MANUALE TYPOGRAPHICUM

100 typographic pages
with quotations from the past and present
on types and printing in 16 different languages,
selected and designed by

HERMANN ZAPF

MANUALE TYPOGRAPHICUM
by Hermann Zapf

One hundred typographic pages are exhibited in this book, consisting of alphabets and quotations printed in various type styles. The quotations selected by the author concern types and printing, are from the past and the present, and are in sixteen languages (translations are provided). Hermann Zapf is a noted type designer, and he himself originally devised many of the type faces used here. Other faces were taken from the fonts of the Stempel foundry in Frankfurt am Main, and historic faces came from that foundry's archives. The author has also designed the page layouts, choosing for this manual a horizontal format.

The purpose of the manual is »to show the myriad possibilities of the expressiveness and beauty of type, whether individually or in massed text, by the use of purely typographic means.«

The original English edition of this work was limited to 1000 copies.

In making it available to a larger audience, Paul Standard's comment,

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HERMANN ZAPF

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686.224
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Wherever books are printed, read and cherished, they create a universal wonder and admiration at the miracle of their making. Since the world is taught by poets, philosophers and scientists, the humblest reader becomes aware, along with artists and craftsmen, of the universal debt to printing. Readers, no less than creative artists, have been tempted to put into words their obligation to the art of printing. Indeed, printers themselves have written of it so memorably as to deserve a place beside the poets. ★ Quotations in sixteen languages are set forth in this volume. The work thus becomes a series of exercises in typographic design, supported by what may be called a harmony or polyglot concordance of different passages concerning ›the art preservative of all the arts‹. ★ Much more, this combined endeavor is a tribute to that vast world brotherhood whose love of reading has instilled in them a love of all persons and materials and mechanisms whose interaction has fostered, from farthest antiquity, the art of reading. In a world grown noisy and clamorous, reading remains among the very few quiet pleasures left to man. The present work hopes to be considered an attempt to bring a body of critical and expository comment to the widest circle of readers—comment upon every contributory element in bookmaking and printing generally, upon the design of letter forms and their disposition on the page. The very sight of so many different languages on these successive pages is itself a humanizing experience, suggesting as it does a striving for unity while preserving linguistic diversity by means of the printer's art. ★ Paul Standard

ABCabcdefghijklmnopqrstuvxyz

ABCDEFGHIKL

MNOPQRSTUS

Inter Scientias non minima est

Typographica

DEFGHJKLMNOPQRSTUVXY

Das Größeste ist das Alphabet,

ABC

denn alle Weisheit steckt darin.

DEF

GHIJKLMNOP

Aber nur der erkennt den Sinn,

QRST

der's recht zusammenzusetzen versteht.

UVWXY&Z

E. GEIBEL

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

WHENCE DID THE WONDROUS MYSTIC ART ARISE
OF PAINTING SPEECH AND SPEAKING TO THE EYES?
THAT WE BY TRACING MAGIC LINES ARE TAUGHT
HOW TO EMBODY AND TO COLOUR THOUGHT?

WILLIAM MASSEY

Les lettres, signes hiéroglyphiques que la matière fait à l'esprit

DE LAMARTINE

Α	α	Β	β	ϐ	Γ	γ	Δ	δ	Ε	ε	Ζ	ζ
Η	η	Θ	ϑ	θ	Ι	ι	Κ	κ	Λ	λ	Μ	μ
Ν	ν	Ξ	ξ	Ο	ο	Π	π	Ρ	ρ	Σ	σ	ς
Τ	τ	Υ	υ	Φ	φ	Χ	χ	Ψ	ψ	Ω	ϖ	ω

DIE TRADITION DER SCHRIFT *ist als die dauerhafteste, stilleste, wirksamste Gottesanstalt anzusehen, dadurch Nationen auf Nationen, Jahrhunderte auf Jahr-*

hunderte wirken und sich das ganze Menschengeschlecht vielleicht mit der Zeit an einer Kette brüderlicher Tradition zusammenfindet. JOH. GOTTFRIED HERDER

EDWARD JOHNSTON THE DEVELOPMENT OF LETTERS WAS A PURELY NATURAL PROCESS IN THE COURSE OF WHICH DISTINCT & CHARACTERISTIC TYPES WERE EVOLVED & SOME KNOWLEDGE OF HOW THESE CAME INTO BEING WILL HELP US IN UNDERSTANDING THEIR ANATOMY & DISTINGUISHING GOOD & BAD FORMS ABC

DEFGHIJKLMNOPQRSTUVWXYZ

ΑΒΓΔΕΖΗΘΙΚ
ΛΜΝΞΟΠΡΣ

Διὰ γὰρ τούτων μόνων οἱ μὲν τετελευτηκότες τοῖς ζῶσι διαμνημονεύονται, οἱ δὲ μακρὰν τοῖς τόποις διεστῶτες τοῖς πλεῖστον ἀπέχουσιν ὡς πλησίον παρεστῶσι διὰ τῶν γεγραμμένων ὁμιλοῦσι· . . . καθόλου δὲ τὰς χαριεστάτας τῶν φρονίμων ἀνδρῶν ἀποφάσεις καὶ θεῶν χρησμούς, ἔτι δὲ φιλοσοφίαν καὶ πᾶσαν παιδείαν μόνη τηρεῖ καὶ τοῖς ἐπιγινομένοις ἀεὶ παραδίδωσιν εἰς ἅπαντα τὸν αἰῶνα. Διὸ καὶ τοῦ μὲν ζῆν τὴν φύσιν αἰτίαν ὑποληπτέον, τοῦ δὲ καλῶς ζῆν τὴν ἐκ τῶν γραμμάτων συγκειμένην παιδείαν. — Diodoros xii 13,2-3

ΤΥΦΧΨΩ

∗ ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤ

ΥΦΧΨΩ αβγδεζηθικλμνξοπρσςτυφχψω

HERMANN HESSE: Von den vielen Welten, die der Mensch nicht von der Natur geschenkt bekam, sondern sich aus dem eigenen Geist erschaffen hat, ist die Welt der Bücher die grösste. Jedes Kind, wenn es die ersten Buchstaben auf seine Schultafel malt und die ersten Leseversuche macht, tut damit den ersten Schritt in eine künstliche und höchst komplizierte Welt, deren Gesetze und Spielregeln ganz zu kennen und vollkommen zu üben kein Menschenleben ausreicht. Ohne Wort, ohne Schrift und Bücher gibt es keine Geschichte, gibt es nicht den Begriff der Menschheit.

A B C D E F G H I K L M N

O P Q R S T U V W X Y Z

1 2 3 4 5 & 6 7 8 9 0

We use the letters of our alphabet every day with the utmost ease & unconcern, taking them almost as much for granted as the air we breathe. We do not realize that each of these letters is at our service today only as the result of a long & laboriously slow process of evolution in the age-old art of writing. Douglas C.McMurtrie

A B C D E F G H I K L M N O P

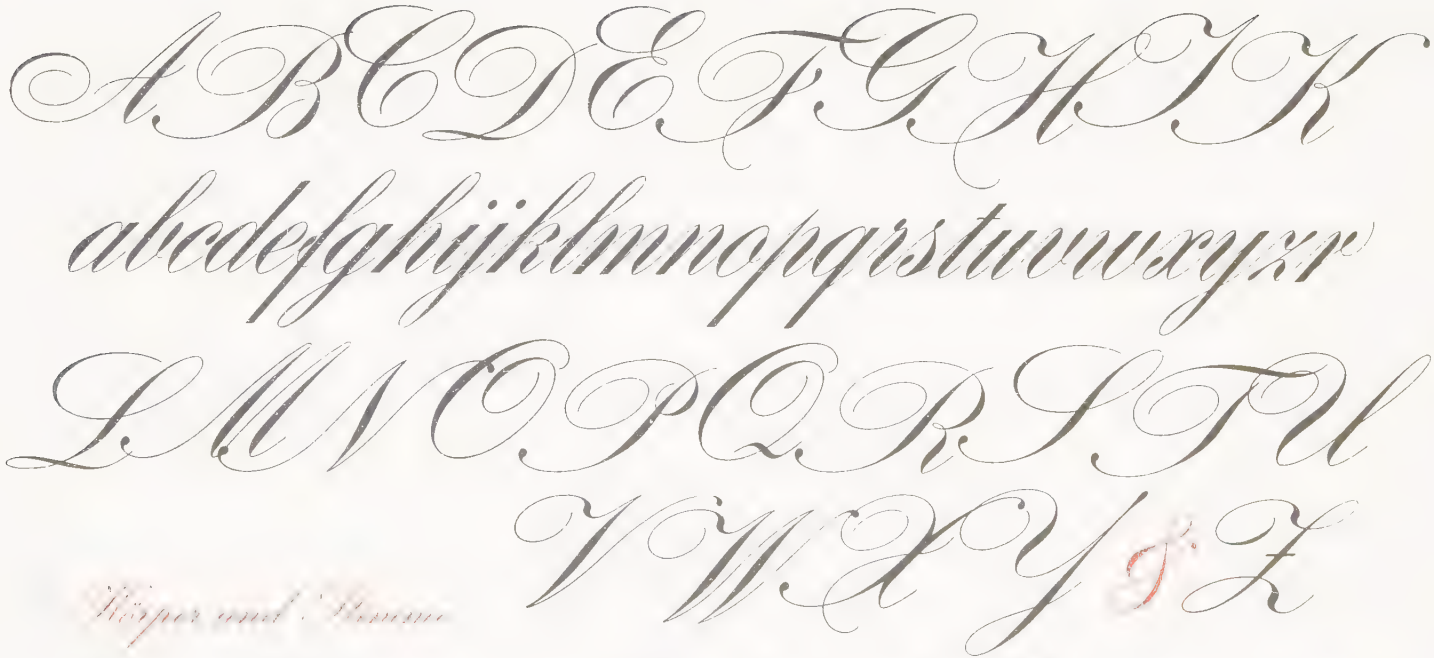
» abcdefghijklmnopqurstuvwxyzyvzœtzttffffifflftngnd «

R S T U V W X Y Z & Æ Æ Th Qu

$1234567890?

VICTOR HUGO

Avez-vous remarqué combien l'Y est une lettre pittoresque qui a des significations sans nombre? – L'arbre est un Y: l'embranchement de deux routes est un Y: le confluent de deux rivières est un Y: une tête d'âne ou de bœuf est un Y: un verre sur son pied est un Y; un lys sur sa tige est un Y: un suppliant qui lève les bras au ciel est un Y. Au reste cette observation peut s'étendre à tout ce qui constitue élémentairement l'écriture humaine. Tout ce qui est dans la langue démotique y a été versé par la langue hiératique. L'hiéroglyphe est la racine nécessaire du caractère. Toutes les lettres ont d'abord été des signes et tous les signes ont d'abord été des images. La société humaine, le monde, l'homme tout entier est dans l'alphabet. La maçonnerie, l'astronomie, la philosophie, toutes les sciences ont là leur point de départ, imperceptible, mais réel; et cela doit être. L'alphabet est une source. A, c'est le toit, le pignon avec sa traverse, l'arche. B, c'est le D sur le D, deux amis qui s'embrassent et qui se serrent la main: C, c'est le croissant, c'est la lune; D, c'est le soubassement, le pied droit, la console et une seule lettre: E, c'est la potence, la fourche, *furca*; G, c'est le cor; H, c'est la façade de l'édifice avec ses deux tours: I, c'est la machine de guerre lançant le projectile: J, c'est le *arx*: ou c'est l'accolade de le dos sur le dos, la bosse: K, c'est l'angle de réflexion égal à l'angle d'incidence, une des clefs de la géométrie: L, c'est la l'architrave, toute l'architecture à plafond dans les tentes accoudoir et c'est la corne d'abondance; K, c'est l'angle de réplées: N, c'est la porte fermée avec sa barre diagonale: O, c'est le soleil: P, c'est le portefaix debout avec sa charge sur le dos: Q, c'est la croupe avec la queue; R, c'est le repos, le portefaix jambe et le pied; M, c'est la montagne, ou c'est le camp, appuyé sur son bâton: S, c'est le serpent: T, c'est le marteau: U, c'est l'urne: V, c'est le vase (de là vient qu'on les confond souvent); je viens de dire ce que c'est qu'Y: X, ce sont les épées croisées, c'est le combat: qui sera vainqueur? on l'ignore; aussi les hermétiques ont-ils pris X pour le signe du destin, les algébristes pour le signe de l'inconnu: Z, c'est l'éclair, c'est Dieu. Ainsi, d'abord la maison de l'homme et son architecture, puis le corps de l'homme, et sa structure et ses difformités: puis la justice, la guerre, la moisson, la géométrie: la musique, l'église: la montagne: la vie nomade, la vie cloîtrée: l'astronomie: le travail et le repos: le cheval et le serpent: le marteau et l'urne, qu'on renverse et qu'on accouple et dont on fait la cloche: les arbres, les fleuves, les chemins: enfin le destin et Dieu, – voilà ce que contient l'alphabet.


ABCDEFGHIJK
abcdefghijklmnopqrstuvwxyz
LMNOPQRSTU
VWXYZ
Körper und Stimme
leiht die Schrift dem stummen Gedanken, durch der Jahrhunderte Strom
trägt ihn das redende Blatt. FRIEDRICH SCHILLER

1234567890
ABCDEFGHIJKLMNO
abcdefghijklmnop
PQRSTUVWXYZ&ÆŒ
qrstuvwxyz

1234567890
ABCDEFGHIJKLMNO
abcdefghijklmnop
PQRSTUVWXYZ&ÆŒ
qrstuvwxyz

We learn to read, in various languages, in various sciences; we learn the alphabet and letters of all manner of books. But the place where we are to get knowledge, even theoretic knowledge, is the books themselves! The true university of these days is a collection of books. THOMAS CARLYLE

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ABCDEFGHIJKLMNO
abcdefghijklmnop
PQRSTUVWXYZ&ÆŒ
qrstuvwxyz

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PQRSTUVWXYZ&ÆŒ
qrstuvwxyz

EFGHIKLMN

DEFGHIKLMN

ABCD

ABC

BROR ZACHRISSON — SKRIFTEN ÄR NYCKELN TILL VÅR KULTUR. DEN KAN OCKSÅ VARA EN DYRK TILL VÅRT HJÄRTA

XYZ

WXYZ

OPQRSTUVW

OPQRSTUV

MAX CAFLISCH *Kultur und Schrift sind zusammengehörende, unzertrennliche Begriffe: so wie eine kulturelle Entfaltung ohne das Mittel der Schrift nicht denkbar ist, so ist die Schrift durch die fortschreitende Zivilisation erst zu ihrem vollen Wert als Träger der Gedanken und zu universeller Bedeutung gelangt.* ABCDEFGHIJKLMNOPQRSTUVWXYZ

John R Biggs – A love of letters is the beginning of typographical wisdom. That is, the love of letters as literature and the love of letters as physical entities, having abstract beauty of their own, apart from the ideas they may express or the emotions they may evoke.

A B C D E F G H I 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 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

If any shall suggest that some of the enquiries here insisted upon (as particularly those about the letters of the alphabet) do seem too minute and trivial, for any prudent man to bestow his serious thoughts and time about, such persons may know, that the discovery of the true nature and cause of any the most minute thing, doth promote real knowledge, and therefore cannot be unfit for any man's endeavours, who is willing to contribute to the advancement of learning. – John Wilkins

CICERO »De natura deorum« Hoc qui existimat fieri potuisse

R B L K

(id est, mundum effici ornatissimum et pulcherrimum ex eorum

N E X C

corporum concursione fortuita), non intelligo, cur non idem

I H S Q P

putet, si innumerabiles unius et viginti formae litterarum, vel

F D O M

aureae, vel qualeslibet, aliquo coniiciantur, posse ex his in

G T A V

terram excussis annales Ennii, ut deinceps legi possint, effici.

ABCDEFGHIJKLManche Erfindung wird fast zufällig, fast nebenbei gemacht, die Tragweite anderer wird nicht richtig abgeschätzt; von Gutenberg, der außer dieser einen, weithinleuchtenden, kaum eine Spur seines Daseins hinterlassen hat, wissen wir bestimmt, daß er sich bewußt war, seinem Volke, ja, der Welt, etwas überaus Großes, Wichtiges gegeben zu haben. Wenn er die Buchdruckerei die ars divina nannte, hat er wohl an einen ungeheuren Aufschwung des Geistes geglaubt, den sie veranlassen würde. Was für ein Ausblick: nicht nur die Geistlichen, nicht nur einige Reiche, die in der Lage waren, sich Bücher abschreiben zu lassen, das ganze Volk, reich und arm, würde lesen. Das Wort der Genien der Menschheit würde in die Hütten der Geringen wie in die Paläste der Großen scheinen. Ob es immer ein mildes, klärendes Licht sein würde? Ob seine Funken auch zünden, als Flamme rasen und verzehren würden? Alle Folgen, die sich an seine Erfindung knüpften, hat Gutenberg wohl nicht übersehen; aber man kann annehmen, daß der Mann, der, ungebeugt durch Treulosigkeit und Hinterlist, aufrecht seinen Weg verfolgte, das, was er erdacht hatte, auch ganz durchdachte, und daß die Ahnung von Gefahren seiner Gabe ihm den Glauben an ihre heilsame Bedeutung nicht raubte.

NOPQRSTUVWXYZ

RICARDA HUCH

If the Ignorant look upon PRINTING without admiring It; it is, because they do not understand the same: The Learned have always judged far otherways; and have, with Reason, thought, That, for almost the Three Ages wherein this Wonder hath been seen in Europe, the Wit of Man did never invent any Thing that was either more lucky, or more useful for Instruction. This Truth is so universally acknowledged, that it needs no Proof: Every one knows, that, without this marvellous Art, the Studies, Labours, and Works of great Men, would have been of no Use to Posterity. We are then obliged to this Art, for the Knowledge of the Works of the old Philosophers, Physicians, Astronomers, Historians, Orators, Poets, Lawyers, Theologues; and, in a Word, of all that hath been writ upon any Art, and Science whatsoever. It is by the Means of PRINTING that Theologues do attain to the sacred Mysteries of our Religion; That the Doctors of Law, do teach those admirable Laws, which do regulate the Society of Men; That Historiographers do furnish us with Examples, which we are either to follow or shun; That Astronomers do make every Day such fine Discoveries in the Heavens. - James WATSON 1713

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

»ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ«
&ÆŒQ

Derfor priser jeg Gutenbergs opfindelse, bogtrykkerkunsten, som den nødvendige forudsætning for kulturens sejrsgang, for den udvikling, der har ført folkene ind i oplysningens verden, ført dem fra mørke og trældom til lyset og friheden. Th. Stauning

ABCDEFGHIJKLMNOPQRST
UVWXYZ abcdefghijklmnopqrs
tuvwxyz & ffiflſſſſiſtß 1234567890

Die Buchdruckerkunst ist ein Faktor, von dem ein zweiter Teil der Welt- und Kunstgeschichte datiert. Joh. Wolfg. Goethe

1234567890 abcdefghijklmnopqrſstu
vwxyz ffiflſſſſiſtß & ABCDEFGHI
JKLMNOPQRSTUVWXYZÆŒ

& A B C D E F G H I K L M N O P Q R &

A B C D E F G H I &

S T U V W X Y Z &

Bruce Rogers Printing is fundamentally a selection of materials already in existence, & an assembling of these different varieties of types & papers & ornaments; & it is the way that they are assembled that counts in the effect. One can take almost any kind of type & produce extremely varied results by different methods of handling it, by different combinations of ornaments, & by choice of various papers

& K L M N O P Q R S T U V W X Y Z &

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQ
RSTUVWXYZ & ÆŒÅ ff ft
1234567890 (ä) ›å‹ [ö] 1234567890

Genom boktryckeriet hade man ett nytt, förut okändt, medel att sätta i omlopp och utsprida satser och undersökningar. Det var omöjligt att längre spärra tanken inom ett särskilt skrå, eller qvarhålla den lössläppta forskningen. Hon gick genom lyckta dörrar. Det hade växt vingar på den unga örnen, och han pröfvade dem alltjemt och steg emot solen. Esaias Tegnér

❧ Seit Johannes Gutenberg vor fünfhundert Jahren in Mainz begann, mit metallenen Lettern Bücher zu drucken, ist eine neue Weltepoche angebrochen. Schnell wie ein Feuer hat sich die Druckkunst über die Länder Europas verbreitet. Die tausend Männer, die noch vor dem Jahre 1500 über vierzigtausend Bücher in zehn Millionen Exemplaren in die Welt hinausschickten, sind die wahren Pioniere der neuen Zeit. Mit bewundernswürdigem Mut wagten sie sich in ihren noch kleinen Werkstätten an die großen Bücher der Menschheit, an die Bibel, an die Werke der Dichter und Denker, und sie ruhten nicht, bis sie dem Gebäude des Geistes die sichtbare Gestalt verliehen hatten.

ABCDEFGHIJKLM
nopqrstuvwxyz12345
67890abcdefghijklm
NOPQRSTUVWXYZ

❧ In wohltuender Ausgewogenheit, erfüllt vom Geist des Textes, stehen die Kolumnen auf blütenweißem Papier oder dem edlen Pergament. Oft verlangte die Vollendung eines großangelegten Werkes den Einsatz aller Kräfte bis zur Selbstaufgabe. In die Hände der Drucker ist von jeher eine große Macht gelegt, die zauberhafte Macht, das Wort zu vertausendfachen. Unermeßliche Energien strömen aus den Werkstätten der schwarzen Kunst verwandelnd unter die Menschen. Solche Verantwortung verlangt Männer besonderer Art, und die Drucker sind immer von besonderer Art gewesen. Manche von ihnen haben einer folgenreichen Idee zum Siege verholfen. Jedes Jahrhundert hatte seine großen Meister, die Bücher von zeitloser Schönheit geschaffen haben. Sie standen in lebendiger Verbindung mit den Großen im Reiche des Geistes wie mit den Herren ihres Landes. Einige waren Handwerker, Künstler und Gelehrte in einer Person. Ihre Häuser galten als Mittelpunkte der Kultur. Helmut Presser

ABCDEFGHIK

FGHIKLMNOPQRSTU

LMNOPQRSTUVWXYZ&

ABCDEFGHIKLMNOPQRS

TUVWXYZ

ABCDE

VWXYZ

CHARLES DICKENS The printer is the friend of intelligence, of thought: he is the friend of liberty, of freedom, of law; indeed, the printer is the friend of every man who is the friend of order—the friend of every man who can read! Of all the inventions, of all the discoveries in science or art, of all the great results in the wonderful progress of mechanical energy and skill, the printer is the only product of civilisation necessary to the existence of free man.

Après les choses qui sont de première nécessité pour la vie, rien n'est plus précieux que les livres. **ABCDEFGHIJKLMNOPQRSTUVWXYZ** L'Art Typographique qui les produit, rend des services importants et procure des secours infinis à la société. Il sert à instruire le citoyen, à étendre le progrès des sciences et des arts, à nourrir et cultiver l'esprit, et à élever l'âme: son devoir est d'être le commissionnaire et l'interprète général de la sagesse et de la vérité; en un mot, c'est le peintre de l'esprit. **abcdefghijklmnopqrstuvwxyz** On pourrait donc l'appeler par excellence l'art des arts et la science des sciences. **Pierre Simon Fournier**

Die Buchdruckerei ABCDEFGHI KLMNOPQR ist eine so edle und nützliche Kunst, daß man bei denen, welche sie ausüben, STUVWXYZ abcdefghijklmnopq einen gewissen Grad von Kultur voraussetzen sollte. rstuvwxyzäöüchck §

1234567890

Johann Friedrich Unger

TYPOGRAPHY may be defined as the art of rightly disposing printing material in accordance with specific purpose; of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text. Typography is the efficient means to an essentially utilitarian & only accidentally aesthetic end, for enjoyment of patterns is rarely the reader's chief aim. Therefore, any disposition of printing material which, whatever the intention, has the effect of coming between author & reader is wrong. It follows that in the printing of books meant to be read there is little room for 'bright' typography. Even dullness and monotony in the typesetting are far less vicious to a reader than typographical eccentricity or pleasantry. Cunning of this sort is desirable, even essential in the typography of propaganda, whether for commerce, politics, or religion, because in such printing only the freshest survives inattention. But the typography of books, apart from the category of narrowly limited editions, requires an obedience to convention which is almost absolute—and with reason. § The laws governing the typography of books intended for general circulation are based first upon the essential nature of alphabetical writing, and secondly upon the traditions, explicit, or implicit prevailing in the society for which the printer is working. While a universal character or typography applicable to all books produced in a given national area is practicable, to impose a universal detailed formula upon all books printed in roman types is not. National tradition expresses itself in the varying separation of the book into prelims, chapters, etc., no less than in the design of the type. But at least there are physical rules of linear composition which are obeyed by all printers who know their job.

FIRST PRINCIPLES OF TYPOGRAPHY *by* STANLEY MORISON

abcdefghijklm ABCDEFGHIJKLMNOPQRSTUVWXYZ *nopqrstuvwxyz*

OLAV HVAL

TYPOGRAFIEN

har rike tradisjoner og et tilsvarende solid og omfattende grunnlag av bestemmelser og krav, regler for arbeidets utførelse og utseende. Noen synes kanskje dette grunnlaget er for solid og føler disse reglene mer som hemninger for initiativ og skaperglede enn som nyttige og hjelpende direktiver — iallfall når det gjelder de regler som berører rent estetiske spørsmål. Og her forekommer det nok krav som vi kan bryte uten skade for det gode resultat. Innen den typografiske estetikk kan vi nemlig skille mellom to typer regler: de som har sitt utspring i generasjoners eksperimenter og erfaringer, og de som er gått ut fra en bestemt stil eller mote.

ABCDEFGHIKLMN
OPQRSTUVWXYZ

1234567890

a A b B c C d D e E f F g G

h H i I k K l L m M n N o O

p P q Q r R s S

t T u U v V w W x X y Y z Z

Je bescheidener der typograph der schrift dient,
je feinfühliger er sich in die besonderen ansprüche,
die eine schrift stellt einzufühlen vermag,
um so besser ist die typographie. PAUL RENNER

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ
Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω

— Typography is a servant–the servant of thought and language to which it gives visible existence T M Cleland

A B C D E F G H I K L M N
O P Q R S T U V W X Y & Z

Observons ici que l'œuvre typographique exclut l'improvisation; elle est le fruit

A B C D E F G H

d'essais qui disparaissent, l'objet d'un art qui ne retient que des ouvrages achevés, qui

I J K L M N O P Q

rejette les ébauches et les esquisses, et ne connaît point d'états intermédiaires entre

R S T U V W X Y Z

l'être et le non être. Il nous donne par là une grande et redoutable leçon • Paul Valéry

Julius Rodenberg Unabhängig vom Zweck ist die Gebundenheit jeder Kunst an das Material und an das handwerksmäßige Können, das die Hantierung mit ihm erfordert. – In der einen wie in der anderen Hinsicht erscheint die Druckkunst stark gebunden. Ihre Erzeugnisse sind das Produkt eines mechanischen Prozesses, es sind Abdrücke vielfach vorhandener, auf mechanischem Wege hergestellter Formen, und man muß einen Schritt zurückgehen, um die künstlerische Kraft selbst an der Arbeit zu sehen, die Hand, die die Buchstaben zeichnet und schneidet und in sorgfältiger, gewissenhafter Berücksichtigung technischer Notwendigkeiten aus den Formen der Vergangenheit neue herausarbeitet oder scheinbar unabhängig davon nach ferner liegenden Bildungen tastet. – So erscheint in der Druckkunst, soweit sie bildende Kunst ist, schöpferische Freiheit und in den technischen Verhältnissen begründete Notwendigkeit aufs engste verbunden; doch klarer tritt das ihr innewohnende geistige Prinzip zutage, edler und von einem neuen Leben erfüllt erscheint sie uns, wenn wir uns ihren Zweck vergegenwärtigen, wenn wir ihrer als redender Kunst gedenken. Ihre schwarzen Zeichen, obschon so oft zu alltäglicher Fron erniedrigt, erscheinen dann als die stummen Träger der großen Gedanken, sie schließen sich zu zahllosen Brücken zusammen, die, von Geist zu Geist gespannt, Einsamkeit besiegen, Feuer der Anregung über Raum und Zeit tragen. Sie sind das in weißen Blättern schlafende, zu jeder Zeit willig erwachende und leuchtende Zauberspiel, das philosophische Gedanken und poetische Träume, vergangene Schicksale, merkwürdige Ereignisse und Abenteuer in unvergänglicher Frische wieder erstehen läßt. – Ihre eigene Gestalt erscheint von diesem inneren Leben durchglüht und verklärt. Ohne diese beziehungsreiche Rolle, die den Buchstaben zugefallen ist, würde der Künstler nicht ihre so mannigfachen, wechselnden Gestalten voll feinster Nuancen, zartester Abstimmung schaffen können; der Strom des Geistes, der sich in sie ergoß, regt die bildende Hand zu neuen Schöpfungen an.

Gerade das Ringen des Künstlers mit dem Technischen, das hier so stark hervortritt, macht uns den Gegenstand besonders interessant, weil es unseren Blick für die feinsten und intimsten Vorgänge, die verborgener als in den anderen Künsten liegen, schärft.

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

A B C D E F G H I K L M
a b c d e f g h i k l m

N
n

O
o

p q r s t u v w x y z
P Q R S T U V W X Y Z

A B C D E F G H I J K
a b c d e f g h i j k

L M
l m

n o
N O

p q r s t u v w x y z
P Q R S T U V W X Y Z

John Baskerville | *Amongst the several mechanic arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure, as that of letter-founding. Having been an early admirer of the beauty of letters, I became insensibly desirous of contributing to the perfection of them* |

GIAMBATTISTA BODONI *Aniun'arte più che alla tipografica si conviene tener intento il pensiero ai secoli avvenire; poichè non meno ai posteri, che agli ora vivi, fien d'uso le presenti sue opere.*

VALTER TALK Boktryckarkonsten är källan till praktiskt taget all mänsklig odling. Den förutan hade de oerhörda framstegen inom vetenskap och teknik inte varit möjliga. Men ej heller boktryckarkonsten, som vi känner den, var möjlig utan uppfinningen av stilgjutningskonsten. Det är denna som är Gutenbergs storhet.

PIERRE SIMON FOURNIER *Car il n'en est pas de cet Art comme de bien d'autres, où les foibles productions trouvent un emploi proportionné à leur valeur: l'Imprimerie ne doit rien souffrir de mauvais, ni même de médiocre, parce qu'il en coûte autant pour fondre ou imprimer les mauvais Caractères, que pour fondre ou imprimer les plus parfaits.*

ABC

DEFGHIJKLMNOPQRSTUVWXY&Z

ABCDEFGHIJKLMNOPQRSTUVWXYZů

Von allen Künsten ist die Baukunst der Buchkunst am nächsten verwandt. Beiden Künsten gemeinsam ist ihre Zweckgebundenheit. In beiden ist schön, was seinen Zweck ganz erfüllt. So wie die Fassade eines Bauwerks von dem dahinterliegenden Raum erzählt, so erschließt die Buchseite gleichsam den hinter ihr liegenden geistigen Raum. Höchste Klarheit und Übersichtlichkeit ist hier zugleich höchste Schönheit. Das Gefühl für diese Zusammenhänge war besonders stark ausgeprägt in der Zeit des Frühdrucks. Die ersten Drucker waren gotische Baumeister, die nicht anders als die Baumeister der Dome einer Idee zur sichtbaren Gestalt verhalfen. Vom Geist des Textes durchdrungen, schufen sie Type und Schmuck und den rhythmischen Fluß des Satzes, der dem rhythmischen Fluß des Textes entsprach. Auch die Anordnung der Schrift auf der Seite war von der gleichen Geistigkeit gelenkt.

abcdefghijklmnopqrsstuvwxyzchckllfffiflftzssßsistäöü Helmut Presser

¶ The letters should be designed by an artist / and not an engineer ❧

ABCDEFGHIJKLM

NOPQRSTUVW

XYZ William Morris

Well, I lay it down, first that a book quite unornamented can look actually and positively beautiful and not merely un-ugly, if it be, so to say, architecturally good, which by the by, need not add much to its price, since it costs no more to pick up pretty stamps than ugly ones; and the taste and forethought that goes to the proper setting, position, and so on, will soon grow into a habit, if cultivated, and will not take up much of the master-printer's time when taken with his other necessary business. ❧ Now, then, let us see what this architectural arrangement claims of us. *First*, the pages must be clear and easy to read; which they can hardly be unless, *Secondly*, the type is well designed; and *Thirdly*, whether the margins be small or big, they must be in due proportion to the page of letter. ❧

ABCDEFG
HIJKLM
OPQRSTU
VWXY&Z?

NUL ART n'est plus voisin de l'architecture que la typographie. Comme l'architecture, elle a pour première règle le bon discernement et la juste adaptation des matériaux; comme l'architecture, elle repose sur un système de rapports définis, son économie est stable, elle répugne à de sinueux caprices. De même que l'ordonnateur d'un palais répartit avec une sage mesure l'ombre et la lumière sur les façades et, dans les dispositions interieures, balance pour les besoins de la vie la lumière avec l'ombre, de même l'ordonnateur d'un livre, disposant de deux forces contraires: le blanc du papier et le noir de l'encre, assigne à chacune d'elles un rôle et combine une harmonie. Il y a, en architecture, de grands plans calmes qui sont comme des marges. Il y a, dans un livre, des symétries et des alternances qui sont celles d'une bâtisse. Enfin n'est-il pas vrai que ces deux grandes œuvres de l'homme: un livre, une maison, doivent tendre à la même vertu essentielle, le style, je veux dire l'ordre, la gravité sans tristesse, la majesté sans emphase, joints à un accent de nature et à un charme noble qui contentent pleinement l'esprit?

HENRI FOCILLON

Zeitalter und Kulturkreise haben ihren besonderen Ausdruckswillen und dementsprechende Stilmittel, die sich in der Schrift ebenso wie in Tracht und Schmuck, in Bau und Bild, in allen Denkmälern und Zeichen äußern, die vom Geist und von der inneren Gestalt der Zeiten und Völker Zeugnis ablegen. Nicht die optisch und psychologisch, also verstandesmäßig als besonders lesbar beurteilte Schrift gelangt zu Geltung, sondern diejenige, die am deutlichsten dem Ausdruckswillen der Zeit, den verschiedenen Leserständen und Gesellschaftsschichten entspricht.

ABCDEFGHIKLMN
OPQRSTUVWXYZ

Georg Kurt Schauer

abcdefghiklmnopqrstuvwxyz

ABCDEFGHIJKLMN

TO READ MEANS TO OBTAIN MEANING FROM WORDS AND LEGIBILITY IS THAT QUALITY WHICH ENABLES WORDS TO BE READ EASILY, QUICKLY, AND ACCURATELY.

JOHN CHARLES TARR

PRINTING IS A COMPOSITION JUST AS AN ARCHITECTURAL STRUCTURE, A PAINTING, OR A PIECE OF MUSIC. IT CANNOT BE WHOLLY REDUCED TO A FORMULA

OPQRSTUVWXYZ

L'architecture commença comme toute écriture. Elle fut d'abord alphabet. On plantait une pierre debout, et c'était une lettre, et chaque lettre était un hiéroglyphe, et sur chaque hiéroglyphe reposait un groupe d'idées comme le chapiteau sur la colonne.

Ainsi, jusqu'à Gutenberg, l'architecture est l'écriture principale, l'écriture universelle. Ce livre granitique, commencé par l'Orient, continué par l'antiquité grecque et romaine, le moyen âge en a écrit la dernière page. — L'architecture a été jusqu'au quinzième siècle le registre principal de l'humanité.

Au quinzième siècle tout change. La pensée humaine découvre un moyen de se perpétuer non-seulement plus durable et plus résistant que l'architecture, mais encore plus simple et plus facile. L'architecture est détrônée. Aux lettres de pierre d'Orphée vont succéder les lettres de plomb de Gutenberg. Le livre va tuer l'édifice. L'invention de l'imprimerie est le plus grand événement de l'histoire.

Sous la forme imprimerie, la pensée est plus impérissable que jamais; elle est volatile, insaisissable, indestructible. Elle se mêle à l'air. — De solide qu'elle était elle devient vivace. Elle passe de la durée à l'immortalité. On peut démolir une masse, comment extirper l'ubiquité?

VICTOR HUGO

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

Eines der sprechendsten ausdrucksmittel jeder stilepoche ist die schrift · Sie gibt nächst der architektur wohl das am

J K L M N O P Q R

meisten charakteristische bild einer zeit und das strengste zeugnis für die geistige entwicklungsstufe eines volkes

S T U V W X Y Z

Peter
Behrens

I am type! Of my earliest ancestry neither history nor relics remain. The wedge-shaped symbols impressed in plastic clay by Babylonian builders in the dim past, foreshadowed me: from them, on through the hieroglyphs of the ancient Egyptians, down to the beautiful manuscript letters of the mediaeval scribes, I was in the making. With the golden vision of the ingenious GUTENBERG, who first applied the principle of casting me in metal, the profound art of printing with movable types was born. Cold, rigid, and implacable I may be, yet the first impress of my face brought the Divine Word to countless thousands. I bring into the light of day the precious stores of knowledge and wisdom long hidden in the grave of ignorance. I coin for you the enchanting tale, the philosopher's moralizing, and the poet's phantasies; I enable you to exchange the irksome hours that come, at times, to every one, for sweet and happy hours with books— golden urns filled with all the manna of the past. In books, I present to you a portion of the eternal mind caught in its progress through the world, stamped in an instant, and preserved for eternity. Through me, SOCRATES and PLATO, CHAUCER and the BARDS, become your faithful friends who ever surround and minister to you. I am the leaden army that conquers the world; **I am type!**

FREDERIC W. GOUDY

ABCDEFGHIJKLMNOPQRSTUVW
XYZ & abcdefghijklmnopqrstuvwxyz

Varje konstnär måste ha en rik fond av fantasi, ävenså bokkonstnären.
Han måste på förhand veta vad han vill, det hela måste ha tagit form i hans fantasi och han måste fullt känna de medel, som skola förverkliga det. Det är min övertygelse att studier i bokstavskonsten äro den största kraftkällan för en bokkonstnär.

Akke Kumlien

1234567890

ABCDEFGHIJKLMN

RICHARD VON SICHOWSKY Eine gute Druckschrift ist das Werk eines künstlerischen Menschen. Sie hat, so seltsam es klingen mag, eine eigene Lebendigkeit mitbekommen, oder besser, sie hat die Kraft mitbekommen, eine bestimmte, ihr entsprechende Lebendigkeit in dem Lesenden auszulösen

OPQRSTUVWXYZ

FREDERIC W. GOUDY: The alphabet is a system and series of symbols representing collectively the elements of written language; letters are the individual signs that compose the alphabet, each signifying primarily but one thing, what letter it is, i.e. its name. It does, however, have a secondary function, the part it plays in a word, i.e. its sound; but as this second office is not affected by any peculiarity of form or by its legibility or lack of legibility, it is a function we need not consider here, as we are more concerned with the form a letter takes than with its sound.

I think of a letter and then mark around the thought. That is hardly real designing. It may be easy to think of one letter, but to think also of its twenty-five relations which with it form the alphabet and so to mark around them that they will combine in complete harmony and rhythm with each other and with all—that is the difficult thing, the successful doing of which constitutes design. What is the inspiration for a new face? That also is difficult to answer. In the first place, it is hardly possible to create an absolutely new type or one that will not be reminiscent of the past.

ABCD È natural vantaggio della stampa il far ciascuna lettera sempre la stessa, avendone le migliaja fuse in matrici percosse da un medesimo punzone. FGHIJK LMNOP Ma dalla maestria del punzonista dipende che le misure e le parti, che possono esser comuni a più lettere, sieno precisamente ed esattamente le QRSTU VWXYZ medesime in esse tutte; e questa esatta regolarità cotanto riesce grata allo sguardo, che presso che sola basta a far parer bella qualunque scrittura. BODONI

Das Buch als Kunstwerk + Ruhig und harmonisch wirkt eine Schrift nur dann, wenn die Striche und Öffnungen der einzelnen Buchstaben richtig verteilt sind, wenn die großen Lettern zu den kleinen stimmen und nicht aus dem Wort- und Zeilenbild herausfallen, wenn die Buchstaben und die Wörter nicht zu nah und nicht zu weit stehen, wenn überhaupt die ganze Schriftfläche wie ein gleichwertiges Bild, wie ein abgetöntes Gewebe erscheint, ohne Flecken und ohne Löcher. Es gibt nicht viele Schriften, die solcher Forderung Stand halten. Dafür sollten nicht nur die Schriftgießer und Drucker, sondern auch die Bücherfreunde ihren Blick schärfen. Denn die Schrift ist ja der Grundstoff allen Druckwerks. Wer kein Auge hat für die Schrift, kann auch den Satz nicht würdigen. + Peter Jessen

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

Let us then go back to the sources of the scribe's art for new inspirations, the beautiful majuscule letters of classical Rome, for our capitals, and for our lower-case letters to the fine book-hands that by the eleventh and twelfth centuries had

ABCDEFGHIKLMNOPQRSTUVWXYZ

gradually evolved into fixed forms from the Carolingian minuscules of the ninth; not indeed to copy those forms, but to

ABCDEFGHIJKLMNOPQRSTUVWXYZ

make of them a starting point for new expressions suited to present day needs. Too many types in use today betray the

ABCDEFGHIKLMNOPQRSTUVWXYZ

fact that their designers were not conversant with the early forms of letters, that they had a feeble invention, a weak

ABCDEFGHIKLMNOPQRSTUVWXYZ

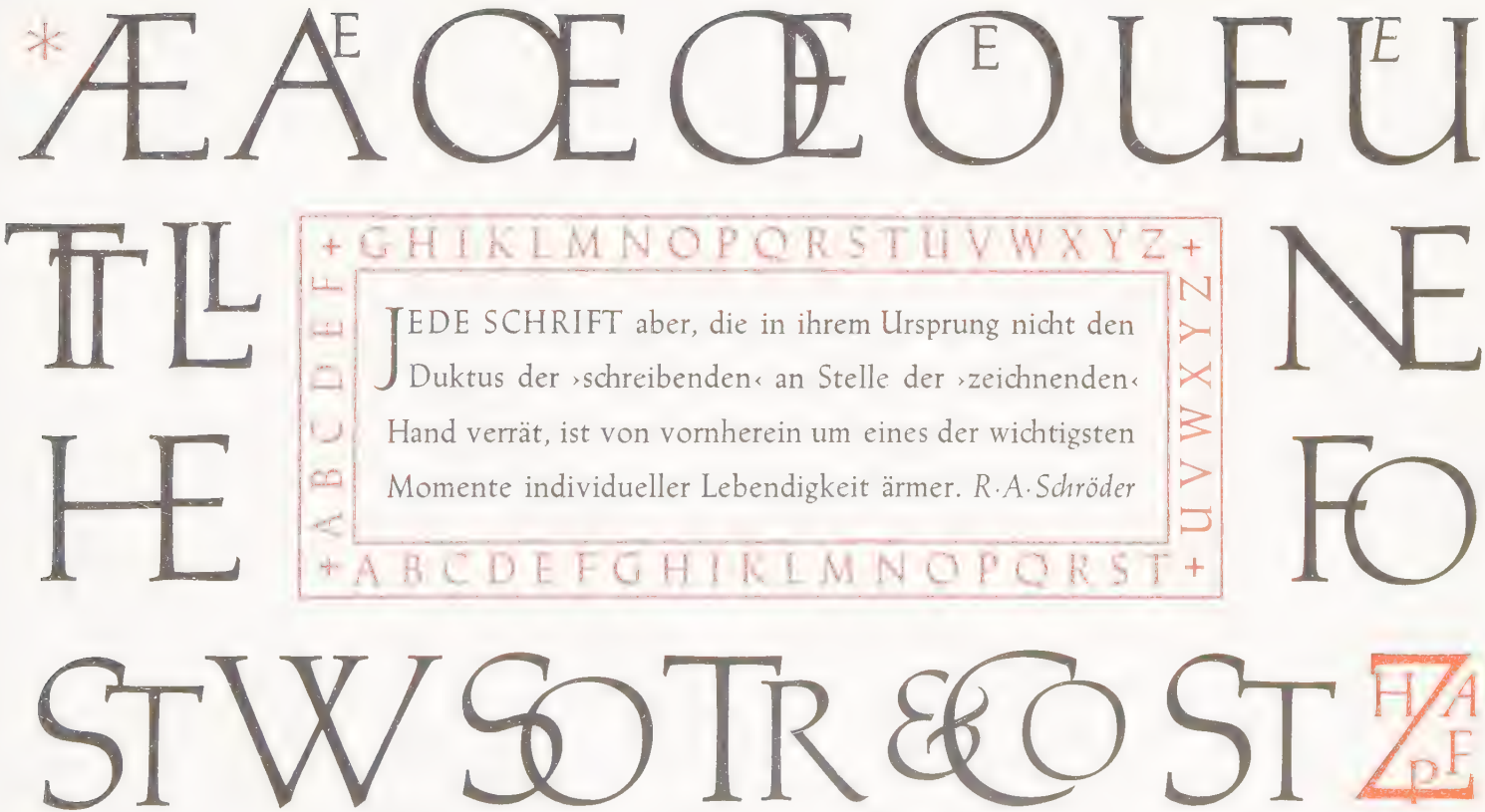
sense of proportion or propriety. Eccentricity of form from the hand of an artist who is master of himself and of his subject may be pleasing; it becomes only mere affectation when attempted by the ignorant amateur. *Frederic W. Goudy*

ONZE LETTER is een schrijfletter, maar zij kan, gevormd als drukletter, niet al het bewegelijke, daaraan verbonden, behouden. Deze metamorphose van geschreven letter tot drukletter bestaat in een vastleggen, maar daardoor ook in een zuiveren. Er is daarvoor noodig een zoeken naar het zooveel mogelijk bevredigende, een pogen tot samenvatten van alle mogelijkheden, die de vrije hand in haar schriftvoering al naar de omstandigheden kan toepassen, een kleinste gemeene veelvoud, waarin al die factoren zijn voorzien. Verder heeft de letterkunstenaar niet te gaan. De technieken, die ten slotte het gegoten letterbeeld vormen, hebben hem verder niets te dicteeren, en in

ABCDEFGHIKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyzijffffffl&?67890

het bijzonder zal hij zich niet hebben te binden aan de techniek des lettersnijders, in dien zin, dat hij in zijn vormen een graveersnede tot uitdrukking zoude hebben te brengen. JEAN FRANÇOIS VAN ROYEN


JEDE SCHRIFT aber, die in ihrem Ursprung nicht den Duktus der ›schreibenden‹ an Stelle der ›zeichnenden‹ Hand verrät, ist von vornherein um eines der wichtigsten Momente individueller Lebendigkeit ärmer. R·A·Schröder

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

The graphic signs called letters are so completely blended with the stream of written thought that their presence therein is as unperceived as the ticking of a clock in the measurement of time. Only by an effort of attention does the layman discover that they exist at all. It comes to him as a surprise that these signs should be a matter of concern to any one of the crafts of men. But to be concerned with the shapes of letters is to work in an ancient and fundamental material. The qualities of letter forms at their best are the qualities of a classic time: order, simplicity, grace. To try to learn and repeat their excellence is to put oneself under training in a simple and severe school of design. W. A. DWIGGINS

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 & 1 2 3 4 5 6 7 8 9 0

HUGO LAGERSTRÖM *Skriften, som kan behandlas som ett ornament - och en klar och jämn bokstavsform är ett dekorativt medel av monumental art - har tvenne egenskaper att fylla, nämligen att genom ordbilderna meddela tankar och stämningar, kunskaper och föreskrifter, samt att i form verka livande och ge synligt behag åt innehållet*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Att typografiskt skapa och planera böcker förutsätter insikter som i första hand måste vila på djupgående tekniska färdigheter. Det räcker icke med en aldrig så god estetisk skolning, därest kännedomen om de tekniska arbetsförloppen samt om materialets beskaffenhet och möjligheter är otillräcklig. Typografens yrke är ännu till mycket väsentlig del ett hantverk och boken - all industrialisering till trots - en hantverksprodukt STEN LAGERSTRÖM

Aa Bb Cc Dd Ee Ff Gg Hh Ii

Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss

Tt Uu Vv Ww Xx Yy Zz Ää Üü

In allen bisher geschaffenen Alphabeten liegt ein Reichtum, eine Fülle schöpferisch ausdeutender Möglichkeiten, deren wir nur bei näherem Hineinversenken gewahr werden. Der Buchstabe wurde geschaffen, und Schaffen kommt von Schöpfung. Diese ist ein göttlicher Vorgang, auch wenn der Schöpfungsakt nur eine enge Werkstatt füllt. An jeder Letter arbeitete einmal einer, dem der Herzschlag schaffensfrohen Blutes in dem gestaltenden Finger saß. Wer daher empfänglichen Auges die Buchstaben betrachtet, der wird das Wunder verspüren, das sich vollzieht, wenn die Zeichen zu Gruppen zusammentreten, so ein Abbild der Sprache werden, und in dem angeblich toten Material, der Letter, sinnfälligste Formgebung finden. ALFRED J. LUDWIG

THE PRINTER carried on into type the tradition of the calligrapher and of the calligrapher at his best. As this tradition died out in the distance, the craft of the printer declined.

ABCDEFGHIJKLMNOPQRST
¢ abcdefghijklmnopqrstuvwxyz
UVWæ ÷ 1234567890 * œ & XYZ

It is the function of the calligrapher to revive and restore the craft of the printer to its original purity of intention and accomplishment. THOMAS J. COBDEN-SANDERSON

Oldřich Menhart Dobrý soubor písmen není nikdy plodem šťastné chvíle nebo náhlého nápadu. Písmař nemůže spoléhat na inspiraci. Musí postupovat uvědoměle, konat mnoho přípravných studií, pracovat houževnatě a trpělivě, sbírat všecky dosažitelné zkušenosti. Výsledek pak je trestí mnoha pokusů, po léta střádaných zkušeností, pozorování, práce a přemýšlení. Jen zkušený znalec typografie dovede ocenit dlouhý vývoj, jehož úhrnem je soubor stodvaceti drobných písmenek, která všecka jsou utvářena a vzájemně vyvážena tak, aby dokonale harmonovala v nejrůznějších kombinacích, daných jejich střídáním v sazbě.

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 & 1 2 3 4 5 6 7 8 9 0
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
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 & 1 2 3 4 5 6 7 8 9 0

a b c d e e f g h i j k l m m n n o p q r s t t u v w x y z z

& ff fi fl ct st A A B B C C D D E E F G G H I J

J K L M M N N O P P Q R R S T U V W & X Y Z

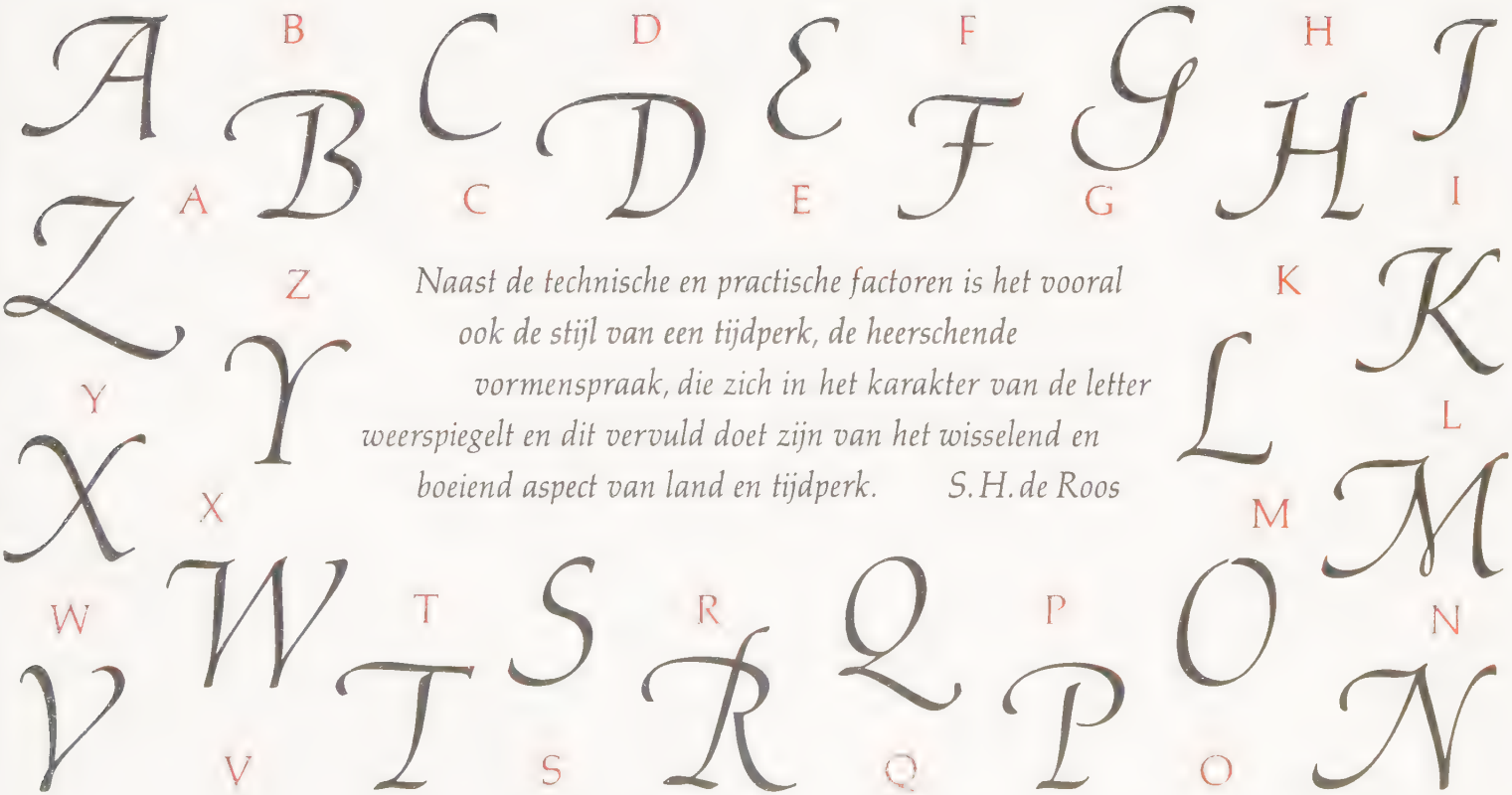
Eine Schrift ist um so leserlicher, je deutlicher die Kennzeichen jedes einzelnen Zeichens ausgeprägt sind, und um so schöner, je klarer sich ihr besonderes Formgesetz in jedem Buchstaben und in den Wortbildern äußert. Weder darf dem Rhythmus die Klarheit unverwechselbarer Einzelzeichen, noch bloßer Deutlichkeit oder falsch verstandener Zweckmäßigkeit die formale Schönheit geopfert werden. JAN TSCHICHOLD

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 1 2 3 4 5 6 7 8 9 0

A LEGIBLE TYPE* a type fit for its purpose, is a beautiful type. What makes type more or less legible, and so, in that measure, beautiful, is the degree in which it conforms in its proportions to the letters of those great artificers who made the Roman inscriptions and inspired the letter-designing geniuses of all succeeding centuries; the artificers who made the code we daily use and made it technically perfect. That is as regards the *proportion* of letters. Sharpness of impression, cleanness of curves and joins, infinitesimal accuracy and firmness, a due regard for eye distortions (the eye always lowers the true centre of anything, and this has to be allowed for), a care (this is both important and difficult) that the letters will ›set‹ happily together, moulding into the word, and a sense of what is due to the medium in which the letter is shown—metal, stone, ink—and to the tool which made it; all these are practical tests for a judgement as to whether this type or that is a technically perfect signal, and so, in our present definition, ›beautiful‹. *Francis Meynell*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ



Naast de technische en practische factoren is het vooral ook de stijl van een tijdperk, de heerschende vormenspraak, die zich in het karakter van de letter weerspiegelt en dit vervuld doet zijn van het wisselend en boeiend aspect van land en tijdperk. *S.H. de Roos*

Es ist ein besonderes Verdienst unserer Zeit, daß sich gestaltende Kräfte wieder mit dem Problem der Schrift beschäftigen, einem Problem, mit dem sich die besten Künstler aller Zeiten auseinandergesetzt haben.

ABCDEFGHIJKLMNOPQR
abcdefghijklmnopqrstuvwxyzffiz
&STUV›1234567890‹WXYZ

Schrift und Lettern waren immer der unmittelbarste Ausdruck künstlerischen Empfindens eines Volkes und so wird auch in den neuzeitlichen Schriftschöpfungen das künstlerische Niveau unseres Kunstschaffens eindringlicher und länger bestätigt, als vielleicht auf anderen Gebieten des Kunstgewerbes. Walter Tiemann

ABCDEFGHIJKLMNOPQRSTUVW

XYZ abcdefghijklmnopqrstuvwxyz & ffnghd ABCDEFGH

IJKLMNOPQRSTUVWXYZ & 1234567890

As long as we work with the arbitrary signs of the alphabet, we shall be dependent on the past and—like the Greek vase makers—we shall derive our finest effects from the subtle personal variations on a traditional style and shape.

FREDERIC WARDE

αβγδεζηθικλμνξοπρστυφχψω ΑΒΓΔΕΖΗΘΙΚΛΜ

ΝΞΟΠΡΣΤΥΦΧΨΩ αβγδεζηθικλμνξοπρστυφχψω

IKLMNOPQRSTUVWXYZ ABCDEFGHIKLMNOPQR

Písmo nesmí být jen dlužníkem minulosti; musí také sledovat tradice naší doby a nésti znaky naší vlastní národní povahy. Je třeba užíti typů našeho věku, které jsou v podstatě výsledkem snažení starších dob, a musíme je všude, kde je toho třeba, zlepšit vkusem, dobrou řemeslnou prací a všemi možnostmi techniky. Ale i v době industrialisace a racionalisace zůstávají základní požadavky písmařské tvorby nezměněny, jejich hlavním cílem je nejvyšší stupeň krásy a souladu při snadné čitelnosti. Písmař nevymýšlí nikdy nové tvary. Usiluje pouze o to, aby podle svého vkusu a své dovednosti vytvořil znaky důvěrně známé jemu i světu, v němž žije. O. F. Babler

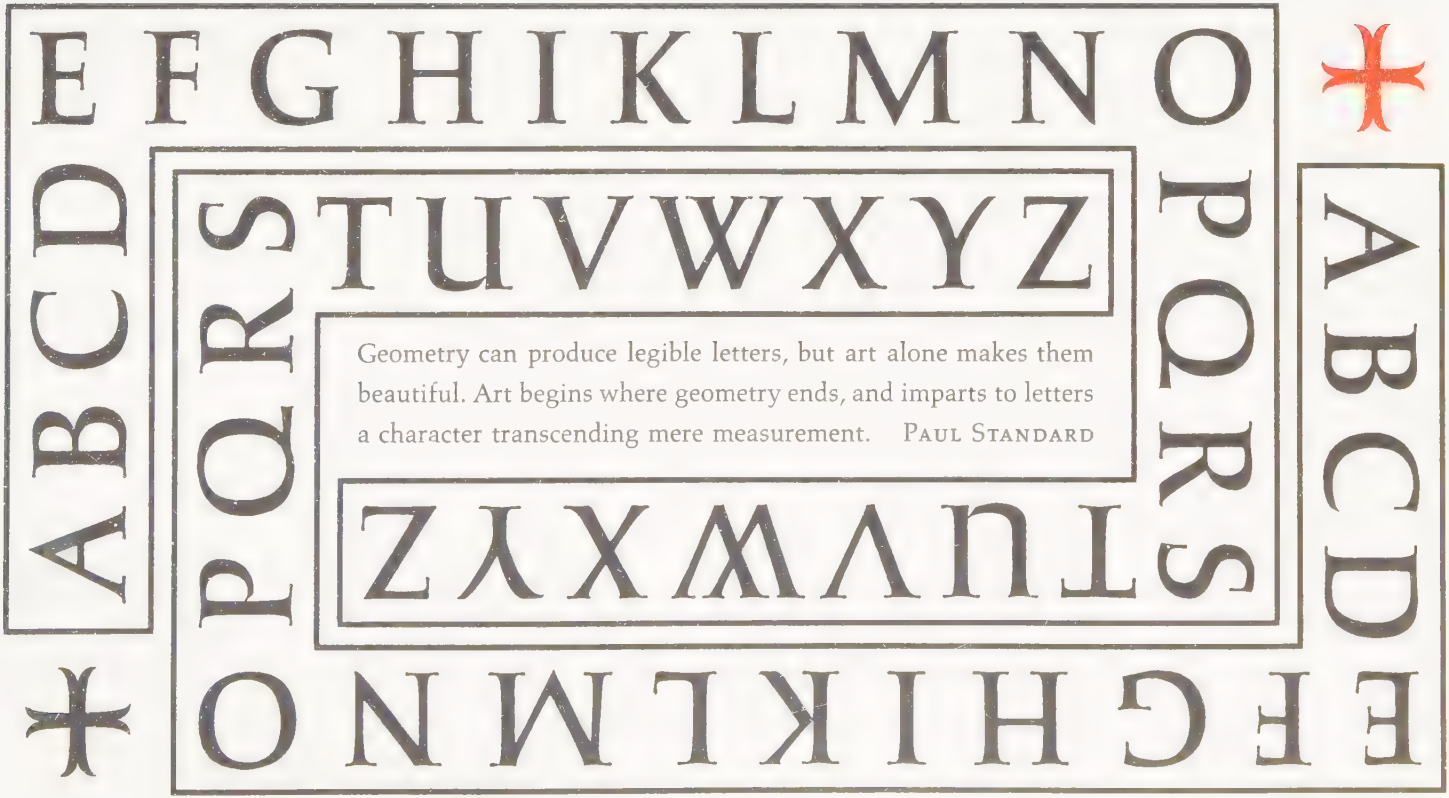
IKLMNOPQRSTUVWXYZ ABCDEFGHIKLMNOPQR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Auf was muß man achten? Auf die Funktionen der Senkrechten, der Waagerechten, der Schrägen, der kühnen Kurven, der federnden Bögen, der eleganten Schnörkel, der zarten, der starken und der geschwellten Striche: ohne das Erfassen all dieser straffen, lockeren oder schwingenden Einzelheiten dringt man nicht in das Wesen, das feine innere Leben der Schriftform ein. Entscheidend für die Qualität der Schrift ist auch, daß alle Formteile, die für sich genommen nur geringe Aussagekraft besitzen, zu harmonischer Einheit zusammengefügt und lebendig von Phantasie und Gefühl durchpulst sind.

Albert Windisch


E F G H I K L M N O
A B C D
P Q R S
T U V W X Y Z
Geometry can produce legible letters, but art alone makes them beautiful. Art begins where geometry ends, and imparts to letters a character transcending mere measurement. PAUL STANDARD

a	b	c	✦	d	e	f	g	h	i
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	K	L	M	N
✦	O	P							
Q	R	S							
T	U	V	W	X	Y	Z			

Le triomphe de l'alphabet conditionna toute notre civilisation occidentale; il permit un rapide dépouillement des conceptions humaines, puis l'irrésistible poussée des théologies, des philosophies, de la mathématique, des sciences vers de nouvelles constructions dogmatiques et dialectiques, vers de vérités universelles, vers de computs de plus en plus serés. —

MAURICE AUDIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ

DIE SCHÖNHEIT EINER SCHRIFT BESTEHT IN IHRER RUHE UND IM LICHT / DAS SIE AUS DEM PAPIER SOZUSAGEN HERAUSZIEHT ✢ DIE RUHE / DURCH DIE EINE SCHRIFT SCHÖN WIRKT / IST ABER NICHT LEBLOSIGKEIT UND ERSTARRUNG / SONDERN ORGAN!SIERTES LEBEN ✢ SIE BESTEHT WIE BEI DEN ANDERN KÜNSTEN IN EINEM GLEICHGEWICHT VON BEWEGUNGEN ✢ DIESE RUHE HAT DAHER ZWEI BESTANDTEILE: LEBEN UND GLEICHGEWICHT ODER RHYTHMUS ✢ HARRY GRAF KESSLER

ABCDEFGHIJKLMNOPQRSTUVW&XYZ

*ABCDEFGHIJK
LMNOPQRSTUV
WXYZÆŒRSK*
&1234567890

All fine monumental inscriptions and types are but forms of writing modified according to the materials to which they are applied. W. R. Lethaby

abcdefghijklm *abcdefghijkl*

nopqrstuvwxyzåäö *mnopqrstuvwxyz*

ABCDEFGHIJK *ABCDEFGHIJK*

LMNOPQRSTU *LMNOPQRSTU*

VWXYZ & ÅÆŒ *VWXYZ & ÅÆŒ*

1234567890 *1234567890*

*

Jos kerran kirjasimia luotaessa pyritään kaikin keinoin taiteellisuuteen ja tyylikkyyteen, niin kuin on ollut laita, velvoittaa tämä myös kirjapainoammatin harjoittajia ja tällä alalla työskenteleviä pyrkimään töissään samaan arvokkaaseen tulokseen. Atte Syvänne

A *A* B *B* C *C* D *D* E *E* F *F* G *G* H *H*

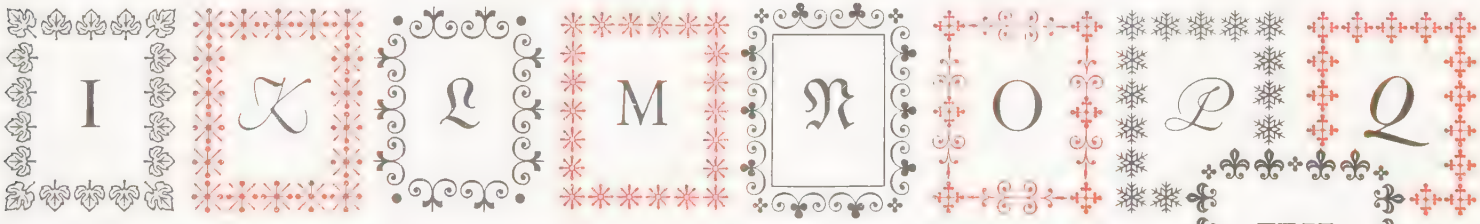
I I *K* K *L* L *M* M *N* N *O* O *P* P *Q* Q *R* R

S *S* T *T* U *U* V *V* W *W* X *X* Y *Y* Z *Z*

abcdefghijklmnopqrstuvwxyz | *abcdefghijklmnopqrstuvwxyz*

JEDER BUCHSTABE ist eine kleine, wohlausgewogene Figur. Es gibt auch schlechte Schriften; sobald aber eine edel ist, sieht man, wie jeder Buchstabe in sich ruht. Für uns Lesegewohnte ist er abstrakt geworden; ein bloßes Verständigungszeichen. Man fühlt es aber seiner charaktervollen Form an, daß er ursprünglich mehr war, ein aufs äußerste vereinfachtes Bild, welches ein Ding nachschrieb. Ja daß er geheimnisvolle Bedeutung hatte; eine magische Figur war, welche Wesenheiten aufrief und Mächte band. [illegible]

Next in importance to the type are the ornaments, initial letters, & other decorations which can be printed along with it. These, it is

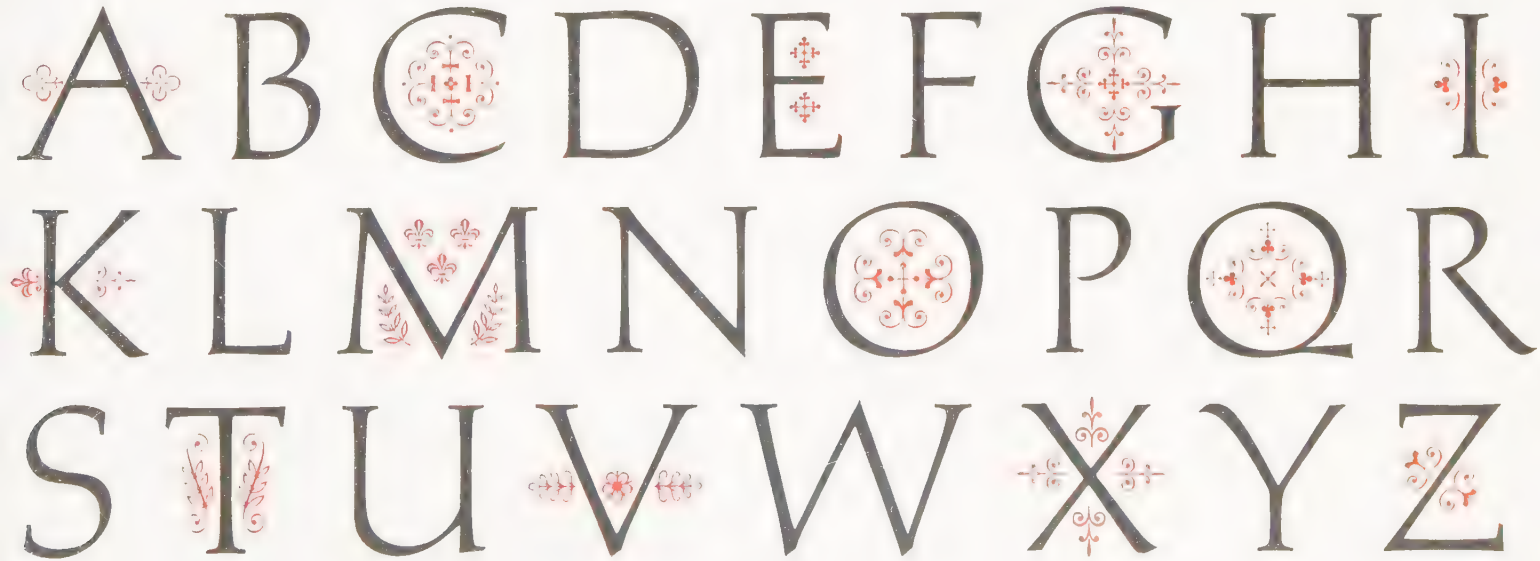


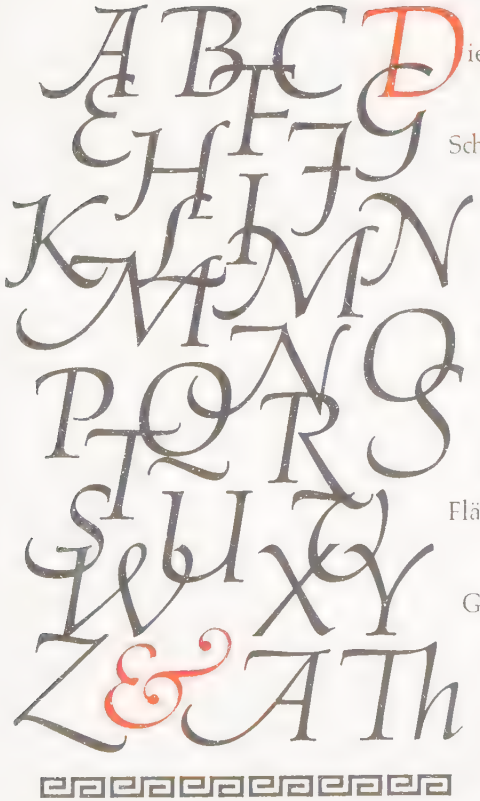
obvious, should always be designed & engraved so as to harmonize with the printed page regarded as a whole.

Emery Walker

WALDEMAR ZACHRISSON

SÅ ENKEL ÄR MIN MENING att en begynnelsebokstav icke får lösryckas från det tillhörande ordet och placeras särskilt, fristående. Boktryckaren har enligt min mening ovillkorligen skyldighet att i sina arbeten göra allt för att underlätta läsningen och får icke framkomma med påfund som förbrylla eller distrahera





Die Lettern, diese kleinen, scheinbar selbstverständlichen Zeichen, an denen Unzählige achtlos vorübergehen, gehören zu den bedeutendsten Formungen der menschlichen Schöpferkraft. Diese Gebilde, die wir alle täglich millionenmal mit unseren Augen aufnehmen, bannen die höchste Kunstfertigkeit in ihr kleines Format. Sie sind abstrakte Läuterungen der Phantasie, voll Klarheit, Bewegung und Feingefühl.

Sie verbinden zwei Wesenseigentümlichkeiten, die nicht von einander trennbar sind: die Präzision mathematischer Gesetzlichkeit und die Ausdruckskraft des beseelten Linienzugs. Diese so lebendigen und zugleich prägnanten Zeichen verlangen eine Gesetzmäßigkeit der Zueinanderordnung, einen Aufbau gleich der Tektonik des Bauwerks, der Logik aufeinander abgestimmter Proportionen, einer weisen Flächenverteilung und ein feines Gefühl für die Werte von schwarz, weiß und grau.

Bücher sind unsere Lebensbegleiter, in ihnen liegt der Reichtum des menschlichen Geistes bewahrt, der Leser nimmt einen unverlierbaren Gewinn in sein Dasein auf. Aber nur wenige wissen darum, daß Schrift und Typographie die echten Mittler sind, die auf uns wirken, ohne daß wir uns dessen bewußt werden. Beide sind Diener am Werk, aber wer sie auf ihre eigene Schönheit hin anschaut, erlebt beglückt, wie sie souveräne Meisterschaft offenbar machen. GUSTAV BARTHEL

A B C D E F G H I J K L M N O P Qu 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 & ff ct fl st e m t n z ? 1 2 3 4 5 6 7 8 9 0

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

›The tendency of the best typography has been and still should be in the path of simplicity, legibility, & orderly arrangement‹ Theo. L. De Vinne

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abcdefghiklmnopqrstuvwxyz
NOPQRSTUVWXYZ 1234567890

Naturalmente lo studio della meravigliosa produzione del nostro passato, produzione robusta, sintetica, espressiva, ma soprattutto semplice, esercita una notevole influenza sul Libro odierno, che a grado a grado va spogliandosi di tutto il superfluo, assumendo sempre più un aspetto di particolare chiarezza; ciò

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NOPQRSTUVWXYZ 1234567890

1234567890 ABCDEFGHIKLM
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rende, è facile immaginarlo, assai più difficile e faticoso il lavoro del tipografo, ma ne accresce il valore estetico; quel valore particolarissimo che molti non sono spesso in grado di apprezzare, ma che finisce col conquistare lo studioso colto e l'amatore ben preparato. Raffaello Bertieri

1234567890 ABCDEFGHIKLM
abcdefghiklmnopqrstuvwxyz
NOPQRSTUVWXYZ 1234567890

ABCDEFGHIJKLMNOPQUR
STUVWXYZ

In der still zurückhaltenden, edel durchgebildeten, aufs tiefste in jeder Bewegung erfühlten Schriftform suchen wir uns und unser Zeitgefühl auszudrücken. Die stolze und doch geschmeidige Linie eines lateinischen Großbuchstabens, die bürgerlich behäbige Sicherheit und Kraft einer Frakturform, die feinen zarten Maßverhältnisse einer zierlichen Brotschrift drücken uns alles aus, was wir auszudrücken vermögen. In diesen kleinen Abmessungen, diesen äußerlich so schlichten Voraussetzungen wirkt sich ein reiches, unermeßliches Leben von Formen, Bewegungen, Gegensätzen und Verhältnissen aus, das unergründlich und unausschöpfbar ist. Rudolf Koch

ABCDEFGHI
JKLMNOPQRSTUVWXYZ

¶ The full practice of Typography is an unending process of learning and a challenge to individual skill, imagination and common sense, but this need not imply exhibitionism; authentic printing has no need to proclaim itself. OLIVER SIMON

ABCDEFGHIJKLMNOPQRSTU
VWXYZ abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRS
TUVWXYZ& ffftfiflze 1234567890

ABCDEFGHIJKLM

Når det håndværksmæssige arbejde baseres på det 15de århundredes normer, der gennem århundreder har været rygraden i alt godt bogtryk, og når det righoldige historiske materiale anvendes som inspiration ved bøgernes formgivning, vil man opnå den forening af teknik og æstetik, som er forudsætningen for, at intet stiller sig mellem forfatter og læser. Kun når det lykkes, har bogtrykkeren løst opgaven.

C. Volmer
Nordlunde

OPQRSTVWXYZ

I abcdefghijklmnopqrstuvwxyzttchckßß

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 1939-1940

abcdefghijklmnopqrstuvwxyzttchckßß II

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1950-1952 1234567890

ABCDEFGHIJKLMNOPQ

abcdefghijklmnopqrstuvwxyzchckffffiflftllttßß

RSTUVWXYZ&hſſgkſſtſ

Der Rückblick in unsere große typographische Vergangenheit und das Studium alter Vorbilder war nur dann entwicklungsfördernd, solange man dabei frei schuf und allein das Wesentliche, nämlich die Formgestaltung als Ganzes für die Neuschöpfung übernahm. Carl Ernst Poeschel

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

Fine typography presents a kind of challenge to which writers can scarcely help responding. I feel it is bound to evoke in writers the wish to write really well that is latent and sometimes forgotten but unquenchable in most of them.

Fine typography has a curious charm for the literary mind—perhaps a little like the charm in the air of Vienna that Haydn felt or the air of the old salons of Paris that made writers exacting. Van Wyck Brooks

¶ De esta perfecta conjunción entre sentido y forma, nace lo bello por el camino de lo justo, lo bueno y lo verdadero. Encarada la tipografía de tal manera, deja de ser un arte menor, una artesanía, para asumir el título de ciencia, o de filosofía, pues incluye también a la ética, como condición dignificante del destino del hombre sobre la tierra con sus problemas morales y perfecciones, al fin espiritual de ser algo más que un peso inútil.

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

¶ Bien está, por otra parte, que esta pasión bibliofílica, encuentre muchos adeptos y muchos imitadores, y estimule en jóvenes y viejos la búsqueda del dato precioso, de la enseñanza profunda o del juicio recto en las nobles producciones del pasado que viven y se multiplican para bien de todos, por medio de las prensas tipográficas; y es de esperar también que un invento de tal naturaleza como lo es el de multiplicar el pensamiento, logre interesar cada vez más intensamente al mayor número de personas. El esfuerzo, el sacrificio pocas veces compensado y la lucha que significó y significa imponer este arte, expresión auténtica de civilización, no puede ser sino acrecentado por todos los medios posibles. Los acontecimientos del presente fundamentarán, en las nuevas generaciones, nuevas ideas, nuevos conceptos, nuevos puntos de vista para conseguir por las pasadas experiencias la consolidación en el futuro de las conquistas morales y sociales de hoy en la suprema lucha del hombre frente a los problemas de su existencia por la perfección.

RAÚL M. ROSARIVO

abcdefghijklmnopqrstuv
wxyz ABCDEFGHIJK
LMNOPQRSTUVW

Wir sind Schriftzeichner, Stempelschneider, Holzschneider, Schriftgießer, Setzer, Drucker und Buchbinder aus Überzeugung und aus Leidenschaft, nicht etwa, weil unsere Begabung zu dürftig wäre für andere, höhere Dinge, sondern weil für uns die höchsten Dinge in engster Beziehung dazu stehen. Rudolf Koch

XYZ 12345 67890

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ABCDEFGHIJKLM

Adequate craftsmanship—like great art—should convey a sense of order, security, and peace: not of restless excitement. One is automatically either a critic or an enthusiast of modern trends in literature, music, art, and daily living, so we unconsciously govern our printing by the kind of life we approve. D. B. UPDIKE

NOPQRSTUVWXYZ

nopqrstuvwxyz

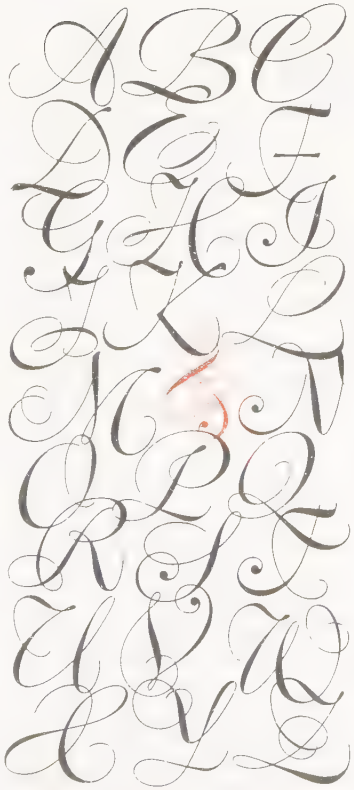
u • h • v • c • k • n • x • i • o • f

PAUL OTLET

Mais d'une manière générale on peut affirmer que se poursuivra une évolution commencée dès les temples de l'antiquité, poursuivie dans les manuscrits du Moyen âge, exposée après l'invention de Gutenberg et de ses contemporains, mise en pleine activité de nos jours. La stabilisation ne semble pas probable, ni la régression. — Cependant, à rendre de plus en plus claires les possibilités, à opérer parmi elles un choix guidé par les plus hauts buts à atteindre, il y a tout avantage. — Les organismes du Livre du monde entier devraient donc s'en préoccuper, s'unir entr'eux pour faire plus étendu, meilleur et plus élevé. A l'heure où tant de facteurs de divisions travaillent l'Humanité, le Livre demeure par excellence le lien d'esprit à esprit, de peuple à peuple. Puissent tous ceux qui s'occupent de ses intérêts prendre claire conscience de leur lourde responsabilité, et, se haussant au degré de l'Universalité, tous ensemble formuler et vouloir ce dont nous avons maintenant besoin: une Science, une Economie et une Politique mondiale du Livre.

b • y • e • t • g • z • w • j • s • p

Der gute Typograph sucht mit seinem ganzen Streben aus vollem Herzen bei jeder Arbeit die Vollkommenheit zu erreichen. Dieser edle Drang zur Reife und Harmonie macht ihn selbst immer reifer und einsichtsvoller. Einsicht und Erkenntnis aber sind die beste Voraussetzung innerer Bescheidenheit und Stärke. Sie bilden den Charakter und die Persönlichkeit. Die Entscheidungen, die unsere Arbeit täglich erfordert, die auch bei den scheinbar unbedeutenden Arbeiten täglich zu treffen sind, lassen sichere Rückschlüsse auf die Persönlichkeit des Formenden ziehen. Es zeigen sich im typographischen Ausdruck des Gestalters zugleich sein ganzes Wesen, seine Denkungsart, sein Empfinden, seine Einstellung zu den Dingen und zur Zeit und ihren Strömungen.



WALTER ZERBE

Im Detail seiner Arbeit lassen sich alle guten und schlechten Eigenschaften erkennen, wie Sorgfalt und Oberflächlichkeit, Großzügigkeit und Kleinlichkeit, fachliches Können und Unkenntnis. Auch seine sensibleren Neigungen kommen zum Ausdruck, ob er herrschen will oder dienen, ob er surreal denkt oder real, ob er subjektiv handelt oder objektiv. In seiner Arbeit wird er sein Wesen sicherlich offenbaren. Mit objektiver Einstellung wird er die Typographie zum Diener am Inhalt werden lassen. Mit andern Worten: Der Inhalt bestimmt die Form. Das ist reale Auffassung. Mit subjektiver Einstellung aber wird er die Formgebung dem Inhalt überordnen. Mit andern Worten: Die Form steht über dem Inhalt. Das ist surreale Auffassung. So stehen sich eigentlich Verstand und Gefühl gegenüber, Zurückhaltung und Leidenschaft. Nun ist bekannt, daß jeder Mensch von Natur aus zu einer der beiden Nominationen näher steht. Als Persönlichkeit wird der Typograph fein unterscheiden müssen, wo er bei sich ausgleichen muß, um sich voll entfalten zu können, denn einseitiges Festlegen verarmt, und Verstehen ist besser als Verurteilen. Unsere Arbeit ist nicht freie Kunst, sondern hat einem Zweck zu dienen. Diesen Zweck zu erreichen, sei unser Bemühen.

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A B C D E F G H In the sense in which Architecture is an art, Typography is an art. That is, they both come under the head of "making or doing intentionally with

J K L M N O P Q R S

skill." Every work of Architecture, every work of Typography, depends for its success upon the clear conveyance of intentions, in words and otherwise, from one human mind to others: from the man who is supposed to know how the

T U V W X Y Z & L R T

finished thing should look and function, to a concert of specialists who are responsible not only to the master-designer but also to the public. Beatrice Warde

1 2 3 4 5 6 7 8 9 0

A B C D En bok skall framförallt vara lättläst.

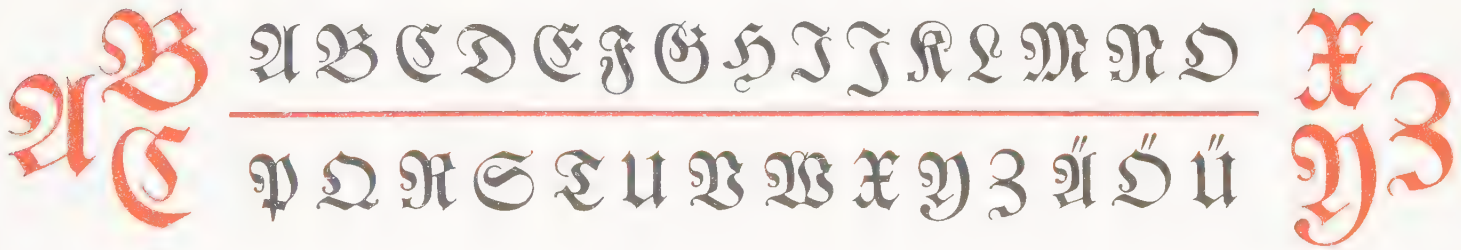
Detta får dock icke vara ett hinder för att typerna äro vackra

F G H I J K L M N O P Qu

och hava en konstnärlig prägel, så att uppslaget i boken bildar en jämn, vacker yta och i sig själv utgör en dekoration

R S T U V W. X Y Z ACHRISSON

Wo für viele im Wort nichts als ein schwebend Unfaßbares sich äußert, da verwirklicht es sich für den Liebhaber der Schrift mehr oder minder vollkommen in der Gestalt der Letter. Der reichen Welt ihrer Formen nachzuforschen, in dauerndem Umgang mit ihr immer



hellsichtiger zu werden für die tausend Tönungen ihres Ausdrucks, wird ihm so zu dauerndem Bedürfnis; denn erst wo es ihm gelang, einem Gedanken das gemäße Gefäß, die am meisten entsprechende Schriftgestalt zu finden, weiß er sein Anliegen erfüllt.

Gotthard de Beauclair

In the art of typography the best printing of an age is not that which copies most successfully

abcdefghijklmnopqrstuvwxyzthng

the most approved models of another age, but that which works within a convention peculiar and

ABCDEFGHIJKLMNOPQR

necessary to itself. Design is fitness to purpose, and as every age has its own peculiar needs and

STUVWXYZ & £1234567890

characteristics, good printing will approximate to them. The design will be good as it approximates

abcdefghijklmnopqrstuvwxyzthnd

to itself. It will be excellent as it is free from pose, preciosity, or conceit. HOLBROOK JACKSON

A MA KÖNYVMŰVÉSZE FELADATÁT NAGY RÉSZBEN ÉPÍTÉSZETI, FŐKÉNT PEDIG A SZÓ TISZTA ÉRTELMÉBEN GRAFIKAI FELADATNAK ÉRZI. Ez a felfogásbeli változás a könyvet egészen átalakítja és a fejlődés irányát ismét visszatereli a mult könyvművészetének forrásaihoz. A könyvművészet újraélesztése és ezeknek a modern elveknek megfelelő ujjáalakítása csak a régi tradició felelevenítésével lehetséges. A mai könyv legfőbb értéke ismét a nemes, tiszta metszésű betű, a könyvdíszítés és könyvillusztrálás legelőkelőbb technikája pedig ismét a fametszet, amelynek a véső kialakította formanyelve rokon, nyomtatási technikája pedig azonos a betűével. A ma könyvművésze ismét érzi az összefüggést a multtal, de érzi a jövővel szembeni felelősséget is s ezért kötelességének érzi a tradició megszakított folytonosságának helyreállítását.

ABCDE
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& 1234
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Emerich Kner

An Schönheit und handwerklicher Vollkommenheit können die besten Leistungen der Frühzeit des Buchdrucks und der ersten Jahrhunderte auch mit den heutigen Mitteln nicht überboten werden. Wir sind froh, wenn es uns gelingt, bei den geforderten Mengenleistungen einen anständigen Standard zu halten und für einzelne würdige Aufgaben jene Harmonie von Formgebung, Material und guter Werkarbeit zu erreichen, die den Druckleistungen unserer Vorfahren ebenbürtig ist, und die zu erreichen die Vielfalt der technischen Mittel und das Tempo der Maschine nicht leichter, sondern schwieriger gemacht hat. 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 ▪ *Josef Häufer*

Now this is what I call workmanship. There is nothing on

G. BERNARD SHAW in a letter to Dr William Maxwell, of the firm R. & R. Clark, Ltd., Edinburgh, 13th November 1946.

earth more exquisite than a bonny book, with well-placed

So the great printing firm of R. & R. Clark is 100 years old, and I am only 90! It seems meant to have been ordained by Providence to be read.

columns of rich black writing in beautiful borders, and illu-

for we always enjoyed ourselves. As with many other things I printed was first plays; PLEASANT AND UNPLEASANT in 1898, it has been as

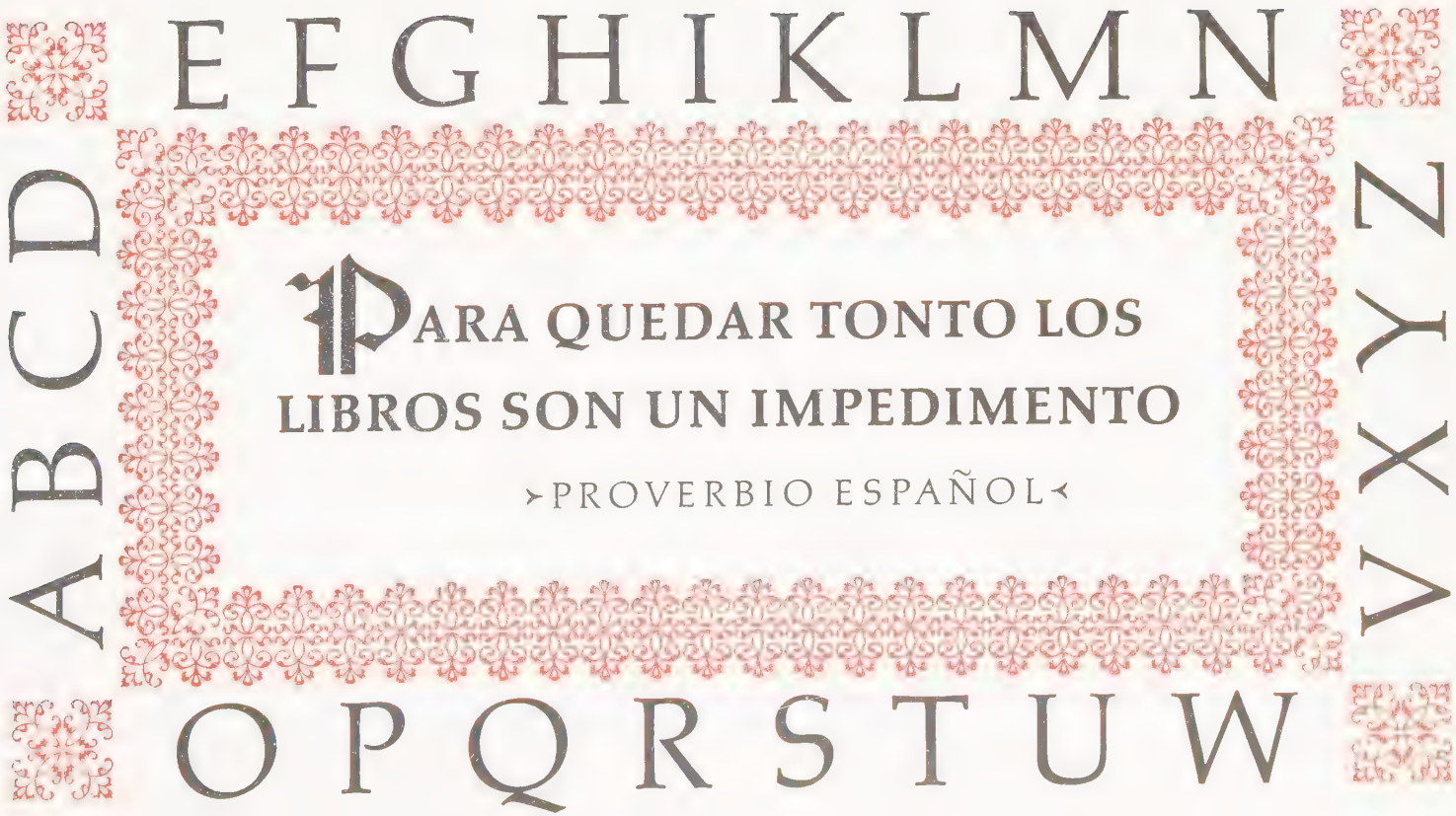
minated pictures cunningly inset. But nowadays, instead

natural a part of our workshop as the presses we hand. It has given us invaluable encouragement when I have given it a good deal holding up in

of looking at books, people read them. G. Bernard Shaw

type sometimes for years. I have not had to think about its printing. I have left it to do itself, which means that R. & R. Clark had to do it.

ABCDEFGHIJKLMNOPQRSTUVWXYZ


E F G H I K L M N
A B C D
Z Y X V
O P Q R S T U W
PARA QUEDAR TONTO LOS
LIBROS SON UN IMPEDIMENTO
PROVERBIO ESPAÑOL

A B C & D E F G H I J K L M

abcdefghijklmnopqrstuvwxyz12345

N O P Q R S T U V W & X Y Z

67890abcdefghijklmnopqrstuvwxyz

Adalbert Stifter — Was die Menschen je in Kunst, Wissenschaft, Handel, Gewerben, Staatsleben, Gutes und Taugliches erfahren haben, kann zum Heile aller folgenden Zeiten fast unvertilglich aufbewahrt werden, und was die Menschen Törichtes und Schlechtes taten, kann man auch zur Warnung für die Zukunft in der Schrift hinterlegen. Durch die Schrift und den Bücherdruck hat eigentlich der menschliche Geist erst die Welt erobert.

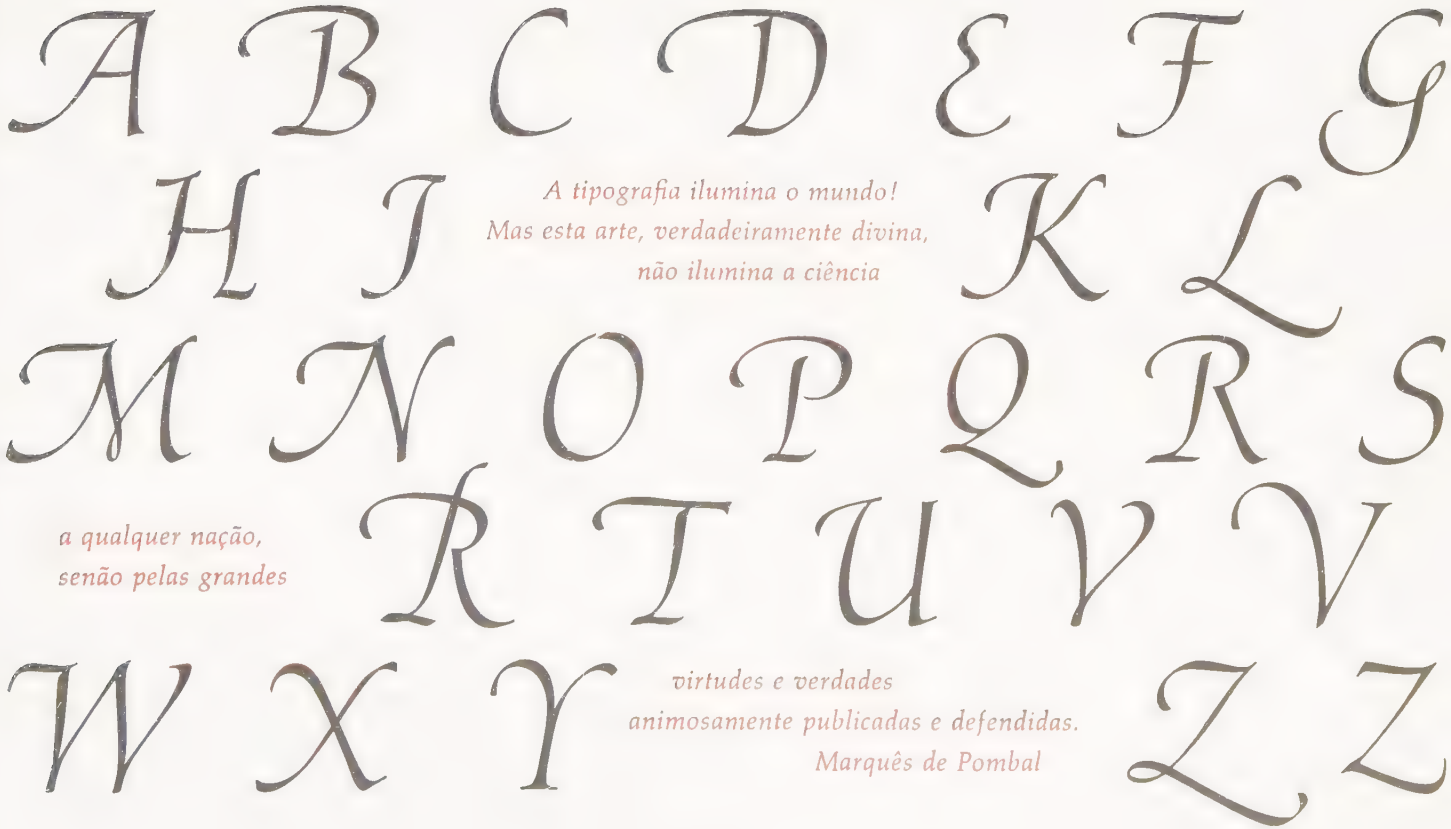
KLMNOPQRSTUVWXYZ

ABCDEFGHI

Paradoxical tho' it be, the greater the wealth of appliances, the less is the power of using it. All the while that the technical and mechanical good quality is increasing, the dehumanizing of the workmen is also increasing. As we become more and more able to print finer and more elaborate and delicate types of letter it becomes more and more intellectually imperative to standardize all forms and obliterate all elaborations and fancifulness. It becomes easier and easier to print any kind of thing, but more and more imperative to print only one kind. Eric Gill

RSTUVWXYZ

ABCDEFGHIJKLMNOPQ



A tipografia ilumina o mundo!
Mas esta arte, verdadeiramente divina,
não ilumina a ciência

a qualquer nação,
senão pelas grandes

virtudes e verdades
animosamente publicadas e defendidas.
Marquês de Pombal

ABCDEFGHIJKLM
NOPQRSTUVW
XYZ

F.H. EHMCKE

Zum Bestand wahrhafter Bildung sollte es gehören, daß Jeder, der unserer Lettern sich bedient, über deren Herkunft sich klare Vorstellungen machen kann und, indem er sein Wissen den Nachfahren weiter gibt, eingedenk dessen bleibt, daß in den Lettern ein ewiges Stück Menschheitsgeschichte sich dartut, an dem auch er Teil hat — abc

defghijklmnopqrstuvwxyz

D. BERKELEY UPDIKE: In every period there have been better or worse types employed in better or worse ways. The better types employed in better ways have been used by the educated printer acquainted with standards and history, directed by taste and a sense of the fitness of things, and facing the industrial conditions and the needs of his time. Such men have made of printing an art. The poorer types and methods have been employed by printers ignorant of standards and caring alone for commercial success. To these, printing has been simply a trade. The typography of a nation has been good or bad, as one or other of these classes had the supremacy. And to-day any intelligent printer can educate his taste, so to choose types for his work & so to use them, that he will help printing to be an art rather than a trade.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

PACIS AUCTOR ET AMATOR

ALTISSIME dissipa gentes bella volentes / quae super omnes pestilentias libris nocent · Bella namque carentia rationis iudicio furiosos efficiunt impetus in adversa / et dum rationis moderamine non utuntur / sine differentia discretionis progressa / vasa destruunt rationis. — Certe non sufficimus singulos libros luctu lamentari condigno / qui in diversis mundi partibus bellorum discrimine perierunt. — Caeterum infinita sunt dispendia / quae per seditiones bellorum librorum generi sunt illata · Et quoniam infinita nullatenus pertransire contingit / hic statuemus finaliter querimoniae nostrae Gades / et ad preces a quibus incepimus regiramus habenas / rogantes suppliciter UT RECTOR OLYMPI AC MUNDI TOTIUS DISPENSATOR ALTISSIMUS FIRMET PACEM ET BELLA REMOVEAT AC TEMPORA FACIAT SUA PROTECTIONE TRANQUILLA

RICHARD DE BURY

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEF
HIKLMN
OPQRST
UVWXYZ

Johann Wolfgang Goethe

GOTT SEGNE KUPFER, DRUCK UND JEDES ANDERE VERVIELFÄLTIGENDE MITTEL, SO DASS DAS GUTE, WAS EINMAL DA WAR, NICHT WIEDER ZU GRUNDE GEHEN KANN ✶

ALDOUS HUXLEY Machines exist; let us then exploit them to create beauty—a modern beauty, while we are about it. For we live in the twentieth century; let us frankly admit it and not pretend that we live in the fifteenth. The work of the backward-looking hand-printers may be excellent in its way; but its way is not the contemporary way.

F R K O V M
D W P A X E
H N U Q Y S
B C L T I G 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

Their books are often beautiful but with a borrowed beauty expressive of nothing in the world in which we happen to live

אבגדהוזחטיכלמנסעפצקרשת

וְיֹתֵר מֵהֵמָּה בְּנִי הִזָּהֵר

עֲשׂוֹת סְפָרִים הַרְבֵּה אֵין קֵץ וְלַהַג

הַרְבֵּה יְגִעַת בָּשָׂר׃

קהלת יב

Wissenschaft und Kunst gehören der Welt an und vor ihnen verschwinden die Schranken der Nationalität · JOHANN WOLFGANG GOETHE · *Science and art belong to the world, and before them the barriers of nationality vanish* ·

Typography is fundamentally two-dimensional architecture. The harmony of single proportions, the grouping of lines of type, the judging of contrast and balance, the symmetry and dynamic tension of axial arrangement—all these are the shaping tools, so employed by the typographer in a given task as to bring the reader a text in its most appealing form. The only limits to his fantasy are the suitability of his material and the traditions of historic style. ★ This manual seeks to show the myriad possibilities of the expressiveness and beauty of type, whether individually or in massed text, by the use of purely typographic means. ★ The letters' indwelling wealth of form is a fresh, unending astonishment. As there are many splendid types of earlier centuries that we still gladly use in printing, it may perhaps be asked why new types are designed. Our time, however, sets the designer other tasks than did the past. A new type must, along with beauty and legibility, be adapted to the technical requirements of today, when high-speed presses and rotary presses have replaced the hand press, and machine-made paper supplanted the handmade sheet. ★ Just as musicians and artists seek to create some new expression of our time and link it to a rich past, so too must the work of type designers and type founders remain bound to the great tradition of the alphabet. ★ Hermann Zapf

TYPOGRAPHIC ANNOTATIONS · TRANSLATIONS · LIST OF AUTHORS

TYPOGRAPHIC ANNOTATIONS AND TYPE FACES

1 Example of an ornamental arrangement using a historical type (facsimile of Gutenberg's Psalter type).

2 Asymmetric grouping of type segments within another typeface. Michelangelo, Palatino Italic.

3 Inscription in lines of capitals broken by use of decorative pieces for punctuation. Garamond Roman.

4 Type lines with wide word-spacing. Initial combined with red rectangle. Neuzeit, Attika Greek.

5 Roman capitals combined with lowercase italic in the style of Aldus Manutius. Michelangelo, Palatino capitals with Palatino Italic lowercase, Humboldt Fraktur.

6 Roman capitals freely set with interspersed ampersands. Palatino capitals, ampersand of Palatino Italic.

7 Two Greek alphabets of small and large sizes for textural contrast. Phidias Greek, Heraklit Greek.

8 Roman type with bold Fraktur initials to emphasize the beginning of sentences. Bodoni Roman, Ratio Roman, Walbaum Fraktur capitals.

9 Script type as a decorative lead-in changing to small roman type. Virtuosa II, Janson Roman.

10 Plain capitals grow out of a confined texture composed of a small roman typeface. Ratio Roman and Neuzeit sans serif.

11 Script type in two overprinted impressions and aligning on two different bases. Ideal Script III.

12 Several varieties of a roman typeface to demonstrate the contrast with a sans serif type. Melior, Melior Italic, Melior Semibold, Neuzeit Condensed.

13 Type area constructed of capitals with space-saving "LL" ligature (kerned letters). Michelangelo, Sistina, Palatino capitals.

14 Italic lines in free-form organization inside a "meander" border. Diotima, Diotima Italic, Attika border.

15 Tone color of type gradations shown through four varieties of combined setting. Aldus Roman, Palatino, Sistina, Michelangelo.

16 Example of parenthetical setting, use of superior letters, and interlinear punctuation. Melior and Sistina.

17 Letterspaced roman capitals. Balance between initial and closing signature. Baskerville and Caledonia.

18 Black letter combined with roman capitals. Composition with Zodiac signs. Caslon Black Letter with Palatino Bold capitals.

19 Text in the form of a footnote set in a small size and combined within a type area of large capitals. Sistina and Trajanus.

20 Emphasis of one letter in an alphabet by use of red color. Janson and Janson Italic.

21 Text block with different ampersands selected from various roman faces. Baskerville and Baskerville Open.

22 Running text displayed within ruled box. Alphabet with ampersand from another font. Palatino Roman, Palatino Italic.

23 Commentary in two degrees of gray shown through a roman and a bold version. Palatino, Palatino Bold.

24 Spiral design formed from type in sizes 12 to 72 point. Set in Garamond in different sizes.

25 Strongly contrasting typeface within a text set in French. Overhanging hyphenation. Baskerville and Kompakt.

26 Free arrangement of lines of different length in Fraktur. Balancing of asymmetry by use of color. Unger Fraktur. Punctuation from Breitkopf Fraktur.

27 Construction of a boxed-in title in small capitals set into the text block. Baskerville with small capitals. Michelangelo initial.

28 Realization of a compact word image through the overprinting of separate letters. Garamond, Michelangelo.

29 Flush right text in small italics set off from the main text block. Palatino and Palatino Italic.

30 Text set in large type without punctuation. Didot Roman, Didot Greek.

31 Roman type combined with one size smaller capitals. Decorated initial letters printed alternately in red and black. Sapphire and Baskerville Roman.

32 Separate texts in two different sizes of type. Heavily and lightly leaded composition. Original Janson and Linotype Janson.

33 Asymmetric grouping of different type components and rules. Baskerville Roman, Baskerville Italic.

34 Mixture of various languages in different sizes of italic and roman type set off by large initial letters. Janson Roman, Janson Italic, Ariadne initials.

35 A larger size of the text type is used as an initial in red. Luther Fraktur (original cut) together with Nuremberg Schwabacher.

36 Text set off with a large size of black letter. Fitted with decorative punctuation. Caslon Black Letter, Trajanus Roman with Palatino Italic.

37 Free-standing initial capital in red, fitted into block of italic capitals in two black impressions. Emphasis of the author's name through use of heavy rules. Bodoni Italic, Mergenthaler Roman.

38 Text block with overhanging punctuation, fitted initial and marginalia in red. Breitkopf Fraktur.

39 Block constructed of roman capitals with the use of commas from an italic typeface. Michelangelo and Garamond capitals.

40 Text setting with deep indentions and emphasized larger, darker initial letters of companion bold face. Melior and Melior Bold.

41 Intensified movement by use of descending type rules in red and black. Elegant sans serif together with Neuzeit Bold Condensed.

42 Roman text combined with small capitals set off at beginning and end with black letter. Type panel framed with ruled border and initial letters for corners. Gotenburg, Aldus Roman.

43 Large free-standing script initial with several lines of roman type. Signature in script type with pen flourish. Hoyer Script, Diotima Roman.

44 Fraktur type combined with roman capitals. Two-line marginalia in red fitted into type block. Fraktur Bold, Unger Fraktur with Didot capitals.

45 Two-column text with ragged right margins. Original Janson Roman and Original Janson Italic together with type ornaments.

46 Imposing effect of a normally-spaced text by use of very wide leading. Bodoni Bold.

47 Initial letter in a larger size of the text type preceded by the title in red color. Punctuation included within the type block. Diotima Roman.

48 Decorative possibility for display types, shown through the progressive weight increase in one type family. Michelangelo, Palatino, Sistina, Palatino Bold.

49 Fitted initial in black over red area of type ornament set into text block. Fleischmann Black Letter, Original Janson Roman with small caps.

50 Logotypes and letter combinations achieved through overprinting of individual letters. Michelangelo, Trajanus and Trajanus Italic.

51 Large two-line alphabet with red brackets at beginning and end of a spaced-out text block. Caledonia Roman.

52 Widely leaded italic text with display line in italic capitals set in the optical center of the text area. Palatino Italic swash characters together with Palatino Italic and Palatino Roman.

53 Asymmetric placing of the text area. Capital umlauts in border indicated by overprinted smaller letters. Jeannette Roman, Mergenthaler Roman.

54 Lead-in and author's name set in capitals one size smaller than text. Diotima Roman.

55 Emphasis of the beginning of a quotation by using a larger size of the same typeface. Trajanus Roman, Trajanus Italic.

56 Text in red ink placed between ruled borders shown as an example for the placement of quotations. Garamond, Garamond Italic with swash characters and Garamond small capitals.

57 Mixed composition with italic for emphasis and by using single Guillemet quotation marks. Sistina, Palatino, and Palatino Italic.

58 Ornamental arrangement of italic and roman capitals with italic text composed in verse form. Ariadne initials, Palatino Roman, Palatino Italic.

59 Linear composition optically placed as an example for positioning an illustration within a plain text area. Diotima Roman, Diotima Italic.

60 Script capital used as initial for a setting in roman and similarly as first letter with italic capitals for the author's name. Virtuosa I and II together with Frederika Greek Script and Janson Roman.

61 Border of alphabets with strongly contrasting rule segments enclose a block-like text. Melior Roman.

62 Ornamental border combined with linear rule. Garamond Italic, capitals one size smaller than lower case. Primavera ornaments, Aldus Roman.

63 Boxed alphabets in two colors enclose a small, light text area. Author's name in capitals and small capitals. Sistina, Aldus and small capitals.

64 Tabular composition without connecting lines set off with heavily contrasting diamond-shaped periods. Melior, Melior Italic.

65 Widely leaded text-block with shilling marks and crosses for punctuation. Janson Roman, Janson Italic and Janson small capitals.

66 Reduced prominence of repeated initials in author's name by use of capitals of a smaller type size. Michelangelo, Palatino Italic.

67 Composition on center axis. Use of divided tapered rule with centered ornament. Didot Roman, Didot Italic.

68 Text lead-in and signature set in 7 point roman capitals aligned with 9 point roman text. Baskerville Roman and Baskerville Italic.

69 Capital letters of various typefaces in boxes constructed of ornaments and rules in one and two colors arranged as an example for factotum initials. Garamond, Primavera ornaments.

70 Initial letters ornamented with decorative elements in a second color. Michelangelo, Garamond and Primavera ornaments.

71 Composition shown with overlapping italic swash letters to create an ornamental type area. Palatino Italic swash capitals, Aldus Roman.

72 Text set with single Guillemet quotes and raised commas. Garamond Italic alphabet with all swash characters and final letters.

73 Composition constructed of types from various fonts plus the use of vertical heavy rules for emphasis. Cut in alphabet areas. Mondial Roman, Mondial Italic, Mondial Bold, Mondial Bold Italic.

74 Composition of roman capitals with widely leaded italic text and Fraktur capitals. Palatino Roman, Gilgengart Fraktur, Palatino Italic.

75 Text beginning with paragraph mark and the first word set in logotype and swash-ending letter. Palatino Italic with swash characters.

76 Punctuation from an italic font mixed with a roman type. Michelangelo, Palatino.

77 Side-by-side showing of trial cuttings of a new Fraktur typeface with the final Linotype version. Gilgengart Fraktur I and II.

78 Mixed typefaces: lower-case script combined with roman capitals and ornaments. Janson Italic, Virtuosa lower case, Janson Italic caps.

79 Overhanging paragraph marks and marginalia in red color partially within and outside text area. Trajanus and Trajanus Italic. Paragraph marks and ampersand Palatino Italic.

80 Color contrast between bold display and normal Fraktur types. Roman commas used with Fraktur setting. Koch Anzeigenschrift, Koch Werkschrift.

81 Display of a short page italic setting with centered punctuation. Bodoni Bold, Bodoni Bold Italic.

82 Two-line initial in red preceded by author's name in two lines of capitals. Madison Bold Italic, Ratio Roman, Walbaum and Sapphire.

83 Two roman text blocks of identical size and leading separated by an ornamental arrangement of script capitals. Virtuosa I and II, Janson Roman.

84 Text interwoven among lines of larger alphabet. Initial letter and signature in red. Sistina, Garamond Bold.

85 Larger initial letter in red aligned with first line of text. Initial letter of author's name in swash of another font. Garamond Italic with swash characters. Palatino swash "Z".

86 Center-axis composition with initial letter in same color optically aligned with first line of text. Luther Fraktur (new cutting).

87 Script type combined with smaller sans serif to emphasize color contrast. Balzac, Neuzeit Italic.

88 Beginning of text emphasized by the use of initial and capital lines. Foreign language (Hungarian) with accents made up of punctuation marks. Diotima Roman together with Smaragd.

89 Combination of script capitals (Virtuosa II) with Baskerville Italic lower case.

90 Combination of red and black lines of text in two contrasting sizes, beginning and ending with printer's fleurons. Baskerville Roman, Baskerville Italic.

91 Arabesque constructed of ornamental border. Black Letter initial with bold roman capitals. Palatino Roman, Palatino Bold, Caslon Black Letter initial and Garamond ornaments.

92 Text aligned at left, uneven right with commas aligning with lower case and centered on word space. Janson Italic, Janson Roman.

93 Text set with extra space after sentence endings. Linear screen in red printed under capitals at four corners of border. Memphis Heavy, Melior Roman.

94 Free arrangement of text in red within the alphabet area. Ariadne Initials, Aldus Italic.

95 Vertical placement of author's name to balance and to enclose type area. Trajanus Roman.

96 Experiment in setting text in sizes 8 point through 24 point of the same font. Text starting with a fist. Palatino Roman.

97 Headline in capitals. Latin text set with capitals of a smaller size and shilling marks for punctuation. Michelangelo, Palatino Roman.

98 Freely arranged text in roman capitals with punctuation from an italic typeface. Garamond initials, Garamond, Garamond Italic.

99 Composition in groups. One point space added between each word and the following punctuation. Melior Roman, Neuzeit Bold.

100 Hebrew text with added diacritical marks. Inscriptional arrangement within a frame showing a three-dimensional effect. Hebrew II.

1 ❧ Inter Scientias non minima est Typographica. *From a broadside printed by the press of Widmanstetter, Graz (Austria) about 1675*

2 The very greatest is the alphabet, for in it lies the deepest wisdom; yet only he can fathom it, who truly knows how to put it together. *Emanuel Geibel in »Gesammelte Werke« Vol. II, Stuttgart 1883, p. 117*

3 Whence did the wondrous, mystic art arise / of painting speech, and speaking to the eyes? That we, by tracing magic lines are taught / how to embody, and to colour thought? *William Massey »The Origin and Progress of English Letters« London 1763, p. 3*

4 Letters are symbols which turn matter into spirit. *Alphonse de Lamartine »Cours familier de littérature« Vol. 6, Paris 1858, p. 406*

5 The tradition of type must be considered the most enduring, quiet and effective institution of divine grace, influencing all nations through the centuries, and perhaps in time forging a chain to link all mankind in brotherhood. *Johann Gottfried Herder, reprinted in »Herders sämtliche Werke« Vol. 13, Berlin 1887, p. 366*

6 The development of Letters was a purely natural process in the course of which distinct and characteristic types were evolved and some knowledge of how these came into being will help us in understanding their anatomy and distinguishing good and bad forms. *Edward Johnston, Preface to »Writing and Illuminating and Lettering« London 1906, p. xviii*

7 For it is by such knowledge alone that the dead are preserved in the memory of the living and that men widely separated in space hold converse through written communication with those who are at the furthest distance from them, as if they were at their side ... Indeed, speaking generally, it is writing alone which preserves the clever-

est sayings of men of wisdom and the oracles of the gods, as well as philosophy and all knowledge, and is constantly handing them down to succeeding generations for the ages to come. Consequently, while it is true that nature is the cause of life, the cause of the good life is the education which is based upon reading and writing. *Diodoros* »Βιβλιοθήκη ἱστορική« XII. *13, 2-3*

8 Of the many worlds which man did not receive as a gift of nature, but which he created with his own spirit, the world of books is the greatest. Every child, scrawling his first letters on his slate and attempting to read for the first time, in so doing, enters an artificial and most complicated world; to know the laws and rules of this world completely and to practise them perfectly, no single human life is long enough. Without words, without writing and without books there would be no history, there could be no concept of humanity. *Hermann Hesse, first published in »Bücherei und Bildungspflege« Stettin 1931, p. 305*

9 We use the letters of our alphabet every day with the utmost ease and unconcern, taking them almost as much for granted as the air we breathe. We do not realize that each of these letters is at our service today only as the result of a long and laboriously slow process of evolution in the age-old art of writing. *Douglas C. McMurtrie »The Book. The Story of Printing and Bookmaking« New York, London, Toronto 1950, p. 20*

10 Have you noticed how picturesque the letter Y is and how innumerable its meanings are? The tree is a Y, the junction of two roads forms a Y, two converging rivers, a donkey's head and that of an ox, the glass with its stem, the lily on its stalk and the beggar lifting his arms are a Y. This observation can be extended to everything that constitutes the elements of the various letters devised by man. Whatever there is in the demotic language, has been instilled into it by the hieratic language. Hieroglyphics are the root of letters. All characters were originally signs and all signs were once images. Human society, the world, man in his entirety is in the alphabet. Masonry, astronomy, philosophy, all the sciences start here, imperceptible but real, and it must be so. The alphabet is a source. A is the roof with its rafters and traverse-beam, the arch, *›arx‹*, or it is like

two friends who embrace and shake hands. D is the back, and B is a D on a second D, that is a ›double back‹, — the hump; C is the crescent, is the moon, E is the foundation, the pillar and the roof — all architecture contained in a single letter. F is the gallows, the fork, G is the horn, H is the facade of a building with its two towers, I is the war-machine that throws projectiles, J is the plough, the horn of plenty, K signifies one of the basic laws of geometry: the angle of reflection is equal to the angle of incidence, L is the leg and the foot, M is the mountain, or the camp within its tents, N is the door, closed with a cross-bar, O is the sun, P is the porter carrying a burden, Q is the croup and the tail, R signifies rest, the porter leaning on his stick, S is the snake, T is the hammer, U is the urn, V is the vase (that is why U and V are often confused). I have already said what Y signifies. X signifies crossed swords, combat — who will be victor? Nobody knows — that is why philosophers used ›X‹ to signify fate, and the mathematicians took it for the unknown. Z is the lightning — is God. So, first comes the house of man, and its construction, then the human body, its build and deformities; then justice, music, the church; war, harvest, geometry; the mountain, nomadic life and secluded life, astronomy, toil and rest; the horse and the snake; the hammer and the urn which — turned over and struck — makes a bell; trees, rivers, roads; and finally destiny and God: This is what the alphabet signifies.
Victor Hugo in »France et Belgique · Alpes et Pyrénées · Voyages et Excursions« Paris 1910, pp. 215-216

11 Type gives body and voice to silent thought. The speaking page carries it through the centuries. *Friedrich Schiller »Der Spaziergang«, Lines 135-136 in »Schillers Werke« Vol. II, Wiesbaden 1952, p. 475*

12 We learn to read, in various languages, in various sciences; we learn the alphabet and letters of all manner of Books. But the place where we are to get knowledge, even theoretic knowledge, is the Books themselves! .... The true University of these days is a Collection of Books. *Thomas Carlyle »On Heroes, Hero-Worship and the Heroic in History« Lecture V, May 19, 1840*

13 Letters are the key to our culture, they can also be a

picklock to our heart. *Bror Zachrisson (»Manuale Typographicum« Frankfurt am Main 1954, p. 13).*

14 Civilization and letters are two homogeneous, inseparable concepts: just as the development of civilization is unthinkable without the medium of letters, so it was the progress of civilization which gave the letter its full value as the bearer of thought, and raised it to universal importance. *Max Caflisch, Bern (»Manuale Typographicum« Frankfurt am Main 1954, p. 14)*

15 A love of letters is the beginning of typographical wisdom. That is, the love of letters as literature and the love of letters as physical entities, having abstract beauty of their own, apart from the ideas they may express or the emotions they may evoke. *John R. Biggs »An Approach to Type« London 1949, p. 130*

If any shall suggest, that some of the Enquiries here insisted upon (as particularly those about the Letters of the Alphabet) do seem too minute and trivial, for any prudent Man to bestow his serious thoughts and time about, such Persons may know, that the discovery of the true nature and Cause of any the most minute thing, doth promote real knowledge, and therefore cannot be unfit for any Man's endeavours, who is willing to contribute to the advancement of Learning. *John Wilkins »An Essay Towards a Real Character and a Philosophical Language« London 1668*

16 He who believes this (that a world full of order and beauty could be formed by the fortuitous concourse of solid and individual bodies), may as well believe that a great quantity of the one-and-twenty letters, composed either of gold or any other matter, thrown upon the ground, would fall into such order as to form the Annals of Ennius. *Marcus Tullius Cicero »De natura deorum« Liber II, Cap. 37, § 93*

17 Many a discovery is made almost casually, incidentally; the significance of many is not fully appreciated at the time. We have no doubt that Gutenberg, who left little trace of his existence apart from his far-reaching invention, realised that he had discovered something of supreme importance for the people of his country and indeed for the

whole world. When he called printing the ›ars divina‹ he probably believed that it would give a tremendous impulse to the human mind. What a magnificent prospect: not only the clergy and a few rich people who could have books copied for them, no, everyone, rich and poor alike would be able to afford reading. The words of the greatest thinkers would radiate to the huts of the lowly and the palaces of the great. Would it always be a mild clarifying light? Would its sparks kindle and turn into raging devouring flames? Probably Gutenberg did not foresee all the consequences of his discovery; but one may suppose that this great man who pursued his course undeterred by perfidy and deceit, had thought deeply about his invention; that a premonition of the risks and dangers it might involve could not rob him of his faith in its salutary powers. *Ricarda Huch »Römisches Reich Deutscher Nation« Berlin 1934, pp. 379-380*

18 If the Ignorant look upon PRINTING without admiring It; it is, because they do not understand the same: The Learned have always judged far otherways; and have, with Reason, thought, That, for almost the Three Ages wherein this Wonder hath been seen in Europe, the Wit of Man did never invent any Thing that was either more lucky, or more useful for Instruction.
This Truth is so universally acknowledged, that it needs no Proof: Every one knows, that, without this marvellous Art, the Studies, Labours, and Works of great Men, would have been of no Use to Posterity. We are then obliged to this Art, for the Knowledge of the Works of the old Philosophers, Physicians, Astronomers, Historians, Orators, Poets, Lawyers, Theologues; and, in a Word of all that hath been writ upon any Art, and Science whatsoever. It is by the Means of PRINTING that Theologues do attain to the sacred Mysteries of our Religion; That the Doctors of Law, do teach those admirable Laws, which do regulate the Society of Men; That Historiographers do furnish us with Examples, which we are either to follow or shun; That Astronomers do make every Day such fine Discoveries in the Heavens. *James Watson »The History of the Art of Printing« Edinburgh 1713*

19 Therefore I praise Gutenberg for his invention: the art of printing, which is the basic condition for the victory of

culture and for the development which brought man into a world of enlightenment away from darkness and slavery into light and freedom. *Thorvald Stauning »Den store opfindelse« in »Det trykte ord«, København 1940*

20 The second part of the history of the world and the arts begins with the invention of printing. *Johann Wolfgang Goethe to Johann Christian Lobe 1820 (Goethe Gedenkausgabe, Vol. 23, Zürich 1950, p. 96)*

21 Printing is fundamentally a selection of materials already in existence, and an assembling of these different varieties of types and papers and ornaments, and it is the way that they are assembled that counts in the effect. One can take almost any kind of type and produce extremely varied results by different methods of handling it, by different combinations of ornaments, and by choice of various papers. *Bruce Rogers »Paragraphs on Printing« New York 1943, p. 10*

22 Through the art of printing there was a new, so far unknown medium to circulate and spread opinions and investigations. It became impossible to continue confining ideas to a special clique, or to curb research once it was under way. Ideas passed through locked doors. The young eagle had grown wings, kept testing them, and rose towards the sun.
Esaias Tegnér, reprinted in »Tegnérs samlade skrifter« Vol. 5, Stockholm 1848, p. 7

23 When five hundred years ago, Johannes Gutenberg began to print books with metal type, he inaugurated a new era for the whole world. With lightning speed the art of printing spread throughout Europe. Those thousand men who even before 1500 produced 40,000 books in ten million copies can be called the true pioneers of the new age. With dauntless courage they set about printing the great works of mankind in their small workshops, and they did not rest until they had given a visible form to the structure of the human spirit. In pleasing balance, breathing the spirit of the text, the printed columns rise from snowwhite paper or fine parchment. Often the completion of a large-scale work demanded a singleness of purpose to the exclusion of self. From the earliest days the hands of

printers have wielded a great power, the magical power to reproduce words a thousandfold. Powerful forces originate in the printer's workshop and spread from there exerting their influence on humanity. So great a responsibility demands men of a special calibre, and printers have always been such men. Some of them furthered an idea of tremendous historical import. Each century had its great masters who created books of timeless beauty. Printers enjoyed a living relationship with these great ones, as also with the temporal rulers of their lands. Some of them were craftsmen, artists and scholars in one. Their houses were recognised centres of culture. *Helmut Presser »ABC der grossen Drucker« Mainz 1951, p. 5*

24 The printer is the friend of intelligence, of thought; he is the friend of liberty, of freedom, of law; indeed, the printer is the friend of every man who is the friend of order — the friend of every man who can read. Of all the inventions, of all the discoveries in science or art, of all the great results in the wonderful progress of mechanical energy and skill, the printer is the only product of civilization necessary to the existence of free man. *Charles Dickens, reprinted in »The Life of Charles Dickens« by John Forster, London 1928, p. 301*

25 After the basic necessities of life there is nothing more precious than books. The art of typography which produces them thus renders countless vital services to society. It serves to instruct, to spread progress in the sciences and arts, to nourish and cultivate the mind and elevate the spirit; the duty of typography is to be the agent and general interpreter of wisdom and truth — in short, it portrays the human spirit. One might therefore call it, above all others, the art of arts and the science of sciences. *Pierre Simon Fournier (le jeune) »Manuel Typographique« Vol. I, Paris 1764, pp. v-vi*

26 The art of printing is so noble and useful an art, that for all who practise it a certain degree of culture should be taken for granted. *Johann Friedrich Unger »Innere Verfassung der Ungerschen Buchdruckerei« Berlin 1802*

27 Typography may be defined as the art of rightly disposing printing material in accordance with specific purpose;

of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text. Typography is the efficient means to an essentially utilitarian and only accidentally aesthetic end, for enjoyment of patterns is rarely the reader's chief aim. Therefore, any disposition of printing material which, whatever the intention, has the effect of coming between author and reader is wrong. It follows that in the printing of books meant to be read there is but little room for ›bright‹ typography. Even dullness and monotony in the type-setting are far less vicious to a reader than typographical eccentricity or pleasantry. Cunning of this sort is desirable, even essential, in the typography of propaganda, whether for commerce, politics, or religion, because in such printing only the freshest survives inattention. But the typography of books, apart from the category of narrowly limited editions, requires an obedience to convention which is almost absolute — and with reason. The laws governing the typography of books intended for general circulation are based first upon the essential nature of alphabetical writing, and secondly upon the traditions, explicit, or implicit, prevailing in the society for which the printer is working. While a universal character or typography applicable to all books produced in a given national area is practicable, to impose a universal detailed formula upon all books printed in roman types is not. National tradition expresses itself in the varying separation of the book into prelims, chapters, etc., no less than in the design of the type. But at least there are physical rules of linear composition which are obeyed by all printers who know their job. *Stanley Morison »First Principles of Typography« in Paul A. Bennett »Books and Printing« Cleveland and New York 1951, pp. 240-241*

28 Typography has rich traditions and a correspondingly solid and extensive foundation of rules and requirements, for the execution and appearance of the work. There may be those who consider this foundation all too solid, and its rules as handicaps to initiative and creative joy rather than as useful and helpful directions — at least those rules which are concerned with purely aesthetic questions. And here we may well come across requirements which we can leave aside without any harm, and achieve a good result. That is, within the aesthetics of typography, we can dis-

tinguish between two kinds of rules: those arising from the experiments and experience of many generations, and those which result from a particular style or fashion.
Olav Hval »Typografi og psykologi« in »Norsk Boktrykk Kalender 1952« Oslo, p. 52

29 The typographer who can serve his art modestly and with a sensitive understanding of the special demands made by each type face, will be the one to achieve the finest results. *Paul Renner »Die moderne Typographie wird funktionell sein« in »Gutenberg Jahrbuch 1951« Mainz 1951, p. 179*

30 Typography is a servant — the servant of thought and language to which it gives visible existence. *T. M. Cleland »Harsh Words« New York 1940, p. 23*

31 Let us note that a typographic work tolerates no improvisation; it is the result of experiments that leave no trace, the product of an art that retains only the finished work. It does away with all drafts and sketches, hardly acknowledging that there are any intermediate stages between existence and non-existence. Here we are taught a great and formidable lesson.
Paul Valéry, reprinted in »Les Livrets du Bibliophile« No. 6, Maastricht 1926

32 It is the artist's struggle with technical demands — so very striking in this case — which makes typography of such special interest, as it opens our eyes to the finest and most secret processes which are more hidden than in other arts.
Julius Rodenberg »Deutsche Pressen« Zürich-Wien-Leipzig 1925, p. 11

Independent of their aims, all arts are subject to the materials used and to the professional skill with which they are handled. In both respects the art of printing is very restricted. Its products are the results of a mechanical process; they are impressions from mechanically manufactured forms, available in many copies. To find the artist himself at work one must go further back, to the hand which designed and cut the original letter, paying due attention to the technical demands of his task, and creating new outlines with the help of old ones, or seemingly indepen-

dent, groping for new forms still enveloped in darkness. Thus in printing, as far as it is one of the plastic arts, creative freedom is subject to the most severe restrictions, arising from technical needs. Yet, we become more aware of its spiritual significance, we find it more noble and animated, if we think of printing as an expressive art. Those black letters so often degraded in every-day tasks, then appear as the silent bearers of great thoughts; they form numerous bridges stretching from spirit to spirit, defeating loneliness, and carrying life-giving fire across space and time. They work a magic spell in the white pages where they lie sleeping, but are easily roused to shine forth in a new life of immortal freshness, in philosophical thoughts, poetic fancies, tales of by-gone fortunes, strange deeds and adventures. Their very outlines seem to glow and radiate with an inner life. If letters did not play a part so charged with meaning, artists could not create countless ever-changing beings with all their infinite and subtle variety; the spiritual meaning infused into the printed page inspires the artist to new creations. *Julius Rodenberg, Berlin (»Manuale Typographicum« Frankfurt am Main 1954, p. 32)*

33 Amongst the several mechanic Arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure, as that of Letter-Founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. *John Baskerville, Preface to John Milton's »Paradise Lost« Birmingham 1758, p. 3*

34 No other art is more justified than typography in looking ahead to future centuries; for the creations of typography benefit coming generations as much as present ones.
Giambattista Bodoni »Manuale Tipografico« Parma 1818, p. xxxv

Printing is the source of practically all human evolution. Without it the tremendous progress in the fields of science and technology would not have been possible. But even the development of the art of printing as we know it would have been impossible without the invention of type founding. In this invention lies Gutenberg's greatness. *Valter Falk, Stockholm (»Manuale Typographicum« Frankfurt am Main 1954, p. 34)*

This art is not like other arts, in which imperfect workmanship may find a use proportionate to its relative value. Printing should tolerate nothing that is bad, nor even that which is mediocre, since it costs as much to cast and print bad types as it does to cast and print perfect ones. If the punch-cutter has not the requisite ability for the work, the founder, who gives metal, and the printer, who gives paper, cannot retrieve his errors. They are obliged to perpetuate these evidences of his mean ability, and to dishonour typography. *Pierre Simon Fournier (le jeune) »Manuel Typographique« Vol. I, Paris 1764, p. 3*

35 Of all arts, architecture is nearest akin to typography. Both are equally related to their function. In both, that which wholly fulfils its purpose is beautiful. As the façade of a building seems to hold a promise of the room behind it, so the page may be said to disclose the spiritual room behind it. Utmost clarity and perspicuity mean greatest beauty. There was a particularly strong feeling for this connection at the time of the incunabula. The first printers were like gothic architects; like the master builders of the cathedrals they gave a visible embodiment to ideas. Penetrated with the genius of the text they created types, ornaments, and a rhythmical flow of composition corresponding to the flow of words. And their arrangement of type on the page was inspired by the same spiritual values. *Helmut Presser »Formgesetze im illustrierten Buch des 15. Jahrhunderts« in »Gutenberg Jahrbuch 1951« Mainz 1951, p. 75*

36 Well, I lay it down, first that a book quite unornamented can look actually and positively beautiful and not merely un-ugly, if it be, so to say, architecturally good, which by the by, need not add much to its price, since it costs no more to pick up pretty stamps than ugly ones; and the taste and forethought that goes to the proper setting, position, and so on, will soon grow into a habit, if cultivated, and will not take up much of the master-printer's time when taken with his other necessary business. Now, then, let us see what this architectural arrangement claims of us. *First*, the pages must be clear and easy to read; which they can hardly be unless, *Secondly*, the type is well designed; and *Thirdly*, whether the margins be small or big, they must be in due proportion to the page of letter.

The letters should be designed by an artist, and not an engineer. *William Morris »The Ideal Book« in »Transactions of the Bibliographical Society« London 1893, p. 179 ff*

37 No art is closer to architecture than typography. Like architecture, its first principle is the discriminative and proper adaptation of materials. Like architecture, it rests upon a system of definite conclusions. Its economies are fixed, it repudiates contorted eccentricities. As the designer of a palace cunningly distributes shadow and light on its façade and, in the plans of interiors, adjusts light and shade to living needs, so the designer of a book employs two contrasting qualities, the white of the paper and the black of the ink, assigns to each its part and attains an harmonious whole. There are in architecture great calm planes that are comparable to the margins of a page. There are in a book symmetries and modulations like those of a building. Indeed, is it not true that these two great works of man, a book and a house, should aim at the same fundamental virtue—style? *Henri Focillon, Preface to »Le livre, son architecture, sa technique« by Marius Audin, Paris 1924, pp. vii-viii*

38 The various periods of history and culture cycles all have their special individual powers of expression and corresponding styles, which manifest themselves in letters as in clothes and jewellery, in architecture and painting, in all monuments and symbols which bear witness to the spirit and inner nature of eras and peoples. The most successful typeface is not that which is judged most legible by optical and psychological standards in a rational way, but that most clearly expressive of its time, and most completely adapted to the varying needs of all levels of the reading public. *Georg Kurt Schauer »Wege der Buchgestaltung« Stuttgart 1953, p. 31*

39 To read means to obtain meaning from words, and legibility is that quality which enables words to be read easily, quickly, and accurately. *John C. Tarr »Design in Typography« London 1951, p. 21*

Printing is a composition just as an architectural structure, a painting, or a piece of music. It cannot be wholly reduced to a formula. *John C. Tarr, Preface to »How to Plan Print« London 1938, p. vii*

40 Architecture began like all scripts. First there was the alphabet. A stone was laid and that was a letter, and each letter was a hieroglyph, and on each hieroglyph there rested a group of ideas, like the capital on a column.
Thus, until Gutenberg architecture is the chief and universal ›writing‹ . This granite book, begun in the East, continued by the Greeks and Romans — its last page was written by the Middle Ages. Until the fifteenth century, architecture was the great exponent and recorder of mankind.
In the 15th century everything changed. Human thought discovered a means of perpetuating itself which was not only more lasting and resilient than architecture, but also simpler and more straightforward. Architecture is superseded. The stone letters of Orpheus have been succeeded by the leaden ones of Gutenberg. The book will destroy the edifice. The invention of printing is the greatest event in history. It is the fundamental revolution.
Under the printing form, thought becomes more imperishable than ever; it is volatile, elusive and indestructable. It mingles with the very air.
Thought derives new life from this concrete form. It passes from a life-span into immortality. One can destroy something concrete, but who can eradicate what is omnipresent?
Victor Hugo »Notre-Dame de Paris« 5th Book »Ceci tuera cela« in »Oeuvres complètes de Victor Hugo« Paris 1864, pp. 277-288

41 Type is one of the most eloquent means of expression in every epoch of style. Next to architecture, it gives the most characteristic portrait of a period and the most severe testimony of a nation's intellectual status. *Peter Behrens, preface to the »Behrens-Schrift« Offenbach 1902, p. 4*

42 I am Type! Of my earliest ancestry neither history nor relics remain. The wedge-shaped symbols impressed in plastic clay by Babylonian builders in the dim past, foreshadowed me: from them, on through the hieroglyphs of the ancient Egyptians, down to the beautiful manuscript letters of the mediaeval scribes, I was in the making.
With the golden vision of the ingenious Gutenberg, who first applied the principle of casting me in metal, the profound art of printing with movable types was born. Cold,

rigid, and implacable I may be, yet the first impress of my face brought the Divine Word to countless thousands. I bring into the light of day the precious stores of knowledge and wisdom long hidden in the grave of ignorance. I coin for you the enchanting tale, the philosopher's moralizing, and the poet's phantasies; I enable you to exchange the irksome hours that come, at times, to every one, for sweet and happy hours with books — golden urns filled with all the manna of the past. In books, I present to you a portion of the eternal mind caught in its progress through the world, stamped in an instant, and preserved for eternity. Through me, Socrates and Plato, Chaucer and the Bards, become your faithful friends who ever surround and minister to you. I am the leaden army that conquers the world; I am Type! *Frederic W. Goudy, reprinted in Melbert B. Cary, Jr. »A Bibliography of The Village Press« New York 1938, p. 179*

43 Like every artist, the book designer must have a rich fund of imagination. He must know beforehand exactly what he intends to do, he must have a clear idea of the whole thing, and he must be fully familiar with the means available to realise his intentions. I am convinced that studies in the art of lettering are the greatest source of power for a book designer. *Akke Kumlien »Bokstav och ande« Stockholm 1948, p. 126*

44 A good typeface is the work of an artist. Strange as it may sound, it has a life of its own, or rather the power to kindle in the reader a certain vitality corresponding to its own. *Richard von Sichowsky »Über Buchgestaltung« in the magazine »Form und Technik« No. 3, Stuttgart 1954, p. 96*

45 The alphabet is a system and series of symbols representing collectively the elements of written language; letters are the individual signs that compose the alphabet, each signifying primarily but one thing, what letter it is, *i.e.* its name. It does, however, have a secondary function, the part it plays in a word, *i.e.* its sound; but as this second office is not affected by any peculiarity of form or by its legibility or lack of legibility, it is a function we need not consider here, as we are more concerned with the form a letter takes than with its sound. *Frederic W. Goudy »Elements of Lettering« New York 1922, p. 15*

I think of a letter and then mark around the thought. That is hardly real designing. It may be easy to think of one letter, but to think also of its twenty-five relations which with it form the alphabet and so to mark around them that they will combine in complete harmony and rhythm with each other and with all — that is the difficult thing, the successful doing of which constitutes design. What is the inspiration for a new face? That also is difficult to answer. In the first place, it is hardly possible to create an absolutely new type or one that will not be reminiscent of the past. *Frederic W. Goudy »Types and Type Design« Syracuse, New York 1936*

46 It is an intrinsic advantage of the printer's art that each letter is always the same, as it is cast by thousands from matrices all struck from one and the same punch. It depends, however, on the skill of the punch-cutter whether or not such dimensions and component parts as may be common to several letters are precisely and exactly the same in them all. Moreover, this exact regularity is so pleasing to the eye that it is in itself almost sufficient to make any script appear beautiful. *Giambattista Bodoni »Manuale Tipografico« Vol. I, Parma 1818, p. xxiii*

47 A type achieves repose and harmony only if each letter's strokes and counters are properly apportioned; if the capitals are suited to the small letters and do not unbalance the words and lines; if there is neither too much nor too little space between the single letters and words; if, in short, the whole page shows a texture evenly toned without spots or holes. There are not many types that meet such demands. And not only typefounders and printers, but book-lovers, too, should look for such quality since type is the basic material of all printed work. Whoever lacks an understanding of type cannot fully appreciate its use in composition. *Peter Jessen »Das Buch als Kunstwerk« in A. Berthold »Bücher und Wege zu Büchern« Berlin and Stuttgart 1900, pp. 472-473*

48 Let us then go back to the sources of the scribe's art for new inspirations, the beautiful majuscule letters of classical Rome, for our capitals, and for our lower-case letters to the fine book-hands that by the eleventh and twelfth

centuries had gradually evolved into fixed forms from the Carolingian minuscules of the ninth; not indeed to copy those forms, but to make of them a starting point for new expressions suited to present day needs.
Too many types in use today betray the fact that their designers were not conversant with the early forms of letters, that they had a feeble invention, a weak sense of proportion or propriety. Eccentricity of form from the hand of an artist who is master of himself and of his subject may be pleasing; it becomes only mere affectation when attempted by the ignorant amateur. *Frederic W. Goudy in the Introduction to Douglas C. McMurtrie's »American Type Design in the Twentieth Century« Chicago 1924, p. 9*

49 The printed character is basically a script-letter, but once it exists as a type it cannot preserve the individual traits of handwriting. In this metamorphosis the written letter must be refined and purified until it can take on a concrete and definite shape. This demands a search for the most satisfying form, an attempt to integrate all the various possibilities of handwriting in its composition, a common denominator by which all these factors are taken into account. The typographer should go no further. The technical processes which will ultimately produce the type cast have no further claims on him; above all he should not limit himself to the technique of the punch-cutter, in the sense of presenting a letter outline proper to the burin rather than to the quill. *Jean François van Royen in »Onze Kunst« 12th Year, Amsterdam 1913, p. 133*

50 Each ›type‹, however, which obviously has its origin in the movement of a ›drawing‹ instead of a ›writing‹ hand, from the very first moment lacks one of the most important features of individual liveliness. *Rudolf Alexander Schröder »Die Cranach-Presse in Weimar« in »Imprimatur« Vol. II, Hamburg 1931, p. 94*

51 The graphic signs called letters are so completely blended with the stream of written thought that their presence therein is as unperceived as the ticking of a clock in the measurement of time. Only by an effort of attention does the layman discover that they exist at all. It comes to him as a surprise that these signs should be a matter of concern to any one of the crafts of men.

But to be concerned with the shapes of letters is to work in an ancient and fundamental material. The qualities of letter forms at their best are the qualities of a classic time: order, simplicity, grace. To try to learn and repeat their excellence is to put oneself under training in a simple and severe school of design. *William Addison Dwiggins »Roman Letters« in »Direct Advertising« VI, No. 3, Boston 1919*

52 Type, which can be treated like an ornament, — and the clear-cut and even shape of a letter is a decorative means of monumental form — should fulfil two properties, namely to transmit, through the image of the word, thoughts and moods, knowledge and directions, and also to affect the senses through its form and lend visible grace to the contents. *Hugo Lagerström »Bokstavsformer i Typtrycket« Stockholm 1927, p. 10*

Creating typography and planning books presupposes an insight which must, first of all, be based upon profound technical skill. No aesthetic schooling however complete is enough; it is knowledge of the technical processes, as well as a familiarity with the nature and potentialities of the material which are indispensable. The profession of the typographer is still, to a very great extent, a craft, and the book — in spite of all industrialisation — remains the product of a craft. *Sten Lagerström »Bokens Typografi« Stockholm 1950, p. 148*

53 In all the alphabets yet created there lies a wealth, an abundance, of possible creative interpretations which we only perceive as we give them more intensive study. The letter was formed, and to form implies creation. This is a divine process, even when it takes place within the four walls of a humble workshop. Once, there was someone working at each letter who felt the joy of creation pulsing in his veins. Whoever looks at letters with a receptive eye will therefore sense the miracle which occurs whenever individual signs composing a group become the image of a language, and he will discover a meaningful life in this allegedly dead matter. *Alfred J. Ludwig »Ehrfurcht vor dem gedruckten Wort« Wien 1952, p. 6*

54 The printer carried into Type the tradition of the Calli-

grapher and of the Calligrapher at his best. As this tradition died out in the distance, the craft of the printer declined. It is the function of the Calligrapher to revive and restore the craft of the Printer to its original purity of intention and accomplishment. *Thomas J. Cobden-Sanderson »Ecce Mundus: Industrial Ideals and The Book Beautiful« London 1902*

55 A good set of type-designs is never merely the fruit of a happy moment, or sudden inspiration. The type-designer must not depend upon inspiration. He has to proceed conscientiously, doing much preparatory study, working hard and patiently gathering all available experience. The result represents the essence of countless experiments and observations, made during many years of work and thought. Only an experienced judge of typography can appreciate the long process that produces a set of 120 small letters, well shaped and mutually proportioned to achieve perfect harmony in all their possible combinations in the course of typographical composition. *Oldřich Menhart in his exhibition catalogue »Písmařství a typografie« Praha 1948*

56 A type face will be the more legible the more distinct the characteristic marks of each single letter are, and it will be the more beautiful the clearer the single letters and words demonstrate their subjection to existing formal laws. Neither may the clarity of the single letter be given up for the sake of rhythm, nor may formal beauty be sacrificed to mere clarity or misconceived utility.
Jan Tschichold, Basel (»Manuale Typographicum« Frankfurt am Main 1954, p. 56)

57 A legible type, a type fit for its purpose, is a beautiful type. What makes type more or less legible, and so, in that measure, beautiful, is the degree in which it conforms in its proportions to the letters of those great artificers who made the Roman inscriptions and inspired the letter-designing geniuses of all succeeding centuries; the artificers who made the code we daily use and made it technically perfect. That is as regards the *proportion* of letters. Sharpness of impression, cleanness of curves and joins, infinitesimal accuracy and firmness, a due regard for eye distortions (the eye always lowers the true centre of anything, and this has to be allowed for), a care (this is both im-

portant and difficult) that the letters will ›set‹ happily together, moulding into the word, and a sense of what is due to the medium in which the letter is shown — metal, stone, ink — and to the tool which made it; all these are practical tests for a judgement as to whether this type or that is a technically perfect signal, and so, in our present definition, ›beautiful‹.
Francis Meynell in »Typography« The Pelican Press, London (1923), pp. 33-34

58 Apart from technical and practical factors, it is especially the style of a period, the dominant expression of form, which is reflected in the character of a type, filling it with the changing and fascinating aspect of country and period.
S. H. de Roos in »Drukkersweekblad« Christmas Number 1932, Amsterdam 1932, p. 81

59 It can be considered a special merit of our time that creative forces are again concerned with the problem of type design — a problem which has been faced by the best artists of every age. Type and letters have always been the immediate expression of a nation's artistic feeling, and in our contemporary designs also, the level of our creativeness is perhaps more forcible and lastingly represented than in other realms of art. *Walter Tiemann in »Klingspor-Kalender 1936« Offenbach 1936, p. 7*

60 As long as we work with the arbitrary signs of the alphabet, we shall be dependent on the past and — like the Greek vase makers — we shall derive our finest effects from the subtle personal variations on a traditional style and shape.
Frederic Warde, Preface to the catalogue for the exhibition at Princeton showing »Survivals in the Fine Art of Printing« Princeton University Press 1924

61 A type-face although indebted to the past, must follow the traditions of our time and bear the marks of our national character. We have to take contemporary lettering, which is also the product of past achievements, and whenever necessary improve it, using common sense, good workmanship and all technical means available. But even in times of industrialization and rationalization the fundamental principles of lettering remain unchanged, their chief purpose being to achieve maximum beauty and

harmony together with quick legibility. In no case does the type-designer invent new forms. He is only concerned in recreating forms familiar to him and to his world, in accordance with his taste and skill, and the usage of his time. It would be difficult to describe this creative, or rather recreative, process in its technical and artistic significance, since it is also complicated by differences of temperament and mentality. *Otto František Babler »Oldřich Menhart, Czech Printer, Type-Designer and Penman« in »De Gulden Passer« Antwerpen 1950, p. 6*

62 What principles must be observed? The functions of perpendicular, horizontal, and diagonal, of bold curves, pliant bows, and elegant flourishes, of delicate, strong, and tapering strokes. Without fully realizing all these taut, light, or winged details, one will never really grasp the subtle vitality of a letter outline. Decisive, too, for the quality of a letter is, that its various parts, though of limited expressiveness in themselves should combine into a harmonious unity charged with imagination and feeling. *Albert Windisch »Die künstlerische Drucktype« Frankfurt am Main 1953, p. 17*

63 Geometry can produce legible letters, but art alone makes them beautiful. Art begins where geometry ends, and imparts to letters a character transcending mere measurement. *Paul Standard, New York (»Manuale Typographicum« Frankfurt am Main 1954, p. 63)*

64 The triumph of the alphabet gave the true impetus to our Western civilisation; it allowed a swift dissemination of the humanistic spirit, which was followed by works on theology, philosophy and mathematics, as well as a revival of scientific and literary learning. The alphabet made it possible to transmit all-embracing concepts and truths to humanity. *Maurice Audin in »Gutenberg Jahrbuch 1950« Mainz 1950, p. 14*

65 The beauty of a type face lies in its restfulness and in the way it seems to extract light from the paper.
This restfulness which makes a type beautiful has nothing lifeless or paralysed about it, it might rather be described as organised life. As in the other arts, it consists of a balance of movement. This calm therefore has two components: life, and balance or rhythm.

Harry Graf Kessler in the catalogue »Ausstellung von Werken der modernen Druck- und Schreibkunst« Weimar 1905

66 All fine monumental inscriptions and types are but forms of writing modified according to the materials to which they are applied. *W. R. Lethaby in Edward Johnston's »Writing & Illuminating & Lettering« London 1906, p. x*

67 If, as always, the aim of the book artist has been by every means to achieve artistry and style in his designing of types, this fact also obliges all engaged in the making of books to strive for a like perfection. *Atte Syvänne in the magazine »Kirjapainotaito« No. 7, Helsinki 1953, p. 183*

68 Each single letter is a small, well-balanced figure in itself. There are bad types, too; however, in a good type-face each letter rests complete in itself. To us, who are used to reading, a letter has become an abstract idea, a mere means of understanding. However, its characteristic forms reveal that originally it meant more than that: a symbol, simplified to the utmost and representing a given thing. And, even more, that it held a mysterious meaning, acting as a magic symbol to invoke spirits and subdue powers. *Romano Guardini »Lob des Buches« Basel 1952, p. 10*

69 Next in importance to the type are the ornaments, initial letters, and other decorations which can be printed along with it. These, it is obvious, should always be designed and engraved so as to harmonize with the printed page regarded as a whole. *Emery Walker, Preface to the catalogue of the »Arts and Crafts Exhibition Society 1888« London*

70 Clearly, an initial letter should neither be removed from the word to which it belongs, nor set apart as a separate unit. As I see it, the plain duty of the printer is to exert himself, in all his work, to make it more easily legible, never using anything that confuses or distracts. *Waldemar Zachrisson »Boktryckeri-Kalender 1921« Göteborg 1921*

71 Letters — these seemingly commonplace little signs, taken for granted by so many, belong to the most momentous products of creative power. These forms, which we take in with our eyes a million times each day, embody the highest skill within their small compass. They are abstract

refinements of the creative imagination, full of clarity, movement and subtlety. They combine two characteristics which must be inseparable: the precision of mathematical laws and the expressiveness of the animated stroke. These vital signs so full of meaning, demand a true coordination of structure, akin to architecture in the logical combination of harmonious proportions, a judicious surface distribution, and a sensitive feeling for the tonal values of black, white and grey. Books are our companions through life; they comprise the treasures of the human mind, a permanent enrichment for the reader. Yet few realise that type and typography are the true mediators which influence us unawares. Both serve the book, but whoever studies them for their own sake will make the joyful discovery that they reveal a sovereign mastery in their own right. *Gustav Barthel »Von der Schrift, von Büchern und vom Lesen« Stuttgart 1952, p. 7*

72 The tendency of the best typography has been and still should be in the path of simplicity, legibility, and orderly arrangement. *Theodore Low De Vinne »A Treatise of Title-Pages« New York 1902, p. 439*

73 By studying the wonderful book productions of the past, in their robust, comprehensive, and highly expressive simplicity, we are naturally bound to exert a strong influence on the book of today, which aims, step by step, to do away with all superfluous features and achieve a crystal clarity of expression. The typographer's task is rendered increasingly difficult and involved as its aesthetic value grows; there are many who do not appreciate this very special aspect of typography, but in the end it must succeed in captivating the conscientious and diligent student as much as the enthusiastic amateur. *Raffaello Bertieri »Il Libro italiano nel Novecento« Milano, pp. 25-28*

74 In the quietly restrained, nobly formed and deeply felt typeface we strive to express ourselves and our times. The proud yet supple lines of a Latin capital, the homely stout solidity and power of a ›Fraktur‹ form, the trim gracious proportions of a delicate bookface, these express everything that is capable of expression. Within the small compass of these letters and the seemingly restricted scope of typography, there is a rich immeasurable source of life, inexhaustable and unfathomable in its forms, movements,

contrasts and proportions. *Rudolf Koch in »Kalender für das Jahr 1921« Gebr. Klingspor, Offenbach am Main*

75 The full practice of Typography is an unending process of learning and a challenge to individual skill, imagination and common sense, but this need not imply exhibitionism; authentic printing has no need to proclaim itself. *Oliver Simon »Introduction on Typography« London 1949, p. x*

76 When the craftsman's work is founded on the typographic standards of the 15th century which, for hundreds of years, has been the backbone of fine printing, and when the abundant historic material is utilized in the designing of books, then one can create that unity of technique and aesthetics which is a necessity if nothing is to stand between the author and the reader. Only if he succeeds in that has the printer carried out his task. *C. Volmer Nordlunde, København (»Manuale Typographicum« Frankfurt am Main 1954, p. 76)*

77 To study old patterns and emulate the great achievements of the past can only promote the development of typography if it does not restrict creative freedom, but merely makes use of the basic essential, the shape as a whole, in the new creation. *Carl Ernst Poeschel »Deutscher Buchdruck. Gestern — heute — morgen« Mainz 1927, p. 13*

78 Fine typography presents a kind of challenge to which writers can scarcely help responding. I feel it is bound to evoke in writers the wish to write really well that is latent and sometimes forgotten but unquenchable in most of them. Fine typography has a curious charm for the literary mind — perhaps a little like the charm in the air of Vienna that Haydn felt or the air of the old salons of Paris that made writers exacting.
Van Wyck Brooks in »The Author Looks at Format« New York 1951, p. 16

79 From this perfect fusion of form and meaning, beauty is born through justice, goodness and truth. Regarded in this light typography is raised from the sphere of a mere craft and can claim the title of a science or philosophy; for it also includes ethics, that ennobling factor of man's destiny on earth, with his moral problems and perfections, to the

higher goal of being something more than a useless impediment. Thus the printed word is in touch with the spirit. *Raúl Mario Rosarivo »Estética del libro« in »Graficas« 9th Year, No. 89/90, Madrid 1951, p. 188*

Moreover it is a fine thing that this passion for books finds many disciples and imitators, and in young and old alike kindles a zest for delving into the precious data that can give thorough knowledge and a true perspective of the past. Thanks to printing presses, noble achievements live and multiply for the good of mankind. One is led to hope that an invention of such scope, which implies the dissemination of thought itself, cannot fail to meet with ever-increasing interest. The efforts and sacrifices — seldom rewarded — and the struggle involved in furthering this true expression of civilisation deserve to be supported and intensified by all possible means.
Present events form the basis of new ideas in coming generations, of new concepts and points of view that will enable man, through past experience, to consolidate the moral and social progress of our time in his supreme struggle for perfection against the problems of existence. *Raúl Mario Rosarivo in »El Milagro de Juan Gutenberg de Maguncia« Buenos Aires 1953, p. 25*

80 We are type designers, punch cutters, wood cutters, type founders, compositors, printers, and bookbinders from conviction and with passion, not because we are insufficiently talented for other higher things, but because to us the highest things stand in closest kinship to our own crafts. *Rudolf Koch »Die Freude am Werk«, reprinted in »Kalender für das Jahr 1921« Gebr. Klingspor, Offenbach am Main*

81 Adequate craftsmanship — like great art — should convey a sense of order, security, and peace: not of restless exitement. One is automatically either a critic or an enthusiast of modern trends in literature, music, art, and daily living, so we unconsciously govern our printing by the kind of life we approve. *Daniel Berkeley Updike »Printing Types: Their History, Forms & Use« Cambridge (Mass.) 1951, Vol. I, p. xiii*

82 The evolution of the book will proceed simultaneously in

the several directions we have just considered. Doubtless many indicated forms will not be fully achieved; other possibilities will arise, while some present characteristics of the book will happily or unhappily be lost or nullified. But of one general style it may be said that there will follow an evolution begun as early as the temples of antiquity, followed in the manuscripts of the Middle Ages, disclosed in the invention by Gutenberg and by his contemporaries, and continued into our own day. Neither its stabilization nor its decline seems likely. However, there is every benefit in making ever clearer its possibilities, and in taking from among these a choice leading towards the highest goals attainable. The groups formed, the world around to advance bookmaking should take common counsel to broaden, to improve and to raise its standards. At a time when so many divisive factors afflict humanity, the book remains above all else the link of spirit to spirit, of people to people. May all concerned with its interests weigh in conscience their heavy responsibility and, rising to the level of universality, consider and resolve upon what we now need: a world Science, an Economy and a Politics of the Book. *Paul Otlet »Les récentes transformations du livre et ses formes futures« in »Gutenberg-Festschrift 1925« Mainz 1925, p. 28*

83 A good typographer strives with all his being and with his whole heart to achieve perfection in every task he undertakes. This noble striving towards maturity and harmony gives him greater insight and understanding. This insight and understanding make for humility and strength. They form character and personality. The decisions which have to be made daily in our work, even in the apparently insignificant jobs, give definite clues as to the personality at work. In typographical design the artist's whole personality is revealed; his way of thinking and feeling, his approach to life and to contemporary influences. The details of his work make it possible to recognise all the good and bad characteristics of the designer, such as carefulness or superficiality, generosity or meanness, expert knowledge or ignorance. His emotional make-up also finds some expression: whether he would rule or serve, whether his approach is realist or surrealist, whether he acts subjectively or objectively. In his work he will surely reveal himself. With the objective outlook he will make

typography subordinate to the content. In other words: the content decides the form. That is the realistic conception. — But with the subjective approach the content is always subordinated to the form. In other words: the form is decisive and predominates over content. That is the surrealist conception. Thus one can say that reason and feeling, reserve and passion are juxtaposed. It is well known that every person is more closely drawn to one outlook than to the other. The typographer must be able to distinguish where his personality needs to be rounded off so that he can achieve full realisation of his talents; rigidity of outlook is crippling, and it is better to understand than to condemn. Our work is not one of the free arts, but must serve a purpose. All our efforts must be directed to achieving that goal. *Walter Zerbe in »Typographische Monatsblätter« No. 11/12, Bern 1950, p. 569*

84 In the sense in which Architecture is an art, Typography is an art. That is, they both come under the head of ›making or doing intentionally with skill‹.... Every work of Architecture, every work of Typography, depends for its success upon the clear conveyance of intentions, in words and otherwise, from one human mind to others: from the man who is supposed to know how the finished thing should look and function, to a concert of specialists who are responsible not only to master-designer but also to the public.
Beatrice Warde »Typography in Art Education« London 1946, p. 1

85 First of all a book must be legible. But that must not prevent type from being beautiful and artistic, so that the opened pages form an even, beautiful area which in itself is decoration. *Waldemar Zachrisson »Boktryckeri-Kalender 1921« Göteborg 1921, p. 251*

86 Words remain impalpable abstract entities for most people, but for the lover and student of typography they can achieve a more or less perfect realisation in the shape of letters. For him it becomes a constant need to delve into the prolific realm of type, and through familiarity with that world he grows increasingly receptive to the myriad shades of meaning that can be expressed. It is only when he has succeeded in finding the most perfect embodiment

for a particular line of thought, that his quest is over. *Gotthard de Beauclair in the preface to »Almanach der Letternkunst 1951« Frankfurt am Main 1950*

87 In the art of typography the best printing of an age is not that which copies most successfully the most approved models of another age, but that which works within a convention peculiar and necessary to itself. Design is fitness to purpose, and as every age has its own peculiar needs and characteristics, good printing will approximate to them. The design will be good as it approximates to itself. It will be excellent as it is free from pose, preciosity, or conceit. *Holbrook Jackson in »The Fleuron« No. 2, London 1924, p. 87*

88 The contemporary typographer regards his work from the design point of view and concentrates on the true essence of his task, to create graphic design. This new conception will soon have brought about a great transformation, and the modern trend of development points back to the beginnings of this noble and ancient art. The present renaissance and transformation in book-production, in line with the new outlook, is only possible on the basis of the fine old traditions. Noble, clean-cut type once again takes its place as the outstanding feature of today's book; woodcuts have again become the foremost technique for book decoration and illustration. These are closely related to type and the same printing techniques are used for both. The typographer is now conscious of his link with the past, and equally, of his responsibility to the future. In other words, he is aware that it is his duty to re-establish a continuous connecting tradition between past and future. *Emerich Kner in the catalogue »Internationale Buchkunst-Ausstellung Leipzig 1927« (Hungary), p. 298*

89 In beauty and perfection of craftsmanship the greatest achievements of the early centuries of book-printing cannot be surpassed even with present-day means. With the quantitative demands which have to be met, we must be pleased that we can maintain a satisfactory general level, and for individual deserving tasks attain that harmony of composition, material and good craftsmanship which is equal to the best work of our ancestors; the manifold technical means at our disposal and the speed of machinery

do not facilitate that task but render it more difficult. *Josef Käufer in »Was weisst Du vom Buchdruck?« Berlin 1944, pp. 7-8*

90 Now this is what I call workmanship. There is nothing on earth more exquisite than a bonny book, with well-placed columns of rich black writing in beautiful borders, and illuminated pictures cunningly inset. But nowadays, instead of looking at books, people read them. *G. B. Shaw »Saint Joan« London 1924, Sc. IV*

So the great printing firm of R. & R. Clark is 100 years old; and I am only 90! It seems to me to have been ordained by Providence to be ready for me when my time came. At all events ever since it printed my first plays, Pleasant and Unpleasant, in 1898, it has been as natural a part of my workshop as the pen in my hand. It has given me no trouble, nor complained when I have given it a good deal, holding up its type sometimes for years. I have not had to think about my printing: I have left it to do itself, which means that R. & R. Clark had to do it. *G. B. Shaw in a letter to Dr. William Maxwell, of Messrs. R. & R. Clark Ltd., in Edinburgh, November 13, 1946. Reprinted in »Alphabet and Image 8« London 1948, p. 4*

91 Books are hindrances to persisting stupidity.

Spanish proverb

92 Whatever good and useful things men have learned in art, science, trade, industry and politics, can be preserved for all times almost indestructibly, while all their follies and crimes can be laid down in type as a warning for the future. It was through type and the printing of books that the human spirit really conquered the world.
Adalbert Stifter »Die Landschule« in »Der Wiener Bote« No. 152, August 12, 1849

93 Paradoxical tho' it be, the greater the wealth of appliances, the less is the power of using it. All the while that the technical and mechanical good quality is increasing, the dehumanizing of the workmen is also increasing. As we become more and more able to print finer and more elaborate & delicate types of letter it becomes more and more intellectually imperative to standardise all forms and ob-

literate all elaborations and fancifulness. *Eric Gill »An Essay on Typography« London 1954, p. 71*

94 Typography illuminates the world! But this really divine art does not illuminate the science of any nation, unless bravely published and defended by the great virtues and verities. *Marquês de Pombal, reprinted in Heinrich Meyer »Gutenbergs-Album« Braunschweig 1840, p. 226*

95 It should be an essential component of true education and culture, that whoever uses our letters has a clear conception of their origin and, in transmitting his knowledge to those who come after him, bears in mind that letterforms reveal a lasting segment of history in which he too has a share. *F. H. Ehmcke »Die historische Entwicklung der abendländischen Schriftformen« Ravensburg 1927, p. 5*

96 In every period there have been better or worse types employed in better or worse ways. The better types employed in better ways have been used by the educated printer acquainted with standards and history, directed by taste and a sense of the fitness of things, and facing the industrial conditions and the needs of his time. Such men have made of printing an art. The poorer types and methods have been employed by printers ignorant of standards and caring alone for commercial success. To these, printing has been simply a trade. The typography of a nation has been good or bad as one or other of these classes had the supremacy. And to-day any intelligent printer can educate his taste, so to choose types for his work and so to use them, that he will help printing to be an art rather than a trade. *Daniel Berkeley Updike »Printing Types: Their History, Forms & Use« Cambridge (Mass.) 1951, Vol. II, pp. 274-275*

97 O most high author and lover of peace! scatter the nations that are desirous of war, more injurious to books than all other plagues; for war, wanting the discretion of reason, furiously attacks whatever falls in its way, and, not being under the guidance of reason, it destroys the vessels of reason, having no scale of discretion.
Certainly, we are not competent to lament with befitting sorrow each of the books which has perished in various parts of the world by the hazards of war.

In all other respects, indeed, the damages which are brought on by the tumults of war, especially upon the race of books, are infinite; and forasmuch also as it is a property of the infinite that it can neither be stepped over nor passed through, we will here finally set up the pillars of our complaints, and, drawing in our reins, return to the prayers with which we set out, suppliantly beseeching the ruler of Olympus and the most high Dispenser of all the world, that he may abolish war, establish peace, and bring about tranquil times under his own special protection. *Richard de Bury »Philobiblon« Chapter VII*

98 God bless copper, printing, and all other reproductive processes, which ensure that any good thing that exists can never be wiped out. *Johann Wolfgang Goethe to Karl Friedrich Zelter, Weimar, May 3, 1816*

99 Machines exist; let us then exploit them to create beauty — a modern beauty, while we are about it. For we live in the twentieth century; let us frankly admit it and not pretend that we live in the fifteenth. The work of the backward-looking hand-printers may be excellent in its way; but its way is not the contemporary way. Their books are often beautiful, but with a borrowed beauty expressive of nothing in the world in which we happen to live. *Aldous Huxley »Printing of To-day« London-New York 1928, p. 3*

100 And further, by these, my son, be admonished: of making many books there is no end; and much study is a weariness of the flesh. *»Ecclesiastes« XII, 12*

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