

There are now about as many different varieties  
of letters as there are different kinds of fools

Eric Gill (1882–1940), letterontwerper



SPECIMEN  
CHARACTERVM SEV  
TYPORVM PROBATISSIMORVM,  
INCONDITE QVIDEM, SED SECVN-  
DVM SVAS TAMEN DIFFERENTIAS PRO-  
POSITVM, TAM IPSIS LIBRORVM AVTORIBVS,,  
QVAM TYPOGRAPHIS APPRIME VTILE

Eliaze Capitu  
Io. LIII.

Quis credidit Auditui nostro: & brachium Iehouæ cui Re-  
uelatum est, Et ascendit sicut virgultum CORAM eo, & velut  
radix de terra deserti: Non erat forma ei, neque decor. A. E.

Aspeximus autem eum, & non erat aspectus, & Non desiderauimus eum videre. Despe-  
ctus fuit & Reiectus inter viros vir dolorum, & expertus Infirmitatem, & veluti absconsio  
faciei Ab eo, despectus inquam, & non putauimus eum. Verè languores nostros ipse tulit,  
& dolores nostros portauit, nos Autem reputauimus Eum plagis affectum, Percussum à  
Deo & HVMILIATVM.

Ipsè autem vulneratus & propter preuaticationes nostras  
Attritus est. Propter iniquitates nostras, castigatio pacis nostræ super eum  
Et liuor eius sanitas fuit nobis. Omnes nos sicut oues errauimus,  
vnusquisque ad viam suam. Declinauit, & Iehouah con-  
uertit in illum iniquitates omnium nostrum. Oppressus fuit,  
& ipse afflictus, & non aperuit os suum. Sicut agnus ad mac-  
tationem ductus est, & velut ouis coram tondente se obm-

Videbit in prolongabit dies, & voluntas Iehouæ in Manu eius  
prosperabitur. Propter laborem animæ suæ videbit fructum quo sa-  
turabitur, scientia sui iustificabit iustus seruus meus multos, & iniqui-  
tates ipsorum ipse portabit. Ideo partem dabo ei cum multis & cum  
fortibus diuidet spolia, Et quod effudit in mortem animam suam,

Ad dexteram enim & sinistram dilataberis, semen quoque tuum Gentes heredi-  
tate accipiet. Non timeas, quia non afficeris pudore, nec erubescas, Quia  
non afficeris ignominia: pudoris enim adolescentiæ tuæ obliuisceris. Nam  
Sanctus Israelis, Deus vniuersæ terræ vocatur.

Nec aperuit os suum. Ac carcere & iudicio sublatus est: & Gene-  
rationem eius  
Quis enarrabit, Quia abscessus est e terra viuentium, propter pra-  
uaticationem populi. Nec plaga fuit ei. Et dedit cum impijs sepul-  
turam eius, & cum diuite in morte sua: Quamuis iniquitatem  
non fecerit, Nec dolus fuerit in ore eius. Iehouah Autem voluit  
conserere eum & egrotare, fecit eum: Quum posuerit seipsum sa-  
crificium pro delicto Anima eius.

Et eum preuicatoribus Annuneriatus est, ipse quoque peccatum Multorum

Quum rependata fueris, dixit Deus tuus. Momento paruo derelinqui te, at in Misericor-  
dia magna congregabo te. In momento ira abscondi faciem Meam ad momentum à te,  
In misericordia sempiterna Misertus sum tui, dixit Redemptor tuus Iehouah.

Et ponam ex Margaritis fenestras tuas, & porci tuas ex lapidibus carbunculi, Atque omnem ter-

ram tuam multiplicauit pacem filiorum tuorum. In iustitia  
fundaueris, quia non erubescas, quia non afficeris pudore, nec erubescas, Quia  
non afficeris ignominia: pudoris enim adolescentiæ tuæ obliuisceris. Nam  
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QVAM TYPOGRAPHIS APPRIME VTILE

apparare, & Domini gubernare linguam. Omnes  
is: spirituum ponderator est Dominus.

est Dominus, Diligam te Domine, fortitudo mea, Dominus  
natio. firmamentum meum, & refugium meum,

ceptor meus. Protector meus, & cornu salutis meæ & susceptor meus.  
is salus ero. Laudans invocabo Dominum, & ab inimicis meis saluus  
ntes. ero. Circumdederunt me Dolores mortis, & torrentes

apud Deum. Initium via bona, facere iustitiam: accepta est autem apud Deum  
re redimitur magis, quam immolare hostias. Misericordia & veritate redimitur  
iniquitas: & in timore Domini, declinatur à malo.

gressus ejus. Cor hominis disponit viam suam, sed Domini est dirigere gressus ejus.  
is & statera. Dirimatio in labijs Regis, in iudicio non errabit os ejus. Pondus & statera  
iudicia Domini sunt: & opera eius omnes lapides sacculi.

biles Regi, qui agunt impie: quoniam  
ir solum: Voluntas Regum labia iusta:  
ur, diligitur. Indignatio Regis &c.

tus Regis, vita & clementia ejus, quasi im-  
de sapientiam, quia auro melior est, & ac-  
qua preciosior est argento. Semita

factus es nobis, à generatione in genera-  
montes fierent, aut formaretur terra, &  
culum tu es Deus. Ne avertas hominem

periet bona: & qui sperat in Domino, bea-  
torde, appellabitur prudens: & qui dulcis  
Fons vite, eruditio possidentis:

te oculos tuos, tanquam dies hesternæ, qua-  
ste quæ pro nihilo habentur, eorum annu-  
aniscat, mane floreat & transeat,

cero Antiqua N° 17  
mus. Posuisti iniquitates nostras, in con-  
in illuminatione vultus tui. Quoniam  
& in ira tua defecimus. Anni nostri

opera tua, & dirige filios eorum. Et sit  
te nos, opera manuum nostrarum dirige  
litarum dirige

ad Antiqua N° 13  
ibolus, separat Principes. Vir iniquus lazar-  
non bonum. Qui attonitis oculis cogita-  
im. Corona dignitatis senectus





Homo perversus, sulcitat  
amicum suum, & ducit eum per viam  
prava, mordens labia sua, perficiet malum. Corona  
Petit Antiqua No 24  
Sicut igne probatur argentum, & aurum camino: ita corda probat Dominus.  
obedit linguæ iniquæ & fallax obtemperat labiis mendacibus. Qui despicit pauperem, ex-  
probrat factori eius: & qui ruina lætatur alterius, non erit impunitus. Corona senum  
Minion & Gr. Nonparel Antiqua No 26  
Cœli enarrant gloriam Dei, & opera manuum eius annunciat firmamen-  
tum. Dies diei eructat verbum, & nox nocti indicat scientiam. Non sunt lo-  
quelæ, neque sermones, quorum non audiantur voces eorum. In omnem ter-  
ram exivit sonus eorum, & in fines orbis terræ verba eorum.  
Cœli enarrant gloriam Dei, & opera manuum eius annunciat firmamen-  
tum, & nox nocti indicat scientiam. Non sunt lo-  
quelæ, neque sermones, quorum non audiantur voces eorum. In omnem ter-  
ram exivit sonus eorum, & in fines orbis terræ verba eorum.  
Pour donner avis à Messieurs les Scavans, Marchands Libraires  
Denen Herrn Gelehrten/ Buchhändlern und sonderlich Her





4 – Letterproeven ATF (1912) en Stempel (1926)

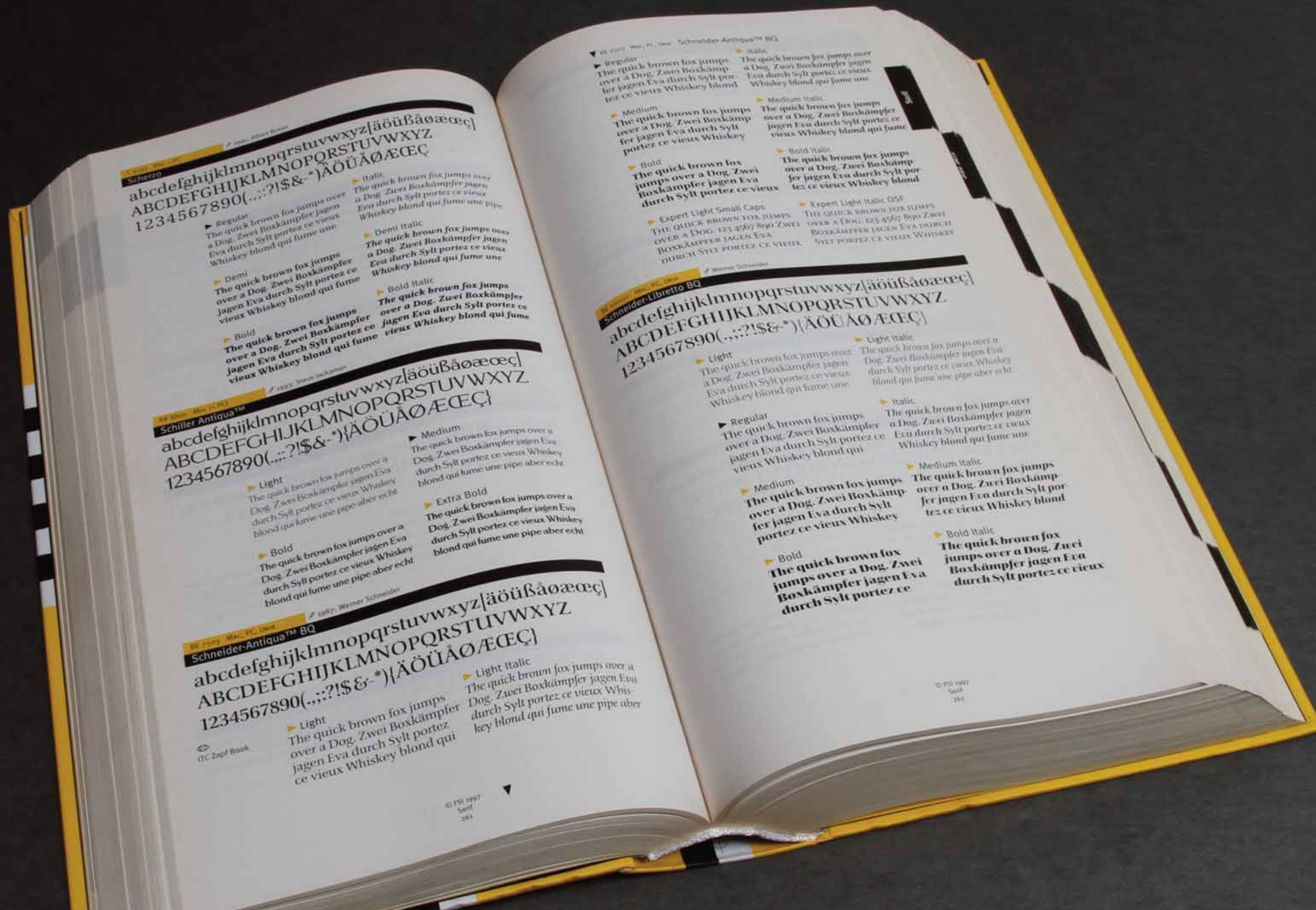






Humane (Schneidler)	Garalde (Caslon)	Reale (Baskerville)	Didone (Bodoni)	Mechane (Rockwell)
e	e	d	d	n
Lineare (Syntax)	Incise (Optima)	Script (Kuenstler Script)	Manuare (Brush)	Fraktuur (Cloister Black)
k	k	i	e	f









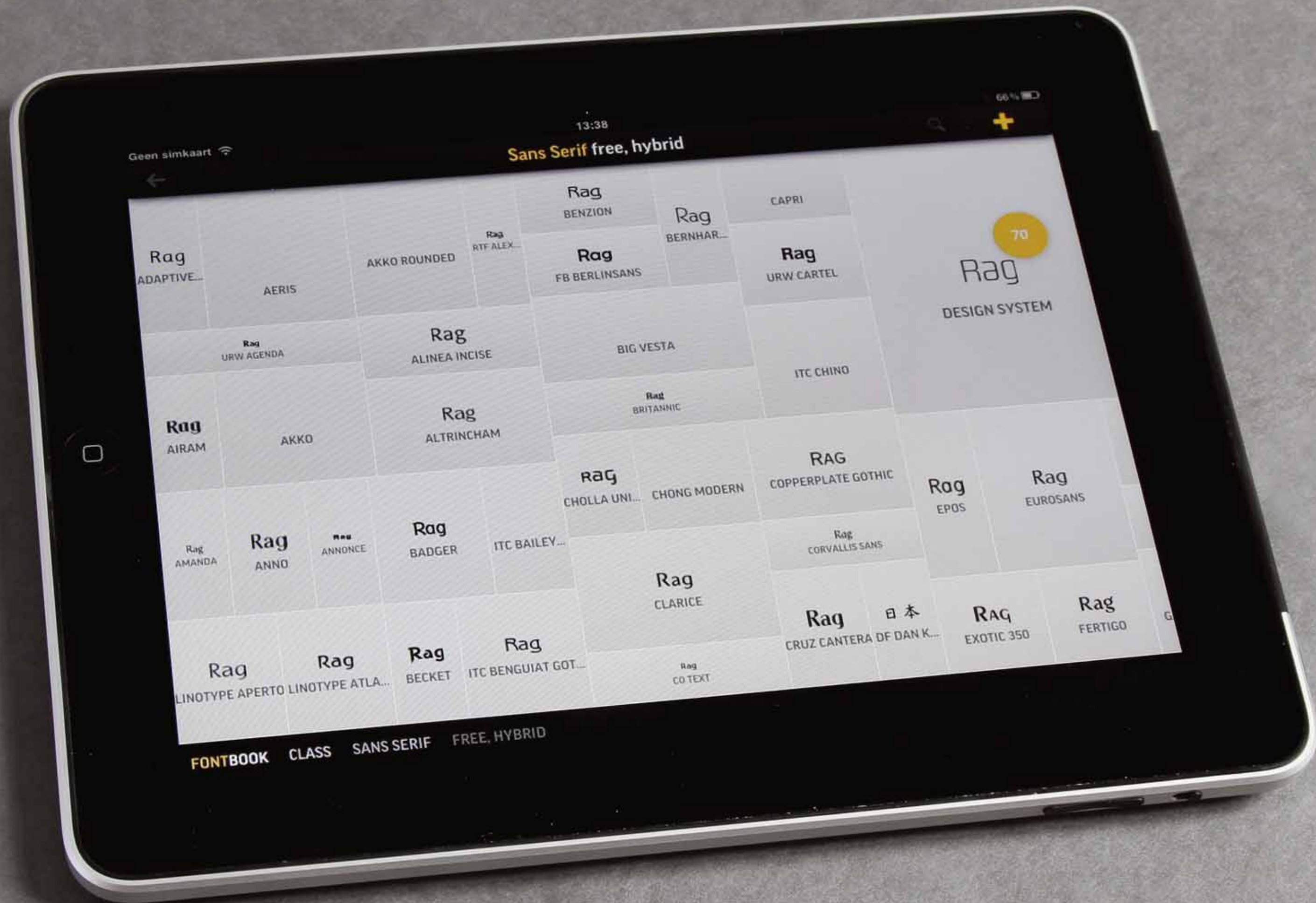
8 – FontBook op Ipad, eerste menu





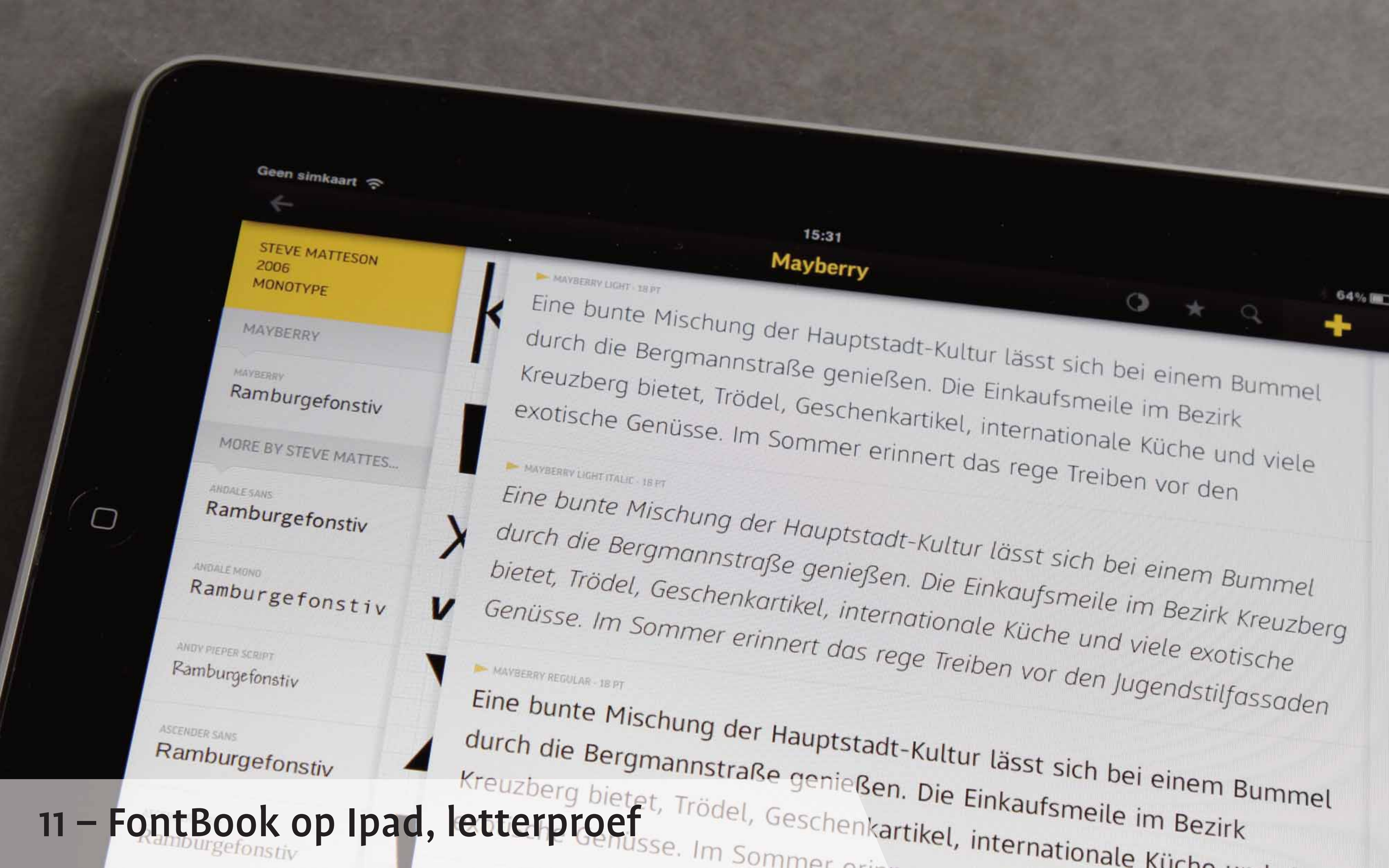
9 – FontBook op Ipad, tweede menu





10 – FontBook op Ipad, derde menu





Geen simkaart

15:31

Mayberry

64%

STEVE MATTESON  
2006  
MONOTYPE

MAYBERRY

MAYBERRY  
Ramburgetonstiv

MORE BY STEVE MATTES...

ANDALE SANS  
Ramburgetonstiv

ANDALE MONO  
Ramburgetonstiv

ANDY PIEPER SCRIPT  
Ramburgetonstiv

ASCENDER SANS  
Ramburgetonstiv

MAYBERRY LIGHT - 18 PT

Eine bunte Mischung der Hauptstadt-Kultur lässt sich bei einem Bummel durch die Bergmannstraße genießen. Die Einkaufsmeile im Bezirk Kreuzberg bietet, Trödel, Geschenkartikel, internationale Küche und viele exotische Genüsse. Im Sommer erinnert das rege Treiben vor den

MAYBERRY LIGHT ITALIC - 18 PT

Eine bunte Mischung der Hauptstadt-Kultur lässt sich bei einem Bummel durch die Bergmannstraße genießen. Die Einkaufsmeile im Bezirk Kreuzberg bietet, Trödel, Geschenkartikel, internationale Küche und viele exotische Genüsse. Im Sommer erinnert das rege Treiben vor den Jugendstilfassaden

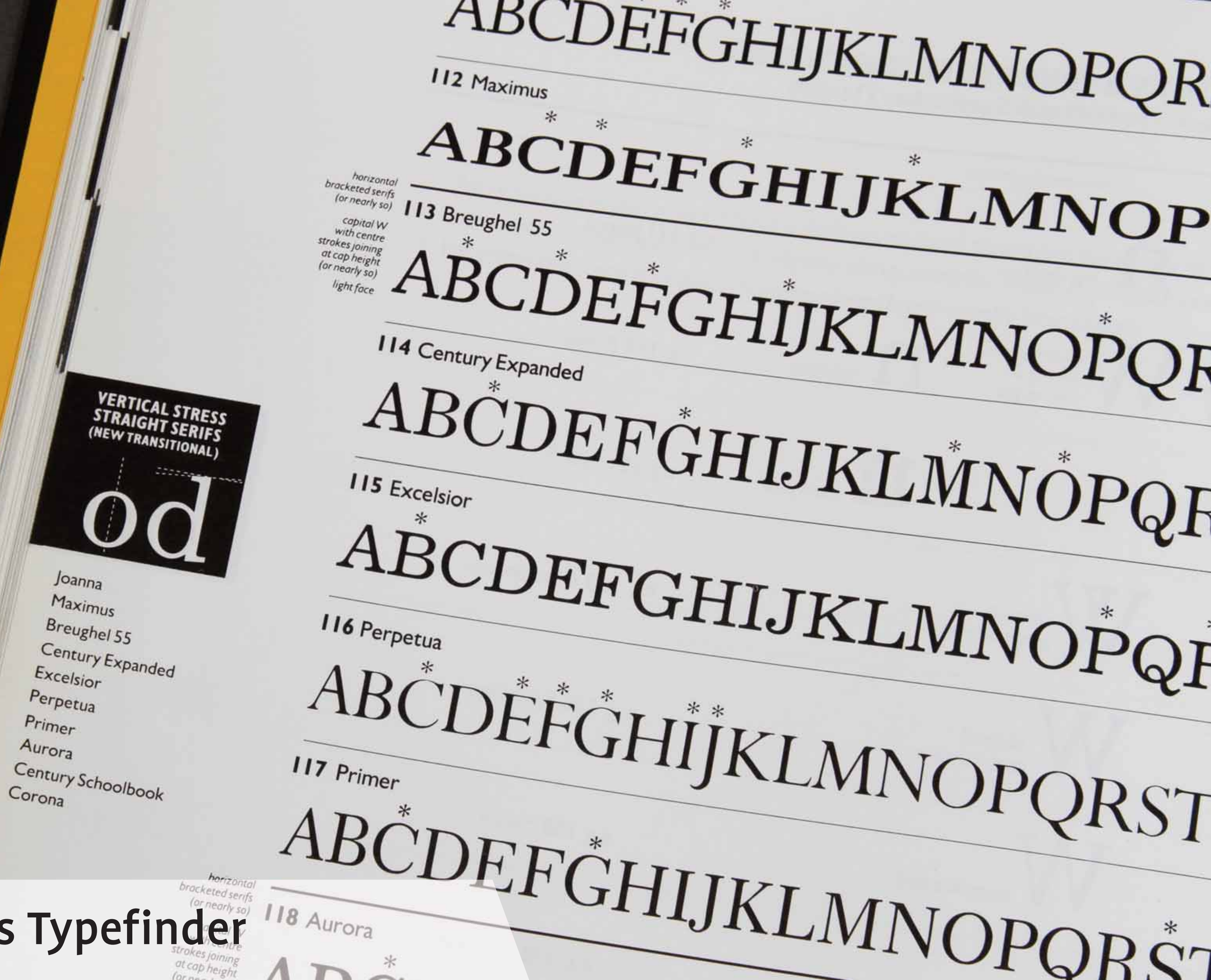
MAYBERRY REGULAR - 18 PT

Eine bunte Mischung der Hauptstadt-Kultur lässt sich bei einem Bummel durch die Bergmannstraße genießen. Die Einkaufsmeile im Bezirk Kreuzberg bietet, Trödel, Geschenkartikel, internationale Küche und viele exotische Genüsse. Im Sommer erinnert das rege Treiben vor den Jugendstilfassaden



Vorm ▼	Stijl ►				
	Dynamisch Humanistisch vormprincipe (wandelaar)	Statisch Classicistisch vormprincipe (soldaat)	Geometrisch Geconstrueerde vormen (robot)	Decoratief Display (dandy)	Provocerend Display (freak)
Antiqua Lijndikte-contrast, schreven	Agaok Monotype Bembo	Agaok Bauer Bodoni	–	AGAOK Linotype Saphir	Agaok FontFont Beowolf
Antiqua-varianten Lijndikte-contrast, geen schreven	Agaok Agfa Rotis Semi Serif	Agaok URW++ Britannic	–	Agaok Bitstream Broadway	Agaok Linotype Peignot
Grotesk Gelijkmatige lijndikte, geen schreven	Agaok Monotype Gill Sans	Agaok Linotype Helvetica	Agaok Bauer Futura	AVANTG ITC Avant Garde	A.O.A.K Linotype Renee Display
Egyptienne Gelijkmatige lijndikte, zwarte schreven	Agaok Linotype PMN Caecilia	Agaok Linotype Glypha	Agaok Monotype Rockwell	AGAOK Adobe Rosewood	Agaok FontFont Matto
Scripten geschreven	Agaok Linotype Zapf Chancery	Agaok Linotype Kuenstler Script	–	Agaok Fonderie Olive Choc	dgaok Linotype Agrafie

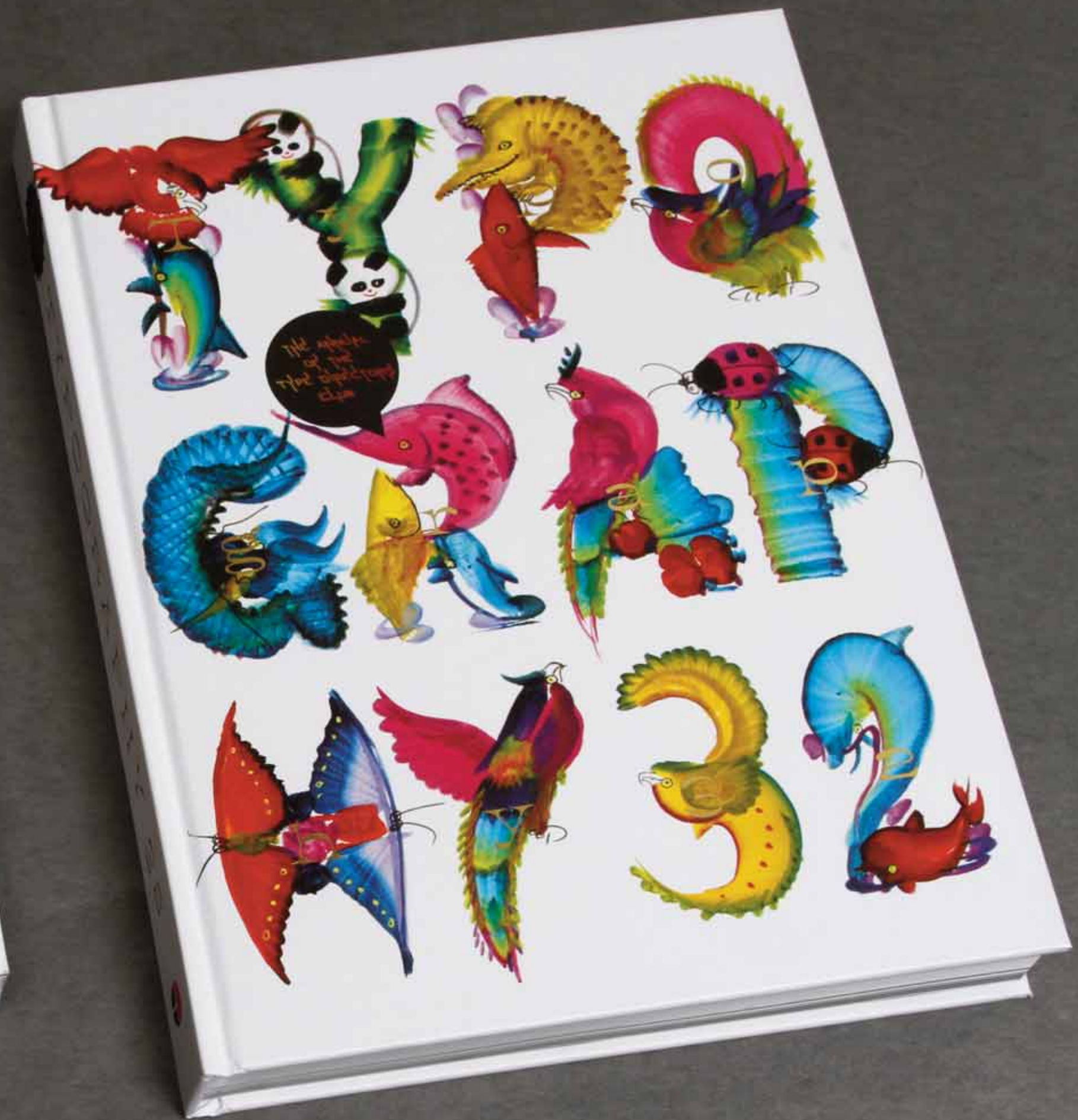














270 Corporate Identity  
 DESIGN Dicky Hartono, Jordan Matruki, and Ignatius Hermawan Tanzi  
 CREATIVE DIRECTION Ignatius Hermawan Tanzi  
 PRINCIPAL TYPE Triumph Tappa  
 ILLUSTRATION Various



Corporate Identity 271  
 DESIGN Kellie Campbell-Iltingworth, Adelaide, Australia  
 CREATIVE DIRECTION Matthew Remphrey  
 LETTERING Kellie Campbell-Iltingworth  
 DESIGN OFFICE Parallax Design  
 CLIENT Robinson's Accident Repairs Centre  
 PRINCIPAL TYPE Akkurat Mono and handlettering  
 ILLUSTRATION Various



WINNING ENTRIES

TDC<sup>2</sup>

# TUNDRA

By LUDWIG ÜBELE, Letter-Founder, WWW.LUDWIGUEBELE.DE

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus haben

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus ha

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus ha

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Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissim

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora voltusque move runt?

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora voltusque move ru

Quousque tandem abutere, Catilina, patientia nostra? Nihilne te nocturnum praesidium Palati, nihil urbis vigiliae, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora voltusque move ru

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# Ама

\*\*\*\*\*

The quick brown fox jumps

# Чёрный

съешь этих мягких французских б

# Barbara, Theoba

# gráčhì př



Frutiger

What you see is what you get – 64 pt

Myriad

What you see is what you get – 73 pt

Myriad

What you see is what you get – 64 pt

Helvetica

What you see is what you get – 64 pt

Arial

What you see is what you get – 64 pt



Max Bill, Robert Böhler,  
Richard Paul Lohse

Karl Gerstner  
Emil Ruder

Karl Gerstner  
Marcel Nebel

Walter Käch  
Theo Frey  
Bruno Monguzzi  
Jost Hochuli,  
Roger Chatelain

Jan Tschichold

Emil Ruder

[046]

[070]

[041]

[079]

[031]

[066]

[117]

[112]

communication visuelle. Cette dernière universali-  
sante, investissant le livre avec des langages visuels  
«typologiquement neutres» et «rationnels».

Dans le concours, cette esthétique des «moder-  
nistes», se manifeste en trois moments différents:  
d'émergence (Max Bill, Robert Böhler, Richard Paul  
Lohse); de formalisation, puisque les manuels, sinon  
les manifestes, sont primés régulièrement: le nouvel  
art graphique de Karl Gerstner et Markus Kutter,  
Typographie. Ein Gestaltungslehrbuch d'Emil Ruder,  
et d'expérimentation prospective et personnelle:  
Schiff nach Europa de Karl Gerstner ou Humor in  
Arnims Novellen de Marcel Nebel.

La rétrospective du 60e anniversaire met en évi-  
dence les synthèses originales proposées par diffé-  
rents auteurs à partir de ces deux cultures visuelles  
(modernistes et historicistes): Walter Käch (Kristin  
Lavranstochter), Theo Frey (Werke I, Edgar Allan Poe),  
Bruno Monguzzi (Mito, psiche e clinica) ou aujourd'hui  
Jost Hochuli. Et Roger Chatelain (Guide du typographe  
romand) qui témoigne, de plus, d'un autre modèle  
d'excellence qui occupe les typographes francophones  
et romands: le codage orthotypographique.

Il faut mentionner encore le livre illustré ou le livre  
photographique, qui renvoie à une culture profession-  
nelle autonome de l'image par la liberté des techni-  
ques de l'héliogravure (Tiefdruck) puis de l'offset: la  
culture du livre des photographes et des directeurs  
artistiques.

Qu'elles se réfèrent à l'histoire ou aux invariants  
formels du rationalisme, les deux principales esthéti-  
ques du concours, qui ont façonné l'idée du «beau  
livre» jusqu'aux années 80 ont fonctionné, l'une et  
l'autre, comme des modèles «pyramidaux», hiérarchi-  
ques et verticaux. Il n'est que de penser à la restitu-  
tion passionnée des formats humanistes par Jan  
Tschichold ou aux variations sur le carré exercées par  
Emil Ruder. La nouvelle référence esthétique du livre  
des générations actives à partir des années 90 fonc-  
tionne, quant à elle, en réseau sur un mode horizon-  
tal. Elle participe à la fois d'une culture postmoderne

visuelle de masse et d'une culture d'élite, mais s'interfère  
sans cesse avec elle, ne définit de hiérarchie

Beautiful Swiss books:  
examples and trends over the past six decades

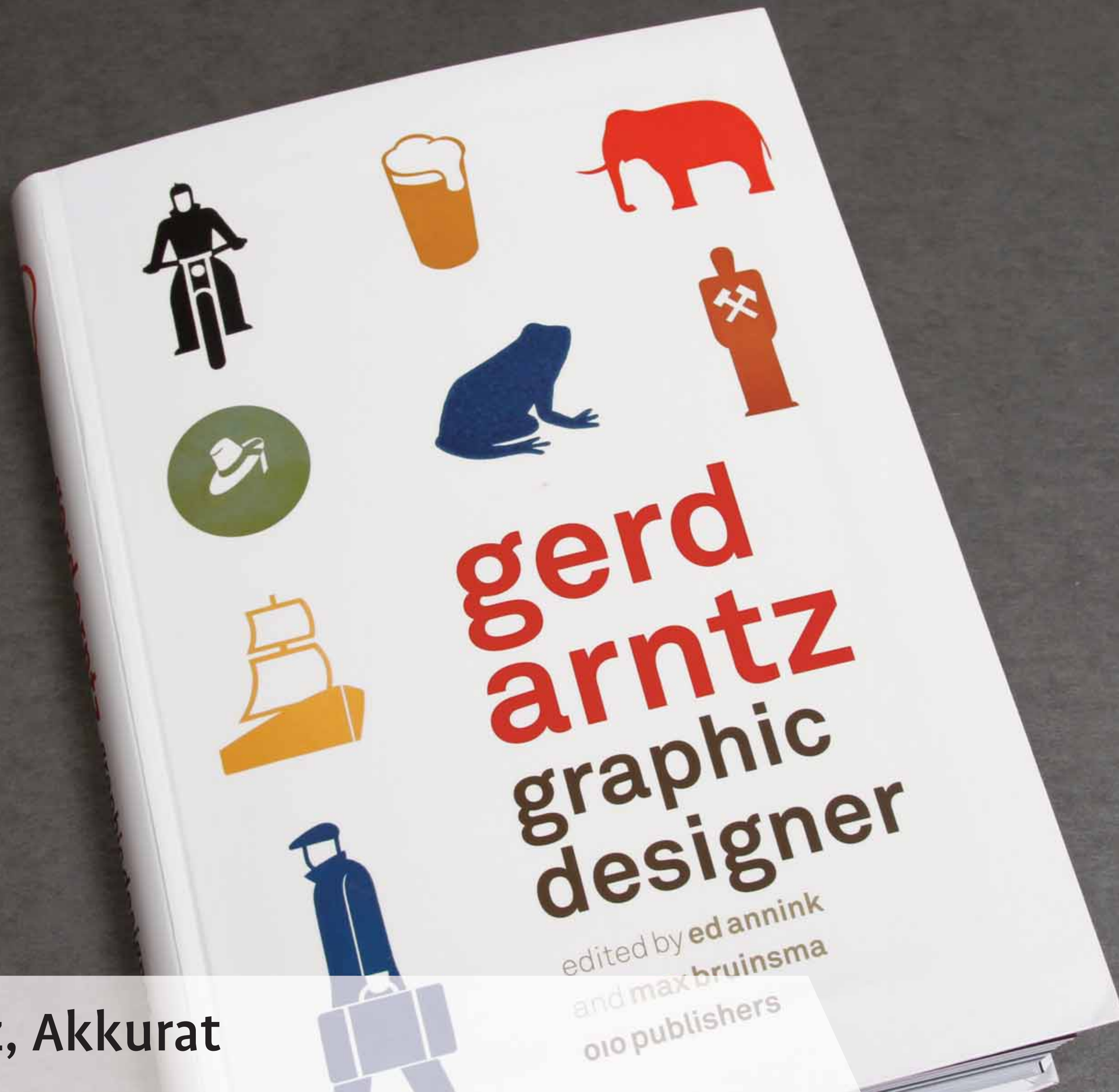
Michael Guggenheimer

The competition for the *The most beautiful Swiss*  
books is now sixty years old, and between 1943 and  
2010 books received an award. In May 2004, a  
panel of experts chose from among these award-win-  
ning works that they felt best typified the  
Swiss design in Switzerland and were particu-  
larly noteworthy. "The works of Theo Frey, the  
founder of the Verlag, are well represented", says  
Michael Guggenheimer, "as a revelation for me",  
and with the selection.  
"The Swiss-section", adds  
of course  
"The remarks:  
"pre-  
"les."

Theo Frey  
Walter Verlag

Sans doute. Mais les thématiques actuelles du  
contexte, des usages singuliers et différenciés du livre,  
de la multiplicité des réseaux culturels, et d'autres  
encore, qui toutes nourrissent les débats, «accordent»  
les concepteurs de livres d'aujourd'hui à se reconnaî-  
tre dans une idée commune: celle d'un forum pour en  
débattre, celui offert par le Concours des plus  
livres suisses à venir.









21 – Gerd Arntz, titelpagina, Akkurat



# Paris France



23

Elevation (m)

## Population

Inhabitants 2000	10,600,000
Inhabitants 1985	9,057,000
Inhabitants 1970	8,537,000
Inhabitants 1960	7,369,000

## Metropolitan development

Year	1965	1999
Total metropolitan inhabitants	8,000,000	9,645,000
Inhabitants in metropolitan core	2,800,000	2,125,000
Core share	35.0%	22.0%
Inhabitants in metropolitan periphery	5,200,000	7,520,000
Periphery share	65.0%	78.0%

## Employment

Area (km <sup>2</sup> )	2,721
Area share	100%
Employment	5,109,107
Employment share	100%
Employment density (employment/km <sup>2</sup> )	1,878

## Economy

Gross regional product per capita (€)	25,874
Unemployment rate	8.1%

## Metropolitan density

Inhabitants	9,645,000
Built-up area (km <sup>2</sup> )	2,721
Population density (inhabitants/km <sup>2</sup> )	3,545

## Change in density (1970-1990)

Change in inhabitants	1,416,000
Change in area (km <sup>2</sup> )	1,085
Change in density (inhabitants/km <sup>2</sup> )	1,308

## Traffic and transport

CBD	30.6
Public transport market share	1.1%
Private vehicle market share	27.0%
Average commuting time (minutes)	73.0%
	35

## Road use

Average road speed (km/hour)	25.7
Vehicle density (vehicle km/km <sup>2</sup> )	51,821

## Railway use

Passenger density (passenger km/km)	
Rail vehicle density (vehicle km/km)	





# Vox+1

## Tekst lettertypes

- 1.1 Humanen
- 1.2 Garalden
- 1.3 Realen
- 1.4 Didonen
- 1.5 Mechanen
- 1.6 Humanistische Linearen
- 1.7 Classisistische Linearen
- 1.8 Benton-Linearen
- 1.9 Geometrische Linearen
- 1.10 Incisen
- 1.11 Scripten
- 1.12 Manuaren
- 1.13 Frakturen

# Vox+2

## Display-lettertypes

- 2.1 Classic Deco
- 2.2 Typographic
- 2.3 Disorder
- 2.4 Techno
- 2.5 Modular
- 2.6 Fantasy

# Vox+3

## Pi-fonts

- 3.1 Ornamenten
- 3.2 Symbolen
- 3.3 Pictogrammen

# Vox+3

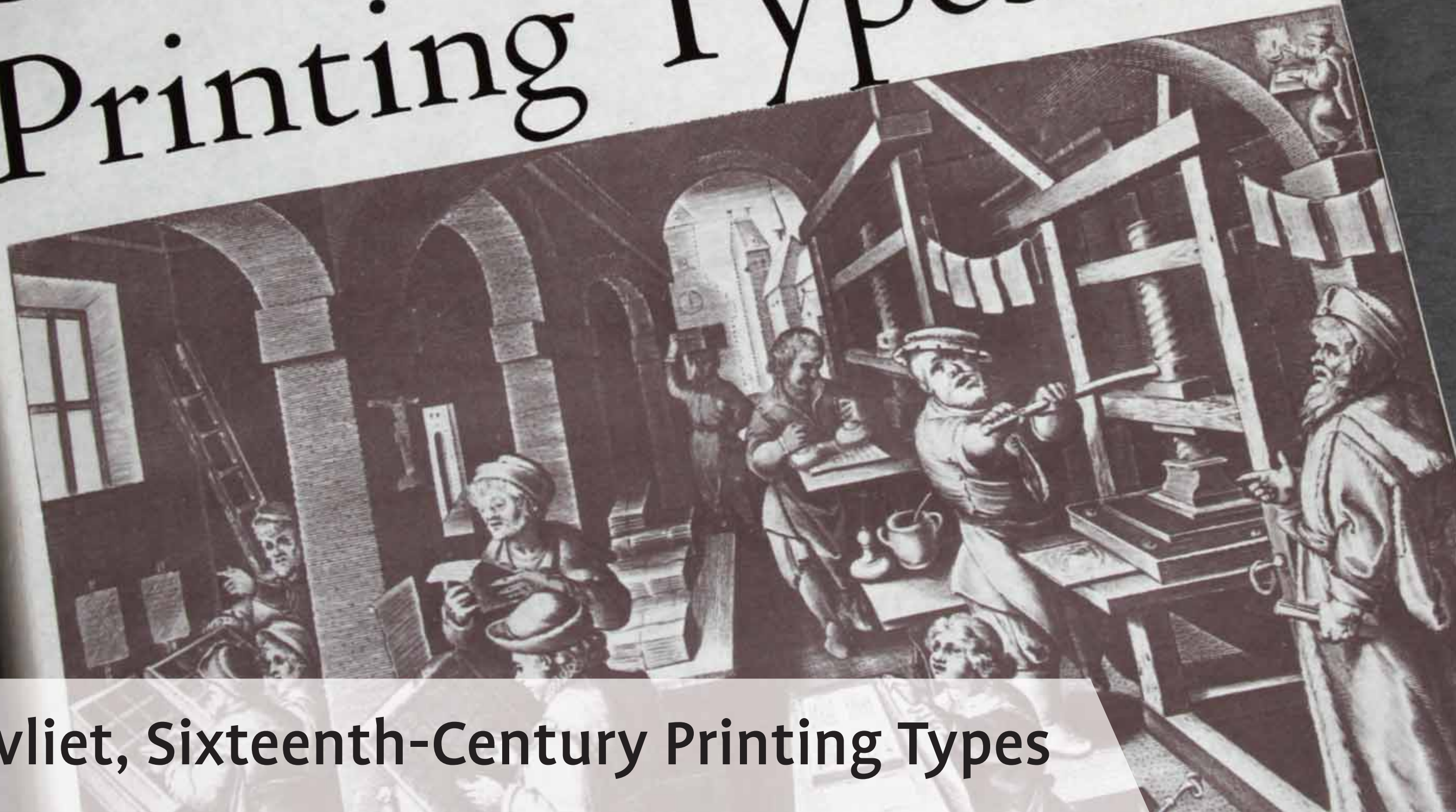
## Niet Latijns



e o n



# Sixteenth-Century Printing Types





NOSTALGIA



As a young British designer in the early '70s, it seemed to me that New York had an unfair advantage of being endowed with graphic superstars. *U&lc* brilliantly reflected those times. It was the platform upon which many performed with great distinction. They featured things



Italic  
Book Medium Bold Ultra  
1 2 3 4 5 6 7 8 9 0  
ITC Legacy Serif  
Sans  
Ultra Bold Medium Book  
0 9 8 7 6 5 4 3 2 1



eon





het geheimse  
spraak van  
te roepen  
jaar later  
tentoon

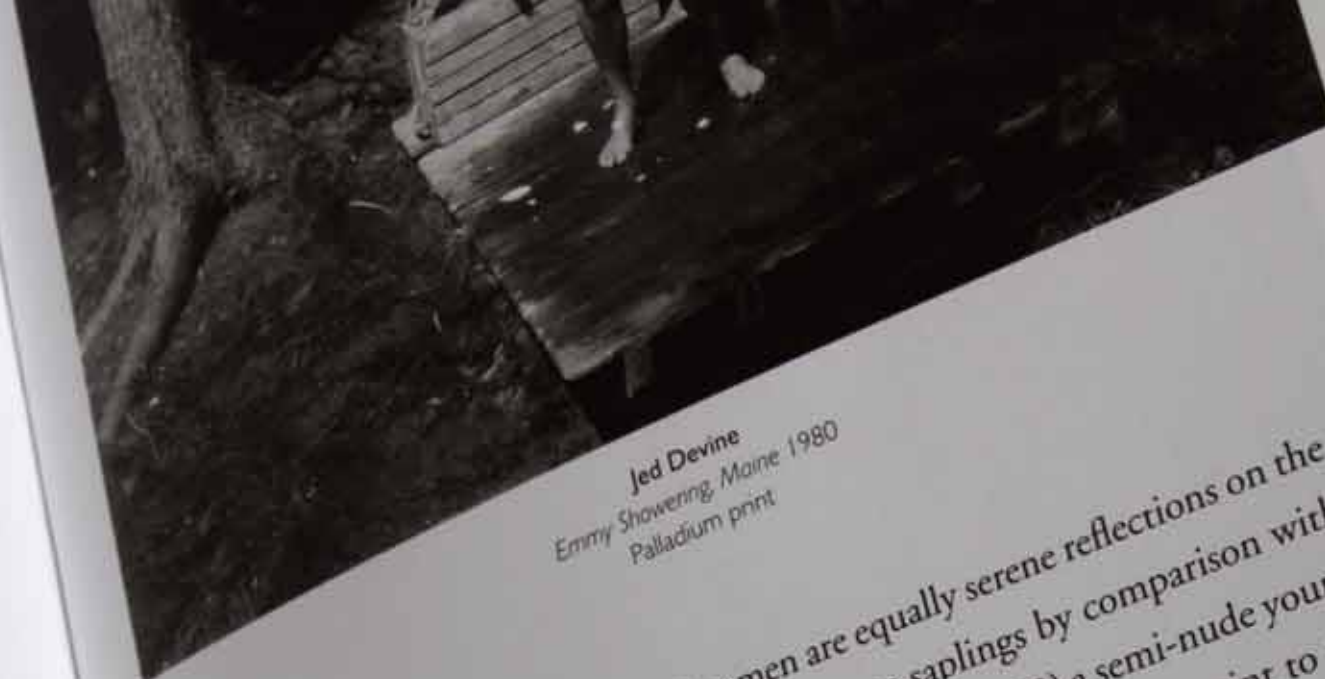
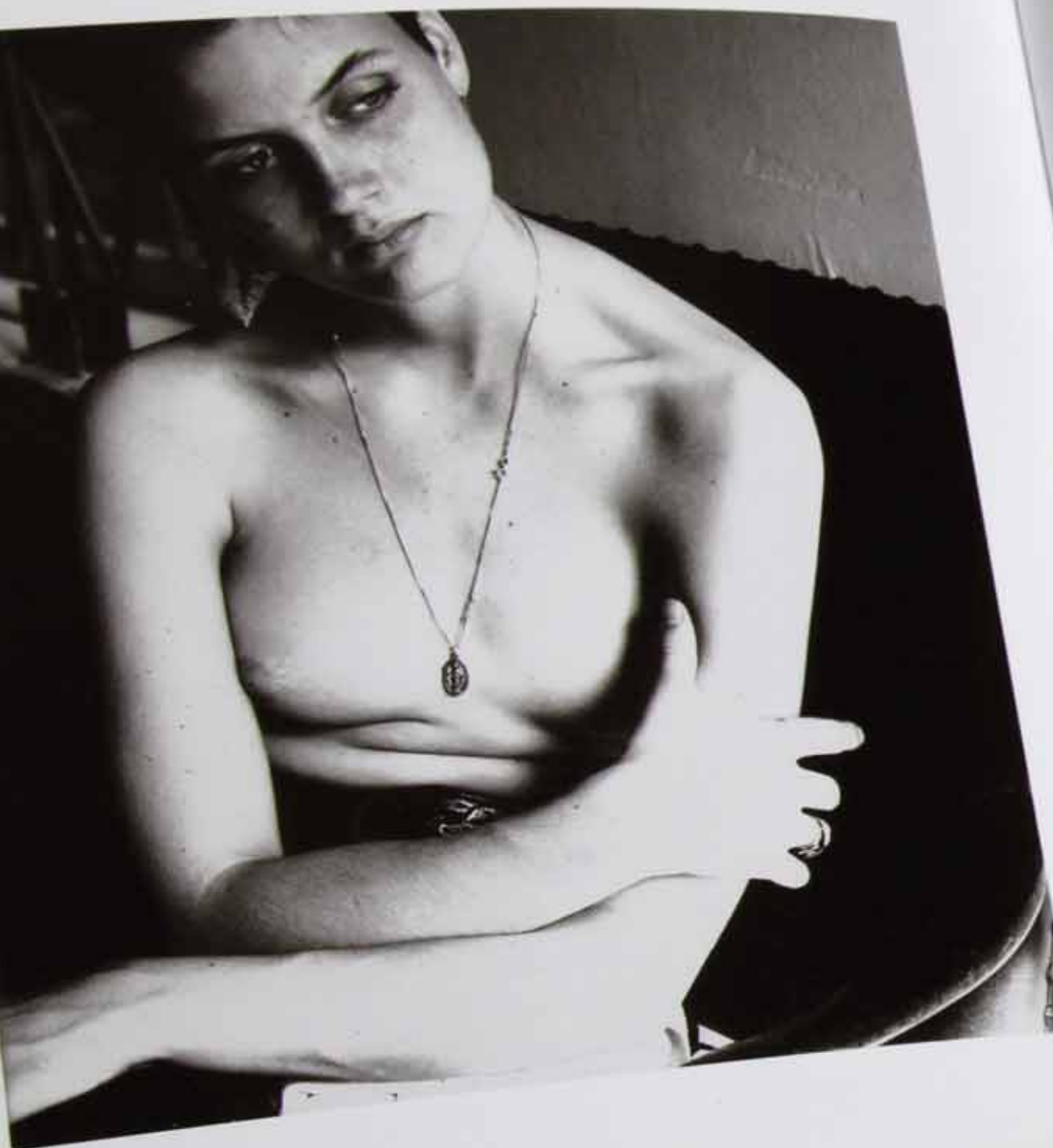
twee r  
 Valkh  
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0031(0)756122221 · IDLASER@IDLASER.NL

THE WORLD OF AMAZING HOTSTUFF.....WELCOME  
.....MAKE AN APPOINTMENT WITH AGEETH TOONEN

an  
, Het  
pl  
leumjaas  
artyit, op





Jed Devine  
Emmy Showering, Maine 1980  
Palladium print

Regina DeLuise's photographs of women are equally serene reflections on the nature of the flesh, although her models are mere saplings by comparison with Tremorin's venerable subject. In the first of two images (150) a semi-nude young woman swings on a tyre, the taut hard fibre of the rope in counterpoint to the soft rounded contours of her body. There is a delicate balance here between the play of abstract form and attention to the textural nuances of the flesh. In the second (*left*), a young woman sits unselfconsciously for an intimate portrait, gazing into the middle distance. How different this is from the standard male voluptuary approach to the female body, in which the primary focus is inevitably on accentuated curves of breasts and buttocks. We are reminded that sensuality can move us quite independently of eroticism.



...STICKTAILS,  
PLATE OF SUCCULENT  
PASTA PICKED FRESH  
FROM THE TREE  
CREATED IN THE 1970S.  
THIS IS ONE OF THE  
CITY'S MOST ELEGANT  
DESIGN CLASSICS.

**IL GIARDINETTO**  
**GRANADA DEL PENEDES, 22**  
TEL: 932 187 536  
FGC STATION: GRACIA

Pretend to be reading the **tortilla** menu while you gaze at the people around you. This has been the place to see and be seen since it opened in 1970. Sunday morning around 12pm gets you the perfect mix of sleepless wide-eyed posh partyers and early-lunching families in this uptown local institution. All under the gaze of the owner's former wife, snapped in her snappy Andy Warhol-style poses.

122 EATING



C/ LA GRANADA DEL  
PENEDES, 25  
FGC STATION: GRACIA



beon



## Schein ist gleich Wirklichkeit.

<sup>2</sup> Unter der sengenden Sonne zerfließt die Illusionen. <sup>3</sup> Am Horizont, wo weite Sanden Himmel berühren und die Farben Hitze verblassen, entsteht eine Fata <sup>4</sup> Das Abbild eines Wunsches begegnetlichkeit und vermag nicht zu verraten Lüge und Wahrheit in ihm ruht.





CL  
albert w  
Introduction

Introduction by James Truett

BROODINGLY POWERFUL, introduced always dramatic, this collection of in book form for the first time, career of one of our greatest photographers since birth, Albert Watson most iconic images of our age and successful work in advertising and Who in the fashion and beauty industry: Revlon, The Gap, and Levi's, as sought after as a portraitist by the Nicholson, Gore Vidal, Alfred Hitchcock Family, to name a few. Yet despite versatility has made him a bit of a always easy to define an Albert Watson volume succeeds in capturing both and art in every category, whether landscape, or still-life work. The tr Louisiana death-row convicts doing Keith Richards enveloped in sm ecstasy; the simplicity and delicacy; dscope of human emotion.


AS A COMPLEMENT is written a rich and revealing text Benson, the world's foremost author mechanical, and digital reproduction unmatched skill to create pages that innum prints.

Wats  
Human Visual Es

intensely emotional, n of truly extraordinary ne, bears witness to th photographers—Albert Wa atson is the invisible force z and is best known for his and fashion. His client list i ty industry: Chanel, Christia among many others. Watson celesties the world over: Mi d Hitchcock, Jeff Koons, and B spite Watson's prominence, his ch of an enigma in the photography w r Watson image. However, this stat both the essence and variety of Watson ether it be his fashion, portraiture, n ie range of his work is breathtaking: pos Joing hard time in a maximum-security, smoke; haute couture in an English co ths standing in silence; a female nude arch cacy of a flower. His camera conveys the ka h glamour, drama, and crystal clarity. (T to Watson's photoo—







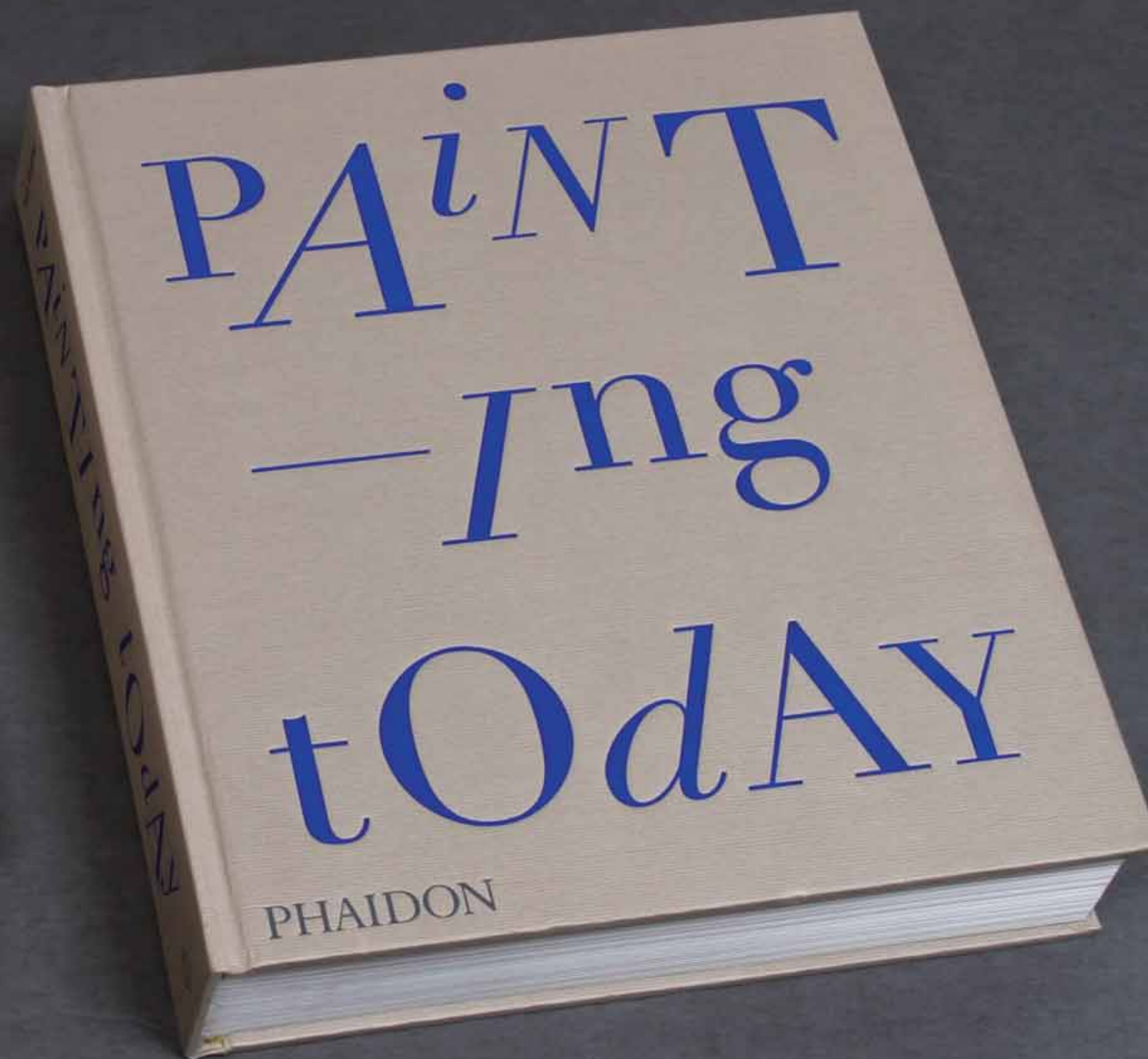
*title:* For Art's Sake  
*concept:* Nicolás Dumit Estévez  
*author/illustrator:* Nicolás Dumit Estévez  
(hand painted by CBA interns from a design  
by Ana Cordeiro)  
*designer/printer:* Amber McMillan  
and Nicolás Dumit Estévez  
*binding:* Ana Cordeiro, based on a historical  
model taught by Pamela Spitzmueller  
*typeface:* Scotch Roman  
*paper:* Arches  
*edition:* 100  
*date:* 2006

*For Art's Sake* is a devotional guide printed  
and bound at the Centre for Book Arts,  
New York. Pages are bound with cotton  
velvet covers.



beon





36 – Twee boeken met de Didot op de cover



*A<sup>m</sup>BIGUOUS*

*AbSTRACT*



fenzeventig jaar geleden dat Het Lente-eiland van de Nederlandse J. Slauerhoff voor het eerst als boek verscheen. Slauerhoff was twee jaar werkzaam als scheepsarts op de Java-China-Japan lijn zo uitgebreide reizen langs de havens van China. Wanneer zijn avonden aandeed, spoedde Slauerhoff zich aan wal en ging op in de onbekende en mysterieuze steden. Hij snoof de sfeer op, schreef notities, brieven en verslagen, en zou die later gebruiken als inspiratie voor zijn literaire werk.

Verhaal Het Lente-eiland is geïnspireerd op het eiland Gulangyu, juist van de stad Xiamen (vroeger bekend als Amoy). Slauerhoff verbleef regelmatig en werkte ook tijdelijk in het op het eiland woonhuis. Het Lente-eiland laat zich lezen als een reisverslag, maar is Slauerhoffs prozadebuut. Met zijn verhaal zette Slauerhoff de wereld op zijn hand om tot een uiterst precieze beschrijving van de Gulangyu en zijn eigen gemoedstoestand te komen.

Maar heb ik een maand rondgezworven op Gulangyu, met het doel als inspiratiebron. De koloniale villa's en buitenlandse gebouwen van Slauerhoff zijn in verval geraakt of hebben een andere functie gekregen. Ze ademen historische sfeer. De Amoy aan de overzijde van het water is veranderd. Het eiland heeft zijn militaire functie verloren.

38 – Het Lente-eiland, Bodoni

七十五年前，荷兰作家 J. Slauerhoff 的故事《春岛》第一次出版。Slauerhoff 是荷兰公司“爪哇—中国—日本”的一名随船医生，并以此职业游历了中国的众多港口。每当他停靠一个港口，Slauerhoff 会迫不及待地登岸，并将自己置身于未知和神秘的城市里。他呼入当地的气息，撰写日记备忘录，之后会将它们用作文学作品的灵感源泉。

他的故事《春岛》受到的启发来自鼓浪屿——此岛位于厦门边（厦门过去被西方熟知为 Amoy）。在海上航程中 Slauerhoff 曾逗留鼓浪屿甚至临时在岛上的医院工作。《春岛》看似是日记，但它实际上是 Slauerhoff 的散文的第一次面世。Slauerhoff 的形式将现实顺从于他的个人情感，对鼓浪屿的气氛和情进行了精确描述。

今年春天，我用了一个月时间漫步于鼓浪屿，以《春岛》为我的灵感来源。Slauerhoff 当时造访年代的殖民官邸和外滩是衰败了就是现在被另作它用。它们散发着历史的气息。穿过海峡，人们可以看到曾经黑暗的 Amoy 城如何变为一个充满活力的几百万居民的大城市——厦门。但仍有许多东西保持了原貌：其绚丽的自然风光、在许多人的记忆中留下的作用。





39 – Het Lente-eiland, fotospread





# Vloode expo

Galeriebezoek was het thema van de  
voorjaarsshow van Hussein Chalayan.  
Daarom een modereportage vanuit een  
galerie, met kleren van hem en anderen.  
Ze zijn er bijzonder genoeg voor.

fotografie Freudenthal/Verhagen styling Thomas Vermeer





DeLUXE portret

Een stem van boven de wolken en onder de grond

# Kate Bush



beon



**whitney  
biennial  
2004**



# foreword

# Foreword

One after another, the contemporary art world has been set up and knocked down in a recurrent cycle of critical response, and market forces. The Biennial resists the tendency among many other surveys whose worth is already proven by their conservative nature, while countless others neglect of their favorite rising stars. Each Biennial is a interlocutor between artists and the public, making room for lesser-known artists in vogue. Whitney's ongoing exhibition program has brought artists at their first blossoming to the attention of our time. I would also like to thank the three curators I chose to oversee the Biennial—Chrissie Iles, Shamir Nasser, and Adam D. Weinberg, for very generously inviting me to write this foreword.

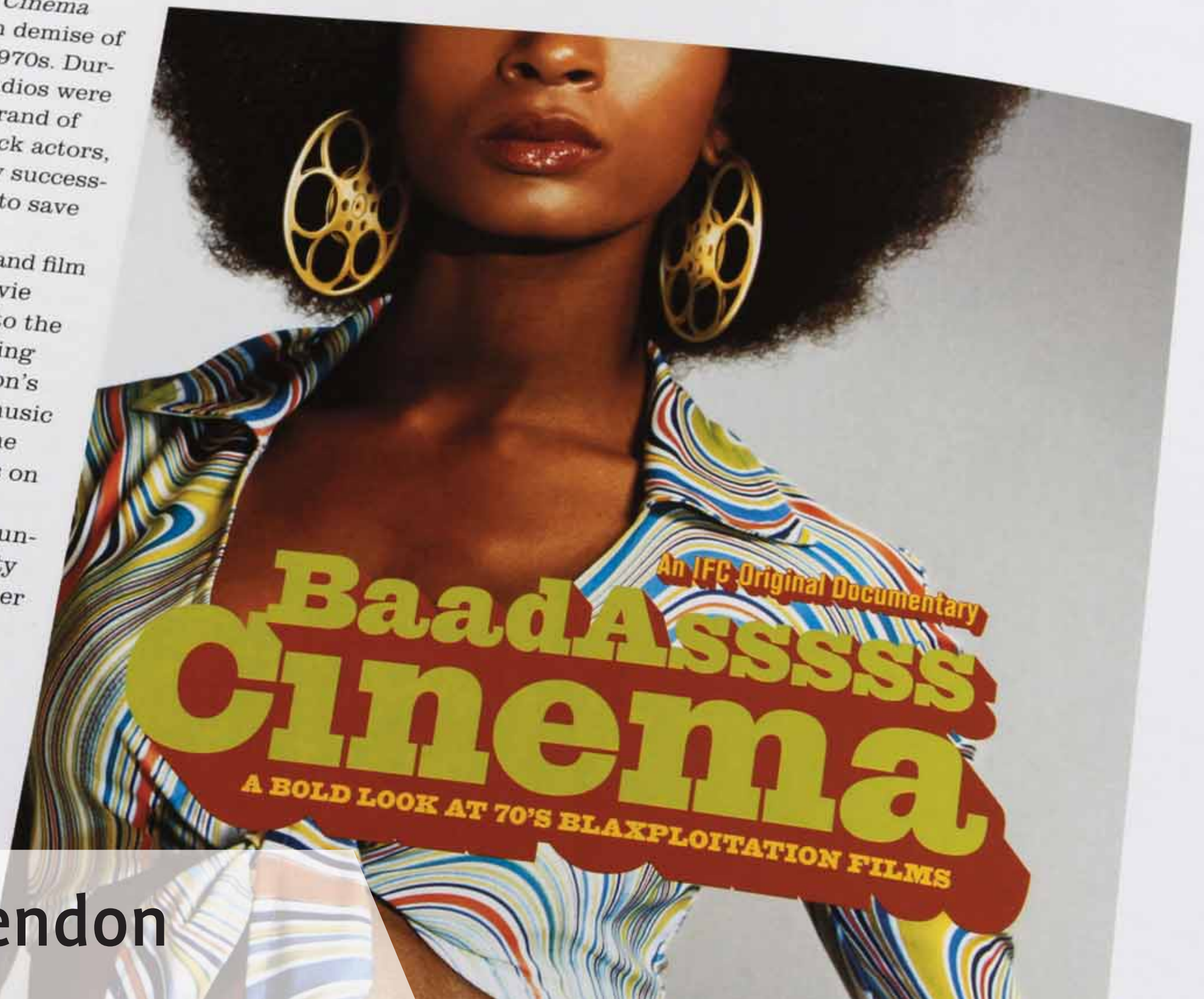


**Isaac Julien**  
**Born 1960, London**  
**Lives in London**

Isaac Julien's documentary *BaadAsssss Cinema* surveys the brief flourishing and sudden demise of American "blaxploitation" cinema in the 1970s. During a time when the major Hollywood studios were facing steep declines in viewership, this brand of gangster or crime movie that featured black actors, fashion, and music became a tremendously successful venture with crossover appeal, helping to save the industry from financial ruin.

Through interviews with actors, directors, and film and cultural critics, as well as numerous movie excerpts, Julien's documentary pays tribute to the genre's cultural significance without diminishing its more dubious underpinnings. Blaxploitation's exuberance, outrageous fashions, and funky music enjoyed huge popularity with audiences, but the films were also controversial for their emphasis on racial and gender stereotypes. Nonetheless, the films provided for the first time in Hollywood abundant roles for black actors—a window of opportunity that closed with the advent of the action blockbuster in the late 1970s and, the documentary suggests, never quite reopened.

An installation artist, filmmaker, and academic, Julien continues to traverse disciplinary boundaries. Throughout his work he has explored the subjects of race and representation, sexual identity, queer desire, and the gaze. A founder of the black film collective Sankofa, Julien garnered acclaim with his experimental documentaries and features, such as *Looking for Langston* (1989), a portrait of the African-American poet Langston Hughes, and *Young Soul Rebels*, which set in London's streets the tumultuous Black Power movement of the 1960s and 1970s. In recent years, Julien has turned increasingly toward digital art. The multi-





# ing

It means 'panther's milk' and is served in bars on c/Mercè - just ask around. It comes in unmarked bottles from under the counter, and you don't realise quite how strong it is until you try and stand up. That's not calcium that's making **your knees wobble.** If you find yourself out beyond closing (3am for bars) and not keen on paying to go to a club, there's always the beer sellers on Las Ramblas, a thoughtful public service provided mostly by people of Pakistani origin, and one that never seems to



MIRABLAU  
PLAÇA DOCTOR ANDREU  
NEXT TO THE TIBIDABO FUNICULAR

sitting  
way

up

here  
people

look  
like

tiny

ants

m  
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ha

ha

ha







beoog







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the ligature  
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also provided  
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s were defined  
many

#### First Reactions:

"Wow, automatic  
spacing!  
Hot news!  
Visual sophistication!  
Optical correctness!  
A timesaving feature!"

#### First Reactions:

"Wow, automatic  
spacing!  
Hot news!  
Visual sophistication!  
Optical correctness!  
A timesaving feature!"

Optical margin alignment was one  
of QuickDraw GX's possibilities.  
Here shown with Palatino by  
Hermann Zapf which was later  
copied by Monotype and subse-  
quently released by Microsoft as  
Book Antiqua.

# Min Min

Above, the Minion Multiple Master  
that contains, besides master  
fonts for weight and width (as in  
Myriad MM), master fonts for  
visual correction at different  
point sizes. For this purpose,  
existing 6 pt and 72 pt primary  
fonts are used to generate the  
point sizes in between. The 6 pt  
primary font (above) has less  
thick-thin contrast and is wider  
than the 72 pt version (below).

Below Myriad MM, with the Regu-  
lar indicated in red. In grey, the  
Light Regular, SemiBold and Bold.  
In the corners, the primary fonts  
that serve as the basis for gene-  
rating the intermediate variants.

**Multiple Master** In the meantime, Adobe introduced a new technology that  
could be used within the existing PostScript Type 1 format. The Multiple Master  
format made it possible to create one's own variants (which was in fact already  
possible in the GX fonts), from extremely thin to extra bold and from narrow to  
wide. The master fonts were drawn as so-called 'primary fonts' and the variants  
were generated from these master fonts by the FontCreator programme, which  
was supplied as part of the package. For other typefaces like the Minion MM it  
was even possible to add a visual correction for different text sizes, comparable  
to the corrections that were common in the time of metal type. It sounded like  
every graphic designer's dream. Over the course of time, however, it turned out  
that users preferred the easier choice of pre-existing variants. Printing these  
typefaces, moreover, proved to be quite problematic. On top of that, the  
programme had kerning problems, and some word spaces in the Myriad MM  
(for instance after a full stop) were rather small, which meant double spaces  
had to be inserted to achieve a normal word space. And because the number of  
anchor points needed to be the same in every primary font, type designers  
were very much constricted. In the end, about fifty Multiple Master typefaces  
were produced, of which the Myriad MM and the Minion MM by Adobe are the  
best-known examples. In 1999, Adobe ceased developing this technology and  
since the introduction of OSX for Mac, it is no longer possible to use Font-  
Creator. Variants already created can theoretically still be used, but in order to  
create new variants, a Mac with OS9 and Adobe Type Manager is required.







51 – Arne Quinze Works, Gestalten Regular



## MOVEMENT CREATED WITH SCRIPT



Movement created with script, made by Dextro with Macro-media Director.



Mr. T icon designed by Mike Essl.

For example, rather than cementing tired menus across the screen's top and left edges, we bulldozed one mother of a menu (nicknamed the flash belt) right through the screen's waistline. As one navigates around the → Flash version, the flash belt seems to anticipate users' needs and reconfigures its menu contents accordingly. It's really delightful." ARCH GARLAND

## MOVEMENT CREATED WITH SCRIPT

"I am fascinated by the creation of movement through scripts. I often programme without having a specific goal, instead, I experiment with the code of the script."

scene. With all this, I learned that fresh ideas and a willingness to work hard are more important than star qualities." IF

PLANET

## MOZART, WOLFGANG AMADEUS

Wolfgang Amadeus Mozart (1756–1791) was an Austrian classical composer. His work is typically viewed in three phases: early (1761–1772), middle (1772–1781) and late (1781–1791). Many of his compositions are considered to be masterpieces of classical music.





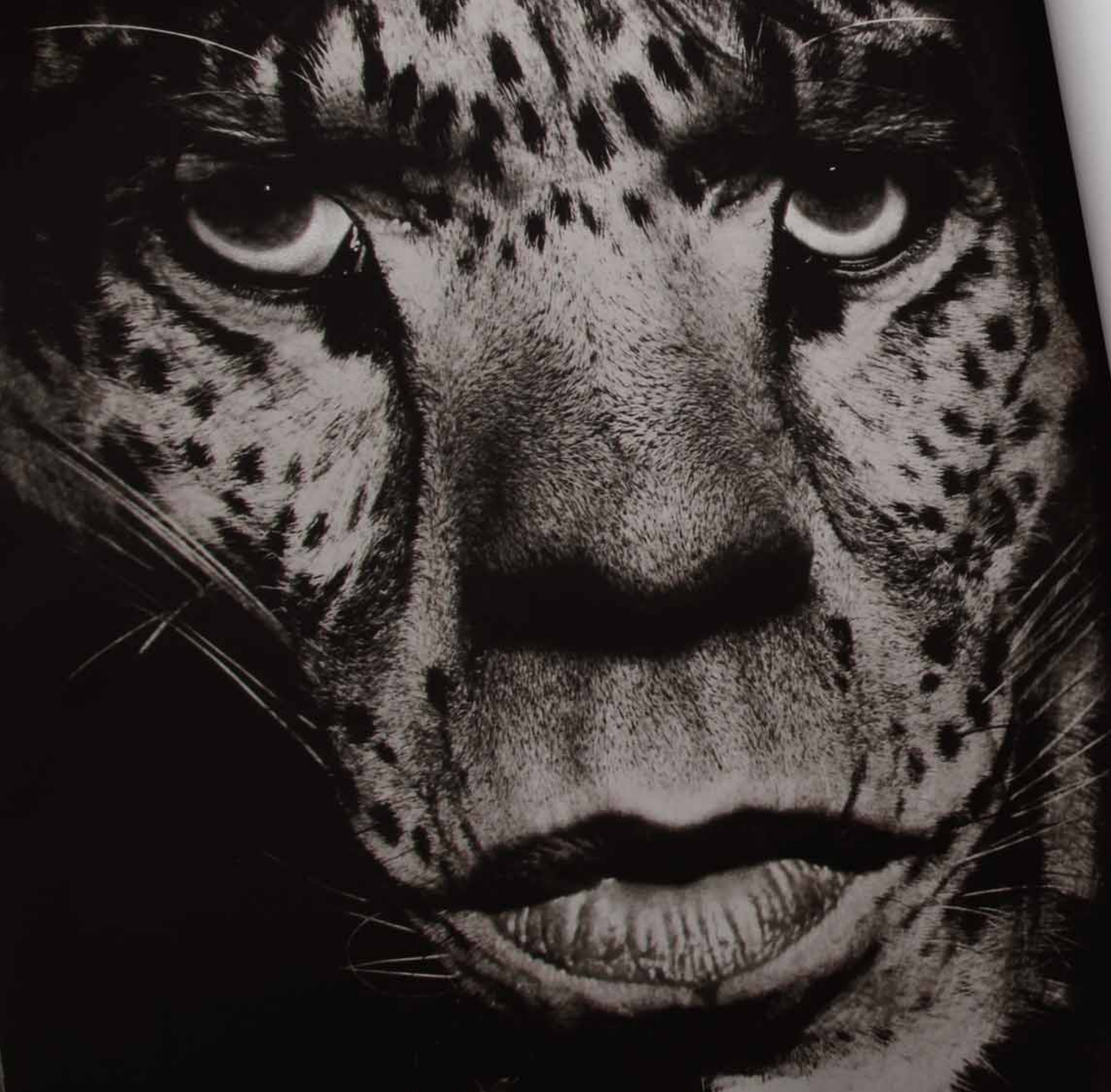


# CHAMELEON

PHOTOGRAPHS: Martin Schoeller  
HAIR AND MAKE-UP: Bobby Miller

THROUGHOUT HIS CAREER John Kelly has rendered a panorama of personalities in the medium of performance. He has created complex portraits in sound, movement and image, enacting individual lives impressionistically. He loosely links mimed anecdote, lyric and music to bear the complexity of humans, especially the range of human experience. The artist, the diva, the labour,





Mick Jagger, Los Angeles, June 14, 1992

55 – Cyclops, Mick Jagger



beoog

The image shows the word 'beoog' in a white, rounded, sans-serif font against a dark background. Yellow construction lines are overlaid on the letters to show their proportions and alignment. A vertical line passes through the center of the 'e' and 'o'. Another vertical line passes through the center of the second 'o'. A horizontal line passes through the middle of the 'e' and the first 'o'. A second horizontal line is positioned slightly above the middle of the 'e' and 'o'. The 'g' has a vertical line through its stem and a horizontal line at the top of its bowl.









## Materials for Inspirational Design

Book series design (RotoVision) London, 2001–2003

In 2001 Frost was approached by RotoVision to create a design template for a series of reference books aimed at designers and entitled 'Materials for Inspirational Design'. Once the template had been created, he then handed the design over to RotoVision so that it could be rolled out across the series. For the first title in the series, Plastic, Frost wanted to create a unique cover, rather than just using electronic typography, and approached Nick Crosbie of Inflate to help out. Frost sketched out the word 'Plastic' in three-dimensions and gave it to Nick.

Crosbie then spent a couple of hours later with seven 3-D plastic letters, still

MATERIALS FOR INSPIRATIONAL DESIGN Chris Lefte





**“Ik heb nooit  
een negatieve  
opmerking  
gehad over mijn  
hoofddoek. Dat  
heeft me best  
wel verbaasd.  
Komt denk ik**







60 – Blizzard of White, Helvetica



# Reon

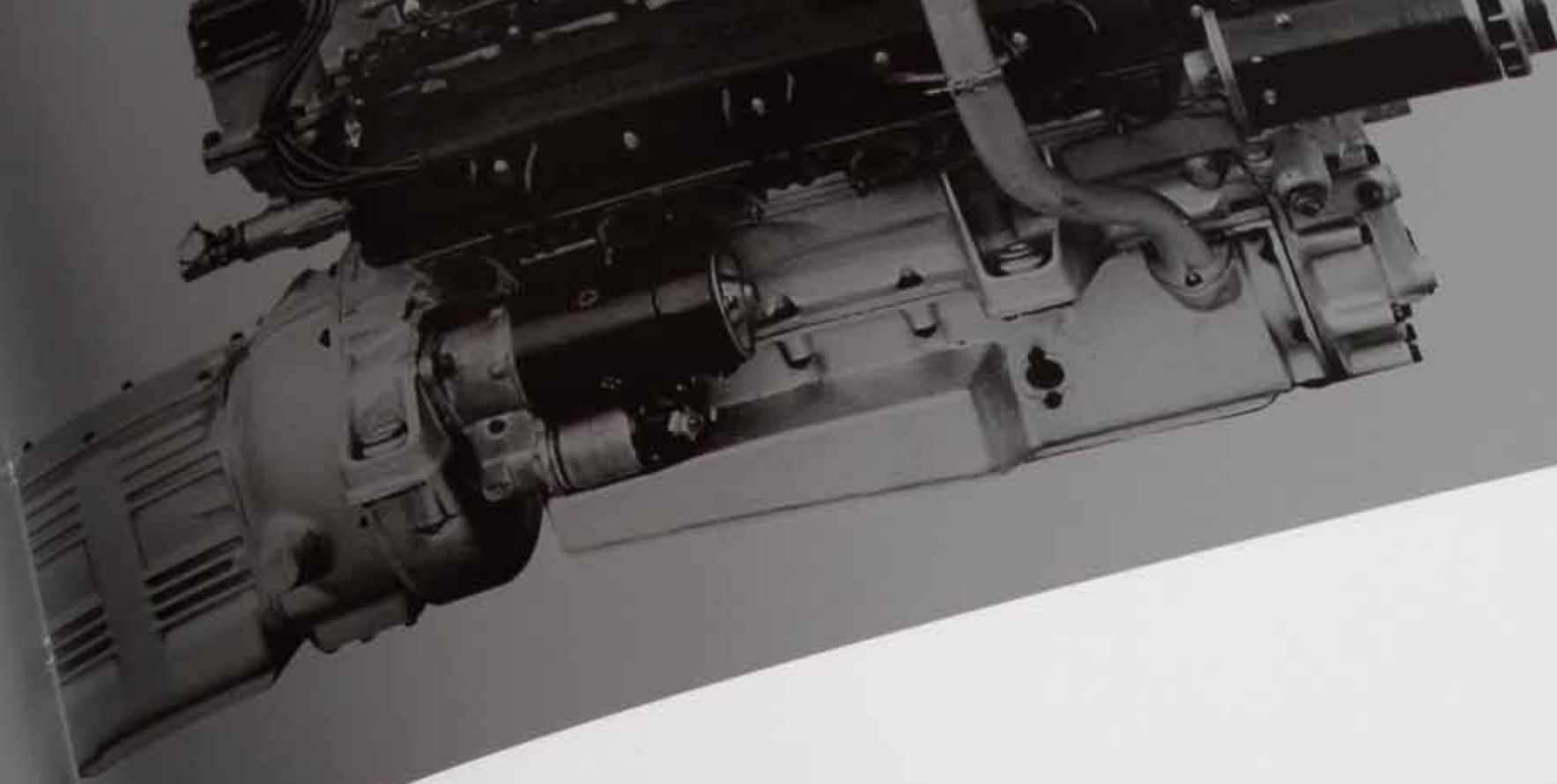
The word 'Reon' is rendered in a white, sans-serif font against a dark background. Yellow construction lines are overlaid on the letters 'e', 'o', and 'n'. For the 'e', a vertical line passes through its center, and two short diagonal lines are at its bottom right. For the 'o', a vertical line passes through its center, and two horizontal lines are positioned above it. For the 'n', a vertical line passes through its center, and two horizontal lines are positioned above it.



**what if..?**  
**¿qué pasaría si..?**







## 250 GTO



Molto simile al motore della 250 TR il 250 GTO è in pratica il punto più alto nello sviluppo del 12 cilindri basato sul progetto iniziale ed è rimasto in attività fino al 1964

The 250 GTO is similar to the 250 TR and represents the peak in development of the engine based on the original design, staying in use until 1964

GT

69

the rear engine  
from which  
such as  
8 types 246 SP

63 – Ferrari Engines, Interstate





### **WALNUTS**

*Every year we buy the full harvest from Chris Elbo's two walnut trees for use at Noma.*

196

### **BULRUSHES**

*The first young bulrush shoots generally appear at the end of April or the beginning of May.*

197

### **SNAILS**

*The snails used at Noma are gathered in the wild by Roland Rittmann.*

198

### **HAY**

*We use hay to smoke food and the ash of burnt hay as an ingredient.*

199

### **SEA URCHINS**

*Many of the sea urchins at Noma are caught in ice-cold Arctic waters, but they can be found in all oceans. The season starts in November and finishes at the end of February.*

200

### **BEECH NUTS**

*When peeled and roasted, the taste of beech nuts is somewhere between pine nuts and hazelnuts.*

201

### **SNAILS AND MOSS**

202 (321)

### **POTATO CRISPS WITH ANISE AND CHOCOLATE**

203 (322)

### **CHESTNUTS AND WALNUTS, RYE AND CRESS**

204 (323)

### **SMOKED BONE MARROW AND ONION, THYME FLOWERS AND VEAL BREAST**

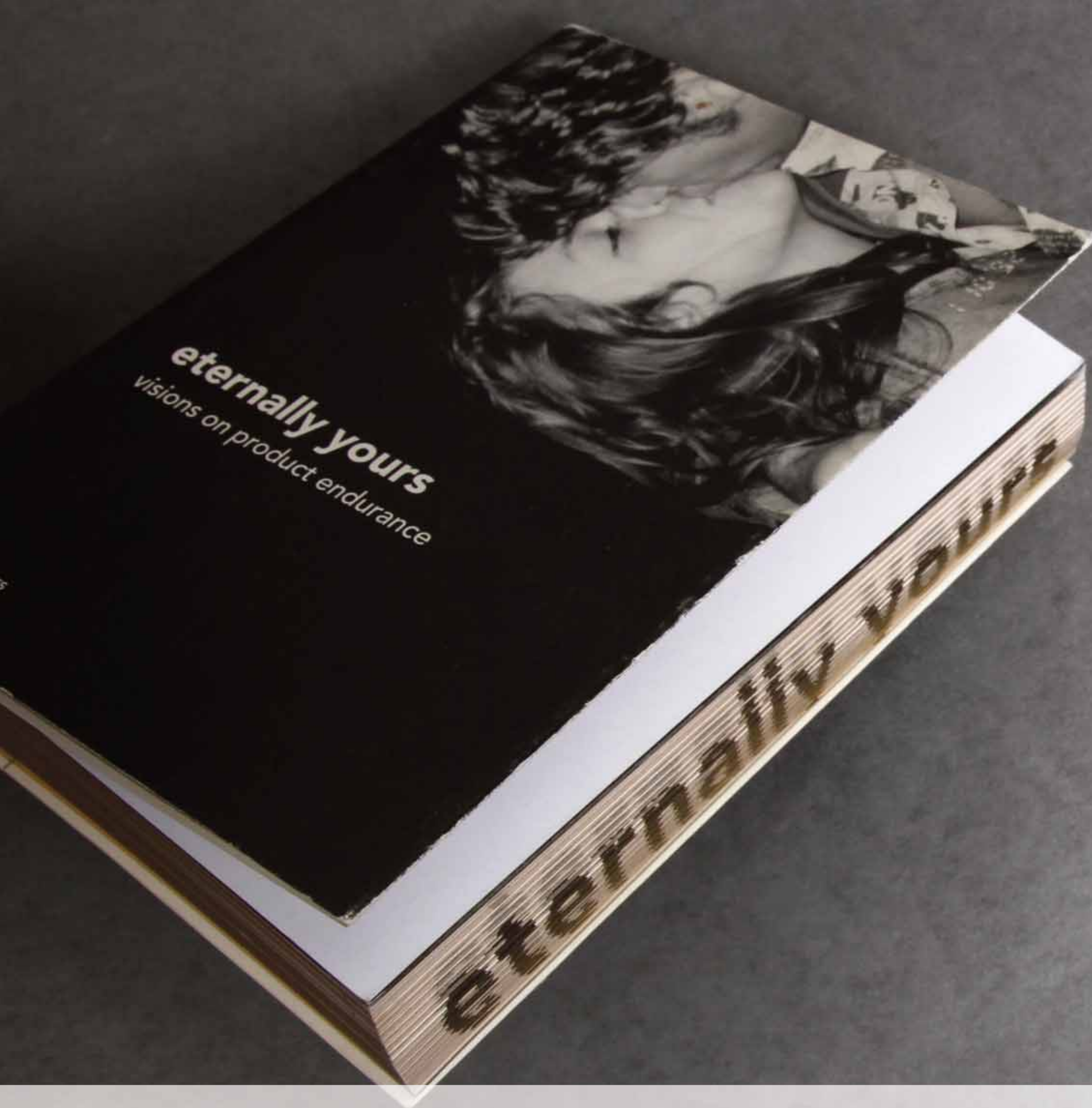
205 (324)



# beon

The word 'beon' is rendered in a white, lowercase, sans-serif font against a dark gray background. Overlaid on the text are several thin yellow lines representing geometric construction. A vertical line passes through the center of the 'e'. Another vertical line passes through the center of the 'o'. A horizontal line intersects the 'e' and 'o' at their midpoints. A series of intersecting vertical and horizontal lines form a grid-like structure over the 'o' and the beginning of the 'n'.





66 – Eternally yours, Avenir



abcdefghijklmnopqrstuvwxyz  
 .,:-»«%&?  
 123456789

eine schrift mit geometrischen grundformen,  
 aber von hand gezeichnet: die avenir wurde  
 von adrian frutiger 1988 entworfen. ihr name  
 verweist auf das vorbild, die futura von paul  
 renner (1928). a typeface with basic shapes  
 but drawn by hand, avenir was  
 derived from the font futura. its name

200|201

auf dem gelände der messe we-  
 den die besucher von farbigen  
 streifen begrüßt, die den flagge-  
 aller nationen entstammen. das  
 system aus farbe und schrift  
 schafft eine klare identität für  
 den ort und das unternehmen.  
 die bunten signale führen die  
 besucher: gelbe töne zeigen den  
 weg zum kongress, grüne leiten  
 den ausgängen und rote verwe-  
 sen auf die hallen. blaue schilder  
 regeln den verkehr. at the trad-  
 fair and exhibition centre, visit-  
 are greeted by coloured stripes  
 taken from national flags from  
 over the world. the combinatio-  
 of colour and type creates a cl-  
 identity for the venue and for the  
 trade fair company. the brightly  
 coloured signals guide visitors  
 around the centre: yellow for the  
 conference centre, green for the  
 exits, red for the exhibition ha-  
 blue signs regulate the traffic.



Ettore Sottsass, *I mobili grigi*, Poltronova, präsentiert auf der Eurodomus 3, Mailand, 1970  
 Joe Colombo, Innenansicht des Appartements des Designers in der Via Argelati mit Trennwänden entlang der Wandcontainer, 1970



## 68 – Joe Colombo, Futura

bare farbige Nachtbeleuchtung. Im hinteren Bereich beherbergte es eine Garderobe mit Wandspiegeln. Die zweite Maschine war das Rotoliving: Mittelpunkt des Wohnens am Tage. Anrichte – Esstisch – Bar mit Wärmeplatte – Fernseher. Das Erscheinen und Verschwinden der Szenerien war einer sich drehenden Ebene anvertraut (im wörtlichen Sinne ein „roto-living“). In einem ausgeklügelten System von Aktion und Reaktion und eingebunden in die Leere zwischen Rotoliving und Cabriolet-Bed antwortete ein revolutionäres Konzept einer Sitzgelegenheit notwendig auf die permanente Rotation (man bedenke den typologischen Unsinn von Esstischstühlen, die – nachdem die Ess-Ebene einmal verschwunden war oder sich in eine Cocktailbar verwandelt hatte – übrig geblieben wären, isoliert im Raum, als unnütze Zeugen der vorhergehenden Szenerie). Der Multi-Chair, hergestellt 1970 von Sormani, besteht aus Polsterkissen, die als Stuhl, Sessel oder chaise verwendbar sind. Ein identisches Konzept liegt der Visiona zugrunde, das jedoch durch sehr symbolische Formen wie Kreis und Kugel in seiner Wirkung noch verstärkt wird. Der Raum als Theaterbühne wird von jungen und sehr schönen Wesen bewohnt, die sich auf der Schwelle zwischen Menschlichem und Göttlichem bewegen, wie sie in dem Film zur Visiona I von Bayer zu sehen sind. Als gemeinsame Utopie haben sie eine Heil versprechende Zukunft, in der die Technik dem Menschen hilft, auf dem Weg der Erkenntnis voranzuschreiten (zahlreich sind hier die Verbindungen zu Kubricks 2001: A Space Odyssey).

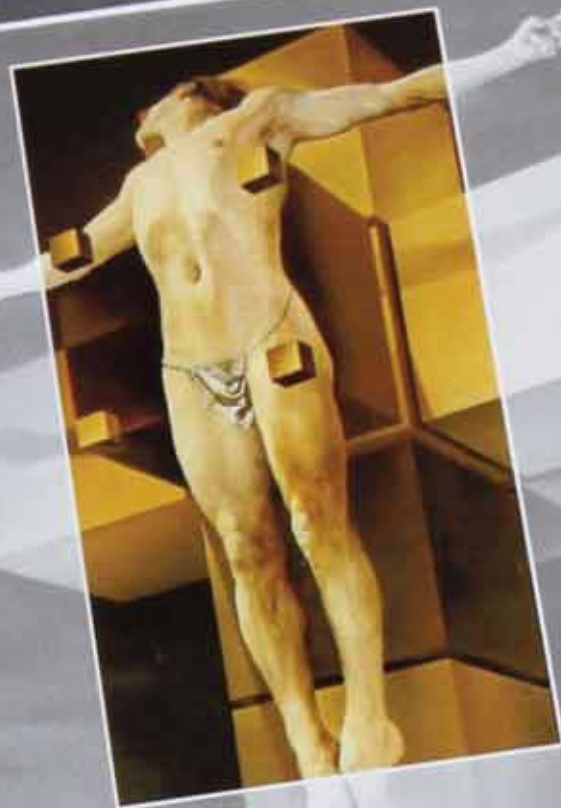
**Prothesen der Imagination.** Dass die Sprache auf Bühnen gekommen ist, war gewiss kein Zufall, denn der Innenraum ist für Colombo eben ein häusliches Theater, in dem die „Bühnen“-Ausstattung den Akteuren helfen soll, das Leben angenehmer zu gestalten. Die Botschaft ist klar, und ebenso klar ist auch das Bewusstsein, dass die Architektur es nicht geschafft hat, mit der Zeit Schritt zu halten, dass es ihr nicht gelungen ist, die großen Veränderungen von Individuum und Gesellschaft entsprechend zu verarbeiten. Wir

sollten nicht vergessen, dass V genau zur gleichen Zeit ent Macht der Phantasie“ und „S Zwiespalt, der den jungen, bringt, weiterhin in einem Ha logie der vorangegangenen ration, der Generation der Colombo vielleicht unbewu fassen und zu überwinden änderung der bürgerlichen Objekt eine soziale Bedeu einer neuen Freiheit des V Aber über diesen z mit einigem historischen Ab während der zeitgenössis ein persönliches Anliege steifer Bürgerlichkeit zu e den Individuen eine wirk In diesem Sinne gehen maschinen“ der Postmo dieser Bewegung nicht zeptionelles Erstgeburt Details festmachen, die weggründen von Sottsa sönlicher Aufschrei dem Hinsicht sind die Mas Megaphone des Unbe die sich hinter der all dass sie zahlreiche Fur sind sie „Kreuzworträ Handlung zwangsläu die nächste wiederu Sind diese Ver sich an dieser Stelle f



beoog





SANDRO BOTTICELLI • PAOLO UCCELLO • LEONARDO DA VINCI  
PIERO DELLA FRANCESCA • REMBRANDT VAN RIJN  
JOHANNES VERMEER • DIEGO VELASQUEZ • FRANCISCO GOYA  
EUGENE DELACROIX • KATSUSHIKA HOKUSAI  
EDOUARD MANET • JAMES MCNEILL WHISTLER  
EDVARD MUNCH • AUGUSTE RENOIR • VINCENT VAN GOGH  
GEORGES SEURAT • PABLO PICASSO • GUSTAV KLIMT • SALVADOR DALI  
MICHELANGELO • EDGAR DEGAS • AUGUSTE RODIN







*Page précédente et en haut*  
 Pascal italique. Deux versions successives,  
 20 octobre 1962 et 10 février 1963.  
 Bijzondere Collecties, collections spéciales  
 Bibliothèque de l'Université d'Amsterdam  
 (UvA), Archief Letterproductie : Hs L 14 1 [2];  
 Hs L 14 1 [2] 3; Hs L 14 1 [2] 4.  
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*Previous page and above*  
 Pascal italic. Two consecutive versions  
 dated 20 October 1962 and 10 February 1963.  
 Bijzondere Collecties, special collections  
 Library University of Amsterdam (UvA),  
 Archief Letterproductie : Hs L 14 1 [2];  
 Hs L 14 1 [2] 3; Hs L 14 1 [2] 4.  
 Reproduced at 25%.

*Page de droite*  
 En haut Pascal italique. Troisième version.  
 Ce montage photographique montre  
 comment le romain et l'italique peuvent  
 fonctionner ensemble. 14 mai 1964.  
 Bijzondere Collecties, collections  
 spéciales Bibliothèque de l'Université  
 d'Amsterdam (UvA), Archief Letterproductie  
 Hs L 14 1 [2] 6. Reproduit à 65%.

*En haut* Preuve d'une fonte d'essai combinant  
 le romain et l'italique, 10 pt, 9 septembre  
 1964. Archief Letterproductie : Hs L 14 1 [2] 6.  
 Reproduced at 65%.

boommees boommees Egang  
 Baum Baum Heurn  
 Bresney Bresney Mannah  
 Bursche Bursche Mocca  
 Chubby Chubby

Pascal Cursief  
 Lettervergadering

Hier brengen senior griffiers een oud memo-  
 randum onder de massa en noemen mede de  
 gironummers, die de minimuminbreng ga-  
 randeren. Ongenoemde abonnees offeren nu  
 Hans een mooie sierroos. Oom is oud en bib-  
 berig door de fraaie bergen gezaagd.  
 Ons Huis om meer naam...



beoog



...succeed in so laborious an Attempt, and answer the Expectations  
of my Friends, I shall despise the idle Cavils of a few envious Criticks, who are  
ever ready to censure what they never can be able to amend.

That you may all long continue to promote and encourage This, and  
every other Useful Art, in which the Interest and Glory of your Country is any  
ways concern'd, and become Shining Examples of Virtue and good Manners, is  
the Sincere Wish of

Gentlemen and Ladies,

Your most Obedient, and  
most Obliged, humble Serv<sup>t</sup>,

G: Bickham.

August 1733.



... Sohn, er bekommt in diesen Tagen überall  
Durch die ganze Welt, stellt fest, dass seine  
zusammenhält.  
wir doch manches Leid! Wir verdienen sehr  
unten unter unserem kuscheligen Kutschenzelt.  
Leuten heut.  
Seligkeit, Innigkeit, Lebensfreud'

Mozart-Getu(e)!  
wieder jene himmlische Ruh,  
henk viele Mozartkugeln,  
unseren Frischen, aus allen Fugen!  
ungen an Düfte aus uralten schönen Leiten

Liebe Mozartina, Constanza, Papa, Mama, Schwester Anna  
Maria, Kusine Maria Anna im Himmelina!

Ich muss euch etwas bekennen, ich möchte  
Ich war zwar euer Wunderkind  
komponieren!



mit Mut, mit Herz und Liebesglut,  
bekümmert in des Lebens Flut!



le mistral



a b c d e f g h i j k l l

m o n n o r g g u r t 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





# lejos





Arbeiter-Illustrierte-Zeitung, (AIZ) June 1920



1  
2

This picture clearly demonstrates the extraordinary and largely forgotten bear manufacturer Schlendrianocratie, in the former kingdom of Württemberg, now Germany. The bears demonstrate some remarkable features, which gave the company an international reputation, but not necessarily for the right reasons.

Nicht Rauchen is seen on the left wearing a traditional bell collar of green python skin mounted onto electric blue felt. However, it is the black armband that stands out, just visible on his left arm. His friend

77 – Rosebud no. 7, Very Funny, Comic Sans





78 – Böhnhase, dé zwarte gids, manuaire?



NSDag



# Frankfurter Allgemeine

## ZEITUNG FÜR DEUTSCHLAND

HERAUSGEGEBEN VON WERNER D'INKA, BERTHOLD KOHLER, GÜNTHER NONNENMACHER, FRANK SCHIRRMACHER, HOLGER STELTZNER

2,30 € D 2954 A F.A.Z. im

Februar 2012 · Nr. 48/8 D 1

wagen  
te 2011  
dgewinn

AMBURG, 24. Februar.  
gen-Konzern hat das ver-  
mit einem Rekordergeb-  
ossen. Der Jahresüber-  
uropas größtem Automo-  
stieg 2011 auf 15,8 Milliar-  
Vorjahr hatte er noch 7,2  
euro betragen. Das teilte  
am Freitag mit, nachdem  
formationen über den Ge-  
f des vorgehenen Jahr  
t waren. Das ist der h  
den jemals ein im Deut-  
führter Interneth-

### Zugang verweigert



### Im Straßenkampf

Von Reinhard Müller

Eine erstaunliche Entwicklung: Zwanzig Jahre lang ging die Zahl der Todesfälle im Straßenverkehr zurück. Und das, obwohl der Verkehr immer dichter, die Fahrzeuge immer schneller wurden. Zugleich sind Wege und Fortbewegungsmittel sicherer als je zuvor. Dass gleichwohl im letzten Jahr fast 4000 Tote auf deutschen Straßen zu beklagen waren, ist nicht allein mit besserem (Ausflugs-)Wetter zu erklären. Ursache ist fast immer eine Regelverletzung.

Nun wird niemand von sich behaupten können, gerade im Straßenverkehr stets allen Ge- und Verboten nachzukommen. Das ist mitunter auch beim besten Willen kaum möglich – Schilder lässt grüßen. Zudem werden Verkehrszeichen wie Überholverbote an Autobahnbaustellen oder manche Geschwindigkeitsbegren-

licht, die gerade m  
Sprösslingen unter  
kein Wunder, das  
kehrstoten Fußga  
sind, also jene, d  
schützt in den  
der Straße gehe  
deshalb nicht p  
Und das i  
noch die Reg  
nur im Straß  
kehrsteilneh  
halten, da  
digt, gefäl  
den Ums  
hindert  
diese se  
zung je  
zigt, sp  
ren, s  
Fahr  
gege  
stra  
ein  
tig  
ge  
f





# A Song for Europe

"BING TIDDLE TIDDLE BONG"  
THIS YEAR'S WINNER AT MONACO



*Chanté par  
"Les Deux Hommes Célèbres"*





82 – Book of war, mortification and love







