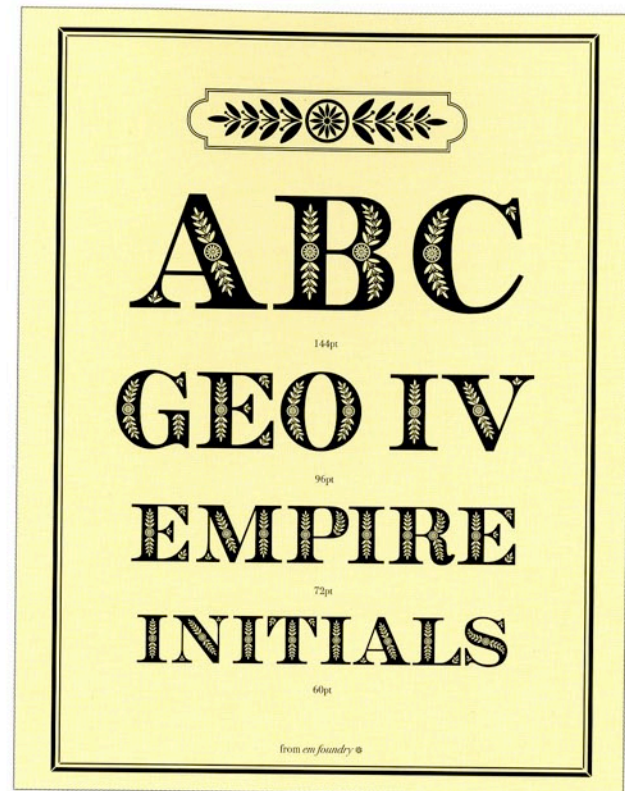


**VECTOR AS ORNAMENT**

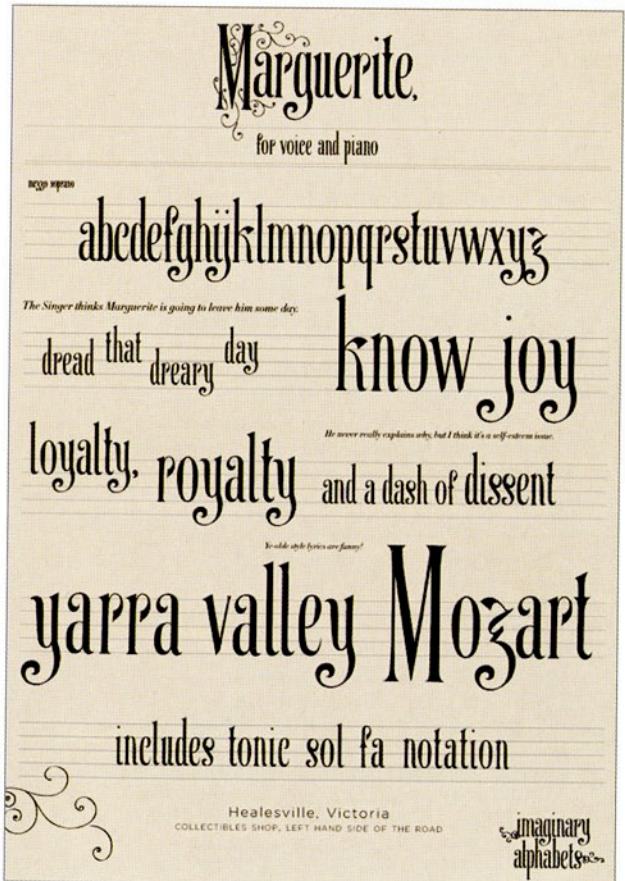
This page spread by Marian Bantjes (above) reflects a sophisticated command of the developing tradition of decorative vector graphics, in which abstract curlicues develop out of the serifs and terminals of letters.

**ORNAMENTAL REVIVAL**

The floral inline detail is a distinctive feature of the Empire Initials (right), one of a series of historically informed typefaces by Jon Melton's Em Foundry.

**VICTORIAN SONGBOOK**

The typeface Marguerite (right) is a digital revival of the decorative faces often used in editions of 19th-century sheet music. A condensed form is enlivened by elaborate descenders and non-lining capitals.



which this is achieved is, in turn, reflected in the way that once-fashionable typefaces become unfashionable period pieces. This rejection subsequently prepares them for later reappraisal, as seen in the revival of Victorian display types in the 1960s.

Display typography is as volatile as fashion. Like fashion collections, some typefaces are not designed for widespread use but are expressions of the speculative or the fantastic, while others reflect classic values and demonstrate a durability that transcends the season's trends. Neither is better; they are simply appropriate to different contexts.

**DECORATIVE REVIVAL**

Bifurcated serifs, scroll-work and drop-shadows evoke the 19th-century setting of this novel in a cover design by Two Associates (right).

