

## Sei Proprio Il Mio Typo La Vita Segreta Delle Font

Nelle grandi città i cani stanno aumentando. Sempre più umani ne acquistano uno per avere un po' di compagnia, per sentire un po' di natura accanto a sé, per avere una scusa per passeggiare nei parchi, o per avere qualcuno che li ami incondizionatamente. Oppure potremmo dire che sempre più cani si fanno comprare da un umano per avere una cuccia calda, pasti abbondanti e di qualità, coccole, assistenza medica, vacanze e molto amore. Se possedete o avete posseduto un cane, saprete che il rapporto con loro può essere ricco, complicato e gratificante come le relazioni con gli umani. Attraverso divertenti aneddoti e riferimenti storici, questo saggio esplora la capacità straordinaria dei cani di migliorare molteplici aspetti della nostra vita. Con la sua prosa arguta e perspicace, Simon Garfield racconta con eleganza, cultura e la giusta dose di umorismo la lunga e stravagante storia d'amore fra gli umani e i cani, amici per la pelle e per il pelo dall'inizio dei tempi.

What does writing Greek books mean at the height of the Cinquecento in Venice? The present volume provides fascinating insights into Greek-language book production at a time when printed books were already at a rather advanced stage of development with regards to requests, purchases and exchanges of books; copying and borrowing practices; relations among intellectuals and with institutions, and much more. Based on the investigation into selected institutional and private libraries – in particular the book collection of Gabriel Severos, guide of the Greek Confraternity in Venice – the authors present new pertinent evidence from Renaissance books and documents, discuss methodological questions, and propose innovative research perspectives for a sociocultural approach to book histories.

«Affascinante e coinvolgente. Una guida alle guide». Dayly Mail «Un'allegria perlustrazione della storia delle mappe, colma di curiosità e scritta con grande brio». Independent on Sunday Le mappe, è indiscutibile, non sono solo indispensabili ma hanno gran fascino. Ci permettono di orientarci, e questo non è poco, ma ci restituiscono anche una visione del mondo, la visione di chi le ha ideate. Infatti non sono il mondo, bensì una sua rappresentazione, quindi possono solo descrivere, in modo semplificato, lo spazio. Per capire fino in fondo la loro utilità, bisogna fare lo sforzo di immaginarsi cosa doveva essere viaggiare o progettare un viaggio quando non esistevano: dell'estensione del mondo e della sua forma non vi era alcuna idea, ogni passo era fatto verso l'ignoto. E i luoghi raggiunti non avevano un nome. Questo libro, corredato di un ricco apparato iconografico, ricostruisce la storia delle mappe: quando sono nate e perché, come si sono evolute, come sono state disegnate. Dai Greci fino a Google Maps passando per il navigatore satellitare, un libro pieno di storie che vi lasceranno incantati: esploratori, disegnatori, viaggiatori, cartografi, monaci, mercanti, inventori e filosofi che hanno creato una rappresentazione del mondo perché noi potessimo amarlo e conoscerlo, per poi desiderare di percorrerlo. O anche solo immaginarlo dalla poltrona del nostro salotto. Le mappe, è indiscutibile, non sono solo indispensabili ma hanno gran fascino. Ci permettono di orientarci, e questo non è poco, ma ci restituiscono anche una visione del mondo, la visione di chi le ha ideate. Infatti non sono il mondo, bensì una sua rappresentazione, quindi possono solo descrivere, in modo semplificato, lo spazio. Per capire fino in fondo la loro utilità, bisogna fare lo sforzo di immaginarsi cosa doveva essere viaggiare o progettare un viaggio quando non esistevano: dell'estensione del mondo e della sua forma non vi era alcuna idea, ogni passo era fatto verso l'ignoto. E i luoghi raggiunti non avevano un nome. Questo libro, corredato di un ricco apparato iconografico, ricostruisce la storia delle mappe: quando sono nate e perché, come si sono evolute, come sono state disegnate. Dai Greci fino a Google Maps passando per il navigatore satellitare, un libro pieno di storie che vi lasceranno incantati: esploratori, disegnatori, viaggiatori, cartografi,

monaci, mercanti, inventori e filosofi che hanno creato una rappresentazione del mondo perché noi potessimo amarlo e conoscerlo, per poi desiderare di percorrerlo. O anche solo di immaginarlo dalla poltrona del nostro salotto.

The invention of collage by Picasso and Braque in 1912 proved to be a dramatic turning point in the development of Cubism and Futurism and ultimately one of the most significant innovations in twentieth-century art. Collage has traditionally been viewed as a new expression of modernism, one allied with modernism's search for purity of means, anti-illusionism, unity, and autonomy of form. This book - the first comprehensive study of collage and its relation to modernism - challenges this view. Christine Poggi argues that collage did not become a new language of modernism but a new language with which to critique modernism. She focuses on the ways Cubist collage - and the Futurist multimedia work that was inspired by it - undermined prevailing notions of material and stylistic unity, subverted the role of the frame and pictorial ground, and brought the languages of high and low culture into a new relationship of exchange.

This book uses the work of Bolognese physician and anatomist Gaspare Tagliacozzi to explore the social and cultural history of early modern surgery. It discusses how Italian and European surgeons' attitudes to health and beauty – and how patients' gender – shaped views on the public appearance of the human body. In 1597, Gaspare Tagliacozzi published a two-volume book on reconstructive surgery of the mutilated parts of the face. Studying Tagliacozzi's surgery in context corrects widespread views about the birth of plastic surgery. Through a combination of cultural history, microhistory, historical epistemology, and gender history, this book describes the practice and practitioners considered to be at the periphery of the "Scientific Revolution." Historical themes covered include the writing of individual cases, hegemonic and subaltern forms of masculinity, concepts of the natural and the artificial, emotional communities and moral economies of pain, and the historical anthropology of the culture of beauty and the face and its disfigurements. The book is essential reading for upper-level students, postgraduates, and scholars working on the history of medicine and surgery, the history of the body, and gender and cultural history. It will also appeal to those interested in the history of beauty, urban studies and the Renaissance period more generally.

<http://dx.doi.org/10.12946/gplh6><http://www.epubli.de/shop/buch/53894>"The spatiotemporal conjunction is a fundamental aspect of the juridical reflection on the historicity of law. Despite the fact that it seems to represent an issue directly connected with the question of where legal history is heading today, it still has not been the object of a focused inquiry. Against this background, the book's proposal consists in rethinking key confluences related to this problem in order to provide coordinates for a collective understanding and dialogue. The aim of this volume, however, is not to offer abstract methodological considerations, but rather to rely both on concrete studies, out of which a reflection on this conjunction emerges, as well as on the reconstruction of certain research lines featuring a spatiotemporal component. This analytical approach makes a contribution by providing some suggestions for the employment of space and time as coordinates for legal history. Indeed, contrary to those historiographical attitudes reflecting a monistic conception of space and time (as well as a Eurocentric approach), the book emphasises the need for a delocalized global perspective. In general terms, the essays collected in this book intend to take into account the multiplicity of the spatiotemporal confines, the flexibility of those instruments that serve to create chronologies and scenarios, as well as certain processes of adaptation of law to different times and into different spaces. The spatiotemporal dynamism enables historians not only to detect new perspectives and dimensions in foregone themes, but also to achieve new and compelling interpretations of legal history. As far as the relationship between space and law is concerned, the book analyses experiences in which space operates as a determining factor of law, e.g. in terms of a field of action for law. Moreover, it outlines the attempted scales of spatiality in order to develop legal historical research. With reference to the connection between time and law, the volume sketches the possibility of considering the factor of time, not

just as a descriptive tool, but as an ascriptive moment (quasi an inner feature) of a legal problem, thus making it possible to appreciate the synchronic aspects of the 'juridical experience'. As a whole, the volume aims to present spatiotemporality as a challenge for legal history. Indeed, reassessing the value of the spatiotemporal coordinates for legal history implies thinking through both the thematic and methodological boundaries of the discipline."

Examines the pivotal relationship between mapping and civilization, demonstrating the unique ways that maps relate and realign history, and shares engaging cartography stories and map lore.

After reviewing, from a grammaticalization perspective, the main stages in the evolution of Italian object clitic pronouns, the book discusses the distinctive morphosyntactic, semantic, and pragmatic features of Italian clitics. In particular, the book offers an original study of the most common examples of so-called *verbi procomplementari*, verbs which are characterized by the incorporation of clitics that no longer function as pronouns, and which are widely used in present-day Italian. Their emergence involves both grammaticalization of the clitic pronoun into an obligatory element, and lexicalization of the verb+clitic sequence. This study is essentially descriptive and maximally data-driven. The discussion of grammaticalization and lexicalization is reduced to the essentials and aims primarily at defining how these terms, which have received different and at times divergent interpretations, are employed in the book. The book is accessible to a wide and varied readership, which includes Italian and Romance linguists of functional and formal orientation, Italian language scholars, grammaticalization scholars interested in new case studies, as well as students of language change and variation.

Covers six steps for applying graphic design concepts to a finished product suitable for print and screen production, including special effects for color, printing processes, and different types of binding.

Empirical research is carried out in a cyclic way: approaching a research area bottom-up, data lead to interpretations and ideally to the abstraction of laws, on the basis of which a theory can be derived. Deductive research is based on a theory, on the basis of which hypotheses can be formulated and tested against the background of empirical data. Looking at the state-of-the-art in translation studies, either theories as well as models are designed or empirical data are collected and interpreted. However, the final step is still lacking: so far, empirical data has not lead to the formulation of theories or models, whereas existing theories and models have not yet been comprehensively tested with empirical methods. This publication addresses these issues from several perspectives: multi-method product- as well as process-based research may gain insights into translation as well as interpreting phenomena. These phenomena may include cognitive and organizational processes, procedures and strategies, competence and performance, translation properties and universals, etc. Empirical findings about the deeper structures of translation and interpreting will reduce the gap between translation and interpreting practice and model and theory building. Furthermore, the availability of more large-scale empirical testing triggers the development of models and theories concerning translation and interpreting phenomena and behavior based on quantifiable, replicable and transparent data.

Comunicare è un'esigenza primaria della nostra esistenza. Spendiamo moltissimo tempo della nostra giornata a comunicare, trasmettendo idee, pensieri, progetti, dubbi e acquisendo nuove informazioni. E, in quest'era digitale, parte della comunicazione avviene attraverso la mediazione delle nuove tecnologie. Questo manuale si propone di aiutare a migliorare la comunicazione sui

nuovi media, tramite un approccio multimediale al contenuto. Dal graphic design alle infografiche, dalla composizione dell'immagine al digital storytelling, questo testo è anche una guida che fornisce idee, linee guida e risorse per la creazione dei propri prodotti multimediali.

Perché le lettere continuano a suscitare tanto fascino pur nell'epoca del trionfo di Internet e della posta elettronica? Leggerle per ricostruire i retroscena della vita di un grande personaggio storico o di uno scrittore è una forma di voyeurismo intellettuale o un modo per coglierne la vita personale e interiore pur senza violarne l'intimità? Per millenni le lettere hanno plasmato la storia e l'esistenza degli individui: la digitalizzazione della comunicazione e l'avvento delle e-mail hanno cancellato la vitalità e l'autenticità di un semplice foglio infilato in una busta affrancata. Simon Garfield non intende certo lanciarsi in una crociata contro il progresso informatico; piuttosto, vuole riaffermare «il romanticismo della posta», in epoche in cui gli scambi epistolari fornivano «il tramite silenzioso di ciò che era importante e accessorio», «descrivevano le gioie e le sofferenze più intense dell'amore». L'autore prefigura un mondo senza lettere e francobolli, e al tempo stesso celebra un aspetto centrale del nostro passato, una modalità di scambio basata sulla riflessione e il rispetto. Storia, aneddotica, curiosità si intrecciano in un racconto venato di erudizione e ironia, dalle tavolette anonime della Britannia romana fino ai nostri giorni: i capolavori di Cicerone e Seneca, le passioni che infuocavano Anna Bolena e Napoleone, l'anonima vita quotidiana di Jane Austen, l'incontenibile esuberanza epistolare di Madame de Sévigné. Il feticismo collezionistico di Garfield non è altro che una dichiarazione d'amore per le lettere, per il semplice «fruscio di una busta», per la loro intimità e intrinseca completezza: «Un mondo senza lettere sarebbe sicuramente stato un mondo senza ossigeno».

Sei proprio il mio typo. La vita segreta dei caratteri tipografici Sei proprio il mio Typo La vita segreta delle font Ponte alle Grazie  
A Revival and Celebration of the Golden Age of Typography Any type user and enthusiast will doubtless derive joy from the letters and ornaments in Vintage Graphic Design, gathered from the rare and forgotten sources that authors Steven Heller and Louise Fili have collected over the years. As type gourmets, Heller and Fili savor type in many forms—especially the aesthetically idiosyncratic and the printed artifacts of which historical or retro typefaces are samples. A period of rapid innovation and growth in printing and type technology, the late 1800s and early 1900s saw type foundries in Europe and America burst into wellsprings for bold compositions and arresting typefaces However, this is not a history book; rather, it is a sampler of tasty typographic confections or so-called eye candy. The curated selection here reflects this era's printing material, including stock pictorial cuts, filigree borders, and cartouches galore. These aesthetic gems are the fruit of Heller's and Fili's labors after spending decades scouring the antiquarian book and flea markets of Paris, Berlin, Rome, Florence, Barcelona, eastern Europe, and elsewhere online and in auction catalogs to find examples of graphic design worth preserving and reviving. These beautiful—yet often absurd—rarities represent historic typeface catalogs and specimen sheets from an age when craftsmanship was at its zenith and attention to manufacture was rigorous. Paired best with the authors' 2011 book, Vintage Type & Graphics, this full color volume is not just about delectation for its own sake, but to prove beyond a drop-shadow of a doubt that just because a typeface or decorative

device is “old” does not mean it is “old-fashioned.”

A 2016 Times Literary Supplement Book of the Year, as Chosen by Joyce Carol Oates Winner of the August Prize, Sweden’s most prestigious literary honor, and from one of Sweden’s most celebrated and famous young writers, an innovative and gripping murder mystery that reads like a combination reminiscent of Herman Koch’s *The Dinner*, Celeste Ng’s *Everything I Never Told You*, and the hit podcast *Serial*. A young man named Samuel dies in a horrible car crash. Was it an accident or was it suicide? To answer that question, an unnamed writer with an agenda of his own sets out to map Samuel’s last day alive. Through conversations with friends, relatives, and neighbors, a portrait of Samuel emerges: the loving grandchild, the reluctant bureaucrat, the loyal friend, the contrived poseur—the young man who did everything for his girlfriend Laide and shared everything with his best friend Vandad. Until he lost touch with them both. By piecing together an exhilarating narrative puzzle, we follow Samuel from the first day he encounters the towering Vandad to when they become roommates. We meet Panther, Samuel’s self-involved childhood friend whose move to Berlin indirectly cues the beginning of Samuel’s search for the meaning of love—which in turn leads Samuel to Laide. Soon, Samuel’s relationship with Laide leads to a chasm in his friendship with Vandad, and it isn’t long before the lines between loyalty and betrayal, protection, and peril get blurred irrevocably. Told with Khemiri’s characteristic stylistic ingenuity, this is an emotional roller coaster ride of a book that challenges us to see ourselves—and our relationships to the closest people in our lives—in new and sometimes shocking ways. *Everything I Don’t Remember* is “a very original tour de force that still vibrated in my mind long after I had read the last page” (Herman Koch, New York Times bestselling author).

An entertaining and highly original introduction to graphic design, this beautifully designed book uses puzzles and visual challenges to demonstrate how typography, signage, posters, and branding work. Through a series of games and activities, including spot the difference, matching games, drawing, and dot-to-dot, readers are introduced to concepts and techniques in an engaging and interactive way. Further explanation and information is provided by solution pages and a glossary, and a loose-leaf section contains stickers, die-cut templates, and colored paper to help readers complete the activities. Illustrated with typefaces, posters, and pictograms by distinguished designers including Otl Aicher, Pierre Di Sciullo, Otto Neurath and Gerd Arntz, the book will be enjoyed both by graphic designers, and anyone interested in finding out more about visual communication.

*The Visual History of Type* is a comprehensive, detailed survey of the major typefaces produced since the advent of printing with movable type in the mid-fifteenth century to the present day. Arranged chronologically to provide context, more than 320 typefaces are displayed in the form of their original type specimens or earliest printing. Each entry is supported by a brief history and description of defining characteristics of the typeface. This book will be the definitive publication in its field, appealing to graphic designers, educators, historians, and design students. It will also be a significant resource for professional type designers and students of type.

A hugely entertaining and revealing guide to the history of type that asks, What does your favorite font say about you? Fonts surround us every day, on street signs and buildings, on movie posters and books, and on just about every product we buy. But where do fonts come from, and why do we need so many? Who is responsible for the staid practicality of Times New Roman, the cool anonymity of Arial, or the irritating levity of Comic Sans (and the movement to ban it)? Typefaces are now 560 years old, but we barely knew their names until about



twenty years ago when the pull-down font menus on our first computers made us all the gods of type. Beginning in the early days of Gutenberg and ending with the most adventurous digital fonts, Simon Garfield explores the rich history and subtle powers of type. He goes on to investigate a range of modern mysteries, including how Helvetica took over the world, what inspires the seeming ubiquitous use of Trajan on bad movie posters, and exactly why the all-type cover of Men are from Mars, Women are from Venus was so effective. It also examines why the "T" in the Beatles logo is longer than the other letters and how Gotham helped Barack Obama into the White House. A must-have book for the design conscious, Just My Type's cheeky irreverence will also charm everyone who loved Eats, Shoots & Leaves and Schott's Original Miscellany.

Universities were driving forces of change in late Renaissance Italy. The Gonzaga, the ruling family of Mantua, had long supported scholarship and dreamed of founding an institution of higher learning within the city. In the early seventeenth century they joined forces with the Jesuits, a powerful intellectual and religious force, to found one of the most innovative universities of the time. Paul F. Grendler provides the first book in any language about the Peaceful University of Mantua, its official name. He traces the efforts of Duke Ferdinando Gonzaga, a prince savant who debated Galileo, as he made his family's dream a reality. Ferdinando negotiated with the Jesuits, recruited professors, and financed the school. Grendler examines the motivations of the Gonzaga and the Jesuits in the establishment of a joint civic and Jesuit university. The University of Mantua lasted only six years, lost during the brutal sack of the city by German troops in 1630. Despite its short life, the university offered original scholarship and teaching. It had the first professorship of chemistry more than 100 years before any other Italian university. The leading professor of medicine identified the symptoms of angina pectoris 140 years before an English scholar named the disease. The star law professor advanced new legal theories while secretly spying for James I of England. The Jesuits taught humanities, philosophy, and theology in ways both similar to and different from lay professors. A superlative study of education, politics, and culture in seventeenth-century Italy, this book reconsiders a period in Italy's history often characterized as one of feckless rulers and stagnant learning. Thanks to extensive archival research and a thorough examination of the published works of the university's professors, Grendler's history tells a new story. -- Kathleen Comerford, Georgia Southern University

We all constantly interact with type in almost every aspect of our lives. But how do fonts affect what we read and influence the choices we make? This book opens up the science and the art behind how fonts influence you. It explains why certain fonts or styles evoke particular experiences and associations.

The now-classic introduction to designing typography, handsomely redesigned and updated for the digital age In this invaluable book, Karen Cheng explains the processes behind creating and designing type, one of the most important tools of graphic design. She addresses issues of structure, optical compensation, and legibility, with special emphasis given to the often-overlooked relationships between letters and shapes in font design. In this second edition, students and professional graphic designers alike will benefit from an expanded discussion of the creative practice of designing type—what designers need to consider, their rationale, and issues of accessibility—in the context of contemporary processes for the digital age. Illustrated with more than 400 diagrams that demonstrate visual principles and letter construction, ranging from informal progress sketches to final type designs and diagrams, this essential guide analyzes a wide range of classic and modern typefaces, including those from many premier type foundries. Cheng's text covers the history of type, the primary systems of typeface classification, the parts of a letter, and the effects of new technology on design methodology, among many other key topics.

Split intransitivity has received a great deal of attention in theoretical linguistics since the formulation of the Unaccusative Hypothesis by

David Perlmutter (1978). This book provides an in-depth investigation of split intransitivity as it occurs in Italian. The principal proposal is that the manifestations of split intransitivity in Italian, whilst being variously constrained by well-formedness conditions on the encoding of information structure, primarily derive from the tension between accusative (syntactic) and active (semantic) alignment. In contrast to approaches which consider the selection of the perfective operator to be the primary diagnostic of unaccusative or unergative syntax, this study identifies two morphosemantic domains in intransitive constructions on the basis of the analysis of a cluster of related phenomena (including agreement, argument suppression, ne-cliticization, past-participle behaviour, the morphosyntax of experiencer predicates and word order, as well as the selection of the perfective operator). Analysing the degree to which semantic, syntactic and discourse factors interact in determining each manifestation of split intransitivity, this work captures successfully the mismatches in the scope of the various diagnostics. Drawing upon insights provided by Role and Reference Grammar, and relying on corpus-based evidence and crossdialectal comparison, this study makes new empirical and theoretical contributions to the debate on split intransitivity. The book is accessible to linguists of all theoretical persuasions and will make stimulating reading for researchers and scholars in Italian and Romance linguistics, typology and theoretical linguistics.

Ferocious and funny, penetrating and exuberant, *Theft* is two-time Booker Prize-winner Peter Carey's master class on the things people will do for art, for love . . . and for money. "I don't know if my story is grand enough to be a tragedy, although a lot of shitty stuff did happen. It is certainly a love story but that did not begin until midway through the shitty stuff, by which time I had not only lost my eight-year-old son, but also my house and studio in Sydney where I had once been famous as a painter could expect in his own backyard. . ." So begins Peter Carey's highly charged and lewdly funny new novel. Told by the twin voices of the artist, Butcher Bones, and his "damaged two-hundred-and-twenty-pound brother" Hugh, it recounts their adventures and troubles after Butcher's plummeting prices and spiralling drink problem force them to retreat to New South Wales. Here the formerly famous artist is reduced to being a caretaker for his biggest collector, as well as nurse to his erratic brother. Then the mysterious Marlene turns up in Manolo Blahniks one stormy night. Claiming that the brothers' friend and neighbour owns an original Jacques Liebovitz, she soon sets in motion a chain of events that could be the making or ruin of them all. Displaying Carey's extraordinary flare for language, *Theft* is a love poem of a very different kind. Ranging from the rural wilds of Australia to Manhattan via Tokyo – and exploring themes of art, fraud, responsibility and redemption – this great novel will make you laugh out loud. When you buy this book you get an electronic version (PDF file) of the interior of this book. Forty coloring pages filled with tea. Perfect for everybody that loves his/her cup of tea. Vivid colors, great illustrations and imagination are all you need to keep calm and relaxed! Each picture is printed on its own 8.5 x 11 inch page so no need to worry about smudging.

È più probabile farsi un'idea dell'universo creando oggetti infinitesimali che nel rifare il cielo intero. A metterla su questo piano è lo scultore Alberto Giacometti che, per afferrare la verità e darle forma tangibile, finiva spesso per ridurre in scala l'esistente. D'altronde gli oggetti rimpiccioliti hanno qualità profondamente rivelatrici: fin da bambini maneggiamo macchinine, omini, mattoncini, dando vita a imperi in miniatura da poter dominare, mettendoci alla pari di un adulto, forse perfino di un gigante. Un'aspirazione che non sempre si estingue una volta cresciuti, e che talvolta si trasforma in dedizione totale alle imprese più eccentriche. Come è accaduto negli anni venti a Edwin Lutyens, che progettò con minuziosa maniacalità la casa delle bambole per la regina Maria, dotandola di oggetti piccoli, piccolissimi, tutti perfettamente funzionanti e realizzati dai più famosi artisti e

artigiani dell'epoca. Simon Garfield si muove nel tempo e nello spazio alla scoperta di un microcosmo popolato di collezionisti, modellisti e appassionati irriducibili. Ne celebra il puntiglio e l'ossessione, indaga l'origine di questa scintilla e riesce a scovare universi insospettati nelle crune degli aghi: incontreremo allora abilissime pulci circensi, microscopici abitanti di città lillipuziane, una signora di Chicago che ricostruisce scene del crimine delle dimensioni di un guscio di noce, l'esercito di migliaia di minuscoli Hitler dei fratelli Chapman. Perché la miniatura ha molto a che fare con l'arte: amplia la percezione di ciò che la nostra mente crede già di conoscere, donandoci spunti profondi e illuminanti sul mondo, in scala reale, che ci circonda. Edizione con immagini.

Our love affair with the digital interface is out of control. We've embraced it in the boardroom, the bedroom, and the bathroom. Screens have taken over our lives. Most people spend over eight hours a day staring at a screen, and some "technological innovators" are hoping to grab even more of your eyeball time. You have screens in your pocket, in your car, on your appliances, and maybe even on your face. Average smartphone users check their phones 150 times a day, responding to the addictive buzz of Facebook or emails or Twitter. Are you sick? There's an app for that! Need to pray? There's an app for that! Dead? Well, there's an app for that, too! And most apps are intentionally addictive distractions that end up taking our attention away from things like family, friends, sleep, and oncoming traffic. There's a better way. In this book, innovator Golden Krishna challenges our world of nagging, screen-based bondage, and shows how we can build a technologically advanced world without digital interfaces. In his insightful, raw, and often hilarious criticism, Golden reveals fascinating ways to think beyond screens using three principles that lead to more meaningful innovation. Whether you're working in technology, or just wary of a gadget-filled future, you'll be enlightened and entertained while discovering that the best interface is no interface.

As they look forward to the New York City Marathon in which their friend Mr. B. will run, the Vanderbeeker children learn that one of their good friends is homeless.

Louise Fili has been an inspiration for designers around the world since the 1980s, when she raised the bar on book cover design, creating close to two thousand jackets as art director for Pantheon Books. In 1989 Fili founded her own graphic design studio, Louise Fili Ltd, and branched out into the fields of restaurant and food packaging design. Her lavish and elegant typography, often hand drawn, helps advertise and market such well-known brands as Sarabeth's, Bella Cucina, Jean-Georges, and Good Housekeeping, among many others. Known for her intense attention to detail, her fresh reinterpretation of vintage sources, and her passion for all things Italian, Fili has won numerous awards. *Elegantissima*, the first monograph on her work, covers the breadth of her nearly forty-year design career and is a must-have for graphic design students and professionals, as well as anyone interested in advertising, food, restaurants, Italy, and books.

The architecture of the human language faculty has been one of the main foci of the linguistic research of the last half century. This branch of linguistics, broadly known as Generative Grammar, is concerned with the formulation of explanatory formal accounts of linguistic phenomena with the ulterior goal of gaining insight into the properties of the 'language organ'. The series comprises high quality monographs and collected volumes that address such issues. The topics in this series range from



phonology to semantics, from syntax to information structure, from mathematical linguistics to studies of the lexicon.

The volume describes the frequency, the forms and the functions of different cleft construction types across two language families: the Romance languages (with discussion of Italian, French and Spanish data) and the Germanic languages (with focus on English, German, Swiss German and Danish).

This book analyses an important phase in the interlingual dubbing process of audiovisual productions: the elaboration of target language scripts for the recording studios. Written by a practitioner in the industry who is also an academic and trainer, it provides practical know-how and guidelines while adopting a scholarly, structural and methodical approach. Supported by an exemplified, analytical and theoretical framework, it is non-language specific and discusses strategies and tricks of the trade. Divided into three parts, the book provides a descriptive, practical and analytical approach to dubbing and dialogue writing. The author analyses scripts drawn from her own professional practice, including initial drafts that illustrate the various transformations of a text throughout the rewriting process. She also offers a 'backstage' perspective, from first-hand experience in recording sessions that enabled knowledge of text manipulation, studio jargon, and the dubbing post production process. This publication will provide a valuable resource for novice dubbing translators and dialogue writers, while offering practitioner insights to scholars and researchers in the field of Audiovisual Translation, Film and Media Studies.

Terrorist groups are no different from other organizations in their use of branding to promote their ideas and to distinguish themselves from groups that share similar aims. The branding they employ may contain complex systems of meaning and emotion; it conveys the group's beliefs and capabilities. Branding Terror is the first comprehensive survey of the visual identity of the world's major terrorist organizations, from al-Qaeda and the Popular Front for the Liberation of Palestine to the Tamil Tigers. Each of the 60-plus entries contains a concise description of the group's ideology, leadership, and modus operandi, and a brief timeline of events. The group's branding — the symbolism, colors, and typography of its logo and flag — is then analyzed in detail. Branding Terror does not seek to make any political statements; rather, it offers insight into an understudied area of counter-intelligence, and provides an original and provocative source of inspiration for graphic designers.

"A fascinating, informative and highly entertaining expedition through the highways and byways of dogdom." —John Bradshaw, New York Times bestselling author of *Dog Sense* A charming meditation on the relationship between humans and dogs, drawing upon history, science, art, and personal experience to illuminate a magical bond that has endured millennia—from the New York Times bestselling author of *Just My Type*. "Ludo is now an elderly gentleman, and we would do almost anything to ensure his continued happiness. We schedule our days around his needs—his mealtimes, his walks, the delivery of his life-saving medication (he has epilepsy, poor love). We spend a bizarrely large amount of our disposable income on him, and he never sends a card of thanks. When he's not with us for a few days, the house feels extraordinarily empty. I feel so fortunate to know him." Ludo is a dog—Simon Garfield's beloved black Labrador retriever, one of millions of canines who have become integral parts of our lives. But how did the dog become top dog? How did these faithful animals come to assist us not only in hunting, but in bomb disposal

and cancer detection—and ultimately become our closest companions? Dog's Best Friend examines how this bond developed over the centuries, and how it has transformed countless lives, both human and canine. Garfield begins with the earliest visual representations—dogs depicted in ancient rock art—and ends at the laboratory that first sequenced the canine genome. Along the way, we meet the legendary Corgis of Buckingham Palace, the dogs of the Soviet space program, the world's first labradoodle, and a border collie that can identify more than a thousand different plush toys. Garfield reveals the secrets of the world's best dog trainers, takes us inside the wild world of dog breeding and dog shows, and unearths the deep psychological roots of the human-dog link. And Ludo pops his snout in from time to time as well. A celebration of this deep interspecies connection, delivered with Simon Garfield's inimitable wit, Dog's Best Friend offers delights and insights for anyone who has ever loved a dog.

Unlike other dry business books, this refreshing, straightforward guide from Logo Design Love author and international designer David Airey answers the questions all designers have when first starting out on their own. In fact, the book was inspired by the many questions David receives every day from the more than 600,000 designers who visit his three blogs (Logo Design Love, Identity Designed, and DavidAirey.com) each month. How do I find new clients? How much should I charge for my design work? When should I say no to a client? How do I handle difficult clients? What should I be sure to include in my contracts? David's readers—a passionate and vocal group—regularly ask him these questions and many more on how to launch and run their own design careers. With this book, David finally answers their pressing questions with anecdotes, case studies, and sound advice garnered from his own experience as well as those of such well-known designers as Ivan Chermayeff, Jerry Kuyper, Maggie Macnab, Eric Karjaluo, and Von Glitschka. Designers just starting out on their own will find this book invaluable in succeeding in today's hyper-networked, global economy.

"I am persuaded," said Claude Bernard, "that the day will come, when the man of science, the philosopher and the poet will all understand each other." Whatever we may think of this prophecy, we most of us feel that the one-sided absolutism of the past, whether religious or scientific, is no longer possible. The inevitable vehemence of the reaction against bigotry and superstition has, in a measure, spent itself, and the best minds of the present, influenced by the spirit of Socrates' claim to wisdom, are cautiously and tentatively feeling their way to a nicer adjustment of the scales of thought. Aeterna Press

Pressoché sconosciute fino a vent'anni fa, grazie all'avvento della tecnologia informatica oggi le font sono a tutti gli effetti protagoniste del nostro quotidiano. Ma quali sono state le tappe che le hanno portate a uscire dalla ristretta cerchia di addetti ai lavori e di qualche sparuto appassionato? La risposta è in questo saggio di Simon Garfield, che rappresenta un autentico compendio della secolare storia della tipografia, da Gutenberg ai giorni nostri, che conta oltre centomila tra font e caratteri tipografici, ognuno con le sue peculiarità e le sue alterne fortune. Condito di divertenti aneddoti sul design delle parole intorno a noi, Sei proprio il mio Typo impone come testo di riferimento per quanti desiderano conoscere l'affascinante mondo delle font che, come sottolinea l'autore, non sono il semplice disegno di lettere dell'alfabeto, ma costituiscono un vero e proprio veicolo di emozioni. E, come vedremo, è proprio in virtù di questa loro innata capacità comunicativa che, in molti casi, sono finite per

diventare icone universalmente riconoscibili, scolpite per sempre, nel bene e nel male, nell'immaginario collettivo di ogni epoca e latitudine.

The famous Italian designer Massimo Vignelli allows us a glimpse of his understanding of good design in this book, its rules and criteria. He uses numerous examples to convey applications in practice - from product design via signaletics and graphic design to Corporate Design. By doing this he is making an important manual available to young designers that in its clarity both in terms of subject matter and visually is entirely committed to Vignelli's modern design.

Deixis as a field of research has generated increased interest in recent years. It is crucial for a number of different subdisciplines: pragmatics, semantics, cognitive and contrastive linguistics, to name just a few. The subject is of particular interest to experts and students, philosophers, teachers, philologists, and psychologists interested in the study of their language or in comparing linguistic structures. The different deictic structures – not only the items themselves, but also the oppositions between them – reflect the fact that neither the notions of space, time, person nor our use of them are identical cross-culturally. This diversity is not restricted to the difference between languages, but also appears among related dialects and language varieties. This volume will provide an overview of the field, focusing on Romance languages, but also reaching beyond this perspective. Chapters on diachronic developments (language change), comparisons with other (non-)European languages, and on interfaces with neighboring fields of interest are also included. The editors and authors hope that readers, regardless of their familiarity with Romance languages, will gain new insights into deixis in general, and into the similarities and differences among deictic structures used in the languages of the world.

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