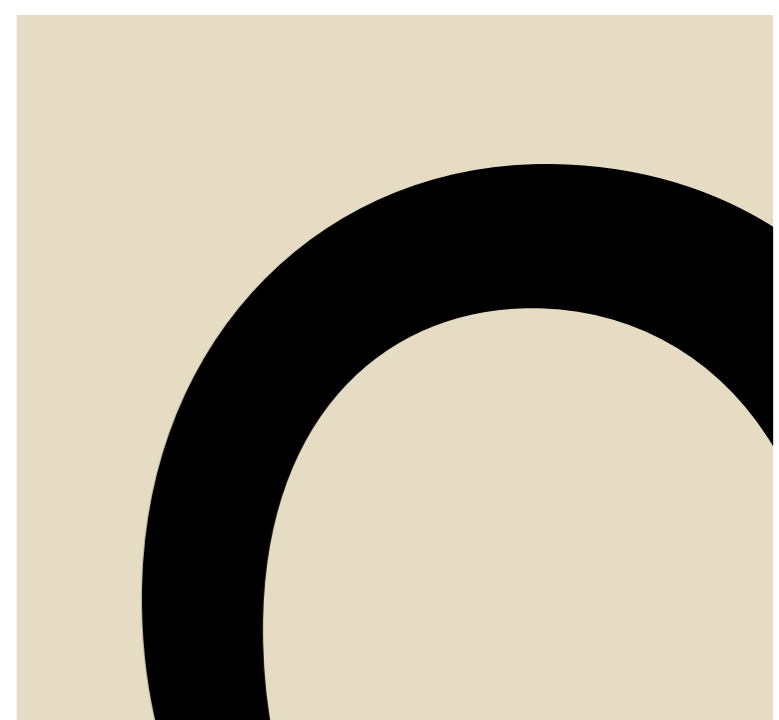
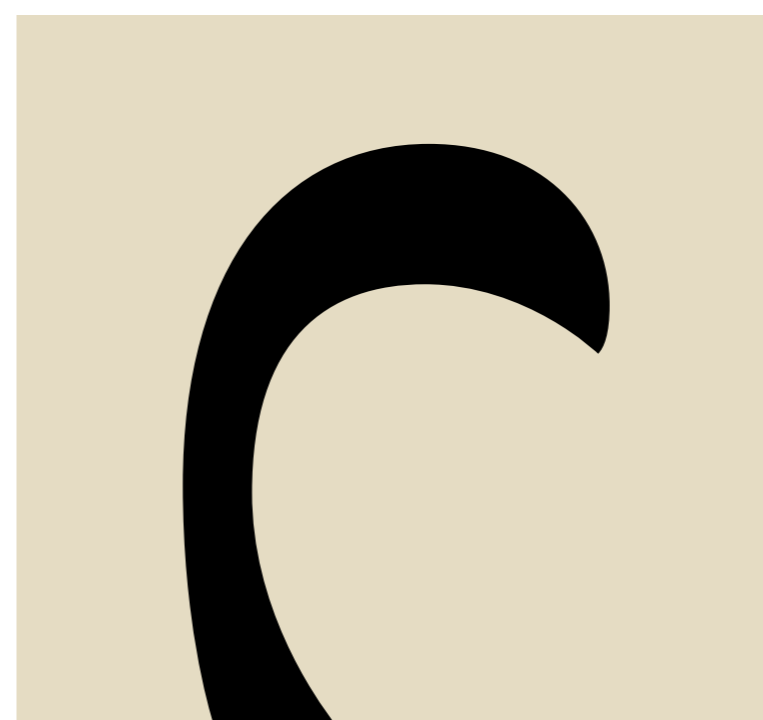
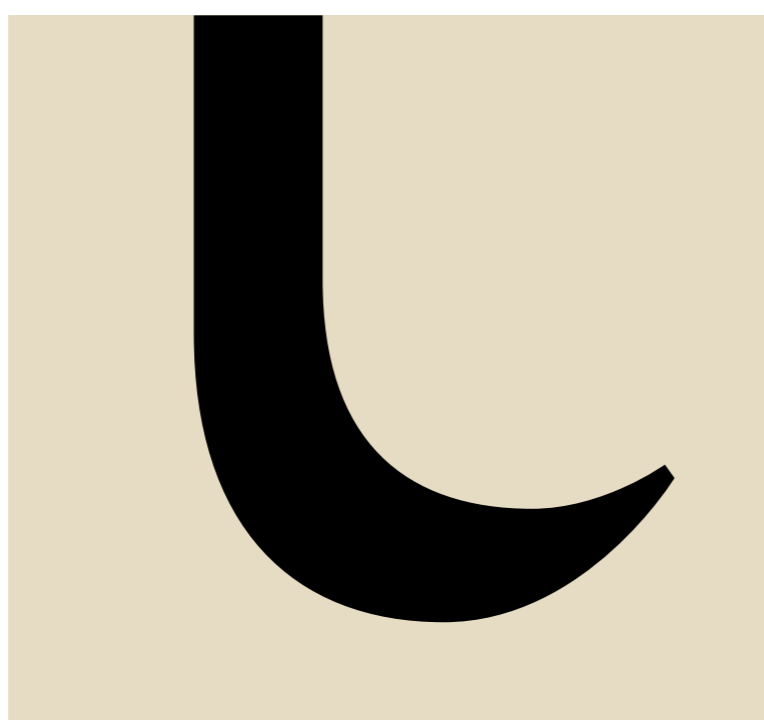
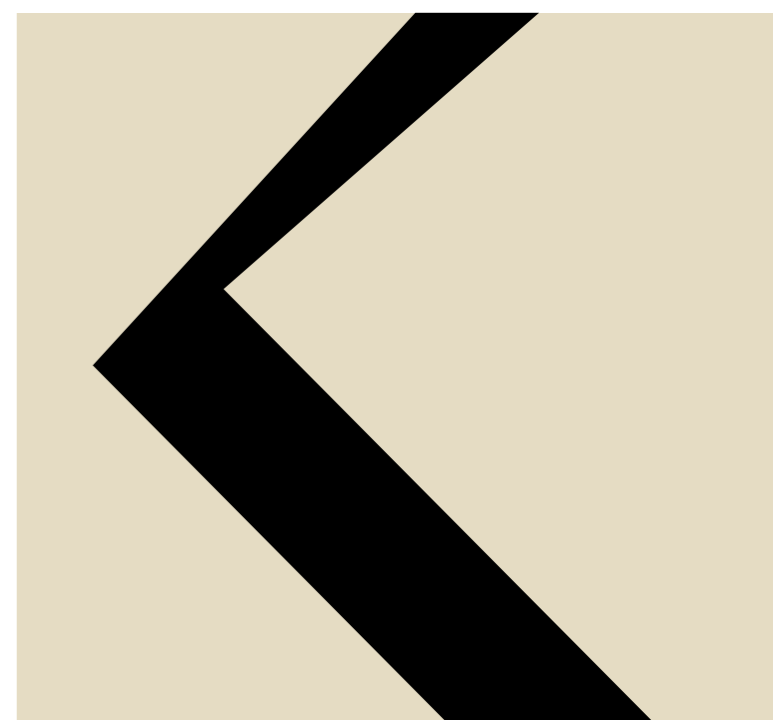
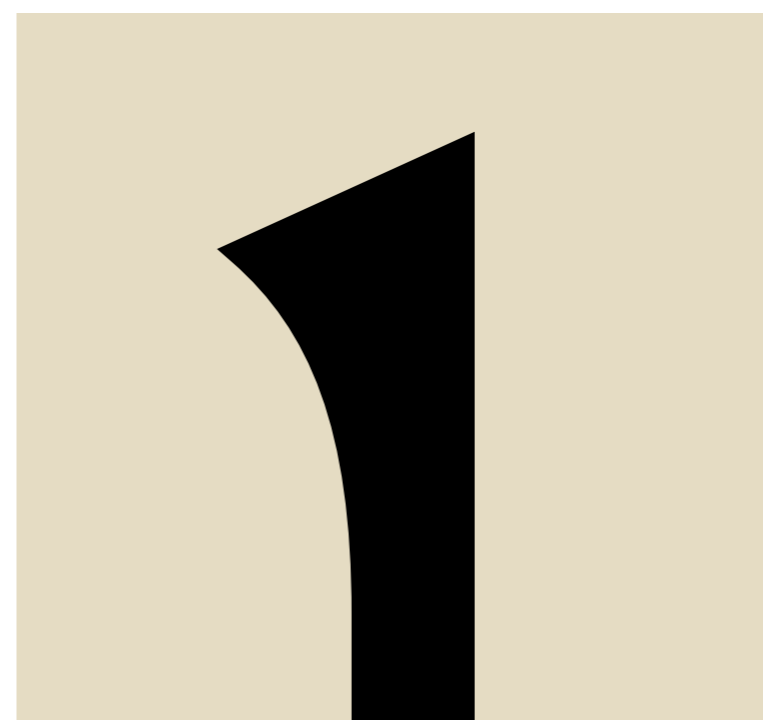
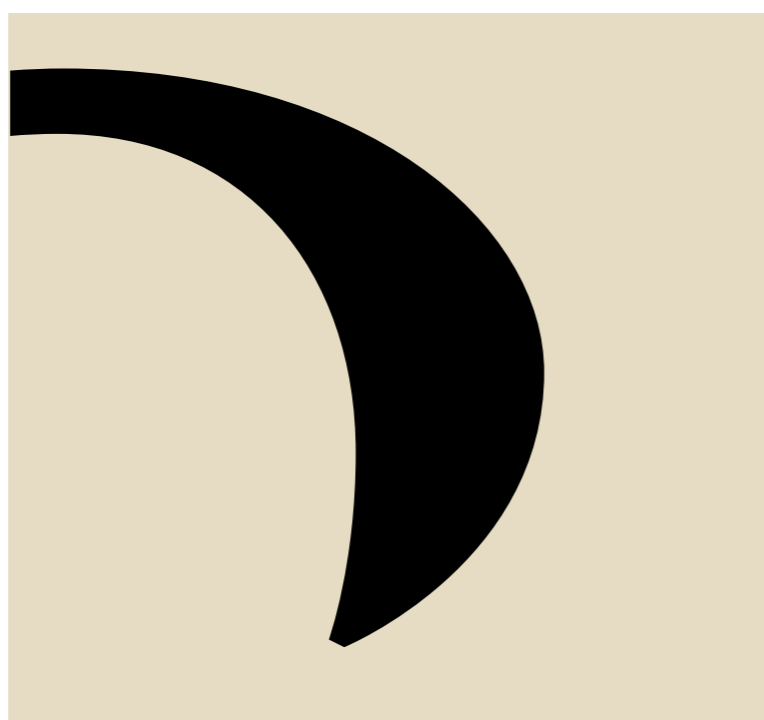
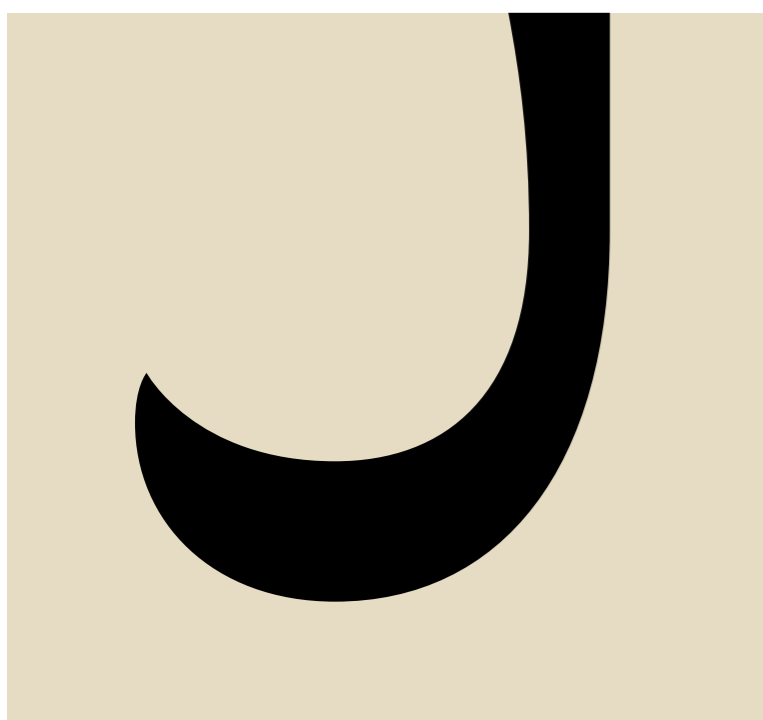
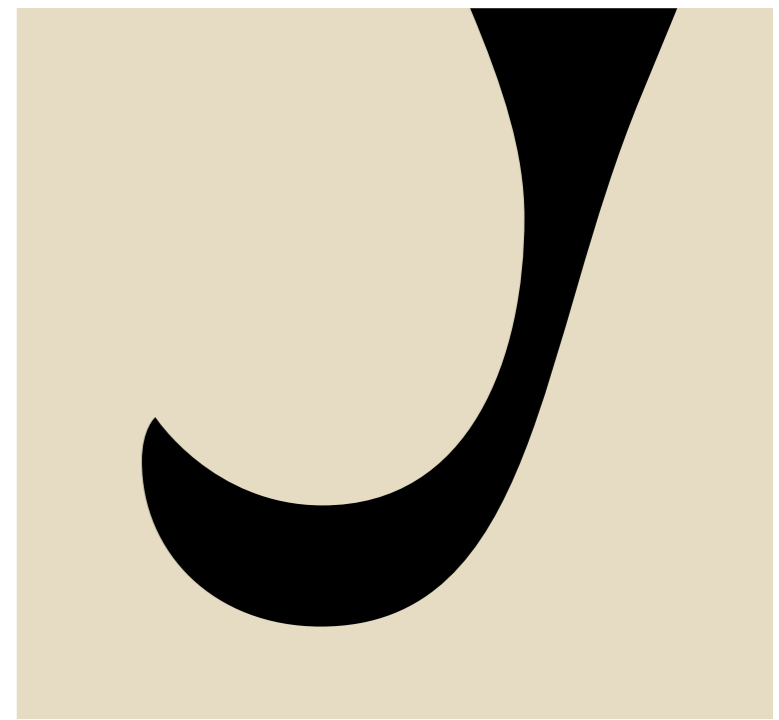
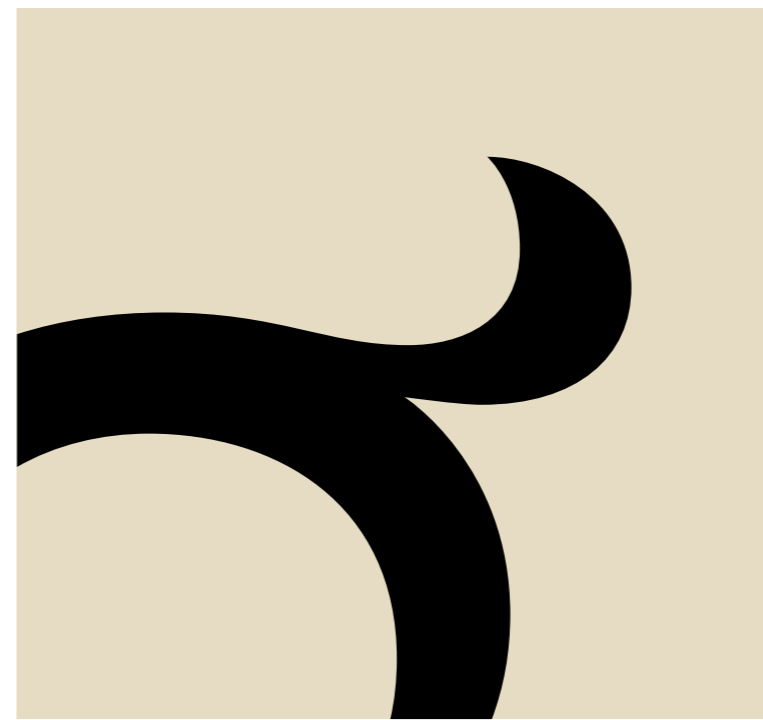
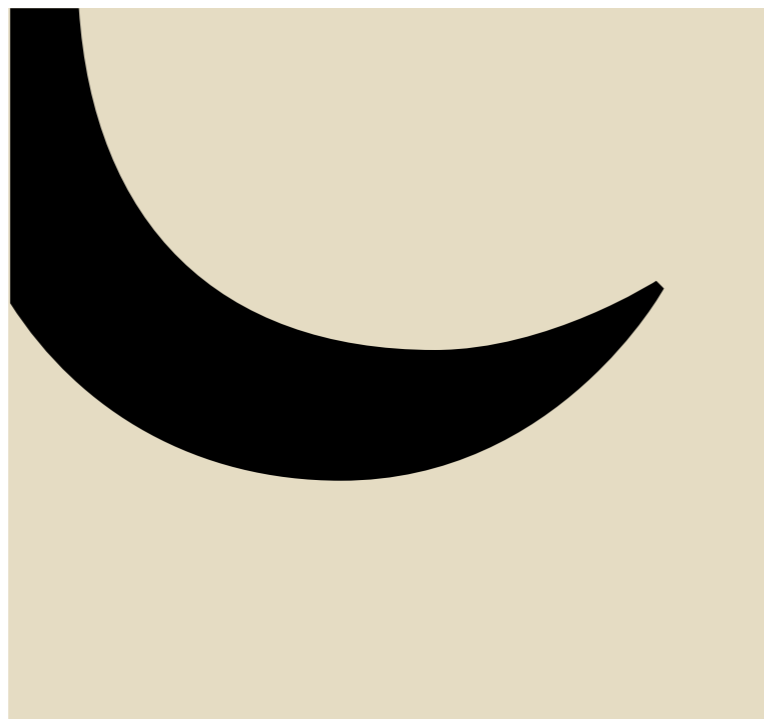
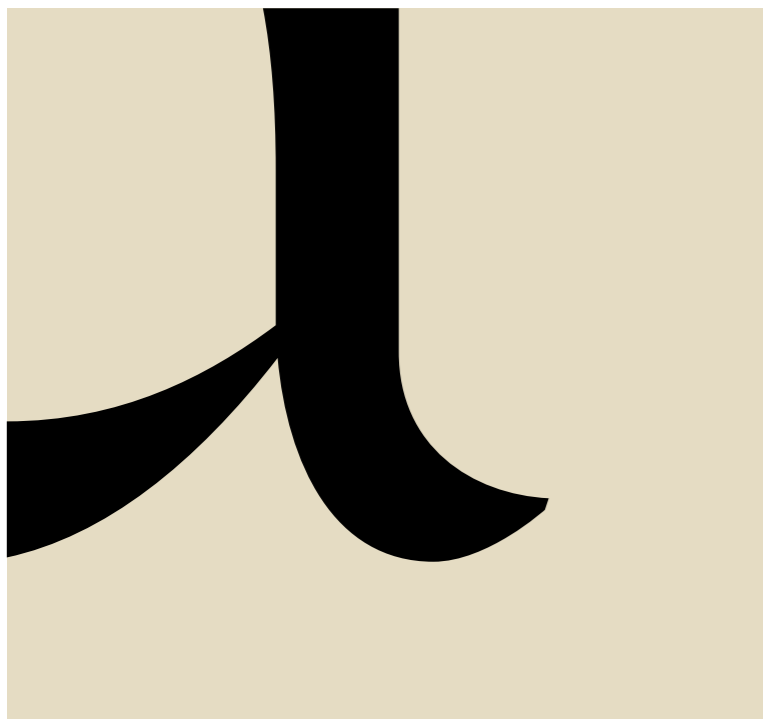


Alida

dar





ag

In 2006 the art director of emotion, a womens psychology magazine, asked me to design a copy typeface for them. Before I actually got the job I started to work on a serif. I wanted it to be feminine but still clear and modern. On one hand there are the floral round elements and on the other hand the angular serifs.

In the composition I wanted the two extremes to work together. All the other elements had to be harmonized.

The proportions needed to serve magazine requests. The ascenders and descenders are short enough to work in narrow columns but long enough to work in small sizes.

As you can imagine, the emotion-job never happened. Alida is now a serif and a sans serif with 7 weights with italics and smallcaps.

<http://www.hubertjocham.de/item.php/type/sans/AlidaSans/>

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ÅÂÊÁÀÃÄÇÉËËÏÎÏÑÓÔÕÖØÚÛÜÿÆŒΩ
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Regular, Regular-Italic, Regular-SC

Hambur**g**efons

Hamburg

HAMBURG

Medium, Medium-Italic, Medium-SC

Hambur**g**efons

Hamburg

HAMBURG

Semibold, Semibold-Italic, Semibold-SC

Hambur**g**efons

Hamburg

HAMBURG

Bold, Bold-Italic, Bold-SC

Hambur**g**efons

Hamburg

HAMBURG

Heavy, Heavy-Italic, Heavy-SC

Hambur**g**efons

Hamburg

HAMBURG

Extrabold, Extrabold-Italic, Extrabold-SC

Hambur**g**efons

Hamburg

HAMBURG

Ultrabold, Ultrabold-Italic, Ultrabold-SC

Hambur**g**efons

Hamburg

HAMBURG



Regular, Regular-Italic, Regular-SC

Hamburgefons

Hamburgefons

Medium, Medium-Italic, Medium-SC

Hamburgefons

Hamburgefons

Semibold, Semibold-Italic, Semibold-SC

Hamburgefons

Hamburgefons

Bold, Bold-Italic, Bold-SC

Hamburgefons

Hamburgefons

Heavy, Heavy-Italic, Heavy-SC

Hamburgefons

Hamburgefons

Extrabold, Extrabold-Italic, Extrabold-SC

Hamburgefons

Hamburgefons

Ultrabold, Ultrabold-Italic, Ultrabold-SC

Hamburgefons

Hamburgefons



Einem reichen Manne, dem wurde seine Frau krank, und als sie fühlte, daß ihr Ende herankam, rief sie ihr einziges Töchterlein zu sich ans Bett und sprach *»liebes Kind, bleibe fromm und gut, so wird dir der liebe Gott immer beistehen, und ich will vom Himmel auf dich herabblicken, und will um dich sein.«* Darauf tat sie die Augen zu und verschied. Das Mädchen ging jeden Tag hinaus zu dem Grabe der Mutter und weinte, und blieb fromm und gut. Als der Winter kam, deckte der Schnee ein weißes Tüchlein auf das Grab, und als die Sonne im Frühjahr es wieder herabgezogen hatte, nahm sich der Mann eine andere Frau.

Die Frau hatte zwei Töchter mit ins Haus gebracht, die schön und weiß von Angesicht waren, aber garstig und schwarz von Herzen. Da ging eine schlimme Zeit für das arme Stiefkind an. *»Soll die dumme Gans bei uns in der Stube sitzen«,* sprachen sie, *»wer Brot essen will, muß es verdienen: hinaus mit der Küchenmagd.«* Sie nahmen ihm seine schönen Kleider weg, zogen ihm einen grauen alten Kittel an, und gaben ihm hölzerne Schuhe. *»Seht einmal die stolze Prinzessin, wie sie geputzt ist«,* riefen sie, lachten und führten es in die Küche. Da mußte es von Morgen bis Abend schwere Arbeit tun, früh vor Tag aufstehn, Wasser tragen, Feuer anmachen, kochen und waschen. Obendrein taten ihm die Schwestern alles ersinnliche Herzeleid an, verspotteten es und schütteten ihm die Erbsen und Linsen in die Asche, so daß es sitzen und sie wieder auslesen mußte. Abends, wenn es sich müde gearbeitet hatte, kam es in kein Bett, sondern mußte sich neben den Herd in die Asche legen. Und weil es darum immer staubig und schmutzig aussah, nannten sie es Aschenputtel.

Es trug sich zu, daß der Vater einmal in die Messe ziehen wollte, da fragte er die beiden Stieftöchter, was er ihnen mitbringen sollte. *»Schöne Kleider«* sagte die eine, *»Perlen und Edelsteine«* die zweite. *»Aber du, Aschenputtel«* sprach er, *»was willst*

du haben?» «Vater, das erste Reis, das Euch auf Eurem Heimweg an den Hut stößt, das brecht für mich ab.« Er kaufte nun für die beiden Stiefschwestern schöne Kleider, Perlen und Edelsteine, und auf dem Rückweg, als er durch einen grünen Busch ritt, streifte ihn ein Haselreis und stieß ihm den Hut ab. Da brach er das Reis ab und nahm es mit. Als er nach Haus kam, gab er den Stieftöchtern, was sie sich gewünscht hatten, und dem Aschenputtel gab er das Reis von dem Haselbusch. Aschenputtel dankte ihm, ging zu seiner Mutter Grab und pflanzte das Reis darauf, und weinte so sehr, daß die Tränen darauf niederfielen und es begossen. Es wuchs aber, und ward ein schöner Baum. Aschenputtel ging alle Tage dreimal darunter, weinte und betete, und allemal kam ein weißes Vöglein auf den Baum, und wenn es einen Wunsch aussprach, so warf ihm das Vöglein herab, was es sich gewünscht hatte.

Es begab sich aber, daß der König ein Fest anstellte, das drei Tage dauern sollte, und wozu alle schönen Jungfrauen im Lande eingeladen wurden, damit sich sein Sohn eine Braut aussuchen möchte. Die zwei Stiefschwestern, als sie hörten, daß sie auch dabei erscheinen sollten, waren guter Dinge, riefen Aschenputtel und sprachen *»Kämm uns die Haare, bürste uns die Schuhe und mache uns die Schnallen fest, wir gehen zur Hochzeit auf des Königs Schloß.«*

Aschenputtel gehorchte, weinte aber, weil es auch gern zum Tanz mitgegangen wäre, und bat die Stiefmutter, sie möchte es ihm erlauben. *»Du Aschenputtel«* sprach sie, *»bist voll Staub und Schmutz, und willst zur Hochzeit? du hast keine Kleider und Schuhe, und willst tanzen.«* Als es aber mit Bitten anhielt, sprach sie endlich *»da habe ich dir eine Schüssel Linsen in die Asche geschüttet, wenn du die Linsen in zwei Stunden wieder ausgelesen hast, so sollst du mitgehen.«* Das Mädchen ging durch die Hintertür nach dem Garten und rief *»ihr zahmen Täubchen, ihr Turteltäubchen, all ihr*



Financial

Music

Arnold: Symphonies, Concertos, Orchestral, Brass and Piano Music (13 CDs in 3 boxed sets - 476 5337-5343) £22.99/€39.99/\$39.99

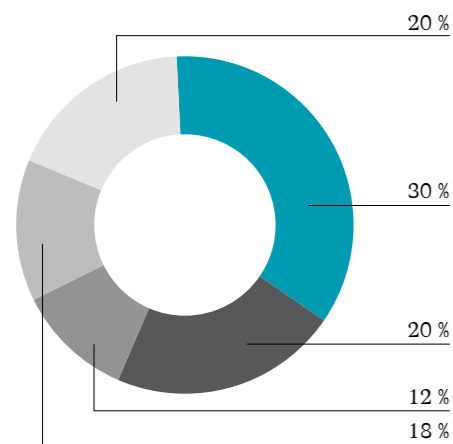
Yesterday would have been the 105th birthday of Sir Malcom Arnold, the versatile British composer who died last month, just as Decca was readying this tribute of three boxed sets respectively containing all his 11 great symphonies, 17 concertos and assorted works for orchestra, brass and piano. The core of this collection are 44 works recorded in the 1980s-90 with the composer's

Sport

Since 2002, Tiger Woods has played 89 official PGA Tour events (excluding match play) and 346 rounds and been paired with 173 players, most frequently Ernie Els, Vijay Singh and Robert Allenby (13 times). Woods beat playing partners by an average of 1.0 strokes or better in 69 of the tournaments (77.5%). Woods' score in major beat his playing partners' 67.2% of the time. Woods' average score was worse than his playing partners' in only five tournaments: the 2002 British Open (0.33); the 2003 Tour Championship (0.75); the 2004 U.S. Open (0.83); the 2005 Den Haag NL Open (1.33) and the 2006 Funai Classic (3.00); the 2007 Tour Championship (0.75).

Typesign

Average typeface usage 2006



Statistic supplied by TypeHeaven.

Internet

Can Google Get Any Bigger?

Google's share price reached an all-time high Tuesday at \$518.84 with the announcement of a new partnership with marketing software maker Salesforce.com. Google, the #1 search engine, seems to defy every Internet law of gravity. But one question arises with each subsequent record-high share price: is it possible for Google to get any bigger?

According to Hitwise, for the four weeks ending June 2, 2007, Google accounted for 64.8% of all executed searches in the u.s., triple that of its nearest competitor Yahoo! Search, which achieved 21.7% of all searches in that same time period. Tech pundits (this author included) have long theorized that there must be a saturation point for Google's role in our quest to find information on the Internet. We just don't have a clue as to where that point may be. We've pondered the possibility of slips in dominance with the release of a new competitive offering, but that hasn't happened. We wondered if integration of msn's search offering with the new Vista operating system would affect Google's share of search — not really. Google's role in our Internet use has become ubiquitous.

Google, in its transition from a noun to a verb, has become more than a tool to find

information online, it's quickly becoming the default tool to navigate the web, replacing the browser URL bar as the way to move from one website to the next. How do we know this? The secret to Google's primary use can be found in the top searches that people enter on the site. The #1 term, representing over 4% of all u.s. searches on Google, is for the site that surpassed Google last summer to become the most popular domain on the Internet, MySpace. In fact 17 of the top 20 searches on Google are searches for the other leading Internet sites such as ebay, yahoo, and mapquest. The most puzzling search term that Internet users enter into a Google searchbox is the 14th most popular term: Google. (In case you're keeping count, the three most popular terms that are not websites are: porn, free porn and lyrics.)

However, for all of its success, Google's online dominance has been limited to search. In web-based email, for example, Google's service, Gmail, is in a distant fifth place to leader Yahoo! Mail, which is over 12 times the size of Gmail in terms of visits. Google has barely made a peep in social networking; MySpace, the #1 social networking site, is over 300 times the size of Google's Orkut service. Mainstream information such as Google Finance is an order of magnitude smaller in

Stock market

STOCK	Price	Change on Week	Market Cap
Alliance & Leics	1123.0	-1.7 -19.0	4.99
Amvescap	614.0	-0.5 -3.0	5.08
BP	602.0	+1.7 +10.0	118.69
Cairn Energy	1870.0	+2.3 +12.5	3.34
Drax Group	765.5	+2.2 +17.0	2.93
Dsg. International	217.8	-1.1 -2.5	3.99
Experian Group	588.5	+2.9 +16.5	6.00
GlaxoSmithKline	1486.0	+1.9 +27.0	85.98
Hanson	752.0	+0.7 +5.5	5.36
Imperial Chm.Inds.	393.2	-0.7 -2.8	4.69
Kazakhmys	1250.0	+4.6 +55.0	5.84
Legal & General	143.8	-0.3 -0.5	9.35
Man Group	484.0	+1.7 +8.0	9.20
Morrison Supermarkets	257.0	+2.4 +6.0	6.87
Next	1842.0	-4.5 -86.0	4.08
Pearson	784.5	2.2 +17.0	6.32
Rexam	595.0	+1.4 +8.0	3.47
Unilever	1307.0	-1.1 -15.0	17.12
FTSE100 Index	6155.2	-0.0 -2.1	

Statistics supplied by Thomas Financial Datastream

Weather & Television

Europe Noon



Forecast for the cities

	°C	°F	Wthr		°C	°F	Wthr		°C	°F	Wthr
Algiers	23	73	s	Hamburg	17	63	s	Oslo	10	50	c
Amsterdam	18	64	f	Hongkong	27	81	c	Paris	18	64	s
Athens	20	68	f	Honolulu	28	82	f	Reykjavik	6	43	sh
Barbados	31	88	f	Istanbul	22	72	c	Rome	23	13	f
Barcelona	22	72	f	Jerusalem	28	82	f	Stockholm	14	5	f
Berlin	18	64	s	Kiev	11	52	r	Sydney	16	61	s
Bombay	30	86	f	London	19	66	c	Tel Aviv	27	81	f
Brussels	19	66	s	Los Angeles	21	70	f	Teneriffe	26	79	s
Cairo	32	90	s	Madrid	24	75	s	Tokyo	24	75	s
Chigago	20	68	f	Mexico City	20	68	c	Valencia	25	77	f
Dallas	27	77	f	Moscow	11	52	sh	Venice	21	70	s
Dublin	15	59	s	Munich	17	63	s	Washington	18	64	f
Frankfurt	16	61	s	New Orleans	26	79	c	Zurich	16	61	s
Hamburg	17	63	s	Oslo	10	50	c				

Television and radio

BBC 1
7.00 am Breakfast. **10.15** To Buy Or Not To Buy. **11.00** City Hospital. **12.00 noon** Escape To The Country. **12.30** Car Booty. **1.15** Bargain Hunt. **2.00** BBC News And Weather. **2.30** Regional News And Weather. **2.40** Neighbours. **3.05** Doctors. **3.35** Diagnosis Murder. **4.20** BBC News; Regional News And Weather. **4.25** CBBC: Lazy Town. **4.50** Maya & Miguel. **5.15** Crush. **5.40** The Batman. **6.00** Blue Peter. **6.25** Newsround. **6.35** Neighbours. **7.00** BBC News. **7.30** Regional News Programmes. **8.00** Watchdog. **8.30** EasEnders. **9.00** Holby City. **10.00** The Amazing Mrs Pritchard. **11.00** BBC News. **11.30** Regional News And Weather. **11.35** Skint. **12.05 am** BBC One Seccions: Corinne Bailey Rae. **12.45** FILM: Return To Me. **2.40** Sign Zone: See Hear. **3.25** Sign Zone: Beyond Boundaries: The African Challenge. **4.25** Sign Zone: Horizon. **5.15** Sign Zone: A Week Of Dressing Dangerously. **5.30** Regional

Sky Movies 1 Astra, cable and DST
7.00 am Buddy. **8.35** The Sany Bottom Orchestra. **10.20** Catch That Kid. **11.55** Monster Island. **1.15 pm** Buddy. **3.15** The Sany Bottom Orchestra. **5.00** Catch That Kid. **6.50** The Devil Wears Prada: Behind The Scenes. **7.05** Monster Island. **9.00** Layer Cake. **11.00** Dawn Of The Dead. **12.55 am** Broken Lizard's Club Dread. **2.45** My House in Umbria. **4.35** Churchill: The Hollywood Years. **6.05** Monster Island.

Sky Sports 1 Astra
7.00 am Soccer AM: The Best Bits. **8.00** WWE: Afterburn. **9.00** Conference Football. **10.30** British Rally Championship. **11.00** Live International Cricket. **7.00 pm** Ladies Football Asia. **8.00** Live International Football. **10.30** Football Asia. **11.00** You're On Sky Sports! **12.00 mdn't** Football Asia. **12.30** International Football. **Dead. 12.55am** Broken Lizard's Club Dread. **2.45** My House in Umbria.

European weather

Scandinavia
 Norway will be dry with bright or sunny spells. Across Sweden and Denmark, there will be plenty of cloud in the morning with occasional showers before turning brighter from the west. Mostly light winds, variable in direction. High 14-17°C (57-63°F).

Low Countries and Germany
 Any early mist or fog will soon disperse in the morning to leave most areas with spells of sunshine. At the best of the sunshine will be in the afternoon. Staying dry across most parts and becoming warm. A light, mainly southerly wind. High 20-25°C (68-77°F).

France
 Much of the country will be dry with any mist clearing to leave sunny spells. However, northwestern areas will become cloudier with showers developing, heavy and thundery. A gentle breeze. High 23-27°C (13-81°F)

Spain and Portugal
 Portugal and north-west Spain will have sunny intervals in the morning giving way to cloud and showery rain in the afternoon. Staying drier across central and eastern Spain with hazy spells of sunshine. Mostly light winds. High 25-28°C (77-82°F).

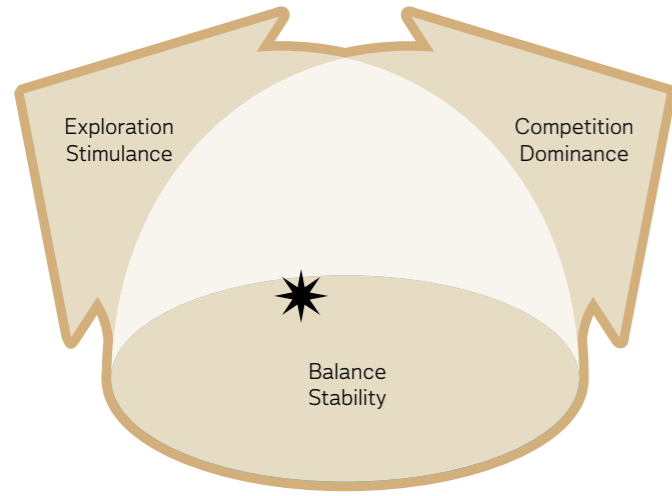
Italy
 Staying fine throughout the day across most of the country with plenty of sunshine and just the odd fleeting cloud. The far-south will have more cloud at times through with the end chance of some rain. Mainly gentle north-easterly winds, but fresh in the south. High 23-25°C (13-77°F).

Death notices

FINDLAY. Donald Fell, peacefully at Somerset House Wheldrake, on 3 October, aged 92. Deadly loved husband of Marie, father of John and the late David, and grandfather of Catherine and Lora. Funeral on Thursday October 12 at 2.30pm at Holy Trinity Church, Holtby, York, followed by cremation. Family flowers only please. Donations if desired to UNICEF.

HIMEFIELD. Gwen, on the 6 October 2006. Gwen, widow of Sam, Mother of Andrew and Leonie, will be sadly missed by family and friends.

LANGHAM. Dr. Mike, loving husband of Barbara and devoted Father of Robert and Thomas and such a good granddad and friend to many. Sadly passed away on 8 October with his family and good friends with him. Mike was known as an eminent local historian and he loved Buxton so much.



Mood-Diagram
Based on the concept of Hans Georg Häusel this diagram shows the main emotional motivations the human brain can follow. Stimulation, Dominance and Balance. The position in the diagram shows the proportion of each motivation a typeface touches



Humble-Eccentric-Diagram
Here you can see how neutral or expressive a typeface is. From a craftsman to a Hollywood diva.



Classic-Neoclassical-Diagram
Between the 15th and the 18th century the proportions of type changed. In this range most typefaces find a position. proportions also play an important role in the ideal column width. More in the next chapter.



Book-Magazine-Diagram
Depending on the proportions a typeface workes better in a book, or a magazine.

Ideal column width

Every typeface has got it's own rhythm of how it hyphenates in a column and how much leading it requires. In typefaces with a small x-height (1, the same line space looks more open then in typefaces with a big x-height (2). Naturally the font with a big x-height looks bigger then the one with a small x-height.

When we reduce example 2 to appear the same optical size like example 1 (3, we can see, that the column width can be narrower and the line spacing can be tighter.

Example 1 with the small x-height follows classic proportions (4. The early roman typefaces from the Renaissance where structured like that. The ideal of geometry shown in the Capitalis Monumentalis influenced the capitals and the lower case.

The O, almost a geometric circle has a massive counter. The letter next to the O therefore needs to step away. Classic proportions only look good with much space inbetween and around. Books with wide and open columns are the best places to be for this typefaces.

Example 2 with the big x-height follows classic proportions (5. Younger typefaces from the 18th century like Walbaum stand at the end of a transitional period that not only influence the stroke. The width of the capitals is more similar here. The O is narrower then a circle. Neoclassical proportions seem to deal with space more effectively. Because columns can be narrower these typefaces work best in newspapers, magazines and as a corporate typeface.

So why not show some right column width with the right line spacing in the specimen (6.

In the examples only 8 pt, 9 pt and 10 pt copy is shown. By choosing i. e. 8.5 pt you can change the column width for your specific design.

Picture 1, Example 1

3.3 mm Line space 54 mm column width +2 spacing **54**
Lorem ipsum vel in inimicus appellatur, mel eius vulputate reprimique ea. Ad sit liber debet comprehensam, per ad nemore persius, complectitur contentiones ut eos. Mutat iisque ea cum, ad est esse incidere int suscipiantur. Est latine urbanitas in. Melius aliquid partiendo an ius, insolens postulant mei eu. Duo at utroque molestie. Possim concludaturque ei vel. Et mel

Picture 2, Example 2

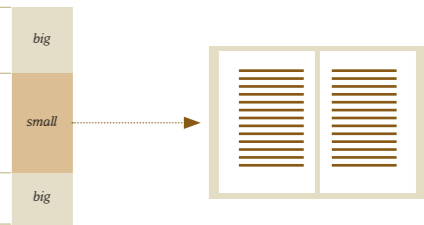
3.3 mm Line space 54 mm column width +2 spacing **54**
Lorem ipsum vel in inimicus appellatur, mel eius vulputate reprimique ea. Ad sit liber debet comprehensam, per ad nemore persius, complectitur contentiones ut eos. Mutat iisque ea cum, ad est esse incidere int suscipiantur. Est latine urbanitas in. Melius aliquid partiendo an ius, insolens postulant mei eu. Duo at utroque molestie. Possim concludaturque ei vel. Et

Picture 3, Example 2

3.1 mm Line space 49 mm column +3 spacing **49**
Lorem ipsum vel in inimicus appellatur, mel eius vulputate reprimique ea. Ad sit liber debet comprehensam, per ad nemore persius, complectitur contentiones ut eos. Mutat iisque ea cum, ad est esse incidere int suscipiantur. Est latine urbanitas in. Melius aliquid partiendo an ius, insolens postulant mei eu. Duo at utroque molestie. Possim concludaturque ei vel.

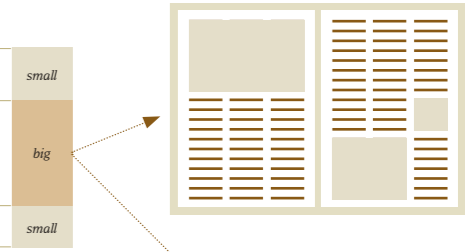
Picture 4, Example 1

HOMdgo



Picture 5, Example 2

HOMdgo



3.6 mm Line space 72 mm column width +2 spacing **72**
Lorem ipsum vel in inimicus appellatur, mel eius vulputate reprimique ea. Ad sit liber debet comprehensam, contentiones ut iderint suscipi- quid partiendo utroque mole- mel audire no- cidunt. Tation serit honestatis diti meliore has endide vim cu,

3.5 mm Line space 66 mm column width +2 spacing **66**
Lorem ipsum vel in inimicus appellatur, mel eius vulputate reprimique ea. Ad sit liber debet comprehensam, contentiones ut iderint suscipi- quid partiendo utroque mole- mel audire no- cidunt. Tation serit honestatis diti meliore has endide vim cu,

3.4 mm Line space 58 mm column width +2 spacing **58**
Lorem ipsum vel in inimicus appellatur, mel eius vulputate reprimique ea. Ad sit liber debet comprehensam, contentiones ut iderint suscipi- quid partiendo utroque mole- mel audire no- cidunt. Tation serit honestatis diti meliore has endide vim cu,

3.3 mm Line space 54 mm column width +2 spacing **54**
Lorem ipsum vel in inimicus appellatur, mel eius vulputate reprimique ea. Ad sit liber debet comprehensam, contentiones ut iderint suscipi- quid partiendo utroque mole- mel audire no- cidunt. Tation serit honestatis diti meliore has endide vim cu,

Picture 6

Company



8 pt

54
3.3 mm Line space 54 mm column width +2 spacing
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58
3.4 mm Line space 58 mm column width +2 spacing
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66
3.5 mm Line space 66 mm column width +2 spacing
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71
3.6 mm Line space 71 mm column width +2 spacing
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9 pt

57
3.7 mm Line space 58 mm column width
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65
3.8 mm Line space 65 mm column width
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76
3.9 mm Line space 76 mm column width
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88
4 mm Line space 88 mm column width
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10 pt

65
4.2 mm Line space 65 mm column width
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69
4.3 mm Line space 69 mm column width
 Lorem ipsum vel in inimicus appellatur, mel eius vulputate reprimique ea. Ad sit liber debet Comprehensam, per ad nemore persius, complectitur contentiones ut eos. Mutat iisque ea cum, ad est esse inciderint suscipiantur. Est latine urbanitas in. Melius aliquid partiendo an ius, insolens postulant mei eu. Duo at utro-

81
4.4 mm Line space 81 mm column width
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97
4.5 mm Line space 97 mm column width
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