

102

Opposite. Laura Meseguer points out mosaic designs made by Lluís Brú i Salelles in 1925 on the exterior of Farmacia Laboratoro. The Barcelona pharmacy closed in 1987 and is now a plant shop. See pp.62-77. Photograph by Francesco Brembati.

16

Front matter

Rebalancing the design canon

Elizabeth Resnick looks at the practitioners and educators intent on revising our understanding of women's roles in design history.

18

Experiments in destabilisation

A CalArts book celebrates decades of purposeful graphic weirdness.

Critique by Rick Poynor

20

Reputations:

Thomas Huot-Marchand

'It is not a question of revisiting a typographic style, but of questioning the means of creating typefaces, of establishing a new formal logic by pushing certain parameters to their maximum.' Interview by Véronique Marrier

38

The Nebiolo legacy

Though Italy's most renowned type foundry closed its doors more than four decades ago, its influence endures.

By the Nebiolo History Project

48

Global type tour

'Typographics 21' was a ten-session, online journey that covered type and lettering from around the world – but with the explicit exclusion of Europe and North America.

By Montserrat Miranda Ayejes, Stephen Banham, Anoushka Khandwala, Indra Kupferschmid, Gerry Leonidas, Saki Mafundikwa, Ferdinand P. Ulrich and Elena Vaguillas

Last September, *Eye* held an online Type Tuesday to preview this special issue, featuring Thomas Huot-Marchand (France), Laura Meseguer (Spain) and November (India). During the event, US type expert Tal Leming entered the chat to pose a question: did all the splendid work on display demonstrate that we are in 'a new golden age of type design in which ... anything is creatively and technically possible?'

As you will see in these pages, there are so many possibilities for contemporary designers and typographers, that some are inclined to look back wistfully at an age when constraints and obstacles were seen as essential to unlocking creativity. The type designs of the Italian Nebiolo foundry demonstrate this, in a way, with spectacularly functional and beautiful type families made late in the age of metal.

'Typographics 21' imposed a decisive 'constraint' by excluding North America and most of Europe from its ten-session conference. The format encouraged individuals from the rest of the world to introduce their type, letters and writing systems to a professional audience that wished to engage with design beyond the western traditions in which many of us have been taught. Sure, it was just a few dozen designers over twenty or so hours, but this online conference, smartly organised by New York's Cooper Union with simultaneous translations, was an inspiring initiative with an ambition to open up our type and design scenes to less familiar traditions, new narratives and future possibilities. Maybe the next 'golden age of type' lies in all the new scripts, glyphs and languages we are just starting to acknowledge.

Joe Caroff made some of the past century's most resonant typographic icons, yet his name is hardly known – evidence that there are still many more graphic design stories to be told, whether from far away or close to home. JLW

62

In the right hands

The work of Barcelona type designer Laura Meseguer is a beguiling alchemy of hand-lettering and digital craft. Profile by Jan Middendorp

78

The name's Caroff.

Joe Caroff

Thilo von Debschitz profiles a man who designed some of the best known movie identities of the past six decades.

84

Design for a better world

Indian design duo November balances commercial practice with a commitment to social change.

By John L. Walters

97

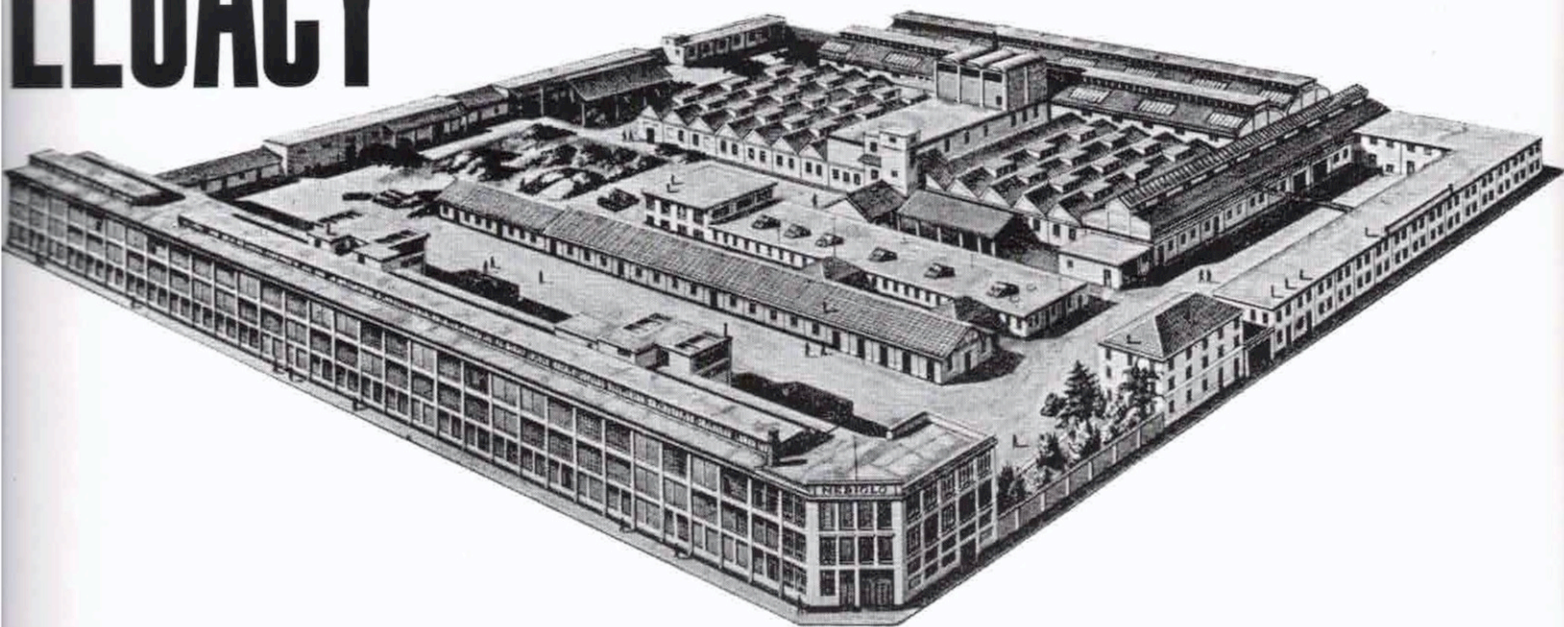
Uncoated

- 'Tokyo 1964: Designing Tomorrow'
- Gotico-Antiqua, Proto-Roman, Hybrid: 15th century types between gothic and roman
- A History of Arab Graphic Design
- Design in Crisis
- E. McKnight Kauffer: The Artist in Advertising
- Extra Bold: A Feminist, Inclusive, Anti-racist, Nonbinary Field Guide for Graphic Designers
- Lockdown FM
- One and Many Mirrors: Perspectives on Graphic Design Education
- Natural Enemies of Books
- Kris Sowersby: The Art of Letters
- Gerard Unger, Life in Letters
- Tom Eckersley: A Mid-century Modern Master
- The Design of Race
- Signwriting Tips, Tricks and Inspiration
- XX: A Novel, Graphic

THE NEBIOLO LEGACY

Opposite. Specimen for Recta, 1963. When Aldo Novarese followed Alessandro Butti as artistic director of Nebiolo in 1952, he inherited Butti's working drawings for Recta, a yet unpublished neo-grotesque sans serif, which demonstrates Butti's ability to anticipate market trends. Recta was released, with many later additions by Novarese, as a response to the success of Helvetica and Univers.

Below. View of the Nebiolo factory in Via Bologna, Turin, ca. 1928, taken from a Nebiolo specimen book of the early 1950s. The type foundry, along with the administrative offices, was located in the building in the foreground. Other buildings were occupied by the cast iron foundry. Nebiolo's business included the manufacture of printing presses and casting parts for industrial machinery.



Though Italy's most renowned type foundry closed its doors more than four decades ago, its influence endures. By the Nebiolo History Project

The Nebiolo History Project is a research team set up by Marta Bernstein, James Clough, Alessandro Colizzi, Riccardo De Franceschi, Massimo Gonzato and Riccardo Olocco to investigate the archival and oral history of Italy's most renowned type foundry.

An international conference took place in Turin on 16-17 September 2021, whose proceedings are due to be published in 2022. An illustrated monograph is planned for the future.

una grande famiglia di caratteri lineari della Società Nebiolo Torino

Recta



Below. Fluidum, 1937. A highly distinctive design by Alessandro Butti, this formal script typeface is rather distant from any handwritten models. Its name evokes the flowing quality of the ductus in letters such as 'm'.

Images courtesy
Tipoteca Italiana
Fondazione.

fluidum

SOCIETÀ PERIODICI TORINO, FONDERIA DI CARATTERI, FERRARA DI MACCHINARI PER IL CARATTERE

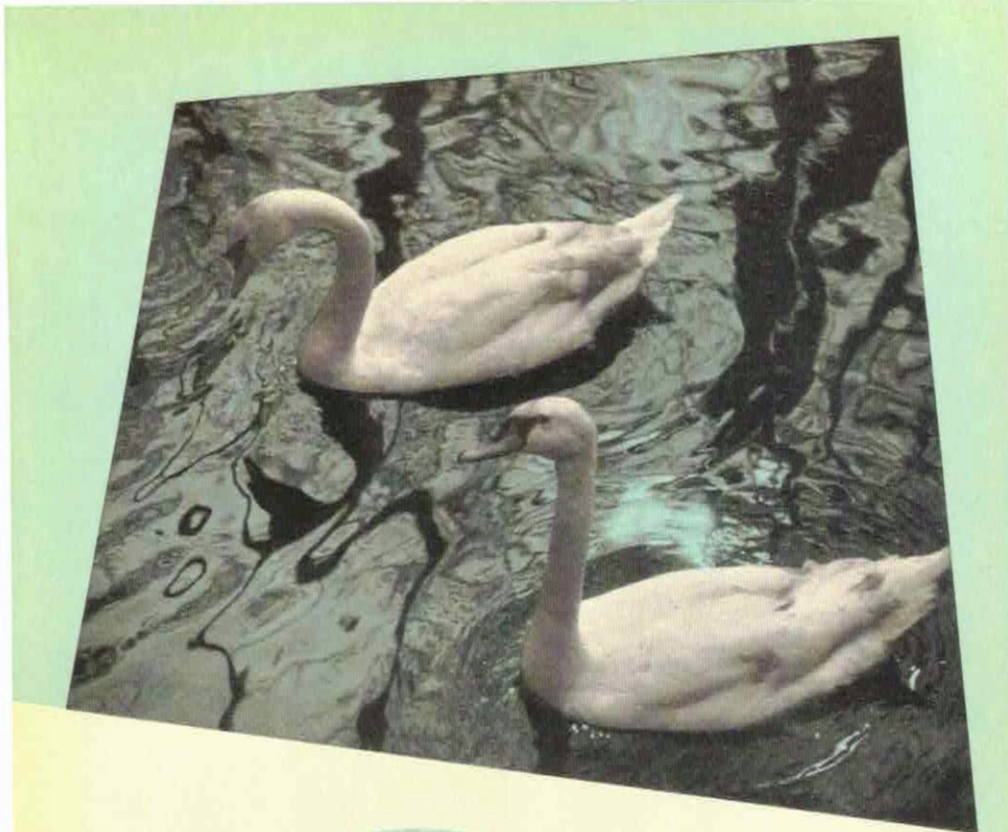
PIANO DI CANTIERA BENEDETTI
 PAVANONI ORNAMENTALISTICO
 MATHEU DE LA HURTELL
 PARMACIUREGOLICHE
 DENOMINAZIONE
 UNGARISCHE
 MIRABEAU
 BODEGAS
 ERIDANO
 CURSIVA
 INVERNO

CARATTERI neon
 MARCO
 HARMON
 ROSTA
 OBICI
 EBRO
 DREI
 SIRE

CENTAURO
 EINBAND
 IGNACIO
 ARTICO
 DANTE
 BAINS
 MUSA

Above. Giulio Da Milano's Neon (1933-34) is typical of the geometric sans serif designs that flourished in the 1930s. Only a few of its letters display oblique strokes, as most of these are replaced with straight stems connected by arches; some letters follow a lowercase construction and all the central bars are rather low to the baseline.

Besides such details, which nod to Art Deco, Neon strikes a different note. Each type size has a different width – the smaller the size, the wider the letter. It proved very popular in Italian advertising. Alessandro Colizzi's Neon Nbl (CAST Foundry) is a digital redesign of Da Milano's original.



«Cigno»

La lineare eleganza e la perfetta adattabilità a qualsiasi altro carattere, fanno della serie Cigno lo scritto ideale per lo stampato moderno

RAZIONALE

Carattere negativo su fondo amplifiabile
 Etrusco classico di forme perfette
 Concisione tecnica originale
 Fonte inesauribile di belle applicazioni
 Nuove possibilità nella composizione

Left. Razionale (1935). Designed by Giulio Da Milano, this is one of the most complex of all the Modernist modular metal typefaces. In addition to the negative letterforms designed for assembly as rectangles atop a multi-line background texture, it also came with the basic negative and positive modules for the composition of both letters and numbers. The units were divided into four groups (or parts), based on a dense grid.

Above. Specimen for the typeface Cigno, 1954. This rather formal script type, with few striking similarities to earlier or contemporary typefaces, appears to have been inspired by the use of a flat brush rotated suddenly to generate contrast variation. 'Cigno' is Italian for swan.

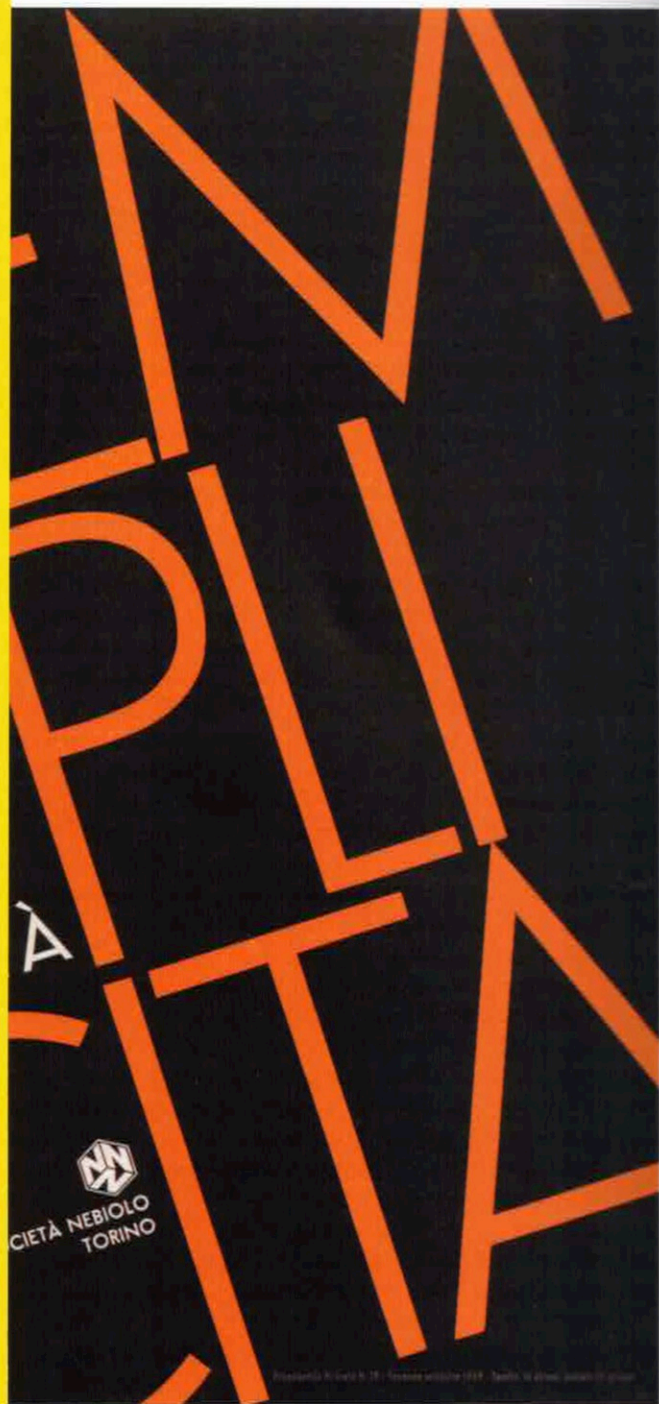
Below. Photo of the Nebiolo type design office, ca. 1936. An unidentified draftsman is seated at the desk with his back to the camera, and at his left three assistants are working; in the middle we recognise a young Aldo Novarese. On the assistants' table, drawings for Resolut and Neon can be discerned; on the wall, there are drawings and printed specimens for Razionale, Veltro, Resolut, Neon, Paganini, Semplicità, Landi and Fluidum. Image taken from a Nebiolo specimen book of 1939.

Nebiolo of Turin was Italy's greatest type foundry on both a national and an international level for most of the twentieth century until its closure in 1978. Exactly 100 years earlier in 1878, Giovanni Nebiolo founded the company that took his name when he bought the small type foundry established by Giacomo Narizzano in 1852. By the turn of the century, Nebiolo expanded as a printing press manufacturer. Its 1908 merger with the Urania company of Milan enabled Nebiolo to dominate the Italian market for printing machinery and type for handsetting until the end of commercial letterpress in the 1970s. Nebiolo was then known for the quality and variety of its printing machines; today the company is best remembered for its contributions to type design.

Humanist roman types in the so-called 'Elzevir' style, similar to those of Deberny & Peignot of Paris, were cast at Nebiolo as far back as the 1880s. By the turn of the century, its catalogue was mostly made up of Art Nouveau display typefaces – cast from matrices probably acquired from German and French foundries – as well as fleurons, borders, ornaments and vignettes. An early revival of a fifteenth-century Venetian type, called Inkunabula, was produced in 1911. The moving spirit responsible for this revival of Renaissance type was the printer / scholar Raffaello Bertieri, who later collaborated with Nebiolo on the production of two other revivals, Ruano and Sinibaldi.

Making metal type exclusively for handsetting meant progressive exclusion from the newspaper, book and magazine industries, which started using typesetting machinery early in the twentieth century. Nevertheless, Nebiolo was able to compete successfully in the international and domestic markets for advertising and other types used by jobbing printers.

At about the same time as the release of Paul Renner's Futura, Nebiolo came up with



Left. Stop (1970), originally designed for hot metal and in one case only, became internationally popular for the creation of 'instant logos' after it was added to the Letrasot catalogue in 1973. The typeface has acquired further popularity as a digital font from a variety of foundries.

Above. Semplicità (ca. 1928), seen in a specimen dated 1969, belongs to the school of rationalist types of the 1920s. Its uppercase represents a geometric synthesis of Roman capitals, but it has Art Deco elements such as the low horizontal bar on the 'A'. It was successful for many years in advertising and publishing.

low. Fluidum, 1937. Highly distinctive design by Alessandro Butti, this formal script typeface is rather distant from any handwritten models. Its name evokes the flowing quality of the ductus of letters such as 'm'.

Images courtesy Tipoteca Italiana Fondazione.

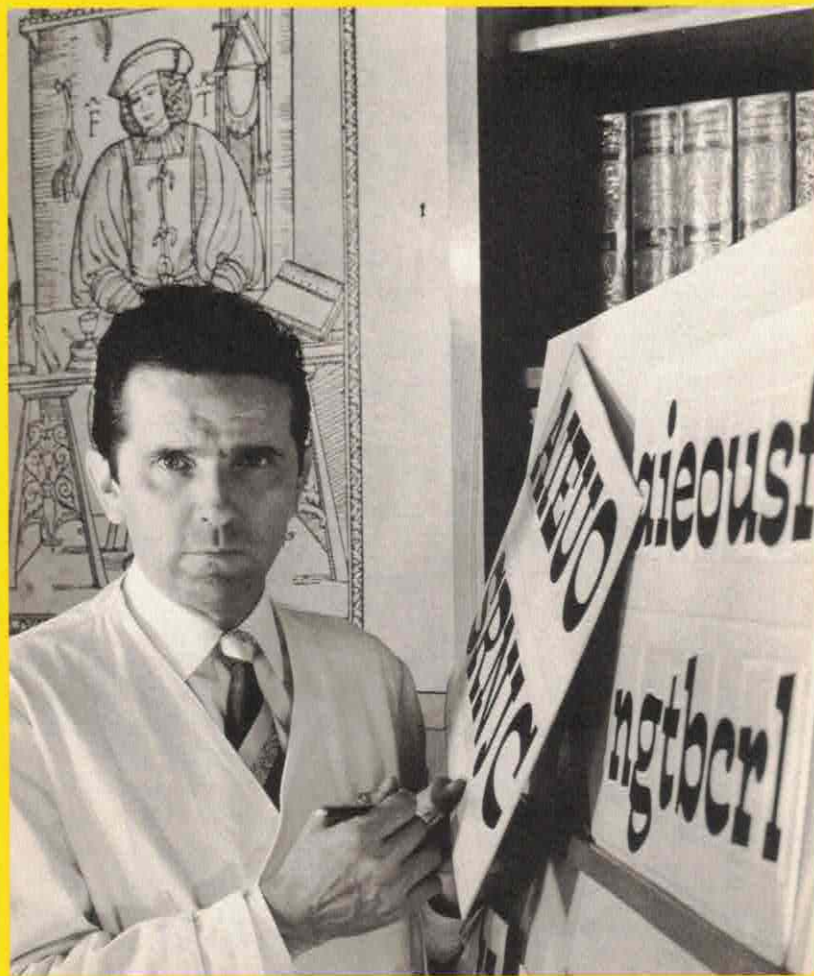
fluidum

ALDO NOVARESE TORINO, FONDERIA DI CARATTERI, FABBRICA DI MACCHINE TIPOGRAFICHE DI MILANO

CARATTERI neon		
ITALIANO	MARCA	CENTAURO
FRANCESE	HAROM	EINBAND
INGLESE	BOSTA	IGNACIO
ROMANZO	OBICI	ARTICO
GERMANICO	EBRO	DANTE
SPAGNOLO	DREI	BAINS
PORTOGALLO	SIRE	MUSA

Above, Giulio Da Milano's Neon (1933-34) is typical of the geometric sans serif designs that flourished in the 1930s. Only a few of the letters display oblique strokes, and most of these are replaced with straight stems connected by arches; some letters allow a lowercase construction and all the central bars are either low to the baseline.

Besides such details, which nod to Art Deco, Neon strikes a different note. Each type size has a different width – the smaller the size, the wider the letter. It proved very popular in Italian advertising. Alessandro Colizzi's Neon Nbl (CAST Foundry) is a digital redesign of Da Milano's original.



Aldo Novarese with artwork for Estro (1961), an informal, spirited, reverse-contrast face, which was to become a staple of popular Italian graphics in the following decades. Opposite. Pages from a Nebiolo specimen book, 1950s. Above. Quirinus (1949). One of Alessandro Butti's most striking typefaces, it is also one of several contemporary interpretations of the 'modern' neoclassical theme. Below. Egizio (1955-58), a bracketed slab serif design by Novarese.

a similar geometric sans called Semplicità, which was much appreciated by Italian printers; Bertieri himself used it for *Il Risorgimento Grafico*. Later, in 1933, an in-house design studio, Studio Artistico, was officially opened and entrusted to Giulio Da Milano (1895-1991), who created two interesting and unusual rationalist sans serifs: Razionale and Neon.

Alessandro Butti (1893-1959) became director three years later and opened up a particularly fruitful period for type design at Nebiolo, with a team of draftsmen that included the young Aldo Novarese (1920-95). Under Butti's direction Nebiolo released many original typefaces – including Quirinus, Fluidum, Hastile, Athenaeum, Augustea and Microgramma – that gradually went on to rid Nebiolo's catalogue of the older imported typefaces while 'shaping the history of Italian twentieth-century print', as printer / publisher Enrico Tallone aptly suggests.

Following an ill-advised adventure into the production of textile looms and other mechanical equipment, in 1951-52 the company ran into financial difficulties and had to reorganise and return to its core business of printing machinery and foundry type. The ensuing reduction of the workforce meant that, in 1952, Butti was made redundant and replaced by Novarese as the foundry's artistic director.

Handbuch
 Réalisation
 Nuova Zelanda
 Pirineos Orientales
 Manufacture de Tabacs
 BOURSE DE COMMERCE
 Istituto Nazionale d'Arti Grafiche
 LA CORONA DEI RE LONGOBARDI
 Dante Alighieri, el poeta de la Edad Media
 ILUMINACION DE CAMPOS DE DEPORTES

(22)

Movimento del
 espresse l'idea
 per determinar
 traslazione del

On n'apprend que
 que l'art d'ouvrir
 la satisfait ensu
 les esprits heura
 de force

In solche liveness d
 gehannt werden - v
 Autors, die ganze W
 Jurisprudenz hat le
 ganz singuläres, de
 ligant

Le gouvernement le phy
 a la nature est celui dou
 tin partissière ou rap
 a la disposition du pou
 quel il est établi. Les leis
 tellement propres ou
 lequel elles sont faites
 un très grand hazard si
 nature peuvent concourir
 il faut qu'elle se rap
 nature et un principe de

Waterloo. È l'ultima battaglia
 Egli ottiene vittoriosamente
 Wellington, con il tradimento
 Bonaparte passato due giorni
 su a Ligny, la sconfitta con
 dell'armata del generale Dux
 cinto d'assiegare dagli Ingle
 i prussiani fu fatto, il battagl
 gli Inglese, e sopratt
 che ancora di due mesi d'una
 dell'esercito. La sconfitta o
 pensare che il 27 giugno del
 sotto, il 18 luglio al servizio
 uti la mandarono prigione

Blindato
 Perfection
 Francescano
 Museo del Prado
 Konversationslexikon
 Accademia delle Scienze
 Economic American Methods
 CARTOONS BY GHILCHIK
 Tutte le anime forti, le anime nobili
 le anime pronte al sacrificio, capaci
 INNOVARE NON È RIFORMARE

(290)

La flatterie
 âmes, elle est
 qui réussisse

LE TEMPS

Il sole scintilla
 polo accorso in
 al disopra dell
 tenda di porpo

L'AUDACIA C

Nel punto stesso
 avessi dormito tra
 lava un raggio di s
 Era un grido di gr
 di passi affrettati,

IL BENE DEL P

Comincia il poema da
 in cui Carlomagno, ch
 l'esercito inarreso all
 Pirenei, vi è rotto in
 glia, e costretto a rifug
 darsi dentro Parigi, d

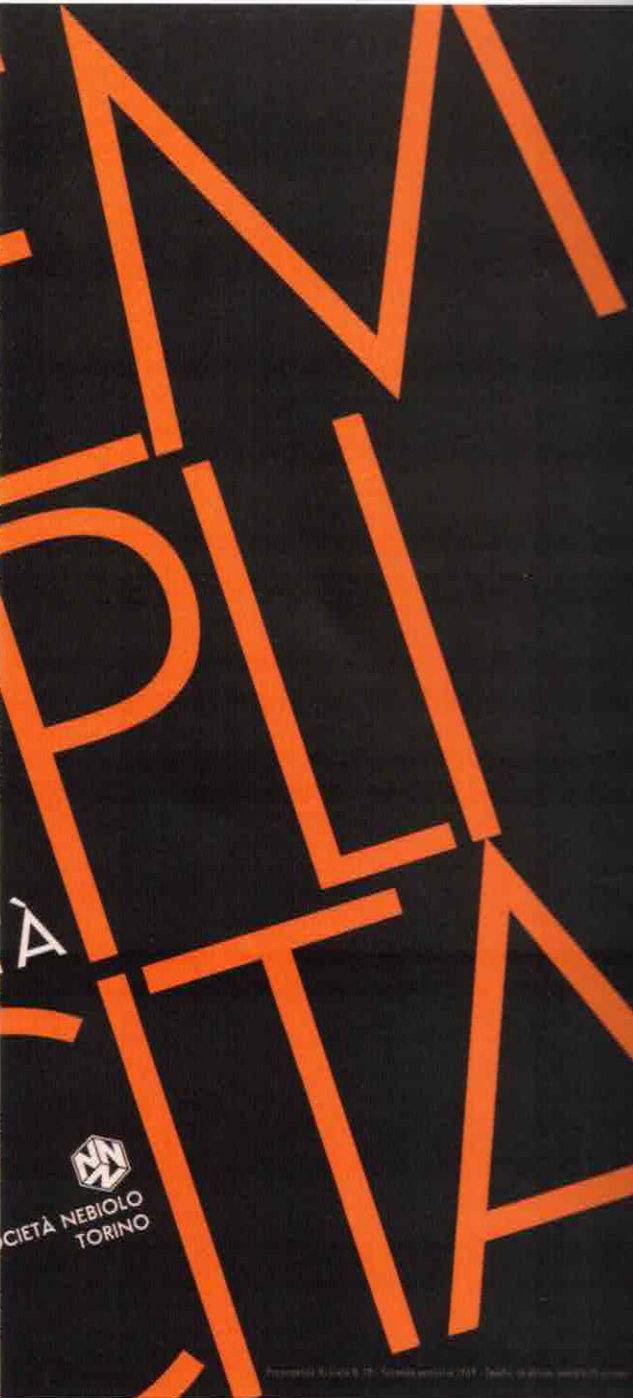
TUTTO IL TEMPO C

Il vedere qui rivolti, e age
 questa ospitalità con un
 nare ricordano non un jolo
 Per venti, egli è stato piuttosto
 di cortesia. Il dire, che per
 tempo Firenze una delle più

LA PALBA UMILTA E PUR

Va un Angelo nella famiglia
 una misteriosa influenza di gio
 e al amore, il compimento di
 arida, i dolori sono senza. La
 e non meno di viziato che si
 di godere sulla terra, non, non

LA COMPANIA E IL FONDO



Left. Stop (1970), originally designed for hot metal and in one case only, became internationally popular for the creation of 'instant logos' after it was added to the Letraset catalogue in 1973. The typeface has acquired further popularity as a digital font from a variety of foundries.

Above. Semplicità (ca. 1928), seen in a specimen dated 1969, belongs to the school of rationalist types of the 1920s. Its uppercase represents a geometric synthesis of Roman capitals, but it has Art Deco elements such as the low horizontal bar on the 'A'. It was successful for many years in advertising and publishing.

Below. Fluidum, 1937. A highly distinctive design by Alessandro Butti, this formal script typeface is rather distant from any handwritten models. Its name evokes the flowing quality of the ductus of letters such as 'm'.

Images courtesy Tipoteca Italiana Fondazione.

fluidum

DESIGNER: ALESSANDRO BUTTI
 FONDATARE: GIULIO MILANO
 ANNO: 1937

CARATTERI neon

denominazione	MARCONI	CENTAURO
UNGARISCHE	HAROM	EINBAND
MIRABEAU	ROSTA	IGNACIO
BODEGAS	OBICI	ARTICO
ERIDANO	EBRO	DANTE
CURSIVA	DREI	BAINS
INVERNO	SIRE	MUSA

Above, Giulio Da Milano's Neon (1933-34) is typical of the geometric sans serif designs that flourished in the 1930s. Only a few of its letters display oblique strokes, as most of these are replaced with straight stems connected by arches; some letters follow a lowercase construction and all the central bars are rather low to the baseline.

Besides such details, which nod to Art Deco, Neon strikes a different note. Each type size has a different width – the smaller the size, the wider the letter. It proved very popular in Italian advertising. Alessandro Colizzi's Neon Nbl (CAST Foundry) is a digital redesign of Da Milano's original.



The quantity and variety of typefaces designed by Novarese is remarkable. Some of them, such as Nova Augustea and the internationally successful Eurostile, built on Butti's heritage. With the assistance of his team (which included Piero De Macchi and Umberto Fenocchio), Novarese cemented Nebiolo's reputation for distinctive display typefaces. One of the last typefaces released by Nebiolo was the extraordinary Stop (1970), a mix of heavy upper and lowercase letters, simplified to the bare essentials necessary for recognition, which became internationally popular for the creation of 'instant' logos.

By the mid-1960s Nebiolo's catalogue seemed to have little appeal to the emerging professionals working in advertising. Under growing pressure, Nebiolo set up a team of prominent figures from Milan's design scene to sit beside Novarese. Pino Tovaglia, Franco Grignani, Giancarlo Iliprandi, Bruno Munari and others agreed to consult *pro bono*, and over a decade devised two original typefaces, Forma (1968) and Dattilo (1972). An uneasy relationship with the designers contributed to Novarese's retirement in 1972, after which he pursued a freelance career that gave him some international recognition.

Part of Nebiolo's catalogue went on to be adapted to dry transfer technology by Letraset, Mecanorma and the Italian company Reber R41. While a few typefaces were also released as Linotype matrices, no investments nor strategic alliances were made to embrace phototypesetting – a delay that would prove critical to the foundry's slow decline and inevitable demise in 1978.

The Nebiolo company remained active in the printing presses business until it closed down in the late 1990s. Over the past two decades there have been digital revivals of varying quality. Historical research has been piecemeal due to the dispersal of the company's archives, but critical assessment of the Turin type foundry will one day provide a valuable addition to typographic history.

Forma

Forma was Nebiolo's belated response to the Swiss neo-grotesque trend. Designed collectively by a team of Milanese designers and Novarese, it was initially released in 1968 in three basic cuts, in metal only. Over the years, the type family grew to become one of the largest and most flexible available in Italy. David Jonathan Ross released a digital revival in 2016.

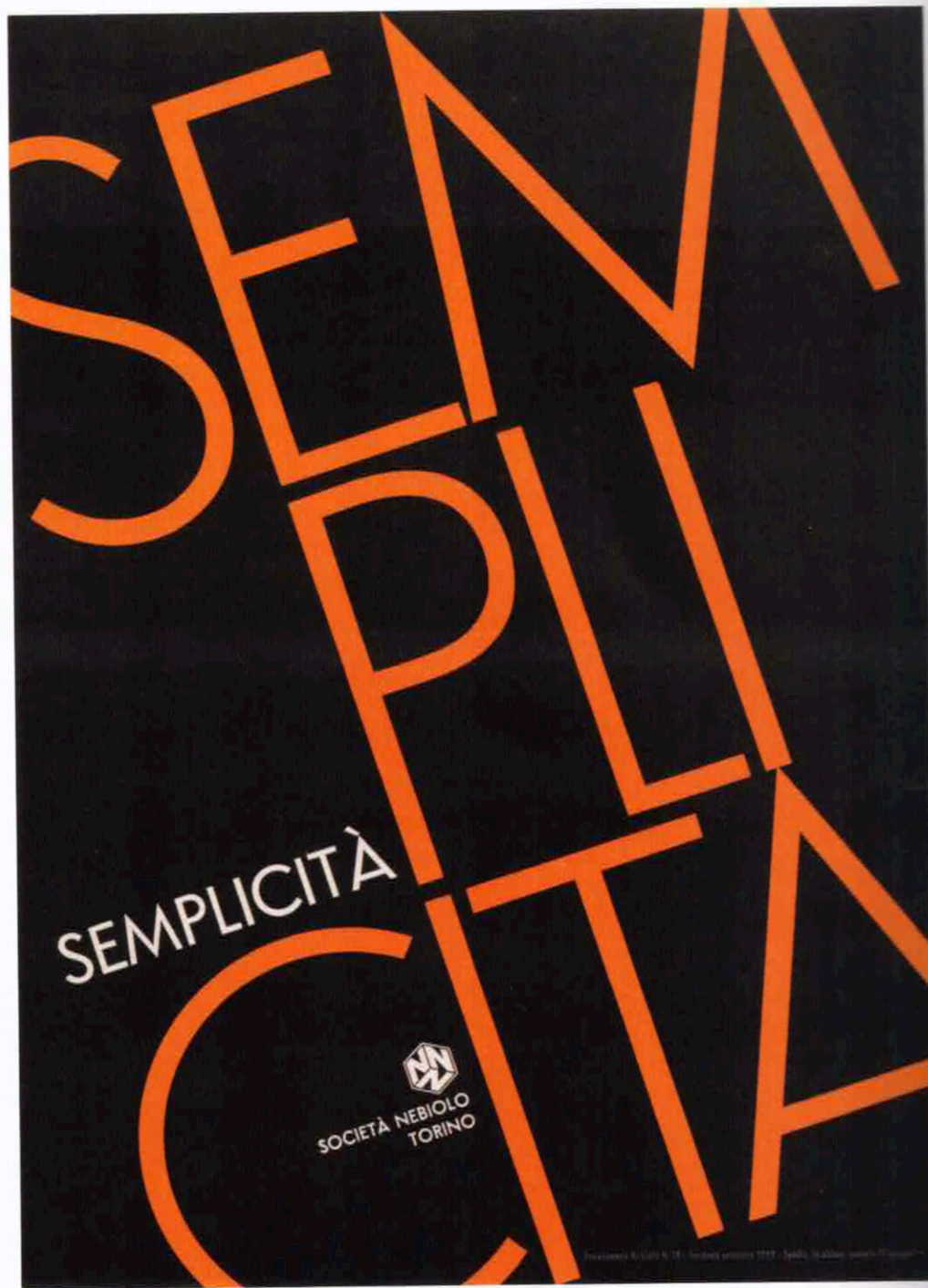
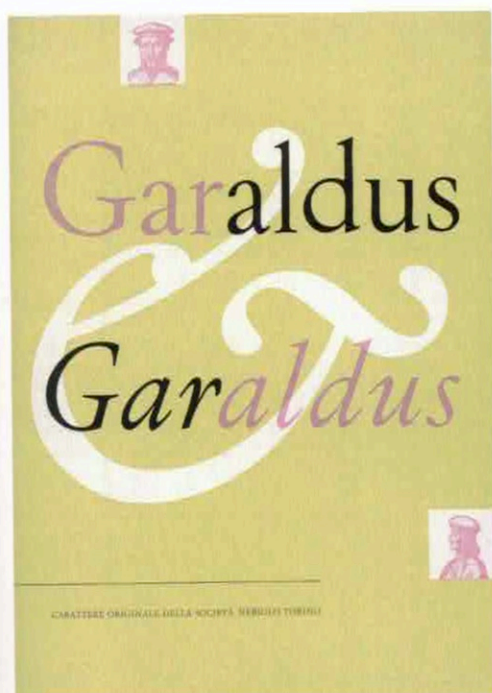
Dattilo

Dattilo, overseen by the same committee, was released in 1972 as a slab serif companion to Forma, compared to which Dattilo looks more appealing as a titling face and for advertising. Below, Dattilo: original Nebiolo founder's metal type for hand composition, courtesy Tipoteca Italiana Fondazione.



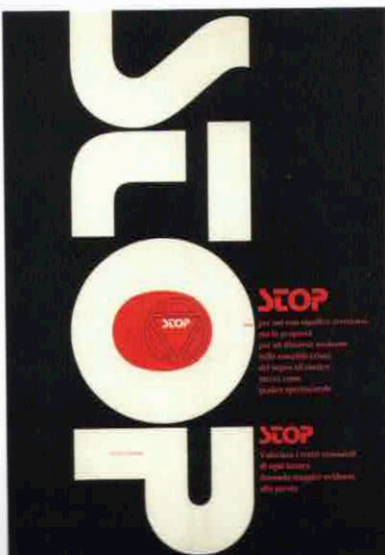
nova Augustea

Calibrato matematico fatto regnarla la profusione di forme nel periodo Augusteo: il monumentalismo, nel periodo rinascimentale, il primo periodo dei regni greci e latini; il secondo, dalle strutture umanistiche e classiche. Assumere questi due stili in un unico carattere lo era difficile (reperire dei prototipi) che spessissimo si usava, i quali lo adattaremo e lo riproposti con alcune sue variazioni, ma non tutti riuscirono nel loro intento. Creare un monumentalismo più per bellezza al classico ma con un senso, è il tema che la Società Nebiolo si è posta al fine di raggiungere la già famosa serie Augustea riprendendo alla perfezione forme del lapidario. Alla Nova Augustea siamo qui presentati, seguirà la serie romana, in corso di studio.



Above. In 1957, Nebiolo released Novarese's roman face Caraldus. The specimen cover includes tiny portraits of Claude Garamont (aka Caramond, top) and Aldus Manutius, whose names were combined to make 'Caraldus'.

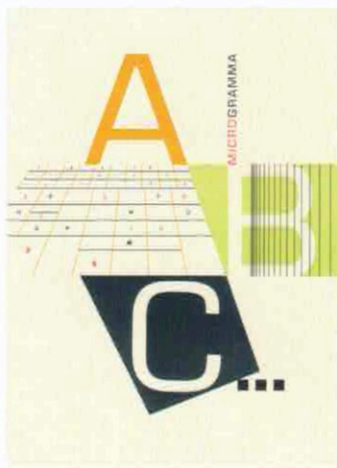
Top. Nova Augustea, 1964. This typeface is usually said to have been re-issued following Novarese's addition of lowercase to Butti's Augustea, a highly original typeface based on Roman inscriptional capitals and issued as a capitals-only series in 1949. However, the lowercase of Augustea was created by Butti and drafted by Ennio Lavagno before they both left Nebiolo. According to Lavagno, 'Butti did not want to release the lowercase for fear of offending the majesty of the Roman lapidary' [the original inscriptions].



Left. Stop (1970), originally designed for hot metal and in one case only, became internationally popular for the creation of 'instant logos' after it was added to the Letraset catalogue in 1973. The typeface has acquired further popularity as a digital font from a variety of foundries.

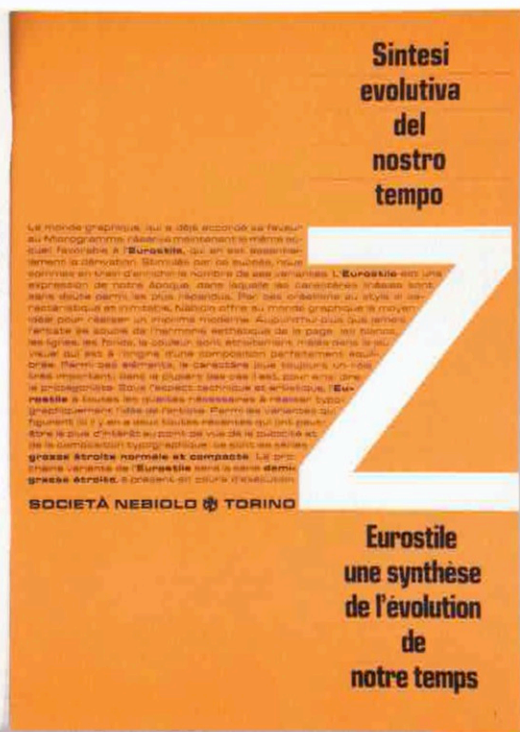
Above. Semplicità (ca. 1928), seen in a specimen dated 1969, belongs to the school of rationalist types of the 1920s. Its uppercase represents a geometric synthesis of Roman capitals, but it has Art Deco elements such as the low horizontal bar on the 'A'. It was successful for many years in advertising and publishing.

Left. Cover of specimen for Microgramma (1952), designed by Alessandro Butti.



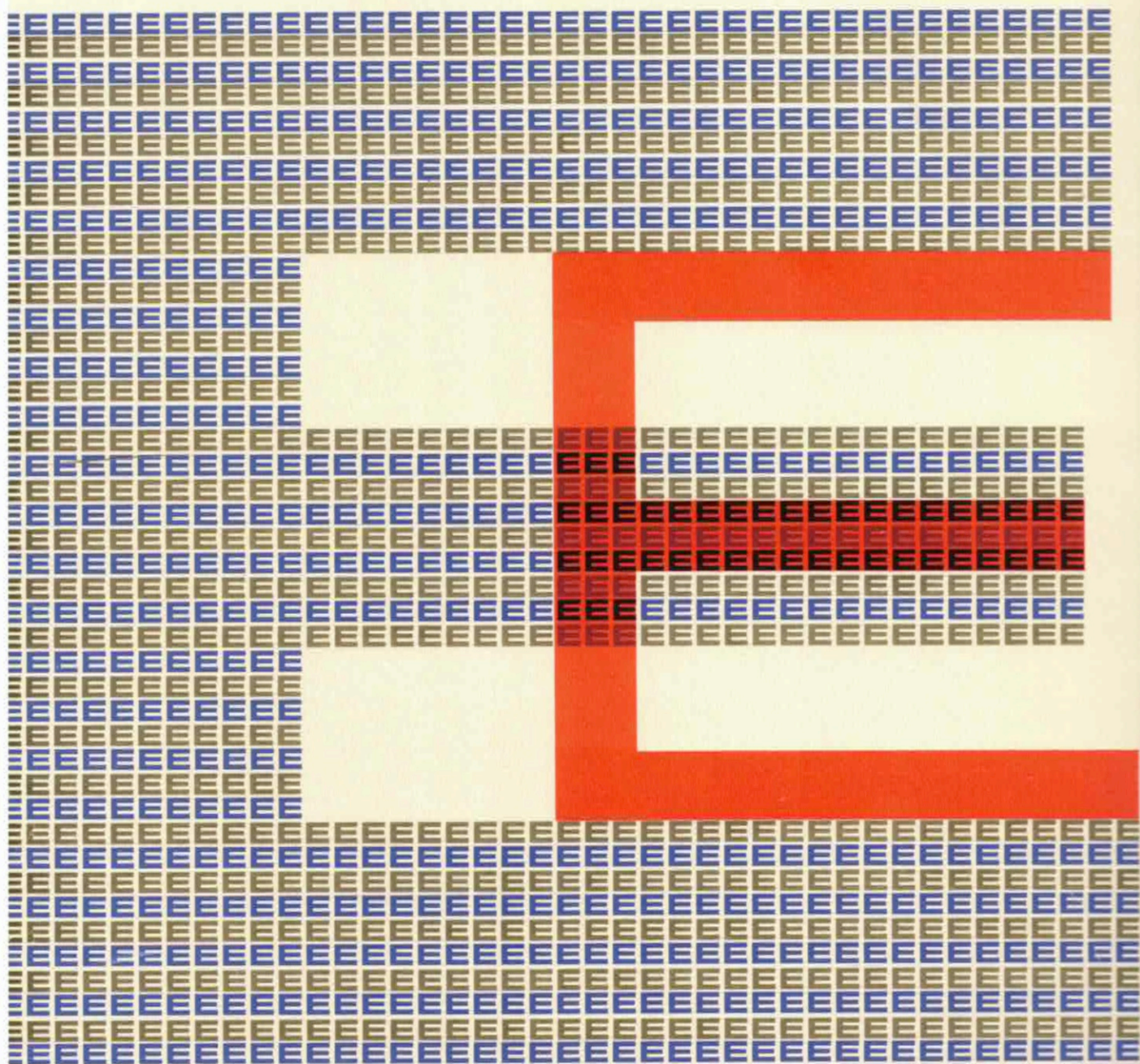
Left and opposite. Nebiolo specimens for Eurostile, 1962-68. Novarese designed Eurostile by adding lowercase to Butti's square-shaped Microgramma (1952) in a way that showed great commercial acuity. He retouched the internal and external curves of Microgramma by slightly increasing their roundness and sharpening the angles between stems and diagonals. Novarese often compared Eurostile, a 'quadrate' typeface, to the industrial design - architecture, train windows, TV screens - of the 1950s and 60s. This flat, weighty strength, with its distinctive 'O', has made Eurostile Bold Extended the most popular of the family.

It was later made available for rub-down lettering (Letraset and Mecnorma), and for photosetting and digital versions (Linotype). In 2007, Akira Kobayashi developed the family with Eurostile Next, which extended Eurostile's original two weights into a progressive series of five weights from ultra light to extra bold, each in extended, regular and condensed versions. In 2016, Monotype's Terrance Weinzierl further opened up the Eurostile Next family to make 50 styles. Eurostile is available from several other digital foundries, including URW. Eurostile's uses range from 2001: A Space Odyssey via Halston (Netflix) to the masthead revived by Pentagram for Sight and Sound magazine, 2021.



Eurostile

sintesi espressiva del nostro tempo





Editor

John L. Walters
john.walters@eyemagazine.com
T +44 (0)20 7684 6530

Art director

Simon Esterson
simon.esterson@eyemagazine.com
T +44 (0)20 7684 6500

Art editor

Holly Catford
holly@estersonassociates.co.uk

Designer

Kieran Vernel

Business manager

Janet South
janet.south@eyemagazine.com
T +44 (0)20 7684 6530

Accounts

accounts@eyemagazine.com
T +44 (0)20 7684 6530

Editorial assistant

Gabriela Matuszyk
freelance@eyemagazine.com

Advertising

Renata Molina Lopes
renata.molina-lobes@eyemagazine.com

Editorial expertise

Deborah Burnstone
Hannah Nemeth
Mark Sinclair
Clare Walters

Special consultant

Nick Bell
nick@nickbelldesign.co.uk

Writer at large

Rick Poynor
rpoynor@btinternet.com

Photography

John Bodkin at Dawkins Colour
Francesco Brembati
Maria Spann
Nicolas Waltefaugle

Published by

Eye Magazine Limited
Unit F, Reliance Wharf
London N1 5EW, UK
T +44 (0)20 7684 6530

Copyright © 2021.

No responsibility can be accepted for unsolicited manuscripts or photographs.
ISSN 0960-779X

Directors

John L. Walters
Simon Esterson

Editorial board

Nick Bell
Margaret Calvert
David Crowley
Malcolm Garrett
Fernando Gutiérrez
Mark Thomson

Correspondence

Please send letters and proposals for reviews or articles to the editor using the email
john.walters@eyemagazine.com

Contributors this issue

Olivia Ahmad artistic director, House of Illustration, London
Harriet Atkinson fellow, University of Brighton, editorial adviser Bloomsbury Design Library
Montserrat Miranda Ayejes writer, Buenos Aires and New York
Stephen Banham designer, Letterbox, Melbourne
Thilo von Debschitz graphic designer and author, Wiesbaden, Germany
Malcolm Garrett creative director, London

John-Patrick Hartnett designer, writer, lecturer, London
Gerry Leonidas professor of typography, University of Reading
Véronique Marrier head of graphic design, CNAP, Paris
Gabriela Matuszyk designer, writer, lecturer, London
Sahi Mafundikwa founder and director, Zimbabwe Institute of Visual Arts

Steven McCarthy professor emeritus, University of Minnesota
Jan Middendorp designer, writer and author of *Dutch Type*, Berlin
Anoushka Khandwala designer, writer, educator, London
Yara Khoury Nammour assistant professor, American University of Beirut

The Nebiolo History Project
Marta Bernstein, *James Clough*, *Alessandro Colizzi*, *Riccardo De Franceschi*, *Massimo Gonzato* and *Riccardo Olocco*, Italy

Indra Kupferschmid designer, educator, Saarbrücken, Germany
Rick Poynor writer, *Eye* founder, professor of design and visual culture, University of Reading
Elizabeth Resnick design educator, curator, writer, Massachusetts, US

Lisa Rosowsky professor of communication design, MassArt, Boston, US
Alex J. Todd design historian and writer, London
Ferdinand P. Ulrich typographer, type historian, lecturer, Berlin, Germany
Elena Veguillas designer and researcher, London
Chris Vermaas designer, writer, educator Amsterdam

With special thanks to

Our production gurus at Dawkins Colour (Ian Dawkins, John Bodkin, Paul Jones and Simon Neal); and Pureprint (Richard Owers, Andrew Drummond, Merv Barnes and Craig Berresford) plus Pureprint's pre-press, printing and binding teams. Special thanks also to Leo Field, Peter Bilak, Jeremy Leslie, Cooper Union's Cara Di Edwardo, Sasha Tochilovsky and team plus everyone at St Bride and all our wonderful advertisers and readers.

Guest typefaces

Headlines set in Compagnie I; text and captions set in Triptych, both designed by Ellmer Stefan, The Pyte Foundry, Norway and Austria, thepytefoundry.net
Eye logo: concept by Nick Bell, drawn by Magnus Rakeng, melkeveien.no

Pre-press

Dawkins Colour, London
dawkinscolour.co.uk

Printing

Printed and bound by the Pureprint Group using its *pureprint* environmental print technology, a guaranteed, low-carbon, low-waste, independently audited process that reduces environmental impact using 100 per cent renewable energy, vegetable-oil-based inks and no industrial alcohol – 98 per cent of all dry waste and 95 per cent of press cleaning solvents are recycled. Pureprint Group is ISO 9001:2000, ISO 14001, EMAS and FSC certified and holds the Queen's Award for Enterprise: Sustainable Development, pureprint.co.uk

Paper

Inner pages printed on Condat Matt 135gsm, Condat Gloss 150gsm and Munken Lynx 130gsm. Paper supplied by Nick Henry at Gould Paper Sales, gouldpapersales.co.uk
Cover printed on Edixion 250gsm

Eye blog

eyemagazine.com/blog
The *Eye* blog is an alternative place for critical writing and discussion, with reviews, commentary, opinion, gossip, links, moving images and other items that we have no space for in the magazine, plus posts that link back to articles in the #EyeArchive

Eye events

eyem.ag/EyeEvents
For *Eye* events listings, contact: freelance@eyemagazine.com

Twitter

@eyemagazine

Instagram

@eyemagazine

Flickr

flickr.com/photos/eyemagazine

Facebook

eyem.ag/EyeFacebook

Vimeo

vimeo.com/eyemagazine

YouTube

eyem.ag/YouTube

Website

eyemagazine.com
The site includes an archive index for issues 1-102, advertising, distribution and subscription information and Rick Poynor's long-running Critique column

Order copies at

eyemagazine.escosubs.co.uk/

Subscribe to Eye

Eye is a magazine that you will keep and use for years. Save money when you begin a subscription that includes postage in our protective mailing carton
UK: £80 for 4 issues
Europe: £100 + VAT for 4 issues
US: £115 for 4 issues
Rest of the world: £115 for 4 issues

Student subscriptions

We offer a special discount to students
UK: £40 for 4 issues
Europe: £65 + VAT for 4 issues
US: £80 for 4 issues
Rest of the world: £80 for 4 issues

Subscriptions and customer services

eyemagazine.escosubs.co.uk/
T +44 (0) 137 185 1885
subscriptions@eyemagazine.com
Or write to: Eye subscriptions, ESCo Business Services Limited, Trinity House, Sculpins Lane, Wethersfield, Braintree, Essex CM7 4AY, UK

Current issue

Copies can be bought from the online shop, postage included, and mailed to your home or studio in our protective mailing carton

Back issues

There is a limited stock of certain *Eye* back issues. Check eyemagazine.com/issues for availability

Retail distribution

Eye is available at specialist bookshops, galleries and newsstands worldwide. Go to eyemagazine.com/about for a list of current stockists and email janet.south@eyemagazine.com to add your shop's name. Bookshop distribution: Central Books, 50 Freshwater Road, Chadwell Heath, London RM8 1RX, UK centralbooks.com
T +44 (0)20 8525 8825 / 8800
Worldwide newsstand distribution: Seymour International, seymour.co.uk

Front cover typefaces. Top: Album Sans and Minuscule 2, (Thomas Huot-Marchand) and Stop (Aldo Novarese). Middle: Qandus Latin (Laura Meseguer) and a Tamil character from November's logo for theatre group Kattiyakkari. Bottom: Garaje (Thomas Huot-Marchand) and Sisters (Laura Meseguer).

Opposite. Illustration by Jochen Gerner from Thomas Huot-Marchand's designs for the season at Les 2 Scènes in Besançon, France, 2019.

Back cover: Microgramma metal type designed by Alessandro Butti, 1952. View of the Nebiolo foundry in Turin, ca. 1928. Spread from Kris Sowersby: The Art of Letters, 2021.