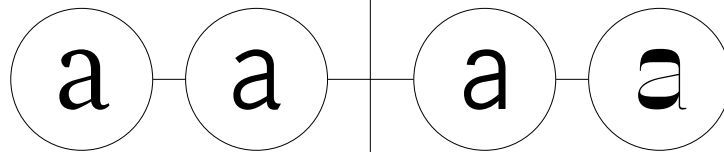




The Theo

Superfamily

An extensive system of typefaces for editorial use



Designed by Iris Sprague
Guided by Tal Leming

Theo is a super family based on the evolution of type styles. The family is inspired by the historical classifications in type, European Grotesk, Antiqua, and Humanist. While most super families are composed of a sans and a corresponding serif in one classification, Theo incorporates three classifications of type while

sharing the same skeleton. The skeleton of the Theo family stems from the same x-height and narrower build. It was important to me for Theo Super Family to share the same tonality on screen and on paper. Each typeface carries its own style, due to the fact that each classification has its own rules and guidelines.



CHARACTER SET

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz

NUMERALS

1234567890

EXTENDED LATIN

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß

PUNCTUATIONS

_ - ' " « » < „ ” “ … ∴ ∵ ∶ ∷ ∸ ∼ ≲ ≳ ≈ ≠

CURRENCY & SYMBOLS

\$ ¢ £ ¥ € & # § * † ‡ ¶ © ® ™ @

MANICULES



JOHN OLIVER & HIS SHOW *LAST WEEK TONIGHT* HAS BEEN INFLUENTIAL AMONG THE YOUTH

Singin in the rain

Since the surfacing of the term “deconstruction” in design journalism in the mid-1980s, the word has served to label architecture, graphic design, products, and fashion featuring chopped up, layered, and fragmented forms imbued with ambiguous futuristic overtones. This essay looks at the reception and use of deconstruction in the recent history of graphic design, where it has become the tag for yet another period style. We then consider the place of graphics within the theory of deconstruction, initiated in the work of philosopher **Jacques Derrida**. We argue that deconstruction is not a style or “attitude” but rather a mode of questioning through and about the technologies, formal devices, social institutions, and founding metaphors of representation. Deconstruction belongs to both history and theory. It is embedded in recent visual and academic culture, but it describes a strategy of critical form-making which is performed across a range of artifacts and practices, both historical and contemporary. Jacques Derrida introduced the concept of “deconstruction” in his book *Of Grammatology*, published in France in 1967 and translated into English in 1976.

XIIV

Look to the blowing
Rose about us—“Lo,
Laughing,” she says,
“into the world I blow,
At once the silken tassel
of my Purse
Tear, and its Treasure on
the Garden throw.”

Größenordnungsmäßig

În apropierea casei noastre se afla un magazin cu mașini de cusut unde mă duceam în fiecare zi și stăteam ore întregi. Proprietarul lui era un băiat tânăr, Eugen, care tocmai isprăvise serviciul militar și își găsisse un rost în oraș deschizând această prăvălie. Avea o soră mai mică decât el cu un an, Clara. Trăiau împreună undeva într-o mahala și ziua se ocupau de prăvălie; n-aveau nici cunoștințe, nici rude.



P. 382 Francis Gribble *Lausanne*

Though Lausanne is so near Geneva, its history, in historical times, has been widely different from that of the neighbouring town. Geneva enjoyed a modified independence from an early date, and became completely independent early in the sixteenth century. Lausanne, until nearly 300 years later, endured the domination, first of Savoy, and subsequently of Berne. The early history is obscure and full of vexed questions as well as unfamiliar names but the central fact is that the Counts of Savoy they were

not promoted to be Dukes of Savoy until later—took possession of the Canton of Vaud, as well as of the Chablais and the lower Valais, after the death of the last of the Zaeringen, at the beginning of the thirteenth century. For the next 300 years they exercised overlordship, limited by the charters of the towns, and, in the case of Lausanne, by the jurisdiction of the Bishop—a complicated state of things which the Swiss historical societies may be left to unravel. It seems clear, however, that the

Savoyards were no hard taskmasters. “The country of Vaud,” says its historian, Louis Vulliemin, ‘was happy and proud to belong to them. They exacted little from it, and accorded it their powerful protection. The various States used to assemble at Moudon, the central town, summoned by the Council of Moudon, or by the Governor of Vaud, acting as the representative of the Prince. There was no palace. They met in an inn, or in the house of one of the citizens of the neighbourhood. Often they assembled in such small numbers that, for lack of a quorum, no decision could be taken... No burdensome or unduly progressive measures were adopted. As a rule, the good old customs were confirmed. When a departure from them was resolved upon, it became law by receiving the sanction

WHY DON'T YOU 🙌 OFF JIMMY? LEAVE THESE PEOPLE ALONE AND GO 🙌!

Dust tog aldrig sovevogn den ene gang om året, hvor han foretog sin lange rejse til kongressen. Han forklarede hende, at han hellere ville sidde med hovedet inde i sin frakke i hjørnet af en anden klasses kupé. Intet var bedre. Bumpe lidt med nakken mod trævæggen, falde hen med ekspressens lange løb under sig, sove ind et øjeblik, vågne til blank vågenhed med uldfrotteret varme i ansigtet, slå frakken til side, trække ruden ned og stikke det svulne ansigt ud til afkøling i den regnfylde blæst. Lade sig dumpe.

Of Grammatologists

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HOW I MET YOUR STEPMOTHER EPISODE: 172

Hey Juuude, don't be afraaaaaaid...*
Take a sad soooong, & make it better!
The minute, you let her into your heart
Then you can staaart, to make it better
better, better, better, better, better,
OOOOAAAAAAGGGHHHHHHHHH

android [an-droid]
noun
(in science fiction) a robot with a human appearance.
ORIGIN early 18th cent. (in the modern Latin form): from modern Latin **androides**, from Greek *anēr*, *andr-* ‘man’ + *-oid*.

OBAMA: US WAS NOT 'CAVALIER' OVER HOSTAGE DRONE KILLINGS

Accidental deaths of American and Italian hostages overshadows president's talk to intelligence chiefs as former adviser calls on officials to release further details

Barack Obama has insisted the US was not “cavalier” in its assessment of the risks to civilians as the accidental deaths of two hostages in a drone strike against al-Qaida overshadowed a planned pep talk for intelligence chiefs. “Today, like all Americans, our thoughts and prayers continue to be with the families of Dr Warren Weinstein and Giovanni Lo Porto,” the president told a group of intelligence officers gathered to celebrate the 10th anniversary of the office of the director of national intelligence. “We are going to review what happened,” he added. “We are going to identify the lessons that can be learned and any improvement and changes that can be made and I know those of you who are hear continue to share our determination to continue to do everything we can to prevent the loss of innocent lives.” But the president appeared keen to

reassure those who may blame themselves for the incident that he felt their pain too. “I was asked by somebody: ‘How do you absorb news like we received the other day?’ and I told the truth: it’s hard. “We all grieve when we lose an American life; we all grieve when any innocent life is taken. We don’t take this work lightly and I know that each and everyone of you understand the magnitude of we do and the stakes that are involved. These aren’t abstractions; we are not cavalier. And we understand the solemn responsibilities that are given to us.” Meanwhile one of the architects of Obama’s legal rationale for drone strikes called on the administration to release the full details behind the CIA’s decision to attack two sites in Pakistan resulting in the accidental deaths of the two hostages. On Thursday, the White House conceded it did not specifically know whom it had targeted in

Norwegian Om kvelden den dagen – 28. september – flyttet vi endelig inn i vår nye hytte. Men det blev en kald natt, den første vi hadde der. Hittil hadde vi jo hele tiden ligget sammen i én pose, og selv den vi hadde laget ved å sy sammen de to ullteppene våre, hadde vært noenlunde tilstrekkelig. Men nu mente vi at det ikke skulde være nødvendig å ligge i fellespose lenger; når vi brente **Icelandic** Vorið 1918 var ég semsé orðinn sextán vetra og lítil til stefnu. Ekki var ég fyrr kominn heim af gagnfræðaprófi þetta vor en ég tók til óspiltra mála að skrifa þá bók sem á reið að eftir mig lægi þegar liði upp af mér, vonandi í leiftri af himni, næsta vor. Bókina ætlaði ég að grundvalla á sýn merkilegrar stúlku sem einusinni hafði horft á mig án þess að mæla orð, einsog á myndinni af Dante þegar hann **Polish** Ale poranna kąpiel i staranne wygniatanie ciała przez wprawionych do tego niewolników przyśpieszało stopniowo obieg jego 1eniwej krwi, rozbudzało go, cucilo, wracało mu siły, tak ze z elaeothesium, to jest z ostatniego kąpielowego przedziału, wychodził jeszcze jakby wskrzeszony, z oczyma błyszczącymi dowcipem i wesołością, odmłodzon, pełen zycia, wykwinnty, tak

I LOVE THE SMELL OF NAPALM IN THE MORNING!

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Brutalista Magazine

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MODERNISM IS AN **ATTITUDE** AND NOT A STYLE

Petroniusz kazał wpuścić gościa do tepidarium, dokąd i sam się przeniósł. Winićjusz był synem jego starszej siostry, która przed laty wyszła za Marka Winićjusza, męża konsularnego z czasów Tyberiuszowych. Młody służył obecnie pod Korbulozem przeciw Partom i po ukończonej wojnie wracał do miasta. Petroniusz miał dla niego pewną słabość, graniczącą z pewną

przywiązaniem, albowiem Markus był pięknym i atletycznym młodzieńcem, a zarazem umiał zachowywać pewną estetyczną miarę pewną zepsuciu, co Petroniusz cenił nad wszystko. Pozdrowienie Petroniuszowi! – rzekł młody człowiek wchodząc sprężystym krokiem do tepidarium – niech wszyscy bogowie darzą cię



Basel → Amsterdam → Berlin → New York → Mexico



Flight (AA) American Airlines 1113

Departure Sat - Apr 25, 2015

Route LAX to ORD

Equipment Boeing 737-800

Passenger (Scheduled)

Status En Route - **On Time**

Departure Information

Airport (LAX) Los Angeles Intl

Scheduled 1:30 AM

Actual 1:40 AM

Arrival Information

Airport (ORD) O'Hare Intl

Scheduled 7:38 AM

Actual 7:30 AM (Estimated)

From Massimo, I learned that designing a book wasn't about coming up with a clever place for the page numbers. He taught me about typography, about scale, about pacing, about refinement. I learned to think of graphic design as a way to create an *experience*, an experience that was not limited to two dimensions or to a momentary impression. It was about creating something lasting, even timeless. - **Michael Beirut**

**THE INTERNATIONAL
TYPOGRAPHIC STYLE**

The Notorious B.I.G Juicy (Bad Boy Rec.)

Yeah, this album is dedicated to all the teachers that told me I'd never amount to nothin', to all the people that lived above the buildings that I was hustlin' in front of that called the police on me when I was just tryin' to make some money to feed my daughter, and all the niggas in the struggle, you know what I'm sayin'?

Uh-ha, it's all good baby bay-bay, uh

It was all a dream / I used to read Word Up magazines
Salt'n'Pepa and Heavy D up in the limousine
Hangin' pictures on my wall / Every Saturday Rap Attack,
Mr. Magic, Marley Marl / I let my tape rock 'til my tape pop
Smokin' weed and bamboo, sippin' on private stock
Way back, when I had the red and black lumberjack
With the hat to match / Remember Rappin' Duke,
duh-ha, duh-ha You never thought that hip hop would take it
this far / Now I'm in the limelight 'cause I rhyme tight /

**EAST
COAST
WEST
COAST**

LEGBILITY TEST!

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Bow Wow Wow Yippee Yo Yippee Yay!

SOVIET MISSILE

Friedrich Gustav Maximilian “Max” Schreck (6 September 1879–20 February 1936) was a German actor
Henry Calson created this monster!



Východní Evropou obchází strašidlo
Hop, ale hop! Čože sú to za otázky v zábavniku Nitre?

ÖRÖKÁLLANÉ

Orhan Pamuk “Cevdet Bey ve Oğulları”

“Geceğin kolu da, sırtım da... Bütün sınıf da... Çarşafar da... Of, of, of, bütün yatak da sırsıklam! Evet, her şey sırsıklam ve ben uyandım!” diye mırıldandı Cevdet Bey. Her şey az önce gördüğü rüyadaki gibi sırsıklamdı. Yatağında homurdanarak döndü, rüyayı hatırladı ve korktu. Rüyada, Kula’daki sübyan mektebinde hocanın karşısında oturuyordu. Başını ıslak yastıktan kaldırıp doğruldu. “Evet, hocanın karşısında oturuyorduk. Bütün okul diz boyu suya gömülmüştü,” diye söyledi. “Niye gö mülmüştü?” Çünkü okulun tavanı akıyordu. Tavandan akan tuzlu sular benim alnımdan ve göğsümden dökülüyor, bütün

SHADOW OF THE VAMPIRE
straußenbürger
HOW SOON IS NOW? THE SMITHS

gagnfræðaprófi þetta vor en ég tók til óspiltra mála
að skrifa þá bók sem á reið að eftir mig lægi þegar
líði upp af mér, vonandi í leiftri af himni, næsta vor.
Þákina ætlaði ég að grundvalla á sýn merkilegrar

