

Trio Grotesk

Designer Lauri Toikka & Florian Schick

Released 2011

About

In 1909, Lettergieterij Amsterdam published Kaart Antieke. The name (Card Antique) refers to the copperplate engraved invitations, announcements, menus, stationery, and calling cards of the period. The type used in this early 20th-century ‘society printing’ ranged from formal blackletters and scripts to novelty sans serifs with decorated fills and shadows. Kaart Antieke, on the other hand, represents a more sober style of small-sized formal type: not flashy and frilly, but quiet and distinguished. The typeface is so restrained, in fact, that Piet Zwart used it for his famous, yet never officially published essay about modern typography called ‘Van oude tot nieuwe typografie’. It was a visit to the Meermanno Museum in Den Haag that Florian Schick discovered the only two remaining copies of Zwart’s essay. Struck by the historical value of this booklet, Schick Toikka promptly decided to revive the typeface it was set in.

Rather than working from the metal type itself, the foundry enlarged and examined the printed image in an effort to replicate the impression of the typeface as faithfully as possible. Trio Grotesk preserves certain features unique to letterpress printing, such as the soft stroke endings and junctions caused by ink spread and pressure. It also maintains the wide stance, loose spacing, and large lowercase required of such diminutive type.

Trio Grotesk expands the single found style to three weights with Latin Extended character sets for broad language support, OpenType features including small caps and seven sets of numerals, as well as arrows, ornaments and dingbats.

Styles Normal, Medium, Bold

Supported languages Albanien, Basque, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Hungarian, Icelandic, Indonesian, Irish, Italian, Kalaallisut, Latvian, Lithuanian, Malay, Maltese, Manx, Norwegien, Oromo, Polish, Portuguese, Romanian, Slovak, Slovenian, Somali, Spanish, Swahili, Swedish, Turkish and Welsh

Styles

Normal
Medium
Bold

Regular
14 pt

The camera obscura is an optical device that projects an image of its surroundings on a screen. It is used in drawing and for entertainment, and was one of the inventions that led to photography and the camera. The device consists of a box or room with a hole in one side. Light from an external scene passes through the hole and strikes a surface.

Medium
14 pt

Inside, where it is reproduced, rotated 180 degrees, but with color and perspective preserved. The image can be projected onto paper, and can then be traced to produce a highly accurate representation. The largest camera obscura in the world is on Constitution Hill in Aberystwyth, Wales. Using mirrors, as in the 18th-century overhead version.

Bold
14 pt

It is possible to project a right-side-up image. Another more portable type is a box with an angled mirror projecting onto tracing paper placed on the glass top, the image being upright as viewed from the back. As the pinhole is made smaller, the image gets sharper, but the projected image becomes dimmer. With too small a pinhole, however, the

Normal
Bold
14 pt

MONTEUX CONTINUED TO PLAY in the Concerts Colonne through the first decade of the century. In 1910 Colonne died and was succeeded as principal conductor by **Gabriel Pierné**.² As well as leading the violas, Monteux was assistant conductor, taking charge of early rehearsals and acting as chorus master for choral works. In 1910 the orchestra was engaged to play for a Paris season given by **Sergei Diaghilev's** ballet company, the Ballets Russes. Monteux played under Pierné in the world premiere of **Stravinsky's** The Firebird. In 1911 Diaghilev engaged **Nikolai Tcherepnin** to conduct the premiere of Stravinsky's Petrushka. Monteux conducted the preliminary rehearsals before Tcherepnin arrived; Stravinsky was so impressed that he insisted that Monteux conduct the premiere.³

PETRUSHKA WAS PART OF A TRIPLE BILL, all conducted by Monteux. The other two pieces were Le Spectre de la Rose and Scheherazade, a balletic adaptation of **Rimsky-Korsakov's** symphonic suite of the same name. The three works were choreographed by **Fokine**.⁴ In later years Monteux disapproved of the appropriation of symphonic music for ballets, but he made an exception for Scheherazade, and, as his biographer **John Canarina** observes, at that stage in his career his views on the matter carried little weight.⁵ Petrushka was a success with the public and with all but the most diehard conser-

Normal
Bold
10 pt

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FOLLOWING THE PARIS SEASON Diaghilev appointed Monteux principal conductor for a tour of Europe in late 1911 and early 1912. It began with a five-week season at the **Royal Opera House** in London.⁷ The press notices concentrated on the dancers, who included **Anna Pavlova** as well as the regular stars of the Ballets Russes,⁸ but Monteux received some words of praise. The *Times* commented on the excellent unanimity he secured from the players, apart from "occasional uncertainty in the changes of tempo."

AFTER ITS SEASON IN LONDON the company performed in Vienna, Budapest, Prague and Berlin. The tour was successful, artistically and financially, but was not without untoward incident. A planned visit to St Petersburg had to be cancelled because the Narodny Dom theatre burned down, and in Vienna the Philharmonic was unequal to the difficulties of the score of *Petrushka*.⁹ The illustrious orchestra revolted at the rehearsal for the first performance, refusing to play for Monteux; only an intervention by Diaghilev restored the rehearsal, by the end of which Monteux was applauded and Stravinsky given an ovation.

Regular
 Bold
 7,5 pt

English

Sirenia is an order of fully aquatic, herbivorous mammals that inhabit rivers, estuaries, coastal marine waters, swamps and marine wetlands. Sirenians, including manatees and dugongs, possess major aquatic adaptations: arms used for steering, a paddle used for propulsion, and remnants of hind limbs in the form of two small bones floating deep in the muscle. They look ponderous and

Deutsch

Ihre äußere Gestalt teilen die Meerjungfrauen mit den bereits genannten anderen weiblichen Wasserwesen. Ihre schönen jungen Körper sind nur in der oberen Hälfte menschlich, die untere Hälfte wird als mit Schuppen bedeckter Fischeschwanz beschrieben. Auf den meisten Abbildungen ist die Schwanzflosse aber keine senkrechte Fischflosse, sondern eine waagerechte Fluke wie

Spanish

Ser capaz de respirar directamente aire es resultado de la adaptación para peces que habitan aguas poco profundas, donde sus niveles varían o donde la concentración de oxígeno en el agua puede disminuir en ciertas épocas del año. Los mecanismos para ello son variados. La delgada piel de las anguilas eléctricas les permiten cierto grado de absorción de oxígeno. También pueden res-

Swedish

Sjöjungfru eller havsfru är i folktron en råhare eller ett rå, ett kvinnligt naturväsen som tros råda över vattnets krafter. Hon tänktes som en vacker och erotisk tilltalande kvinna med fiskstjärt som förr lockade sjömän i fördärvet med sin vackra sång. Och hon lockade även ner männen i vattnet och dödade dem. Ursprungligen ansågs dessa väsen ha en kvinnas huvud och byst och en fågels

Hungarian

A sellők avagy habléányok mitológiai lények. Olyan leányok, akiknek a teste halfarokban végződik. A félig ember, félig hal testű lény sok nép folklórában fellelhető, a Közel-Kelet, Európa, Ázsia és Afrika népei között. Az első történet az ókori Asszír Birodalomból maradt fenn, melyben Asratum istennő sellővé változtatta magát szégyenében, amiért megölte szerelmét. Az ókori görögök sellői a

French

De nombreuses légendes européennes font état de sirènes, vivant non seulement dans la mer, mais aussi dans les rivières et les petits cours d'eau. Elles portent le nom de sirènes ou des noms vernaculaires (ondines, nixes dans le domaine germanique, dragas ou donas d'aiga – dames d'eau – en Occitanie, etc.), mais leur description est généralement conforme à l'imagerie tradi-

Italian

Le sirene classiche dell'antichità mediterranea affondano il loro mito in epoche che non hanno tuttora potuto far giungere a noi documentazione originale scritta. Citate nell'Odissea e non descritte, si ricollegano a precedenti epiche, come il mito degli Argonauti e quindi alla civiltà egea. Sono comunque numerose le rappresentazioni coeve e precedenti di esseri alati con capo o con capo e

Finnish

Merenneito eli vedenneito on taruolento, meren valtiatar, jonka tunnistaa jalkojen sijaan lantiosta alkavasta pyrstöstä ja pitkistä hiuksista. Merenneito on kaunis, siro, pitkähiuksinen nainen, joka elää vedessä ja hengittää sen alla yhtä hyvin kuin ilmaa. Merenneito muistuttaa suuresti kreikkalaisen mytologian seireenejä, laulullaan lumoavia naisen yläruumiin ja linnun alaruumiin

Turkish

Dünya üzerinde birçok kültürde deniz kızları farklı, ama birbirine çok yakın şekillerde betimlenmiştir. Sirenler gibi bazı deniz kızları denizcilere şarkılar söyleyip onları büyülerler, işlerinden alıkoyarlar ve güverteden denize yuvarlanmalarına ya da daha kötüsü geminin batmasına neden olurlar. Diğer hikâyelerde ise deniz kızları boğulma tehlikesi geçiren erkekleri kurtaran iyi kalpli

Czech

Popisy těchto bytostí se různí, nicméně mají společnou blízkost k prameni, řekám a mořím. Ženy tohoto národa byla údajně půvabná, nádherná stvoření, která lákala námořníky svou krásou do moře, kde je utopily nebo sežraly, aby získaly duši, kterou ony samy neměly. Jejich horní část těla byla lidská, ale místo nohou měly rybí ocas. Všechny mořské panny ale nebyly zlé, vystupovaly

 Tabular lining

 $\$156,400 \rightarrow \$156,400$

 Circled Numbers

 $12345678 \rightarrow \textcircled{1} \textcircled{2} \textcircled{3} \textcircled{4} \textcircled{5} \textcircled{6} \textcircled{7} \textcircled{8}$

 Superscript/superior

 $x_3 + y_5 = z_7 \rightarrow x^3 + y^5 = z^7$

 Subscript/inferior

 $x_3 + y_5 = z_7 \rightarrow x_3 + y_5 = z_7$

 Fractions

 $123/123 \rightarrow 1^{23}/_{123}$

 Ligatures

 $IJS \rightarrow IJS$