

Nano

Micro

Macro

Feeling

Communication

Information

Expressive Type

Instrumental Type

Digital Type



mentis: ubi erant iudees adorantes
et repleti sunt omnes spiritu sancto:
Loquentes magnalia dei: alleluia:

Alleluia. post Com.

Ancti spiritus domine corda nostra
mundet infusione: et sui rosis in
tima aspergione fecundet. Per dominum
in unitate eiusdem. In solennitate sacra
tristissimi corporis Christi. Introit.

Ibauit eos ex adipe frumenti alleluia: et de petri
melle saturauit eos allia alleluia: alleluia. ps. Exultate deo
adiutori nostro: iubilate deo Iacob.
V. Gloria patri et filio

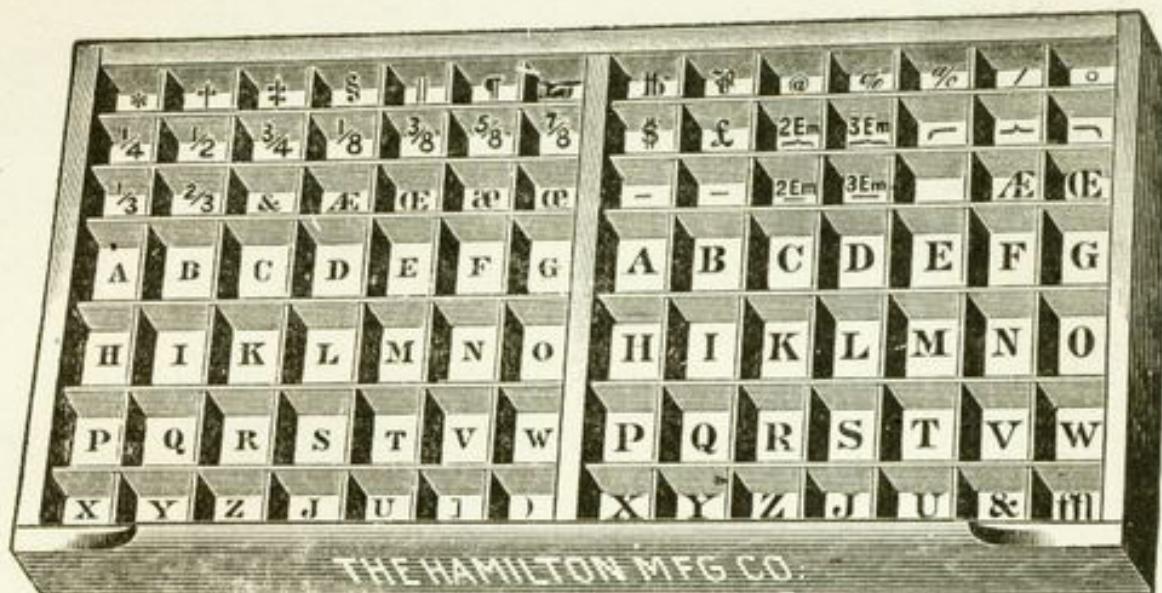


Io ria in excelsis deo. H. 10.

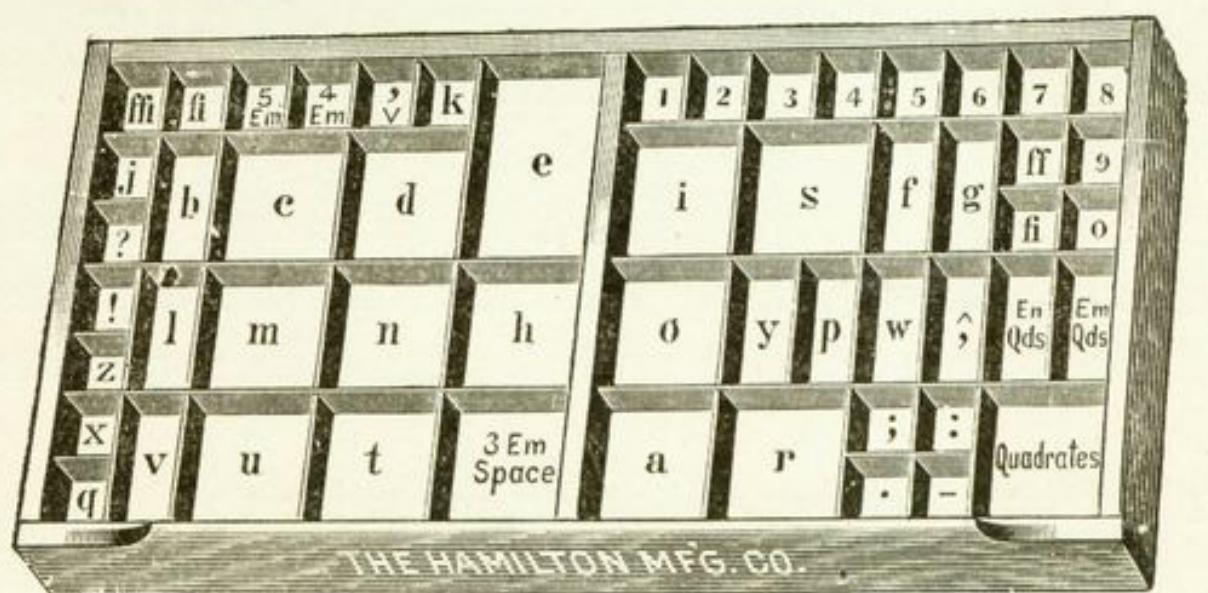
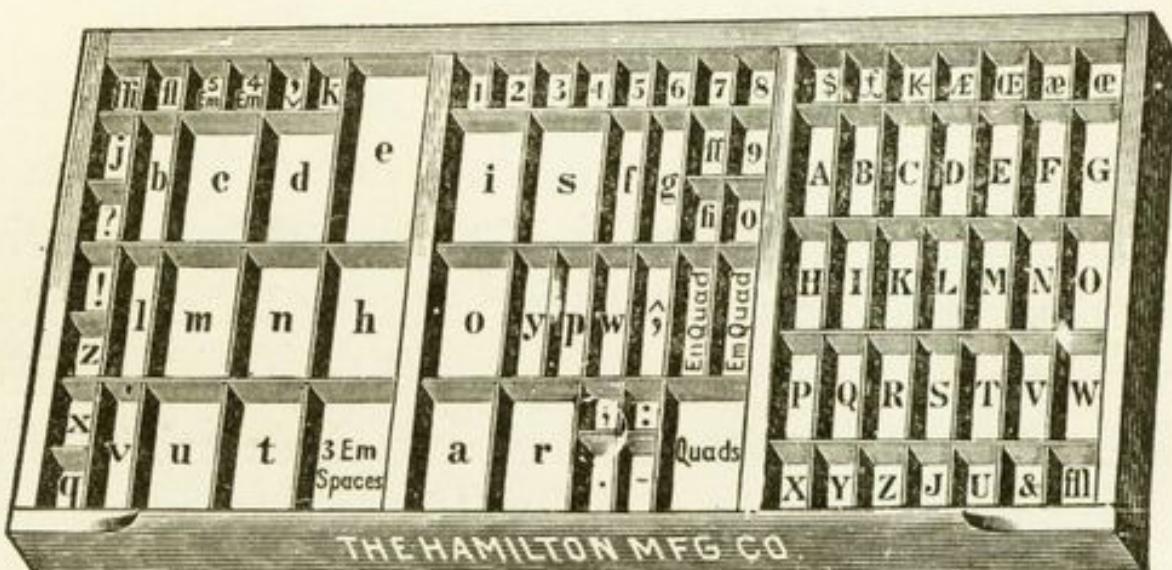
SENATVS POPVLVS QVEROMANVS
IMPCAESARI DIVINERVAE FNERVAE
TRAIANO AVG GERMDACICOPONTIF
MAXIMOTRIBPOTXVII IMPVI COSVIRP
ADDECLARANDVMQVANTAE ALTIITVDINIS
MONSETLOCVSTA E JBVSSITE EGESTVS

13A

15
A



Upper Case.

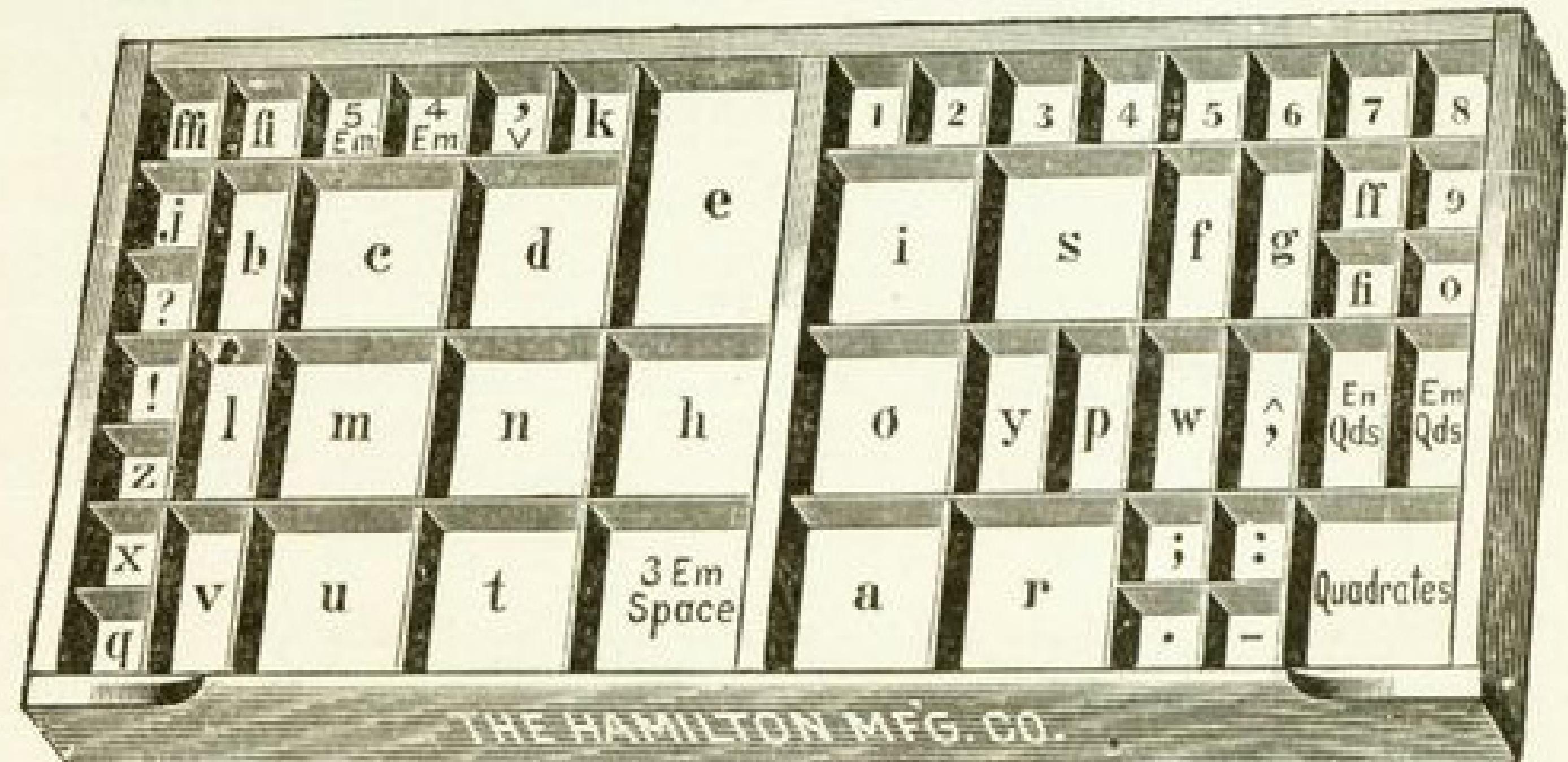
Lower Case.
A PAIR OF CASES.

California Job Case.

FIG. 2.—Showing Lay of Cases.



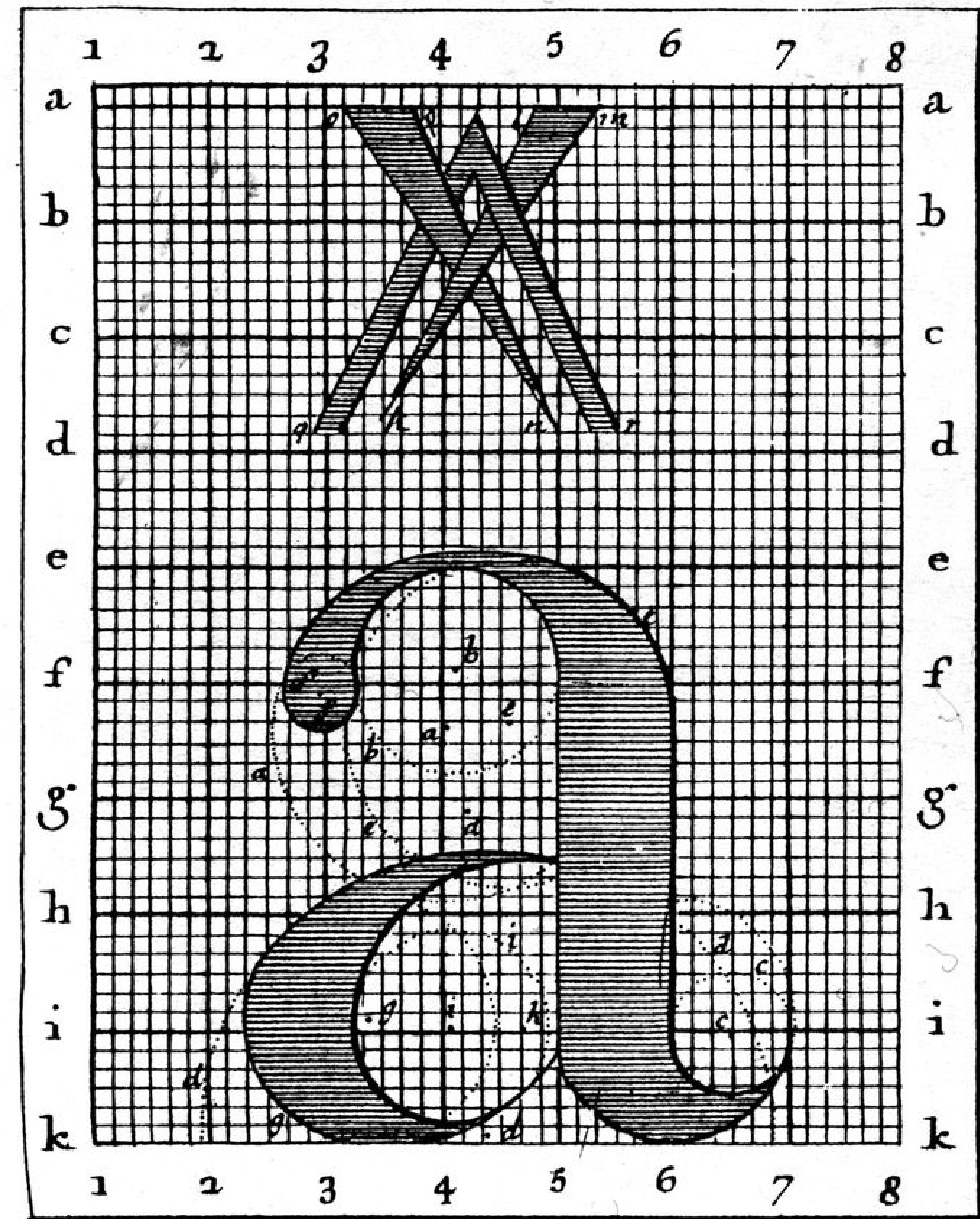
Upper Case.



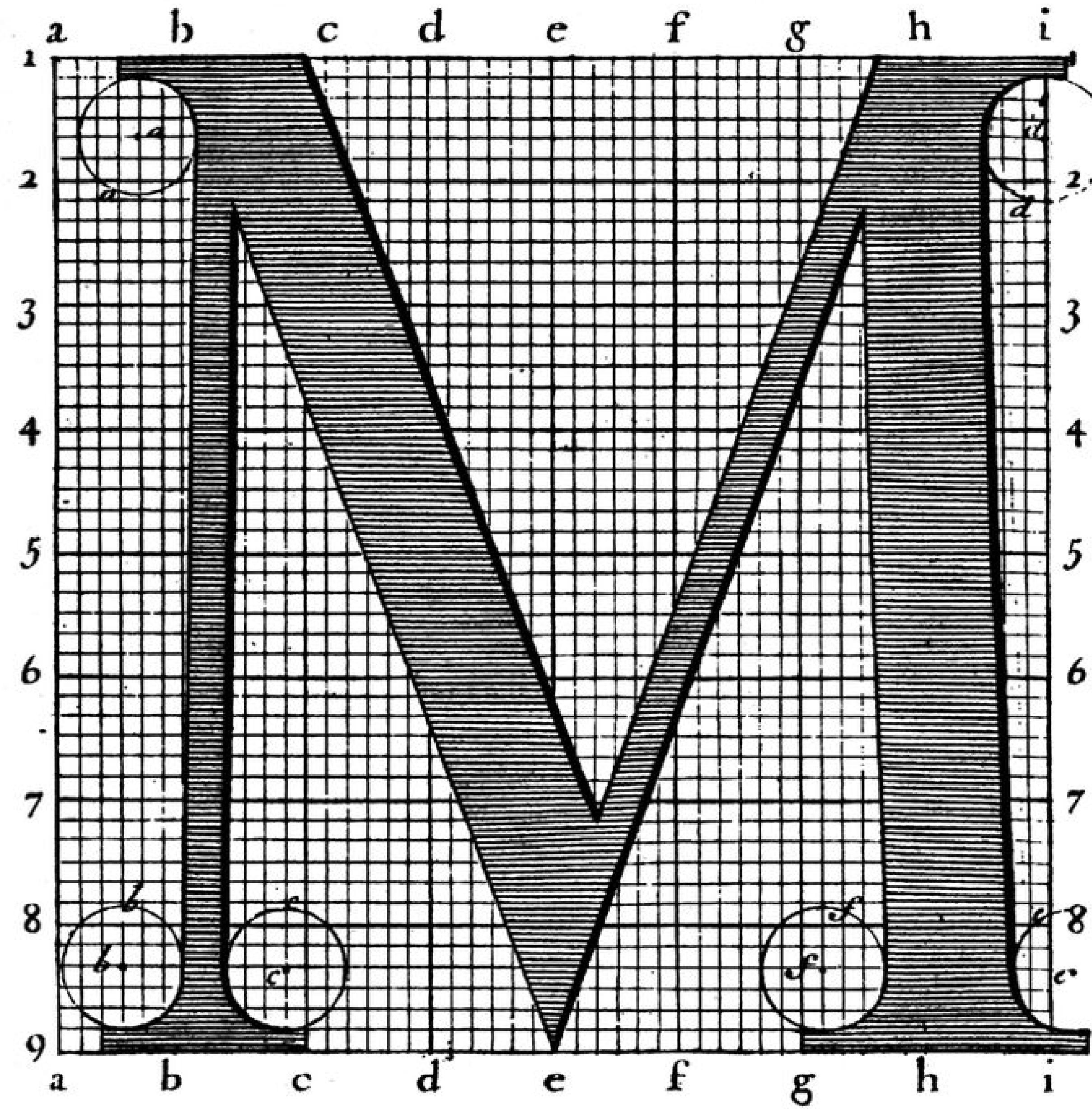
Lower Case.

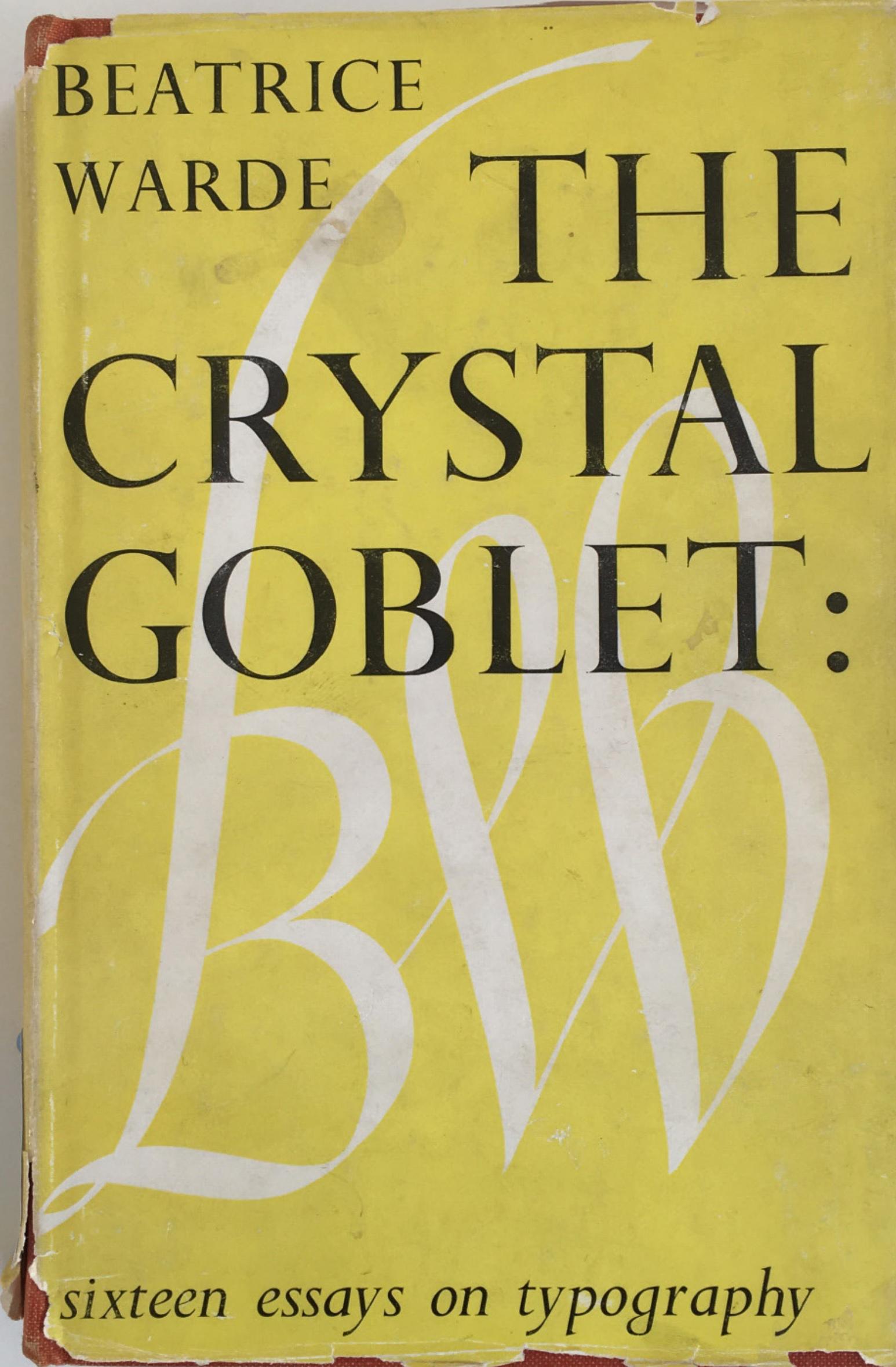
A PAIR OF CASES.

Detail from plate xxvi (actual size)



De Rochefort Sculp.





THE CRYSTAL GOBLET
OR
PRINTING SHOULD BE INVISIBLE

*

IMAGINE THAT YOU HAVE before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in You have two goblets before you. One is of solid gold, exquisite patterns. The other is of crystal-transparent. Pour and drink all know whether

u

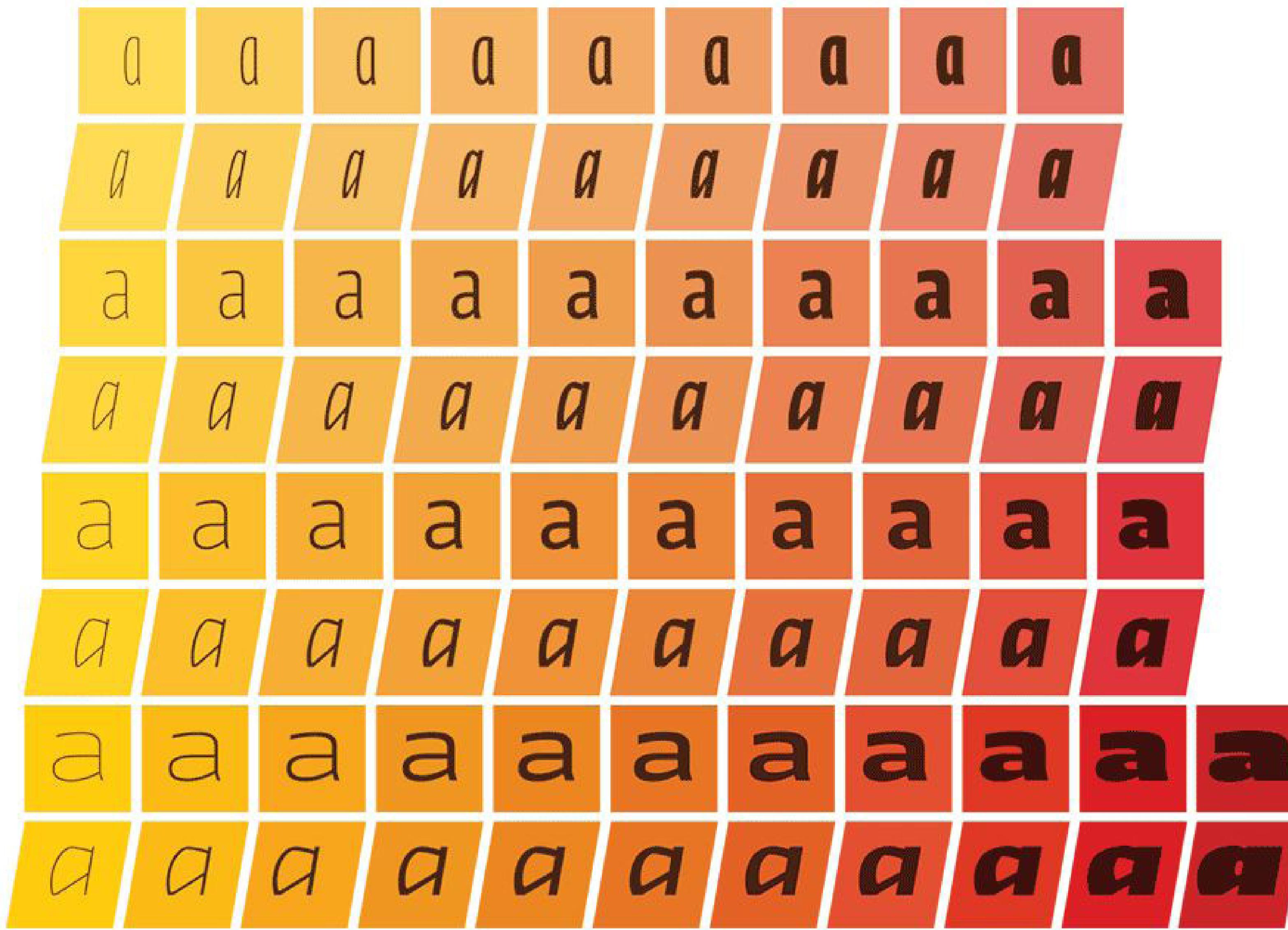
u u u u

u u u u

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Avenir
(1988)

Bodoni
(1925)

Garamond
(1989)

Gill Sans
(1926)

Georgia
(1993)

Futura
(1936)

Gotham
(2000)

Helvetica
(1957)

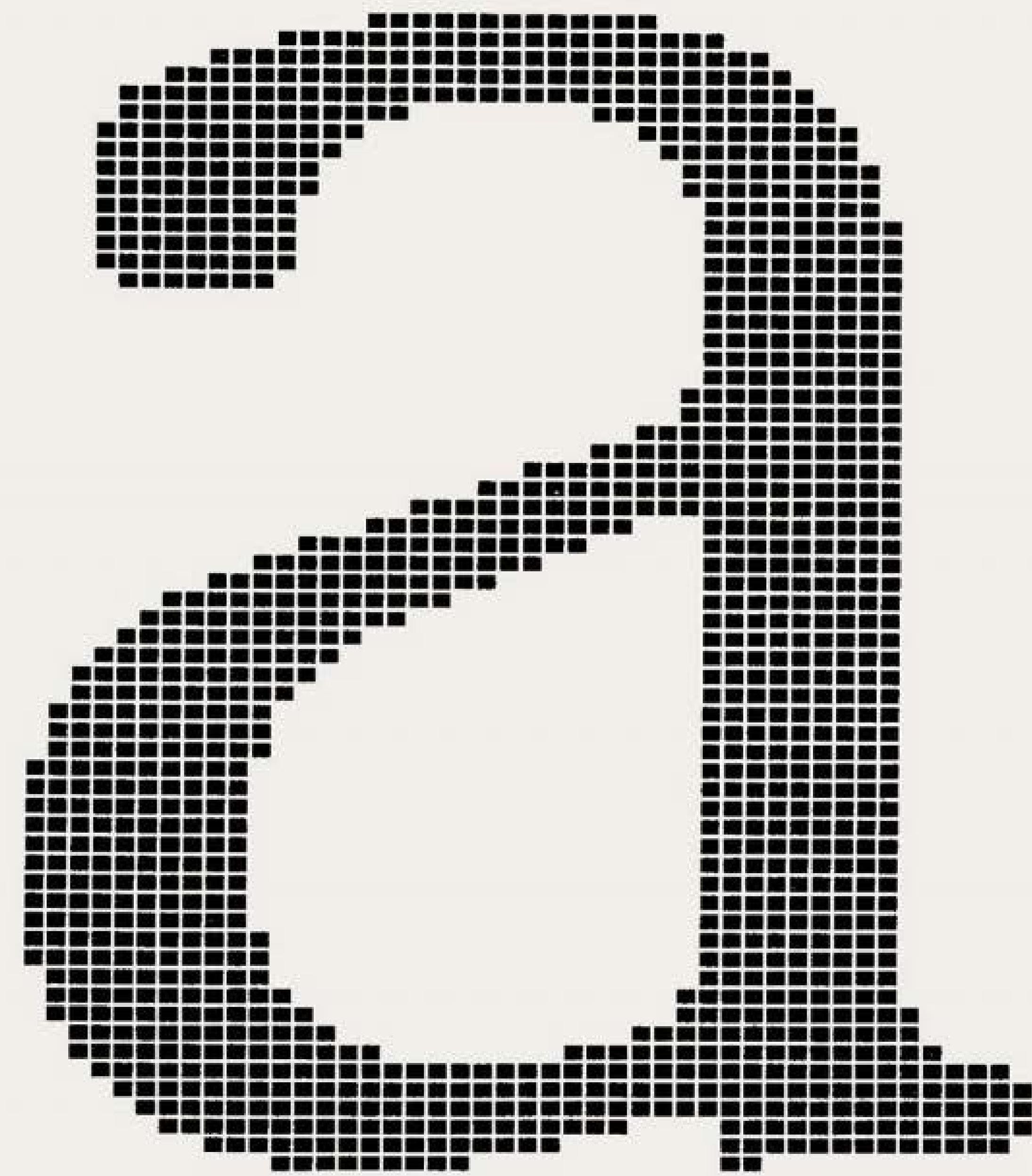
Akkurat
(2004)

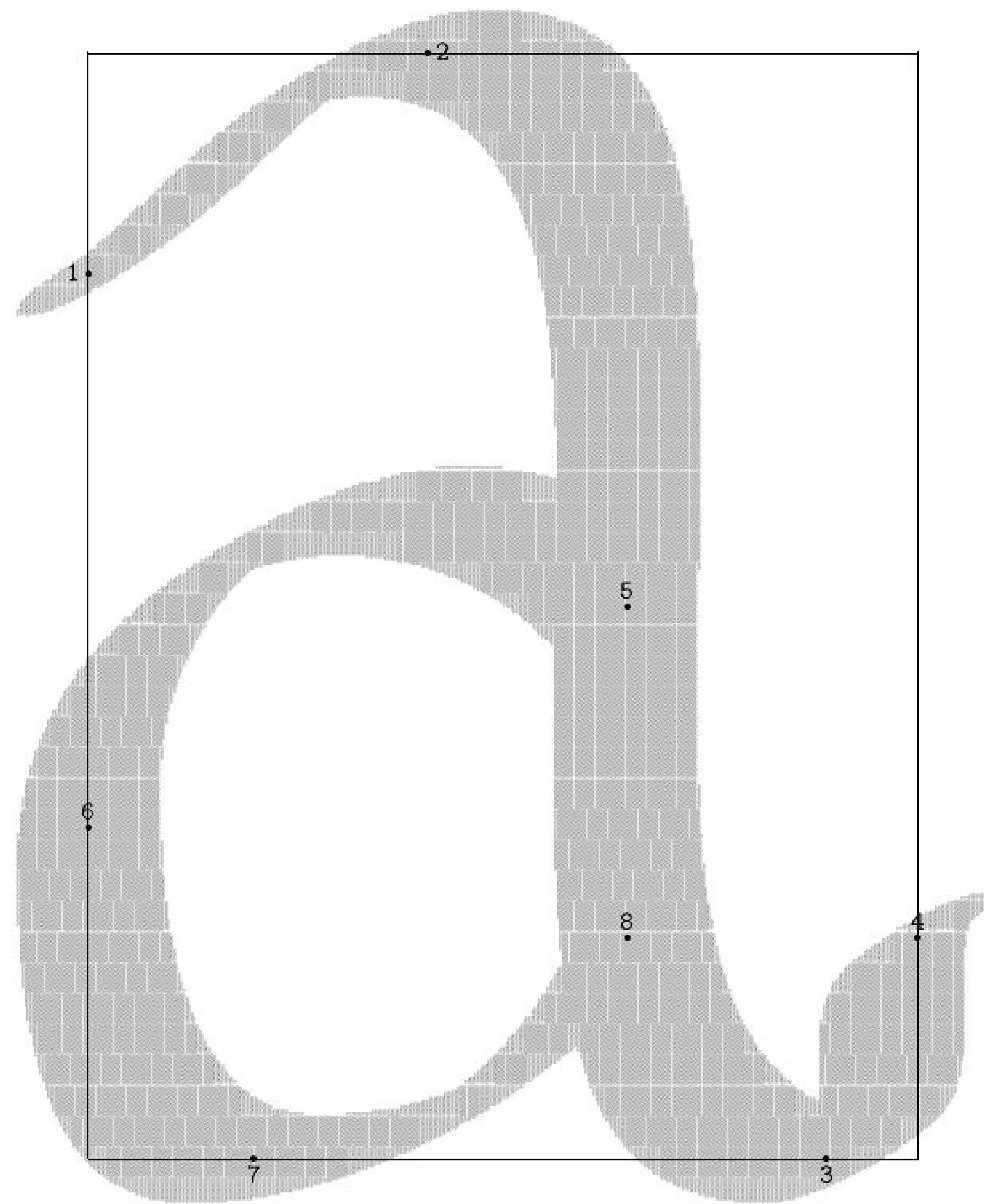
CAP HEIGHT
X-HEIGHT
BASELINE

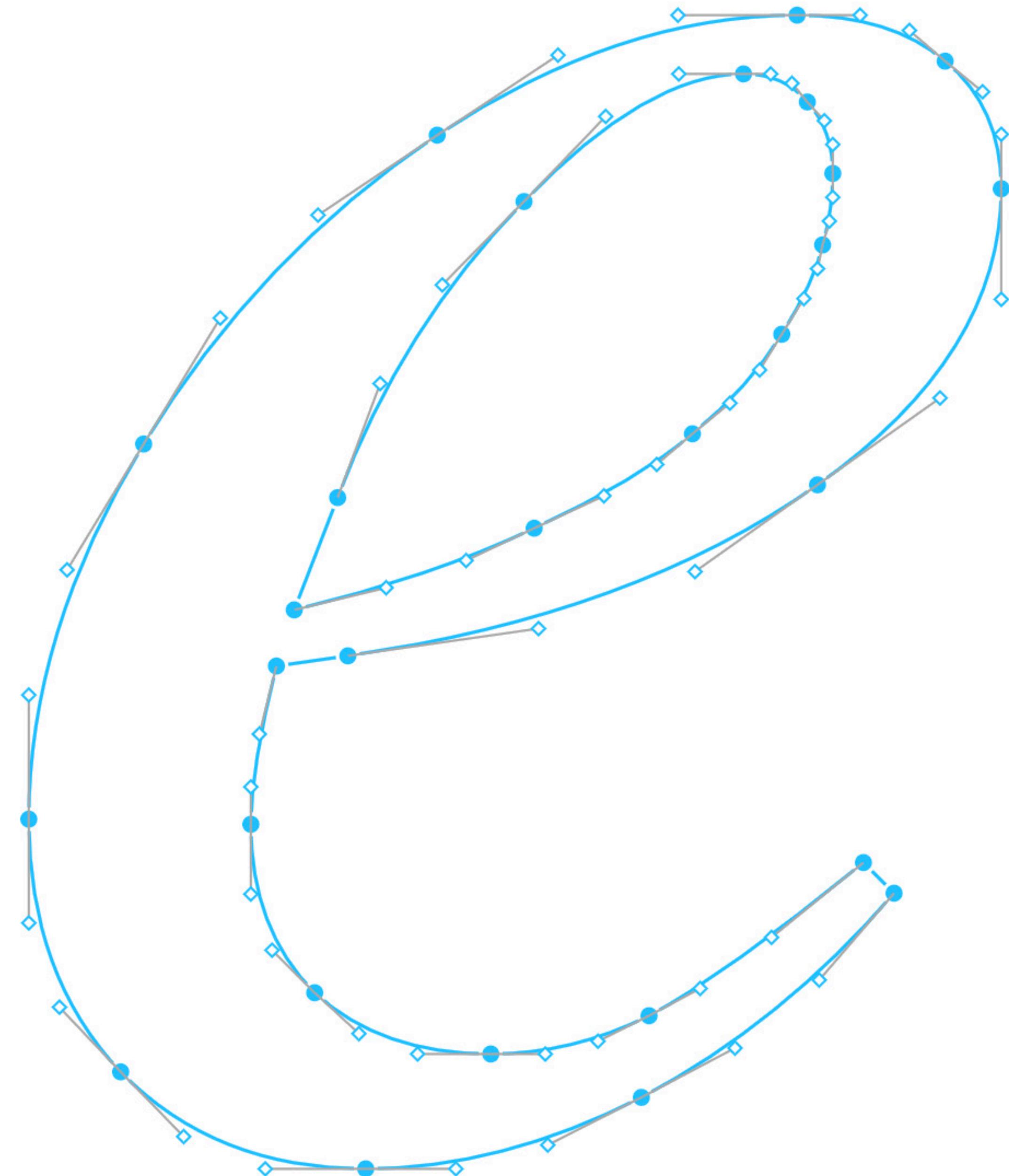
STEM BOWL SERIF DESCENDER

LIGATURE ASCENDER TERMINAL SPINE
ASCENDER
FINAL

UPPERCASE SMALL CAPITAL
CROSS BAR COUNTER LOWERCASE







Expressive Type

Instrumental Type

Digital Type

Thank You

Thank You

THANK YOU

Thank You

Thank You

Thank You

Thank You

Thank You

Thank You

Thank You

Thank You

Thank You

Thank You

Thank You

Thank You

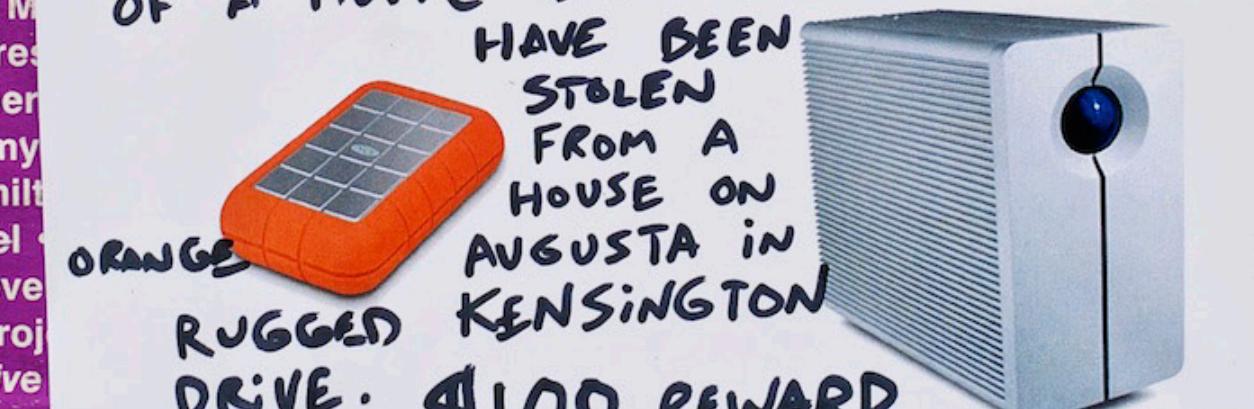
THANK YOU

A grid of various black and white graphic symbols, including letters (A-Z), numbers (0-9), punctuation marks, and other abstract shapes.

STOLEN



PLEASE HELP, THE HARD DRIVES
CONTAINING THE ONLY COPIES
OF A MOVIE STARRING THIS BUNNY



HAVE BEEN
STOLEN
FROM A
HOUSE ON
AUGUSTA IN
KENSINGTON

DRIVE.

\$100 REWARD

NO QUESTIONS ASKED LARIE 2 TERABYTE

((647) 222-2003 DRIVE.

Go Go

- 64% of US cropland produces livestock.
- USDA, Agricultural Statistics 1989

- 2% of US cropland produces fruits and vegetables.
- USDA, Agricultural Statistics 1989

- In the United States alone, 50% of water and 33% of raw materials are used for meat production and 40% of the

JILL JILL PRODUCTIONS PRESENT...

SLAP X SHOT

FROM BOSTON
EX-D.Y.S/
LAST RIGHTS

YOUTH
of
TODAY

FROM
CONNECTICUT

SUDDEN
IMPACT

CRISP ON
PARADE

FROM
SAN FRANCISCO

TORONTO
FRIDAY
AUG. 15

TICKETS

ALL AGES 6:00PM \$5.00
I.D. SHOW 9:00PM

\$6.00 ADVANCE
\$8.00 AT THE DOOR



York Times Magazine

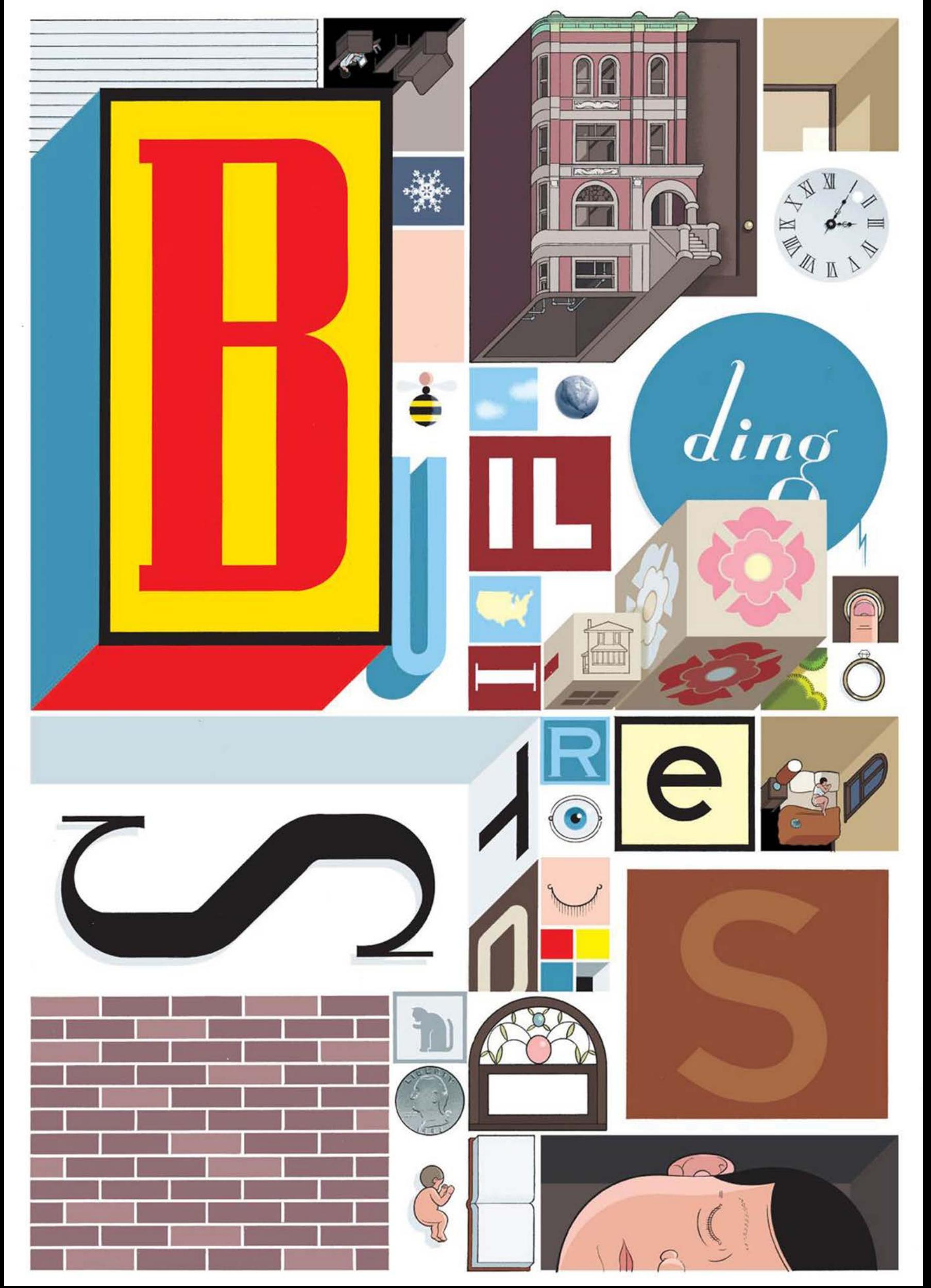
April 29, 2018

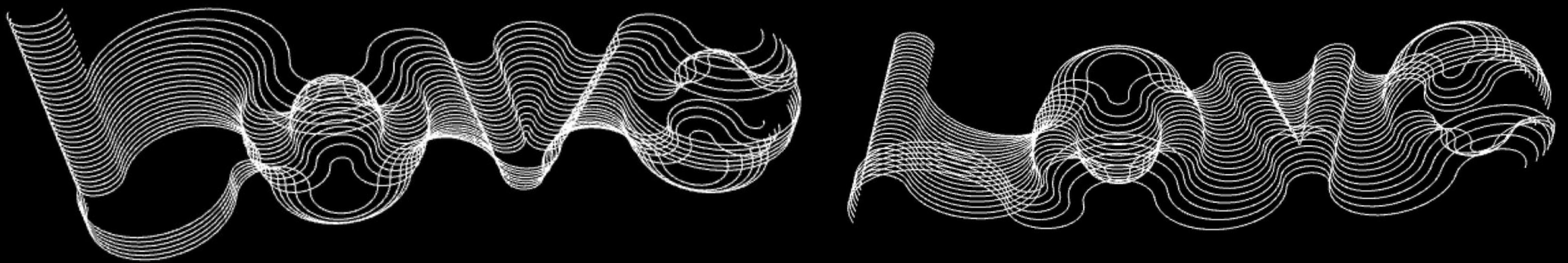


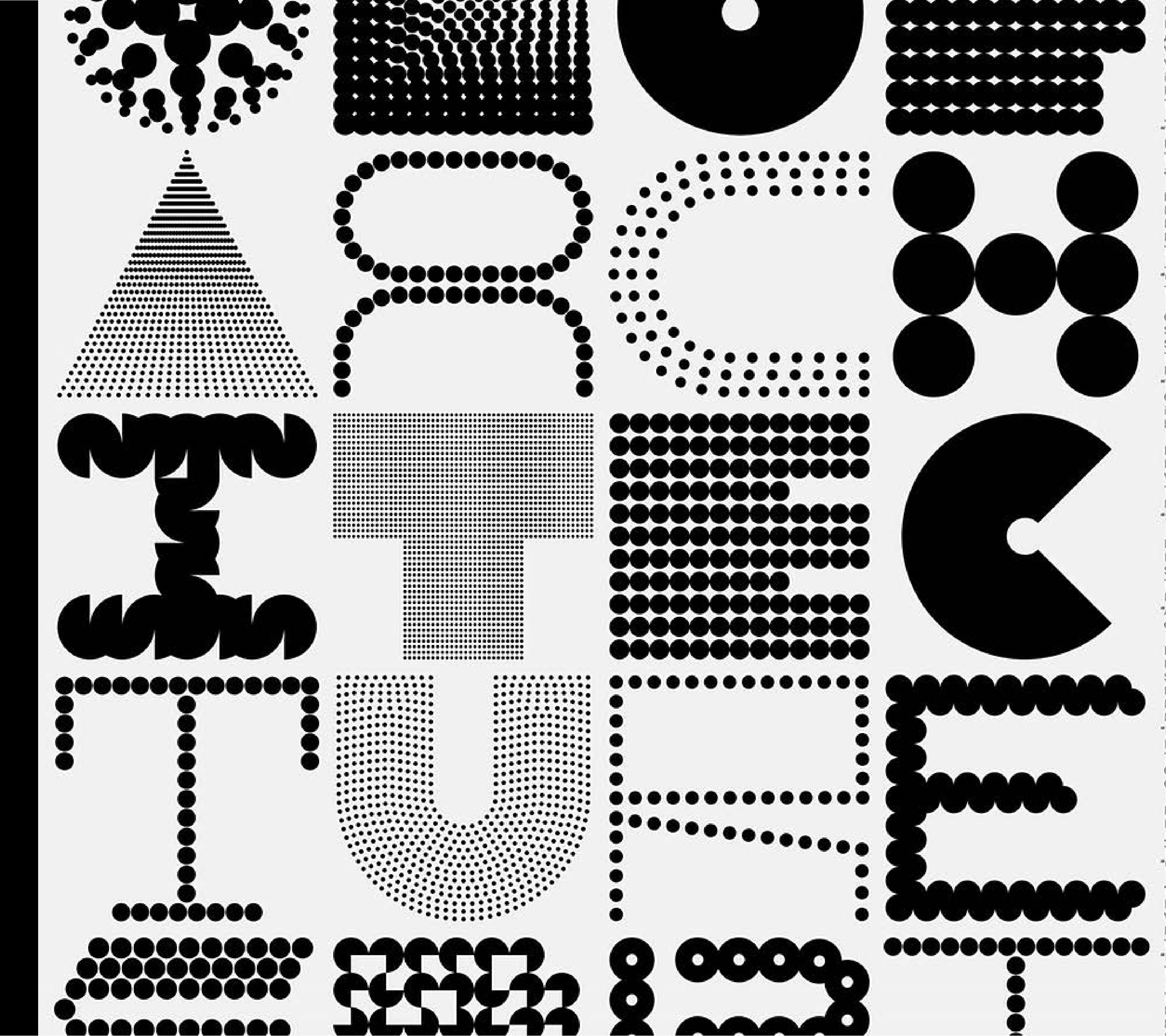
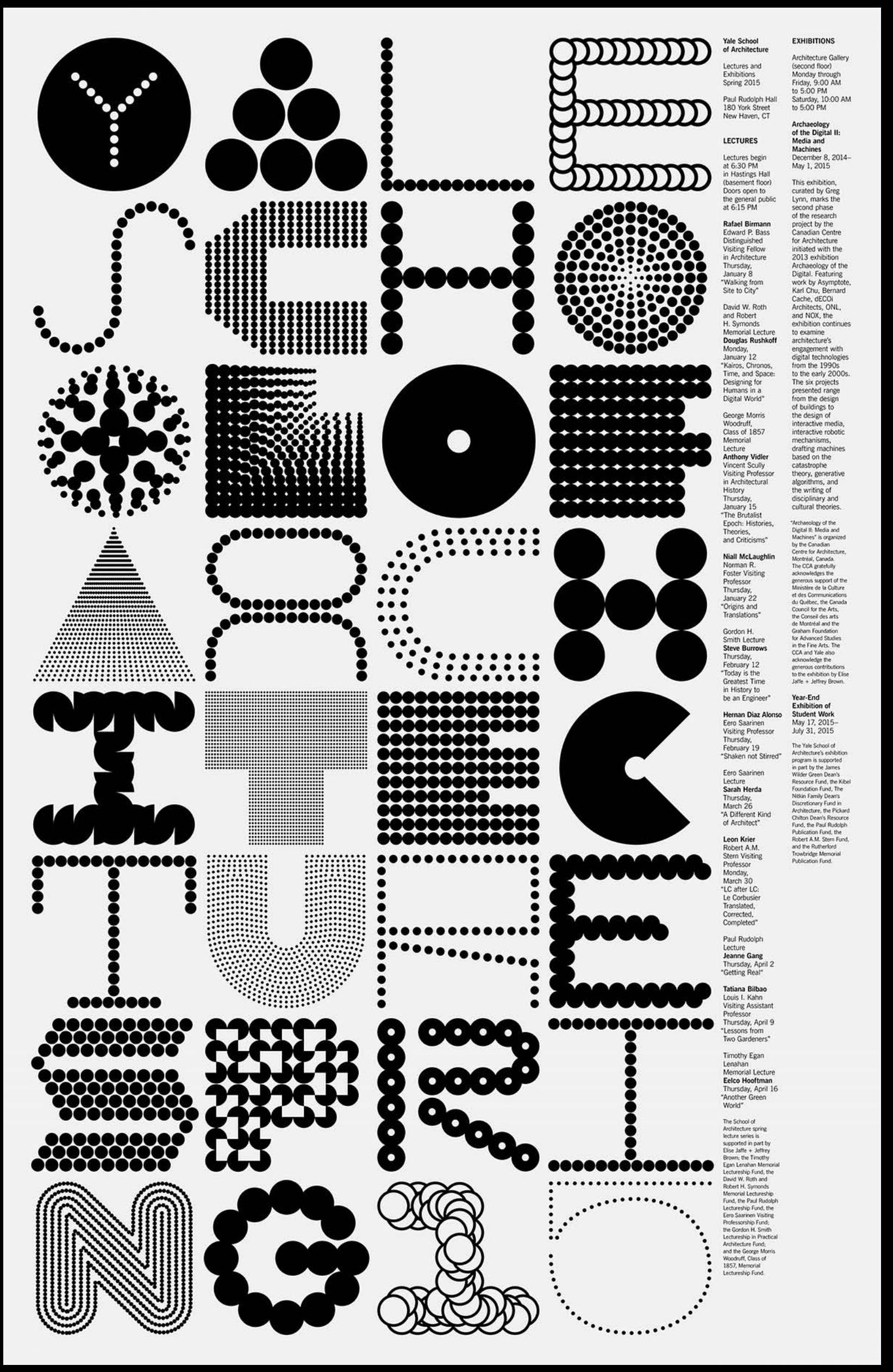
A close-up portrait of Janelle Monáe, looking slightly to the right. Her hair is styled in a voluminous, curly afro. The background is a vibrant, abstract mix of pink, orange, yellow, and teal.

How
JANELLE
MONAÉ
FOUND HER
Voice

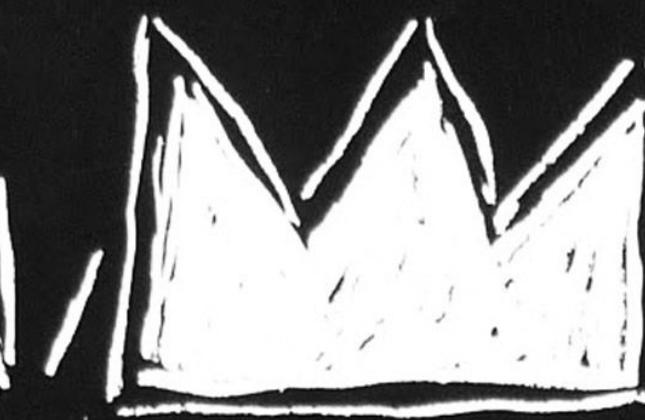
BY JENNA WORTHAM







~~BEAT
BOP~~



(TEST PRESSING)



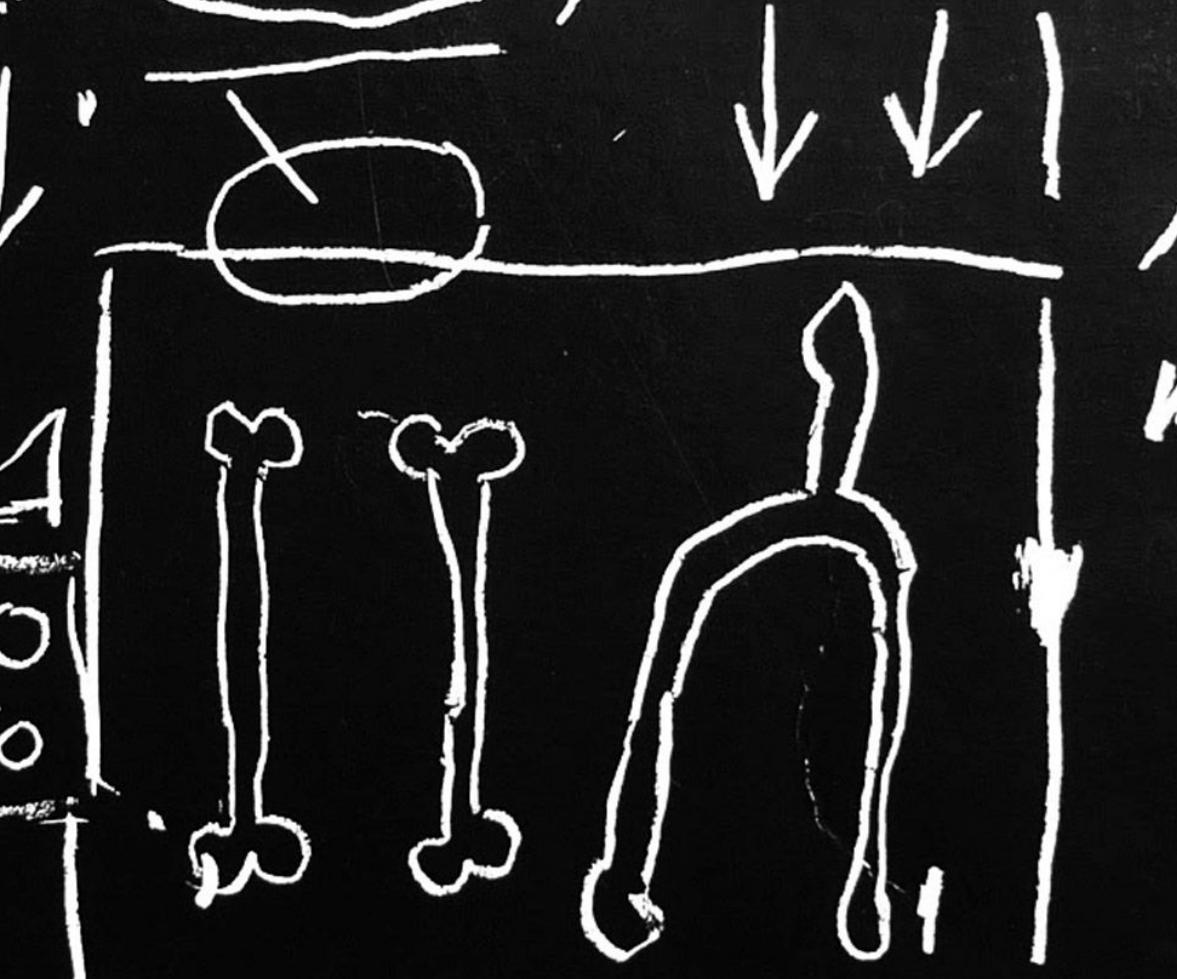
~~BEAT~~
VERSION # ONE.

g) [VOLUME] # ONE

~~BEAT
BOP~~

BANG!

PIESO
NETO



TARTOWN RECORD CO.

MCMXXXII -

NET VOKE. N.Y. U.S.A.) - H



sophie

366 2014.9

international
graphic art and
typography

世界のデザイン誌
講文堂新光社

idea アイデア

ポスト・インターネット時代の
ヴィジュアル・コミュニケーション

VISUAL COMMUNICATION IN THE POST-INTERNET AGE

EROS

Spring, 1962



fact

JANUARY-FEBRUARY 1962

VOLUME ONE, ISSUE ONE - \$1.25

Bertrand Russell considers *Time* magazine to be "scurrilous and utterly shameless in its willingness to distort." **Ralph Ingersoll:** "In ethics, integrity, and responsibility, *Time* is a monumental failure." **Irwin Shaw:** *Time* is "nastier than any other magazine of the day." **Sloan Wilson:** "Any enemy of *Time* is a friend of mine." **Igor Stravinsky:** "Every music column I have read in *Time* has been distorted and inaccurate." **Tallulah Bankhead:** "Dirt is too clean a word for *Time*." **Mary McCarthy:** "*Time's* falsifications are numerous." **Dwight Macdonald:** "The degree of credence one gives to *Time* is inverse to one's degree of knowledge of the situation being reported on." **David Merrick:** "There is not a single word of truth in *Time*." **P.G. Wodehouse:** "*Time* is about the most inaccurate magazine in existence." **Rockwell Kent:** *Time* "is inclined to value smartness above truth." **Eugene Burdick:** *Time* employs "dishonest tactics." **Conrad Aiken:** "*Time* slants its news." **Howard Fast:** *Time* provides "distortions and inaccuracies by the bushel." **James Gould Cozzens:** "My knowledge of inaccuracies in *Time* is first-hand." **Walter Winchell:** "*Time's* inaccuracies are a staple of my column." **John Osborne:** "*Time* is a vicious, dehumanizing institution." **Eric Bentley:** "More pervasive than *Time's* outright errors is its misuse of truth." **Vincent Price:** "Fortunately, most people read *Time* for laughs and not for facts." **H. Allen Smith:** "*Time's* inaccuracies are as numerous as the sands of the Sahara." **Taylor Caldwell:** "I could write a whole book about *Time* inaccuracies." **Sen. John McClellan:** "*Time* is prejudiced and unfair."







