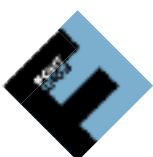
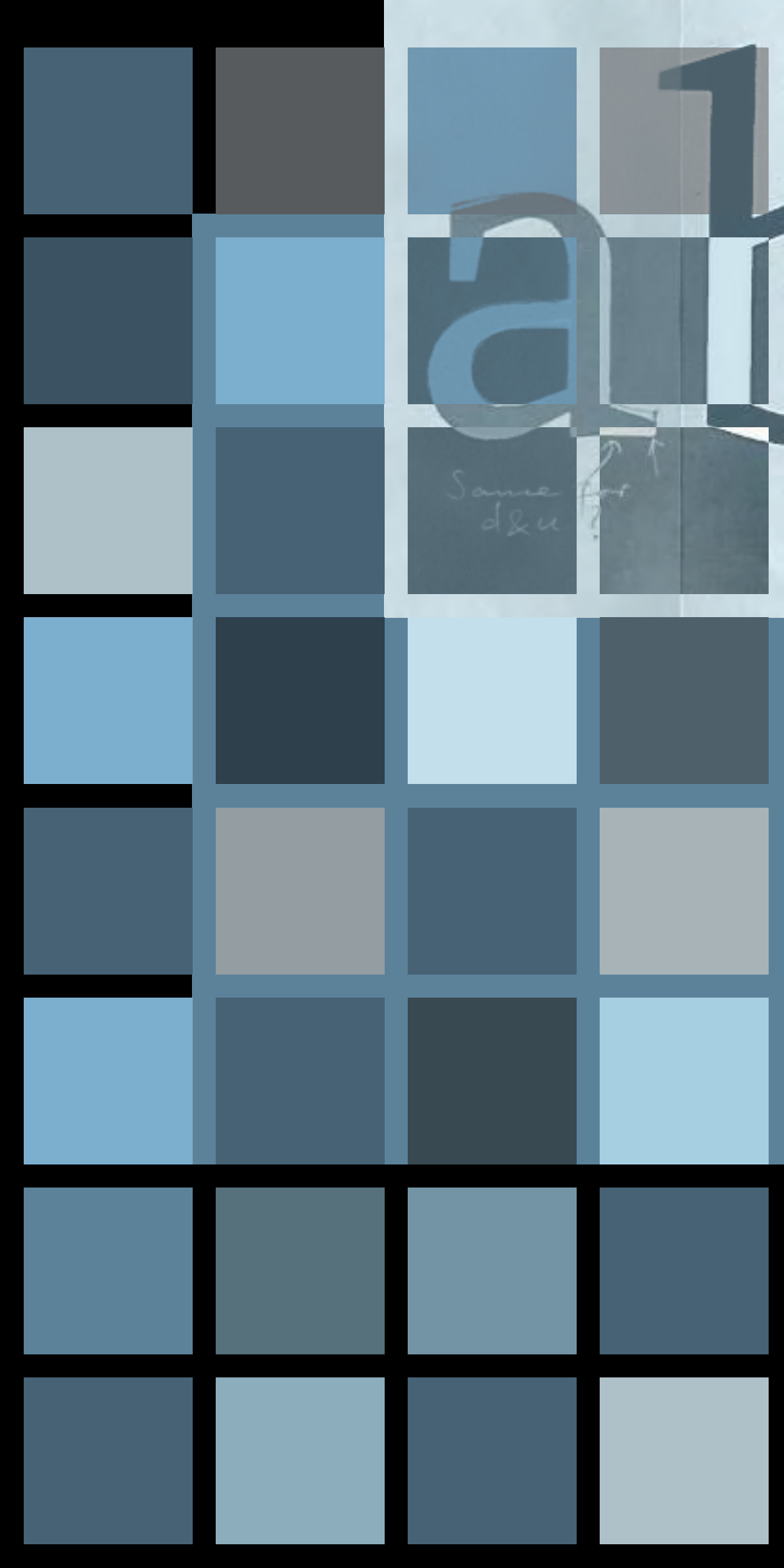


ff f

FONT FONT FOCUS

Ěřéķā

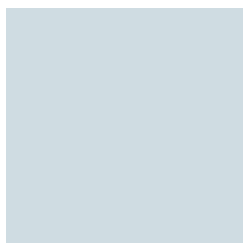




Same for  
d&u?



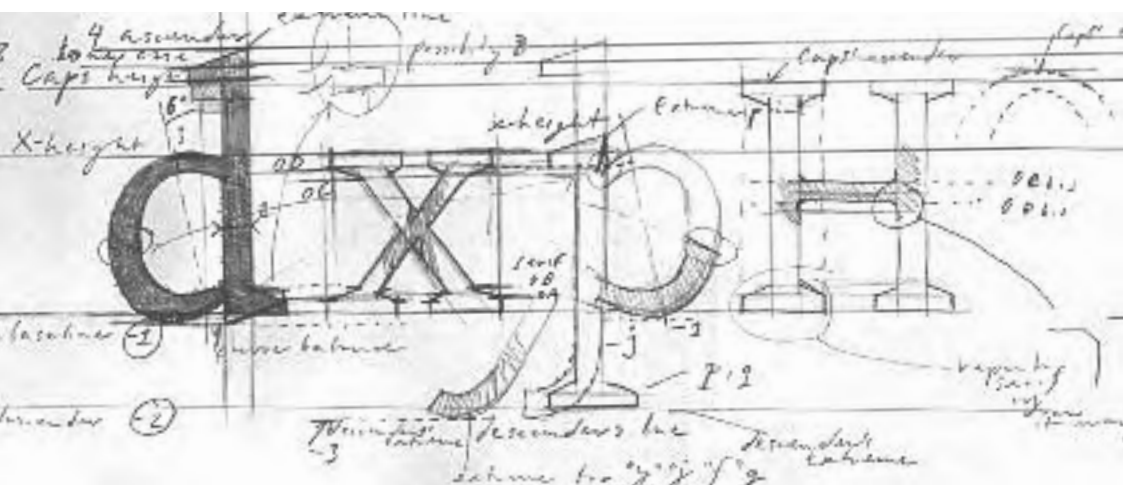
The original drawings for FF Eureka date from 1995. By the end of the year first PostScript versions were ready, early versions had already been tested in real situations. Over its five year development FF Eureka was used for books, magazines, brochures, posters, television screen and postage stamps. Each printed sample was returned to me for reexamination, giving me a chance to further improve the family. This is a dangerous way of working since this kind of improvement never ends, and so this FontFont release is not claiming to be perfect, but it is some kind of 'final' version, or at least the point where I decided to stop working on the typeface.

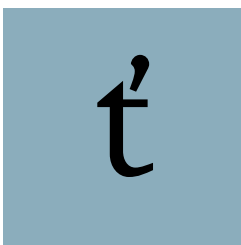


It is difficult to categorise FF Eureka according to the traditional classification systems, as it escapes easy placement into the existing pattern of typefaces. It is an attempt to create a contemporary text type face family. Its way of construction is synthetic, combining Humanist qualities with Grotesque features. Small differences between thick and thin, openness of forms and exaggerated serifs give it a stable and sturdy appearance making it suitable for low resolution printing. Each character and form is striving to be distinctive, yet they create even colour of the text. Finally, low contrast and imperfections of drawing give the font a distinctive warmth.

ı	ł	ń	ķ	ĺ	ć	ł	ń	ř	ŗ	ó	š	ś	ť	ł	ł	ž	ū	ğ	ũ
j	l	n	k	l	c	l	n	r	r	o	s	s	t	l	l	z	u	g	u
ı	ł	ń	ķ	ĺ	ć	ł	ń	ř	ŗ	ó	š	ś	ť	ł	ł	ž	ū	ğ	ũ
ı	ł	ń	ķ	ĺ	ć	ł	ń	ř	ŗ	ó	š	ś	ť	ł	ł	ž	ū	ğ	ũ

FF Eureka was originally designed for the bilingual book ‘Transparency’. The typeface works especially well for languages with accented characters and multilingual texts. You may have noticed already that text set in Garamond looks best in the French language, Bodoni looks great in Italian, and Baskerville in English, however in a different language they all have a different appearance. Most type designers today come from countries which do not face a problem of accented characters. In English and Dutch accents are very rare. However, other countries with linguistic particularities can have serious problems using those typefaces.





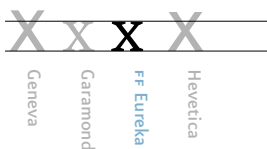
ā	ú	ȳ	ý	ŋ
ā	ú	ȳ	ý	ŋ
Ā	Ú	Ȳ	Ý	Ŋ
ā	ú	ȳ	ý	ŋ

FF Eureka CE Roman

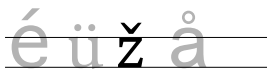
FF Eureka CE Italic

FF Eureka CE Small Caps

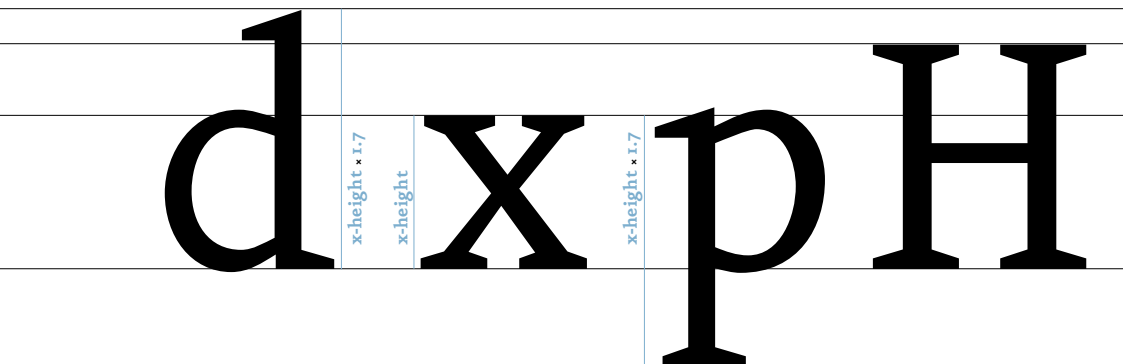
FF Eureka Mono CE Regular



The x-height as we see often in contemporary western fonts is too large, and a typeface is therefore unable to accommodate adequate punctuation. The resulting accents are too small. However, in many languages accents are an integral part of the alphabet and so should not be reduced in size and importance.



To obtain the proper type rhythm in the text I adjusted the proportions of the typeface. The height of the ascenders and descenders is 1.7 times the x-height. This relatively small x-height leaves room for longer descenders and ascenders which in turn better accommodate accents and punctuation, whilst giving the typeface a distinctive character. Because of the small x-height, FF Eureka can be perceived 1–2 points smaller than other text fonts. On the other hand, increased line spacing and horizontal stress of letter shapes clearly form lines of text to help reading which is horizontally based. Also, the large serifs visually balance the larger accents.



FF Eureka Roman Expert Ligatures + FF Eureka Italic Expert Ligatures

fb fb ff ffl fh fi fl ffi fj fk fi fl

FF Eureka Roman Expert Ligatures

st t ct

FF Eureka Roman Expert

ahntz

Historically, long ascenders and descenders are not a new idea. They were widely used at the time of Garamond, and it was only around 1850 when type designers started to shorten ascenders and descenders. In the 20th century the trend of shortening continued, and the idea of exaggerated x-height predominated, claiming that this helped legibility. Whilst this may be true in some cases, the concept of legibility is more complicated than this.

FF Eureka’s proportions result in an economic (space-saving) typeface and allow the letters to be spaced more loosely, since it is the white space that we unconsciously read, not the actual letterforms. Looser spacing helps to avoid the typographic noise inside a text, and retains the individuality of letters.

FF Eureka Monospaced

light

light italic

regular

regular italic

medium

medium italic

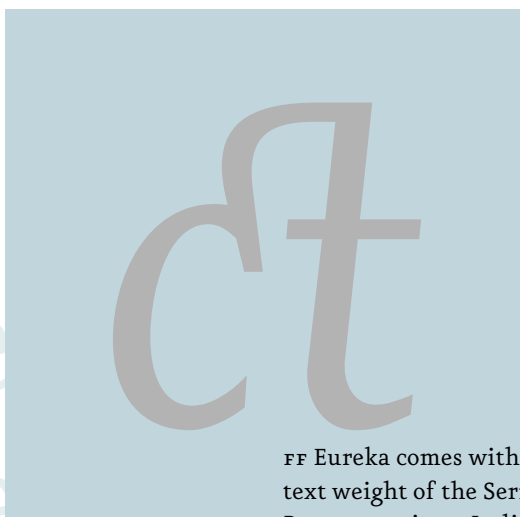
bold

bold italic

black

black italic

original drawings for FF from 1995 when it was de the bilingual text of “Tr  
*The typeface works espe for languages with accen*  
 rs. Many contemporary we ces have large x-heights little room to accomod  
*the result is that they nd cramped. However, in*  
 es the accents are an in of the alphabet and shou maintain a proper rhythm  
*Bilak adjusted the prop e typeface. The height o*  
 ers and descenders is 1. -height. This relatively ght leaves room for long  
*s and ascenders which in accommodate accents and*  
 , it also gives the type tinctive character. The visually balance the la  
 . *Eureka’s proportions r economic typeface and al*



FF Eureka comes with real Italics for all the weights in Sans and for the text weight of the Serif version. In order to be distinguishable from the Roman versions, Italics are rather condensed. The angle used is only 5 degrees.

FF Eureka takes into account the vast possibilities of type usage today, and has been designed accordingly. FF Eureka Mono was designed for screen rendering. All three typefaces, Sans and Serif and Mono, have the same skeleton and can easily be combined in text.

a b d f g h i j k n o p r w x

*a b d f g h i j k n o p r w x*

FF Eureka Roman + FF Eureka Italic

a b d f g h i j k n o p r w x

*a b d f g h i j k n o p r w x*

FF Eureka Sans Regular + FF Eureka Sans Italic

a b d f g h i j k n o p r w x

*a b d f g h i j k n o p r w x*

FF Eureka Sans Condensed Regular + FF Eureka Sans Condensed Italic

# Hard lesson for AT LEAST 250 TAKEN HOSTAGE WHO WILL DESIGN OUR FONT *Research confirms*

US economic slow-down caused by poor hinting of fonts on Wall Street

DOW JONES 10.799,52 ↑ +52,80 NASDAQ 570,16 ↓ -52,80  
EASTDAQ 42.25700 ↘ -41,50 TYPDAQ 70510 → +0,254011  
AMX 54.860,352 ↑ +910,10 BXS 100.120,352 ← 410,1023

## FF Eureka Sans

Light	Light Expert	LIGHT CAPS	LIGHT CAPS EXPERT
<i>Light Italic</i>	<i>Light Italic Expert</i>		
Regular	Regular Expert	REGULAR CAPS	REGULAR CAPS EXPERT
<i>Regular Italic</i>	<i>Regular Italic Expert</i>		
Medium	Medium Expert	MEDIUM CAPS	MEDIUM CAPS EXPERT
<i>Medium Italic</i>	<i>Medium Italic Expert</i>		
<b>Bold</b>	<b>Bold Expert</b>	<b>BOLD CAPS</b>	<b>BOLD CAPS EXPERT</b>
<b><i>Bold Italic</i></b>	<b><i>Bold Italic Expert</i></b>		
<b>Black</b>	<b>Black Expert</b>	<b>BLACK CAPS</b>	<b>BLACK CAPS EXPERT</b>
<b><i>Black Italic</i></b>	<b><i>Black Italic Expert</i></b>		

## FF Eureka Sans Condensed

Light	Light Expert	LIGHT CAPS	LIGHT CAPS EXPERT
<i>Light Italic</i>	<i>Light Italic Expert</i>		
Regular	Regular Expert	REGULAR CAPS	REGULAR CAPS EXPERT
<i>Regular Italic</i>	<i>Regular Italic Expert</i>		
Medium	Medium Expert	MEDIUM CAPS	MEDIUM CAPS EXPERT
<i>Medium Italic</i>	<i>Medium Italic Expert</i>		
<b>Bold</b>	<b>Bold Expert</b>	<b>BOLD CAPS</b>	<b>BOLD CAPS EXPERT</b>
<b><i>Bold Italic</i></b>	<b><i>Bold Italic Expert</i></b>		
<b>Black</b>	<b>Black Expert</b>	<b>BLACK CAPS</b>	<b>BLACK CAPS EXPERT</b>
<b><i>Black Italic</i></b>	<b><i>Black Italic Expert</i></b>		



# Type Designers: MISTAKE AT THE ATYP! CONFERENCE; ITS NOW?

AIN Press, June 20, 10AM

May 16, 2001

## F.B.I. Director Admits Mistakes in Font Identity Case

Director Louis J. Freeh publicly acknowledged today that the Federal Bureau of Investigation had committed a 'serious error' when mistaking Helvetica for Arial and said he took personal responsibility for the lapse. 'As director, I'm accountable and responsible for that failure, and I accept that responsibility,' Mr. Freeh told the justice and judiciary panel of the House Typography Committee. He said he deeply regretted the furor over the failed recognition.

'I also regret the pain that this has caused the designers who lost their faith to authority,' Mr. Freeh said.

Mr. Freeh said he had ordered the creation of a search committee to hire 'a world-class font expert whose exclusive duty would be to oversee bureau font recognition. And he has decreed that an office of records management and policy be set up. Today, the F.B.I. director told the House panel, 'The investigation and prosecution of this case was a success story, a significant accomplishment, and it pains me to have the hard work and accomplishments of both investigators and prosecutors overshadowed by the events of recent days.' Mr. Freeh said he had no immediate explanation for the mistake, although he alluded to the enormous scope of the investigation, which

## FF Eureka

Roman
<i>Italic</i>
SMALL CAPS
Medium
Bold

Roman Expert
<i>Italic Expert</i>
SMALL CAPS EXPERT
Medium Expert
Bold Expert

## FF Eureka CE

Roman
<i>Italic</i>
SMALL CAPS
Medium
Bold

## FF Eureka Sans CE

Light
<i>Light Italic</i>
Regular
<i>Regular Italic</i>
Medium
<i>Medium Italic</i>
Bold
<i>Bold Italic</i>
Black
<i>Black Italic</i>

LIGHT CAPS
REGULAR CAPS
MEDIUM CAPS
BOLD CAPS
BLACK CAPS

## FF Eureka Mono

Light
<i>Light Italic</i>
Regular
<i>Regular Italic</i>
Medium
<i>Medium Italic</i>
Bold
<i>Bold Italic</i>
Black
<i>Black Italic</i>

## FF Eureka Mono CE

Light
<i>Light Italic</i>
Regular
<i>Regular Italic</i>
Medium
<i>Medium Italic</i>
Bold
<i>Bold Italic</i>
Black
<i>Black Italic</i>

## FF Eureka Sans CE Condensed

Light
<i>Light Italic</i>
Regular
<i>Regular Italic</i>
Medium
<i>Medium Italic</i>
Bold
<i>Bold Italic</i>
Black
<i>Black Italic</i>

LIGHT CAPS
REGULAR CAPS
MEDIUM CAPS
BOLD CAPS
BLACK CAPS

Coming soon:  
FF Eureka Mono Condensed  
FF Eureka Mono Condensed CE

FF Eureka Roman + FF Eureka Roman Expert

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 § ± ! @ # \$ % ^ & \* { [ ( ) ] }  
\_ + - = ÷ ± ≠ ; ' \ : " | ` ~ , . / < > ? i € £ ¢ ∞  
§ ¶ • ° - ® † ¥ ¨ ^ ø “ ‘ å ß ð f © · ° - ... œ æ «

FF Eureka Italic + FF Eureka Italic Expert

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Small Caps + FF Eureka Small Caps Expert

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FF Eureka Bold + FF Eureka Bold Expert

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
**a b c d e f g h i j k l m n o p q r s t u v w x y z**

FF Eureka CE Roman

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans Light + FF Eureka Sans Light Expert

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 § = ( { [ ] } ) ; ` , . / ± ! @

FF Eureka Sans Regular + FF Eureka Sans Regular Expert

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans Regular Italic + FF Eureka Sans Regular Italic Expert

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans Bold + FF Eureka Sans Bold Expert

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
**a b c d e f g h i j k l m n o p q r s t u v w x y z**

FF Eureka Sans Bold Caps + FF Eureka Sans Bold Caps Expert

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**

FF Eureka Sans Condensed Light + FF Eureka Sans Condensed Light Expert

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 § = ( { [ ] } ) ; ` , . / ± ! @

FF Eureka Sans Condensed Regular + FF Eureka Sans Condensed Regular Expert

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans Condensed Regular Italic + FF Eureka Sans Condensed Regular Italic Expert

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans Condensed Black + FF Eureka Sans Condensed Black Expert

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
**a b c d e f g h i j k l m n o p q r s t u v w x y z**



FF Eureka Roman 7/9, 9/11, 13/15 pt

The original drawings for FF Eureka date from 1995. By the end of the year first PostScript versions were ready, early versions had already been tested in real situations. Over its five year development FF Eureka was used for books, magazines, brochures, posters, television screen and postage stamps. Each printed sample was returned to me for reexamination, giving me a chance to further improve the family. This is a dangerous way of working since this kind of improvement never ends, and so this FontFont release is not claiming to be perfect, but it is some kind of 'final' version, or at least the point where I decided to stop working on the typeface. The original drawings for FF Eureka date from 1995. By the end of the year first PostScript versions were ready, early versions had already been tested in real situations.

it is the white space that we u

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FF Eureka Italic 7/9, 9/11, 13/15 pt

ual letterforms. looser spacing help

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FF Eureka Bold 7/9, 9/11, 13/15 pt

ide a text, and retains the i

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FF Eureka Sans Regular 7/9, 9/11, 13/15 pt

is the white space that we unco

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FF Eureka Sans Condensed Light 7/9, 9/11, 13/15 pt

terforms. looser spacing helps to avoid the typ

The original drawings for FF Eureka date from 1995. By the end of the year first PostScript versions were ready, early versions had already been tested in real situations. Over its five year development FF Eureka was used for books, magazines, brochures, posters, television screen and postage stamps. Each printed sample was returned to me for reexamination, giving me a chance to further improve the family. This is a dangerous way of working since this kind of improvement never ends, and so this FontFont release is not claiming to be perfect, but it is some kind of 'final' version, or at least the point where I decided to stop working on the typeface. The original drawings for FF Eureka date from 1995. By the end of the year first PostScript versions were ready, early versions had already been tested in real situations. The original drawings for FF Eureka date from 1995. By the end of the year first PostScript versions were ready, early versions had already been tested in real situations. Over its five year development FF Eureka was used for books, magazines, brochures, posters, television screen and postage stamps.

FF Eureka Sans Condensed Bold 7/9, 9/11, 13/15 pt

individuality of the letters. it is the white s



FF Eureka Sans CE Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 § - = { ( [ ] ) } ; ' ù . / î !

FF Eureka Sans CE Regular Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans CE Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans CE Medium Caps

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FF Eureka Sans CE Black

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans CE Condensed Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 § - = { ( [ ] ) } ; ' ù . / î !

FF Eureka Sans CE Condensed Regular Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans CE Condensed Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans CE Condensed Bold Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Sans CE Condensed Black Caps

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FF Eureka Mono Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 § - = { ( [ ] ) } ; ' ~ . / ± !

FF Eureka Mono Regular Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Mono Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Mono Black

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

FF Eureka Mono CE Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

@ # \$ % & \* : " ~ < > ? η Ν Ṛ Ɛ Ɛ̇ ı Ƴ • ʹ ʼ - ð Ò Ʒ  
® † †̃ " ^ Ɲ ʹ " ' Ć Ɓ đ ń © Ƶ Δ Ẑ - Í « Ǹ ć √ ǀ ~ Ƙ  
≤ ≥ ÷ › ř ƣ ť „ š ś Ť ʺ ' Á Ā Í ž Ō Ű Ú ú ğ » Ŕ ů ā Ů

1 2 3 4 5 6 7 8 9 0 § - = { ( [ ] ) } ; ' ʹ . / ı !  
@ # \$ % & \* : " ~ < > ? η Ν Ṛ Ɛ Ɛ̇ ı Ƴ Ƴ • ʹ ʼ - ð Ò

**1 2 3 4 5 6 7 8 9 0 § - = { ( [ ] ) } ; ' ʹ . / ı !**  
**@ # \$ % & \* : " ~ < > ? η Ν Ṛ Ɛ Ɛ̇ ı Ƴ Ƴ • ʹ ʼ - ð Ò**

1 2 3 4 5 6 7 8 9 0 § - = { ( [ ] ) } ; ' ʹ . / ı !  
⌘ # \$ % & \* : " ~ < > ? Ɲ Ν Ṛ Ɛ Ɛ̇ ı Ƴ Ƴ • ʹ ʹ - ð Ò

**1 2 3 4 5 6 7 8 9 0 § - = { ( [ ] ) } ; ' ʹ . / ı !**  
**@ # \$ % & \* : " ~ < > ? η Ν Ṛ Ɛ Ɛ̇ ı Ƴ Ƴ • ʹ ʼ - ð Ò**

@ # \$ % & \* : " ~ < > ? η Ν Ṛ Ɛ Ɛ̇ ı Ƴ Ƴ • ʹ ʼ - ð Ò  
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FF Eureka Sans CE Regular 7/9, 9/11, 13/15 pt

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Minuskové číslice sú tradičné čísla pre použitie v bloku textu. Kvôli svojim proporciám, sú niekedy nazývané aj ako vysiace čísla (hanging figures). Majú proporcie príbuzné minuskám a ich použitím sa harmonizuje text s číslicami. Tieto číslice nemajú rovné šírky ako bežné (tabulárne) číslice a na rozdiel od nich majú aj upravené rozpaly (kerning). Preto by nemali byť použité v tabuľkách a účtovníctve. Na tieto účely sú navrhnuté tabulárne číslice, ktoré sú podobné verzálkam. Malé kapitálky sú verzálky navrhnuté na strednú výšku minusiek (x-height). Bežne bývajú použité v texte, kde by verzálky opticky narušovali vzhľad textu. Niektoré programy dovoľujú vytvorenie malých kapitálok matematickým znížením verzálok. To však produkuje nesprávny kontrast medzi duktom písmen. Malé kapitálky nie sú iba zmenšené veľké písmená, no sú to úplne prekresené znaky na výšku minusiek. Zvyčajne používajú iba v textových verziách rezov (nie v tučnom reze ani v kurzíve) a to na vypisovanie skratiek, v slovoch textu, alebo pri písaní mien spoločností. Minuskové číslice sú tradičné čísla pre použitie v bloku

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FF Eureka Mono Regular 7/9, 9/11, 13/15 pt

The original drawings for FF Eureka date from 1982. By the end of the year first PostScript version was ready, early versions had already been tested in real situations. Over its five year development FF Eureka was used for books, magazines, brochures, posters, television screen and postage stamps. A printed sample was returned to me for reexamination, giving me a chance to further improve the family. This is a dangerous way of working since this kind of improvement never ends, and so the

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FF Eureka Mono CE Black 7/9, 9/11, 13/15 pt

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The original drawings for FF Eureka date from 1995. By the end of the year first PostScript versions were ready, early versions had already been tested in various situations. Over its five year development FF Eureka was used for books, magazines, brochures, posters, television screen and postage stamps. Each printer

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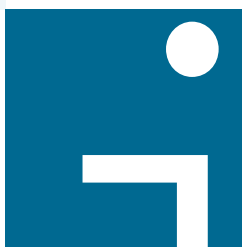
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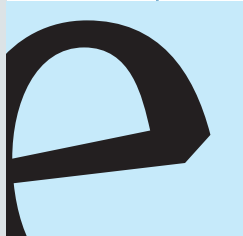
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## The FF Eureka characteristics

Roman	e	e
Italic	e	e
Small Caps	E	e
Medium	e	e
Bold	e	e
Sans Light	e	e
Sans Light Italic	e	e
Sans Regular	e	e
Sans Regular Italic	e	e
Sans Medium	e	E
Sans Medium Italic	e	E
Sans Bold	e	E
Sans Bold Italic	e	e
Sans Black	e	e
Sans Black Italic	e	e
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Sans Regular Caps	E	e
Sans Medium Caps	E	e
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↑  
**Irma Boom**  
Jan van Eyck Academie  
public programme poster, 1999

→  
**Peter Bilak**  
Poster for the Dutch Graphic  
Design Exhibition in Brno  
Czech Republic, 2000

JAN VAN EYCK AKADEMIE  
WERKPLAATS VOOR  
DEELDENDE KWAST  
ONTWERPEN EN THEORIE  
POST GRADUATE CENTER FOR  
FINE ART DESIGN AND THEORY  
ACADEMIEPLEIN 1  
6211 KM MAASTRICHT  
NETHERLANDS  
T +31 (0)43 4501737 E INFO@JANVANHEYCK.NL  
F +31 (0)43 3503799 W WWW.JANVANHEYCK.NL

↑  
**Stefan Graatsma**  
Jan van Eyck Academie stationary, 1991  
(modified by Irma Boom and Jo Frenken in 1999)

→  
**Chris Brigham, Charlotte Ng (consulted by Pentagram  
New York)** ONE magazine 2000



GADGETS OF STEEL Previous pages  
ONE's arsenal of products now includes automotive tools like an ice scraper, left,  
and a stylish new line of gadgets, right, that sport stainless-steel handles with black insets for grip (top  
looking like frost blades), a strainer, skimmer, fork, spaghetti server, ice-cream scoop and potato masher.  
This page, the mixer (left) is designed to be tough on shells but easy on the hands.

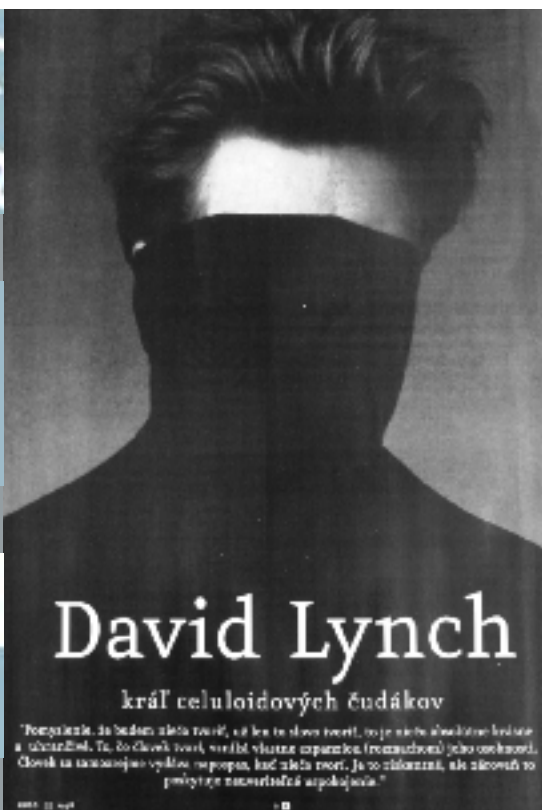
# FF Eureka in practice

↑ Various designers  
OHNO magazine, 1999

...the first issue I would wake up...  
...night thinking. Now they'll take me to court...  
...franchise we never got any complaints. My...  
...population of one thousand. For the last two...  
...and two thousand. We got lots of press cov...  
...and. They loved Perimeter Food, which in a...  
...ng house it's kind of ironic. There were...  
...living Perimeter food without having a cult...  
...at all.

...but I figure that in ten years, looking there...  
...will be kind of ironic of the...  
...and passion of what magazines were like without having...  
...to look of them. Perimeter Food isn't really finished yet...  
...would like to go on. In a different form, maybe using bits...  
...of them, extracting them together, making a volume or a...  
...series. We already did a website version. In...  
...Tucson again starting the...  
...to family magazines, we really encourage...  
...found, magazine and I shouldn't always...  
...these people to start a magazine, it's one of...  
...you can have. The structure is there already...  
...editions, but in the context of \$5 by job...  
...things are more only a...  
...subject. It's...  
...the next page after page about...  
...will at home. It's...  
...11. It's...  
...with a good...  
...overpage.

↑ Peter Bilak  
Stills from Eureka Ballet  
Group video, 1998 ↓



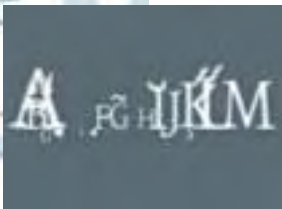
↑ Palo Balik  
Hugo Magazine, 1997



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 report from  
 front line;  
 wearable  
 computi



← Peter Bilak  
 Stills from Eureka  
 Ballet Group video,  
 1998



By David Pescov

**TWO YEARS AGO**, when  
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 suit-wearing  
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 running from

ONE magazine

dot dot dot magazine, issue 1, 2000

es from the actual experiences  
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ew ► UK ► English  
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 Communication Ltd.  
 House; 50 Poland Street;  
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9 4222 ► F: 0171 439 8165  
 @centaur.co.uk ► 10  
 product interior design  
 deos, film, advertising,

ew Primera publicación  
 integral y Comunicación  
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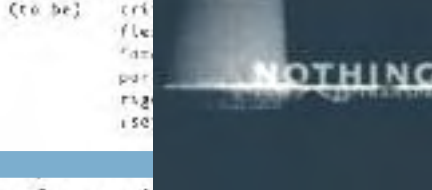
Why another graphic design magazine?

This pilot issue of  
 [a graphic design / visual culture magazine]  
 hopes to answer itself  
 being an encyclopedia of previous attempts  
 with extended articles on a select few

During this field trip we hope to plot the next issue  
 i.e. how?  
 where?  
 when?  
 who?  
 based on the experiences of those who  
 tried already

Those 3 dots were chosen as the title for being  
 something close to an internationally-recognized  
 typographic mark  
 but now they seem ever more appropriate as  
 a representation of what we intend the project to become:  
 a magazine in flux  
 ready to adjust itself to content

and here is the first pilot issue (to be):



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Yelena Cherneva ► LBL  
 Corporation ► M  
 1 Krasnogvardey  
 Vistavochniy kos  
 zal 3a ► 7095 395  
 ◆ No topical, temporal, stylistic



← Peter Bilak  
 stills from  
 Transparency video,  
 1996



← Ales Najbrt  
stamps commemorating Olympic games in Nagano, 1998

↓ J. Abbott Miller (Pentagram)  
Columbia brochures, 2000



← Stuart Bailey  
dot dot dot magazine, 2000

↓ Zeina Maasri  
Three essays on space,  
its nature and variation, 1998



## About

### Peter Bil'ak

Peter Bilak runs his own graphic design studio in The Hague, Netherlands, working mainly with typography and electronic media. His work has been in magazines such as *i.D.*, *Items*, *U&lc*, *HOW* and *Graphics International*. He is a founding editor of 'dot-dot-dot', graphic design/visual culture magazine (together with S. Bailey, J. Albrecht and T. Unverzagt) and contributing editor to *Dealeatur* and *Designum* magazine. He is also author of two award winning books: *Transparency* 1997, and *Illegibility*, 1995. In 2000, he organised and curated exhibitions of Dutch graphic design at The Biennale of Graphic Design Brno, Czech Republic, and is currently working on a book on Dutch Design. In addition to his design practice Peter regularly gives talks and presentations across Europe.



Excerpts from a movie about FF Eureka





FF Orbital

abcdefghijklmnopqrstuvwxyz  
0123456789

FF Masterpiece

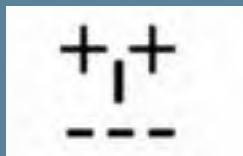
abcdefghijklmnopqrstuvwxyz  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FF Atlanta

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Craft

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ



### Reference numbers for FF Eureka

**FF 11046** MAC/PC/TT FF Eureka

roman, italic, small caps, medium, bold + experts

**FF 11047** MAC/PC/TT FF Eureka CE

roman, italic, small caps, medium, bold

**FF 11249** MAC/PC/TT FF Eureka Mono 1

regular, italic, bold, bold italic + experts

**FF 11250** MAC/PC/TT FF Eureka Mono 2

light, light italic, medium, medium italic, black, black italic + experts

**FF 11251** MAC/PC/TT FF Eureka Mono CE 1

regular, italic, bold, bold italic

**FF 11252** MAC/PC/TT FF Eureka Mono CE 2

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**FF 11162** MAC/PC/TT FF Eureka Sans 1

regular, italic, caps, medium, medium italic, medium caps, bold, bold italic, bold caps + experts

**FF 11163** MAC/PC/TT FF Eureka Sans 2

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**FF 11164** MAC/PC/TT FF Eureka Sans CE 1

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**FF 11165** MAC/PC/TT FF Eureka Sans CE 2

light, light italic, light caps, black, black italic, black caps

**FF 11226** MAC/PC/TT FF Eureka Sans Condensed 1

regular, italic, caps, medium, medium italic, medium caps, bold, bold italic, bold caps + experts

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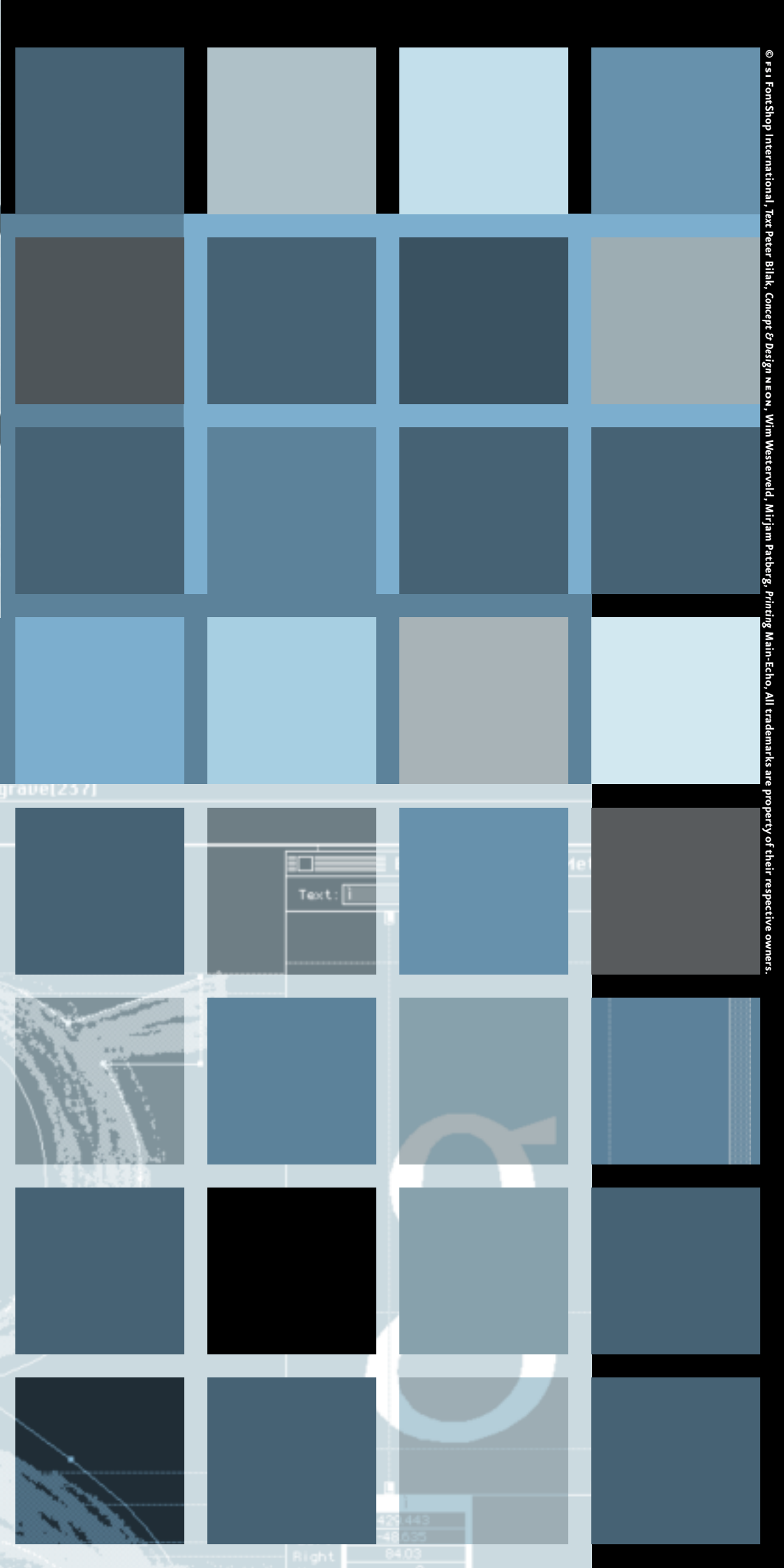
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regular, italic, caps, medium, medium italic, medium caps, bold, bold italic, bold caps

**FF 11225** MAC/PC/TT FF Eureka Sans Condensed CE 2

light, light italic, light caps, black, black italic, black caps





group[Z37]

Right

