

Nota

Before starting any discussion or argument it is useful to define the terminology and to make sure that the words which are used are generally understood. Typography is a craft has been practiced since the Gutenberg's invention of the movable type. According to the latest Encyclopedia Britannica core definition of typography is that 'typography is concerned with the determination of the appearance of the printed page'. Other dictionaries, such as Collins English Dictionary from 2004 define the typography as 'the art, craft or process of composing type and printing from it'. Understood this way, no typography was made before mid-15 century, as it is strictly linked to the invention of the printing type. Understood this way, digitally created letters that appear on an electronic screen also escapes this definition. That is of course a problem of definitions, which are not as flexible as the activities which they define. In the Royal Academy of Arts (KABK) in The Hague, where I teach part time, a most useful definition of typography comes from the teacher Gerrit Noordzij, saying that typography is writing with prefabricated letters'.

Unlike the dictionary definitions, this one is deliberately avoiding connecting typography to any specific medium, as they tend to change, yet the discipline continues evolving. Noordzij's definition also implies a complete distinction from lettering, handwriting or graffiti, which are also concerned with creating letter-shapes, but they don't offer a repeatable system of setting these letters.

What is typography?

PETER BILAK, 2007

Mißmutigen Gedanken Zu Toten

Infinity

THE UNBEARABLE LIGHTNESS OF BEING

You have to be an artist and a madman, a creature of *infinite melancholy*, with a bubble of hot poison in your loins and a super-voluptuous flame permanently aglow in your

Hibátlanul Múködő

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Snuffboxes

Reykjavík aðeins þorp sem um 10% þjóðarinnar bjuggu í, jafnmargir

The Silk Route

TEXTILES HAVE A VERY LONG HISTORY IN CHINA, AS garments, currency, tax goods, and commodities. Chinese domesticated silkworms no later than maybe 3,000 BCE, but archaeologists have discovered many cocoons at Neolithic sites. The ancient Chinese also wove ramie and hemp, which were worn by the common people. However, within just a few centuries of its transmission to China around 200 BCE, cotton became the staple cloth of ordinary Chinese. In ancient China, weaving came to define women's social, economic, and moral role. Beginning as early as the Song Dynasty, however, the gender identity of textile work slowly changed as Chinese economy grew much more commercialized. By the 18th century, most Chinese households wove cotton cloth for their own consumption or for the market, and silk weaving workshops employing male weavers flourished. The earliest known silk textiles excavated in China dated to circa 3630 BCE; earlier pseudo morphs (impressions left by a textile on the bronze or jade) or patterned textiles date from the Shang dynasty (16th–11th century BCE). By the Warring States through Han Dynasty periods (circa 475 BCE–220 CE), elaborately patterned jin brocades, complex gauze weaves, and intricately embroidered textiles were all being produced; their artistry and technical accomplishment amaze modern viewers. The ancient Greek word for China, Seres, is

- 8 **George Leland** *Decorative textiles of China*; An illustrated book on the famed silk route. Beautifully illustrated and photographed, it is the defining book on the subject. 1912, *Philedelphia Publishers*.
- 9 **Maynard James Keenan** *The Silk Route Conspiracies*; A well written & well researched book about Silk Pirates and their influence on Silk productions and textile design. 1978, *Maximillian Books*.



synonymous with silk, and the trade routes across Central Asia were named for that most prized of cloths. For centuries, silk production centered in northwest China. But with the southern shift in the population and production during the Song Dynasty (960-1279), the Lower Yangzi region became China's major source of silk during this time.

Cotton cultivation was first introduced into China around 200 BCE. Over the next thousand years, cotton cultivation slowly spread from the southwest border regions to Guangxi and Hainan Island. Cotton then came to Guangdong, Fujian, and Jiangnan. The legendary woman Huang Daopo is credited with having introducing the techniques for making cotton textiles from Hainan Island in the 1290s. Supported by new techniques and in high demand by both the state and the people, cotton textiles developed rapidly under the Mongol rulers of the Yuan Dynasty (1271-1368). The Yuan established a complex procurement system, appropriating a very portion of the cotton and silk produced. By the old fourteenth century the dynasty collected much more than half a million bolts of the cotton cloth and over 500 tons of raw silk annually. The Yuan furthermore established a system of imperial textiles production based on a hereditary caste of bonded handicraft workers to produce for the very needs of the state. Some of these were very large in scale, employing hundred of workers. The Dongxi Silk Department in Jinling had 3,000 workers, 145 looms, and an annual production of 4,527 bolts using almost six tons of raw silk and other such textile materials.

Trade along the Silk Road, which began as early as the Han dynasty and reached its peak in the 5th through 12th centuries BCE, created an environment in which Chinese culture interacted with the tastes of consumers from lands as distant as Iran & Rome. Weavers from a number of too ethnic backgrounds, including Han Chinese and Central Asian (Uighur, Sogdian, and others) all produced textiles in different styles woven from silk. Formerly nomadic ruling dynasties, such as the Liao (907-1125), incorporated imagery of hunting and nature into gorgeous gold-brocaded textiles. The Kesi (silk tapestry weave) became the vehicle for the quintessentially Chinese aesthetics during the Song Dynasty (960-1279) in textiles which feature traditional phoenix and peony motifs or which emulate styles of Chinese brush painting. During the Ming (1368-1644) and Qing (1644-1911) dynasties, court robes, rank badges, and Buddhist and Daoist Kesi were all used to denote status and wealth, as well as to express religious devotion. Typical of Chinese courtly garments are the large, standing dragons, their paws clutching the clouds that emblazon most of an Imperial family's clothes. The dragons clutch the jewels they usually pursue; sometimes they are surrounded both front and back with many large, gold-couched characters, some of them reading shou (long life). Some others are adorned with the swastikas, which mean 'ten thousand,' and combine to form a popular birthday wish for longevity. This symbolism indicates these kinds of garments were intended for such an occasion like a birthday. The color red was very popular and became the Ming dynastic color, which has suggested the owner of these garments would be a woman of the imperial family.

Fabrics made of silk consist of many types: brocade, satin, silk fabric, etc. This variety is due to different weaving skills and silk fabrics. Some are lined, some are unbleached, some are heavy, and

FUTURISTA THEATRE COMPANY

PRESENTS

Offkey



A biographical cacaphony based on the life of John Sage

“Production of the decade!” – THE NEW YORK TIMES

John Sage (September 5, 1912 – August 12, 1992) was an American composer, music theorist and artist. A pioneer of indeterminacy in classical, electroacoustic music, and non-standard use of musical instruments, Sage was one of the leading figures of the post-war avant-garde. Critics have lauded him as one of the most influential American composers of the 20th century. This play, directed by the famous Hermann Püterschine, explores Sage’s early life, work and relationship with dancer Rölf Heißammerstein.

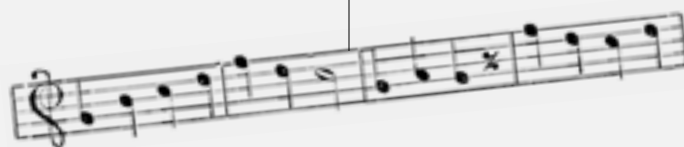
Andrei Muresanu Theatre
Sfântu-Gheorghe, Romania

MARCH 18 SAT 5:00–9:00 PM
MARCH 19 SUN 4:00–8:00 PM

Teatr Modjeska Experima
Cisnădioara Fort, Romania

JUNE 26 MON 1:00–5:00 PM
JUNE 27 TUES 2:30–6:30 PM

“Beautiful, noisy melancholy!” – THE LONDON TIMES



We would, if we might, find, as in this book, words full of courtesy. 'I have got my leave. Bid me farewell, my brothers! I bow to you all and take my departure. Here I give back the keys of my door—and I give up all claims to my house. I only ask for last kind words from you. We were neighbours for long, but I received more than I could give. Now the day has dawned and the lamp that lit my dark corner is out. A summons has come and I am ready for my journey.' And it is our own mood, when it is furthest from 'a Kempis or John of the Cross, that cries, 'And because I love this life, I know I shall love death as well.' Yet it is not only in our thoughts of the parting that this book fathoms all. We had not known that we loved God, hardly it may be that we believed in Him; yet looking backward upon our life we discover, in our exploration of the pathways of woods, in our delight in the lonely places of hills, in that mysterious claim that we have made, unavailingly on the woman that we have loved, the emotion that created this insidious sweetness. 'Entering my heart unbidden even as one of the common crowd, unknown to me, my king, thou didst press the signet of eternity upon many a fleeting moment.' This is no longer the sanctity of the cell and of the scourge; being but a lifting up, as it were, into a greater intensity of the mood of the painter, painting the dust and the sunlight, and we go for a like voice to St. Francis and to William Blake who have seemed so alien in our violent history.

Lotus

Rabindranath Tagore

On the day when the lotus bloomed, alas, my mind was straying,
and I knew it not. My basket was empty and the flower remained unheeded.
Only now and again a sadness fell upon me, and I started up from my
dream and felt a sweet trace of a strange fragrance in the south wind.
That vague sweetness made my heart ache with longing and it seemed to
me that it was the eager breath of the summer seeking for its completion.
I knew not then that it was so near, that it was mine, and that this
perfect sweetness had blossomed in the depth of my own heart.

We write long books where no page perhaps has any quality to make writing a pleasure, being confident in some general design, just as we fight and make money and fill our heads with politics—all dull things in the doing—while Mr. Tagore, like the Indian civilization itself, has been content to discover the soul and surrender himself to its spontaneity. He often seems to contrast life with that of those who have loved more after our fashion, and have more seeming weight in the world, and always humbly as though he were only sure his way is best for him: 'Men going home glance at me and smile and fill me with shame. I sit like a beggar maid, drawing my skirt over my face, and when they ask me, what it is I want, I drop my eyes and answer them not.' At another time, remembering how his life had once a different shape, he will say, 'Many an hour I have spent in the strife of the good and the evil, but now it is the pleasure of my playmate of the empty days to draw my heart on to him; and I know not why this sudden call to what useless inconsequence.' An innocence, a simplicity that one does not find elsewhere in literature makes the birds and the leaves seem as near to

Nota is a rhythmic and uncomplicated low-contrast humanist text typeface, what handwriting might look like if it were a typeface. Its chiseled upright styles sport a two-degree slant that enhances readability. Nota's true italics are tighter, the counters are smaller, and the letterforms are condensed. The tops of ascenders slope more, though not as much as they would if they were handwritten. The contrasting angle of the cut of the bottoms of the stems makes Nota Italic distinctive. Nota is a tranquil typeface positioned between tradition and novelty. Four weights, advanced features, and Renaissance proportions make this the perfect face for daily applications.

STYLES**NOTA**

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

Black

Black Italic

DESIGNER**NIKOLA DJUREK**

Nikola Djurek was born in Croatia, studied in Croatia, Italy and finally in The Netherlands at postgraduate master course Type and Media at Royal Academy of Art in The Hague, he earned his PhD degree in the graphic and type-design field. Nikola is a partner at Typotheque, and teaches at Art Academy - DVK, University of Split and University of Zagreb, Faculty of Design.

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