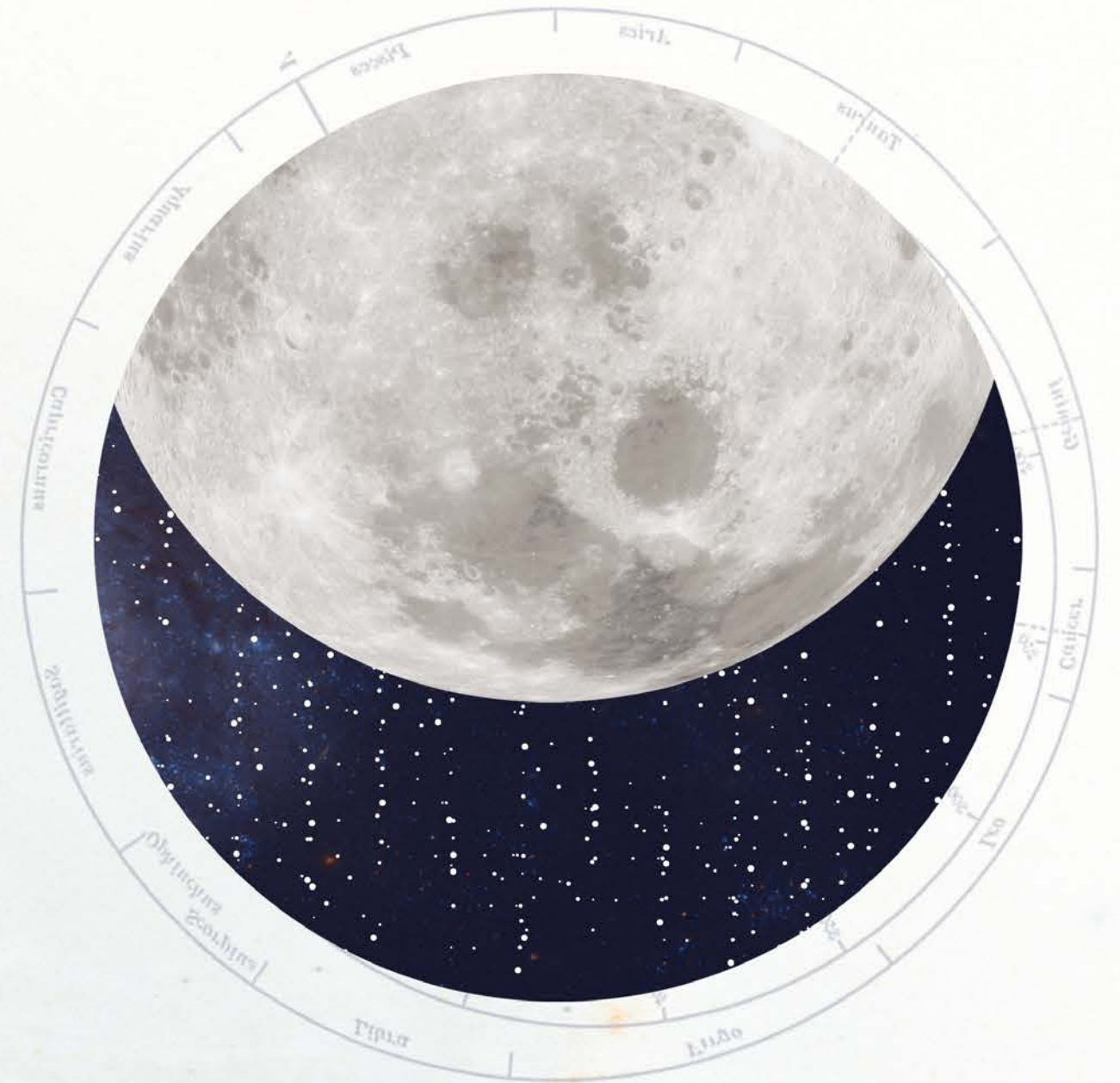
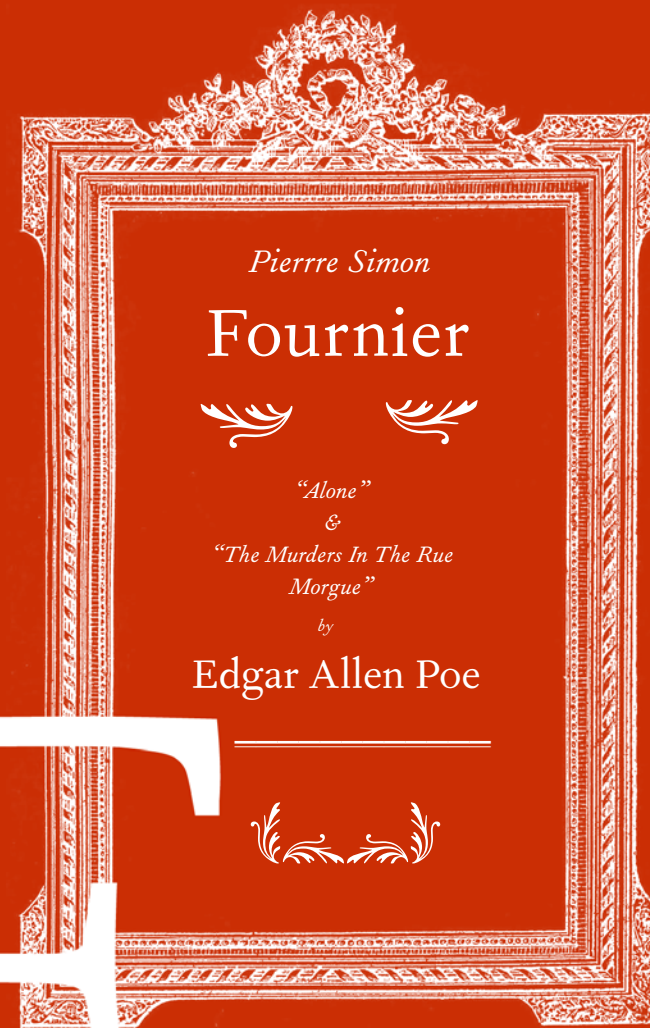


THE REAL YOU IS NOT A
PUPPET WHICH LIFE PUSHES
AROUND THE REAL YOU
THE REAL DEEP DOWN YOU
IS THE WHOLE UNIVERSE
YOU CANNOT CONFINED YOUR
SELF TO WHAT HAPPENS
INSIDE THE SKIN YOUR SKIN
DOESN'T SEPARATE YOU
FROM THE WORLD IT'S A
BRIDGE BUT JUST AS A
MAGNET POLARIZES ITS SELF
IN NORTH AND SOUTH BUT
IT'S ALL ONE MAGNET SO
EXPERIENCE POLARIZES ITSELF
AS "SELF" AND "OTHER"



F





Fournier

Pierre Simon

Typograph, Frankreich, 1712-1768

Biografie

Pierre Simon Fournier, geboren 1712 in Paris, gilt als Reformator der Renaissance Antiqua. Er glich die Oberlängen der Minuspole von der k-Linie auf die H-Linie der Majuskeln und schuf eine Vielzahl an Vorklassischen Antiquas, Schreibschriften und Ornamenten.

Seine erste Schriftsammlung “Modèles des caractères de l’imprimerie et des autres choses nécessaires au dit art” erschien 1742 und machte ihn zu einer europaweiten Berühmtheit.

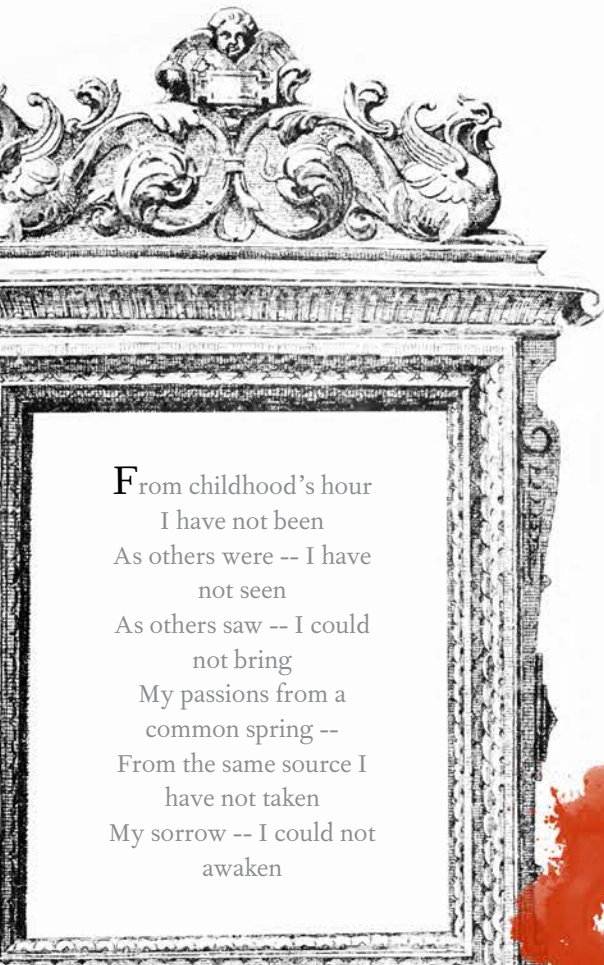
Bekannt wurde er unter anderem auch durch die Schöpfung des “Point typographique” (Fournier-Punkt-System), ein System zur Schriftgrößenmessung, das später vom Didot- bzw. Pica-Punkt verdrängt wurde, zwei Systeme die heute noch verwendet werden. Auch Fourniers Hauptwerk “Manuel typographique” befasste sich vorrangig mit seinem Maßsystem.

Weiteres beschäftigte sich Fournier auch eingehend mit der Entwicklung einer neuen Technik für den Musiknotendruck. Seine Typen waren voll flexibel und in allen Teilen variabel.

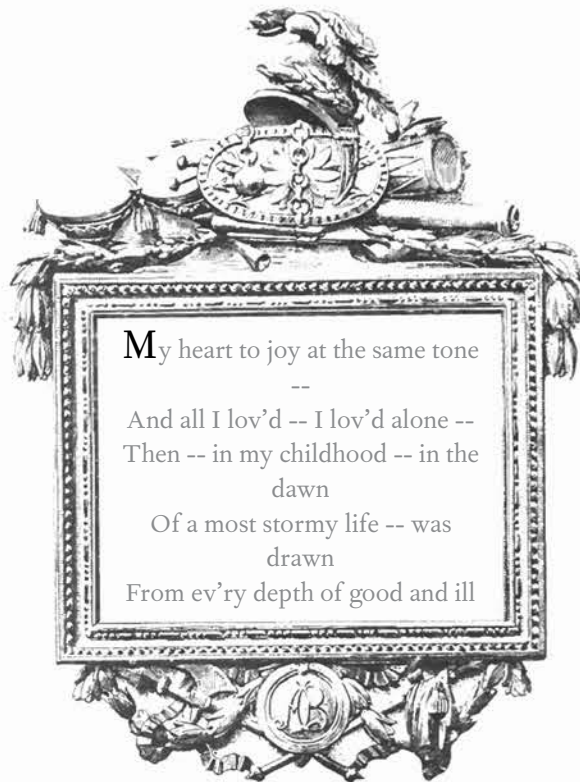
Fourniers Arbeit inspirierte eine Reihe heute bekannter Schriften, unter anderem basieren die Walbaum, die Meridiane, die Versailles und die ITC Stone Serif auf seinen Entwürfen.

Zur Schrift

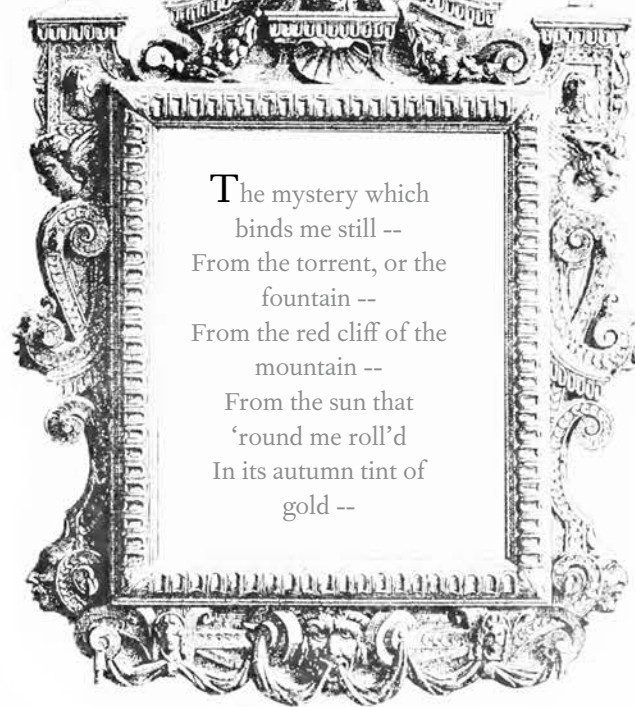
“Fournier” wird als aristokratische, romanische Schrift beschrieben, die fast modern ist, unverwechselbar französisch, aber mit mehr Eleganz als ihre Vorgänger. Hauptsächlich wird sie für Fließtext verwendet, allerdings ist sie heute kaum noch anzutreffen, da sie von moderneren Serif-Schriften verdrängt wurde (zB Times New Roman). Vor allem in alten Büchern ist sie aber noch häufig zu finden.



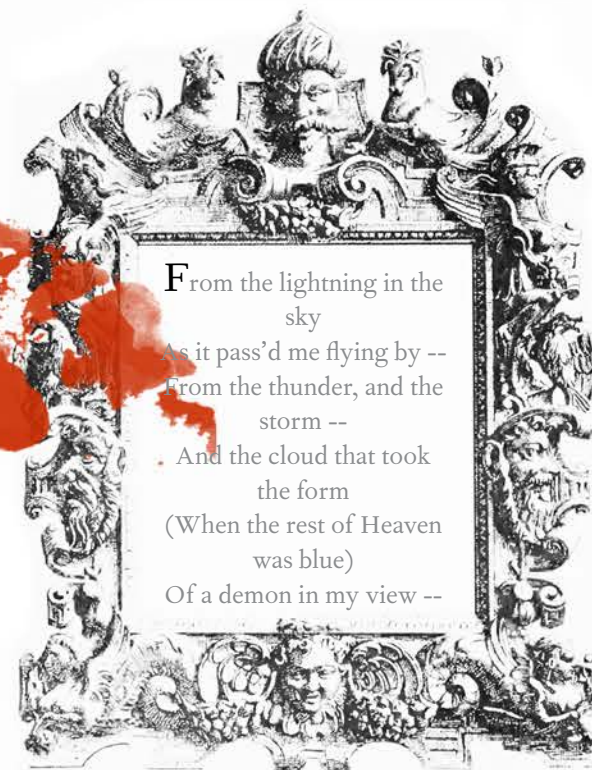
From childhood's hour
I have not been
As others were -- I have
not seen
As others saw -- I could
not bring
My passions from a
common spring --
From the same source I
have not taken
My sorrow -- I could not
awaken



My heart to joy at the same tone
--
And all I lov'd -- I lov'd alone --
Then -- in my childhood -- in the
dawn
Of a most stormy life -- was
drawn
From ev'ry depth of good and ill



The mystery which
binds me still --
From the torrent, or the
fountain --
From the red cliff of the
mountain --
From the sun that
'round me roll'd
In its autumn tint of
gold --



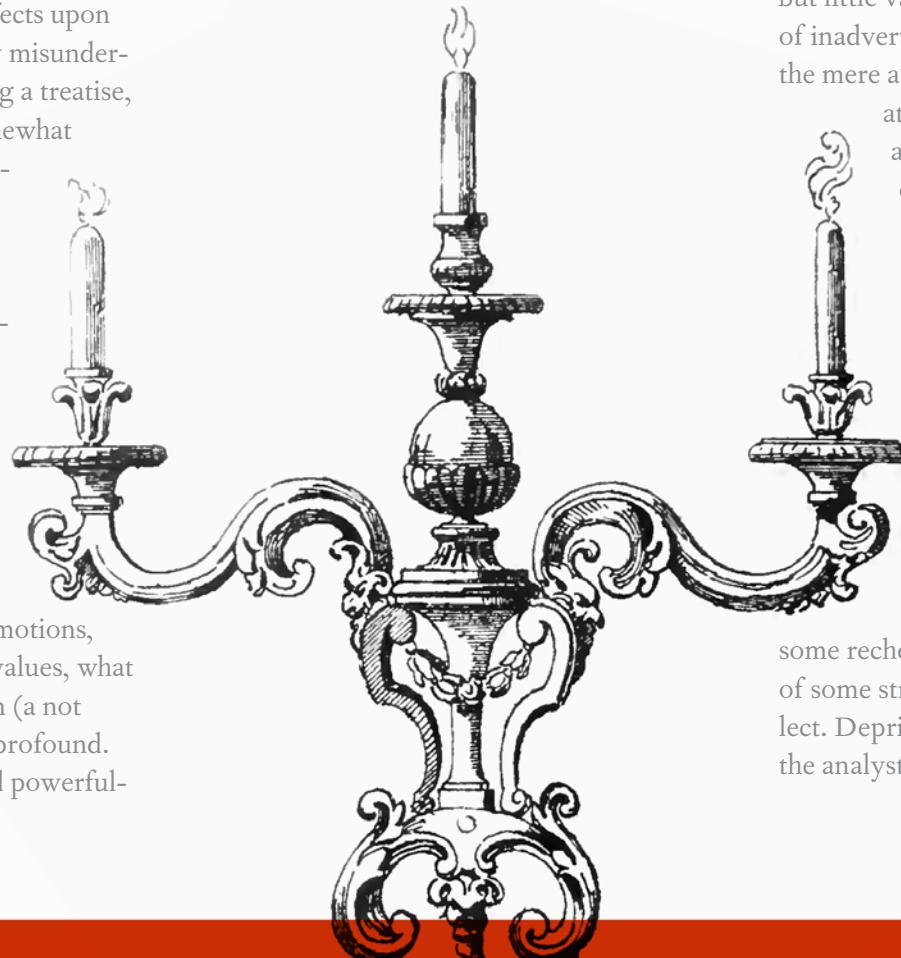
From the lightning in the
sky
As it pass'd me flying by --
From the thunder, and the
storm --
And the cloud that took
the form
(When the rest of Heaven
was blue)
Of a demon in my view --

The Murders in the Rue Morgue

THE mental features discoursed of as the analytical, are, in themselves, but little susceptible of analysis. We appreciate them only in their effects. We know of them, among other things, that they are always to their possessor, when inordinately possessed, a source of the liveliest enjoyment. As the strong man exults in his physical ability, delighting in such exercises as call his muscles into action, so glories the analyst in that moral activity which disentangles. He derives pleasure from even the most trivial occupations bringing his talent into play. He is fond of enigmas, of conundrums, of hieroglyphics; exhibiting in his solutions of each a degree of acumen which appears to the ordinary apprehension præternatural. His results, brought about by the very soul and essence of method, have, in truth, the whole air of intuition.

The faculty of re-solution is possibly much invigorated by mathematical study, and especially by that high-

est branch of it which, unjustly, and merely on account of its retrograde operations, has been called, as if par excellence, analysis. Yet to calculate is not in itself to analyse. A chess-player, for example, does the one without effort at the other. It follows that the game of chess, in its effects upon mental character, is greatly misunderstood. I am not now writing a treatise, but simply prefacing a somewhat peculiar narrative by observations very much at random; I will, therefore, take occasion to assert that the higher powers of the reflective intellect are more decidedly and more usefully tasked by the unostentatious game of draughts than by all the elaborate frivolity of chess. In this latter, where the pieces have different and bizarre motions, with various and variable values, what is only complex is mistaken (a not unusual error) for what is profound. The attention is here called powerful-



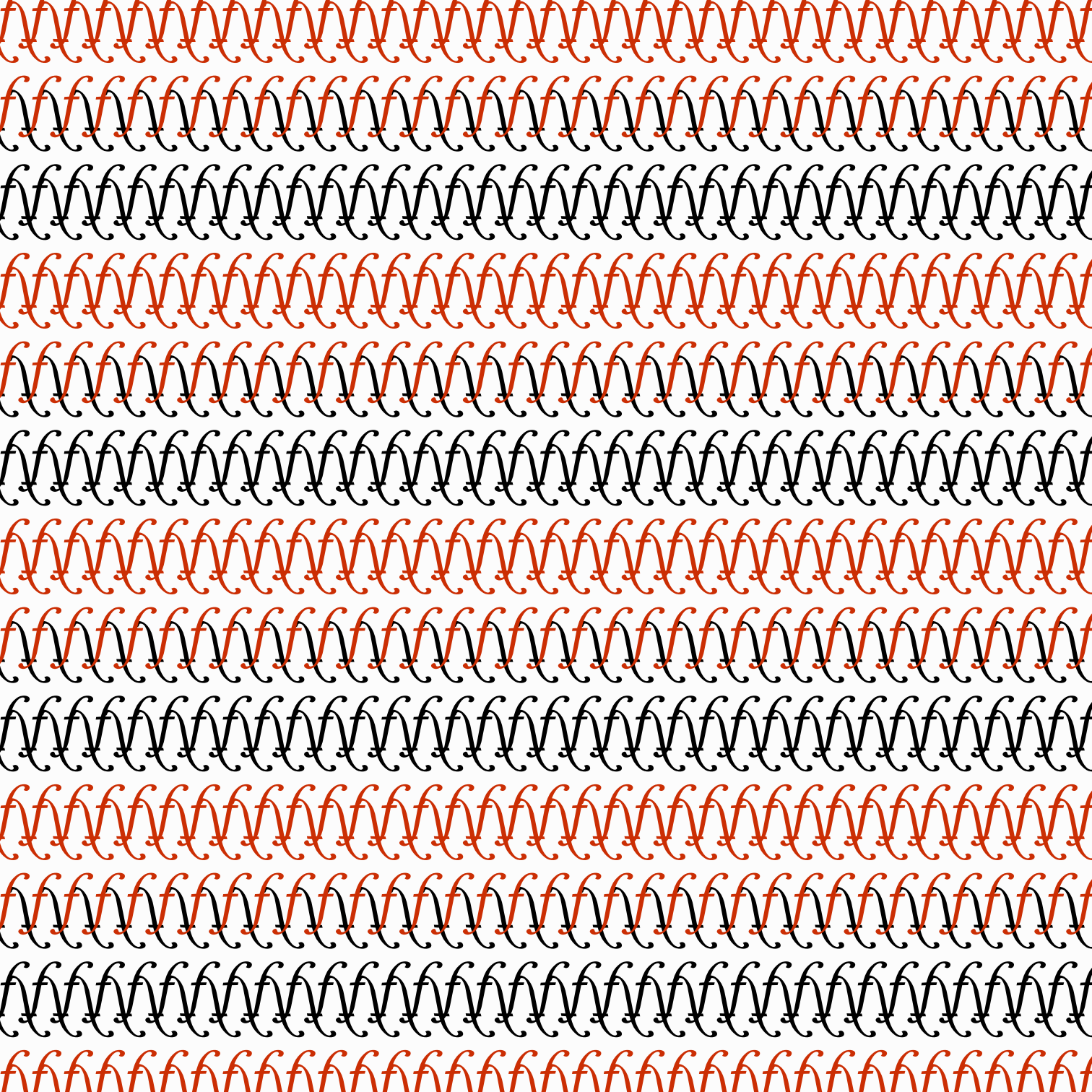
ly into play. If it flag for an instant, an oversight is committed, resulting in injury or defeat. The possible moves being not only manifold but involute, the chances of such oversights are multiplied; and in nine cases out of ten it is the more concentrative rather than the more acute player who conquers. In draughts, on the contrary, where the moves are unique and have but little variation, the probabilities of inadvertence are diminished, and the mere attention being left compar-

atively unemployed, what advantages are obtained by either party are obtained by superior acumen. To be less abstract --Let us suppose a game of draughts where the pieces are reduced to four kings, and where, of course, no oversight is to be expected. It is obvious that here the victory can be decided (the players being at all equal) only by

some recherche movement, the result of some strong exertion of the intellect. Deprived of ordinary resources, the analyst throws himself into the

spirit of his opponent, identifies himself therewith, and not unfrequently sees thus, at a glance, the sole methods (sometimes indeed absurdly simple ones) by which he may seduce into error or hurry into miscalculation.

Whist has long been noted for its influence upon what is termed the calculating power; and men of the highest order of intellect have been known to take an apparently unaccountable delight in it, while eschewing chess as frivolous. Beyond doubt there is nothing of a similar nature so greatly tasking the faculty of analysis. The best chess-player in Christendom may be little more than the best player of chess; but proficiency in whist implies capacity for success in all those more important undertakings where mind struggles with mind. When I say proficiency, I mean that perfection in the game which includes a comprehension of all the sources whence legitimate advantage may be derived. These are not only manifold but multiform, and lie frequently among recesses of thought altogether inaccessible to the ordinary understanding. To observe attentively is to remember distinctly;



Dis

peu.

abcdefghijklm

nopqrstuvwxyz

ABCDEFGHIJKLM

NOPQRSTUVWXYZ



abcdefghijklm

nopqrstuvwxyz

ABCDEFGHIJKLM

NOPQRSTUVWXYZ



neutrum

Al Fresco

NEUTRUM

Paris Light

neutrum

Parfumerie Script

vital

Al Fresco

VERZAGT

Paris Light

verführerisch

Parfumerie Script

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R U
Y T
z & R

i T e
I K N C
O x X

O

Bodoni [rund-eckig]

V_B

Garamond [groß-klein]

M

Caslon [statisch-dynamisch]

v
m

Minion [statisch-dynamisch]

p

Rockwell [rund-eckig]

V

Caslon [offen-geschlossen]

vf

Stempel [statisch-dynamisch]

W

Walbaum [groß-klein]

t^v

Claredon [schwer-leicht]

