

Best.

Font.

Ever.

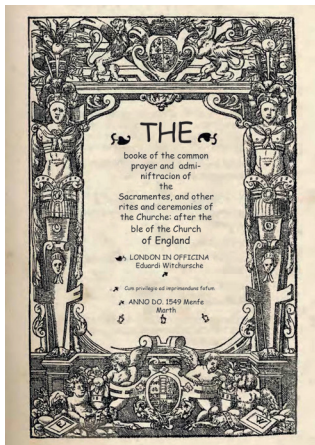
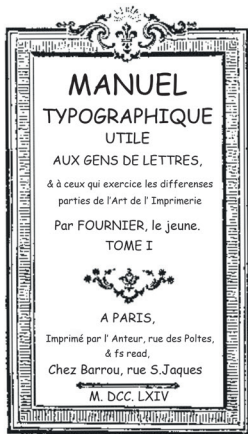
It's like air.

I mean, there's no choice.

You have to breath, so you have to use Helvetica.

Erik Spiekermann

maybe not.



"Fury said to
a mouse, That
he met in the
house, 'Let
us both go
to law: I
will pros-
ecute you —
Come, I'll
take no de-
nial: We
must have
the trial
For really
this morn-
ing I've
nothing
to do."
Said the
mouse to
the cur,
"Such a
trial, dear
sir, with
no jury
or judge
would
be wast-
ing our
breath"
"I'll be
judge,
I'll be
jury,"
Said
cun-
ning
old
Fury:
"Till try
the
whole
cause
and
con-
demn
you
to
death."



BY

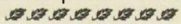
A·H·MACKMURDO, A·R·I·B·A

1883


G. ALLEN, SUNNYSIDE, ORPINGTON, KENT.

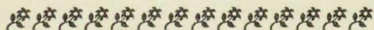
SEPTEMBER Månad Nittonhundratre
Det Nionde Numret, Andra Årgången af

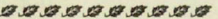
WEZÄTAS
MÅNADS
HÄFTE 

utgörande ett kort-
fattadt sammandrag af hvad en af nuti-
dens störste reformatorer på det Konst
industriella området 

WILLIAM MORRIS

uträttat, särskildt genom återupplifvan
det af det konstnärliga boktrycket 



WEZÄTAS MÅNADSHAFTE är afse-
dt att vara en hjälpreda för den af-
fäman, som vill jölja med sin tid, samt
en sporre för alla dem, som kommit
till insikt om hvilket arbete som ännur
erfodras för höjandet af den Svenka
Konstindustrien. 

VOL. I. NO.1

APRIL, 1893.



AN ILLUSTRATED MAGAZINE
OF FINE AND APPLIED ART.

Artists as Craftmen. No. I.

Sir Frederic Leighton as a Modeller

The Growth of Recent Art.

By R. A. M. STEVENSON.

A New Illustrator: Aubrey

Beardsley.

By JOSEPH PENNELL.

Spitalfields Brocades.

By LASENBY LIBERTY.

Designing for Book-plates.

Spain as a Sketching Ground.

By FRANK BRANGWYN.

The Newlyn Point of View.

The Grafton Gallery

By C. W. FURSE

With Auto- lithography (33X15)

"WEED BURNERS IN THE FENS."

By R. W. MACBETH, A. R. A.

SIXPENCE

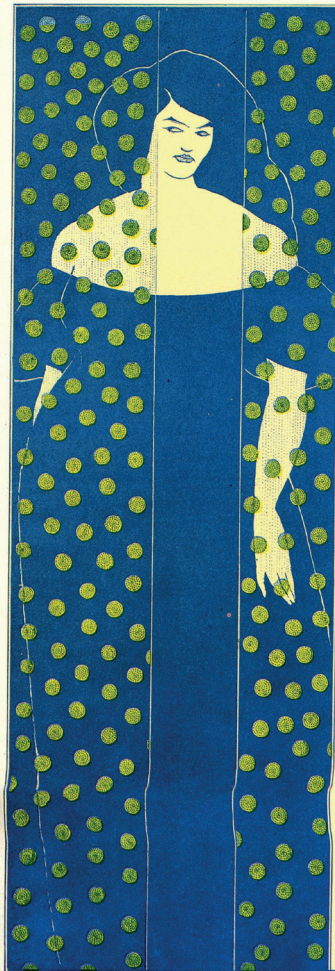
OFFICES: 16 HENRIETTA ST.,
CONVENT GARDEN, LONDON.

MONTHLY

Aubrey Beardsley, J'ai Baisé ta Bouche, Iokanaan (I kissed your mouth, Iokanaan), London, 1893







AVENUE THEATRE

Northumberland Avenue, Charing Cross, W.C.

Manager - Mr. C. T. H. HELMSLEY

ON THURSDAY, March 29th, 1894

And every Evening at 8-50.

A New and Original Comedy. In Four Acts, entitled

A COMEDY OF SIGHS!

By JOHN TODD HUNTER.

Sir Geoffrey Brandon, Bart.	- - -	Mr. BERNARD GOULD
Major Chillingworth	- - -	Mr. YORKE STEPHENS
Rev. Horace Greenwell	- - -	Mr. JAMES WELCH
Williams	- - -	Mr. LANGDON
Lady Brandon (Carmen)	- - -	Miss FLORENCE FARR
Mrs. Chillingworth	- - -	Miss VANE FEATHER STON
Lady Vernon	- - -	Miss ENID ERLÉ

Scene THE DRAWING-ROOM AT SOUTHWOOD MANOR

Time—THE PRESENT DAY—Late August

ACT I. - - - - - AFTER BREAKFAST

ACT II. - - - - - AFTER LUNCH

ACT III. - - - - - BEFORE DINNER

ACT IV. - - - - - AFTER DINNER

Preceded at Eight o'clock by

A New and Original Play, In One Act, entitled

The LAND HEARTS DESIRE

BY W. B. YEATS

Mr. JAS. WELCH, Mr. A. E. W. MANSON, & Mr. C. R. FOSSI, Miss WINIFRED FRASER, Miss CHARLOTTE MORLAND, & Miss DOROTHY PABET.

The DRESSES by NATHAN CLAUDE, LIBERTY & Co. and BENJAMIN. The SCENERY by W. T. HELMSLEY. The FURNITURE by HAMPODEN & SONS.

Stage Manager - - - - - Mr. G. R. FOSS

Doors open at 7.40. Commence at 8. Carriage at 11.

PRICES:— Private Boxes, £1 1s. to £4 4s. Stalls, 10s. 6d. Balcony Stalls, 7s. Dress Circle, 5s Upper Circle (Reserved) 3s.

Pat. 2w. 6d. Gallery, 1s.

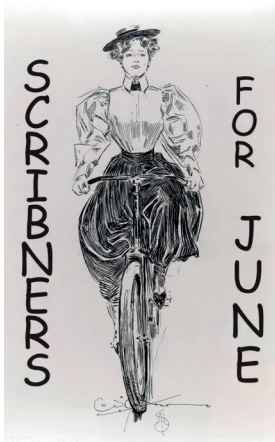
On and from March 26th, the Box Office will be open daily from 10 to 5 o'clock, and 8 to 10 30. Seats can be booked by Letter, Telegram, or Telephone No. 35297

NO FEES

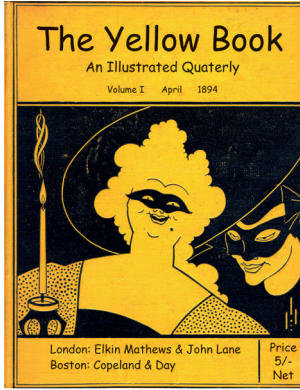
NO FEES

NO FEES

Charles Dana Gibson, poster for Scribner's, 1895



Aubrey Beardsley, The Yellow Book, vol III, oct., London, 1894



William Morris, The Well at the world's end, 1896



Will Bradley, The Inland Printer poster, 1895



SIMPLICISSIMUS



Lait pur de la Vingeanne Stérilise

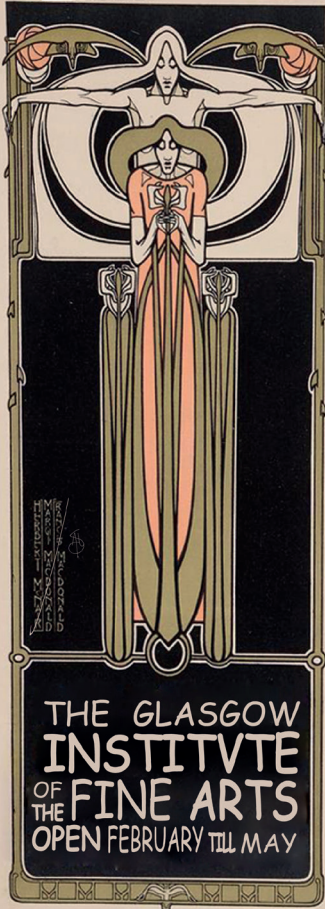


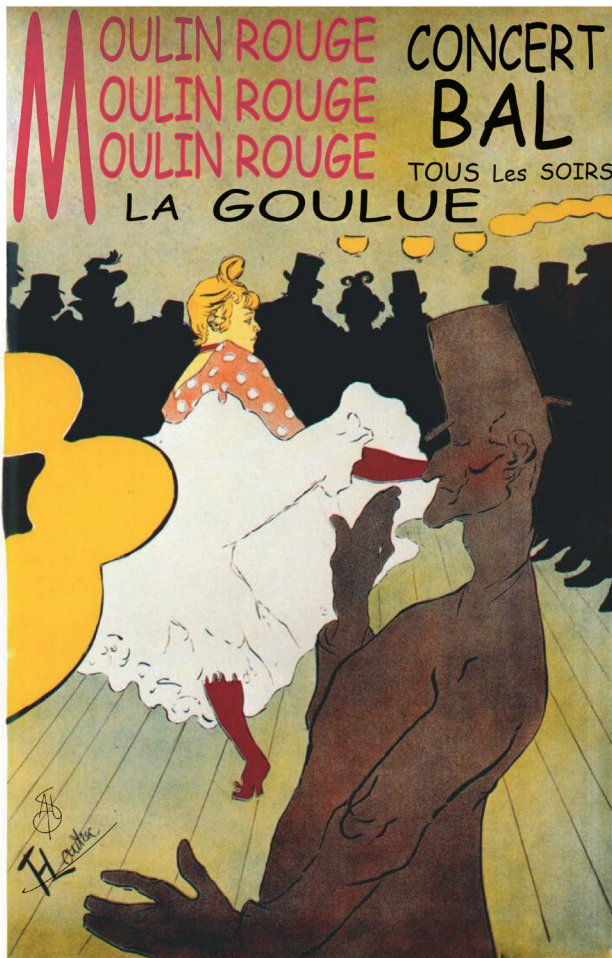
Imp. CHARLES VERNEAU, 114 Rue Oberkampf, PARIS (DÉPOSÉ)

Steinlen


quillot frères
Montingny sur Vingeanne
Côte d'Or

J. Herbert McNair, Margaret and Frances McDonalds, The Glasgow Institute of the Fine Arts, 1898

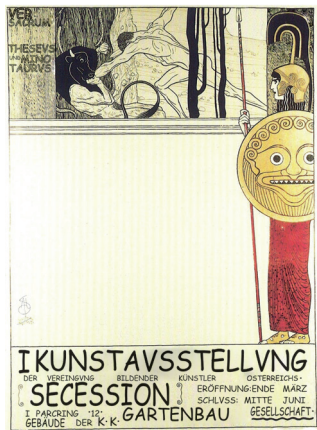




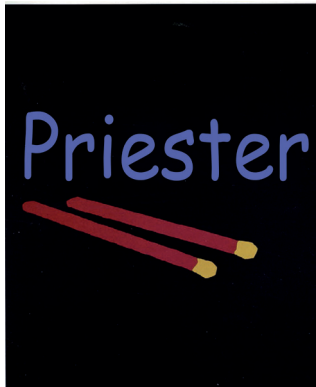
Leonetto Cappiello, Chocolate Klaus, 1903



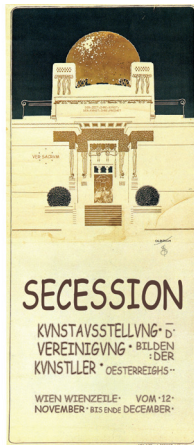
Gustav Klimt, first Secessionist exhibition, 1898



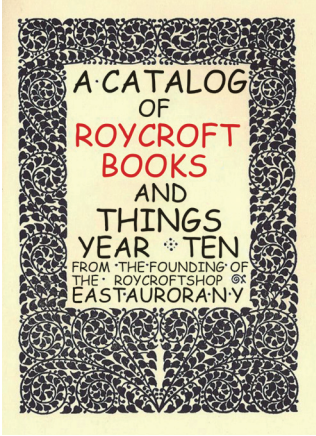
Lucian Bernhard, Priestest Matches, 1905



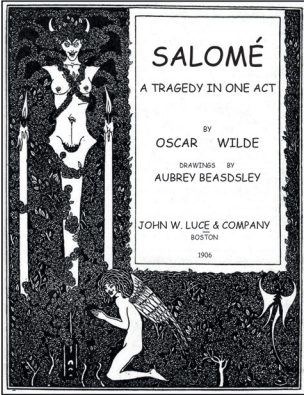
Josef Olbrich, Secession, 1898



designed at the Roycroft Workshop. A Catalog of Roycroft, New York, 1905



Aubrey Beardsley, 1906



Leonetto Cappiello, Maurin, Zurich, 1906



Peter Behrens, AEG, 1907



F. T. MARINETTI FUTURISTA

ZANG TUMB TUMB

ADRIANOPOLI OTTOBRE 1912

TUUUMB IN LIBERTÀ
PAROLE TUUUUM

TUUUM TUUUUM

EDIZIONE FUTURISTE
DI "POESIA"
Corso Venezia, 91 — MILANO
1914

WHO'S ABSENT?



Is it You?



GEE !!

I WISH I WERE
A MAN

I'd JOIN

The NAVY

Howard Christy 1917

BE A MAN AND DO IT
UNITED STATES NAVY
RECRUITING STATION

34 East 23rd Street, New York

DADAPHONE

écrire à :

TRISTAN TZARA

32, Avenue Charles Floquet

Administration: AU SANS PAREIL 37, Avenue Kléber

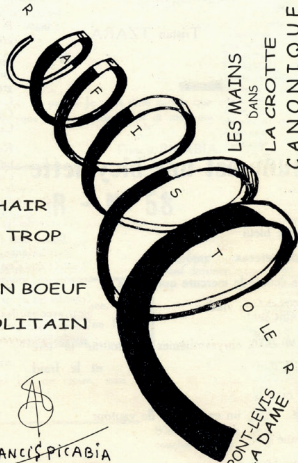
N° 7

PRIX :
1 FR. 50

PARIS
MARS 1920

DAME !

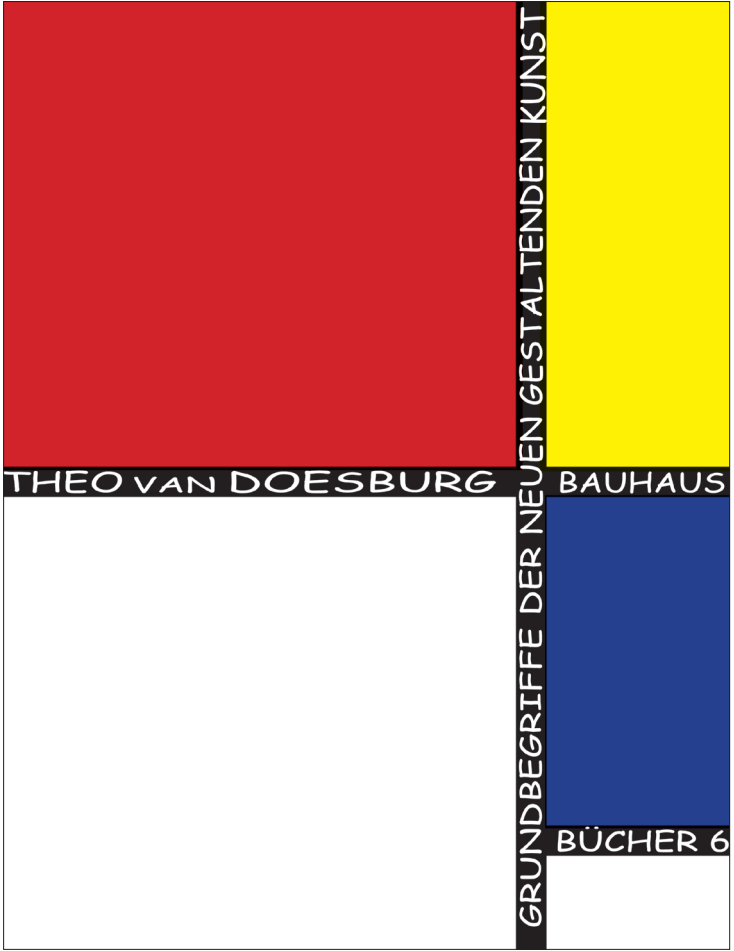
LA CHAIR
QUI A TROP
BU
EST UN BOEUF
NAPOLITAIN

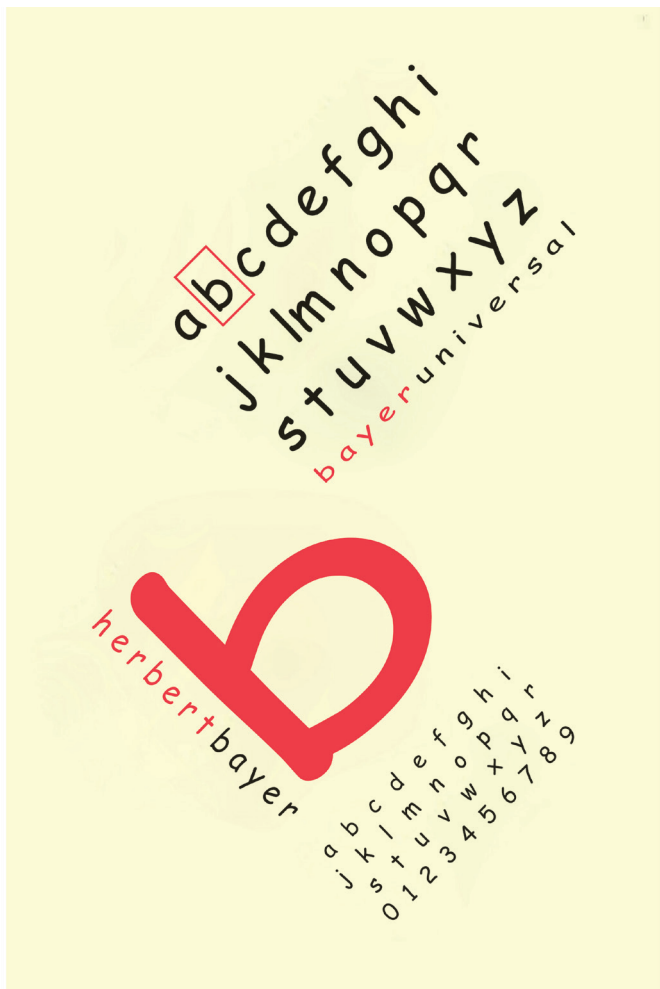


LES MAINS
DANS
LA GROTTTE
CANONIQUE
LE PONT-LEVIS
DE LA DAME
SON LIT


FRANCIS PICABIA

Theo van Doesburg, cover for Grundbegriffe der Neuen Gestaltenden Kunst, 1925








**ROGER
BRODERS**

OFFICE PRIMO 7, Rue Jean Jaurès, Vichy.

VICHY
COMITÉ DES FÊTES

LUCIEN SERRE & C. PARIS.

"MONOTYPE"

TITLING: 231

FOUR POINT [ASHBIE IN TIME TABLES]
FIVE POINT AND SIX POINT, ON
6 PT. BODY FOR COMPOSITION
TWELVE POINT
FOURTEEN AND
LARGER [UP TO 60 AND 72 PT
ON SUPER CASTER] AVAILABLE
AS DISPLAY MATRICES WHICH
MAY BE HIRED AT LOW RATES

GILL

SANS

EXTRA LIGHT: 362

Now in 8pt., 10 pt. and
TWELVE pt. composition
DISPLAY: 14 pt.
EIGHTEEN to
36 pt. u. and 1.c.
Italics now in hand for
early issue

Aa Bb Cc Dd

Ll Mm Nn Op Qq

Yy Zz Aa Bb Cc Dd

Series 262: Gill

Roman 6—12 pt. composition

14 pt. to 72 pt. display

a b c d e f g h

i j k l m n o p q

r s t u v w A B C

Series 275. Bold u. I&C

roman 6 to 72 pt. Also

72 point Titling

We believe that the really remarkable success of "Monotype" Gill Sans is in part due to the fact that this face is not, and does not, and does not look, foreign in origin or exotic in design. It would seem that what the printers and advertisers of Great Britain were looking for was a legible, "English-speaking" serif-less roman of classic simplicity and real beauty—obtainable at the minimum cost. Hence the triumph of Gill Sans.

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extra
bold

YOU NEED THE GILL SANS ENSEMBLE

series
321

Ff Gg Hh Ii Jj

Ss Tt Uu Vv Ww

Ff Gg Hh Ii Jj Kk Ll

1.c. roman & Italic

Italic: 25 to 12 pt. composition

14 pt. to 36 pt. display

a b c d e f g h

i j k l m n o p q r s

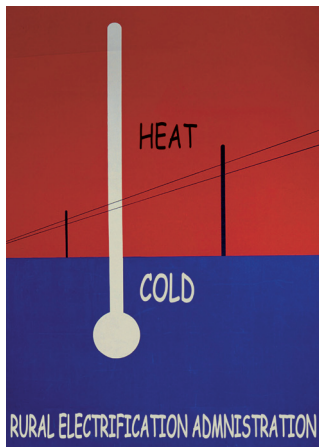
t u v w x y z A B

Italics for 275. Now

ready: 12 to 36 pt

photo by Herrich Hoffman, Hitler, Election poster., 1932





DANTE
THE DIVINE
COMEDY

II: PURGATORY



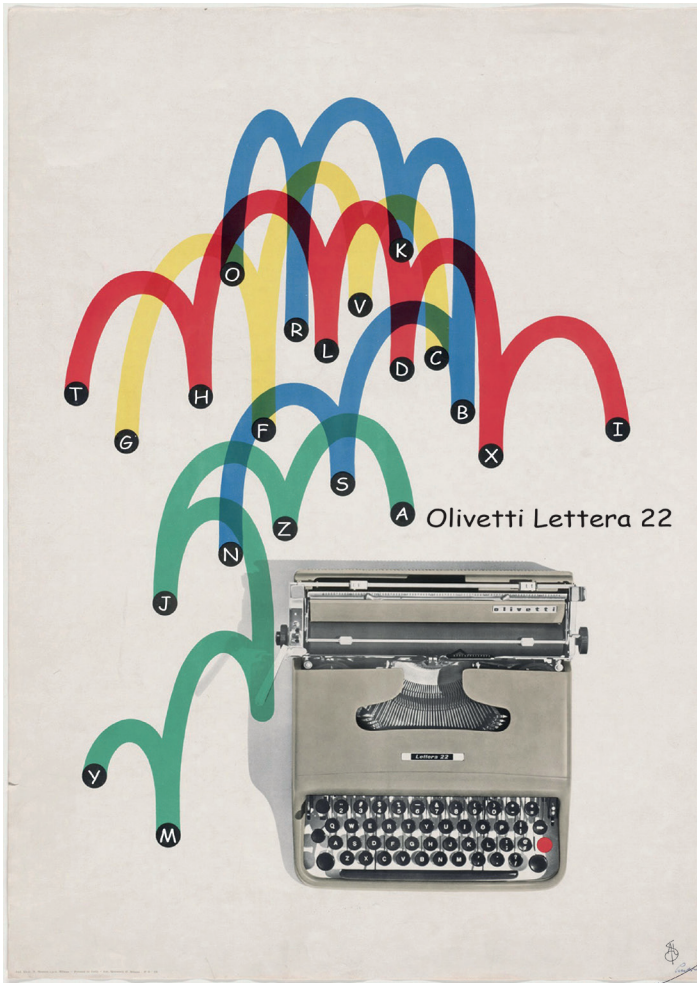
TRANSLATED BY
DOROTHY L. SAYERS

THE PENGUIN
CLASSICS

3/6

Paul Rand, The Dada Painters and Poets, 1951





beethoven

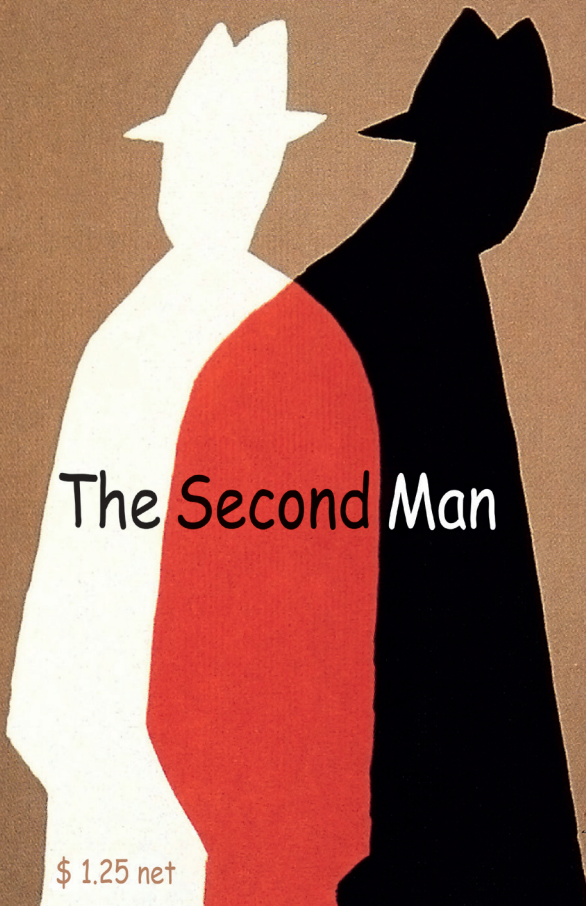
Tonhalle grosser saal
dienstag, den 22. february 1955,
20.15 uhr
4. extrakonzert
der tonhalle-gesellschaft

leituring carl schuricht
solist wolfgang schneiderhard

beethoven overture zu coriolan-op.62
violinkonzert in d-dur, op. 61
siebente sinfonie in a-dur, op. 92

voverkauf tonhalle-kasse, hug, jecklin
kuoni
karten zu fr. 3.50 bis 9.50

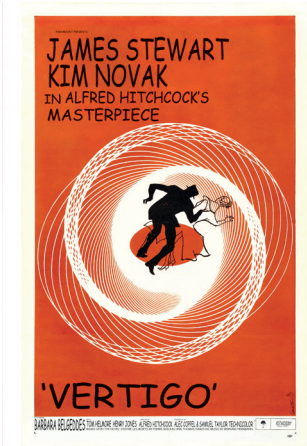
A. Courtroom Drama . . . by Edward Gribson



\$ 1.25 net

Paul Rand

Saul Bass, Vertigo, 1958



Josef Muller-Brockmann, Der Film exhibition poster 1960



George Giusti, cover for Holiday, 1960



Emil Ruder, cover of Typographische Monatsblätter, 1961



Yusaku Kamekura and Osamu Hayasaki, Tokyo Olympics, 1963



TOKYO  1964


Roy Lichtenstein, Whoa!, 1963



Hans Hillman, Kieler Woche, 1964



Kieler Woche

21.–28. Juni 1964

Josef Albers, Interaction of Color, 1963



first things first

A manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucid, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flung their skill and imagination to sell such things as:

cod food, stomach powders, detergent hair restorer, striped bathrobes, deodorant lotion, before-and-after lotion, slimming diets, fattening diets, deodorant, fizzy water, cigarettes, roll-ons, perfumes and silks.

By far the greatest time and effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer-selling is no more than sheer noise.

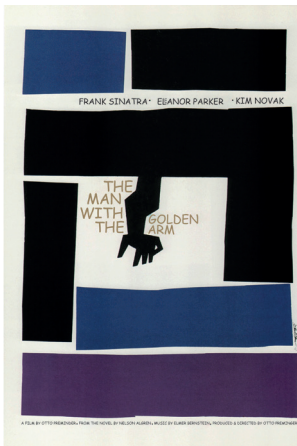
We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising; this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our

society will tire of gimmick marches, status symbolism and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind, we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Edward Wright
Geoffrey White
William Slack
Caroline Rowland
Ian McLaren
Sam Lambert
Ivor Kamlish
Gerald Jones
Bernard Higgin
Brian Grenady
John Garner
Ken Garland
Anthony Freshaug
Sabine Flor
Germans Facetti
Evan Dodd
Hernst Crowder
Anthony Cliff
Gerry Graham
Robert Chipman
Ray Carpenter
Ken Briggs

Published by the Bar-Nerol, 12 Orange St, 1964.
Printed by Bealson Press Ltd, London, 1964.



OCTOBER 1966
\$1.25
75c

Esquire

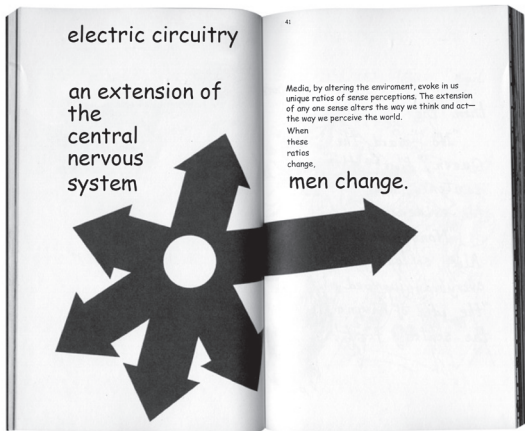
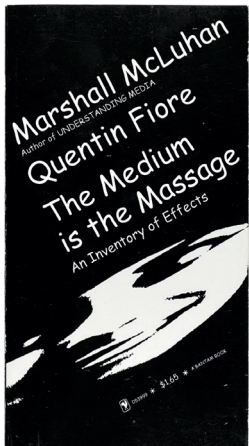
THE MAGAZINE FOR MEN

"Oh my God —we hit a little girl."

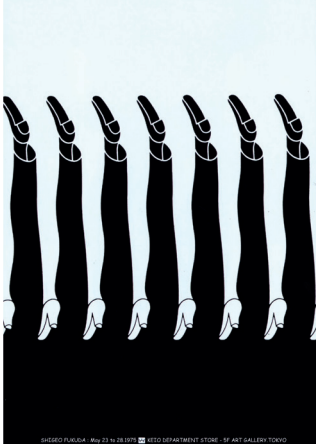
The true story of M Company.
From Fort Dix to Vietnam.

Milton Gasse, Dylan poster, 1966





Shigeo Fukuda, exhibition poster for Keio department store, 1975

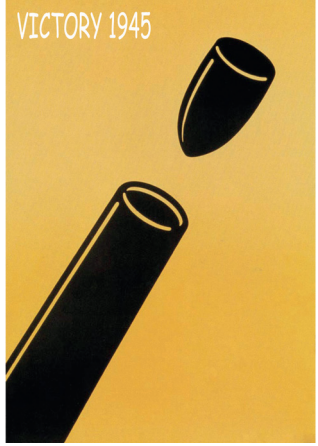


SHIGEO FUKUDA - May 21 to 28 1975 KEIO DEPARTMENT STORE - 1st ART GALLERY TOKYO

Dan Reisinger, Let My People Go, 1969



Shigeo Fukuda, Victory 1945, 1975



Ralph Coburn, poster for the MIT jazz band, 1972



Saul Bass, *The Human Factor*, 1979

THE HUMAN FACTOR



AN OTTO PREMINGER FILM BASED ON THE BEST SELLING NOVEL BY GRAHAM GREENE • STARRING RICHARD ATTENBOROUGH
JOHN GIELGUD, DEREK JACOBI, ROBERT MORLEY, ANN TODD, NICOL WILLIAMSON & INTRODUCING IMAN AS "SARAH"
SCREENPLAY BY TOM STOPPARD PRODUCED & DIRECTED BY OTTO PREMINGER PRESENTED BY METRO-GOLDWYN-MAYER

Families

A READER'S DIGEST
PUBLICATION

Nihon Buyo

UCLA
Asian Performing Arts
Institute 1981

Los Angeles
Washington, D.C.
New York



Hot Seat

Knoll



Knoll International Sales, Inc. 1982
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K 100 100 000

Jacqueline S. Casey, Russia, USA, 1987

RUSSIA

Paul Rand, Léger, 1988



Barbara Kruger, Untitled (I shop therefore I am), 1987



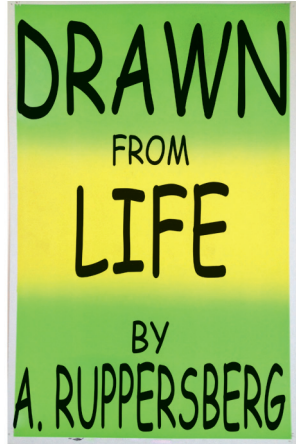
Paul Rand, Léger, 1988



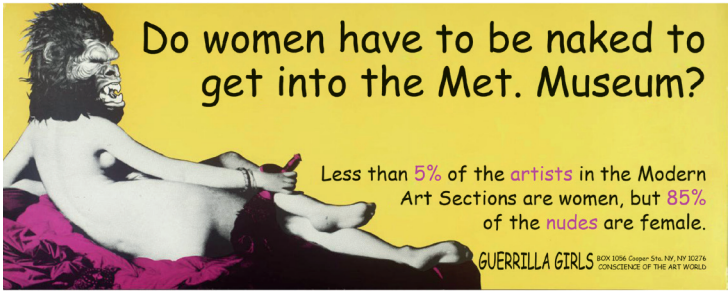
Allen Ruppersberg, Preview, 1988



Will Bradley, The Inland Printer poster, 1895

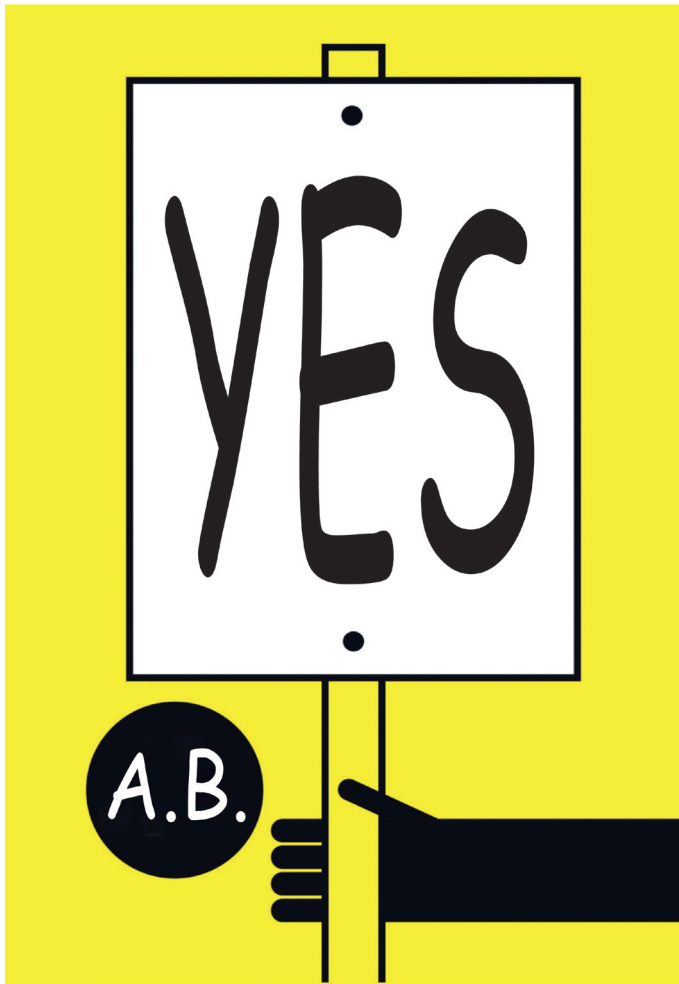


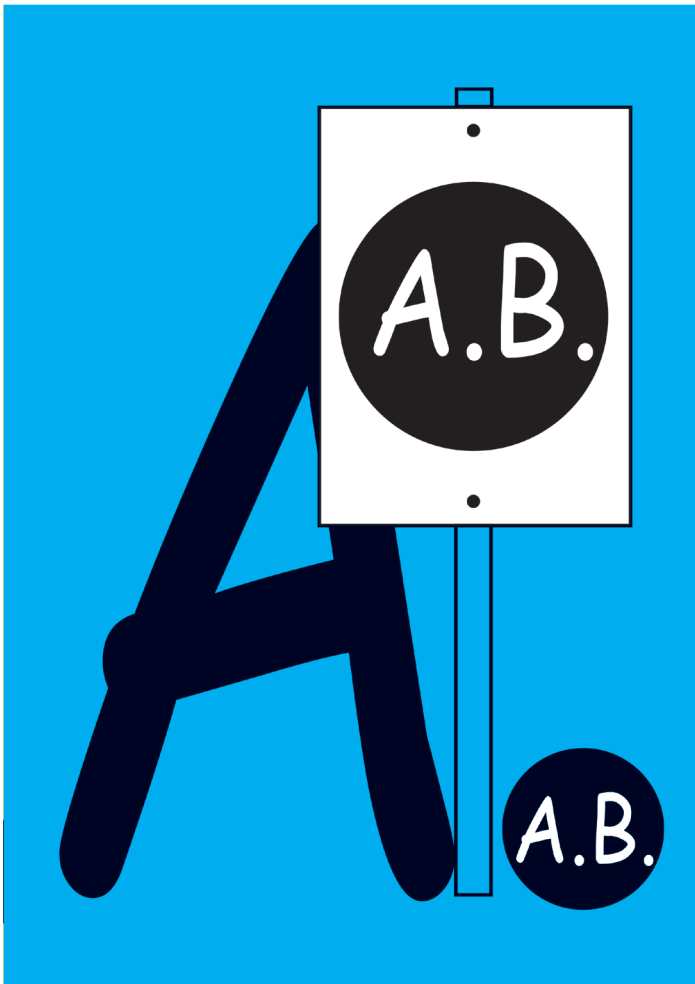
Guerrilla Girls, 1995

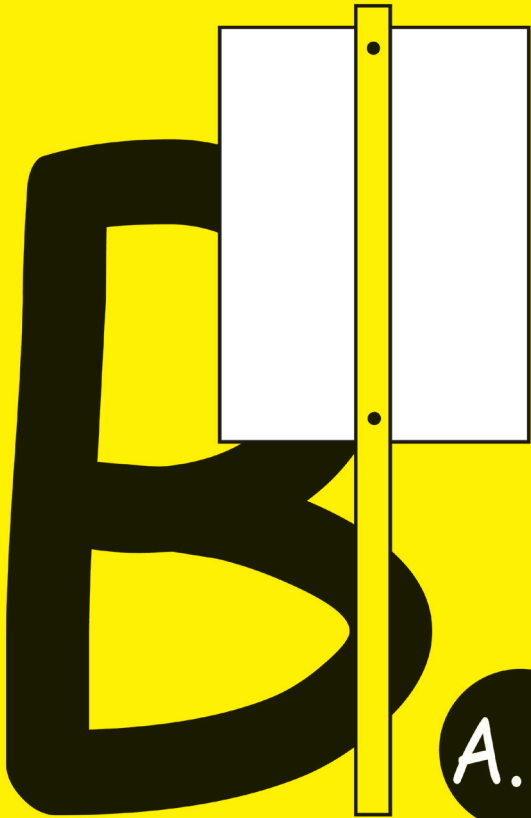


Derek Birdsall, cover of Common Worship Prayer book, 2000

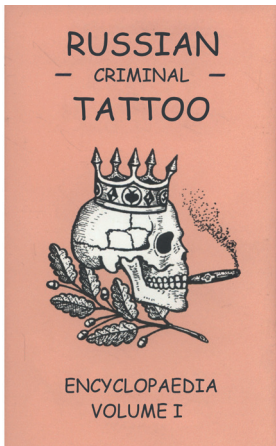








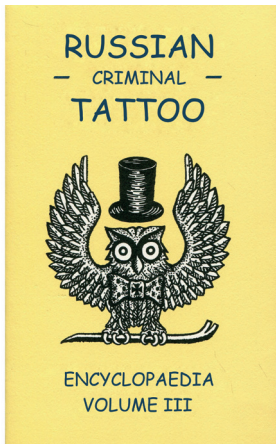
FUEL, Russian Criminal Tattoo Encyclopaedia, 2004



Will Bradley, The Inland Printer poster, 1895

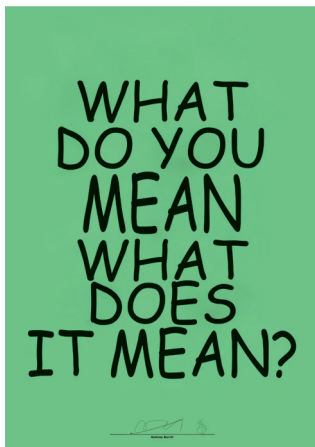
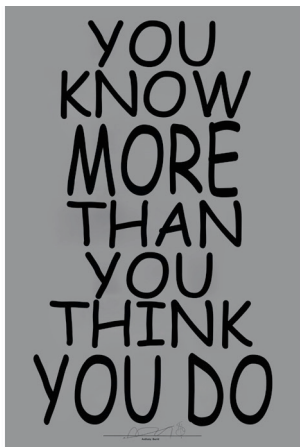


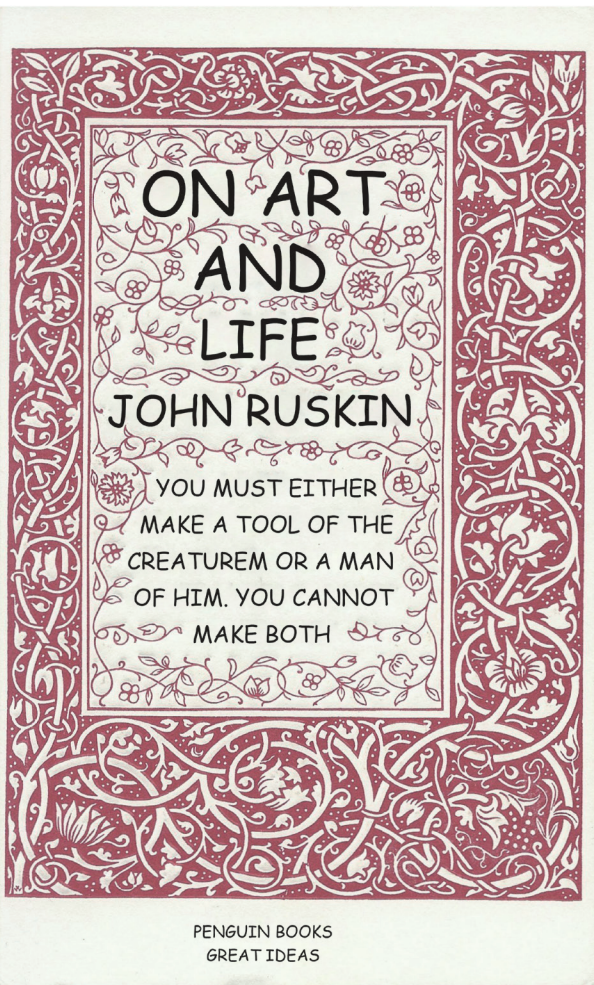
FUEL, Russian Criminal Tattoo Encyclopaedia, 2004



Anthony Burrill, Woodblock poster series, 2004







PENGUIN BOOKS
GREAT IDEAS



The Gentlewoman
Issue n°1
Spring Summer 2010

UK £5.00
Europe €7.50
USA \$10.95

the gentlewoman

New! From the markers of FANTASTIC MAN



Photo: Philo photographed by David Sims



Modernist

Designer PHOEBE PHILO and the return of modern fashion,
see page 48...

Tijdschrift voor architectuur / Journal for Architecture

CON
STRUC
TING
CRIT
ICISM
OASE
8 1

WHAT DESIGN

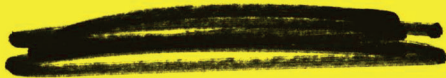
AN INTER
NATIONAL
EVENT

CAN DO!

ABOUT THE
IMPACT OF
DESIGN



THE
DESIGNER
IS A GAME
CHANGER



2014 — EVENT REPORT

Robert
Morris

Hearing

Edited and commented
by Gregir Stemmrich

Spector Books

Joerg Koch, Mike Mieré, 032c magazine (Issue 25), 2013

THE
CULTURE

032c

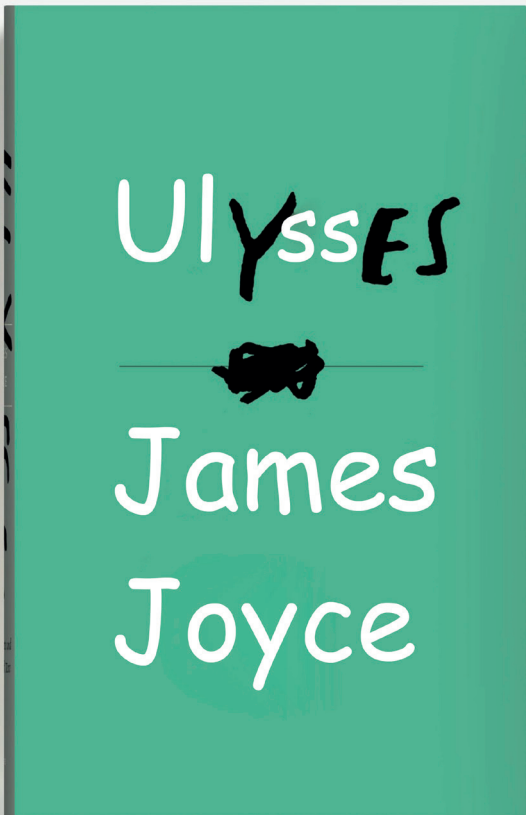


25TH Issue Berlin Winter 2013/14
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Joerg & Mieré

RIHANNA wears GUCCI



"So the story of Comic Sans is not that of a really terrible font, but rather of a mediocre font, used incorrectly on a massive scale."

David Kadavy

Listen up.

I know the shit you've been saying behind my back. You think I'm stupid. You think I'm immature. You think I'm a malformed, pathetic excuse for a font. Well think again, nerdhole, because I'm Comic Sans, and I'm the best thing to happen to typography since Johannes fucking Gutenberg.

You don't like that your coworker used me on that note about stealing her yogurt from the break room fridge? You don't like that I'm all over your sister-in-law's blog? You don't like that I'm on the sign for that new Thai place? You think I'm pedestrian and tacky? Guess the fuck what, Picasso. We don't all have seventy-three weights of stick-up-my-ass Helvetica sitting on our seventeen-inch MacBook Pros. Sorry the entire world can't all be done in stark Eurotrash Swiss type. Sorry some people like to have fun. Sorry I'm standing in the way of your minimalist Bauhaus-esque fascist snoozefest. Maybe sometime you should take off your black turtleneck, stop compulsively adjusting your Tumblr theme, and lighten the fuck up for once.

People love me. Why? Because I'm fun. I'm the life of the party. I bring levity to any situation. Need to soften the blow of a harsh message about restroom etiquette? SLAM. There I am. Need to spice up the directions to your graduation party? WHAM. There again. Need to convey your fun-loving, approachable nature on your business' website? SMACK. Like daffodils in motherfucking spring.

When people need to kick back, have fun, and party, I will be there, unlike your pathetic fonts. While Gotham is at the science fair, I'm banging the prom queen behind the woodshop. While Avenir is practicing the clarinet, I'm shredding "Reign In Blood" on my double-necked Stratocaster. While Univers is refilling his allergy prescriptions, I'm racing my tricked-out, nitrous-laden Honda Civic against Tokyo gangsters who'll kill me if I don't cross the finish line first. I am a sans serif Superman and my only kryptonite is pretentious buzzkills like you.

It doesn't even matter what you think. You know why, jagoff? Cause I'm famous. I am on every major operating system since Microsoft fucking Bob. I'm in your signs. I'm in your browsers. I'm in your instant messengers. I'm not just a font. I am a force of motherfucking nature and I will not rest until every uptight armchair typographer cock-hat like you is surrounded by my lovable, comic-book inspired, sans-serif badassery.

Enough of this bullshit. I'm gonna go get hammered with Papyrus.

I'm Comic Sans, Asshole.

Mike Lacher



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of Scotland

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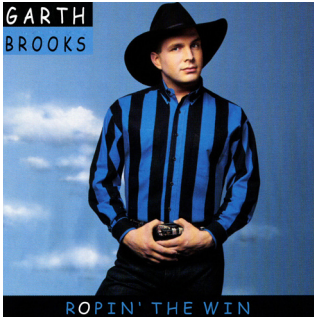
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The Beatles, The White Album, 1968

The BEATLES

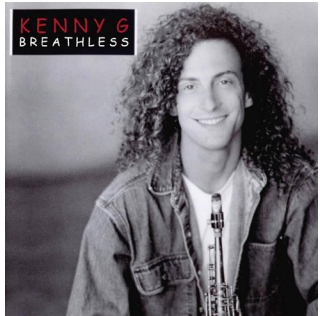
Garth Brooks, Ropin' the Wild, 1991



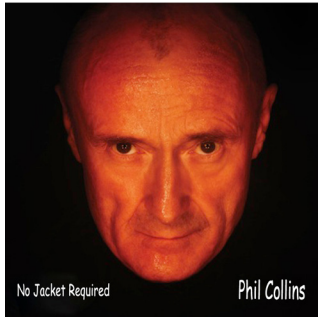
David Coleman, Bad, USA, 1987



Kenny G, Breathless, 1992



Phil Collins, No Jacket Required, 1985



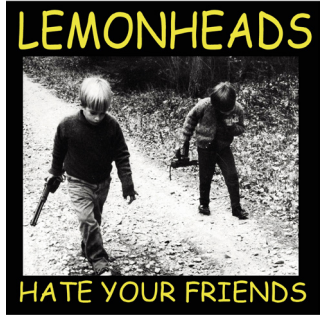
Jason Crabb, A Love Supreme, USA, 1965



Tibor Kalman, Talking Heads, USA, 1980



Jane Gullick, Lemonheads, USA, 1987



Jewel, Pieces of You, 1995



what we call human nature in actuality is human habit

AC/DC, Back in Black, 1980



Meat Loaf, Bat Out of Hell, 1977



Britney Spears, Baby one more time 1999



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"Comic Sans, a typeface that is arguably both the most popular and the most reviled on the planet. (...) But everyone recognizes Comic Sans"

Tim Dowling



PURINA
Friskies

NUTRICIÓN 100% COMPLETA Y SABROSA
elaborada con ingredientes seleccionados de calidad.

SABOROSO e com uma NUTRIÇÃO 100% COMPLETA Feito com ingredientes selecionados de qualidade

La personalidad única de tu gato brinda algo muy especial a tu hogar, aportando alegría a vuestras vidas. Es por ello que Friskies le proporciona el alimento que le espasiona y que necesita, para poder seguir sorprendiéndote y deleitándolo cada día.

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- Fabricado por expertos de Purina con más de 85 años de experiencia en nutrición animal.

Friskies — para que pueda seguir aportando ese algo tan especial que hace que tu casa sea un hogar.

La personalidad única de seu gato traz algo de especial à sua casa, acrescenta alegria às nossas vidas. Isso é o razão pela qual Friskies oferece ao seu gato um alimento que ele necessita e adora, para que continue a vivê-la e surpreendê-lo todos os dias.

É o também esse razão que cada produto que fazemos contém a Promessa Friskies, o nosso compromisso que garante sempre:

- Uma ótima gama de sabores deliciosos — para que haja sempre algo que lhe dê prazer.
- Uma nutrição 100% completa e equilibrada contendo proteínas de alta qualidade, ácidos gordos, vitaminas e minerais que suportem a saúde, vitalidade e alegria do seu gato.
- Desenvolvido por especialistas Purina sustentados por 85 anos de experiência em nutrição para animais de companhia.

Friskies — para que ele continue a trazer algo de especial que torna a sua casa num lar.

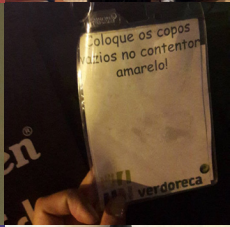
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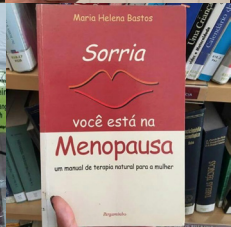
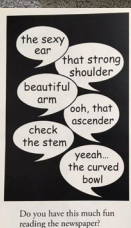
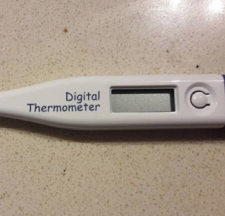


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95 LUGARES
WI-FI GRATUITO
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PASSWORD: bigmac
PROIBIDO FUMAR



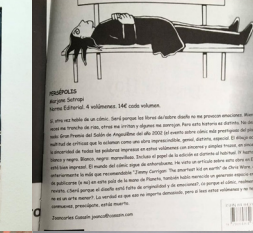






Schloss
„Neuschwanstein“

Se você tem um "Schloss" em casa, não se esqueça de fazer a manutenção. O Schloss "Neuschwanstein" é um dos mais famosos castelos do mundo. Foi construído em 1869 pelo rei Luís II da Baviera. O castelo é conhecido por sua arquitetura romântica e suas vistas deslumbrantes. Se você quiser visitar o castelo, é importante reservar com antecedência. O acesso é gratuito, mas há uma taxa de estacionamento. O castelo é aberto de março a outubro. O horário de funcionamento é das 9h às 18h. O castelo é um dos mais importantes pontos turísticos da Alemanha. Se você quiser visitar o castelo, é importante reservar com antecedência. O acesso é gratuito, mas há uma taxa de estacionamento. O castelo é aberto de março a outubro. O horário de funcionamento é das 9h às 18h. O castelo é um dos mais importantes pontos turísticos da Alemanha.



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Segunda a Sábado das 9:30 as 19:00
Abertos à Hora de Almoço

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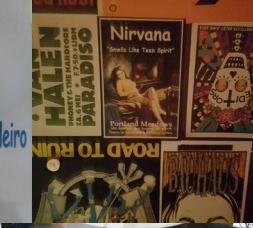


HEPATITE B
O seu filho está protegido!
E você?
Vacinação é a solução!

Se o seu filho não está protegido contra a Hepatite B, a vacinação é a solução. A Hepatite B é uma doença grave que pode causar danos permanentes ao fígado e ao sistema de defesa do corpo. A vacinação é segura e eficaz, e protege o seu filho contra a doença. Se o seu filho não está protegido, leve-o para a vacinação. A vacinação é gratuita e pode ser feita em qualquer posto de saúde. Se o seu filho não está protegido, leve-o para a vacinação. A vacinação é gratuita e pode ser feita em qualquer posto de saúde.



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Fazei-nos fiéis à palavra dada, como o «sim» da Virgem Maria à oração e ao amor nosso de cada dia.

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Problema 2

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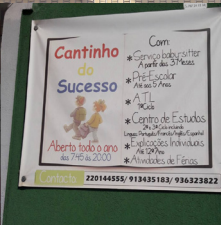
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SABES O HINO DE PORTUGAL?



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Nação valente, imortal
Levantai hoje de novo
O esplendor de Portugal!
Entre as brumas da memória,
O Pátria, sente-se a voz
Dos teus egrégios avós
Que há-de guiar-te à vitória!
As armas, às armas!
Sobre a terra, sobre o mar,
As armas, às armas!
Pela Pátria lutar
Contra os canhões marchar, marchar!

Os autores do hino foram Alfredo Keil e Henrique Lopes de Mendonça



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SANTANA

MATOSINHOS

Se as mulheres pararem o mundo pára

UMAR

Durante 25 anos esteve a primeira manifestação de mulheres que ocorreu em Portugal e a Marcha Mundial de Mulheres de 7 de Outubro.

Este ano de 1978 ficou sido precedido pelas Nações Unidas como o Ano Internacional de Mulher, no dia 13 de Janeiro, mulheres do MLR (Movimento de Libertação de Mulheres) optaram a que as mulheres se manifestassem no Parque Eduardo VII numa acção simbólica onde seriam queimados símbolos da opressão feminina: código civil português, objectos de lide doméstica, brinquedos sexistas.

Restaurante VIZORKA

"For every person that doesn't like Comic Sans there are two that love it"

Vicent Connare

Our deepest gratitude goes to those who responded to our call for contributions to this part of the book. Let the following names stand in for all of them:

Catarina Rodrigues, Maria Inês Lopes, Sara Gonçalves