

EMIGRE FONTS



s a m p l e r

Alpha
BRAVO
 Charlie
 delta
Echo
 foxtrot
 golf

INDIA
Juliet
kilo
 LIMA
mike
noverember
os

MR
 eaves
MADE BY EMIGRE

Papa
Quebec
 ROMEO
Sierra
 Tango
UNI-

V
 whis
X
 Yank

FREE
 CATALOG
 WITH EACH
TYPE
 PURCHASE

Alda

ALDA REGULAR 95 PT

a new text typeface

ALDA REGULAR 23 PT

DESIGNED BY
 ALDA LIGHT 14 PT

BERTON
 ALDA BOLD 35 PT

HASEBE

ALDA BOLD 54 PT

Conceived and developed
 ALDA REGULAR ITALIC 14 PT

at the renowned
 ALDA LIGHT 16 PT

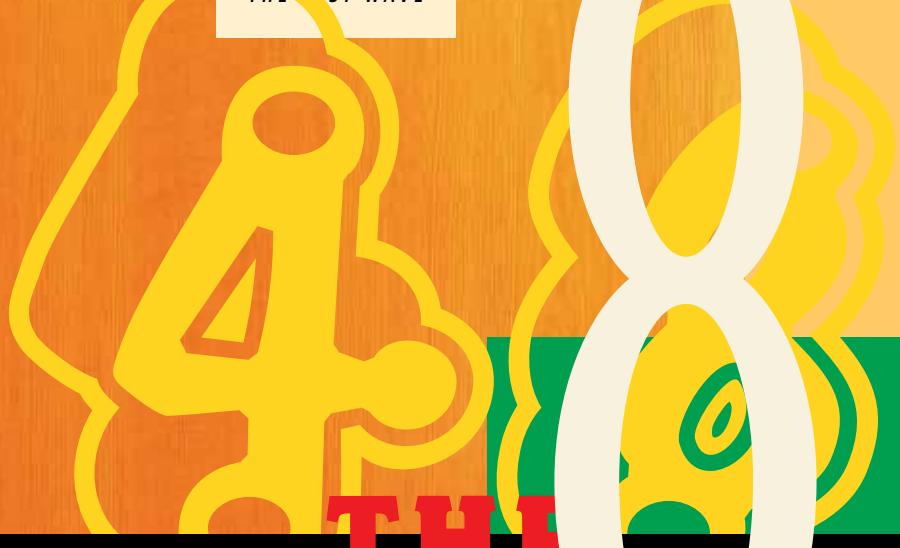
TYPE & MEDIA

ALDA BOLD 24 PT

master course

E.54

THE LAST WAVE



**THE
END**
EMIGRE
UNTITLED
II



VENDETTA

A Type Specimen

A NEW SERIES of VENETIAN OLD STYLE PRINT

DESIGNED BY JOHN DOWN

HERE FIRST USED IN AN ADAPTATION OF:

OUR ARABY

PALM SPRINGS and the GARDEN of t

BY J. SMEATON CHASE

FIRST PUBLISHED IN 1920



Mr & Mrs

FANTASTIC

LONGER

FANTASTIC*outstanding***SENSATIONAL**

Common

*Quintessential***AMAZING****EXTREME****TERMINAL**

Dependable

SHINY

Authentic Unequaled

Magnificent

essential

Genuine WINNER

A PLUS

THE COMPLETE MR & MRS EAVES FAMILY OF FONTS

NOW ALSO AVAILABLE AS WEB FONTS

FREE TYPE SPECIMENS IN PRINT AND PDF FORMATS

fantastic



I SIT IN THE SHADE of an ancient
dying juniper tree, cushioned
Navajo saddle blankets. On all
the burning sun beats down on
silent, empty desert. To right and
left, long walls of sandstone rise,
reach away into the distance,
shadows in their fluted clefts
color of claret. Before me, the
desert drops sheer away into



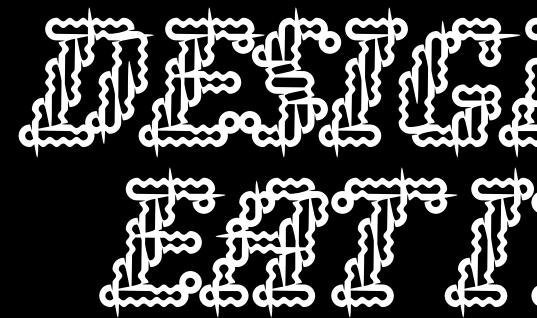
Nº 24



SAN BERNARD

will i return to san bernardino
following the exhausted drift of palm trees
as they lead to the scene of the crime,
will i return to the valley

cursed by mormons in 1859
to learn that everyone is divorced
and going to aa meetings twice a week?
hello my name is san bernardino
and i am an alcoholic...
i come upon san bernardino to understand
that no one has left
seeking adventure and disappointment,
jeannette is still living with her mother.
the language of san bernardino



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

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

FOR MOST OF THE 1990s, contemporary one vast freeway construction site. Nothing from the dismal California experience, not lesson that freeways increase sprawl and consequently for additional freeways. When completed, the freeway network will allow most local commutes to the Strip entirely, but it will also centrifuge population further into the desert, with correspondingly fewer jobs and schools.

69

RESORT ASSOCIATION has political clout to ensure that hotel room tax is spent exclusively on transportation. The Master Plan (the financing of the new water facilities tax increases, the gaming industry's desperate Clark County School Board's room tax increase to school buildings, school and welfare advocates the resort association's hired antitax state in the country, coffers swollen with the profits made in Carson City. The recent

throughout Clark County, a large number of jobless immigrants workers in the union sector translates into those trapped in minimum wage jobs. In the sex industry, Las Vegas's largest employer during the superheat years, a larger percent of the inhabitants of any city is plagued by soaring rates of illness, lung cancer, etc. wants to talk about - factor in family size, obviously pro-white's new ethnic support for the gaming industry's inequality in hiring. Asian Americans have earned it. African-American enrollment were capital cities from most households. Indeed, a clear discrimination was the "most segregated" recently, particularly black West Coast cities. Following the ethnic tensions, African Americans have also increased in numbers as the valley has warned that home owners prefer

OFIA

tate Assembly
**Minimum
 instrumentalists**

ONTER



1. *Ahearn* 2:39**THE GRASSY KNOLL**

From *Happily Ever After* (ECD 022) 2002
Released as part of *Emigre* #61
Produced and performed by Bob Green
Published by Grassy Nolan Publishing (ASCAP)

2. *program* 3:54**SUPERCOLLIDER**

From *Supercollider* (ECD 006) 1991
Written and produced by Supercollider
Michael Horton, guitar, vocals; Phillip Haut, drums
Published by Orbitoons (BMI)

3. *Play With Toys* 4:03**BASEHEAD**

From *Play With Toys* (ECD 005) 1991
Written and produced by Michael Ivey
Michael Ivey, guitar, vocals; Brian Hendrix, live drums;
Paul "DJ Unique" Howard, scratches; Bob Dewald, bass;
Marco Delmar, feedback solo
Published by Colored Folk's Music (ASCAP)

4. *King Papa* 5:25**ITC**

Fro
Pro
Publ

5. *Fo***EVI**

Fro
Pro
Br
Gir
Publ

6. *Snipe***HO**

Fro
Rel
Wri
Ros
guit
Publ

7. *One Hundred Years* 4:22**THE GRASSY K**

From *Happily Ever After* (ECD 022) 2002
Released as part of *Emigre* #61
Produced and performed by Bob Green
Chris Grady, trumpet
Published by Grassy Nolan Publishing (ASCAP)

8. *Razor-Ribbon* 4:18

SUPERCOLLIDER

From *Dual* (ECD 013) 1993
Written and produced by Supercollider
Michael Horton, guitar, vocals; Phillip Haut, drums
Published by Orbitoons (BMI)

9. *The Spheres* 8:05

SCENIC

From *The Acid Gospel Experience* (ECD 012) 1993
Released as part of *Emigre* #63
Bruce Licher, guitars, effects, moog
Brenner, bass, chamberlin; Brock Wilson; Robert Loveless, keyboards, voice
Mark Mastopietro, guitars, sitar, electronics
Published by The Independent Project Music (BMI)

FABLE XXII. *The Snipe Shoot*

— [SET IN MRS EAVES XL REGULAR — 11/13 POINTS]

AS A SPORTSMAN ranged the fields with his gun, he was overtaken by an experienced old Spaniel, he happened to meet him. "Good Master," said the dog, "I have shot a Snipe; and almost at the same instant, another has alighted near me. Surprised at the accident, and divided between two aims, he did not let fly too indeterminately, and by this means he hit both. Ah, my good Master, said the Spaniel, you must never have two aims at once. Had you not been seduced by the extravagant hope of Par-

071365



18

JOHN TING sojourn

1,395,456,780

1,395,456,780

AWARD

AWARD AWARD

5037

5037

13

Base 900 : TYPE SPECIMEN

19

PALM SPRINGS: its SITUATION and SURROUN

THE VILLAGE LIES AT AN ELEVATION OF 3,300 FEET, at the head of the long gradient which runs from the summit of San Gorgonio Pass—the highest point in California Gray—down to the level of the Colorado River, Lake-below-the-sea which can hardly be measured (no one knows?) some fifteen years or more ago. The valley is about two miles wide in the sun. At the head of the valley is a high, rocky wall of the eastward extension of the San Gorgonio range, behind which wall there is a twin desert valley.

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

| | Metaboric Acid (BO_2) | TRACE |
|--|----------------------------------|-------|
| Silica (SiO_2) | 44.8 | |
| Sulphuric Acid (H_2SO_4) | 37.3 | |
| Carbonic Acid (H_2CO_3) | 33.0 | |
| Bicarbonic Acid (HCO_3) | 36.6 | |
| Nitric Acid (HNO_3) | 0.1 | |
| Chlorin (Cl) | 25.0 | |
| Iron (Fe) | 1.9 | |
| Calcium (Ca) | 2.5 | |
| Magnesium (Mg) | 0.7 | |
| Sodium (Na) | 76.6 | |
| | | 249.4 |

WHY

INTRODUCTION

Continued

Reproduction

Making this book presented some challenges. A magazine never had a set format. Over the years it grew from a small oversized magazine, to an 8.5" x 11" journal, to a trade magazine, to a cardboard volume.

With the Apple LaserWriter, the quality of reproduction was excellent, but type keys still needed to be arranged by hand onto the metal type boards.

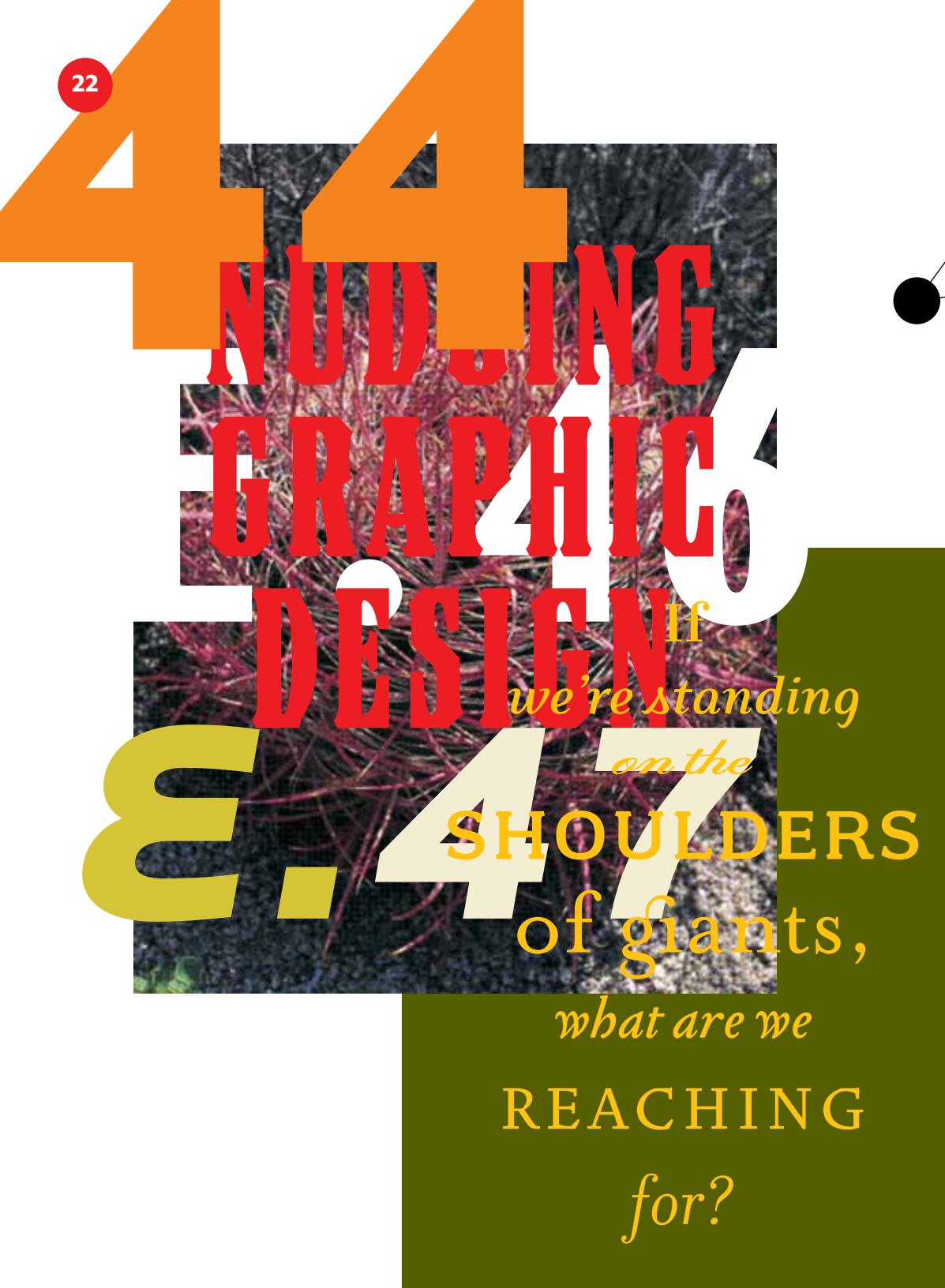
When ReadySetGo!, one of the first desktop publishing software packages on the scene, it allowed us for the first time to print directly from the computer omitting some of the steps involved in typesetting. The new Linotronic imagesetter produced type at a very high resolution of up to 250 dpi.

EMERGING TYPE SPECIAL

ago, loose interpretations were more common than close (faithful) interpretations because the level of skill needed to make the punches was high. But late in the 15th century, the use of the pantograph as a means of duplicating punches and matrices by hand eliminated the need for a punch-cutter who worked by hand. The speed of creating existing typefaces increased. This was yet another step in the direction of mass copying, and digital type can be created in an instant by almost anybody. ¶ It is interesting to make digital facsimiles of types that were cut by hand centuries ago affords us the chance to render them as we see fit. We can make them look old, like the original, or we can make them look fresh. We can, however, make them look identical to the original models, for digital type is not merely a copy of the original. The two are different creatures and they manifest separate identities. They each have their own idiosyncrasies. ¶ Realizing that digital type can actually only simulate the "look" of old type is an important part of evaluating type revivals. Terms like "digital homage" or "historical fiction" can be used to describe what we attempt to do when we pay tribute to types of the distant past without relying too heavily upon their design. ¶ It is evident that FRANK HEINE's Tribute possesses an element of "type caricature" in its drawing, but this fact doesn't relegate it to that one category. Heine has really gone beyond parody, well into an area of personal exploration. He has challenged many traditional assumptions that we "connoisseurs" of hand-cut type have maintained in our attitude toward the historical accuracy sought and loved and expected in "revivals." The result is a unique combination of caricature, homage, alchemy, and fanciful reinterpretation. ¶ Tribute, I think, recalls Guyot's native French learned style,

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

ϕ
Ordinals:
\$95



Type-



BROTHERS

tters, piano at an antique box, and it was VARD & CO of resting to me strong resemblance perfectly con general look usly, though, play attribut copied from a meticulous nsibilities. In e seems to be s unabashed regard it as an word.

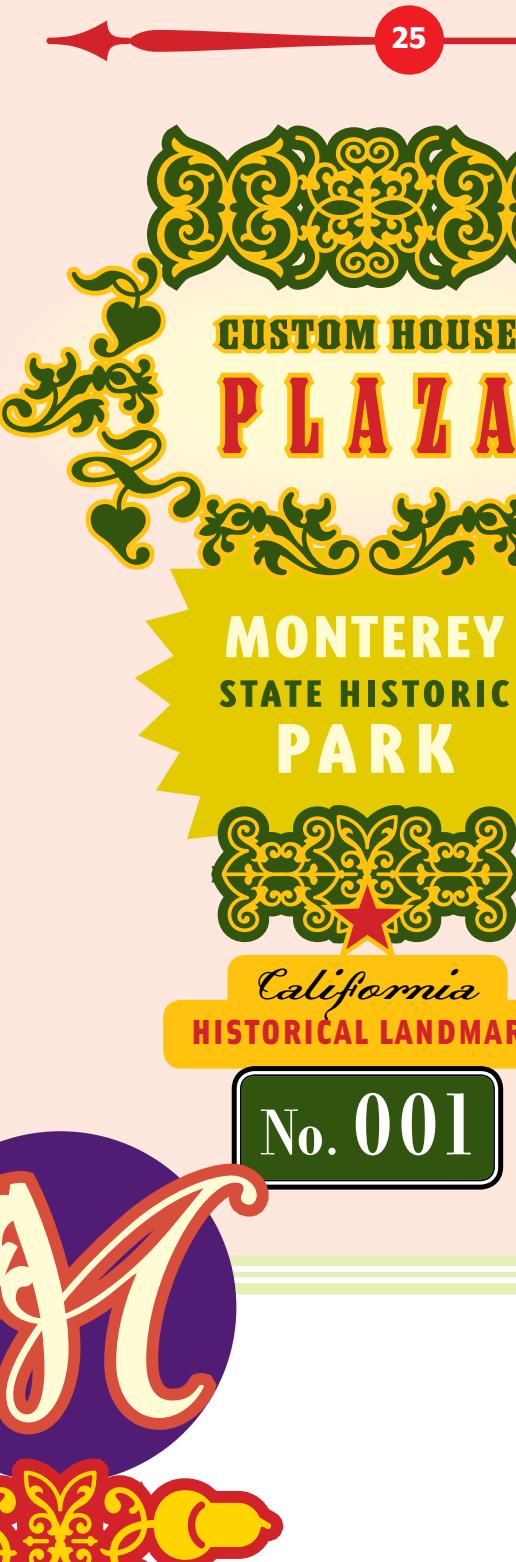
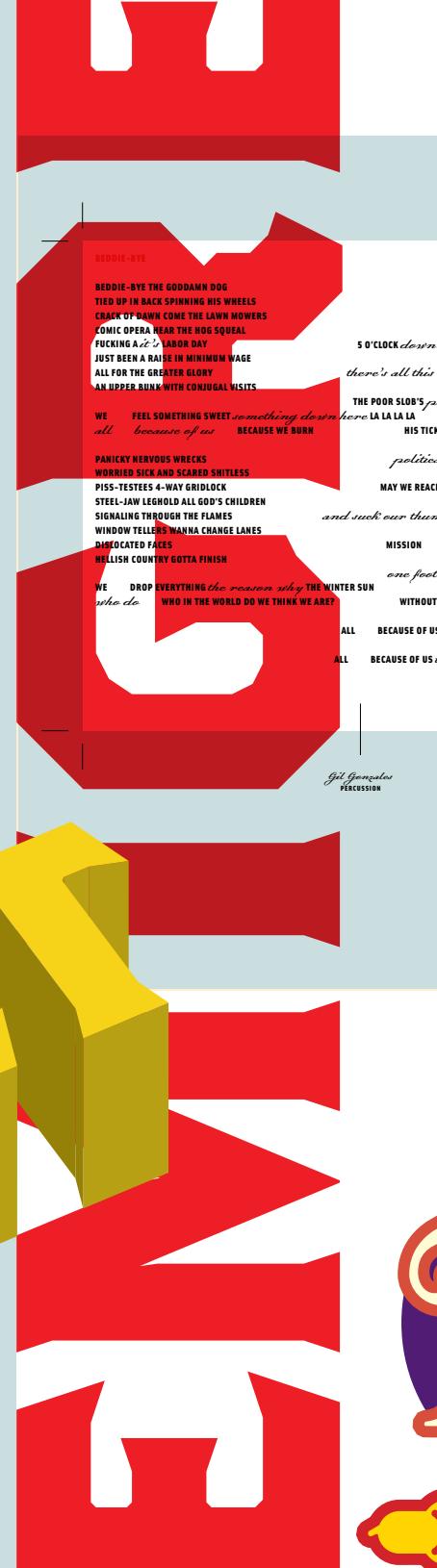
cluded this much fidelity candy tin as established is typeface is s in the face. on the candy . Thus, the A, all have mod cause it is the t. This incon I decided to sh form I did the balance res, punctu

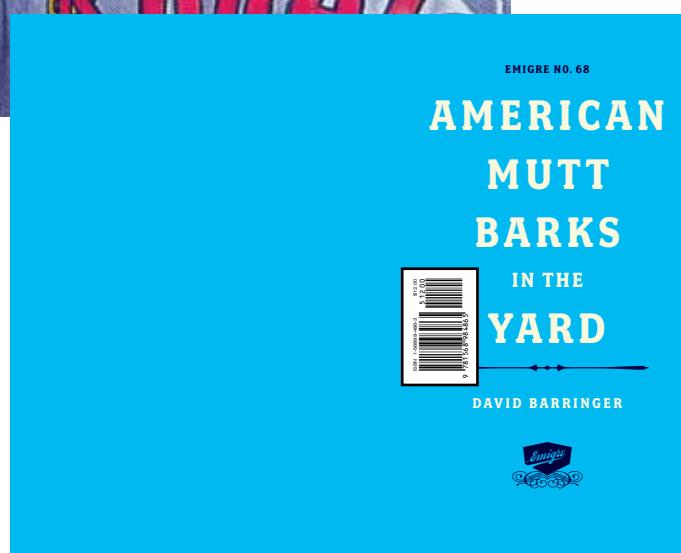
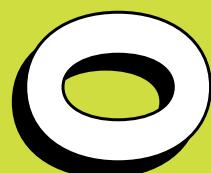
THE COLE BROTHERS STATIONERY has quite a bit of variation in the letterform proportions, unlike the uniformity of the lettering on which Council is based. The letters are not very typographic, nor are they very consistent. They were drawn on a lithography stone and were "cut-in," meaning that the lettering artist filled the panel background and left the letters showing in reverse. A notable feature of work done in this manner is that it is relatively easy to get sharp outer edges, such as the bevels on the corners of the octagonal O, but it is difficult (often, impractical) to try for sharp corners on the counters, even where they should appear square, as on the inside of an H. Thus, many of the capitals are bracketed inside. There are exceptions, however, where strokes join at acute angles, such as K, M, N, V, W, X, Y, Z and AE. The brackets often contain "traps" that deepen the counter to the sake of keeping the stroke from breaking. Also, some lower case characters range in extremes. The lettering artist has been able to make some of the characters look like the corresponding characters in the Regular font.

The Cole Brothers' font is a bold, rounded, and slightly distorted version of the Regular. It is more extreme or "que" than it is a legitimate alternative (with more expressive-inspired forms than normal). I always say, "It has alternates that match those in the Regular Alternates fonts, and a few extras as well."

CONTRARY TO what you may think, the Cole Brothers' font is not a font of faces. It is a font of capital letters. The letters are bold, rounded, and slightly distorted, giving them a unique and expressive appearance. The font includes a variety of characters, including several alternates and a few extras. The letters are designed to be cut-in, meaning that the lettering artist filled the panel background and left the letters showing in reverse. This results in sharp outer edges, such as the bevels on the corners of the octagonal O, but it is difficult (often, impractical) to try for sharp corners on the counters, even where they should appear square, as on the inside of an H. Thus, many of the capitals are bracketed inside. There are exceptions, however, where strokes join at acute angles, such as K, M, N, V, W, X, Y, Z and AE. The brackets often contain "traps" that deepen the counter to the sake of keeping the stroke from breaking. Also, some lower case characters range in extremes. The lettering artist has been able to make some of the characters look like the corresponding characters in the Regular font.

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Editor&Design

**VANDERKAM
GRASSY KNOOL**

**PPILY EVER A
e Grassy Knoll.**

**sitions illustrat
OGRAPHICS, COLLAGES, CALLIGRAPHY, ILLU
STRATED OTHERWISE.**

**SOMETHING IS
ETOUCHING BY RICHARD PAUL. WWW.REP**

**The Trial
HEARN**

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

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

6 : Insect

7 : THE COMMON

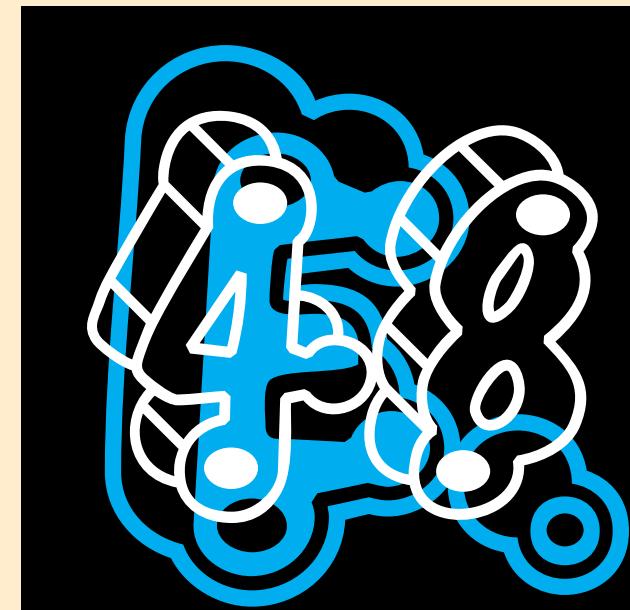
8 : Piano Loop

9 : THE INNOCEN

10 : As Empty as E

11 : END OF IT ALL





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



MARK TWAIN

Regular

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

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

K k

VISTA SLAB BOLD 100 POINT

Departures

MALAGA NARROW BOLD 35/37 PT

bitmaps, to a restricted 900 fonts still convey a technology era, but with resolution 31

The lineage of Base

serve as a source for d from a bitmap, to a re resulting Base 900 font the early computer tec possible by a high reso

Medium

Bold

Heavy

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

The lineage of Base can serve as a sourc morphed from a bitmap typeface. The resultin style, reminiscent of updated, more refine

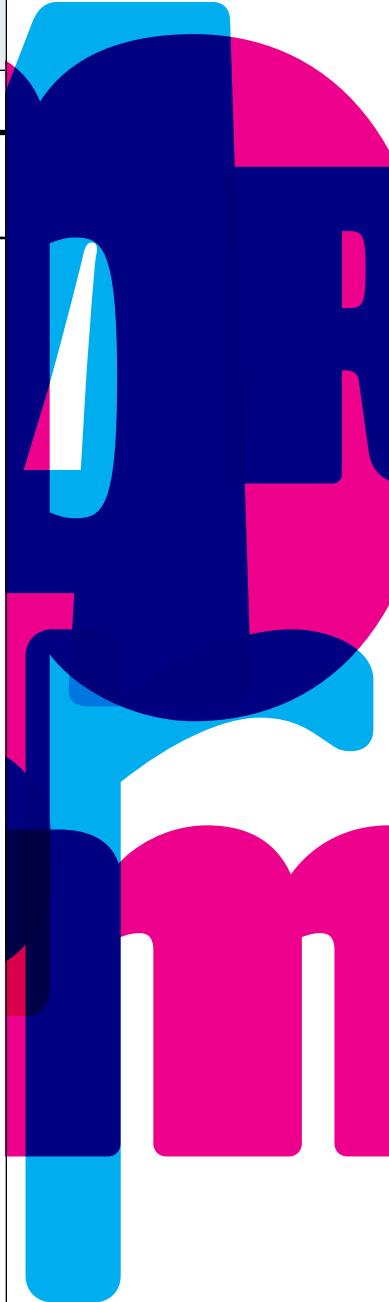
The lineage of Base can serve as a sourc morphed from a bitmap typeface. The resultin style, reminiscent of

He is so spiritl and cowardly t even while his exposed teeth retending a th ne rest of his f

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

| P. | Fonts | P. | Fonts | P. | Fonts |
|----|---|----|--|----|---|
| 1 | Program Dalliance Matrix II | 9 | Typhoid Mary Base 9 Template Gothic Modula Ribbed | 17 | Matrix II Program |
| 2 | Mr Eaves | | | 18 | Base 900 |
| 3 | Mr Eaves Alda | 10 | Arbitrary OutWest Lo-Res NotCaslon | 19 | Vendetta |
| 4 | Dalliance Solex Typhoid Mary Matrix II Fairplex Base 9 | | | 20 | Oblong Fairplex Council |
| 5 | Program Vendetta | 11 | Lo-Res Narly | 21 | Mr Eaves Dalliance Program Tribute |
| 6 | Mr Eaves Mrs Eaves Oblong | 12 | Mrs Eaves Fairplex Filosofia | 22 | Base 9 Council Base Monospace Tarzana Filosofia Eidetic Dalliance Fairplex Mrs Eaves Tribute Vendetta |
| 7 | Mrs Eaves Mr Eaves | 14 | Brothers Base 9 Lo-Res | | |
| 8 | Outwest FellaParts Triplex Vista | 15 | Dalliance Fairplex Mrs Eaves Program | | |
| | | 16 | Base 9 Fairplex Base 12 Base Monospace | 23 | Matrix II |
| | | | | 24 | Brothers |

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



A

Typography

20/24

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

11/13

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Aa Aa Aa Aa Aa Aa

A

NATION

Wondermints

Entourage

B

BANANA

Imitation

FINAL

Mannequin

Base 12 Sans > Featured on page 16

DESIGNED BY ZUZANA LICKO IN 1995

B

Marimba MINIMAL Aluminum

Base 12 Serif > Featured on page 16

DESIGNED BY ZUZANA LICKO IN 1995

Tradition KITCHENETTE OMEN Printing

Base 900 > Featured on pages 18, 31

DESIGNED BY ZUZANA LICKO IN 2010

B

Typography

16/22

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

10/13

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Aa Aa Aa Aa Aa

Base Monospace > Featured on pages 16, 22
DESIGNED BY ZUZANA LICKO IN 1997

B

GERONIMO

Chromolithography

Anthropology

Brothers > Featured on pages 14, 24, 25
DESIGNED BY JOHN DOWNER IN 1999

CALIFORNIA

RAIDERS

Anthropology

11/13

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

CO LTD NO VS AND RD INC NO TO

Cardea > Featured on page 29
DESIGNED BY DAVID CABIANCA IN 2006

C

Typography

20/24

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

12/14

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

Aa Aa Aa Aa Aa Aa

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

NORTHWESTERN WINNETOU GIANTS VS CUBS

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

*Water
Kitchenette
Anthropology
Graphics*

C

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

Orange grand national

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

**Arrow
Environmental
WANTED
ANTHROPOLOGY
MANHATTAN
Chromolithography
QUICK**

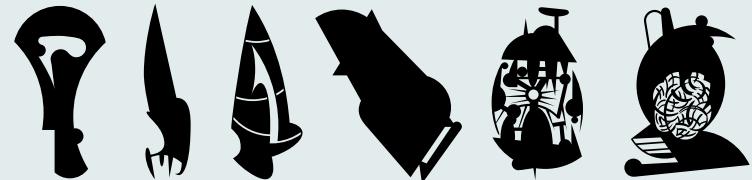
D

TYPOGRAPHY

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

11/13
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Aa Aa Aa Aa Aa Aa Aa



Typography

18/20
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Aa Aa Aa

Lo-Res > Featured on pages 10, 11, 14, 30
DESIGNED BY ZUZANA LICKO IN 1985 AND 2001

random WORLDWIDE Pattern

Los Feliz > Featured on pages 27, 28, 30
DESIGNED BY CHRISTIAN SCHWARTZ IN 2001

funny ANTHROPOLOGY *Indianapolis 500* Diamond *Chromolithography* Indigenous

L

Malaga > Featured on page 31
DESIGNED BY XAVIER DUPRÉ IN 2007

Typography

18/24
GOOD TYPOGRAPHY is the selection of typefaces which are feelingly expressive of both caption and copy; the choice of borders in which lurk a seemly motive and a silent meaning; ornaments, *if necessary*, which fit the theme just as felicitously as a scrolled scabbard fits its bright blade; and **intelligent** distribution of ample white space.

10/12
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Aa Aa Aa Aa Aa Aa Aa

M

Matrix II > Featured on pages 1, 4, 17, 23

DESIGNED BY ZUZANA LICKO IN 1986

M

Planographic QUALITY TYPOGRAPHY Alluminum *Chromolithography* INFLUENTIAL HOLLYWOOD

Modula Ribbed > Featured on page 9

DESIGNED BY ZUZANA LICKO IN 1995

TYPOGRAPHY

Mr Eaves > Featured on pages 3, 6, 7, 21, 32, 33

DESIGNED BY ZUZANA LICKO IN 2009

M

Typography

14/14

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

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

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

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Aa Aa Aa Aa Aa Aa

Typography

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Mrs Eaves XL Narrow > Featured on pages 6, 7
DESIGNED BY ZUZANA LICKO IN 2009

M

Typography

20/21

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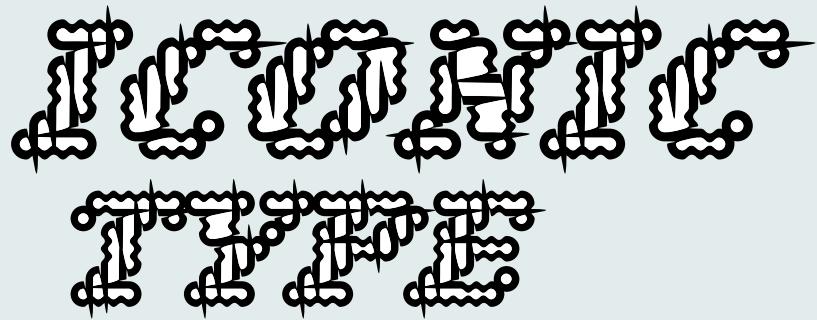
12/14

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Aa Aa Aa Aa Aa Aa

Narly > Featured on page 11
DESIGNED BY ZUZANA LICKO IN 1993

N



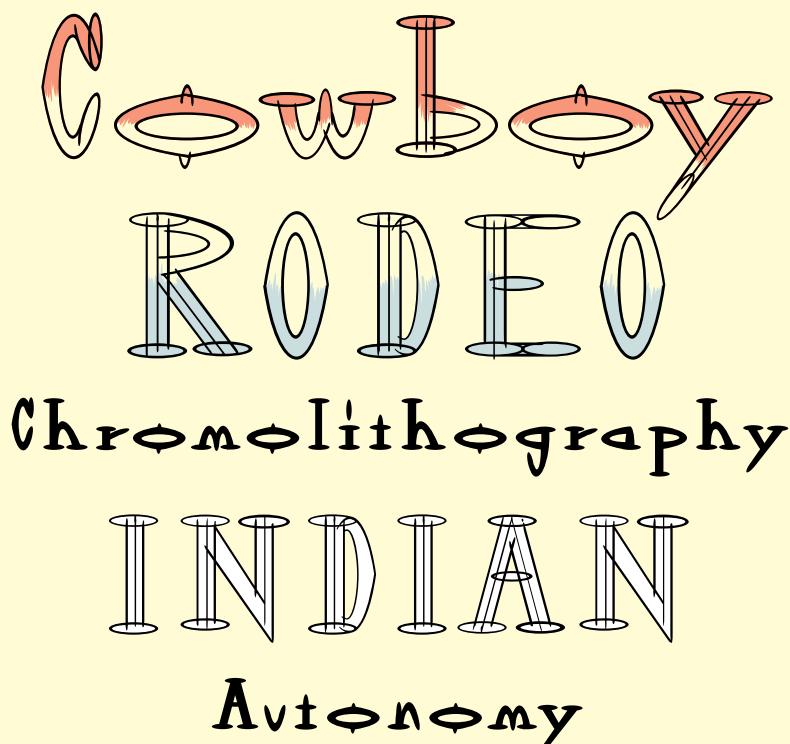
Not Caslon > Featured on pages 10, 25
DESIGNED BY MARK ANDRESEN IN 1991

STORY
YOSEMITE
SUNNY
GIRL
FIDO

Oblong > Featured on pages 6, 20
DESIGNED BY RUDY VANDERLANS AND ZUZANA LICKO IN 1988

Anthropology ENVIRONMENT WORLDWIDE

OutWest > Featured on pages 8, 10
DESIGNED BY EDWARD FELLA IN 1993



Program > Featured on pages 1, 5, 15, 17, 21, 33
DESIGNED BY ZUZANA LICKO IN 2013

Typography

17/20

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12/13

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

Anthropology **ENVIRONMENT** International **Minimalism**

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

Antecedents *California* GLOBALIZATION **MILLIONS** ANTHROPOLOGY

S

T

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

wonder CALIFORNIA

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

TYPOGRAPHY



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

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Triplex > Featured on pages 8, 25
DESIGNED BY ZUZANA LICKO IN 1989

Anthropology ENVIRONMENT International Minimalism

Typhoid Mary > Featured on pages 4, 9, 29
DESIGNED BY ELLIOTT PETER EARLS IN 1993-98

Anthropologists
California
GLOBALIZATION
MIGRATIONS
ANTHROPOLOGY

T

Vendetta > Featured on pages 5, 19, 22
DESIGNED BY JOHN DOWNER IN 1999

Typography

18/19
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V

Typography

11/15
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8/12
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9/12
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