



Thesaurus Display

Designed by Fermín Guerrero
Available from Typotheque.com

Thesaurus Std

Thesaurus Display Std

THESAURUS blends particular features of the original metal types used by the Estienne family in Paris and Geneva with more contemporary characteristics such as a large x-height, narrower forms and increased modulation. The result is a versatile typeface with a rational flavour, with one foot in the past and one foot in the present.

Thesaurus is based on the types that Robert Estienne brought from Paris to Geneva, and in some way, serve as a bridge between France and Switzerland, between Catholicism and Protestantism, and now, through Thesaurus, between past and present.

Thesaurus is available in two optical sizes, one optimised for smaller text sizes, another for larger headline use — making it a great choice for practical text typography, and editorial design.

Thesaurus Display Italic

myVELO%

& elegante



*A stunning Display Italic
that finds an exquisite balance
between sharpness and smoothness,
having a love for details
and affection for the unexpected.*

Thesaurus Regular

Thesaurus Regular Italic

Thesaurus Regular Display

Thesaurus Regular Display Italic NEW

Thesaurus Medium

Thesaurus Medium Italic

Thesaurus Medium Display

Thesaurus Medium Display Italic NEW

Thesaurus Bold

Thesaurus Bold Italic

Thesaurus Bold Display

Thesaurus Bold Display Italic NEW

Thesaurus Black

Thesaurus Black Italic

Thesaurus Black Display

Thesaurus Black Display Italic NEW

DISPLAY

TEXT

m

vs

m

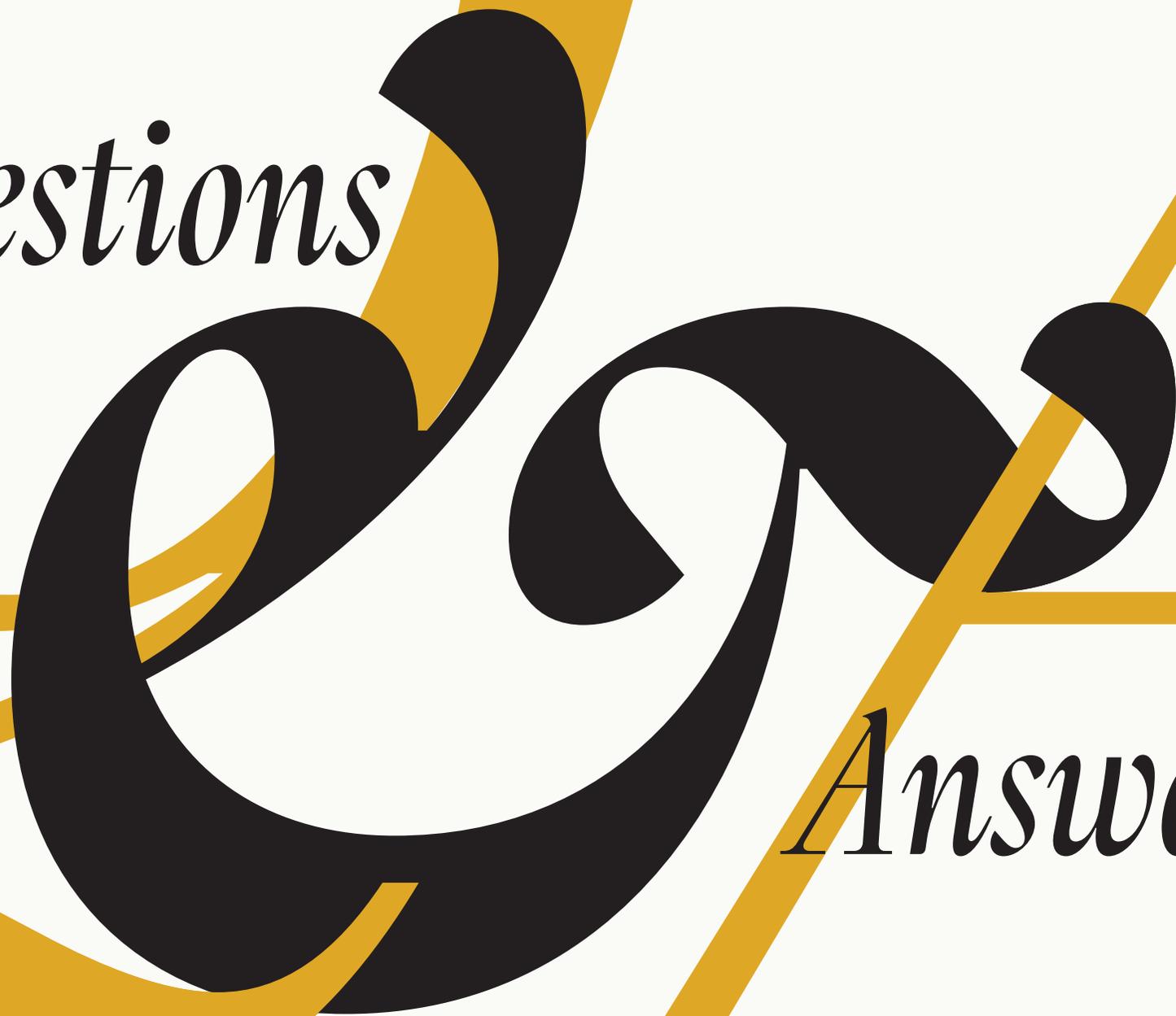
A. Turbayne has no hesitation in **reversing a letter** or **rotating it**.
– *Letters of similar form are the most suitable for being reversed.*

{ Thesaurus – Display / Black }

**A fresh ink*
for the **Black**
Display & *Black*
Display Italic.

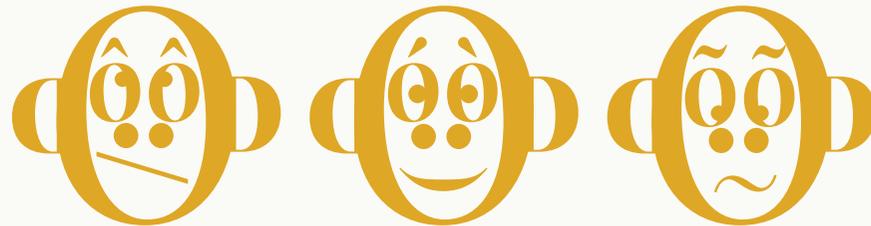
«Les Crispin, les Vignon, les Jean Durant, les
Chouet produisirent des milliers des volumes,
*mais dont les plus estimables ne peuvent être mis
en parallèle avec ceux de l'imprimerie de l'un ou de
l'autre des Estienne.»*

Questions



Answers

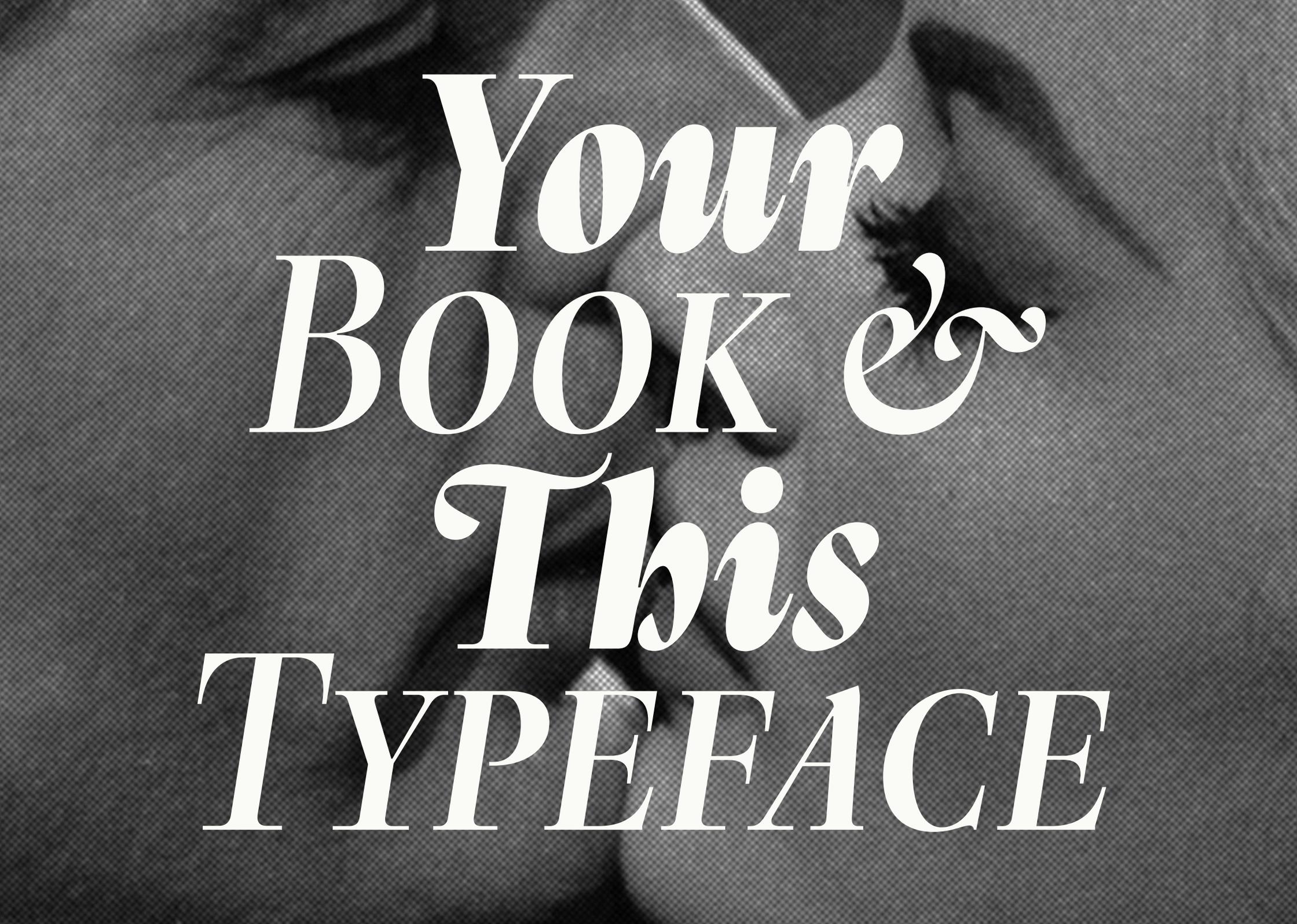
*The
Quick
Monkeys*



BERNE (1814)

2,136 €

5.129 km²

A black and white photograph of a person's hands holding a pen over an open book. The text 'Your BOOK & This TYPEFACE' is overlaid in a white serif font. The word 'Your' is in a cursive script, 'BOOK' is in all caps, '&' is a decorative flourish, 'This' is in a cursive script, and 'TYPEFACE' is in all caps.

Your
BOOK &
This
TYPEFACE

**The Penguin
Book of
Historic Speeches**

Written by

Brian MacArthur

the **WAR**
AGAINST
ASSHOLES

*‘Contemporary fantasy meets true crime in
this stunningly entertaining debut fantasy novel’*

PAUL TREMBLAY

Grand Théâtre de Genève

Découvrez les jeunes talents à venir

CONCERT DES LAURÉATS

 *Ensemble par Christian Angelino*

Lundi 25
Novembre—2019
à 16h30

There are no real snakes in Ireland

Author of the month

Clemence Rattino

Illustrations
by Cristoval Ellegard
& Pedro Schilling

Original Text
by The Guardian, UK.

Translated
by Mikhaïl Poláček

*Snakeless islands are
not very unusual, there
are also no snakes in
Madagascar or New
Zealand.*

Pages 38–43

Apart from the guff of St. Patrick banning the snakes from Ireland, the only reason that I have heard is that they never got here in the first place. During the last ice-age the country was too cold for them to survive. However, when the big thaw came about the land bridge between Ireland and the rest of Europe became flooded before the snakes were able to cross it. (Mind you I thought that snakes could swim). About 10.000 years ago, the whole of Ireland and mainland Britain down to line just north of the Severn estuary was permanently covered with snow and ice. It is highly unlikely that any wildlife, which might have been in Ireland before this ice age,

survived this period. When the climate warmed up again, snakes would have been able to recolonise Britain from the south, in any case there were land bridges to the continent from time to time. They would not, however, unless deliberately transported, be able to reestablish themselves in Ireland. Given time it might happen, but it hasn't happened yet. It can be shown that there is a relationship between land area and biological diversity. Plants and animals which can survive in one context cannot survive in another. So the smaller the land area, the lower the diversity. To double the diversity one needs 10 times the land area. This also might have a bearing on snakes being absent. St Patrick is

A MAN *for* ALL SEASONS
GARY OLDMAN
By JACK WHITE

EZRA MILLER *BY* ERYKAH BADU
BENEDICT CUMERBATCH *BY* THOM YORKE
Plus: MARK HAMILL, FRANCIS FORD COPOLA
BARRY KEOGHAN, TEHCHING HSIEH, SPIKE LEE,
and THE FACES OF TOMORROW'S FASHION

3rd VDG
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13.5—26.8 Prix
International &
Art Exhibition

Tuesday – Friday : 10:00-17:00
Week-end : 11:00-18:00

de Genève
des Beaux-Arts
Le Musée
The

19 Rue de la Coulouvrenière
1204 – Genève
Suisse

19 Rue de la Coulouvrenière
1204 – Geneva
Switzerland

Geneva
Museum of
Fine Arts

The
Geneva
Museum
of Fine Arts

Le Musée
des Beaux-Arts
de Genève

Mardi – vendredi : 10:00-17:00
Week-end : 11:00-18:00

ON TIME: MUSEUM FÜR GESTALTUNG TYPEK

MARS

Jérôme Grey & Antoine Vertan

49

‘The Victorian appetite for fancy goods and the genteel desire to associate with the rich and famous rivaled our current state of consumerism and penchant for notoriety.’

During the Victorian era, monograms became popular elements to engrave on personal objects. This combination of desire for notoriety and a wider use of monograms turned these items into a kind of trend among wealthy, and “wealthy-aspirant”, people. Monograms have had an impact on visual communication that goes beyond logo design. Some designers have used this visual language in other media, such as posters, books covers, and so on. It is thought, that the work of Herb Lubalin (examples below), among others, has deep roots in the visual language that we can

has taken this language and made it evolve into something else; doing further experimentation on the relation between letter-shapes, applying the ideas and research done within monogram devices to whole phrases, rather than limiting himself to the combinations of few letters—initials of words, like *monogrammists* did. Part of his experimentation consisted of approaching the design in a ‘modern’ way: mono-line, clean, putting away the ornamentation and calligraphic influence. Another remarkable thing is that a large number of design studios have decided to take back the

that a visual sign as highly abstract could be such a strong and effective means of passing a message has to do with the background, the thousands of years of visual language we have been using.

... colour for a visual identity based on the fact that there is a consensus, and agreement on certain elements that give us clues to the way that a message is perceived within a specific culture. This is a discipline called semiotics, the study of signs and symbols and the way they are used in the context of human communication. It is until that point, with his monogram. Among his signs we find two versions of his name, KARO-

Patek Philippe
*The Authorized
Biography*

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better on paper!

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dirty. Do something
beautiful.