

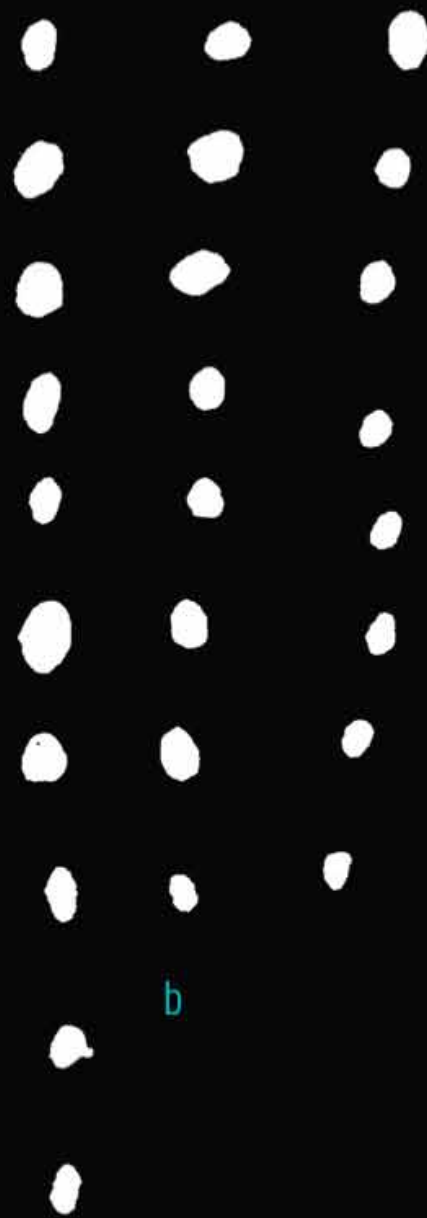
**Of all the achievements of the human mind,
the birth of the alphabet is the most momentous**
Frederic Goudy (1865–1947), typesigner (USA)



2 – Lascaux, France \pm 15.000 BC



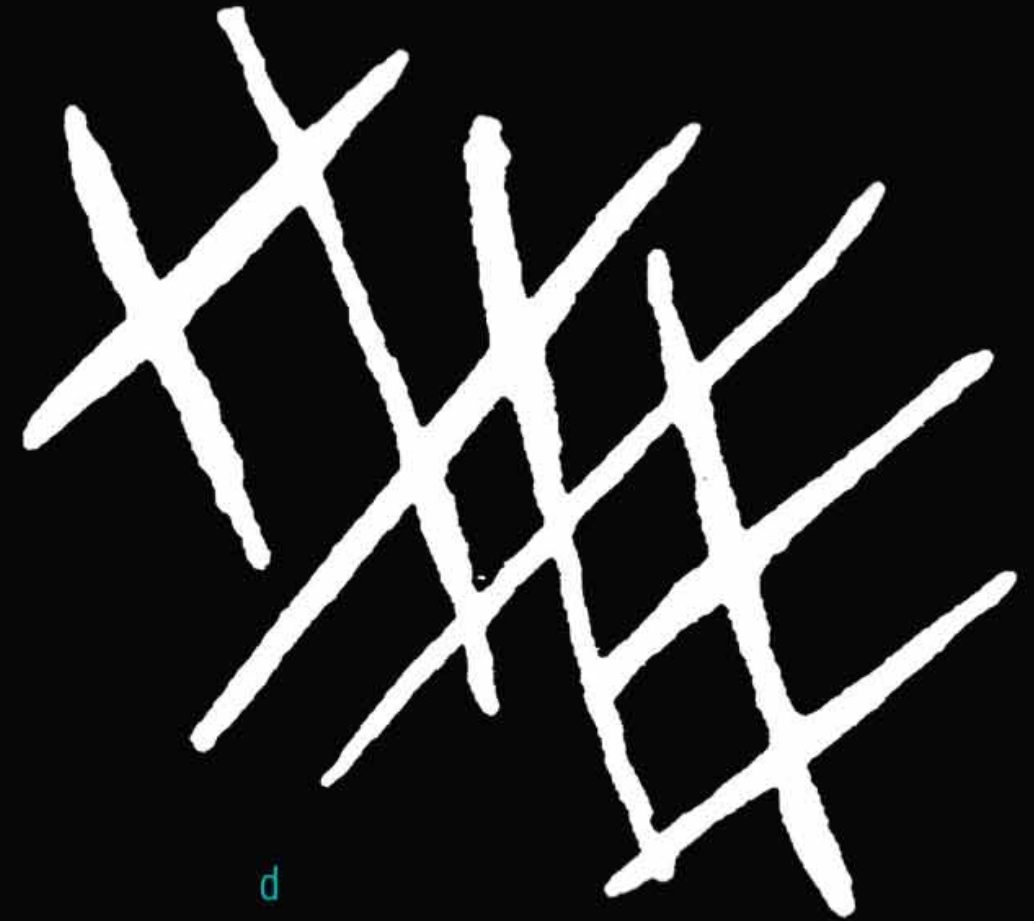
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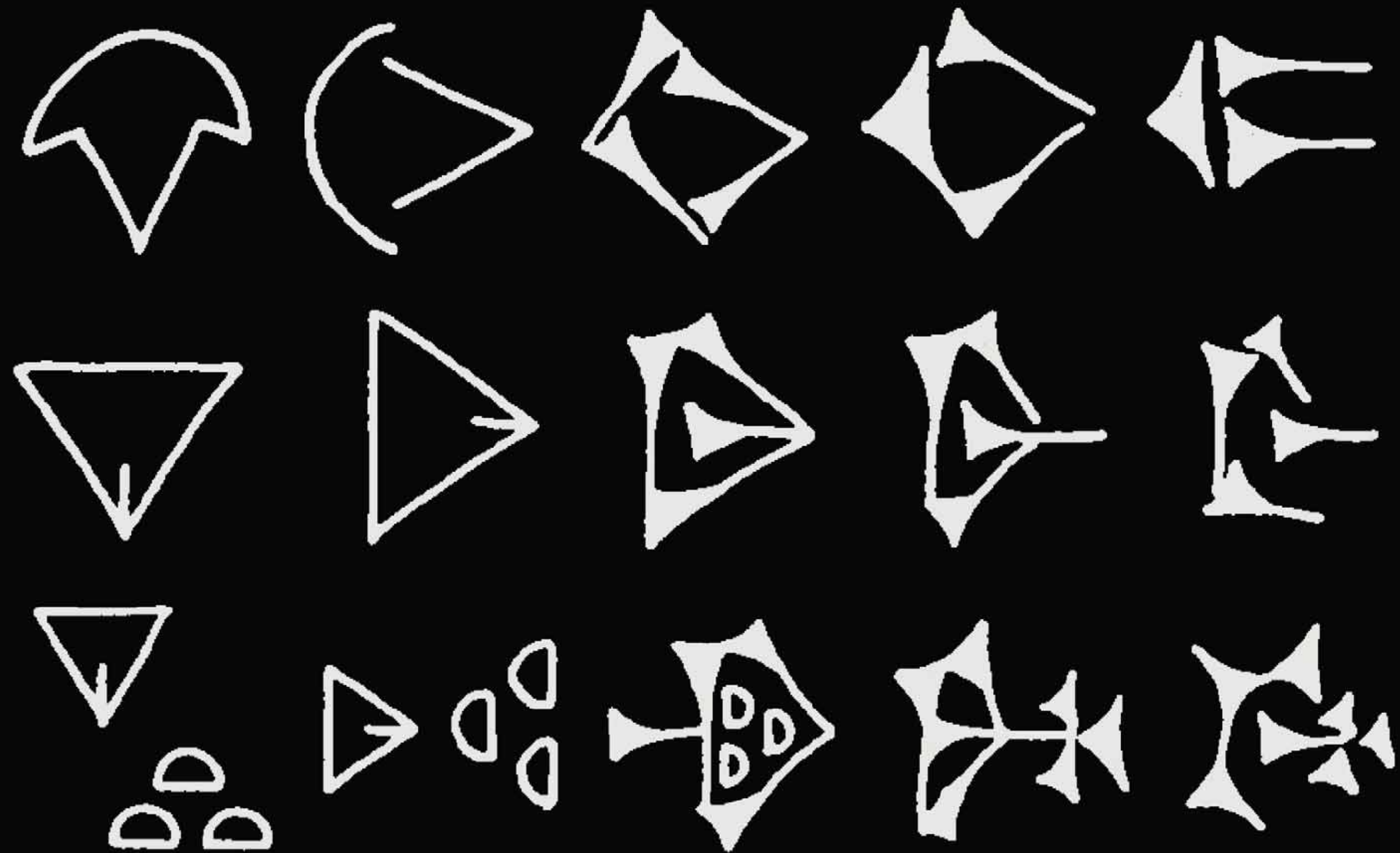
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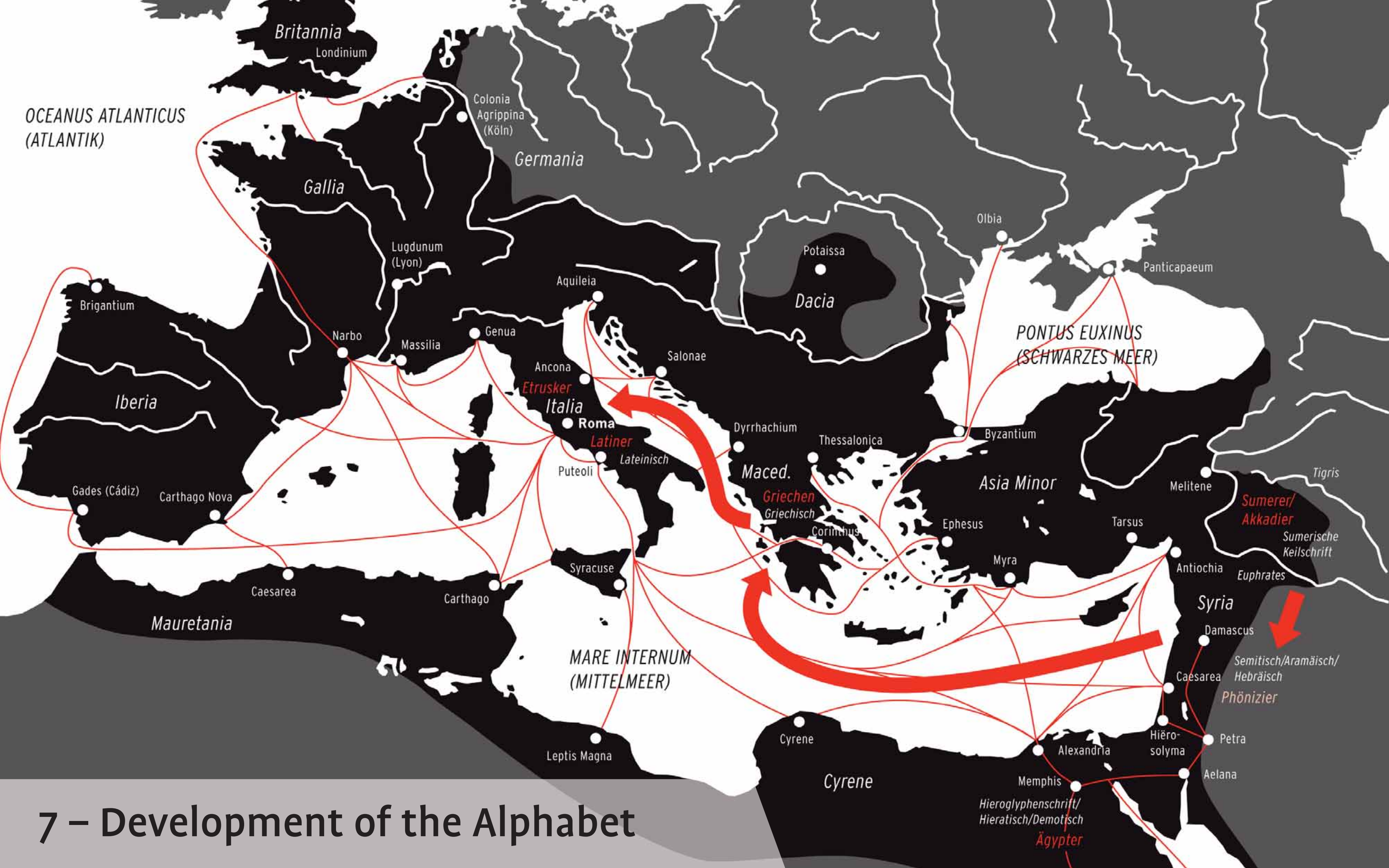
3 – Grooves, dots and arrows







6 – Rosetta-Stone (Nile Delta, Egypt)



7 – Development of the Alphabet

SENATUS POPULVS
IMP CAESARI DIVI N
TRAIANO AVG GER
MAXIMO TRIB POT XV
ADDECLARANDVM QVA
MONSET LOCUSTANE

ceperunt simul omnes excusare
primus dixit ei nullam enim pec-
se habeo exire. Quidere illam rogo
te habeme excusatum. **Q**uater
dixit iuga bouum enim quinque. **Q**
eo probare illa. Quid eo uenire non
possum rogo te habeme excusatum
Quius dicit uxorem suam. Quid eo

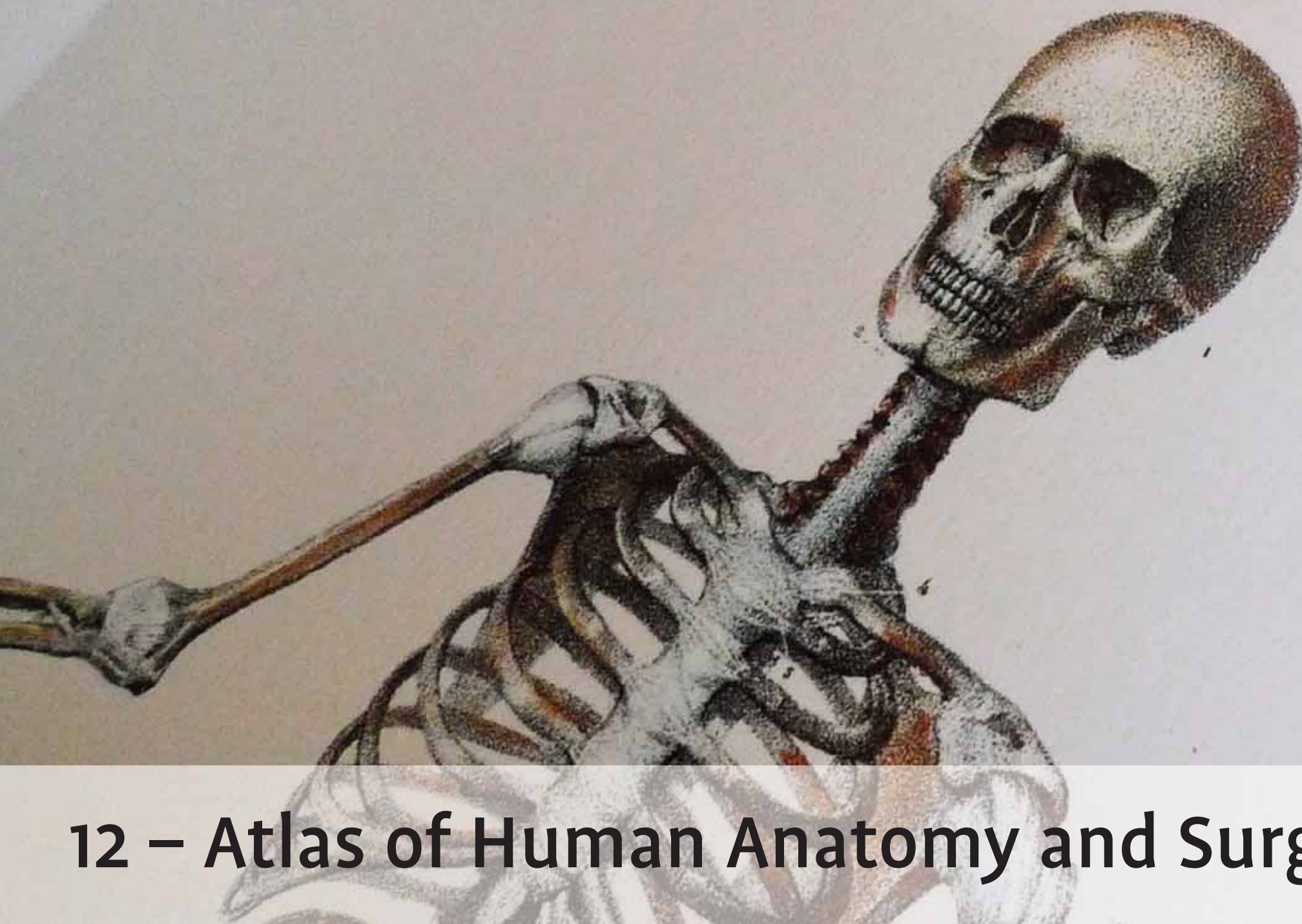
abcdefghijklmnopqrstuvwxyz

minuskel

mIJuSKeL

MAJUSKEL

tomel. Planche 44.
SKELETON, ARTICULATIONES, ET LIGAMENTA





um in ter impios peregrinatur ex fide uiuens · siue in illa stabilitate sedis
eterne · quam nunc expectat per pacientiam · quoadusq' iusticia conuer
tat^r in iudiciu · deinceps adeptura per excellentē uictoriā ultimā & pacē
perfectā · hoc opere ad te instituto · & mira pmissione debito · defendere
aduersus eos qui conditori eius deos suos preferunt fili kme Marcelline
suscepi magnū opus & arduū · sed d's adiutor noster est · Nam scio quib^{us}

ipdus & iustice
vix pisset que mai
felo stimulant & au
ratiqum huc

prima

...epātes. Lat
...doctore. post rap
...et in stauracionē tem
abel. alias lrās reperisse.
...cū ad illud usq; temp
...tanorū et hebreorū car
...In libro quoq; num
...ro. s. leuitar

...ro. Glade mi uorant dñi. Glia m
...lato apponit dñi argumē et aut
...le i signis. i. in bonis rōs factō
...ro sponit habentes nouos fallas et
...capitū i barthā rālam. quon rāpā
...nuda sunt. expūit aut dantia ed
...ra dñs sunt. sicut i ana uorant. Et
...immo rōs autunt sacerdotē. et
...uolūt uero suo. sicut i ana uorant. Et
...qñ quōd mali pāntur ab aliquo ne
...regū cōstāt pōtūt rembuere. neq;
...Similitū neq; dñe diuina possunt.
...neq; mali rembuere. Si qñ illis vo
...runt uolūt i nō reddiderit. neq;
...requirit. Quomōd a morte nō libe
...neq; mīrānt a morte nō libe
...uolūt ad uolūt nō libe
...interdicit hominē non libe
...que non mīrānt expūit. Ho
...lone facit. Expūit neq; orphāro
...lea sunt dñi illorū liget i lapidē i au
...ra et argumē. qui aut colūt i au
...datur. Quomōd ego etmādū est aut
...dicendū illos esse dñs. Ad huc enim
...ipso rāloris non honorāntibus rā. q
...nini audiant nini non posse loqui
...offerat illud ad bel. postulat ab eo
...loquit. quasi possint senare qui nō ha
...bēt moni. Et ipi cū intellegunt. relin
...quent ea. Similitū enim non libe
...fimis in uis sedant. succubētes ossa
...oluras. Qu aut aliqua se ipis absta
...da ab aliquo manfuit dñi dñi
...ne sit reprobat qñ ea non sit digna
...habita sicut ipa. neq; sumis rā dñi
...pūo sit. Quomōd etmādū aut dñi
...est illos esse dñs. Ad huc enim
...tāntis fida sit. Nichil aliud aut nisi
...id qñ uolūt esse sacerdotē. Purifico



15 – Lead type



16 – The typesetter



SCHRAFFIERTE GOTISCH 'STELLA'
circa 1870 | Gerhard Helzel
www.romana-hamburg.de

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

34 PT
a b c d e f g h i j k l m n o p
q r s s h t u v w x y z ä ö ü
& ch ck ff h fl ll si st t h
: ; (-) ! ?

dicere periculolum est: tam si expectantia te impotentem necessitate orationis
iuues: dicere aliqua obediētie magis reuerentia: q̄ ingenui p̄sumptiōe temptabimus.
Que q̄dem nō tam p̄fectoꝝ exercitiis digna uideantur: q̄ que ad paruuloꝝ in xp̄o:
et incipientiū libentur auditū. E q̄dem cōperi nōnullos illustriū tractatorū aliqua
de his pie et breuiter edidisse. Photinū uero hereticum scio eadem scripsisse: non ut
rōem dictoꝝ audientibus explanaret: sed ut simpliciter fideliterq; dicta ad argumē/
tum sui dogmatis traheret. Cum in his uerbis sanctus spūs p̄uident nil ambiguū: nil
obscurum: nil a reliquis dissonā s̄ poni: q̄a in his uerbis cōpletur propheta que dicit:
Verbum enī consumans & breuians iniquitatem. quia uerbū breuiatū faciet dominus
super terram. Nos ergo simplicitatem suam uel uerbis apostolicis reddere & signare
temptabimus. uel que omīssa uidētur a prioribus adimplere. Sed ut manifestius fiat
argumentū uerbi huius ut diximus breuiati: causā qua hec traditio ecclesis data est:
ab origine repetemus. Tradunt maiores nostri: q̄ post ascensionem domini cum per
aduētū spūs sancti: supra singulos quosq; apostolos ignee lingue sedisset: ut loquelis
diuersis uariisq; loquerētur: p̄ quod eis multa gens extranea: nulla lingue barbaries
inaccessa uideret & inuia: preceptū eis a domino datū hoc ad predicandū dei uerbū
ad singulas quēq; p̄ficta natiōes. Discessuri itaq; abinuicem: normā sibi prius future
p̄dicationis in cōe constituūt: ne forte alii alio abducti: diuersum aliqd̄ usq; ad fidem
xp̄i inuitabātur exponeret. Om̄es igit̄ in uno positi & spiritu sancto repleti: breue
istud future sibi ut diximus: predicationis indicū conferēdo in unū: quid sentiebat:
unusq; cōponunt. atq; hanc ordinentibus dandam esse regulam statuūt. Symbolū
autem hoc multis & iustissimis ex causis appellari uoluerūt. Symbolum enim grece
indicium dici potest & collatio. hoc est q̄ plures in unum cōferunt. Id enim fecerūt
apostoli in his sermōibus in unū conferendo: quod unusquisq; sensit. Indicium autē
uel signū idarco dicit̄: q̄a illo in tempore sicut Paulus apostolus dicit: et in actibus
apostoloꝝ refertur: multi ex circūeuntibus iudeis simulabant se esse apostolos xp̄i.
et lucri alicuius uel uentris gratia: ad predicandū p̄ficebant̄ nōtantes q̄dem xp̄m:
sed nō integris traditionū lineis nuntiātes: idarco istud indicium posuerūt: p̄ quod
agnosceretur is qui xp̄m uere secūdum apostolicas regulas predicaret. Deniq; & in
bellis civilibus hoc seruari ferunt: qm̄ et armorum habitus: et sonus uocis idem & mos
unus est: atq; eadem instituta bellandi ne qua doli subreptio fiat: symbola distincta
unusquisq; dux suis militibus tradit: que latine signa uel indicia nuncupantur. ut si

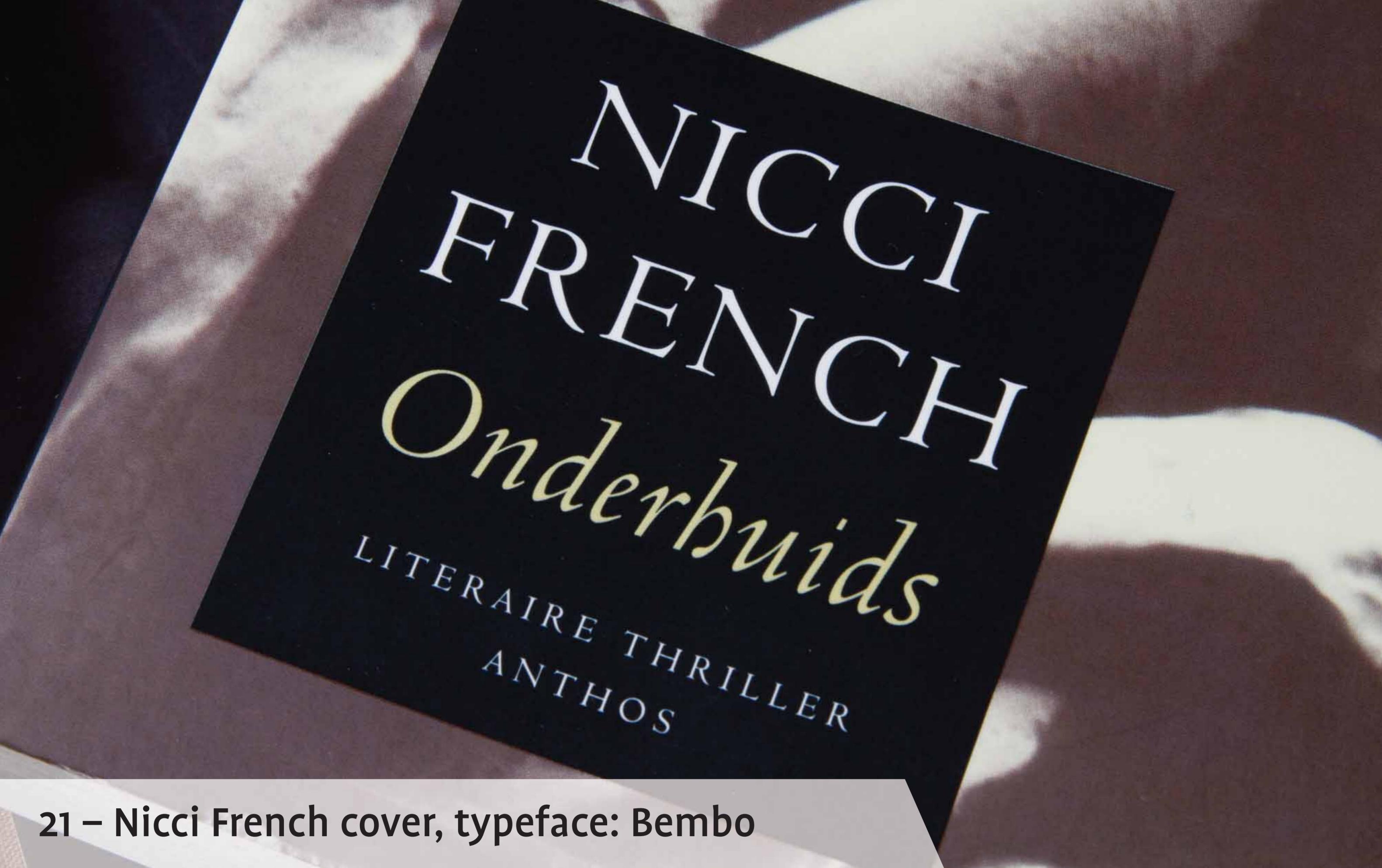
tauracōne re
el. alias lrās reperisse.
nī: cū ad illud usq; tempus
ritanorū et hebreorū carader
nt. In libro quoq; numeroꝝ. h
supputacō. s̄ leuitay ac sacerdot
mistic ostenditur: & nomē d
amaton. ī quibusdam gr
ibz. usq; hodie. atq;
Bed & n̄ salm

ERASMI ROTERODAMI ADAGIORVM
CHILIADES TRES, AC CENTV-
RIAE FERETOTIDEM.

ALD. STUDIO SIS. S.

Quia nihil aliud cupio, q̃ prodesse uobis Studioſi. Cum ueniſſet in manus meas Eraſmi Roteroda-
mi, hominis undecunq; doctiſſ. hoc adagiorũ opus eruditum. uarium. plenũ bonæ frugis,
& quod poſſit uel cum ipſa antiquitate certare, intermiſſis antiquis autorib. quos pa-
raueram excudendos, illud curauimus imprimendum, rati profuturum uobis
& multitudine ipſa adagiorũ, quæ ex plurimis autorib. tam latinis, quàm
græcis ſtudioſe collegit ſummis certe laborib. ſummis uigiliis, &
multis locis apud utriuſq; linguæ autores obiter uel correctis
acute, uel expoſitis erudite. Docet præterea quot modis
ex hiſce adagiis capere utilitatem liceat, puta quẽ-
admodum ad uarios uſus accõmodari poſ-
ſint. Adde, qđ circiter decẽ millia uer-
ſuum ex Homero. Euripide, & cæ-
teris Græcis eodẽ metro in
hoc opere fideliter, &
docte tralata ha-
bẽtur, præ-
ter plu-
rima
ex Pla-
tone, De-
moſthene, & id
genus ali-

*Sum ex ſupelleſile Georgii de R.
h. Santiſſimi Boniſſi.*

The image shows the front cover of a book titled 'Onderbuids' by Nicci French. The cover is black with white and gold text. The author's name 'NICCI FRENCH' is at the top in a white serif font. The title 'Onderbuids' is in the center in a gold-colored script font. Below the title, the words 'LITERAIRE THRILLER' and 'ANTHOS' are printed in a small white sans-serif font. The book is resting on a surface with a brown and white abstract pattern.

NICCI
FRENCH
Onderbuids
LITERAIRE THRILLER
ANTHOS

Na een dag van hectische bedrijvigheid was ik gekalmeerd. Dat had ik juist nodig. Dan dacht ik verder niet zo na over dingen, het geschetter in mijn hoofd dat met geen pillen te dimmen was, werd minder. Het was een zonnige ochtend en het was nog niet zo ellendig heet en toen ik aan de keukentafel zat met Lynne, was ik haast kalm. Ze had haar uniform weer aan. Er heerste een sfeer van dingen die voorbij zijn, van afbouwen en afscheid nemen. We hadden samen bijna een hele pot koffie op en ik had wat brood geroosterd waar we beiden van aten. Lynne vroeg of ze mocht roken, en niet alleen vond ik dat goed, maar ik vroeg zelf ook om een sigaret en ging een schoteltje halen dat we als asbak konden gebruiken. Mijn eerste trekje gaf me een zondig gevoel, alsof ik weer was, maar daarna voelde ik me getroost. Misschien zou ik in een nieuwe leven weer gaan roken.

'Ik rookte altijd om af te slanken,' zei ik. 'Ik was in ieder geval een prettige bijkomstigheid. Ik rookte toen ik Josh. Mijn billen en dijken zijn nooit meer zo klein geweest. Dat kan het zijn.'

'Het idee dat ik Josh door de telefoon zou zeggen dat zijn vader... Nou nee, dat leek me niet zo geschikt. Nee, ik weet zeker dat dokter Schilling me zou aanraden om dat onder vier ogen te bespreken.'

'Dat is waarschijnlijk beter, ja.'

'Ik heb ongeveer de hele middag aan de telefoon gezeten met mijn architect en allerlei aannemers en Francis, mijn briljante tuinman. We vliegen begin volgende week terug en dan gaan we met het huis aan de slag.'

Lynne stak nog een sigaret op, maar toen zag ze mijn gezicht en stak er ook een voor mij op.

'Dat zal best een vreemd gevoel zijn,' zei ze. 'Om weer opnieuw te beginnen.'

'Deze keer is het anders,' zei ik. 'Daarom zat ik zo lang aan de telefoon. Ze komen de boel opknappen, ze smeren wat witte verf op de muren, planten een paar struiken in de tuin. En dan zet ik het huis in de verkoop.'

Lynne sperde haar ogen open van verbazing.

'Echt?' zei ze.

'Ik zou het huis eigenlijk het liefst willen afbranden met alles erin en hard wegrennen. Maar ik zal het moeten verkopen.'

'U bent net verhuisd.'

'Ik wil het hier niet meer zien. Ik ben hier dood geweest. Dat kan het zijn.'

i love typography

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JAN 22 2008 [COMMENT]

Why Bembo Sucks

BY KRIS SOWERSBY

At a recent panel discussion on New Zealand book design, I lambasted the overuse of Bembo in many New Zealand books. As more questions were asked than could be answered, I wrote this article to explain myself. Let me begin with a brief history.

Before digital typesetting and offset printing, there was the letterpress. A typeface was composed of fonts, one font for each size. These size-specific fonts consisted of individual letters made from metal alloy. Single letters were placed by hand to create words, words were aligned into sentences, sentences were stacked to make paragraphs, and these were inked and pressed into paper. As a printing process it is fairly basic. Woodcuts and



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APRIL FONTS!

delvard

MARCH FONTS!

Sweet Sans

Exposición
Comisarios: Juan Manuel Bonet y Carlos Pérez
Documentación: M.^a Jesús Folch Alonso
Restauración de papel y diseño expositores: Mayte Martínez

Queremos agradecer en especial la colaboración de Iñaki Martínez Antelo y Montse Romani, así como de las siguientes personas e Instituciones:

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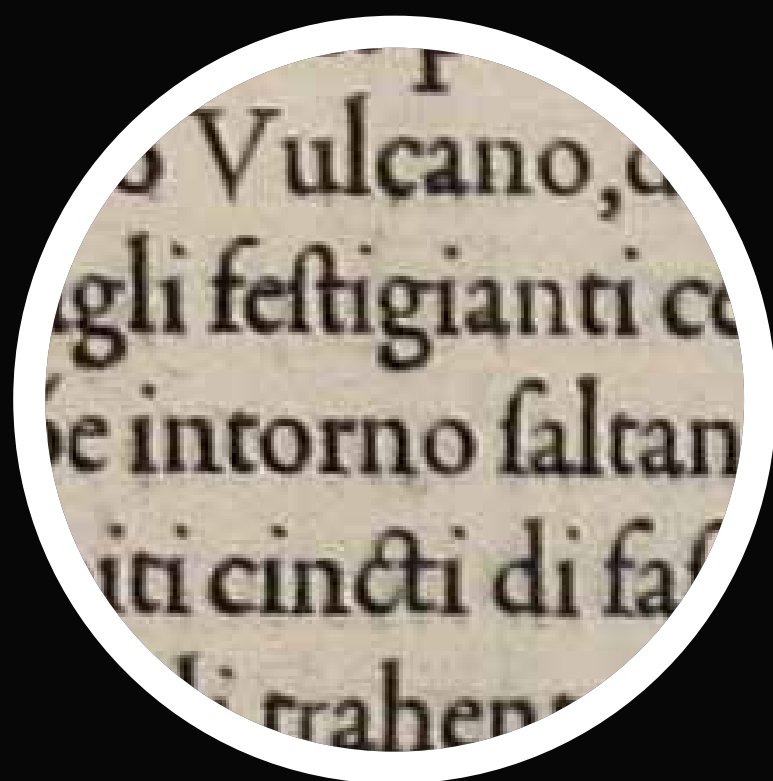
Montaje
Julio Soriano

Seguridad
Manuel Bayo

Mantenimiento
Baltasar Rodríguez

I lle meas errare boues, ut cernis, et ipsum
Ludere, quæ uellem, calamo permisit agresti.
Non equidem inuideo, miror magis, undiq; totis Me.
Vsq; adeo turbatur agris. en ipse capellas
Protinus æger ago, hanc etiam uix Tityre duco.
Hic inter densas corylos modo nanq; gemellos,
Spem gregis absilice in nuda connixa reliquit.
Sæpe malum hoc nobis, si mens non leua fuisset,
De cælo tactas memini prædicere quercus.
Sæpe sinistra cava prædixit ab ilice cornix.
Sed tamen, iste deus qui sit, da Tityre nobis.
Vrbem, quam dicunt Romam, Melibœe putavi Ti.
Stulus ego huic nostræ similem, quo sæpe solemus

gli instrumenti
phale seiughe era la
fixi, deliniamento
cum uno pomu
ponderoso or
dell

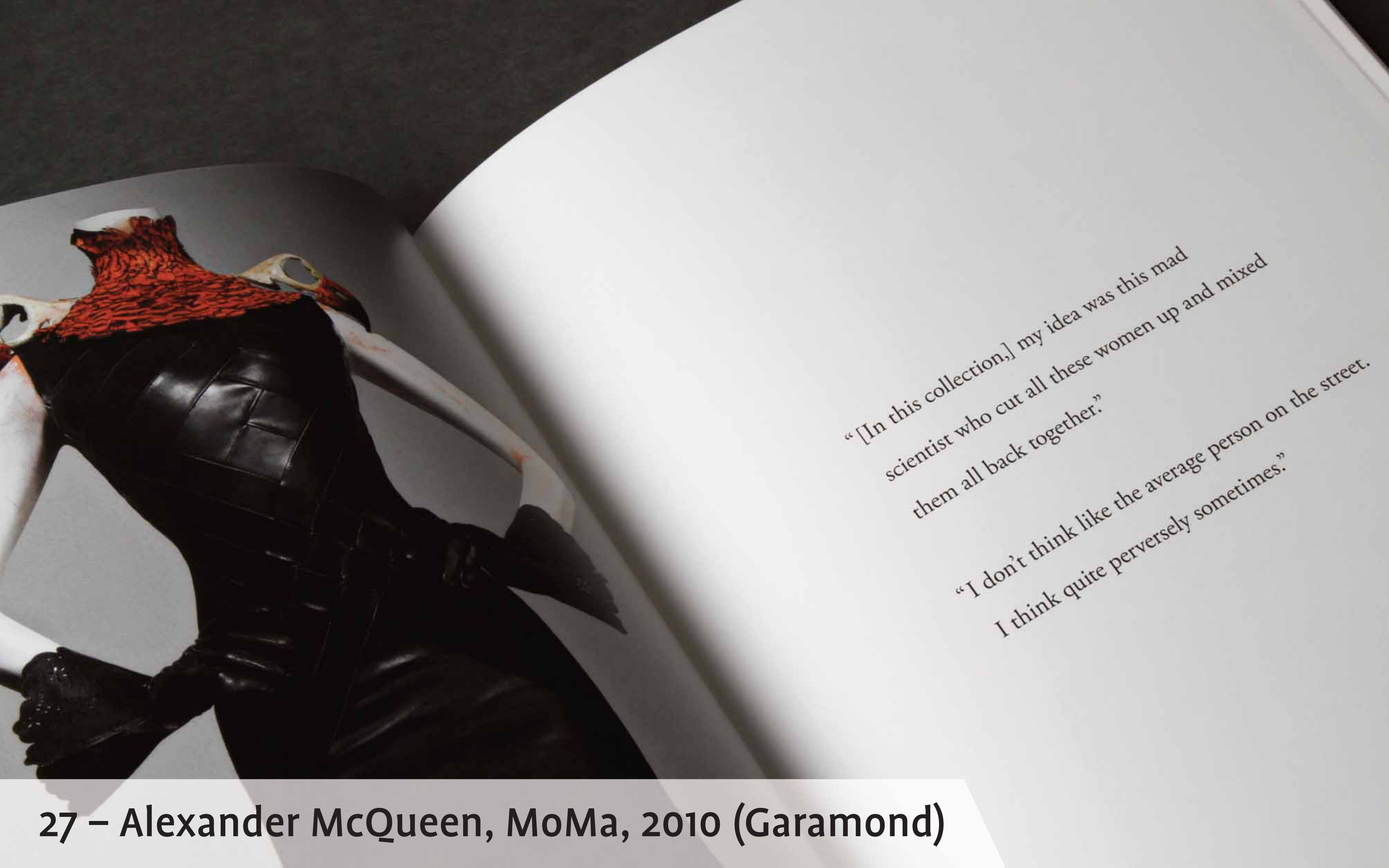


Poliphilus

Blado

ag ag





“[In this collection,] my idea was this mad scientist who cut all these women up and mixed them all back together.”

“I don’t think like the average person on the street. I think quite perversely sometimes.”

fag fag fag

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer et dui id leo facilisis ultricies a quis eros. Maecenas dapibus urna sed tellus lacinia at lacinia urna sollicitudin. Integer ullamcorper nisl at felis molestie sed consectetur augue venenatis. Nulla facilisi. Donec nec est velit. In orci lacus, varius id elementum a, convallis sed eros. Integer purus nunc, dictum condimentum cursus at, lobortis sit amet felis. Pellentesque elementum dui eget ligula tempus eget tempus quam fermentum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer et dui id leo facilisis ultricies a quis eros. Maecenas dapibus urna sed tellus lacinia at lacinia urna sollicitudin. Integer ullamcorper nisl at felis molestie sed consectetur augue venenatis. Nulla facilisi. Donec nec est velit. In orci lacus, varius id elementum a, convallis sed eros. Integer purus nunc, dictum condimentum cursus at, lobortis sit amet felis. Pellentesque elementum dui eget ligula tempus eget tempus quam fermentum.

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30 – Illuminated, Jonathan Safran Foer (handjob)

GOING FORTH TO LUTSK

SAMMY DAVIS, JUNIOR, JUNIOR converted her attention from eating her tail to trying to lick clean the hero's spectacles, which you were in need of cleaning. I write that she was trying because you were not being sociable. "Can you please get this dog away from me," said, making his body into a ball. "Please. I really don't like dogs." was only making games with you, "I told him when she put her body of his and kicked him with her back legs. "It signifies that she likes "Please," he said, attempting to remove her. She was now jumping and also down on his face. "I really don't like her. I don't feel like going She's going to break my glasses."

I will now mention that Sammy Davis, Junior, Junior is very sociable with her new friends, but I had never witnessed a thing like I reasoned that she was in love with the hero. "Are you donning any cologne?" I asked. "What?" "Are you donning any cologne?" I asked. "Maybe a little," he said, away from any cologne. "Are you donning any cologne?" I asked. "What?" "Are you donning any cologne?" I asked. "Maybe a little," he said, away from any cologne. "Are you donning any cologne?" I asked. "What?" "Are you donning any cologne?" I asked. "Maybe a little," he said, away from any cologne.

cause she removed herself from the hero and returned to punching her face against the window on the other side. Or perhaps she had licked off all of the hero's cologne and was no longer interested in him sexually, but only as friends. "Do you smell something really awful?" the hero inquired, moving the wetness off of the back of his neck. "No," I said. A befitting not-truth. "Something smells just awful. It smells like someone died in this car. What is that?" "I do not know," I said, although I had a notion.

I do not cogitate that there was a person in the car that was surprised when we became lost amid the Lvov train station and the superway to Lutsk. "I hate Lvov," Grandfather rotated to tell the hero. "What's he saying?" the hero asked me. "He said it will not be long," I told him, another befitting not-truth. "Long until what?" the hero asked. I said to Grandfather, "You do not have to be kind to me, but do not blunder with the Jew." He said, "I can say anything I want to him. He will not understand." I rotated my head vertically to benefit the hero. "He says it will not be long until we get to the superway to Lutsk." "And from there?" the hero asked. "How long from there to Lutsk?" He affixed his attention to Sammy Davis, Junior, Junior, who was still punching her head against the window. (But I will mention that she was being a good bitch, because she punched her head against only her window, and when you are in a car, bitch or no bitch, you can do anything you desire as long as you shut his mouth." Grandfather said, "Also, she was not farting very much.")



32 – Tree of Codes, Jonathan Safran Foer (Caslon)



IN CONGRESS, JULY 4, 1776.
A DECLARATION
BY THE REPRESENTATIVES OF THE
UNITED STATES OF AMERICA,
IN GENERAL CONGRESS ASSEMBLED.

WHEN in the Course of human Events, it becomes necessary for one People to dissolve the Political Bands which have connected them with another, and to assume among the Powers of the Earth, the separate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the causes which impel them to the Separation.

We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness—That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever any Form of Government becomes destructive of these Ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and accordingly all Experience hath shewn, that Mankind are more disposed to suffer, while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object, evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security. Such has been the patient Sufferance of these Colonies; and such is now the Necessity which constrains them to alter their former Systems of Government. The History of the present King of Great-Britain is a History of repeated Injuries and Usurpations, all having in direct Object the Establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid World.

He has refused his Assent to Laws, the most wholesome and necessary for the public Good.

He has forbidden his Governors to pass Laws of immediate and pressing Importance, unless suspended in their Operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the Accommodation of large Districts of People, unless those People would relinquish the Right of Representation in the Legislature, a Right inestimable to them, and formidable to Tyrants only.

He has called together Legislative Bodies at Places unusual, uncomfortable, and distant from the Depository of their public Records, for the sole Purpose of fatiguing them into Compliance with his Measures.

He has dissolved Representative Houses repeatedly, for opposing with manly Firmness his Invasions on the Rights of the People.

He has refused for a long Time, after such Dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the Dangers of Invasion from without, and Convulsions within.

He has endeavored to prevent the Population of these States; for that Purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others

He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.

He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries.

fag fag fag

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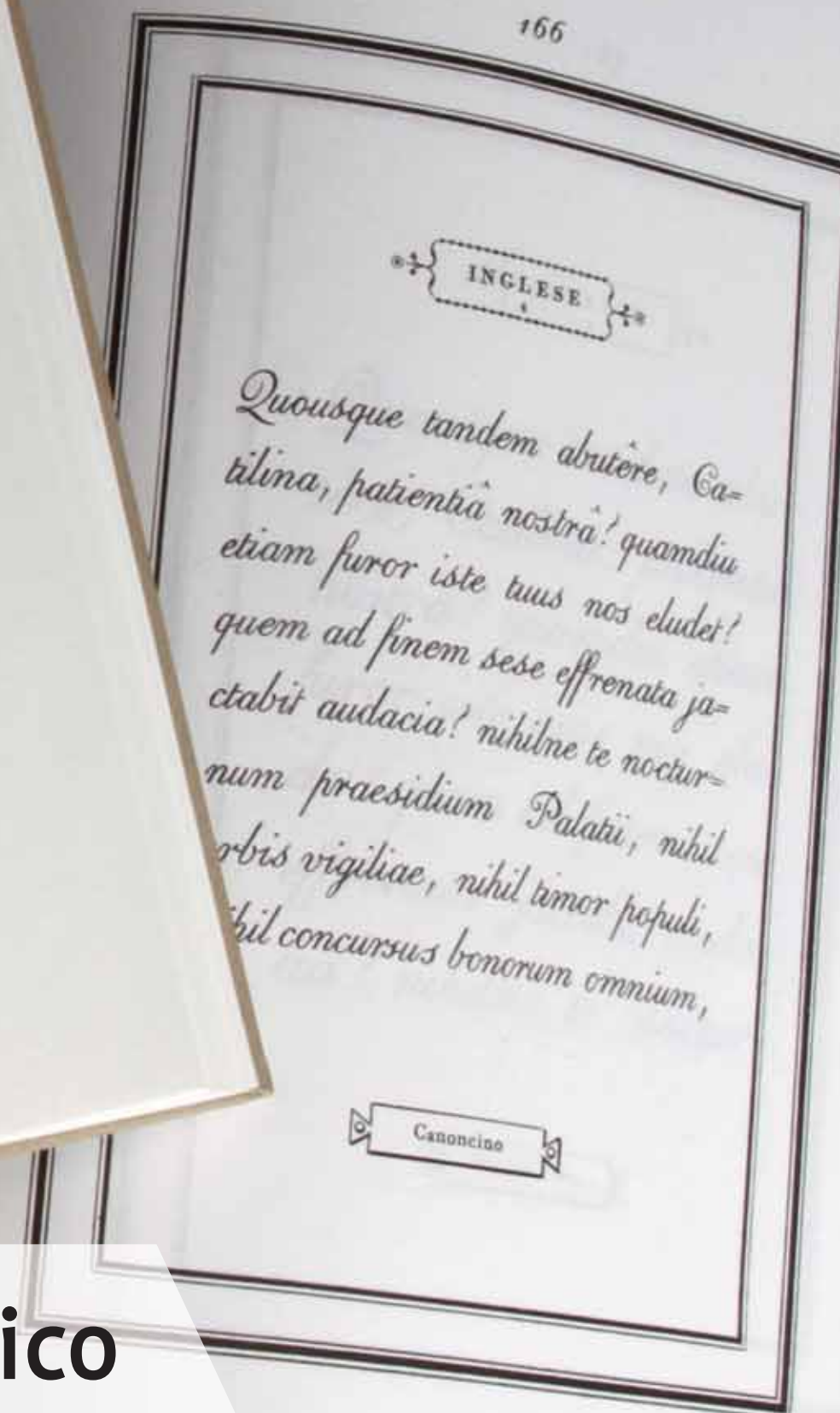
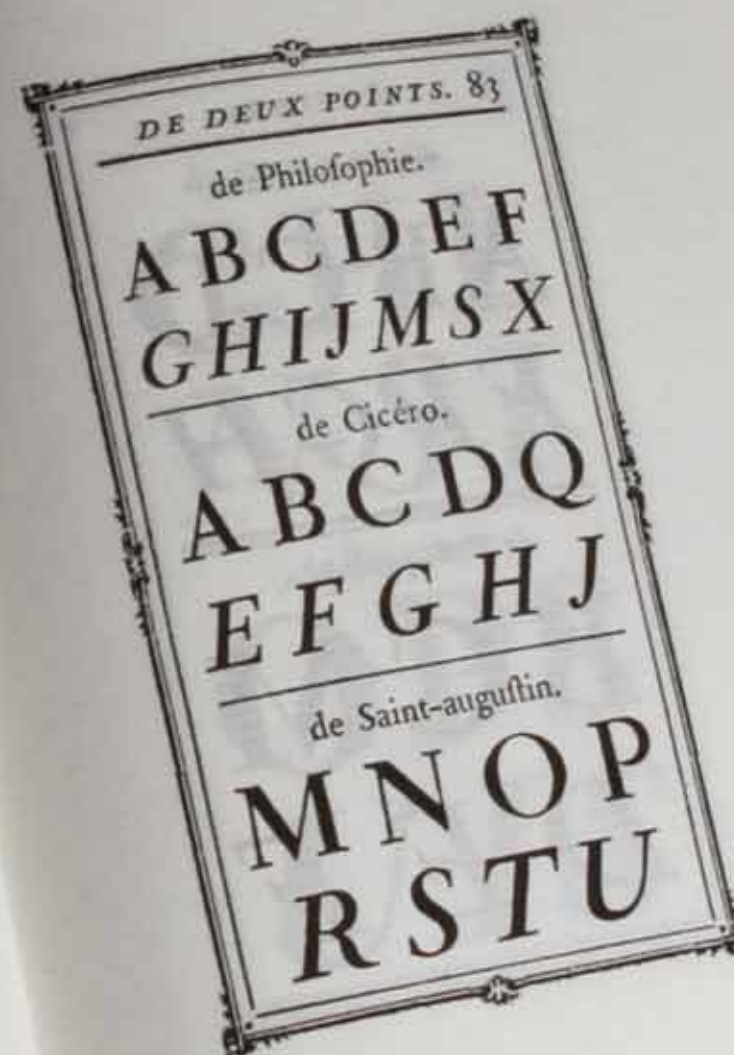
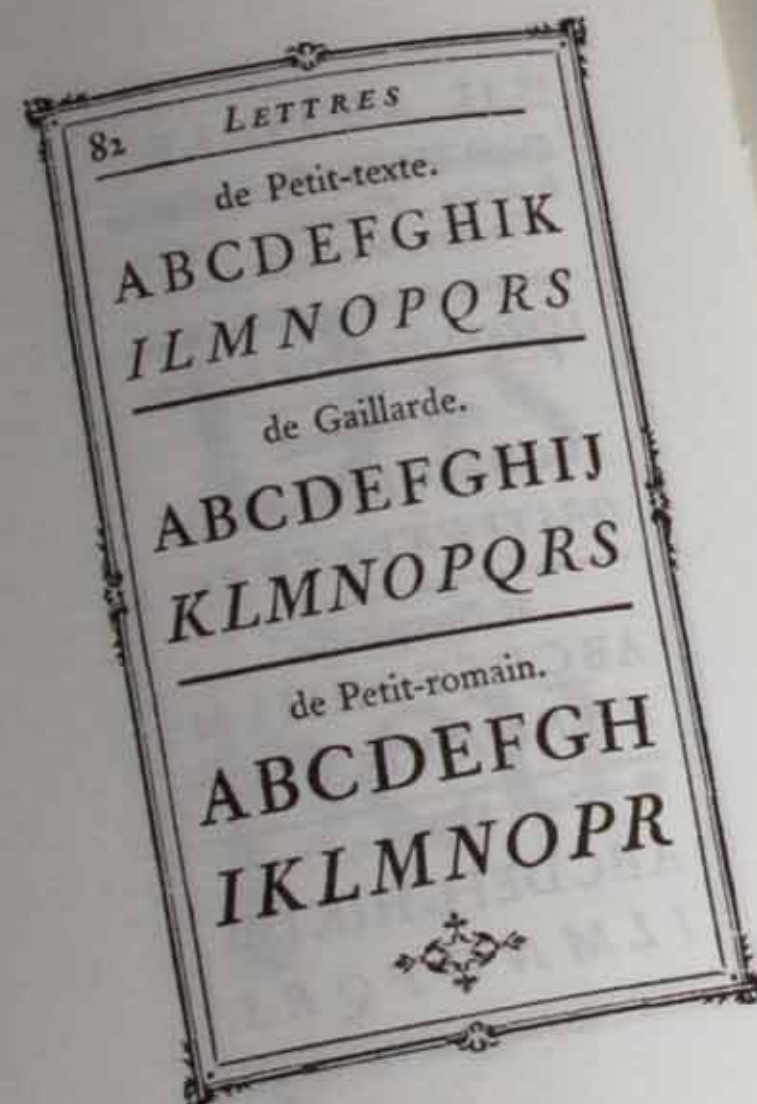


HERMÈS. MENSAJERO DE SUEÑOS.

Furniture with Balls

Photographer Andre
Styling Arianna Lel
and Chiara Di Pint

96



EMIGRE No. 70

The Look Back Issue

SELECTIONS FROM EMIGRE MAGAZINE #1 ~ #69

1984 ~ 2009

CELEBRATING 25 YEARS

In Graphic Design



EMIGRE NO. 69

1990

4
90

We're crowding around a small table in a classroom at the Kunstgewerbe Schule in Basel, Switzerland. It's me, a bunch of design students from around the world, and Wolfgang Weingart. We're discussing what Weingart calls the chaotic state of design today, and I believe he indicts me and my magazine as conspirators. He advances upon a huge shelving unit, bursting with design books, and without hesitation whips a poster for a lecture by Kathy McCoy. It's Allen Hori's poster for a lecture by Kathy McCoy. It is as serious as a nun twisting the ear of a child. It is the absolute worst I've ever

69 SHORT STORIES

69 SHORT STORIES

that these mannerisms were widely copied proved
ers recognized the formal beauty of the work and
expand their typographic palettes.

Ungart cannot see it that way. One of the g
s the 70s, he can't stop talki
everyone invol

Weingart cannot see it that way. One of the great experimenters of the 70s, he can't stop talking about Allen Hori's poster is. I guess everyone involved in a major innovation automatically believes it's the end of the road, the pinnacle, and Weingart must be difficult to accept that anyone can go on or push it in a different direction. Later, at a restaurant where he treats the students, he continues

FILOSOFIA
6

Quousque tandem abutere, Catilina, patientiâ
nostrâ? quamdiu etiam furor iste tuus nos elu-
det? quem ad finem sese effrenata jactabit auda-
cia? nihilne te nocturnum præsidium Palatii, ni-
hil urbis vigiliæ, nihil timor populi, nihil concu-
sus bonorum omnium, nihil senatus, nihil concilio
moveret, Catilina? nihil horum tu putasti suffi-
cientiam jam prætere tuam?

40 – Filosofia, Emigre vs Manuale Tipografico

CANON ITALIC OPEN.
CUMBERLAND.

CANON ORNAMENTED.
TYPOGRAPHY.

TWO LINES ENGLISH EGYPTIAN.
W CASLON JUNR LETTERFOUNDER

TWO LINES ENGLISH OPEN.
SALISBURY SQUARE.

the first sans-serif printing type, William Caslon IV's "Two Lines English Egyptian", made by Caslon & Co. type specimen, datable to c. 1815

41 – First sans-serif for printing, Caslon, ± 1815



42 – Big sans-serif type in wood



43 – Julius Klinkhardt Schriftgiesserei, 1896

LEIPZIG * SCHRIFTGIESSEREI JULIUS KLINKHARDT * WIEN

Schmale halbfette Grotesk

Min. 3 Ko. à Mark 3.40.

Nonpareille (6 Punkte).

1 Packet Mark 6.—

Leitfaden für den Unterricht in der Erziehungs-Lehre
Handwörterbuch der deutschen Sprache WEBER RHODE Handels-Korrespondenz in fünf Sprachen
Kirchengeschichte von der ältesten Zeit bis zum 19. Jahrhundert

Min. 4 Ko. à Mark 7.20.

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Erzählungen Märchen Sagen Fabeln Romane
Zu Festgeschenken geeignete Pracht-Werke Wilhelm von Kaulbachs Goethe-Galerie
NEUBURGER SEE Illustriertes Briefmarken-Album BALTISCHES MEER

Min. 5 Ko. à Mark 6.80.

Corpus (10 Punkte).

1 Packet Mark 8.—

Das höfische Leben zur Zeit der Minnesänger
Geographie Biographien Mythologie Litteratur- Kultur- und Kunstgeschichte
BRASTBERGER Wegweiser für Theologen DIEFFENBACH

Min. 6 Ko. à Mark 8.40.

Cicero (12 Punkte).

1 Packet Mark 9.—

Deutsches Leben in Haus und Familie
Vollständiges Taschenwörterbuch der französischen Sprache
ANGERMÜNDE 1 2 3 4 5 6 7 8 9 0 EBERSWALDE

Min. 7 Ko. à Mark 6.20.

Mittel (14 Punkte).

1 Packet Mark 10.50.

MORGENSTERN Deutsches Märchenbuch HIRSCHMANN
Geschichte der bildenden Kunst

Min. 8 Ko. à Mark 6.20.

Tertia (16 Punkte).

1 Packet Mark 12.—

HERRIG Handelswissenschaft Lehrbücher BOREL

Min. 8 Ko. à Mark 5.50.

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1 Packet Mark 13.50.

Neues Liederbuch PARIS Schillers Werke

LEIPZIG * SCHRIFTGIESSEREI JULIUS KLINKHARDT * WIEN

Schmale halbfette Grotesk

Min. 12 Ko. à Mark 5.40.

Kanon I (36 Punkte).

Min. 12 Ko. à Mark 5.40.

Jupiter MERKUR Uranus

Min. 15 Ko. à Mark 5.20.

Kanon II (48 Punkte).

Min. 15 Ko. à Mark 5.20.

INN Pilsen Brünn MUR

Min. 16 Ko. à Mark 4.80.

Missal I (60 Punkte).

Min. 16 Ko. à Mark 4.80.

Berlin 3 5 8 Halle

Min. 18 Ko. à Mark 4.80.

Missal II (66 Punkte).

Min. 18 Ko. à Mark 4.80.

Orient Genua

Min. 22 Ko. à Mark 4.—

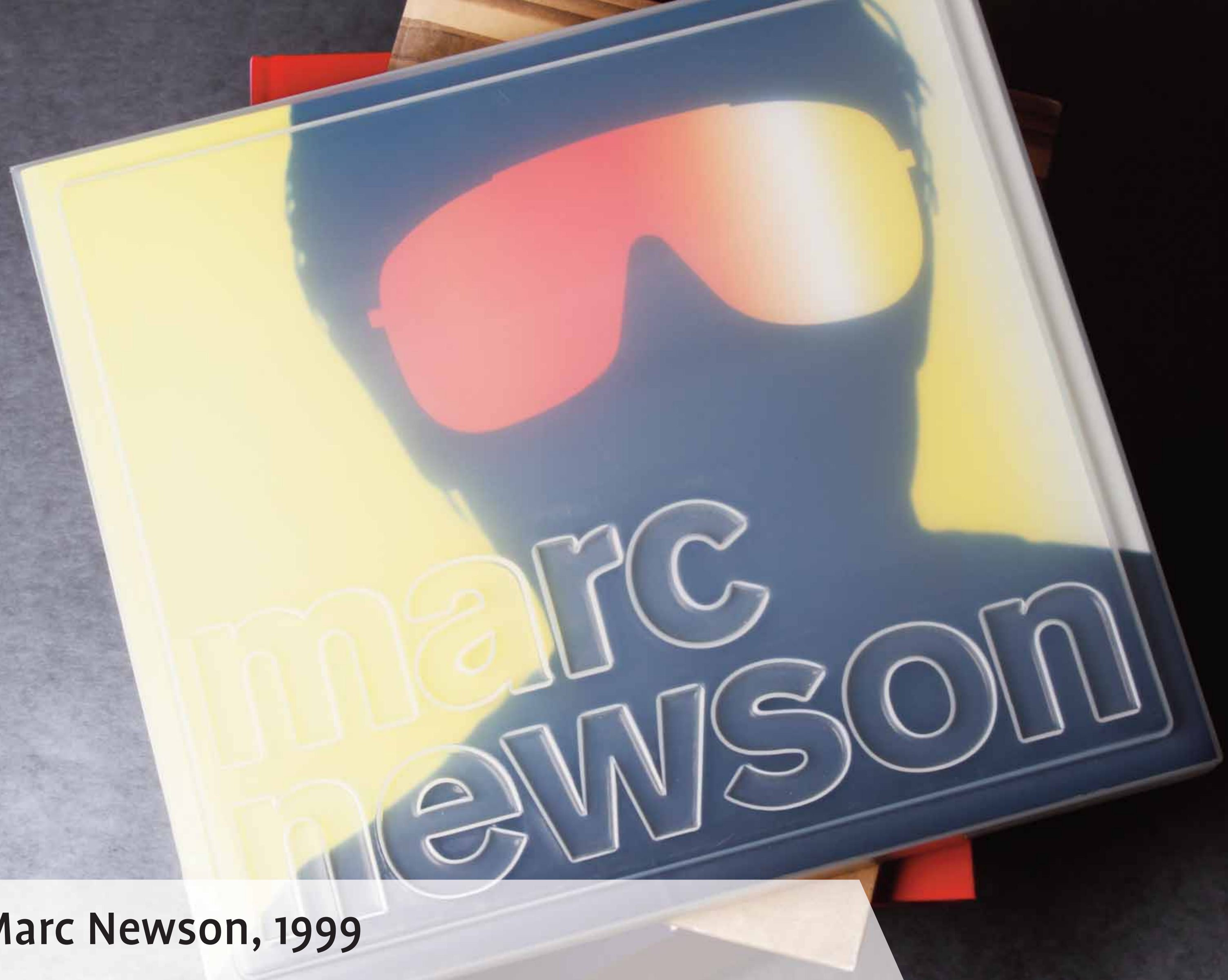
Sabon (84 Punkte).

Min. 22 Ko. à Mark 4.—

Aa Bb Gg Rr

1 2 3 ? &

Akzidenz Grotesk
Helvetica



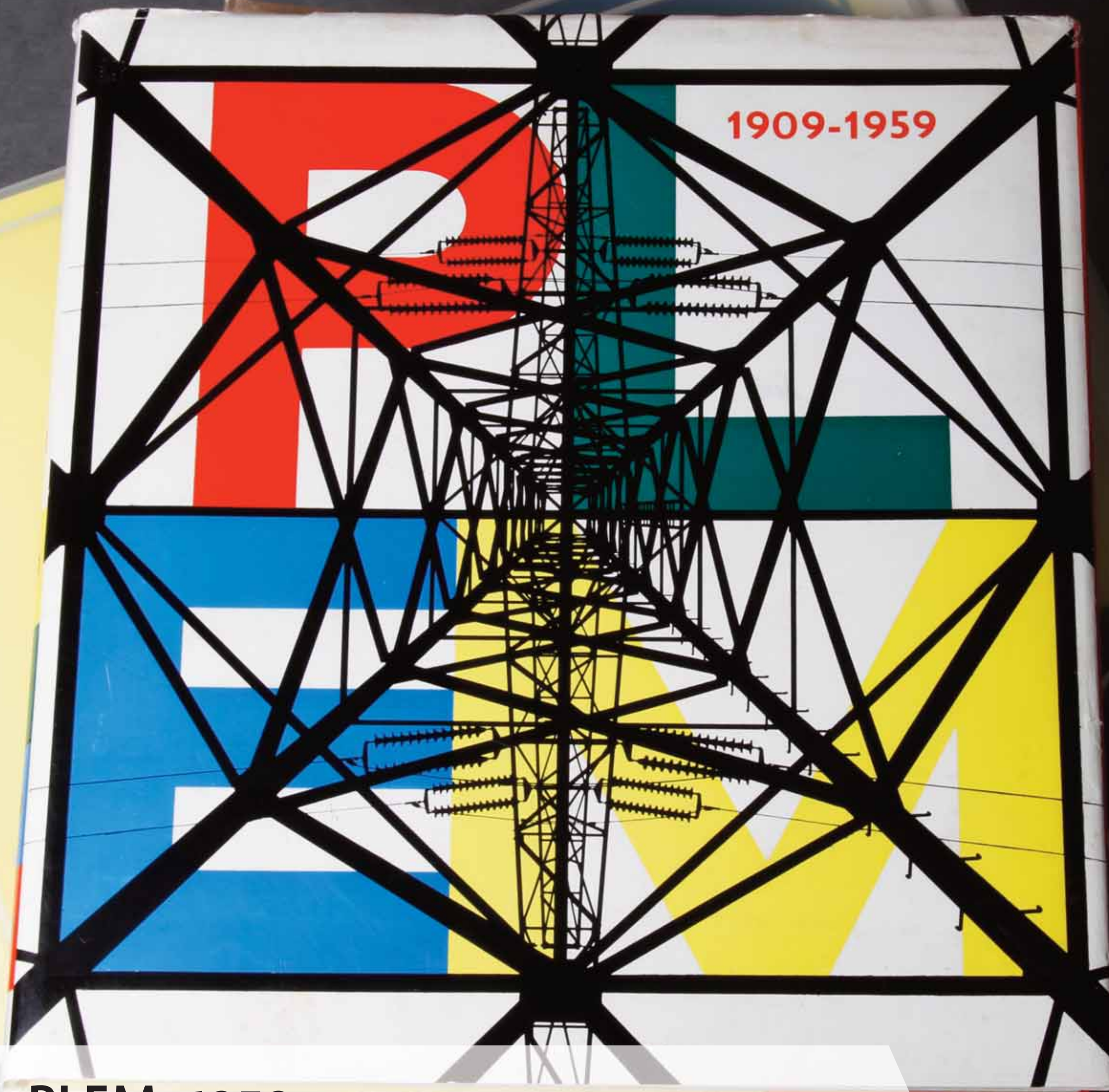
46 – Marc Newson, 1999

...it appeared in various design magazines. Determined to develop a
designer, but sceptical about his chances of doing so in Australia, where
so few private collectors and commercial clients, Newson started travelling
his then-girlfriend, Belinda Blooman, he set off for London, stopping off in
any day, she fell into conversation with a Japanese man who offered to
rella at a pedestrian crossing. He introduced himself as Teruo Kurosaki, the
a furniture company which made pieces by young Western designers,
be Starck and Marie-Christine Dorner. Having seen photographs of the
e, Kurosaki asked to meet Belinda's boyfriend. He bought a couple of
designs, and discussed putting future projects into production
ondon, where they shared a flat with friends in
work as a model maker. "I had ab
e place I ended up sta
es. The "

24. SMALL & LARGE POD WATCHES

"A watch was one of the first things I'd tried to
fascinated me. I was always intrigued by the i
technically complex. I made this one when I wasn
build a hundred of them myself. That was a nightmar





48 – 50 years PLEM, 1959

20 BNC
53

ook de techniek begon haar opmars schoorvoetend; in die eerste dagen weigerde de motor van de wagen dienst, olifanten van het naburige circus schoten te hulp en vervingen paardekracht door natuurgeweld, voorteken van de machtige vlucht die het bedrijf zou nemen



stimulans
voor het
menselijk
streven

ENKOSTEN 2,2%
OMZETBELASTING 2,9%
RESERVES EN DIVIDEND 7,2%

7,2 %

17,2 %

BY ARMOURBEX NIGHT

Eine im Verhältnis von fünf zu vier verkleinerte Wiedergabe zweier gegenüberstehender Innenseiten eines Werbeheftes. Deckel zugleich Warenmuster; Spiralheftung. Format 15,2 · 13,4 cm.

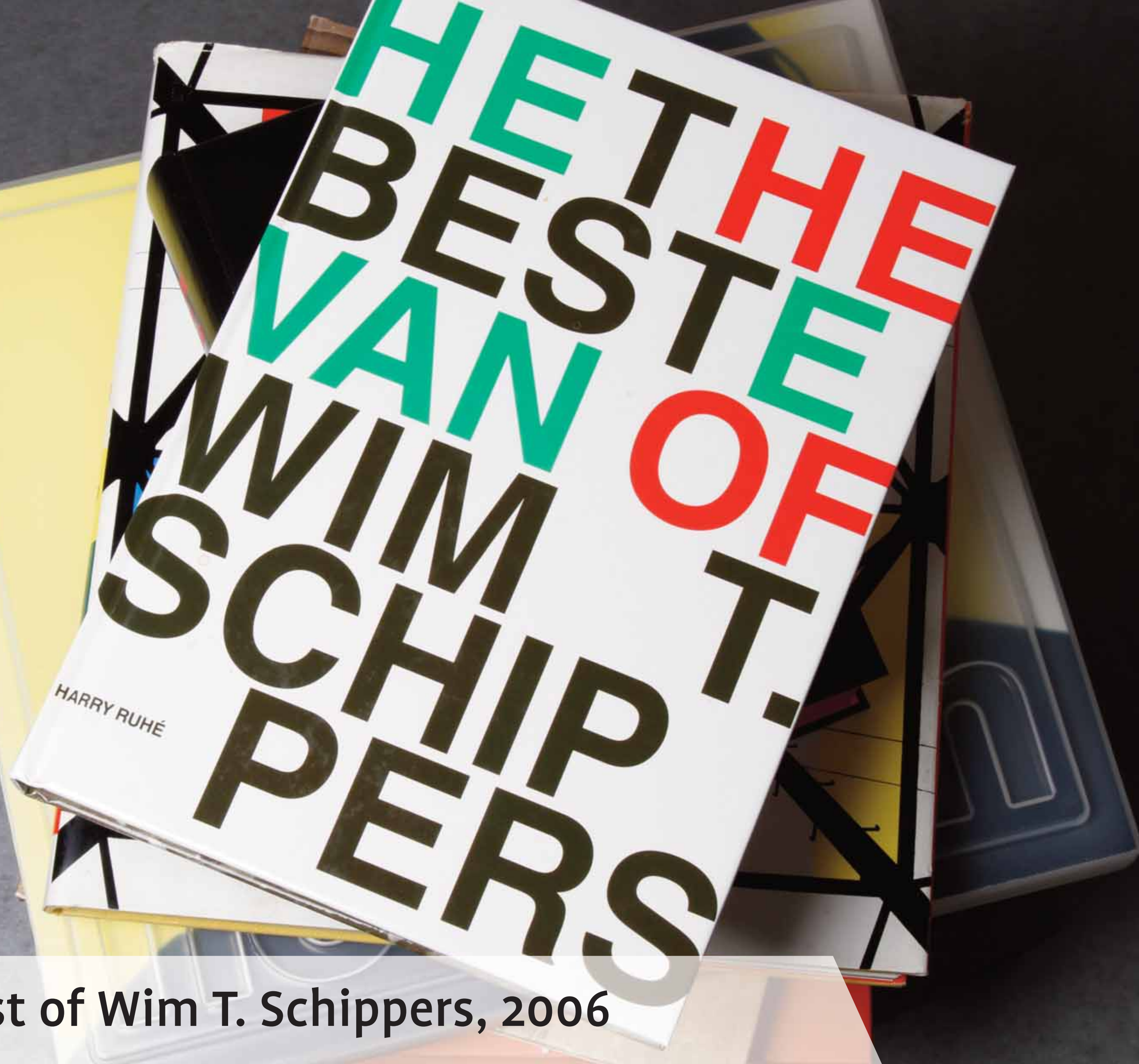
Wenn aber die zweite und die dritte Farbe lebhaftere Auszeichnungsfarben sind, dann muß man sie besonders sparsam verwenden. Vor mir liegt eine kleine weihnachtliche Drucksache: die Schrift schwarz auf weißem Papier, die Spaltenköpfe grün eingerahmt mit halbfetten Linien, die „abfallen“, also bis zum Papierrand reichen, und in den Leerzeilen zwischen den Absätzen eine Reihe von rot gedruckten

massiven Sternen; der Typograph hat also auf jeden Fall eine gewisse Verzicht genommen; durch diesen Verzicht hat die Drucksache nicht

BY ARMOURBEX DAY

Beispiel einer glücklichen Verwendung von Schwarz und Rot beim Hinweis auf die Wirkung des für Bauten bestimmten durchsichtigen Werkstoffes am Tage und bei nächtlicher Beleuchtung.

aussieht. In der Werbedrucksache aber bleibt von diesem dunklen Hintergrund meist wenig übrig, und die Wäsche wirkt dann neben dem Weiß des Papiers doch wieder grau und düster. Da hilft dann der „abfallende Rand“ (S. 106); man kann noch weiter gehen und auch die übrigen Seiten, die den Text der Werbedrucksache aufzunehmen mehr zum Vergleich vorhanden



52 – The Best of Wim T. Schippers, 2006



54 – Letter Fountain, Taschen, 2011

...MAGA-
...N WE
...I'D
...GLAD I GOT IT. I SPENT THE WHOLE REST OF THE
...G READING IT, THEN CALLED A FRIEND IN DALLAS
...EAD MOST OF IT ALOUD TO HER. DON'T YOU DARE
...STOP PUBLISHING. LOVE FOREVER,
JESSICA V
...ST. PAUL MINNESOTA
...DEAR RUSTY

...om the
...ak.
...over of
...of the
...n from
...Gun Pub-
...hlen.



In the wake of Ray Gun's success, two new magazines appeared in which layers of text and image strengthened each other, and surprisingly the reader actually read the text. This was in contrast to all the concepts of good typography. Magazines like Plazm and Speak introduced a similar formula. The starting points were always their own typefaces. Type designers were asked to design these and were even mentioned in the colophon of Speak. In 1996, MTV commissioned the magazine Blah Blah Blah, published by Ray Gun Publishing. Its readers soon realised that it was more or less a clone of Ray Gun and stopped buying it. Production dried up after just a few numbers. Under the title The End of Print, David Carson released two books and most publishers subsequently reverted back to the use of good old legible text. A controversial period was over. What remained was the concept adopted by Emigre's Licko, which was that legibility has everything to do with habituation. Now all the reader must want to read. Countless beautiful typefaces were produced as a result of this movement, often distributed by smaller companies. One of the most important typefaces is Phil's Fonts.

Below left is Sintetik by Pierre di Sciullo, with the word 'photography' clearly visible, spelled phonetically. Bottom right is his FF Minimum, which was released by FontShop. Below the Clair, Medium and Noir styles in the first column are the Horizontal and Vertical styles that comprise only the horizontal and vertical lines of the text. In principle, exactly the same letters are shown as above. The typeface has no direct influence on the text, it is simply a coded translation in a particular system. Placing these typefaces over each other or mixing them together was Di Sciullo's way of exploring the results of these interventions with the terms subversion and support. Photo: Joep Pohlen.

The Nypels Prize in 1993 magazine Qui? Résiste (www.que... with quotes, collages and transformations. As such he explored form, content, letter, word, and tried to add an invisible dimension. For Di Sciullo, the content is inextricably linked to the form. And so he tried playing with legibility and illegibility, to lead his readers to the essence of text and image. The letter should become living material. In this way, Di Sciullo can be seen as a successor of the Dadaists, who regarded the writing as setting of text as a double entity. Di Sciullo's type design Sintetik reduced French language to the extreme. The words 'fond(s)' and 'font' were ample, written as 'fon'. Only within context could the reader establish meaning of the word within the text. At FontShop he created the FF Gararond, a parody of Garamond, is available at Agfa Typographic now Monotype Imaging.

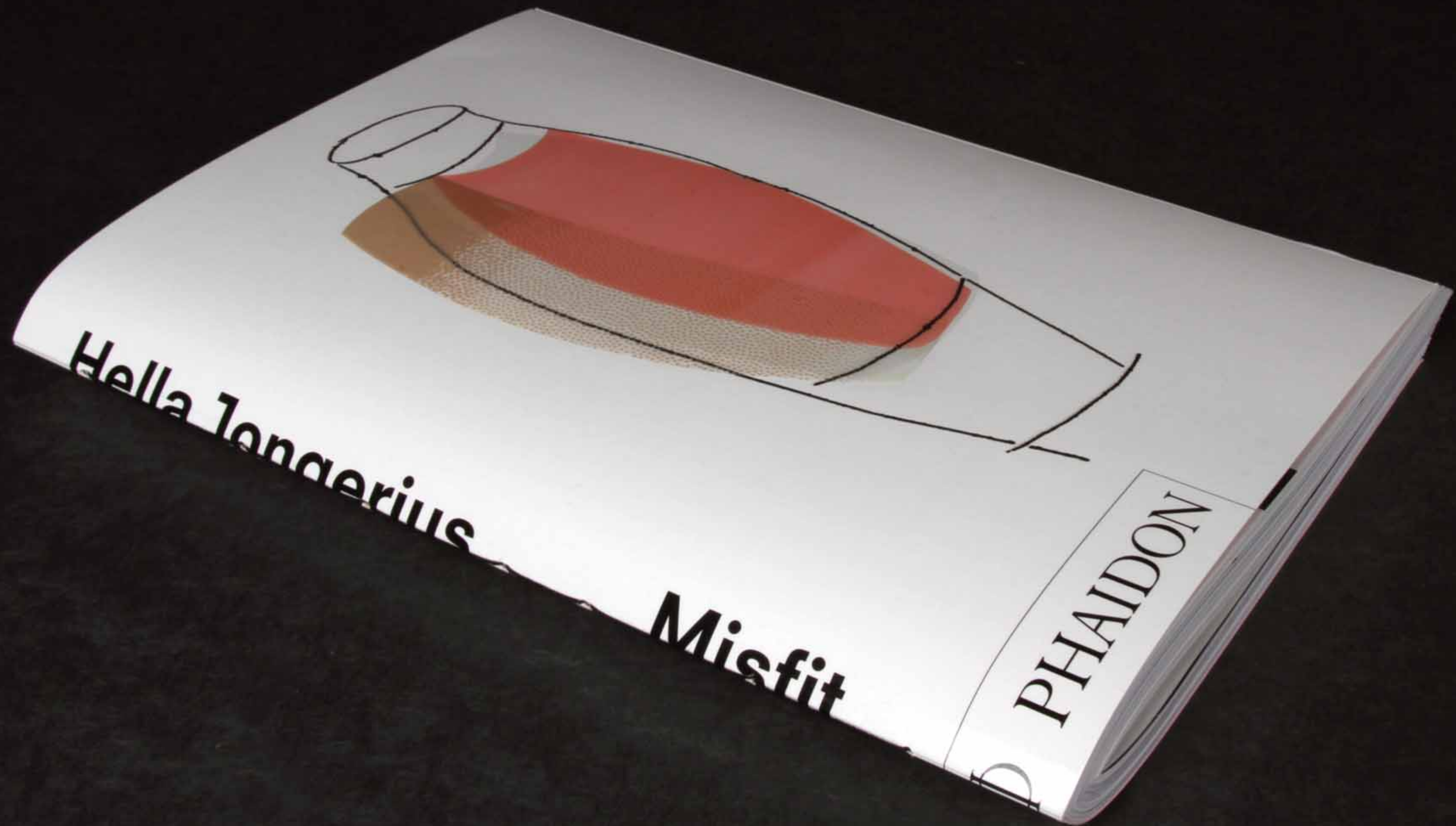
Minimum **clair**
Minimum **Medium**
Minimum **noir**

fag fag fag g

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57 – Misfit, Hella Jongerius (Design Irma Boom)



58 – Misfit, Hella Jongerius, cover change



Sketch for 'A Tribute to Camper' shoe, 2009

178



179

Nymphenburg Sketches - Animal Bowl, Nymphenburg, 2004



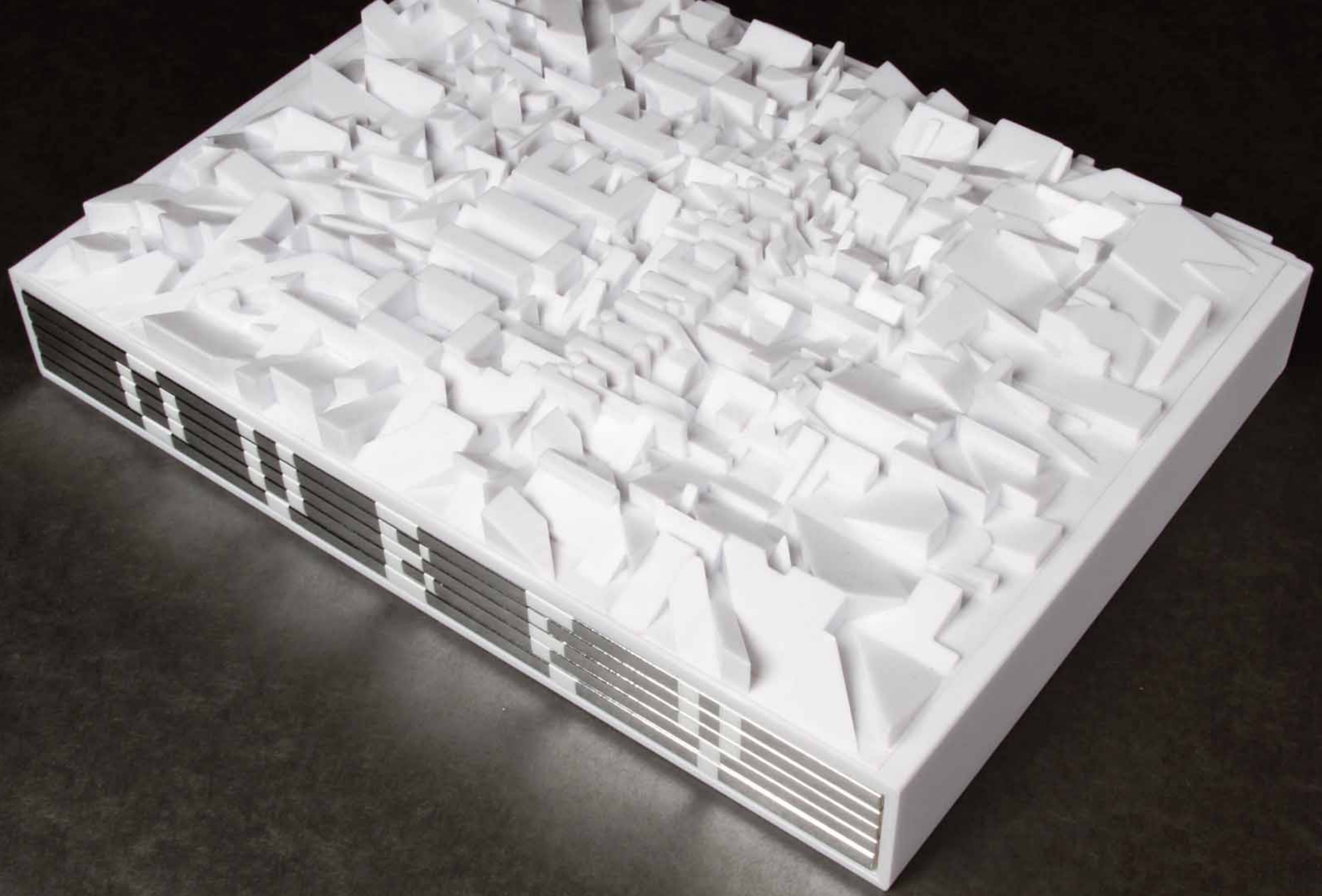
Frog Table, limited edition, Galerie kreio, 2009

260

261

... with new colour recipes for ceramic glazes

60 – Misfit, Hella Jongerius



61 – Oubey Mindkiss (Design Stefan Sagmeister)



Aus den Augen
möchte ich sie
an die Wand
sprengen, meine
Bilder.

OUBEY

I want to
blast them
onto the wall
from my eyes,
my pictures.

OUBEY



63 – Sheila Hicks (Design Irma Boom)

Os (Bones)

Made in Paris, 1965
Cotton, synthetic fiber
8½ x 1 in. (21.6 x 2.5 cm) each
Collection of the artist

I wrap articles of my clothing with colored
threads and give them flexible bone shapes.
Directly manipulating the textile-based materials,
I treat them as independent units.



65 – Filz Felt (Design Silke Nalbach)



66 – Design for Kids (Design Victor Cheung)



67 – Design for Kids (Design Victor Cheung)



68 – Imprenta Real (Design Sánchez/Lacasta)



69 – Imprenta Real (Design Sánchez/Lacasta)



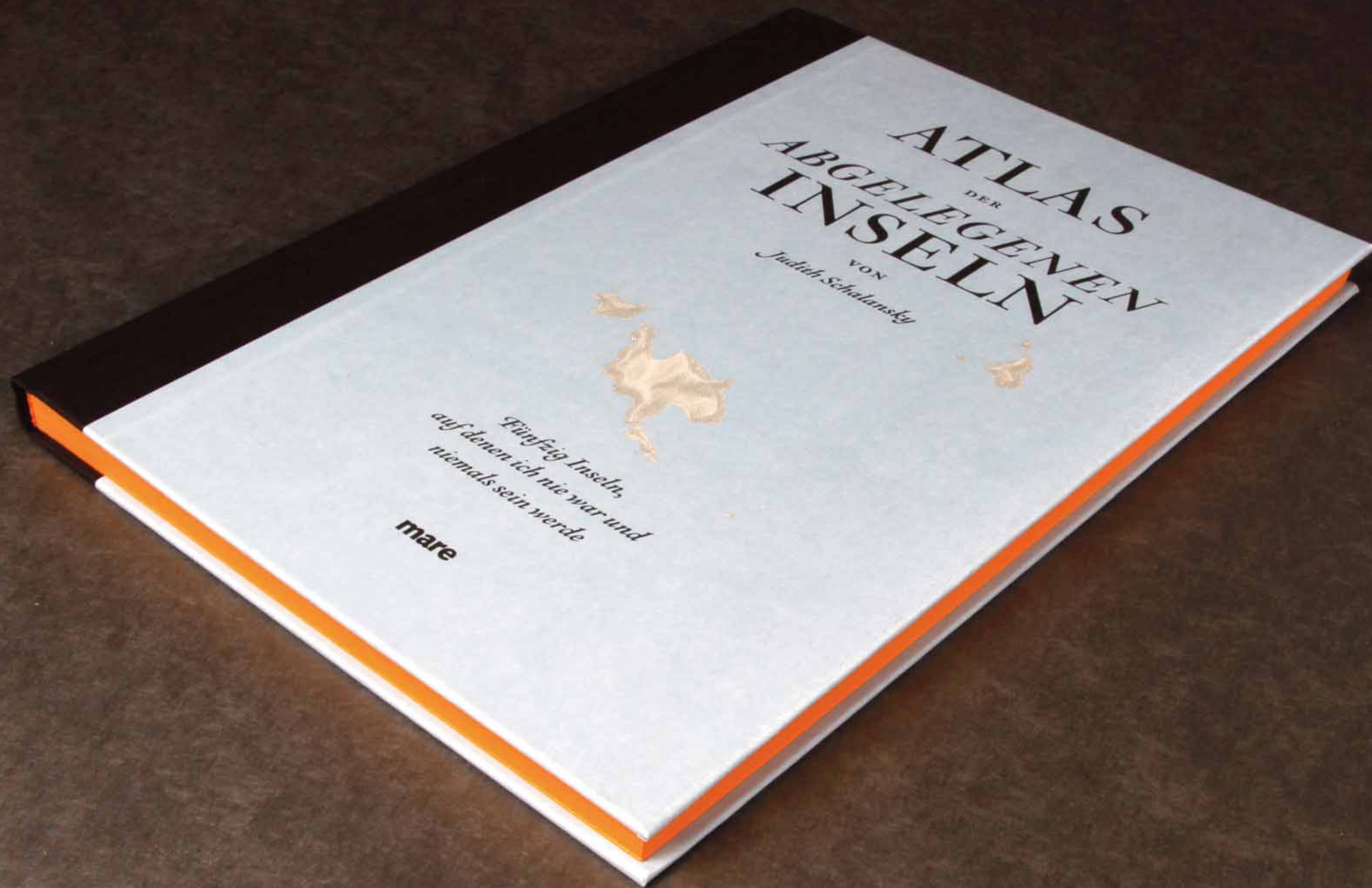
70 – Matchboox, Irma Boom, Enorm Klein



71 – Wandelwerte (Design Irma Boom)

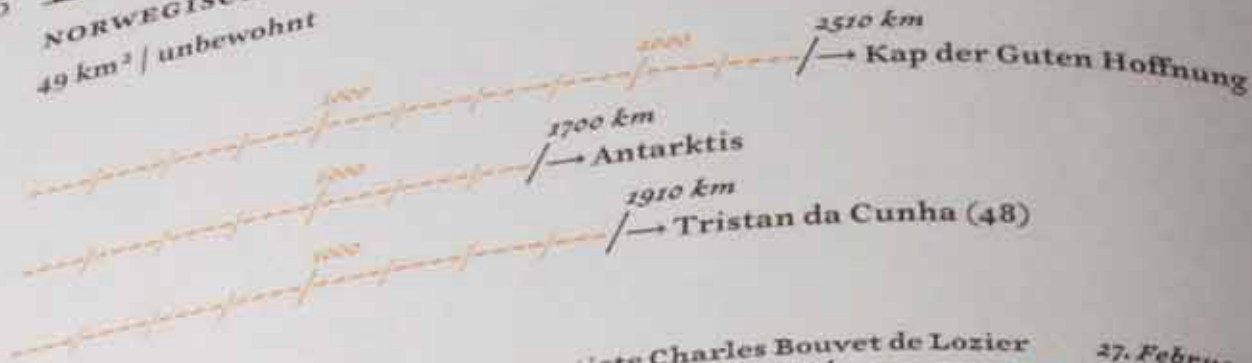


72 – Wandelwerte (Design Irma Boom)



73 – Atlas (design & text Judith Schalansky)

46 Atlantischer Ozean
Bouvetinsel (Norwegen)
 NORWEGISCH *Bouvetøya* | ENGLISCH veraltet *Lindsay* oder *Liverpool Island*
 49 km² | unbewohnt



1. Januar 1739 gesichtet von Jean-Baptiste Charles Bouvet de Lozier
 10. Dezember 1825 betreten von George Norris
 27. Februar 1930 annektiert von Norwegen

Südlich vom Kapland dehnt sich ein weites Meer, ozeanografisch noch unerforscht. Gleich hinter der Agulhas-Bank brechen alle Lotungen ab. Mit weißem Tropenanzug steuert die *Valdivia* nach Süden, nimmt einen Kurs, den seit mehr als 50 Jahren kein Schiff wählte. Auf den britischen Seekarten ist es eine unbeschriebene Fläche, mit einer einzigen unsicheren Angabe: ein kleiner Archipel unterhalb des 54. Breitengrades, von Bouvet gesichtet, der es für ein Kap des Südkontinents hielt. Weder Cook, noch Ross, noch Moore fanden es wieder. Nur zwei Kapitäne von Walfischfängern haben Inseln gesehen, doch ihre Positionen abweichend bestimmt. // Das Barometer hebt, der Wind erhebt sich zu schwerem Sturm, zehn Beaufort stark, und zwingt sie, bei den. Der Himmel verdunkelt sich, und Sturmvögel ziehen auf, die ersten auch eine Albatrosse mit geschwärzten Köpfen und weiß geränderten Augenlidern, Vampire in gespenstisch ruhigen Kurven um das schwer arbeitende Schiff kreisen. Mehr packt die Dünung den Dampfer, schleudert ihn zur Seite, sodass in den Labormaschinen die Glaskolben aus den Gestellen fallen. Regelmäßig dröhnt die Dampfpeife, und Eisberge, die sich im Nebel verstecken, antworten ihr helles Echo. Endlich





75 – Dialect dictionary (Design Joep Pohlen)

Imagine you had to, like when you dance,
Dizzy from spinning around,
Over everything, as a whole,
See it in a single glance.

Like when you, looking at a ball,
See the entire surface from one side,
Only then it plays the role,
At the point where it turns.

And if one thing should slip away from you,
Although it will be difficult, be happy,
Only then times will change,
Only then.

H.J. Pohlen (1925–2002)