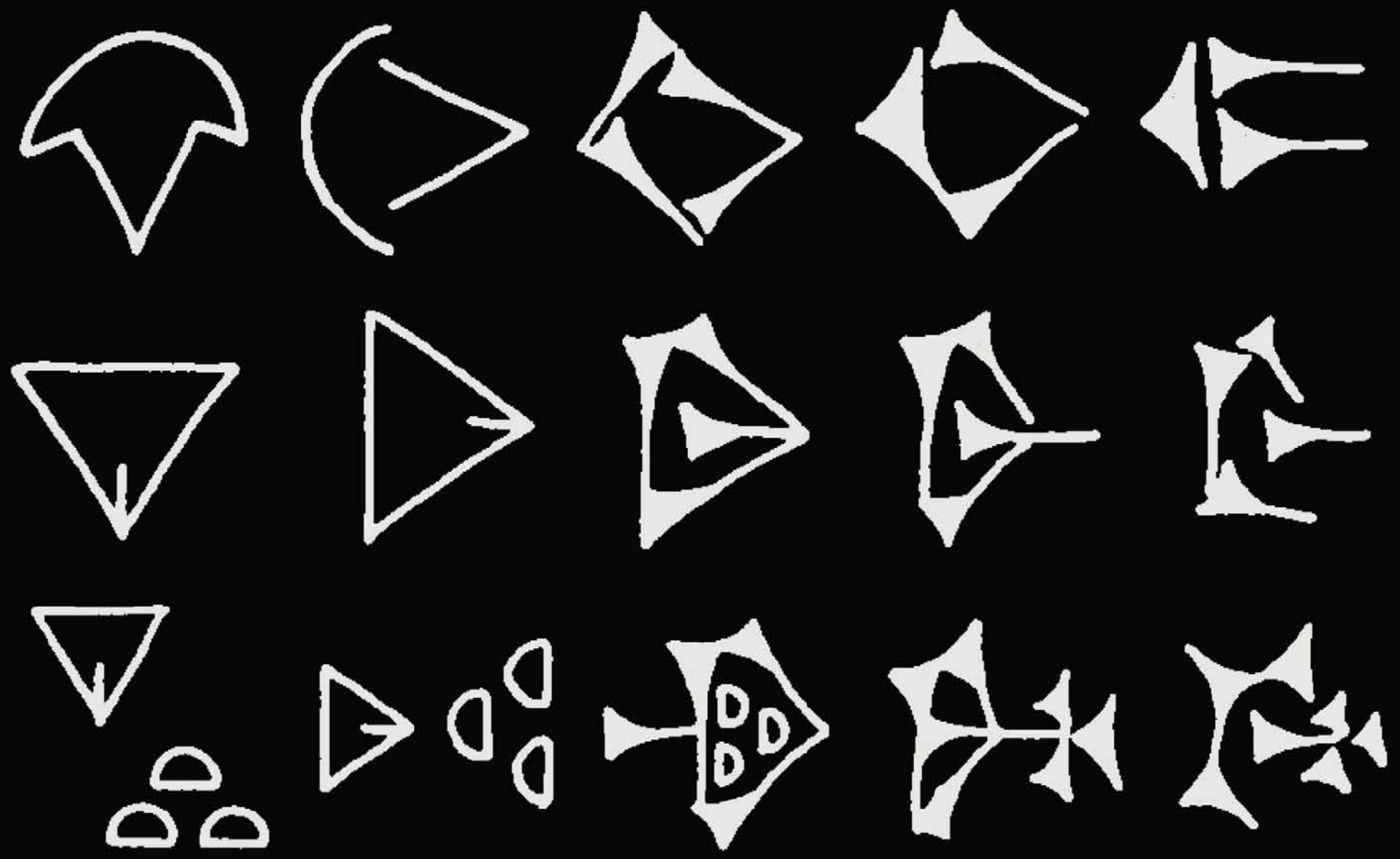
Of all the achievements of the human mind,
the birth of the alphabet is the most momentous

Frederic Goudy (1865–1947), Schriftdesigner

2 – Lascaux, Frankreich ± 15.000 v. Chr.

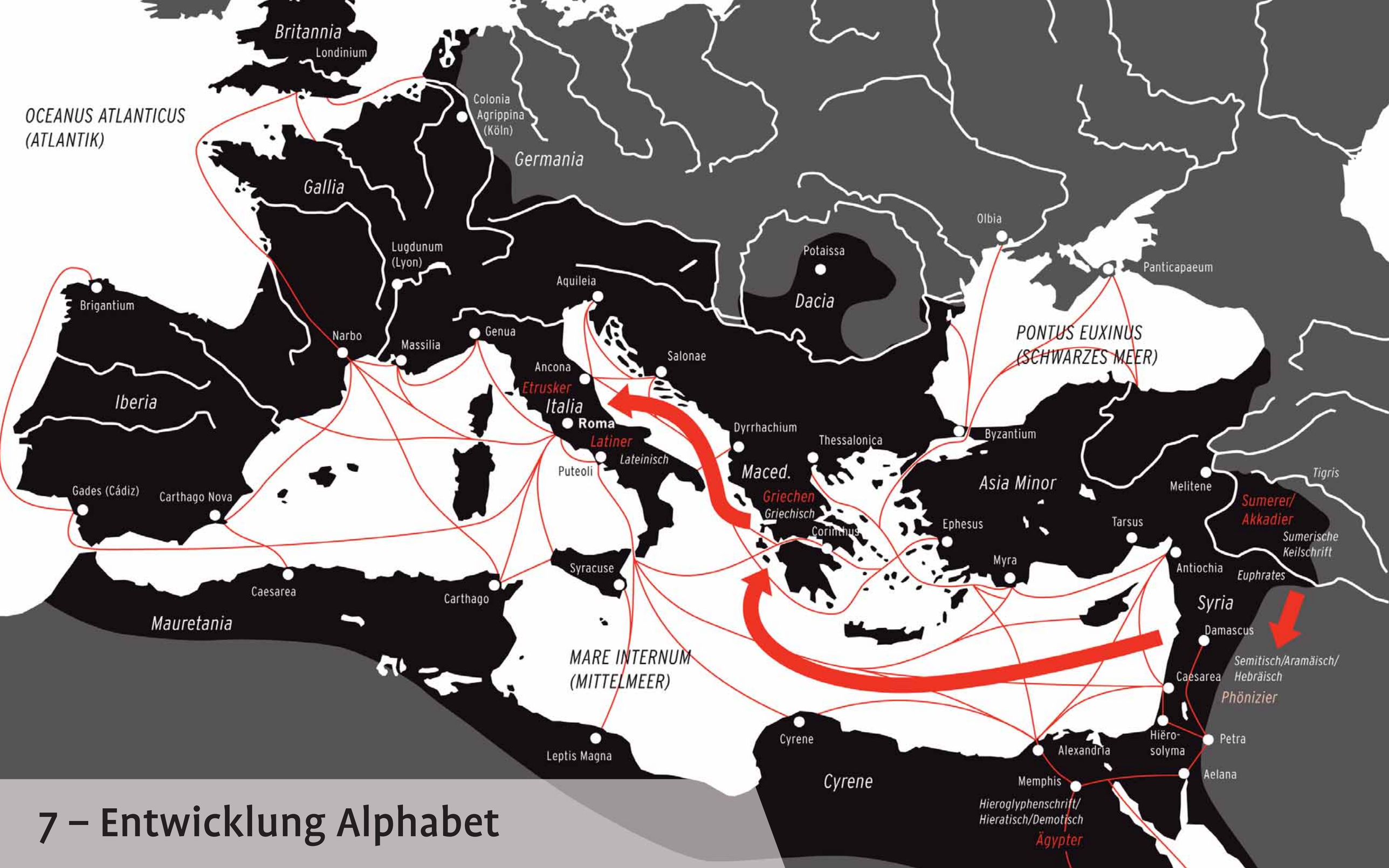
3 – Kratzer, Punkte und Pfeile

4 – Urpiktogramm



5 – Entwicklung Keilschrift

6 – Rosetta-Stein (Niltal, Ägypten)



7 – Entwicklung Alphabet

8 – Text Trajansäule, Rom, 113 n. Chr.

9 – Römische Schreibschrift

caeperunt simul omnes excusare
primus dixit ei villam emi & necesse
se habeo exire & videre illam rogo
te habeme excusatum · Alter
dixit iugabouum emi quinque &
eo probare illa. & deo venire non
possum rogote habe me excusatum
& alius dixit uxorem duxi & ideo non

10 – Book of Kells, Irland, ± 700 n. Chr.

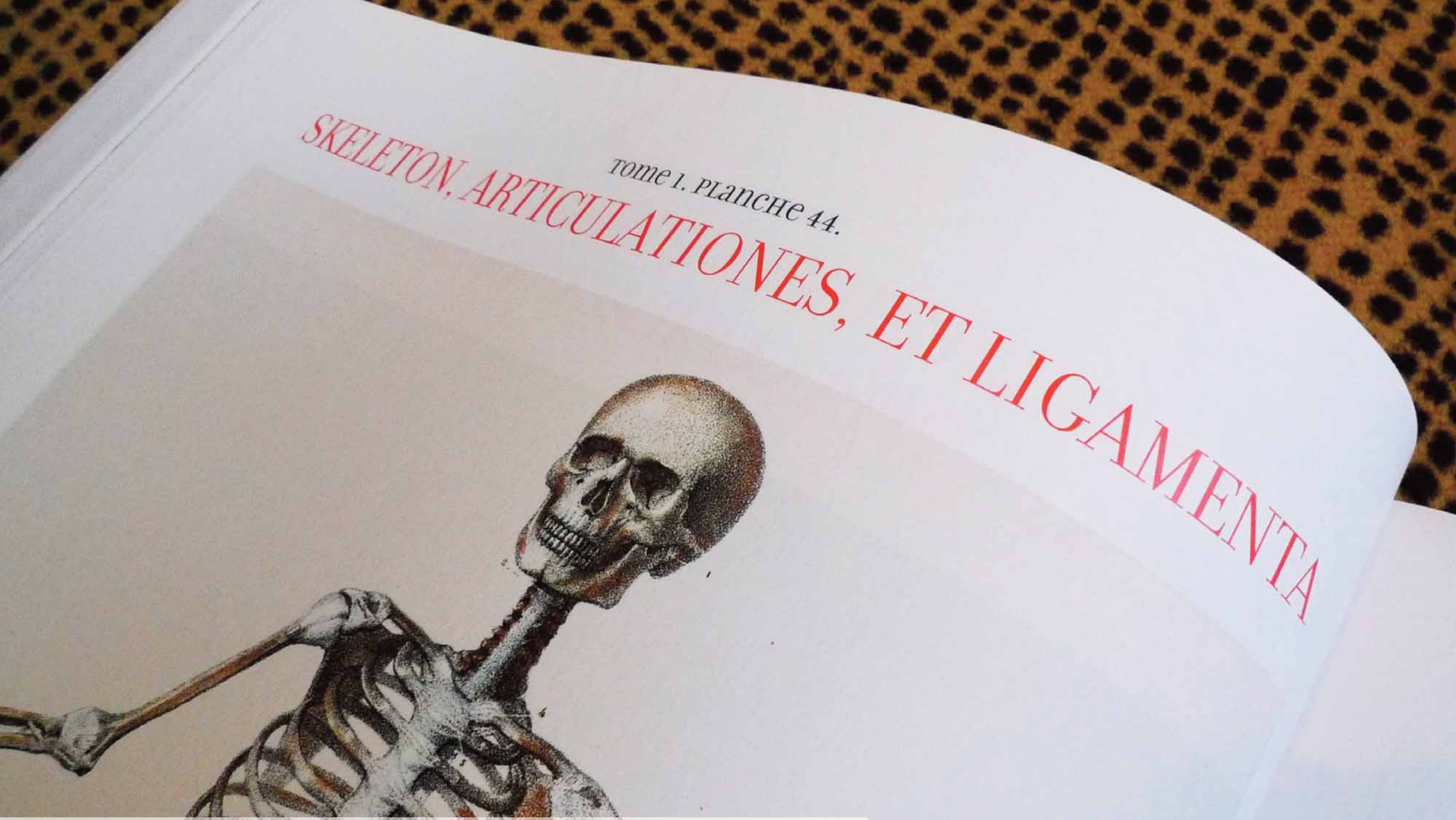
aBCDeFGHIJKLMnOPQrSTUVWXYZ

minuskel

minuskel

MAJUSKEL

11 – Filosofia Unicase, 1996



12 – Atlas of Human Anatomy and Surgery

um in ter impios peregrinatur ex fide uiuens · siue in illa stabilitate sedis
eterne · quam nunc expectat per pacientiam · quoadusq' iusticia conuer
tat in iudiciu' · deinceps adepturus per excellentē uictoriā ultimā & pacē
perfectā · hoc opere ad te instituto · & mutuo pmissione debito · defendere
aduersus eos qui condicionem eius deos suos preferunt fili karissime Marcelline
suscepi magnū opus & arduū · sed ds adiutor noster est · Nam scio quib'

prima ·

14 – Gutenberg Bibel, ± 1450, Mainz

15 – Bleiletterstäbchen

16 – Der Schriftsetzer (Van Dijck)

et enthält 24 Buchstaben

Cäsar

Burgen

17 – Deutsche Schrift, Rudolf Koch, 1910

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

ABCDEF
GHIJKLMN
OPQRS
TUVWXYZ

34 PT

abcdefghijklmnop
qrſsſtuvwxyzäöü
ckchckffffff

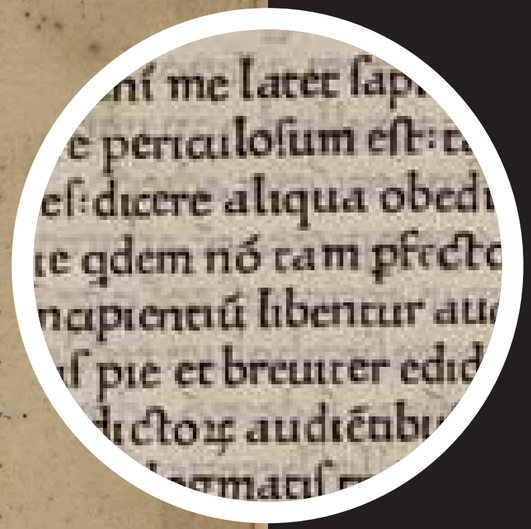
iuuel: dicere aliqua obediēcie magis reuerentia: q̄ ingenii p̄sumptiõe temptabimus.
Que q̄dem nõ tam p̄fectoꝝ exercitiis digna uideantur: q̄ que ad paruuloꝝ in xp̃o:
et inapientiũ libentur auditũ. Eq̄dem cõperi nõnullos illustriũ tractatorũ aliqua
de his pie et breuiter edidisse. Phoũnũ uero hereticum scio eatenus scripsisse: non ut
rõem dictoꝝ audiẽtibus explanaret: sed ut simpliciter fideliterq; dicta ad argumẽ/
tum sui dogmatis traheret. Cum in his uerbis sanctus spũs ꝓuiderit nil ambiguũ: nil
obscurum: nil a reliquis dissonãs poni: q̄a in his uerbis cõpletur prophetia que dicit:
Verbum enĩ consumans & breuians inq̃tatem. quia uerbũ breuiatũ faciet dominus
super terram. Nos ergo simplicitatem suam uel uerbis apostolicis reddere & signare
temptabimus. uel que omissa uidẽtur a prionbus adimplere. Sed ut manifestius fiat
argumentũ uerbi huius ut diximus breuiati: causã qua hec traditio ecclesiis data est:
ab origine repetemus. Tradunt maiores nostri: ꝙ post ascensionem domini cum per
aduẽtũ spũs sancti: supra singulos quosq; apostolos ignee lingue sedissẽt: ut loquelis
diuersis uarisq; loquerẽtur: ꝑ quod eis multa gens extranea: nulla lingue barbaries
inaccessa uideret & inuia: preceptũ eis a domino datũ hoc ad predicandũ dei uerbũ
ad singulas quẽq; ꝓuincias q̃ eũdem. Discessuri itaq; abinuicem: normã sibi prius future
p̃dicatiõis in cõe constituũt: ne forte alii alio abducti: diuersum aliq̃d usq; ad fidem
xp̃i inuitabãtur exponeret. Omẽs igit̃ in uno positi & spiritu sancto repleti: breue
istud future sibi ut diximus: predicationis indiciũ conferẽdo in unũ: quid sentiebat:
unusquisq; cõponunt. atq; hanc ordientibus dandam esse regulam statuũt. Symbolũ
autem hoc multis & iustissimis ex causis appellari uoluerũt. Symbolum enim grece
indicium dici potest & collatio. hoc est ꝙ plures in unum cõferunt. Id enim fecerũt
apostoli in his sermõibus in unũ conferendo: quod unusquisq; sensit. Indicium autẽ
uel signũ idcirco dicit: q̃a illo in tempore sicut Paulus apostolus dicit: et in actibus
apostolorũ refertur: multi ex circũeuntibus iudeis simulabant se esse apostolos xp̃i.
et lucri alicuius uel uentris gratia: ad predicãdum ꝓficiscebant̃ notantes q̃dem xp̃m:
sed nõ integris traditionũ lineis nunciantes: idcirco istud indicium posuerũt: ꝑ quod
agnosceretur is qui xp̃m uere secũdum apostolicas regulas predicaret. Denicq; & in
bellis ciuilibus hoc seruari ferunt: q̃m 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
forte occurrerit quis de quo dubitetur: symbolũ ꝑdat si sit hostis uel socius. Idcirco

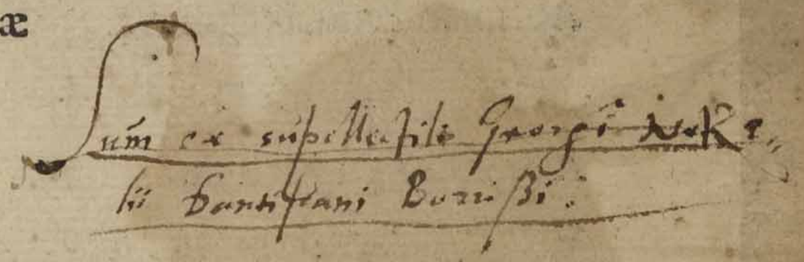
19 – Epistulae, Sweynheym & Pannartz, Italien, 1468

ERASMI ROTERODAMI ADAGIORVM CHILIADES TRES, AC CENTVRIAE FERE TOTIDEM.

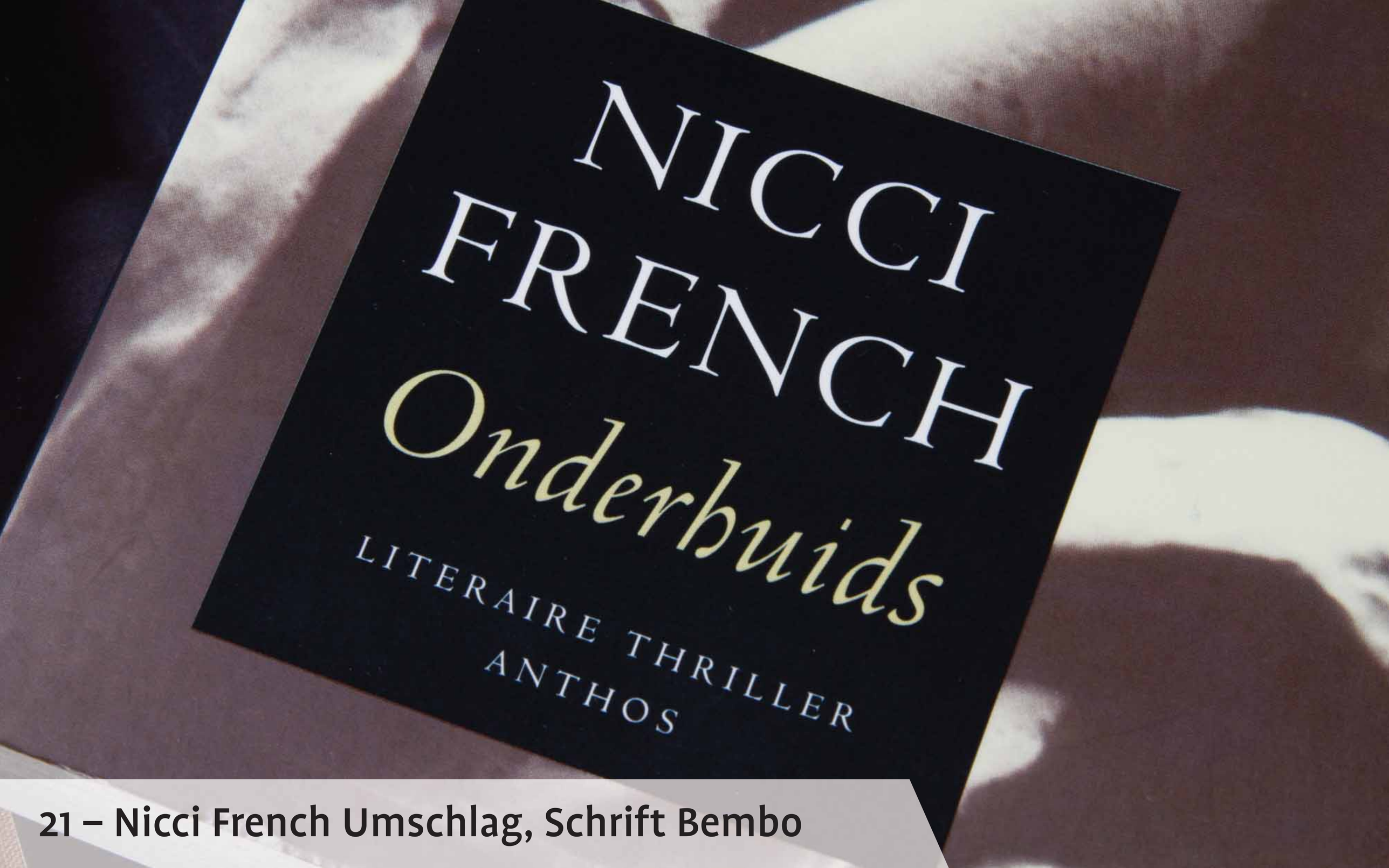
ALD. STVDIOSIS. S.

Quia nihil aliud cupio, q̃ prodeſſe uobis Studioſi. Cum ueniſſet in manus meas Eraſmi Roterodami, hominis undecunq; doctiss. hoc adagiorũ opus eruditum. uarium. plenũ bonæ frugis, & quod poſſit uel cum ipſa antiquitate certare, intermiſſis antiquis autorib. quos paraueram 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 quẽadmodum ad uarios uſus accõmodari poſſint. Adde, qd circiter decẽ millia uerſuum ex Homero. Euripide, & cæteris Græcis eodẽ metro in hoc opere fideliter, & docte tralata habẽtur, præter plurima ex Platone, Demoſthene, & id genus alis. An





20 – Aldus Manutius, Erasmi Adagiorum, 1508



21 – Nicci French Umschlag, Schrift Bembo

14

Na een dag van hectische bedrijvigheid was ik gekalmeerd. Dan 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 nieuwe leven weer gaan roken.

'Ik rookte altijd om af te slanken,' zei ik. 'Ik was in jeder een prettige bijkomstigheid. Ik zou dat ik nooit toen ik Josh. Mijn billen en dijen zijn nooit

'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.'

22 – Nicci French, Schrift Monotype Bembo

i love typography

Read: NOW LATER

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

Popular articles

The origins of abc
Best 'fonts' of 2009
How to make a font
Type terminology
Type history series
Web typography guide
On choosing type
Identify that font
Who shot the serif?
Arial vs Helvetica

follow me on twitter

71,643
SUBSCRIBERS VIA RSS

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 Romaní, así como de las siguientes personas e Instituciones: José Agost, París Narciso Alba, Perpiñán Salvador Albiñana, Valencia Elsa Andrada de Torres, Montevideo Ana Barbazán, Pontevedra Jorge de Barandiarán, Bilbao José Blas Vega, Madrid Anna-Maria Bonnetti, Florencia Carmen Bores, Madrid José Manuel Bouzas, Orense Rogelio Buendía, Madrid Rafael M. Cansinos, Madrid María Victoria Carballo Calero, Orense Salvador Carretero Rebes, Santander M.ª Antonia Castañer, Madrid Jorge Castillo, Montevideo Martín Castillo, Montevideo Asya Chorley, Londres René de Costa, Chicago Elena Diego, Madrid Manuel Domínguez, Madrid Paz Estalella, Valencia Ramón Estalella, Madrid Familia Fernández Mazas, Orense Ángeles Fernández, Orense Francisco Javier Fernández, Madrid Jaume Fiol, Palma de Mallorca Carlos García Alix, Madrid Vicente García-Huidobro Santa Cruz, Santiago de Chile José García Velasco, Madrid Gilles Gheerbrant, La Marelle Wlodzimierz Godlewski, Varsovia Enrique Gómez, Madrid José Luis Guerrero, Madrid Julia de Guezala Guinea, Bilbao José Gurao, Madrid Mario Gradowczyk, Buenos Aires Josefina Halffter, Madrid Ángel Kalenberg, Montevideo Abelardo Linares, Sevilla Philippe Luiggi, París José Carlos Balmaseda Júdice, Lisboa Joan Más, Barcelona Cristina Bolinches, Valencia Antonio Mendoza Palma de Mallorca Jorge Molder, Lisboa Julia M.ª Teresa Jacek Madrid Antoni Pitxot, Montevideo Ricar- Francis-

Consellera de Cultura, Educación y Ciencia de la Generalitat Valenciana
Marcela Miró

Director del IVAM
Juan Manuel Bonet

Consejo Rector del IVAM

Presidenta
Marcela Miró

Vicepresidenta
Consuelo Císcar

Secretario
Carlos Alcalde

Vocales
Juan Manuel Bonet
Manuel J. Borja-Villel
Valeriano Bozal
Román de la Calle
Miguel Fernández-Cid
Felipe Garín
Miguel Navarro
Octavio Paz
Carmen Pérez
Margit Rowell

Director honorario
J. F. Yvars

IVAM Instituto Valenciano de Arte Moderno

Dirección
Juan Manuel Bonet

Administrador
Joan Llinares

Conservador jefe
Emmanuel Guigon

Comunicación y didáctica
Encarna Jiménez

Publicaciones
Manuel Granell

Biblioteca
Mª Victoria Goberna

Servicio fotográfico
Josep Vicent Monzó

Registro
Remedios Grande

Restauración
Jesús Marull

Montaje
Julio Soriano

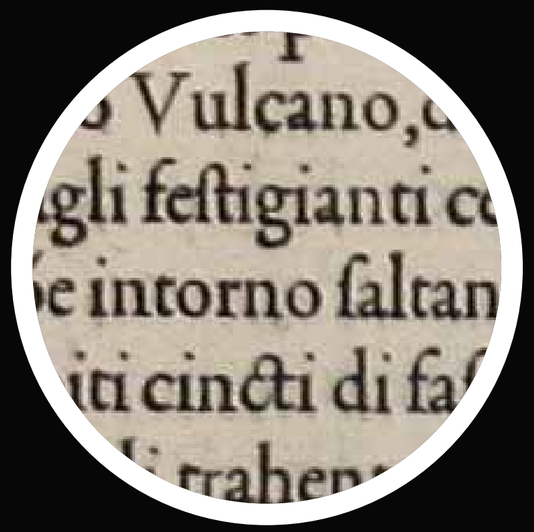
Seguridad
Manuel Bayo

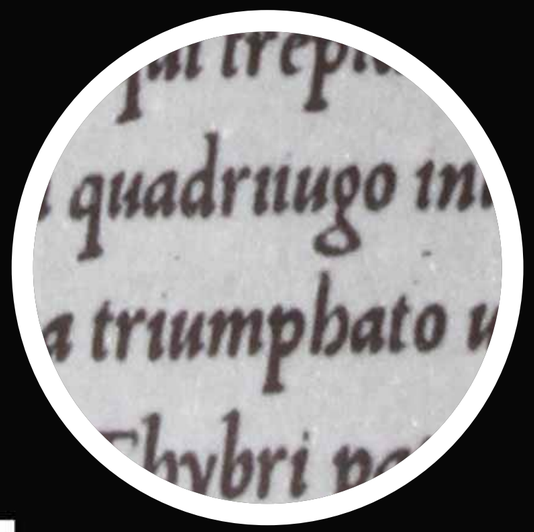
Mantenimiento
Baltasar Rodríguez

24 – Katalog Ultraïsmus, Schrift Bembo

I lle meas errare boues, ut cernis, et ipsum
Ludere, quæ uellem, calamo permisit agresti.
Non equidem inuideo, miror magis, undiq; totis Me.
V sque adeo turbatur agris. en ipse capellas
P rotinus æger ago, hanc etiam uix Tityre duco.
H ic inter densas corylos modo nanq; gemellos,
S pem gregis ah silicæ in nuda connixa reliquit.
S æpe malum hoc nobis, si mens non leua fuisset,
D e cælo tactas memini prædicere quercus.
S æpe sinistra caua prædixit ab ilice cornix.
S ed tamen, iste deus qui sit, da Tityre nobis.
V rbem, quam dicunt Romam, Melibœe putaui Ti.
S tulus ego huic nostræ similem, quo sæpe solemus

25 – Aldus, Vergil, 1501 und Poliphil, 1499





Poliphilus *Blado*

ag ag

26 – Monotype Poliphilus (Griffo) und Blado (Arrighi)

this collection,] my idea was this mad

ho cut all these women up and mixed

her."

on the street.

"[In this col

scientist who cut al

them all back together."

"I don't think like the average person on the s

I think quite perversely sometimes."

27 – Alexander McQueen, MoMa, 2010 (Garamond)

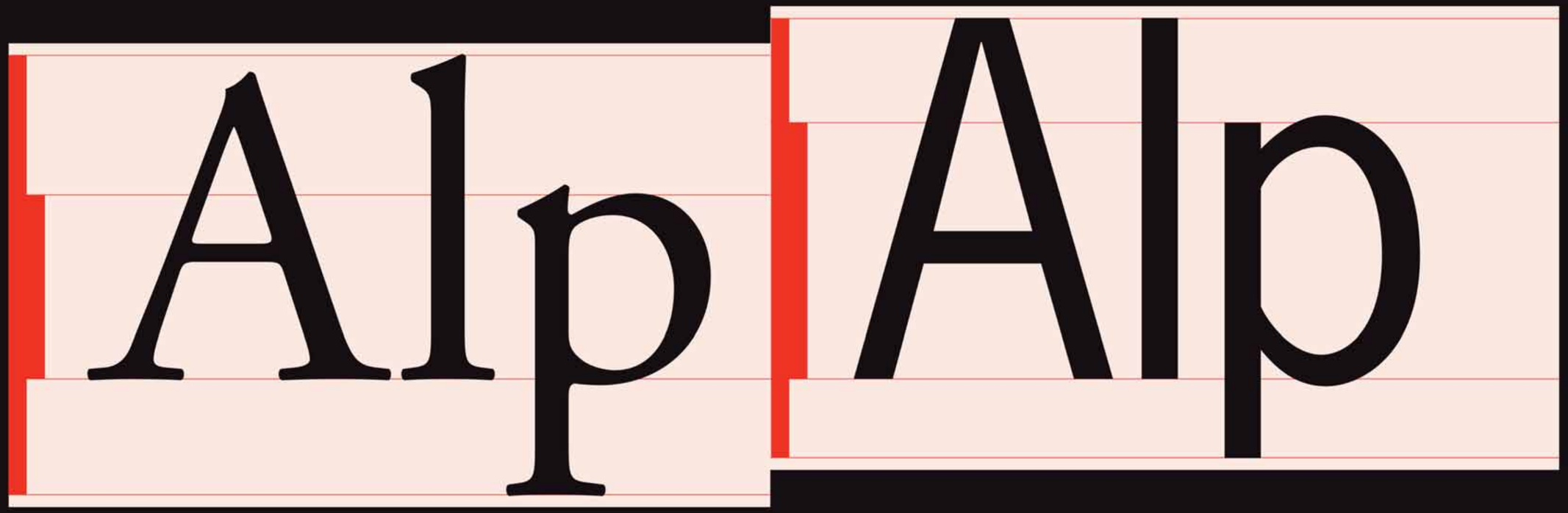
fag fag fag

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.

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.

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.

28 – Bembo, Garamond, Van Dijck



29 – Garamond und News Gothic

30 – Illuminated, Jonathan Safran Foer (Janson)

GOING FORTH TO LUTSK

SAMMY DAVIS, JUNIOR, JUNIOR converted her attention from cating her tail to trying to lick clean the hero's spectacles, which I said, making his body into a ball. "Please. I really don't like dogs." of his and kicked him with her back legs. "It signifies that she likes and also down on his face. "I really don't like her. I don't feel like 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?" is body so that his face was in the seat, away from [illegible] ior. "Maybe a little," he said, defending [illegible] s. "Because she loves cologne. It makes [illegible] " "She is trying to [illegible] will not bite. Help!" [illegible] do sixty-nine. Help!" [illegible]

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 to shut his mouth." [illegible]

31 – Illuminated, Jonathan Safran Foer (Janson)

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

33 – 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 nec ſary 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 Opi ions 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 Saf ty 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 endeavoured 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.

34 – Declaration of Independence, USA (Caslon)

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.

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.

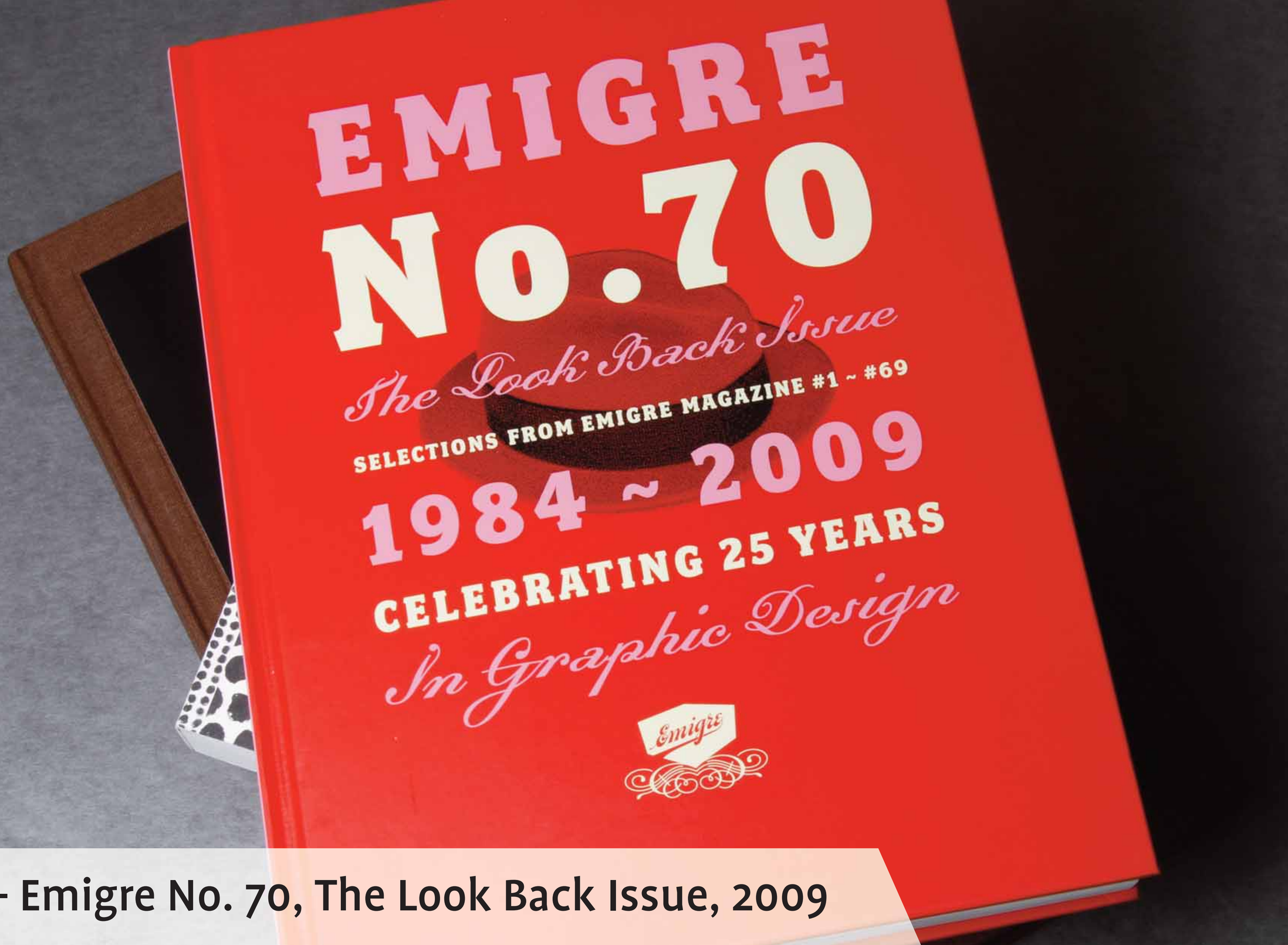
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer et dui id leo facilisis ultricies a quis eros. Maecenas dapibus urna sed tellus lacinia at lacinia urna sollicitudin. Integer ullamcorper nisl at felis molestie sed consectetur augue venenatis. Nulla facilisi. Donec nec est velit. In orci 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.

35 – Fournier, Baskerville, Bodoni

36 – Quetschrand im Papier

37 – Matador/Port, Bodoni

38 – Manuel Typographique / Manuale Tipografico



39 – Emigre No. 70, The Look Back Issue, 2009

14

1990

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 ...ter. It's Allen Hori's poster for a lecture by Kathy McCoy ...rt is as serious as a nun twisting the ear of ...bsolute worst I've ever

that these mannerisms were widely copied prove
ers recognized the formal beauty of the work and
expand their typographic palettes.
Weingart cannot see it that way. One of the g
experimenters of the 70s, he can't stop talki
Allen Hori's poster is. I guess everyone invol
of a major innovation automatically believ
end of the road, the pinnacle, and Weingar
must be difficult to accept that anyone ca
or push it in a different direction. Later
...staurant where he treats the stu
...beer, he continues

40 – Filosofia, Emigre vs Manuale Tipografico

CANON ITALIC OPEN.

CUMBERLAND.

CANON ORNAMENTED.

TYPOGRAPHY.

TWO LINES ENGLISH EGYPTIAN.

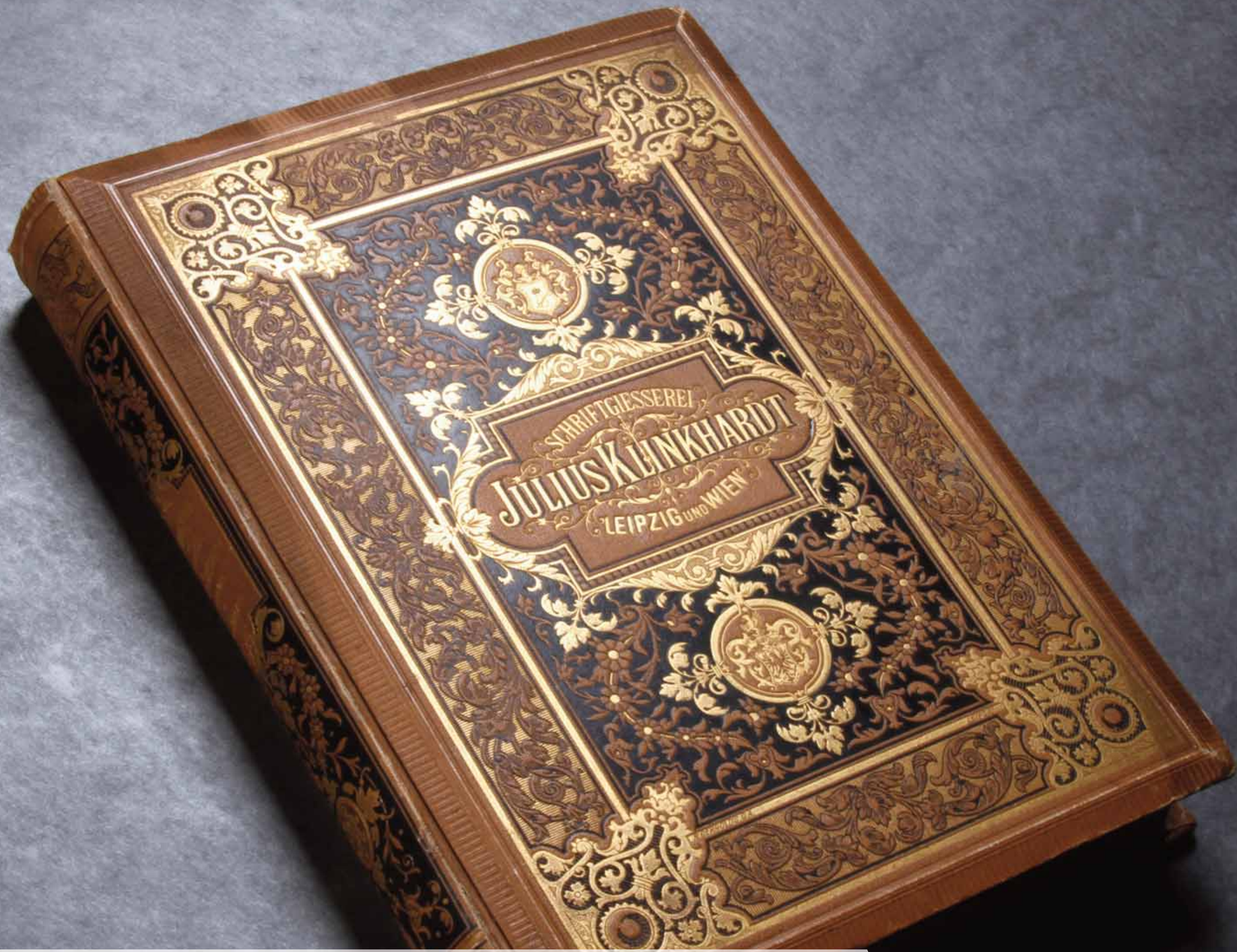
W CASLON JUNR LETTERFOUNDER

TWO LINES ENGLISH OPEN.

SALISBURY SQUARE.

41 – Erste Serifenlose Druckschrift, Caslon, ± 1815

42 – Holzschriften für Plakate



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. **Petit** (8 Punkte). 1 Packet Mark 7.—.

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

Min. 5 Ko. à Mark 8.80. **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 5.80. **Text** (20 Punkte). 1 Packet Mark 13.50.

Neues Liederbuch PARIS Schillers Werke

MOZART Flotow

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.—

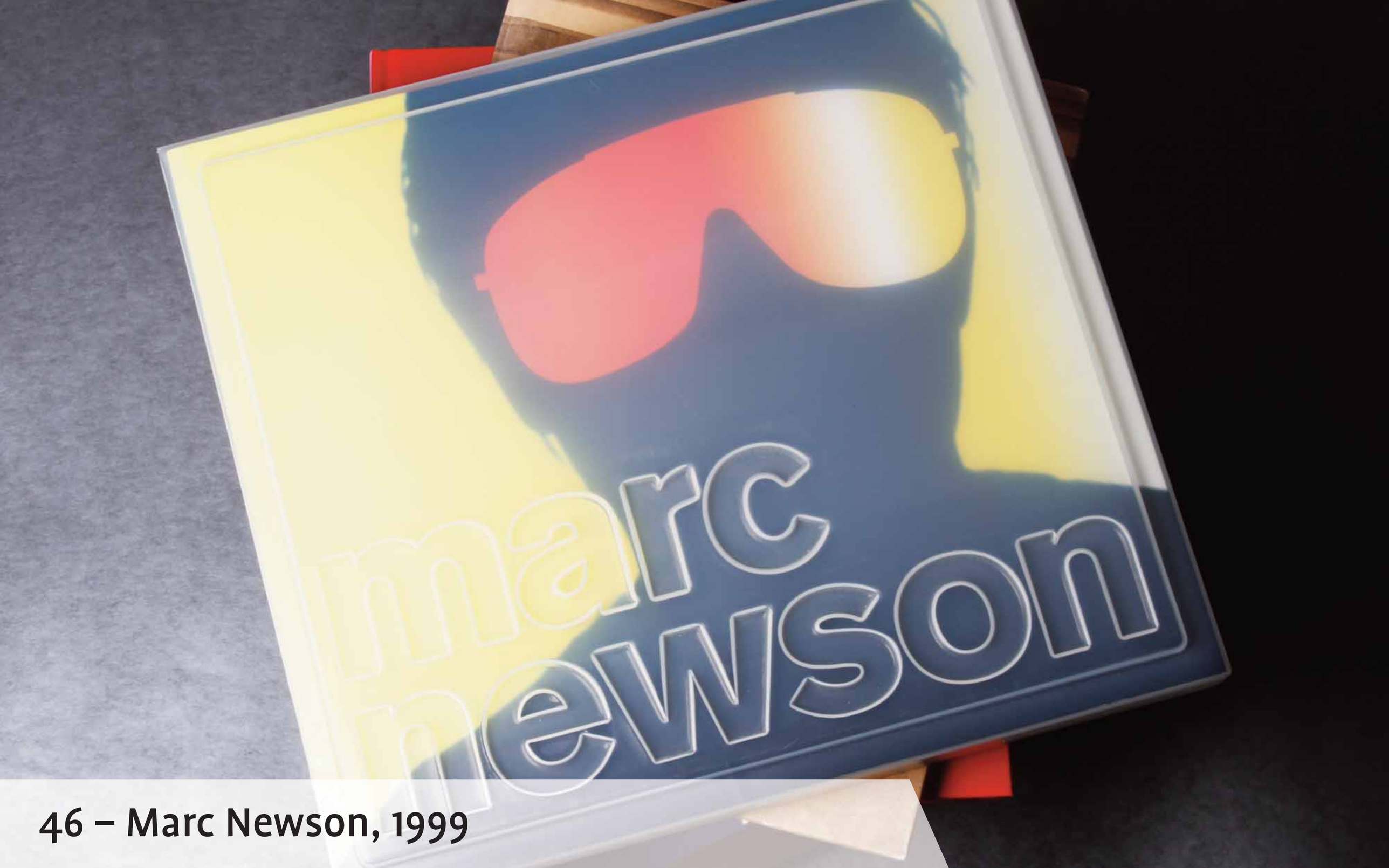
44 – Julius Klinkhardt Schriftgiesserei, Grotesk

Aa Bb Gg Rr

1 2 3 ? &

Akzidenz Grotesk
Helvetica

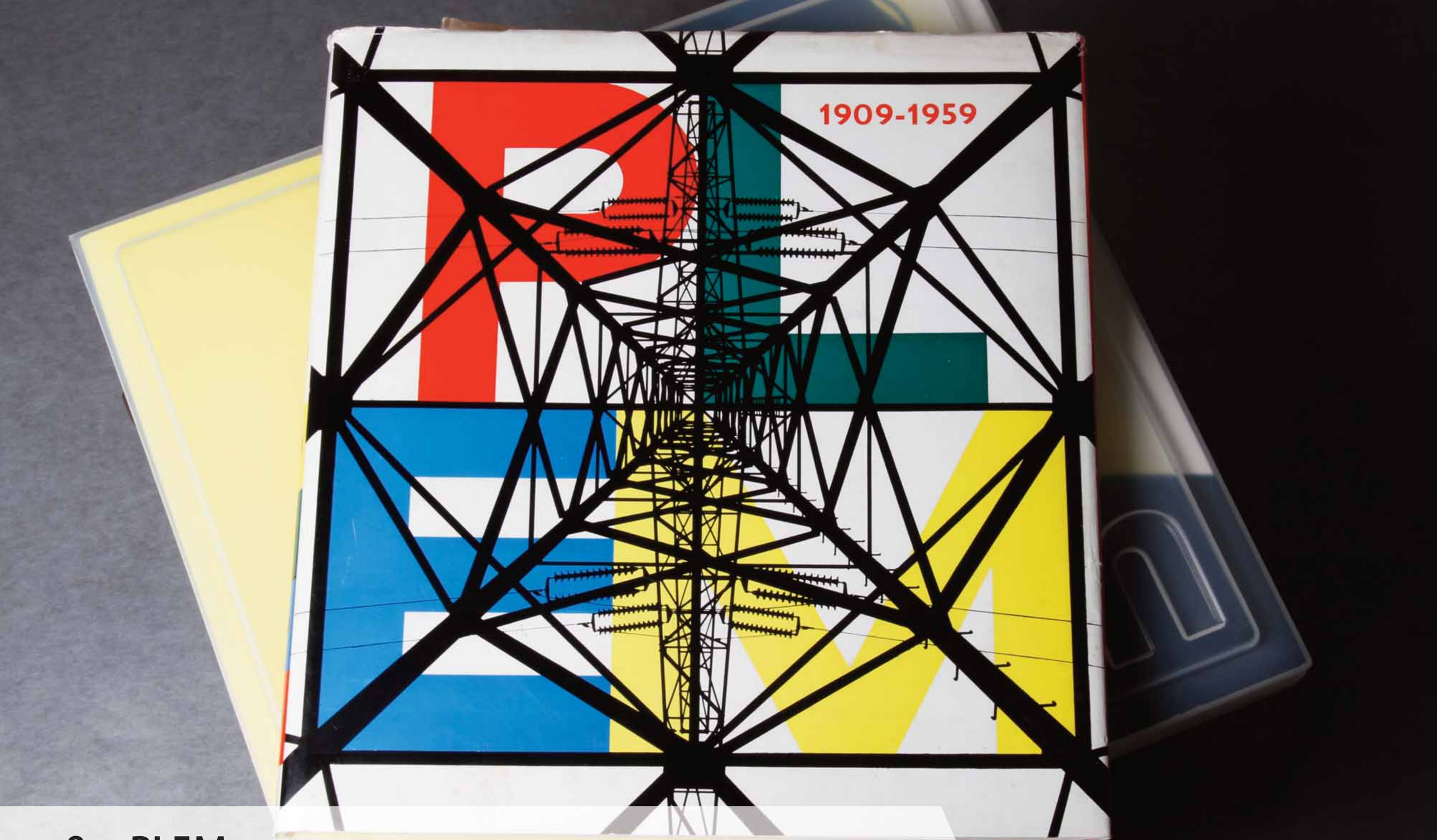
45 – Akzidenz Grotesk (1898) vs Helvetica (1957)



46 – Marc Newson, 1999

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
iny 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,
pe Starck and Marie-Christine Dorner. Having seen photographs of the
e, Kurosaki asked to meet Belinda's boyfriend. He bought a couple of
esigns, 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 st
es. The

47 – Marc Newson, Franklin Gothic, Rockwell

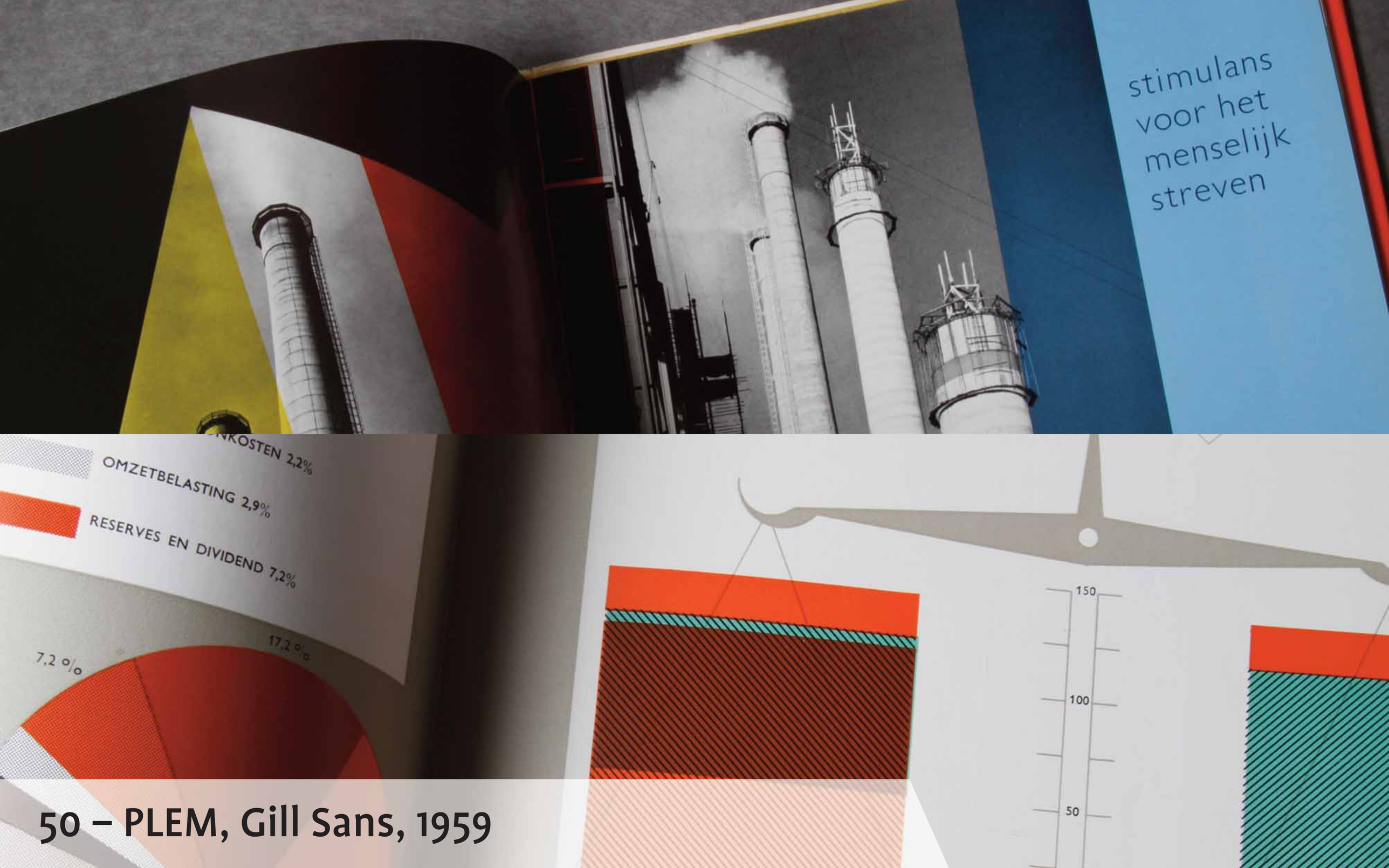


48 – PLEM, 1959

20 BN C
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

49 – PLEM, Gill Sans, 1959



50 – PLEM, Gill Sans, 1959

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 lebhafte Auszeichnungsfarben sind, dann muß man sie besonders sparsam verwenden. Vor mir liegt eine kleine weihnachtliche Drucksache: die Schrift schwarz auf weißem Papier, die Schriftkolumnen 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 [illegible] auf jeden [illegible] verzichtet, obwohl ihm gleich zwei davon zur Verfügung standen; durch diesen Verzicht hat die Drucksache nicht [illegible]

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 Papieres 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 [illegible] einer Tonfläche bedrucken. Ist nun kein weißer [illegible] mehr zum Vergleich vorhanden

51 – Paul Renner, Die Kunst der Typographie, 1939

52 – The Best of Wim T. Schippers, 2006

53 – The Best of Wim T. Schippers, Helvetica

54 – Letter Fountain, Taschen, 2011

GLAD I GOT IT. I SPENT THE WHOLE REST OF THE
G READING IT, THEN CALLED A FRIEND IN DALLAS
EAD MOST OFIT ALOUD TO HER. DON'T YOU DARE
STOP PUBLISHING.LOVE FOREVER,

JESSICA V

ST. PAUL MINNESOTA

DEAR BUST,
YA KNOW, IT'S
LY CONFUSED
THAT'S PUBLIC

DEAR RUST

FUL SASSY READ

om the
eak.
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
actually read the text. This was in contrast to all the concepts of good
graphy. Magazines like Plazm and Speak introduced a similar formula. The
starting points were always their own typefaces. Type designers were
design these and were even mentioned in the colophon of Speak.
In 1996, MTV commissioned the magazine Blah Blah Blah, published by
Publishing. Its readers soon realised that it was more or less a clone of
and stopped buying it. Production dried up after just a few numbers.
title The End of Print, David Carson released two books and most
subsequently reverted back to the use of good old legible text. A
period was over. What remained was the concept adopted by Emigre's
Licko, which was that legibility has everything to do with habituation.
all the reader must want to read. Countless beautiful typefaces were
as a result of this movement, often distributed by smaller companies.
operating these 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.

Nypels Prize in 19
magazine *Qui? Résiste* (www.q
with quotes, collages and transformations. As
drawing letters. As such he explored form, content, letter, word,
text, and tried to add an invisible dimension.
For Di Sciullo, the content is inextricably linked to the form. And so he tri
playing with legibility and illegibility, to lead his readers to the essence o
and image. The letter should become living material. In this way, Di Sciu
can be seen as a successor of the Dadaists, who regarded the writing a
setting of text as a double entity. Di Sciullo's type design Sintetik redu
French language to the extreme. The words 'fond(s)' and 'font' were, f
ample, written as 'fon'. Only within context could the reader establis
meaning of the word within the text. At FontShop he created the FF
whose different styles make the experimental character of the type
dent. Some styles are reduced to just horizontal and vertical lines.
Gararond, a parody of Garamond, is available at Agfa Typographic
now Monotype Imaging.

Minimum clair

Minimum Medium

Minimum noir

55 – Letter Fountain, Profile und Interstate

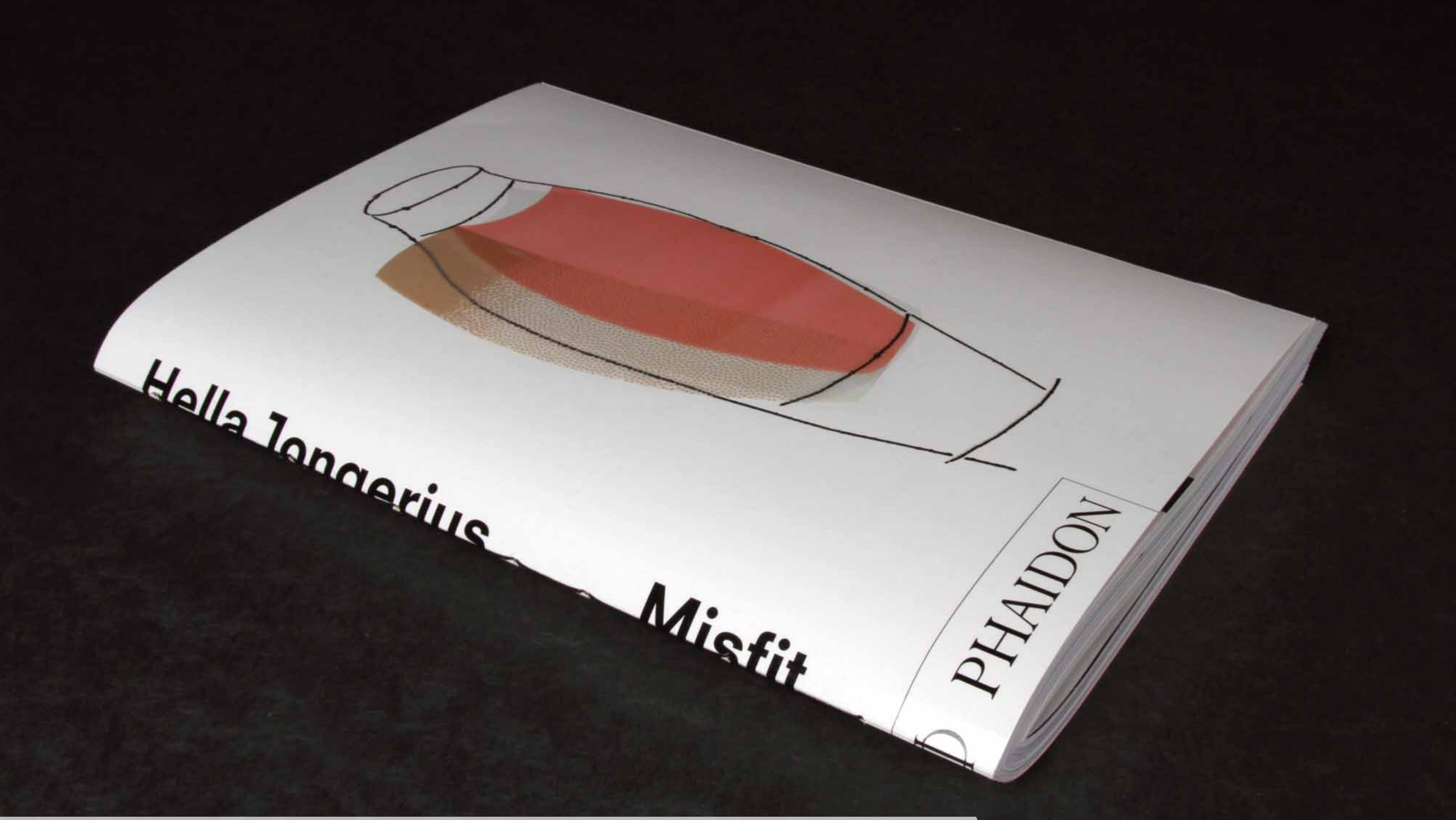
fag fag fagg

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.

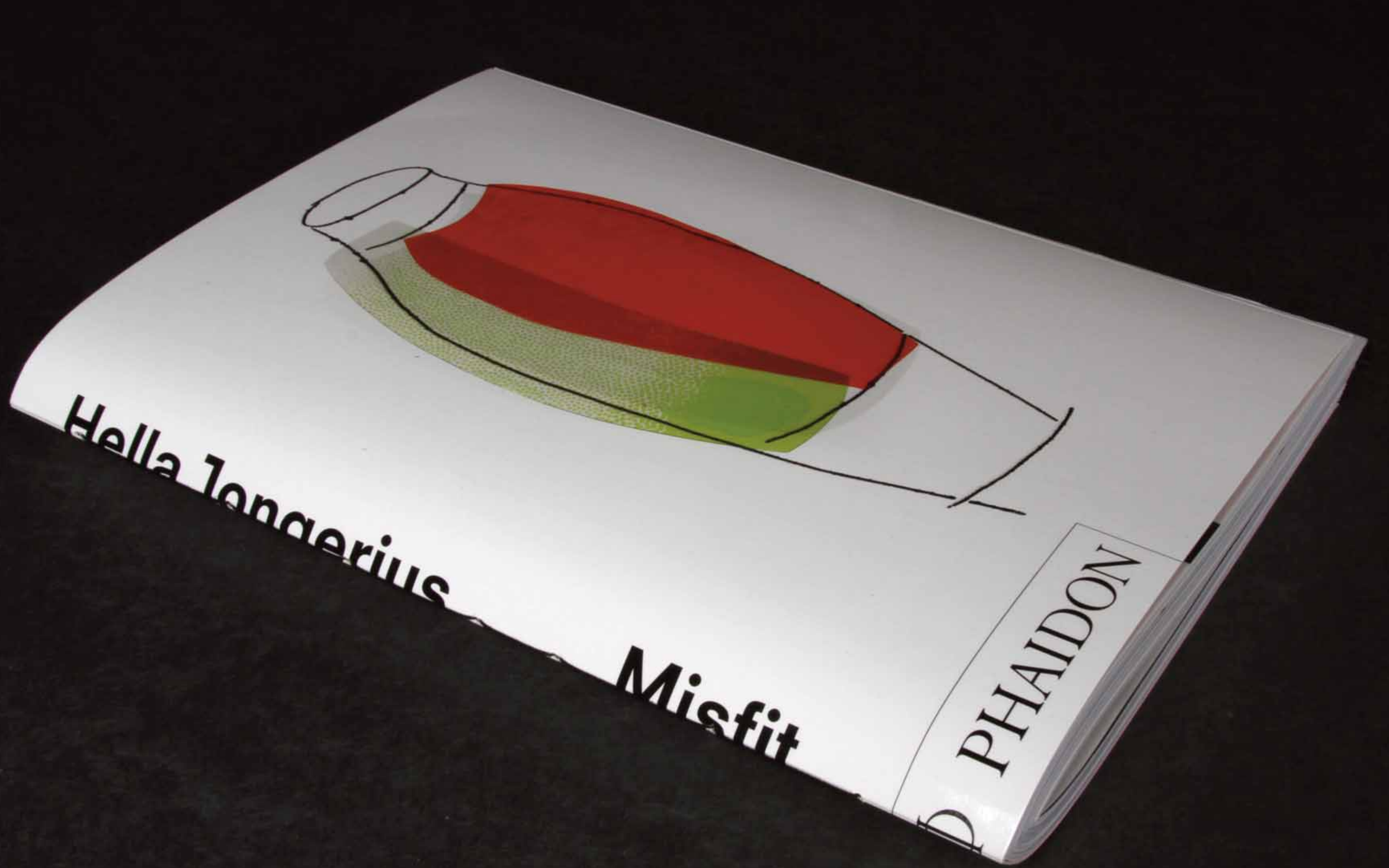
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer et dui id leo facilisis ultricies a quis eros. Maecenas dapibus urna sed tellus lacinia at lacinia urna sollicitudin. Integer ullamcorper nisl at felis molestie sed consectetur augue venenatis. Nulla facilisi. Donec nec est velit. In orci 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.

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.

56 – Akzidenz Grotesk, Futura, Profile/Garamond



57 – Misfit, Hella Jongerius (Design Irma Boom)



58 – Misfit, Hella Jongerius, Umschlagwechsel

Sketch for 'A Tribute to Camper' shoe, 2009

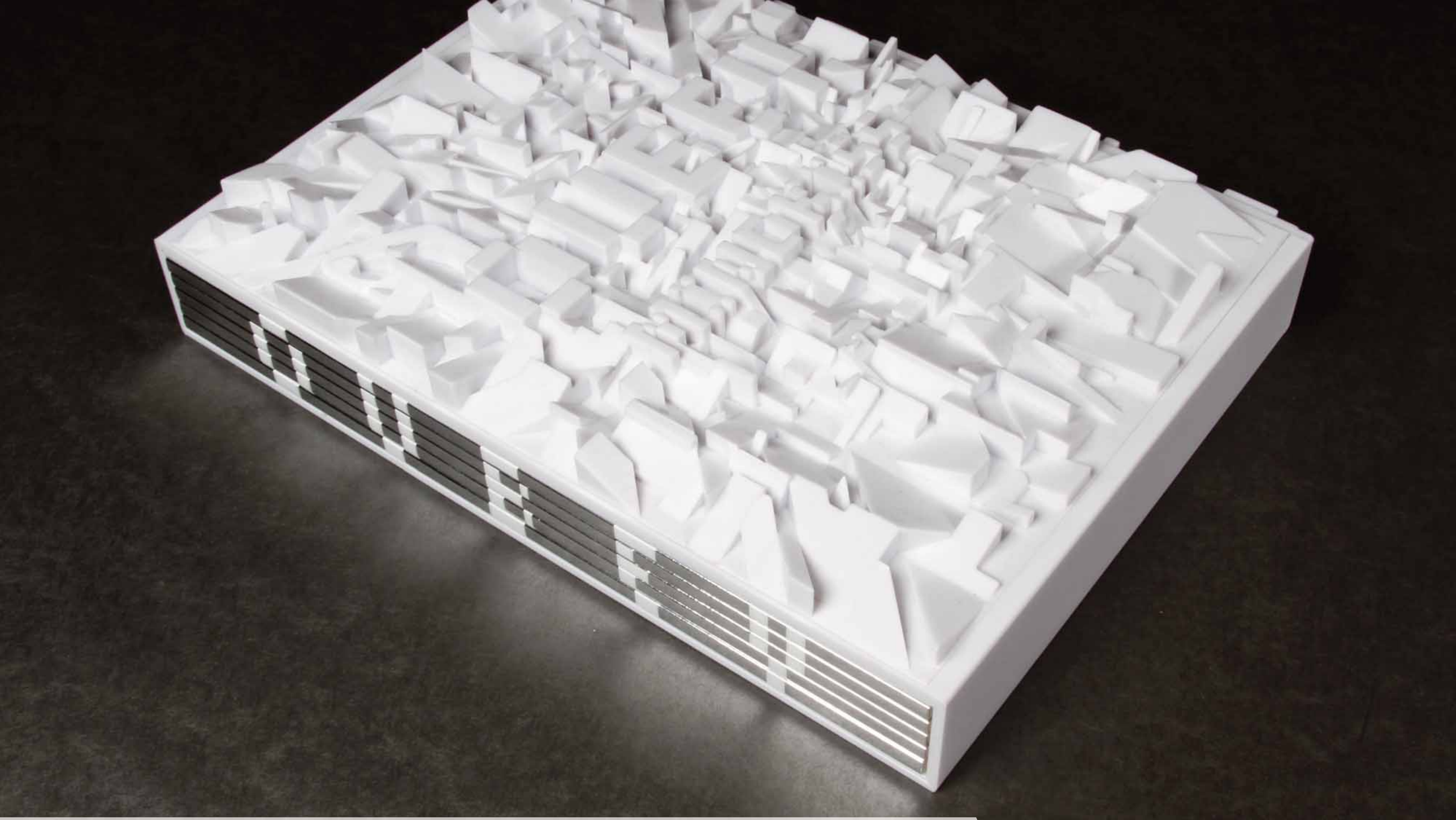
178

179

Nymphenburg Sketches – Animal Bowl, Nymphenburg, 2004

59 – Misfit, Hella Jongerius

60 – Misfit, Hella Jongerius



61 – Oubey Mindkiss (Design Stefan Sagmeister)

62 – Oubey Mindkiss (Design Stefan Sagmeister)

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 texile-based materials,
I treat them as independent units.

64 – Sheila Hicks, Abschnitt

65 – Filz Felt (Design Silke Nalbach)

66 – Design for Kids (Design Victor Cheung)

67 – Design for Kids (Design Victor Cheung)

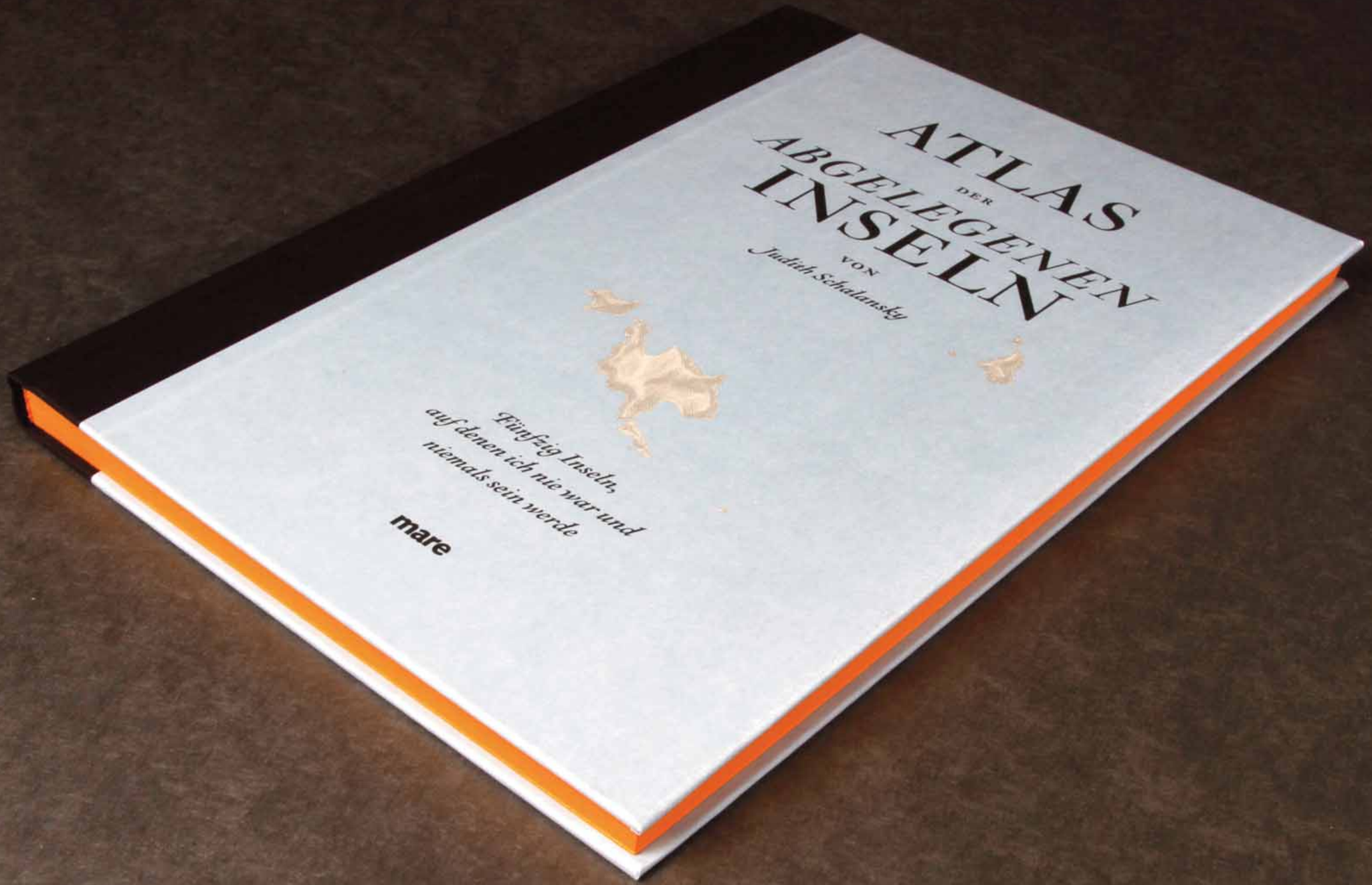
68 – Imprenta Real (Design Sánchez/Lacasta)

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)

54° 25' S
3° 21' O

NORWEGISCH *Bouvetøya* | ENGLISCH veraltet *Lindsay* oder *Liverpool Island*

49 km² | unbewohnt

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, die auf 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 die Inseln gesehen, doch ihre Positionen abweichend bestimmt. // Das Barometer fällt. Wind erhebt sich zu schwerem Sturm, zehn Beaufort stark, und zwingt sie, beizudrehen. Der Himmel verdunkelt sich, und Sturmvögel ziehen auf, die ersten anekdotischen Albatrosse mit geschwärzten Köpfen und weiß geränderten Augenlidern, Vampire in gespenstisch ruhigen Kurven um das schwer arbeitende Schiff kreisen. Mächtige Dünung packt die Dünung den Dampfer, schleudert ihn zur Seite, sodass in den Laboratorien die Glaskolben aus den Gestellen fallen. Regelmäßig dröhnt die Dampfpfeife, bis sich im Nebel verstecken, antworten ihr helles Echo. Endlich

Eisberge, die sich im Nebel verstecken, antworten ihr helles Echo. Endlich

Lindsay, Liverpool Island, in der die Admiralitätskarten drei Inseln verzeichnen

Horizont aus Wolkenwänden täuschend echtes Land

Kapp Valdivia

Osterinsel

74 – Atlas (Design & Text Judith Schalansky)

75 – Dialekt Wörterbuch (Design Joep Pohlen)

grantjer m. = ier
iets te krijgen.
graod m. graoje, g
wörming mer ei gr
graot m. graote, gr
eine graot. Neet zu
helemaal eerlijk zi
grave ich graaf, doe
grove, gegrave, graa
grawwele grawweltj,
= knorren, mopperer
bie-ein: hij is een echt
altied get te grawwele.
grawwelieër m. grawv
Greendj = gebied langs
vääl wei oppe Greendj.
Greet, Greetje < Margare
greize greistj, greisdje, geg
vervelend mopperen. *Gre*
zoea! Haoj op mèt det gegre
greizer m. greizers, greizerk
criticaster.
grellig = ontstoken. *Die wónj*
die wond ziet er ontstoken ui
petroean: een onberekenbaar e
persoon.
grenspaol m. = grenspaal.
grenssteen m. = grenssteen.
gresbuus v. = geglazuurde buis vo
greun[1] greuner, greunst = groen. *G*
boerenkool. *Zoea greun es graas.*
greun[2] o. = het groen, groenvoer.
Greuneberg = Groenenberg, oorspro
woning van abdis. Daarna: zusterhuis
bejaardenhuis; retraitehuis.
greunsig = groenig.
greunte v. greuntjes = groente.
greunvoor o. = groenvoer.
gridzel o. gridzele, gridzelke = korrel. *Beha*
met ei sjoean gridzelke in.
gridzelig = korrelig. *Det mael is erg gridzelig.*
De pudding is waal nog gridzelig: er zitten
klonters in de pudding.
grienieze v. = nurks iemand
griepe griepti, greep, gr
gries griezer, gr
dat gaat
wè
s wie ein doef

76 – Dialekt Wörterbuch (Design Joep Pohlen)

Denkt, ihr müsstet, wie beim Tanze,
Schwindelig vom tollen Dreh'n,
Über alles, dieses Ganze,
Nur mit einem Blicke seh'n.

So wie ihr der Kugel volle
Fläche nur von einer Seite seht,
So nur spielt das Ding die Rolle
An dem Punkt wo es sich dreht.

Und sollte ein Ding dir entgleiten,
Auch wenn dies schwerfällt, sei froh.
So ändern sich die Zeiten,
Nur so.

H.J. Pohlen (1925 – 2002)