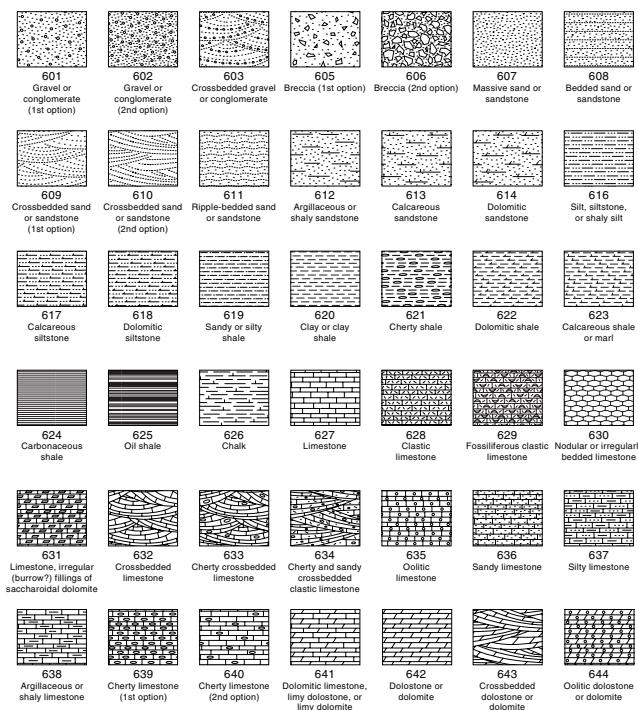


LITHO\_BOOK  
SPECIMEN\_BOOK  
TOOL\_BOOK  
SCIENTIFIC\_BOOK  
DESIGNER\_BOOK  
DRAWING\_BOOK  
WRITING\_BOOK  
PATTERN\_BOOK

## THE PATTERNS

**37—LITHOLOGIC PATTERNS**

[Lithologic patterns are usually reserved for use on stratigraphic columns, sections, or charts]

**37.1—Sedimentary-rock lithologic patterns**

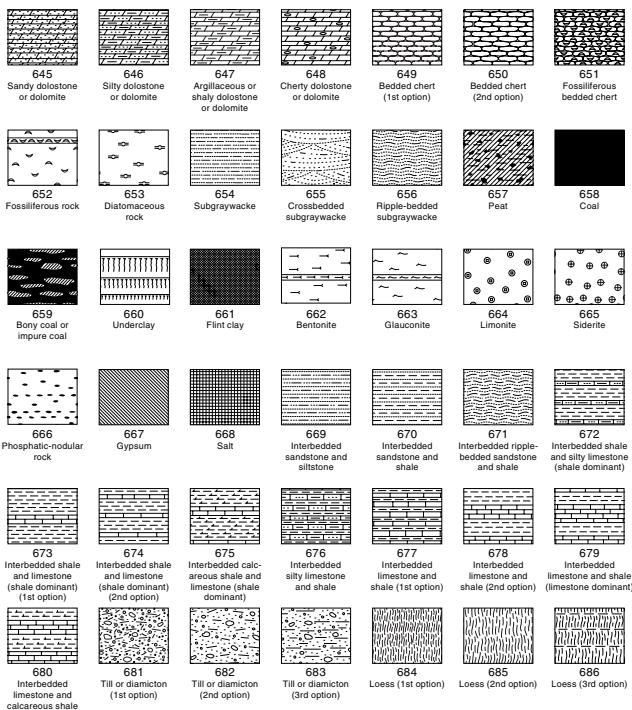
For more information, see general guidelines on pages A-1 to A-x.

The patterns displayed here are **lithologic patterns**, usually reserved for use on stratigraphic columns, sections, or charts in geological graphics. These patterns have been found in the FGDC Digital Cartographic Standard for Geologic Map Symbolization, prepared in cooperation with the Geologic Data Subcommittee of the Federal Geographic Data Committee by the U.S. Geological Survey, 2006.

### 37—LITHOLOGIC PATTERNS (continued)

[Lithologic patterns are usually reserved for use on stratigraphic columns, sections, or charts]

#### 37.1—Sedimentary-rock lithologic patterns (continued)

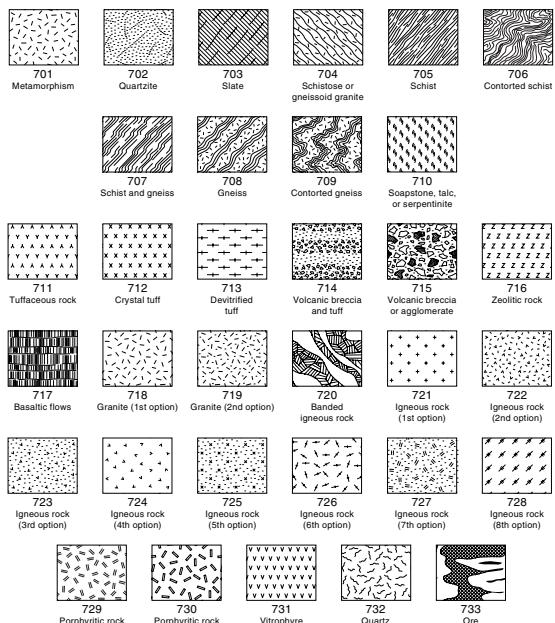


\*For more information, see general guidelines on pages A-i to A-v.

### 37—LITHOLOGIC PATTERNS (continued)

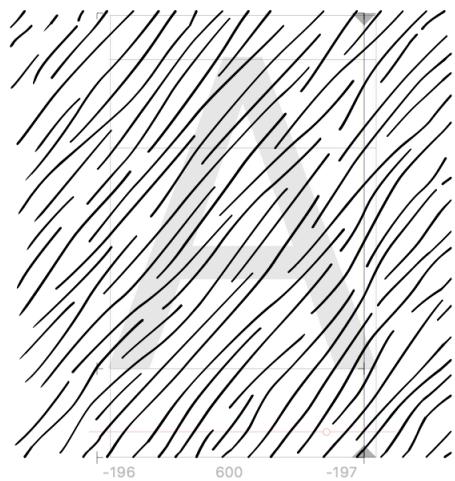
[Lithologic patterns are usually reserved for use on stratigraphic columns, sections, or charts]

#### 37.2—Metamorphic-rock, igneous-rock, and vein-matter lithologic patterns

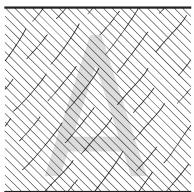


\*For more information, see general guidelines on pages A-i to A-v.

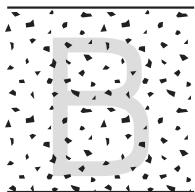
# THE TYPEFACE



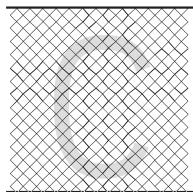
La Litho est une police de caractères basée sur les motifs lithologiques utilisés par les géologues américains. Les sédiments principaux correspondent à un glyphe qui leur est propre. La Litho transforme les motifs scientifiques conventionnels en véritable écriture digitale et en propose une relecture. Dans l'hypothèse de l'Anthropocène, quels genre de motifs laisse(ra) l'homme dans les couches terrestres futures? Que se passe-t-il typographiquement si ces couches se plient, se détachent, se recombinent, se tordent?



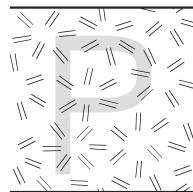
Slate



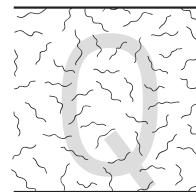
Breccia



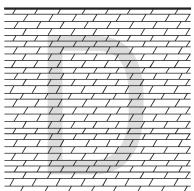
Flint Clay



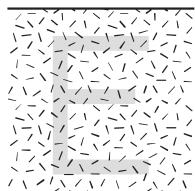
Porphyritic rock



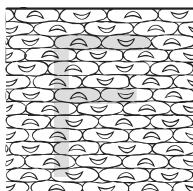
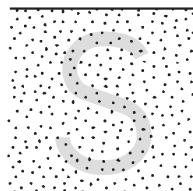
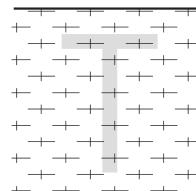
Quartz

Interbedded  
sandstone and  
siltstone

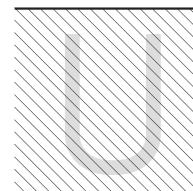
Dolomitic limestone



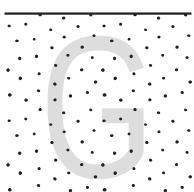
Granite

Foliosiferous  
bedded chertSand  
or sandstone

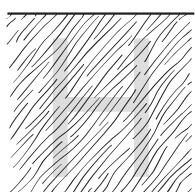
Devitrified tuff



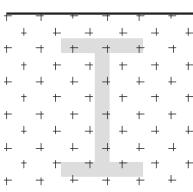
Gypsum



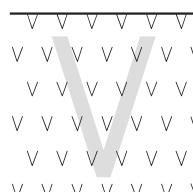
Gravel



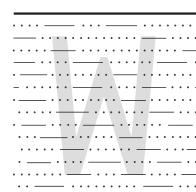
Schist



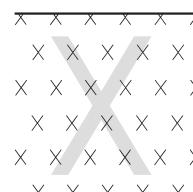
Igneous rock



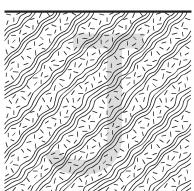
Vitrophyre



Subgraywacke



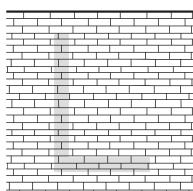
Crystal tuff



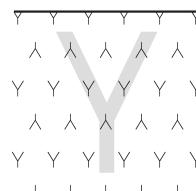
Gneiss



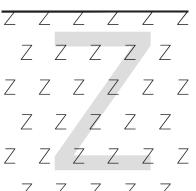
Coal



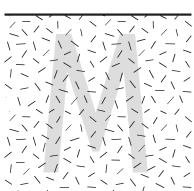
Limestone



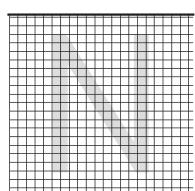
Tuffaceous rock



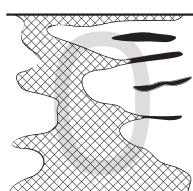
Zeolitic rock



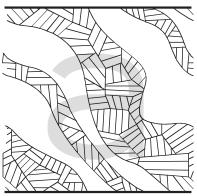
Metamorphism



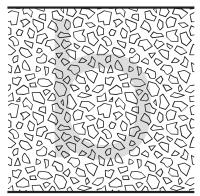
Salt



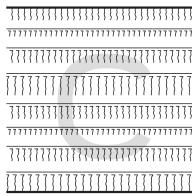
Ore



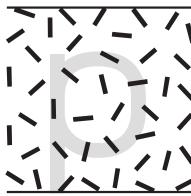
Banded  
igneous rock



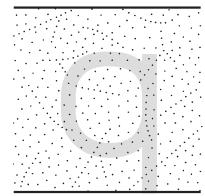
Breccia  
(2<sup>nd</sup> option)



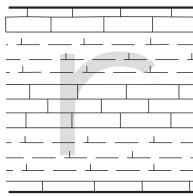
Underclay



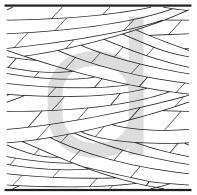
Porphyritic rock  
(2<sup>nd</sup> option)



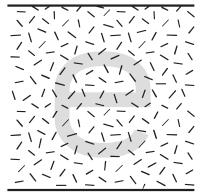
Quartzite



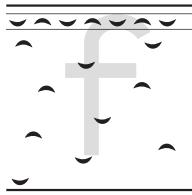
Inter. limestone  
and calcareous shale



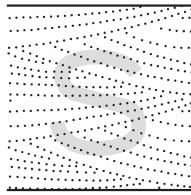
Crossbedded  
dolostone



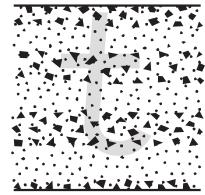
Granite  
(2<sup>nd</sup> option)



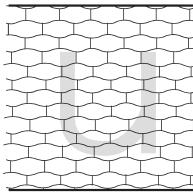
Fossiliferous  
rock



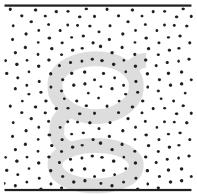
Crossbedded sand or  
sandstone



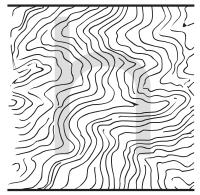
Volcanic breccia  
and tuff



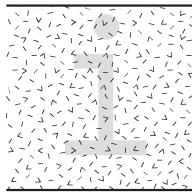
Irregularly bedded  
limestone



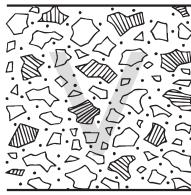
Gravel  
(2<sup>nd</sup> option)



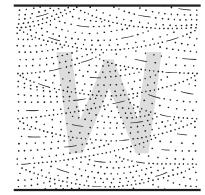
Contorted  
schist



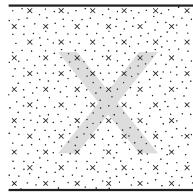
Igneous rock  
(2<sup>nd</sup> option)



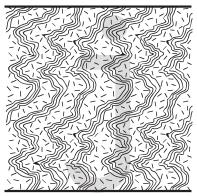
Volcanic breccia or  
agglomerate



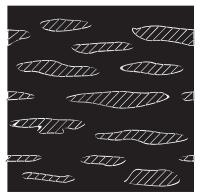
Crossbedded  
subgraywacke



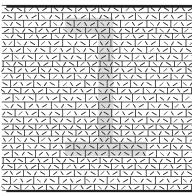
Igneous rock  
(5<sup>th</sup> option)



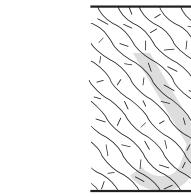
Contorted  
gneiss



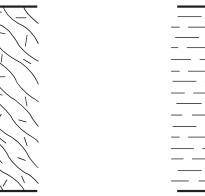
Bony coal  
or impure coal



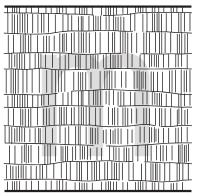
Clastic  
limestone



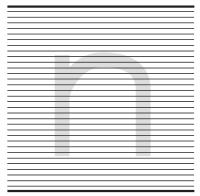
Schistose or  
gneissoid granite



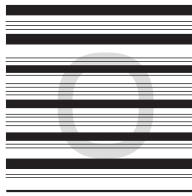
Clay  
or clay shale



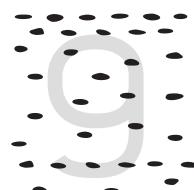
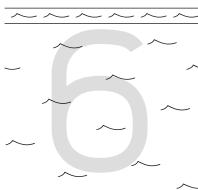
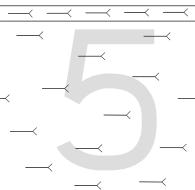
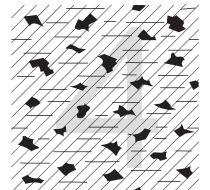
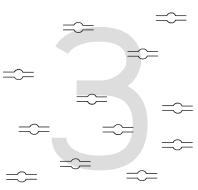
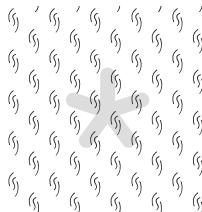
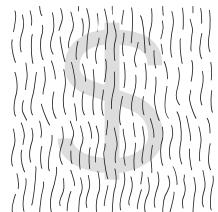
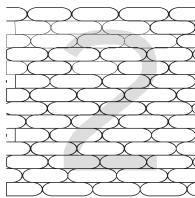
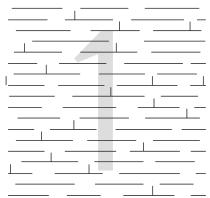
Basaltic flows



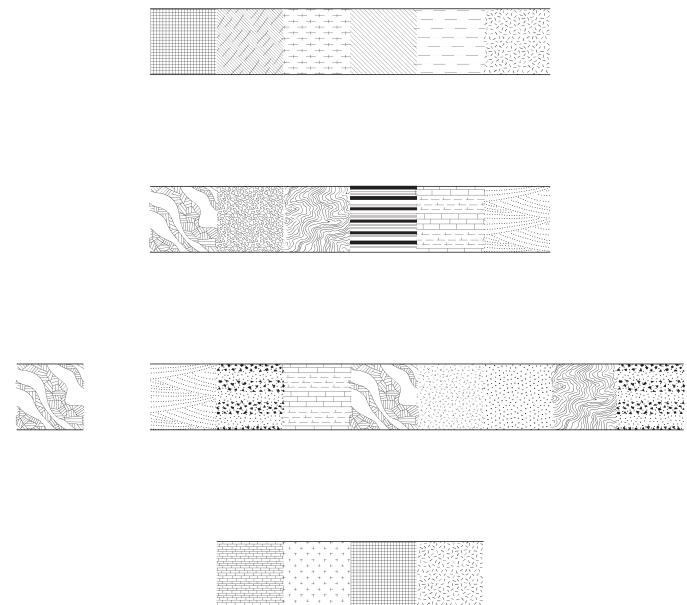
Carbonaceous shale



Oil shale



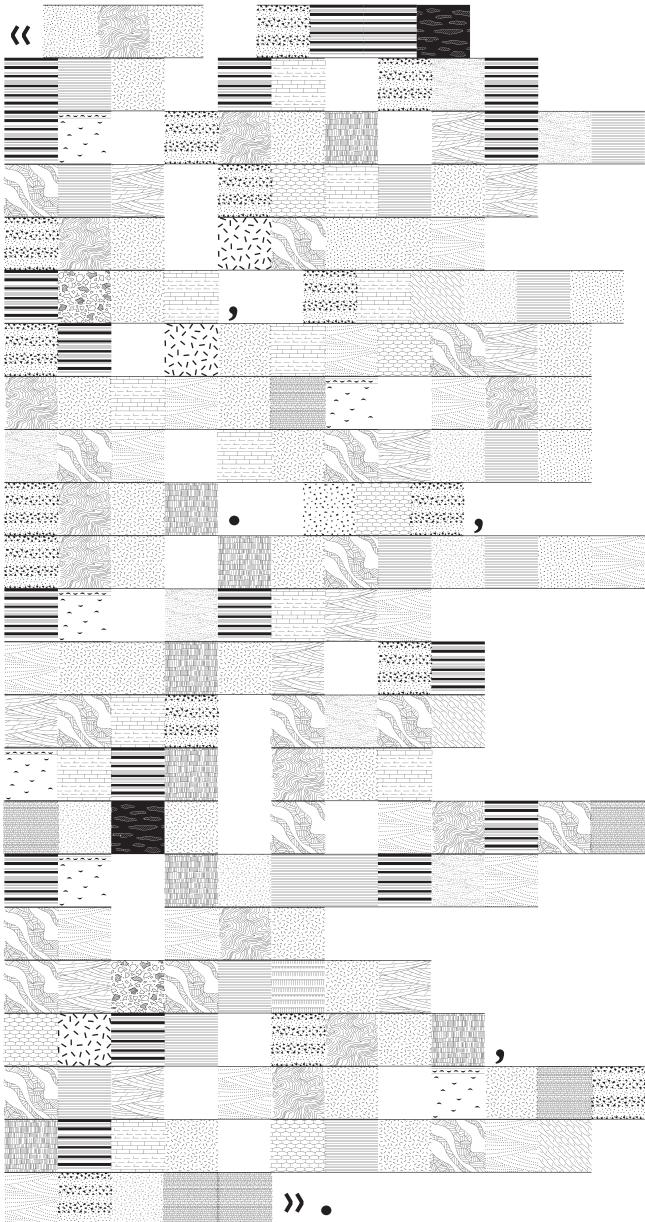
NATURE  
abhors  
a straight  
LINE



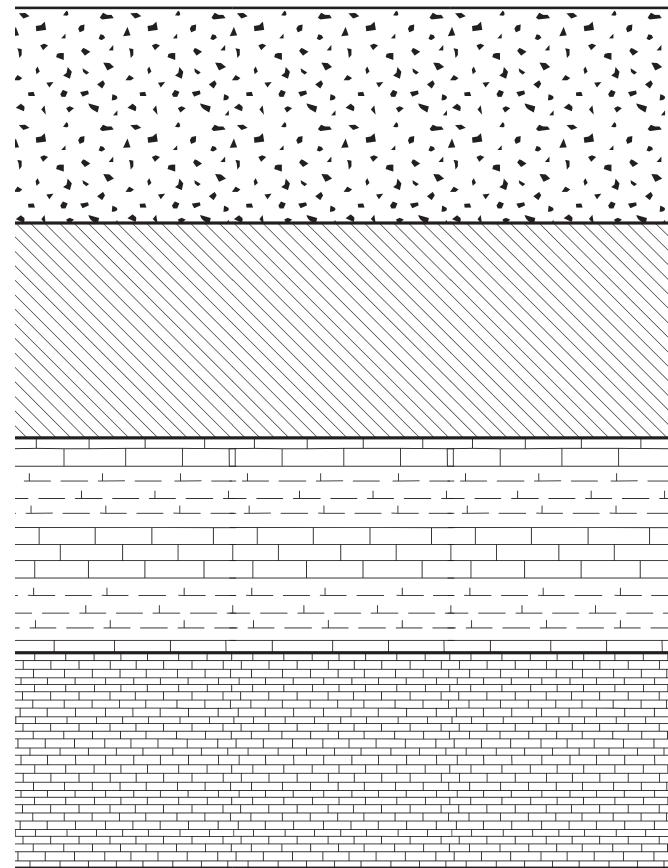
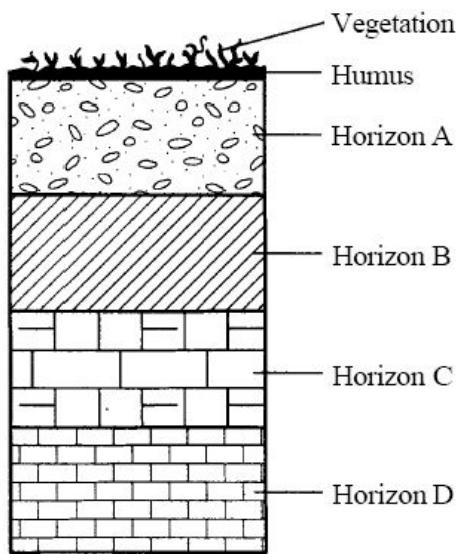
LE LANGUAGE N'EST PAS UN INSTRUMENT,  
C'EST UNE « GÉOLOGIE », UNE FORCE  
DE LA NATURE ET DE L'HISTOIRE.  
L'ŒUVRE ARTISTIQUE EST UN CORPS  
VIVANT. IL FAUT LAISSER PARLER  
LES ŒUVRES QUI SONT COMME DES CHOSES  
DE LA NATURE, QUI SONT DES CORPS.

- HENRI BAUCHAU

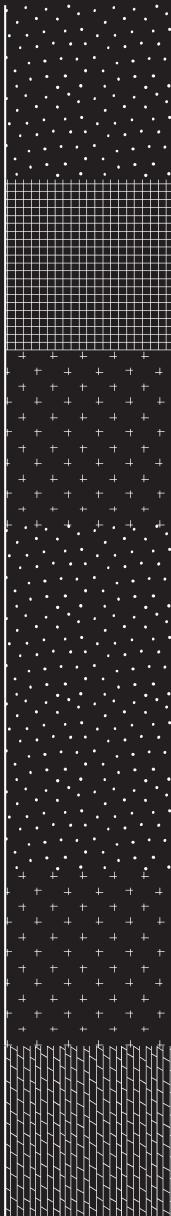




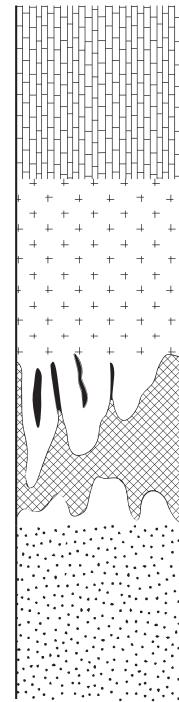
« She took one or two of them down and turned the pages over, trying to persuade herself she was reading them. But, the meanings of words seemed to dart away from her like a shoal of minnows as she advanced upon them, and she felt more uneasy still ».



# DIGGING



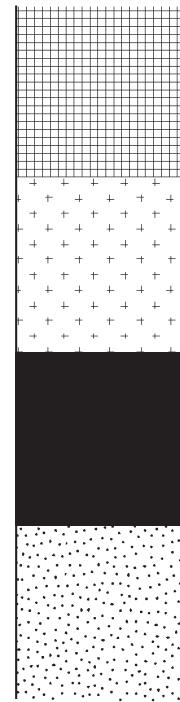
SOTI

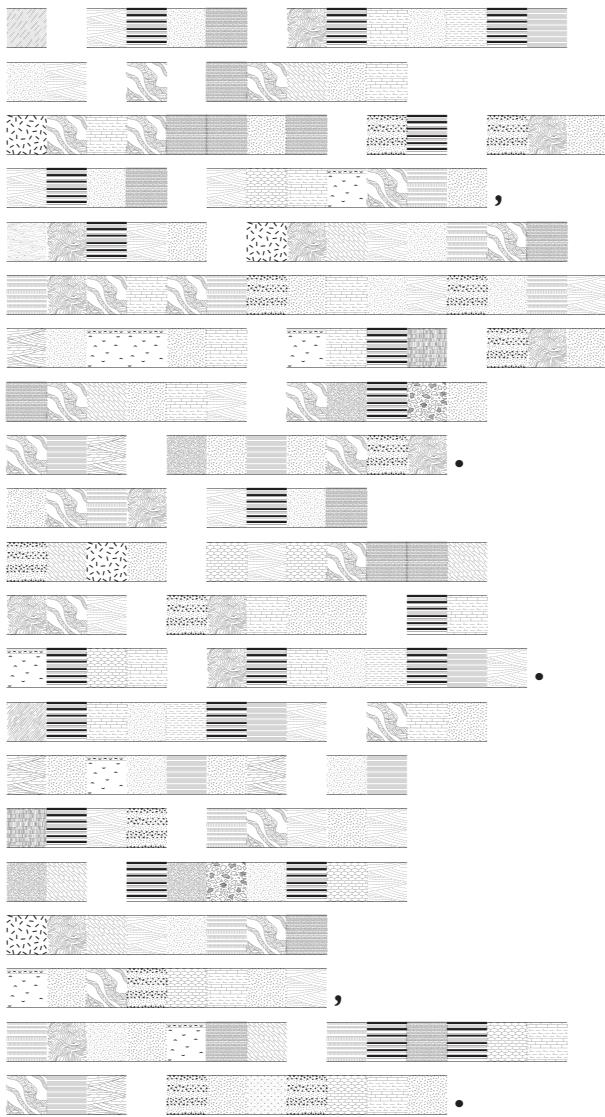


# SCRATCHING



SKTN





**LEGEND**

**LEGEND**

①	RENTED BUILDING NUMBER
②	CENTRED APPROXIMATE GROUND SURFACE AT TIME OF DRAWING
③	CENTRED APPROXIMATE LOCATION OF GROUND SURFACE DATE
④	CENTRED REL STATION (CENTRUM)
⑤	CENTRED REL STANDARD DEVIATION (CENTRUM) IN METRES
⑥	10 CENTRED REL COV (CENTRUM)
⑦	CENTRED REL COV (CENTRUM)

III TYPE DESCRIPTION

- GRANULAR FILL
- SAND WITH VARYING AMOUNTS OF GRAVEL AND SILT
- SILT WITH VARYING AMOUNTS OF SAND AND CLAY

ORGANIC SILT WITH VARYING  
AMOUNTS OF SAND AND GRAVEL

BRIEF DESCRIPTION

GRANULAR FUL E LONG DECAY  
SLT

LOWER SAND

NOTE S:

THE JOURNAL OF CLIMATE

## BUDGING LOCATION PLAN FOR EACH LOCATION

ON INSULATION BETWEEN BODIES.  
ACTUAL CURRENT MAY VARY FROM  
STATED ON INSULATION SHOWN.

TCNJ SCHOOL OF

ENGINEERING

SCENES:

LEON COLLINS

JOHNSON  
QUIROGA  
SANTO

ALBERTO TORRES

10

**MONMOUTH COUNTY**

BRIDGE S-17

三

SOIL PROFILE

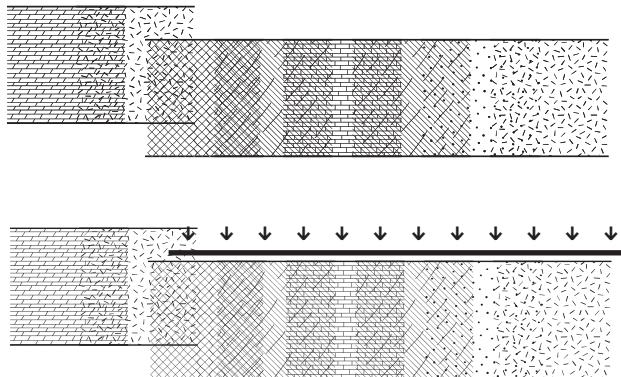
CHARTER

PJ CHEM

AT

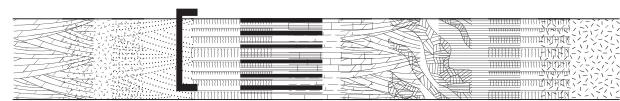
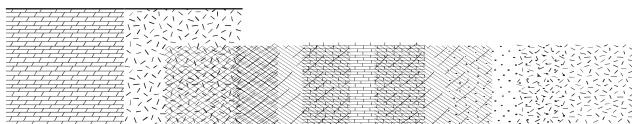
C4

This figure is a geological cross-section diagram showing stratigraphic columns for various boreholes (FP-A-1 to FP-A-16) across different elevations. The vertical axis represents Elevation (ft) from 0 to 110, and the horizontal axis represents Depth (ft) from 0 to 110. Each borehole column shows lithology, thickness, and specific features like unconformities and topographic markers (e.g., GULF, BAY, COAST). The diagram illustrates the complex geological history of the area, including multiple subsidence events and associated sedimentary facies.



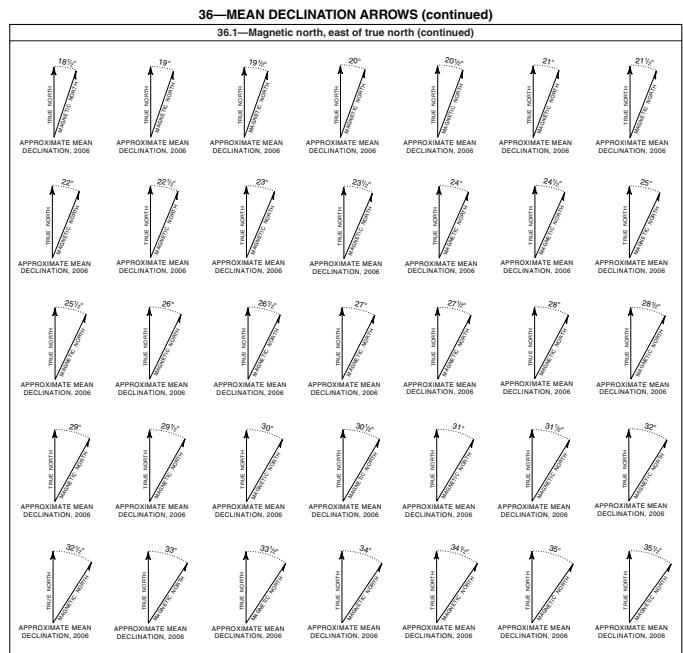
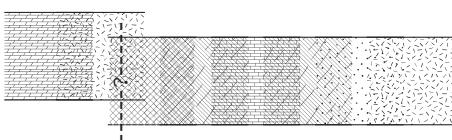
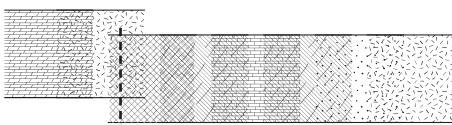
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DISTORTION  
RUPTURE  
ESPACE  
DIVERGENCE  
CONVERGENCE  
DÉCROCHANTS

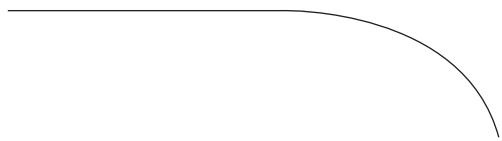
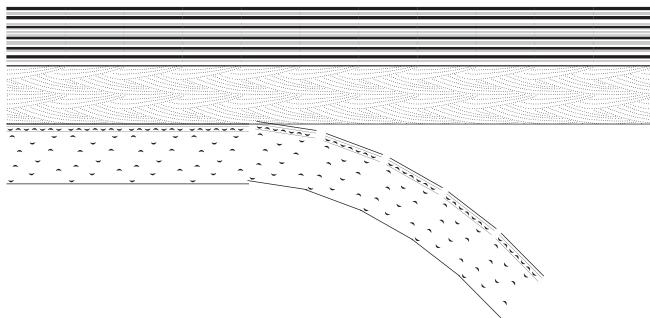
- Considérer les glyphes non plus comme des lettres capables d'écrire mais comme des composants rocheux à part entière.
- Expérimentations (typo)graphiques de superpositions, d'approches.



2—FAULTS			
REF NO	DESCRIPTION	SYMBOL	CARTOGRAPHIC SPECIFICATIONS*   NOTES ON USAGE*
<b>2.1—Faults (generic; vertical, subvertical, or high-angle; or unknown or unspecified orientation or sense of slip)</b>			
2.1.1	Fault (generic; vertical, subvertical, or high-angle; or unknown or unspecified orientation or sense of slip)—Identity and existence certain, location accurate	—	lineweight: .375 mm HB-B 12.0 mm 75 mm Use generic, nonspecific (non-ornamented) fault symbols when orientation or sense of slip is not known or not specified; use also on small-scale maps to delineate regional fault patterns.
2.1.2	Fault (generic; vertical, subvertical, or high-angle; or unknown or unspecified orientation or sense of slip)—Identity and existence questionable, location inferred	—?	3.5 mm ? 75 mm 75 mm If orientation or sense of slip is known and if scale allows, use more specific forms of ornamented fault symbols to indicate fault geometry and (or) relative motion.
2.1.3	Fault (generic; vertical, subvertical, or high-angle; or unknown or unspecified orientation or sense of slip)—Identity and existence certain, location approximate	—	1.5 mm ? 75 mm 75 mm
2.1.4	Fault (generic; vertical, subvertical, or high-angle; or unknown or unspecified orientation or sense of slip)—Identity and existence questionable, location inferred	—?	.5 mm ? 75 mm 75 mm
2.1.5	Fault (generic; vertical, subvertical, or high-angle; or unknown or unspecified orientation or sense of slip)—Identity and existence certain, location inferred	—	
2.1.6	Fault (generic; vertical, subvertical, or high-angle; or unknown or unspecified orientation or sense of slip)—Identity or existence questionable, location inferred	—?—	
2.1.7	Fault (generic; vertical, subvertical, or high-angle; or unknown or unspecified orientation or sense of slip)—Identity and existence certain, location concealed	.....	
2.1.8	Fault (generic; vertical, subvertical, or high-angle; or unknown or unspecified orientation or sense of slip)—Identity or existence questionable, location concealed	.....?	

\*For more information, see general guidelines on pages A-i to A-v.

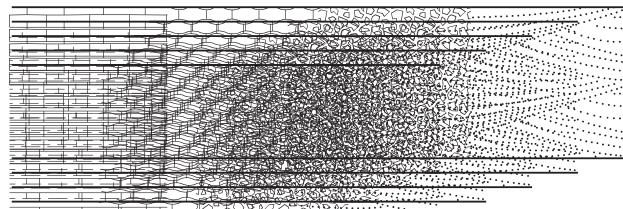
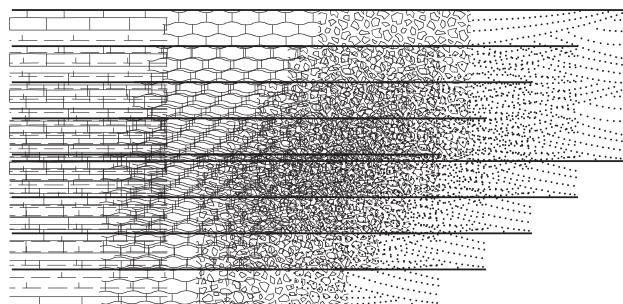
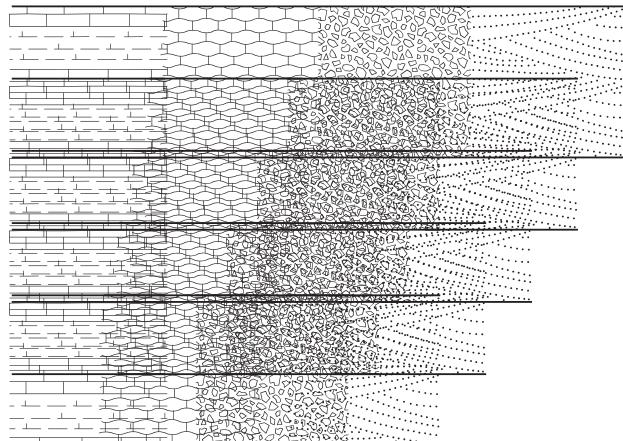
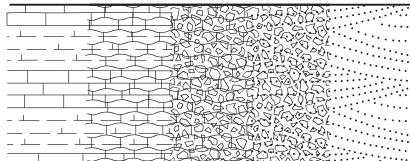
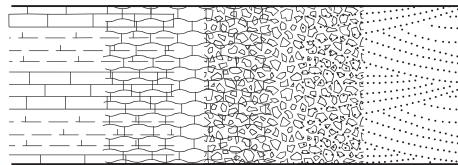
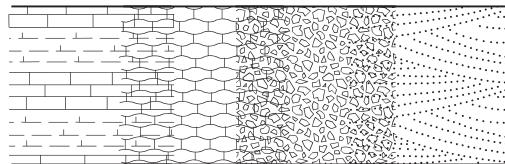
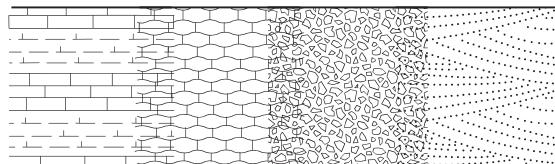
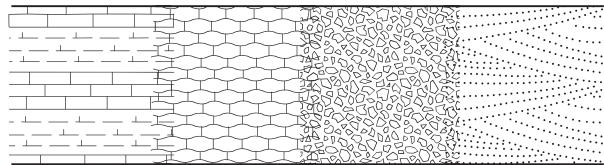
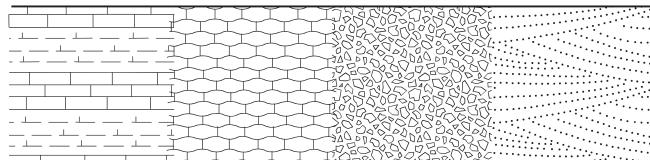


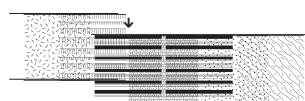
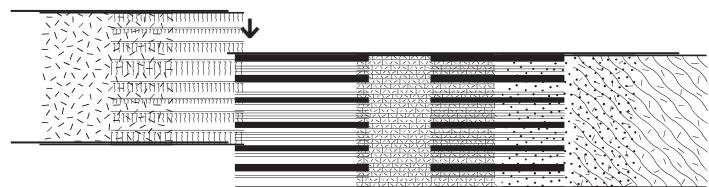
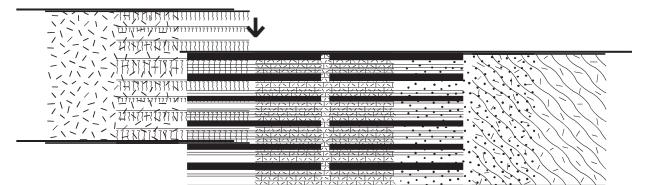
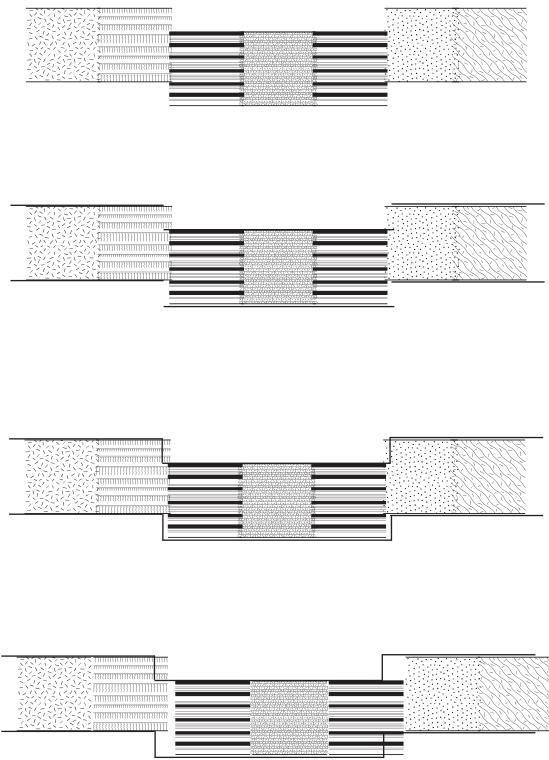


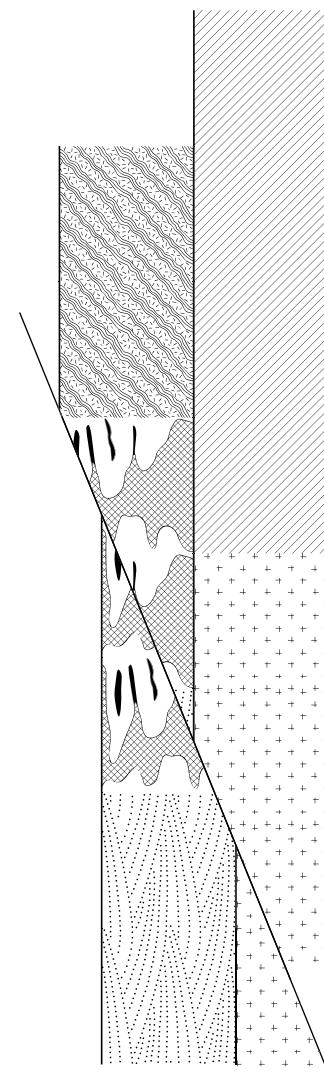
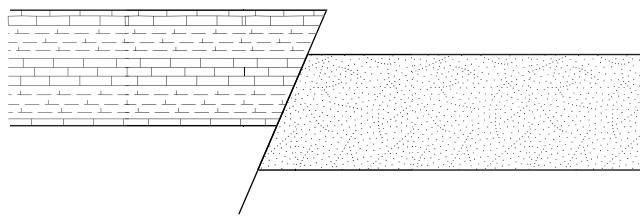
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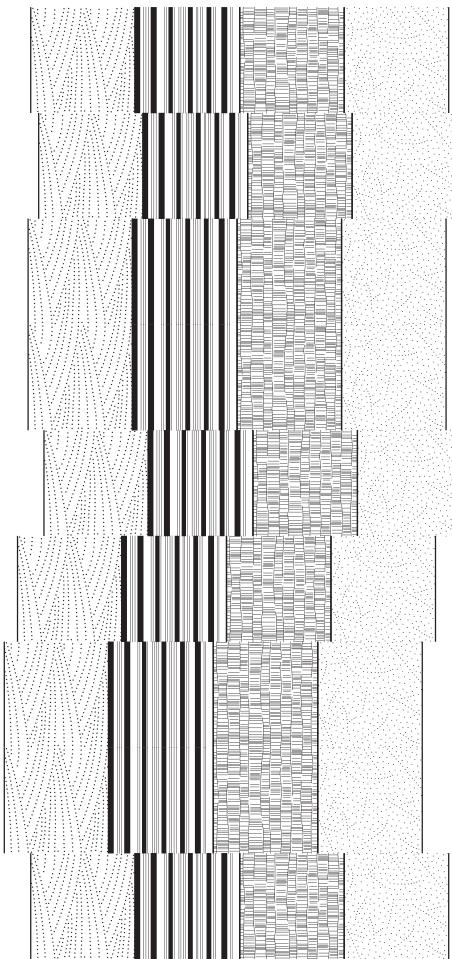
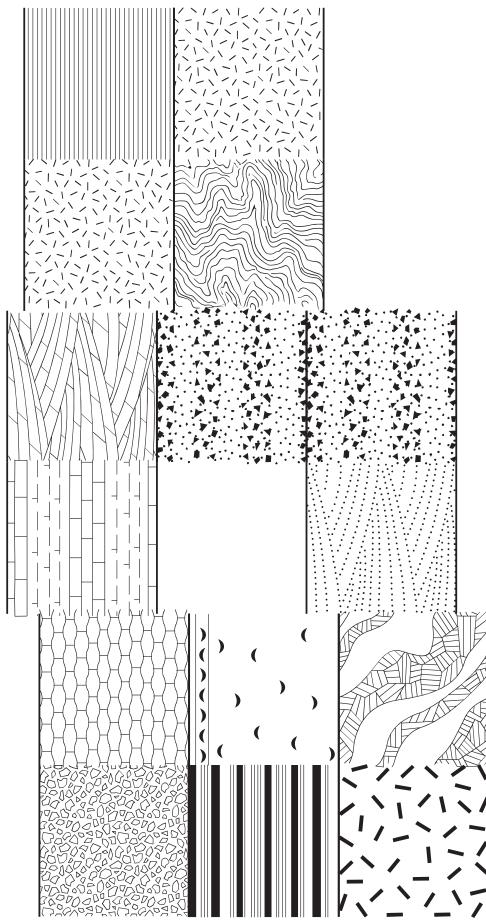
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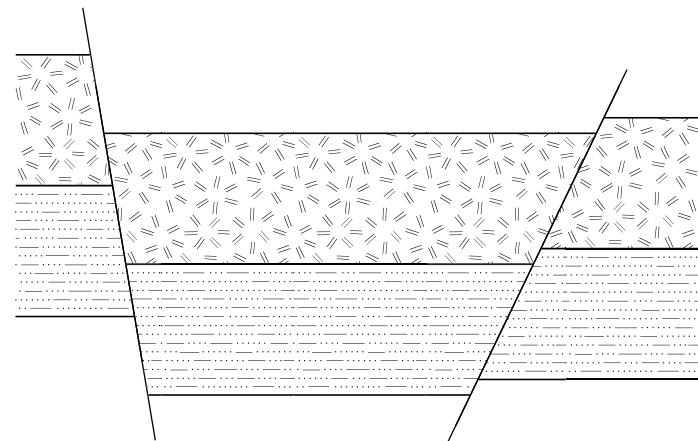
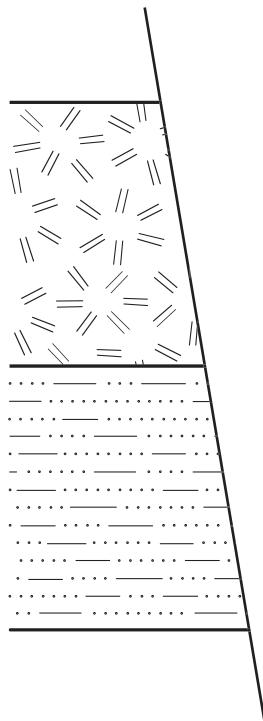
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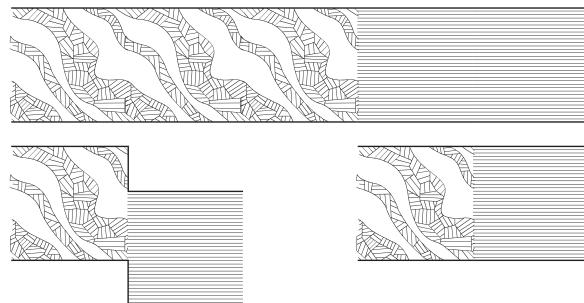








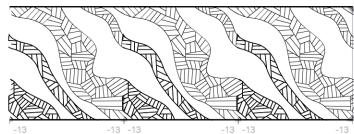




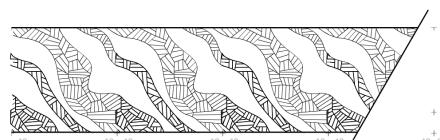
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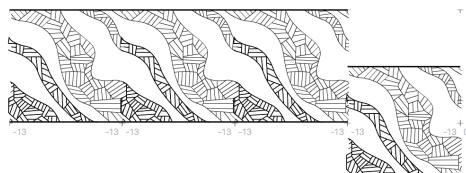
Ligature



a+a+a



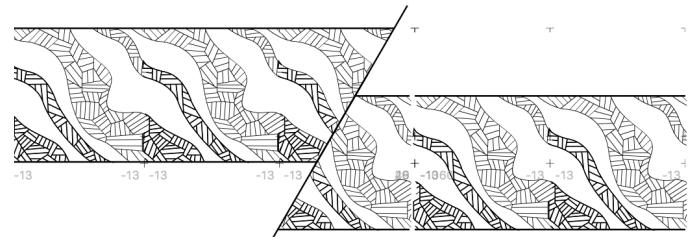
a+a+a+acut



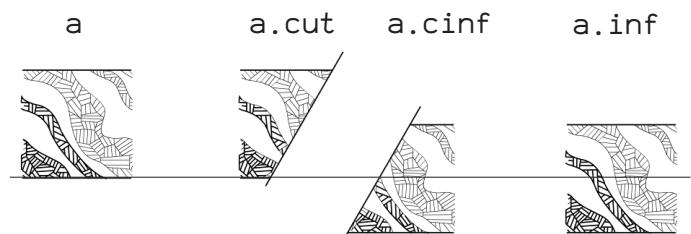
a+a+a+ainf



a+a+a+acut+ainf+ainf



a+a+acut+acinf+ainf+ainf

changement d'approche  
(-1060;26)

→ Trouver une combinaison de lettres plus simple pour générer ce genre de dessin?

TXT COLLECTION

How does the anthropocene enter into visuality, and what are its politic of representations? A central question is strategic and representational: how can we convert into images and narrative the disasters that are slow moving and long in the making, disasters that are anonymous and that star nobody, disasters that are attritional and of different interest to the sensation-driven technologies of our image-world?

[Scientific images] have been packaged as pictures, but without typically offering access to location data, ownership, legibility or source information. In other words, the images seem super eligible, but in fact they are far from transparent or direct.

The «activities» that are shown in the imagery that commonly depicts said epoch are hardly «human» at least in that generalizing, species-being sense, but are in fact mostly the «activities» of corporate industry, an area generally occluded in the Anthropocene discourse.

## LITHOLOGY

The lithology of a rock unit is a description of its physical characteristics visible at outcrop, in hand or core samples or with low magnification microscopy, such as colour, texture, grain size, or composition. It may be either a detailed description of these characteristics or be a summary of the gross physical character of a rock. It is the basis of subdividing rock sequences into individual lithostratigraphic units for the purposes of mapping and correlation between areas.

## SOIL HORIZON

A soil horizon is a layer parallel to the soil surface, whose physical characteristics differ from the layers above and beneath. Each soil type usually has three or four horizons. Horizons are defined in most cases by obvious physical features, chiefly colour and texture. These may be described both in absolute terms (particle size distribution for texture, for instance) and in terms relative to the surrounding material, i.e. 'coarser' or 'sandier' than the horizons above and below. Water dissolves and removes nutrients as it passes through the soil.

Que perçoit-on des traces de l'histoire enfouies sous nos pieds, des catastrophes et des ruptures? Tout est aplani, enfoui, recouvert, puis tout recommence. Ce sont des cycles constants, de destructions et de constructions. On mélange, on efface, on recycle les mêmes pierres, on détruit. Du détail, du micro au plan d'ensemble, nous avons besoin de ces rapports d'échelle.

## LANGUAGE TO BE LOOKED AT

Language operates between literal and metaphorical signification. The power of a word lies in the very inadequacy of the context it is placed, in the unresolved or partially resolved tension of disparates. A word fixed or a statement isolated without any decorative or « cubist » visual format, becomes a perception of similarity in dissimilars - in short a paradox. Congruity could be disrupted by a metaphorical complexity within a literal system. Literal usage becomes incantatory when all metaphors are suppressed. Here language is built, not written. (...)

The scale of a letter in a word changes one's visual meaning of the word.

(...) A word outside of the mind is a set of « dead letters ». The mania for literalness relates to the breakdown in the rational belief in reality. Books entomb words in a synthetic rigor mortis, perhaps that is why « print » is thought to have entered obsolescence. The mind of this death, however, is unrelentingly awake.

«The strata of the Earth is a jumbled museum. Embedded in the sediment is a text that contains limits and boundaries which evade the rational order, and social structures which confine art. In order to read the rocks we must become conscious of geologic time, and of the layers of prehistoric material that is entombed in the Earth's crust. When one scans the ruined sites of pre-history one sees a heap of wrecked maps that upsets our present art historical limits». In order to escape the confines of the restricted economy of art history, Smithson thus suggests reading another form of text, that of the geological sedimentation that is culture.

## SCHEMATICS

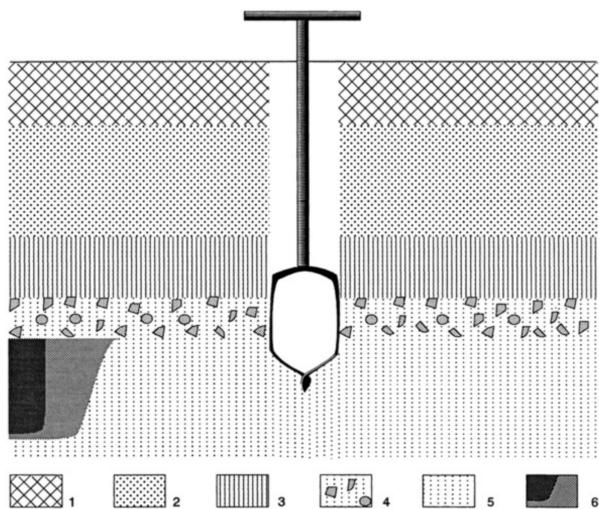
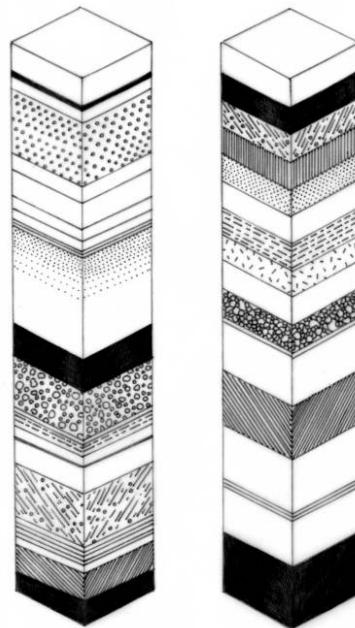
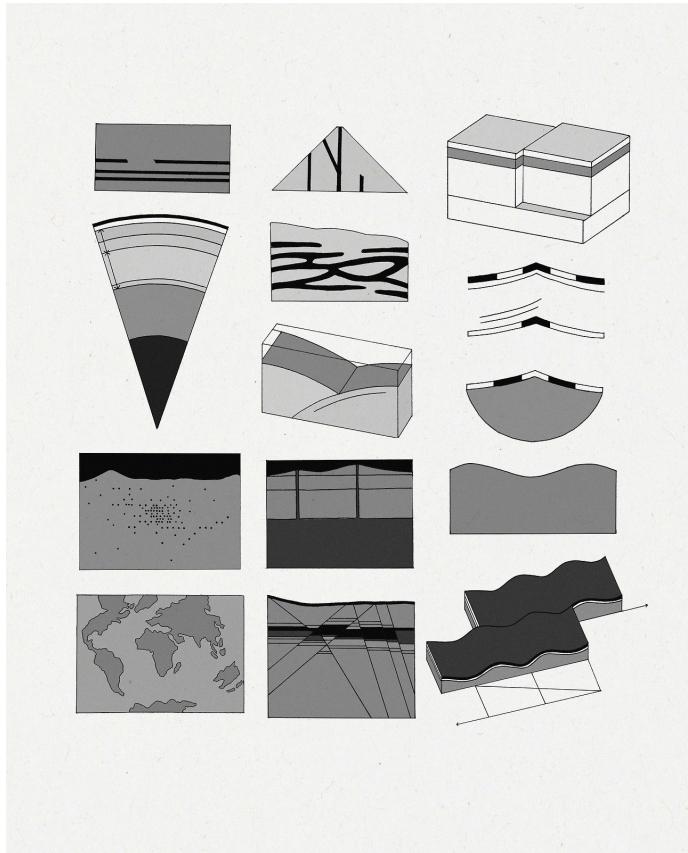
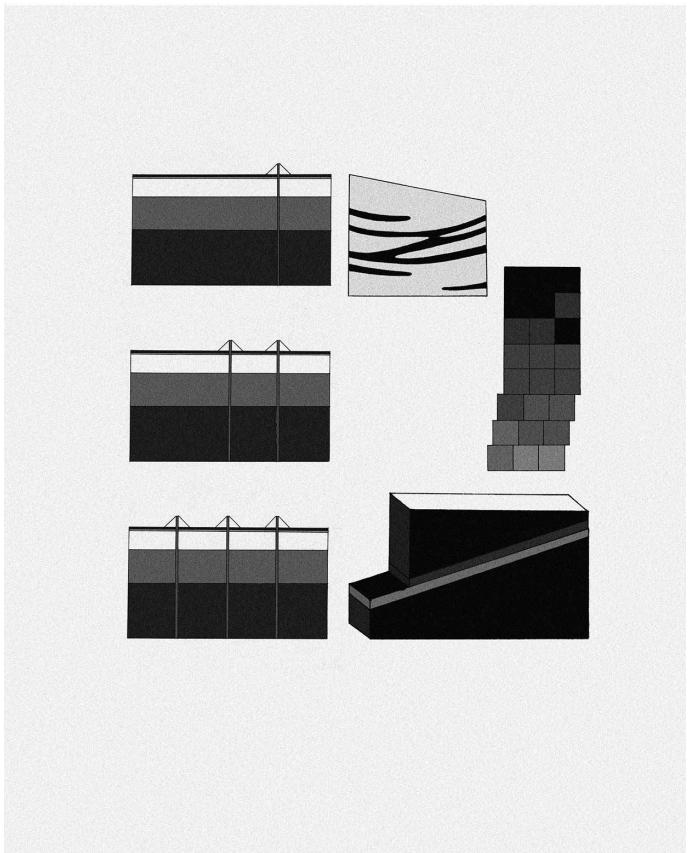


Fig. 2 - Carottage et prélèvement dans niveau archéologique au moyen d'une tarière (coupe schématisée de «Ittersumerbroek»).  
1 ; Terre arable / 2 ; Sable grossier (inondation 16e siècle) / 3 ; Argile (transgression post-romaine) / 4 ; Niveau archéologique (Bronze et Age du Fer) au sommet de sables pléistocènes / 5 ; Sables pléistocènes stériles / 6 ; Structure en creux.





Litho\_book

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Amélie Vancoppenolle

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Anka/Coder by Andrey Makarov

Paper

Cyclus 80gr

AJM Printshop

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