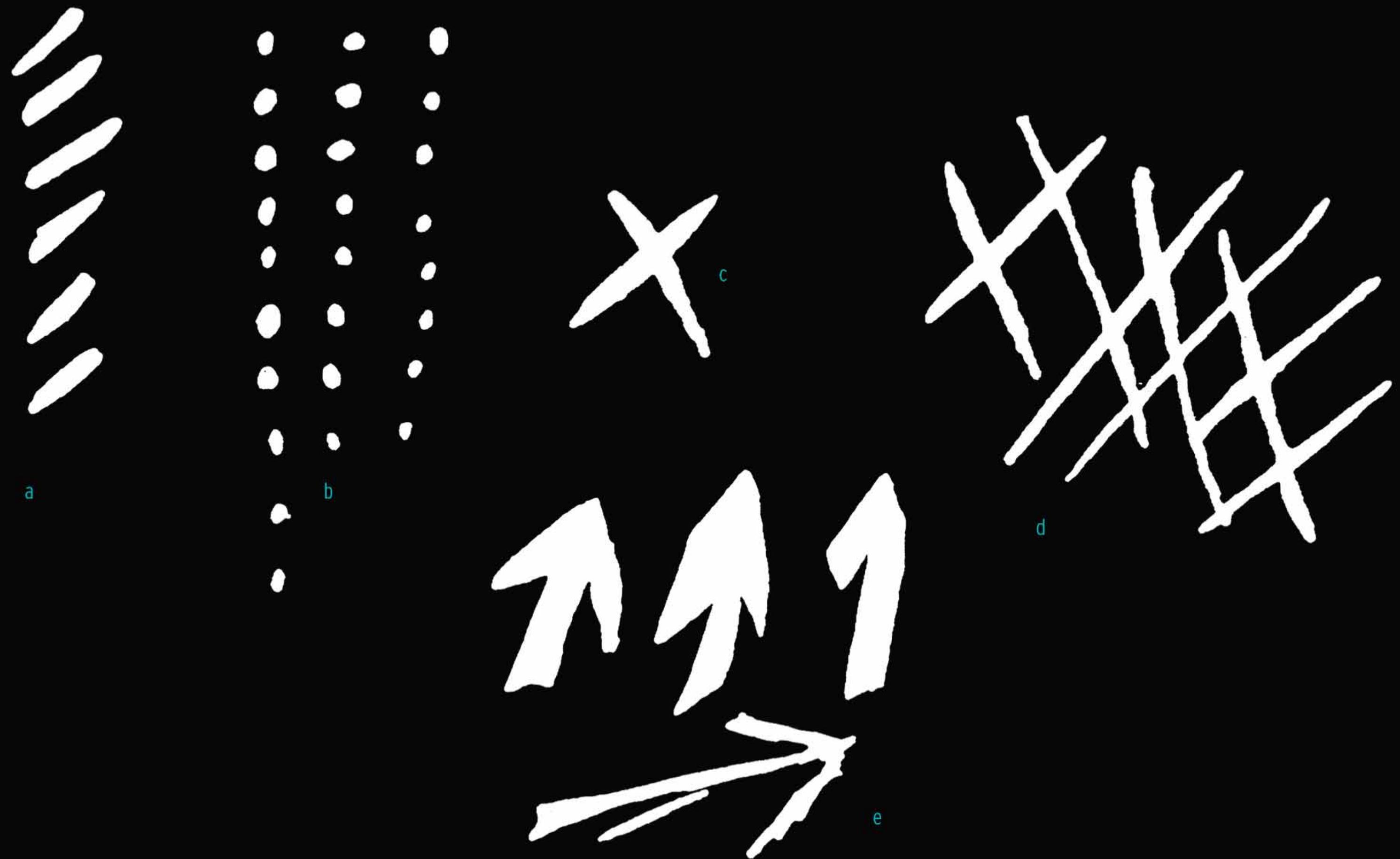


Of all the achievements of the human mind,
the birth of the alphabet is the most momentous
Frederic Goudy (1865–1947), letterontwerper



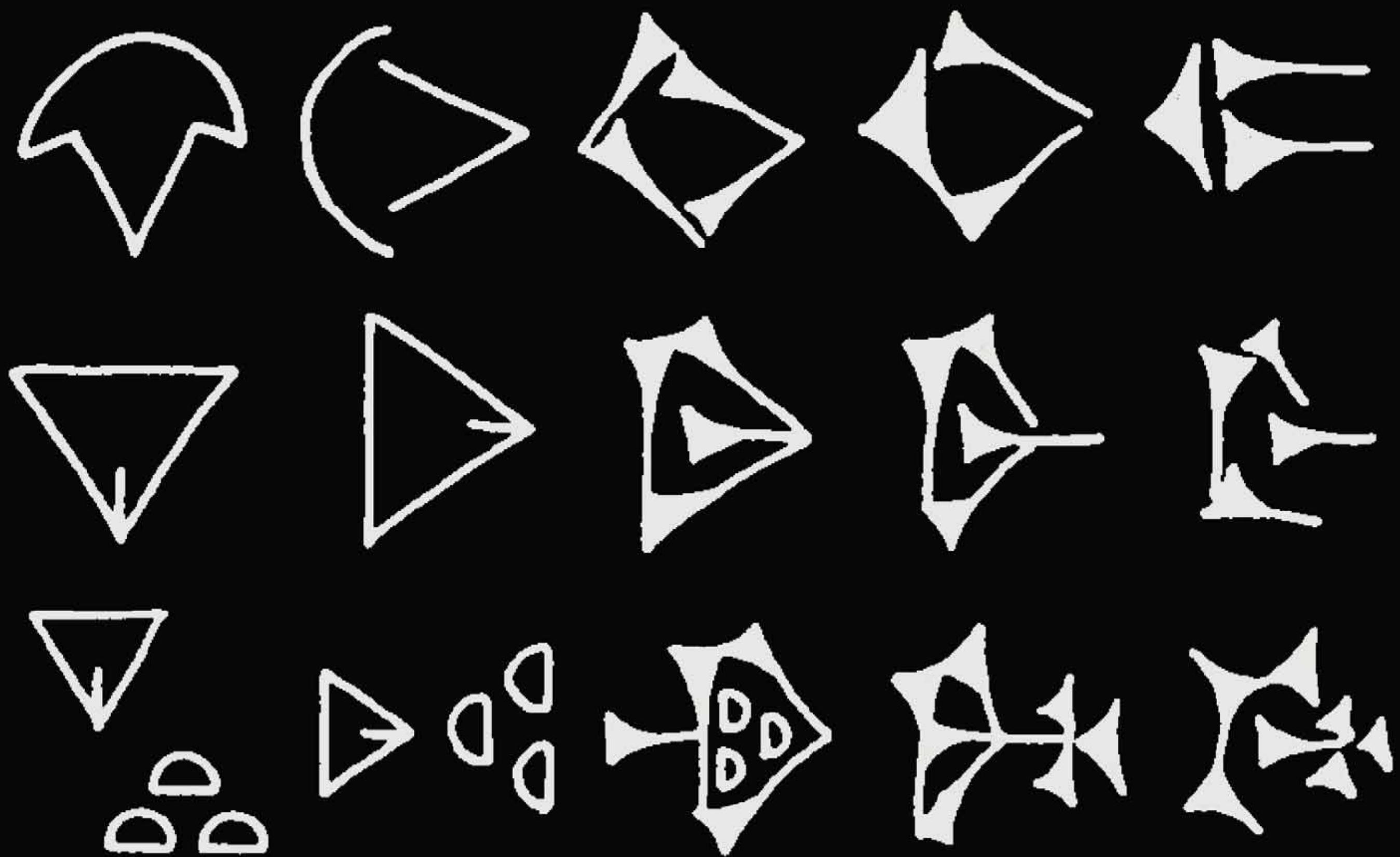
2 – Lascaux, Frankrijk ± 15.000 v. Chr.



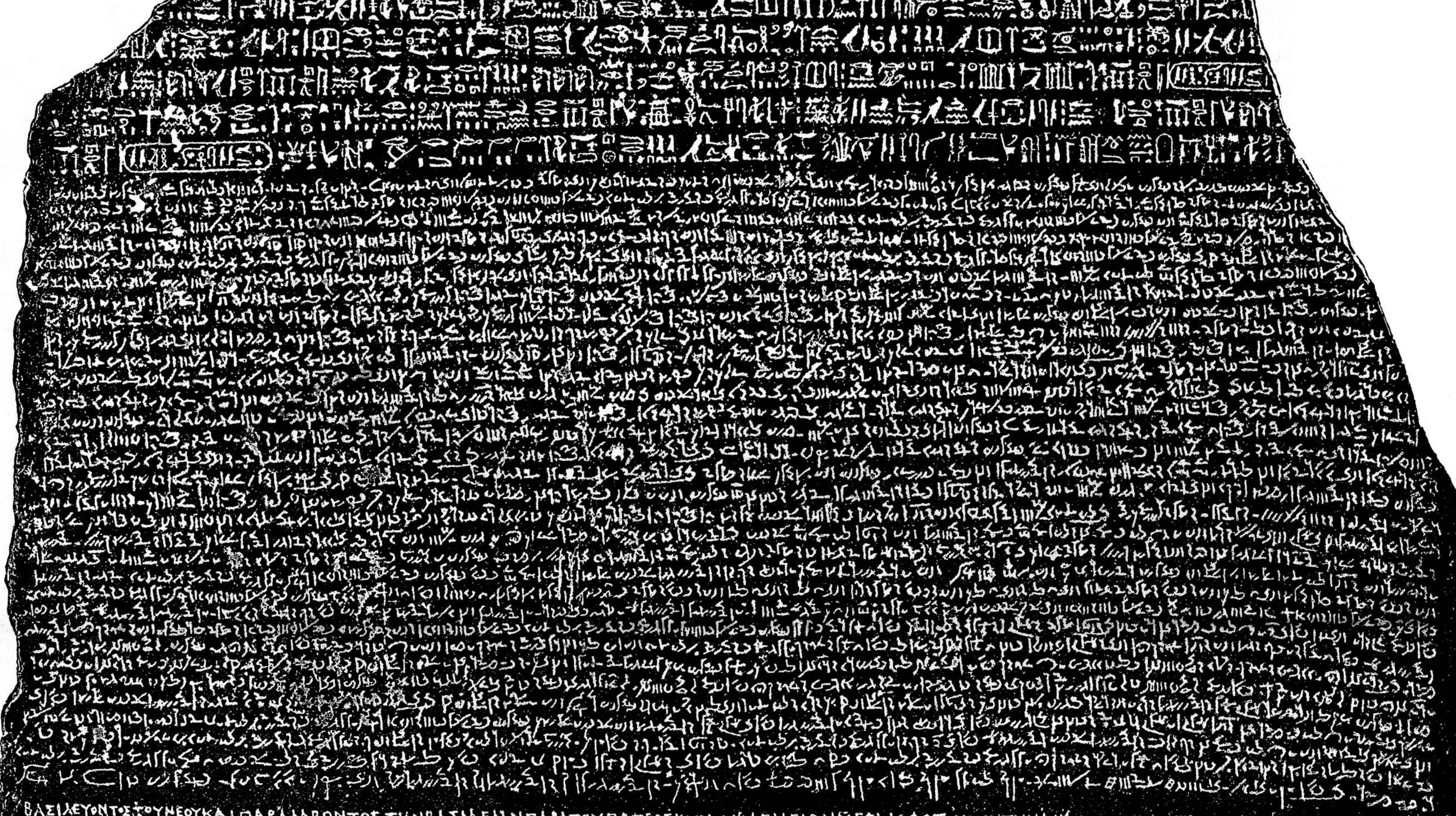
3 – Krassen, punten en pijlen



4 – Oerpictogram

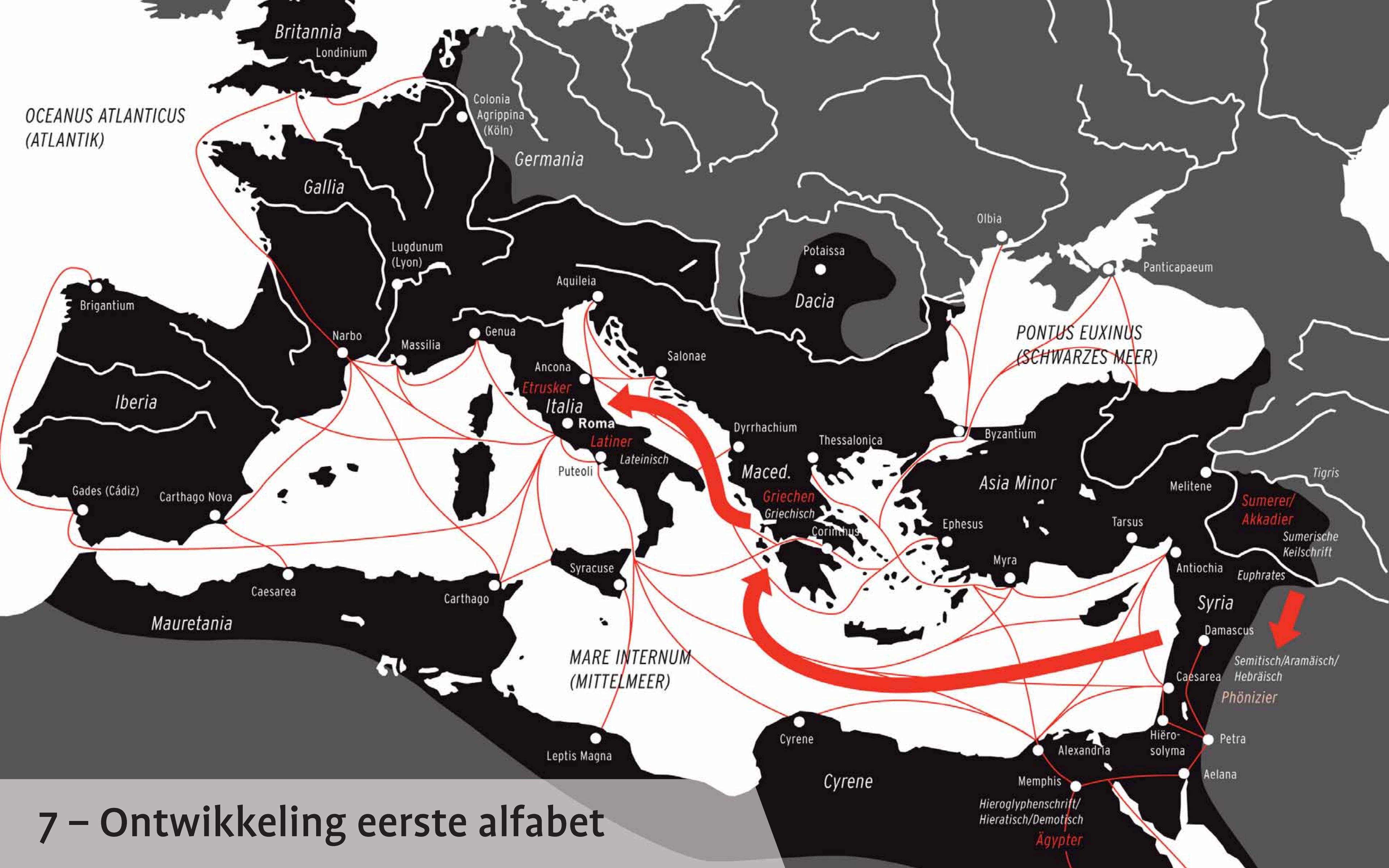


5 – Ontwikkeling spijkerschrift



ΒΑΣΙΛΕΥΟΝΤΟΣ ΣΤΡΥΝΕΟΥ ΚΑΙ ΘΑΡΑΜΒΩΝΤΟΣ ΤΗΝ ΒΛΙΣΙΛΕΙΑΝ ΠΑΡΑΤΟΥ ΠΑΤΡΟΣ ΚΥΡΙΟΥ ΒΑΣΙΛΕΙΩΝ ΜΕΓΑΛΟΔΟΞΟΥ ΤΟΥ ΤΗΝ ΑΙΓΑΙΟΥ ΚΑΙ ΤΗΣ ΙΠΡΟΣ ΤΟΥΣ ΣΕΙΡΥΞ ΣΕΙΡΥΞ ΗΝΤΙΠΑΛΙΩΝ ΠΕΡΤΕΡΟΥ ΤΟΥ ΤΟΝ ΒΙΟΝΤΟΝ ΝΑΝΟΡΛΠΔΝΕΠΑΝΟΡΔΕΛΑΝΤΟΣ ΚΥΡΙΟΥ ΤΡΙΑΚΟΝΤΑΕΤΗΡΙΔΛΝΚΑΔΠΕΡΟΗΝΔΑΙΧ ΤΟΣ ΟΜΕΓΑΣ ΒΛΙΣΙΛΕΙΑΝ ΚΑΟΚΠΕΡΟΗΝΔΑΙΟΣ ΜΕΓΑΛΕΒΑΣΙΛΕΥΣ ΤΗΝ ΤΕΑΝΤΚΛΙΤΑΝΚΑΤΛΑΧΔΡΙΝΕΚΓΑΝΟΥ ΘΕΛΝΙΔΛΟΠΑΤΟΡΓΗΝΟΝΔΑΙΣΤΡΕΦΑΚΙΜΑΣ ΕΝΔΙΟΗΝΛΙΟΣ ΔΕΛΚΕΝΤΗΝΝΙΚΗΝΕΙΚΟΝΟΣ ΙΔΕΗΣ ΤΡΥΔΙΟΣ ΣΤΟΥ ΣΛΗΥΠΤΩΔΕΛΜΑΙΟΥ ΛΕΝΟΒΙΟΥ ΗΓΛΠΗΜΕΝΟΧΥ ΠΟΤΟΥ ΦΛΕΤΟΥΣ ΣΕΝΑΤΟΥ ΕΙΡΕΩΣ ΣΕΤΟΥ ΤΟΥ ΔΕΤΟΥ ΔΛΕΞΛΝΔΡΟΥ ΚΑΙ ΘΕΩΝΣΩΤΗΡΙΔΝΚΑΙΟΕΛΝΔΒΔΛΝΚΑΙΟΕΙΛΝΣΥΕΡΓΕΤΛΑΝΚΑΙΟΕΛΝΔΑΙΑΝΗΠΑΤΤΗΝΚΑΙ ΘΕΡΥΞΠΙΦΛΝΟΥ ΥΣΕΤΧΛΙΕΤΟΥΔΟΚΦΟΡΟΥ ΒΕΡΕΙΚΗΣ ΕΥΕΡΓΕΤΠΑΦΣ ΠΥΡΡΛΤΗΣ ΦΙΛΛΝΟΥ ΚΛΗΝΦΟΡΟΥ ΔΡΕΙΝΟΗΣ ΦΙΛΔΕΦΟΥΑΡΕΙΑΣ ΤΗΣ ΔΙΟΓΕΝΟΥΣ ΚΕΡΙΔΑΡΕΙΝΟΗΣ ΦΙΑΟΓΑΤΤΟΡΟΣ ΕΙΡΗΝΗΣ ΤΗΣ ΠΤΟΛΕΜΑΙΟΥ ΥΝΗΝ. ΣΕΑΝΔΙΚΟΥ ΤΕΤΡΗΔΙΑΦΥΓΙΤΙΠΛΔΕΜΕΧΕΙΡΦΚΤΣΚΑΙΔΒΚΛΗΤΗΤΗΚΦΙΣΜΛΔΑΡΧΙΕΡΕΙΚΑΙΠΡΟΦΗΤΛΙΚΛΙΟΙΒΙΤΟΛΔΥΤΟΝΕΙΞΠΟΡΕΥΜΕΝΟΙΠΡΟΣΤΟΝΙΤΟΛΙΧΜΕΝΤΑΝ ΕΒΣΑΚΑΙΠΤΕΡΦΟΡΛΙΚΑΙΕΡΦΕΡΛΜΜΑΤΕΙΣ ΚΛΙΔΛΟΙΕΡΕΙΣΤΑΝ ΕΣΙΑΠΛΗΤΗΣ ΛΝΤΕΣ ΕΚΤΑΝΚΑΤΛΑΤΗΚΛΛΑΡΑΠΙΕΡΛΗΙΕΙΣ ΗΜΙΠΙΤΛΙΒΛΣΙΕΙΠΡΟΣΤΗΝΠΛΗΗΓΥΡΙΝΤΗΣ ΠΑΡΑΛΗΤΗΣ ΤΗΣ ΛΣΙΝΕΙΛΣ ΤΗΣ ΠΤΟΛΕΜΑΙΟΥ ΛΙΔΝΟΒΙΑΤΗΓΑΠΗΜΕΝΟΥ ΥΠΟΤΟΥΦΔΟΛΟΦΥΕΠΙΦΑΝΟΥΣ ΕΥΧΑΡΙΣΤΥΗΝΠΛΡΕΛΛΒΕΝΠΑΡΑΤΡΥΠΛΡΕΑΥΤΟΥΣΥΝΑΧΡΕΝΤΕ ΣΕΝΤΑΙΕΝΜΕΜΦΕΝΕΡΛΤΗΝΚΜΕΡΛΙΤΑΥΤΗΙΕΙΠΛΑΝ ΕΠΕΙΔΗ ΒΛΣΙΔΕΥΣΤΠΤΟΛΕΜΑΙΟΣ ΛΙΔΝΟΒΙΘΕΗ ΓΛΠΗΜΕΝΡΣΤΠΤΥΗΔΟΣΦΕΠΠΙΔΗΝΙΣΥΕΧΛΙΣΤΟΦΕΓΒΛΞΙΕΛΣΠΤΟΔΕΜΑΖΥΚΑΙΔΑΓΓΑΙΣΗΝΙΔΡΕΙΝΟΗΣ ΘΕΑΝΔΙΛΟΠΑΤΡΟΝΚΑΤΔΠΛΛΕΥΕΡΓΕΤΗΚΕΝΤΑΙΟΕΡΑΚΑΙ ΤΟΥΣ ΣΕΝΑΥΤΟΙΣ ΣΩΝΤΑΣΚΑΙΤΟΥΣΥΠΟΤΗΝΕΛΥΤΟΥΒΛΣΙΕΙΛΝΤΕΧΙΟΜΕΝΟΥΣΑΠΑΝΤΣΥΠΛΡΧΛΝΟΦΣΕΚΟΕΥΚΛΑΙΟΒΔΣΚΑΙΔΠΕΜΟΡΟΣΤΗΣΑΣΣΙΒΙΣΚΑΙΟΣΗΣ ΥΙΕΞΕΓΛΑΜΥΝΔΣΤΛΠΑΤΡΙΑΥΤΟΥΣΕΙΡΕΙΤΑΠΡΥΞΟΕΟΣ ΕΥΕΡΓΕΤΠΙΚΡΑΤΑΙΚΕΜΕΝΟΙΔΛΑΤΕΟΕΙΚΕΝΕΙΣΤΗΝΕΙΑΦΥΡΙΚΛΑΤΕΙΣΠΡΟΣΟΥΔΥΚΛΙΑΠΑΝΑΙΤΠΟΛΛΣΥΠΟΜΕΛΗΝΗΚΗΝΗΡΕΚΑΤΟΥΤΗΝΑΙΕΥΓΙΤΝΕΙΣΖΥΔΙΝΑΓΛΕΙΝΚΛΙΤΑΙΕΡΑΚΑΤΑΣΤΗΝΙΟΛ ΛΣΤΕΕΛΑΥΤΟΥΔΥΝΑΜΕΣΙΝΠΕΦΙΛΔΝΟΡΠΗΚΕΠΛΣΙΣΚΑΙΔΒΤΔΝΠΟΛΛΙΓΡΙΝΤΙΚΛΗΜΕΝΡΙΣΤΕΛΔΙΗΚΕΝΔΑΙΙΔΕΚΕΡΥΦΙΚΕΝΟΠΗΣΟΤΕΧΛΟΙΚΛΙΓΛΛΑΙΙΠΛΑΤΕΣΞΕΝ ΕΝΤΗΙΛΟΙΓΗΝΙΒΔΣΙΑΡΙΑΛΛΥΤΟΥΝΤΑΠΟΛΛΤΣΙΠΛΗΟΣΕΙΛΑΤΗΚΕΝΚΑΙΤΑΥΣΕΝΤΛΙΣ ΖΥΛΛΙΣ ΕΚΑΙΤΗΣΠΡΟΣΦΑΥΤΩΝΙΔΗΣΕΙΑΤΚΟΥΒΛΣΙΑΕΙΑΤΑΒΕΙΙΚΑΡΕΙΑΙΤΑΙΟΥΝΤΑΠΟΛΛΤΣΙΠΛΗΟΣΕΙΛΑΤΗΚΕΝΚΑΙΤΑΥΣΕΝΤΛΙΣ ΖΥΛΛΙΣ ΗΙΛΙΤΠΝΗΜΑΡΧΒΔΣΙΝΚΑΙΤΑΝΑΛΔΑΝΤΠΛΥΜΑΡΧΑΝΤΟΝΤΗΣ ΕΩΡΙΣΕΓΙΚΤΟΥΠΛΤΡΙΑΧΤΥ ΡΙΛΝΕΟΝΤΡΥΓΑΤΕΝΙΛΥΤΟΝΒΙΔΛΕΞΛΑΙΔΑΙΤΑΠΛΗΟΣΕΙΛΑΤΗΚΕΝΚΑΙΤΑΥΣΕΝΤΛΙΣ ΖΥΛΛΙΣ ΗΙΛΙΑΥΤΕΙΛΗΜΗΠΟΙΕΣΖΩΙΤΑΝΤΕΙΣΤΟΒΛΣΙΑΙΚΟΝΣΥΝΤΕΑΟΤΜΕΝΔΑΝΤΟΣΙΣΕΡΙΦΒΤΕΙΝΗΜ ΤΗΝ ΚΛΟΝΚΟΥΙΑΝΤΛΣΙΝΑΡΓΕΝΤΙΠΛΝΠΑΣΤΑΕΙΟΙΣΜΕΝΑΙΣΥΝΤΕΛΗΤΑΛΤΟΙΣΟΣΙΕΚΑΤΑΤΟ

6 – Steen van Rosetta (Nijldelta, Egypte)



7 – Ontwikkeling eerste alfabet

SENATVS·POPVVLVS·
IMPCAESARI·DIVIAN
TRAIANO·AVGGERA
MAXIMO·TRIB·POT·XV
ADDECLARANDVM·QVA
MONSETLOCVSTANE

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

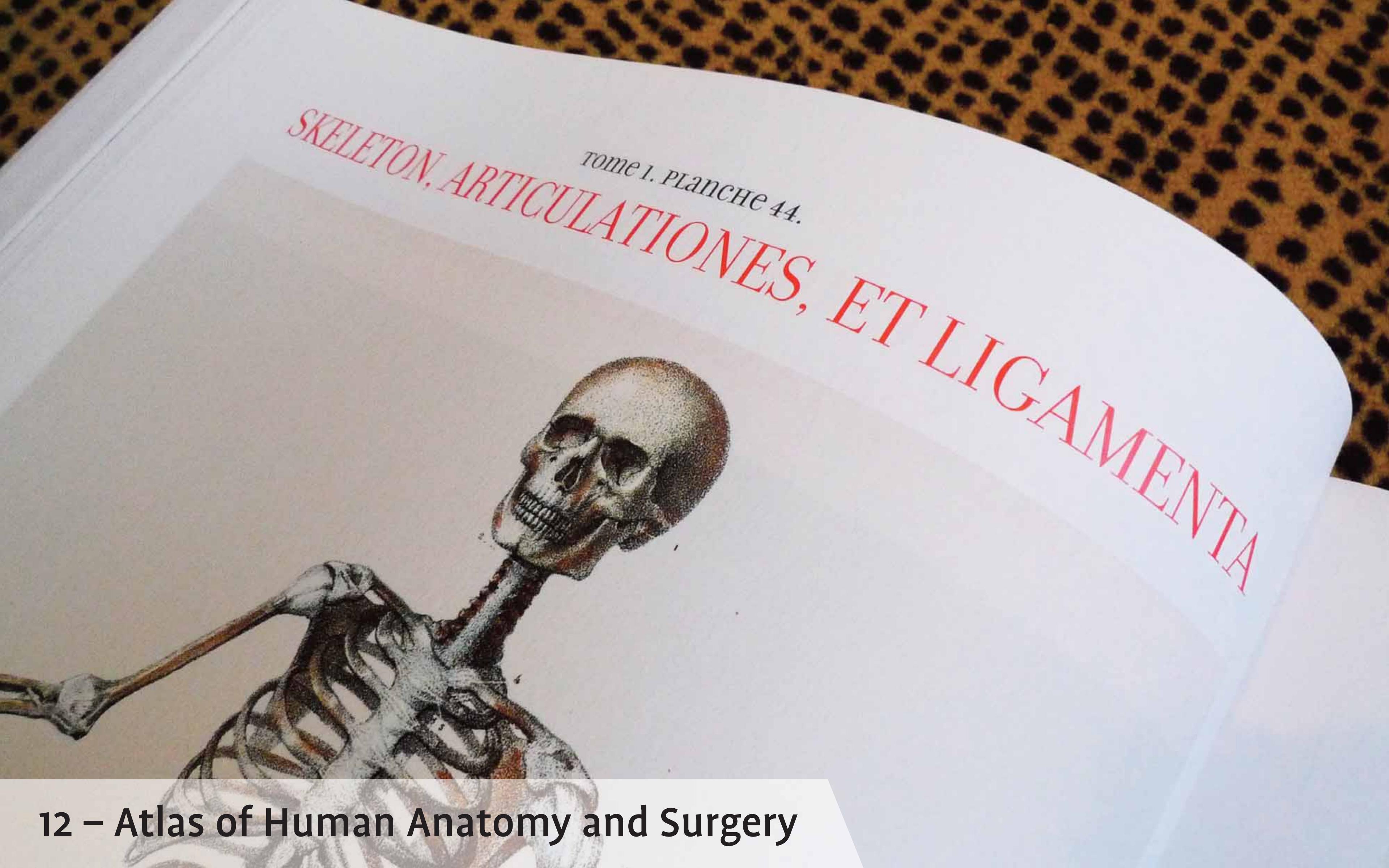
Mountus hinniluska (conspicuus)
vivus (vivus) (vivus) (vivus)
vix illius summa (summa) (summa)
vix illius summa (summa) (summa)

¶ cœperunt simul omnes excusare
primus dicit ei uillam emi Cœptes
se habeo ecce quidere illam rog
te habeme excusatum. **O** Alter
dicit iugaboum emi quinque
eo probare illa video uestris non
possum rogote habeme excusatum
Calius dicit uxorem suam **G**odeon

aBCDEFGHIJKLMNOPQRSTUVWXYZ

minuskel

mIJUSKEL
MAJUSKEL



SKELETON, ARTICULATIONES, ET LIGAMENTA

tome I. PLANCHE 44.

IN.
HOC.
TEM
PORV.

C. VRSV.

um in ter impios peregrinatur ex fide uiuens. siue in illa stabilitate sedis
eterne. quam nunc expec̄tat per pacientiam. quo ad usq' iusticia conuer-
tat̄ in iudiciū. deinceps adeptura per excellētē iuctoriā ultimā & pacē
perfec̄ta. hoc opere ad te instituto. & mīm̄ pmissione debito. defendere
aduersus eos qui conditori eius deos suos preferuunt̄ filiū km̄e Alarcelli he-
suscepi magnū opus & arduū. sed d̄s adiutor noster est. Nam scio quib'

prima



14 - Gutenberg Bijbel, ± 1450, Mainz



15 – Loden letterstaafjes

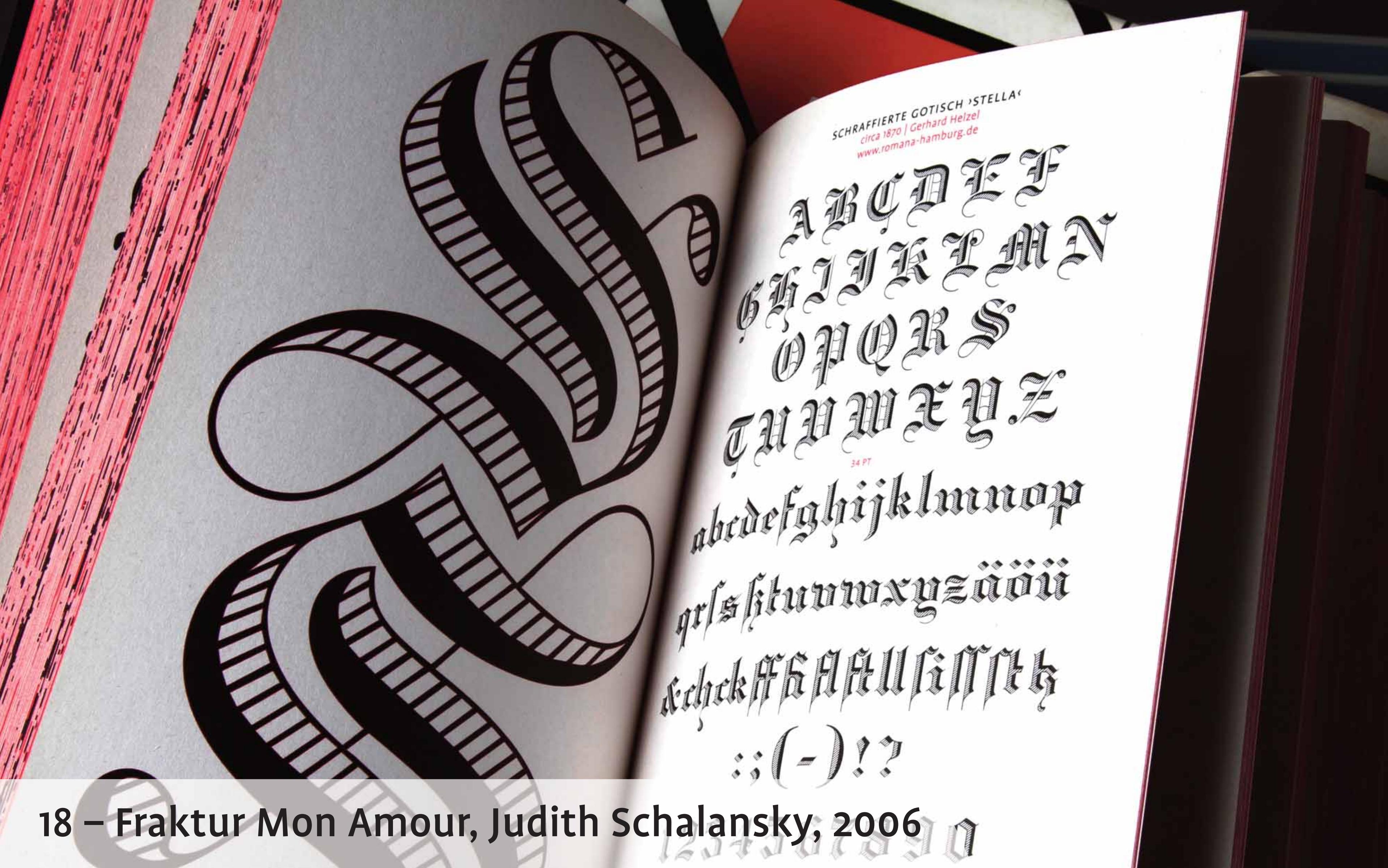


16 – De letterzetter

et enthält 24 Buchstaben

Rätor

Burgen



18 – Fraktur Mon Amour, Judith Schalansky, 2006

dicere periculum est: tamen in expectatione a te impone necessitatem orationis.
iuvet: dicere aliqua obediētie magis reverentia: q̄ ingenii p̄sumptioē temptabimus.
Que qđem nō tam p̄fectoꝝ exercitus digna uideantur: q̄ que ad paruuloꝝ in xp̄o:
et incipientiū libentur auditū. Eqđem cōperi nōnullos illustriū tractatorū aliqua
de his pie et breviter edidisse. Photinū uero hereticum sc̄o eatnus scripsisse: non ut
rōem dictoꝝ audiētibus explanaret: sed ut simpliciter fideliterq; dicta ad argumē-
tum sui dogmatiſ traheret. Cum in his uerbis sanctus sp̄us p̄uidetur nūl ambiguū: nūl
obscurum: nūl a reliquiſ diſſonāſ ponit: q̄a in his uerbis cōpletur prophetia que dicit:
Verbum enī consumans & breuians iniqtatē. quia uerbū breuiatū faciet dominus
super terram. Nos ergo simplicitatem suam uel uerbis apostolicis reddere & signare
temptabimus. uel que omisſa uidētur a priorib; adimplere. Sed ut manifestius fiat
argumentū uerbi huius ut diximus breuiati: causā qua hec traditio ecclesie data est:
ab origine repetemus. Tradunt maiores nostri: q̄ post ascensionem domini cum per
aduētū sp̄ū sancti: supra singulos quoq; apostolos igneē lingue sediſſer̄t: ut loqueliſ
diuerſi uariisq; loqueretur: p̄ quod eis multa gens extranea: nulla lingue barbariſ
inaccessa uidereſ & inuita: preceptū eis a domino datū hoc ad predicandū dei uerbū
ad singulaſ quēq; phasa nationeſ. Discelluri itaq; ab initio: normā ſibi priuif future
p̄dicationiſ in cōe constituūt: ne forte alii alio abdueti: diuerſum aliqd uſq; ad fidem
xp̄i inuitabātur exponeret. Omnes igiē in uno poſiti & ſpiritu sancto repleti: breue
iſtud future ſibi ut diximus: p̄dicationiſ indicium conferendo in unū: quid ſentiebat:
unusq; cōponunt. atq; hanc ordientibus 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 sermonib; in unū conferendo: quod unusquisq; ſenſit. Indiaum autē
uel ſignū idarco dicit: q̄a illo in tempore ſicut Paulus apostolus dicit: et in actib;
apostoloꝝ refertur: multi ex arcūeuntib; uideiſ ſimulabant ſe eſſe apostolos xp̄i.
et lucri alicuius uel uentris gratia: ad predicādum p̄ficiſſeban̄c noſtantes qđem xp̄m:
ſed nō integris traditionū lineis nuncianteſ: idarco iſtud indicium poſuerūt: p̄ quod
agnosceretur iſ qui xp̄m uere ſecūdum apostolicas regulas predicaret. Deniq; & in
belliſ cuilibus hoc ſeuari ferunt: qm̄ et armorum habitus: et ſonus uocis idem & mos
unus eſt: atq; eadem iſtituta bellandi: ne qua doli ſubreptio fiat: ſymbola diſtingua
unusquisq; dux ſuis militib; tradit: que latine ſigna uel indicia nuncupantur. ut ſi



ERASMI ROTERODAMI ADAGIORVM
CHILIADES TRES, AC GENTV-
RIA E FERE TOTIDEM.

ALD. STVDIOSIS. S.

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

Sum ex subelle filio Georgio iuxta
hunc Bartolomaei Boni Bi.

NICCI
FRENCH
Onderbuids
LITERAIRE THRILLER
ANTHOS

21 – Nicci French omslag, lettertype Bembo

Na een dag van hectische bedrijvigheid was ik gekalmeerd. Daar had ik juist nodig. Dan dacht ik verder niet zo na over dingen, het gescherter 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 dienst 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 veer was, maar daarna voelde ik me getroost. Misschien dat ik een nieuwe leven weer gaan roken.

'Ik rookte altijd om af te slanken, een prettige bijkomstigheid,' zei ik. 'Ik was in ieder geval niet meer ziek. Ik ben hier dood.

Lynne glimlachte en schudde haar hoofd. 'Ik wou dat ik kon...' 'Ik kan het niet meer zien. Ik ben hier dood.

'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.'

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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Sweet Sans

24 – Catalogus Ultraïsme, lettertype Bembo

Exposición
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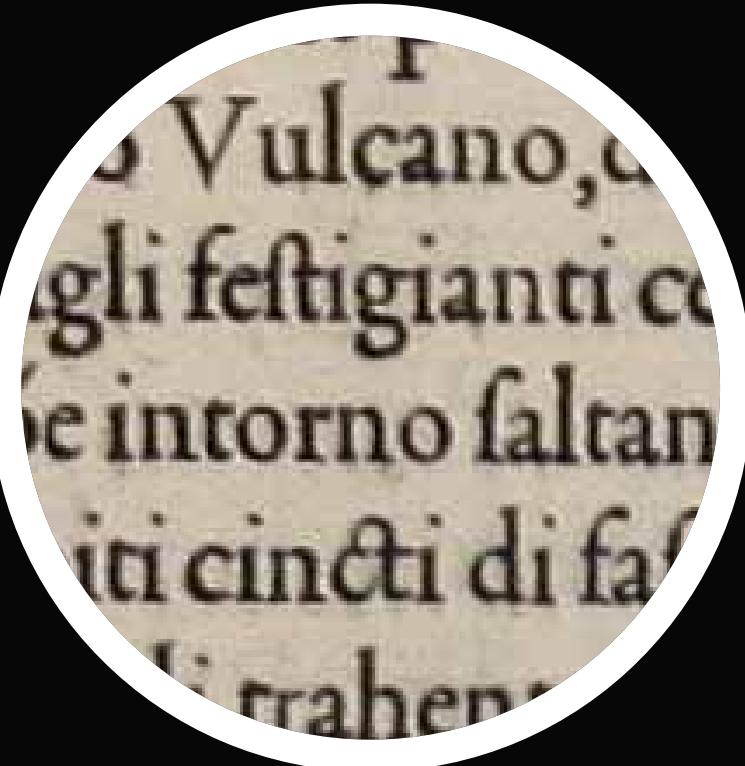
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Julio Soriano

Seguridad
Manuel Bayo

Mantenimiento
Baltasar Rodríguez

I llē 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 silice in nuda connixa reliquit.
S æpe malum hoc nobis, si mens non leua fuisset,
D e cœlo tactas memini prædicere querus.
S æpe sinistra cornua prædixit ab ilicæ cornix.
S ed tamen, iste deus qui sit, da Tityre nobis.
V rbem, quam dicunt Romam, Melibœe putauit
S tulus ego huic nostræ similem, quo sæpe solemus

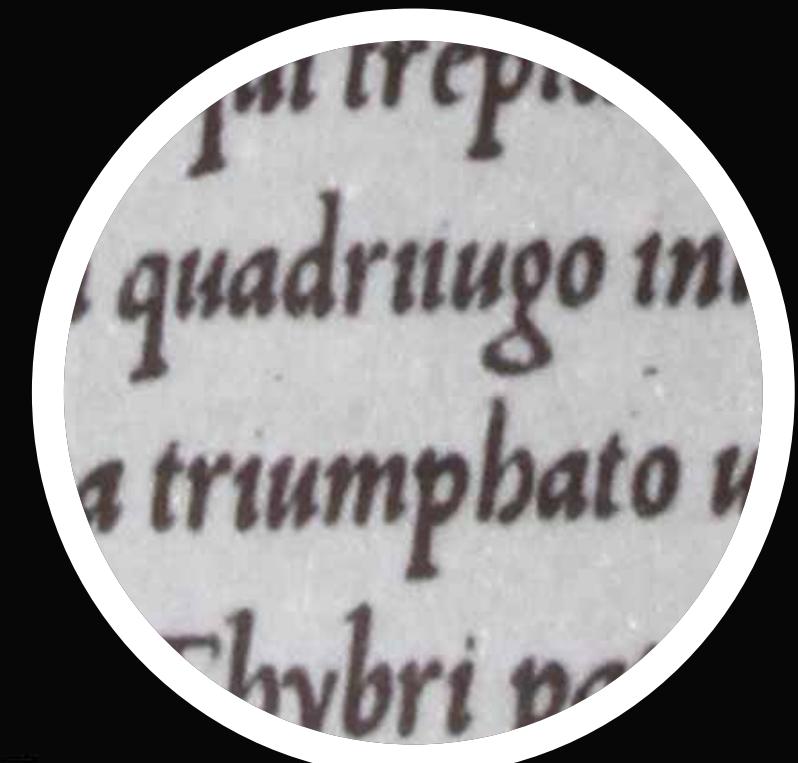
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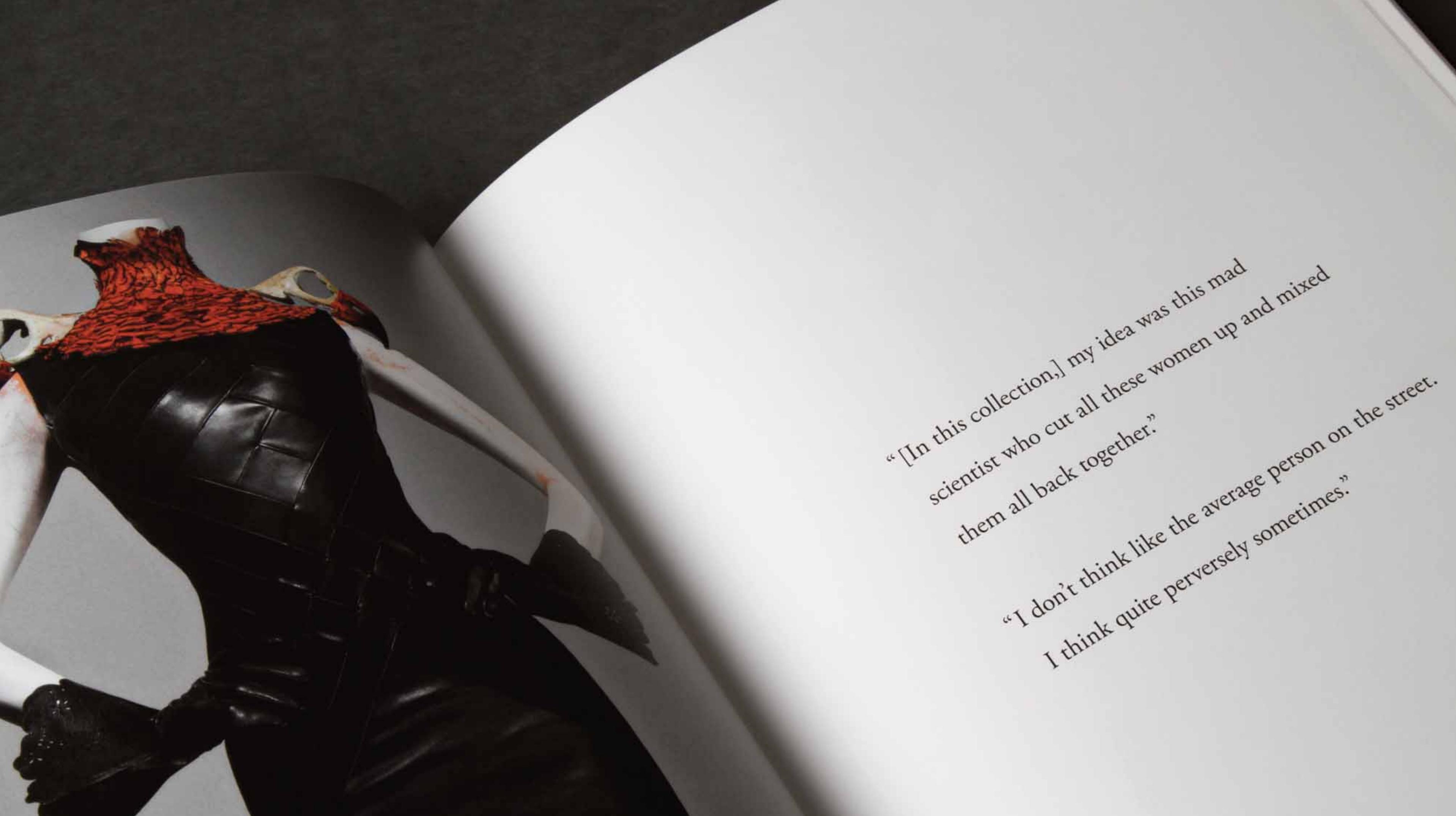


Poliphilus

Blado

agag





“[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

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Alphap



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 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 me," said, making his body into a ball. "Please. I really don't like dogs." "Please," he said, attempting to remove her. She was now jumping of his and kicked him with her back legs. "It signifies that she likes She's going to break my glasses."

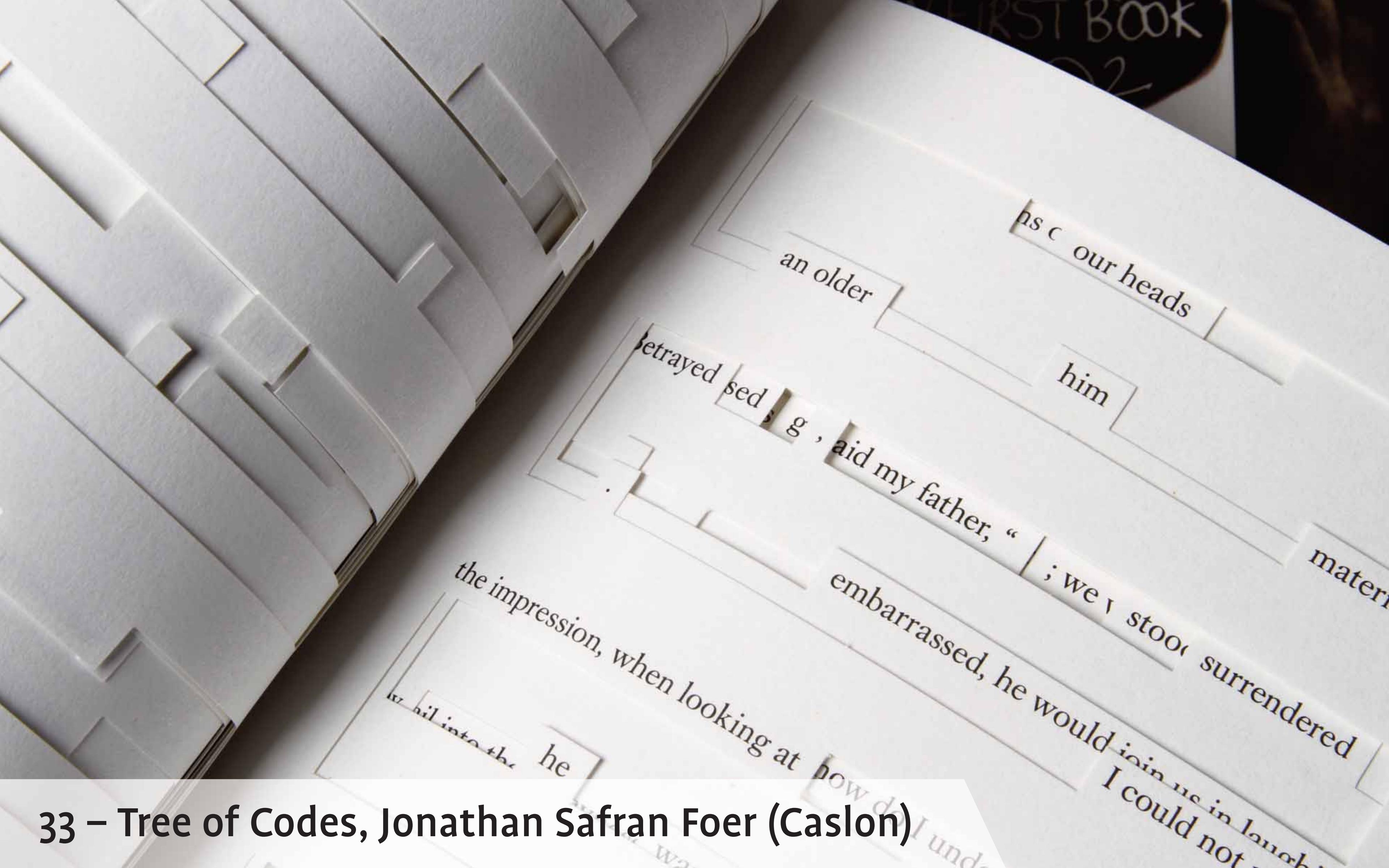
I will now mention that Sammy Davis, Junior, Junior is very sociable with her new friends, but I had never witnessed a thing like it. I reasoned that she was in love with the hero. "Are you donning any cologne?" I asked. "What?" "Are you donning any cologne?" I asked. "Maybe a little," he said, defending his body so that his face was in the seat, away from any cologne. "Are you in a car, bitch or no bitch, you can do anything you desire as long as you do it sixty-ni

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 will not hit her. Help her sex to you. You can do anything you desire as long as you do it sixty-ni



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

for encouraging Immigration; and subjecting the Citizens of the United States to the jurisdiction of Courts of Admiralty without their Consent.

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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36 – Moet in het papier in boekdruk



HERMÈS. MENSAJERO DE SUEÑOS.

96

Furniture with Balls

Photographer Andre
Styling Arianna Lell
and Chiara Di Pint

38 – Manuel Typographique / Manuale Tipografico



EMIGRE NO.70

The Look Back Issue

SELECTIONS FROM EMIGRE MAGAZINE #1 ~ #69

1984 ~ 2009

CELEBRATING 25 YEARS

In Graphic Design



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

14
1990

EMIGRE NO. 69

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 out Allen Hori's poster for a lecture by Kathy McCoy.

It is as serious as a nun twisting the ear of

the absolute worst I've ever

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

Weingart cannot see it that way. One of the experimenters of the 70s, he can't stop talking about a major innovation automatically believed in the end of the road, the pinnacle, and Weingart must be difficult to accept that anyone can or push it in a different direction. Later in a restaurant where he treats the stud



FILOSOFIA

Quousque tandem abutere, Catilina, patientia nostrâ? quamdiu etiam furor iste tuus nos eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium Palatii, nihil urbis vigiliæ, nihil timor populi, nihil concursus bonorum omnium tuus? nihil munitio bendit senatus, laetus, nihil horum strictam jam patere tuis coni

CUMBERLAND.
CANON ITALIC OPEN.

TYPOGRAPHY.
CANON ORNAMENTED.

W CASLON JUNR LETTERFOUNDER

SALISBURY SQUARE.

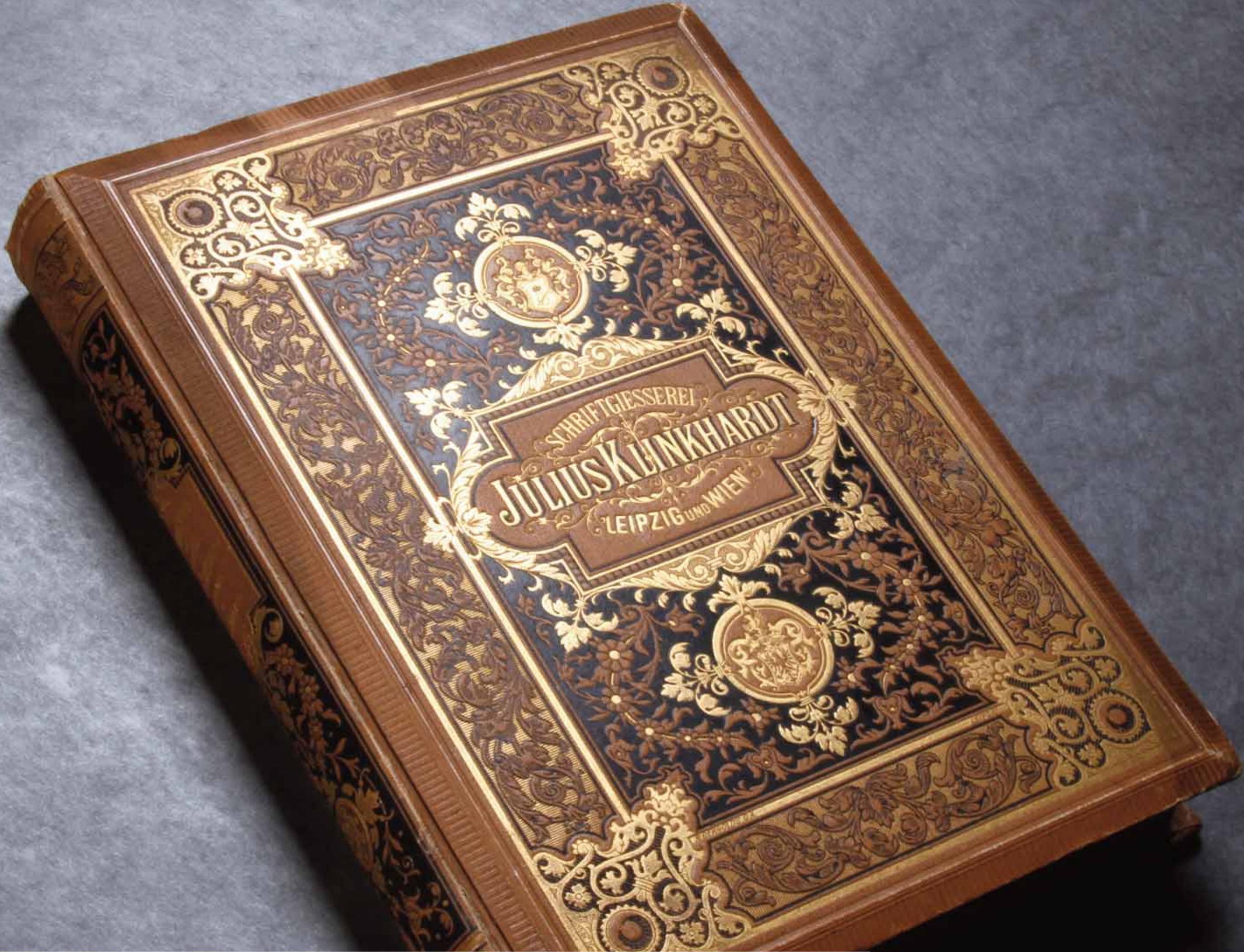
TWO LINES ENGLISH EGYPTIAN.

TWO LINES ENGLISH OPEN.

41 – Eerste schreefloze voor druk, Caslon, ± 1815



42 – Houten letters voor grote corpsen



43 – Julius Klinkhardt Schriftgiesserei, 1896



Min. 2 Ko. à Mark 3,40.

Nonpareille (6 Punkte).

1 Packet Mark 6.—

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Handwörterbuch der deutschen Sprache WEBER RHODE Handels-Korrespondenz in fünf Sprachen
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Das höfische Leben zur Zeit der Minnesänger
Geographie Biographien Mythologie Litteratur- Kultur- und Kunstgeschichte
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Neues Liederbuch PARIS Schillers Werke



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Kanon II (48 Punkte).

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INN Pilsen Brünn MUR

Min. 16 Ko. à Mark 4,80.

Missal I (60 Punkte).

Min. 16 Ko. à Mark 4,80.

Berlin 358 Halle

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Missal II (66 Punkte).

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Orient Genua

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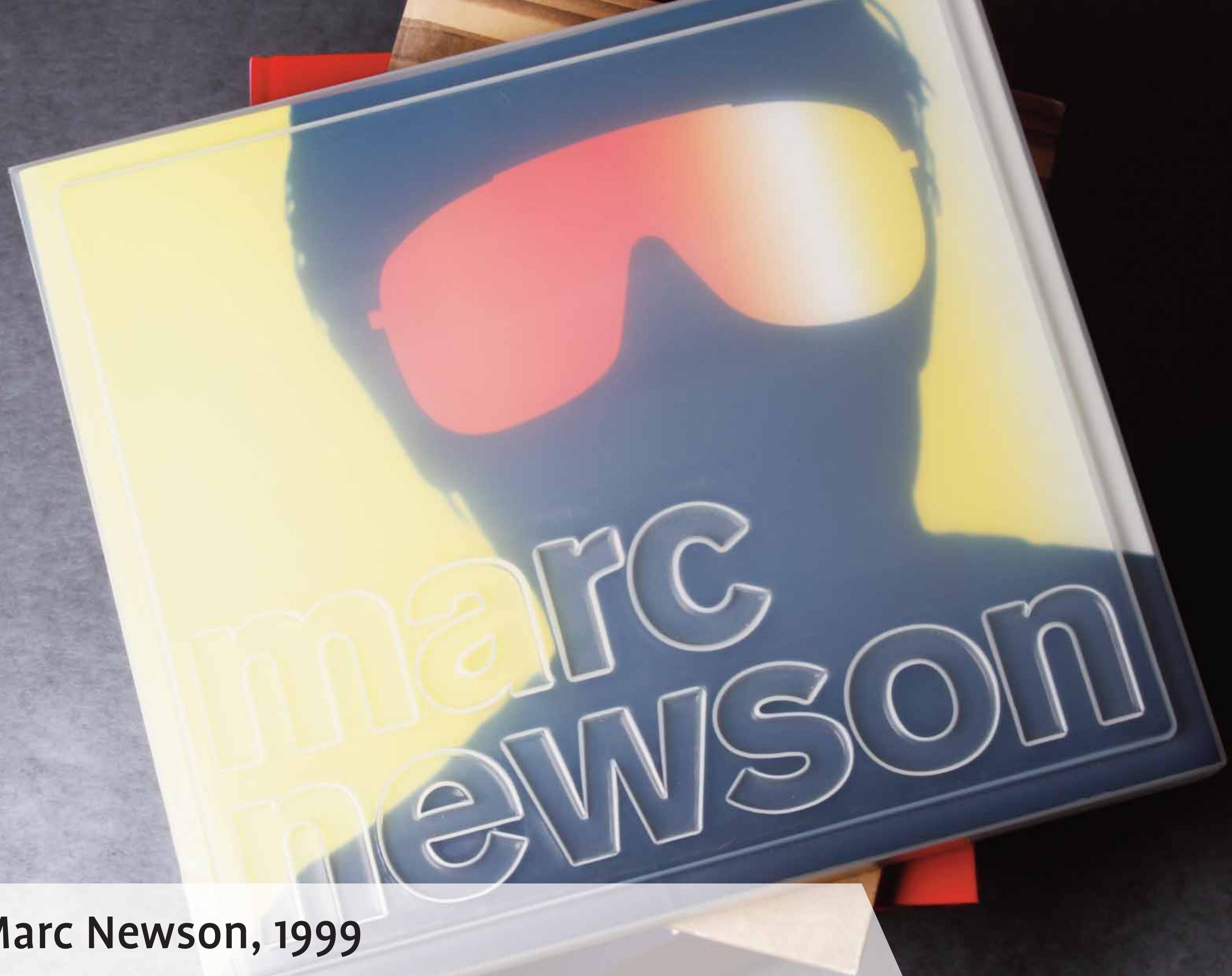
Sabon (84 Punkte).

Min. 22 Ko. à Mark 4.—

Aa Bb Gg Rr

1 2 3 ? &

Akzidenz Grotesk
Helvetica



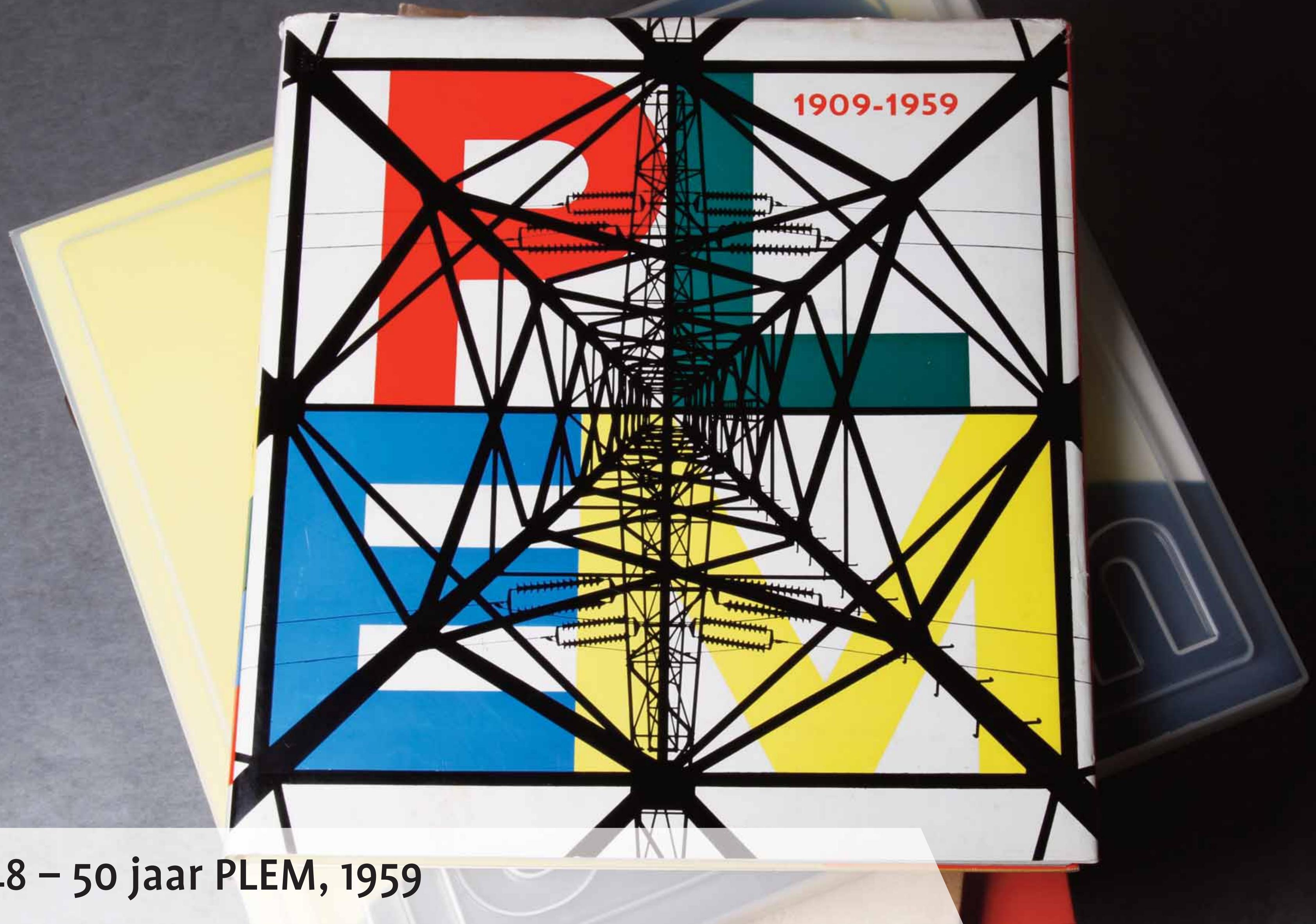
46 – Marc Newson, 1999

"...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 this then-girlfriend, Belinda Blooman, he set off for London, stopping off in shiny day, she fell into conversation with a Japanese man who offered to sell a furniture company which made pieces by young Western designers, Philippe Starck and Marie-Christine Dorner. Having seen photographs of the designs, and discussed putting future projects into production, Kurosaki asked to meet Belinda's boyfriend. He bought a couple of London, where they shared a flat with friends in Notting Hill. The place I ended up staying at was a model maker. "I had about

24. SMALL & LARGE POD WATCHES

"A watch was one of the first things I'd tried to make. It was always intrigued by the idea technically complex. I made this one when I wasn't around a hundred of them myself. That was a nightmare.





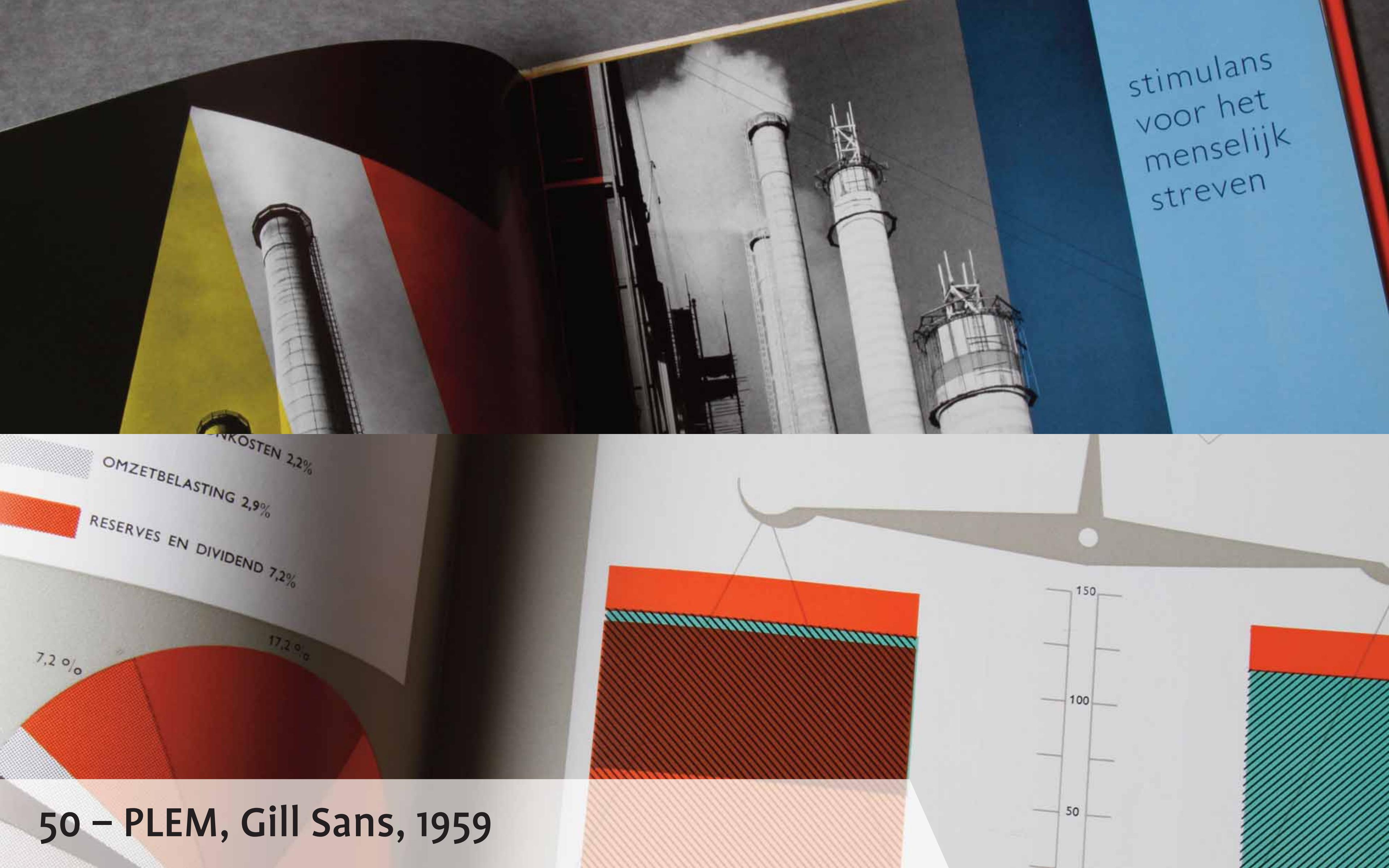
48 – 50 jaar PLEM, 1959

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 natuurgeveld, voorteken van de machtige vlucht die het bedrijf zou nemen



stimulans
voor het
menselijk
streven



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 Sternen; der Typograph hat also auf jeden Fall seine Arbeit auf jeder Auszeichnungsorte gesetzter, obwohl ihm gleich zwei davon zur Verlogung standen; durch diesen Verzicht hat die Drucksache nicht nur einen sehr schönen, sondern auch einen sehr praktischen Wert.

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 können, mehr zum Vergleich vorhanden. Ist nun kein weißer Papi-



52 – Het beste van Wim T. Schippers, 2006

- hoofdstuk

hich Jacques Plafond acquires his own radio
ramme, and Kees Hinderplaag enrages the doorman
Concertgebouw

Jacques Plafond zijn eigen radioprogramma krijgt
Hinderplaag de portier van het Concertgebouw brengt
ers dat Schippers op radio te horen was, moet in 1988 in
toen in een VPRO-jongerenprogramma werd gediscussieerd.
e crisis in de humor. Het gespreksonderwerp was Is leuke
smaker van Hoeplaprogramma's werd Schippers serie
achmening over te hebben on this subject.
Hoeplapanders waren op dat moment al een paar keer
ren zestig. Zo is het toevallig ook nog eens een keer
tirepen daarehield hij eigenlijk niet zo van Bij Hoepla
n bestaander of gecreëerde 'aliedaagse' situaties die
geregistreerd en zonder commentaar uitgezonden
van werken die vaak komische momenten opleverden
re had het niets van doen met de opname.

Ook aan het VPRO-programma De Suite leverde Schippers
bijdragen. Wekelijks was hij in 1979 en 1980 te horen als de
schreeuwige puber Harko Wind. Ook Harko's familieleden
mochten aan de uitzending meedoen - naarmate de serie lan-
tephwaren dat er steeds meer - en op 19 juli 1979 werd zelfs
gehele aflevering van De Suite verzorgd door 'de familie van
Wind' hinted at Ronfonfon, a programme that originated a
Door zijn lawaaiiger karakter en de vele studiogasten doet Harko
Wind al enigszins denken aan Ronfonfon, een programma dat
enkele jaren later ontstond. De eerste uitzending van wat uiteindelijk
een dangleopende serie zou worden, was op 10 oktober 1984.
Het was een live-uitzending, waarvan sommige onderdelen waren
voorgeprogrammeerd. Zoals de vele jingles, die de meest uiteindelijk
open de rubrieken aankondigden maar ook wel eens naar zichzelf
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 Us sprak deze Plafond alle
medewerkers en gasten consequent aan met joe. Dat ging bij
voorbij als volgt: 'Jacques, there I am then.'
Jacques: 'You're not there at all, Jan, as far as I can see you're
Jane.' Zo Jacques, daar ben ik dan.'
Jacques: 'Joe bent helemaal niet daar, Jan, volgens mij ben joe hi-
Jan, ja ik ben hier! do you say there?'
Jacques: 'Waarom zeg je dan daar?'
Jan: 'Hoezo dan? Wat zei ik?'
Jacques: 'Joe?'
Jacques: 'Ja, dat klopt, daar ben ik dan.'



54 – Letter Fountain, Taschen, 2011

I - I'D
EN WE
MAGA
GLAD I GOT IT. I SPENT THE WHOLE REST OF THE MONTH
READING IT, THEN CALLED A FRIEND IN DALLAS MONICA
EAD MOST OF IT ALOUD TO HER. DON'T YOU DARE STOP PUBLISHING. LOVE FOREVER,

JESSICA

ST. PAUL MINNESOTA

DEAR RUETU —

Below left is Sintetik by Pierre di Sciuollo, 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 Sciuollo's way of exploring the results of these interventions with the terms subversion and support. Photo: Joep Pohlen.

The Nypels Prize in 1995 magazine Qui? Résiste (www.quiresiste.com) with quotes, collages and drawings. As such he explored form, text, and tried to add an invisible dimension. For Di Sciuollo, the content is inextricably linked to the form. And so he tries playing with legibility and illegibility, to lead his readers to the essence of setting of text as a successor of the Dadaists, who regarded the writing as French language to the extreme. Di Sciuollo's type design Sintetik reduced example, written as 'fon'. Only within context could the reader establish whose different styles make the experimental character of the type. Gararond, a parody of Garamond, is available at Agfa Typographic now Monotype Imaging.

minimum clair

minimum noir

minimum medium

minimum bold

minimum italic

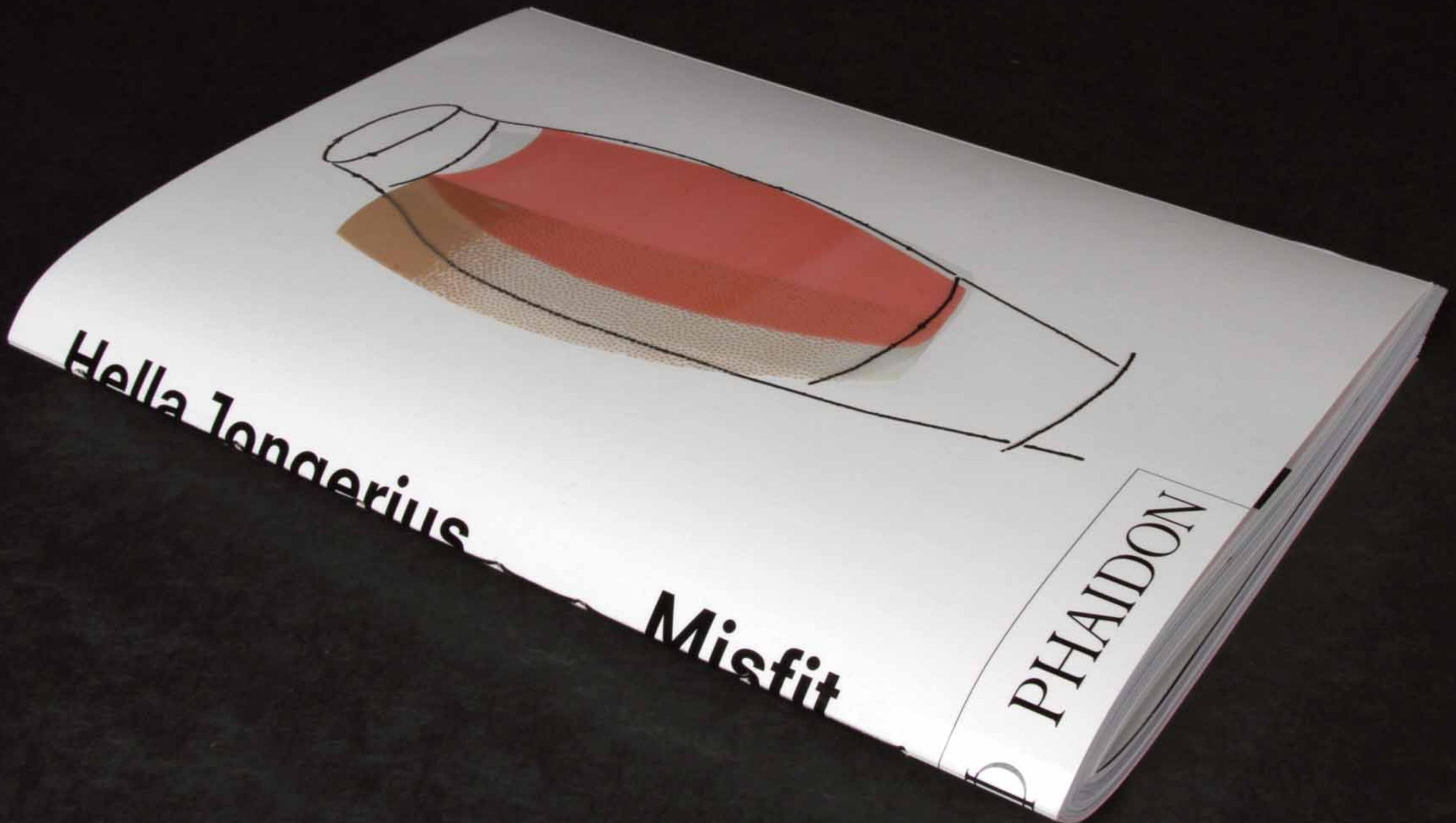
In the wake of Ray Gun's success, two new magazines appeared in which the layers of text and image strengthened each other, and surprisingly the reader actually read the text. This was in contrast to all the concepts of good typography. Magazines like Plazm and Speak introduced a similar formula. The 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 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. In 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 Zlicko, 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 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

fag fag fagg

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57 – Misfit, Hella Jongerius (design Irma Boom)



58 – Misfit, Hella Jongerius, omslagwissel

59 – Misfit, Hella Jongerius



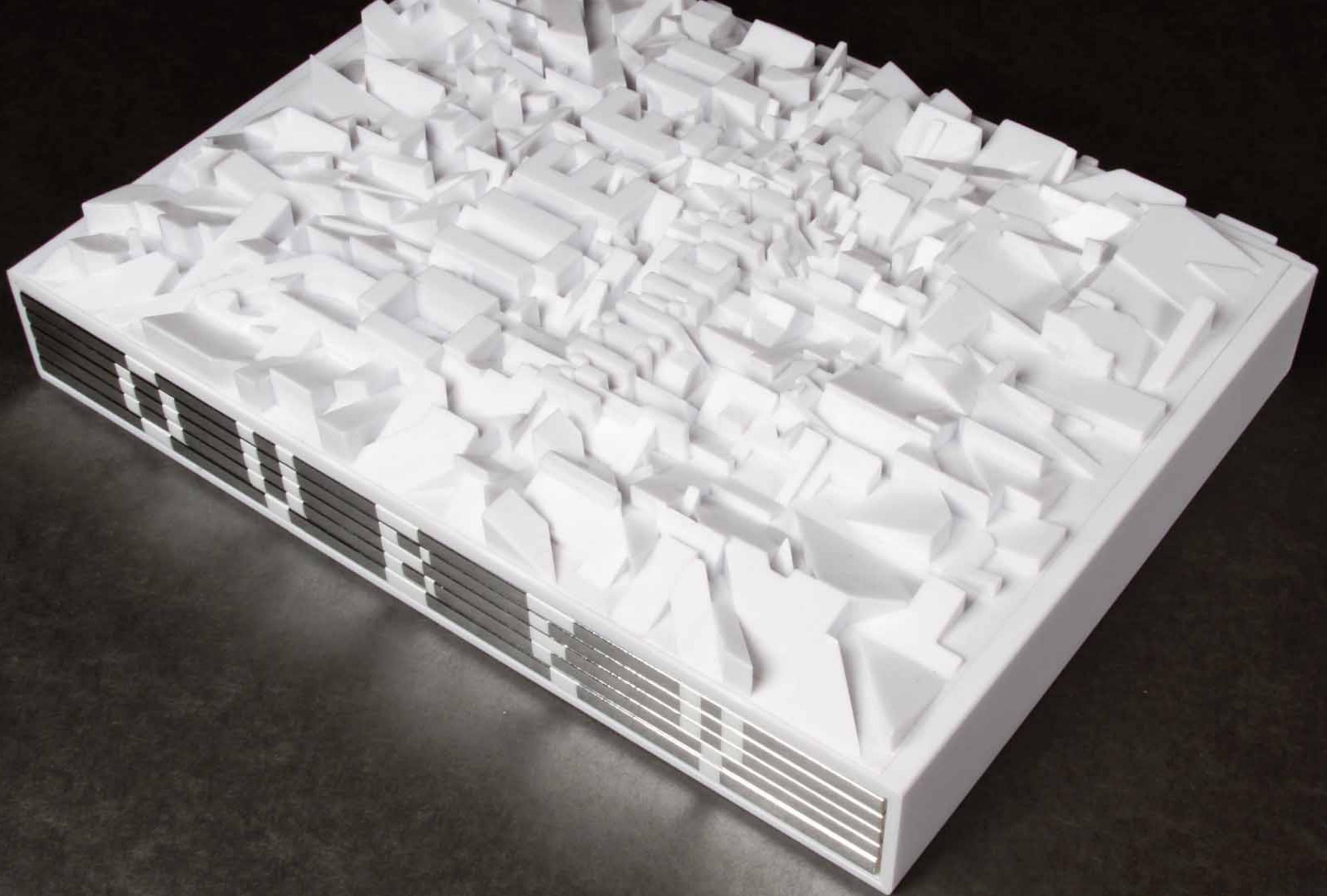
Sketch for 'A Tribute to Camper' shoe, 2009



Nymphenburg Sketches – Animal Bowl, Nymphenburg, 2004



60 – Misfit, Hella Jongerius



61 – Oubey Mindkiss (design Stefan Sagmeister)

DER KOSMOS
ALS KUNST

TOFF

COSMOS IN
THEAS PRIMAL
GRASS OF ART

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
 $8\frac{1}{2} \times 1$ in. (21.6×2.5 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)



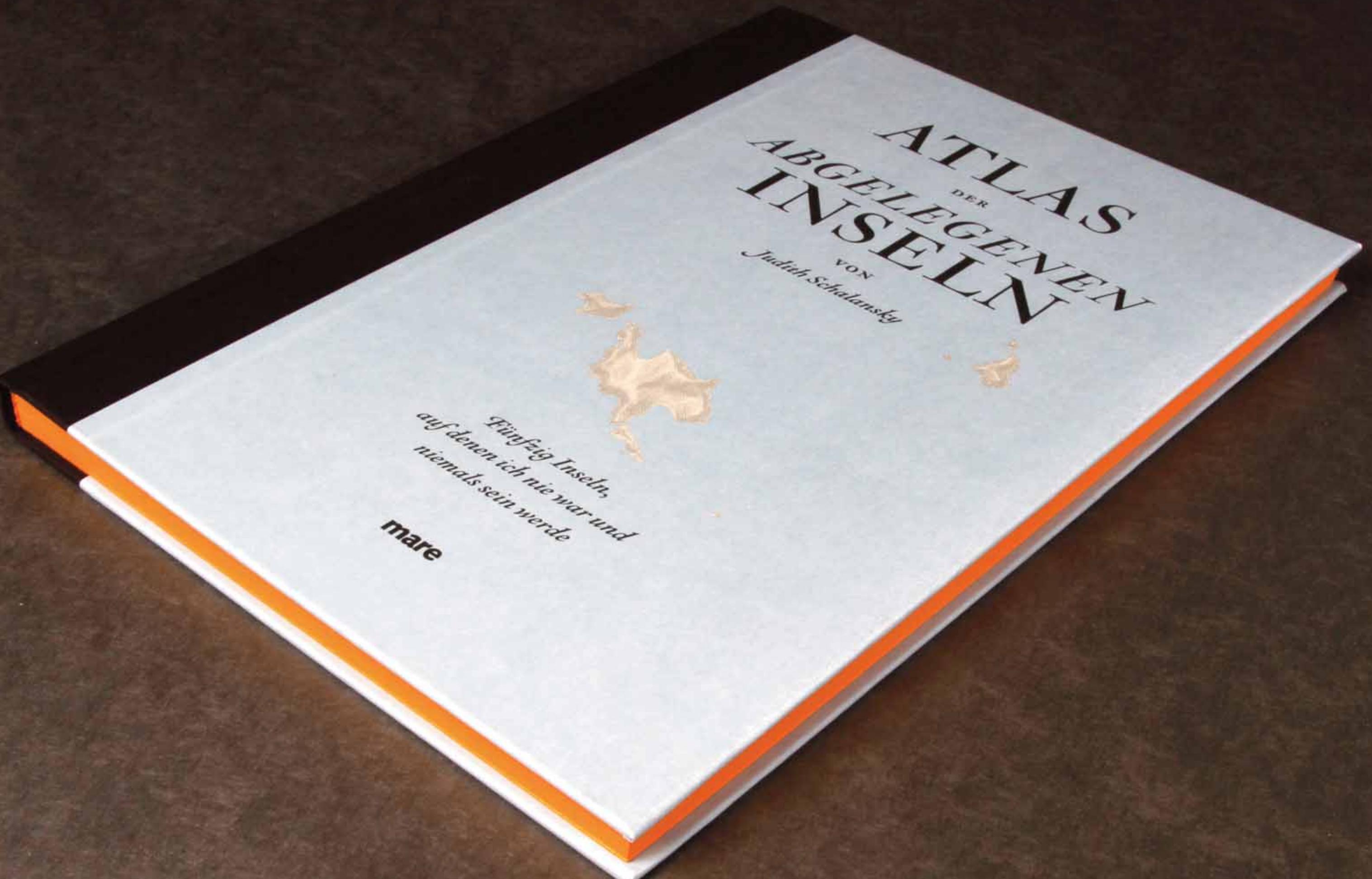
70 – Matchboox, Irma Boom, Enorm klein



71 – Wandelwerte (design Irma Boom)



72 – Wandelwerte (design Irma Boom)



73 – Atlas (design en tekst Judith Schalansky)



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 jedes Schiff wählt. Auf den britischen Seekarten ist es eine unbeschriebene Fläche, mit nur 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 es gesehen, doch ihre Positionen abweichend bestimmt. // Das Barometer fällt. Wind erhebt sich zu schwerem Sturm, zehn Beaufort stark, und Sturmvögel ziehen auf, die ersten albatrosse mit geschwärzten Köpfen und weiß geränderten Augenlidern. Mehr packt die Dünung den Dampfer, schleudert ihn zur Seite, sodass in den Labortische die Glaskolben aus den Gestellen fallen. Regelmäßig dröhnt die Dampfpfeife, Eisberge, die sich im Nebel verstecken, antworten ihr helles Echo.





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)