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FOREWORD

Paul Gangloff

If lead type belongs to another age, some of its effects and underlying principles have been transmitted into contemporary culture. As Paul Virilio writes, one of the paradigmatic shifts introduced by movable type and the multiplication of books and texts is that “*the spreading of the habit of solitary – and hence silent – reading, was gradually to deprive the people of that use of speech and hearing which had previously been involved in the (public, polyphonic) reading aloud made necessary by the relative scarcity of manuscripts. Thus printing forced a degree of impoverishment upon language, which lost not only its social relief (primordial eloquence), but also its spatial relief, (its emphases, its prosody).*”¹

Now, does the main character of this publication, the typeface Hollandsche Mediaeval issued by *N.V. Lettergieterij “Amsterdam” Voorheen N. Tetterode*, which has been described by the type designer Gerard Unger as *dark, solid, broad and round* silently speak when you read? Not quite, nor does it reveal anything of its history. It is read and spoken about, but it operates in a perfect silence, a silence of lead, as one says in Dutch.

It is often talked about as a ‘workhorse’ and though it was presented as having none of the eccentricities that the Dutch culture dislikes, it shows lots of typologically rare details, such as the prominent lip of the lowercase ‘e’, or the extra serif-like appendix on the cross strokes of the ‘t’ and the ‘f’. But perhaps the most striking is the wavy serif at the top of the ‘A’.



¹ *The Information Bomb*, p 37, Paul Virilio, translated by Chris Turner, Verso, 2000



Tetterode factory staff and technicians before 1902
photo: collection Tetterode.

With its two legs, the uppercase A is one of the most anthropomorphic characters. Thinking of this addition, I can't help associating it to a cowlick (that lock of hair that grows in a direction different from the rest). A lot has been said about the lowercase g and its single loop, that breaks so decisively with the tradition for pragmatic reasons.

This publication adopts the format of the type specimens issued by the Typefoundry Amsterdam. The purpose of a type specimen is to show the font at work, in different sizes and in different situations of use. Of course, these situations are fictitious and the only use of such a text is to be seen, not to be read. One could make use of the so called ‘blind’ text, for which different pieces are standard: a word like *Hamburgerfion* or a text starting by *Lorem Ipsum dolore*. A type specimen may speak in tongues, since all it needs is the appearance of being language.

In 1914, the Typefoundry Amsterdam issued a specimen in the format of a seven hundred pages book. This book displays the many fonts they produced with examples of their respective potential usages: text books, newspapers, advertisements, birth cards, packaging, &c. For the text books and the newspapers, instead of blind text, it used excerpts about printing, composing, setting or designing type. One can read: *There is a widespread opinion that the lay of the pages forms at least nine-tenth of this subject of stonework. From that opinion the student must endeavour to free himself ...* further, one can see the birth announcement of the fictitious little Bertha, daughter of Mister & Misses van Leeuwen-Bakker, in Rotterdam, on March 4th, 1915

(a bit more than a year after the book was printed) generously decorated with yellow swastikas.

On page 170 of the same book, one can read that: *Printing, then, for our purpose, may be considered as the art of making books by means of moveable types. Now, as all books not primarily intended as picture-books consist principally of types composed to form letterpress, it is of the first importance that the letter used should be fine in form; especially as no more time is occupied, or cost incurred, in casting, setting, or printing beautiful letters than in the same operation with ugly ones.* This dissociation between time, cost and beauty is quite interesting, as it introduces a certain feeling of ease, and places beauty in an order completely other than the one of labour that might be necessary to produce it. Beauty was turned into a strange thing when it became industrialized.

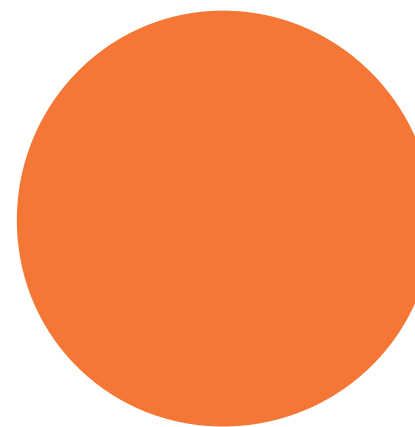
The term foundry is still employed by way of analogy to describe a company issuing digital type. A family of type is composed of what we still call *fonts*, these melted things. The Typefoundry Amsterdam did deliver orders of twenty tons of their fonts, as the one for which seven carts pulled by horses were necessary. Lead is a cheap, heavy and toxic metal that melts at a low temperature. Lead is the other of gold. It is the anti-gold. Who knows what working with lead used to be like? Some newspapers of the time described the Typefoundry Amsterdam as a heaven for workers. The youngest of those workers, squatting in the front row of a group picture look like they were not yet twelve years old when the picture was taken.



CG Hollandse, 1067 pt



Dutch Mediaeval Pro regular, 1183 pt



Holland Nine, 1251 pt

THREE FULL STOP MARKS

Keunpyo Ahn

One day I asked a typographer the following question:

“What are your thoughts around designing a full stop mark? When you are creating a typeface, at what point in your process do you design it? Could it be done as the last step in designing a typeface, in the same way that we put a full stop at the end of a sentence?”

To my unusual question, he replied as such:

“Perhaps. But in reality, it is not as romantic or as simple as you might presume. For example, the design of the full stop could be considered as more closely related to the design of the tittle [the dot above a lower case letter as in ‘i’]”.

Although the design process will look different from one typographer to another, as I had already guessed, the period mark is visual evidence of the typographer's intention and effort.

Here are three periods with different shapes. All of them are full stop marks in postscript fonts that are digitized on the basis of one same typeface. That typeface is called *Hollandsche Mediaeval*, designed by Sjoerd Hendrik de Roos exactly 100 years ago.

As you can see, the designs of the three periods became simpler over time, by accident. This causes me to reflect on de Roos's original intention in creating *Hollandsche Mediaeval*. His experimental and pioneering spirit during the era of Art Nouveau could remain in today's digitized versions.

Times will change and there will be new efforts toward creating different endings, so *Hollandsche Mediaeval* will not rust easily.



LOOKING AT THINGS

Jasper Coppes

We hold before us a dubious object, which we assume originates from an anonymous creator, an unknown moment. We contemplate its suggestive form as it accidentally has cluttered together. With twenty-five frames per second it slams into our view. But what if suddenly, on an unexpected moment, in between two frames, another disconcerting image is flung along? Grim, whirling, in caverns, underdeveloped, in every detail. A prospect awaiting a new form of being. An existence that breaks with the mineral eternity, which dares to trade it for the unknown.

The heavy lump begins to move, searches the proximity of another floating substance, for protection or support. It longs for a stubborn alchemy that uses steady models. Models that tirelessly provide support and consolation, for ever changing bodies.

In our time one can buy, in Beijing and other big cities of China, elegantly shaped

stones. On pedestals that are adjusted to their size. In the Yunlin Shipu, or the 'Catalogue of the Nebulous forest' Du Wan describes the most wanted stones and gives precise instructions as to their origin and extraordinary properties. Another description, balancing between memoir and myth, reports of a mysterious stone that lets off an intoxicating smoke. The rightful owner was possessed by the stone. Not the other way around.

Thieves and other rogues had to pay for their attempts at robbery with the penalty of death. The most famous piece is the Inkwell-mountain of Mi Fu. A small Ling Pi-stone whose form developed without any human interference. In poems the stone is compared with the Song-Mountain. One can read about its' terraces, minuscule amphitheatres and endless miniature peaks. Nothing lacked: plateaus, valleys, summits and roads with nine curves.

'On the South side the mushroom of immortality supposedly grows. On the North side

one may suspect the hidden presence of the snake.' The Inkwell-mountain was an insignificant grain of matter in which an entire world, an atom and a galaxy could be read.

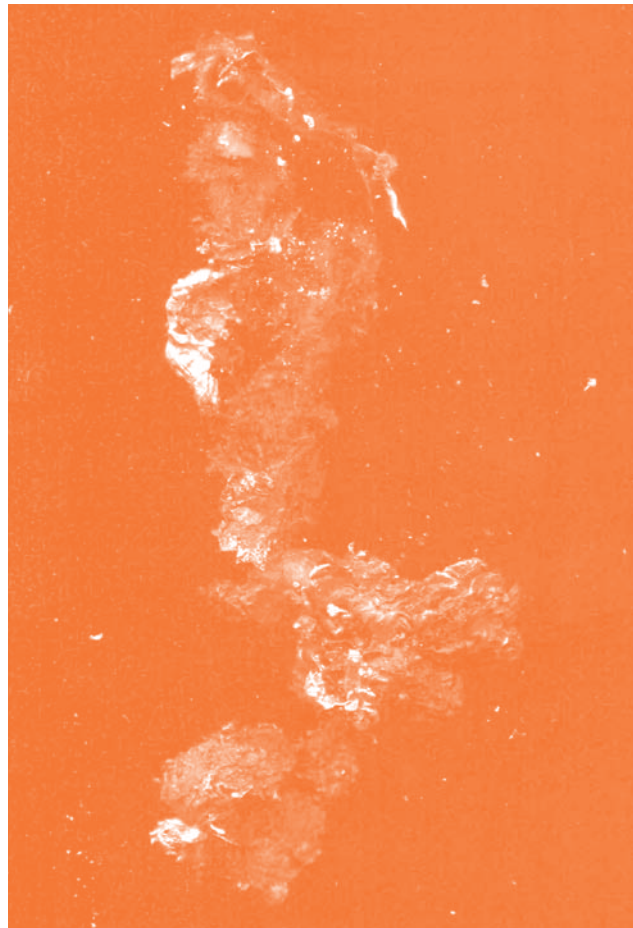
This is how humankind looks up to the starry sky just like he gazes at the scripture of stones.

But also, because our life on earth is based on a fundamental uncertainty, we eagerly seek geometric guaranties, which are drawn within ourselves.

And thus we once laid bare the folds of liver, exposed it to our eyes. Anxious to forget its implications we carved these lines into stone. Our forgetfulness stretched out over the endless silence of things.

What's more, we used to pierce the sky looking for birds. Carefully tracing their transparent trail.

Merely to bring this line into relation, with the enigmatic twists of our life here on earth.



RUMINATIONS I: ON LANGUAGE AS SOCIETY,
ALONG WITH LINO PRINTS BY THE OFFICE OF PROPAGANDA
Civic Virtue

1. Body

1.1. Torso

1.2. Neck

1.3. Head

1.3.1. Mouth

1.3.1.1. Speech

1.4. A body is a temporal unity.

1.4.1. Any member separated from it, still points to it.

1.4.2. A part of a whole is a means to refer to that whole.

1.5. A collection of bodies can unite, as in a society.

1.5.1. If a member severed from a society still refers to that society, then the society is not just.

1.5.1.1. One member of a society does not suffice as the articulation of the whole.

1.5.2. A just society should not be as a body, but formed out of body parts only.

1.5.2.1. The body parts should be so randomly scattered about they cannot be traced back to any specific body.

1.5.2.2. They can form temporal bodies instead.

1.5.3. A just society is one built upon such temporal unities.

1.6. Language is the system of temporal unity.

1.6.1. Language as a whole is not unified.

1.6.1.1. Therefore all unities created with it are temporal.

1.6.2. The parts with which these temporal unities are made change at different speeds.

1.6.2.1. Sentences change like revolutions.

1.6.2.2. Words change at a more conservative pace.

1.6.2.3. Characters evolve.

- 1.6.3. The slower the pace the more random the part.
- 1.7. A just society does not depend on any one permanent unity.
- 1.7.1. A just society is revealed by the temporality of its sentences.
- 1.8. To get a clear view of the form of a just society one needs a clear view of the form of language.
- 1.8.1. The form of language is not what comes out of any one mouth, nor anything coming out of any majority.
- 1.8.2. It is not the content of any specific temporal sentence.
- 1.8.3. Neither is it a collection of random rules and shapes.
- 1.9. The form of language is the form of a just society.
- 2.0. When one speaks the form of language, one speaks in tongues.



THREE CHARACTERS
Re'em Aharoni



Judith Butler is a philosopher. Departing from her own family story she started a research which (in her own words) meant "to make life livable" for those inclined to live under repression. She visited many queer and LGTB spots where she conversed with men, women and transgenders. In her broad research she deconstructed the conditions that supposedly form gender. In 1990 she published the result of that research titled *Gender Trouble*. It is an encouraging piece urging one for life of self-exploration.

Eric Gill, an artist and type designer, was a curious man. His daring character allowed him to create his own realities by founding artists' communities for living away from modern society, which he resented for its commercialism and industrial aggressiveness. Living in 'exile', away, he took all liberty to experiment with sex, together with his friends, sisters, dog and daughters. In the 1930's Eric Gill carved from stone a replica of his own penis and offered it to the Royal College of Surgeons as a reference for anatomical study.

Dr. William Chester Minor was one of the grand contributors to the first addition of Oxford English Dictionary. His collected quotations illustrated the way some words were used in sixteenth and seventeenth literature pieces. He studied medicine at Yale and later participated at the Battle of the Wilderness in 1864. Perhaps was it the horrors of that battle that caused Dr. Minor to become possessed and kill a man in 1872. Eventually he became a madman. At the peak of his madness, in 1902, he knifed off his penis and lived without it for the last 18 years of his life, until his death in 1920.

A DIALOGUE ON CHARACTER BY TWO CHARACTERS THAT TOOK LONGER TO TAKE SHAPE THAN IT TAKES FOR YOU TO READ BECAUSE THINGS NEEDED TO BE LOOKED UP IN BOTH PAPER AND ONLINE DICTIONARIES DURING THE PROCESS OF WRITING THE DIALOGUE DOWN WHILE AT THE SAME TIME KEEPING THE DIALOGUE FLOWING WITHOUT BEING DISTRACTED FROM IT TO FLOW NATURALLY LIKE IT WOULD HAVE FLOWN IF WE WERE NOT AT THE SAME TIME WRITING IT DOWN AND LOOKING THINGS UP

Ane Østrem &
Sander Uitdehaag

- Sander?
– Yes.
– Do you enjoy my character?
[...]
– I don't know, what does it mean a character?
– I don't know but here it says 'friendships of the good are ones where both friends enjoy each other's characters.'
– Wait, I'll look it up.

(looks it up)

- Yes, I enjoy your character. Though not on all levels of the dictionary meanings. Namely, the third meaning of character is: *person, esp. an odd or unpleasant one*. And that's not what you are. But all the other definition go up. So I enjoy your character.
– I still don't know the definitions, so, I don't know if I enjoy your character.
– I'll put a sign next to it. Shall I read it out loud?

(Ane nods)

Character /n

1. mental or moral qualities that makes a person, group, nation, etc. different from others.
- 2(a). striking individuality
- 2(b). moral strength
- 3(a). person, esp. an odd or unpleasant one.
- 3(b). person who is not ordinary or typical; person with individuality
4. person in a novel, play
5. reputation, esp. a good one
6. letter, sign or mark used in a system of writing or printing

– So now do you like my character?

(Ane reads the dictionary)

- I do. Yes. Wait, I should maybe document it.
– I'm doing it.
– Ah. I wonder what character you are. 'We may not be substituted by one another' it says here.
– I don't know.
– What do you not know?
– If I'm the foolish traveller or the magician.
– What was the magician again?
– The one who has a bag of tricks. That he knows well. I'm probably none of them.
– When you google 'sander' and 'tarot card', the first one that comes up is 'the lovers'— card number 6 and then the magician. And then the emperor.

COLOPHON

On the occasion of the hundredth anniversary of the typeface Hollandsche Mediaeval designed by Sjoerd Hendrik de Roos for the Lettergieterij Amsterdam, *Type & Characters* wants to manifest the local (Amsterdam) history of type design by putting it in relation to the work of contemporary makers. By doing so, it aims to contribute to the production of a living history of typography.

This brochure is published as part of a manifestation of the same name, comprising an exhibition in the reception hall of the 'Lettergieterij Amsterdam', (Bildersijkstraat 165, Amsterdam) a program of screenings, lectures and two performances, one taking place in the Typografische Bibliotheek (Lutherse Kerk, Spui, Amsterdam). The format of this publication is derived from the eight pages type specimens issued by the Typefoundry Amsterdam.

Type & Characters assembles works and contributions by Re'em Aharoni, Keunpyo Ahn, David Bennewith, David Bernstein, Laurenz Brunner, Jasper Coppes, Henk Gianotten, Roosje Klap, Mathieu Lommen, Hans van Maanen, Ane Østrem, Sjoerd de Roos, Henk Tieman, Sander Uitdehaag, Civic Virtue & Lawrence Weiner.

Type & Characters is a project of M4gastatelier (Monica Aerden, Mikel van Gelderen, Ruud van der Helm, Gaston ten Horn, Marianne Theunissen). The exhibition is curated by Paul Gangloff.

Type & Characters receives the support of the Amsterdams Fonds voor de Kunst and Stadsdeel West.

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Sjoerd Hendrik de Roos in 1911,
photo: Bernard F. Eilers

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David Bennewith

A SHORT HISTORY
OF TYPEFOUNDRY AMSTERDAM*
Mathieu Lommen

The years 1837 to 1843 saw the establishment of five new typefoundries in the Netherlands, among them Broese & Comp. in Breda and De Passe & Menne in Amsterdam. The merchant Nicolaas Tetterode (1816–94) was to acquire the Broese foundry in 1851 and that of De Passe & Menne in 1856. After the acquisition of De Passe & Menne he moved from Rotterdam to Amsterdam, and continued his foundry and wood-engraving division in their old building on the Bloemgracht. As early as the mid-1890s, it was already clear that the Bloemgracht site (which had expanded into Rozengracht 102 and 104 around 1880) could no longer house the ambitious firm.

Under the name 'N.V. Lettergieterij "Amsterdam" voorheen N. Tetterode' since 1901, they moved in 1903 to Bilderdijkstraat 163–5 in the west quarter of the city. In this modern building by the architect J.W.F. Hartkamp, the conditions for the workers (there were more than a hundred in 1904) greatly improved. The new building provided new opportunities. It included a wood-shop for manufacturing typesetters' workbenches and other furniture, and a printing office for the firm's type specimens and other publicity material. A spacious display room was set up for the machinery sales. The firm continued to expand its buildings at this new location. The ten type-casting machines operating in 1903 became forty by the end of 1906. By their own account, only five or six German typefoundries could outdo them in production capacity.¹ The principal export-markets for the foundry were in the Dutch East Indies and South Africa.

While their Haarlem competitor Joh. Enschedé en Zonen showed off its historical material, Typefoundry Amsterdam did good business with fashionable designs taken from other companies, such as Kloosterschrift (ATF Jenson) and especially Romaans (Riegerl & Weissenborn) and Cheltenham. Typefoundry Amsterdam offered this last type beginning in 1906 (only two years after ATF produced their first versions). They had acquired the rights to cast it in the Netherlands from the American Type Founders Company. In these years, many of their types came from the United States. At the urging of a few customers, they made inquiries to the Inland Type Foundry about their (much regularized) Caslon. They would by no means pay more than \$150 for the casting rights. They explained in a letter to the American firm on 1 October 1908: 'In our country with only a population smaller in number than those of New York City and Chicago combined[,] with not more than 600 or 700 printers, mostly small firms[,] and we having no export to other countries, especially not to America, we are unable to pay a high [sic] price for the right of imitating a series of type.'² Already on 19 October, the Inland Type Foundry agreed to the proposal. Before the end of the year,

* Extract from Mathieu Lommen, 'A history of Lettergieterij "Amsterdam" voorheen N. Tetterode (Typefoundry Amsterdam) 1851–1988,' in: *Quaerendo: a quarterly journal from the Low Countries devoted to manuscripts and printed books*, 26 (1996), no. 2 (spring), p. III–43. Translation John A. Lane.

1 See 'Letterhoogte', in: *Typografische mededeelingen*, 2 (1906), p. 99.

2 The deceased Jan Tholenaar of Amsterdam had correspondence between Typefoundry Amsterdam and the Inland Type Foundry of St Louis in his private collection. He kindly provided me with photocopies.

this Caslon came on the Dutch market under the name Plantijn (they later added Inland's Recut Caslon as Plantijn Mediæval). The matrices were made electrolytically from cast type. Besides the United States, Germany was an important source of designs for Typefoundry Amsterdam. They bought matrices from the punchcutting and engraving firm Wagner & Schmidt in Leipzig, who regularly supplied matrices to typefoundries. Up to about 1930, Typefoundry Amsterdam also farmed out a great deal of the cutting of its own original designs to German firms.

In 1906 B. Modderman, director of the leading Amsterdam printing company Ipenbuur & Van Seldam, lobbied to support S.H. de Roos's application to Typefoundry Amsterdam for a position as a graphic artist. De Roos (1877–1962), who had some experience as a book designer and lettering artist, wanted very much to work for the typefoundry. He had taken on jobs for the firm as early as 1901, and even then there had been talk of the possibility of a new typeface. Only after much hemming and hawing, however, did the directors of the foundry decide in 1907 to hire De Roos (who had previously earned his living with decorative work for tin canisters) effective from 3 June of that year. It turned out to be a fortunate decision for the company, because it gave them the capability to develop (best-selling) types and decorative material in-house. Typefoundry Amsterdam's decision to hire De Roos also signified a vote for current views of typography, in contrast to the more conservative policies of the Enschedé foundry. The first separately published type specimen designed by De Roos was probably *Cheltenham, boek- en fantasieletter* (1907). Typographically, this specimen represented a great advance over the promotional material issued in the Netherlands up to that time. Concerning another early De Roos specimen, *Proeve onzer Plantijn-serie* (1910), the book historian and typographic critic J.W. Enschedé wrote: 'Those pages [of examples of the type in use] display such craftsmanship in their layout, arrangement, and colour combinations that they must appeal to everyone who understands what a good influence this foundry has on the modern Dutch book.'³

In 1907, De Roos's first type design came on the market, the Bilderdijk Initials. His first text type, completed two years later, was Nieuw Javaansch, a Javanese type that he prepared together with P.J.W. Oly, and which was cut (pantographically?) by Jan Wesselius. This type filled a gap in the large existing collection of non-latin types. De Roos quickly became the authority who set the trend in the Dutch typographic world, a position he was to keep into the 1920s. De Roos's design work was based on American and German models. His most monumental type specimen, issued in 1916, contained more than 700 pages and competed in its production with those of the German typefoundries. This specimen, in Dutch and French, was in production for more than three years, its superb setting and printing carried out in the in-house printing office. It was to 'convince the recipients that the Netherlands should be for the Dutch people, and that we do not lag behind foreign countries in technical capabilities.'⁴ In plan and execution, the specimen seems to be inspired by the *American*

3 J.W. Enschedé, 'Vijf letterproeven van gieterijen', in: *De boekzaal*, 4 (1910), pp. 457–64, at p. 462. For relations between J.W. Enschedé and S.H. de Roos, see Mathieu Lommen, 'J.W. Enschedé en zijn Mededeelingen over boekkunst', in: *Bulletin Stichting Drukwerk in de Marge*, 18 (spring 1990), pp. 18–26.

4 'Onze nieuwe letterproef', in: *Typografische mededeelingen*, 12 (1916), p. 84.

specimen book of type styles (1912), the most extensive specimen ever issued by the American Type Founders Company.

In 1905, Typefoundry Amsterdam began its promotional periodical, *Typografische mededeelingen*.⁵ This house journal was printed in their in-house printing office. Originally produced in an edition of 1100 copies, demand quickly pushed it up to the proposed maximum of 1800. Beginning with the third year, the edition size was increased again. The principal purpose of the house journal was of course to promote the company's products: type, machinery, and other equipment. First and foremost, it had to make it clear to the printers that 'the money spent on new and modern types ... is the best capital investment.'⁶ New type designs generally appeared first in *Typografische mededeelingen* and thereafter, often printed from the standing type with or without modifications, in separately published specimens. A subject that comes up again and again in the first few years is foreign competition. The foundry tried to win customers over from the German foundries, partly by playing on nationalistic feelings. The many advertisements by Genzsch & Heyse, Schelter & Giesecke, the Rudhardsche Gießerei (Gebr. Klingspor), and others in *Het drukkers jaarboek* (1906–11) give some idea of the strong German presence on the Dutch market. *Typografische mededeelingen* was extremely important for graphic design in the Netherlands both for its practically oriented articles, including many by De Roos, and for its function as typographic exemplar. For the solution to design problems in book and jobbing work, printers turned to the sample settings in this journal and to the foundry's type specimens. Besides *Typografische mededeelingen*, travelling salesmen played an important role in product promotion. Tetterode used sales representatives from at least the beginning of 1859, Enschedé since 1862.

A point of prestige was the establishment of the 'Typografische Bibliotheek' [typographical library], announced in December 1910. This library, housed in the foundry's new building on the Da Costakade, was ready late in 1913, and De Roos was appointed librarian. The building was connected to that in the Bilderdijkstraat via foot-bridges. The renowned architect K.P.C. de Bazel designed the interior of the library, with the decorative artist Th. Nieuwenhuis responsible for the wall panels. Both had their roots in the Art Nouveau, like De Roos, who designed a mantelpiece for the room.⁷

In 1911, *Typografische mededeelingen* showed the Amstel roman, 'designed by us,' but the style immediately betrays its true origins: made in Germany. The matrices for the Amstel type were delivered by Wagner & Schmidt in Leipzig, who supplied matrices for the same design to German foundries as well. De Roos did design the Amstel borders in that year. The desire for a modern Dutch text letter could only be truly fulfilled by De Roos's first roman with an accompanying italic, and it's not for nothing that it received the name *Hollandsche Mediæval* [*Dutch Old Style*]. In the *Aankondiging onzer Hollandsche Mediæval*, an

5 *Typografische mededeelingen* (1905–35) originally appeared monthly, but from 1911 every two months and from 1919 every three months. It was succeeded by *Grafische mededeelingen* (1939–61) and *Letter en zetter* (1969–71). The firm also produced a newsletter for their personnel, *Ella nieuws* (1952–68).

6 'Het handelsartikel van den drukker', in: *Typografische mededeelingen*, 26 (1930), pp. 45–7.

7 This important collection was to be purchased by the Amsterdam University Library in 1971.

advance specimen issued for New Year's 1912, the foundry unveiled it proudly: 'However infused with the legitimate desire for a type that would be both Dutch and modern, and that should be above all easy to read, we believe – and our employee no less – that too much haste would be counter-productive. Because the guiding principle was this: we want not just something different, but something better than existing type designs, free from the eccentricities that are inimical to our national character, but that had to give the stamp of originality to the types brought onto the market in such large numbers and wide variety in the last few years – and simultaneously had to try to give a rationale for their existence side by side.' The style of the *Hollandsche Mediæval*, a workmanlike production by a still rather inexperienced type designer, followed the prevailing German style (such as Tiemann Mediæval). The cutting was carried out by Wagner & Schmidt. The trade press reacted enthusiastically, and this text and jobbing type was deservedly a great commercial success. Nearly every Dutch printing office had this 'work horse' face in stock until after World War II. De Roos was to produce several more designs, the most important being Erasmus Mediæval (1923), Grotius (1925), Egmont (1933), Libra (1938), and De Roos roman and italic (1947). He drew the excellent Zilvertype (1915) for the private press De Zilverdistel, and Meidoorn (1927) for his own Heuvelpers. He also drew numerous vignettes, borders, and ornament series. In addition, he adapted other people's designs, including ATF's Broadway as Carlton/ Bristol (1929). Much of this work was issued anonymously. We can suppose that De Roos was not always entirely happy with the designs initiated by his employer, as must surely be the case with the monoline Ella Cursief (1915). After the fact, he seems to have wished to distance himself from this design.

In 1914, the machine-sales division of Typefoundry Amsterdam became the Dutch agent for the International Typesetting Machine Company. This American firm made the Intertype, a slug-setting machine based on the principles of the Linotype. After this agreement was made, of course, *Typografische mededeelingen*'s critical statements about typesetting machines ceased. From this time on, the foundry's designs were often also made available on the Intertype. In this way, De Roos's *Hollandsche Mediæval* (under the name Medieval Series), Egmont, and De Roos were offered for machine setting. In the twenties, the typefoundry's sales of type for hand setting suffered under growing competition from the typesetting machine. The employment opportunities in the printing offices also suffered. The report of the Amsterdam Chamber of Commerce for 1926 states: 'The installation of typesetting machines is gradually reducing the need for book and newspaper types, but by plying the foreign markets, [Typefoundry Amsterdam] is able to produce more and more for export.'⁸ In Europe, they were best represented in Scandinavia and Belgium. Exports, together with the sale of modern type designs and ornaments for setting advertisements had to compensate for the loss of income resulting from the use of typesetting machines.

In December 1927, Typefoundry Amsterdam acquired a considerable interest in the Berlin typefoundry H. Berthold AG. The cooperation between these firms was intended to further sales for both, and to lead to their sharing commercial and technical experience. The Amsterdam firm hoped that this would have

8 *Verslag van de werkzaamheden der kamer en van den toestand van handel, nijverheid en verkeer, 1926*, p. 369.

a favourable influence on exports within Europe. Typefoundry Amsterdam could now sell types cast by Berthold, so these were not cast in-house in Amsterdam. Nero (Berthold's Lo Schrift), Métro (Berthold's City), Sirene (Berthold's Signal), and probably Post-Antiqua as well, were brought on the market in this way. De Roos adapted Berthold Grotesk as Nobel (1929), which would grow to be one of Typefoundry Amsterdam's best-selling series. That it was an adaptation of an existing design was not mentioned at the time of its introduction. Nobel had to answer the demand for more severe sans-serif types that arose with the New Typography. Among the Typefoundry Amsterdam designs issued by Berthold were Oranien-Mediäval (Erasmus Mediäval) and Holländische Mediäval. In 1941, during the German occupation of the Netherlands, the cooperation between the two firms came to an end.

From 1926, Dick Dooijes (1909–98) worked as De Roos's assistant. His principal task was to make the working drawings. In 1941, after De Roos left the foundry, he became designer and draftsman, as well as taking charge of the typographic library. The foundry had earlier approached Sem Hartz, then working at Enschedé, about taking De Roos's position, but nothing came of it. Besides Dooijes, L.H.D. Smit (1917–86) was employed as a type designer beginning in 1949. In 1945, G.W. Ovink (1912–84) had joined the firm as aesthetic adviser. He had received a doctorate in 1938, writing his thesis on *Legibility, atmosphere-value and forms of printing types*, and thereafter set up as an adviser for typography and advertising printing. His principal task at the foundry was to develop and supervise new type designs. In addition, he had joint responsibility for the typographic library, and he contributed to the company's public relations with publications and lectures. This work occasionally interfered with his more scholarly studies.

In addition to type designs by their own employees and those acquired from other foundries, Typefoundry Amsterdam commissioned type from freelance designers. The policy was very much one of following existing trends. The foundry's own types were above all to answer the needs demonstrated by the best-selling foreign designs. Their 1951 commemorative book reports proudly about the foundry: 'As far as current production capacity, it can surely be bettered only by the American mammoth concern, American Type Founders, Incorporated.'⁹ In 1962, Dooijes began the development of his *Lectura*, intended as one of the foundry's general-purpose types – alongside Garamont and Columbia. He and Ovink regularly consulted about the design. Market research had indicated that the type had to be something in the Garamont genre, but more economical with space and more regular. The first (advance) specimen appeared in December 1968, and an extensive one entitled *Lectura salutem* in May 1969. The press release reports: 'the fact that the typefoundry dared to take on the investment required by such an extensive series of types as the *Lectura*, is proof of their confidence in the vitality of metal type for a long time to come.' This quickly proved a poor assessment, however, for the metal-type era was on its last legs. In 1981, Tetterode-Nederland (as it was now called) left its building complex in the Bilderdijkstraat and the Da Costakade. Parts of the library's interior were transferred to the Old Lutheran Church on the Singel in Amsterdam, used by the University of Amsterdam.

After being occupied by squatters for a long time, the buildings were converted into studio, office and living quarters. The firm, of which the typefoundry was now only a small and insignificant part, occupied a new building in Amsterdam (Bos en Lommer). Casting continued on a limited scale for a few years to serve small printing offices and amateur presses. On 23 December 1988, however, the foundry was officially closed.

⁹ G.W. Ovink, *Honderd jaren lettergieterij in Amsterdam* (Amsterdam 1951), p. 43.

A DATE AT TETTERODE
David Bennewith



30/08/'12 09:47



On the way out to Tetterode's current premises, located since 2011, in the Parkwijk area of Almere, I made conscious use of 10 electric signs and 4 non-electric signs to get from A → B. These electric signs often make me think about the letter-objects journey to dematerialisation. Which, I also think, essentially began with the invention of electricity. Or, was it when Napoleon requested Captain Charles Barbier to come up with a code his army could communicate with silently and at night?



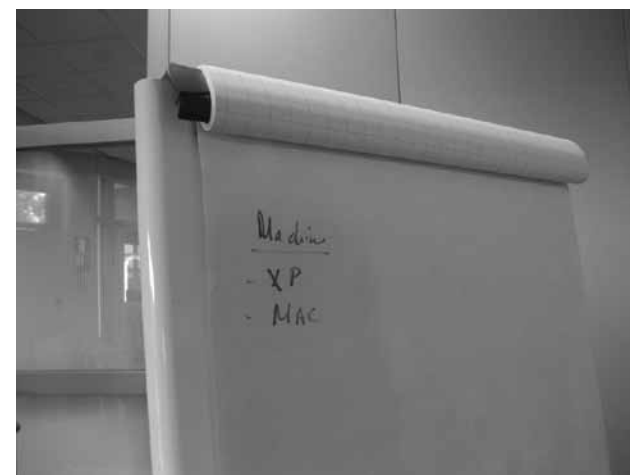
In any case, it seems obvious to write, but it when a letter is dematerialised it is much more difficult to see what it really *is*. And now I was travelling to a place that has been instrumental in their becoming so. The Lettergieterij Amsterdam v/h N. Tetterode, [L.A.] built up by the merchant/entrepreneur Nicolaas Tetterode, started as a typefoundry and, shortly after, also began to handle



and supply printing presses. These printing presses would basically include set-lines of lead letters. These little objects, letters or groups of words, could then be printed as an impression or perversion on paper. These lead-letter-objects would be visible in the machine they were inserted. The letters were a part of the mechanical engine. Activated, or set in motion, at the stage of the mechanical cycle they were required. The letters didn't really affect the other parts of the machine at all and at the end of their job they were removed, recycled or melted. Like people working in a factories production line they could do their job essentially without interacting with the other parts of the machine, yet they were essential to a result. This was the material of S. H. de Roos' *Hollandse Mediæval* typeface, for example. *Hollandse Mediæval* was a popular product in the L.A. catalogue; from its release in 1912, up until post-WWII – when the company decided to no longer market it. A reason for its removal describes a time when a place [Europe] had to 'reset' and begin to rebuild. This particular type of rebuilding would eschew the 'arts and crafts' associations that de Roos' letter evoked – assigning it a new situation, where cultural connotation becomes essentially linked to calculation. The demand in this period of time – at least as indicated by L.A.'s promotional magazine *Typografische mededeelingen* – seemed to be for 'brisk' typefaces. Already this adjective seems to be too fast for heavy lead: "Get the lead out!" the phraseology predicts. And this would eventually happen – in a different guise than



Moholy-Nagy's utopian imagination of a unification between 'graphics and photography, so lettering and pictures would become one whole'. Letter production indeed made the move to optics. Developed as industry modernised, in the search for more efficient processes. Processes that would perpetuate themselves to be in service of speed and quantity (which they were) ... & mass production ... but on reflection also reveal themselves to a consolidation and hiding – into structures that would make it more difficult to directly experience these printing letters.



Phototypesetting machines were introduced to work with new offset printing machines. Letters now were images on a photo-matrix, a outline of a letter commanded in a computer-assisted process, exposed with light to produce strips of composed type. These strips output for paste-up... were still handle-able, visible and at a 1:1 scale; but lighter, more malleable and rendered onto a transparent film surface. Getting them ready for film with wax and glue, you would still have to get your hands dirty... There were still type-designers employed at the L.A. at the time, but commissioned freelance designers (who usually worked on a royalties system) or mergers with other type-image production companies were being forged... The designers and their letter-designs were being out-sourced, as the graphic machinery became a core part of the business. With these new machines there seemed to be a choice, or a predilection, presented within type-design: Towards designing types for the new machines (that weren't *about* the machines), exploiting their capabilities and features as a starting point, or adapting the traditional letters, their carried-over histories and connotations, to new imaging processes. These imaging processes that were simultaneously finding their way into civilian objects – like surveillance and entertainment equipment. Both approaches had advantages and drawbacks and both complicated a position, both requiring adaptation and compromise to work with the new machines. Paradox rules in the discipline of design, I usually think its saving grace. These optics, capable of prismatic and wild behaviours.



From the production – by no means the least amount – of 400,000 kg of lead letters in 1952 to less than 1,000 in 1988, the ‘lettergieter’ (the caster of lead letters) kept his job at Tetterode. Even during the integration of the photosetting machines. But neither process would endure the next stage of the letters development: Digitisation. In the mid-80s, when letters went truly digital, disappearing from our hands and concentrating them to our fingertips, graphics companies dealt with them with varying degrees of responsiveness. Tetterode’s then marketing manager, an advocate of this transition to digital, was connected for so long, he even had a digital typeface named after him. The new and latent programming language called PostScript, which no longer used the computer to command a photomatrix, but made the letters ‘describable’ by the computer steered us into our desktop design era. Letters that were once lead, then a negative – still realised as a physical object – would now never again become worn (only corrupted). The typeface, here, is transformed into a system that could now fit into many devices and facilitate (human) communication between them. They can even start to communicate within themselves. This allowing us to have a more circular, or reciprocal, relationship to the things we read and see and see and read and can use.



This transition to digital information (a file), connected to a concatenate computer language, implemented in complex integration and workflow systems perhaps turns the letter from a ‘tool’ into a ‘device’, a contrivance and a convergence of typical functions. Again, things disappeared, not to make things faster, but more integral, knotted. Potentially infinitely reproducible, at least once they are ‘activated’.





Sjoerd Hendrik de Roos in 1911
Photograph by Bernard F. Eilers,
from Stadsarchief Amsterdam.

ERRATA, lists of errors and their corrections, may take the form of loose, inserted sheets or bound-in pages. An errata sheet is definitely not a usual part of a book. It should never be supplied to correct simple typographical errors (which may be rectified in a later printing) or to insert additions to, or revisions of, the printed text (which should wait for the next edition of the book). It is a device to be used only in extreme cases where errors severe enough to cause misunderstanding are detected too late to correct in the normal way but before the finished book is distributed. Then the errors may be listed with their locations and their corrections on a sheet that is tipped in, either before or after the book is bound, or laid in loose, usually inside the front cover of the book. (Tipping and inserting must be done by hand, thus adding considerably to the cost of the book.)

The Chicago Manual of Style. The University of Chicago Press, 14th Edition 1993, p. 42, section 1.107.

It is not something uncommon for me to find mistakes in the printed matter I design. Despite efforts of proofreading and a last check by the coworkers, there's always an extra space here, an inconsistency in the typographic design there or the name of one of the contributors that is misspelled. Usually, only few people notice and the embarrassment of spotting the mistake is an intrinsic part of the excitement of seeing the thing printed at last. The portrait of Sjoerd de Roos is a different case: no one, not even I, saw it, because it was too big of a mistake. That was, until I received the following email:

N.a.v. de manifestatie *Type en Characters* in sept. 2012;

Daarbij werd een foto van Bernard Eilers uit 1911 gepresenteerd als een portret van Sjoerd de Roos. Een kleinzoon van De Roos, dhr. Lintjens, en zijn vrouw, die de tentoonstelling in de Marmeren Hal kwamen bekijken, verbaasden zich: met een baardje hadden zij 'opa' nog nooit op een foto gezien. Later lieten zij weten: het is hem niet, ander gezicht.

Inmiddels ben ik erachter wie het wel is: Heinrich (Anton) Wacha. Wacha en Eilers kenden elkaar waarschijnlijk omdat Wacha als amateur-fotograaf en schilder actief was. In 1878 in Wenen geboren kwam hij als

coupeur vermoedelijk in 1901 naar Amsterdam om les te gaan geven aan een door mevrouw L. Cortenbach opgericht mode-instituut voor 'meisjes uit den beschaafden stand'. (...)

Eilers maakte twee foto's van Wacha, behalve de afgebeelde ook één zonder hoed en sigaretje en met een ander jasje aan. Eilers heeft ook foto's van Sjoerd de Roos gemaakt, studiegenoot op de avondtekenschool, waarvan één in 1911 (toen De Roos dus al bij Tetterode werkte), aan een bureau met tekengerei.

Zie de Beeldbank Amsterdam: 'Eilers - Wacha' / 'Sjoerd de Roos'

Raar dat de foutieve foto is gebruikt, zo komen de misverstanden in de wereld.

Floor

Allow us to grasp the tragic irony of the situation: the publication and the exhibition it accompanied are called *Types & Characters* and we have the wrong person being portrayed on the cover. My first response to this discovery was the following:

Beste Gaston, beste Floor,
Dank jullie wel voor jullie bericht. Ik vind het verschrikkelijk dat zo een fout heeft kunnen gebeuren. Echt onacceptabel.

Ik heb de foto van de stadsarchief online gekocht. Als ik de bestand nummer dat in mijn factuur staat nu in de archief website tipt krijg ik een andere foto, wel van de Roos. Zij hebben dus een fout gedaan en hebben het ook inmiddels ontdekt en gecorrigeerd.

Hierbij de factuur en een screenshot van de archief website.

Mijn voorstel is om te proberen een erratum te laten drukken, in de vorm van een derde deel van de publicatie. Het zou ook een gelegenheid kunnen zijn om weer aandacht te brengen voor de 150 exemplaren die hier nog liggen. Denken jullie dat een klein evenement ter gelegenheid van de correctie in de Lettergieterij plaats zou kunnen vinden?

Vriendelijke groeten,

Paul

I actually called this mistake "an occasion to draw attention on the publication" and ask if we could organize "a small event on the

occasion" of this error. Something in me—and perhaps it is just laziness—prevented that I actually use this mistake in such an opportunistic fashion.

Sandra Kassenaar's invitation to speak about this work gives me the chance to publish the present errata and reflect on the process that lead to the wrong person being in the picture.

Hereby, I'd like to apologize to the relatives of Sjoerd de Roos and to anyone who's been offended by the portrait of Heinrich Wacha described as that of Sjoerd de Roos. I would like to apologize to the readers of the publication for having placed in their mind a wrong image of Sjoerd de Roos.

Graphic designers and typographers can recognize letter forms and identify (some) typefaces.

This skill comes through paying attention to shapes, textures, rhythms, details of several typefaces, repetitively. In a book titled "*What is a designer*" the British design educator Norman Potter lists a series of questions and statements addressed to the student designer, as tools for reflection on the practice. One of them is something like: "consider the difference between human faces and consider the time it takes you to recognize a face." So, let's think about it: how big is the difference between faces?

Sjoerd de Roos' face shows just a bit of an angle at the jaw, and rather high cheekbones, it was not a round face, but neither quite angular, it was a soft face. His light eyes, probably blue, were a bit close to each other with tiny eyebrows that could take the shape of circumflex accents. There were shallow, long wrinkles on his forehead. His straight nose had small nostrils. He wore a moustache trimmed on the upper part and rather long below and on the sides, covering the upper lip of his small mouth. His hair appeared thin. They had been cut very short on the side, leaving maybe one centimetres at the top. He was balding in such a way that an elliptic patch of hair on the front of his skull was isolated from the rest of his hair. In the picture for which he posed in 1911, he faced the camera, looking straight into the objective. He appeared calm, open and sharp and somehow vulnerable.

Heinrich Wacha's face was long, and even more elongated by his beard and moustache that grew

a bit wild at the ending, making curly arabesques. His eyes were dark, probably brown and his eyebrows seem to also have grown into a curl at the endings. He has worn his dark and thick hair long. For the picture of 1911, he smoked a cigarette, wore a cowboy-like hat and looked to the camera from beneath his eyelids. He appeared mysterious.

Reading faces is important, even necessary, because faces operates as emitters of signs that we constantly read as we speak to each other, getting constant feedback in response of what we say, which helps us to instantly adapt what we'll say next, in order to produce the desired communication. That is the basic human visual inter-face of communication.

Yet, reading faces has also led to physiognomy, the practice consisting in describing people according to a number of characteristics. Such descriptions being used mostly by the police. That practice is part of the history of cataloguing and characterizing human faces and establishing correspondences between facial features and the manners and behaviours of people, especially criminal behaviour and sexual behaviour. Reading faces has been instrumental in establishing a "knowledge" that defines certain categories of faces as suspect.

When I was browsing the online archive of the city of Amsterdam for a picture of de Roos and found the one that would be printed on the cover, I did not look at the person on the picture. If I had, I would have noticed that it is not the same face than in the other pictures I saw. Perhaps it was because of its difference and its mysterious look that I selected this very picture. I must have thought "what a special picture of de Roos!" I placed my trust in the search engine and the cataloguing of the archive, turning my criticality down to zero. Shame on me for being uncritical of what the institution was affirming! Let me always look at faces in an attempt to see what they really are, and not what institutions say they must be.

Paul Gangloff, 2016

With thanks to Floor van der Vliet, and to the Stadsarchief Amsterdam (Hans Visser in particular) for providing the photograph of Sjoerd de Roos free of charge.