

# EXPO SANS™ INLINE



**TypeCulture®**

A Digital Type Foundry and Academic Resource

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In the Kensington Room at  
**THE BRUNSWICK CLUB**

2006 Architectural Symposium

**DAILY DISPATCH**

Smally, Patina, Roberts & Endicott

**DECATURIS UNIVERSITATIS**

Poster Calendar 2005

The Archés Guide to Fine Cuisine

**Orange Marmalade**

Styles & Trends in Elegance

**ECONOMIC ANALYSIS**

Expo Sans Inline at 26 points

It does genuinely matter that a designer should take trouble and take delight in his choice of typefaces. The trouble and delight are taken not merely for art's sake but for the sake of something so subtly and intimately connected with all that is human that it can be described by no other phrase than 'the humanities.' If 'the tone of voice' of a typeface does not count, then nothing counts that distinguishes man from the other animals. The twinkle that softens a rebuke; the scorn that can lurk under civility; the martyr's super-logic and the child's intuition; the fact that a fragment of moss can pull back into the memory a whole forest; these are proofs that there is reality in the imponderable, and that not only notation but connotation is part of the

