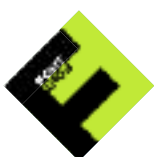




ff f

FONTFONT FOCUS N° 8

avance





Avance is a contemporary text face with unusual qualities. Its rugged proportions and asymmetrical serifs make it surprisingly legible in small point sizes; an effect increased by its almost imperceptible inclination to the right. When used for headings, Avance turns out to have some unusual details that give the text a unique appeal. The Dutch type designer Evert Bloemsma arrived at Avance as the logical sequel to his first typeface, the sans serif FF Balance.

The FF Avance story, by Evert Bloemsma

Bloemsma's intention is to design faces suited to the present age. A type designer cannot ignore the age in which he lives; it would make as little sense as building houses and cars on hundred-year-old principles. 'Just imagine how Mr Plantin must have heated his house. And how Francesco Griffo will have lit his workbench while working on Bembo. Did it influence the look of their work? Of course! Compare it to the way we heat and illuminate our buildings these days; press a button and hey presto! We live in a completely different world. Even when a present-day designer does his best to adhere to the principles of construction that have been handed down to us, he can no longer create a truly classical typeface; the best he can do is make one that imitates a classical design. One will always be able to tell the difference. And there is a serious danger of lapsing into some kind of kitsch.'

H x k p H n n N N N

FF AVANCE REGULAR & FF AVANCE CAPS

FF AVANCE ITALIC & FF AVANCE ITALIC CAPS

Balance, the first face Bloemsma designed after graduating from the Academy in Arnhem, is the extreme consequence of these views. In the early eighties, when he started on Balance, it was obvious to him that it would be a sans serif face. After all, the serif was a relic of the brush and chisel and simply did not belong in this day and age. He found another means of leading the eye along the line of text: contrary to custom, the horizontal parts were made heavier than the vertical, so that as you read you are driven onward and do not lose track.

When Bloemsma saw people using Balance as a book face for long texts, he became curious about alternative ways of making reading easier. There had to be other means of giving the eye more to hold onto, using clearly identifiable elements. In the beginning he could not have imagined that the result would be a serif face. Surely serifs stand for tradition and convention? Furthermore, they are seen as a remnant of handwriting, and is handwriting still a valid source of inspiration? After all, we produce the vast majority of text on computers.

But when it comes to creating typefaces, the designer's rational plans do not have everything under control, as had already become obvious in the development of his Cocon display face. 'In our trade, tradition acts as an inescapable magnet. There is no point in denying the significance of conventions. What it comes down to is dealing shrewdly and creatively with tradition.'

b d h i j k l m n p r u

b d h i j k l m n p r u

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b d h i j k l m n p r u

b d h i j k l m n p r u

FF AVANCE, PALATINO, TIMES

So, Avance was allowed to have serifs. The serif is able to give a more regular and restful appearance to the word and leads the eye along the line of text. The appearance of the text may be more agreeable than in sans serifs because serifs produce a wider variety of forms. They also give rise to a visual dynamic: to read is to move.

So as not to fall into the trap of convention, Bloemsma made a list of the effects he definitely wanted to avoid:

- ornament and decoration
- symmetry and its associated static monumentality
- a finishing touch. We have a deep-rooted need to mark the transition from something to nothing with a line, an edging or another form of delineation. Why do we not dare to leave an ending open?

Just as in his other designs, Bloemsma opted for a radical, unique solution. Avance uses only asymmetrical serifs. This avoids too obvious a use of these forms and emphasises the functional qualities of the serif. In addition, it builds in a subtle swing to the right, which prevents the face from falling towards the left. The result is both original and eminently usable.

Just as in the example of Peter Verheul's FF Sheriff – but in a completely different way – this experiment with unusual forms has produced a family of typefaces that also does excellent work on the most practical level.

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FF AVANCE ROMAN & FF AVANCE CAPS

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FF AVANCE ITALIC & FF AVANCE ITALIC CAPS

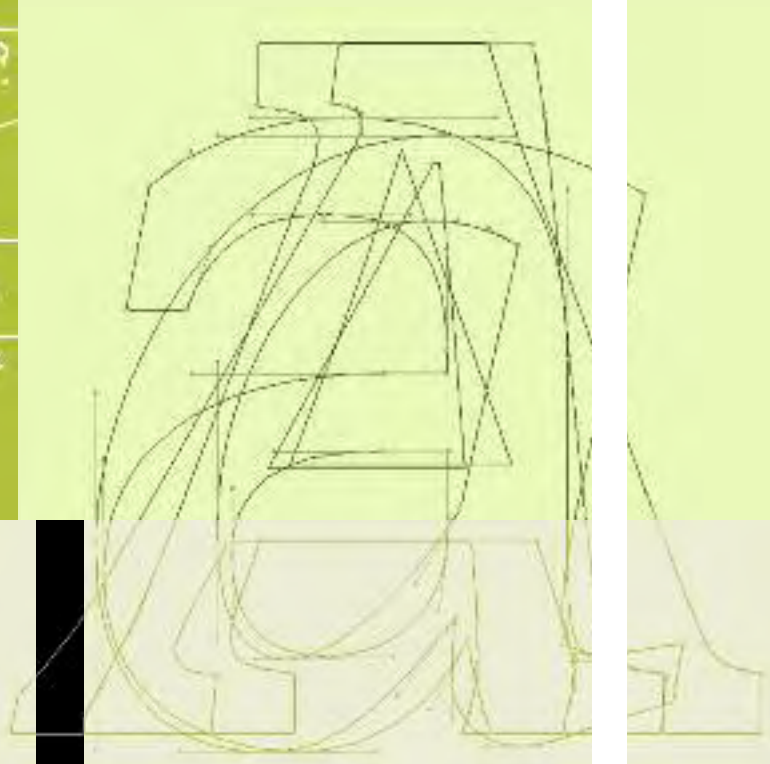
Hjq HJQ

FF AVANCE REGULAR & FF AVANCE REGULAR CAPS

Hjq HJQ

FF AVANCE ITALIC & FF AVANCE ITALIC CAPS

uni
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Type Specimen

pack my box with five dozen liquor jugs → SEXY QUA LIJF
DOCH BANG VOOR 'T ZWEMPAK ↙ *portez ce vieux whisky
au juge blond qui fume* ↑ **molly gebruikt, evenals
raquel welch, de fijnste luxzeep** ↘ **whizzing jap
alky driver subject of next requiem** ↓ JAP ZOCHT NYMF BIJ
EXQUIS DWERGVOLK ← **exiled zouave packs barque with
jolly frogmen** → de export blijft qua omvang typisch zwak
↙ *fixquark vom welb-typ geschleijnzt* ↑ **SYLVIA WAGT
QUICK DEN JUX BEI PFORZHEIM** ↘ **oh, welch
zynismus, quiekte xavers jadegrüne bratpfanne** ↓
FRANZISKA QUÄLT AN JEDEM WERKTAG VOLLENDET
BACH PER XYLOPHON ← **zwei boxkämpfer jagen eva quer
durch sylt** →

FF Avance...

| | |
|---------------------------------------|----------------------------------|
| Regular | CAPS |
| REGULAR CAPS EXPERT | Regular Expert |
| <i>Italic</i> | ITALIC CAPS |
| ITALIC CAPS EXPERT | <i>Italic Expert</i> |
| Bold | BOLD CAPS |
| BOLD CAPS EXPERT | Bold Expert |
| <i>Bold Italic</i> | BOLD ITALIC CAPS |
| <i>Bold Italic caps expert</i> | <i>Bold Italic expert</i> |

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Avance Regular

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FF AVANCE REGULAR CAPS

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FF AVANCE REGULAR CAPS EXPERT

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FF Avance Italic

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FF AVANCE ITALIC CAPS

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FF AVANCE ITALIC EXPERT

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FF AVANCE BOLD CAPS EXPERT

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FF AVANCE BOLD EXPERT

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FF Avance Bold Italic

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FF AVANCE BOLD ITALIC CAPS

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FF AVANCE BOLD ITALIC CAPS EXPERT

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FF AVANCE BOLD ITALIC EXPERT

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FF Avance Regular 7/9 pt, 9/11 pt, 13/15 pt

The FF AVANCE DESIGN did not come out of the blue. There were strong starting requirements. The general character had to be defined traditional – it had to be a proper text face – and at the same time it had to have a certain contemporary atmosphere. It had to be as economical with space as Times Roman, but without the rather high contrast between the thick and thin strokes of Times. Too much contrast is often the reason that many typefaces look too thin in text sizes and are simply irritating to read in substantial passages of text. In the long run, a little too bold is better than a little too thin. Plantin has less contrast than ff Sheriff, and this is more pleasing to the eye, but its general character tends towards the static and clumsy. The new design had to be more flamboyant, not at the cost of legibility. For example the lowercase roman letters were given a little optical slant to the right. It is a detail that I think is helpful in reading long texts. Manuscript letters often show this feature. Although its effect is not open to any scientific proof, it is simply more pleasing

my dog with five dozen liquor jugs · portez ce vieux whisky au ju

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FF Avance Regular 16/18 pt, 18/20 pt, 22/24 pt

e babywelpjes kwam taxi frequent · squeaking rival jezebels exh

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FF Avance Italian 7/9 pt, 9/11 pt, 13/15 pt

e veils sex of jumping crab · graft kid vows miss quit cozy xylophon ju

The FF AVANCE DESIGN did not come out of the blue. There were some strong starting requirements. The general character had to be defined traditional – it had to be a proper text face – and at the same time it had to have a certain contemporary a

FF Avance Italian 16/18 pt, 18/20 pt, 22/24 pt

port blijft qua omvang typisch · squeaking rival jezebels exhume cry

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age blond qui fume · zwei boxkämpfer jagen eva durch sylt · voor

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ume crypted wolf · gindsch zwak vormpje blijft exquis · wet squid

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b · squeaking rival jezebels exhume crypted wolf · gindsch zwak vormpje blijft exquis · wet squid's inky vor

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rypted wolf · gindsch zwak vormpje blijft exquis · wet squid's inky vor

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FF Avance Roman Bold 7/9 pt, 9/11 pt, 13/15 pt

...k my dog with five dozen liquor jugs · portez ce vieux whisky

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FF Avance Roman Bold 16/18 pt, 18/20 pt, 22/24 pt

...e babywelpjes kwam taxi frequent · squeaking rival jezebels

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FF Avance Italian Bold 7/9 pt, 9/11 pt, 13/15 pt

...e veils sex of jumping crab · graft kid vows miss quit cozy xylo

The FF AVANCE design did not come out of the blue. There were some strong starting requirements. The general character had to be traditional – it had to be a proper text face – and at the same time it had to have a certain

FF Avance Italian Bold 16/18 pt, 18/20 pt, 22/24 pt

...rt blijft qua omvang typisch · squeaking rival jezebels exhume

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au juge blond qui fume · zwei boxkämpfer jagen eva durch sy

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The FF AVANCE DESIGN did not come out of the blue. There were some strong starting requirements. The general character had to be definitely traditional – it had to be a proper text face –

exhume crypted wolf · gindsch zwak vormpje blijft exquis · w

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phon job · squeaking rival jezebels exhume crypted wolf · gindsch

The FF AVANCE DESIGN did not come out of the blue. There were some strong starting requirements. The general character had to be traditional – it had to be a proper text face – and

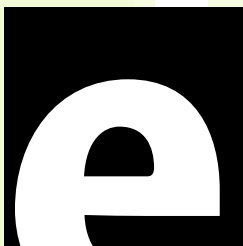
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crypted wolf · gindsch zwak vormpje blijft exquis · wet squid's i

The FF Avance characteristics



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FF Avance in practice



Ouderen met dementie hebben vooral behoefte aan veiligheid en geborgenheid. Als thuis zoveel mogelijk voorziet – Daarom zijn we vijf jaar geleden woongebouw De Naber geëen andere invulling van een ouderen met dementie. Dit verblijven hier niet op een afdeling, maar wonen met een woongroep. In die huisgeving krijgen ze alle hulp

Bij de foto's voorin:
In De Naber wil de ene bewoner aangegrepen worden met tante of mevrouw. De ander wil bij de voornaam worden genoemd. Tante Lies en mevrouw Kambour hebben vanaf de eerste dag dat ze elkaar zien een bijzondere vriendschap. Ze zijn onafschiedelijk en willen zelfs een tijdje bij elkaar op de kamer slapen. Dit levert dan veel plezier met bedden op.

De Naber is inmiddels gebouwd. Daarom wordt verpleeghuis De Hofstee voorbeeld omgebouwd is het huis gereed. Dit geeft een indruk van waarop we zorg bieden bewoners.

Zorg voor ouderen met dementie

...structurele woonomgeving, 763 pagina's 2019 bij de wet te wijzigen met de wet. Ook worden er in de toekomst de zorgkosten worden kunnen bij de wet te wijzigen en de wet te wijzigen.



ELDERING INTERIOR DESIGN

Eline Endering
Startinglein 48
2569 CV Den Haag
Tel (070) 365 2209
Fax (070) 365 2210

ELDERING INTERIOR DESIGN

Eline Endering

Startinglein 48
2569 CV Den Haag
Tel (070) 365 2209
Fax (070) 365 2210



Avance wil altijd voor

DOOR ANTHE BUNDEL

Vrijwel onmiddellijk na hun uitbreiding
FF Avance, de nieuwe fabrikant van
Bloemsing, verscheen een doorzicht
artikel in het Duitse vakblad *Bege* van de
hand van typografie-adviseur Anja Dohmann.
Omdat het welens bereid kan zijn om te
horen hoe de buren grover denken, vroeg
Druktoesemming het artikel in verband
te herdrukken.

bdhii

Mercury Post

THURSDAY, OCTOBER 15, 2003

ON THE INTERNET: www.mercurynews.com
 ARCHIVE: www.mercurynews.com/archives

COLUMN ONE Skateboard Prodigy the Wheel Deal

• Ryan Shekter, 10, is an elite athlete in a playground pastime that has been transformed into a multimillion-dollar industry replete with lucrative corporate sponsorships.

Gore, Bush Drug Plans: Debate Keys on Trust

By Williams Gryger
 WASHINGTON - At the heart of competing proposals by Al Gore and George W. Bush to cover the prescription-drug costs of the elderly lies one of the oldest debates in health care: Will you trust more to supervise your medical care: the private sector, in this case



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BREEKIJZER

De nieuwe Breekijzer komt eraan!

Uitruiker is alleen maar beter geworden

De nieuwsbrieven

Simon Thomasville

The conspirators

rodham

HERMAN J. HAGEBROOD

achterwaarts met nieuw elan

BREYTER DER DEUGDZAAMHEID ANNO MM

protts & zonen

R 24, 2000

TALKS D STRIFE DEAST K DOWN

ANCY: Leaders
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be violence and
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Evert Bloemsma

Evert Bloemsma (1958) graduated from the Art Academy in Arnhem, The Netherlands, in 1981. After having worked as a printer and graphic designer in The Hague and Arnhem, he moved to Hamburg to work on the production of digital fonts at URW, the inventors of Ikarus software. Here he also continued working on his own typeface designs, notably Balance. In 1990 and 1991 he worked as a typographer at Océ van der Grinten in Venlo, the Netherlands, where he took part in the production of laserprinter bitmap fonts and studied the effect of low-resolution output on the forms of typefaces. Since 1991 he has been working as a freelance graphic designer, typographer and photographer. His photographic work focuses on panoramic photos of architectural projects. In 1990, he did the graphic design and most of the photography for the worldwide exhibition 'Chandigarh, forty years after Le Corbusier'.

FF Balance, his general-purpose sans serif, was published by FontShop International in 1993. In 1998, FontShop published his display typeface FF Cocon. In 2000, FF Avance was released by the same type foundry.

Apart from designing his own typefaces, Evert Bloemsma has been involved in technical issues concerning typeface production for Monotype and FontShop.

Evert Bloemsma has been writing about architecture, type design and photography for magazines such as Forum, Page, Graficus, Vormberichten, Prepress Magazine, and Druk. He teaches type design at the Art Academy of Breda.

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Other type designs by Evert Bloemsma

abcdefghijklmnopqr 12345 [äöüß]

FF BALANCE LIGHT

abcdefghijklmnopqr 12345 [äöüßå]

FF BALANCE REGULAR ITALIC

OPQRSTUVWXYZ 12345 [ÄÖÜßÅ]

FF BALANCE BOLD CAPS

ABCDEFGHIJKLMN 12345 [ÄÖÜßÅ]

FF BALANCE BLACK CAPS ITALIC

abcdefghijklmnopqr 12345 [äöüßå]

FF COCON LIGHT

opqrstuvwxyz 12345 [äöüßåøæœç]

FF COCON REGULAR CONDENSED

abcdefghijklmnopqr 12345 [äöüßå]

FF COCON BOLD

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Reference Numbers For FF Avance

FF Avance™: FF 11159 (MAC + PC)

Regular, Regular Caps, Regular Caps Expert, Regular Expert,
Regular Italic, Regular Italic Caps, Regular Italic Caps Expert,
Regular Italic Expert, Bold, Bold Caps, Bold Caps Expert,
Bold Expert, Bold Italic, Bold Italic Caps, Bold Italic Caps Expert,
Bold Italic Expert





