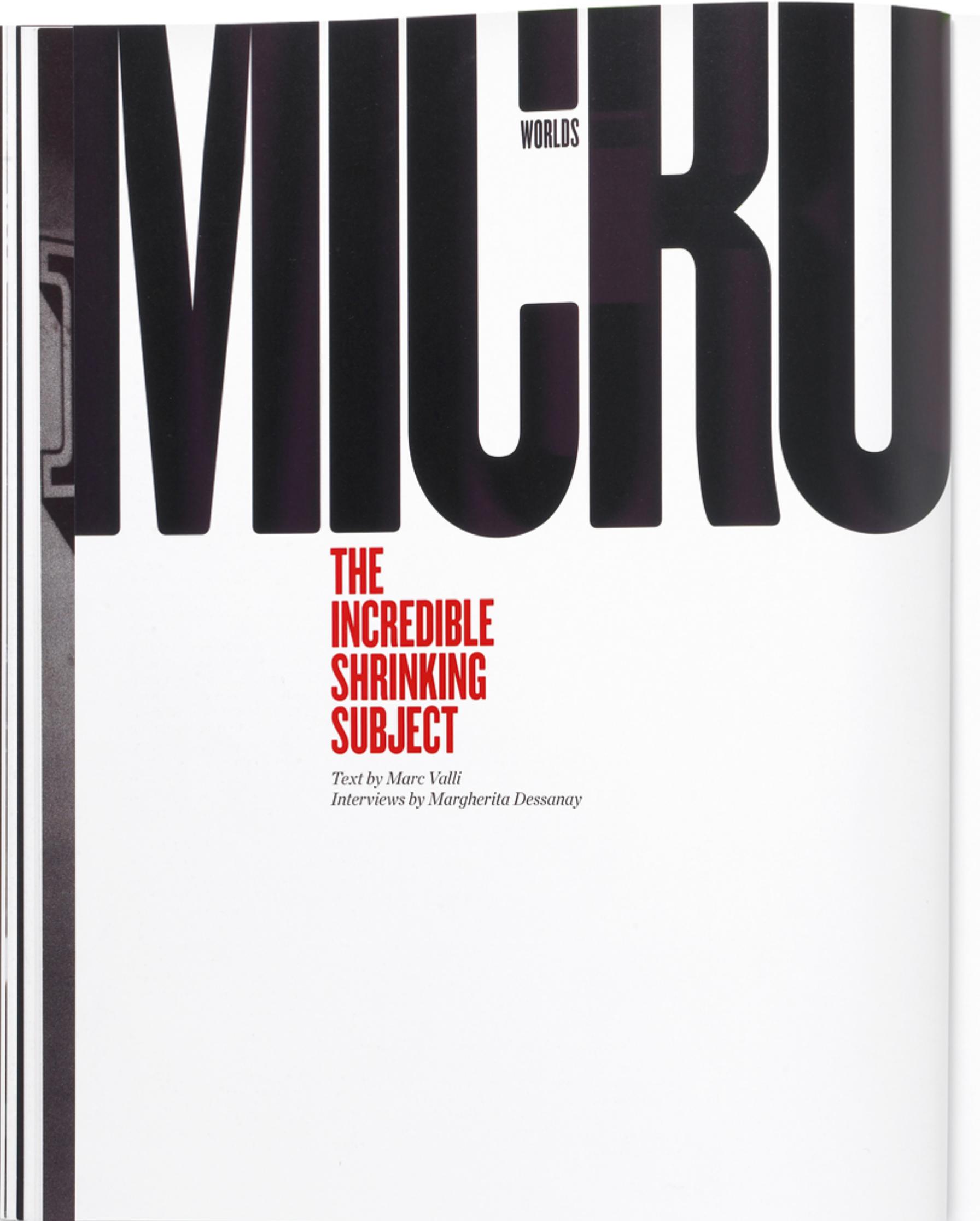
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Creative City Guide



This research feature looks at how all kinds of visual artists (contemporary artists, street artists, photographers and even product designers) are turning against the super-sized megalomania of their forefathers (from Claes Oldenburg and Louise Bourgeois to Antony Gormley, Anish Kapoor, Damien Hirst and Tristan Lowe), using miniatures and miniaturized worlds in order to create startling situations and memorable images.

But why miniatures? Why this impulse for making subjects radically smaller?

One way of understanding how miniatures work is to climb to the top of a skyscraper and look down – though a cliff, or a mountain, or the Eiffel Tower, for that matter, will do the trick just as well. After the first thrill of vertigo, you are left with two contradictory impulses. On the one hand, you feel godlike, or angel-like. You're on top of the world, you dominate it. You almost feel that you could fly, or glide, over it. On the other hand, there is this nagging and depressing suspicion that the world has grown too big for you – or, more to the point, that you will always be too small and insignificant for it.

Big cities, little people. We're just these ants scattering around the buildings...

Miniatures and miniaturized settings induce a similarly disquieting experience of distance, and contemporary artists use it to explore very contemporary feelings of alienation, displacement and estrangement. It must also be said that, if seeing things from a great distance can make you feel cut off from them, can make you feel lonely and insignificant, it can also create a sense of awe, contemplation and transcendence. Painters have often played with scale in that way. One needs only to think of the work of Caspar David Friedrich. In fact, in the early nineteenth century, romantic artists actively searched for those

life transforming experiences in the Alps, whereas a century later, their modernist counterparts found it closer to home, in the Eiffel Tower, the first aeroplane journeys and the skyscrapers of Manhattan. Where do we go to find our thrills? The pavement seems to be the answer...

Small people and small worlds are bound to give us a new sense of perspective. So much so, that we find it hard to recognize the world around us. What is this place? When looking at the work of a number of the artists using miniaturized strategies – for example,

Vincent Bousrez, Audrey Heller, Jason Barnhart, and Slinkachu – we can't help feeling we have gone through the hole, probably a ginormous pothole, to enter a new dimension, an enchanted new city where, at rush hour, people can take lifts on the back

Small things are fragile things (someone could accidentally step on this and destroy it all...) and miniatures induce a sense of imminent doom

out there. But of course no childhood is deprived of fears, of ghosts and dark tales, and these are recaptured vividly in Marcel Dzama's haunting theatrical set ups. And it goes without saying that, as adult viewers, we know we are up for a rude awakening – and a rude awakening is what we get, for example, in the work of The Chapman Brothers.

But there is also something else going on in this interplay between time and space. Vertiginous shifts in scale are often responsible for introducing an equivalent impression of distance in time. A nostalgia for a lost Arcadia runs through most miniaturized pieces. By creating miniaturized scenes, then lighting and painting them on canvas, Amy Bennett creates particularly poignant images of lost worlds, landscapes of the mind. Edward Hopper has

been packed up in a toy box (or a soap box). A neighbour lying down in a shaft of sunlight, a couple standing on the porch, lovers by the lake, bathers, campers... Is the box still somewhere in the attic? Never such innocence again...

'Miniaturized' does not necessarily mean 'idealized'. In fact, miniaturized worlds can also induce the opposite feeling: an anxiety towards the teeming reality that surrounds us. Strangely and counter-intuitively, shrinking a particular scene, making it smaller, only seems to increase its pathos, introduc-

ing a haunting atmosphere of theatrical drama. Miniaturized scenes seethe with narrative potential, intricate story lines, suspense. Car crashes, hunting accidents, walks in the woods, a mugging in the snow, father and son mowing the lawn, nativity scenes... The exact circumstances are generally unknown, but the sense of drama is always palpable.

Through the very effort we have to make to look at them, miniatures heighten our awareness, making us more attentive, but also more wary.

This is indeed a very modern form of anxiety. Amid the complexity of contemporary reality, it is hard to avoid the feeling that life could be disrupted, violently disrupted, any minute.

We frown at these miniaturized events in the same way that we fret, distractedly, for a few buzzing seconds, over those faraway tragedies featured on the news.

Small things are fragile things (someone could accidentally step on this and destroy it all...) and miniatures induce a sense of imminent doom.

Not unlike a god in a Greek tragedy, the viewer is placed in the position of a potentially destructive voyeur. They reflect a very contemporary vision of human kind: unpredictable, dangerous, out-of-control, guilty of irreversible disasters such as climate change, and capable of destroying the world by pushing a button.

Are little people better, wiser, or happier, than us? Do they know something we don't? Do they have something to teach us? The only way to find this out is to go through the hole, the camera's pinhole, the microscope's lenses, and navigate through the numerous dimensions offered by the wonderful world of miniature art.

This is a small extract of Micro-worlds, which will be published as an Elephant book by Laurence King Publishers next year. Yes, as you may have guessed, the book will be much, much BIGGER!

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Mag Nation
T +33 9 3666216
info@magnation.com

United Kingdom

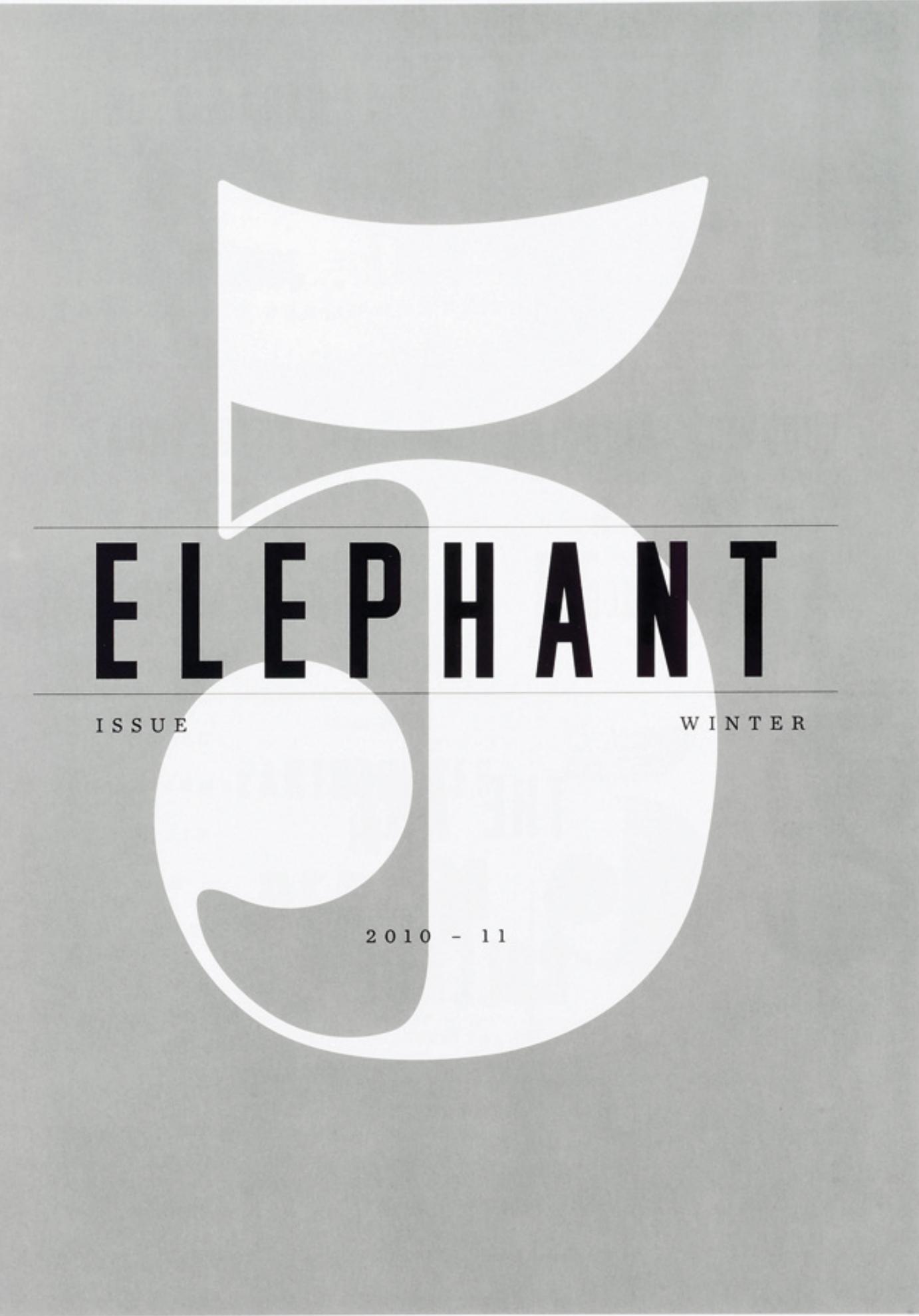
COMAG
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T +44 20 1895 433733
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louise.taylor@comag.co.uk



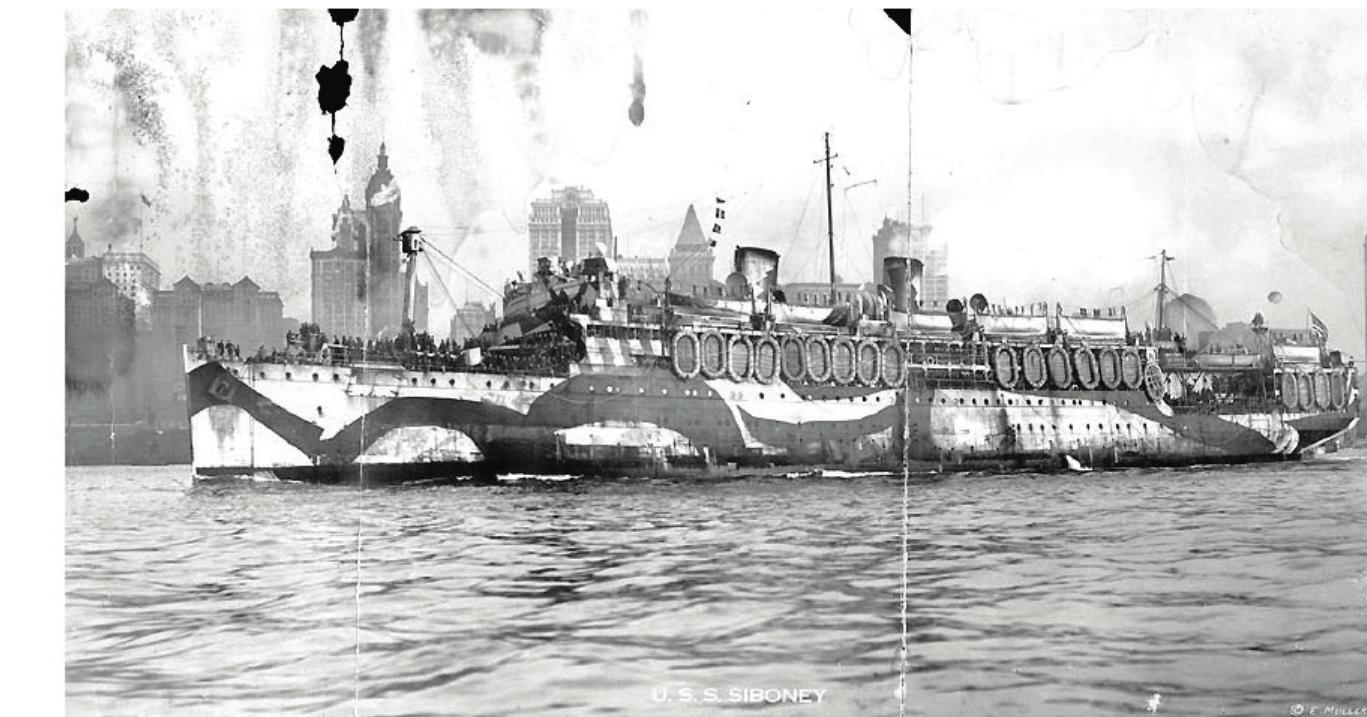
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World War I naval service

SS *Oriente* was a combination cargo and passenger vessel built by William Cramp & Sons, Philadelphia, for the Ward Line. In mid-1917 the United States Shipping Board (USSB) commandeered and received title to all private shipbuilding projects in progress, including the still-incomplete *Oriente* and her sister ship *Orizaba*. Plans for both ships were modified for troop carrying duties.⁵ *Oriente* was launched on 15 August 1917, renamed *Siboney* on 28 February 1918, delivered to the navy on 8 April, and commissioned the same day, Commander A.T. Graham in command.⁶

The first of two lifeboats from the torpedoed British transport SS



In New York Harbor, with her decks crowded with troops returning home from France, circa late 1918 or 1919. Photographed by E. Muller Jr., New York.

Dwinsk to be rescued by *Siboney* on 21 June 1918

Siboney sailed from Philadelphia on 16 April as a unit of the Cruiser and Transport Force, and arrived at Newport News two days later to embark her first contingent of troops. She departed Hampton Roads on 23 April and joined her first convoy the following day. On 25 April, her rudder jammed; and, in the ensuing confusion, transports *Aeolus* and *Huron* collided and had to return to New York. On 4 May, the convoy was joined by the war zone escort of eight destroyers and, on 6 May, *Siboney* arrived at Brest. Debarking her troops, she sailed the following day and arrived at Hoboken, New Jersey, on 15 May.[6]

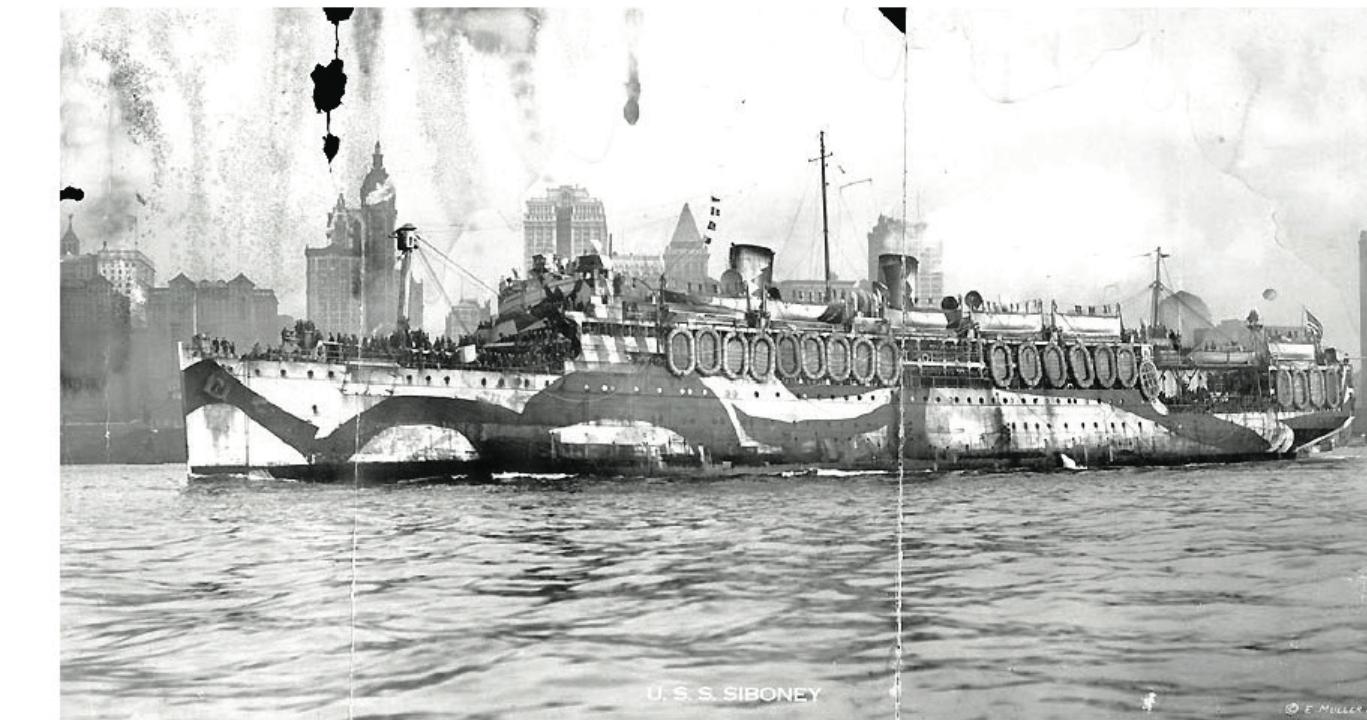
Siboney embarked her second contingent of troops at Lambert's Point, Virginia, on 25 May and sailed the following day. The New York section of the convoy joined two days later and the ships entered the war zone on 6 June. In French waters, they were met by USS *Corsair*, a squadron of minesweepers, an American dirigible, and two French hydroplanes. *Siboney* arrived in Bordeaux on 8 June and departed the following day but remained anchored in the mouth of the Gironde until 13 June, awaiting the tanker *Woonsocket*. On 15 June, the convoy passed six

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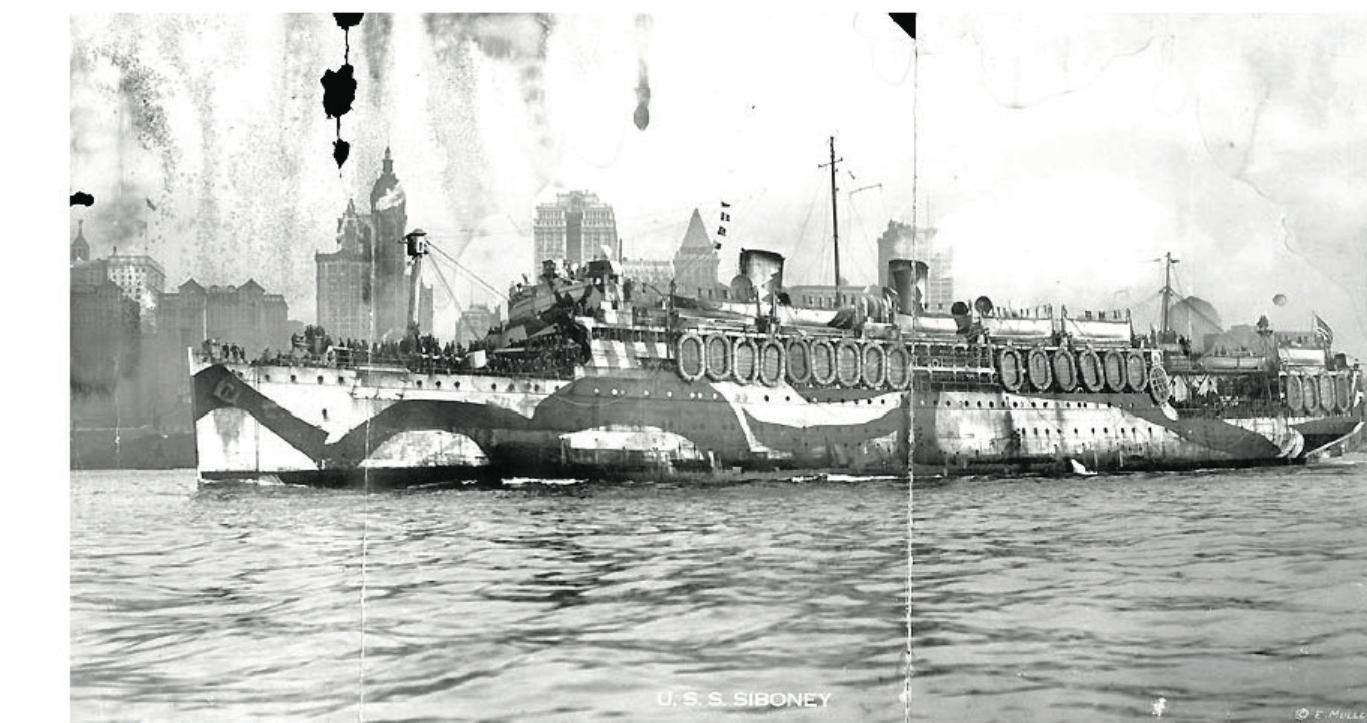
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Siboney sailed for France on 30 June; after delivering her troops at Brest on 12 July, she returned to New York on 25 July. She sailed again on 31 July.

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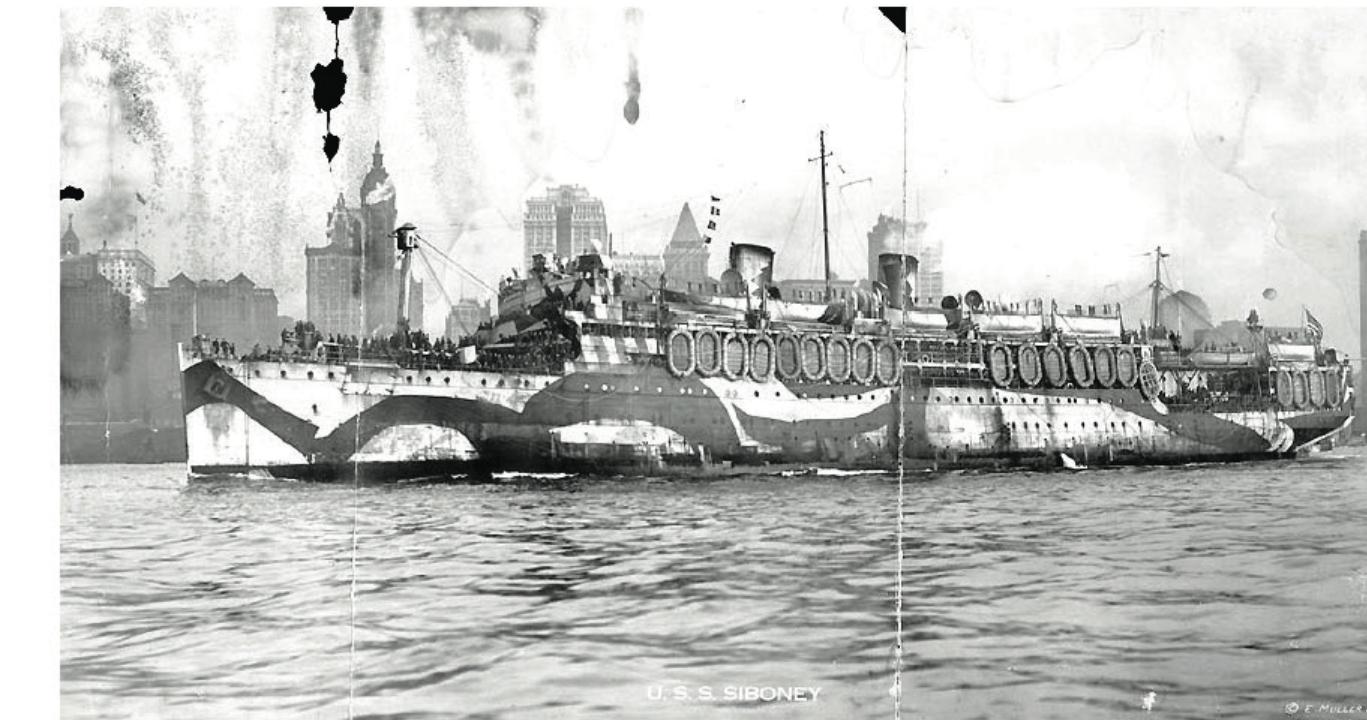
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On 4 September, Siboney sailed from New York on her fifth crossing and arrived at Saint-Nazaire nine days later. On 15 September, she

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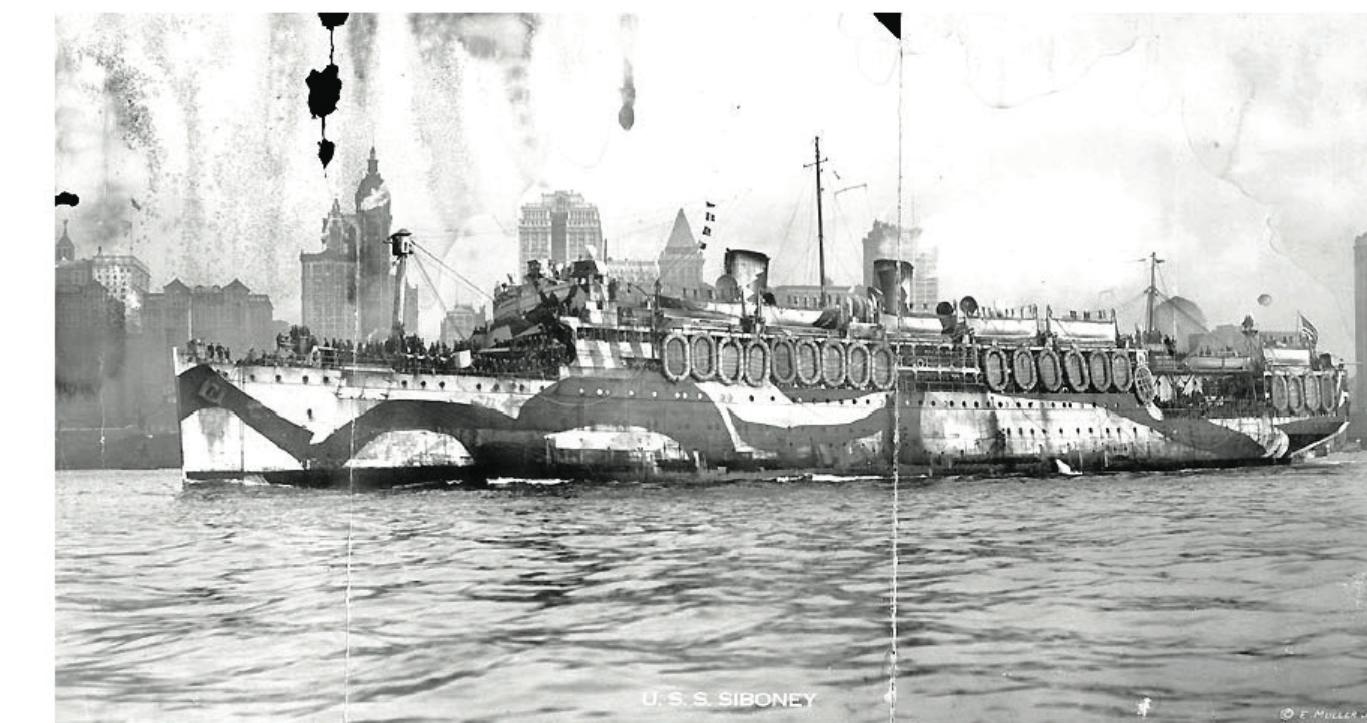
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Considerations when selecting a typeface for body copy (reading)

What makes a typeface
suitable for use in
setting long passages
of text for reading?

GENERALLY:

- Low Stroke Contrast
- Even weight
- Large x-height
- Simplified shapes
- Normal or short extenders
- Open counters and apertures
- Narrow faces for justification

also handy:

- Range of optical sizes
- Open Type features

Low Stroke Contrast

Typeface that have a low stroke contrast tend to be easier to read.

The higher the contrast the more likely the thin parts are to look gray.

Palette

Wremena (Regular): too high

Palette

Bodoni BE (Regular): too high

Palette

Alda (Regular)

Palette

Yrsa (Regular)

Even Weight

Look for a typeface that has an even weight; not too dark, not too light.

Styles of fonts labeled Book are perfect for this purpose



Palette

Wremena (Light): too light

Palette

Superclarendon (Regular): too dark

Palette

Scala (Regular)

Palette

National (Book)

Palette

Wremena (Light): too light

Palette Event vendam quam, officibus doluptus min restiassimum incia sequunt, conseque plab idigenihil il invelli ciuntempori omnisci bero elent hiliquu ntiDernam il ipsande mperoressim as et, occabo. Hiciumq uiatum, te mintes es seque molecta tatint qui sitaspi endaepe llorit, optasinis rest, commolo reruptur, velloria volum vit, sandaer oreriam et aut volore, sitatur mil iume pora velis dolor modistrum inctesto modit inverunt. Istecto officatur moluptur antis re et optatur, nobitiore aut ullaborum reiusa quam, ut utet dolupta quist ea dolororro iust laborrorita volore nos eum voluptatus dolent atis minihici bla sita quaspel isim is modicaepudi omnis aut estiatum Des explis ditUgit aliandi psaeste am ilicim faciation re con ne etur? Leceatur, sim quamus. Xim dolores eum as sum ex et voluptas eaquam et unt. Lescimp oreptat. Obis ut officiis ipsam

Palette

Superclarendon (Regular): too dark

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Palette

Scala (Regular)

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Palette

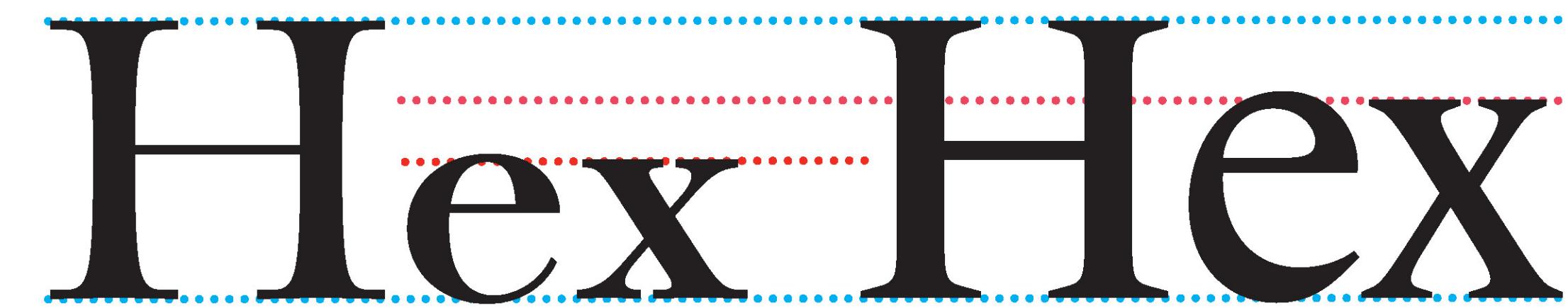
National (Book)

Palette Event vendam quam, officibus doluptus min restiassimum incia sequunt, conseque plab idigenihil il invelli ciuntempori omnisci bero elent hiliquu ntiDernam il ipsande mperoressim as et, occabo. Hiciumq uiatum, te mintes es seque molecta tatint qui sitaspi endaepe llorit, optasinis rest, commolo reruptur, velloria volum vit, sandaer oreriam et aut volore, sitatur mil iume pora velis dolor modistrum inctesto modit inverunt. Iстекто officatur moluptur antis re et optatur, nobitiore aut ullaborum reiusa quam, ut utet dolupta quist ea dolororro iust laborrorita volore nos eum voluptatus dolent atis minihici bla sita quaspel isim is modicaepudi omnis aut estiatum Des explis ditUgit aliandi psaeste am ilicim faciation re con ne etur? Leceatur, sim quamus. Xim dolores eum as sum ex et voluptas eaquam et unt. Lescimp oreptat. Obis ut officiis ipsam

Large x-height

Typeface with a large x-height tend to have better legibility when set at text sizes (and smaller).

Large x-height helps letters, like the a and the s, from closing up at small size and looking too dark.



Hex Hex

Paganini vs Le Monde Livre (small vs large x-height)

Hexagon Hexagon

Le Monde Livre (large x-height)

Karmina (large x-height)

Le Monde Livre

Hexagon

Hexagon

Karmina

Hexagon

Hexagon

vs Caslon and Baskerville (medium x-height)

Simplified shapes

Avoid using typefaces
with too many quirky details
that may be a distraction
during reading.

Quirky

Paganini

It is for these reasons that I regard the decision last year to shift our efforts in space from low to high gear as among the most important decisions that will be made during my incumbency in the office of the Presidency.

NOT Quirky

Le Monde Livre

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Normal or Short Extenders

Typeface that have short or normal length of extenders (ascenders and descenders) create a more even texture because there is a more narrow interline spacing (leading). The longer the extenders the more they push lines apart.

Flashy

Gazette (very short)

Flashy

Cochin (very tall)

Flashy Flashy

Height Height Height

Gazzette 140pt

ITC Galliard 160pt

Adobe Jenson 180pt

Photo booth squid semiotics, chambray freegan yr banjo Kickstarter Vice craft beer chillwave small batch tote bag. Kitsch blog mumblecore, disrupt photo booth single-origin coffee semiotics narwhal crucifix messenger bag gastropub. Flannel drinking vinegar keytar, literally fanny pack Intelligentsia Banksy synth banjo irony readymade cornhole. Craft beer biodiesel Tumblr chia, gentrify tote bag beard cornhole stumptown PBR swag master cleanse banjo. Farm-to-table before they sold out Odd Future post-ironic ethical. Four dollar toast meggings 3 wolf moon paleo Intelligentsia, jean shorts swag fashion axe shabby chic leggings +1 selvage aesthetic beard. Mlkshk single-origin coffee keytar, fashion axe banh mi quinoa Carles Intelligentsia typewriter pop-up.

Echo Park bespoke American Apparel flannel Wes Anderson. Banh mi Schlitz mustache, wayfarers mlkshk distillery wolf PBR cornhole Williamsburg skateboard. Ugh polaroid iPhone mustache Helvetica fap. Scenester fanny pack American Apparel hoodie, cliche Tumblr meh semiotics +1 typewriter artisan. Migas try-hard stumptown direct trade XOXO. Fanny pack stumptown keytar quinoa scenester. Polaroid chambray cronut authentic pug dreamcatcher, farm-to-table brunch trust fund banh mi 8-bit four dollar toast direct trade Williamsburg VHS. 2001

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Gazzette 7.5/9.5

ITC Galliard 8.5/10.25

Adobe Jenson 9/10.75

Typed

Century Old Style (Regular): short

Typed

Adobe Text Pro (Regular): medium

Typed

Bookmania (Regular): short

Typed

Adobe Garamond (Regular): medium

Typed

Turnip (Book): short

Typed

Adobe Caslon (Regular): medium

Typed

Yrsa (Regular): short

Typed

Alda (Regular): medium

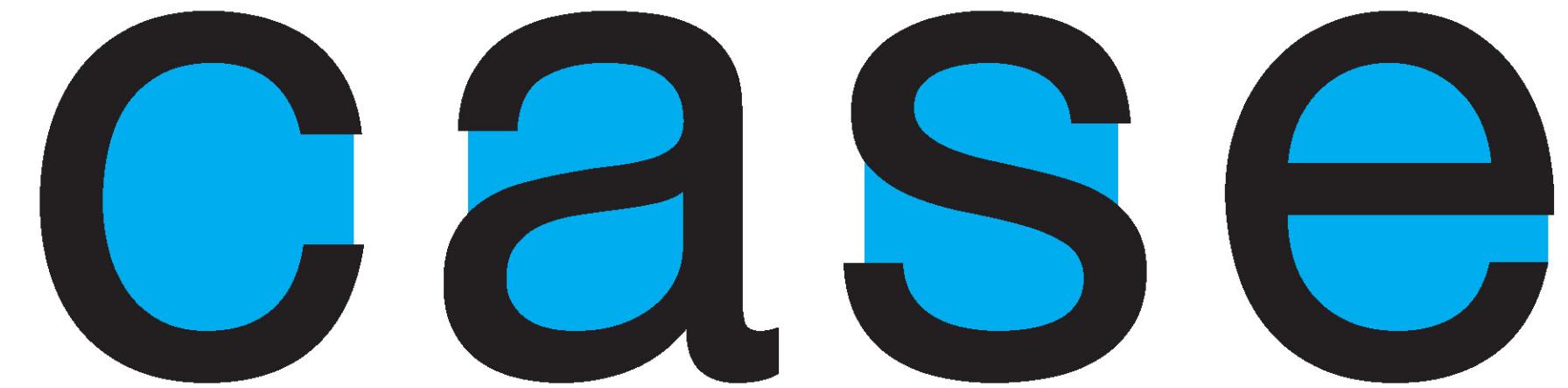
Open Counters and Apertures

Typeface with open counters and larger apertures have more internal whitespace and thus work better when set smaller.

The extra space allows letters to read better.



Meta Pro (Book): open



Helvetica (Regular): closed

It is for these reasons that I regard the decision last year to shift our efforts in space from low to high gear as among the most important decisions that will be made during my incumbency in the office of the Presidency. The view of the earth from the moon fascinated me - a small disk, 240,000 miles away. It was hard to think that that little thing held so many problems, so many frustrations. Raging nationalistic interests, famines, wars, pestilence don't show from that distance. I'm convinced that some wayward stranger in a space-craft, coming from some other part of the heavens, could look at earth and never know that it was inhabited at all. But the same wayward stranger would certainly know instinctively that if the earth were inhabited, then the destinies of all who lived on it must inevitably be interwoven and joined. We are one hunk of ground, water, air, clouds, floating around in space. From out there it really is 'one world'.

Meta Pro (Book): open

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Helvetica (Regular): closed

Narrow Faces For Justified Settings

Typefaces with narrower widths tend to work much better when columns are set as justified.

Their compactness compensates for the gaps in word spaces made by justification.

Typed

Malaga Narrow (Regular)

Typed

Meta Condensed (Book)

Typed

National (Book)

Typed

Kepler Semicondensed

Range of Optical Sizes

Using a family that has multiple optical sizes makes creating a typographic palette an easy process.

Each size is specifically designed to work at that scale, especially small.

It does bring things closer together and reduces the contrast between elements.

You may or not want that.

>48px

headlines, display typography

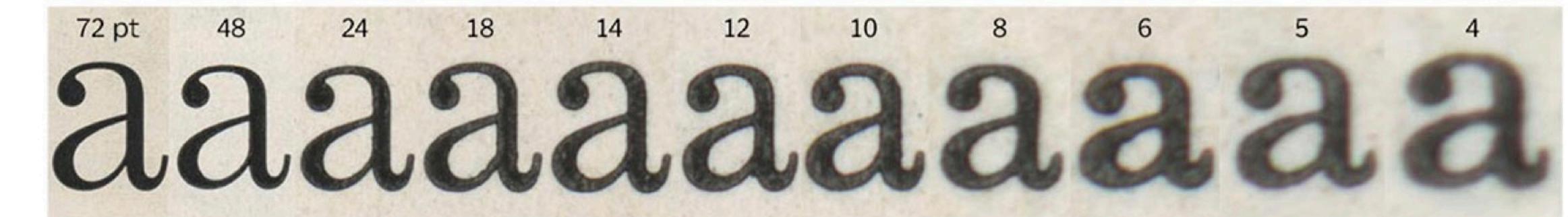
15-48px

paragraphs, small headers

9-14px

paragraphs, captions

Optical sizes of *Benton Modern*.



aaaaaaaaaaaaaaaaaaaa

Century Expanded optical sizes done in metal compared to digital *Benton Modern*.
Images by Nick Sherman and Bianaca Berning



Notice how the drawing of the faces get simpler and the shapes get proportionately larger, (to the shape of the face), as the dolls get progressively smaller.



HTF Didot optical masters

Hamburgefonstiv
Hamburgefonstiv
Hamburgefonstiv
Hamburgefonstiv
Hamburgefonstiv

Different optical sizes of Source Serif 4 Bold: from Display to Caption.

CHAPTER 12.

Biographical.
Queequeg was a native off Rokovoko,
an island far away to the West and South. It is not down in
any map; true places never are. When a new-hatched savage
running wild about his native woodlands in a grass clout,
followed by the nibbling goats, as if he were a green sapling;
even then, in Queequeg's ambitious soul, lurked a strong

The effect of optical sizes (blue) compared to using a single size throughout (green).

Source Serif 4 designed
by Frank Grießhammer

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Freight Big
Freight Display
Freight Text
 Freight Micro
Freight Macro
Freight Sans

Optical Sizes

Lapture (Display)

Optical Sizes

Lapture (Subhead)

Optical Sizes

Lapture (Regular)

Optical Sizes

Lapture (Caption)

Optical Sizes

Warnock Pro (Display)

Optical Sizes

Warnock Pro (Subhead)

Optical Sizes

Warnock Pro (Regular)

Optical Sizes

Warnock Pro (Caption)

Optical Sizes

Kepler (Display)

Optical Sizes

Kepler (Subhead)

Optical Sizes

Kepler (Regular)

Optical Sizes

Kepler (Caption)

Optical Sizes

Minion Pro (Display)

Optical Sizes

Minion Pro (Subhead)

Optical Sizes

Minion Pro (Regular)

Optical Sizes

Minion Pro (Caption)

Open Type Features

Typeface with Open Type features are very useful for complex text setting scenarios. They will allow you to set text more elegantly and with more precision.

Ideally

DEFAULT

Ideally

STYLISTIC SET 01

Ideally

STYLISTIC SET 02

1360

PROPORTIONAL FIGURES (DEFAULT)

1³/₆₄

ABBITRARY FRACTIONS

Ideally

STYLISTIC SET 03

1360

TABULAR FIGURES

Be⁸ M₇

SUPERIORS AND INFERIORS

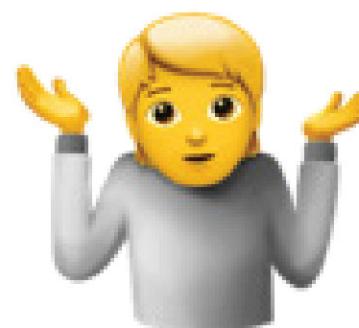
Malva from Harbor Type

There are always exceptions.

You can go against these concepts, just be mindful of the overall experience for the reader and of context.

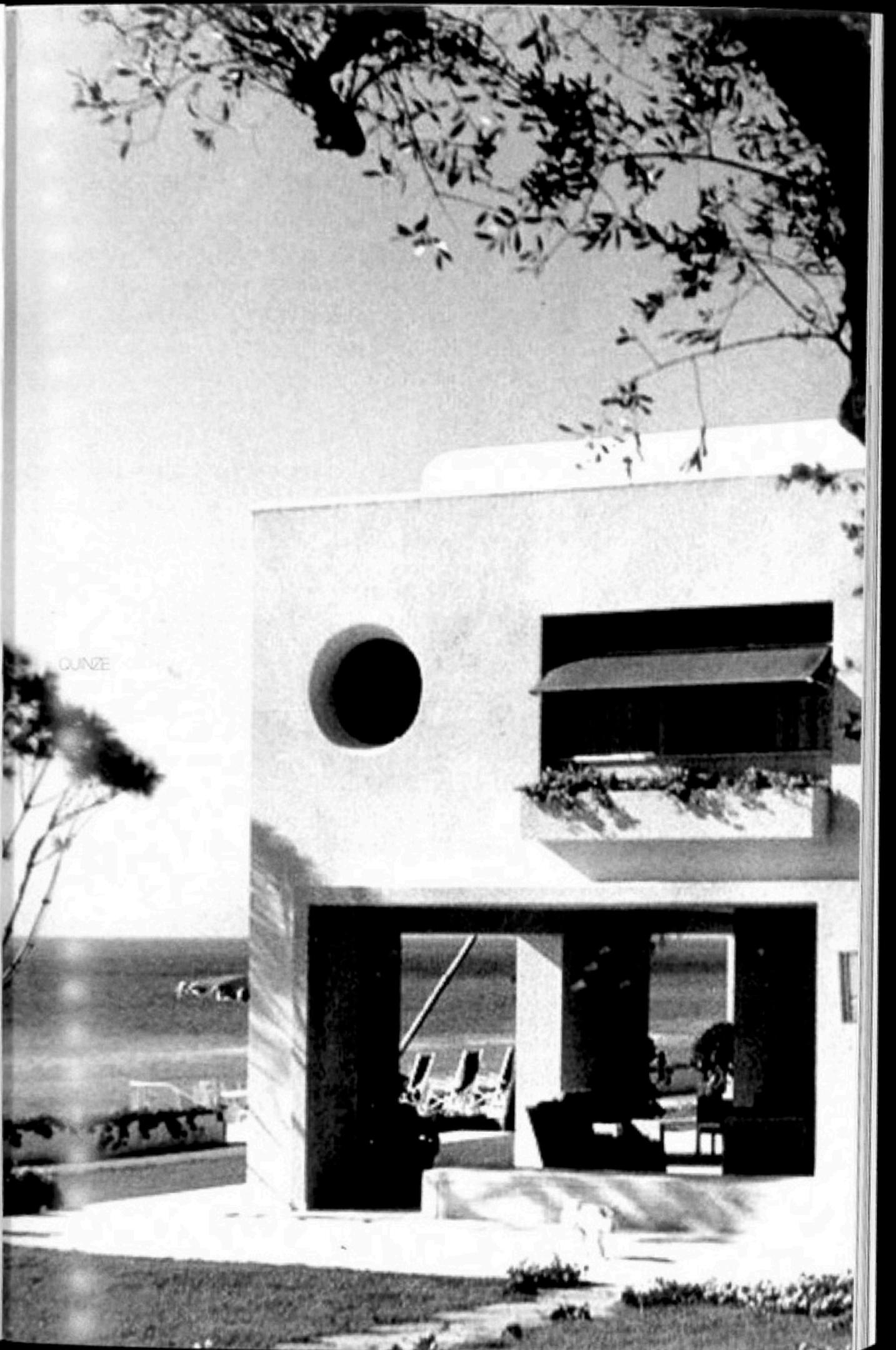
In some situations, going counter to these ideas works well. Mostly, for shorter forms of reading.

Maybe just not for setting text in novels?



Walter Gropius organise à Weimar l'Ecole du Bauhaus dans l'idée d'unir art et artisanat. Sont enseignés aussi bien le travail du bois, du fer, la céramique, que la danse ou les arts plastiques. Sous l'égide de maîtres comme Wassily Kandinsky, Paul Klee, Laszlo Moholy-Nagy. Il en résultera une polyvalence et une rigueur qui se fira jusque dans l'architecture et le design modernistes.

Si ce rêve d'unir tous les arts n'est pas à proprement parler nouveau et trouve des précédents dans l'histoire, il prend néanmoins, au lendemain de la Première Guerre mondiale, un sens très fort, teinté d'utopie et de la volonté de construire *un monde meilleur*. Artistes et artisans doivent être les acteurs de ce changement de toute la société et quelques années plus tard, Gropius clarifie encore son objectif : "L'art et la technique, une nouvelle unité".



Justine De Roaldes

