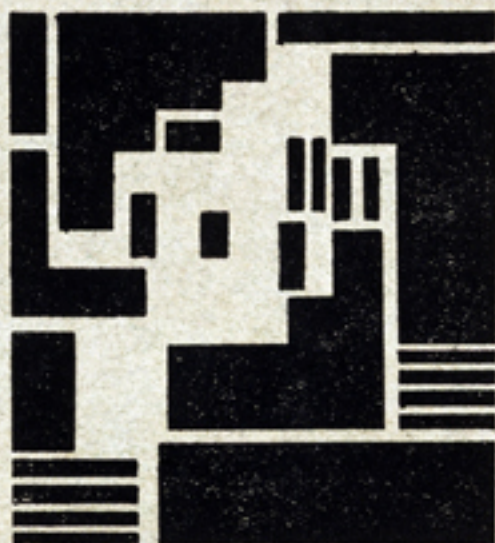


29-

DE STYL



MAANDBLAD GEWIJD AAN
DE MODERNE BEELDENE
VAKKEN EN KULTUUR
RED. THEO VAN DOESBURG

Kombinationschrift der Metallglas- Aktiengesellschaft Offenburg Baden

Entworfen von J. Albers, Bauhaus, Dessau, Gebrauchsmusterschutz Nr. 118 623 2,
Alleinhersteller für Glasbeschriftung: Metallglas-Aktiengesellschaft Offenburg-Baden.

Die Kombinationschrift besteht aus nur 10 Grundformen. Daraus sind alle Schriftzeichen zusammensetzbar:
Buchstaben, Ziffern, Umlaute, Akzente, Interpunktionen.

Die 10 Grundformen sind: 1 Kreis, 2 Gerade, 3 zweiseitig gerundete, 4 einseitig gerundete:



Die Grundformen sind in allen Größen lieferbar.

Werk empfiehlt sich, die leichter vermachbaren Normalhöhen 8 12 16 20 24 28 32 40 44 48 cm zu wählen.
Diese Maße betreffen Mittel- → Oberlänge (wie bei b und A), welche die Größene Wirkung der Schrift bestimmen.

Die Grundformen werden im allgemeinen in Milchglas gefertigt,
sie sind jedoch in allen Farben: Goldglas, rot, blau usw. lieferbar.

Das folgende Normalalphabet zeigt die gebräuchlichste Form und Proportion.
Daneben sind viele Form- und Maßvarianten möglich,
namentlich für Schriftfelder von außergewöhnlicher Höhe oder Breite.

a b c d e f g h i j k l m n o p q r

s t u v w x y z

1 2 3 4 5 6 7 8 9 0

ä ö ü ae é ê ë ã å ç è é ê

ch ck sch sch ff fs fz ft st ty

. , ; : ! ! „ ” ’ - = ()

pb

el *abc* **ne**

J. Stempel **d** deutsche *elr*

e meister *r*

a b c f d g j k k k l r z

p q r s t u v w x z ß 2

C D E F G H I J K L M N O P Q Q

R S T U V W X Y Z

Ma

S

Ä B Ç D E F G H I J K

M N O P Q R S T U L

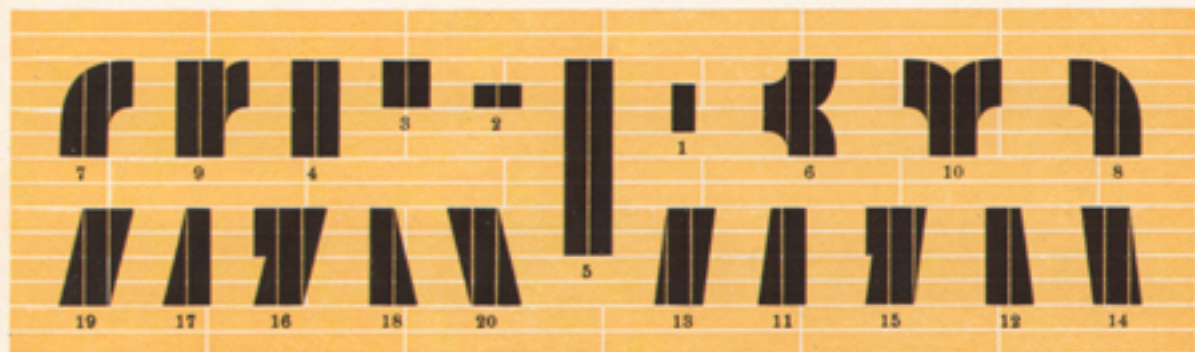
V W X Y Z [] A L

Handwritten notes in red ink, possibly a signature or date.

paul poiret
robes fines

JENNY mode

CHRYSLER 6



MECANO



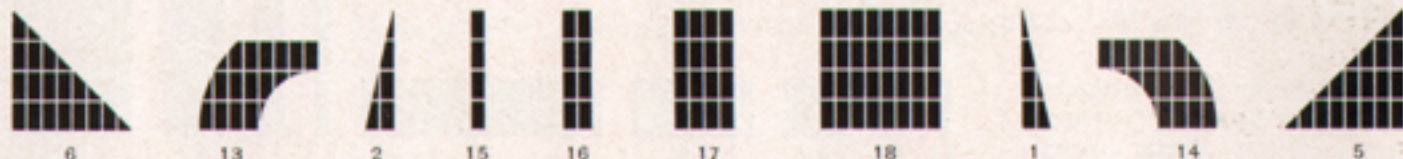
FREGIO RAZIONALE

PARTE PRIMERA - Mínimo Kg. 2,50

PRIMEIRA PARTE - Mínimo Kg. 2,50

Se venden también figuras sueltas: mínimo Kg. 1,- por cada figura

Se vendem tambem figuras isoladas: minimo Kg. 1,- por cada figura



PARTE SEGUNDA - Mínimo Kg. 1,50

SEGUNDA PARTE - Mínimo Kg. 1,50

Se venden también figuras sueltas: mínimo Kg. 0,50 por cada figura

Se vendem tambem figuras isoladas: minimo Kg. 0,50 por cada figura

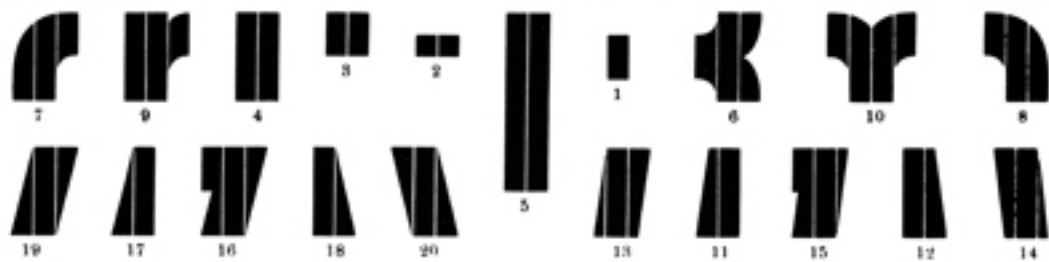


FREGIO MECANO

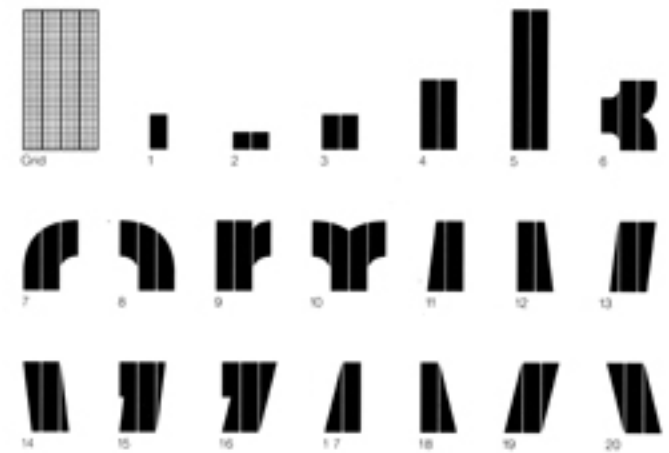
(Carattere scomponibile)

Minimo Kg. 2,50

Si vendono anche figure separate: minimo Kg. 1 per figura



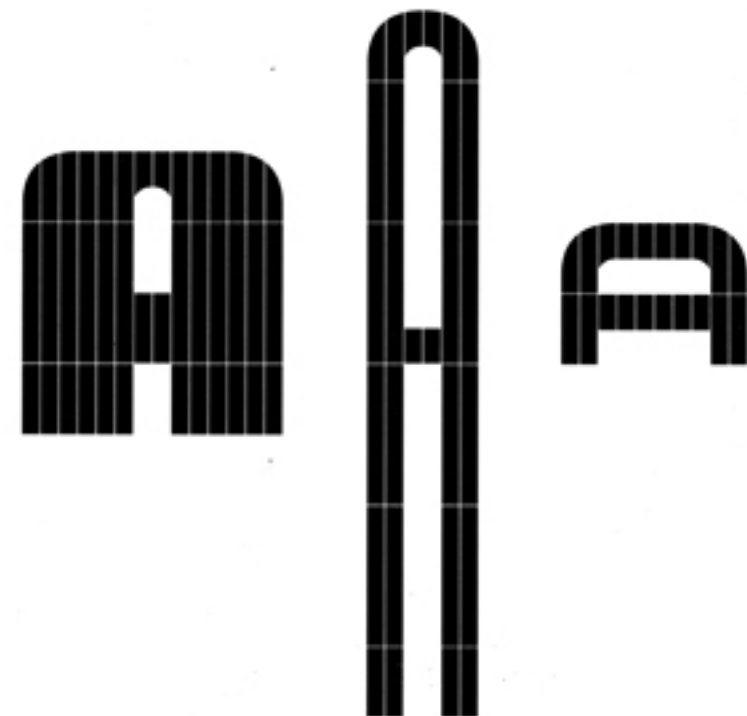
This remarkable typeface was designed by an unknown Italian in the 1920s. Every letter of the alphabet, and all the numerals, can be made using combinations of the twenty segments shown here.



The segments join to form a letter with the joints expressed as a white line. The vertical white lines create a pattern which unifies the letter. It is possible to create a serif alphabet simply by adding segments.



By increasing the number of segments used, the letters can assume extreme forms. Letters can be created to occupy any kind of space. The real ingenuity is that from twenty pieces an infinite number of alphabets are possible.



Falcon stencils:

l 1 2 3 C

a ɔ c c f g ɹ ɿ l

o l r s t v y

nihil diminuendum

dpb ohh

van abbemuseum eindhoven



van 9 maart tot 8 april 1963

dagelijks geopend van 10-17 uur
zondag van 14-18 uur
dinsdag- en
donderdagavond van 20-22 uur

NEW ALPHABET

A
possibillity
for
the
new
development

EEN
mogelijtheid
voor
de
nieuwe
ontwikkeling

UNE
possibilité
pour
le
développement
nouveau

EINE
Möglichkeit
für
die
neue
Entwicklung

...in
Introduction

...for

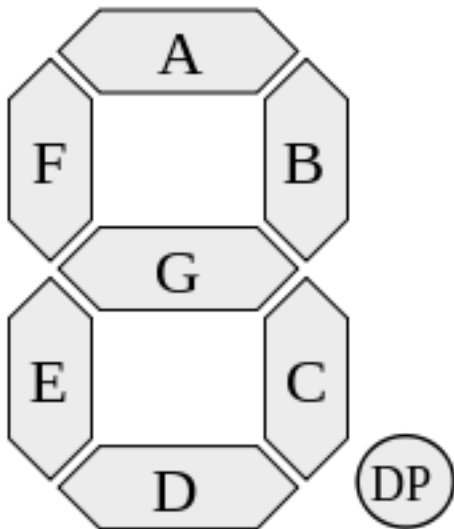
...a
programmed
typography

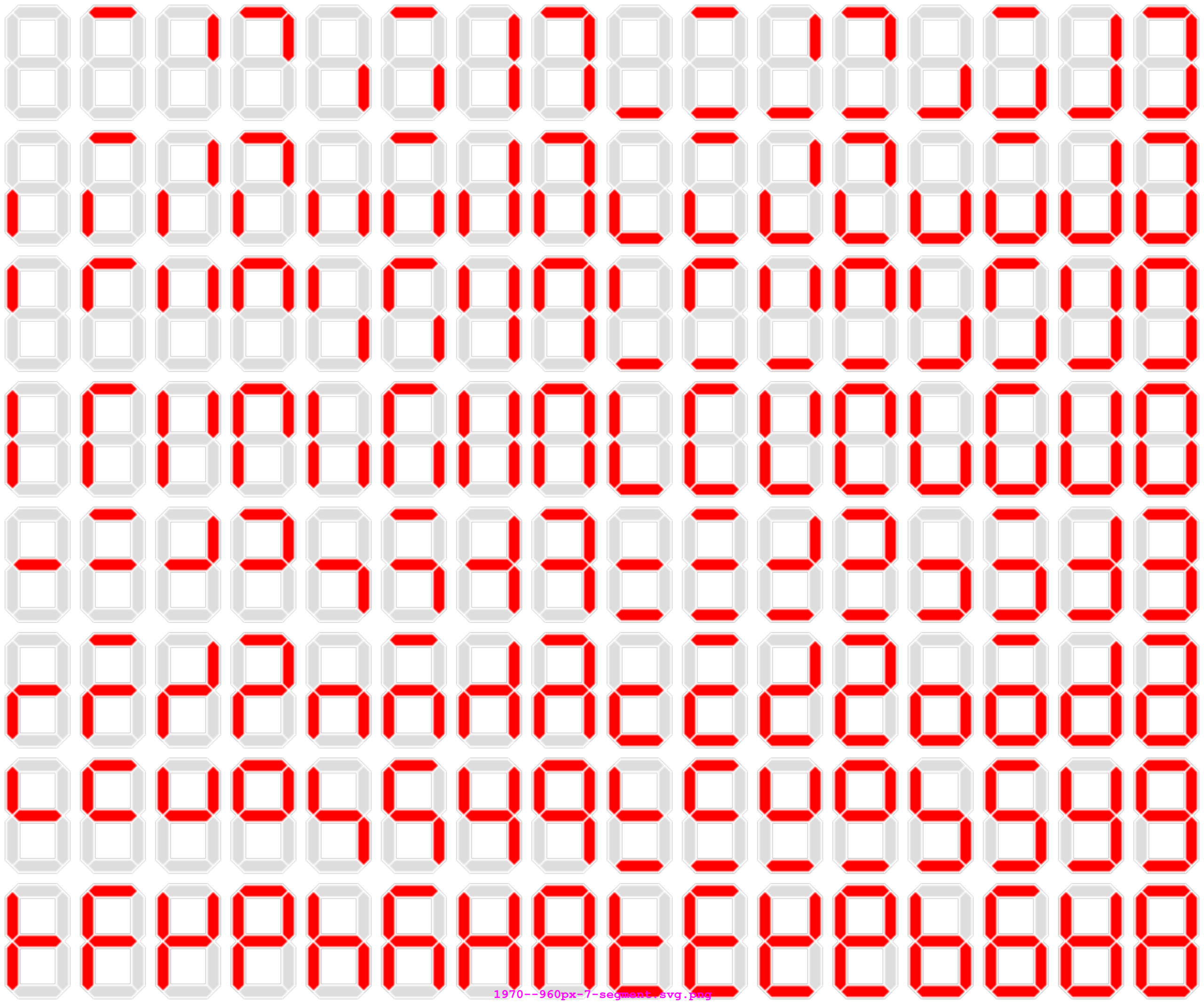
j b c d e f g h i j k l m
n o p q r s t u v w x y z

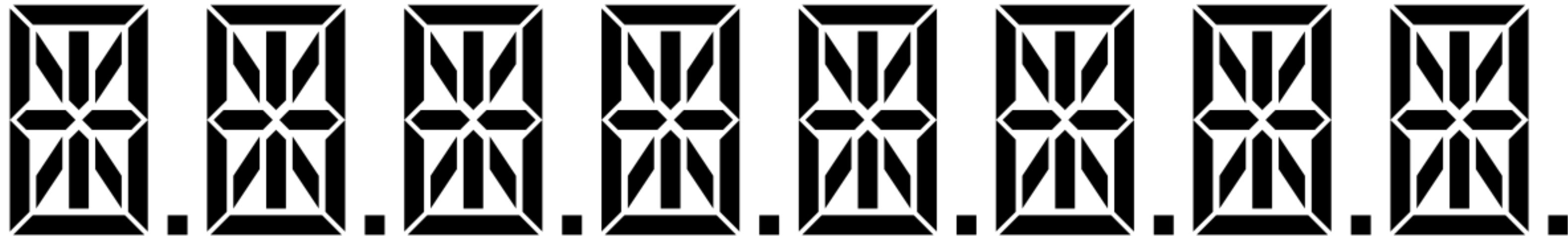
n o p q r s t u v w x y z

stedelijk museum amsterdam
s april t/m 23 juni 1968

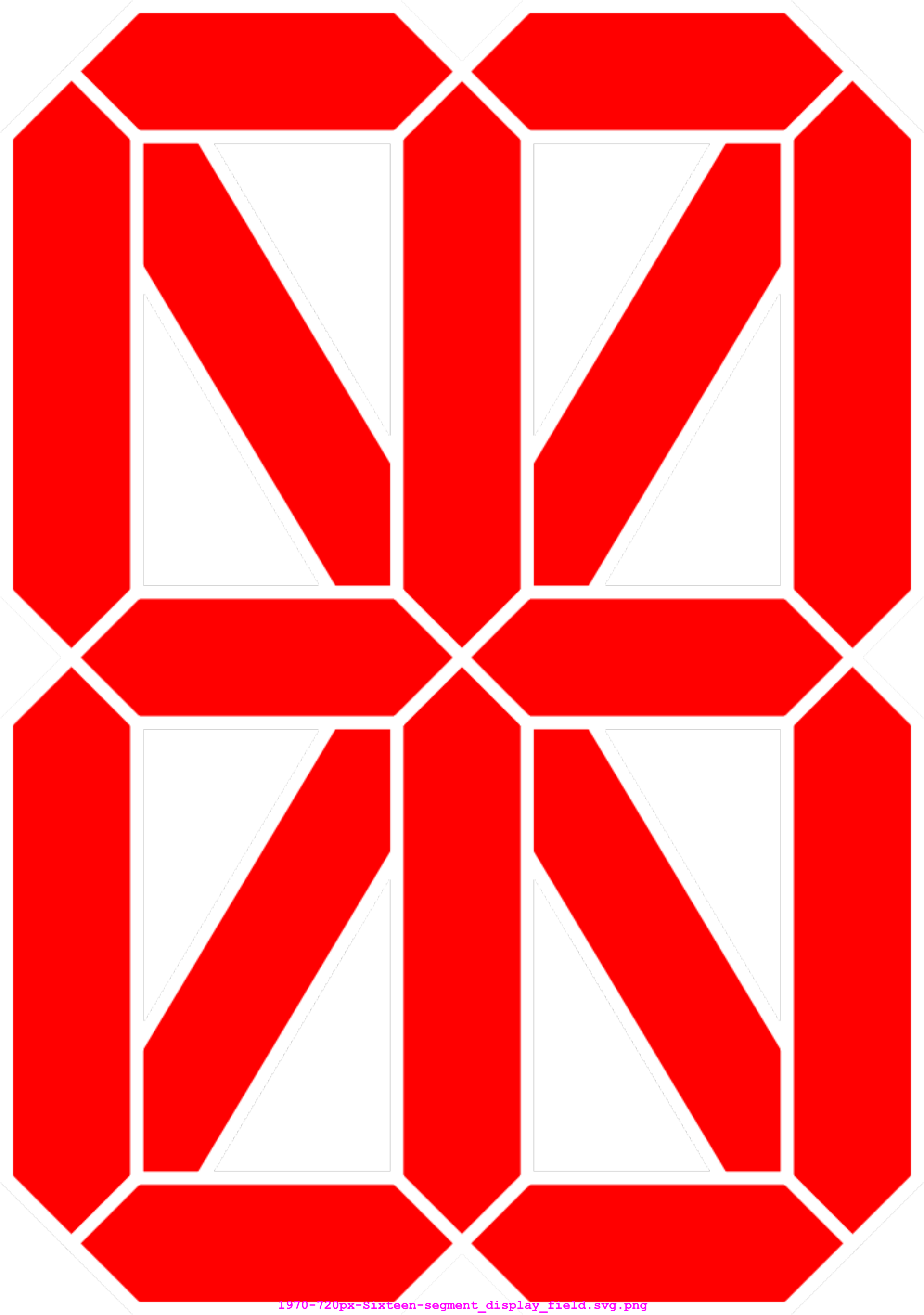
WOLLEN
GEWASTS

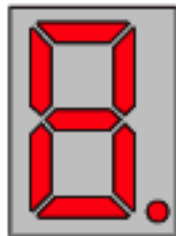




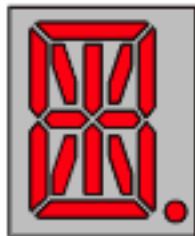




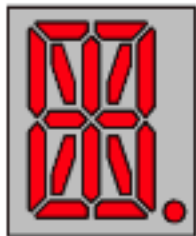




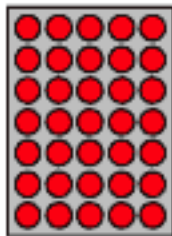
7-Segment
plus DP



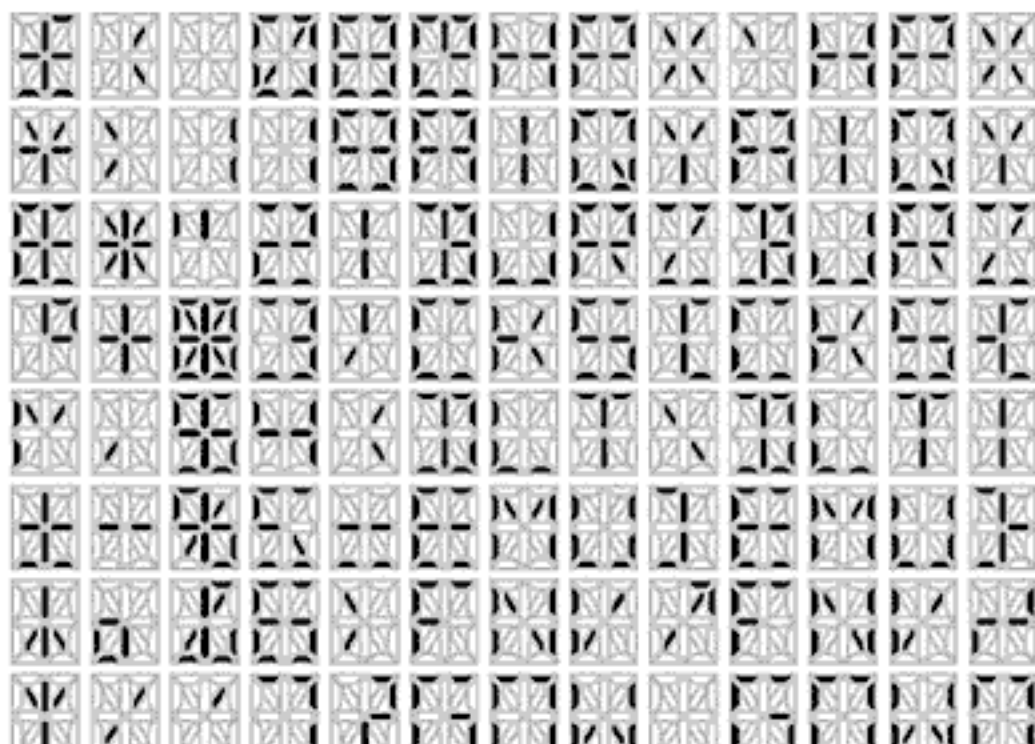
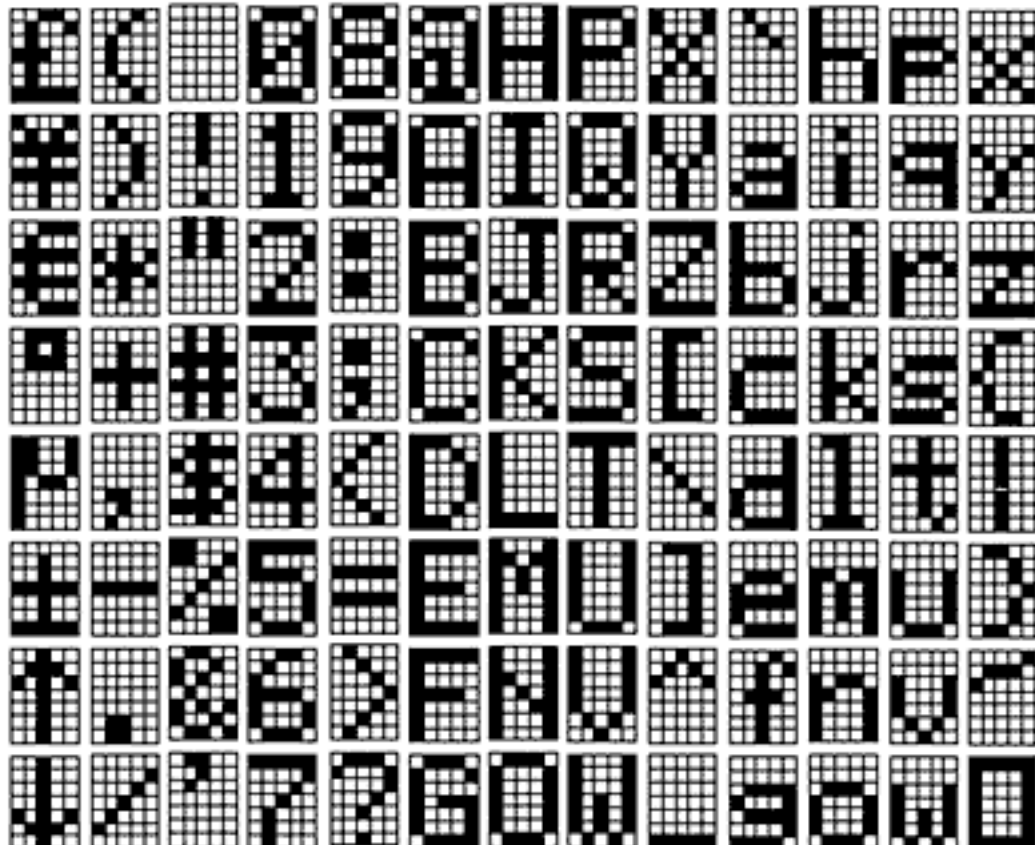
14-Segment
plus DP



16-Segment
plus DP

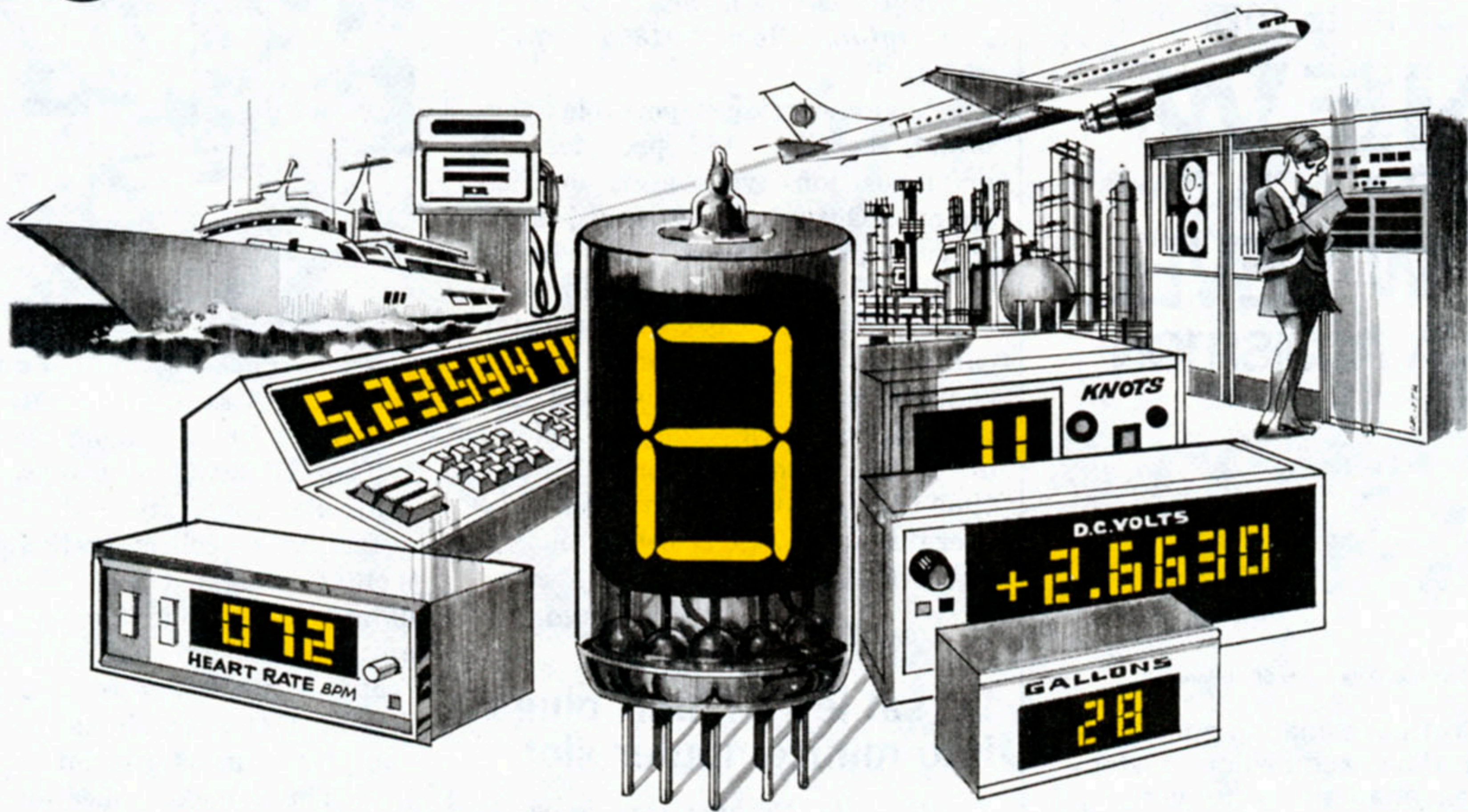


5 x 7 Matrix



MSB LSB	x000	x001	x010	x011	x100	x101	x110	x111
0000								
0001								
0010								
0011								
0100								
0101								
0110								
0111								
1000								
1001								
1010								
1011								
1100								
1101								
1110								
1111								

When your design calls for the brightest readout...



consider all the advantages of RCA NUMITRON Display Devices.

In applications where brightness is critical RCA NUMITRON devices meet your most exacting requirements. They don't wash out, even in direct sunlight!

But brightness is just one important feature to think about when selecting display devices. Consider all the features that RCA NUMITRON devices have to offer:

- Unlimited color filter selection because of wide-spectrum light emission.
- Brightness is completely controllable — the device maintains uniform brightness, from segment-to-segment, even when operated at reduced voltages.
- High reliability and rugged construction. Life expectancy is more than 100,000 hours.
- Low-voltage operation (4.5 volts or 2.5 volts nominal).
- Compatible with IC decoder/drivers such as the RCA CD2500E family.
- Freedom from induced or radiated interference.
- Planar construction offers uncluttered,

wide-angle viewing.

- Operating temperature range from -50°C to $+125^{\circ}\text{C}$.

RCA NUMITRON devices are rugged! The DR2200 Series can withstand shock of 200g and vibration of 20g max. over a 60 to 500 Hz frequency range. NUMITRON displays are flexible, too. Solderable base pins permit direct PC board mounting. The DR2000 series of devices fit low-cost 9-contact miniature sockets. DR2100 and DR2200 Series fit TO-5 10-contact sockets.

Bright, sharp, dependable — RCA NUMITRON devices offer many important performance advantages to designers of readout equipment for industrial, commercial, or military applications.

Ask for RCA's NUMITRON Display Devices Designer's brochure (NUM-421A). You'll get the latest application information and data. Contact your RCA representative or RCA NUMITRON Device Distributor, or write, RCA Commercial Engineering, Sec. 57F7 415 S. 5th St., Harrison, N.J. 07029.

RCA NUMITRON
Display Devices

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INFORMATION RETRIEVAL NUMBER 76

Oakland

Oakland, Ten

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj

Kk Ll Mm Nn Oo Pp Qq

Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

Oakland, Fifteen

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj

Kk Ll Mm Nn Oo Pp Qq

Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

v a r i e x

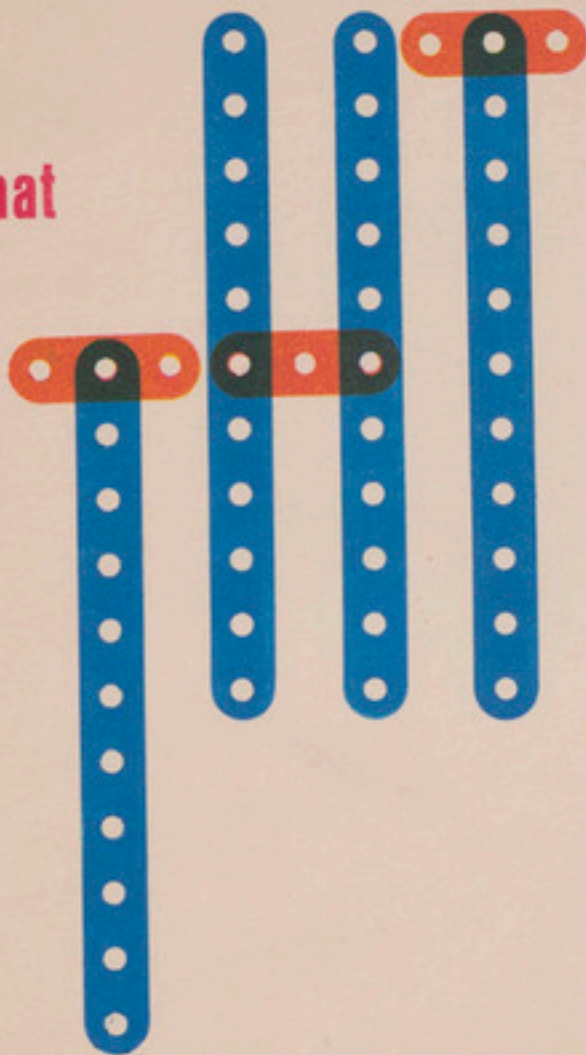
v a r i e x

v a r i e x

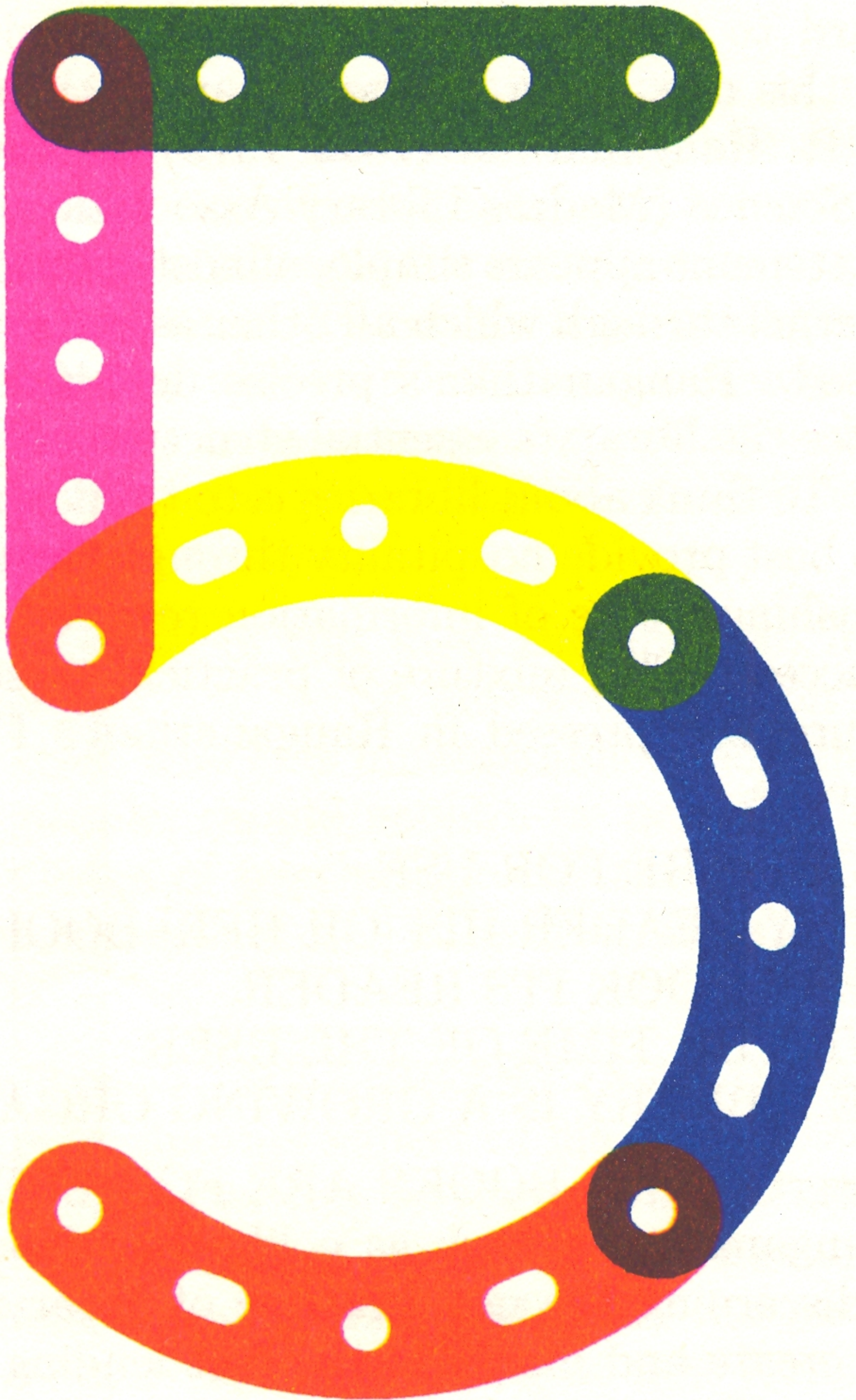
1988-licko-variex.gif

TIJDSCHRIFT
VOOR HOOGSTAANDE
TYPOGRAFIE

nieuw
educatief
extra
dubbeldik
nu!nummer
op royaal
octavoformaat
+ doe-
het-zelf
bijlage
op speciaal
houtvrij
papier
& gratis
poster



— 0 —
8 9



Skupina:	Předmět:	Lokalita:	Č. inv.:
Podskupina:		Uložení:	Č. přír.:
			Č. neg.:



Způsob nabytí:

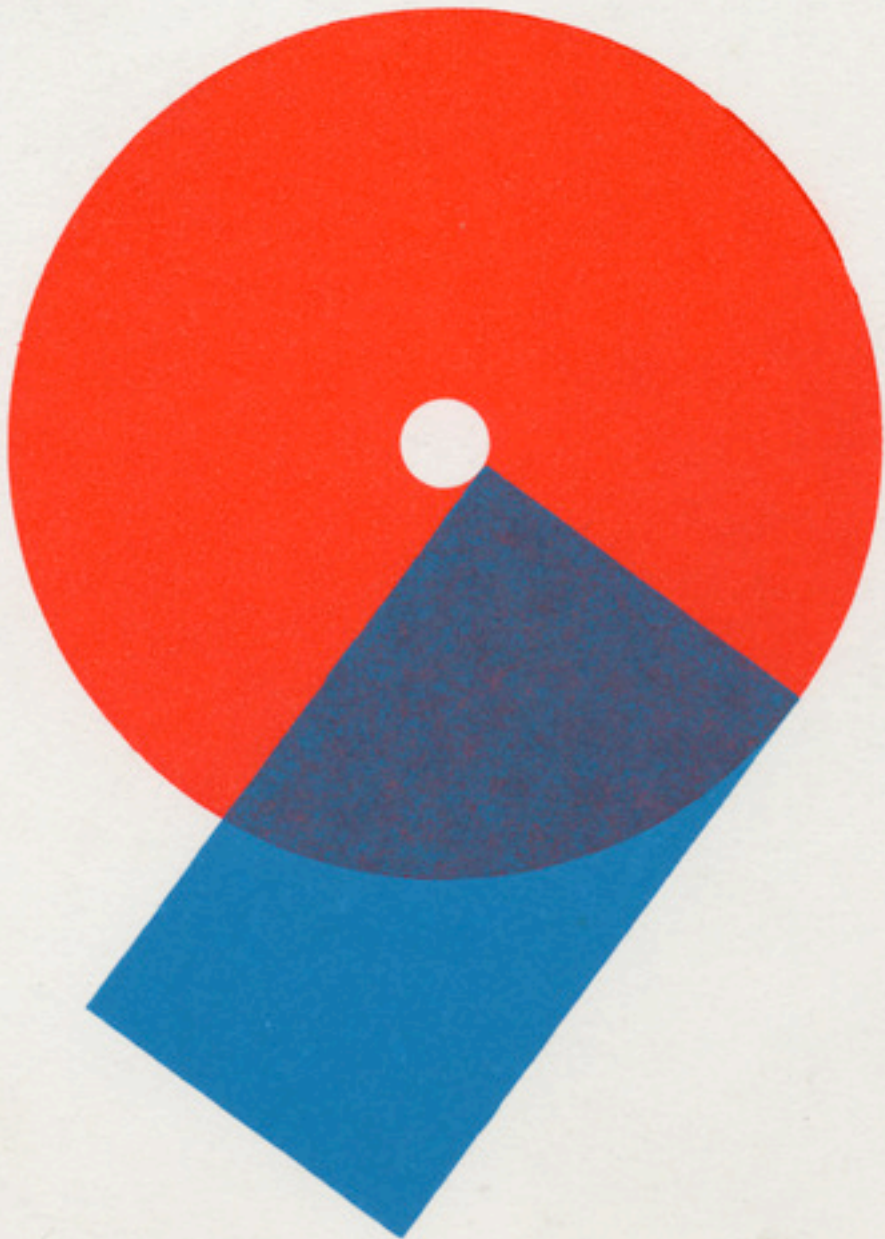
Datum:



Určil:

Datum:









NICKEL SILICATE

SUNSET

VICINIA

S/OPTION



OPTION



1

2

3

4



5

6



7

8



9

0

WALKER

WALKER

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ**

H H H
1 2 3 4 5 6

ROMAN
REGULAR
OVER
UNDER
BOTH

**HE MB ME NE &
G K L Q R S W 2 7**

ITALIC
REGULAR
OVER
UNDER
BOTH

1234567890\$ç%
.,:;!?"'""(){}[]\|x+---#^~*@←→

H H S/OPTION
7 8 9 0 OPTION

S/OPTION/+
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OPTION/+
E E E H E H E H

"I THINK OF THEM RATHER LIKE STORE WINDOW MANNEQUINS WITH GOOD BONE STRUCTURE ON WHICH TO HANG MANY DIFFERENT KINDS OF CLOTHING."

FAX TO LAURIE HAYCOCK MAKELA, WALKER ART DESIGN, 612 375 7618

FROM MATTHEW CARTER, CARTER & CONE TYPE INC, 617 354 4146

9 JANUARY 1995

5 pages

Dear Laurie,

Having seen the calendar mock-up and the pages you faxed last week I agree with you about the informal appearance of the Vineland design. An alphabet of more monumental display capitals that can be used in much the same way as your present DIN sans seems like a better direction.

I'm glad you are still intrigued by the idea of snap-on serifs that I tried in Walker Sans; they provide a way to make the face distinctive and give it some variability—the typographic equivalent of the vocal inflection you mention. I have been experimenting with a few trial caps. They are necessarily fairly simple in their vanilla form. The weight matches the Heavy version of DIN.

HAHEHRHTH

Serifs can be attached at will to the vertical stems, on both sides, in any combination:

HHHHAEE

A couple of warnings about this approach. Not every combination of serif and letterform will work ideally—although the misfits do at least have the charm of showing their means of construction:

A I

A word or line of letters that combines unseriffed, partially seriffed and fully seriffed characters will be hard to space evenly.

H H H H

Because the serifs are themselves characters in the font, they will be influenced by tracking. It will be difficult, therefore, to use tracking to letterspace words to fill the line. I would have to include a number of fixed spaces of various widths in the font, as in metal days—en, thick, thin, hair, etc.

H H H (tracked +10) **H H H** (tracked +20)

In general: a scheme like this has much greater variability than a conventional font, and makes greater demands on the designer/compositor who is using it. In practice, however, Matt and the other designers would probably find that certain flavors were used more than others. In this case I could make derivative fonts in which the combination of serif and capital were prefabricated to reduce the amount of time needed to set it.

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
1234567890

H H H H H

E E E H E H E H

WALKER

WALKER-ITALIC

WALKER-UNDER

WALKER-BOTH

WALKER-OVER

One other idea. The strong stylistic element of setting caps so their tops or bottoms align with illustrations made me think of a variant font in which the capitals are bounded vertically by rules. The segments of rule attached to each cap would overlap to allow a certain amount of letterspacing. Lines could be set leaded

HEHAHRHTH
HTEHAHRHT
HAHRHTHEH

or stacked

HEHAHRHTH
HTEHAHRHT
HAHRHTHEH

W S U F O H
A O U R O L
T U M G D P
E N P
R D S
O F I N

FILM VIDEO

**WIT,
IRREVERENCE,
AND SNAPPLE**

IT'S THE 1985 BRITISH TELEVISION ADVERTISING ANNA

WALKER ART CENTER

WALKER ART CENTER

WILLIAM DE ANTHONIS: THE LAST PAPER BOAT, THE TRUCK

WALKER ART CENTER *CALENDAR*

SEPTEMBER 2015

WALKER ART CENTER

THE FILMS OF

**THE BROTHERS
QUAY**

ALCHEMISTS OF
ANIMATION

FEBRUARY 3 - 23

WALKER ART CENTER

WALKER ART CENTER

A WAREHOUSE IN WISCONSIN

THE BOUNDARY WATERS

THE STRATOSPHERE

NY, NY

CAMPING

WALKER ART CENTER

WALKER ART CENTER

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WALKER ART CENTER

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Grafický design v Měřítych
 Graphic Design in the White Cube



Stuart Bailey & David Reinfort (Dexter Snider),
 UK/US; Julia Barn, NL/CH; Dimitri Brani & Manuel
 Endo (Nanni), CH; Peter Buckman-Smith, US/CA;
 Sukki & Min Choi, KR; Elliott Gault, US; Paul Elliman,
 UK; Experimental Jetset, NL; Eric Gagne & Marie
 Berthelle (Eric and Marie), FR; James Goggin
 (Practice), UK; Karmine Looze, NL; Rei Matsuoka,
 JP; Luca Maurer & Jonathan Peckey DE/NE; Miro &
 Van Dierum, NL; Scott Stowell (Open), US; Manuel
 Ruedes, DE/UK; Ronald, AG/NZ; Jon Sonda & Gail
 Swanland (Onipe), US; Carol Winblad, CH

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Thermo/Uno /Alpha /Beta /Gamma /Delta /Kappa /Eta /Zero

Thermo/Uno /Alpha /Beta /Gamma /Delta /Kappa /Eta /Zero

ABCDEFGHIJKLMNOPQRSTUVWXYZ_abcdefghijklmnopqrstuvwxyz

ThermoNuclear 1234567890 <\$£¥\$€°¶β#>@€€{Äéñçïò}≧*%?!?/,;

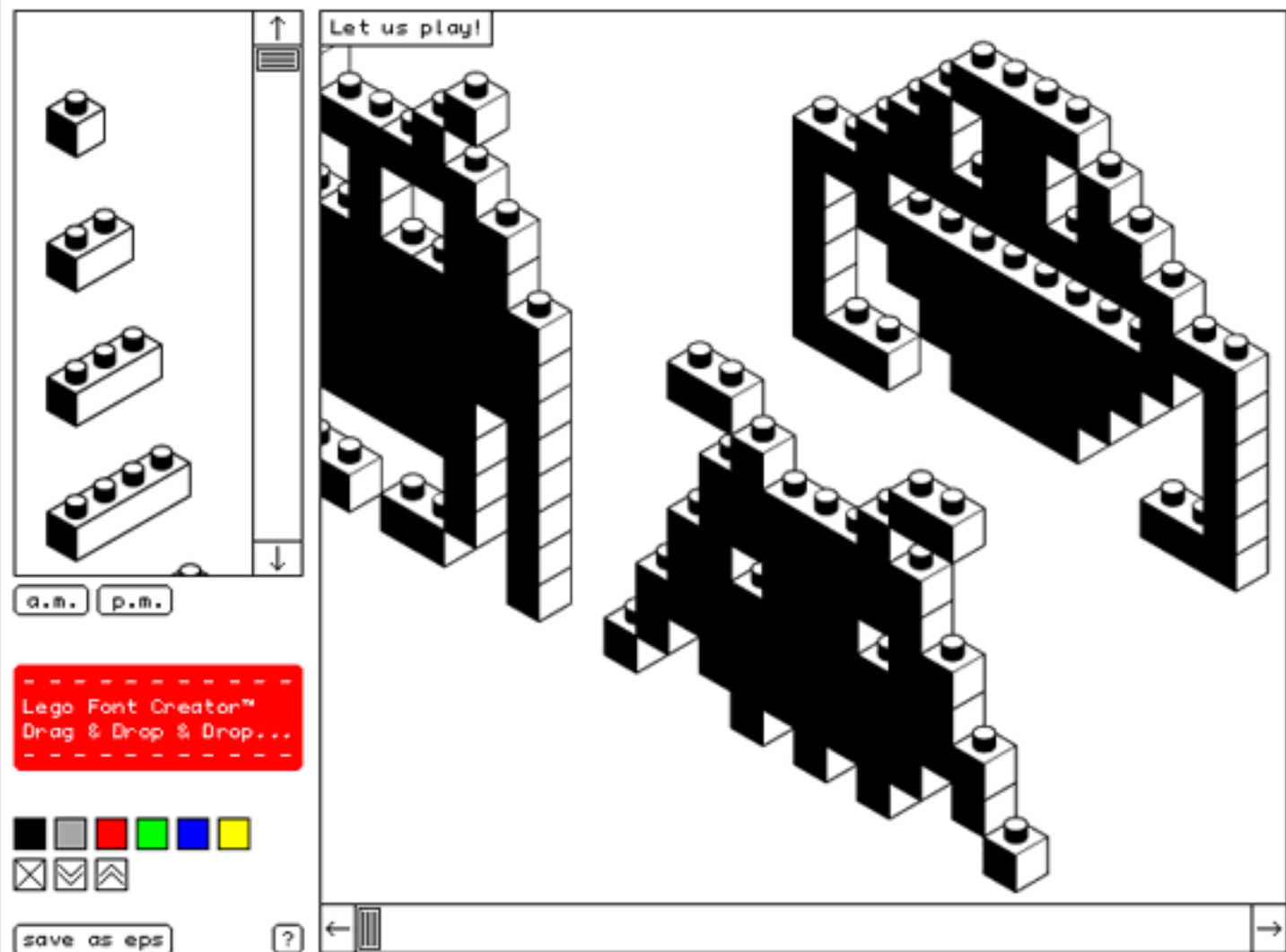
Cellular Evolution Danger

DMX Crew Yohji Yamamoto

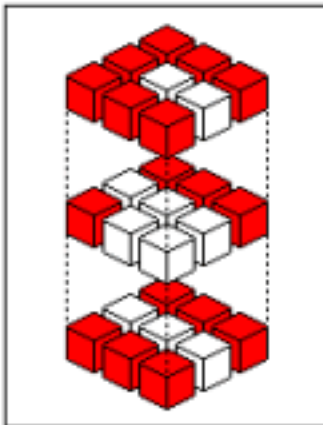
SONY Beirendonck

COMPUTERS HAVE RADICALLY ALTERED THE WAYS in which type is being created and used. Until recently, the selection of a typeface and its SIZE, WEIGHT AND LEADING, AMONG OTHER DETAILS

Lego Font Creator



Rubik Maker



Rubik Maker™

Settings



Perspective



Cube Distance



Corner Radius



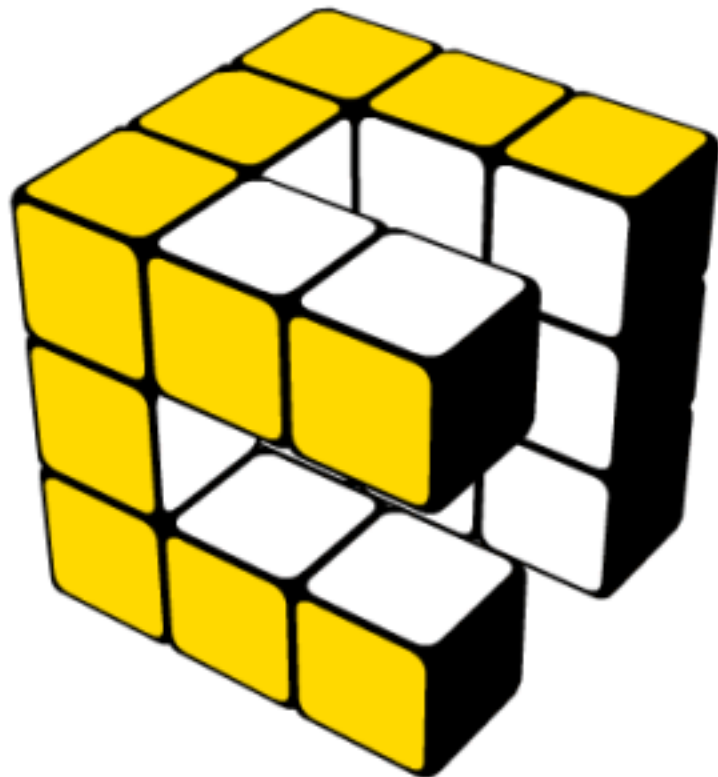
Line Width

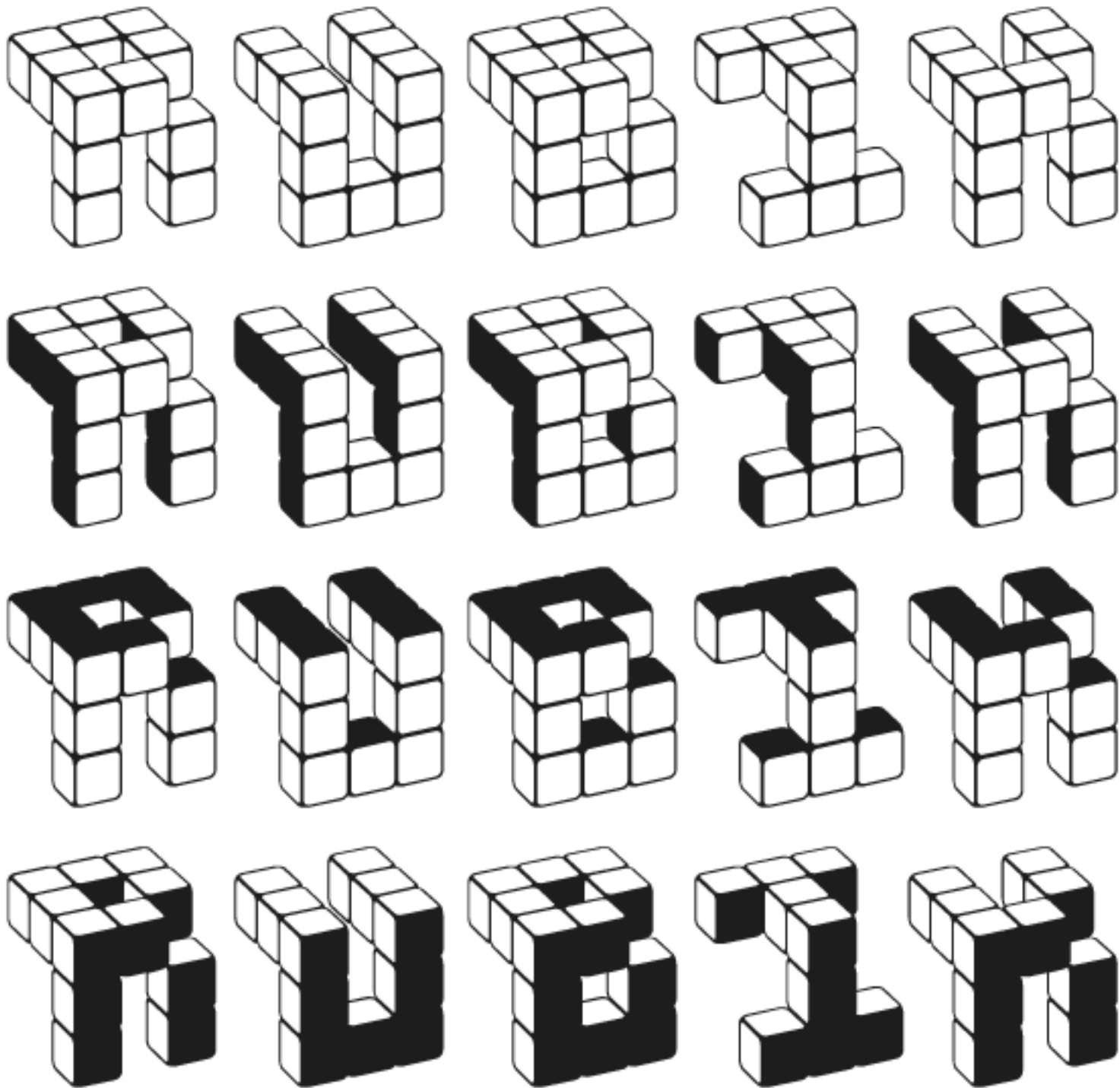


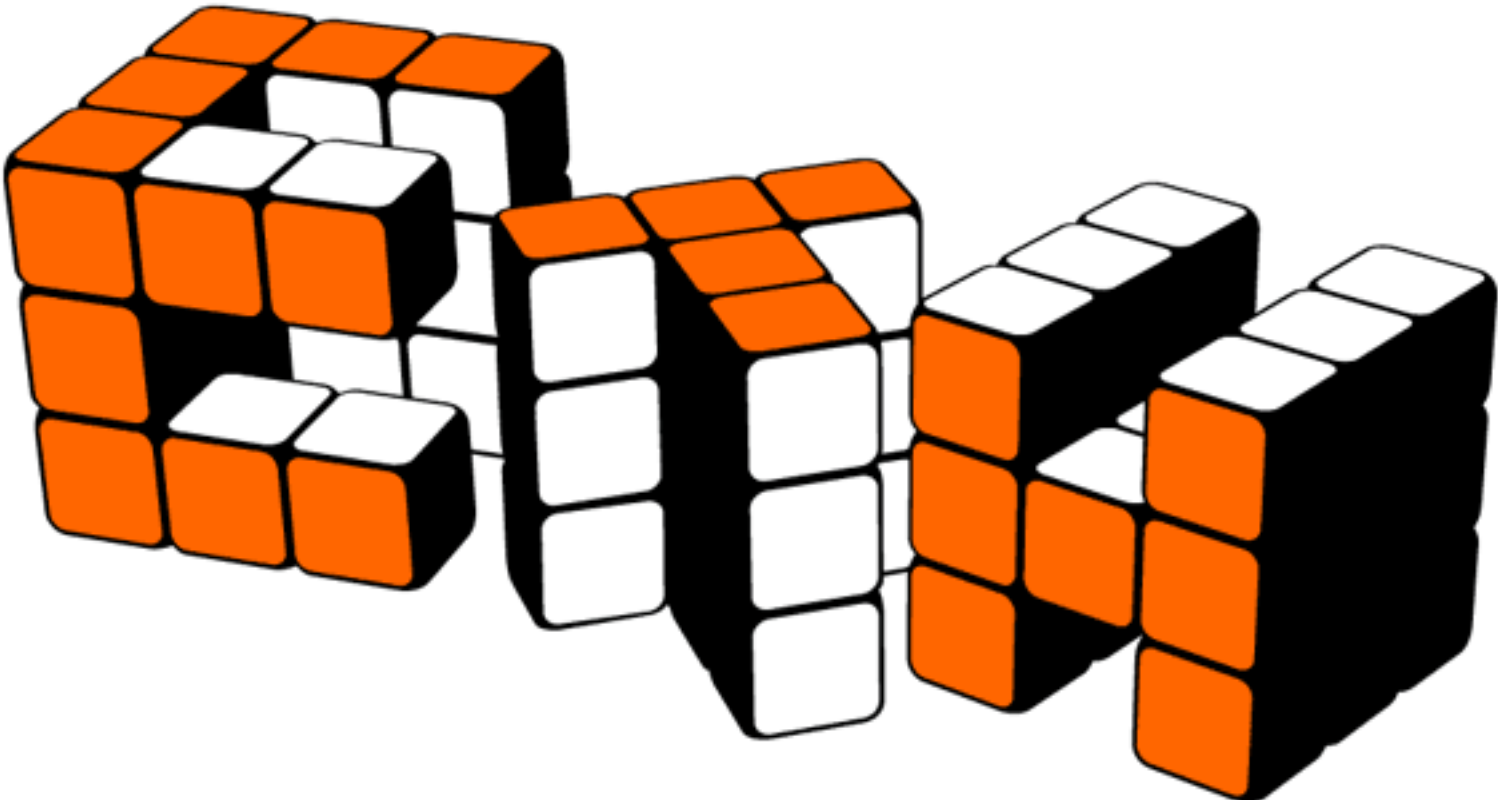
Colors



Open Save







20??-lineto-rubikmaker-03.gif



Das Tier formiert nur nach
dem Haß und dem Bedürfnisse
der Spezies, der es angehört,
während der Mensch nach dem
Haß jeder Spezies zu handeln
zwecken weiß und überall das
zuträglichste Haß dem Gegenstand
anzulegen weiß, der Mensch
formiert daher auch nach dem
Gesetze der Schönheit.



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My Bricks

All Bricks

Tools

Basic Latin A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z space

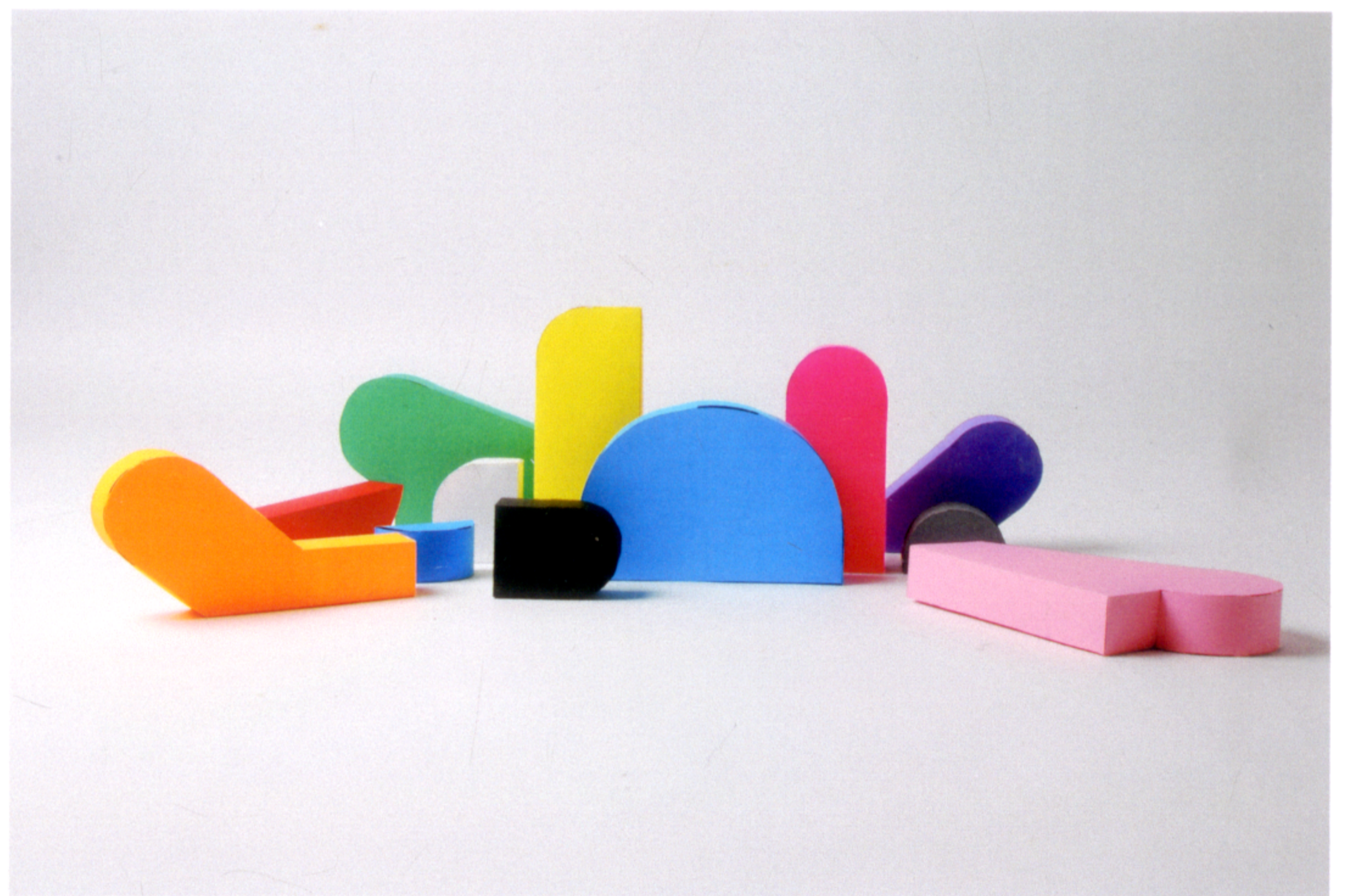
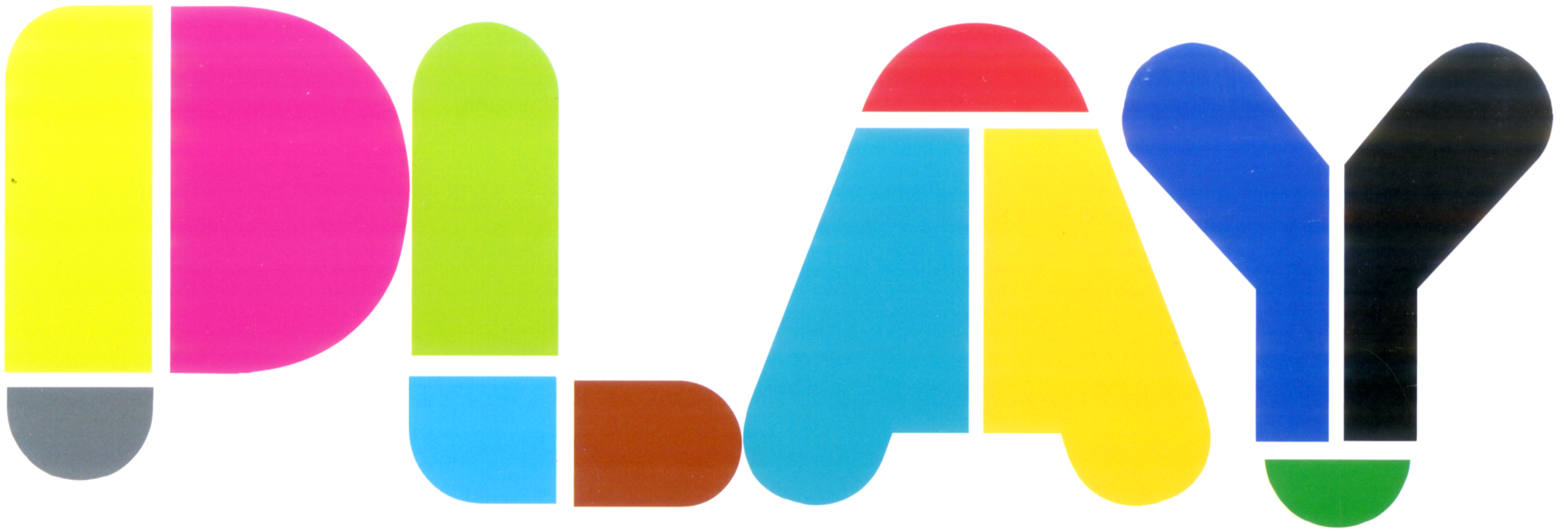
FontStructing: First*

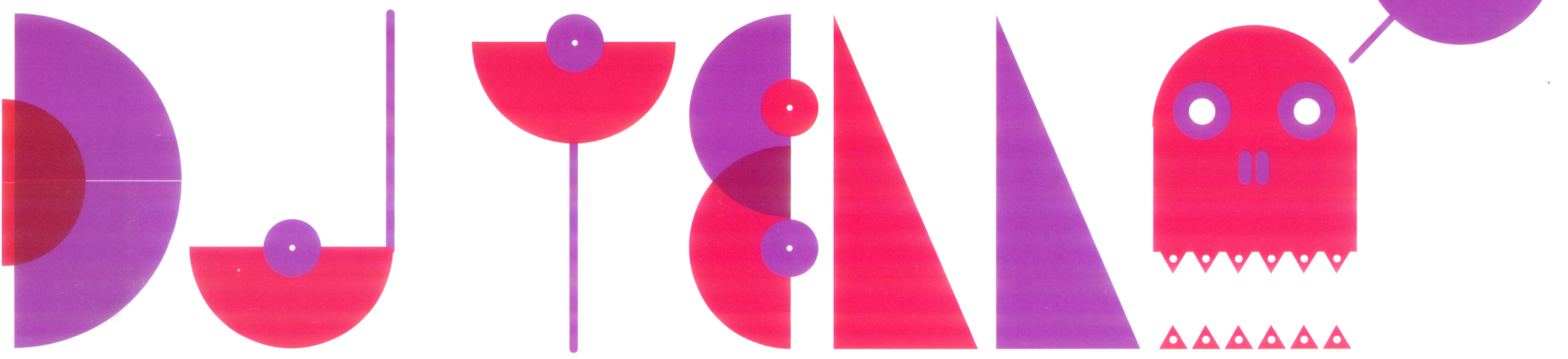
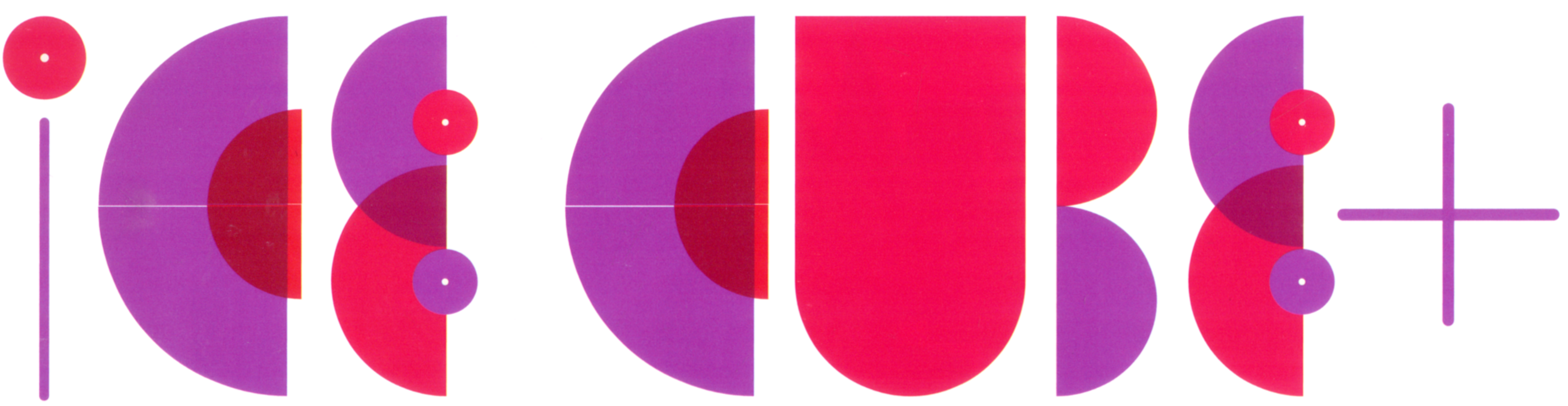
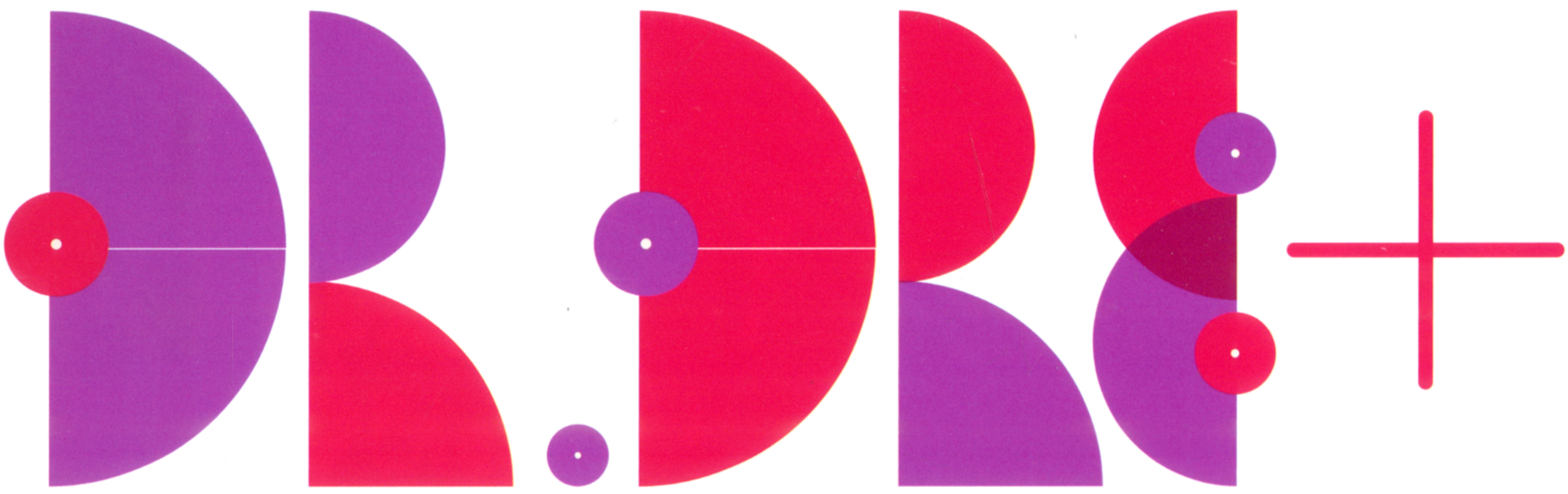
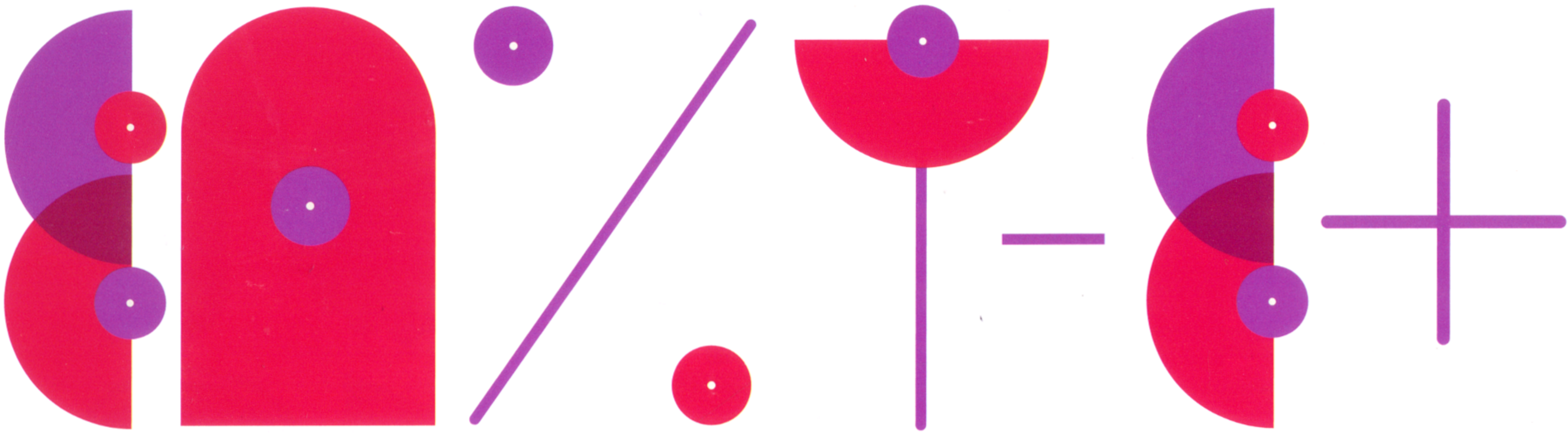
BIRD

BIRD

鳥

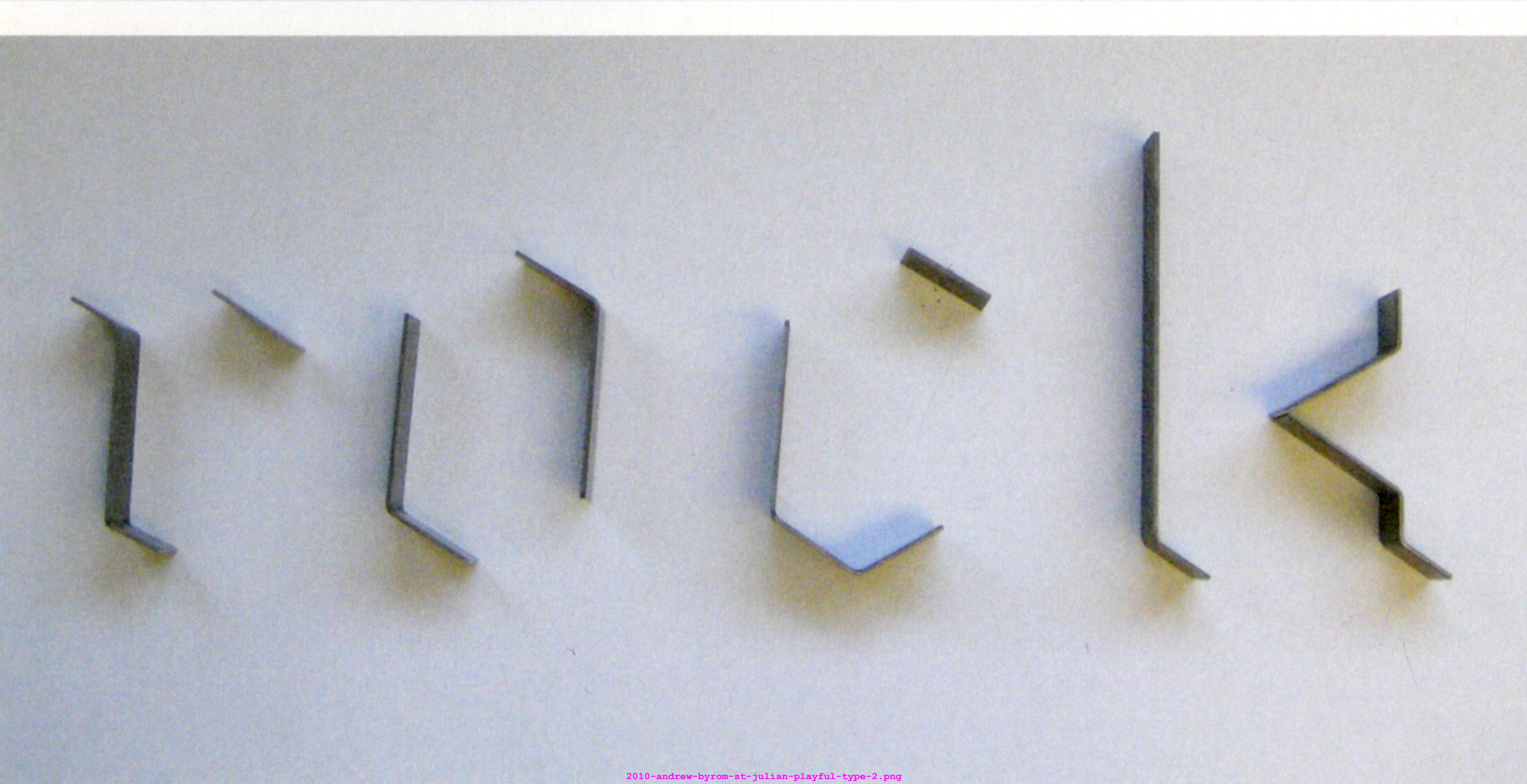
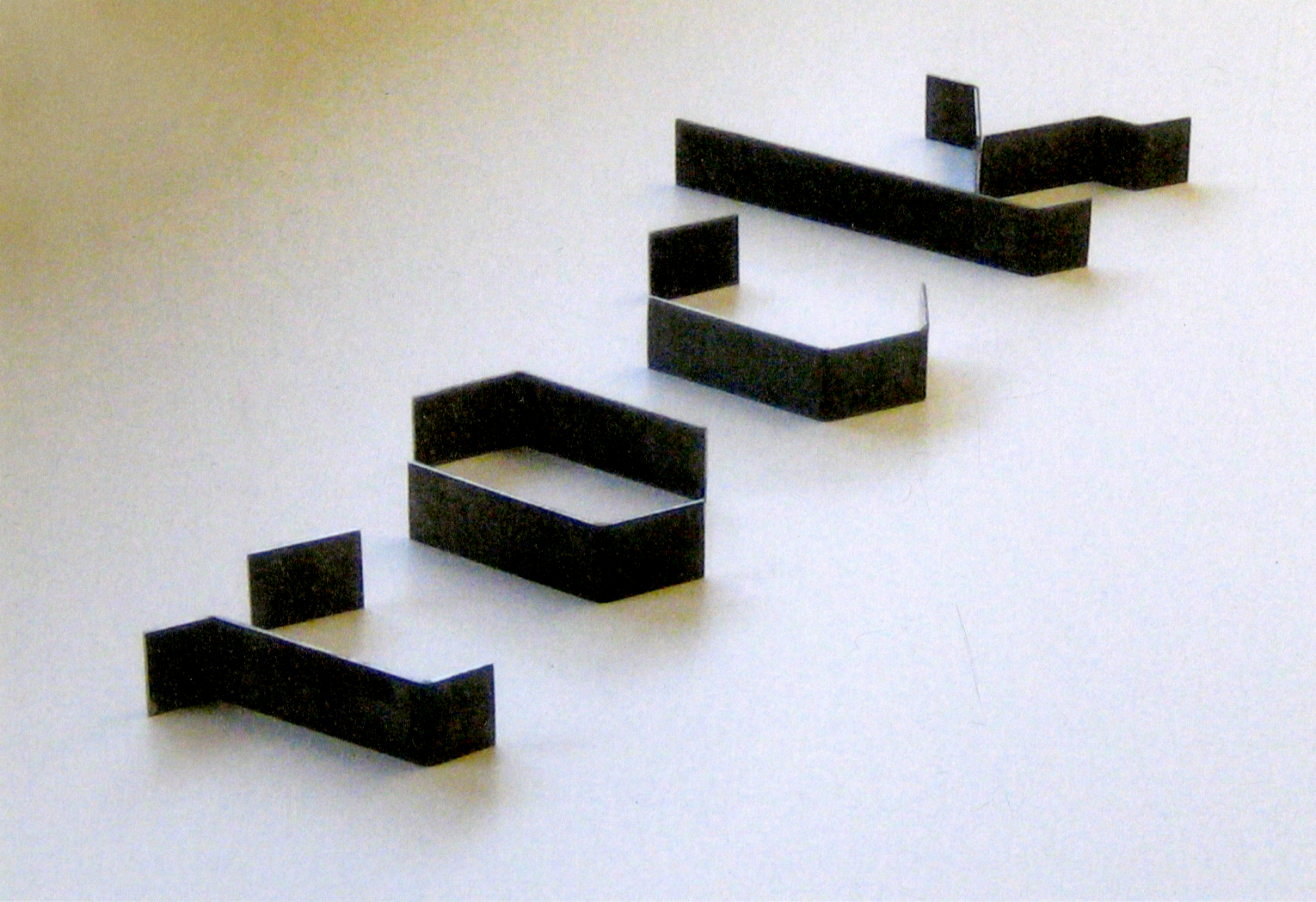
鳥





WINDMILLS
WINDMILLS
WINDMILLS
WINDMILLS











KAREL by David Torrents

2013-david-torrents-01-karel-kit-500.jpg



LEA

ÁBEL

JACQUELINE

DAVID





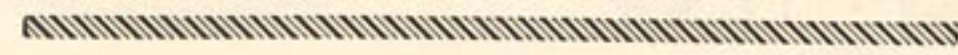




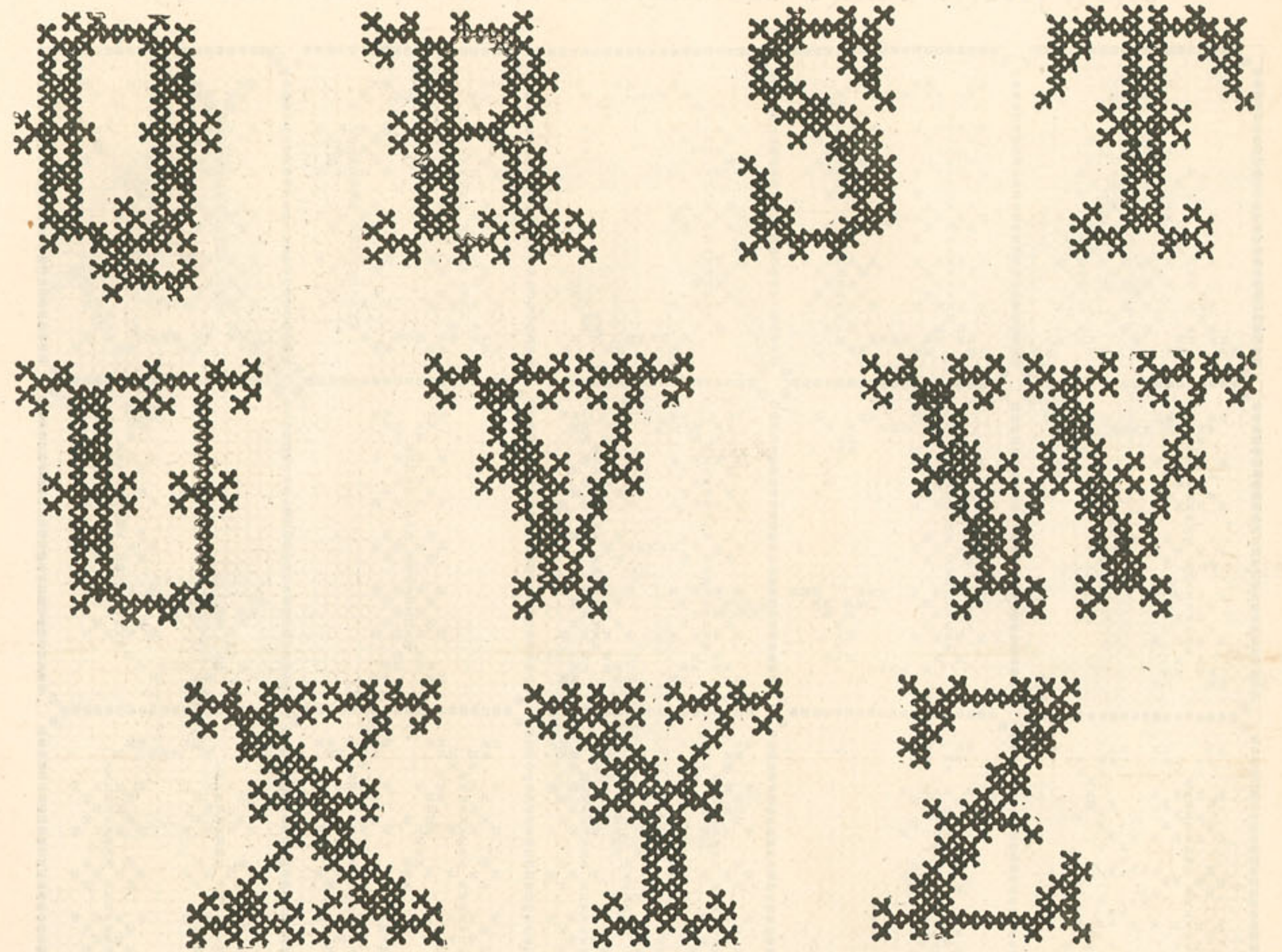
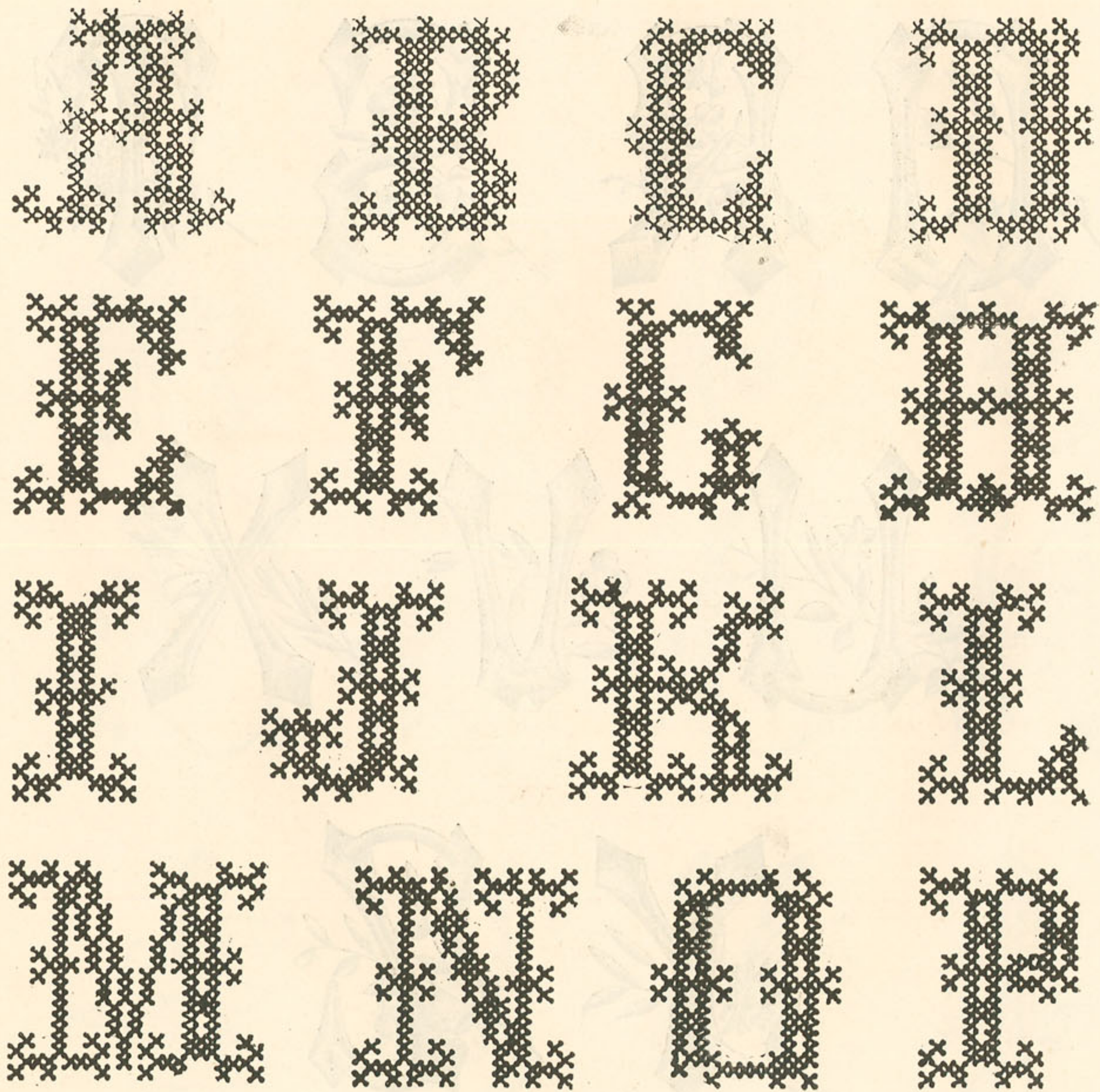
PLAIN AND FANCY

Cross-Stitch and Bead Alphabets

FOR MARKING AND CROCHETING.



CROSS-STITCH INITIAL ALPHABET FOR MARKING.—No. 41.



NUMERALS FOR MARKING.—No. 42.

