

A CONTINUUM

A very brief history  
of typography

1

MARKS ON WALLS







2

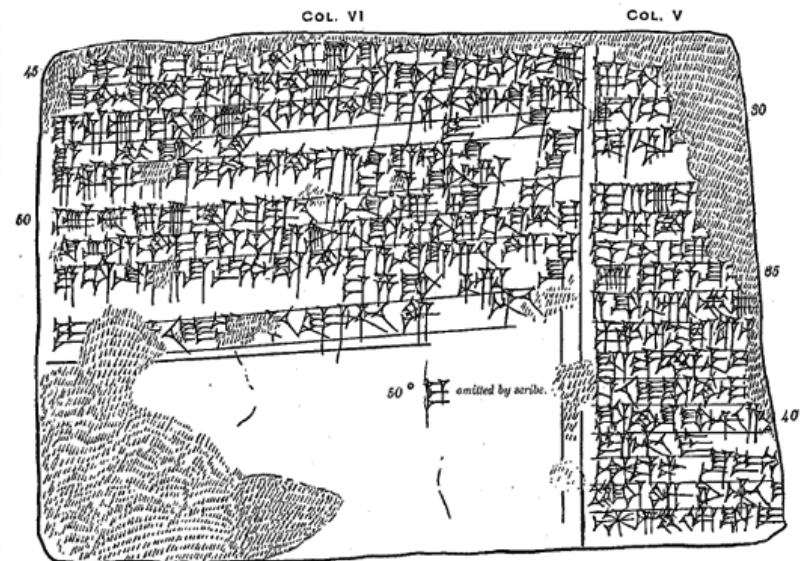
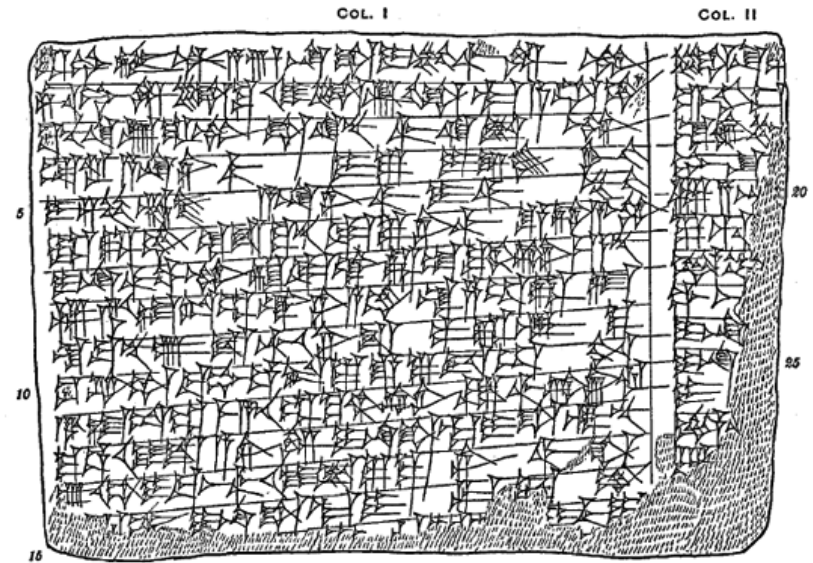
# TOWARD AN ALPHABET



PLATE VII



ANCIENT VERSION OF THE ETANA LEGEND  
(SIZE OF ORIGINAL)





n the summer of 2002, a



from the



and a



from



met in



. Over the

next many



they spent lots of



together

enjoying



,



and



the



. They made a great



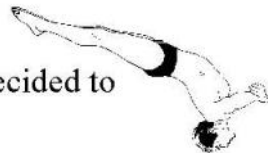
and



in



. They finally decided to



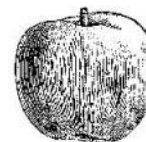
in and tie the



They invite you to their



in the Big



.



[illegible]







Hieroglyphic text columns on the right side of the page, including a large cartouchette at the top right.





Posic.	1	2	3	4	5	6	7	8	9
1ª Línea	A		Λ	Δ	𐤎	𐤏	1	𐤑	𐤒
2ª Línea	A	9	Λ	Δ	𐤎	𐤏	1	𐤑	
Fenicio	alef	beth	gimmel	daleth	yod	kaph	lamed	mem	nun
Sudlus.	a	be	ka	tu	i	ke	l	ba	n

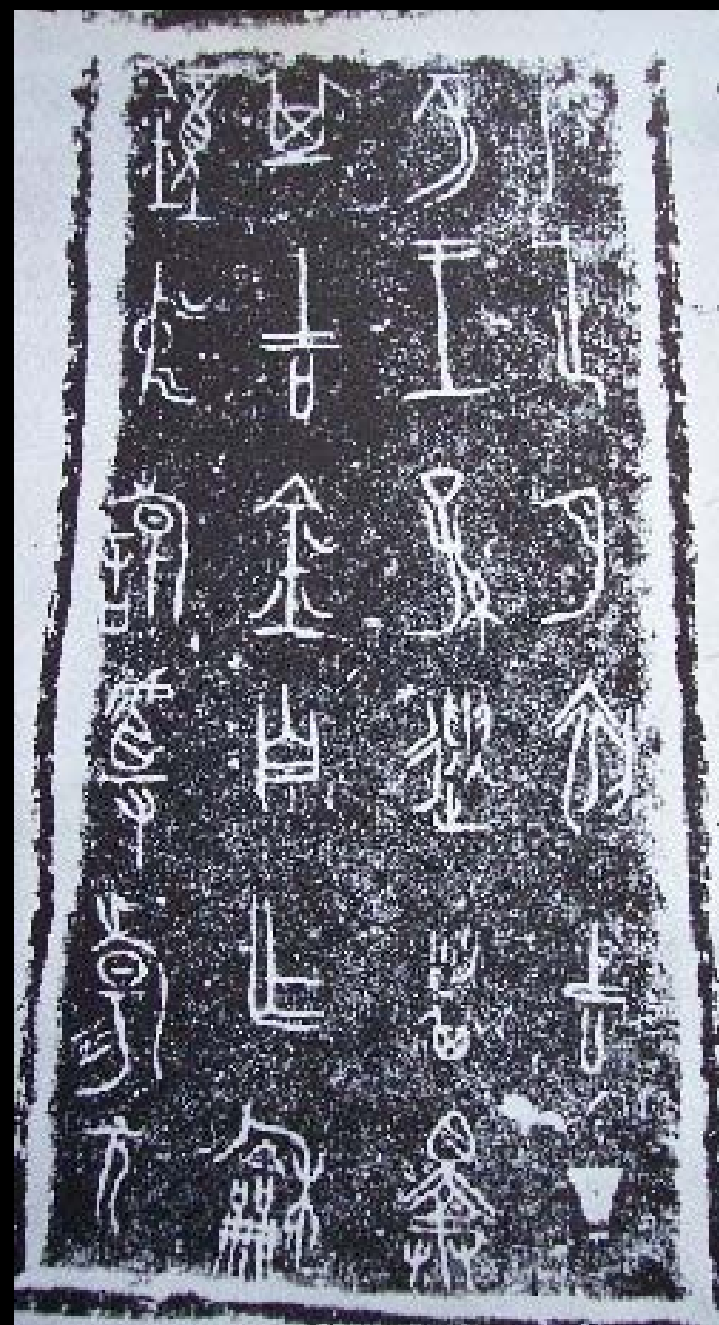
Posic.	10	11	12	13	14	15	16	17	18
1ª Línea	𐤓	𐤔	𐤕	x	𐤖	𐤗	𐤘		
2ª Línea	𐤓	𐤔	𐤕	x	𐤖	𐤗	𐤘	𐤙	𐤚
Fenicio	samek	??	shin	tau	waw	ayin	he	teth	heth
Sudlus.	s	??	ś	ta	u	e	h??	tl	te / bu

Posic.	19	20	21	22	23	24	25	26	27
1ª Línea			𐤛			𐤜	𐤝	𐤞	𐤟
2ª Línea	𐤛	𐤜	𐤝	𐤞	𐤟	𐤠	𐤡	𐤢	𐤣
Fenicio	-	-	qoph	-	-	alef	-	-	-
Sudlus.	bo? / r?	?	kl	-	bl	o	-	-	ko



3

MEANWHILE,  
ELSEWHERE



4

BOUSTROPHEDON  
TO  
CODEX







КРЕ... А А С Е О... С И... Р А Т  
И О Т А... М А Р А М О Т Е Д М О Т О Ч О Т  
М Е Е V Δ S K O N E M E I T O Δ M T E  
S A T T A P Λ E S A M E M O Δ P Δ M O P  
T A S M C A T P O S O K O M A S K A M E  
A S A T M A K S Δ O V A S P O S T M O S  
M K A T M O P O S O V A S K P E Θ A S K A T  
A K A T M O P O S O V A S K P E Θ A S K A T  
C A T P O K O M M E S O A T O M E C S

K S Δ O V A S P O S O V A S K P E Θ A S K A T  
A M T A N C A P T A S M A T P S T P A C E  
T A M M O T S A K A O T A C M O T S A T  
P O A T O N M E P A M M E N O M M T  
S S P A K S S E M A T S A K A T A M E P A  
A V A P T Y E N O C A S K A M A N T A S K A  
S Y C O S A T S Y C O K M S P S A T M S T T  
S A S Δ E Y O Δ E K A F E T S A E C P E S



ΔΕΝ ΗΕ ΤΕΝ ΚΕΣΥΝΙΔΗΝ  
 ΝΑΗ ΤΑΘΟΥ ΠΟΝΗΩ ΤΕΝ  
 ΝΙΚΕΣΟΤΤΑΔΑΔΕΝΗΤΩ  
 ΧΙΝΩ ΤΕΝ ΕΥΟΥΥΟΥ  
 ΕΡΗΙΕΧΩΝ ΕΙΝΑΝ ΤΕ  
 ΥΩΠΙΝΩ ΤΕΝ ΟΥΒΕΝΗ  
 ΕΤΥΟΥΥΟΥ ΠΩΟΥ ΔΕΝ  
 ΠΡΟ ΟΥΟ ΕΒΕΝ ΠΕΝΤΑΝ  
 ΙΤΕΓΑΡ ΙΣΧΕΑΝΣΙ ΕΙΝΕΝ  
 ΙΕΑΝΣΙ ΕΙΨΗΤ ΙΤΕ ΤΕΝ  
 ΚΑΤ ΙΕΑΝΚΑΤ ΝΩ ΤΕΝ  
 ΑΓΑΠΗΓΑΡΝ ΤΕΝ ΧΣ ΣΑ  
 ΠΟΝΙ ΠΟΙ ΕΑΝΤ ΕΑΠΕ  
 ΦΑΙ ΧΕΟΥΑΙ ΔΥΠΟΥΕ  
 ΧΕΝΟΥΟΝΝΙΒΕΝ ΕΑΡΑ  
 ΔΥΟΝΝΙΒΕΝ ΔΥΠΟΥ ΟΥ  
 ΟΥ ΔΥΠΟΥΕ ΧΕΝΟΥΟΝΝΙ  
 ΒΕΝ ΕΙΝΑΝ ΕΤΟΝ ΕΝ  
 ΤΟΥΥ ΤΕΠΩΝ ΕΝΩΟΥ  
 ΠΑΥΑ ΤΟΥ ΑΛΛΑ ΠΨΗ

واجسنا طاهرون  
 نصاير  
 ولشنا من انفسنا  
 بهزا ولدا لدا على  
 شيا لي يقدوا  
 بنا عبد اولك  
 الذين  
 بالوجه ولانا القلوب  
 طار با حمار فجلنا  
 لله وان كما عقلا  
 فجلنا الكرم  
 وهو المسيح هو  
 نطهر الى هذا الدهر  
 ان كان انسانا واحدا  
 ملك دون جميع الناس  
 فبقيا ان جميع الناس  
 ماتوا ومات هو بدل  
 كل احد ليلا لول جياه  
 الا جيا لانفسهم لكن  
 لذلنا لثومات



# YOU CAN WRITE YOUR NAME IN ETRUSCAN

Find the Etruscan letters that match the letters in your name.

Remember that Etruscan was usually written from right to left, the opposite of the way English is written.

ENGLISH	A	B	C	Ch	D	E	F	G	H	I	J	K
ETRUSCAN	A	B	C	Ch	D	E	F	G	H	I	J	K

ENGLISH	O	P	Ph	Q	R	S	T	Th	U	V	W	X
ETRUSCAN	O	P	Ph	Q	R	S	T	Th	U	V	W	X

JA E Y

SENATVS POPVLVSQ  
IMP CAESARI DIVINE  
TRAIANO AVG GERMAN  
MAXIMO TRIB POT XV  
ADDECLARANDVM QVA  
MONSET LOC VSTANT

ΠΙΝΕΙΣΚΑΙ ΠΟΝΕΙΣΚΑΙ ΠΚΥΟΥΤΗΝΚΟΝ  
 ΚΡΥΠΤΗΝ ΜΕΣΑ  
 ΑΥΤΟΥ ΤΗΝΕΠΙΣΟΝΗΝΚΑΙΤΙΣΕΑΝ  
 ΠΙΝΕΙΣΚΑΙ ΕΠΙΣΤΗΝΕΚΑΙΝΟΝ <sup>ΕΠΙΣΤΗΝΕ</sup>  
 ΚΕΙΣΟΝΤΟΝΕΚΑΙΣΑΚΑΘΟΥ  
 ΚΑΙΣΤΟΚΟΥΣΟΝΗΝΚΟΝΗΝΗΝΗΜΕΚΑ  
 ΕΠΙΚΑΜΕΚΑΚΕ  
 ΕΠΙΣΤΗΝΕΚΑΙΤΟΝΕΚΑΙΣΑΚΑΥΟΥ  
 ΚΕΕΡΗΤΑΠΛΑΝΕΚΟΥΣΟΥΦΡΑΝΟΥ  
 ΤΑΙΟΛΑΙΟΥ  
 ΚΑΙΕΠΙΤΩΤΕΚΟΥΣΟΥΑΛΑΝΑΙΣΕ  
 ΤΑΙΣΚΟΝΑ  
 ΤΗΝΕΠΙΠΟΥΚΙΑΝΤΗΣ <sup>ΕΠΙΠΟΥ</sup> ΚΑΙΤΟΥ  
 ΚΑΠΤΗΝΕΚΑΙΤΩΝΕΚΑΙΣΑΚΑΥΟΥ  
 ΟΥΣΕΚΑΙΤΗΣΑΚΑΥΟΥ  
 ΑΛΑΝΑΝ  
 ΟΤΗΝΕΚΑΙΣΑΚΑΥΟΥΤΟΝΕΚΑΥΟΡΓΑΝ  
 ΚΡΥΠΤΟΤΗΝΕΚ  
 ΣΟΝΕΚΑΙΕΠΙΤΗΝΕΚΑΥΟΥΤΟΥ  
 ΕΠΙΤΗΝΕΚΑΥΟΥΤΗΝΕΚ  
 ΧΑΥΟΥΤΗΝΕΚΑΥΟΥΤΗΝΕΚ  
 ΜΑΚΡΟΤΗΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΤΟΥΑΙΟΛΑΝΕΚΑΥΟΥ  
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 ΤΗΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΑΛΑΝΑΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΣΕΙΣΕΚΑΥΟΥΤΗΝ  
 ΟΤΗΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΜΟΝΑΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΑΜΟΝΕΚ  
 ΕΥΦΡΑΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΠΡΟΣΟΠΟΥ  
 ΟΤΗΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΚΑΙΕΠΙΤΩΤΕΚΟΥΣΟΥ  
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 ΡΕΙΣΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΚΕΕΡΗΤΑΠΛΑΝΕΚΑΥΟΥ  
 ΚΑΙΚΑΤΑΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΤΟΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΚΑΠΤΗΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΟΤΗΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ  
 ΑΙΟΛΑΝΕΚΑΥΟΥ  
 ΑΙΟΛΑΝΕΚΑΥΟΥΤΗΝΕΚΑΥΟΥ

[illegible][illegible][illegible]

5

# CHANGING SCRIPTS

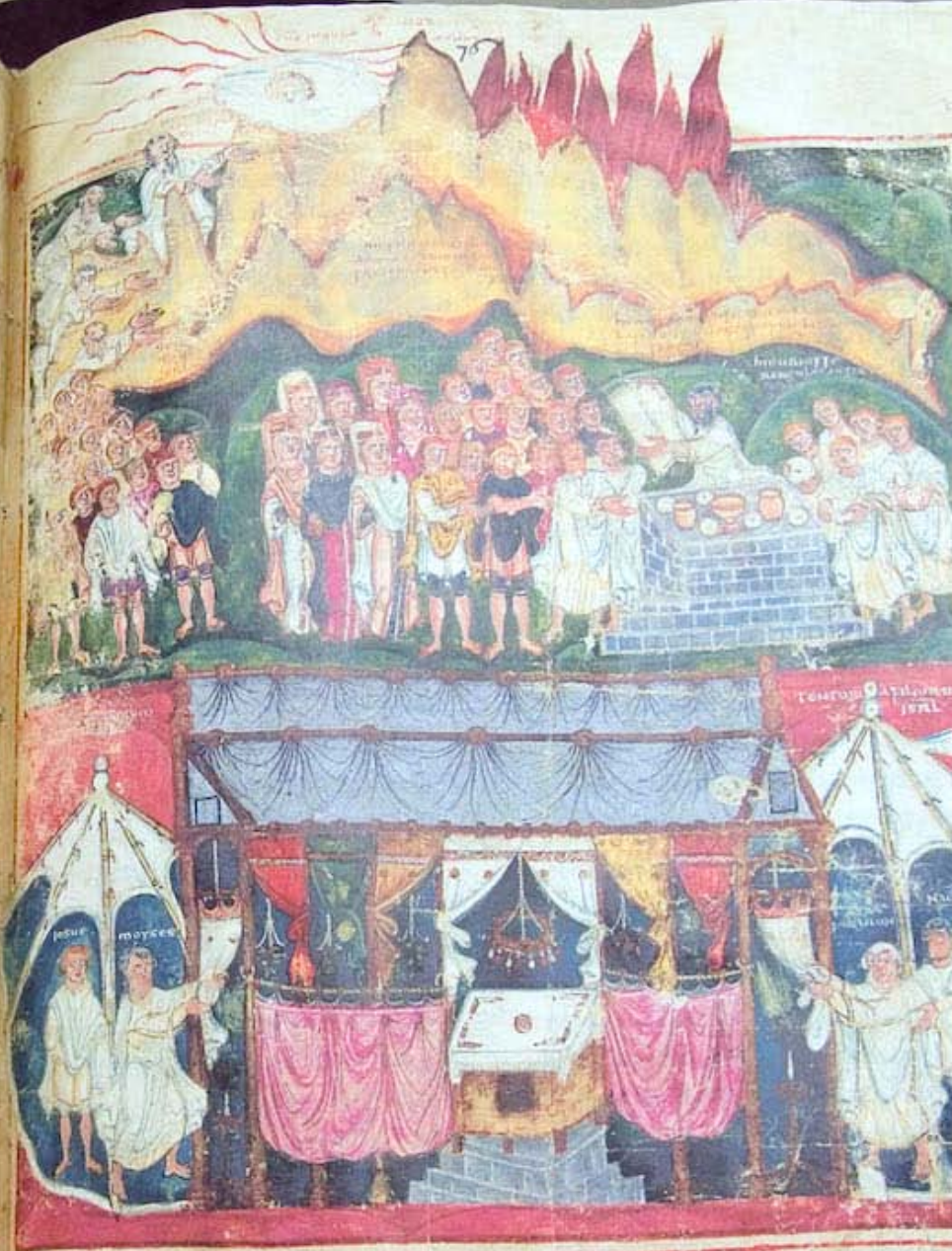


Solus est qui se habet in  
 additio. et in pro ad pro  
 pium. et in pro ad pro  
 a. et in pro ad pro  
 et. et in pro ad pro  
 pium. et in pro ad pro  
 in. et in pro ad pro  
 tu. et in pro ad pro  
 ni. et in pro ad pro  
 est. et in pro ad pro  
 tem. et in pro ad pro  
 in. et in pro ad pro  
 gens. et in pro ad pro  
 dies. et in pro ad pro  
 milos. et in pro ad pro  
 isrl. et in pro ad pro  
 isrl. et in pro ad pro  
 ta. et in pro ad pro  
 pacificas. et in pro ad pro  
 itaq. et in pro ad pro  
 tem. et in pro ad pro  
 teras. et in pro ad pro  
 super altare. et in pro ad pro

**Lm** Adsumensque volumina  
 et audientem populo. qui  
 terunt omnia quae loquutus  
 est dominus. pacemque eter-  
 nam. et in pro ad pro  
 tum. et in pro ad pro

et in pro ad pro  
 et in pro ad pro  
 et in pro ad pro  
 et in pro ad pro

**Lm** Ascenderuntque moyses et  
 nadab. et abih. et sept. ac-  
 tad. et in pro ad pro  
 domus. et in pro ad pro  
 opus. et in pro ad pro  
 caelum. et in pro ad pro  
 super eos. et in pro ad pro  
 seran. et in pro ad pro  
 nua. et in pro ad pro  
 et comederunt. et in pro ad pro  
**Lv** Dixit autem dominus ad moysen  
 ascende ad montem  
 et esto ibi. et in pro ad pro  
 las lapideas. et in pro ad pro  
 da. et in pro ad pro  
 eos. et in pro ad pro  
 enos. et in pro ad pro  
 dens. et in pro ad pro  
 di. et in pro ad pro  
 domus. et in pro ad pro  
 habet. et in pro ad pro  
 cum. et in pro ad pro  
 tionis. et in pro ad pro  
 ascendisset. et in pro ad pro  
 nubes. et in pro ad pro  
 ni ad ni. et in pro ad pro





non habet aliquid quod ei in cibum quod  
 pro xpo prodebeat non enim pro  
 cessu temporis ad inuicem non habet  
 etiam si se non dicit non habet  
 non enim ex interuentione  
 etiam si capiamus in te non  
 amul et si quidem mundum habet  
 entia habet quod quod capiamus  
 a se cibum siue in mundum sit quod  
 ut in mundum cibum se candunt  
 et alunt simpliciter et prout



quodlibet scilicet Suspendium quodlibet suffi-  
ciunt quodlibet spid sunt Quia ex lapsum de  
herba quodlibet animalia uidentur Alii occi-  
dunt Et lenis sibilus quodlibet scilicet et adilos in scilicet  
Et malicam dandam quodlibet hunc morbum in minuit  
ad hunc scilicet Suspendium qui uirtutem scilicet in uobis  
bonet scilicet in uobis neget In quodlibet scilicet  
dixit ad hunc scilicet in uobis debet In scilicet in uobis  
ut ad hunc scilicet in uobis Et in uobis in uobis  
diffinitionis scilicet in uobis in uobis Quodlibet sunt  
In uobis in uobis in uobis in uobis in uobis in uobis





requier que vous me regard  
des en pitie en l'onneur et en la  
remembrance d'icelui regard  
dont vous regardastes les  
fames qui vous suivoient  
plorant quāt vo' porteroies  
la croiz a vos precieuses et  
peules pour moy et vous les  
dastes mes filles de ierusa  
lem ne ploures pas po' moy.  
Sire pour iceelui regard me



6

INCUNABULA

Incipit epla sancti ieronimi ad paulum  
presbiterum de omnibus divinis libris

Capitulum primum

**L**ittere ambrosius  
tuam michi munuscu-  
la preferens. detulit  
sunt et suavissimas  
litteras: que a prin-  
cipio amicitiarum fide  
probate iam fidei et veritatis amicitie  
prebent. Uterque enim illa necessitudo est  
et christi glutino copulata: quam non utili-  
tas rei familiaris. non presentia tantum  
corporis. non subtilia et palpas adulationes:  
sed dei timor. et divinarum scripturarum  
studia conciliant. Legimus in veteribus  
historijs. quosdam lustrasse provincias:  
novos adipsos populos. maria transisse:  
ut eos quos ex libris noverant. coram  
se viderent. Sic pythagoras memphi-  
ticos vates. sic plato egiptum. et archi-  
tam tarentinum. tamque ora italie. que  
quondam magna grecia dicebatur: labo-  
rissimè peragravit: ut qui athenis  
niger erat. et potens. cuiusque doctrinas  
academice gignasias perstrabat. fieret  
peregrinus atque discipulus: malens a  
liena verecunde discere: quam sua impu-  
denter ingerere. Denique cum litteras  
quali toto orbe fugientes persequitur.  
raptus a piratis et venundatus. vran-  
no crudelissimo paruit. ductus capti-  
vus vincit et servus: tamen quia phi-  
losofhus maior emente se fuit. ad ty-  
rum suum. lacteo eloquentie fonte ma-  
nantem. de ultimis hispanie galliarum  
que suis quosdam venisse nobiles  
legimus: et quos ad contemplationem  
sui roma non traxerat: unius homi-  
nis fama perduxit. Habuit illa etas  
inaudiam omnibus seculis. celebra-  
dumque miraculum: ut urbem tantam

ingressi: aliud extra urbem querebant.  
Apolloni? siue ille magus ut vulgus  
loquitur. siue phisus ut pythagorici tra-  
dunt. invenit plas. pertransiit rauracum.  
albanos. scythas. massagetar. opu-  
lentissima indie regna penetravit: et  
ad egyptum latissimo physon amne  
transmisso pervenit ad braquianas: ut  
hyarcam in throno sedentem aureo. et de  
rationali fonte potantem. inter paucos  
discipulos. de natura. de moribus ac de  
cursu rerum et siderum audiret docentem.  
Inde per elamitas. babilonios. chalde-  
os. medos. assyrios. parthos. syros.  
phenices. arabes. palestinos. reuer-  
sus ad alexandriam. perrexit ad ethio-  
piam: ut gignosophilas et famosissi-  
mam solis mensam videret in sabulo.  
Invenit ille vir ubique quod disceret: et  
lang proficiens. semper se melior fie-  
ret. Describit super hoc plenissime octo  
voluminibus. phylotatus. **cap. 11.**

**Q**uid loquar de seculi hominibus?  
cum apostolus paulus. vas e-  
lectionis. et magister gentium. qui de  
conscientia tanti in se hospitris loque-  
batur. dicens. An egyptum quere-  
rins eius qui in me loquitur cristus.  
post damascum arabiam lustratam.  
ascendit iherosolimam ut videret petrum  
et mansit apud eum diebus quindecim.  
Hoc enim misterio ebdomadis et o-  
poadis. futurus gentium predicator  
instruendus erat. Rursumque post an-  
nos quatuordecim assumpto barna-  
ba et tyro. reposuit cum apostolis eu-  
angelium: ne forte in vacuum curret  
aut cucurrit. Habet nescio quid la-  
tentis energie viue vocis actus: et in  
aures discipuli de auctoris ore tran-  
susa. forte sonat. Unde et ethiopes cum  
rodi regulari. et legere illa demonstratis











Upper Case.

Lower Case.  
A PAIR OF CASES.

California Job Case.

FIG. 2.—Showing Lay of Cases.

Assensuq; sūt omnes. cūdis circūcis  
maribz. Et ecce die tercio q̄ndo g̃uilli-  
mus vulnere dolor est. acceptis duo  
filij iacob. simēon ⁊ leui fr̃es dñe gla-  
dij. ingressi sunt urbem confidenter:  
interfecti s̃q; omnibz masculis. emor et  
sichem parit̃ necauerūt: tollentes dinā  
de domo sichem. sorore suā. Quibus  
egressis. irruerūt sup occisos ceteri filij  
iacob. ⁊ depopulati sunt urbem i vici-  
onem sup̃ri: oves eoꝝ ⁊ armenta. ⁊  
asinos. cunctaq; vastantes que in do-  
mibz ⁊ i agris erant: paruulos q; eoꝝ  
⁊ uxores duxerūt captiuas. Quibus  
perpetrans audāter: iacob dixit ad  
simēon ⁊ leui. Turbastis me: et obis-  
sum fecistis mihi chananeis ⁊ pherezis  
habitatoribz terre hui⁹. Nos pauci su-  
mus: illi cōgregati prouenerunt me: ⁊ dele-  
bor ego ⁊ dom⁹ mea. Rēderūt. Nūq̄d  
ut scorto abuti debuēt sorore nōstra?

**I**nterea locut⁹ est deus ad  
iacob. Surge. ⁊ ascende bethel. ⁊ habita  
ibi: fāp altare dño q̄ apparuit tibi:  
quādo fugiebas elau fr̃em tuū. Iacob  
vero conuocata omni domo sua ait.  
Abicite deos alienos qui i medio ṽri  
sūt. ⁊ mūdāmini: ac mutare vestimen-  
ta ṽra. Burgite ⁊ ascendam⁹ in bethel.  
ut faciam⁹ ibi altare dño. qui exaudi-  
uit me i die tribulacōis mee: ⁊ loc⁹  
fuit iuuentis mei. Dederūt ergo ei om̃es  
deos alienos quos habebāt: ⁊ iuauerūt

... . **E**rgo...  
ermone conscriptū  
cahā. librū utiq; tob  
e cathalago diuina  
ites. hūis q̄ agrovor



Sce Iustine, or  
Sacte Egidii, or  
Sce leonarde, or  
Sacte Boar, or  
Sacte libori, or

Adorem⁹ dñm qui fecit nos, **P**recor aũ Seruite.

**B**eatiss vir qui  
non abiit in Evovar.  
consilio impiorũ et in  
via peccatorũ nõ stetit: et in  
cathedra pestilentie nõ se-  
dit. **S**ed i lege dñi vo-  
lũtas ei⁹: et in lege eius meditabit⁹ die ac  
nocte. **E**t erit tanq̃ lignũ qđ platanũ iste  
secus decursus aque: qđ fructũ suũ dabit in  
opore suo. **E**t foliũ ei⁹ nõ defluet: et oĩa q̃cuq̃  
faciet prosperabit⁹. **N**õ sic impij nõ sic sed  
tanq̃ pulvis quẽ p̃ciat ventus a facie terre.

7

RENAISSANCE



Quidā eius libros nō ipsius esse sed Dionysii & Zophiri colophoniorū tradunt: qui iocādi causa cōscribentes ei ut disponere idoneo dederunt. Fuerunt autē Menippi sex. Prīus qui de lydis scripsit: Xanthūq; breuiauit. Secūdus hic ipse. Tertius stratonicus sophista. Quartus sculptor. Quintus & sextus pictores: utrosq; memorat apollodorus. Cynici autem uolumina tredecī sunt. Neniæ: testamenta: epistolæ cōpositæ ex deorum p̄sona ad phisicos & mathematicos grāmaticosq;: & epicuri foetus: & eas quæ ab ipsis religiose coluntur imagines: & alia.

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



Sur quoy vous me permettrés de vous demander en cette occasion , ce que, comme i'ay des-ia remarqué, <sup>a</sup> S. Augustin demande aux Donatistes en vne semblable occurrence : *Quoy donc ? lors que nous lisons , oublions nous comment nous auons accoustumé de parler ? l'escriture du grand Dieu deuoit-elle vser avec nous d'autre langage que le nostre ?*

<sup>a</sup> Aug. lib. 33. contra Faust. c. 7. Quid ergo? cum legimus, obliuiscimur quemadmodum loqui soleamus? An scriptura Dei aliter nobiscum fuerat quam nostro more locutura?

Puis que Iesus Christ dit clairement

172. Jannon's Roman and Italic Types: Imprimerie Royale, Paris, 1642



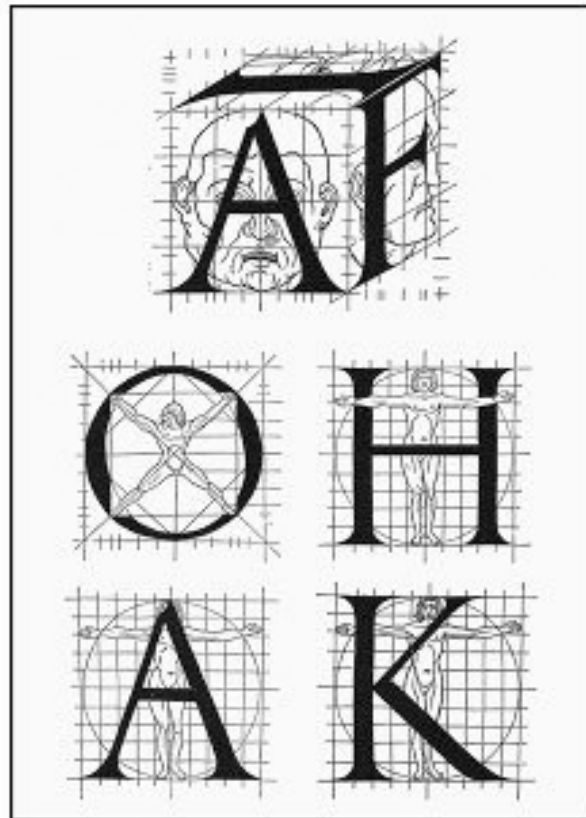




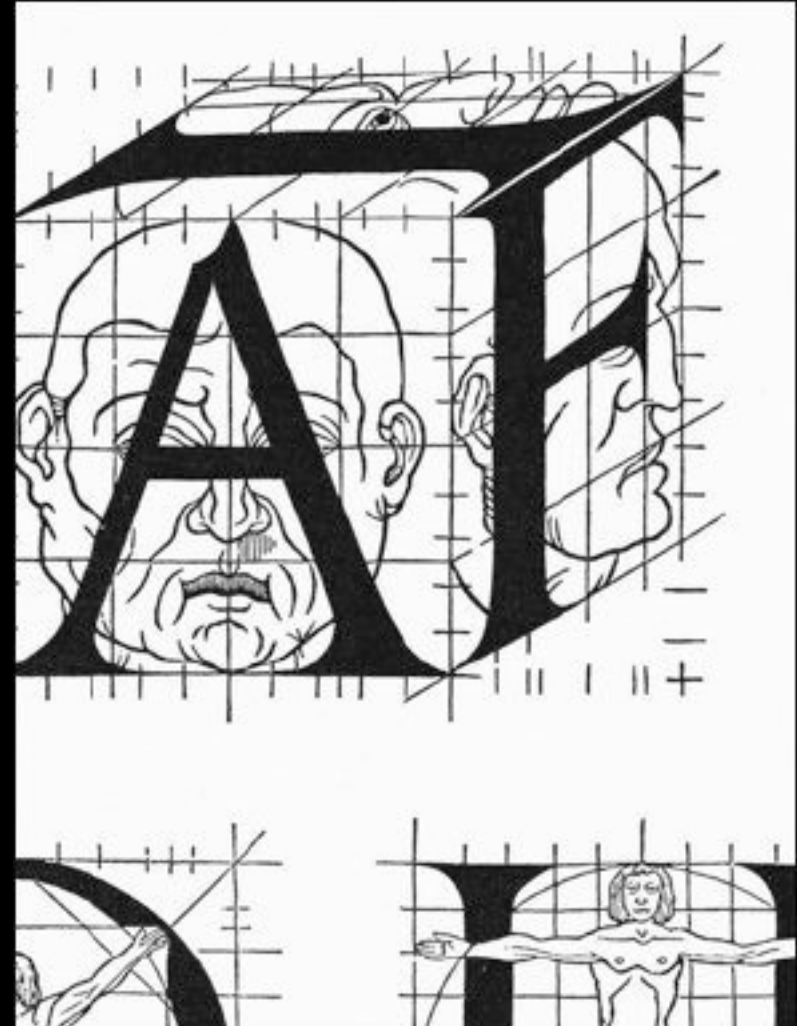
8

ENLIGHTENMENT

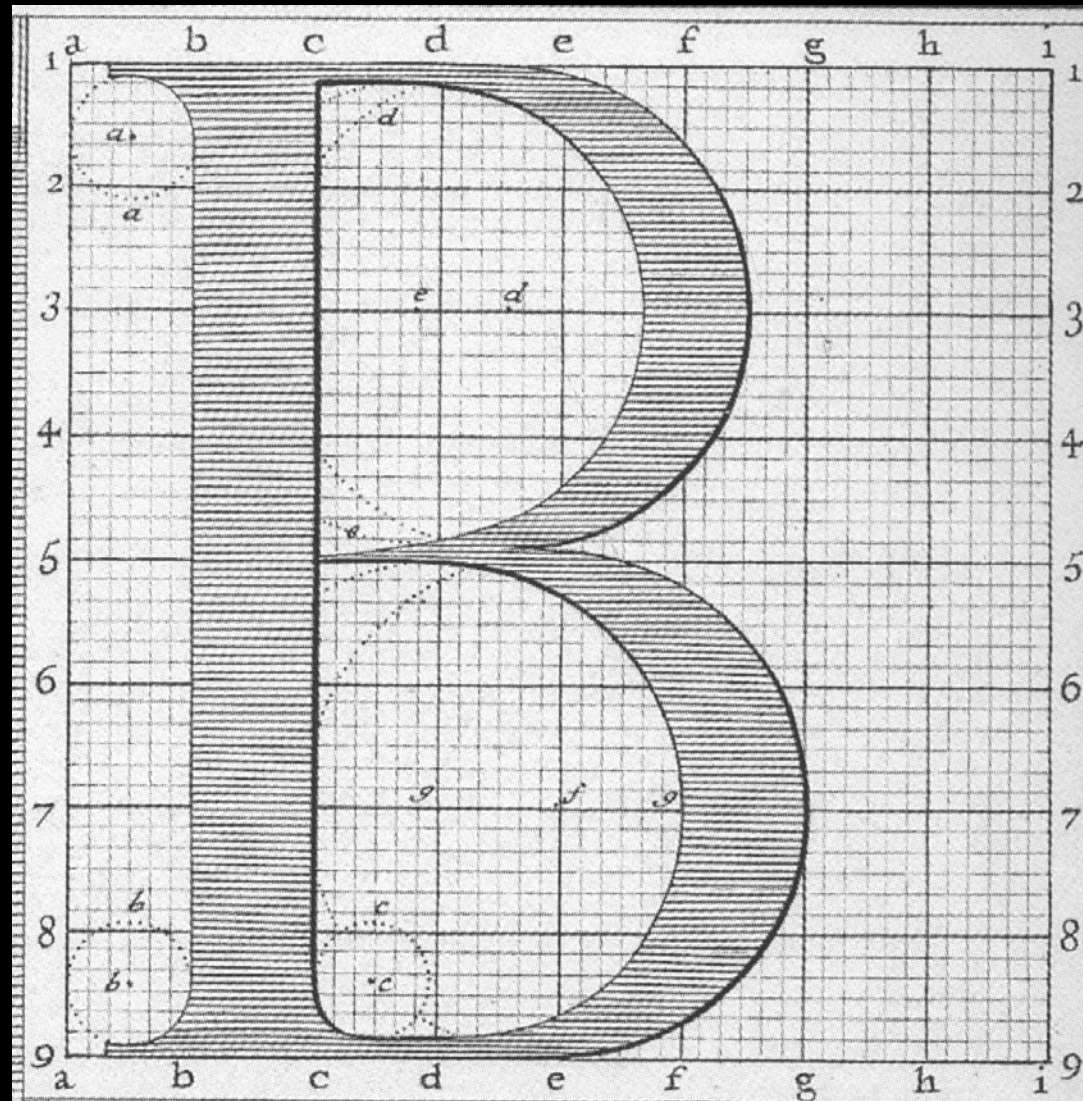
and the  
birth of modernity



THE HUMANISTIC LETTERS OF GEOFFREY TORY  
 APPLYING HUMAN PROPORTIONS TO THE LETTERFORM  
 ENGRAVING DATED 1564







# Calibres de toutes les sortes et grandeurs de Lettres

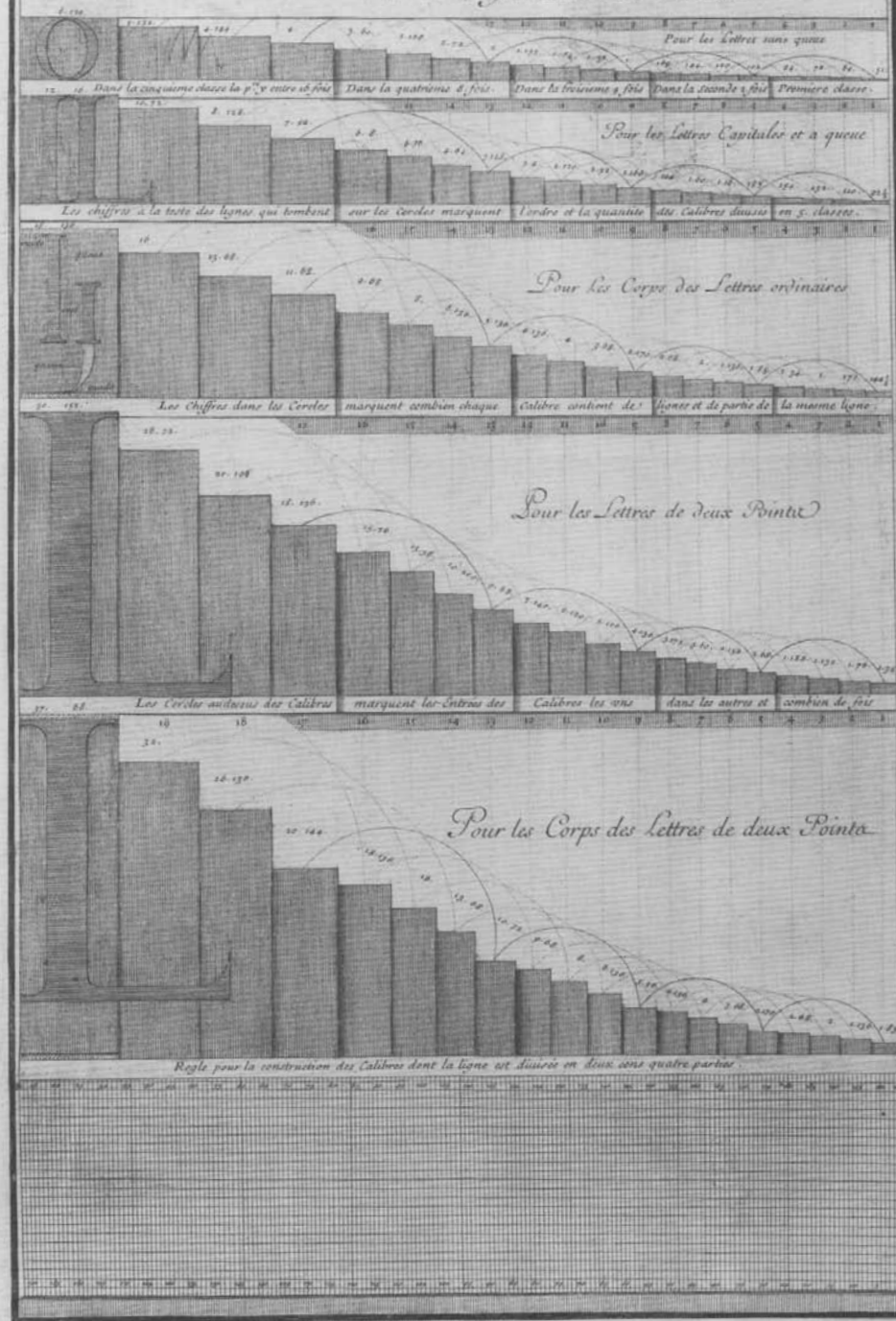
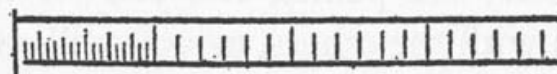


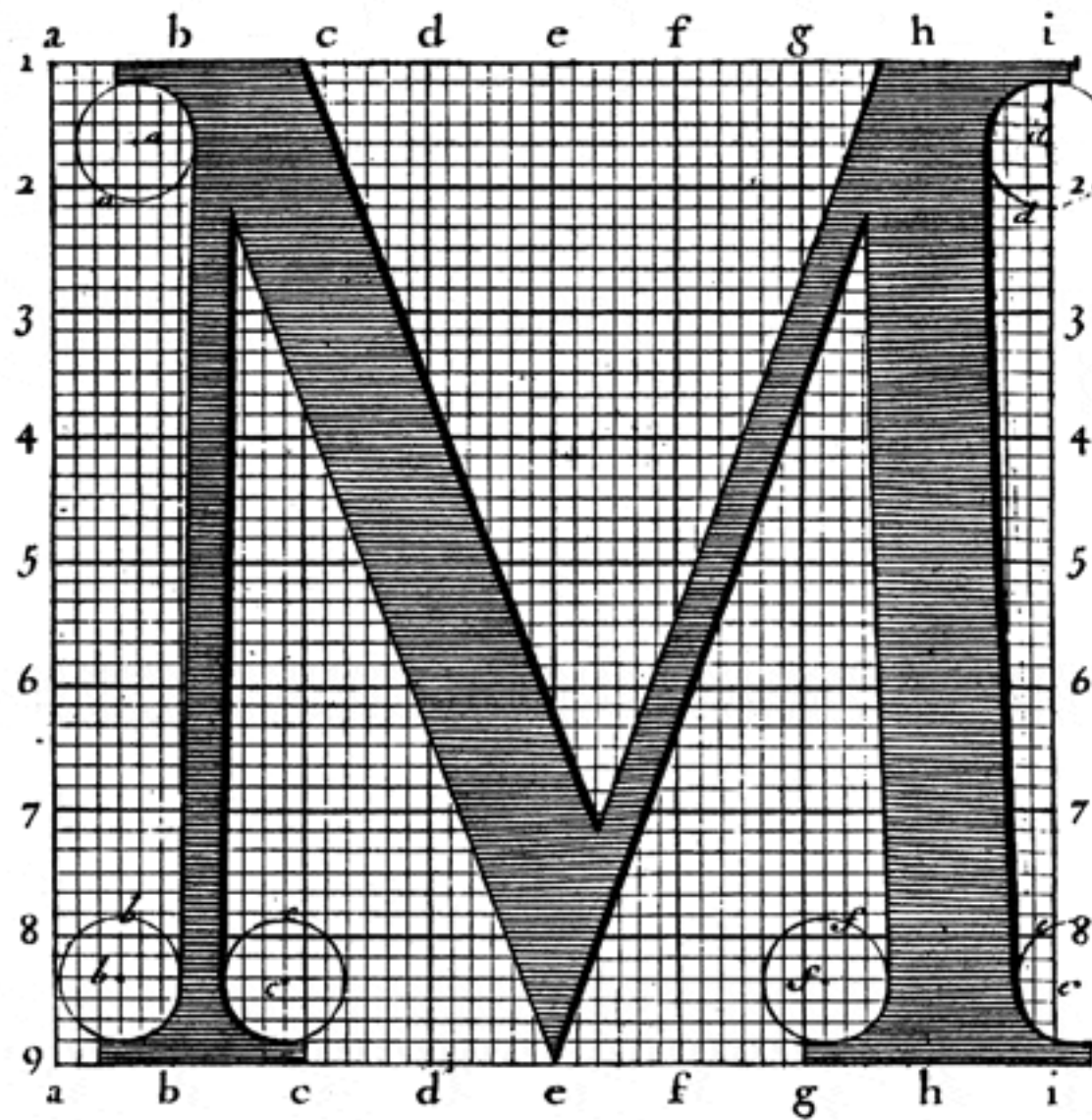


TABLE GÉNÉRALE  
DE LA PROPORTION  
*des différens Corps de Caractères.*

ÉCHELLE FIXE  
*de 144 points Typographiques.*



Nomb.	Corps.	Points
1	PARISIENNE. . . . .	5
2	NOMPAREILLE. . . . .	6
3	MIGNONE. . . . .	7
4	PETIT-TEXTE. . . . .	8
5	GAILLARDE. . . . .	9
6	PETIT-ROMAIN. — 2 Parisiennes.	10
7	PHILOSOPHIE. = 1 Paris. 1 Nomp. pareille.	11
8	CICÉRO. — 2 Nomp. = 1 Parisienne, 1 Mignone.	12
9	SAINT-AUGUSTIN. — 2 Mignones. = 1 Nompareille, 1 Petit-texte.	14





By WILLIAM CASLON, Letter-Founder, in Chifwell-Street, LONDON.

French Cannon.

Two Lines Great Primer.

GREAT PRIMER ROMAN.

Quousque tandem abutère, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil con-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ENGLISH ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus

ABCDEFGHIJKLMNOPQRSTUVWXYZ

PICA ROMAN.

Melum, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus suppliciis civem perniciosum, quam acerbissimum hostem coërcerent. Habemus enim senatusconsultum in te, Catilina, vehemens, & grave: non deest reip. consilium, neque autoritas hujus ordinis: nos, nos, dico aperte, consules diffamas. DE-  
ABCDEFGHIJKLMN OPQRSTVW X

## SMALL PICA ROMAN. No 1.

Na me regifitiam jam diem paumr hebefcere aciem horum  
 autoritatis. habemus enim hufinodi fenatufconfultum, ve-  
 rumtarum inclufum in tabulis, tanquam gladium in vagina  
 reconditum: quo ex fenatufconfultum confectum interfectum te  
 efie, Cailina, conuenit. Vifio: & visis non ad deponen-  
 dam, fed ad confirmandam audaciam. Cupio, P. C., me  
 efie clementem: cupio in tantis reipub. periculis non dif-  
 ABCDEFGHIJKLMNOPQRSTUWXYZ

## SMALL PICA ROMAN. No 2.

At nos vigefimum jam diem patimur hebescere aciem horum

*Quousque tandem abutere, Catili-  
na, patientia nostra? quamdiu  
nos etiam furor iste tuus eludet?  
quem ad finem sese effrenata jac-*  
*ABCDEFGHIKLMNO*

*Great Primer Italick.*

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil con-*

*English Italick.*

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nimbis te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimum habendi se-*  
*ABCDEFGHIJKLMNOPQRSTVU*

*Pica Italick.*

*Melium, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac rep. virtus, ut viri fortes acrioribus suppliciis civem perniciosum, quam acerbissimum hostem coercerent. Habemus enim senatusconsultum in te, Catilina, vebemens, & grave: non deest resp. consilium, neque autoritas hujus ordinis: nos, nos, dico aperte, consules desumus. Decrevit quondam senatus*  
*ABCDEFGHIJKLMNPOQRSTUVWXYZ*

*Small Pica Italic.* No 1.

*At nos vigesimum jam diem patimur bebescere aciem horum  
authoritatis. habemus enim hujusmodi senatusconsultum, verum-  
tamen inclusum in tabulis, tanquam gladium in vagina recon-  
ditum: quo ex senatusconsulto confectum interfectum te esse, Ca-  
tilina, convenit. Vivis: Et visis non ad deponendam, sed ad  
confirmandam auidaciam. Cupio, P. C., me esse clementem:  
cupio in tantis reipub. periculis non dissolutum videri: sed jam  
ABCDEFGHIJKLMNPOQRSTUVWXYZ*

*Small Pica Italick.* No 2.

*At nos vigesimum jam diem patimur bedescere aciem horum au-*

**Pica Black.**

And be it further enacted by the Authority  
aforesaid, That all and every of the said Ex-  
chequer Bills to be made forth by virtue of  
this Act, or so many of them as shall from  
A B C D E F G H I K L M N O P Q R S T

Brevier Black.

And be it further enacted by the Authority aforesaid, That all and every of the said Exchequer Bills to be made forth by virtue of this Act, or so many of them as shall from time to time remain undischarged and uncanceled, until the discharging and cancelling the same pursuant to this Act,

Pica Gothick.

ΑΤΤΑ ΠΝΣΑΚ ΦΗ ΊΝ ΗΜΙΝΑΜ ΨΕΙΗΝΛΙ  
ΝΑΜΩ ΦΕΙΝ ΟΙΜΛΙ ΦΙΝΔΙΝΑΨΣΗΣ ΦΕΙΝΣ  
ΨΛΙΚΦΛΙ ΨΙΛΩΛ ΦΕΙΝΣ ΣΥΕ ΊΝ ΗΜΙΝΑ

Pica Coptick.

ԻՅՆ ՕՏԱՐՄԱՆ ՀՓԺ ԹԱԼԵԹ ԻՏՓԵ ՈԵԼԼ ՈՒՆԱԾԻՔ  
 ԱՅԻՔ՝ ՈՒՆԱԾԻ ՁԵ ՈՒ ՕՏԱԹԱՊԵ ԵՐՈՎ ՈՒ ՕՏՈՂ  
 ԻՆՏԵՐՆԵՏԻ ՕՒՄՄԱՆ ՈՒՄՄԱՆ ԵՄԵՆ ՓՈՐՈՒ ՕՏՈՂ  
 ՕՒՄՄԱՆ ԻՏՓԵՂԻ ՈՒՄՄԱՆ ԵՄԵՆ ՈՒՄՄԱՆ ԵՄԵՆ ՈՒՄՄԱՆ

## Pica Armenian.

Արշալե թագաւոր՝ երկրի՝ և ծովու, որոյ աւեճն  
 և պատկեր՝ որպէս և է իսկ մեր Աստուծոյ  
 իսկ բախտ՝ և պատահումն ի վեր քան զամ  
 թագաւորաց։ և մտաց լայնութի, որպիսի երկրի

English    Syriack.

وَجَاءَ مِنْ أَهْلِ الْبَيْتِ عِيسَى ابْنُ مَرْيَمَ وَخُذُوا زِينَتَكُمْ مِنْ أَهْلِ الْبَيْتِ عِيسَى ابْنُ مَرْيَمَ وَخُذُوا زِينَتَكُمْ

Pica Samaritan.

ස/අ/ස2 ස/අ/අ ස්‍රම මගින් සහස්‍රයක දිව්‍ය/අ  
 දිව්‍ය/අ 10000 දිව්‍ය සහස්‍රය 9999 දිව්‍ය/අ  
 22 දිව්‍ය දිව්‍ය සහස්‍ර 999

## English Arabick.

لَا يُلْقِيْكَ الْاَلَهَ اٰخَرُ غَيْرِيْ ۚ لَا تَأْخُذُكَ صُوْرَةٌ ۚ وَلَا تَعْتَبِلُ كَمَا  
فِي السَّمَاءِ مِنْ ذَوِيْ ۚ وَمَا فِى الْاَرْضِ مِنْ اَسْفَلٍ ۚ وَلَا مَا فِى  
الْمَاءِ مِنْ تَحْتِ الْاَرْضِ ۚ لَا تَسْجُدْ لَهُمْ ۚ وَلَا تَعْبُدُهُمْ ۚ  
نَادَىٰ اِنَّا الْاِهْلُ الْاِهْكَ الْاَلَهَ غَيْرُ ۚ اجْتَرَىٰ ذُنُوْبَ الْاِيَّاهُ مِنْ

Hebrew with Points.

בְּרֵאשִׁית בָּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ : וְהָאָרֶץ

A B C D E F G H I J

K L M N O P Q R S

T U V W X Y & Z

a b c d e f g h i j k l m n o p

q r s t u v w x y z

ſt Æ Œ

æ £ 1 2 3 4 5 6 7 8 9 0 œ





# THE Penman's Advice

## To Young Gentlemen.

*Ye British Youth, our Age's Hope & Care,  
You whom the most may polish, or impair;  
Learn by the Pen those Talents to insure,  
That for ev'n Fortune, & from Want secure;  
You with a dash in time may drain a Mine;  
And deal the Fate of Empires in a Line;  
For Ease and Wealth, for Honour & Delight,  
Your Hand's go Warrant, if you well can Write.  
"True ease in Writing comes from Art, not Chance;  
As those move easie, who have learn'd to Dance."*

## To Young Ladies.

*Ye springing Fair, whom gentle Minds incline,  
To all that's curious, innocent, and fine;  
With Attention in your Works are read;  
The various Textures of the twining Thread,  
Then let the Fingers, whose unrivall'd Skill,  
Exalts the Needle, grace the Noble Quill;  
An artless, scrawl'g blushing scribbler shames,  
All should be Fair that Beauteous Women forms;  
Strive to excell, with Ease the Pen will move,  
And pretty Lines and Quivers to infant Love.*



OEUVRES  
DE  
JEAN RACINE.

---

TOME PREMIER.



À PARIS,

DE L'IMPRIMERIE DE PIERRE DIDOT L'AÎNÉ,  
AU PALAIS NATIONAL DES SCIENCES ET ARTS.

AN IX; M. DCCC.



9

MONSTER FONTS  
FAT FACES

# FULL MOON.

---

## ST. MICHAEL'S TEMPERANCE BAND!

Prof. V. Yeager, Leader, will give a

## GRAND MOONLIGHT

## EXCURSION

On the Steamer

## BELLE!

To Osbrook and Watch Hill,  
On Saturday Evening, July 17th,

Leaving Wharf at 7½ o'clock. Returning to Westerly  
at 10½ o'clock. Kenneth will be at Osbrook.

---

**TICKETS, - FORTY CENTS.**

---

G. B. & J. H. Utter, Steam Printers, Westerly, R. I.





**A QUANTITY OF OLD**  
**CORDAGE,**  
*Sails &c.,*  
**Being the remaining part of the**  
**Wreck of the Schooner Sally.**



40 LINE ROMAN DOUBLE EXTRA CONDENSED

**RUDE**

# **GUN haul RIE**





*Antique*



*Clarendon*



*Latin / Antique Tuscan*



*Tuscans*



*Chart illustrating how a variety of letter styles derived from a basic Antique.*



**CASLON**





Breite Grotesque.

No. 518. Doppelmittel (28 Punkte). Min. 12 Kilo.

Musik und Gesang  
Schweizer Eichenlaub

No. 519. Canon (36 Punkte). Min. 14 Kilo.

Hedwig Karl  
Mikado Bierhalle

No. 519a. Missal (48 Punkte). Min. 16 Kilo.

Reich Gastein  
Mainz Hand

No. 520. Gr. Missal (60 Punkte). Min. 18 Kilo.

Kiew Metz  
Museum

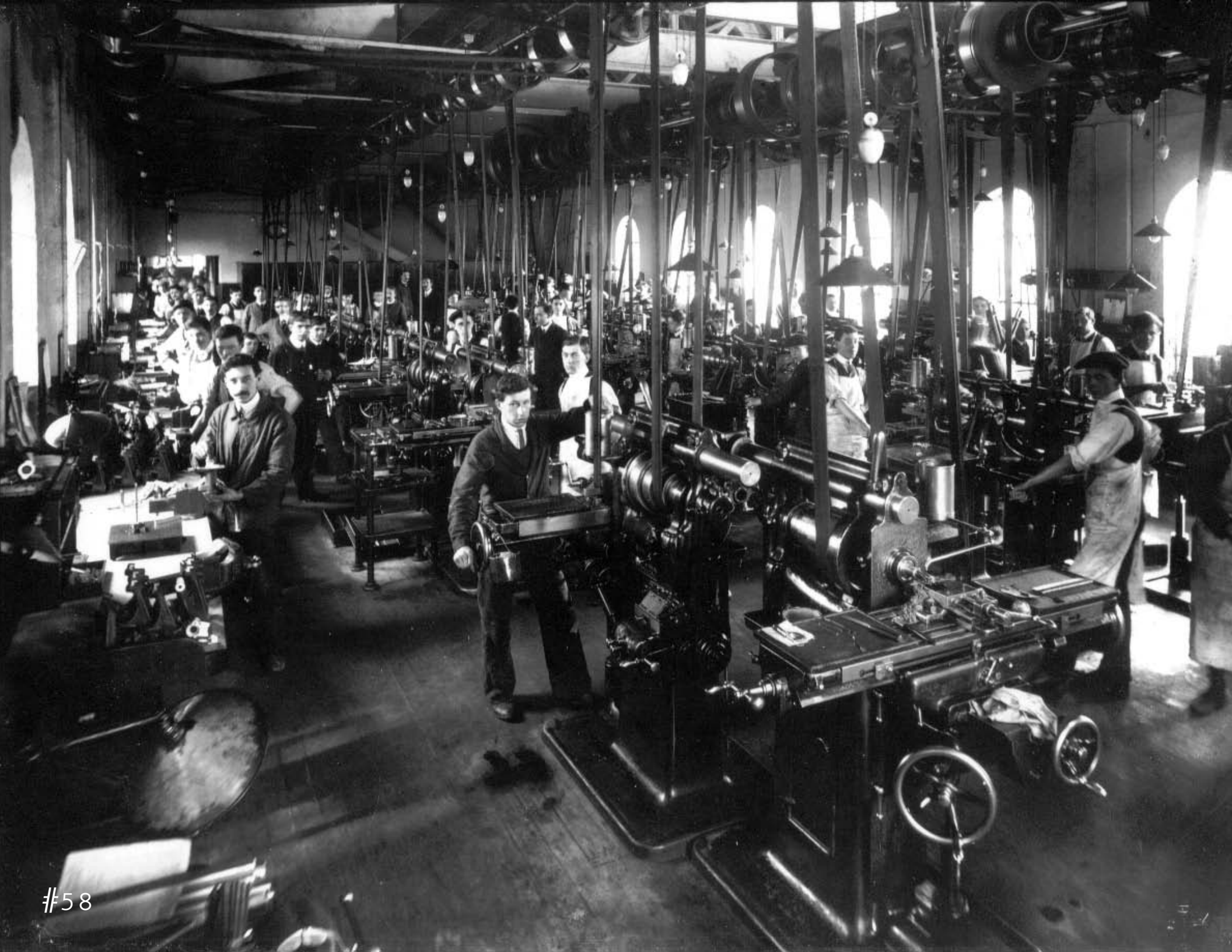
No. 520a. Sabon (72 Punkte). Min. 20 Kilo.

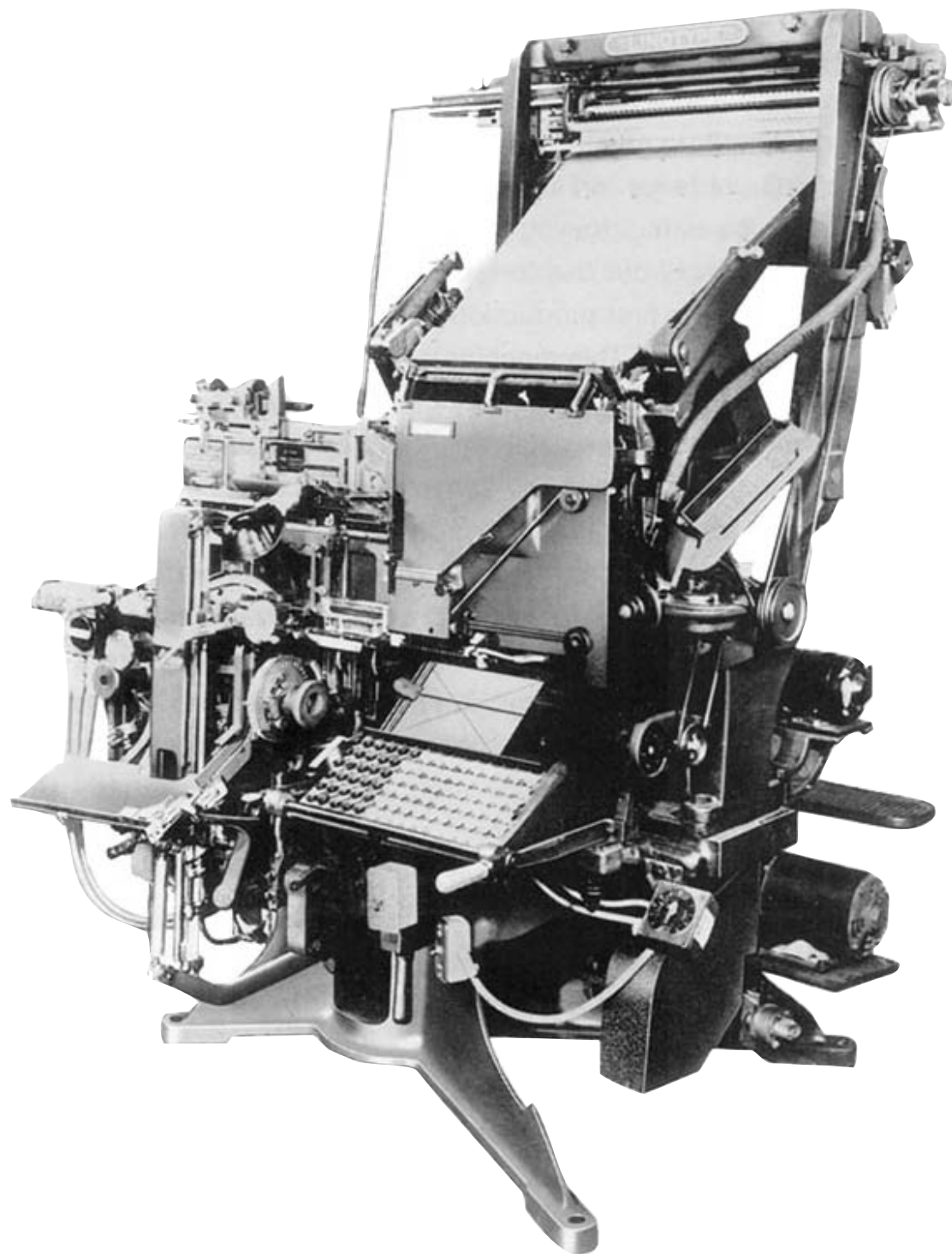
Ferd. Theinhardt, Schriftgiesserei, Berlin.

*Interlude!*

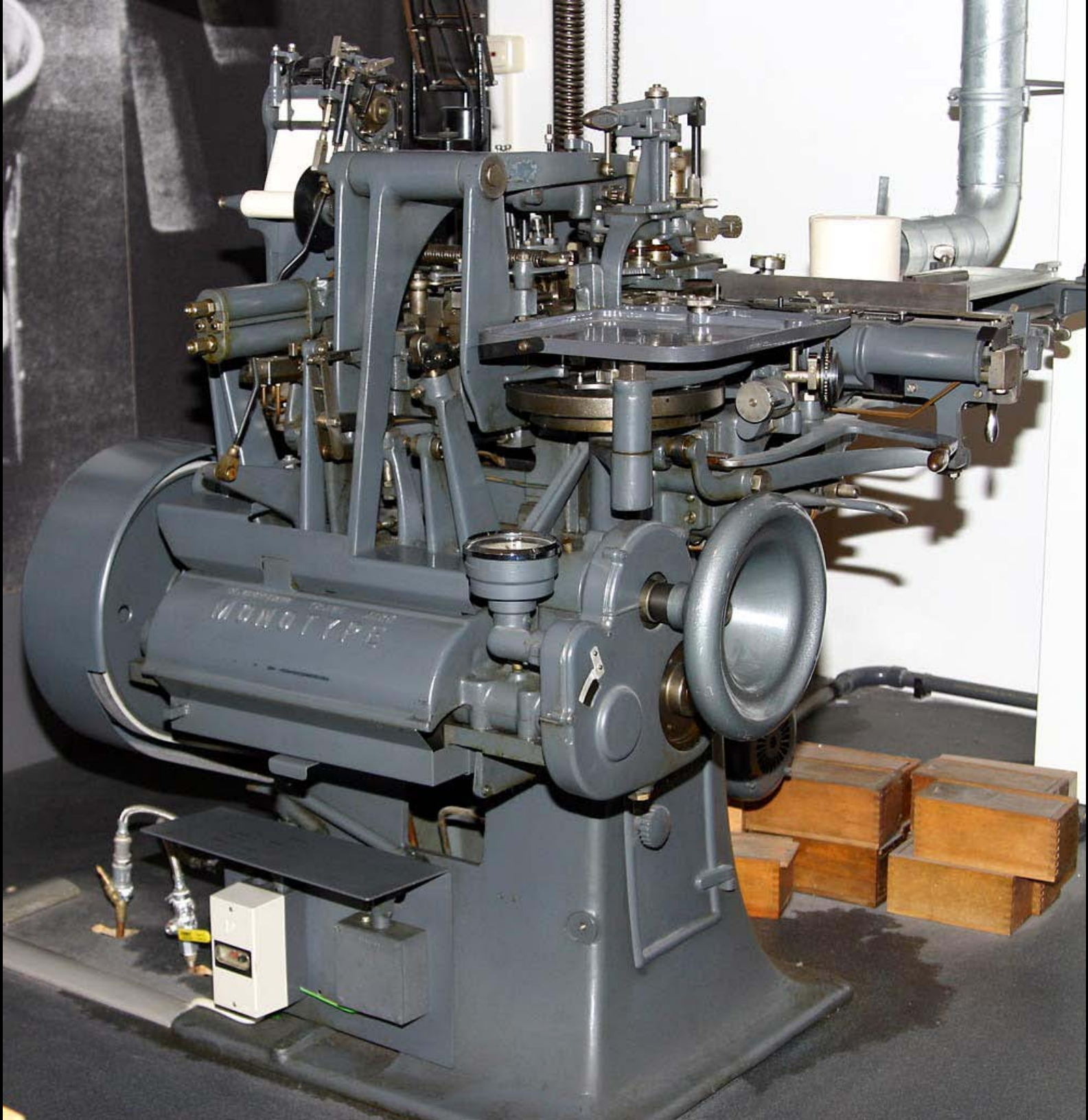
HERE COME  
THE MACHINES











#60



10

REACTION  
REFORM  
NEW TRADITIONALISM



Two feres on the water gan she bote,  
And dide he through, as men may biholden  
In story of Cithen, and thus booke chide  
Whan Iribul was the fere with piteus chere,  
Gode Dene she spak, as ye may here.

**C**HIVEL, goddesse of  
the wodele grime,  
To whom both heres  
and erthe & set is oone,  
Quene of the signe of  
Santo deni and leue,  
Goddesse of mardene,  
that wyg herte hast  
knowe  
Ful many a yere, and

most what I desire,  
As heere me the thyngtance and then ire,  
That Iribul dooghten trustly,  
Chere goddesse, wylt thoue that I  
Desire to be a mayde & wylt,  
No more wyl I be no love, ne wyl,  
I am, thoue most, yet of thy compaignye  
A mayde, and love hunteynge and remeyt,  
And for to walken in the wodele wild,  
And right to be a wyf and be with child;  
Nought wyl I knowe the compaignye of man,  
Now helpe me, lady, with ye may and kan,  
For the thyngtance that thou hast in thee.

And Palamon, that hunt with love to me,  
And seek Iribul, that loveth me no more,  
This grace I praye thee withoute moore,  
As sende love and peen bitwixe hem two,  
And from me tene away hir herte doo,  
That al hire herte love and hir deir,  
And al hir biay torment and hir fir,  
Be gawayt, or turned in another place,  
And if so be thou wolt do me no grace,  
Or if my desire be shapen so  
That I shal never have oon of hem two,  
As sende me hym that moost desireth me,  
Behold, goddesse of clene chastitee,  
The bitter leere that on my chere falle,  
Syn thou art mayde, and heere of us alle,  
My maydebede thou kepe and wel conserve,  
And wyl I be a mayde, I wyl thee serve.

**T**he fere brenne upon the outer cleve  
Whil Emye was thus in hir preyre;  
But sodenly she saugh a sighte  
quente.  
For right anon, oon of the feres quente  
And quente agayn, and after that, anon  
That oother fere was quente, and al anon,  
And so it quente it made a whoteleynge.  
As doon the wite bronzen in hir brennyng,  
And at the bredden ende out ran anon  
As it were bloody drope many oon.



For which so poore agast was Emye,  
That she was wel ny mail, and gan to crye,  
For she ne wote what it signyfyed;  
But only for the fere thus hath she cryed,  
And wepte, that it was pitee for to here.  
And therewithal Dyane gan appeere,  
With bowe in honde, right as an huntress,  
And seyde, Doghter, stynt thy hevynece,  
Among the goddesse hys it is affermed,  
And by eteme word writt and confermed,  
Thou shalt ben wedded unto oon of the  
That han for thee so muchel care and wo;  
But unto which of hem I may nat telle,  
fayn, for I ne may no longer dwelle.  
The fere whiche that on myn auter brenne  
Shall the declaren, or that thou go hence,  
Thyn aventure of love, as in this case.

**N**D with that word the arrow in the cas  
Of the goddesse clateren faste & ryng,  
And forth she wente, and made a van-  
ysshynge;  
For which this Emye astoned was,  
And seyde, What amounteth this, alas!  
I quite me in thy protection,  
Dyane, and in thy disposicion.  
And hom she goth anon the nexte weye,  
This is the effect, ther is namore to seye.

**T**he nexte houre of May folowynge this,  
Arise unto the temple walked is  
Of fere Mars, to doon his sacrifice,  
With alle the rytas of his paven wyse,  
With piteus herte and heigh deuocion,  
Right thus to Mars he seide his oricon:  
SCORNGE god, that  
in the regnes cokle  
Of Traie honoure art  
and lord yholde,  
And hast in everynght  
Of armes at the brydel  
in thy honde,  
And hem fortunest as  
thee first deroye.

Accepte of me my piteous sacrifice,  
If so be that my youthe may desire,  
And that my might be worthy for to serve  
Thy godhede, that I may becom oon of thyne,  
Thanne prey I thee to reue upon my pene,  
For thine pene, and thine boote fir,  
In which thou whilom breddest for desire,  
Whan that thou wadeste the beautee  
Of faire, yonge, freeste Venus fere,  
And haldest hire in armes at thy wille,  
Although thee oon on a trene myffile.



aunce the first responce of the first weke of aduent hath **iiii** verse to rekene ¶ Gloria patri & filio for one to the reporte of the **iiii** wekis, and how be it that there be **iiii** comynges of our lord, yet the chirche maketh mencion in especial but of tweyne, that is to wete, of that he came in humayne nature to the world, and of that he cometh to the Jugement & dome, as it apperith in thoffyce of the chirche of this tyme. And therfor the fastynges that ben in this tyme, ben of gladnes and of joye in one partie, & that other partie is in bitternesse of herte. By cause of the comyng of our lorde in our nature humayne, they ben of joye and gladnes. And by cause of the comyng at the day of Jugement they be of bitternes and heuynes.

**A** Stowchyng the comyng of our lord in our bodyly flessch, we may considre thre thynges of this comyng. That is to wete thoportunyte, the neces- syte & the vtylyte ¶ The oportunyte of comyng is taken by the reson of the man that first was vanquysshid in the lawe of nature of the default of the knowledge of god, by whiche he fyll in to euyl errours, & therefore he was constrayned to crye to god ¶ Illumina oculos meos, that is to saye, lord gyue lyght to myn eyen. After cam the lawe of god whiche hath gyuen commandement in which he hath ben overcome of Impuissance, as first he hath cryed ther is non that fulfilleth, but that comandeth. For ther he is only taught but not delyuerd fro synne, ne holpen by grace, and



ARBITRARY "Standard"  
 Essential = Form of B.  
 Having a distinctive  
 and proportionate structure"  
 (a.)

The  
 Dangers  
 of a  
 tendency to  
 exaggeration of any feature

b. c. d. e.

are  
 disproportion and indistinctness

f. g. h. i.

Note:  
 a larger  
 degree of  
 exaggeration  
 is permissible in Ornamental Forms.

k. l. m.

CLAVDIVS·M  
ER·MAGQ·ETA·EI  
VR· ARBITRATV  
ARGVPRIMAIORIS

**UNDERGROUND**  
**PROPORTIONS OF STANDARD**  
**BULLSEYE DESIGN.**

**NOTE**

100 units on this drawing are equal  
to 40 drawing NF  
being actually an enlargement of  
times the design shown herein.

Standard Underground lettering  
copy of alphabet on duplication  
Large U & D 18 units high. 2 1/2 thick.  
remaining letters 10 units high 1 1/2



**FILING ROOM**

DRAWING

282

OFFICE OF THE SIGNAL ENGINEER  
Signal Department

Dwg No B.L. 1372

NY 643-224 NO 652-224 (of 1122)  
NY 643-224 1122 was made in 1912



between a good one & a bad one, or can demon-  
strate precisely what constitutes A-ness. When is  
an A not an A? Or when is an R not an R (fig. 17)?  
It is clear that for any letter there is some sort of  
norm. To discover this norm is obviously the first  
thing to be done.



Figure 15: Monotype sans-serif

¶ The first notable attempt to work out the norm  
for plain letters was made by Mr Edward Johnston  
when he designed the sans-serif letter for the Lon-  
don Underground Railways. Some of these letters  
are not entirely satisfactory, especially when it is

# TIMES

LONDON, MONDAY, OCTOBER 3, 1932

## REVENUE COSTS

**P**resident Jimmy Carter has announced that he will not accept the Nobel Peace Prize, which he was awarded last week for his efforts to end the Vietnam War. Carter said he was "honored" but "not ready" to accept the award. He said he was still "in the middle of the job" and that he was "not ready to be judged."

**A**merican Airlines has announced that it will be the first major U.S. airline to offer a "no-frills" service. The airline will offer a "Basic" fare that includes only the flight itself, with no meals, entertainment, or other amenities. The airline said it was doing this to "provide a more flexible and economical choice for travelers."

**S**cientists have discovered a new way to measure the size of a molecule. They used a technique called "molecular sieving" to measure the size of a protein molecule. The scientists said that this technique could be used to measure the size of other molecules, including DNA and RNA.

**V**ietnam's government has announced that it will accept the Nobel Peace Prize. The government said it was "honored" to accept the award and that it was "committed to peace."

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**C**ongress has passed a bill that would allow the federal government to sue private citizens for damages. The bill is called the "Federal Tort Claims Act" and it would allow the government to sue private citizens for damages caused by the government's actions.

**O**rganic chemists have discovered a new way to synthesize a class of compounds called "polymers." They used a technique called "anionic polymerization" to synthesize a polymer. The scientists said that this technique could be used to synthesize other polymers.

**I**nternational scientists have discovered a new way to measure the size of a molecule. They used a technique called "molecular sieving" to measure the size of a protein molecule. The scientists said that this technique could be used to measure the size of other molecules, including DNA and RNA.

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© 2000 Blackwell Science Ltd, *Journal of Internal Medicine* 247: 399–405

[illegible]

**Times New Roman!**

*‘designed’ by*

Stanley Morison

in 1932



11

INTO MODERNITY



# ECKMANN

Initialen · u · Vignetten



Rudhard'sche Biererei  
in Offenbach am Main

Du hausgeist der um alte mauern wittert  
 Nach schwängung süchtig unter bogen kauert  
 Aus trümmern daseins überbleibsel saugend:  
 Strich deine hand auf schal- und urnenscherbe  
 So stand fast körperhaft vor uns dein denkbild:  
 Von goldnen säulen slang sich blumenkette  
 Erzbecken rauchte neben purpurlagern  
 Verstrickt in allen formen der umarmung  
 War milch- und rosenleib und kupferbrauner  
 Dort schlichen zage füsse durch die pforte ...  
 Doch wenig blieb im tag vom schattenchore  
 Es schwand der spuk: die üppig wirren prächte  
 Des weibes rom mit dem die könige buhlen.

Fragbar ward Alles da das Eine floh:  
 Der geist entwand sich blindlings aus der siele  
 Entlaufne seele ward zum törigen spiele -  
 Sagbar ward Alles: drusch auf leeres stroh.  
 Nun löst das herz von wut und wahn verschlackt  
 Von gärrung dunkelheit gespinnt und trubel:  
 Die Tat ist aufgerauscht in irdischem jubel  
 Das Bild erhebt im licht sich frei und nackt.

Fragbar ward Alles da das Eine floh:  
 Der geist entwand sich blindlings aus der siele  
 Entlaufne seele ward zum törigen spiele -  
 Sagbar ward Alles: drusch auf leeres stroh.  
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 Von gärrung dunkelheit gespinnt und trubel:  
 Die Tat ist aufgerauscht in irdischem jubel  
 Das Bild erhebt im licht sich frei und nackt.



DEUTSCHE  
WERKBUND  
AUSSTELLUNG



MAI-OKTOBER  
COELN 1914  
KUNST IN HANDWERK · INDUSTRIE  
UND HANDEL · ARCHITEKTUR

12

-ISTs  
+  
-ISM s





TUUUMB IN LIBERTÀ  
PAROLE TUUUM TUUUM TUUUM  
EDIZIONI FUTURISTE  
DI "POESIA"  
Corso Venezia, 61 - MILANO  
1914

assalto contro Seyloglou mascherare assalto

**2**

## **BLESS** the **HAIRDRESSER.**

He attacks Mother Nature for a small fee.

Hourly he ploughs heads for sixpence,

Scours chins and lips for threepence.

He makes systematic mercenary war on this  
**WILDNESS.**

He trims aimless and retrograde growths  
Into **CLEAN ARCHED SHAPES** and  
**ANGULAR PLOTS.**

## **BLESS** this **HESSIAN** (or **SILESIA**N) **EXPERT**

correcting the grotesque anachronisms  
of our physique.

25

**5**

## **BLAST HUMOUR**

Quack **ENGLISH** drug for stupidity and sleepiness.

Arch enemy of **REAL**, conventionalizing like

gunshot, freezing supple

**REAL** in ferocious chemistry  
of laughter.

## **BLAST SPORT**

### **HUMOUR'S FIRST COUSIN AND ACCOMPLICE.**

Impossibility for Englishman to be  
grave and keep his end up,  
psychologically.

Impossible for him to use Humour  
as well and be persistently  
grave.

Alas! necessity for big doll's show  
in front of mouth.

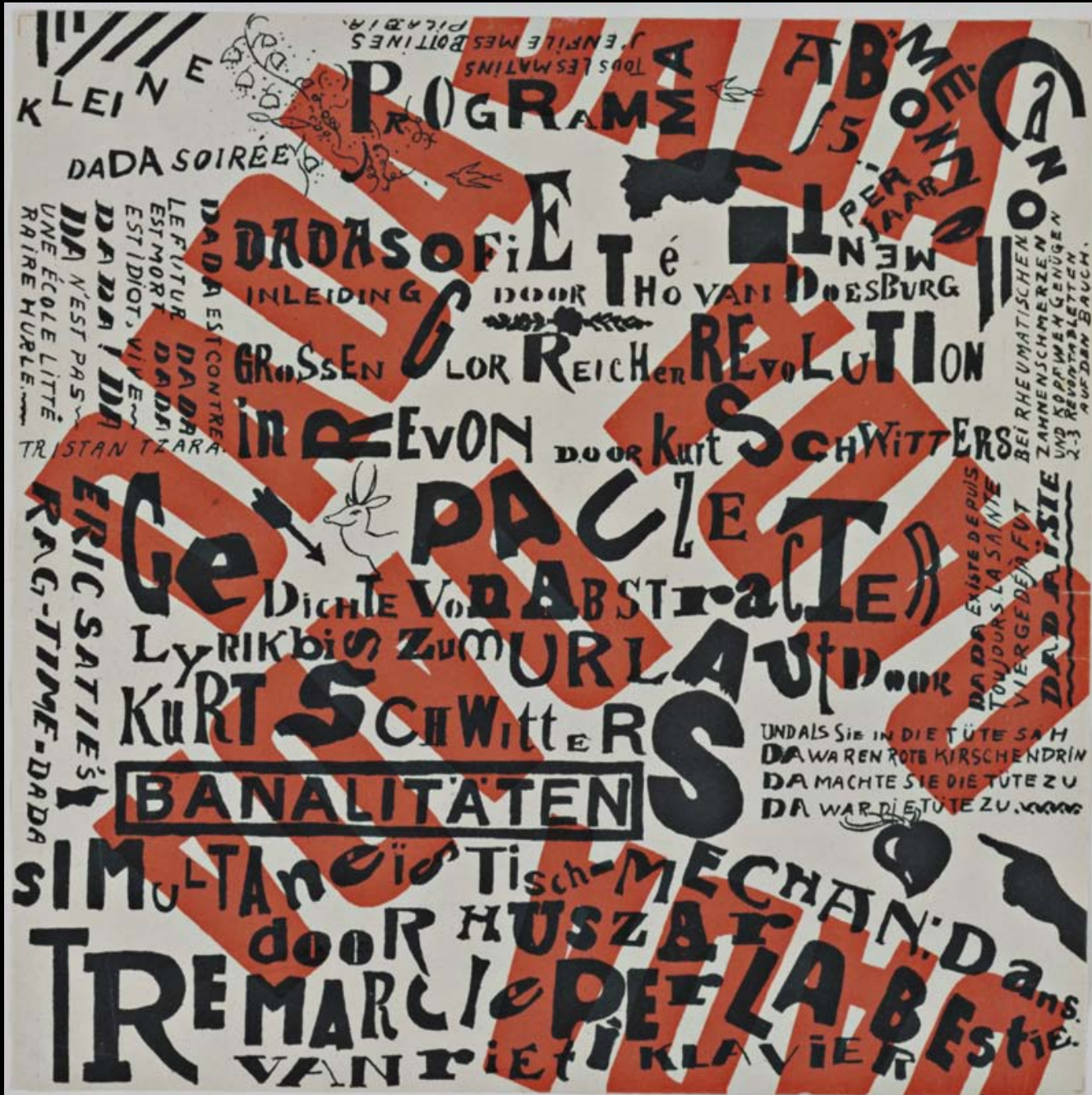
Visitation of Heaven on  
English Miss

gums, canines of **FIXED GRIN**  
Death's Head symbol of Anti-Life.

**CURSE** those who will hang over this  
Manifesto with **SILLY CANINES** exposed.

17







# 8MERZ9

DIESES DOPPELHEFT IST ERSCHIENEN UNTER DER REDAKTION VON  
EL LISSITZKY UND KURT SCHWITTERS

REDAKTION DES MERZVERLAGES  
KURT SCHWITTERS, HANNOVER, WALDHAUSENSTR. 5\*



TYPOGRAPHIE ANGELEHEND VON EL LISSITZKY  
H. HAUSCHILD

NATUR VON LAT. **NASCI**  
D. I. WERDEN ODER ENT-  
STEHEN HEISST ALLES,  
WAS SICH AUS SICH  
SELBST DURCH EIGENE  
KRAFT ENTWICKELT  
GESTALTET UND BEWEGT

KLEINER BRONHAUS

BAND 2, Nr. 8 9  
APRIL  
JULI  
1924

**NASCI**

Nature, du latin signifie devenir, provenir; c'est à dire tout ce qui par  
sa propre force, se développe, se forme, se meut.







13

NEW  
TYPOGRAPHY

## DIE NEUE TYPOGRAPHIE

- 1 TYPOGRAPHIE ist die exakte graphische Form der **Mitteilung** auf dem Wege des Hochdruckverfahrens. *aller graphischen Verfahren*
- 2 Diese Mitteilung kann sein 1) werbend, 2) abhandelnd.
- 3 **Werbende** TYPOGRAPHIE: **Plakate**, Inserate, Prospekte, Umschläge.  
**Abhandelnde** TYPOGRAPHIE: **Artikel**, Abhandlungen, „Literatur“.
- 4 Eine Mitteilung soll die 1) **KÜRZESTE**  
2) **EINFACHSTE**  
3) **EINDRINGLICHSTE** Form haben.
- 5 Kürze, Einfachheit, Eindringlichkeit werden umso zwingendere Notwendigkeiten, je mehr sich die Mitteilung von der Form der „LITERATUR“ entfernt und sich dem Wesen des **PLAKATS** nähert.
- 6 Die neue Typographie ist **zweckbetont** —: siehe 4 und 5.
- 7 **Typographie IM SINNE NEUER GESTALTUNG** ist konstruktiver Aufbau zweckmäßigsten Materials  
1) **einfachster FORM**  
2) **sparsamster MENGE**  
gemäß den Funktionen der zu schaffenden Mitteilungsform.
- 8 Die **MITTEL** der neuen Typographie sind **ausschließlich die DURCH DIE AUFGABE gegebenen**: die **BUCHSTABEN** und **MESSINGLINIEN** des Setzkastens. Ornament auch einfachster Form (fettfeine Linien!) ist, da überflüssig, unzulässig.
- 9 Die einfachste, darum allein überzeugende **Form** der europäischen **SCHRIFT** ist die **Block-(Grotesk)-Schrift**.
- 10 Durch Anwendung **fetter** und **MAGERER** Charaktere und verschiedener Schriftgrade können stärkste Gegensätze gestaltet werden.
- 11 Im fortlaufenden Textsatz ist die heutige Form der **GROTESK** schwerer lesbar als die bis jetzt meist angewandte **MEDIAVAL-ANTIQUA**. Lesetechnische Gründe, vertieft durch ökonomische Erwägungen zwingen also zur vorläufigen Beibehaltung des Textsatzes aus **ANTIQUA**.
- 12 Alle wichtigen Teile (Überschriften, Zahlen, wichtige Satzteile) werden aus **GROTESK** verschiedenster Grauwerte gesetzt.
- 13 **Nationale** Schriften (Fraktur, Götisch, Altslawisch) werden als nicht allgemein verständlich und der Geschichte angehörend von der Verwendung **ausgeschlossen**. Ökonomische Erwägungen vertiefen diese Notwendigkeit.
- 14 Um das **Sensationelle** Neuer Typographie zu steigern und zugleich um den statischen Ausgleich zu schaffen, sind neben horizontalen auch vertikale und schräge Zeilen**richtungen**, auch die **SCHRÄGSTELLUNG GANZER GRUPPEN**, möglich.



# typographische mitteilungen

sonderheft  
**elementare  
typographie**



natan altman  
otto baumberger  
herbert bayer  
max burchartz  
el lissitzky  
ladislaus moholy-nagy  
molnár f. farkas  
johannes molzahn  
kurt schwitters  
mart stam  
ivan tschichold

zeitschrift des bildungsverbandes der deutschen buchdrucker leipzig • oktoberheft 1925



## VORZUGS-ANGEBOT

Im VERLAG DES BILDUNGSVERBANDES der Deutschen Buchdrucker,  
Berlin SW 61, Dreibundstr. 5, erscheint demnächst:

**JAN TSCHICHOLD**

Lehrer an der Meisterschule für Deutschlands Buchdrucker in München

# DIE NEUE TYPOGRAPHIE

Handbuch für die gesamte Fachwelt  
und die drucksachenverbrauchenden Kreise

Das Problem der neuen gestaltenden Typographie hat eine lebhaft diskussion bei allen Beteiligten hervorgerufen. Wir glauben dem Bedürfnis, die aufgeworfenen Fragen ausführlich behandelt zu sehen, zu entsprechen, wenn wir jetzt ein Handbuch der **NEUEN TYPOGRAPHIE** herausbringen.

Es kam dem Verfasser, einem ihrer bekanntesten Vertreter, in diesem Buche zunächst darauf an, den engen Zusammenhang der neuen Typographie mit dem **Gesamtkomplex heutigen Lebens** aufzuzeigen und zu beweisen, daß die neue Typographie ein ebenso notwendiger Ausdruck einer neuen Gesinnung ist wie die neue Baukunst und alles Neue, das mit unserer Zeit anbricht. Diese geschichtliche Notwendigkeit der neuen Typographie belegt weiterhin eine kritische Darstellung der **alten Typographie**. Die Entwicklung der **neuen Male-rei**, die für alles Neue unserer Zeit geistig bahnbrechend gewesen ist, wird in einem reich illustrierten Aufsatz des Buches leicht faßlich dargestellt. Ein kurzer Abschnitt „**Zur Geschichte der neuen Typographie**“ leitet zu dem wichtigsten Teile des Buches, den **Grundbegriffen der neuen Typographie** über. Diese werden klar herausgeschält, richtige und falsche Beispiele einander gegenübergestellt. Zwei weitere Artikel behandeln „**Photographie und Typographie**“ und „**Neue Typographie und Normung**“.

Der Hauptwert des Buches für den Praktiker besteht in dem zweiten Teil „**Typographische Hauptformen**“ (siehe das nebenstehende Inhaltsverzeichnis). Es fehlte bisher an einem Werke, das wie dieses Buch die schon bei einfachen Satzaufgaben auftauchenden gestalterischen Fragen in gebührender Ausführlichkeit behandelte. Jeder Teilabschnitt enthält neben **allgemeinen typographischen Regeln** vor allem die Abbildungen aller in Betracht kommenden **Normblätter** des Deutschen Normenausschusses, alle ändern (z. B. postalischen) **Vorschriften** und zahlreiche Beispiele, Gegenbeispiele und Schemen.

Für jeden Buchdrucker, insbesondere jeden Akzidenzsetzer, wird „Die neue Typographie“ ein **unentbehrliches Handbuch** sein. Von nicht geringerer Bedeutung ist es für Reklamefachleute, Gebrauchsgraphiker, Kaufleute, Photographen, Architekten, Ingenieure und Schriftsteller, also für alle, die mit dem Buchdruck in Berührung kommen.

### INHALT DES BUCHES

#### Werden und Wesen der neuen Typographie

Das neue Weltbild  
Die alte Typographie (Rückblick und Kritik)  
Die neue Kunst  
Zur Geschichte der neuen Typographie  
Die Grundbegriffe der neuen Typographie  
Photographie und Typographie  
Neue Typographie und Normung

#### Typographische Hauptformen

Das Typosignat  
Der Geschäftsbrief  
Der Halbbrief  
Briefhüllen ohne Fenster  
Fensterbriefhüllen  
Die Postkarte  
Die Postkarte mit Klappe  
Die Geschäftskarte  
Die Besuchskarte  
Werbesachen (Karten, Blätter, Prospekte, Kataloge)  
Das Typoplakat  
Das Bildplakat  
Schildformate, Tafeln und Rahmen  
Insätze  
Die Zeitschrift  
Die Tageszeitung  
Die illustrierte Zeitung  
Tabellensatz  
Das neue Buch

Bibliographie  
Verzeichnis der Abbildungen  
Register

Das Buch enthält über **125 Abbildungen**, von denen etwa ein Viertel zweifarbig gedruckt ist, und umfaßt gegen **200 Seiten** auf gutem Kunstdruckpapier. Es erscheint im Format DIN A 5 (148 × 210 mm) und ist bletsam in Ganzleinen gebunden.

Preis bei Vorbestellung bis 1. Juni 1928: **5.00 RM**  
durch den Buchhandel nur zum Preise von **6.50 RM**

Bestellschein umstehend ➡

typ. tschichold

paul poiret  
robes fines  
JENNY mode  
CHRYSLER 6

20342

已 丑 年 丁 巳 月



**abcdefghijklmnopqrstuvwxyz**  
**a d d**

BAUERSCHE GIESSEREI · FRANKFURT AM MAIN

FETTE FUTURA

GOETHE

Nr. 84010  
10 Clava

STOFFE

Nr. 84012  
12 Clava

# Neue Grafik New Graphic Design Graphisme actuel

**Keywords:** adolescents; self-esteem; social support; coping strategies

## 1

Richard W. Jones (author), David  
 Hays (illustrator), 1997  
 David Hays (illustrator), 1997  
 David Hays (illustrator), 1997  
 David Hays (illustrator), 1997  
 David Hays (illustrator), 1997

[illegible]

**Topic and subtopic**  
 subtopic  
 a. influence of environment on the growth of the organism  
 b. influence of environment on the growth of the organism  
 c. influence of environment on the growth of the organism  
 d. influence of environment on the growth of the organism  
 e. influence of environment on the growth of the organism  
 f. influence of environment on the growth of the organism  
 g. influence of environment on the growth of the organism  
 h. influence of environment on the growth of the organism  
 i. influence of environment on the growth of the organism  
 j. influence of environment on the growth of the organism  
 k. influence of environment on the growth of the organism  
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 t. influence of environment on the growth of the organism  
 u. influence of environment on the growth of the organism  
 v. influence of environment on the growth of the organism  
 w. influence of environment on the growth of the organism  
 x. influence of environment on the growth of the organism  
 y. influence of environment on the growth of the organism  
 z. influence of environment on the growth of the organism

☐ [www.dunsmuir.com](http://www.dunsmuir.com)  
☐ [www.dunsmuir.com](http://www.dunsmuir.com)  
☐ [www.dunsmuir.com](http://www.dunsmuir.com)  
☐ [www.dunsmuir.com](http://www.dunsmuir.com)



Working Area Number: 40-0000  
 Working Area Name: 40-0000




kunstgewerbemuseum zürich

# USA baut

9. september – 7. oktober 1945





Helmhaus Zürich

**Aus der Sammlung  
des Kunsthauses Zürich**

Neuere Schweizer Kunst  
18. Aug. — 13. Sept. 1953

täglich geöffnet 10–12 und 14–18 Uhr  
Samstag und Sonntag bis 17 Uhr, Mittwoch auch 20–22 Uhr  
Montag geschlossen



## beethoven

tonhalle grosser saal  
dienstag, den 22. februar 1955,  
20.15 uhr  
4. extrakonzert  
der tonhalle-gesellschaft

leitung carl schuricht  
solist wolfgang schneiderhan

beethoven ouverture zu «coriolan», op. 62  
violinkonzert in d-dur, op. 61  
siebente sinfonie in a-dur, op. 92

vorverkauf tonhalle-kasse, hug, jecklin,  
kuoni  
karten zu fr. 3.50 bis 9.50

konzept: jens kühnert & jens kühnert & jens kühnert





# new alphabet

une  
possibilité  
pour  
les  
néo-  
développeurs

een  
mogelijkheid  
voor  
de  
nieuwe  
ontwikkelaars

une  
possibilité  
pour  
le  
développeur  
nouveau

eine  
möglichkeit  
für  
die  
neue  
entwickler

in  
Introduction  
par  
un  
programmé  
typographe



stedelijk museum amsterdam  
5 april t/m 23 juni 1968

Worm  
gelters

vloede  
communicatie  
nederland

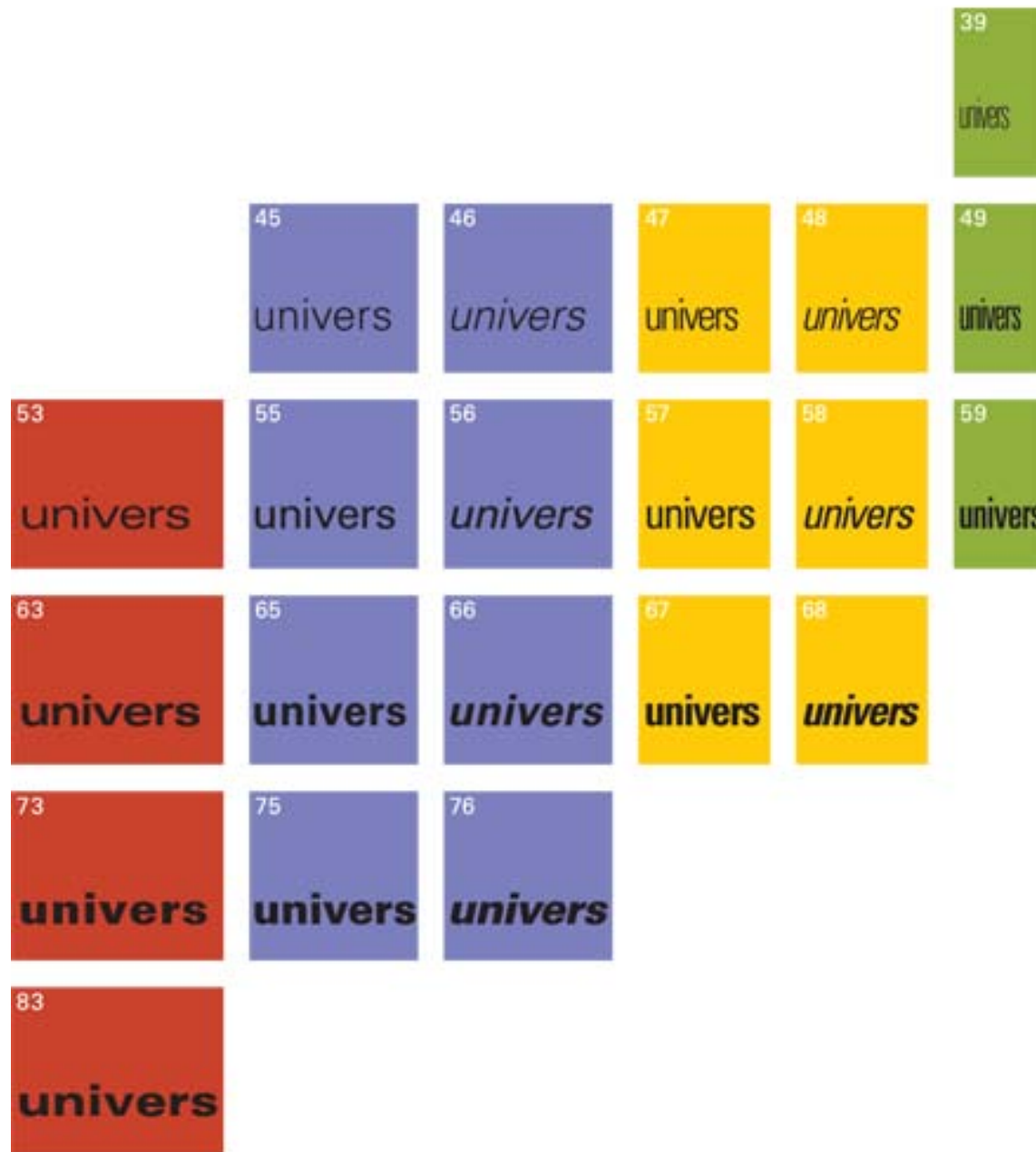
zoals bijeengebracht  
in het directors annual 1969

26 september t/m 26 oktober 1969

stedelijk  
museum  
amsterdam



**Univers!**  
*designed by*  
**Adrian Frutiger**  
**in 1957**



# Die Neue Haas<sup>®</sup> Grotesk

Satzlebebuch

überreicht von der Haas'schen Schriftgießerei AG Münchenstein



**Helvetica!**  
*designed by*  
**Max Miedinger**  
**& Eduard Hoffman**  
**in 1957**

A B C D E F G H I J  
 K L M N O  
 P Q R S T U V W X Y Z  
 Æ Œ Ç Ø Š \$ £  
 a b c d e f g h i j k l m n  
 o p q r s t u v w x y z  
 ch ck æ œ & ß  
 á à â ã ä å ç é è ê ë  
 ĝ ħ í î ï ï ñ  
 ó ò ô õ ö ø š ú û ü  
 . , - : ; ! ? ( [ \$ † ' \* , , " « » / —  
 1 2 3 4 5 6 7 8 9 0

Haas'sche Schriftgießerei AG. Münchenstein

neue

haas grotesk

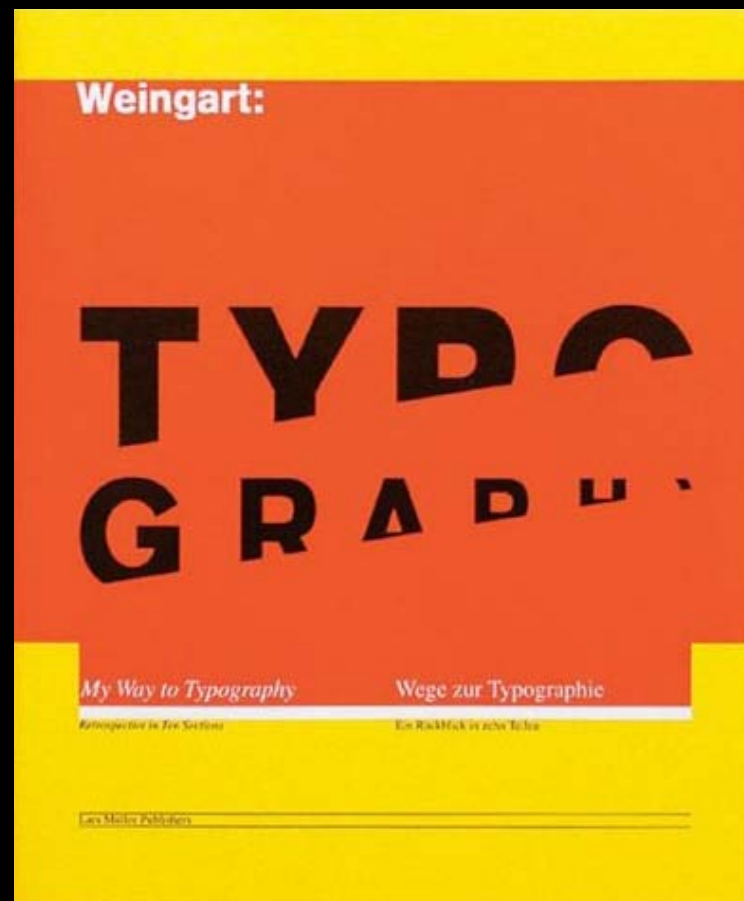
halbfett

wohl durchdacht, ausgewogen  
 diskret und temperiert,  
 sachlich, weich und flüssig,  
 mit ihren ausgefeilten,  
 harmonisch und logisch  
 aufgebauten Formen  
 ist die Schrift  
 für den täglichen Bedarf  
 der fortschrittlichen Druckerei

14

# BEYOND MODERNISM?





## 12

**Sprachen:**  
Sprechen ist ein durch Menschen  
speziell verliehenes Bewußtseins-  
merkmal, in Worte zu fassen und  
mit der Stimme auszusprechen.

**Sprache:**  
Sprache ist – allgemein gefaßt – ein Sys-  
tem von Wörtern, Wort- und Satzfügungen.  
Alle, die diese System kennen und anwen-  
den, werden damit befähigt, Bewußtseins-  
halte mitzuteilen und einander zu verstehen.

**Schrift:**  
Schrift ist konventionelle bildliche Darstellung der  
Wörter einer Sprache. Damit können Aussagen in die-  
ser Sprache festgehalten und weitergegeben werden.

**Grammatik:**  
Grammatik – im weitesten Sinne – faßt die Formen und Fügungen einer ge-  
sprochenen oder geschriebenen Sprache auf jeder Stufe ihrer Entwicklung.

**Wert der Sprache:**

Jede Sprache ist für die mensch-  
liche Gemeinschaft, die sich ihrer  
bedient, und damit für jeden, der  
zu dieser Gemeinschaft gehört.

**1. wirtschaftl.**

Praktisches Werkzeug als Mittel der Aussage  
und der zwischenmenschlichen Beziehungen.

**2. geistig**

Intellektuelles und gemüthliches Erbe von grundlegender geistiger und sitt-  
licher Bedeutung und als solches ein Bestandteil der Menschheitskultur.

**3. künstlerisch**

Werkstoff, der literarische Kunstwerke möglich macht.

**Un-  
ersetz-  
barkeit:** Diese Merkmale sind allen Sprachen  
gemein, eignen aber jeder von ihnen  
auf eine besondere und unverwech-  
selbare Art.

Aus (Dokument Nr. 3) der Sprachencharta des Freiburger Instituts, Freiburg/Schweiz

Ausstellung  
21. Juli bis  
2. August  
1979

KUNST Wettbewerbe, Aufträge  
und Ankäufe des Staat-  
lichen Kunstfonds.  
KREDIT

1978/79

MUSTERMESSE  
BASEL

Rundhofgebäude  
Halle 10

Öffnungszeiten: Eintritt frei

10-12 und 14-18 Uhr  
Täglich

Führungen: Dienstag und  
Freitag 20-22 Uhr.



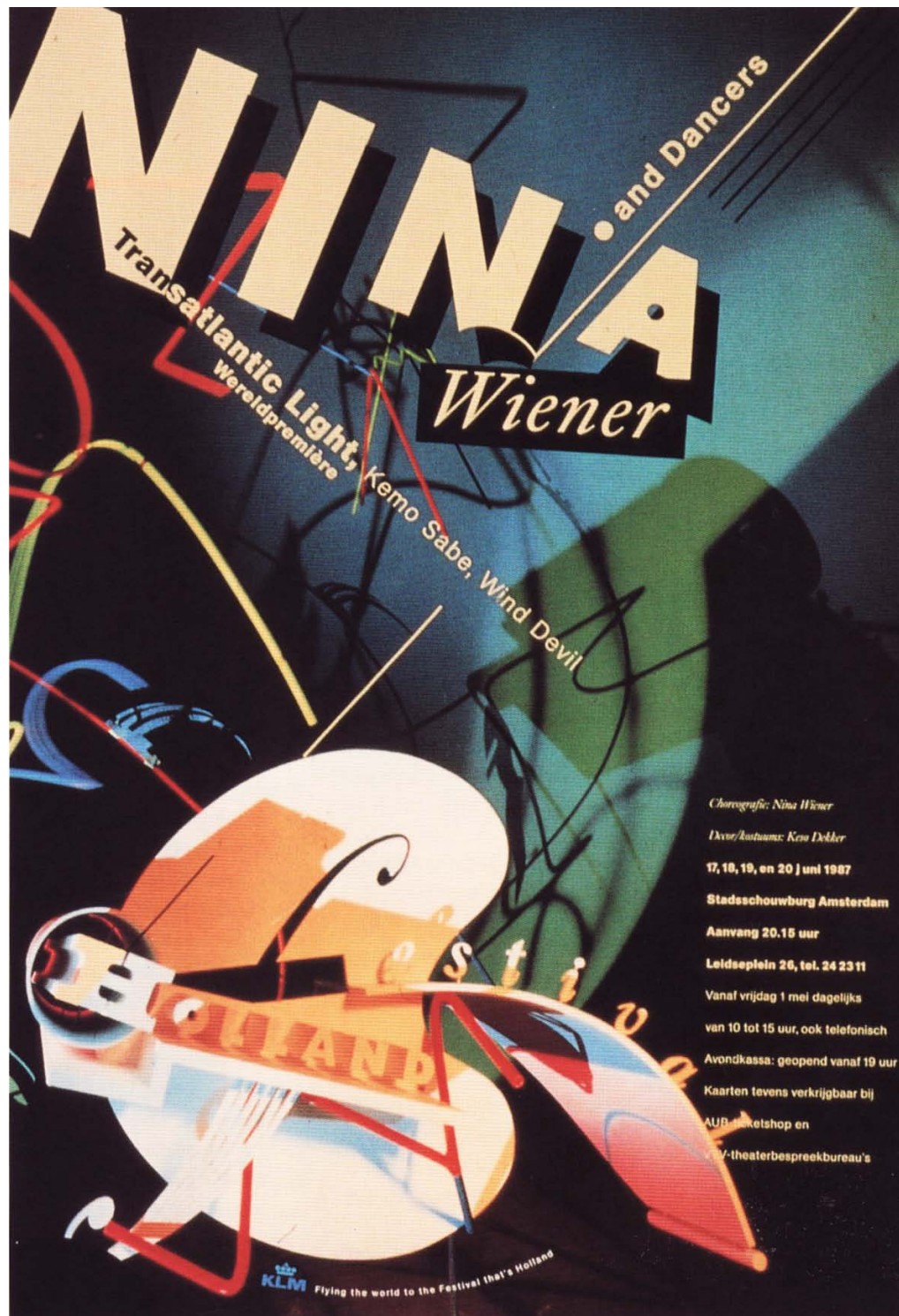
[illegible]

The International  
Contract Furniture  
Design Symposium  
during WestWeek

*Your Turn My Turn '83*  
A PDC 2 Invitational Event

Friday, March 18 and  
Saturday, March 19  
Pacific Design Center  
Los Angeles

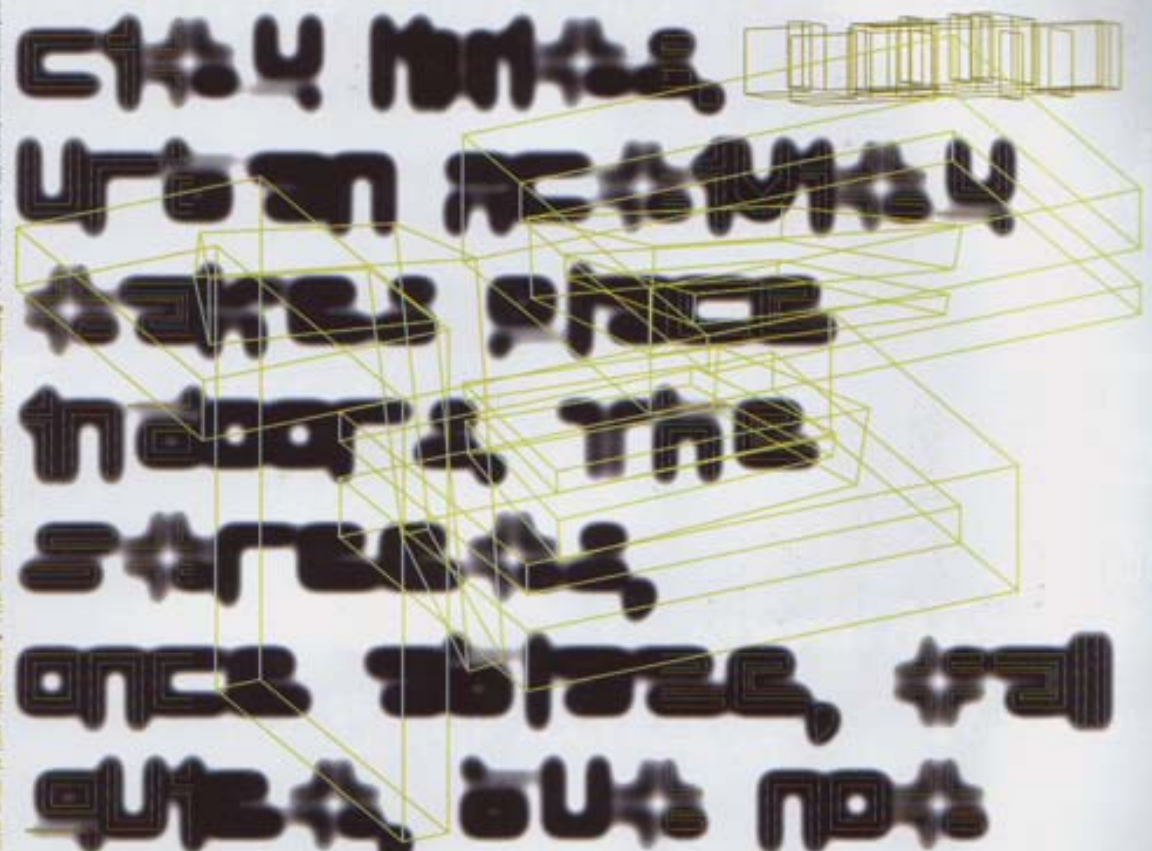
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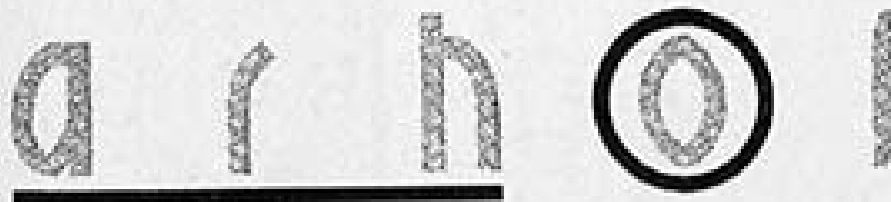
With thanks to the artist, who has been very kind to let me use his work. I have been very lucky to have found this work.

THE FUTURE CAN  
TRANSCEND THE  
CAN. NOW, UPON  
REACHING  
STARS AND  
INDOOR, THE  
STARS,  
ONCE MORE, AND  
QUICK, BUT NOT  
ON THE VOICE  
BECOMES A TOUCH,





Top: Art by Andy Warhol. Bottom: Andy Warhol's studio, The Factory, in New York City.

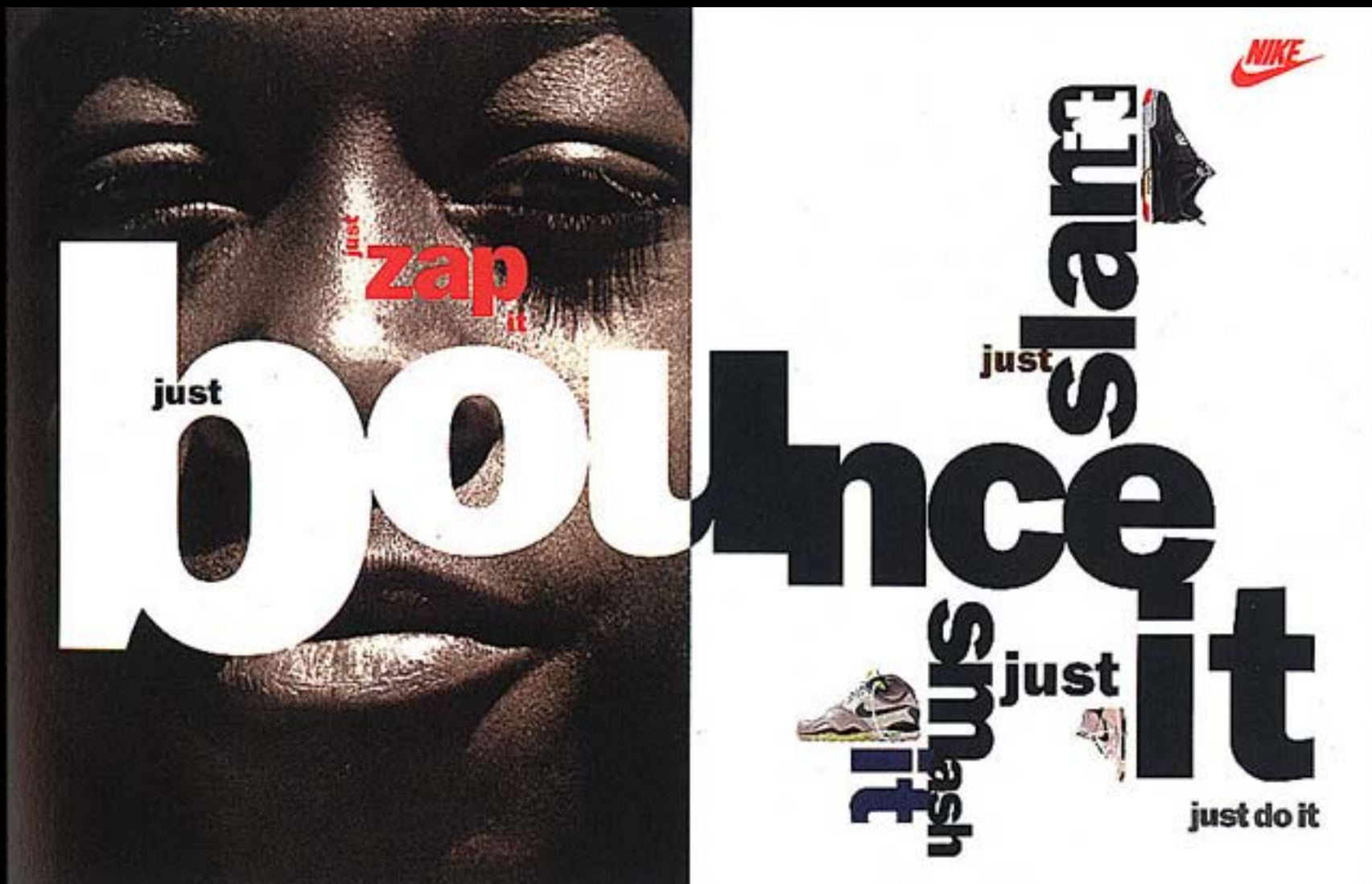


# THE FACE INTERVIEW

"I have nothing to say + read my books" is Andy Warhol's standard quote to most media interviews. David Byrne — a former resident of his — and I were hoping Andy would say the he no longer was but no interview of interviewing him. The Factory Underground is very close, but instead he pushed us away, got us out and suggested we just live "working out" after we'd make. Andy Warhol is the gentleman of the pop art and the ultimate show party guest — he's naturally enough got the the new American situation, health, beauty and that the has a signature interview routine, which he carries out daily in his new "studio", a former Gas House Tavern, Factory. He has found perfect conditions: warehouse-type building. Valuable photos from Andy's private art collection are propped against the walls

as you walk through the white wood corridor from the top of the building (factory the original design) office and Andy's studio is a room which was the the gentleman for the photo. One corner of the room is a table-top complete with a "typewriter" physical items: books on hand or all items, where books of Andy's belongings are propped in another corner, with a large sculptural piece of Andy's artwork propped nearby. Andy's studio is a room which was the the gentleman for the photo. One corner of the room is a table-top complete with a "typewriter" physical items: books on hand or all items, where books of Andy's belongings are propped in another corner, with a large sculptural piece of Andy's artwork propped nearby.



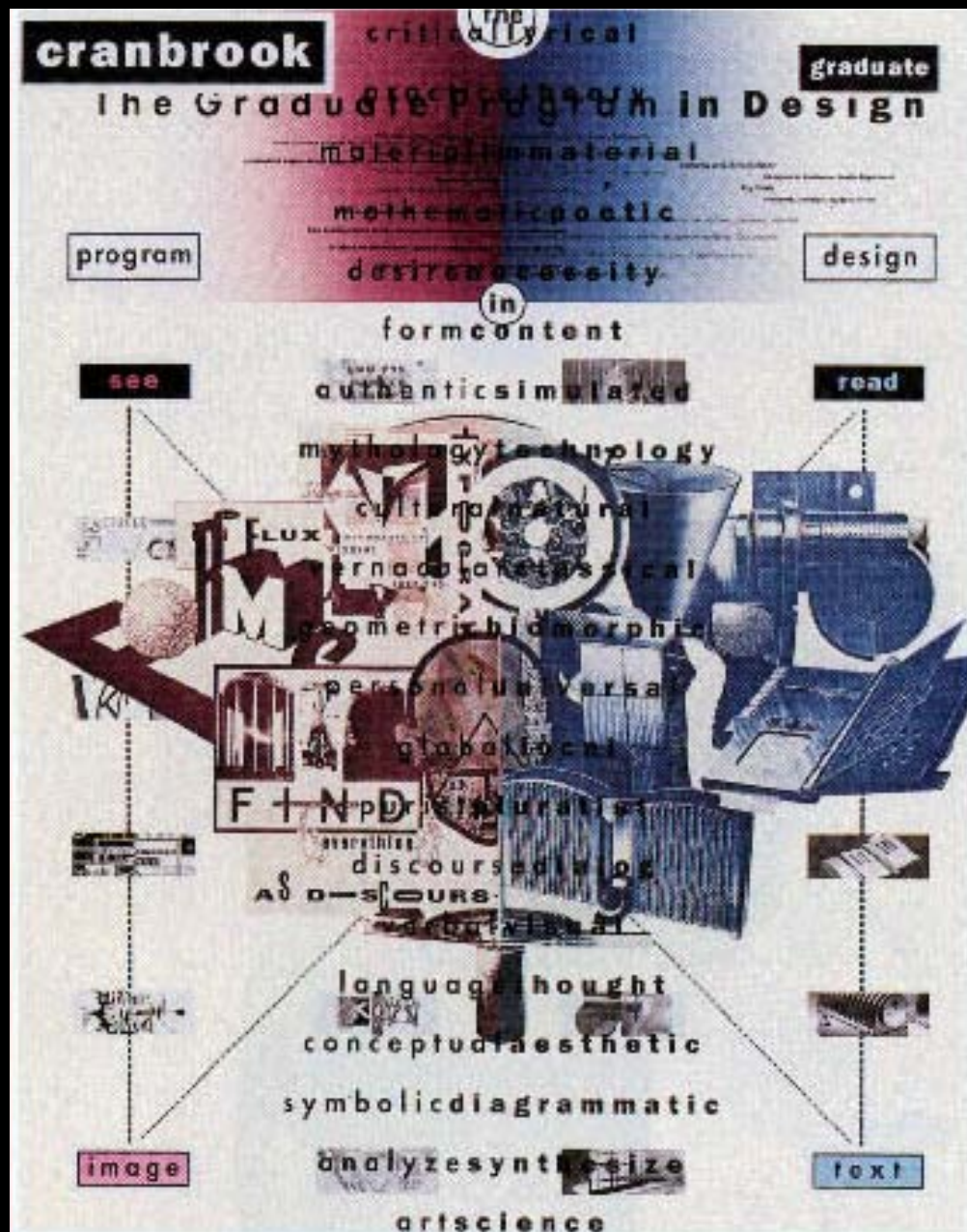


# EMIGRÉ



(A Magazine for Exiles)





Have the company's terms of service and privacy policy been updated?

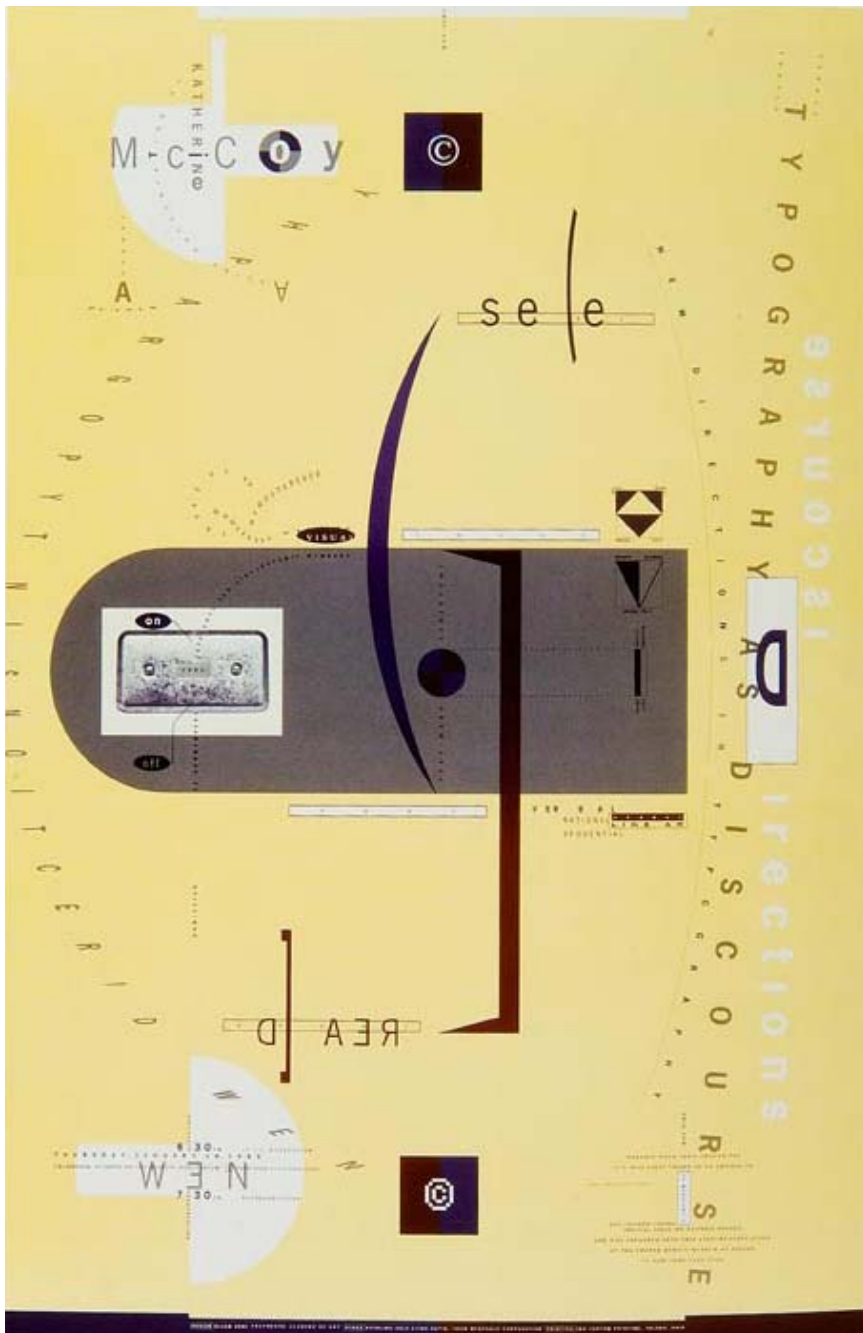
technological merging of  
variant media has altered the  
form of form. Consequently, form's  
relationship to content has been  
invigorated.

can't pretend we're  
 justifying something  
 as a human gesture  
 toward nature

from the *Strategic* industry.  
The creation of marketing

Mr. Keedy.

onment  
In preparation for the  
"new media" and the  
the cutting edge of  
graphic design is moving forward by imagining  
possible futures.  
These futures are as idiosyncratic  
as they are complex, a logical response  
to our current cultural context.





15

ABOUT  
NOW