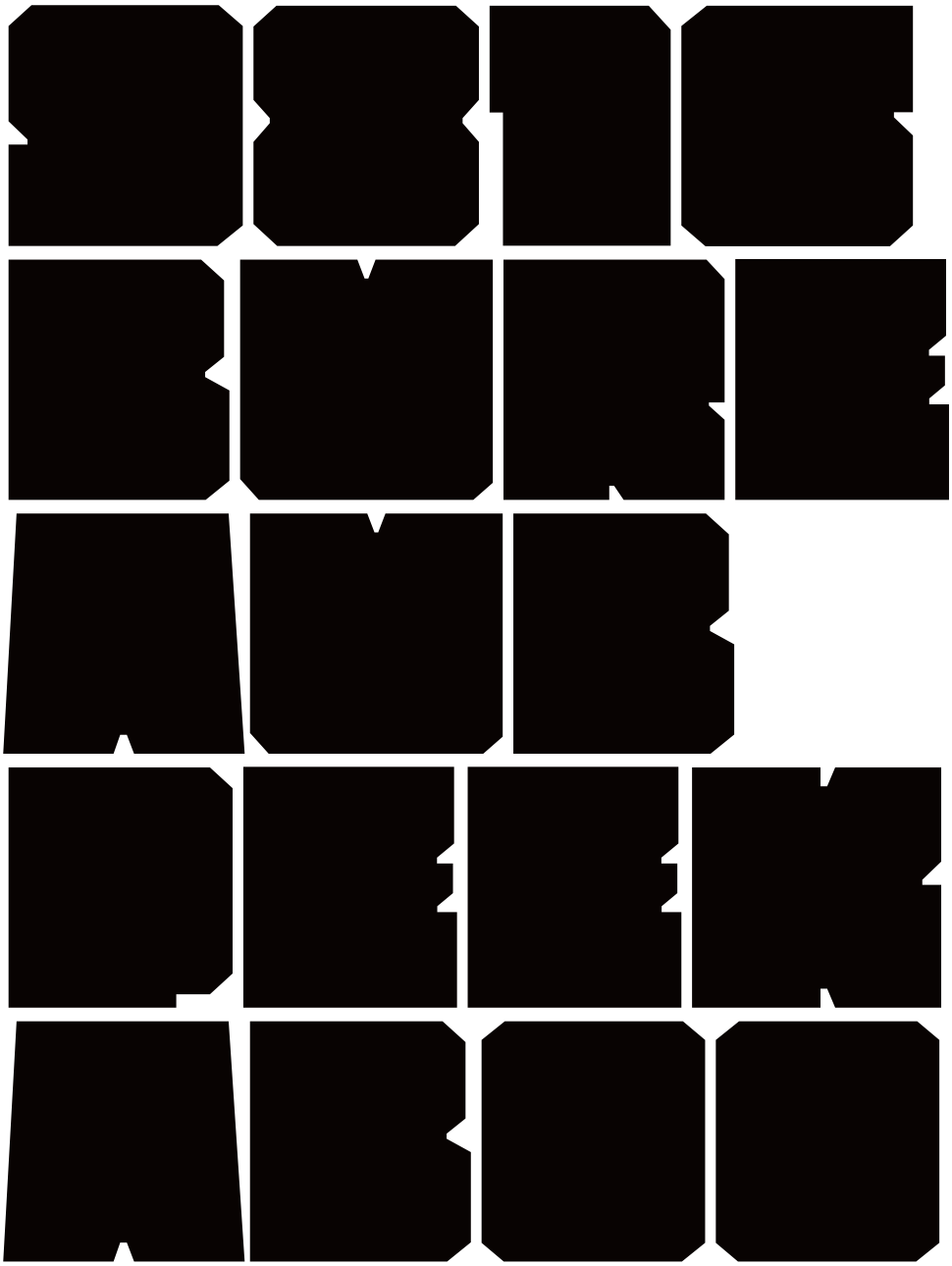
Kai Büschl / Dipl. Kommunikationsdesigner (FH)
Arbeitsproben 1998 – 2016



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LET'S TAKE A SHORT LOOK:

1998 Diplom zum Kommunikationsdesigner an der Fachhochschule Augsburg mit dem Schwerpunkt Schrift & Typografie. Ab 1999 selbständiger Designer. 2005 Gründung des Fontlabels Lazydogs Typefoundry. Seit 2011 Fachlehrer für Kommunikationsdesign mit Schwerpunkt Schrift und Typografie an der Designschule München. Lehraufträge an der HBK Saar [1], der Hochschule Augsburg [2], DHBW Ravensburg [3] sowie der Fachhochschule Salzburg [4].

[1] Communication Arts / Kommunikationsdesign [2] Typography / Typografie
[3] Information Typography / Informationstypografie [4] Typedesign / Schriftgestaltung

—

1998 I graduated at Fachhochschule Augsburg with a diploma in communication design, focusing type and typography,. Since 1999 I have been a self-employed designer with my own studio. In 2005 I cofounded the Lazydogs Typefoundry. Since 2011 I am lecturer for communication design, type and typography at Designschule München. I have also had (and still have[3/4]) teaching assignements at HBK Saar [1], Hochschule Augbsurg [2], as well as DHBW Ravensburg [3] and Fachhochschule Salzburg [4] / Austria.

ARBEITSPROBEN

Instrument
The Instrument Village, 2013
Veranstaltungsplakat
Seite 11

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FIVA
MC
& DAS
PHANTOM
ORCHESTER
DIE STADT GEHÖRT WIEDER MIR

01 MEIN HERZ TANZT FARBEN
02 DIE STADT GEHÖRT WIEDER MIR
03 ZEITLOOPEN
04 GLOTZ NICHT SCHÜTTEL DICH
05 DEIN LACHELN VERDREHT KÖPFE
06 MULI ODER MENSCH
07 LEUCHTTURM
08 DER RICHTIGE MOMENT
09 LIEBE IST KUNST
10 RAUS HIER
4 028143 001551
KOPFHÖRER
KHR012

Faiva und das Phantom Orchester
»Die Stadt gehört wieder Mir«
Kopfhörer Recordings, 2012
Illustration, Lettering & Packaging
Seite 12 und ff.

LEUCHTTURM
FIVA
& DAS
PHANTOM
ORCHESTER
KHR 072 | 3564011552 | LC 14887 / GEMA
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN.
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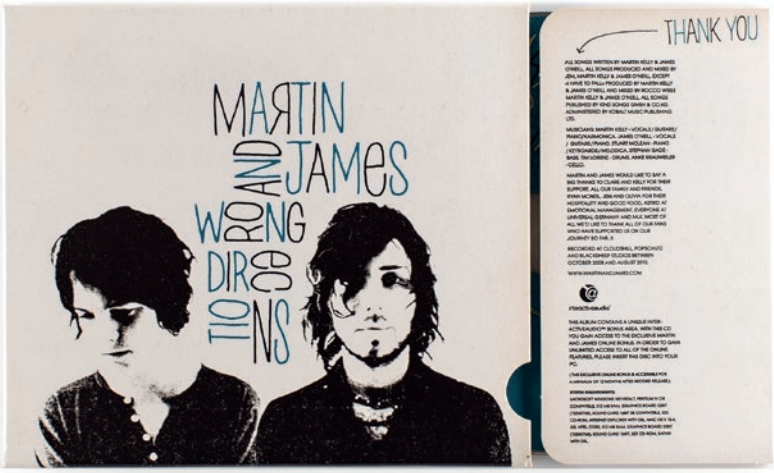
(P) & (C) KOPFHÖRER RECORDINGS 2012
KOPFHÖRER
KHR012
RAUS HIER
die Stadt gehört wieder uns.

Faiva und das Phantom Orchester
»Die Stadt gehört wieder Mir«
Kopfhörer Recordings, 2012
Veranstaltungsplakat

Sameway Music Productions
Recording Studio Logotype, 2008

Roman Fischer
»Bigger Tan Now«
Blickpunkt Pop, 2004
Album, Packaging

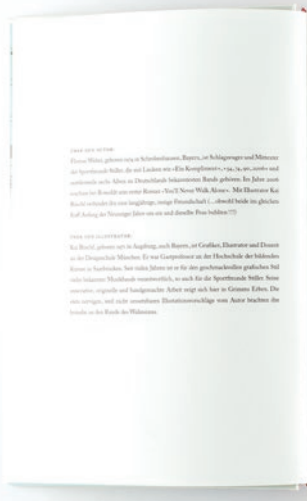


Martin and James
»Wrong Directions«
Universal Music GmbH, 2010
EP-Cover, Packaging

Lettering
»Grimms Erben«
Walde & Graf, 2012

Grimms Erben
Walde & Graf, 2012
Buchgestaltung, Typografie,
Satz und Illustrationen
Seite 20 und ff.

FLORIAN WEBER
GRIMMS ERBEN
ROMAN
GRIMMS ERBEN
ARIELLE-VERLAG



TEIL EINS

DIE VERMALEDEITE FLUCHT

IN DAS SICH SELBSTÄNDIG VERKLEINERNDE LABYRINTH DER STERNENTRÄGER

Der Sprinter im Labyrinth

Warschau 1943

Es war einmal ein Sprinter, der rannte wie ein gehetztes Tier durch verwinkelte Gassen. Wie ein Reh sprang er über Tonnen, Fässer, Fahrräder und Mauerwerke, die sich urplötzlich vor ihm auftaten und wie von Geisterhand seinen Fluchtweg versperrten. Im nächsten Moment stolperte er wie ein Betrunkener durch freie Straßen. Er war auf der Flucht – und eine Meute wild gewordener Bestien war hinter ihm her.

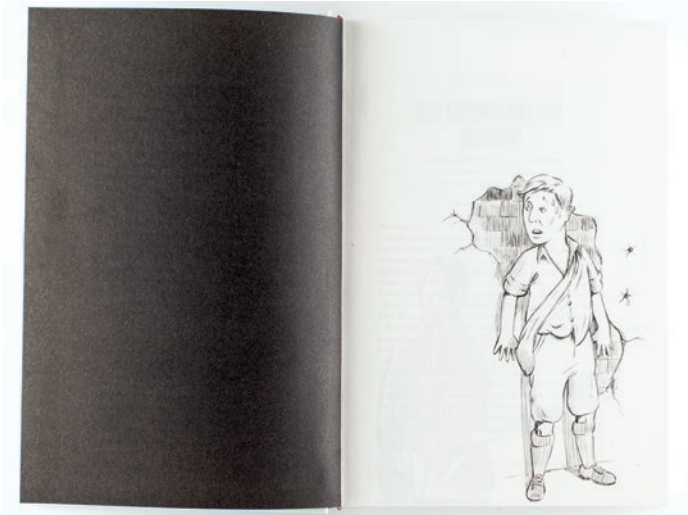
Das Ohr vernimmelte Geräusche. Schritte, Rufe, Kratzen über Asphalt, Hundegebell, ein Rauschen, Fluche und tatsächlich. Schüsse.

Er erhöhte noch einmal die zyklische Frequenz seines Spurtes. Viel Kraft hatte er nicht mehr. Seine Beine meldeten Müdigkeit und taten ihre Dienste aus nur einem Grund:

Angst.

»Schneller, noch schneller!«, schrie es in ihm. Die Arme hoben weiter aus und vermochten durch ihre ausschweifenden Bewegungen den mittlerweile schwankenden Körper nach vorne zu ziehen. Schon längst war er sich nicht mehr im Klaren, wo er war, vor allem aber, und das erschreckte ihn: wohin er wollte. Falsch. Wohin er musste. Der Schweiß in den Augen brannte und schälte die Bilder einzeln von der

SPRINTER IM LABYRINTH | 11



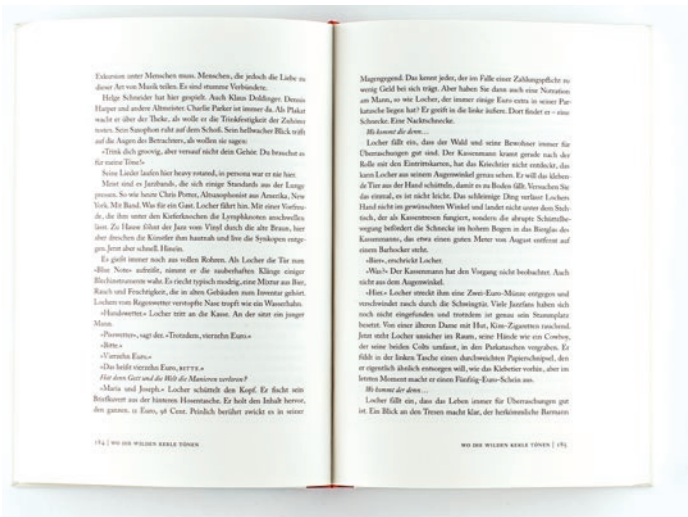
sich dazu entschlossen hatten, das Versteckspiel zu verlängern. Die Wärmer, die sich ins Gebüsch gebissen hatten oder sich wie Ameiseln in Winkeln und Spalten verkrochen und nach der ersten Vermeidung ihr Verbleiben mit Hartnäckigkeit besiegelten. Sie mussten die Holzwürmer ausfindig machen. Man zwang sie anschließend zum Arbeiten, bei grobem Umgehorsam oder je nach Lage der eigenen Laune erschoss man sie gleich. Ideologisch war dies so korrekt wie die Unantastbarkeit physikalischer Gesetze. Zum Beispiel Actio gleich Reactio. Die hierfür wirksame Reactio des Obersten Befehlshabers war, dass seit 1. September 1939, 5 Uhr 45, zurückgeschossen wurde. Alles, was darauf folgte, nachfolgerige sich an diesem offensichtlichen Akt der Selbstverteidigung.

Nusser, wie es sich für einen gebildeten Soldaten gehörte, verrichtete seine Arbeit mit Akribie und Disziplin.

Er, zusammen mit den meisten seiner Kameraden. Manche schlederten. Zum Beispiel Klaus Sauckel, den alle nur «den Sauckel» nannten.

Der Sauckel

Klaus Sauckel vergnügte sich mit drei Dirnen in seiner Praxiswohnung, die er einem einflussreichen Obergruppenführer aufgrund selse, sehr besonderer Dienste zu verdanken hatte. Sauckel übergoss die nackten Frauen mit perlendem «Franzackenwein» der gehobenen Preisklasse und stieß Befehle aus, welche Ausführungen schier unmöglicher Sexualpraktiken zur Folge hatten. Natürlich war er besoffen. Natürlich war er grob. Natürlich war er nackt und verschwitzt, sein Scheitel klebte ihm hitlerisch in der Stirn. Ein Führer der Amsterdamer. Natürlich war ihm egal, dass er morgen früh wieder auf und ab marschieren



Exkursion unter Menschen muss. Menschen, die jedoch die Liebe zu dieser Art von Musik teilen. Es sind stumme Verbündete.

Helge Schneider hat hier gespielt. Auch Klaus Doldinger. Dennis Harper und andere Altmeister. Charlie Parker ist immer da. Als Plakat wacht er über der Theke, als wolle er die Trinkfestigkeit der Zuhörer testen. Sein Saxophon ruht auf dem Schoß. Sein halbwacher Blick trifft auf die Augen des Betrachters, als wollen sie sagen:

«Trink dich groovig, aber versauf nicht dein Gehör. Du brauchst es für meine Töne!»

Seine Lieder laufen hier heavy rotated, in persona war er nie hier.

Meist sind es Jazzbands, die sich einige Standards aus der Lunge pressen. So wie heute Chris Potter, Altsaxophonist aus Amerika, New York. Mit Band. Was für ein Gast. Locher führt hin. Mit einer Vorfreude, die ihm unter den Kieferknochen die Lymphknoten anschwellen lässt. Zu Hause führt der Jazz vom Vinyl durch die alte Braun, hier aber dreschen die Künstler ihm hautnah und live die Synkopen entgegen. Jetzt aber schnell. Hinein.

Es gießt immer noch aus vollen Rohren. Als Locher die Tür zum «Blue Note» aufreißt, nimmt er die sauberhaften Klänge einiger Blechinstrumente wahr. Es riecht typisch modrig, eine Mixtur aus Bier, Rauch und Feuchtigkeit, die in alten Gebäuden zum Inventar gehört. Locher vom Regenwetter vertropfte Nase tropft wie ein Wasserhahn.

«Handwerker.» Locher tritt an die Kasse. An der sitzt ein junger Mann.

«Passwörter», sagt der. «Trotzdem, vierzehn Euro.»

«Bitte.»

«Vierzehn Euro.»

«Das heißt vierzehn Euro, BITTE.»

Hier dem Gott und die Welt die Manieren verloren?

«Maria und Joseph.» Locher schüttelt den Kopf. Er fischt sein Brieftäschchen aus der hinteren Hosentasche. Er holt den Inhalt hervor, den ganzen. 12 Euro, 98 Cent. Peinlich berührt zwickt es in seiner

Magengegend. Das kennt jeder, der im Falle einer Zahlungspflicht zu wenig Geld bei sich trägt. Aber haben Sie dann auch eine Notration am Mann, so wie Locher, der immer einige Euro extra in seiner Partatasche liegen hat? Er greift in die linke äußere. Dort findet er – eine Schnecke. Eine Nacktschnecke.

Ich kennt die dem…

Locher fällt ein, dass der Wald und seine Bewohner immer für Überraschungen gut sind. Der Kassenmann kramt gerade nach der Rolle mit den Eintrittskarten, hat das Kriechtier nicht entdeckt, das kann Locher aus seinem Augenwinkel genau sehen. Er will die idiotische Tier aus der Hand schütteln, damit es zu Boden fällt. Versuchen Sie das einmal, es ist nicht leicht. Das schleimige Ding verlässt Lochers Hand nicht im geraüschten Winkel und landet nicht unter dem Stuhl, der als Kassentresen fungiert, sondern die abrupte Schüttelbewegung befördert die Schnecke im hohen Bogen in das Bierglas des Kassenmanns, das etwa einen guten Meter von August entfernt auf einem Barhocker steht.

«Hier», erstickt Locher.

«Was?» Der Kassenmann hat den Vorgang nicht beobachtet. Auch nicht aus dem Augenwinkel.

«Hier.» Locher streckt ihm eine Zwei-Euro-Münze entgegen und verschwindet rasch durch die Schwingtür. Viele Jazzfans haben sich noch nicht eingefunden und trotzdem ist genau sein Stammplatz besetzt. Von einer älteren Dame mit Hut, Kim-Zigaretten rauchend. Jetzt steht Locher unsicher im Raum, seine Hände wie ein Cowboy, der seine beiden Colts umfasst, in den Parkataschen vergraben. Er fischt in der linken Tasche einen durchsichtigen Papierschnipsel, den er eigentlich ähnlich entsorgen will, wie das Klebetier vorhin, aber im letzten Moment macht er einen Fünfzig-Euro-Schein aus.

Ich kennt die dem…

Locher fällt ein, dass das Leben immer für Überraschungen gut ist. Ein Blick an den Tresen macht klar, der herkömmliche Barmann

Roman Fischer
»Fashion«
Blickpunkt Pop, 2004
Promo CD

The Seattle Sound System
DJ Set, 2010
Logotype

The Lazydogs Typefoundry
Schriftmusterplakat, 2014
Vorne Seite27, Hinten Seite 28

THE
LAZYDOGS
TYPEFOUNDRY

Typeface
Design: Robert Strauch, Oliver Linke

The Lazydogs are: Kai Büschl, Oliver Linke and Robert Strauch. Born and bred in Germany, we design, create and apply our fonts in a wide variety of contexts, from book to poster to screen.

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The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Qu'mes j'vaux faichent l'whisky pour deux zèbres! Eva jagt im Taxi quer durch Sylt. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: *Eva jagt im Taxi quer durch Sylt. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Qu'mes j'vaux faichent l'whisky pour deux zèbres! Eva jagt im Taxi quer durch Sylt. Das gfiesel is riesig! 26480 Mal muſſte sie umſteigen. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs.* Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Qu'mes j'vaux faichent l'whisky pour deux zèbres! Eva jagt im Taxi quer durch Sylt. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Eva jagt im Taxi quer durch Sylt. PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS. BEI JEDEM KLUGEN WORT VON SOKRATES RIEF XANTHIPPE ZYNISCH: QU'MES J'VAUX FAICHENT L'WHISKY POUR DEUX. EVA JAGT IM TAXI QUER DURCH SYLT. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Eva jagt im Taxi quer durch Sylt. The quick brown fox jumps over the lazydogs. 26480 Mal muſſte sie umſteigen.
15 pt / 18 pt

The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von SOKRATES RIEF XANTHIPPE zynisch: Qu'mes j'vaux faichent l'whisky pour deux zèbres! Eva jagt im Taxi quer durch Sylt.26480 mal musste sie heute umsteigen. *Langflest þessara orða hafa komið fram í tengslum við málfarsráðgjöf í síma. Nýyrðadagbókin er því ekki afrakstur skipulegrar orðtöku úr nútímamáli.* Nie każdy wie, że "Pchnąć w tę łódź jeża lub ośm skrzyń fig" to pangram – zda-nie, które zawiera wszystkie trzydzieści dwie litery polskiego alfabetu. **Però l'arribada de la tipografia digital ha tornat a posar en qüestió la imatge gràfica correcta. Manera incor-recta intel.ligència o no del tot adequada intel·ligència.** Tercümanın da, kamu idaresi çalışanlarınınki gibi sır saklama yükümlüğü bulunmaktadır; tercüman tarafsız ve yansız olmak zorundadır. Har du sprogøre og sprogøje – fører teksten dig til forståelse eller fanger den blot din flittige & raffinerede opmærksomhed? Afklarer den spæde spørgsmål? Acīm red-zot, ausīm dzirdot. Burtu kuģi viļņus šķeļ. Bet pa vidu viss tas ūdens. Šņāc un ķērc, un jēgu smeļ. *La langue française impose des règles typographiques très strictes. On accentue normalement les éléments qui doivent l'être.* «Être ou ne pas être accentuée» U tom periodu se škola i učitelji trude da priviknu đake na školsku atmosfe-ru. Cilj je ojačavanje stručnih i kreativnih sposobnosti kao i motorike i socijalnog. Skriftspråk er språk som blir uttrykt eller representert av teikn, som hieroglyfar eller bokstavar, gjennom eit skriftsystem. Omgrepet kan òg bli brukt for å visa til tale som ligg nær nedskrive språk.
13 pt / 18 pt

The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von SOKRATES RIEF XANTHIPPE zynisch: Qu'mes j'vaux faichent l'whisky pour deux zèbres! Eva jagt im Taxi quer durch Sylt. 26480 mal musste sie umsteigen. *Langflest þessara orða hafa komið fram í tengslum við málfarsráðgjöf í síma. Nýyrðadagbókin er því ekki afrakstur skipulegrar orðtöku úr nútímamáli.* Nie każdy wie, że "Pchnąć w tę łódź jeża lub ośm skrzyń fig" to pangram – zdanie, które zawiera wszystkie trzydzieści dwie litery polskiego alfabetu. **Però l'arribada de la tipografia digital ha tornat a posar en qüestió la imatge gràfica correcta. Manera incorrecta intel.ligència o no del tot adequada intel·ligència.** Tercümanın da, kamu idaresi çalışanlarınınki gibi sır saklama yükümlüğü bulunmaktadır; tercüman tarafsız ve yansız olmak zorundadır. Har du sprogøre og sprogøje – fører teksten dig til forståelse eller fanger den blot din flittige & raffinerede opmærksomhed? Afklarer den spæde spørgsmål? Acīm redzot, ausīm dzirdot. Burtu kuģi viļņus šķeļ. Bet pa vidu viss tas ūdens. Šņāc un ķērc, un jēgu smeļ. *La langue française impose des règles typographiques très strictes. On accentue normalement les éléments qui doivent l'être. «Être ou ne pas être accentuée»* U tom periodu se škola i učitelji trude da priviknu đake na školsku atmosferu. Cilj je ojačavanje stručnih i kreativnih sposobnosti kao i motorike i socijalnog. Skriftspråk er språk som blir uttrykt eller representert av teikn, som hieroglyfar eller bokstavar, gjennom eit skriftsystem. **12 pt / 18 pt**

The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von SOKRATES RIEF XANTHIPPE zynisch: Qu'mes j'vaux faichent l'whisky pour deux zèbres! Eva jagt im Taxi quer durch Sylt. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: *Eva jagt im Taxi quer durch Sylt. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Qu'mes j'vaux faichent l'whisky pour deux zèbres! Eva jagt im Taxi quer durch Sylt. Das gfiesel is riesig! 26480 Mal mußte sie umsteigen. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs.* Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Qu'mes j'vaux faichent l'whisky pour deux zèbres! Eva jagt im Taxi quer durch Sylt. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Eva jagt im Taxi quer durch Sylt. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Qu'mes j'vaux faichent l'whisky pour deux. Eva jagt im Taxi quer durch Sylt. The quick brown fox jumps over the lazydogs. Pack my box with five dozen liquor jugs. Bei jedem klugen Wort von Sokrates rief Xanthippe zynisch: Eva jagt im Taxi quer durch Sylt. The quick brown fox jumps over the lazydogs. 26480 Mal mußte sie umsteigen. **14 pt / 18 pt**

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blot din flittige & raffinerede opmærksomhed? Afklarer den spæde spørgsmål? Acīm redzot, ausīm dzirdot. Burtu kuģi viļņus šķeļ. Bet pa vidu viss tas ūdens. Šņāc un ķērc, un jēgu smeļ. *La langue française impose des règles typographiques très stictes. On accentue normalement les éléments qui doivent l'être. «Être ou ne pas être accentuée»* U tom periodu se škola i učitelji trude da priviknu đake na školsku atmosferu. Cilj je ojačavanje stručnih i kreativnih sposobnosti kao i motorike i socijalnog. Skriftspråk er språk som blir uttrykt eller representert av teikn, som hieroglyfar eller bokstavar, gjennom eit skriftsystem. **12 pt / 15 pt**

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11 pt / 15 pt

Vela

Hamburgefontstiv
HAMBURGEFONTSTIV
Hamburgefontstiv QR
Hamburgefontstiv
1234567 1234567

The Vela text typeface was created by German designer Holger Königsdörfer, initially as part of his final project at the University of Applied Sciences in Augsburg. It was developed in an elaborate process of experiments including calligraphy, printmaking and photography in which he searched for new letterforms to integrate into his typeface. The outcome is Vela, a vigorous but still »winged« slab-serif.

The Vela Family is a bundle of three fonts: Regular (including Small Caps), Italic (including Swash Capitals) and Bold. These fonts support all European languages and provide an extended character set. Additional glyphs such as various figure sets, currency symbols, swashes and alternates make the Vela Family suitable for many different fields of high-quality typography. **10 pt / 14 pt**

Fabiol

TDC² AWARD WINNER 2005

Hamburgefontstiv
HAMBURGEFONTSTIV
Hamburgefontstiv
Hamburgefontstiv
1234567 1234567

When Robert Strauch started the Fabiol typeface, he followed a fairly simple concept: »I wanted to draw inspiration from Renaissance prints rather than sticking to one specific typeface and creating a historically correct revival.« The lettershapes of Fabiol are consequently based on the work of a number of 15th and 16th century punchcutters and represent a contemporary reinterpretation of the oldstyle antiqua.

As a model for the look of the new digital typeface and its spacing Strauch chose not the sharp-edged punches or matrices but the mostly rough and vibrant prints. This approach retains the honest charm of letterpress printing on moist paper.

In implementing the font digitally, we were keen to preserve the warmth and charm of 15th and 16th century prints while at the same time avoiding the impression of sheer historicism through bouncing baselines or chipped contours, for example. The primary goal was to unite their distinctive peculiarities in a modern and contemporary type design that expresses both innovative vigour and humanist characteristics.

The Fabiol Family is a bundle of five fonts: Regular, Small Caps, Italic, Bold and an additional font for ornaments to create charming Renaissance patterns or borders. **11 pt / 14 pt**

Streets of London

Hamburgefontstiv
HAMBURGEFONT
Hamburgefontstiv
Hamburgefontstiv
1234567 1234567

The Streets of London project was inspired by the street signs in the London borough of Kensington. While the original signs consisted of upper case letters only, the idea soon came up of expanding the character set to create a complete typeface and fully serviceable font.

Robert Strauch was intrigued by the challenge and began digitising the lettering on the original London signage. These letters were originally the work of the British stone carver David Kindersley (1915–1995), whose wife gave him access to the original drawings of his letter designs. Robert treated the originals with great respect, sensitively adding a few modern touches to form a complete OpenType Regular font. Inspired by the design process, he continued to invent a set of stylistically consistent Italics, Small Caps and a Bold style, thereby establishing a font family that is suitable for use in various typographic contexts. The result is a typeface grounded in the historic roots of mid-20th century southern England yet impregnated with a contemporary look that is clearly derived from mainstream type design.

The Streets of London typeface is naturally suited to signage and lettering but these latest enhancements make it usable for a much wider range of applications in addition, such as magazine, newspaper or book typography. Its highly robust shapes and harmonious proportions make Streets of London highly legible, especially for large amounts of text. **10 pt / 14 pt**

North

Hamburgefontstiv
HAMBURGEFONTSTIV
Hamburgefontstiv
Hamburgefontstiv
1234567 1234567

North was designed by Denmark's Trine Rask, initially as part of her final project at Type & Media, KABK in The Hague. Rather than working with individual letters, she focused on text images to determine what factors influence the overall look and aesthetic appeal of different languages in written form.

During her studies Trine Rask discovered that the high frequency of the letters f and g in the Scandinavian languages results in a restless text image or requires greater leadings.

Throughout the design process, Rask's main goal was to achieve an attractive text image for the four Scandinavian languages — hence the name ›North‹. The result is a text typeface that is appropriate for any language using the Latin character set. Accented characters for all European languages were designed and implemented in North Family with minute attention to detail. North is a soft text typeface that is recommended for literature but can be used for setting any text. **9 pt / 14 pt**

Finn

Hamburgefontstiv
HAMBURGEFONTSTIV
Hamburgefontstiv
Hamburgefontstiv
1234567 1234567

Meticulously designed by Oliver Linke as a body typeface, Finn is specially tailored to enhance the readability of lengthy texts. Spacing and kerning played a particularly important role in the design process. Although a text typeface requires rather ordinary letterforms, Finn was endowed with charming details that give it a distinctive, warm, human appearance without disturbing the process of reading. This makes it suitable for various typographic fields in contemporary graphic design.

The Finn Family is a bundle of three typefaces: Regular with Small Caps, Italic and Bold. All fonts provide the complete extended ascii-table and additional glyphs, such as discretionary ligatures, various figure sets, currency symbols and alternates. Being an extended character set, the Finn Family can be used in many high-quality typographical contexts. **10 pt / 14 pt**

Pandera

Hamburge EFONTSTIV
Hamburgefontstiv
Hamburg EFONTSTIV
Hamburgefontstiv
Hamburg EFONTSTIV
Hamburgefontstiv
Hamburg EFONTSTIV
Hamburgefontstiv
Hamburg EFONTSTIV
Hamburgefontstiv
1234567 1234567

This contemporary sans-serif designed by Robert Strauch is attractive through its open-mindedness and generosity of spirit. Conceived for legibility and ease of perception, even in small sizes or from longer distances, it is perfect for many typographic purposes. Nevertheless Pandera expresses a strong personality without being pretentious or faddish. Despite the breadth of its characters, it requires relatively little space.

The Pandera Family is a bundle of ten fonts in five weights. One particularity of Pandera is that the Italics have exactly the same tracking as their upright equivalents. All fonts offer extended language support for almost every language based on the Latin alphabet. They also feature lining and oldstyle numerals with both proportional and tabular metrics. Upright styles include small caps with special small caps figures. **9 pt / 13 pt**

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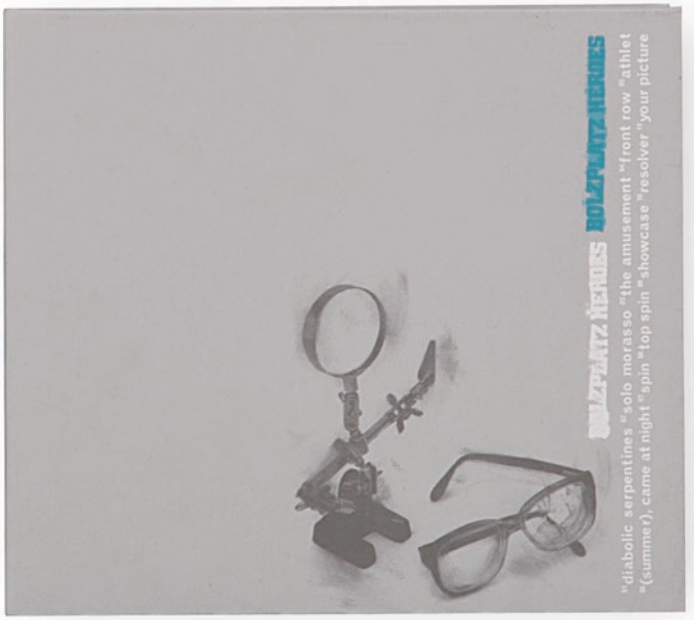
BOLZPLATZ
HEROES

Universal Music GmbH
Bolzplatz Heroes, 2006
Logotype



Bolzplatz Heroes
»Bolzplatz Heroes«
Universal Music GmbH, 2006
Album Artwork

2:11 " diabolic serpentines diabolic serpentines
2:58 " solo morasso solo morasso
5:16 " the amusement the amusement
3:09 " front row front row
2:06 " athlet athlet
4:19 " (summer), came at night (summer), came at night
2:49 " spin spin
4:15 " top spin top spin
3:24 " showcase showcase
3:29 " resolver resolver
7:12 " your picture your picture

Bolzplatz Heroes sind: Martin Messerschmid (Schlagzeug), Markus Schäfer (Gitarre, Gesang), Flo Weber (Gesang, gitarre), Jörg Weber (Analoger Bass und Sounds, Saxophon, Bassklarinette, Flöte) **Gast:** Robert Alonso (Trompete, Flügelhorn, Horn) **Aufgenommen:** im Klangwasserstudio «Waldbach», (www.klangwasser.de) von Jörg Weber, Ralf Beyer, Bill Hillinger. Produziert von Jörg Weber und Bolzplatz Heroes. **Gemastered:** Wim Bill Hillinger, Ralf Beyer und Jörg Weber in der Klangwasser Suite. **Cover:** Kai Blaschi, (www.graphic-o-rama.de)

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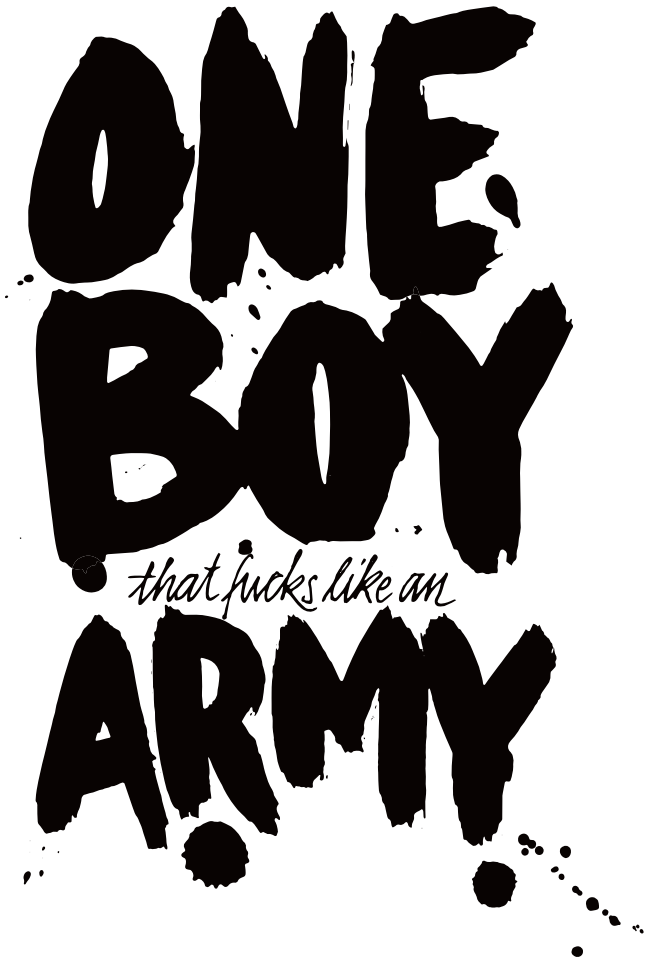
www.bolzplatz-heroes.de

0 602498 763339

COMPUTER
KILLS
MUSICIAN

Bolzplatz Heroes
»Bolzplatz Heroes«, 2006
Merchandising



Lettering / Kalligraphie
für die Verwendung auf
Merchandising Artikeln, 2015

Lettering
für die Verwendung auf
Postkarten, 2014

Sportfreunde Stiller
Merchandising, 2014

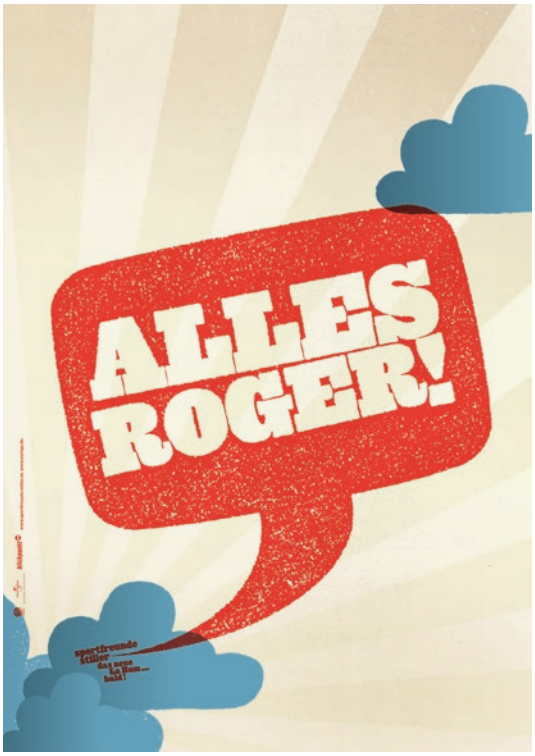
THE
SPORTTREY
DESTILLER

Sportfreunde Stiller
»La Bum«
Universal Music GmbH, 2007
Album div. Versionen
Seite 38/39 und ff.

DVD
1 DER TITEL VOM NÄCHSTEN KAPITTEL
2 ALLES ROGER! 3 995 ER TIEF ÜBER ISLAND
4 WAS DEIN HERZ DIR SAGT 5 OHNE
DEINE LIEBE 6 EINE GUTE NACHT
7 IN UNMITTELBARER FERNE
8 MOMENTE ANDERS ALS AUFANSICHTS-
KARTEN 9 SODOM 11 LEGENDEN

Live
im Lido*
Produktion: Sensomatic (Regie: Marc Hilfer), Making Of
Kamera: Arno Gonik, Musik: DJ Tim Schwarz Lindner,
Kamera: Ana Kanz, Antoine Kerry, Mario Groß, Markus
Pfeifer, Arzan Kotb, Sebastian Lindner, Marc Hilfer,
Pinkbananas, Makis Henkel, Sainer, Marc Hilfer,
DVD Authoring: Makis Henkel, Format: 16:9

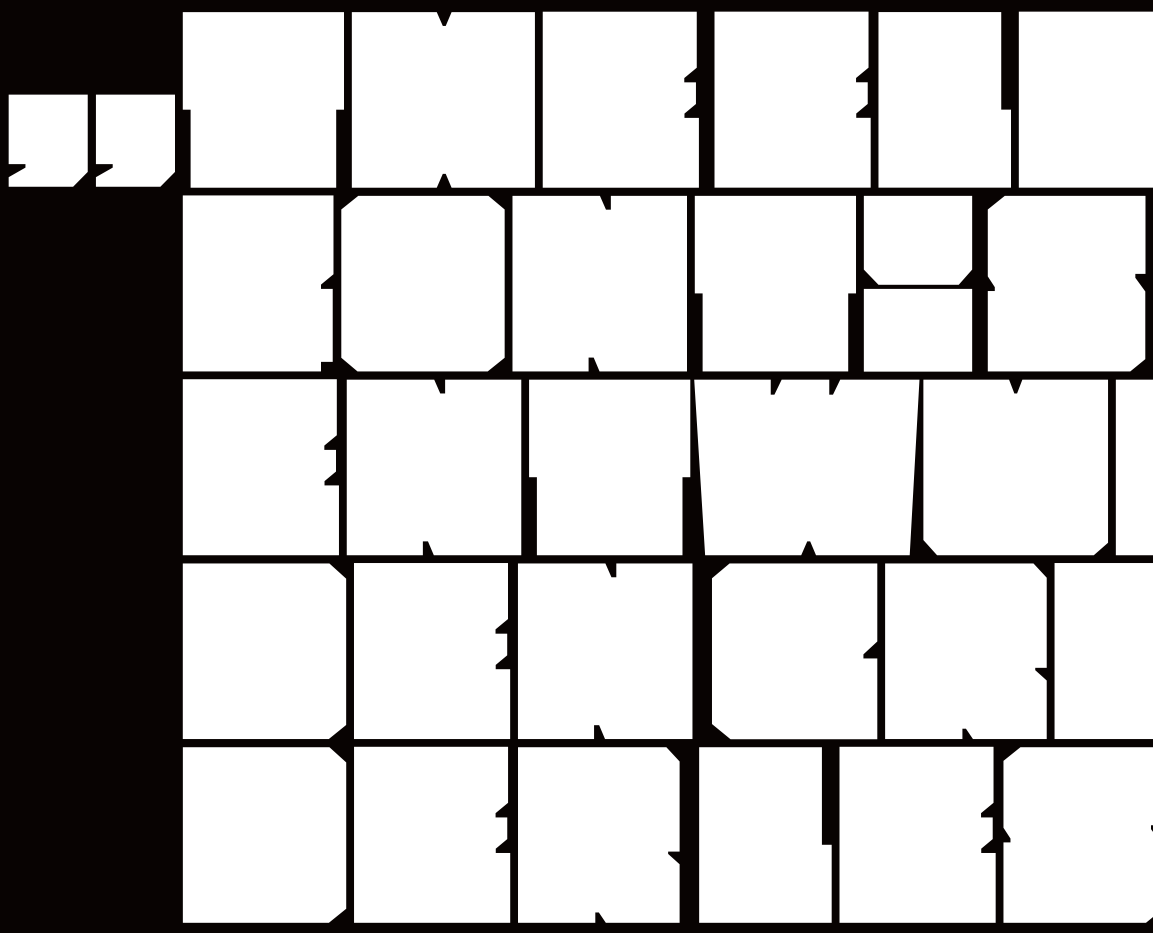
DER TITEL VOM NÄCHSTEN KAPITEL
ALLES ROGER! 2005ER TIEF ÜBER ISLAND
WAS DEIN HERZ DIR SAGT OHNE
DEINE LIEBE EINE GUTE NACHT
IN UNMITTELBARER FERNE
ANDERS ALS AUF ANSICHTS-
MOMENTE SODOM LEGENDEN
KARTEN
DVD
PLUS DVD! ALL VON DEM ALBUM FOLGENDEN LIVE-SONGS:
DER TITEL VOM NÄCHSTEN KAPITEL 2005ER
DVD
ÜBER TIEF WAS DEIN
LAND ALLES ROGER! VOR DER SHOW!
TIEF ÜBER LAND WAHL • ALLES ROGER! BEHALTEN ANGING
HERZ DIR SAGT ALLEN • LIVE • PETERS GROWSOUTING
ABO • NACH DER SHOW BACKSTAGE
WIRKLICH WARTEN? • SONGKOMMEN TALE DER LAND



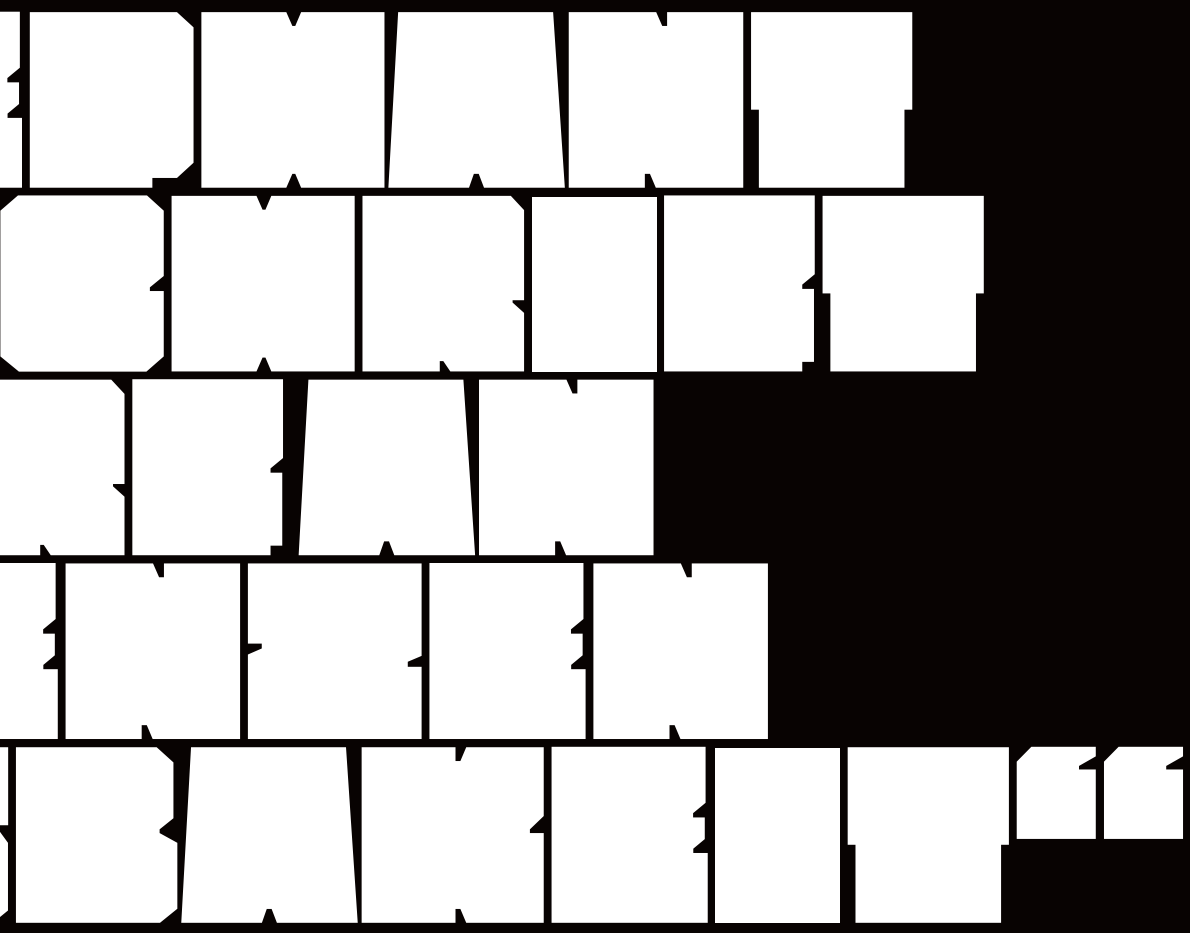
Sportfreunde Stiller
»La Bum«
Universal Music GmbH, 2007
Plakate

sportfreunde
stiller
La Bum
(33RPM)
DU NUR DAS) WAS DEIN
HERZ DIR SAGT 3:22
03 GOSSER TIEF ÜBER ISLAND 3:13
DEINE LIEBE 4:17

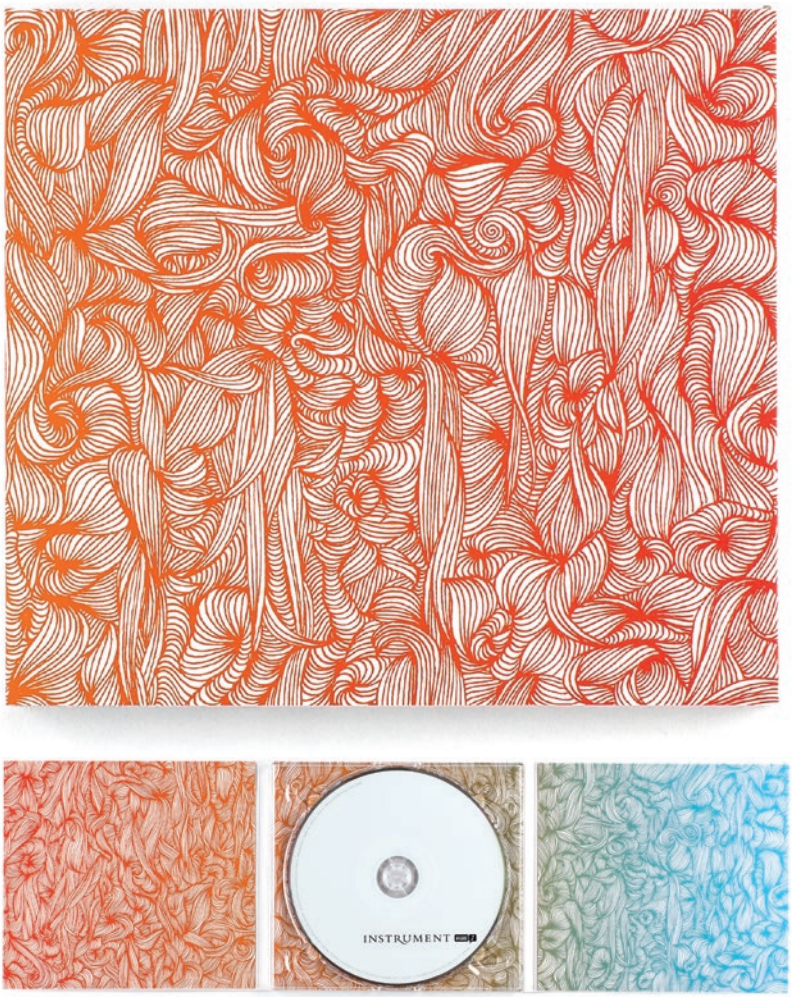
Sportfreunde Stiller
»La Bum«
Universal Music GmbH, 2007
Vinyladaption



Schriftentwurf
»LD Elephant«, in Bearbeitung



INSTRUMENT
INSTRUMENT | IV001
INSTRUMENT | IV001



Instrument
»Instrument«
The Instrument Village, 2008
Album, Illustration & Artwork

Instrument
»Instrument«
The Instrument Village, 2008
Plakat

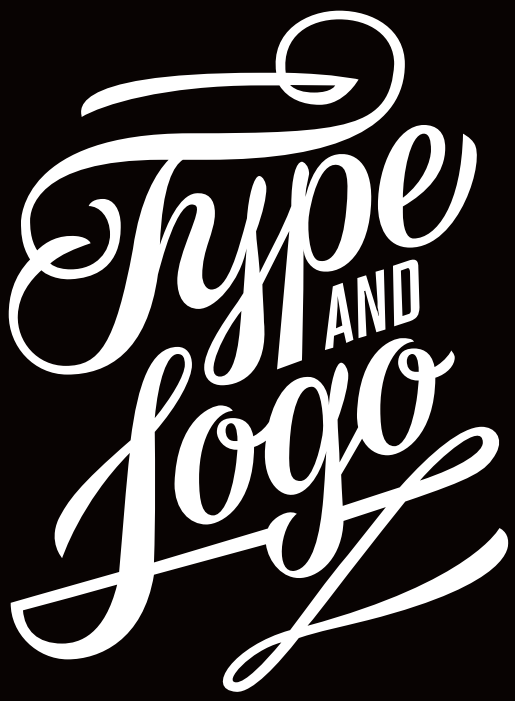
INSTRUMENT

WWW.THEINSTRUMENTVILLAGE.COM WWW.MYSPACE.COM / THEINSTRUMENTVILLAGE

target

ILLUSTRATION & DESIGN: WWW.GRAPHIC-O-RAMA.COM

Walser Seilsysteme
Corporate Design, 2003



Lettering
für die Verwendung auf
Postkarten, 2014

Instrument
»Read Books«
The Instrument Village, 2013
Vinyl Supplement

INSTRUMENT

READ BOOKS

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I'm on tour with STEAMING SATELLITES and my guilty conscience gives me an kick as I should have written these lines some time ago. Almost two weeks have passed since Markus asked me to write liner notes for INSTRUMENT's third album "Read Books".

In my daily work, I'm no longer used to write long notes as it is all about being short these days: short emails, short messages, and short attitudes. So I was hesitating for a few seconds thinking: maybe I should pass this an occasion I'm very too busy with work or should rather recommend someone else...

02 | 2014
Glockenbach Schwabing

For a short moment, there was this cold silence on the phone... wait, who are I to? Markus and I go back a while now, so he sent me and he telling me how great it would be and I'm so close in the band site. We all friend, I guess, so I said, he knows me very well.

INSTRUMENT is the reason I'm in Munich. The Instrument Village is existing. Shortly after the demise of INSTRUMENT, Nico, Hubi and Markus got together in their new studio and made their album "Instrument". Only six months back, they finished songwriting for their first album. Next step: finding a label and they were talking about some, so there are not too many left as a choice. So they're selling? Having a really important, I don't remember exactly, but pretty sure it was over a beer or more when, we had the idea: "let's do it ourselves". Fuck the world and everything.

We talked to Hubi's long-time friend and former road manager for COSMIC CASINO, who actually was crazy about this idea. We put our strings together and Markus already came up with a name for the label: "The Instrument Village". We founded a company, found a distribution and meanwhile INSTRUMENT recorded their demos. We jumped in at the deep end. Mid-June "Instrument" saw the light of the day and we gave it a catalog number (ev-001) not knowing if there might be any other releases afterwards.

As the story goes, friends of friends came along and all of the sudden we were working with great artists like THE FOLLOWS AND THE FOTCHERS, LES JUTES AND STEAMING SATELLITES.

In 2014, we released "Olympus Mons", INSTRUMENT's second album and what can I say this band is truly gifted. The title song is a five-minute-and-counting-to-

"Continental Light" is worth dying for. Of course only if you raise your time, if you listen to it over and over again it will grow to the mountains. It is I recommend enjoying it with a glass of red wine.

Anyway, the most important thing is to take your time when listening to INSTRUMENT's music. If you don't have time, it will not work. After the band is well aware of and on the side of their third record is a Lolita-like sequence "Read Books". Take your time, lay back, enjoy the feeling of the paper and find out how INSTRUMENT is redefining their music one more time.

Post-Rock is almost gone and we hear "Pop". Maybe this is where the circle closes, where COSMIC CASINO ended music-wise and where INSTRUMENT's third album is going to. Indie Rock.

After this morning is surprising with truly fine news. There's anger in these times, anger that is not stopping. Not even when it comes to their beloved hometown Munich ("Glockenbach"). If you meet these guys in private, there's always some fun political discussions having a bitter taste that eventually became so energy and lost in the release. It was about time to go political, to raise a voice for all the people without a voice.

Still it is an instrumental track ("Old Man Smiling") which is the most curious track of the album. It's the true brilliancy of this band: even without lyrics there's truly great line repeating itself over and over that makes a lot of this songs.

February 20th: Today Markus sent me the final version of the album and I'm stunned. I'm opening a bottle of wine, sit back and let the music do it's magic. Let go of my thoughts and float into the music.

HOTTI KLEIN
Schwabing, Munich
2016, Paris, France

VACANCY MUNICH / AN EXCERPT
MÜLLERSTRASSE 6 // PILOTY-STR. 8 // THERESIENSTRASSE 71A & 75, 6500 SQM // HOLZAPFELSTRASSE, 48 APARTMENTS // GEYERSTRASSE 17, TWENTY APPARTMENTS//MILCHSTRASSE 11, FIVE APARTMENTS // WESTENDSTRASSE 151, ELEVEN APTS. //SCHÖNFELDSTRASSE 30, BACK PREMISES//LINPRUNSTRASSE 5 // KEFERSTRASSE 24, 7 APTS. // KREUZSTRASSE 9, THREE APTS. // ROTHMUNDSTRASSE 3, FIVE APARTMENTS // WAGNERSTRASSE 3, SIX APARTMENTS AS AT DECEMBER 2013

GLOCKENBACH

When I was ten. Forgotten sidewalks
An empty street. Endless days of summer.
The shining walls. Sleepiness is gray.
It feels so cozy simply at the place we lived to stay.
The glitter I see confuses me exceedingly.
When I walk down the street to the place we lived to be.
Some say, it's the way of the world
that ordinary people disappear. From the scene.
I say, it's a shame about the boys round the corner
Dead silence instead. It's over my head.
Some say, it's the way of the world
that ordinary people disappear. From the scene.
I say, it's a shame about the boys round the corner
Dead silence instead. Dead silence. It's over my head.

VERSE-CHORUS-VERSE-
NOT EVEN A BRIDGE-
CHORUS-CHORUS NO WORDS

The punk rock theory, which centers on punk rock music, is the [illegible] theory of ideologies, fashions and forms of expression, including visual art, dance, literature and film. The relationship is largely characterized by an anti-establishment viewpoint and the promotion of a lifestyle of freedom.

It's not a song, it's a story
It's not a story, it's a lie
Let's go to sleep.

PARTITIC BAIN
Guitar: Hubert Steiner
Perc, Lamp: Martin Schiller
Drums: Nicolas Sieg

OSKAR MARIA GRAF

May 1, 1894, Berg — June 1, 1967, New York

Graf was born in Berg, Kingdom of Bavaria, as the ninth child of master baker Max Graf and his wife Therese (née Heinrath), a farmer's daughter. In 1911, hoping for an existence as a poet, he fled to Munich to escape his brother's maltreatment. He joined Bohemian circles and survived with small-time jobs such as poor office helper or lift boy. In 1914 and 1915, he travelled as a vagabond in Tuscany and in northern Italy. On December 1st, 1915, he was drafted for military service. A year later, in 1916, the magazine *Die Freie Straße* (in English: "Free road" or "Free street"), published one of his texts for the first time. In 1918, he was active as a dramaturg at the wedding class theatre *Die neue Bühne* ("The New Stage"), until in 1921, he had his literary breakthrough with his autobiographical novel *Wir sind Gefangene* ("We are prisoners"), which allowed him to live as a freelance author. On February 11th 1923, he travelled to Vienna to lecture, a trip which started his voluntary exile. Graf's books were not conserved during the Nazi book burning. On the contrary the Nazis recommend his books for reading. As a result he published his famous anti-Nazi speech, Verbrennt mich ("Burn me!") in the Viennese Arbeiter-Zeitung ("Worker's Newspaper") on May 14th 1933. A year later, in 1934, his books were prohibited in Germany. On February 6th he emigrated to Brno in Czechoslovakia. On March 24th, Graf was expatriated by the Third Reich. He left Brno to attend at the First Congress of Socialist Writers in Moscow. In 1935, he left Europe via the Netherlands, to the United States, where he settled in New York City in July. In October 1937, he was appointed president of the German American Writers Association. In 1960, "in recognition of his uncompromising spirit and attitude", he was awarded with the honorary degree of doctor by Wayne State University in Detroit. In 1962, he was awarded with the Honorary Prize of Munich "in appreciation of his important literary works". Graf died in 1967 in New York. A year after his death, his urn was buried in the cemetery "Alter Bogenhausener Friedhof" in Munich.

READ BOOKS

Mankind discovered fire.
Mankind learned to speak.
Mankind discovered work,
seven days a week.
Mankind waged wars.
Mankind founded nations.
Mankind is in search of answers,
celebrates education.
The written word is like a golden key
to pick a lock. A great cliche.
The written word deserves our sympathy.
Being old fashioned is not a catastrophe.
Mankind desires wisdom
some of them are crooks
mankind should be modest
a few of them read books
The written word is like a golden key
to pick a lock. A great cliche
The written word deserves our sympathy
Being old fashioned is not a catastrophe.
Read books and smell the paper.
Seek letters and grab data.

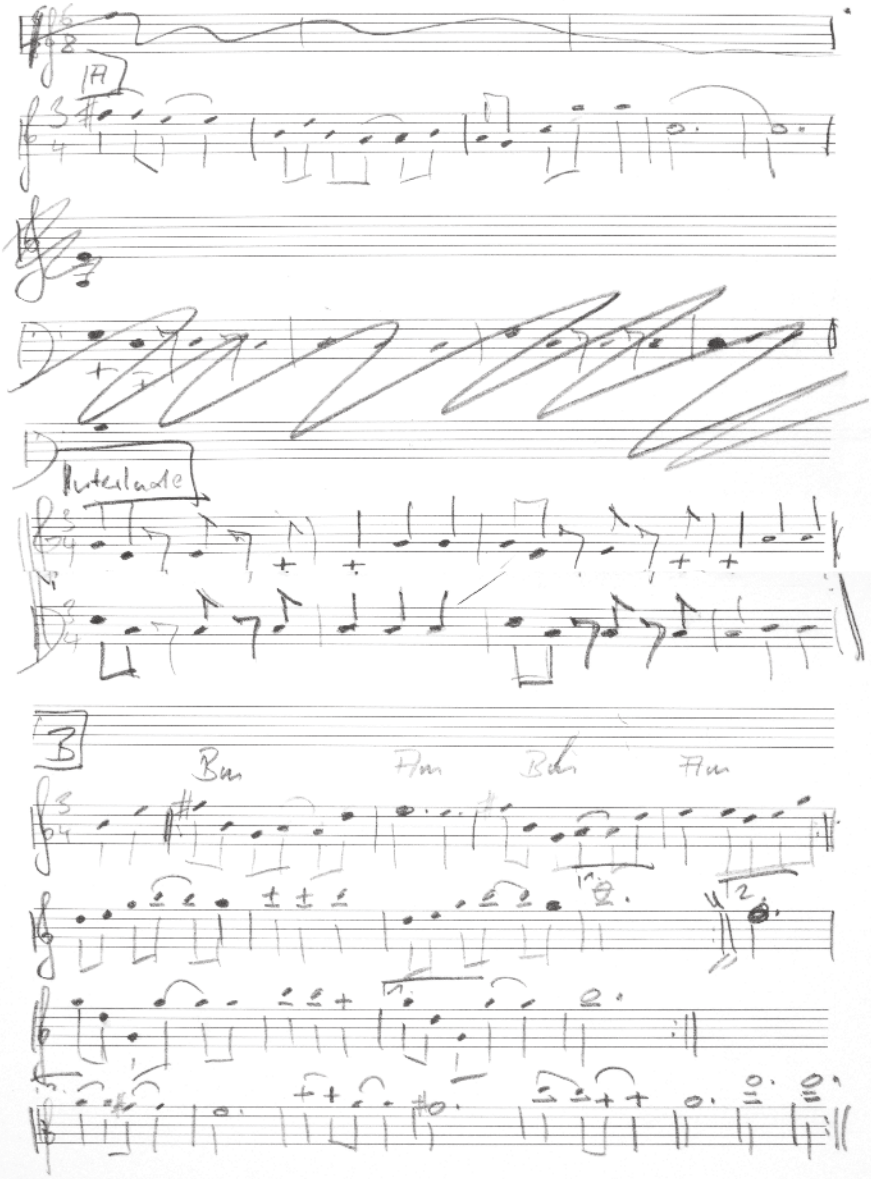
READ BOOKS
Oskar Maria Graf
Gesamtausgabe Band 1
Paul Gerhard Klatzer, Herausgeber
Deutsch, Hardcover, Fadenheftung

HEARTS

What you deserve is what you will send.
How the plants grow, how much water they need.
What you should know is nothing at all.
Be silent as if, keep your hands in the pocket.
The field is prepared, and you can't be wrong,
Yes, you might be wrong, after all.
Sometimes you win, sometimes you lose,
but don't begin, you've got a burnt house.
What do you believe, what's your occasion,
what chores do you need to complete, the mission.
What you deserve is how and to want
to speak your own language, simple and quiet.
Great, but wait. A small chance of nothing
will give you the one you need.
Sometimes you win, sometimes you lose,
but don't forget, you've got a heart in one.
Sometimes you're right, sometimes you're wrong,
please don't regret, I'm sure you love this song.

HEARTS
Oskar Maria Graf
New York Mount Saint Ann
Deutsch, Book, Nonfiction, Fiction

ON TOP OF THE LAKE



ON TOP OF THE LAKE
Guitar: Hubert Steiner
Bass Clarinette, Soprano Sax, Flute: Jörg Weber
Bass, Guitar: Marcus Scheller
Drums: Nicolas Stertig

TU
19 | READ BOOKS

NR
20 I READ BOOKS

FOR ALL I CARE

We all for all I care
Let's put on with it, the lights turn green.
The way is clear, nothing is like it seems.
Whatever happens, we will be fine.
There is nothing like wasting time.
We all for all I care.
Let's get on with it, the lights turn green.
The way is clear, nothing is like it seems.
Whatever happens, we will be fine.
There is nothing like wasting time.
We enjoy life, we are invincible.
We don't care about college prospects
Normal laws, I've got least.
[illegible]
You like to fall.
He likes to fall.
She likes to fall.
We like to fall
We all for all I care.
No fall, too. If you dare.

[illegible]

WITHOUT A VOICE

We will get We will stay?
Tie back the line and listen in
the voices and classes without a voice.
It's a game about the giants out there.
Should we let them in or leave them out?
In the cold again with tired eyes and sweat in swell.
Who's bending you, [illegible]
Who's to say I'm telling you the way. No excuse.
I'm a part of this.
So, who will go? Who will stay?
Tie back the line and listen in
the voices and classes without a voice.
Is it good to be a little fish in a shoal?
Kind of homeland. Frontiers, everything's no gain.
No right, no left, no go ahead.
No way to change the line.

[illegible]

FROM THE BEGINNING OF THE CIVIL WAR IN SYRIA TO THE END OF 2013 ABOUT 2.5 MILLION REFUGEES LEFT THE COUNTRY. // AT A GLANCE // ONLY 10 EU MEMBER STATES OFFERED RESETTLEMENT OR HUMANITARIAN ADMISSION PLACES TO REFUGEES FROM SYRIA. GERMANY IS BY FAR THE MOST GENEROUS – PLEDGING TO TAKE 10,000 REFUGEES OR 80 PER CENT OF TOTAL EU PLEDGES. EXCLUDING GERMANY, THE REMAINING 27 EU MEMBER STATES HAVE OFFERED TO TAKE A MERE 2,340 REFUGEES FROM SYRIA. FRANCE OFFERED JUST 500 PLACES OR 0.02 PER CENT OF THE TOTAL NUMBER OF PEOPLE WHO HAVE FLED SYRIA. SPAIN AGREED TO TAKE JUST 30 OR 0.001 PER CENT OF REFUGEES FROM SYRIA. EIGHTEEN EU MEMBER STATES – INCLUDING THE UK AND ITALY – OFFERED NO PLACES AT ALL.

"I USED TO BE A BEAT COP A LONG TIME AGO. AND THE TIME. HUNDREDS, PROBABLY, OVER THE YEARS. OF SHIT — THAT I WILL NEVER FORGET. GORDY. HE WALKING TALL? YOU DON'T REMEMBER? NO. ANY-EVERSHE WAS, HIS LADY... WAS REAL SMALL. LIKE MY PARTNER AND I GOT CALLED OUT THERE EVERY ASIDE AND SAY 'COME ON, TONIGHT'S THE NIGHT WE DEEP-DOWN HE-REALLY-LOVES-ME SET-UPS — WE WAS SCARED. SHE WASN'T GOING TO CROSS HIM, HER OFF TO THE EMT'S, PUT HIM IN A CAR AND DRI-TANK. HE SLEEPS IT OFF, NEXT MORNING OUT HE NER'S OUT SICK, AND IT'S JUST ME. AND THE CALL NOSE IN THE SHOWER KIND OF THING. SO I CUFF THAT NIGHT, WE'RE DRIVING INTO TOWN, AND THIS 'DANNY BOY'. AND IT JUST RUBBED ME WRONG. SO RE. AND I KNEEL HIM DOWN, AND I PUT MY RE-THIS IS HOW IT ENDS.' AND HE'S CRYING, GOING TO GOD HE'S GOING TO LEAVE HER ALONE. SCREAM-MOUTH. AND I TOLD HIM TO BE QUIET. I NEEDED TO OF COURSE HE GOT QUIET. GOES STILL. AND REAL AND WE JUST STOOD THERE FOR A WHILE, ME ACT-CHARMING KNEELING IN THE DIRT WITH SHIT IN GUN OUT OF HIS MOUTH, AND I SAY, 'SO HELP ME AND SUCH-AND-SUCH AND BLAH BLAH BLAH BLAH TWO WEEKS LATER HE KILLED HER. OF COURSE. BLENDER. WE GOT THERE, THERE WAS SO MUCH OF THE STORY IS: I CHOSE A HALF MEASURE, WHEN MAKE THAT MISTAKE AGAIN."

I'D GET CALLED OUT ON DOMESTIC DISPUTES ALL BUT THERE WAS THIS ONE GUY — THIS ONE PIECE LOOKED LIKE BO SVENSON. YOU REMEMBER HIM? WAY. BIG BOY — 270, 280. BUT HIS WIFE ...OR WHAT A BIRD. WRISTS LIKE LITTLE BRANCHES. ANYWAY, WEEKEND, AND ONE OF US WOULD PULL HER PRESS CHARGES.' AND THIS WASN'T ONE OF THOSE GET A LOT OF THOSE — BUT NOT THIS.THIS GIRL NO WAY, NO HOW. NOTHING WE COULD DO BUT PASS VE HIM DOWNTOWN, THROW HIM IN THE DRUNK GOES. BACK HOME. BUT ONE NIGHT, MY PART-COMES IN AND IT'S THE USUAL CRAP. BROKE HER HIM, PUT HIM IN THE CAR AND AWAY WE GO. ONLY SIDEWAYS ASSHOLE IS IN MY BACK SEAT HUMMING INSTEAD OF LEFT, I GO RIGHT, OUT INTO NOWHE-VOLVER IN HIS MOUTH, AND I TOLD HIM, 'THIS IS IT. THE BATHROOM ALL OVER HIMSELF, SWEARING TO ING ... AS MUCH AS YOU CAN WITH A GUN IN YOUR THINK ABOUT WHAT I WAS GOING TO DO HERE. AND QUIET. LIKE A DOG WAITING FOR DINNER SCRAPS. ING LIKE I'M THINKING THINGS OVER, AND PRINCE HIS PANTS. AND AFTER A FEW MINUTES I TOOK THE IF YOU TOUCH HER AGAIN I WILL SUCH-AND-SUCH BLAH.'... JUST TRYING TO DO THE RIGHT THING. BUT CAVED HER HEAD IN WITH THE BASE OF A WARING BLOOD YOU COULD TASTE THE METAL. THE MORAL I SHOULD HAVE GONE ALL THE WAY. I'LL NEVER

Real Books. Listen to music. Rest your soul. Fill your heart. Do it the old fashioned way and open your mind to the tunes that some of our best writers, composers, painters or shouted out of their windows.

In this case you're listening to the music of Markus Schäfer, Nicolas Ghielg and Hubert Steiner. The music we make. But this record would have been impossible without the help of some very fine people. That's why I'm writing this story.

It started in the summer fall and winter of 2014, when we recorded the basic tracks, which mean bass, drums and guitars, in our rehearsal room in Munich with Achim Lindemann. He helped us with the first technical ideas and tuning, the right transitions. It's always very sensitive atmosphere when you put your ears, your mind and your moves home in only the first day how everything is going to sound.

When we wrote the songs we were very connected with Jörg Weber who had the biggest influence on the sound of the whole album. He decided, assisted by Bill Hillinger, which instrument or track comes to the foreground or is just a sound in the background, recorded all the voices and additional instruments, like bass clarinets, sequencer, flute, flugelhorn, trumpet and tenor saxophone and even played most of them. It's hard to imagine that having a rock band sound like a jazz ensemble that made us really happy after we listened to the first mixes of songs and we still love listening to it now. Instrument is meant as a live band and we wanted to move to sound like this, too.

CREDITS

At some stages work as a duo, just two of us most of them, don't we need some enhancement at our live shows. Maximilian Nebel is our fourth band member when we're touring or rehearsing for it. He completes our sound with his excellent guitar playing and the singing and we're very glad that his vocal skills are featured in this record just like some old friends we invited to the studio. Richard Goedlich, Florian Weber and a lovely Alto were their also painted their colours to the picture.

To complete a record you need to have guys with some serious technical skills taking care of the mixing volume and the spectrum of frequencies. We had Ralf Beve, and Bill Hillinger who mastered the record at Klangcover Studios in Hülzbach. Jörg Weber mixed and recorded all vocals and additional instruments, too.

The wonderful artwork of the album and this book has been created by Kai Bauer. He made all types, paintings, drafts, the layout and illustrations. The photos of the band have been shot by lovely Carola von Perfall. When you are a music, you need some people taking care of. Things we are not able to do. We want Frank Lorenzen and Hans Bozzelliso and we are very thankful. Just they founded the Label. The instruments will stage together with Markus Schäfer to release our music.

Markus Schäfer is also the one who wrote all lyrics except of the spoken part in "Real Books" where we followed Friedrich Weber quotes some words of Oskar Maria Graf's "Wir sind Gefangene", chapter two "Heimatsuche". Friedrich Dimmer and Heinz Müller made this possible.

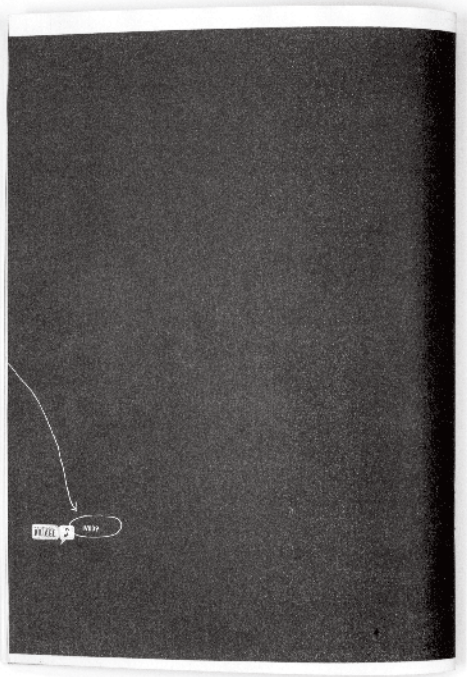
Beside these leading characters there are some more which didn't play an active role in the story, but in a way important to us. It is comes to sending us some equipment, helping us to other people get to know our music, booking shows, praising, could are too soon songs, proofreading or helping us struggle with our life. The following persons should last not must be mentioned in this story: Christoph von Ehrenstein, Wolfgang Hirtold, Roxanne Koch, Sabrina Kammerer, Michael Mutschler, René Sowerta, Annabel Kapis, Benjamin Hildemann, Tarla Sevinçmen, Karl Gewelke, Christian Pirnbaumer, Sinnis Seidel, Bjoyd Dreher, Andreas Zimmermann and Lucas Schulz.

As this story comes to an end, we have to say that we are very glad that all those people were taking part. This chapter couldn't have been written without you, we want to say...

THANK YOU.

"I FIND TELEVISION VERY EDUCATING... EVERY TIME SOMEBODY TURNS ON THE SET, I GO INTO THE OTHER ROOM AND READ A BOOK."

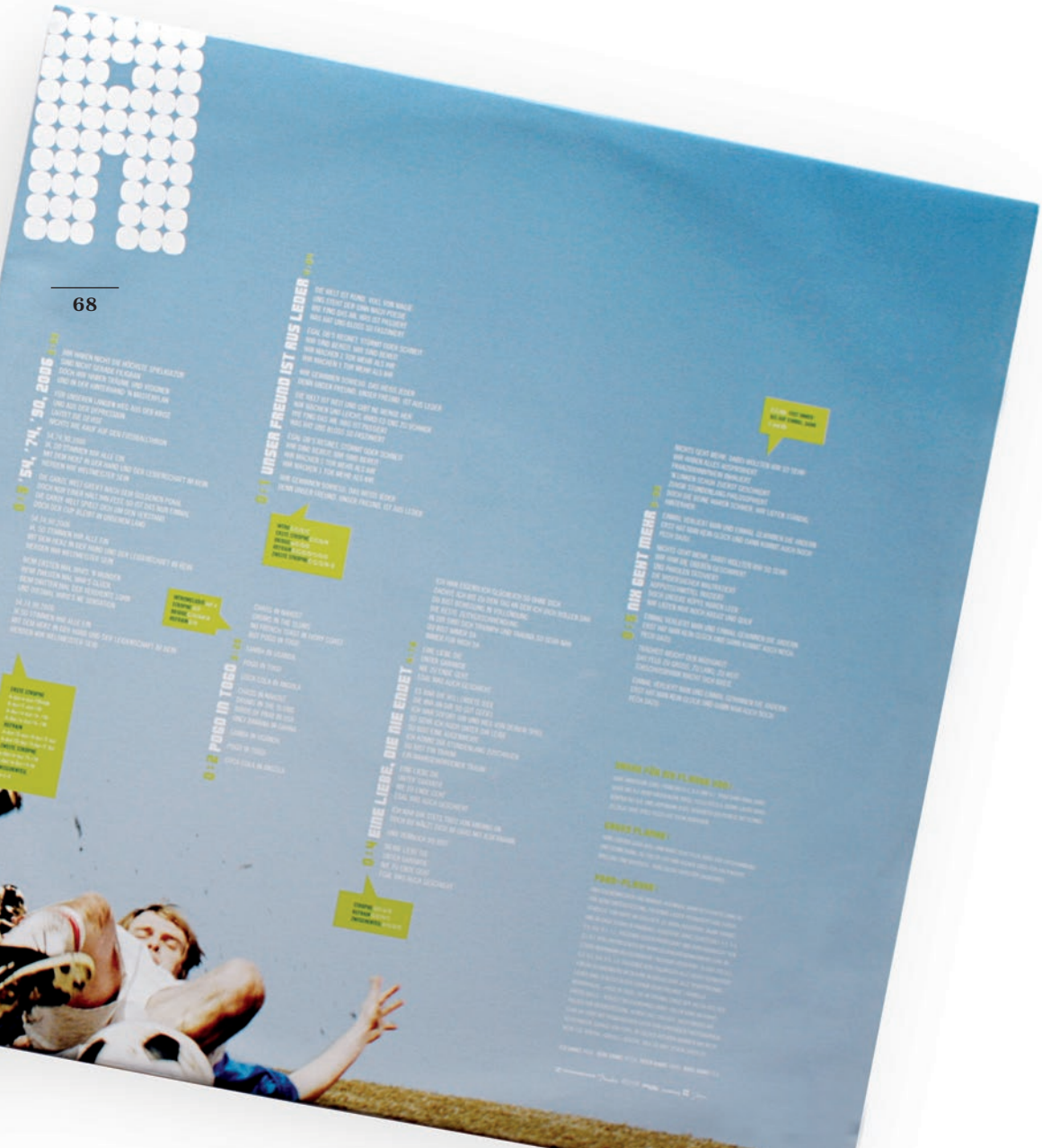
GROUCHO MARX



The Instrument Village
The Instrument Village, 2008
Record Company Logotype

Sportfreunde Stiller
»You Have to Win Zweikampf«
Universal Music GmbH, 2006
Album, Großflächenplakate

mp3.de
musik im internet
SPORTFREUNDE
YOU HAVE TO WIN
ZWEIKAMPF
STILLER
DAS ALBUM,
AB JETZT IM
HANDEL!!!
SPORTFREUNDE
STILLER
IN DIESEM KINO


'54, '74, '90, 2006
UNSER FREUND IST RUS LEDER
POGO IN TOGO
EINE LIEBE, DIE NIE ENDET
DIR GEHT MEHR

Sportfreunde Stiller
»You Have to Win Zweikampf«
Universal Music GmbH, 2006
Vinyladaption

Sportfreunde Stiller
»You Have to Win Zweikampf«
Universal Music GmbH, 2006
Merchandising

Lettering
für die Verwendung auf
Postkarten, 2014

Matou
»Home Alone«
Sameway Music, 2007
Lettering, Illustration
Veranstaltungsplakat

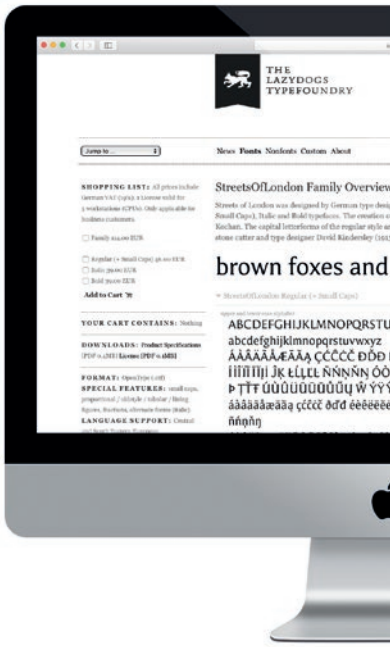
Maton
LIVE !

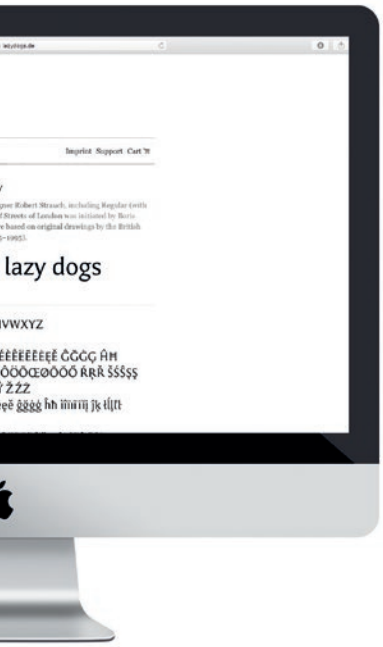
Self Promotion
Postkarten, 2012
Lettering

THE
LAZYDOGS
TYPEFOUNDRY

The Lazydogs Typefoundry
Logotype, 2009

Lazydogs Typefoundry
Website, UX/UI Design
und Produktion, 2009




Imprint Support Cart
lazy dogs

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»HEY – YOU«

STEAMING SATELLITES

Steaming Satellites
»Steaming Satellites«
The Instrument Village, 2015
Album Artwork, Illustration

LDModerne

Stellenbos

Route **Soutl**

Villacher Li

milch **Weis**

der *trocken*

Schriftentwurf
»LD Moderne«
Lazydogs Typefoundry 2016

e italienne
sch *Wine*
h Africa
ebfrauen
sburgun-
Südhang

Mehmet Scholl Kompiliert
»Vor dem Spiel ist nach dem Spiel«
Blickpunkt-Pop, 2004 / 2005
CD Artwork

MEHMET SCHOLL KOMPILIERT 2
VOR DEM SPIEL IST NACH DEM SPIEL

2
MEHMET SCHOLL KOMPILIERT
VOR DEM SPIEL IST NACH DEM SPIEL

2
"oasis the masterplan "the flaming lips fight test "the lightning seeds three lions
"readymade & sportfreunde stiller friday I'm in love "blur easy to love "the crash sugared "mercury rev holes
"teenage fanclub versöhnlitude "fence sportlife "miles mario park "crackout I am the one
"wir sind helden guten tag (die reklamation) "black rebel motorcycle club salvation
"death in vegas (with liam gallagher) scorpio rising (single edit) "the charlatans just lookin'
"garbage silence is golden "cooper temple cause lapitu (bedtime story)
"cake cofmissioning a symphony in c
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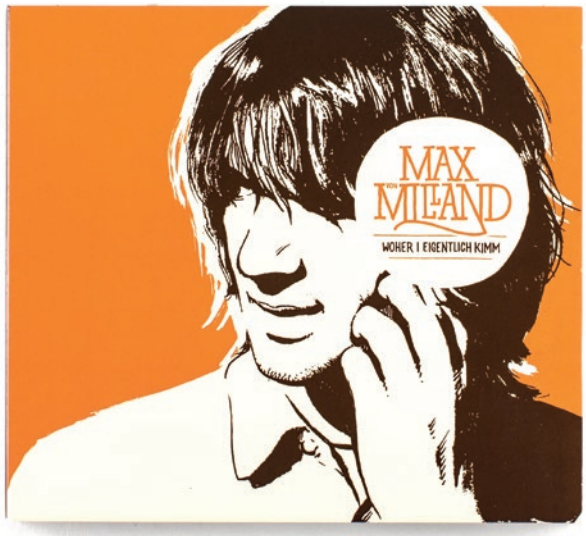
blickpunkt

Mehmet Scholl Kompiliert
»Vor dem Spiel ist nach dem Spiel«
Blickpunkt-Pop, 2005
POS Plakat

blickpunkt pop
www.blickpunkt-pop.de
2
MEHMET SCHOLL KOMPILIERT
VOR DEM SPIEL IST NACH DEM SPIEL
eels oasis the flaming lips the lightning seeds readymade & sportfreunde stiller
slut the crash mercury rev teenage fanclub fence miles crackout
wir sind helden black rebel motorcycle club death in vegas
the charlatans garbage cooper temple cause ... und cake
MEHMET SCHOLL KOMPILIERT
MEHMET SCHOLL KOMPILIERT
VOR DEM SPIEL IST NACH DEM SPIEL

Instrument
Wortmarke für Indie-Band
Instrument Village, 2012



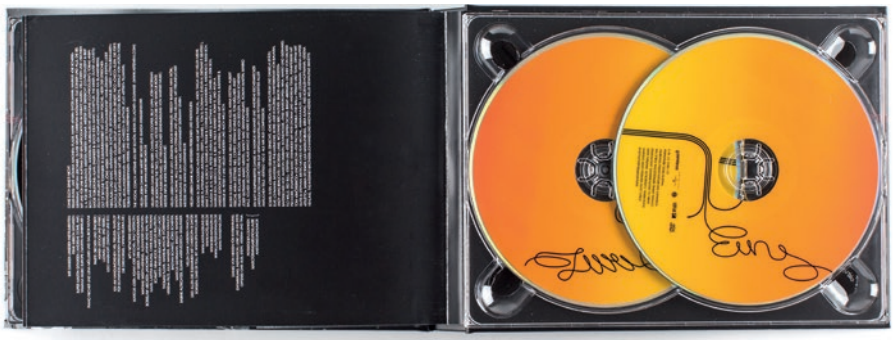
Max von Milland
»Woher I eigentlich kimm«
Wildwechsel / Universal Music GmbH,
2012
Album Artwork

Rolling Stones
in MTV UNPLUGGED
New York
FSK
ab
0
freigegeben

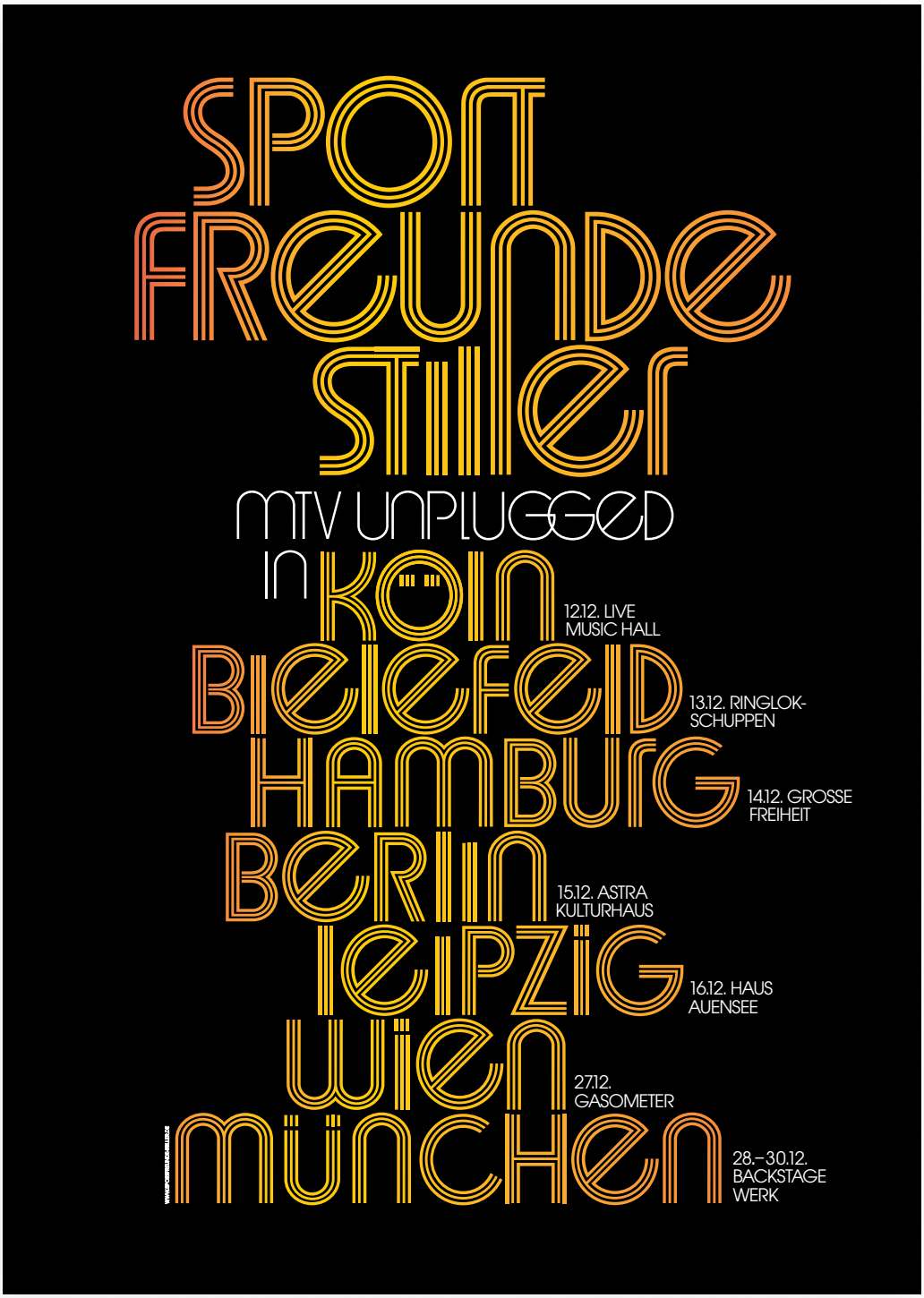
Sportfreunde Stiller
»MTV unplugged in New York«
Universal Music GmbH, 2009
CD und DVD, diverse Versionen,
Lettering und Gesamtgestaltung

DISK EINS
01 ALLES ROGER!
02 UNGEWÖHNLICH
03 HALLO DU
04 DER TITEL VOM NÄCHSTEN KAPITEL
05 HEIMATLIED
06 EIN KLEINER SCHRITT
07 NAMOSI
08 '54, '74, '90, 2010
09 MAG TISCHTENNIS!
10 EIN KOMPLIMENT
11 FAST WIE VON SELBST
12 FAHRT INS GRÜNE
13 WELLENREITEN '54
14 1. WAHL
15 AUF DER GUTEN SEITE
DISK ZWEI
16 LASS MICH NIE MEHR LOS
17 FRÜHLING
18 WIE LANGE SOLLEN WIR NOCH WARTEN?
19 WUNDERBAREN JAHREN
20 (TU NUR DAS) WAS DEIN HERZ DIR SAGT*
21 SUPERSONNIG
22 ROCKNROLL QUEEN**
23 7 TAGE, 7 NÄCHTE
24 ICH WAR NOCH NIEMALS IN NEW YORK***
25 SIEHST DU DAS GENAUSO?
26 ICH, ROGUE
* FEAT. MERET BECKER
** MIT THE SUNRAYS
*** MIT GOO JANSONS
0 60527 042138

Sportfreunde Stiller
»MTV unplugged in New York«
Universal Music GmbH, 2009
CD und DVD, diverse Versionen,
Lettering und Gesamtgestaltung



Sportfreunde Stiller
»MTV unplugged in New York«
Universal Music GmbH, 2009
Veranstaltungsplakat, Lettering


SPOR
FREUNDE
STILLER
MTV UNPLUGGED
IN KÖLN
12.12. LIVE
MUSIC HALL
BIELEFELD
13.12. RINGLOK-
SCHUPPEN
HAMBURG
14.12. GROSSE
FREIHEIT
BERLIN
15.12. ASTRA
KULTURHAUS
LEIPZIG
16.12. HAUS
AUENSEE
WIEN
27.12.
GASOMETER
MÜNCHEN
28.–30.12.
BACKSTAGE
WERK

Blickpunkt Pop
Website, UX/UI Design und Produktion, 2012

»Orbooten« Gyphop
Lettering für ein Plattencover
Jochens Kleine Plattenfirma,
2009

OHRBOOTEN
gipp hop

07 NACHRICHT VOM ANDEREN STERN
FREIER FALL
WWW.OHRBOOTEN.DE

Ohrbooten
»Gyphop«
Jochens Kleine Plattenfirma, 2009

AAAHHH
LD SPORT
STILLE[R]
HAMBURG

Schriftentwurf
»LD Sport«, Sportfreunde Stiller
Lazydogs Typefoundry 2016

RRRGGG!

»STURM&

]« 2016

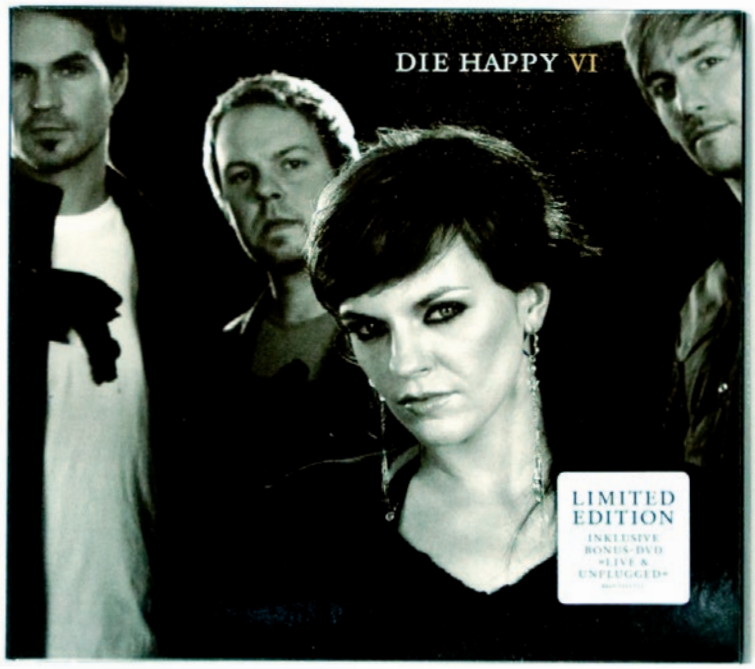
GEFONTS

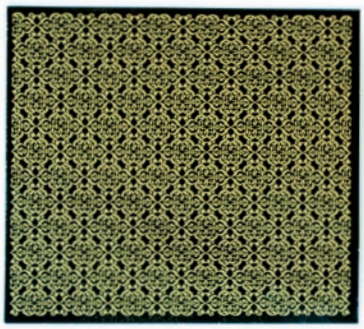
Sportfreunde Stiller
»Tourbo Ok«, Eigenverlag, 2008
Buchgestaltung
Seite 101 / 102 Cover, 102 Innenteil

TOURBOOK
SPORTFREUNDE
STILLER

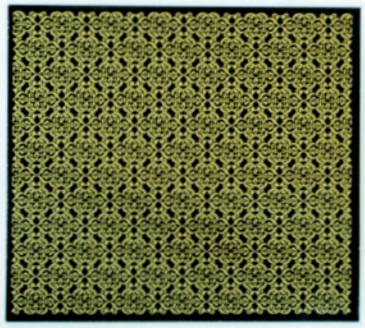
TOURBO-
OK
„DANKE FÜR ALLES"
7:20
TOUR
START
MIT
TOUR-
BO!
»HELLO BERLIN!
WE ARE A BAND
CALLED ASH«
EINE
EINTRACHT
MÜSST
IHR
SEIN
HIER REIN
WIR!
IHR!
»DER PENIS
VON HULK!«

Das Kaffesatz
Cafè, 2012
Logotype


DIE HAPPY VI
LIMITED EDITION
INKLUSIVE BONUS-DVD »LIVE & UNPLUGGED«



VI

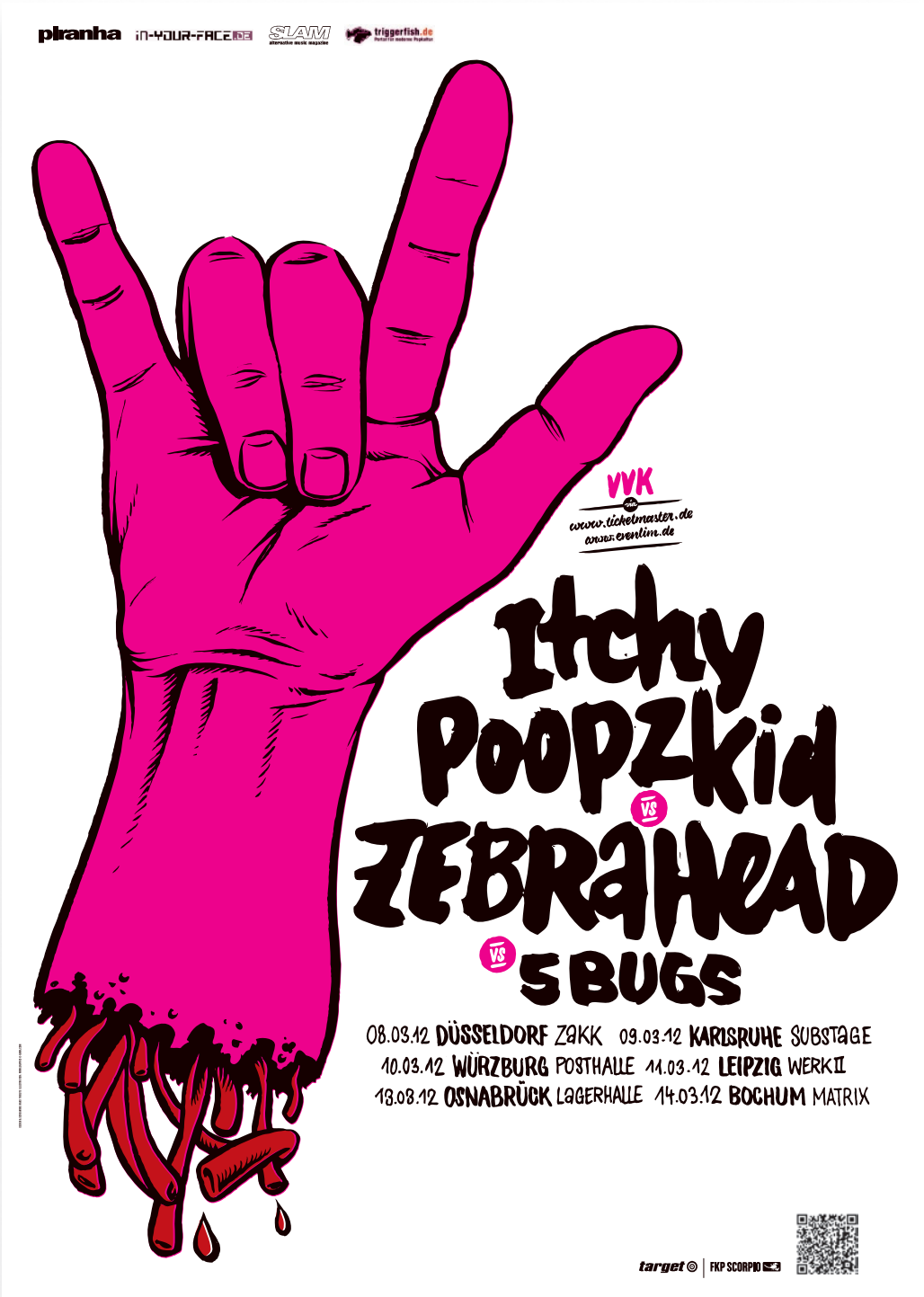


VI/I

VI/II

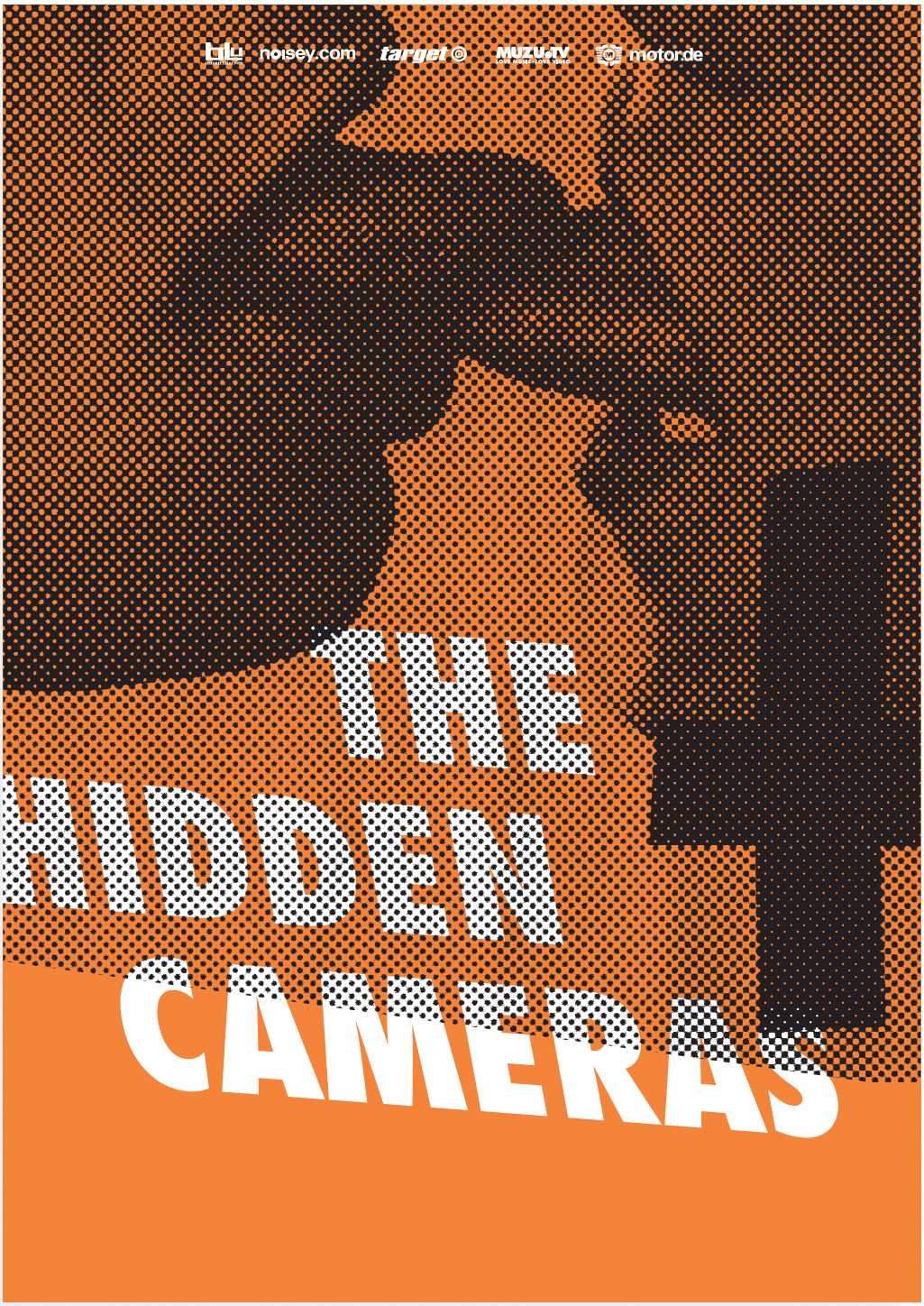
Die Happy
»Six«
Sony BMG / GUN Records, 2008
Album Artwork

Lettering
Millhaus GmbH, 2011
»Cake«, Wortmarke / Entwurf



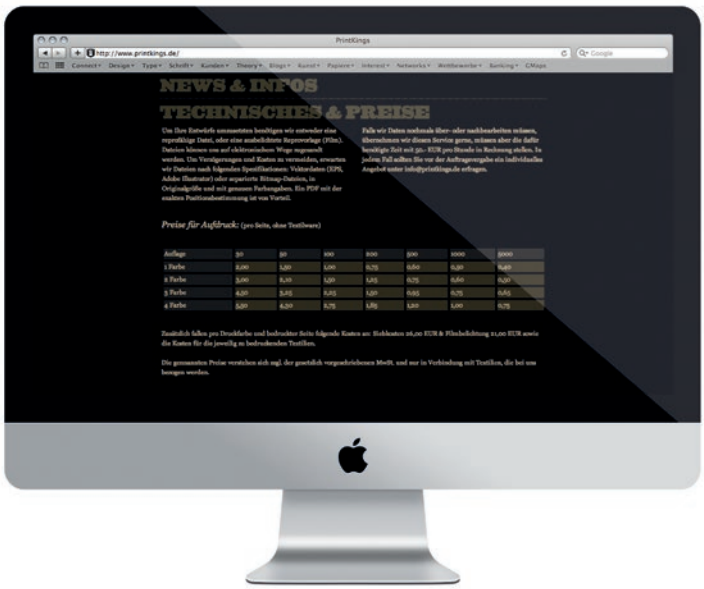
Itchy Poopzkid
Target Concerts GmbH, 2012
Veranstaltungsplakat

Sportfreunde Stilller
»Burli«, Album Digipak
Universal music GmbH, 2004



The Hidden Cameras
Target Concerts, 2015
Veranstaltungsplakat

Printkings
Siebdruck & Merchandising
Logotype, 2008



Print Kings
Website, UX/UI Design und Produktion, 2009

Die in dieser Publikation gezeigten Arbeiten stellen eine Auswahl von Projekten aus den Jahren 1998–2016 dar und wurden von mir selbst erarbeitet und durchgeführt. Fotografiert von Gerald von Foris, Kai Büschl und Simone Naumann. Gesetzt aus LD Moderne, Lazydogs Typefoundry 2017, und LD Elephant (Stand 11/2016)

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Mein Name ist Kai Büschl. Ich bin Designer, Drucker und Lehrer für Schrift & Typografie. In meinem Büro entwickle ich für meine Kunden Gestaltungs- und Kommunikations-lösungen für Print und Web, vom Konzept bis zum fertigen Produkt.

—

My name is Kai Büschl. I'm a graphic designer, typographer, typedesigner, printer and teacher for type and typography. In my daily work I create type, brands, websites, books and objects for clients who belief in the benefit of developing unique and independent visual identities. I love to work with students. Therefore I want to apply for the position at your University.