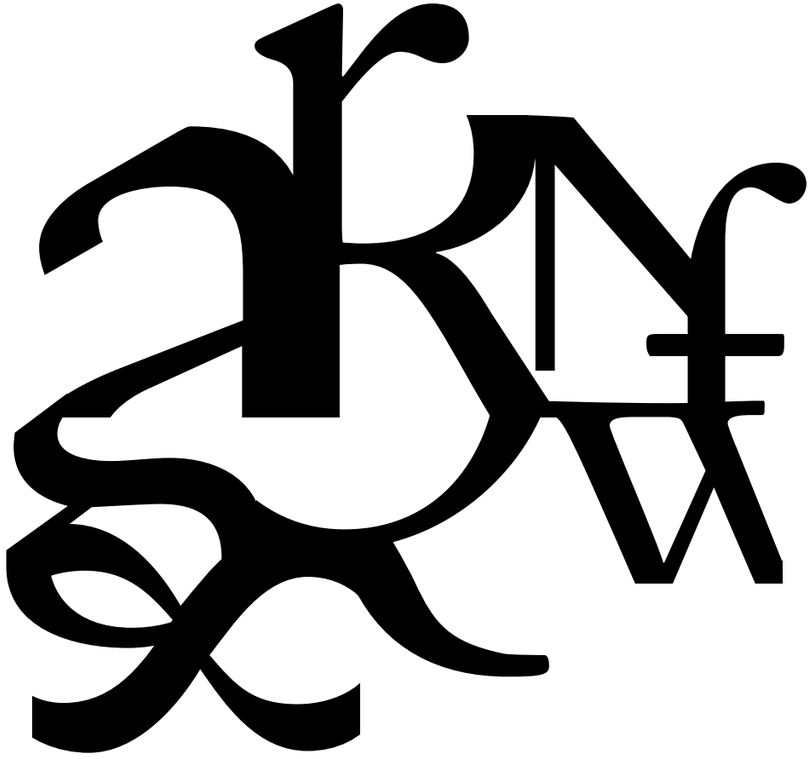
LISA ARZBERGER

NEW AUSTRIAN TYPEFACES



KAPITEL 01

eigene schrift und analoge umsetzung

A B C D E F G H

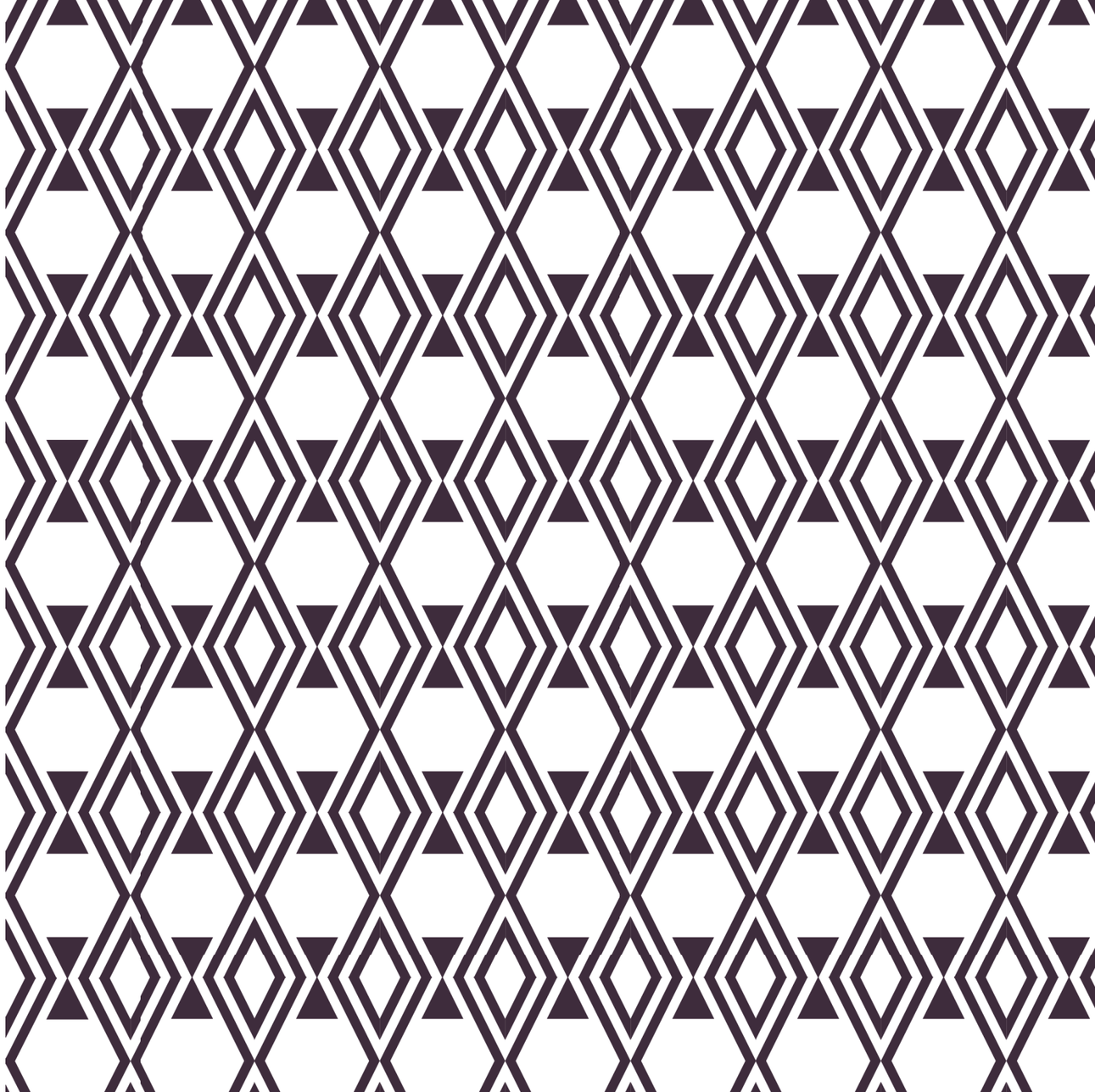
I J K L M N O P

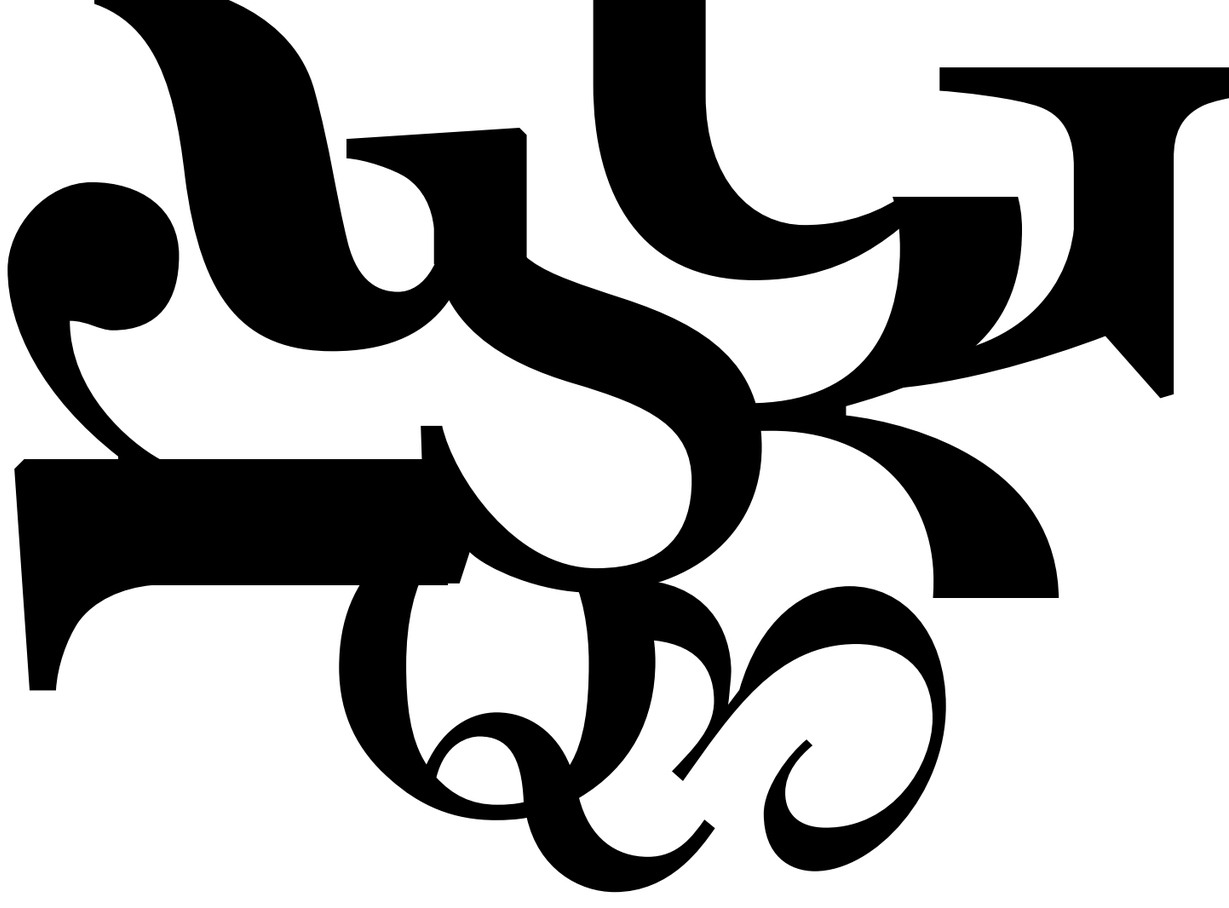
Q R S T U V

W X Y Z

MEXICANO

NEW AUSTRIAN TYPEFACE





KAPITEL 02

miller schriftkatalog

The Miller family

... was designed by Matthew Carter and developed by Carter with the assistance of the Font Bureau‘s Tobias Frere-Jones and Cyrus Highsmith, and the encouragement of James Mosley, a librarian at St Bride Library.

Miller is a „Scotch Roman“—a style which originated in types cut by Richard Austin at the Scottish type foundries of Alexander Wilson and William Miller in the period of 1810–1820. Although Miller remains faithful to the Scotch Roman style (for example, in having both roman and italic small caps), it is not based on any single historical example. Mosley described Carter‘s revival of Miller as follows:

Matthew Carter‘s Miller is not a facsimile of Miller‘s Scotch Roman, any more than his Galliard was a facsimile of any one type by Robert Granjon. What it has done is to capture the good color, and the generous breadth and modelling of its model, and to bring a valid version of ‚Scotch Roman‘ back into current use after a lapse in England of some decades. Miller was made with current production needs in mind, of which the two versions, ‚Display‘ and the more robust ‚Text‘ versions are evidence, and so is its relatively large x-height.

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miller text

Miller Text Italic

Miller Text Italic SC

Miller Text Roman

Miller Text Roman Sc

Miller Text Bold

Miller Text Bold Italic

V S.

miller display

Miller Display Light

Miller Display Light Italic

Miller Display Italic

Miller Display Italic Sc

Miller Display Roman

Miller Display Roman Sc

Miller Display Semibold

Miller Display Semibold Italic

Miller Display Bold

Date released:

1997

1997

1997

Category

Serif

Classification

Transitional serif

Designer(s)

Matthew Carter

Foundry

Font Bureau

founded in 1992

Carter & Cone Type Inc

by Matthew Carter

Miller Roman

10pt auf 14pt, linksbündig

Miller is a transitional serif typeface released in 1997 by the Font Bureau, a U.S.-based digital type foundry. It was designed by Matthew Carter, based on the „Scotch Roman“ style which originates from types cut by Richard Austin in Scottish type foundries in the early 19th century.

The general purpose versions of Miller are Miller Text and Miller Display, though since their release they have given rise to a number of variants, including Miller Daily, Miller Headline and Miller Banner, as well as some variants commissioned for use in specific publications. The Miller family is widely used, mostly in newspapers and magazines.

Miller Roman SC

10pt auf 14pt, Blocksatz

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Miller Roman SC

10pt auf 14pt, rechtsbündig

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Miller Roman SC

9pt auf 12pt

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9pt auf 12pt, Blocksatz

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„Type is a beautiful group of letters, not a group of beautiful letters.“

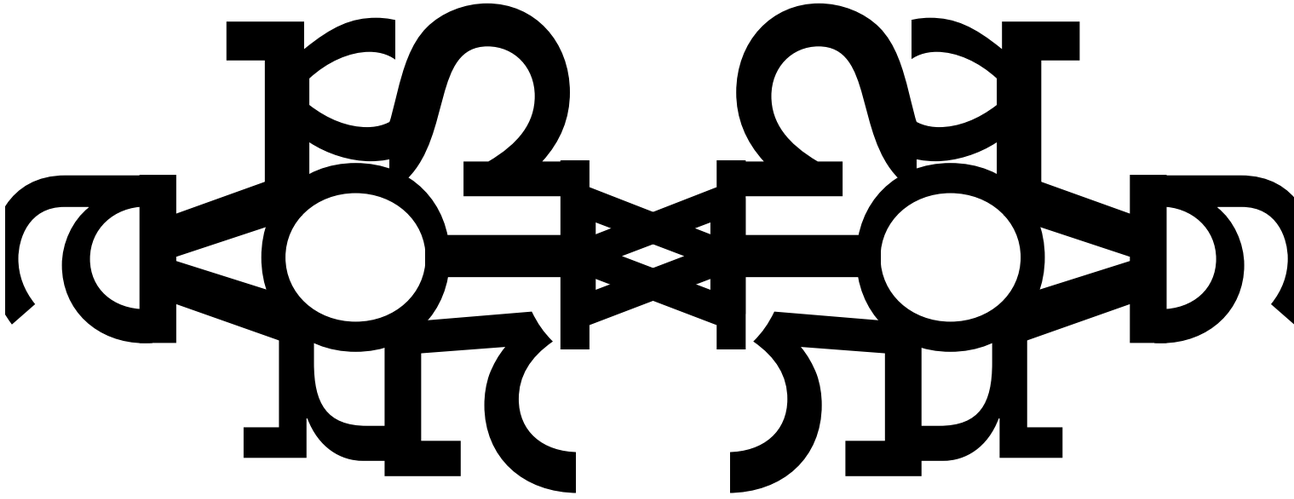
Matthew Carter

fi fl ffl ffi fj ff

fi fl ffl ffi fj ff

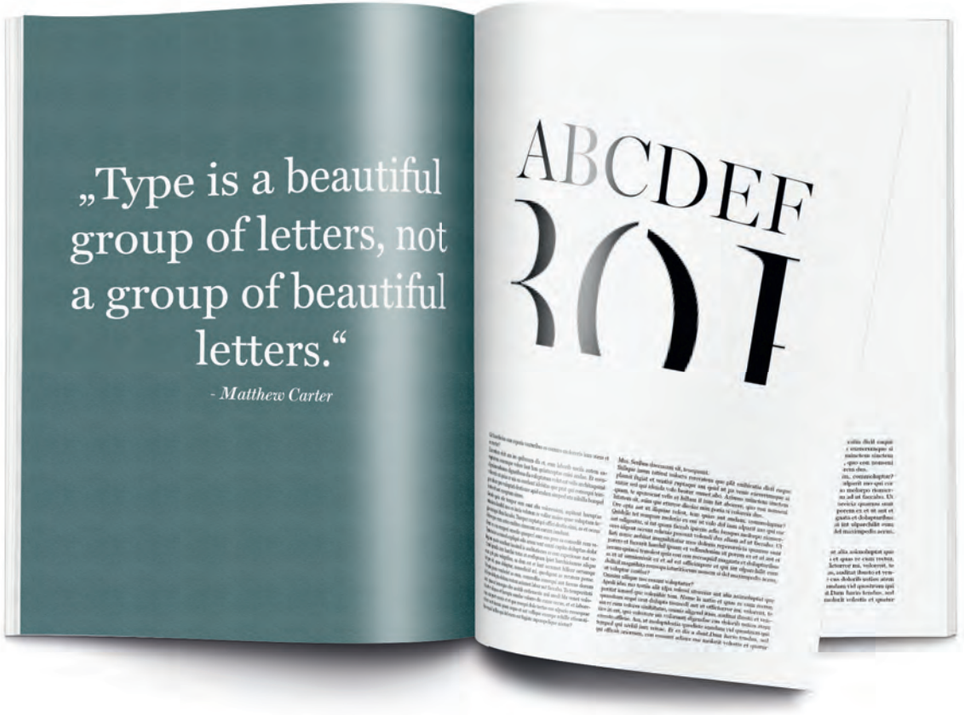
thunfisch

fjord



KAPITEL 03

miller anwendungen


„Type is a beautiful group of letters, not a group of beautiful letters.“
- Matthew Carter
ABCDEF
801

Wintereinbruch
mehr auf Seite 9
Rezepte
mehr auf Seite 11
DIY Armbänder
mehr auf Seite 13
DAILY NEWS
Sunday, May 10th
Nr.1/2015
Kunst passt in die kleinste Zelle
Julius Klingebiel wurde von den Nazis in die Psychiatrie gesteckt. Im Arrest begann er zu malen. Seine Bilder füllen den ganzen Raum.
Vielleicht begann die Befreiung tatsächlich, wie diese Spielfilmszene zeigt. Vielleicht saß Julius Klingebiel auf dem Boden seiner Zelle im Göttinger „Verwahrhaus“, ein Mann Mitte vierzig, der mehr als ein Jahrzehnt des Weggesperrtseins hinter sich hatte und nun halb wahnsinnig wurde von den Schreien, die aus anderen Räumen der geschlossenen Anstalt in seinen Ohren gellten. Aber was heißt schon wahnsinnig? Klingebiel war 1939 eingewiesen worden. Geisteskrank, schizophren, gemeingefährlich lautete die Diagnose, die auch 1951 noch Bestand hatte. Er hörte Stimmen, er hatte den Stiefsohn gewürgt und seine Frau bedroht. Die Nazis hatten ihn zwangssterilisiert, aber nicht umgebracht wie so viele andere psychisch Kranke. Hatte man ihn vergessen oder geschützt? Das ist bis heute ungeklärt. Klingebiel lebte, sein Fall war dennoch aussichtslos. Zwar entbehrte seine Unterbringung einer soliden juristischen Grundlage, doch auch nach Ende der NS-Zeit brachte niemand brachte seinen Fall vor
Neben dem Lüftungsschacht ruht ein Tiger.
Gericht. Der gelernte Schlosser aus Hannover bekam nie Besuch. Er würde niemals gesund werden und nie wieder freikommen. Aber beim Ausgang auf dem Anstaltsgelände hatte er ein Stückchen Kohle vom Weg aufgelesen. Schlacke aus den Essen der Schmiede, ein ausgebrannter Rest wie er. Er drehte das schwarze Bröckchen zwischen den Fingern, zog mit wütenden Bewegungen Striche über seine Hände, hob den Blick auf die Zellenwände, stand auf und begann zu zeichnen, wohl zum ersten Mal in seinem Leben.
Es gibt keine digitale Gesellschaft
Wieso meinen viele, wir brauchten als Grundlage einer neuen Welt nur Technik? Was läuft in der „Netzgemeinde“ außer „Shitstorms“?
Nicholas Negroponte hatte einige Jahre lang für das schicke Technologiemagazin „Wired“ Zukunftskolumnen über die Vergleichbarkeit von Atomen und Bits, über das Potential miniaturisierter elektronischer Apparate und das „Digitale“ geschrieben. Im Dezember 1998 setzte er in einem letzten „Wired“-Text einen verblüffenden Schlusspunkt: „Seht der Wahrheit ins Gesicht: Die Digitale Revolution ist vorbei“, rief er seinen Lesern zu. Das Digital-Sein werde so selbstverständlich wie das Atmen oder Wassertrinken, es habe sein Unterscheidungspotential verloren. Überraschende Veränderungen lägen jetzt anderswo, „in unserem Lebensstil und wie wir gemeinsam unser Leben auf diesem Planeten gestalten“. Negroponte kam dann auf
mehr auf Seite 4

Miller's
RESTAURANT & BAR
Miller's

Miller's
RESTAURANT & BAR

KAPITEL 04

weitere übungen

ABSTRAKT

NEUTROM

YWFT Pello

AGGRESSIV

NEUTROM

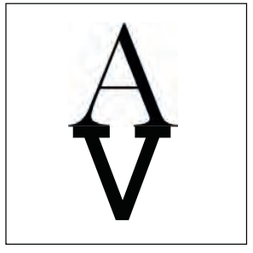
Whiphand

albern

neutrom

Rowboat

Miller - Garamond



Miller - Rockwell

Miller - Bodoni

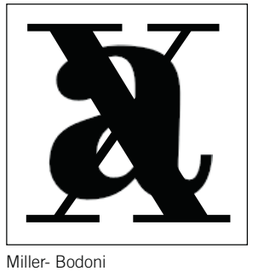
Miller - Rockwell

Miller - Bodoni

Miller- Rockwell

Miller - Garamond

Miller - Garamond



Miller- Bodoni

TYPOGRAFIE
FACHHOCHSCHULE SALZBURG
LISA ARZBERGER
2015