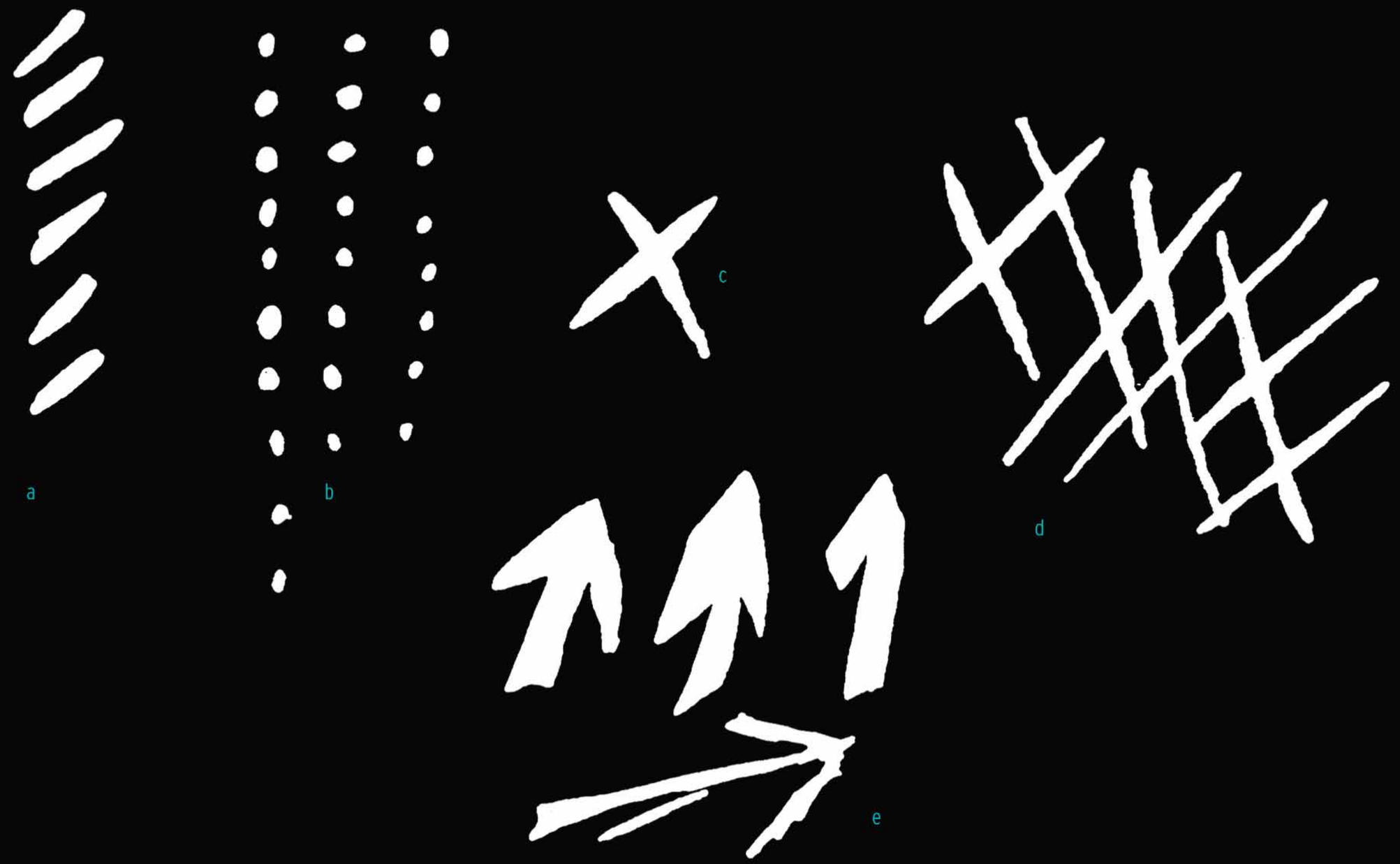
Of all the achievements of the human mind,
the birth of the alphabet is the most momentous

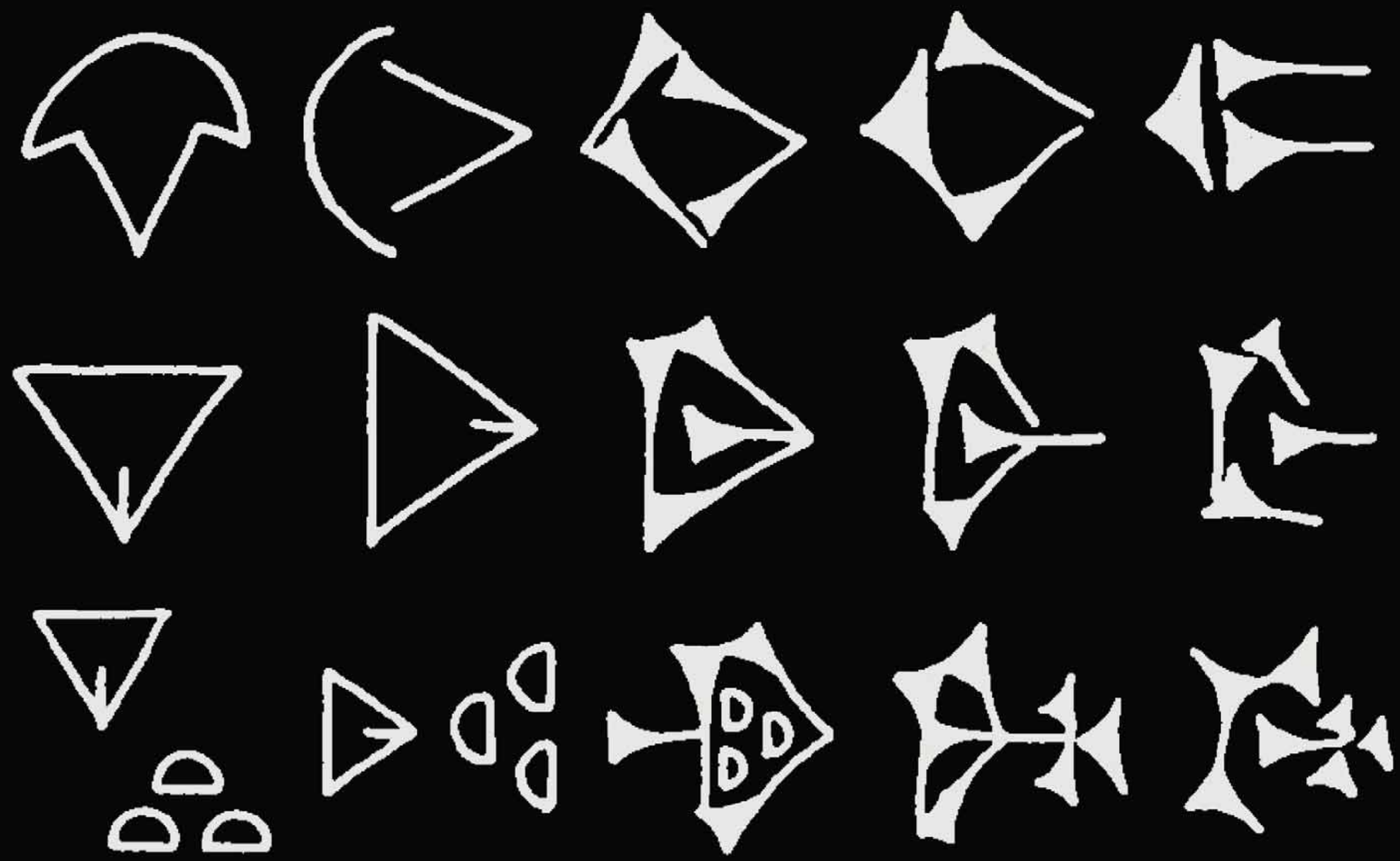
Frederic Goudy (1865–1947), letterontwerper

2 – Lascaux, Frankrijk ± 15.000 v. Chr.



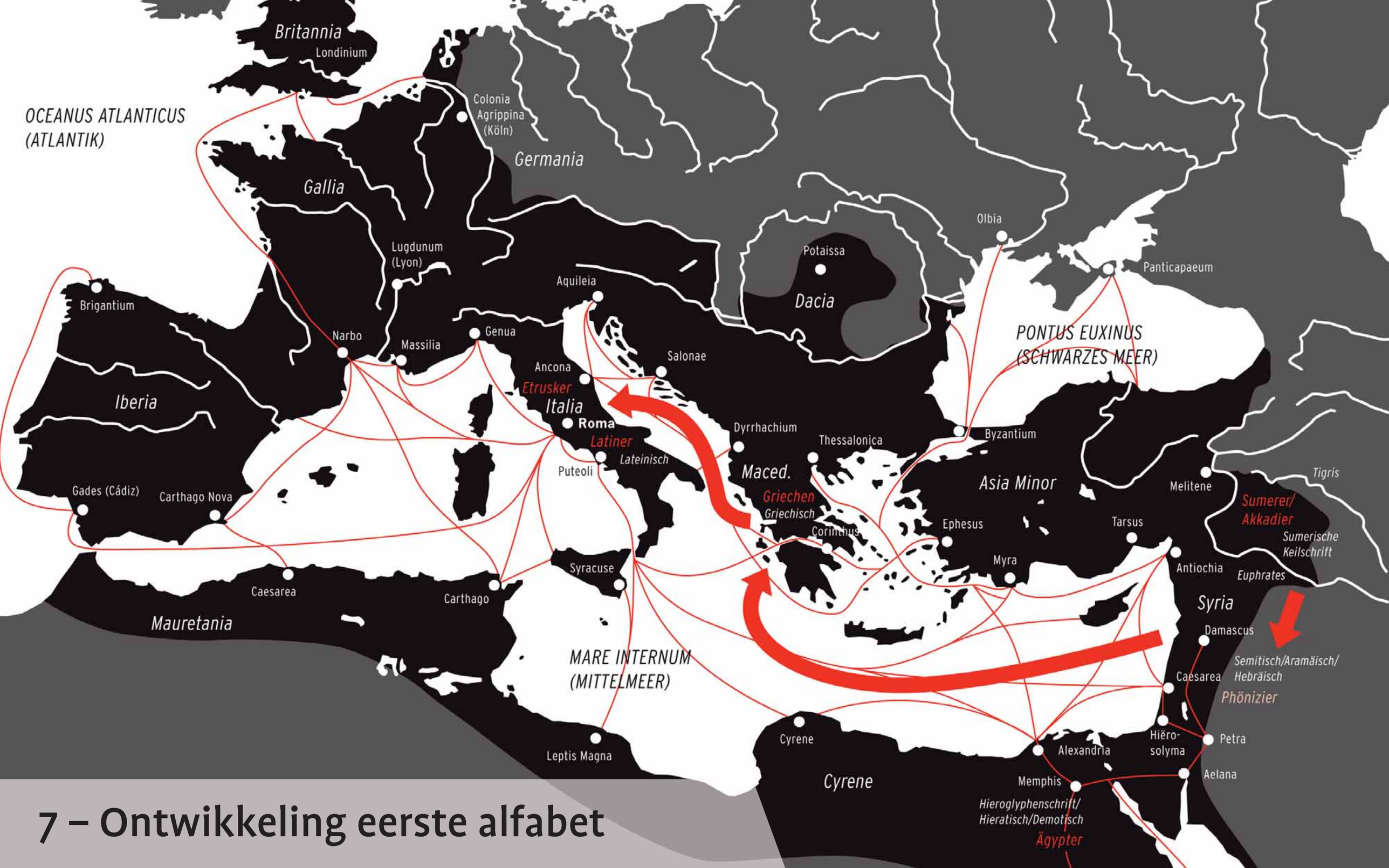
3 – Krassen, punten en pijlen

4 – Oerpictogram

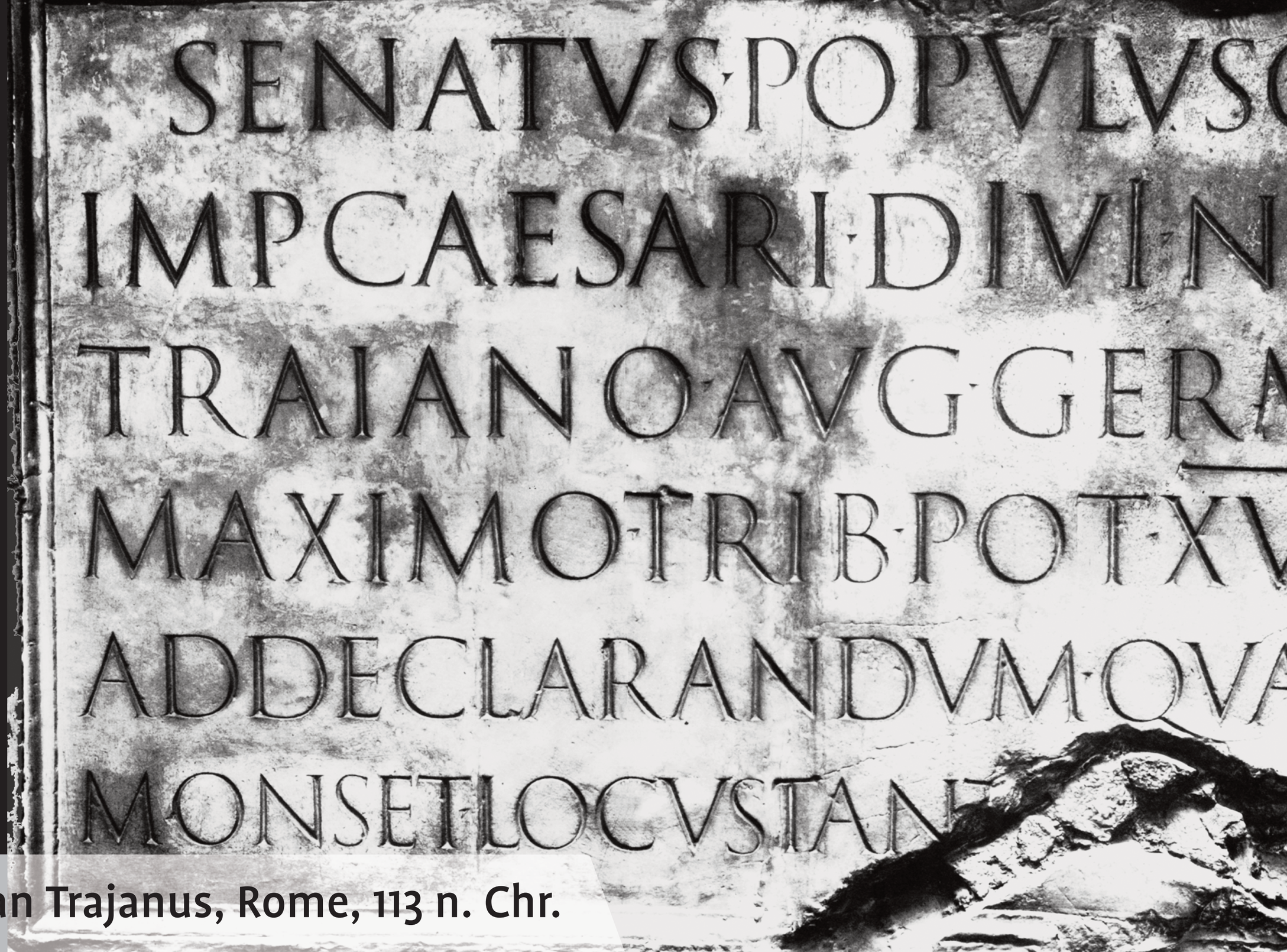


5 – Ontwikkeling spijkerschrift

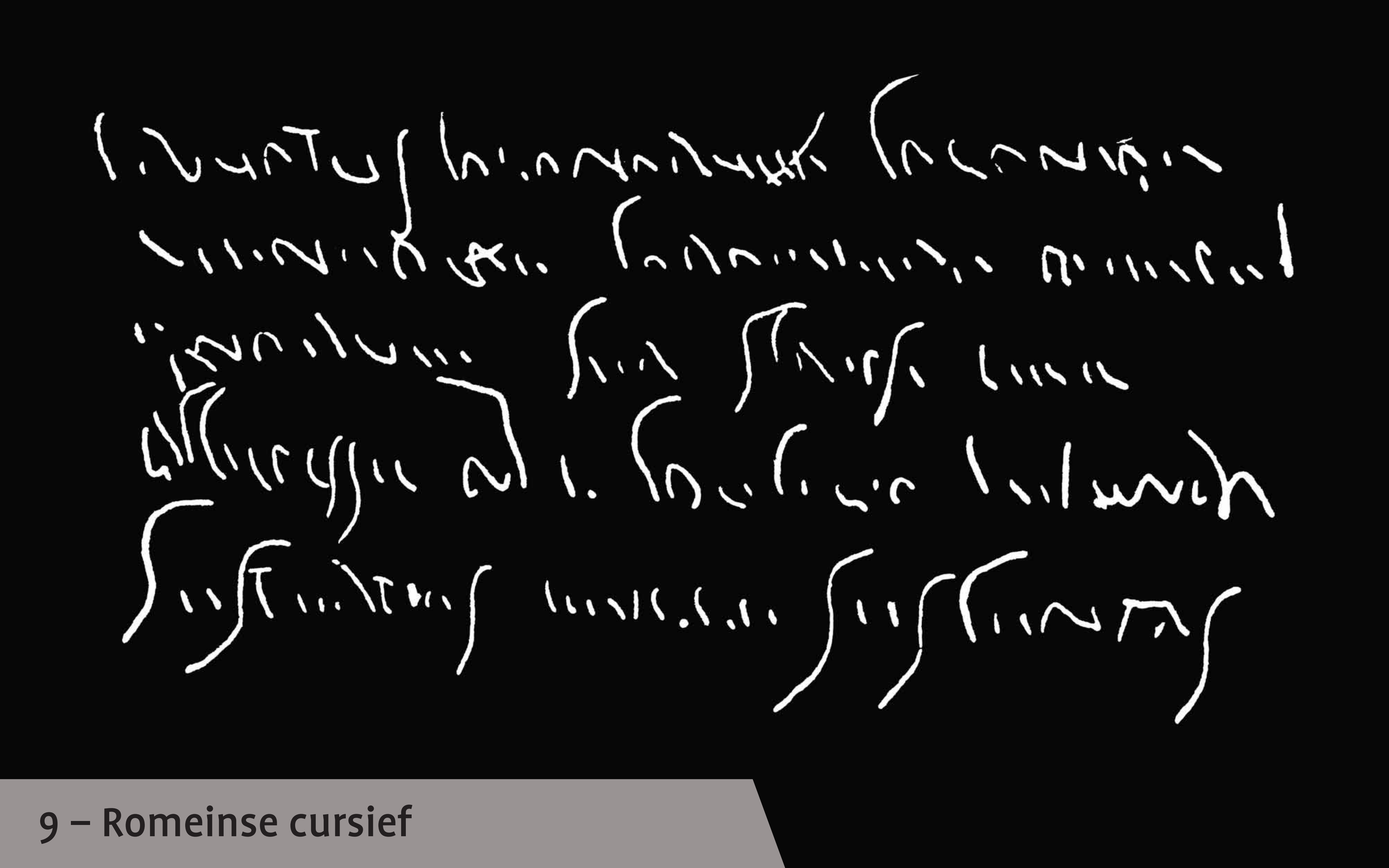
6 –Steen van Rosetta (Nijldelta, Egypte)



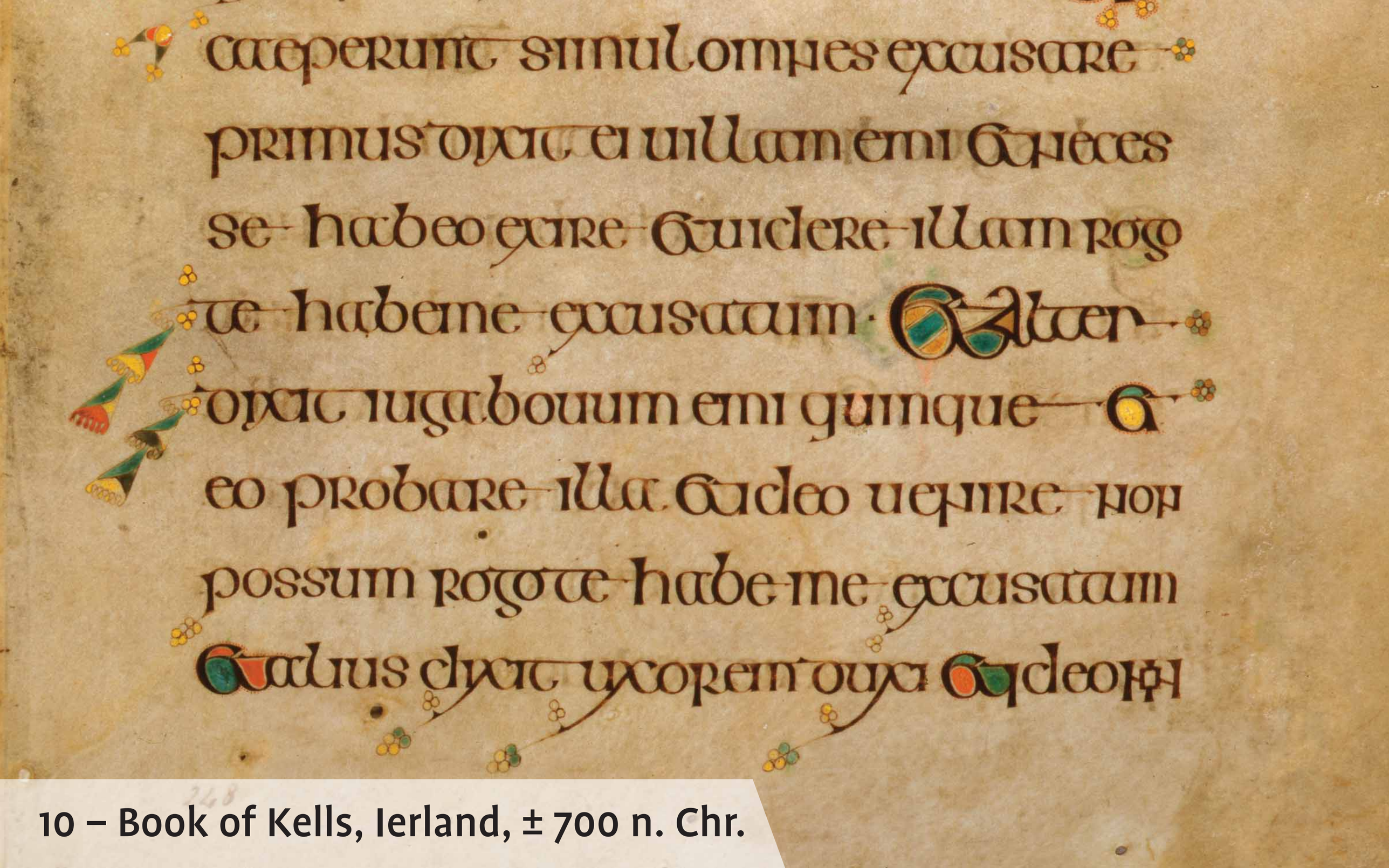
7 – Ontwikkeling eerste alfabet



8 – Zuil van Trajanus, Rome, 113 n. Chr.



9 – Romeinse cursief



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

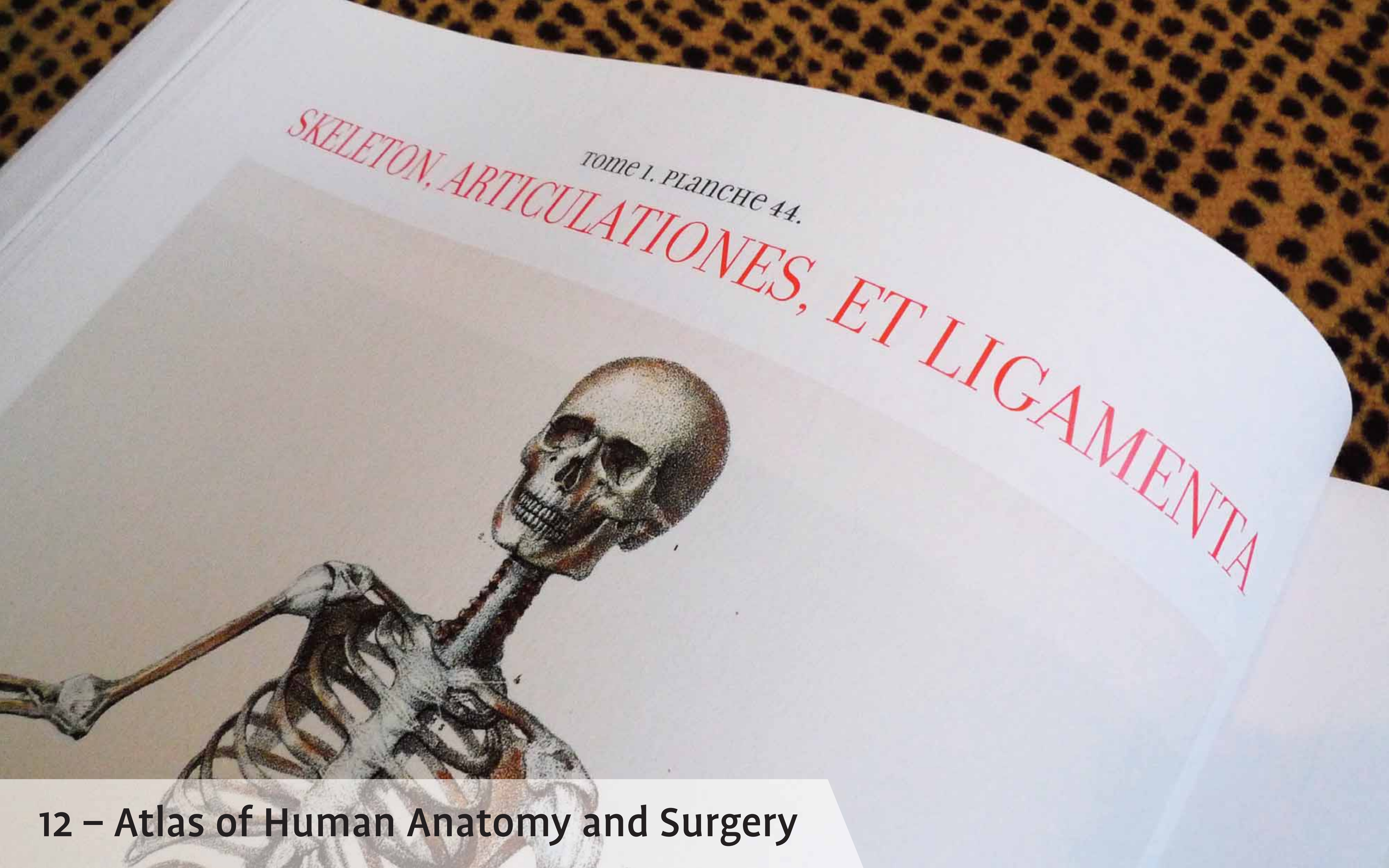
abcdefghijklmnopqrstuvwxyz

minuskel

minuskel

MAJUSKEL

11 – Filosofia Unicase, 1996



12 – Atlas of Human Anatomy and Surgery

um inter impios peregrinatur ex fide uiuens · siue in illa stabilitate sedis
eterne · quam nunc expectat per patientiam · quoadusq' iusticia conuer
tat in iudiciu · deinceps adeptura per excellentē victoriā ultimā & pacē
perfectā · hoc opere ad te instituto · & mutua pmissione debito · defendere
aduersus eos qui conditori eius deos suos preferunt fili kme Marcelline
suscepi magnu opus & arduū · sed ds adiutor noster est · Nam scio quib

ꝓbens & iaculet
ovo pressit quē ma
zelo fremulam d
rectugnem thesfer

prima

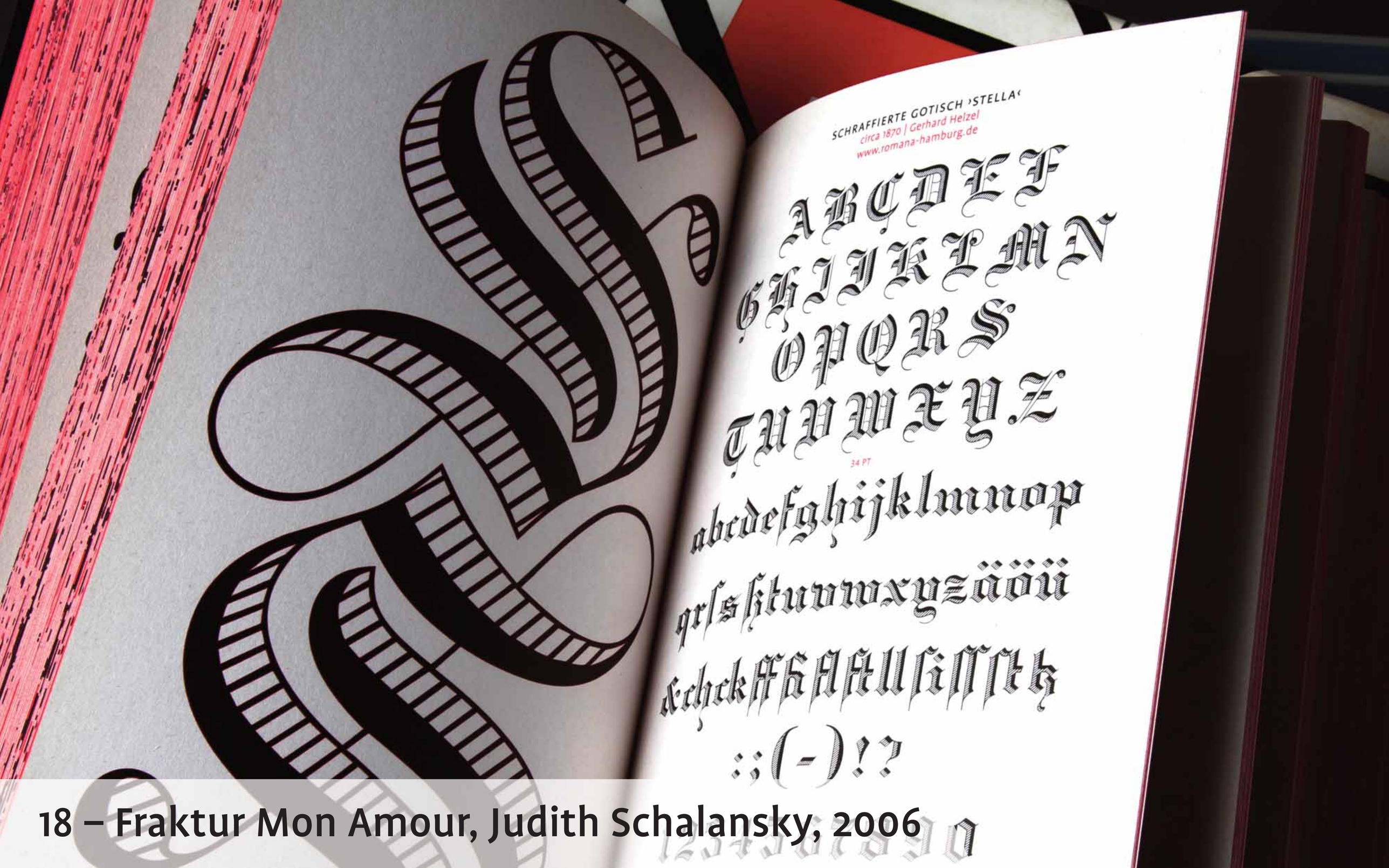
13 – Karolingische minuskel

14 – Gutenberg Bijbel, ± 1450, Mainz

15 – Loden letterstaafjes

16 – De letterzetter

17 – Deutsche Schrift, Rudolf Koch, 1910



18 – Fraktur Mon Amour, Judith Schalansky, 2006

19 – Epistulae, Sweynheym & Pannartz, Italien, 1468

ERASMI ROTERODAMI ADAGIORVM CHILIADES TRES, AC CENTVRIAE FERE TOTIDEM.

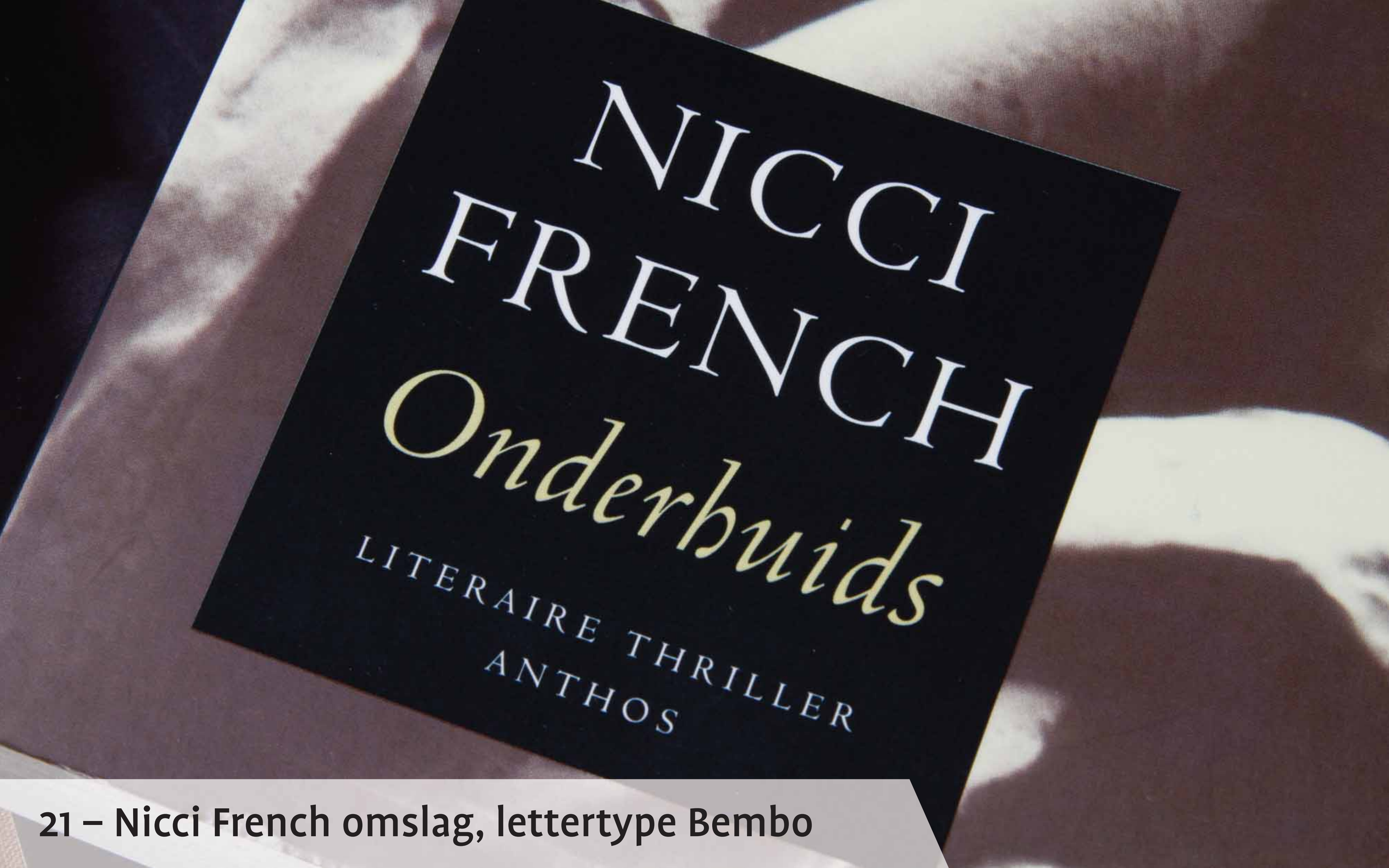
ALD·STVDIOSIS·S·

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 ali

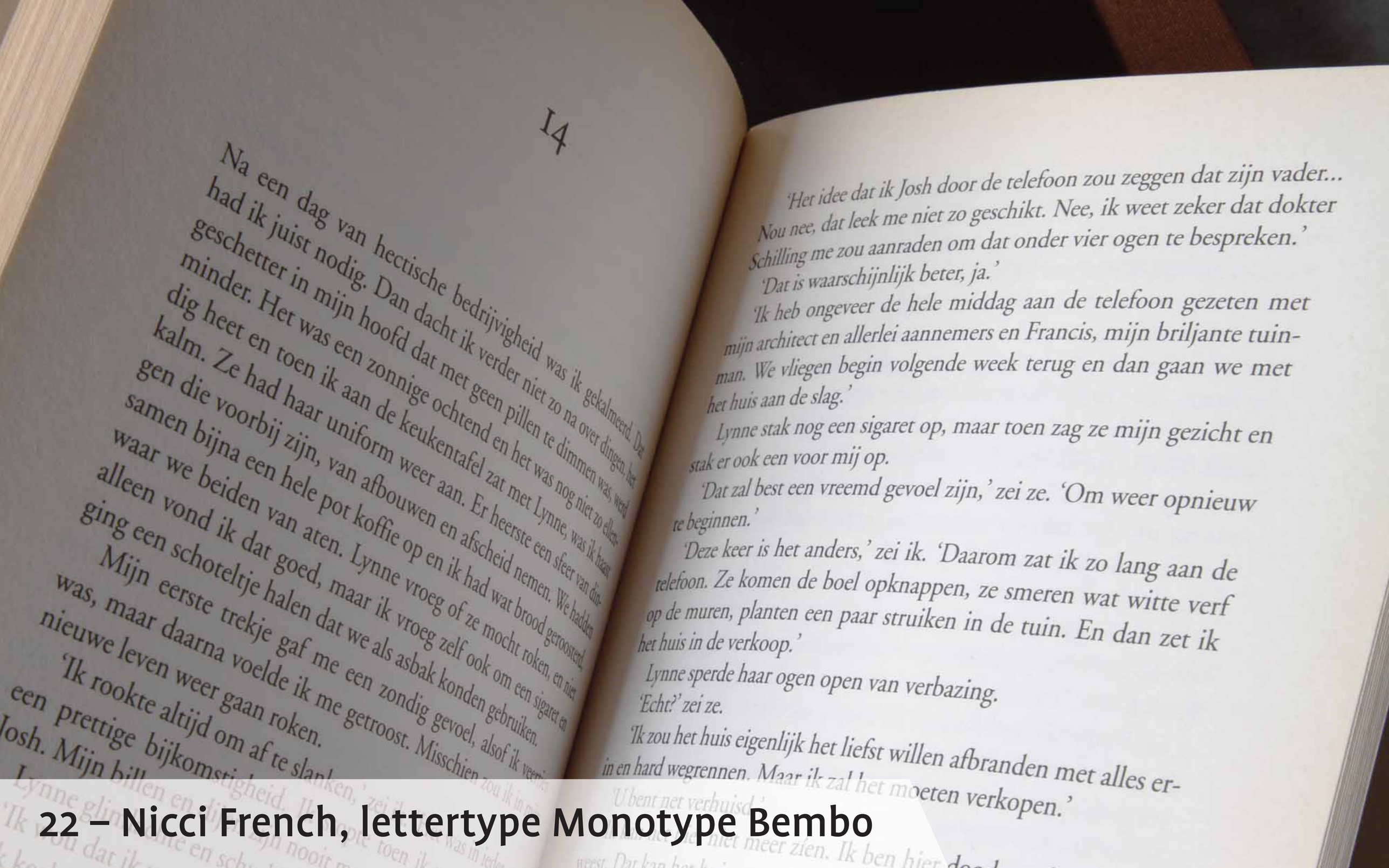
ní me latet sap
e periculosum est: t
est: dicere aliqua obedi
te qdem nõ tam pfecto
napientiũ libentur au
st pie et breuiter edic
dictoꝝ audiẽtibu
matis

Suum ex supellectile Georgii Merc
lii Bartholomæi Burrii Bi.

20 – Aldus Manutius, Erasmi Adagiorum, 1508



21 – Nicci French omslag, lettertype Bembo



14

Na een dag van hectische bedrijvigheid was ik gekalmeerd. Dat had ik juist nodig. Dan dacht ik verder niet zo na over dingen, hoe 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 veertig was, maar daarna voelde ik me getroost. Misschien zou ik in mijn nieuwe leven weer gaan roken.

'Ik rookte altijd om af te slanken,' zei ik [illegible] een prettige bijkomstigheid. [illegible] Josh. Mijn billen en [illegible] was in iedere [illegible] Lynne glimlachte en schudde [illegible] nooit [illegible] toen ik [illegible] 'Ik wou dat ik [illegible] te en schi[illegible]

'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.'

[illegible] niet meer zien. Ik ben hier dood[illegible]

22 – Nicci French, lettertype 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

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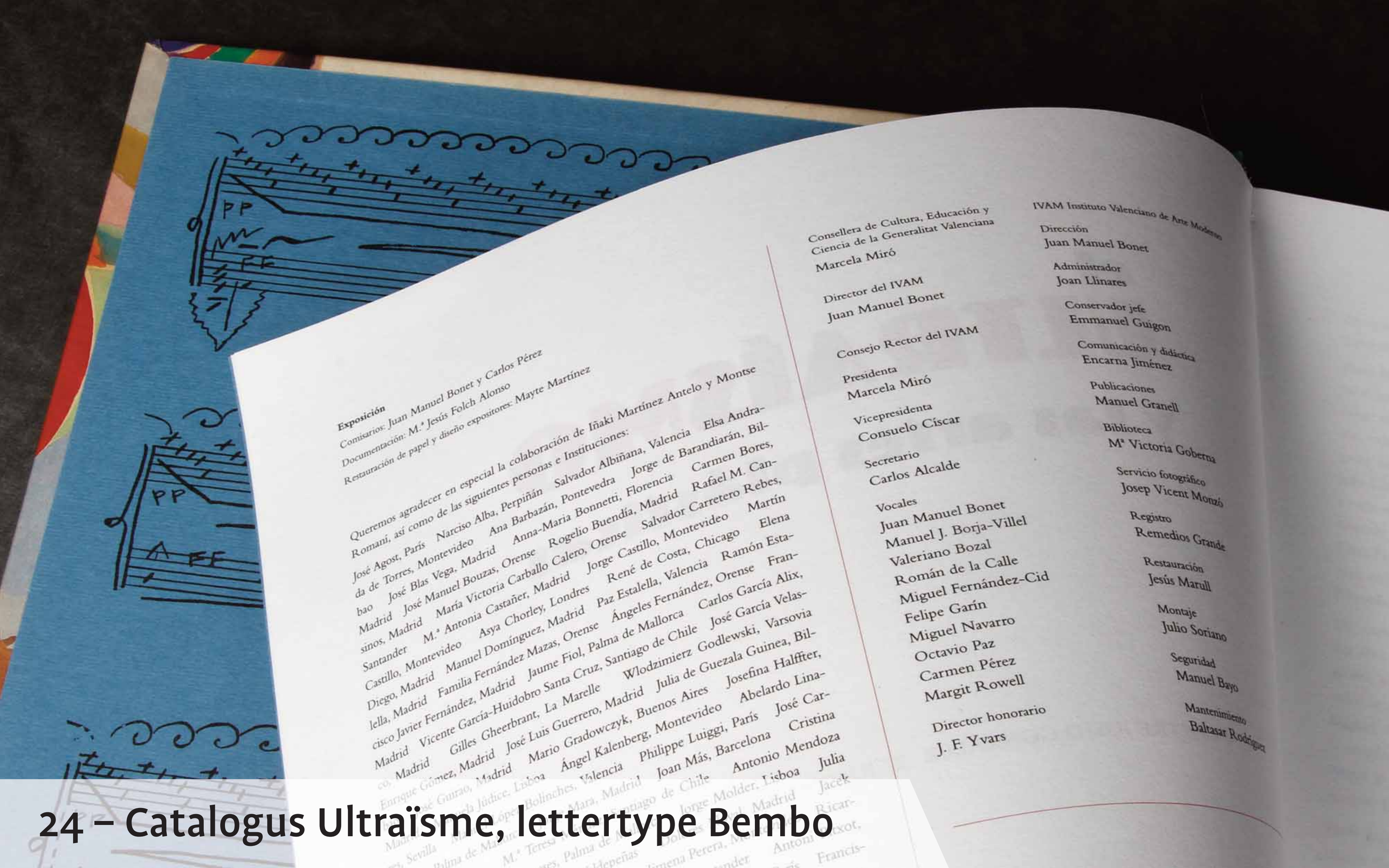

Exposición
Comisarios: Juan Manuel Bonet y Carlos Pérez
Documentación: M.ª Jesús Folch Alonso
Restauración de papel y diseño expositores: Mayte Martínez

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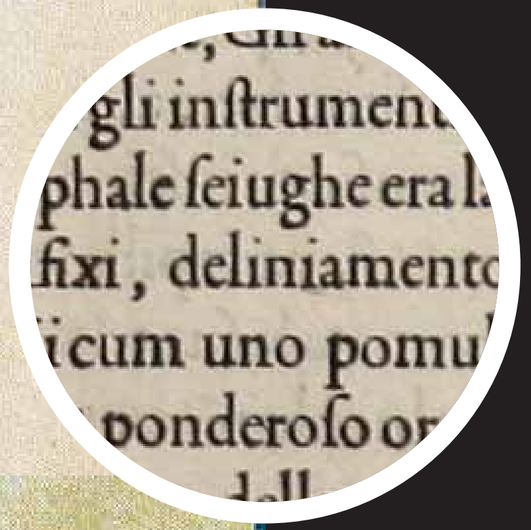
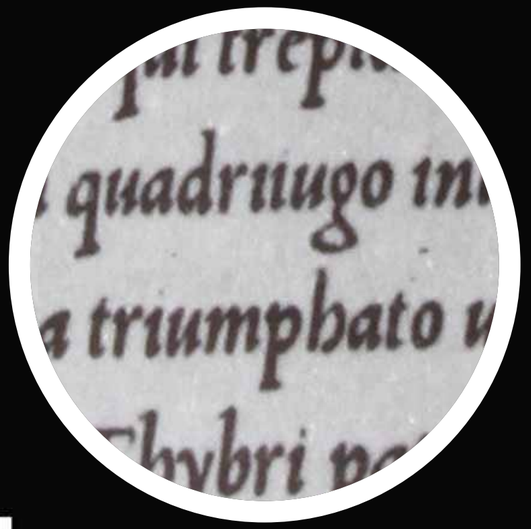
24 – Catalogus Ultraïsme, lettertype Bembo

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



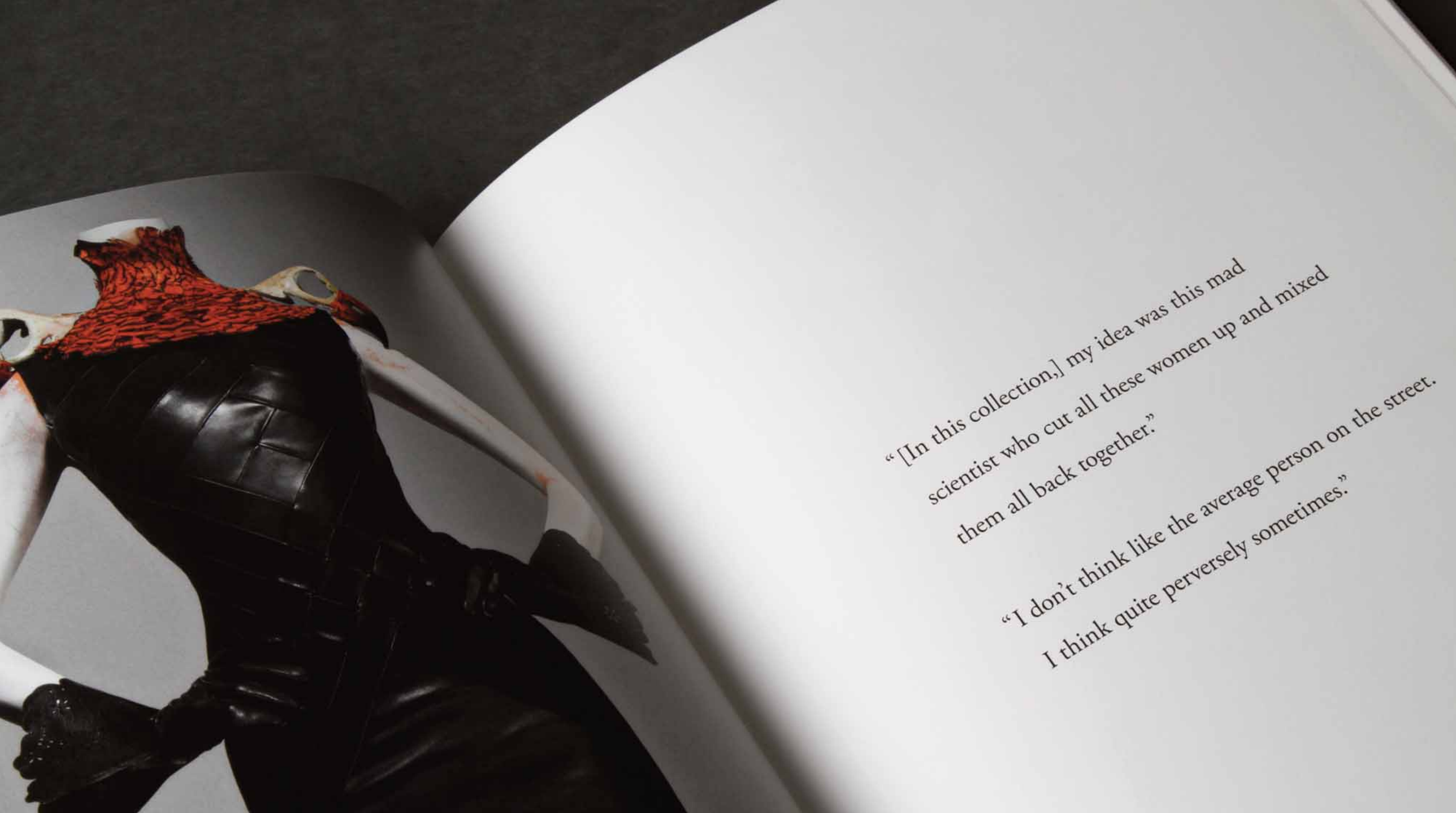
25 – Aldus, Vergil, 1501 en Hyp. Poliphili, 1499



Poliphilus *Blado*

ag ag

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



27 – Alexander McQueen, MoMa, 2010 (Garamond)

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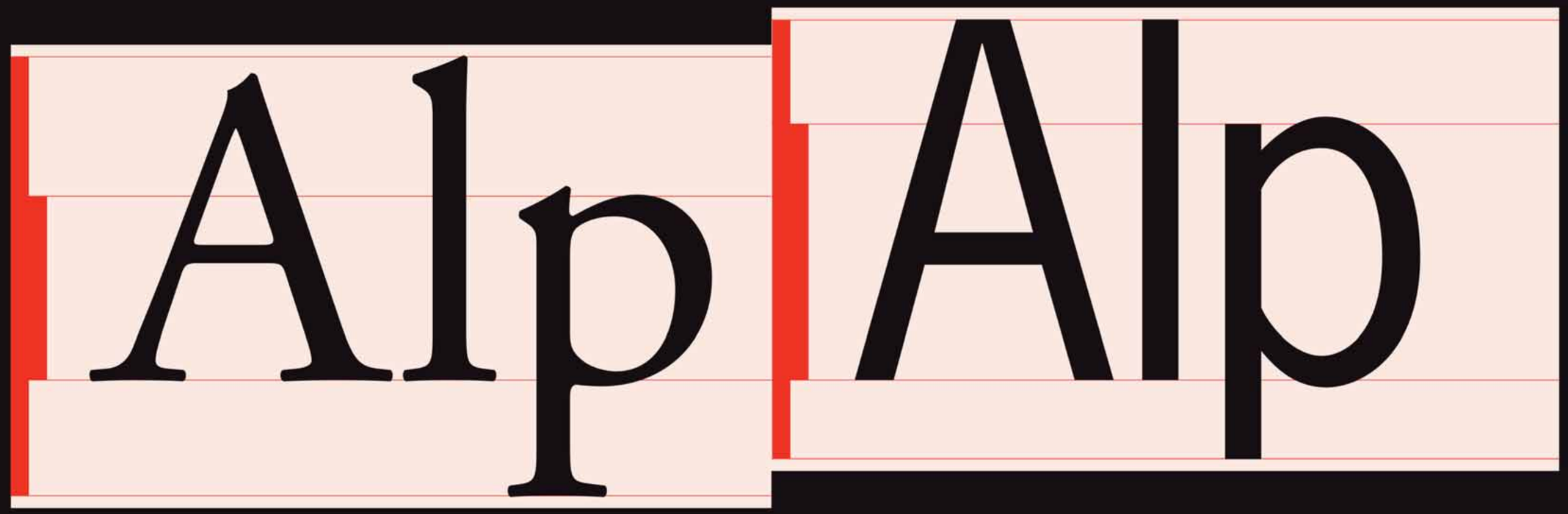
28 – Bembo, Garamond, Van Dijck



29 – Garamond en News Gothic

30 – Illuminated, Jonathan Safran Foer (Janson)

31 – 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 you were in need of cleaning. I write that she was trying because was not being sociable. "Can you please get this dog away from said, making his body into a ball. "Please. I really don't like dogs is 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 g She's going to break my glasses."

I will now mention that Sammy Davis, Junior, Junior is very o sociable with her new friends, but I had never witnessed a thing lik I reasoned that she was in love with the hero. "Are you d cologne?" I asked. "What?" "Are you donning any cologne is body so that his face was in the seat, away from ior. "Maybe a little," he said, defendi s. "Because she loves colog " "She is trying to make sex to w will not bite the back of Help!" do sixty-ni m bi

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." Also, she was not farting very

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 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 endeavoured to prevent the Population of these States; for that Purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others [illegible]

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

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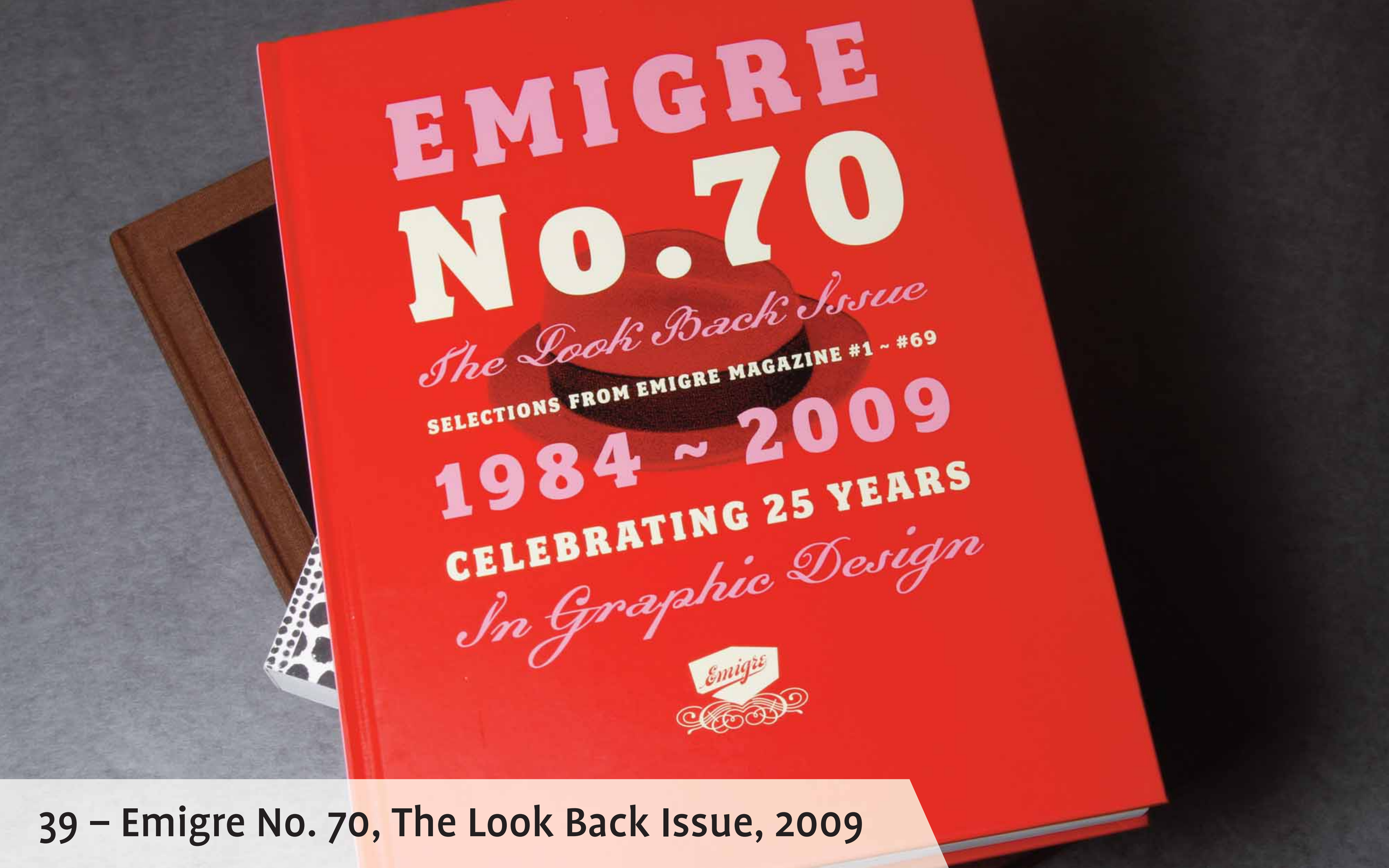
35 – Fournier, Baskerville, Bodoni

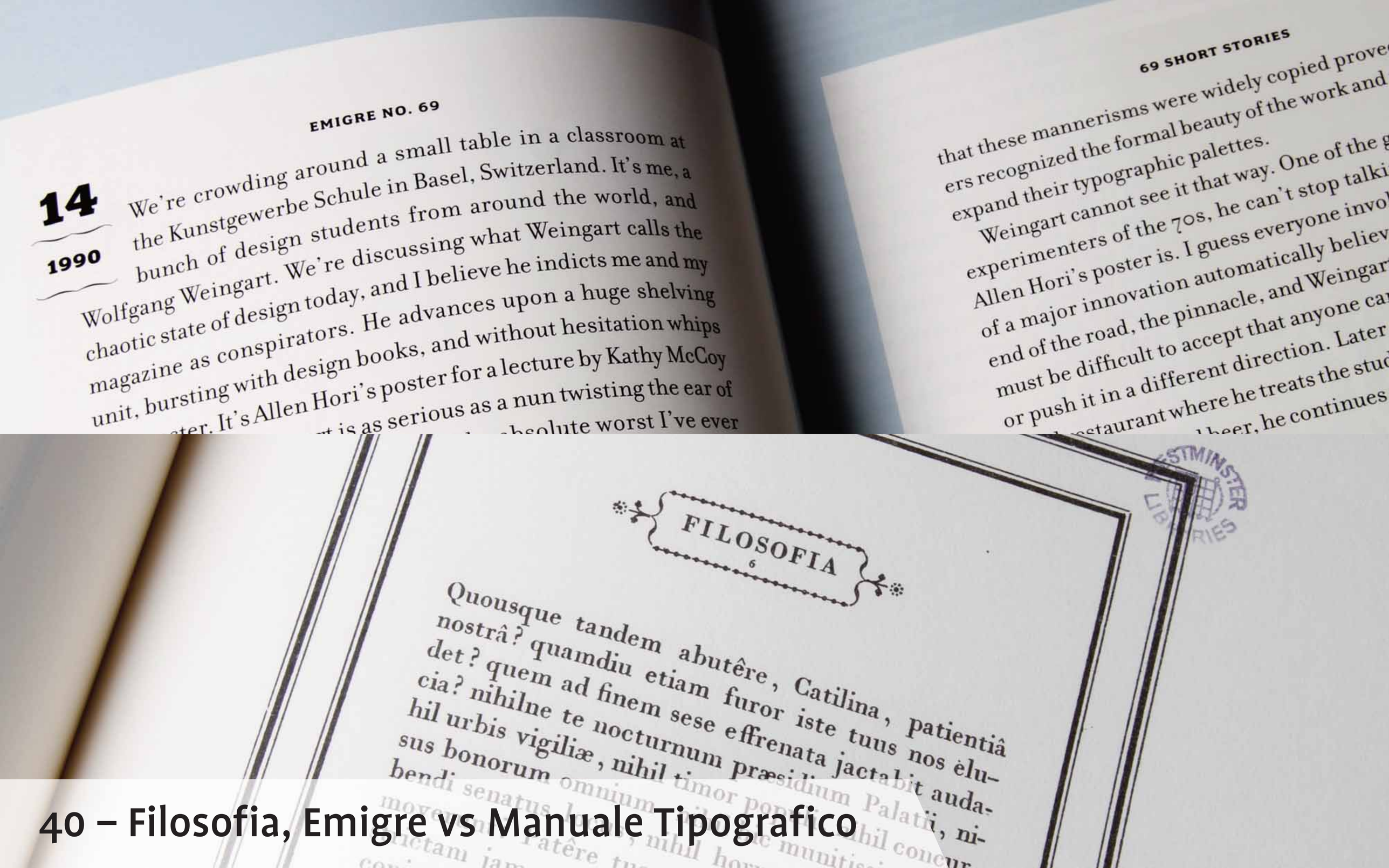
36 – Moet in het papier in boekdruk

37 – Tijdschriften Matador en Port, Bodoni

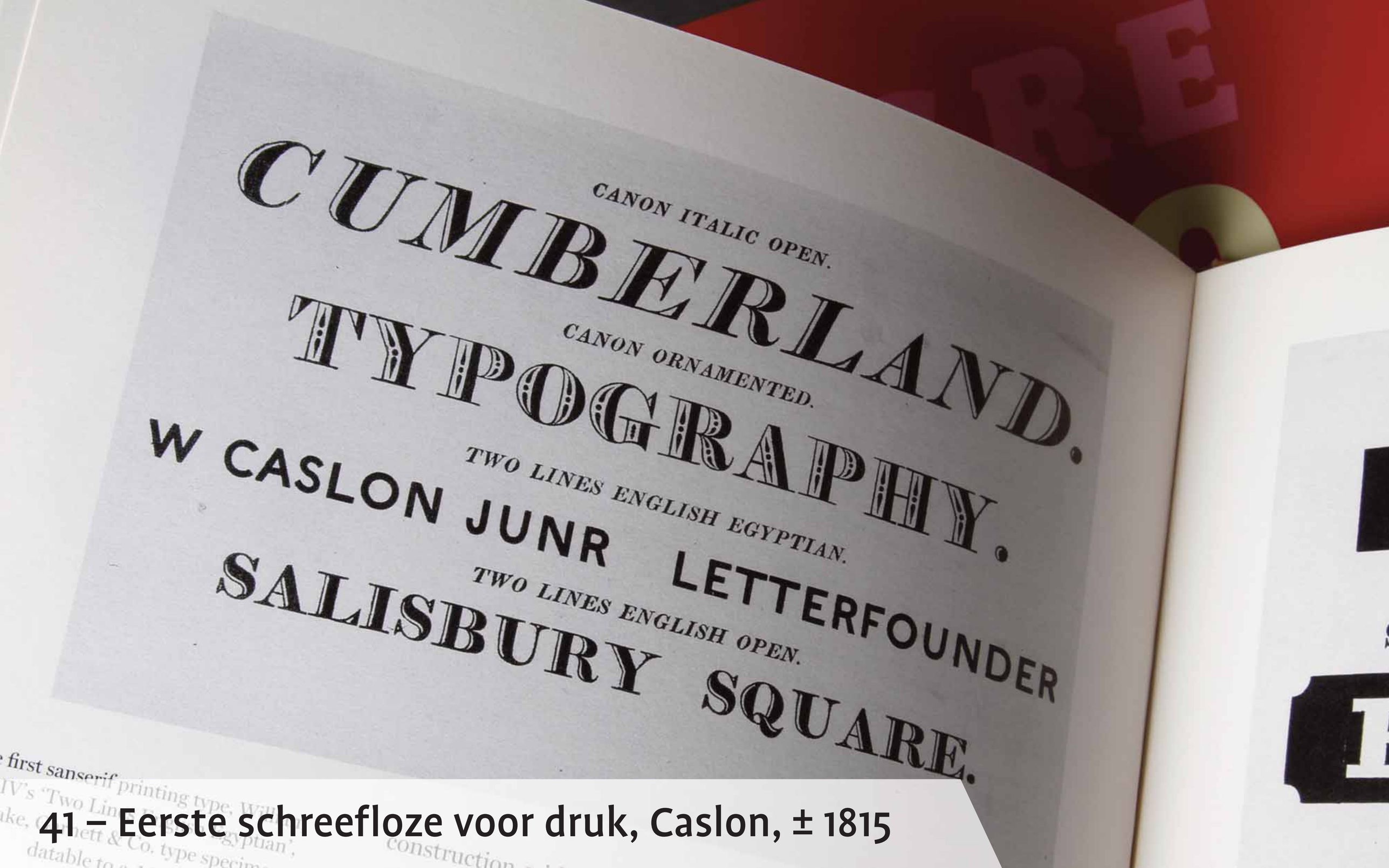
38 – Manuel Typographique / Manuale Tipografico



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



40 – Filosofia, Emigre vs Manuale Tipografico



41 – Eerste schreefloze voor druk, Caslon, ± 1815

42 – Houten letters voor grote corpsen

43 – Julius Klinkhardt Schriftgiesserei, 1896

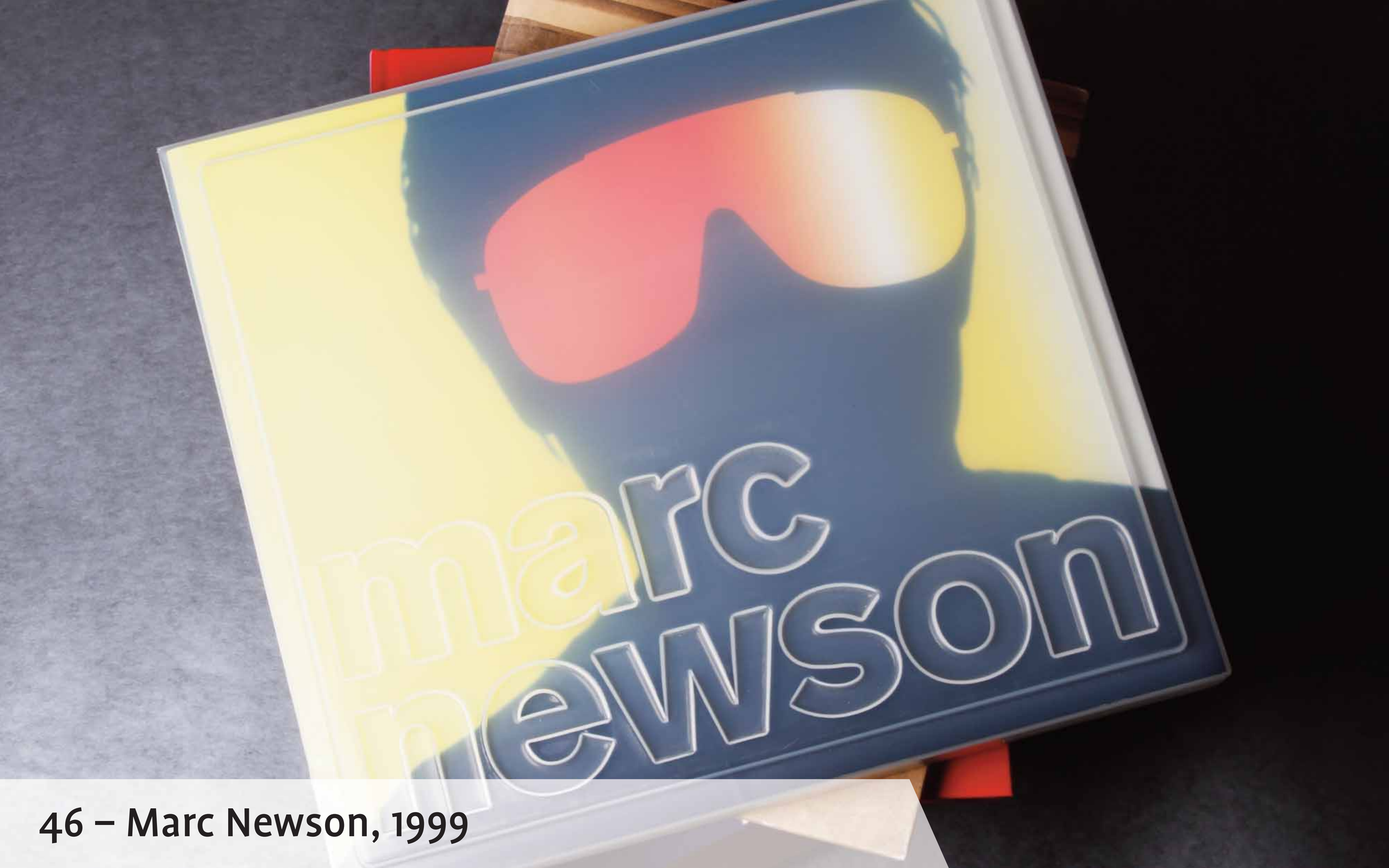
44 – Julius Klinkhardt Schriftgiesserei, Grotesk

Aa Bb Gg Rr

1 2 3 ? &

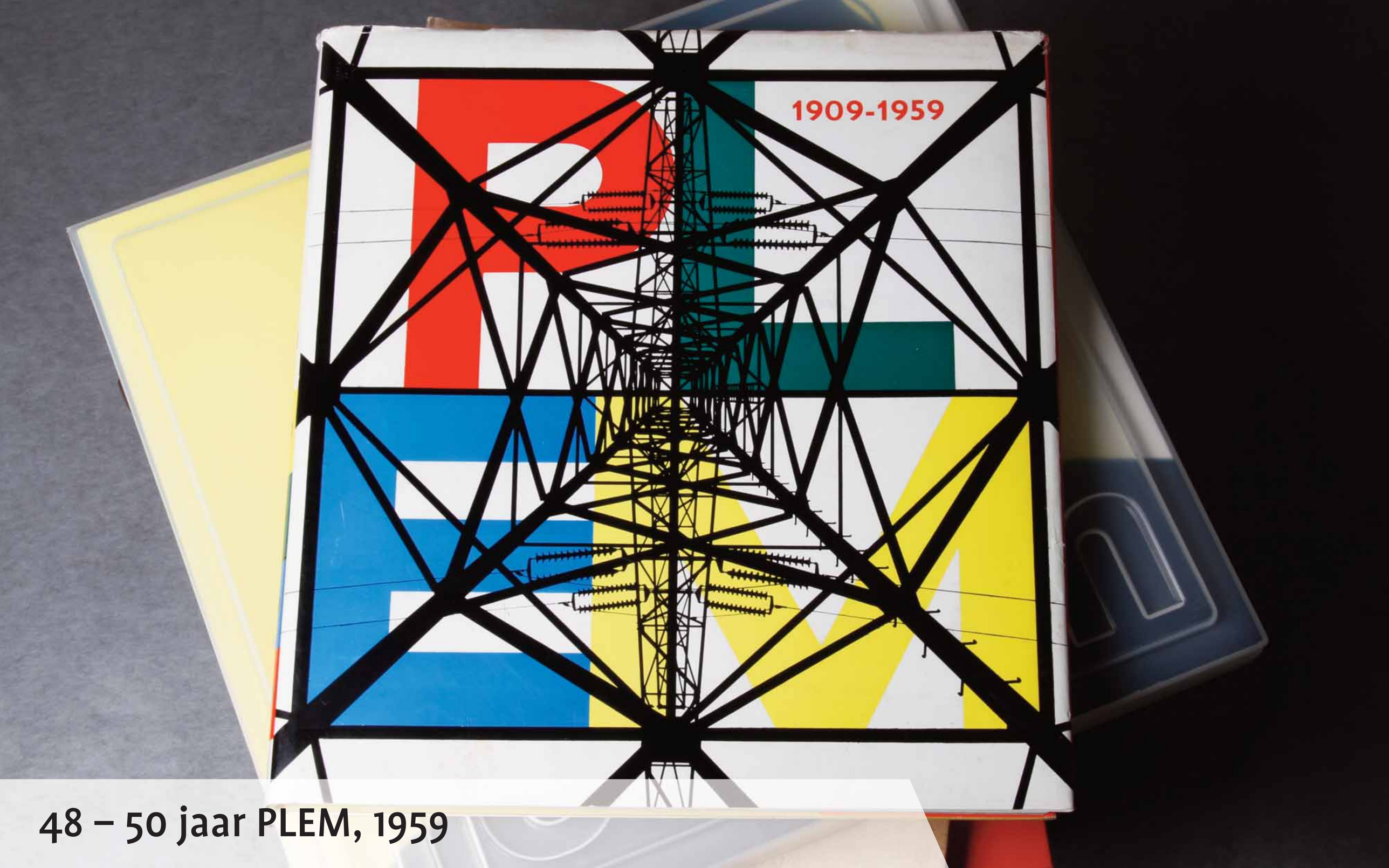
Akzidenz Grotesk
Helvetica

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



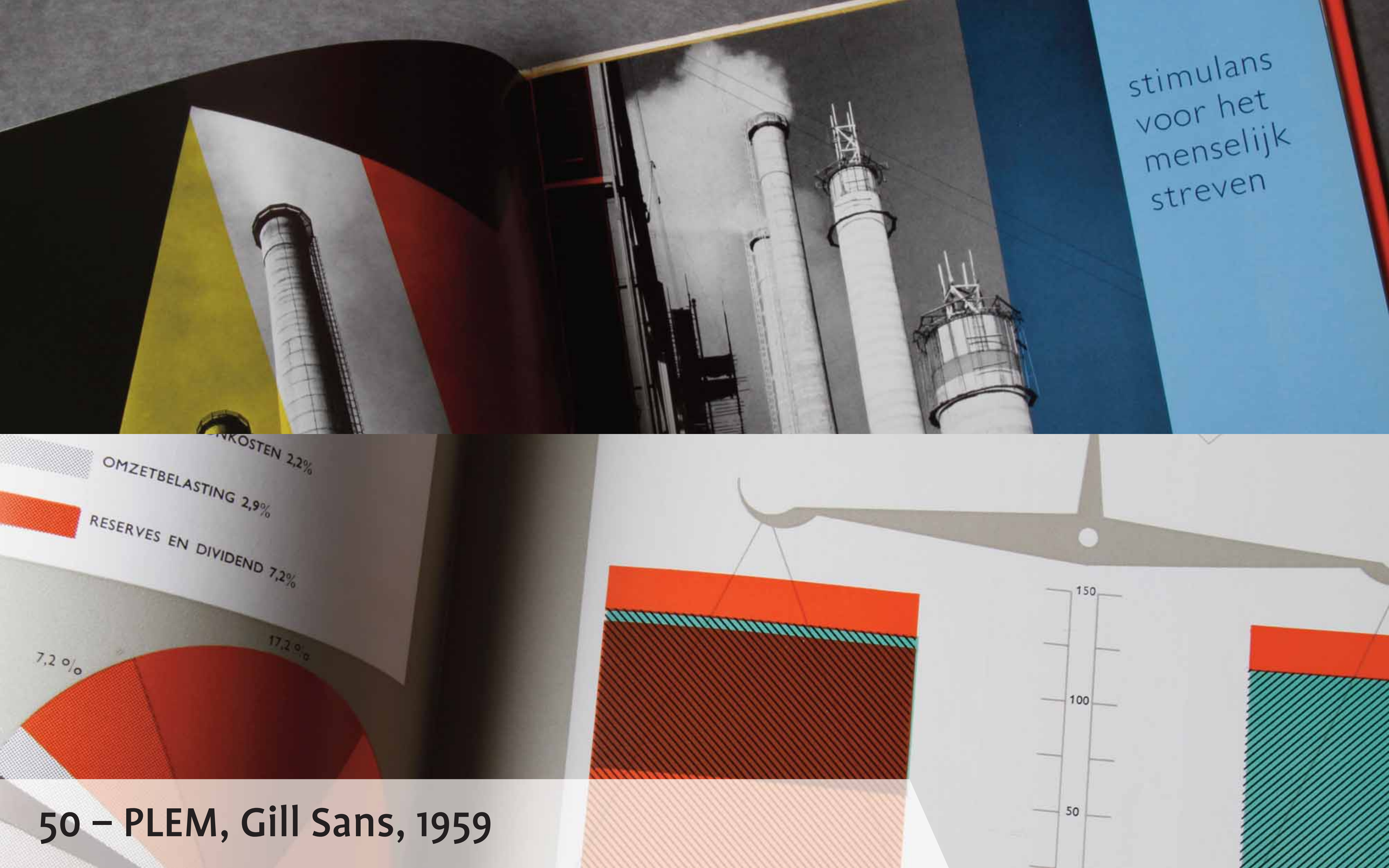
46 – Marc Newson, 1999

47 – Marc Newson, Franklin Gothic/Rockwell



48 – 50 jaar PLEM, 1959

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 jede [illegible] Zeichen, obwohl ihm gleich zwei davon [illegible] Verfügung standen; durch diesen Verzicht hat [illegible] 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 [illegible]

51 – Paul Renner, Die Kunst der Typographie, 1939

52 – Het beste van Wim T. Schippers, 2006

53 – Het beste van Wim T. Schippers, Helvetica

Ook aan het VPRO-programma *De Suite* leverde Schippers bijdragen. Wekelijks was hij in 1979 en 1980 te horen als de schreeuwerige puber Harko Wind. Ook Harko's familieleden mochten aan de uitzending meedoen - naarmate de serie liep, waren dat er steeds meer - en op 19 juli 1979 werd zelfs gehele aflevering van *De Suite* verzorgd door 'de familie van Wind'.

Door zijn lawaaierig karakter en de vele studiogasten doet *Ha* Wind al enigszins denken aan *Ronflonflon*, een programma da enkele jaren later ontstond. De eerste uitzending van wat uitein een danglopende serie zou worden, was op 10 oktober 1984. Het was een live-uitzending, waarvan sommige onderdelen wa voorgeprogrammeerd. Zoals de vele jingles, die de meest uiteen lopende rubrieken aankondigden maar ook wel eens naar zichz verwezen ('O, wat een leuke jingle is dit'). De presentatie was in handen van Jacques Plafond (Schippers). Om niet langer een keuze te hoeven maken tussen *jij* en *U* sprak deze Plafond alle medewerkers en gasten consequent aan met joe. Dat ging bij voorbeeld als volgt:

Jan: 'Zo Jacques, daar ben ik dan.'
Jacques: 'Joe bent helemaal niet daar, Jan, volgens mij ben joe hi
Jan: 'Ja, ik ben hier.'
Jacques: 'Waarom zeg joe dan daar?'

54 – Letter Fountain, Taschen, 2011

55 – Letter Fountain, Profile en Interstate

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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.

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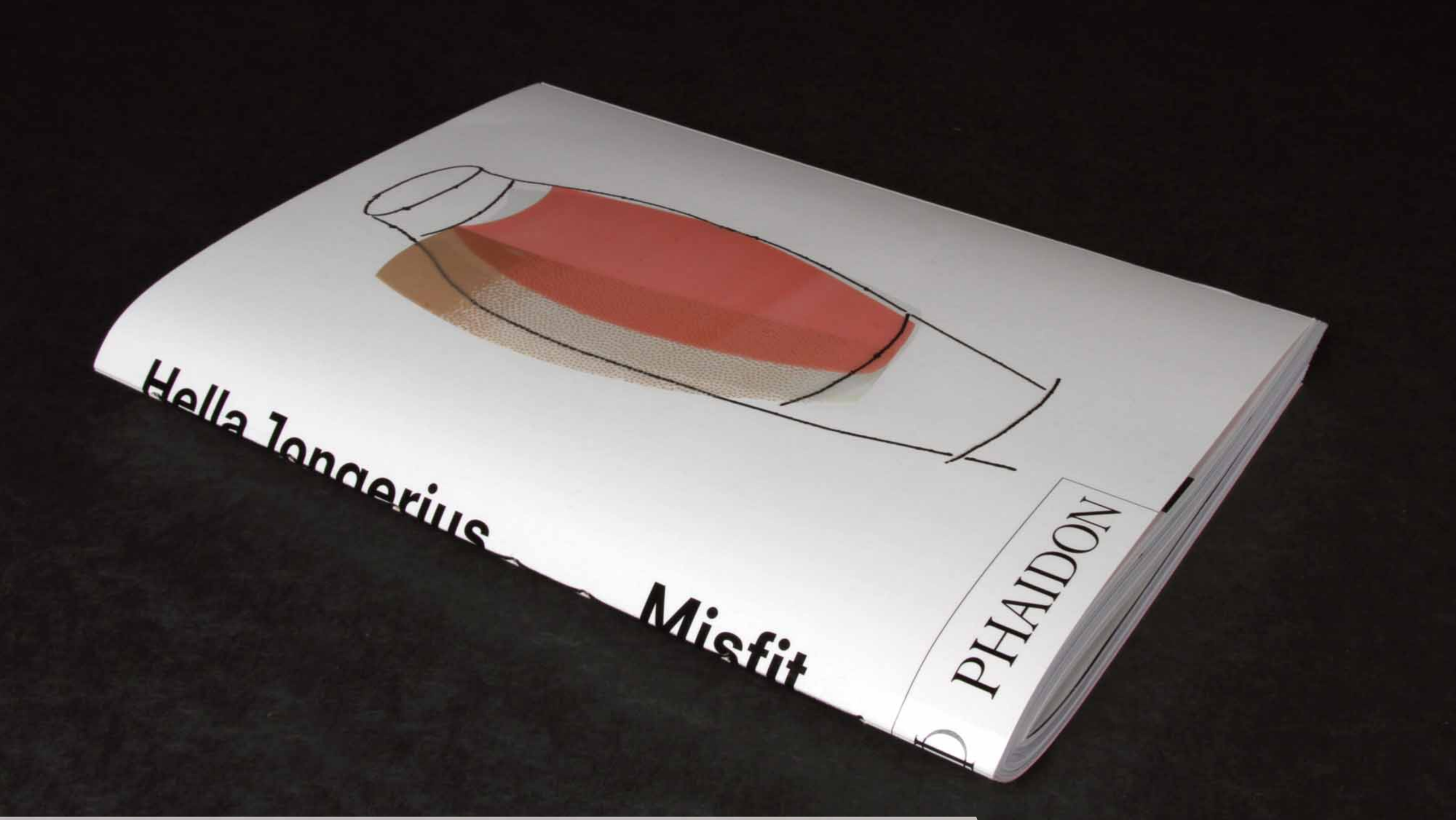
56 – Akzidenz Grotesk, Futura, Profile/Garamond

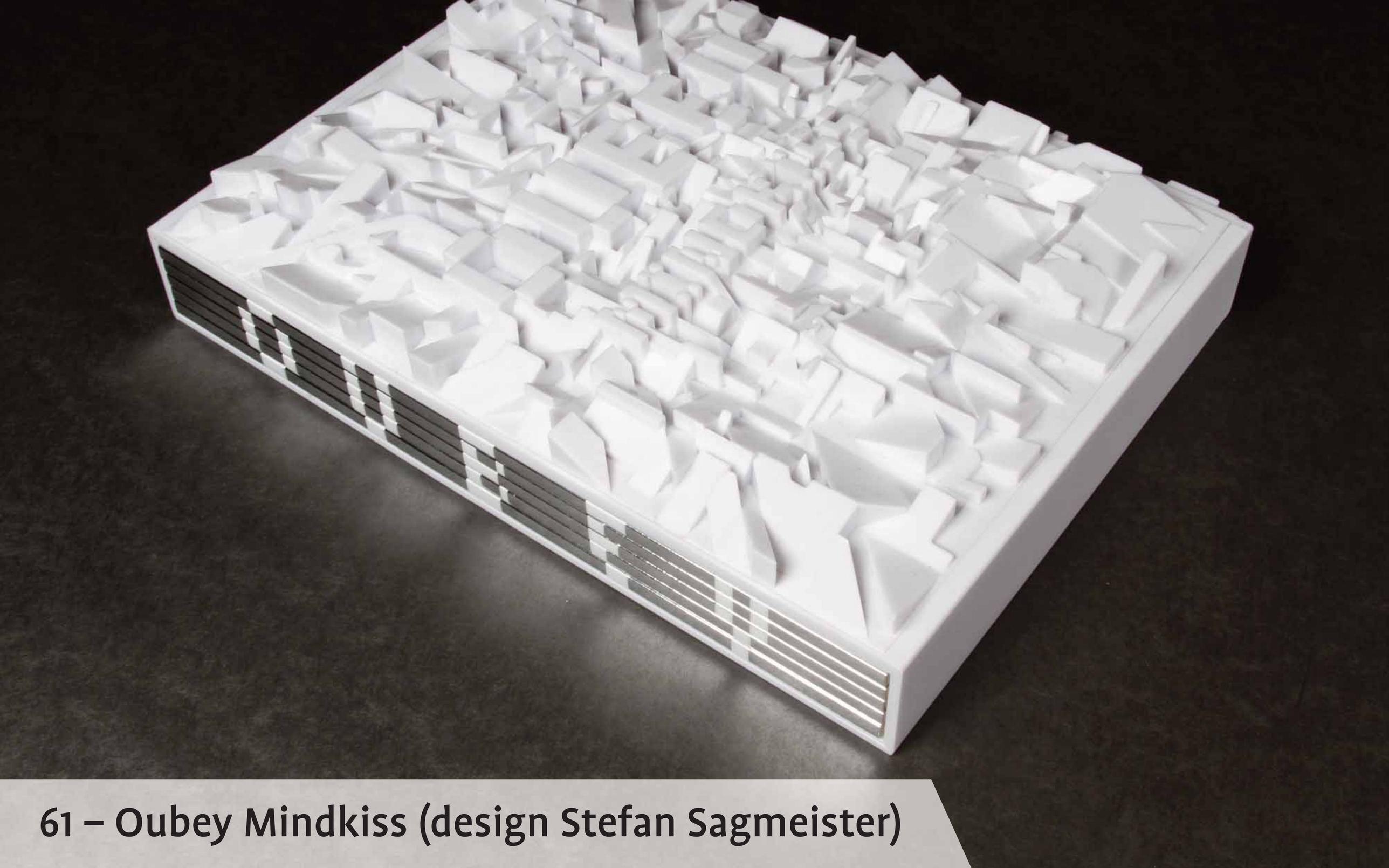


57 – Misfit, Hella Jongerius (design Irma Boom)

58 – Misfit, Hella Jongerius, omslagwissel

59 – Misfit, Hella Jongerius

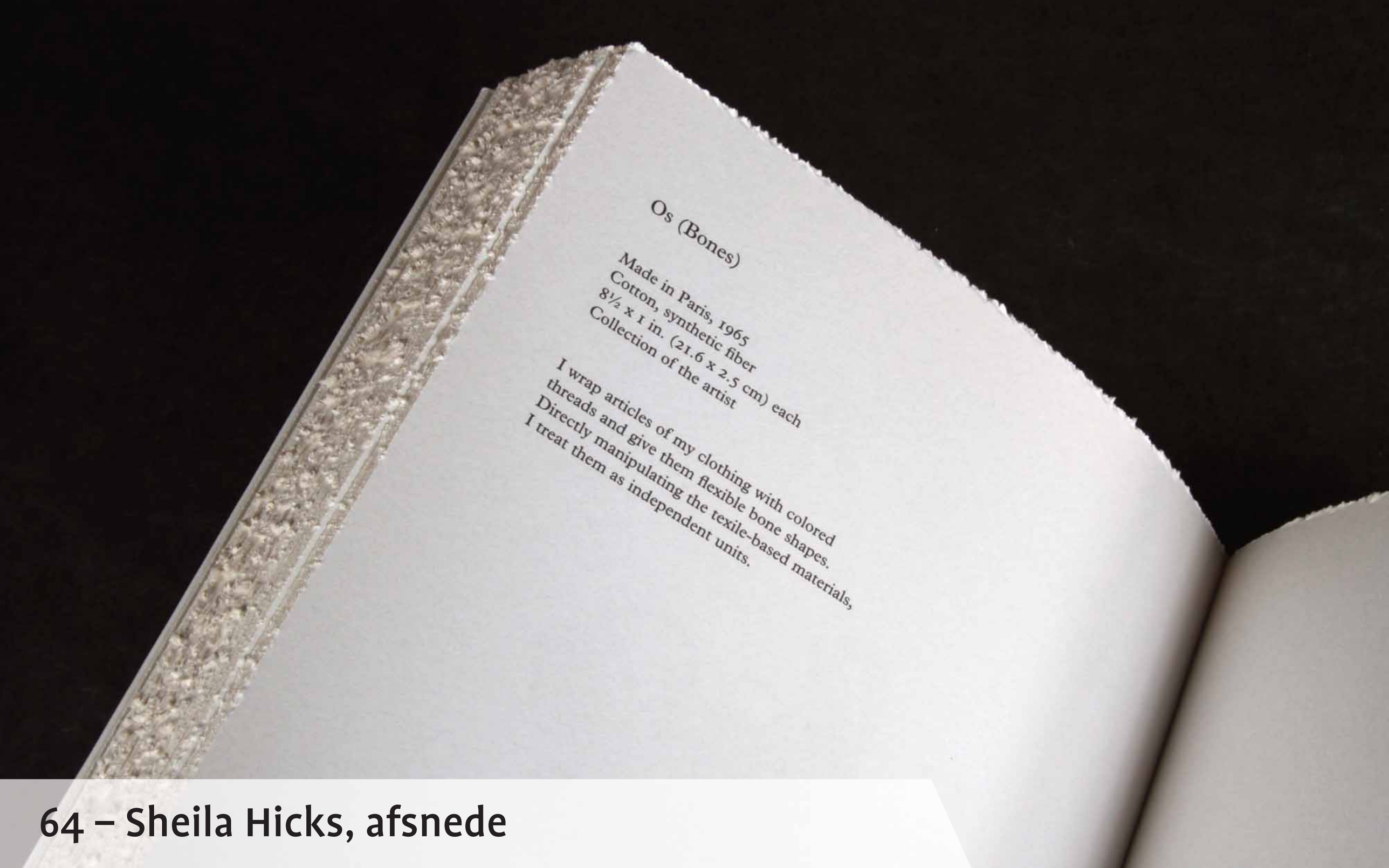
60 – Misfit, Hella Jongerius



61 – Oubey Mindkiss (design Stefan Sagmeister)

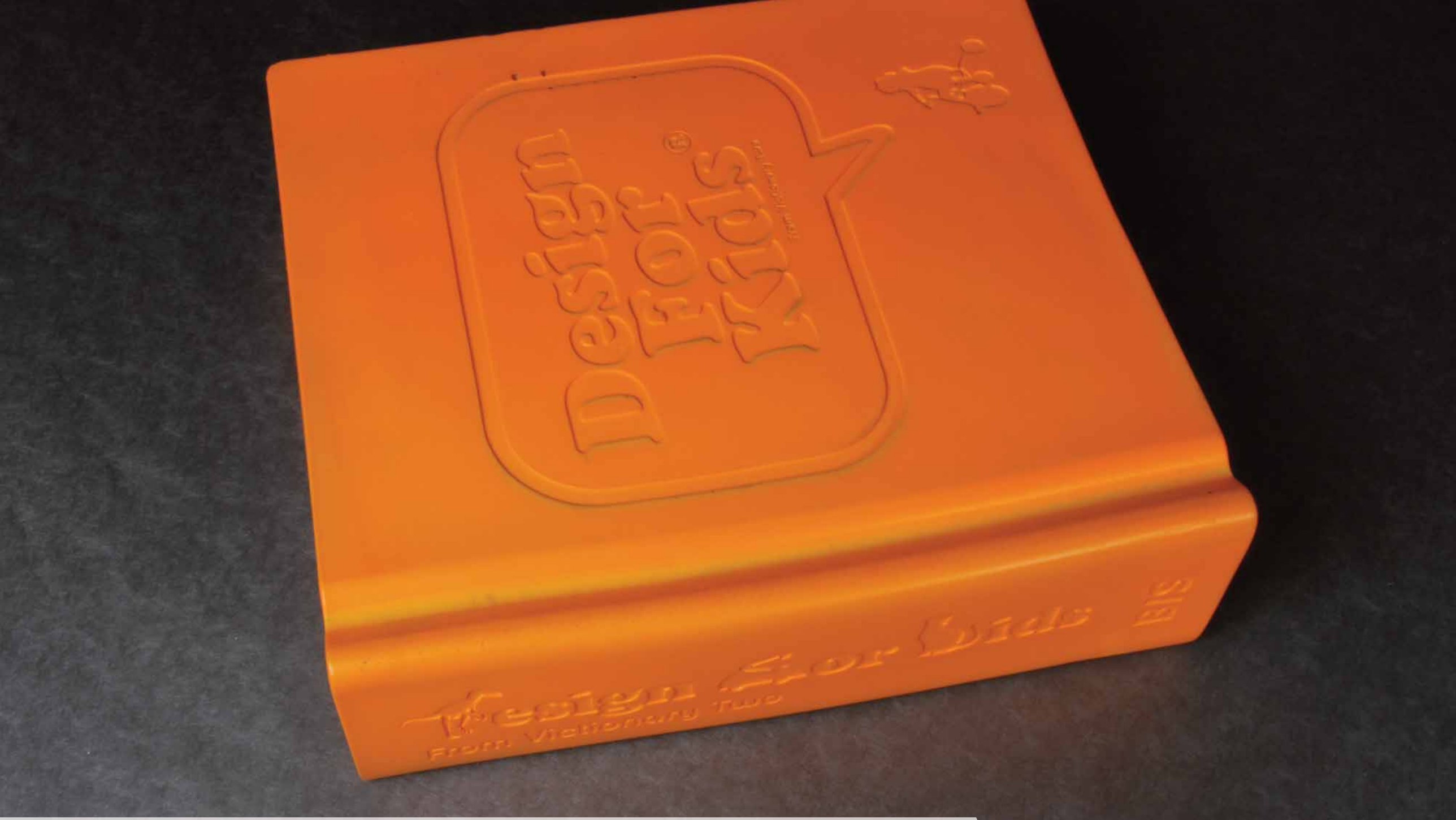
62 – Oubey Mindkiss (design Stefan Sagmeister)

63 – Sheila Hicks (design Irma Boom)



64 – Sheila Hicks, afsnede

65 – Filz Felt (design Silke Nalbach)



66 – Design for Kids (design Victor Cheung)

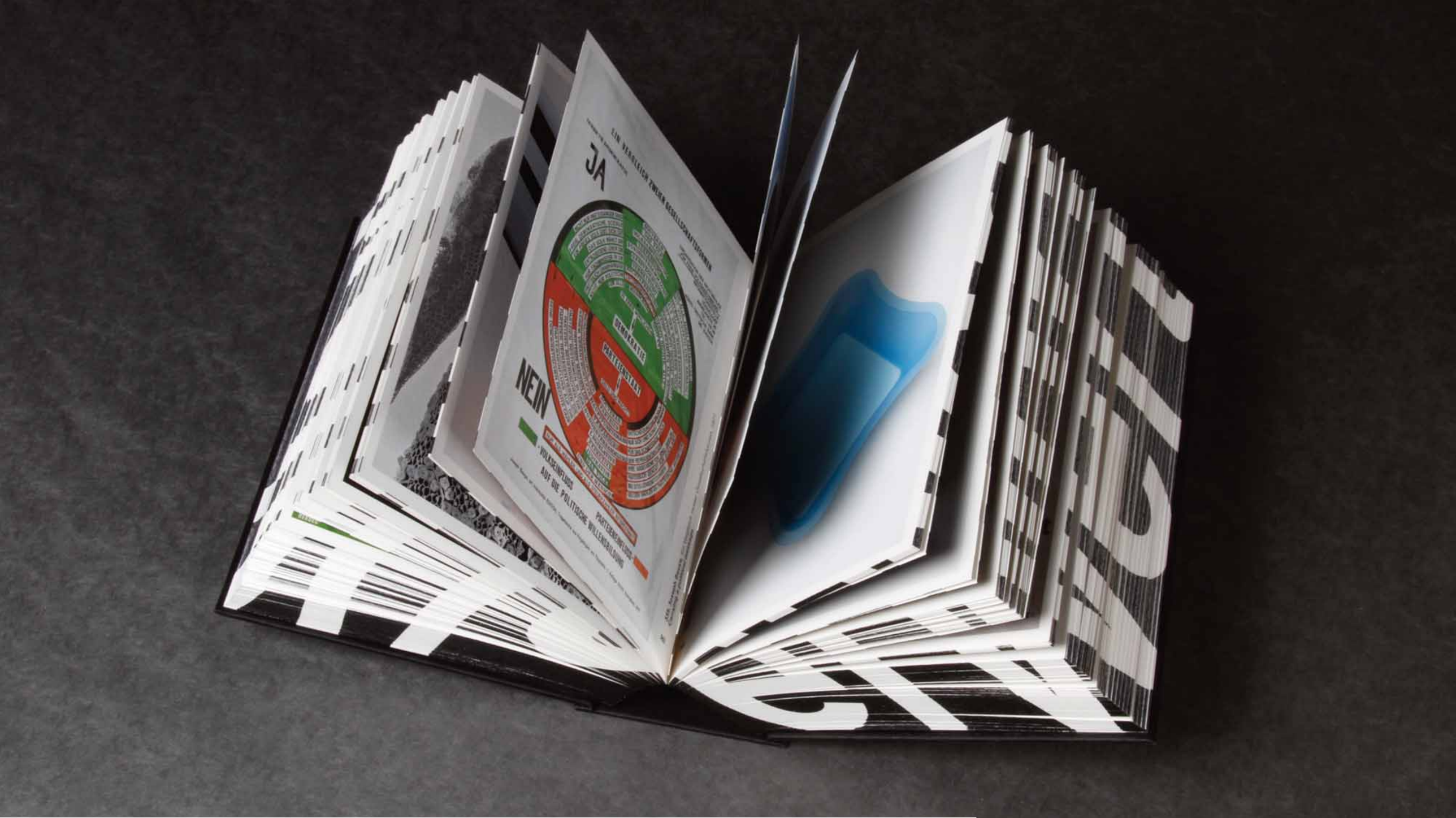
67 – Design for Kids (design Victor Cheung)

68 – Imprenta Real (design Sánchez/Lacasta)

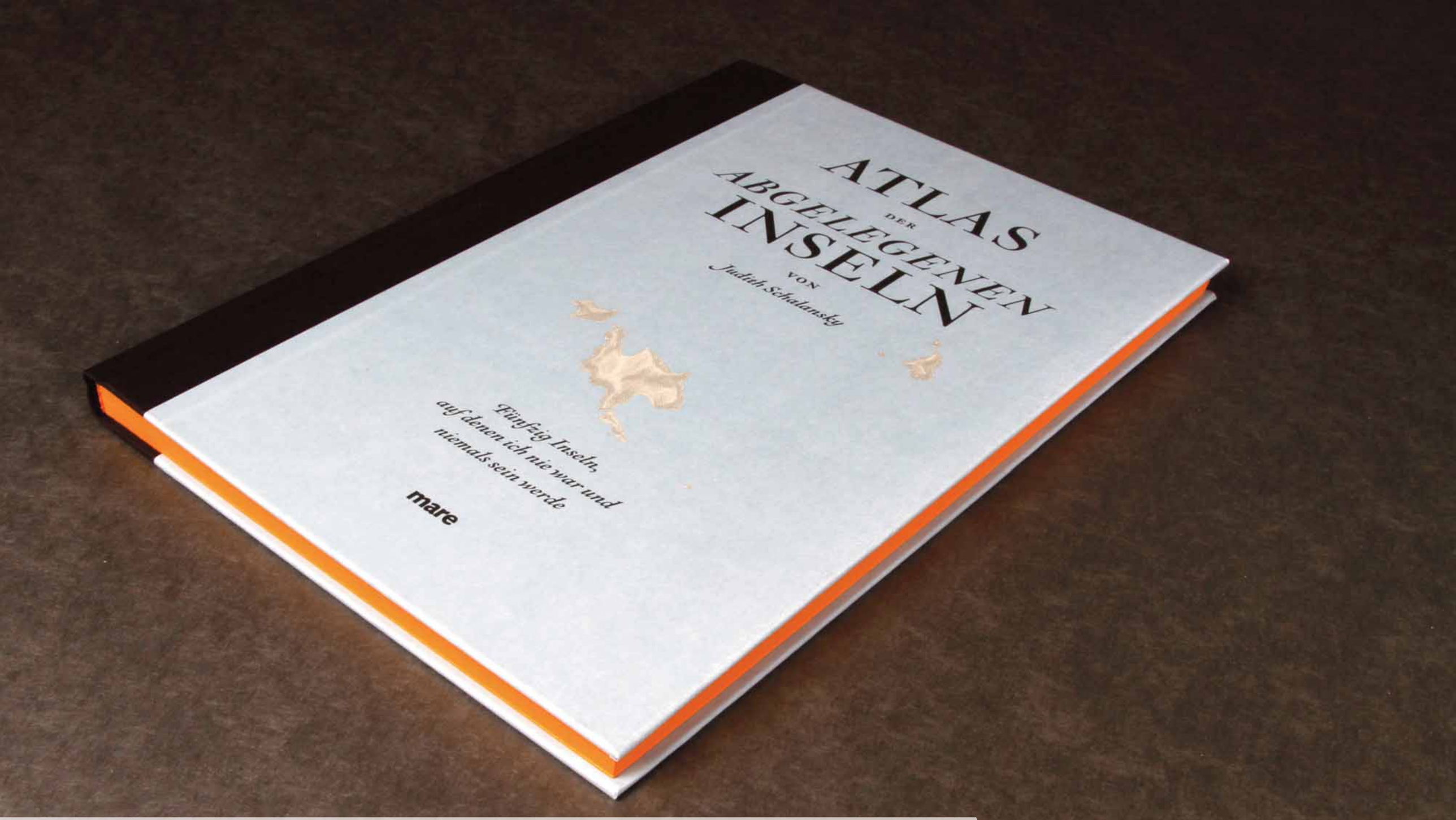
69 – Imprenta Real (design Sánchez/Lacasta)

70 – Matchboox, Irma Boom, Enorm klein

71 – Wandelwerte (design Irma Boom)



72 – Wandelwerte (design Irma Boom)



73 – Atlas (design en tekst Judith Schalansky)

74 – Atlas (design en tekst Judith Schalansky)

75 – Dialect woordenboek (design Joep Pohlen)

76 – Dialect woordenboek (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)