

ABCDEFGHIJKLMNOPQRSTUVWXYZ ({{&?!}}) £¥ 1234567890 ŁÆ∅Œ ĐƆ ĀČĚÎÑÒŠŮ SC & OSF Light & Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ ({{&?!}}) £¥ 1234567890 ŁÆ∅Œ ĐƆ ĀČĚÎÑÒŠŮ SC & OSF Regular & Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ ({{&?!}}) £¥ 1234567890 ŁÆ∅Œ ĐƆ ĀČĚÎÑÒŠŮ SC & OSF Bold & Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ ({{&?!}}) £¥ 1234567890 ŁÆ∅Œ ĐƆ ĀČĚÎÑÒŠŮ SC & OSF Heavy & Italic

IN A USEFUL DISCUSSION OF TERMINOLOGY for sanserif letterforms, Georg K. Schauer equated the term *Steinschrift* with *Lapidarschrift*, implying that it alluded to monumental inscriptional models. In another essay, Schauer also suggested a derivation of the term grotesk from **Grotte** (grotto), which implies that lettering in tombs and vaults served as models for serifless letterforms. **Grotesk** was probably a modification of the term ‘grotesque’ used in British type specimens. JAMES MOSLEY has provided a convincing account of epigraphic lineage for the British revival of sanserif letterforms in the late eighteenth century in his 1999 book entitled

Light + Italic & SC; Regular & Bold 10/14
 Regular + Italic & SC; Bold & Heavy 10/14

The nymph and the grot. But Paul Renner suggested that *Steinschrift* was a style that ‘arose under the sponsorship of lithography’, implying that the ‘stone’ in ‘stone-script’ referred to lithographic stone, as in the German term for lithography, **STEINDRUCK**. Lettering drawn for lithography in the nineteenth century displayed an eclectic and inventive mixture of styles (including sanserif), which German typefounders

Bold 9/12
 Light Italic 9/12
 Italic + Regular 9/12

PRAGMA NO SE DERIVA DE CUALQUIER MODELO ESPECÍFICO: sigue los ideas generales de proporción e influencia caligráfica contenidos en tipos clásicos romanos de los siglos xv y xvi. Sin la ventaja de remates para aumentar **variedad entre las letras**, algunos tipos palo seco crean un ritmo monótono de formas repetidas, lo que no ayuda a la lectura cómoda de textos largos. En contraste, los rasgos caligráficos de Pragma resultan en un **RITMO VITAL APROPRIADO** para un tipo de texto. Además Pragma se distingue por su cursiva ‘auténtica’. A diferencia de las versiones inclinadas comunes en los palo seco, la cursiva de Pragma imita el **movimiento** de la escritura manuscrita.

En un estudio útil sobre la terminología empleada para las letras palo seco, Georg K. Schauer igualaba el término *Steinschrift* de *Lapidarschrift*, dando a entender que hacía referencia a los modelos de las inscripciones monumentales («Die Herkunft von Linearschriften» en *Börsenblatt...*).

made it their business to emulate by cutting imitations of many of the lithographed letterforms. It is likely that the epigraphic source of the term Steinschrift had been forgotten by the 1920s in Germany.

En otro ensayo, Schauer indicaba que el término grotesca se derivaba de Grotte (gruta), lo cual implica que las inscripciones de tumbas y panteones servían como modelo a los caracteres de palo seco.

SENATUS POPULUSQUE Champaign-URBANA LUDOVICO DEGLI ARRIGHI · ROME · 1526 *fuentes caligráficas*

SC Bold 41
 Light and SC Light 51
 SC & OSF Heavy 24
 Light Italic 60

Heavy · Light · Regular · Bold + Italic 8/11
 SC & OSF Light + Italic · Regular · Bold · Heavy + Italic 8/11

Sanserif... Also sans serif, sansserif (from -surryph, -ceriph. Probably from ‘sans’ (preposition) and ‘serif’. The word serif, however, has not hitherto been found till much later than the first appearance of sanserif, and it has been suggested that it may have been evolved from the supposed compound. A form of type without serifs: called also grotesque. William Savage, *Dictionary of the art of printing* (London, 1841), p. 163.

EL TÉRMINO ALEMÁN GROTESK ERA PROBABLEMENTE UNA MODIFICACIÓN DE GROTESQUE, USADO EN LOS MUESTRARIOS DE TIPOS BRITÁNICOS. JAMES MOSLEY OFRECE UN RAZONAMIENTO CONVINCENTE DEL **LINAJE EPIGRÁFICO EN EL RESURGIMIENTO DE LAS LETRAS SIN REMATE A FINALES DEL SIGLO XVIII EN GRAN BRETAÑA EN UN LIBRO TITULADO THE NYMPH AND THE GROT.**

Pragmatism (prægmətɪzəm). 1863. 1. Officiousness; pedantry; an instance of this. 2. Matter-of-fact treatment of things 1872. 1873. A method of treating history in which the phenomena are considered with special ref. to their causes, antecedent conditions, and results, and to their practical lessons — 1884. 4. *Philos.* The doctrine that the whole meaning of a conception expresses itself in practical consequences 1898.

REGULAR, BOLD & BLACK

gggg

7/9/5 REGULAR WITH BOLD

Like the spark which sets fire to a whole ripe corn-field, the tears of Rosie and her friends swept the whole congregation in a flash. Men and women, old men and boys in their smart blouses were all sobbing in a moment, and above them there seemed to hover the supernatural presence of an all-pervading spirit, the miraculous breath of an invisible almighty power.

Then in the chance the shrill tinkle of the bell rang out; the good Sister of Mercy rapped on her book to give the signal for the Communion, and the children, trembling in a fever of devotion, drew near to the Holy Table.

A row of kneeling figures crowded the altar step; the old priest, with a silver-gilt ciborium in his hand, passed down the line, offering to each between his finger and thumb the consecrated wafer, the body of Christ, Redeemer of the world. They opened their mouths with spasmodic, nervous twitches, their eyes closed and their faces pale; and the long sheet, spread under their chins, quivered like running water.

Pragmatical (prægmætɪkəl). a. 1542. [f. as PRAGMATIC + -ICAL.] 1. = PRAGMATIC with practice; practical. 2. Of pertaining to, or dealing with. 3. *pragmatical*, 1597. 18. Actively engaged; active; busy; methodical; energetic — 1661. 4. Experienced in affairs; expert. 5. *pragmatical*, 1611. b. Self-important; opinionated, dogmatic, doctrinaire; crotchety 1704. 5. = PRAGMATIC a. 6. 1903. 2. The practical or p. form of Christianity associated with the name of James 1909. 4. A wise man is not p. office 1656. b. Which ... may perhaps give me the title of p. and overweening Swift. Hence Pragmatically adv., -ness.

riest, with a silver-gilt ciborium in his hand, p

9/13 BOLD WITH BOLD ITALIC & BOLD SMALL CAPITALS

Like the spark which sets fire to a whole ripe corn-field, the tears of Rosie and her friends swept the whole congregation in a flash. Men and women, old men and boys in their smart blouses were all sobbing in a moment; and above them there seemed to hover the supernatural presence of an all-pervading spirit, the miraculous breath of an invisible almighty power.

Then in the chance the shrill tinkle of the bell rang out; the good Sister of Mercy rapped on her book to give the signal for the COMMUNION, and the children, trembling in a fever of devotion, drew near to the Holy Table.

oment; and above them there seemed
o hover the supernatural presence of
n all-pervading spirit, the miraculous
reath of an invisible almighty power.

16/21 REGULAR, BOLD & BLACK

Original type specimen: cover and pages / cubierta y páginas. 1995. 210 x 103 mm.

Pragma in use | en uso



Slovenia

Petra Černe Oven

Country Delegate's Report for any information might be sent confusion with other countries. After the liberation Slovenia became a and therefore is one of the million inhabitants and a and Hungary on the of South-East to Croatia. terranean, its northern e eastern in the car from the capital Venice and six hours Yugoslavia for over were strongly Hungarian empire can be found (general) which rmanent Public et capitalism Yugoslav federat changes in wever, it still one of the first accented into

The Type Directors Club in New York has had Slovene members since 1994 and two of them won Certificates of Typographic Excellence in 1997 and 1999.

The magazines *Confirer*, *Marketing Magazine* and *Tip* have published several articles about the basics of typography in recent years. Furthermore, interviews with leading personalities in the typographic world, namely Robin Kinross and Jovica Večevič, were published and an interview with Jean-François Porchez is upcoming.

Notably, the only book on typography that exists in the Slovenian language is Emil Rudler's *Typographie* which was translated in 1977. However, a surprisingly extensive amount of foreign literature on contemporary design and typography has been available in Ljubljana bookshops in recent years.

In Slovenia, typography generally exists through its association with graphic design and visual communication and therefore, it will present the typographic situation through similar organisations, societies and events.

Advertising = design?

Similar to the rest of the world, changes in production processes brought many problems to the graphic design profession in Slovenia in the 1990s. There still remains an alarming number of money-driven self-titled 'design studios', comprising of one or two and various pre-press equipment. These studios are producing their graphic output without having any professional expertise.

The Slovene and Yugoslav market was dominated by a few gigantic advertising companies until the transition towards a market economy in the early 1990s changed all of this. This resulted in the establishment of numerous new agencies which claimed to offer 'full service': design, public relations, advertising, corporate identity and media research. But once again, the lack of professionalism can be noticed in many of these new companies.

Unfortunately, in many instances, advertising signifies design and most designers will only find a job at one of these numerous advertising agencies.

The number of advertising agencies located in Slovenia is impressive for a country that has only two million inhabitants. In *Dossier* - a list compiled and published every year by the editorial office of *Marketing Magazine* - 360 advertising agencies and studios, including around 80 designers and 42 photographers, and 220 media companies are listed. The lists can be found on <http://www.mpportal.delo.si/corponindiki.php?list=under>

construction, but according to the editors it should be updated shortly).

Education

Due to their desire to avoid working in advertising, a small amount of young designers in the mid-1990s established their own design studios or became freelancers. Their work tends to be brave and innovative and their clients are cultural institutions, theatres, small companies, civilian and social initiatives and some state institutions.

Many of these designers were educated at the Design Department (Odsleka za oblikovanje, Dolenjska 83, 1000 Ljubljana) of the Academy of Fine Arts, which is a part of the University of Ljubljana. This Department is the only Slovenian academic institution which offers comprehensive four-year studies of design. The students can select one of three different programmes: visual communication, industrial design, and general design. The Department also offers further studies with a Master's degree as well as a PhD programme in Theory and Development of Design.

The Design Department was established in 1984. The professors who established it were graduates of the Ljubljana School of Architecture, painters and sculptors from the Academy of Fine Art, or were graduates from Academies in Milan, Venice, Warsaw and Vienna. For this reason, the programmes contain a balanced combination of technical and artistic skills. The visual communication programme comprises of such diverse subjects as: drawing, painting, illustration, photography, computer graphics, printing technology, design history, art history, fine art theory, video, basic marketing, psychology and typography. While attending the optional typography classes, students acquire practical skills in calligraphy, type digitization and the practical applications of typography.

The Department is a member of the international *cevis* network and has been active in student and faculty exchanges since 1995. Intentional exchanges within the *sockrates cumulus* network began in 1999. The Design Department participates in *ICAD* and *ICOGRAFA* congresses and international workshops and competitions. Recently, a group of typography students participated in a Type Directors Club competition and were awarded with the Certificate of Typographic Excellence in the student category.

In celebration of its fifteenth anniversary in January 2000, two exhibitions were organised by the Department:

of selected graduates. The catalogue that was published for this occasion revealed that many of the Department's former students have received international awards, that were and recently said of much for Slovenian designers, such as *CRESTA*, the *ICAD* Award of Excellence, the *EPiK*, *Societas*.

The best known design society is the Slovene Designers Society (Društvo oblikovalcev Slovenije, Ciril Metodov trg 19, 1000 Ljubljana) which has approximately 70 designers as members. This society was established in 1995, however it seems to fall due to a lack of organisation and events.

For this reason, another society, the Association of Contemporary Urban Culture - Forum (<http://www.forum.telekom.si>) was founded in 1996. This organisation is an interdisciplinary association promoting the culture of modern urban man and woman and includes members who are designers, architects, art historians, sociologists, writers, painters, sculptors, film directors, translators, journalists, and more. In the 1990s, Forum organised a 'Contemporary Slovene Graphic Design Exhibition'. This exhibition encompassed 202 contemporary graphic design works produced by 50 individual graphic designers and studios in Slovenia during the period between 1988 and 1996. It emphasised the youngest generation of designers and included some products from leading advertising agencies. One of the exhibition's aims was to be a travelling display of Slovenian design. This exhibition has been presented in New York (1997), Ljubljana (1997), London (1998), Vienna (1998), Sarajevo (1998) and Sydney (2000). Together with this exhibition, Forum published the *Museum of Slovenian Graphic Design* on a CD-ROM which contains Slovenia's graphic design history through the most outstanding designs and designers of the period between 1945 and 1996. This CD-ROM also contains information about design institutions, designers' biographies, and bibliographies.

Hopes
A quick glance at Slovenian printed material is enough to tell us that there are not many Slovenian designers who find creative inspiration in typography. However, there are a few enthusiastic type-addicts who are increasingly active in Slovenian typography.

[SLOVENIA]

Atyp, Reports of the country delegates 2000-2001: cover, pages and detail / cubierta, páginas y detalle. A4.



Poster / cartel. Light, Regular + Italic, Bold.

- COBDEN-SANDERSON, T. J., *Ecce Mundus; industrial ideals and the book beautiful*. London: Hammersmith Publishing Society, 1902.
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- DEUTSCHER WERKBUND, *Die Zwanziger Jahre des Deutschen Werkbunds*. Berlin: Deutscher Werkbund und Werkbund-Archiv, 1982.
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- DREYFUS, John, 'A reconstruction of the lecture given by Emery Walker on 15 November 1888' in *Matrix*, no. 11, Winter 1991. p. 47.

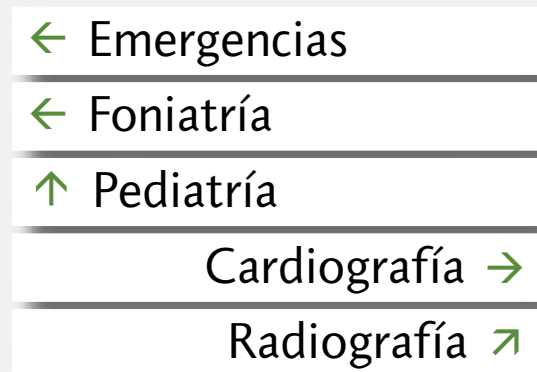
Bibliographical composition / composición de bibliografía. 9/11.5 Regular, Italic, SC & OSF.

... students and the...
 ... graduates. The catalogue that was...
 ... occasion revealed that many of the Depa...
 ... er students 'have received international award...
 ... re until recently out of reach for Slovenian designe...
 ... uch as CRESTA, the ICSID Award of Excellence, the Epica

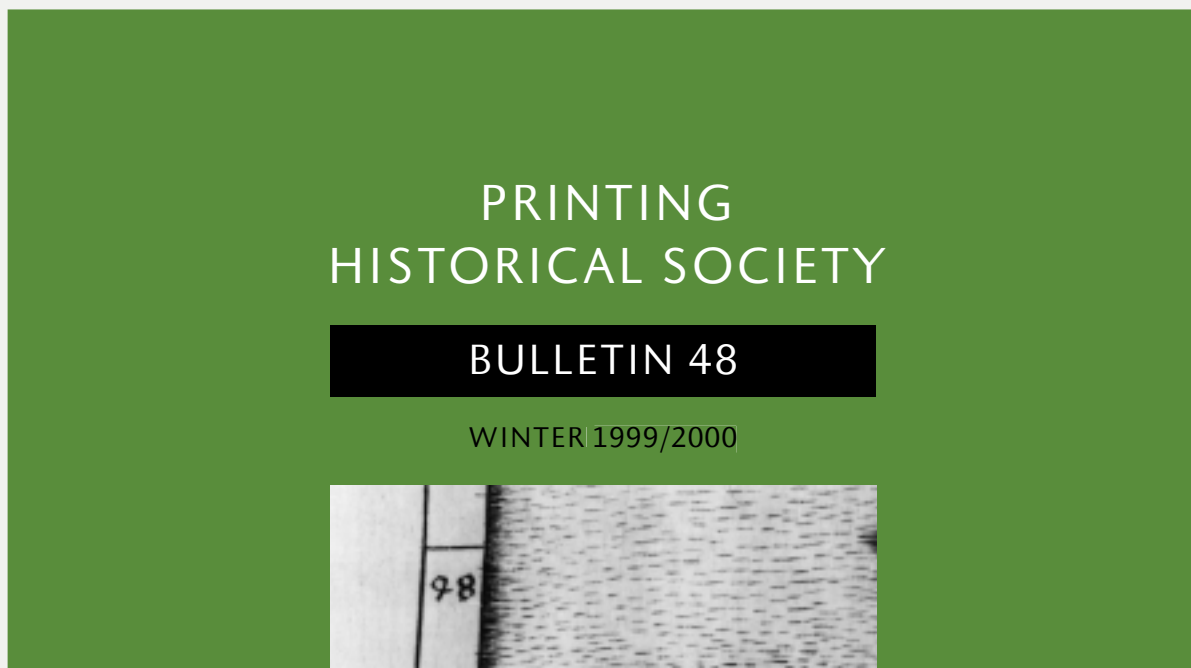
Societies

The best known design society is the Slovene Designers Society (Društvo oblikovalcev Slovenije, Ciril Metodov trg 19, 1000 Ljubljana) which has approximately 70 designers as members. This society was established in 1951, however it seems to fail due to a lack of organisation and events. For this reason, another society, the Association of Contemporary Urban Culture – Formart (<http://formart.telekom.si/>) was founded in 1996. The association is 'an interdisciplinary association... modern urban man and wom...
 ... designe...

9.3/13 Regular, SC & OSF, Bold.



Signing / señalización. Regular.



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Medium & Oblique
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Bold & Oblique
Extra Bold & Oblique

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LIGHT MEDIUM **BOLD**

FLASH ND

Pragma ND

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Bold & Italic
Heavy & Italic

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Texts | Textos

pp. 4–6 Paul Renner

p. 8 Enric Crous-Vidal

pp. 12–13 Christopher Burke

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