

**SUPER  
GROTESK**

**CELINE  
HURKA**





**RESEARCH**





## Foreword

In this book, I present my study on the typeface Super-Grotesk, initially designed by Arno Drescher in 1930. I conducted this research and collected the material to create a digital version, which I will discuss later on. The project commenced as part of my Type and Media master program at the Royal Academy of Art in the Hague during the Revival class, guided by Paul van der Laan. The following presentation is a progress report on the outcome of a six-month course and not a finished research paper for a polished commercially-viable typeface.

In the first part of the book, I will be focusing on historical investigations on Super-Grotesk and Eastern German printing of the first half of the 20th century. In the second part, I will elaborate on my design process in a step-by-step method. I accompanied both pieces with a large number of my visual findings: numerous images, illustrations, and scans of specimens.

Super-Grotesk is not my first revival project, and hence I was eager to challenge myself by defining some ideas for the project beforehand. I based my previous revivals on serif typefaces and had mainly worked from collected material of the 16th century (Garamont and Granjon) and the early 18th century (Binny and Ronaldson). Even before the semester started, I knew that I would prefer to explore sans-serif typefaces and was already particularly drawn to early 20th century models from Eastern Germany. On a more practical level, I wished to focus much more on the experimental aspect of a revival. I was curious to see how far I can push forward a personal interpretation. This intention shifted my focus from the wish to create an accurate faithful representation with a large character-set to a more exploratory path with a focus on the interpretation of details, proportions, and spacing.



## Arno Drescher

Arno Drescher was born on the 17th of March 1882 in the city of Auerbach, Germany. His father, Carl Gustav Drescher (1851–1895), was an artist and sign painter. His father's trade likely influenced Arno Drescher in choosing his profession. After having worked as a teacher from 1902 until 1904, he started studying at the art academy in Dresden in 1905. His studies in Dresden were primarily focusing on the craft aspects of drawing and painting. Already at the age of 24, while still studying, Arno Drescher started teaching at the academy and even tutored other teachers. In 1911 he married Elise Goller, daughter of one of his teachers, and the couple raised five children.

From the 1920s onwards, he established a network in the German economy from which he received many prestigious assignments. During these times, he produced approximately 25 well-acclaimed typefaces for different foundries.

Furthermore, he designed money for the Deutsche Reichsbank, stamps, poster, and logos (for example, for Audi and Hachez). Drescher cultivated close friendships with other relevant designers at the time, like Hohlwein, Petzold, Renner, and Mahlau, and exhibited his paintings next to such prominent names like Pechstein, Lieberman, Munch, Hofer, Heckel, Kokoschka, and Nolde.



1



2

1. Audi Logo, Arno Drescher

2. Christmas illustration, Arno Drescher



1

In 1940 Arno Drescher became director of the Leipziger Akademie für graphische Künste und Buchgewerbe. In 1943 his atelier was bombed, and he lost most of his artworks of the previous 30 years.

After the Second World War ended in 1945, he continued working in Leipzig on applied typographic assignments and painting. From 1952 onwards, galleries and museums both in Eastern and Western Germany showed these works of visual art. In 1960 Drescher moved to Braunschweig to live with his daughter. He died there, 11 years later, at the age of 89, on the 1st of June 1971.

2



1. Portrait of Arno Drescher

2. Dresden, 1930s





Paintings, Arno Drescher

1



## The typefaces of Arno Drescher

Arno Drescher designed and published typefaces between 1927 and 1957 with various foundries: Schriftguss KG in Dresden, Ludwig Wagner KG in Leipzig, Wilhelm Woellmer in Berlin, Johannes Wagner in Ingolstadt and Schelter and Giesecke in Leipzig. He worked on many genres of type, which led to a diverse body of work, containing serif-, sans-serif, typewriter, and script typefaces.

Not too many of those designs seem to have been revived and are available for commercial usage. The website MyFonts.com currently offers three in their catalog (January 2020): the geometric typefaces Drescher Grotesk BT and the FF Super-Grotesk as well as the script typeface Arabella (published by profonts).

2



1. Energos, Arno Drescher, 1931

2. Painting, Arno Drescher



A B C D E E F

SchreibmeisterKursiv

K L M N O P

SPIELHAUS

Onyx

ROUGE

Milo

abcdefghijklmnopqrstuv  
ABCDEFGHIJKLMNO PQ  
1234567890 & ,;:'-/)!?§\*†»«-

Manutius Antiqua

abcdefghijklmnopqrstuvwxyz chckßtz  
ABCDEFGHIJKLMNMMNOPQRSSTUVWXYZ  
1234567890 & ,;:'-/)!?\*†»«-· äöü ÄÖÜ

Fundamental-Grotesk  
Halbfett

MOUSO

Duplex

Typeface	Year	Foundry
Apell	1933	Schriftguss KG, Dresden
Arabella	1936	Ludwig Wagner KG, Leipzig
Arabella Favorit	1939	Ludwig Wagner KG, Leipzig
Drescher Eilschrift	1934	Wilhelm Woellmer, Berlin
Drescher Versalien	1927	Schriftguss KG, Dresden
Duplex	1937	Schriftguss KG, Dresden
Energos	1932	Schriftguss KG, Dresden
Fundamental-Grotesk	1938/39	Ludwig Wagner KG, Leipzig
Helion	1935	Schriftguss KG, Dresden
Manutius-Antiqua	1954	Ludwig Wagner KG, Leipzig
Milo	1940	Schriftguss KG, Dresden
Onyx	1936	Schelter & Giesecke, Leipzig
Super-Grotesk	1930–1938	Schriftguss KG, Dresden
Super-Blickfang-Initialen	1932	Schriftguss KG, Dresden
Super-Elektrik	1931	Schriftguss KG, Dresden
Super-Reflex	1931	Schriftguss KG, Dresden
Schreibmeister Kursiv	1958, not published	Ludwig Wagner KG, Leipzig

Elektrizität in jedem Gerät!  
Hygiene-Museum zu Dresden  
Vom Sinn der Lebensreform

Bokförlaget Norden  
Fotografiska Atelier

Kölnisch Wasser  
Die Modenschau  
Elida-Seife

### Super-Grotesk

The Schriftguss KG initially released Super-Grotesk in Dresden in 1930. Until 1938 Arno Drescher extended the Super-Grotesk to a family ranging in weight and width in roman and italic and containing various display cuts such as the Super-Blickfang-Initialen (1932), the Super-Elektrik and the Super-Reflex (1931). In the years of the GDR, the foundry marketed the type-family as a “contemporary and unloaded grotesque.” Many typefaces of the first half of the 20th century were negatively perceived after World War II due to their usage by the Nazis. Super-Grotesk, however, was not used during the Third Reich and became, therefore, more prevalent later in the GDR. Designers and printers used the typeface for various publications, signage, ads, and newspapers.

VERSALIEN SUPER-ELEKTRIK

Nr. 2910 corps 60/48 6 A Satz ca. 7,5 kg

**URKUNDE**

Nr. 2909 corps 48 6 A Satz ca. 6 kg

**IMPRESSION**

Nr. 2908 corps 36 6 A Satz ca. 3,5 kg

**KONZERTHAUS**

Nr. 2907 corps 28 8 A Satz ca. 3 kg

**NÜRBURG RING**

Nr. 2906 corps 20 12 A Satz ca. 2,5 kg

**BØRNESES SIDE**

VERSALIEN SUPER-REFLEX

Nr. 2905 corps 60/48 6 A Satz ca. 7,5 kg

**RECURSO**

Nr. 2904 corps 48 6 A Satz ca. 6 kg

**DOLOMITEN**

Nr. 2903 corps 36 6 A Satz ca. 3,5 kg

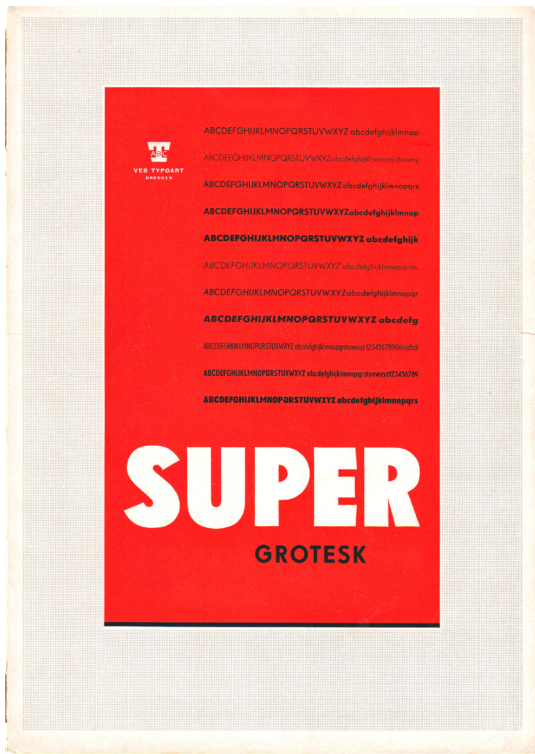
**MODENSCHAU**

Nr. 2902 corps 28 8 A Satz ca. 3 kg

**GRAFISK KUNST**

Nr. 2901 corps 20 12 A Satz ca. 2,5 kg

**NORDSEEBÄDER**



Various specimens, kindly documented by Reymund Schröder and Jan Middendorp



Various specimen, kindly documented by Jan Middendorp





Various specimen, kindly documented by Reymund Schröder and Jan Middendorp

**VERSALIEN SUPER-GROTESK HALBFETT**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**RECHT DIE AUSSTELLUNG DER MEISER PORZELLAN MANUFATURA**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**PROFUGIONE AL NATURALE E PERFETTA DI GUARDASI STRUMENTO**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**ORIGINALBADIERUNGEN NEUEZEITLICHER MEISTER**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**DIE GESCHICHTE DER NORDISCHEN KUNST**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**SJELDEN GOD PANGENBRINGELSE**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**INTERNATIONALES SPORTFEST**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**NEUE HOCHHAUSBAUTEN**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**FERIAS EN MANRESA**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**DRESDENER BANK**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**KAMMER-MUSIK**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**HOLSTEBRO**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**MUSEUM**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**UNION**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**BOND**

SCHRIFTLAUS A.-G., VORM. BRÜDER BUTTER, DRESDEN

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**Na het besnijden der boeken aan de voorkanten, kunnen de linnen hoeken woorden angezet. Het spreekt vanzelf**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**El jengibre del comercio es el tallo subterráneo desecado de una planta que crece silvestre en el sustrato del Asia y en algunas de las islas de la Malasia; pero que**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**Der wachsende Autoverkehr bringt es mit sich, daß beständig des Straßenbaues als auch der Kraftfahrzeuge neue Fragen der Lösung harren**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**In modernen Kraftwerken geht man heute dazu über, die Leistungen der Maschinen immer mehr zu erhöhen**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**SOCIETAD PRODUCTOR QUIMICO RICARDO FERNANDEZ, PORTO**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**NEUE KONJUNKTUR DER DEUTSCHEN WIRTSCHAFT**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**UNE MERVEILLE DES ARTS GRAPHIQUES**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**ELEKTRISIERUNG DER REICHSBAHN**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**RIVIERAEN, ALGIER OG TUNIS**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**INDUSTRIE-ERZEUGNISSE**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**Decoración der Schaufenster**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**Gute Reklame bringt Erfolg!**

Various specimens, kindly documented by Reymund Schröder

**SUPER-GROTESK FETT**

**DIVADLO A HUDBA**

**SIEMENS-WERKE**

**FOTOGRAFER**

**KAUFHAUS**

**ENEBRO**

**MESSE**

**BOEK**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**SOCIETAD PRODUCTOR QUIMICO RICARDO FERNANDEZ, PORTO**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**NEUE KONJUNKTUR DER DEUTSCHEN WIRTSCHAFT**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**UNE MERVEILLE DES ARTS GRAPHIQUES**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**ELEKTRISIERUNG DER REICHSBAHN**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**RIVIERAEN, ALGIER OG TUNIS**

Verzeichnis 174 N. 2000, ca. 32,5 kg. 1000  
**INDUSTRIE-ERZEUGNISSE**

**TECHNISCHE DATEN**

Alle Erzeugnisse des Betriebes werden nach Didot-System gefertigt. Schrifthöhe ist die Normalhöhe; sie beträgt für Handsatzschriften sowie Messinglinien 23,567 mm = 62,66 p; (Ausschluß und Quadraten 20,307 mm = 54,00 p, Regletten und Hohlstege 19,053 mm = 50,66 p).

Sämtliche Werkschriften in mager, halbfett und kursiv mager können auch als Werkschrifttellungen geliefert werden (ca. 12,5 kg).

Ziffersortimente sind bis 12 p von allen Schriften lieferbar (ca. 1,— kg).

Buchdrucklettern für deutschen Satz sind sortiert nach TGL 2967—56. Für Fremdsprachen wird die Sortierung den Bedürfnissen des Auslandes angepaßt. Aufstellung der lieferbaren Akzente auf Seite 70. Die deutsche Schriftteilung läßt sich durch Zugüsse für Fremdsprachen-satz kompletieren.

Blindmaterial ist lieferbar in folgenden Sortimenten:

Ausschluß (Mengenangabe in Zeilen, 1 Zeile = 288 p)

Kegel	4	5	6	8	9	10	12	14	16	18	20	24	28 p
1 p	5 1/8	4	2 1/2	1 1/2	2	1 1/4	1	3/4	1/2	1/2	1/2	1/2	1/4
1 1/2 p	5 1/8	4	4 1/2	1 1/4	1	1	3/4	1/2	1/2	1/2	1/2	1/2	1/4
2 p	—	—	6	3 1/2	3	2 1/2	1	1	1	1	1	1	1/2
3 p	—	—	—	4	4 1/2	2 1/4	1 1/4	1	1 1/2	1 1/4	1 1/4	1 1/4	1 1/2
4 p	—	—	—	—	—	2	4	3	2 1/2	1 1/4	1	1	1
6 p	—	—	—	—	—	—	—	—	1 1/2	2	1 1/4	1	1
Halbgez.	16	4	4 1/2	2 1/4	2 1/4	1 1/4	1	1	3/4	—	3/4	1/2	1/4
Gesamt	6	6	3 1/2	2 1/4	2 1/4	1 1/4	1	1	3/4	—	3/4	1/2	1/4
Gesamt	33	28	23	17	15	13	11	9	8	7	7	5	4 1/2

Quadraten in Sortimenten zu 1,— kg

Kegel 1 1 1/8 2 3 4 5 6 7 8 9 10 12 14 16 18 20 28 p  
 1,— kg = je 1 Zeile zu 24 und 36 p, 1 1/8 Zeile zu 48 p Breite (1 Zeile = 288 p).

Regletten in Sortimenten von 1 bis 3 p je Kegel ca. 1,— kg, 4 bis 7 p je Kegel ca. 2,— kg, 8 p und stärker je Kegel ca. 5,— kg. 1 Sortiment enthält in 96, 144, 192 und 240 p Länge folgende Stückzahlen:

Kegel	1	1 1/8	2	3	4	5	6	7 p	8 p und dicker
je Schichtlänge	57	38	29	19	29	23	19	17 Stück	je 1 Zeile

Hohlstege (Sortimente zu ca. 20,— kg) in 96, 144, 192 und 240 p Länge. Ein Sortiment umfaßt die Kegel 24, 36 und 48 p und es enthält von jedem Kegel und in jeder Länge je 2 Zeilen (1 Zeile = 288 p).

**TECHNISCHE DATEN**

Messinglinien werden nach TGL 10—045 geliefert (siehe Tabelle, Seite 61). Abweichungen von dieser gelten als Sonderbestellungen und unterliegen längerer Lieferzeit.

Magazin-Matrizen können für sämtliche Systeme des Zeilenguß-Maschinensatzes verwendet werden. Nach TGL 10—048 liefern wir:

Satz 1A Vollständiger Matrizensatz einschließlich vollverzahrter Matrizen (Handmatrizen) = 1113 Stück

Satz 1B Matrizensatz ohne vollverzahrte Matrizen = 1056 Stück

Satz 2A Vollständiger SST-Matrizensatz einschließlich vollverzahrter Matrizen (Handmatrizen) = 1438 Stück

Satz 2B SST-Matrizensatz ohne vollverzahrte Matrizen = 1393 Stück

Bei Bestellungen von Defekten bitten wir, unser Formular 12-002 zu verwenden. Die Bezeichnung des Klaviaturschemas und die Angabe der Magazinart ist dabei unbedingt notwendig.

Für das Einfräsen von Fußkombinationen ist die Angabe der Nummer oder die Einsendung einer Mustermatrize erforderlich.

Die Übersicht aller lieferbaren Akzente zeigen wir auf der Seite 70. Bei gewünschten Sonderverzahnungen für Defekte ist die Tastennummer anzugeben. (Tasten- und Kanalnummern sind unterschiedlich)

Unsere Erzeugnisse werden nach festgelegten Gütebestimmungen aus entsprechendem Material angefertigt. Bei Beanstandungen bitten wir um Angabe der Rechnungs-Nr. sowie Einsendung eines Musters oder eines Kontrollabzuges.

Die Preise unserer Erzeugnisse entsprechen in allen Positionen der gültigen Preisordnung.

Export-Organisation  
**POLYGRAPH-EXPORT GMBH**  
 DDR - 108 Berlin, Friedrichstraße 61

Die große Garniturenanzahl läßt bereits erkennen, welche Bedeutung diese Schriftfamilie für die praktische Arbeit des Typografen gewonnen hat. Sie ist zur Standardtype geworden, weil die Grotesk aus dem

TD 5.3.b Super-Buchgrotesk mager 6-12p

Für den mechanischen Satz wird unsere Super-Buchgrotesk auch in 6-12p als Magazin-Matrize ausgeliefert, mit halbfett oder Kursiv als Auszeichnung. Dabei ist von großer Bedeutung, daß in Handsatz und

TD 5.3.n Super-Buchgrotesk-Kursiv mager 6-12p

Die Deutlichkeit der Grotesk, die in allen Stärken unverändert ihre Eigenheiten behält, ist nicht zu übertreffen — und ihre Form ist zeitgemäß. Kaum eine andere Schrift kann so starke Wirkungen erzielen.

TD 5.3.m Super-Buchgrotesk halbfett 6-12p

## Konzerte der Berliner Philharmonie Deutsches Hygiene-Museum in Dresden

TD 5.3.a Super-Grotesk mager 5/6-48p

## Rare and valuable miniatures Complete equipment for Chemistry

TD 5.3.c Super-Grotesk halbfett 5/6-72/60p

## Bicyclettes pour les enfants La Foire Technique de Bruxelles

TD 5.3.d Super-Grotesk dreiviertelfett 6-72/60p

## Grand Hôtel Lido, Roma Manifattura Cinghie di Cuoio

TD 5.3.e Super-Grotesk fett 6-72/60p

## Göteborgs Hartzoljefärgs-Fabrik

Blomsterhandeln Bläklintn i Stockholm

TD 5.3.j Super-Kursiv mager 6-48p

## Jardín Zoológico de Madrid

Aparatos fotográficos y accesorios

TD 5.3.k Super-Kursiv halbfett 6-48p

## Der moderne Wohnbau

Technik in der Landwirtschaft

TD 5.3.l Super-Kursiv fett 6-72/60p

## Befraktungs- och Speditionsaffär, Malmö

Helsjöns Gyttebad och Kuranstalt, Västergötland

TD 5.3.g Super-Grotesk schmalmager 6-48p

## Neuheiten auf der Technischen Messe

Zeichnungen und Radierungen alter Meister

TD 5.3.h Super-Grotesk schmalhalbfett 6-72/60p

## Les articles d'enseignement

Modèles de plantes et d'animaux

TD 5.3.i Super-Grotesk schmalfett 6-96/84p

47

ABCDEFGHIJK  
LMNOPQRSTUW  
XYZAOU  
abcdefghijklmno  
pqrstuvwxyz  
ööüchckffihßääëëëç  
1234567890

ABCDEFGHIJK  
LMNOPQRSTUW  
XYZAOU  
abcdefghijklmno  
pqrstuvwxyz  
ööüchckffihßääëëëç  
1234567890

## SUPER BUCH GROTESK

T 102 k  
mager / kursiv

6  
LARS PETER HANSEN VAR EIN LUSTIGER KERL. Alle, die Lars Peter Hansen kannten, waren sich darin einig, daß er ein spaßiger Kerl war. Er war immer guter Laune, und das hatte überaus heilene Sinn — aber namentlich nicht für ihn. Er gehörte zu einem Köhlgerichtlecht, dieses, soweit man zurückdenken konnte, hard on oliv gelegigt hatte, was kein anderer anrühren mochte, und das datum den Namen Schindervolk bekommen hatte. Sein

8  
MEESLEPEND ARBEID EN DAGELIJKS BROOD De zee verzwolg hier niet langer. Ze had genoeg gekregen van het eigendom van de Mans, nu ze er het beste van genomen had en zocht haar kostbaar voedsel elders, integendeel, ze gaf weer iets terug. Ze voerde zand naar het land, zodat zich een breed strand vormde en op dagen,

dat het hard waalde, bedekte ze de rest van de velden met zand. Onder de schrale plantengroei

9  
MUTTA NYT MERI EI ENÄX SYÖNYT MAATA Seutu, johon he olivat tulleet, oli autiata. Mutta he ottivat asian sellaisenaan, ryhtyivät heti taisteluun olemassaolosta, rakensivat majoja, kaivoivat oja ja raivasivat teitä. He olivat vaatimattomia ja sitkeitä, ja heissä oli Manien kylmätän tarve yrittää kaikkea; mikään työ ei ollut heille liian vastenmielistä tai raskasta, ja pian näkyi seudusta, että he olivat ryhtyneet sitä asumaan. Mutta

10  
LE MORNE RETOUR AU LOGIS DE DITTE ÉTAIT Plus tard, on amena des briques et du bois. Les charretiers de la ville n'entendaient pas convoyer les matériaux dans le sable compact. Ils les déchargeaient au pied des dunes. Grand Klaus dut donc les trainer le long du chemin défoncé. Le marchand arrivait tantôt avec l'un, tantôt avec l'autre. Des étrangers mesuraient la dune au moyen

12  
DER KLEINE PETER GEHT AUF DAS LEBEN LOS Lars Peter stand am Wassertrog mit dem großen Klaus, der trank, daß seine Flanken sich heftig bewegten. Sie hatten eine lange Fahrt hinter sich, ganz weit draußen waren sie gewesen, und sie sahen beide müde und zufriedener aus. Es kam vor, daß

die Sehnsucht nach der Landstraße den Schinder unwiderstehlich packte, so daß er den großen Klaus

ABCDEFGHIJK  
LMNOPQRSTUW  
XYZAOU  
abcdefghijklmno  
pqrstuvwxyz  
ööüchckffihßääëëëç  
1234567890

ABCDEFGHIJK  
LMNOPQRSTUW  
XYZAOU  
abcdefghijklmno  
pqrstuvwxyz  
ööüchckffihßääëëëç  
1234567890

## SUPER BUCH GROTESK

T 102  
mager / halbfett

6  
LE MORNE RETOUR AU LOGIS DE DITTE ÉTAIT Si pas moi de préjugés, d'attitudes ici dépeints sont aujour'hui dévotés — mais assurément qu'ils le soient partout et toujours ? — on n'en mesurera que mieux le chemin parcouru depuis le temps où des enfants de dix ans travaillaient dans les mines par maints réflexes, qu'il convient de situer au temps du socialisme naissant, on se rendra mieux compte de la réforme exemplaire dans nos mœurs

8  
MEN ELLERS VAR HAN DA NÆRMEST BONDE Met de landbouw ging het niet al te best, een paar bunder dijngrond, waar enige schapen een korng voedsel vonden, was alles, wat er over was van de grote boerenplaats, die gelegen had, waar nu de meeuwen schreeuwden en over de witte branding scheerden. Al het overige had de zee verzwolgen. Het was Saren en vooral Marens arnzalige trots, dat hun voorouders een boe-

9  
KAIKKI MUUT SUVUT VOIDAAN JOHTAA SIITA Pajan saadakseen heidän tulee vain imaista jää-puikkoa. Ei olekaan merkillistä, että he ovat olleet monikukuiinen ja karaisunut suku, jonka vahvoihin käsivarsiin kaikki allistui. Manin suku tunnettiin parhaiten siitä, että kaikki, mihin se kosketti, alkoi elää ja kasvaa. Pajassa näkyivät kaavan saivisen maan merkit: hänen pienenä allessaan hänen takamuksensa olivat määrät ja säärensä väärit.

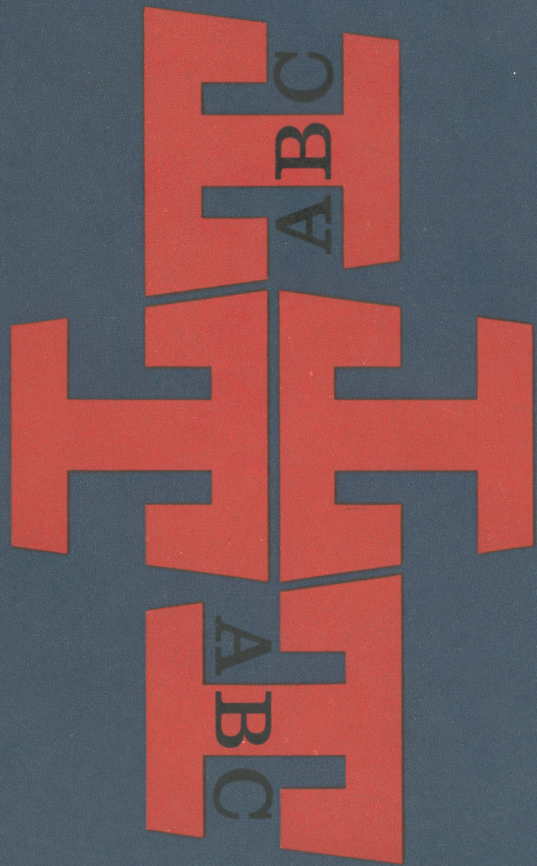
10  
DAS DORF AN DER ÖDEN KÜSTE AM KATTEGAT Aber eines Tages ließ der Lehrer bestellen, der Junge versäume zuviel. Das wiederholte sich; Ditte konnte es nicht begreifen. Sie nahm sich den Bruder ernstlich vor und bekam aus ihm heraus, daß er die Schule zu schwänzen pflegte. Anstatt zum Unterricht zu gehen, trieb er sich den ganzen Tag herum und kam erst nach Hause, wenn die Schulzeit vorbei

12  
TE ALLEN TIJDE HEEFT HET VOOR EEN TEKEN In dit opzicht nam Ditte een voorname plaats in. Ze hoorde tot het oudste en talrijkste geslacht in het land, het geslacht Man. Een stamboom van het geslacht bestaat niet en zou ook moeijlijk samen te stellen zijn, want de Mans zijn zo talrijk als het

zand van de zee. Alle andere geslachten stammen daarvan af; ze doken op in de loop der tijden. En



# TYPOART



Specimen,  
found in the  
collection  
of the Museum  
Meermanno,  
The Hague

## Different revival versions

VEB Typoart promotes Super-Grotesk in a phototypesetting catalog from 1989. Here, the company is stating that the typeface follows classical proportions while connecting them with constructivist concepts. Furthermore, the descriptive text offers a concise insight into the socio-political situation of geometric typefaces. The foundry remarks their popularity in the late 1920s and explains that World War I seemingly destroyed the intellectual and material fundamentals of the previous generation. After those years of insecurities, the German population longed for new values in designs. In fine arts, design, and literature, artists and designers founded the New Objectivity and Bauhaus movements. Overall, they preferred clear and structured forms and connected different artistic disciplines. These tendencies impacted type design and led to a large number of constructed, geometric sans-serif designs. The most well-known type-designs in this domain are supposedly Futura by type designer Paul Renner (1878-1956) and Super-Grotesk by Arno Drescher. Futura was published slightly earlier, in 1927, and various sources state that Renner directly influenced Drescher as both frequently exchanged ideas.

The two typefaces almost seem to be purely designed from regular, geometric shapes. However, when measuring details in both designs, neither the shapes nor the stroke thicknesses are entirely consistent. The type designers carefully compensated the contours optically to create the illusion of flawlessly machine-made forms.



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

Eine der Grundlagen  
 sprachlicher Verständigung  
 ist das Alphabet.

Typoart Dresden, einziger  
 schriftstetillender Betrieb  
 der DDR, und viele  
 Grafiker (Type-Designer)

sind um die Schaffung  
 einer vielfältigen Palette  
 von Satzschriften bemüht.

**Abendlehrgänge  
 zur Schriftgestaltung  
 und -anwendung  
 in der Praxis**

sollten dazu beitragen,  
 die Ausdrucksmöglichkeiten  
 zu erweitern und  
 dem Inhalt entsprechende  
 Schriften einzusetzen.

abc  
 defghijkl  
 mnopqrst  
 uvwxyzß  
 äöü  
 ABCDEF  
 GHIJK  
 LMNOP  
 QRSTU  
 VWXYZ  
 ÄÖÜ  
 123456  
 7890  
 123456  
 7890

Super zart

abc  
 defghijkl  
 mnopqrst  
 uvwxyzß  
 äöü  
 ABCDEF  
 GHIJK  
 LMNOP  
 QRSTU  
 VWXYZ  
 ÄÖÜ  
 123456  
 7890  
 123456  
 7890

Super mager

## Super

Die Beliebtheit der serifenlosen  
 Schriften mit konstruktivem  
 Charakter erreichte Ende der  
 zwanziger Jahre unseres Jahr-  
 hunderts einen Höhepunkt.  
 Der erste Weltkrieg und die In-  
 flation hatten die geistigen und  
 materiellen Fundamente dieser  
 Generation zerstört. Nach Jah-  
 ren des Niedergangs und der  
 Verunsicherung begann ein  
 Suchen nach neuen Wertmaß-  
 stäben. In der Kunst entstand  
 die Richtung der »Neuen Sach-  
 lichkeit« und die Bauhaus-  
 bewegung als Ausdruck der  
 Rückbesinnung auf einfache  
 und klare Formen. Diese Ent-  
 wicklung blieb nicht ohne Aus-  
 wirkung auf die Schriftgestal-  
 tung. Die bis heute anhaltende  
 Beliebtheit der konstruktiv  
 betonten Schriften zeigt, daß  
 es sich dabei um keine kurz-  
 lebige Modeerscheinung  
 handelte.

Als bekannteste Vertreter ent-  
 standen in Deutschland die  
 Futura von Paul Renner und  
 die Super von Prof. Drescher.  
 Professor Arno Drescher wurde  
 1882 in Auerbach (Vogtland) ge-  
 boren, studierte an der Aka-  
 demie für Kunstgewerbe in  
 Dresden und wirkte später als  
 Dozent und Rektor an der Staat-  
 lichen Akademie für graphische  
 Künste und Buchgewerbe in  
 Leipzig.

Die Super wahrt die klassischen  
 Proportionen der Buchstaben  
 und verbindet diese mit kon-  
 struktiv wirkenden Formen

*abc*

*defghijkl*

*mnopqrst*

*vwxyzß*

*äöü*

*ABCDEF*

*GHIJK*

*LMNOP*

*QRSTU*

*VWXYZ*

*ÄÖÜ*

*123456*

*7890*

*123456*

*7890*

**abc**

**defghijkl**

**mnopqrst**

**vwxyzß**

**äöü**

**ABCDEF**

**GHIJK**

**LMNOP**

**QRSTU**

**VWXYZ**

**ÄÖÜ**

**123456**

**7890**

**123456**

**7890**

**abc**

**defghijkl**

**mnopqrst**

**vwxyzß**

**äöü**

**ABCDEF**

**GHIJK**

**LMNOP**

**QRSTU**

**VWXYZ**

**ÄÖÜ**

**123456**

**7890**

**123456**

**7890**

Super kursiv mager

Super halbfett

Super fett

In 1987 type designer Karl-Heinz Lange (1929-2010) adapted Super-Grotesk to phototypesetting. When comparing this version with the prints by lead-type, I noticed, that Lange took some liberties in his design decisions. The most obvious alteration is the higher x-height for improved legibility and the more evenly distributed proportions of the capitals. He added old-style figures and emphasized the geometric nature of the typeface by omitting the hook of the /t and rounding the counter-shapes, for instance.

In 1999 type designer Svend Smital (\*1967) adapted Super-Grotesk to digital type-setting and added further weights as well as some remodelings. Fontshop published this version as FF Super Grotesk. In the same year, Bitstream released another revival, Drescher Grotesk, designed by Nicolai Gogoll, which was awarded the Kurt Christians Prize.

Drescher Grotesk BT Std Light

Drescher Grotesk BT Std Light

---

Drescher Grotesk BT Std Book

Drescher Grotesk BT Std Book

---

Drescher Grotesk BT Std Roman

Drescher Grotesk BT Std Roman

---

Drescher Grotesk BT Std Semi Bold

Drescher Grotesk BT Std Semi Bold

---

Drescher Grotesk BT Std Demi

Drescher Grotesk BT Std Demi

---

Drescher Grotesk BT Std Bold

Drescher Grotesk BT Std Bold

---

Drescher Grotesk BT Std Small  
Sizes

Drescher Grotesk BT Std Small Sizes

FF Super Grotesk Pro Regular

FF Super Grotesk Pro Regular

---

FF Super Grotesk Pro Medium

**FF Super Grotesk Pro Medium**

---

FF Super Grotesk Pro Bold

**FF Super Grotesk Pro Bold**

---

FF Super Grotesk Pro Condensed  
Regular

FF Super Grotesk Pro Condensed Regular

---

FF Super Grotesk Pro Condensed  
Medium

**FF Super Grotesk Pro Condensed Medium**

---

FF Super Grotesk Pro Condensed  
Bold

**FF Super Grotesk Pro Condensed Bold**

---

FF Super Grotesk Std Regular

FF Super Grotesk Std Regular

---

FF Super Grotesk Std Medium

**FF Super Grotesk Std Medium**

---

FF Super Grotesk Std Bold

**FF Super Grotesk Std Bold**

---

FF Super Grotesk Std Condensed  
Regular

FF Super Grotesk Std Condensed Regular

---

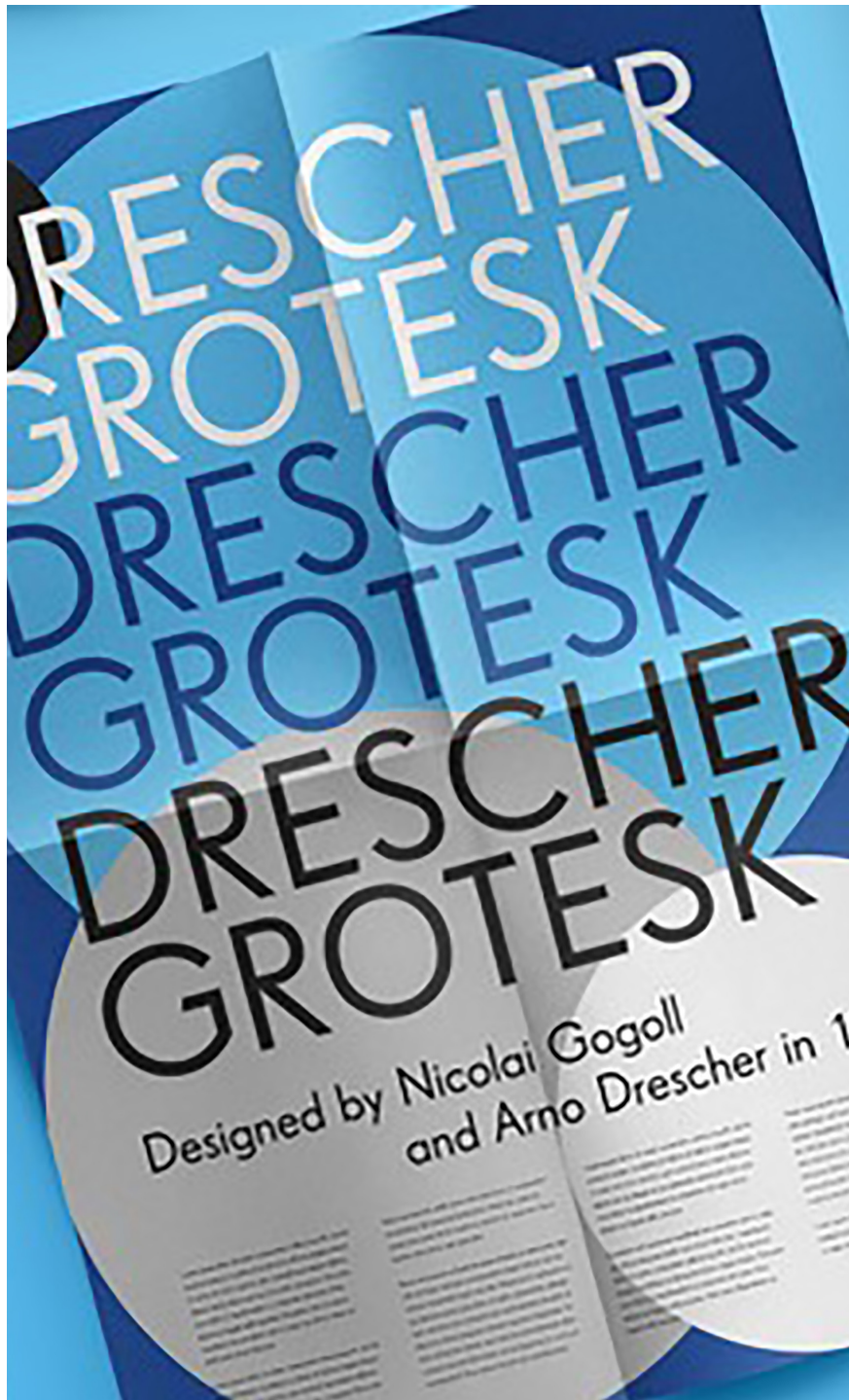
FF Super Grotesk Std Condensed  
Medium

**FF Super Grotesk Std Condensed Medium**

---

FF Super Grotesk Std Condensed  
Bold

**FF Super Grotesk Std Condensed Bold**



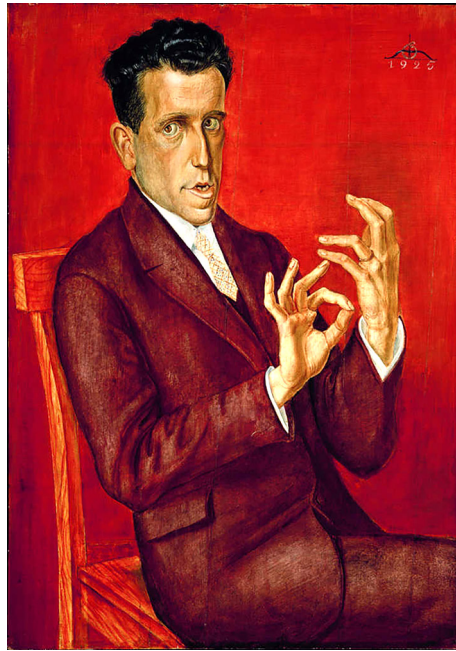
## Schriftguss Ag

As previously mentioned, Super-Grotesk was firstly issued by Schriftguss AG in Dresden. Schriftguss AG was originally founded in 1892 under the name Brüder Butter and taken over by the type caring firm of Otto Ludwig Bechert (1889). The company merged in 1922 to Schriftguss A.-G. vorm Brüder Butter. In an article published on the website [Alphabettes.org](http://Alphabettes.org) (published: January 2016), type designer Indra Kupferschmid (\*1973) considers this foundry to be one of the more exciting European ones of the 1920s. During this period, the main centers of German printing were located in Frankfurt, Offenbach, and Leipzig. Kupferschmid suggests that the off-center location in Dresden might have enabled the foundry to create more independent work, which they would show more daringly. During the 1920s, German foundries merged, expanded, and exported at increasing speed. The immersing industrial economy demanded more and more advertisement material.

The turning point occurred after World War II. When Germany separated in East and West, the entire type industry required restructuring. Two-thirds of the foundries went out of business. After the war, there was a shortage of raw material needed for type-setting. Therefore many providers of the type-setting components produced them from left-over metal.

In Eastern Germany, multiple foundries were merged in 1948 by the government of the German Democratic Republic (GDR) into one single company named VEB Typoart, located in Dresden. VEB Typoart joined parts of the catalogs of the different foundries, such as the one of Schriftguss. The company was lead by graphic designer Herbert Thannhaeuser (1898-1963) and later by typographer and designer Albert Kapr (1918–1995).





**KUNSTVEREIN JENA**

16. MAI BIS 13. JUNI 1926

**PRINZESSINNENSCHLÖSSCHEN**  
 MITTWOCHS U. SONNABENDS 3-5, SONNTAGS 11-1  
 AUSSER DER ZEIT FÜHRUNG DURCH DEN HAUSMEISTER

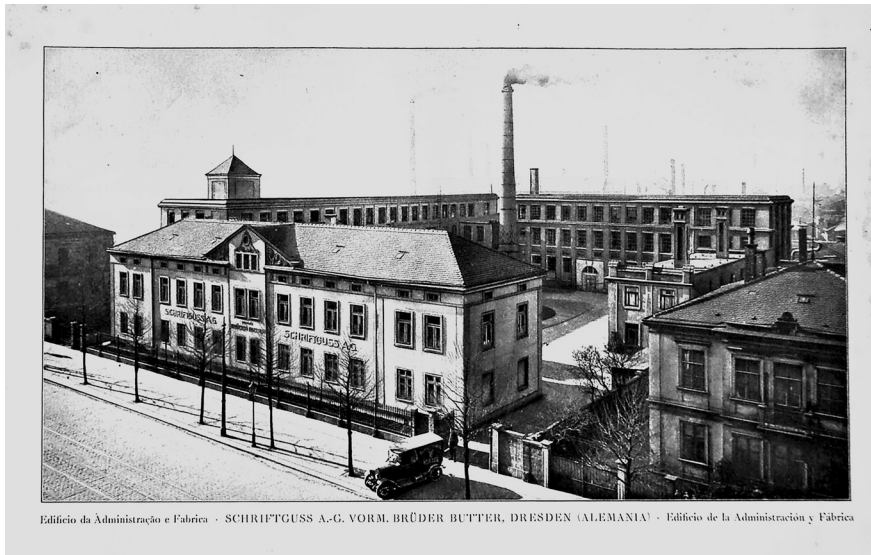
**NEUE SACHLICHKEIT**

IWAN BABY	FRITZ BURMANN
H. M. DAVRINGHAUSEN	OTTO DIX
ADOLF ERBSLÖH	ERNST FRITSCH
GLUSTSCHENKO	GEORGE GROSZ
ALEXANDER KANOLDT	GEORG KARS
CARLO MENSE	KAY H. NEBEL
ANTON RÄDERSCHIEDT	KARL RÖSSING
GUSTAV SCHAFFER	RUDOLF SCHLICHTER
GEORG SCHOLZ	GEORG SCHRIMPF

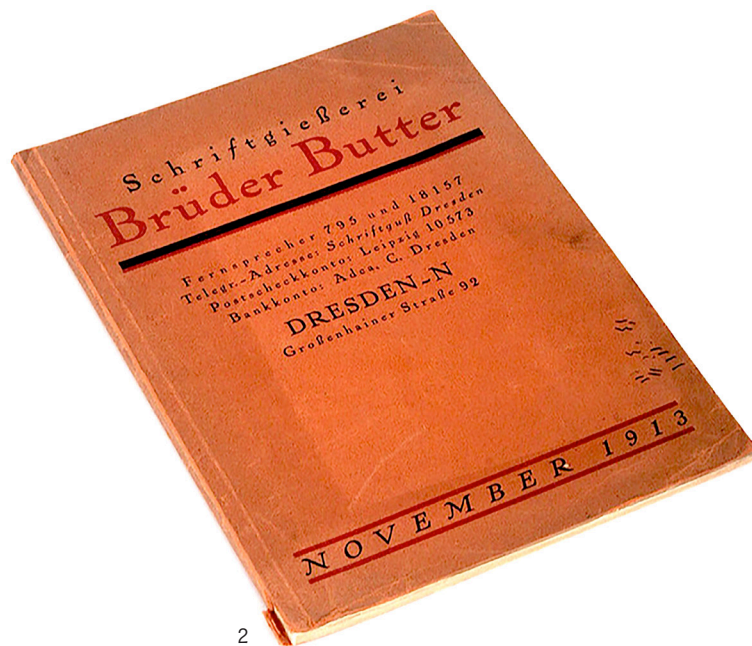
**SACHLICH KLAR U. EINDRUCKSVOLL**  
**WIE SEINE REKLAMELAMPEN**  
**FÜR DAS JENAER STÄDTISCHE GASWERK**

**LIEFERT DEXEL JENA**  
**ENTWÜRFE FÜR** **PLAKATE, PROSPEKTE**  
**SIGNETE, INSERATE**  
**KATALOGE, PACKUNGEN**  
**LADENEINRICHTUNGEN**  
**MESSESTÄNDE USW.**

FERNSPRECHER 1406



1



2

The directors of VEB Typoart planned to develop a type-program which would offer the most relevant and wanted types “a Renaissance roman for literature, like Garmond, a classical, like Bodoni or Didot, then a slab-serif, for example, Clarendon. There had to be something from each major style. Naturally also sans-serif, in different styles, like Helvetica and Futura. The VOB Zentrag (Vereinigung organisationseigener Betriebe – Zentrale Druckerei-, Einkaufs- und Revisionsgesellschaft m.b.H.) would even request imitations of specific western-made typefaces they couldn’t afford to license.” (<http://ministryoftype.co.uk/words/article/veb-typoart>)

In 1989 VEB Typoart was privatized and went bankrupt in 1995. The end of the type foundry is a prime example of the fate of many Eastern German companies after the reunification in 1991. Many of the GDR businesses were not as technically advanced as their Western competitors since their directors concentrated less on the capitalist model of economic growth and more on craftsmanship. Even now, many designers consider former GDR designs “inventive” and “cutting-edge.” Up until today, the copyright status of the typefaces of VEB Typoart remains uncertain, and not all of them have been digitally reissued.

1. Photograph of Schriftguss A.-G.

2. Specimen Brüder Butter

## SPEISEN-KARTE

Gravira

### Der Fünfjahrplan

Kurier

## BACHABEND

Romona

### Monte Christo

Gladiator

## LE MAGASIN DU MEUBLE

Luxor

### Handwerksbuch

Hermann-Gotisch

### Künstliche Höhensonne

Natürliche Schönheit wird leicht erreicht durch Bestrahlung. Künstliche Höhensonne hat ungefähr die Wirkung wie ein Tag in Sonne und Luft.

3 Serien Thannhauser-Schrift

### Die Qualitäts-Steigerung

Auf allen Gebieten unseres Wirtschaftslebens zeigt sich nun die Verbesserung der Qualität. Die Lebenslage der Bevölkerung verbessert sich

11 Serien Super-Grotesk

### Vom Motorsport in Sachsen

Groß ist die Zahl der Werkstätten, die sich in unserem Lande für Motorsport interessieren. Beliebte ist das Motorradrennen in Hohnstein.

6 Serien Rhythmus

### Danske Farvefabrikker

Meget let Cigar, men med en krydret, fyldig smag, som har gjort den meget populær. Let og behagelig og rullet med den største

10 Serien Grotesk

### Matériel pour le découpage

Files à tracer, à refouler, repousseurs, l'emporte-pièces ainsi que tout le matériel pour la fabrication des boîtes pliantes. Livrable en toutes formes et exécutions pour la fabrication de

4 Serien Grotesk

### Von alter und neuer Graphik

Das Interesse für die graphischen Kunsttechniken und die modernen Reproduktionsverfahren ist enorm groß. Viele erfahren erstmalig etwas in einem Kunstmuseum.

3 Serien Steinschrift

### Die koreanische Halbinsel

Im Norden grenzt die Volksrepublik Korea an die Sowjetunion und an die Volksrepublik China. Zwei große Nachbarvölker als Freunde

8 Serien Technotyp



### AUSSTELLUNG

VON BRACHLAND BIS ZUR GARTENANLAGE IM KULTURPARK LEIPZIG - MARKENLEBENS Ganz breite zarte Koralle-Versalien

### PRODUKTION

HERSTELLERFIRMEN SIEHE VERZEICHNIS Ganz breite Koralle-Versalien

### PAPERHANGING

A PRACTICAL MANUAL FOR THE USE OF INSTRUCTORS Zarte Mimosa

### HELDER DER ARBEIT

DIE ARTIVISTENBEWEGUNG VERDIENTER EISENBANNER Mimosa-Kursiv

### MARQUE DÉPOSÉE

POUR LES COTONS IMPRIMÉS GOÛT - QUALITÉ - CRÉATIONS Halblatte Mimosa

### RADIOPROGRAMM

DRESDNER PHILHARMONIE KONZERT IM GROSSEN HAUS Marke

### VEB TYPOART

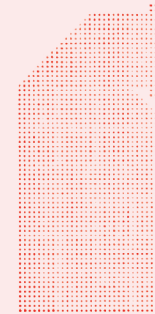
DRESDEN



VON «VEB TYPOART» DRESDEN N 6

# NIMM

# ODOL



Nach dem heutigen Stande der Wissenschaft ist Odol das vorzüglichste Mittel zur Pflege der Zähne und des Mundes. Es beseitigt jeden üblen Mundgeruch und erzeugt einen reinen und frischduftenden Atem. Der Verbrauch an Odol ist ein untrüglicher Maßstab für die kulturelle Entwicklung eines Volkes.

Zeichnung von  
Professor A. Drescher  
in Dresden

# SUPER- GROTESK

SUPER  
SUPER  
SUPER

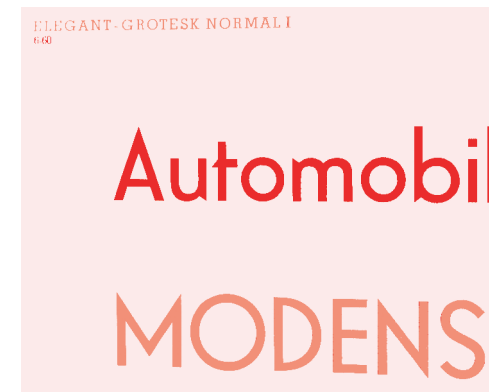
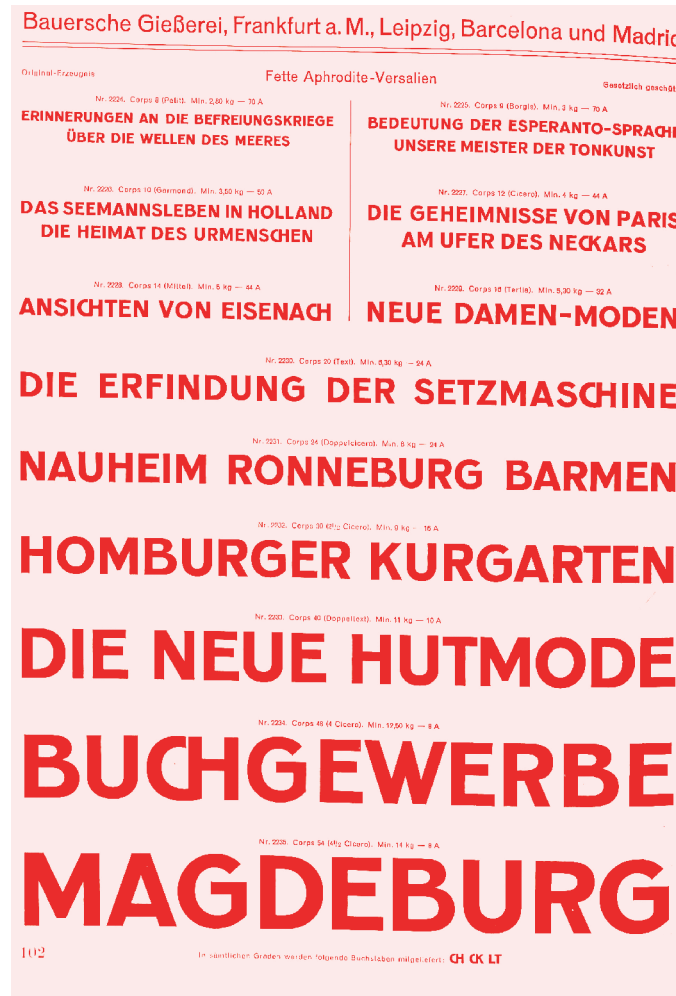
**Schriftguss A.-G.**  
**vorm. Brüder Butter, Dresden**

Schriftgießerei und Messinglinien-Fabrik





Dustjacket of a VEB Typoart catalog (1989), depicting their typefaces





# Quelle des Lebens!

Von 21000 Ärzten anerkanntes Kräftigungsmittel für Körper sowie Nerven. Sanatogen schafft einen Kräfte-Vorrat, aus dem jeder Mehr-Verbrauch an Körper- und Nervenkraft ersetzt werden kann. So bietet es auch für unsere im Fokko stehenden Krieger eine unvergleichliche Möglichkeit zur Erhaltung der Gesundheit und Widerstandskraft. Wenn Sie sich matt und überarbeitet fühlen, bei Rekonvaleszenz ist Sanatogen von unschätzbarem Werte.

SANATOGEN-WERKE BERLIN 48 / N7



Hersteller St. Fyfi J. Hebel (Hoflieferant) (Hoflieferant) v. H. Rosen

# HEINR. SCHREIBER

Delikatessen, Weine und Cigaren

Größtes Lager in Kolonial-Waren und Delikatessen, Conserven, Produkten der Conserven-Fabrik Tangomünde, Marmeladen, eingemachten Früchten u. s. w., Produkte der Firma Apel, Mannover, Pasten, Fisch-Conserven etc., Deutsche, französische u. griechische Weine, Qualitäts-Cigaren, Cigaretten erster Firmen

Fernsprech-Anschlüsse Nr. 3875, 3876 und 3877

Darmstadt - Frankfurterstrasse 126a

126a Frankfurterstrasse Darmstadt, 126a Frankfurterstrasse Darmstadt, 126a Frankfurterstrasse Darmstadt

During the project, I collected many examples of different sans-serif typefaces of the 19th and 20th century, to observe different construction

## HEIMENKUNST

### AUSSTELLUNG

IN ALLEN  
VERKAUFSRUMMEN UNSERER NEUBAUES  
GROSSE FRIEDBERGER-STRASSE NR. 30a  
GEÖFFNET  
BIS SONNTAG, 30. MAI EINSCHLIESSLICH

#### NASSAUISCHE MÖBELINDUSTRIE

## ÜBERALL SIEGER

### MIT MERCEDES-MOTOR

AUTOMOBIL-MOTOREN  
EIN- UND DOPPELDECKER-MOTOREN  
LUFTSCHIFF-MOTOREN

## MERCEDES

### MOTORENBau-GESELLSCHAFT

M. B. H.

M. B. H. Motoren- und Maschinenbau-Gesellschaft, Darmstadt, 126a Frankfurterstrasse Darmstadt, 126a Frankfurterstrasse Darmstadt

Berthold-Grotesk

Reisen ins Land der Pharaonen  
ANTIKE BAUDENKMÄLER

Médecine et les Sports  
PARIS/BORDEAUX

Ruderklub Karlsruhe

Garden Scheme

Dekorationen

Eisenblech

Bacante

Modell

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

## Galerie Nothman

Angela und Eberhard M. Nielsen  
1 Berlin 19 (Charlottenburg)  
Kantstraße 35, Fernsprecher: 324680  
Öffnungszeiten täglich von 11-20 Uhr  
und sonntags von 13-21 Uhr

architektur im wandel  
der zeit

Das von Nörakis-Verlag erschienene Werk des Kunsthistorikers Prof. Hendrik Sverdrup-Nörakis stellt eine einzigartige Dokumentation auf dem Gebiete der Entwicklung der Architektur dar. Ein in mühevoller Kleinarbeit entstandenes Werk, 190 Farbtafeln mit Bild- und Zeichendokumente aus der ganzen Welt, Umfang des Buches 900 Seiten, Gantelenausgabe, Vorsatzpreis ab Verlag 84,- DM

DE KLEINBEELDCAMERA IS EEN WONDER DER FOTO-TECHNIE

RECUEIL CLASSIQUE DE NOS GRANDS AUTEURS

MUSICAL EVENING

DIE BAUKUNST

SKÖNTRYCK

ABCDEFGHIJKLMNOPQR  
STUVWXYZ&1234567890

Erforschung des Stillen Ozeans  
TAGLICHER WETTERDIENST

Buchhandlung Reinhard  
GOETHE-AUSGABEN

Modern Rectifier Tubes

Salon für Kosmetik

Nuevo Mueble

Horticulture

Eiffelturm

Merkur

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

## Die schönsten Rosen der Welt

## Rosenschau 1963 Hamburg

Besuchen auch Sie auf dem Gelände von Pflanzen u. Blumen die Rosenschau 1963. An über 100000 blühenden Rosen können Sie sich erfreuen. Vom 12.-29. August 1963.

THE TYPE OF TODAY  
AND TOMORROW

FUTURA

LIGHT • BOOK • OBLIQUE LIGHT • MEDIUM  
OBLIQUE MEDIUM • DEMIBOLD • BOLD  
OBLIQUE BOLD • MEDIUM CONDENSED  
BOLD CONDENSED • AND DISPLAY

THE BAUER TYPE FOUNDRY

235 EAST 45TH STREET • NEW YORK • VANDERBILT 6-1263

## Dekora

Type-foundries have been selling ornaments alongside their typefaces for centuries. In the early days of printing, in the Renaissance, punchcutters mainly cut flower- and plant-inspired designs.

Punchcutters and printers developed the technology of letterpress printing for over 500 centuries, which led to more intricate designs both in letters and ornaments. By creating more elaborate, high-contrast designs, type-foundries, and printers showed off their craft and the qualities of their machines and paper.

Alongside Super-Grotesk, the Gebrüder Butter published a set of 46 geometric shapes organized in four series called Dekora Schmuck. The printers could assemble different letterforms, images, or borders from this modular system. They particularly fancied modular type systems because they allowed for customizable and cheap solutions for advertisements. Printers themselves could create scalable structures using contrasting colors and shading effects. They could even reuse the shapes for different clients and did not depend on the punchcutters. Different foundries published modified variants of modular systems such as the NEPO-system, the Futura Schmuck, and the Alpha Blox.

# ALPHA-BLOX

CHARACTERS IN COMPLETE FONTS (24 PT. SHOWN):

*Linear*

QUANTITY IN FONT	12 pt.	24 pt.	36 pt.	90	44	32	22	14	10	50	30	24	40	24	16	20	12	8	100	56	40	10	6	4	16	12	10	14	10	8

*Reverse*

QUANTITY IN FONT	12 pt.	24 pt.	36 pt.	100	44	32	20	14	8	46	30	24	36	24	16	18	12	8	120	56	40	10	6	4	18	12	8	16	10	8	10	6	4	



## TYPO-ELEMENTE

D. STEMPEL AG · FRANKFURT AM MAIN

34 p		48 p	
6557	6565	6572	6578
6558		6575	6582
6559		6574	
6559 a		6574 a	6583
6560	6566	6575	6579
	6567		6584
6561	6568	6576	6585
6562	6569		
6563	6570	6577	6581
6564	6571		6586



# PROCESS





## Choosing Material

As mentioned in the foreword, I formed a precise idea of what I aspired to revive before the course started: A sans-serif design printed in decent quality and originating in Eastern Germany. At first, I struggled to find books, meeting those requirements. I wandered over book markets in the Netherlands and visited bookstores in several countries but encountered mainly serif designs. Most sans-serif examples I could find were photo-typeset or poorly printed. I did acquire a beautiful sample of Gill Infant. However, I did not want to choose material I found ethically questionable due to the designer's problematic biography.

In the end, I discovered the perfect source in my bookshelf: a monograph on the sculptor Constantin Lucaci, printed in Romania. The designer chose a geometric sans-serif in various sizes ranging between approximately ten and twelve points. As the texts appear in multiple languages, the book contains a lot of different accents, numbers, and punctuation. The typographer even highlighted some words in a bolder weight.

Intuitively, I enjoyed the soft and lively character of the text and the clear readability due to the moderately wide letter-spacing. The only disadvantage of the sample was that it was justified awkwardly, and the word spaces are significantly uneven.

To deduct the name of the typeface, I searched on the website *Fonts in Use for Eastern European printing*. I discovered that my sample is printed in Super-Grotesk and decided that the typeface meets all my requirements.



## DATE BIOGRAFICE

CONSTANTIN LUCACI s-a născut la 7 iulie 1923, la Bocșa-Banat.

Urmează Academia liberă de artă din București între anii 1945—1948, apoi Institutul de arte plastice din București, pe care îl absolvete în 1953. În 1963 urmează cursurile de specializare la Accademia Di Belle arti „Pietro Vannucci” din Perugia-Italia.

Începînd din 1948 participă cu regularitate la expozițiile anuale și bienale de artă.

Lucrările sale au figurat la expoziții de artă românească organizate la Helsinki (1953), Praga (1953), Veneția (1954), Moscova (1958), Budapesta (1959), Belgrad, Damasc, Cairo, Alexandria, Berlin (1975), Moscova (1975) etc.

În 1964 deschide o expoziție personală la Moscova, iar în 1967 par-

ticipă la expoziția internațională de sculptură de la Anvers.

Expoziție personală la București — Sala Dalles 1974.

Expoziție personală la Cluj și Constanța 1975.

Bienala de la Veneția 1976.

Lucrări importante la Copenhaga, „Casa Sănătății mondiale”, Anvers, „Fucina degli angeli” la Veneția și la banca americană „Hannover Trust” București.

În ultima perioadă, realizează lucrări de artă monumentală dintre care mai importante sînt : **Dialogul undelor**, oțel inoxidabil, la Studioul de televiziune din București, **Fintina cinetică** din orașul Constanța, **Statuia Luchian** din parcul Herăstrău, București, Monumentul din Orașul Victoria ; alte lucrări care decorează parcurile din București, Cluj-Napoca, Suceava, Iași.

LUCACI tente d'établir une h  
ntre les sources du message  
ceptionné et le lieu, les forme  
esquelles il l'enchâsse. En aban  
alphabet classique, ce n'est p  
onde extérieur qu'il a voulu  
dos, mais seulement à cert  
es revêtements. Il est à la re  
l'équivalences sculpturales po  
tats, des significations décant  
ontact de l'artiste avec un mo  
asse par une période de chang  
prodigieux. Des états et des si  
ons qui réclamaient une exp  
ouvelle. En cherchant à symbo  
u'il sent et ce qu'il comprend  
enant, il découvre des forme  
ouvements, des équilibres, des  
ances et des assonnances qui  
on art un art non figuratif.  
«Non pas abstrait, mais non  
f.» Lucaci tient beaucoup à ce

### First tryouts

From previous experience, I remembered that throughout the development of a revival, the eye becomes increasingly acquainted with the material. Hence, the judgment of the shapes transforms over time. I wanted to preserve my intuitive vision of the print. Herefore, I selected a word that I scaled, printed, and hand-traced. In the next step, I roughly digitized the letters and interpreted some details. That helped me to gather some first ideas and impressions. Seeing the sketch at the end of the project, I recognize many differences in the outcome. I did not yet include ink-traps in this version and opted for different counter-forms.

Nevertheless, I see some of the final ideas already present in these few shapes. For instance, I then added a slight flaring of the stems. For me, it was beneficial to produce an early tryout, as it now allows me to reflect on the progression of my abilities and ideas.



source

specializare

5.10.2019

specializare

5.10.2019

specializare

20.01.2020

specializare

a a

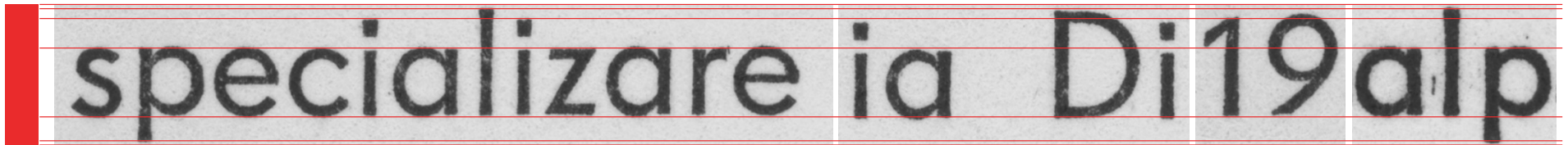
a a

a a

a a

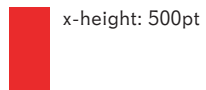
### Observations

I prefer softer and irregular sans-serif typefaces, which made me very attracted to the collected prints. My background as a graphic designer partly influenced my choice of the material, as I wished to work on something I would use myself. Observing the prints, I noticed that many vertical stroke endings vary, that the x-height is rather large and that the stems seem slightly concave. I furthermore noticed that sometimes small ink-traps occur where curves or diagonals meet the stems in letters such as /k, /b, /d, /p, /q, /a, /m, /n, /u, /v, /y, /w and /v. These details would not always be visible and might have to be very much influenced by the spreading of the ink on the rough paper. Furthermore, I noticed that the ascenders end at the same height as capital letters and numbers.

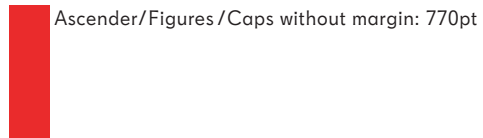


Bigger Size: ca 12 pt

Smaller Size: ca 12 pt



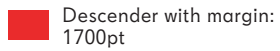
x-height: 500pt



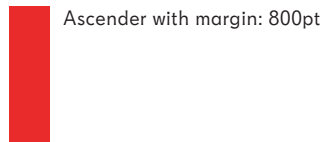
Ascender/Figures/Caps without margin: 770pt



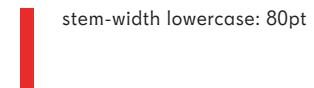
i-dot: 700pt



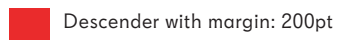
Descender with margin:  
1700pt



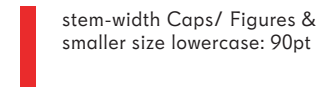
Ascender with margin: 800pt



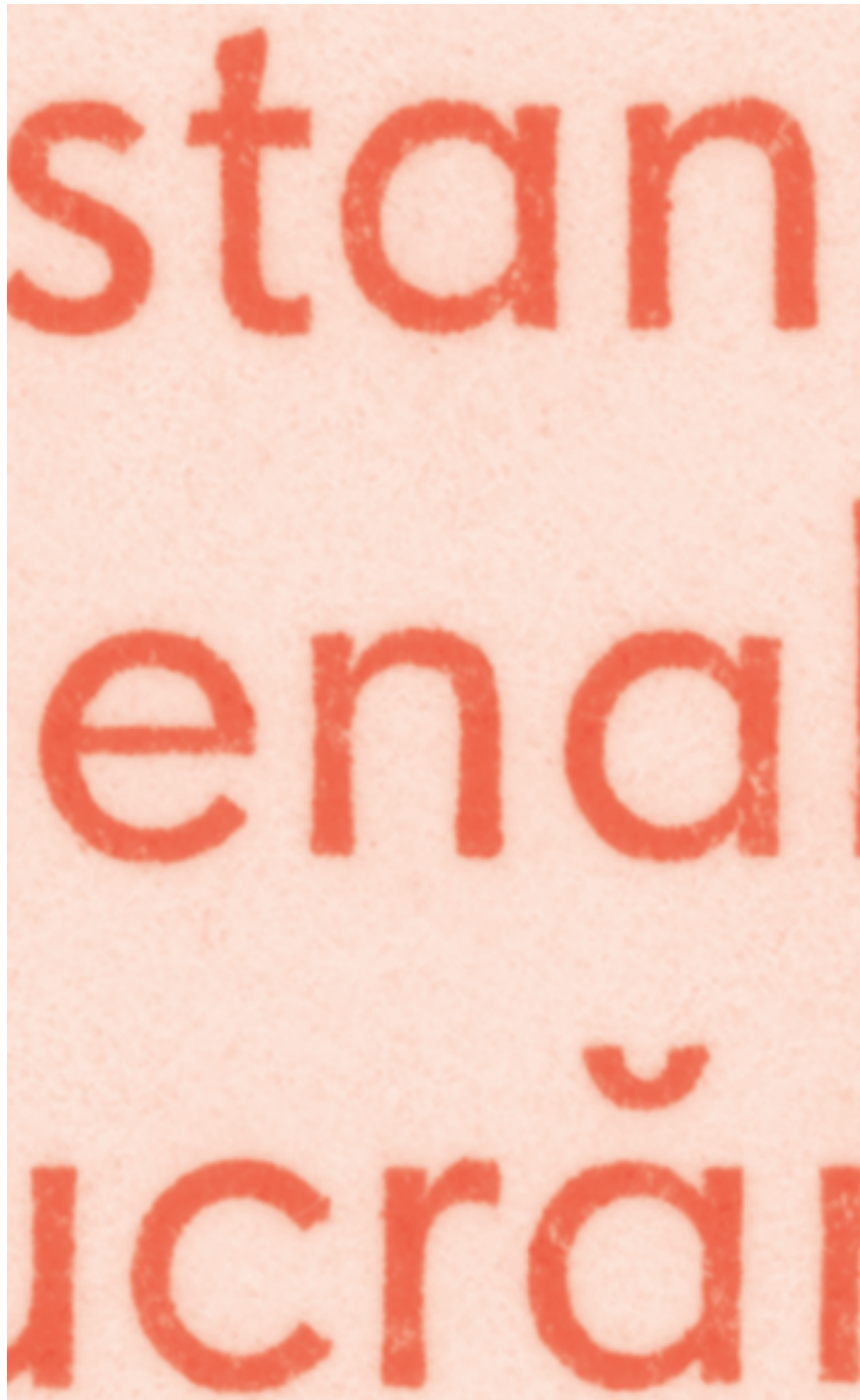
stem-width lowercase: 80pt



Descender with margin: 200pt



stem-width Caps/ Figures &  
smaller size lowercase: 90pt



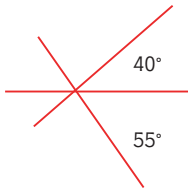
## Measuring

To clarify some of my initial observations, I took several measurements of the material. Firstly, I explored the concavity of the stems by finding the thinnest and thickest values of the stems and calculating an average. I was somewhat surprised by the big difference in the numbers. Furthermore, I measured the angles of all stroke endings and noticed quite some irregularities.

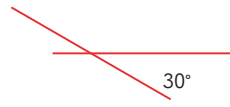
To set up my font file, I determined the height of ascenders, descenders, uppercase, numbers, and x-height as well as the overshoot. For this, I created a document in Adobe Illustrator and drew a frame of 1000 points. By scaling up a line of text from the original photographs in this rectangle, I could draw lines for the values I wanted to check and derive the numbers directly.



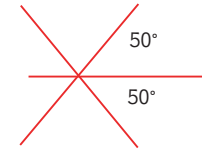
C



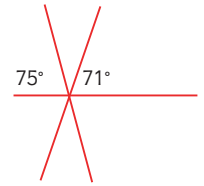
e



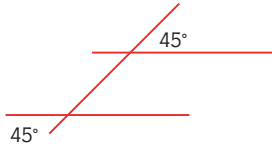
k



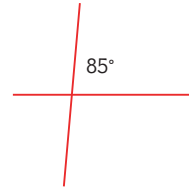
v



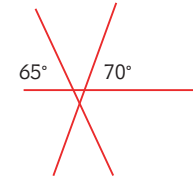
S



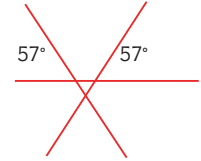
f



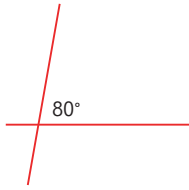
y



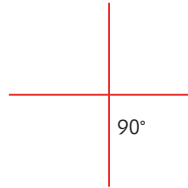
x



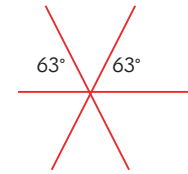
7



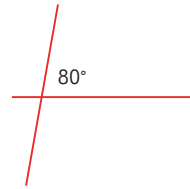
j



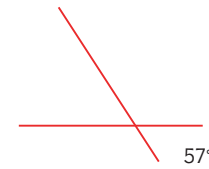
M



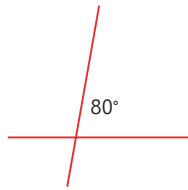
r



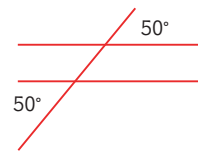
N



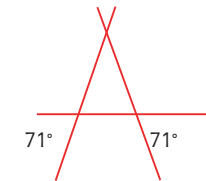
2



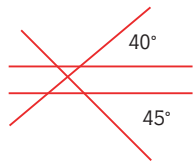
s



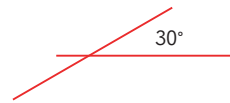
A



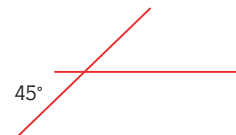
c



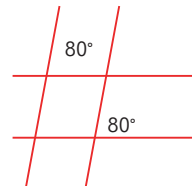
t

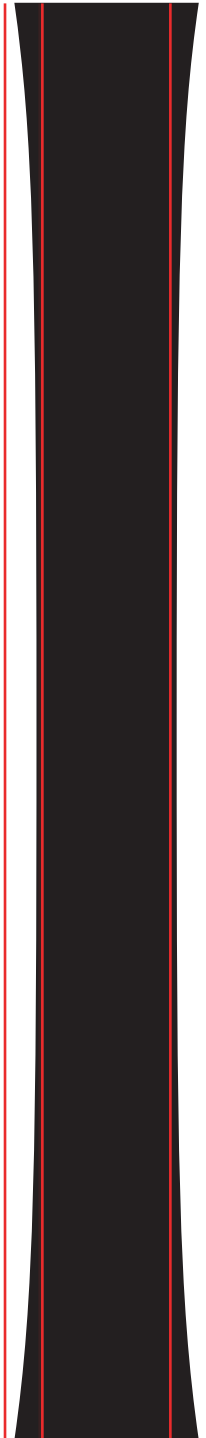
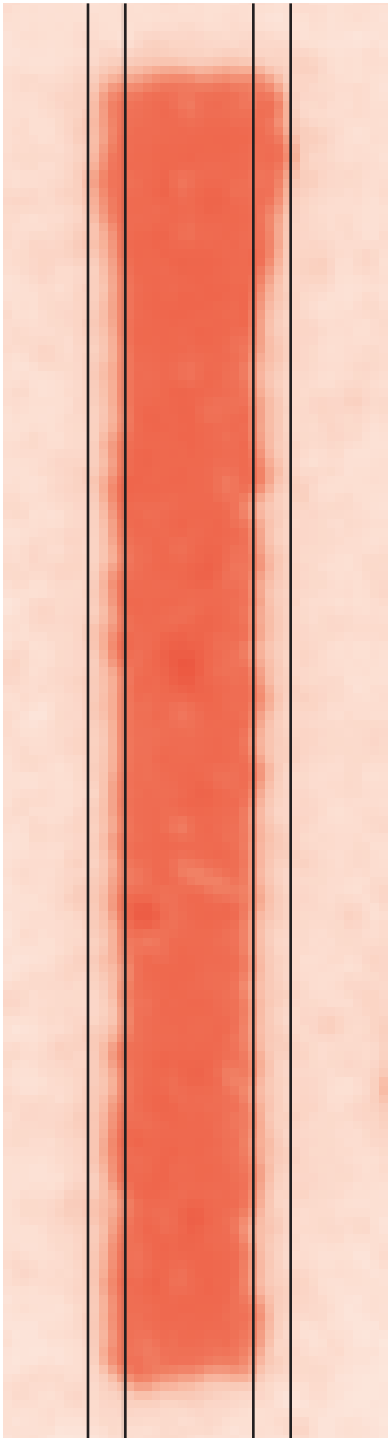


g



z

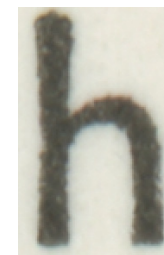
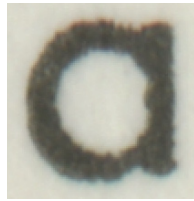




## Comparison of different sources

During the process, I gathered further examples of Super-Grotesk from specimens found in the Museum Meermanno in The Hague, the Klingspor Museum in Offenbach, and the Deutsche Nationalbibliothek in Leipzig (generously documented for me by Reymund Schröder) and the personal collections of Jan Middendorp and Tânia Raposo.

The different materials came both from metal-type and photo-type specimens of VEB Typoart. To compare the sources, I created a document where I placed all variations of lowercase letters found across the different sources next to each other and marked the differences. That was a particularly helpful exercise, as it showed me that the sources varied very much in their details. When one letter was hard to define (mostly due to the poor printing quality), I could consult the technical solutions of other versions.



Initial source material

VEB Typoart specimen Museum Meermannno

Specimen Klingspoor-Collection

Phototype version, 1989

Initial source material

VEB Typoart specimen Museum Meermannno

Specimen Klingspoor-Collection

Phototype version, 1989



## Observing other revivals

Observing other revivals can be misleading if one is opting for a revival true to an original historical source, as others design those revivals with their intentions and ideas.

In my case, I took some time to observe the other revivals before starting with my digitization. I wanted to be aware of the published versions, to make my variant different from those.

For this, I mainly studied FF Super Grotesk by Svend Smital. The typeface has six weights in regular and condensed and is well extended with a full range of figures set options and symbols. Smital drew it adequately and remained mostly faithful to the original material.

However, there are some ideas I noticed that I aspired to take in another direction. Smital seemed to have understood Super-Grotesk as a clean geometric typeface with straight stems and only very subtle optimizations. There are no ink-traps, and the bowls of the rounded lowercase letters enter the stems in a smooth curve. The x-height is rather small in comparison to the printed material I obtained. FF Super Grotesk seems to be quite close to the photo-type version I collected.

The other digital version I used for comparison, Drescher Grotesk BT, consists of seven roman weights, including a version for small sizes. Both revivals are clean, geometric sans-serif designs. All stems are straight and curves of letters such as /f and /t end with a clear vertical cut. A significant difference between both versions is that the curves in Drescher Grotesk end straight in the stem, just as observed in the material printed with lead-types.

When seeing the high quality of both of these existing versions, I understood that it is even more vital for me to produce another take on Super-Grotesk. I intentionally wanted to go away from the very predictable, clean feeling and make the letters more lively by adding flaring and optical compensations to give a quirky twist to the construction.



source

LUCACI tente d'établir une harmonie  
entre les sources du message optique

Drescher  
Grotesk BT

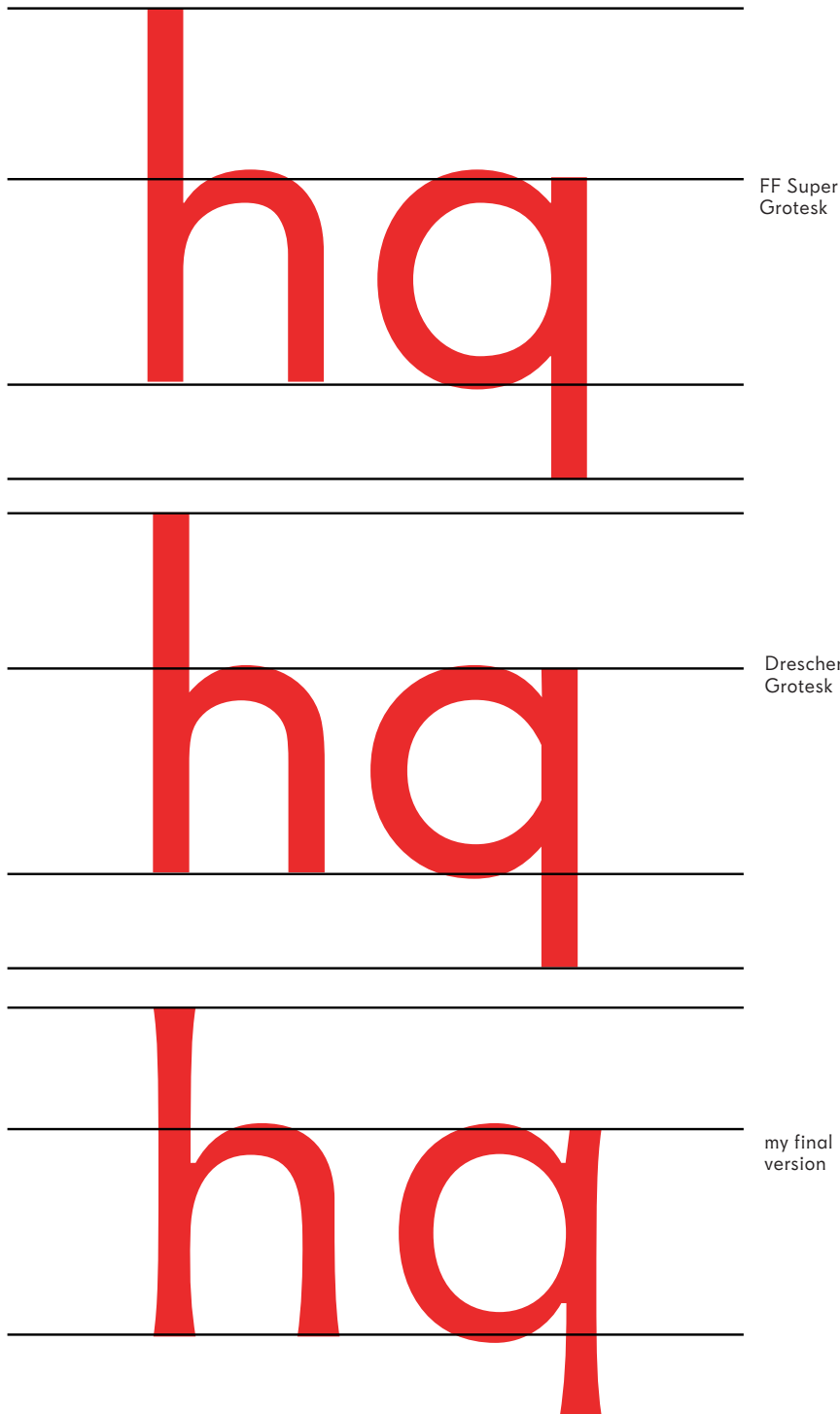
LUCACI tente d'établir une harmonie  
entre les sources du message optique

FF Super  
Grotesk

LUCACI tente d'établir une harmonie  
entre les sources du message optique

my final  
version

LUCACI tente d'établir une harmonie  
entre les sources du message optique



## Digitization Process

Part of the assignment was to produce a replica of one selected page of sample text and experiment with different settings in Adobe Photoshop to edit the photos and see the printed result. It helped me to define the grey value of the text-image and, therefore, the stroke thickness of the type-face. At that stage of the process, I had not yet found my source material and ended up doing the exercise twice on two different books.

I did not intend this project for commercial usage but instead focused on experimentation and research. It was, therefore, particularly important for me to switch up my process from previous revivals and try out a new digitization method. Previously, I experimented with Glyphcollector by programmer Gábor Kerekes to create averages from multiple instances of one letter and digitizing them faithfully (with many points) first in Adobe Illustrator and later in a Glyphs and Robofont. Then I would space them by replicating the original spacing. Only after the spacing was sufficiently working, I would start the interpretation process.

This process, suggested by Paul, is useful as it prevents you from falling into the trap of interpreting too early.

However, this time I changed up the process by choosing one well-printed example of each letter, tracing each in Adobe Illustrator, and then moving each separately to Glyphs. I placed that rough version in the background and retraced it by already adding extreme points to the bezier-curves. Simultaneously, I spaced all the letters roughly. An advantage of this method was that it speeded up the process and led to faster results. It was particularly interesting to work on the spacing immediately and to understand spacing and designing as one intertwined process. However, this method made it slightly more challenging to replicate the original print faithfully as some of the instances of each letter varied significantly due to differences in printing quality.

C  
l  
d  
a  
B  
1  
s  
a  
lt  
re  
b  
zi

CONS  
a 7 i  
Urn  
in Bu  
poi  
ucur  
953.  
pecio  
rti ,,  
alia.  
Înce  
regula  
iena  
Luc  
zii d

CONS  
la 7 i  
Urn  
din Bu  
apoi  
Bucur  
1953.  
specio  
arti ,,  
Italia.  
Înce  
regula  
biena  
Luc  
zii d

CONS  
la 7 i  
Urn  
din Bu  
apoi  
Bucur  
1953.  
specio  
arti ,,  
Italia.  
Înce  
regula  
biena  
Luc  
zii d

CONS  
la 7 i  
Urn  
din Bu  
apoi  
Bucur  
1953.  
specio  
arti ,,  
Italia.  
Înce  
regula  
biena  
Luc  
zii d

CONS  
la 7 i  
Urn  
din Bu  
apoi  
Bucur  
1953.  
specio  
arti ,,  
Italia.  
Înce  
regula  
biena  
Luc  
zii d

CONS  
la 7 i  
Urn  
din Bu  
apoi  
Bucur  
1953.  
specio  
arti ,,  
Italia.  
Înce  
regula  
biena  
Luc  
zii d

CONS  
la 7 i  
Urn  
din Bu  
apoi  
Bucur  
1953.  
specio  
arti ,,  
Italia.  
Înce  
regula  
biena  
Luc  
zii d

CONS  
la 7 i  
Urn  
din Bu  
apoi  
Bucur  
1953.  
specio  
arti ,,  
Italia.  
Înce  
regula  
biena  
Luc  
zii d

CONS  
la 7 i  
Urn  
din Bu  
apoi  
Bucur  
1953.  
specio  
arti ,,  
Italia.  
Înce  
regula  
biena  
Luc  
zii d

1. Greyscale < Bitmap < 50% Threshold < Output 1200px/ inch
2. Greyscale < Levels 50,1,220 < 50% Threshold < Output 1200px/ inch
3. Greyscale < Threshold 128
4. Greyscale < Threshold 140
5. Greyscale < Threshold 110
6. Greyscale < Levels 155,1,189 < Bitmap < 50% Threshold < Output 1200px/ inch
7. Greyscale < Levels 155,1,189 < Bitmap < Diffusion Dither < Output 1200px/ inch
8. Greyscale < Levels 155,1,189 < Bitmap < Diffusion Dither < Output 1600px/ inch

## Different interpretations

The most fun, unexpected phase of the project was to experiment with the details and construction of the typeface. For this, I chose a small character-set of lowercase letters and applied different rules and ideas to them. Doing this in a constrained context for three to four weeks allowed me to research how details such as ink-traps, concave, or straight stems, stroke endings, and tracking influence the image of a typeface. It is especially useful to limit these experiments to just a few letters with different constructions, to work fast and spontaneously. By using Word-O-Mat, an application written by type designer Nina Stössinger, I created different words and paragraphs of texts containing just these letters. Then I checked the impact of my decisions across different sizes in test printing. Sometimes I was surprised how little a particular detail that I spend much time on would affect the text image in smaller sizes.



13

aceilnprsz

einzelne eiserne rasen inspirieren pissen panzern erzielen rein ans lass rennen spezielles seines papiere  
einzelner einlassen sparen erlernen innen einer lernen pellen niesen reiner piepen erenne eilen lila  
seien nennen innern spazieren real paaren einsperren anpassen er scannen erlassen prinzipiell reinlassen  
sperren seinen leise allen zerrissen piepsen essen irren rasieren nass nein speziell ersparen parallel  
planen ernennen inneren preisen nie erinner leer realisieren erpressen eine inspizieren reisen sie alle

14

aceilnprsz

einzelne eiserne rasen inspirieren pissen panzern erzielen rein ans lass rennen spezielles seines papiere  
einzelner einlassen sparen erlernen innen einer lernen pellen niesen reiner piepen erenne eilen lila  
seien nennen innern spazieren real paaren einsperren anpassen er scannen erlassen prinzipiell reinlassen  
sperren seinen leise allen zerrissen piepsen essen irren rasieren nass nein speziell ersparen parallel  
planen ernennen inneren preisen nie erinner leer realisieren erpressen eine inspizieren reisen sie alle

15

aceilnprsz

einzelne eiserne rasen inspirieren pissen panzern erzielen rein ans lass rennen spezielles seines papiere  
einzelner einlassen sparen erlernen innen einer lernen pellen niesen reiner piepen erenne eilen lila  
seien nennen innern spazieren real paaren einsperren anpassen er scannen erlassen prinzipiell reinlassen  
sperren seinen leise allen zerrissen piepsen essen irren rasieren nass nein speziell ersparen parallel  
planen ernennen inneren preisen nie erinner leer realisieren erpressen eine inspizieren reisen sie alle

17

aceilnprsz

einzelne eiserne rasen inspirieren pissen panzern erzielen rein ans lass rennen spezielles seines papiere  
einzelner einlassen sparen erlernen innen einer lernen pellen niesen reiner piepen erenne eilen lila  
seien nennen innern spazieren real paaren einsperren anpassen er scannen erlassen prinzipiell reinlassen  
sperren seinen leise allen zerrissen piepsen essen irren rasieren nass nein speziell ersparen parallel  
planen ernennen inneren preisen nie erinner leer realisieren erpressen eine inspizieren reisen sie alle

21

aceilnprsz

einzelne eiserne rasen inspirieren pissen panzern erzielen rein ans lass rennen spezielles seines papiere  
einzelner einlassen sparen erlernen innen einer lernen pellen niesen reiner piepen erenne eilen lila  
seien nennen innern spazieren real paaren einsperren anpassen er scannen erlassen prinzipiell reinlassen  
sperren seinen leise allen zerrissen piepsen essen irren rasieren nass nein speziell ersparen parallel  
planen ernennen inneren preisen nie erinner leer realisieren erpressen eine inspizieren reisen sie alle

26

aceilnprsz

einzelne eiserne rasen inspirieren pissen panzern erzielen rein ans lass rennen spezielles seines papiere  
einzelner einlassen sparen erlernen innen einer lernen pellen niesen reiner piepen erenne eilen lila  
seien nennen innern spazieren real paaren einsperren anpassen er scannen erlassen prinzipiell reinlassen  
sperren seinen leise allen zerrissen piepsen essen irren rasieren nass nein speziell ersparen parallel  
planen ernennen inneren preisen nie erinner leer realisieren erpressen eine inspizieren reisen sie alle

final

aceilnprsz

einzelne eiserne rasen inspirieren pissen panzern erzielen rein ans lass rennen spezielles seines papiere  
einzelner einlassen sparen erlernen innen einer lernen pellen niesen reiner piepen erenne eilen lila  
seien nennen innern spazieren real paaren einsperren anpassen er scannen erlassen prinzipiell reinlassen  
sperren seinen leise allen zerrissen piepsen essen irren rasieren nass nein speziell ersparen parallel  
planen ernennen inneren preisen nie erinner leer realisieren erpressen eine inspizieren reisen sie alle



13



14



15



17



21



26



4



final

## Defining Extremes

After some experimentation, I chose to interpret the extremes of my typeface by making one very straight, clean, and constructed version and one very irregular and concave version with large ink-traps and lots of flaring of stroke endings. Additionally, I executed some tryouts for heavier weights; however, due to the limited time of the project, I did not pursue them much further.

I concluded that I wanted to make some details subtle to disappear in small sizes, but expressive enough for my typeface to be attractive for larger applications such as book covers or posters.

first

einzelne eiserne rasen inspirieren pissen panzern  
erzielen rein ans lass rennen spezielles seines pa-  
pieren einzelner einlassen sparen erlernen innen  
einer lernen pellen niesen reiner piepen  
ernenne eilen lila seien nennen innern spazieren  
real paaren einsperren anpassen er scannen  
erlassen prinzipiell reinlassen sperren seinen leise  
allen zerrissen piepsen essen irren rasieren nass  
nein speziell ersparen parallel planen ernennen  
inneren preisen nie erinner leer realisieren er-  
pressen eine inspizieren reisen sie alle inneres

26

4

einzelne eiserne rasen inspirieren pissen panzern  
erzielen rein ans lass rennen spezielles seines pa-  
pieren einzelner einlassen sparen erlernen innen  
einer lernen pellen niesen reiner piepen ernenne  
eilen lila seien nennen innern spazieren real paaren  
einsperren anpassen er scannen erlassen prinzip-  
iell reinlassen sperren seinen leise allen zerrissen  
piepsen essen irren rasieren nass nein speziell  
ersparen parallel planen ernennen inneren preisen  
nie erinner leer realisieren erpressen eine inspizie-  
ren reisen sie alle inneres

final



## Spacing, Tracking, and Kerning

At first, I directly translated the spacing of the original print to my typeface by starting with letters that have the same side-bearings. By finding two /o's or two /l's next to each other, the white-space can be measured and then divided by half. When these values are defined, different combinations with those letters can be measured. During most of this process, I worked with complete words from the original book and had them in the background of my glyph in the font-editor. At the same time, I kept a table where I would fill in the values to save for later.

When overlaying my text on the text of the original material, my spacing was very close. However, optically, the typeface could be better spaced, which is why I worked with the test sheets provided by Paul. Nevertheless, it was useful to do the first step, as I spaced the typeface wider than I probably would have, remaining faithful to the original. A wider spacing can lead to better legibility in small sizes. Furthermore, I did some experimentation with changing the tracking in Adobe Indesign to see the impact on the grey-value of the text. As with most typefaces, the broader tracking works better for smaller sizes. Finally, I chose to space my font for text-sizes (8–14pt) and would track it tighter if I would use it for larger display applications.

At the very end of the process, I produced some basic kerning, to finalize the project.





e l l e

e l l e

### Punctuation

In all my sources, I found proper documentation of all the punctuation marks and their spacing. There were a few particularities I would like to highlight. The period-sign, for instance, often relates to the design of the dot of the /i. I chose to make the dot of the /i in the shape of an isosceles trapezoid with the longer side on top. Therefore, I had to change the design to a square for the dot. The comma was designed in a (for me) unexpected manner, as I had not seen this construction before. Nevertheless, I decided to transfer it to my design. Another detail of Super-Grotesk I particularly fancied was the angled braces and brackets, which I chose to keep. For both guillemots and horizontal dashes, I included a separate set for the uppercase, which varies in height only. In my original book, I found a thin version of the em-dash but did not encounter it in any specimens and therefore omitted it.

### Numbers

My source provided me with tabular figures. They are designed at the same height as the uppercase and became the first set of numbers I created. Unfortunately, I could only find non-lining figures in the specimens for phototypesetting, as Drescher did not design them for lead-type. I still designed them based on those examples but matched the tabular lining figures and the weight of the lowercase letters.

### Symbols

Most symbols were already present on my specimen sheets or in my original book. However, I did, of course, not have a /€ sign, as my typeface pre-dates their inventions. Both were designed from scratch, matching the rest of the font. For the /\$ sign, I took the liberty to use only one bar instead of two since two bars made the design look fuzzy and the letter heavier than the rest.

123456  
7890  
123456  
7890

Super mager

Phototypesetting version, 1989

123456  
7890  
123456  
7890

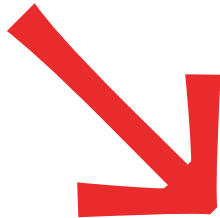
■ , ! ?  
■ ■ ■ ■

(1953),

my source material

(1953),

[ { (



### Diacritics

Super-Grotesk was primarily published for an Eastern European market and therefore includes a large number of diacritics. I found one page where they were all listed, which became particularly useful. I designed a set of upper-case diacritics and composed the letters from components. There were some characters which had to be designed additionally, such as the German capital /ß for which I tried out different constructions.

Another beautiful detail I found were the different options of uppercase dieresis for /Ü, /Ö and /Ä. These seemed to be directly drawn for a German audience and work mostly well in large sizes. As I believe it is essential to keep some of the spirit of the original design in a revival, so I kept those.

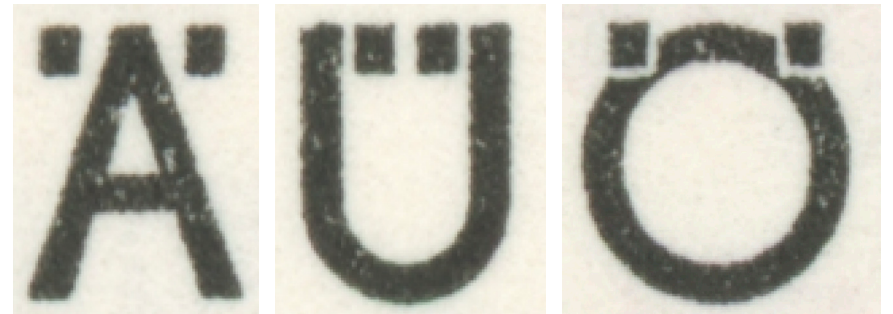
### Cyrillic

In December, our class received a Cyrillic workshop with type designer Ilya Ruderman. As I was already relatively satisfied with my uppercase letters and wanted to take this week to explore the shapes even further, I chose my Super-Grotesk revival to extend it to Cyrillic. This week was beneficial, as Ilya had a fresh look on my typeface, and before starting with Cyrillic, he made me reconsider some of my design decisions. For instance, he told me to standardize the width of the horizontal strokes and to decrease the flaring. It was a valuable experience to test my design decisions on shapes I had never drawn before and for which I did not have any original material. Ilya emphasized multiple times how important it is to work precisely and subtly on my typeface and how moving some points by only two or three units can have quite a significant impact. We also discussed optical compensations, and I enlarged the overshoot of my letters and spent some extra time on diagonal strokes. In the end, the workshop was influential on the process as it made me reconsider my lower- and uppercase once more and led me to a final direction.



АБВГГГДЕ  
ЁЖЗИЙЙК  
ЌЛМНОПР  
СТУФХЧЦ  
ШЩЦЬЪЫ  
ЛЬЊЅЄЭІІ  
ЈЋЮЯЉ  
абвгггдееё  
жзиййкклмн  
опрстуфхч  
цшщцъьыль  
њѕєэіїјћюяћ

Ä Ü Ö



В → В → В

## AKZENTE

Á á À à Â â Ã ä Ä ä Å å Æ æ

Ć ć Ć ċ Č č Ç ç

Đ đ Ð ð

É é È è Ê ê Ë ë Ě ě Ę ę

Ĝ ĝ

İ i İ i Ĳ ĳ

Ł ł Ł ł Ł ł

Ń ń Ń ń Ń ń

Ó ó Ò ò Ô ô Õ õ Ö ö Ø ø

Ř ř Ř ř

Ś ś Ś ś Ś ś

Ť ť Ť ť

Ú ú Û ù Ú ú Û ù

Ý ý

Ž ž Ž ž Ž ž

ð ɔ ʮ ʺ

ı ı £ \$

Æ œ Œ œ

Unsere Matrizen  
und Handsatzschriften  
sind lieferbar  
mit Akzenten  
sowie Zeichen  
für folgende  
Fremdsprachen:

ALBANISCH

DÄNISCH

ENGLISCH

FINNISCH

FRANZÖSISCH

HOLLÄNDISCH

ISLÄNDISCH

ITALIENISCH

JUGOSLAWISCH

NORWEGISCH

POLNISCH

PORTUGIESISCH

RUMÄNISCH

SCHWEDISCH

SORBISCH

SPANISCH

TSCHECHISCH

TURKISCH

UNGARISCH

Liberta, Magna, Primus  
und Super sind mit  
Akzenten versehen für

ESPERANTO

## Bold weight

To round up this project, I expanded the typeface with a bold weight. As a basis for this design, I used samples found in an early specimen of Schriftguss A.-G. and added weight to the regular. This version is rather quickly designed and would need further work to be complete. When adding weight, I noticed that the concavity of the stems becomes much more prominent; I assume this occurs due to the closing of the counters.

Furthermore, I observed the inconsistencies of proportions in the capital letters of the source material. The /Y, for instance, appears much narrower in proportion to the /W in comparison to the regular weight. For now, I adhered to the source but could imagine that it would improve the typeface if I would re-work the proportions to a more regular outcome.

corps 16 Nr. 2848 Min. ca. 8,5 kg 20 A 60 a

**INDUSTRIE-ERZEUGNISSE**  
**Dekoration der Schaufenster**  
**Gute Reklame bringt Erfolg!**

**BOEK**

**INDUSTRIE-ERZEUGNISSE**  
**Dekoration der Schaufenster**  
**Gute Reklame bringt Erfolg!**

**BOEK**

sylvia wagt quick den jux bei pforzheim

SYLVIA WAGT QUICK DEN JUX BEI PFORZHEIM

**sylvia wagt quick den jux bei pforzheim**

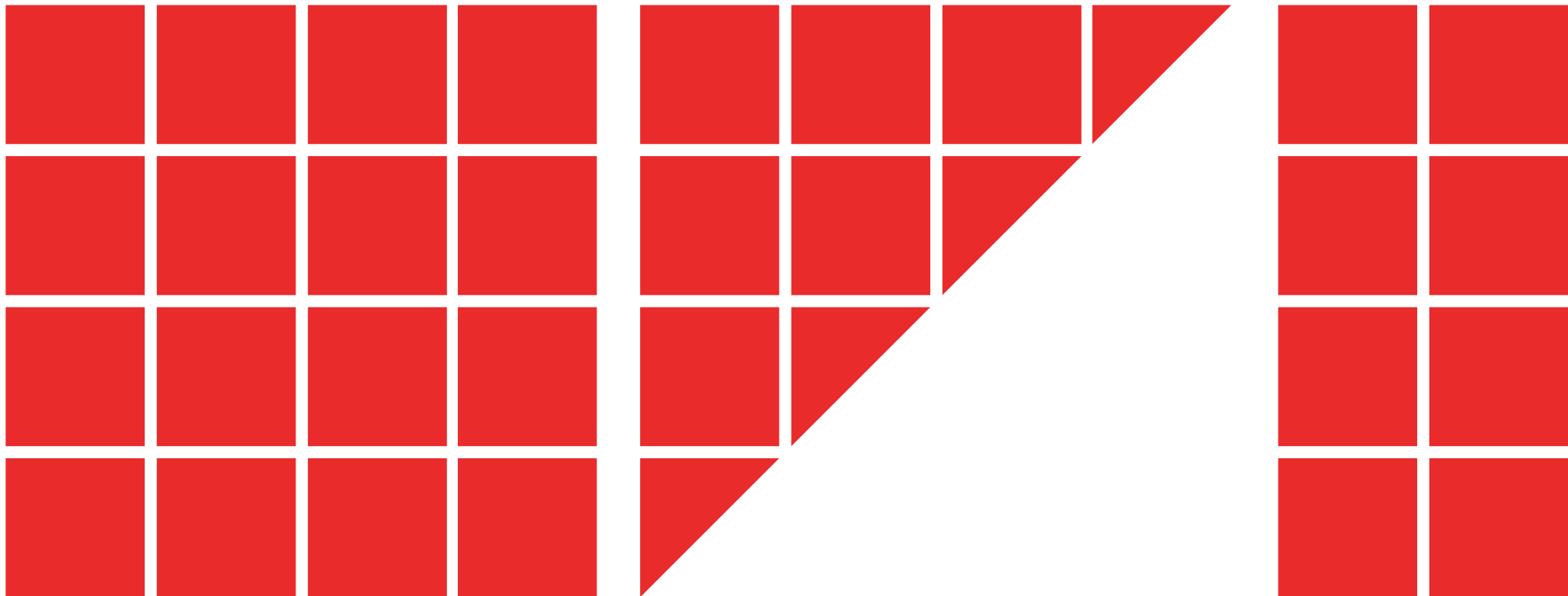
**SYLVIA WAGT QUICK DEN JUX BEI PFORZHEIM**



## Dekora Ornaments

In the original specimens, I found samples of Dekora ornaments, which the foundry sold alongside the Super-Grotesk styles. When working on my specimens, I thought it would be a fun and exciting edition to digitize them and to use them as decorative elements. When designing ornaments for digital type-setting, the size and spacing are rather crucial. I ended up drawing them to the x-height. However, I imagine that the system might work better if drawn at cap-height. The Dekora ornaments work in such a way that they can create almost any pattern, consisting of a small square. The side-bearings, therefore, have to be given the value of half the distance between two of these squares. When one types two ornaments next to each other, the overall pattern remains regular.









## Coding

When looking through some original specimens of Super-Grotesk, I came across the Super-Reflex and Super-Elektrik types. I adopted the idea of the inline decoration to write a Drawbot script in coding class with Just van Rossum that would manipulate my typeface. It can slice the letters by using different parameters such as angle, slicing-distance, and slicing size and can generate animations and quick posters.





## Reflection

Overall I am pleased with the process and the result of this course. I particularly enjoyed the weeks spent on experimentation and the focus on details. It was fascinating to see how significant the impact of specific choices can be and how only small alterations can already change the whole text-image. At first, it was entirely new for me to work on a sans-serif design, and especially achieving an evenness across all letters turned out to be quite challenging. My revival became a typeface I would (after further corrections) use as a graphic designer as I often find geometric sans-serifs too slick.

This project turned out to be very different from previous revivals, as I took much more liberties and focused more on my drawing and technical skills than on remaining faithful to the original material. Overall, I enjoyed the research process as well but would have wished for some extra time to travel to further archives and see specimens directly. I could imagine continuing my research in the future and would love to refine and extend the character-set, as well as to include different weights.



**SPECIMEN**







CONSTANTIN LUCACI s-a născut la 7 iulie 1923, la Bocșa-Banat.

Urmează Academia liberă de artă din București între anii 1945—1948, apoi Institutul de arte plastice din București, pe care îl absolveste în 1953. În 1963 urmează cursurile de specializare la Accademia Di Belle arti „Pietro Vannucci” din Perugia-Italia.

Începînd din 1948 participă cu regularitate la expozițiile anuale și bienale de artă.

Lucrările sale au figurat la expoziții de artă românească organizate la Helsinki (1953), Praga (1953), Veneția (1954), Moscova (1958), Budapesta (1959), Belgrad, Damasc, Cairo, Alexandria, Berlin (1975), Moscova (1975) etc.

În 1964 deschide o expoziție personală la Moscova, iar în 1967 par-

ticipă la expoziția internațională de sculptură de la Anvers.

Expoziție personală la București — Sala Dalles 1974.

Expoziție personală la Cluj și Constanța 1975.

Bienda de la Veneția 1976.

Lucrări importante la Copenhaga, „Casa Sămătății mondiale”, Anvers, „Fucina degli angeli” la Veneția și la banca americană „Hannover Trust” București.

În ultima perioadă, realizează lucrări de artă monumentală dintre care mai importante sînt: **Dialogul undelor**, oțel inoxidabil, la Studioul de televiziune din București, **Fintina cinetică** din orașul Constanța, Stația **Luchian** din parcul Herăstrău, București, Monumentul din Orașul Victoria ; alte lucrări care decorează parcurile din București, Cluj-Napoca, Suceava, Iași.

CONSTANTIN LUCACI s-a născut la 7 iulie 1923, la Bocșa-Banat.

Urmează Academia liberă de artă din București între anii 1945—1948, apoi Institutul de arte plastice din București, pe care îl absolveste în 1953. În 1963 urmează cursurile de specializare la Accademia Di Belle arti „Pietro Vannucci” din Perugia-Italia.

Începînd din 1948 participă cu regularitate la expozițiile anuale și bienale de artă.

Lucrările sale au figurat la expoziții de artă românească organizate la Helsinki (1953), Praga (1953), Veneția (1954), Moscova (1958), Budapesta (1959), Belgrad, Damasc, Cairo, Alexandria, Berlin (1975), Moscova (1975) etc.

În 1964 deschide o expoziție personală la Moscova, iar în 1967 par-

ticipă la expoziția internațională de sculptură de la Anvers.

Expoziție personală la București — Sala Dalles 1974.

Expoziție personală la Cluj și Constanța 1975.

Bienda de la Veneția 1976.

Lucrări importante la Copenhaga, „Casa Sămătății mondiale”, Anvers, „Fucina degli angeli” la Veneția și la banca americană „Hannover Trust” București.

În ultima perioadă, realizează lucrări de artă monumentală dintre care mai importante sînt: **Dialogul undelor**, oțel inoxidabil, la Studioul de televiziune din București **Fintina cinetică** din orașul Constanța, Stația **Luchian** din parcul Herăstrău, București, Monumentul din Orașul Victoria ; alte lucrări care decorează parcurile din București, Cluj-Napoca, Suceava, Iași.



S | Ü | D

F | A | V | Ø | R

Ö | D | L | A | N | D

S | T | R | A | B | E | N

P | A | R | L | Ä | U | F | E

\* | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 | &





Industrie-Gebiete

**Derby-Rennen**

Banco di Napoli

**Monteporzio**

Grande Hotel

**Sport-Club**

Nikaragua

**Redoute**

Freytag

**Zirkus**

Runen

**Nord**

Kiosk

**Eros**

**R-GROTESK**

**vertreibung freie Dauer-Grotesk!**









Complete Font

F G H I J

O P Q R

X Y Z &

6 7 8 9 0

9 8 7 6 5 0

h i j k l m n

t u v w x y z

? - ( ) [ ]

a j t \* \$

50 points inclusive

G M N V W

k l t v w z 1 2

65 points inclusive

T O U

A t t r o

150 Point Super Grotesk Buch

B R E A

N e w

135 Point Super Grotesk Buch

S P O R T







# КОСМОНАВТ

ЭКОНОМИЯ ОТ ИСПОЛЬЗОВАНИЯ

# ЗАПУСК В

# КОСМОС

КОСМИЧЕСКОГО ЛИФТА

# НА ДРУГИХ

# ПЛАНЕТАХ

УГЛОВОЙ МОМЕНТ, СКОРОСТЬ И НАКЛОН

# ОСНОВАНИЕ

УТОЛЩЕНИЕ ТРОСА

КОСМИЧЕСКИЙ ЛИФТ В РАЗЛИЧНЫХ

# ПРОИЗВЕДЕНИЯХ

# СИЛА ТЯЖЕСТИ

# ИЗЛУЧЕНИЯ

Трос должен  
материала с  
отношением  
удельной пл  
лифт будет э  
оправдан, ес  
производить  
масштабах з  
плотности, с  
и прочность  
гигапаскале  
прочность бс  
стали — око

КЕВЛАРА П  
ПРЕДЕЛАХ  
КВАРЦЕВОГ  
— ДО 20 ГП  
ТЕОРЕТИЧЕ  
АЛМАЗНЫХ  
БЫТЬ НЕМФ  
УГЛЕРОДН  
ДОЛЖНЫ, С  
ТЕОРИИ, ИГ  
НА РАСТЯЖ  
ВЫШЕ, ЧЕМ  
КОСМИЧЕС







## **SUPER GROTESK**

**DIVADLO A HUBDA**

SUPER GROTESK FETT 37 POINTS

DADE PRODUCTOS CHIMICOS RICARDO FERNANDES, PORTO  
da Literatura Portuguesa. Pedidos aos Editores: Bertrand, Lisboa  
as photographicas e accessorios, Binoculos e Chapas, Films etc.

SUPER GROTESK 11 POINTS

**SIEMENS WERK**

SUPER GROTESK FETT 45 POINTS

KONJUNKTUR DER DEUTSCHEN WIRTSCHAFT  
hen Sie die Leipziger Frühjahrs- und Herbstmesse  
sbeschaffung, das Weltproblem der Gegenwart

SUPER GROTESK 15 POINTS

**FOTOGRAF**

SUPER GROTESK FETT 61 POINTS

E MERVEILLE DES ARTS GRAPHIQUES  
rinitures de bureau et Articles pour écrire  
'ue d'Exportation et d'Importation, Paris

SUPER GROTESK 18 POINTS

**KAUFHAU**

SUPER GROTESK FETT 74 POINTS

LEKTRISIERUNG DER REICHSBAHN  
lochschulkurse für Gewerbetreibende  
ichtbilder-Vortrag in der Schauburg

SUPER GROTESK 20 POINTS

**ENE BRO**

SUPER GROTESK FETT 82 POINTS

IERAEN, ALGIER OG TUNIS  
ny Tunnel under Stelvio Passet  
øg Floridas berømte Øst Kyst

SUPER GROTESK 25 POINTS

**MESSE**

SUPER GROTESK FETT 1-4 POINTS

USTRIE-ERZEUGNISSE  
oration der Schaufenster  
e Reklame bringt Erfolg!

SUPER GROTESK 30 POINTS

**BOEK**

SUPER GROTESK FETT 121 POINTS



ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ

**SUPER  
BUCH  
GROTESK**

abcdefghijklm  
nopqrstuvwxyz

T 102K  
mager

ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ

abcdefghijklm  
nopqrstuvwxyz

6 pt

<sup>1</sup> ES, WAR EIN SCHWIERIGER TAG. — DIE SONNE VERBARG SICH HINTER graues Gewölk, das ein Gewitter verkündigte. — Das feierliche Schweigen der Natur wendete sich plötzlich in einen fröhlichen Sturm, der die Luft mit dem Geräusch eines Schachspiels erfüllte. — Das Spiel seiner Leidenschaft in finstern Wäldern vor mir hertick. — Immer dankler und dunkler wurde der Horizont, nur bisweilen schauerlich von schnellen Blitzen erleuchtet, die ein dumpfer Donnerschlag begleitete. Ich glühte mich mit dem von jedem schützenden Obelisk um so heudriger. — Die Blitze schienen zu sagen: „Nimm dich in Acht, du bist nicht die Anhöhe in den kühlen Schatteln einiger Ländern romantisch versteckt. — Erster und lauter rulle der Donner über mir, und du, ehe wir das Dorf noch erreichen, ein ganz ansehnliches Landhaus aus einem Baumstamm zu bauen.“ — „Nimm dich in Acht, du bist nicht der abzusatzigen, und einen heiteren Himmel zu erwarten, den mir, vielleicht

8 pt

<sup>1</sup> IL Y AVAIT, VERS L'AN 1663, À QUELQUES CERTAINES DE PAS de Saint-Omer, une maisonnette assez bien bâtie, dont la porte s'ouvrait sur le grand chemin de Paris. Une haine vive d'aubépine et de sureau entourait un jardin où l'on voyait pêle-mêle des fleurs, des chèvres et des enfants. Une demi-douzaine de poules avec leurs poussins caquetaient dans un coin entre les choux et les fraises; deux ou trois ruches, groupées sous des péchers, tournaient vers le soleil leurs cônes odorants, tout bourdonnants d'abeilles, et çà et là, sur les branches de gros poiriers chargés de fruits, roucoulaît quelque beau ramier qui battait de l'aile autour de sa compagne. La maisonnette avait un aspect frais et souriant qui réjouissait le cœur; la vigne vierge et le houblon tapissaient ses murs; sept ou huit fenêtres percées irrégulièrement, et toutes grandes ouvertes au midi, semblaient regarder la campagne avec bonhomie;

10 pt

<sup>1</sup> A SZILAS-ALMÁSI TÓ FÖRÉNYE AZ, HOGY AZON A vidéken terült el, ahol hét napi járóföldre nem hogy forrást, folyót vagy patakot nem, de még csak egy kis mocsarat se lehetett volna szert valamí különösebb nevezetességre, de Szilas vármegyében megbecsültek a vizet, mert kevés van s ami van, az is rossz. Hogy gyönyörű erő doigában az almási iszapfürdőnek rendkívüli sajátosságai volnának, azt még orvosi tekintélyek se állították, pedig ismeretes, hogy az orvosi tekintélyek e tekintetben éppen nem aggodalmask. A szilasmegyei lokál-patriotizmus kitarthatóan erősíti ugyan, hogy az almási iszap vagy tizféle bajban, de kivált csúzós betegekre kitűnő hatású, de ezt

12 pt

<sup>1</sup> AISCHYLOS, KREIKKALAISEN DRAAMAN ENSIMMAINEN suuri mestari, jättää vielä väljän tilan epikan ja lyriikan aineksille näytelmässään. Onpa hänen uskonnollinen katsantotapanakin vielä yleensä eepillisen runouden. — Kun Iliadis-sa Achilles, kärsittyään Agamemnonilta solvauksen, vihoissaan jättää kansalaisensa mahtavaa apuansa vaille, opettavat mieshukka ja ahimko jälkimäistä että hän on pahoin tehnyt. Mutta ei Achilleen vipeys myöskään saa jättää kurittamatta ja voitolle. Patroklon kuolema pakottaa häntä luopumaan itsekkäisyydestään ja ryhtymään taistelemaan, jouduttamaan kohtalon säätämää häviötä Troialle ja — omaakin kuoloansa.

14 pt

<sup>1</sup> QUEM HA DE TRABALHAR NUM \_MEIO\_ ASSIM?

O verdadeiro trabalhador? Mas esse não procura nunca os críticos vulgares. Procura-os é confessar baixaza, é ter até de oferecer deprimidamente jantares ou ceias, ou joias, a troca de elogios, é renegar implicitamente toda a ciencia e filosofia moderna, toda a razão e toda a fé e sentimento; é aceitar um qualquer partidarismo intolerante; é pôr a Arte debaixo da tutela de qualquer efemero fetiche; é conde-nar-se a ser escravo do erro, se ele domina, ou da paixão se ela triunfa. Ficam, pois, só vitoriosos e livres os maus trabalhadores, os que não têm sinceridade, os que não têm

12 pt

<sup>1</sup> IN THE LAST DECADES INTEREST IN HUNG be earned putting on major productions of own management, nowadays that is totaly tentation of the entire city. From day to day participation increased. Everyone wanted

16 pt

<sup>1</sup> HE WAS HAPPIEST, HOWEVER, HE came and a lavish breakfast wa them at his own expense, on whi themselves with the appetite of after a hard night work without there were still people who wan breakfast an unfair means of in

16 pt

<sup>1</sup> HOWEVER, IT WAS, IN GE of fasting that these douk trically associated with it no one was in a position t watching the hunger artis and night, so no one coul

23 pt

<sup>1</sup> THE HUNGER ARTIST F the only one who coul at the same time, the capable of being com with his own fasting. B he was never satisfied

26 pt

<sup>1</sup> AT BEST THEY THOU being modest. Most ever, believed he w ty seeker or a total whom, at all events, easy, because he un





## Bibliography

- "Arno Drescher." Artnet, [www.artnet.com/artists/arno-drescher/](http://www.artnet.com/artists/arno-drescher/).
- "Arno Drescher." [Http://www.archiv-Auerbach.de/Pdf/Arno Drescher.Pdf](http://www.archiv-Auerbach.de/Pdf/Arno_Drescher.Pdf), Auerbacher Standanzeigers.
- Drescher, Arno. "Früchte by ArnoDrescher." Früchte by Arno Drescher on Artnet, Duo Yun Xuan Auctions Co., Ltd., [www.artnet.com/artists/arno-drescher/fruechte-PISec3vFY-JSsjBNXqjja8A2](http://www.artnet.com/artists/arno-drescher/fruechte-PISec3vFY-JSsjBNXqjja8A2).
- "Eye Magazine." Eye Magazine | Feature | Typostalgie, [www.eyemagazine.com/feature/article/typostalgie](http://www.eyemagazine.com/feature/article/typostalgie).
- "FF Super Grotesk Font." FontShop, [www.fontshop.com/families/ff-super-grotesk](http://www.fontshop.com/families/ff-super-grotesk).
- Font Family Page, [www.myfonts.com/fonts/fontfont/ff-super-grotesk/](http://www.myfonts.com/fonts/fontfont/ff-super-grotesk/).
- "Is a Letterpress Workshop in Berlin." p98a, 2 Feb. 2020, [www.p98a.com/journal/our-contribution-to-futuras-90-anniversary](http://www.p98a.com/journal/our-contribution-to-futuras-90-anniversary).
- Kupferschmid, Indra, and Indra Kupferschmid. "Schriftguss AG Vorm. Brüder Butter." Alphettes, [www.alphettes.org/schriftguss-ag-vorm-bruder-butter/](http://www.alphettes.org/schriftguss-ag-vorm-bruder-butter/).
- Kupferschmid, Indra. "Super Grotesk." Flickr, Yahoo!, 12 Sept. 2015, [www.flickr.com/photos/kupfers/21370248361](http://www.flickr.com/photos/kupfers/21370248361).
- Monotype GmbH, [info@linotype.com](mailto:info@linotype.com). "Font Designer – Arnold Drescher." Arnold Drescher - Linotype Font Designer Gallery, [www.linotype.com/6778/arnold-drescher.html](http://www.linotype.com/6778/arnold-drescher.html).
- Monotype GmbH, [info@linotype.com](mailto:info@linotype.com). "Font Designer – Nicolai Gogoll." Nicolai Gogoll - Linotype Font Designer Gallery, [www.linotype.com/6779/nicolai-gogoll.html](http://www.linotype.com/6779/nicolai-gogoll.html).
- Monotype GmbH, [info@linotype.com](mailto:info@linotype.com). "SEND NEW PASSWORD." FF Super Grotesk® Font Family | Linotype.com, [www.linotype.com/542444/ff-super-grotesk-family.html](http://www.linotype.com/542444/ff-super-grotesk-family.html).
- Renner, Paul. Futura: the Type of Today and Tomorrow. Bauer Type Foundry, Inc., 1931.
- "Schriftguß AG." [Http://www.klingspor-Museum.de/KlingsporKuenstler/Schriftgiessereien/Schriftguss/SchriftgussAG.pdf](http://www.klingspor-Museum.de/KlingsporKuenstler/Schriftgiessereien/Schriftguss/SchriftgussAG.pdf), Klingspor Museum.
- "Super-Grotesk." Elsner Flake Fonts - fonts4ever Onlineshop, [www.fonts4ever.com/portrait\\_typeface.php?id=9](http://www.fonts4ever.com/portrait_typeface.php?id=9).
- "Super-Grotesk in Use." Fonts in Use, [fontsinuse.com/typefaces/31983/super-grotesk](http://fontsinuse.com/typefaces/31983/super-grotesk).
- "Svend Smital." Lexikon Des Gesamten Buchwesens Online, doi:10.1163/9789004337862\_lgbo\_com\_110522.
- Thomas, Douglas, and Ellen Lupton. Never Use Futura. Princeton Architectural Press, 2017.
- Typefaces. Arno Drescher, [luc.devroye.org/fonts-32562.html](http://luc.devroye.org/fonts-32562.html).
- Typoart-Fotosatz-Schriften. VEB Typoart, 1989.
- Ulrich, Ferdinand. "The Rediscovery of Friedrich-Bauer-Grotesk." FontShop, [www.fontshop.com/content/friedrich-bauer-grotesk-reloaded](http://www.fontshop.com/content/friedrich-bauer-grotesk-reloaded).
- VEB Typoart, [ministryoftype.co.uk/words/article/veb-typoart](http://ministryoftype.co.uk/words/article/veb-typoart).
- "VEB Typoart Dresden – Schriftgestaltung in Der DDR." Verlagsherstellung, [verlagsherstellung.de/branche/kreatives-alt/veb-typoart-dresden/](http://verlagsherstellung.de/branche/kreatives-alt/veb-typoart-dresden/).
- "VEB Typoart's Typefaces, More than 25 Years Later - Blog." TypeOff., 28 July 2019, [www.typeoff.de/2019/07/veb-typoart-fonts/](http://www.typeoff.de/2019/07/veb-typoart-fonts/).





## Colophon

Super-Grotesk

Céline Hurka

Royal Academy of Art, The Hague

2020, Type and Media

Research, text, design, printing: Céline Hurka

Under the guidance of Paul van der Laan

Typeface: Super-Grotesk by Céline Hurka

For this project, I would like to thank several people that supported my research and gave valuable feedback along the way. Thank you in no particular order: Paul van der Laan, Tânia Raposo, Frank Griebhammer, Reymund Schröder, Jan Middendorp, Jan Egbers, Rickey Tax, Frank E. Blokland, Just van Rossum, Ilya Ruderman and my classmates at Type and Media.



