

Augustijn Romein

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A Type and Media Revival Project

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Revival

A B C D E F G H I K L M N O P Q R S T U V X Y Z
a b c d e f g h i k l m n o p q r s t u v w x y z
A B C D E F G H I
stum designaret quando se hucce presertim ce-
latis, Zelaudidne atque Burgundis Præse-
-lo. Is enim recta scripserat, Hol-
Tardus aliduo molestinus cum ORAN-

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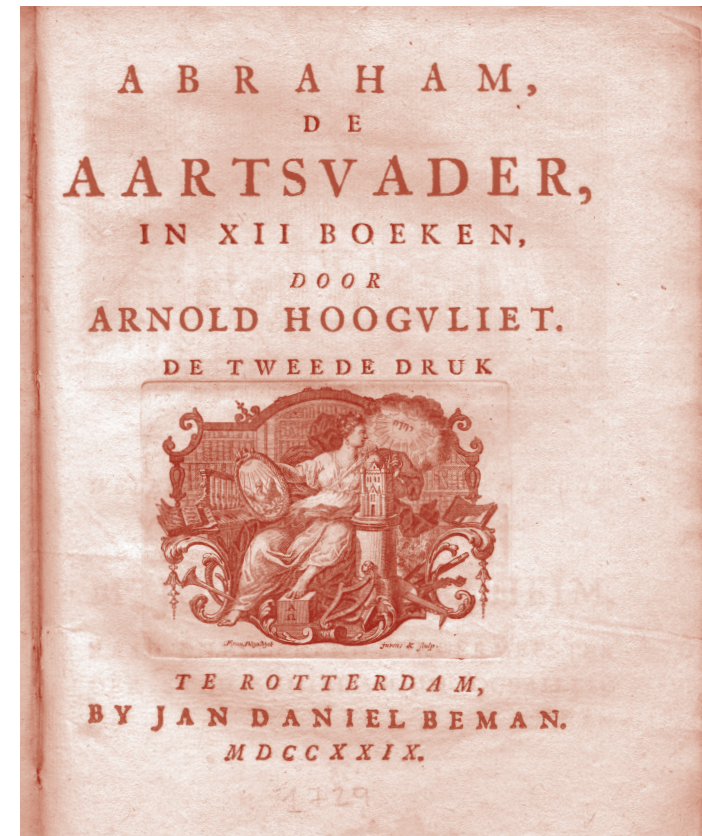
Research

One of the goals for the revival project was getting a better understanding of the renaissance or baroque style. I wanted to go back at least a couple of centuries to learn of this heritage in type design. So, I started my search for a historical book with interesting enough type to source from and dug through pillars of books in antique stores, thrift shops, the *Haagse antiek-en boekenmarkt* and the many bookstores around The Hague and Scheveningen. Not many sources were worth taking home, either being too expensive, had terrible printing or were simply not interesting enough.

At a certain moment, I decided to go through all the books that were left behind in Type Media studio and found an old Dutch book called *Abraham de Aartsvader*. The book looked fancy with thick grainy paper, a broad range of clear type, the supporting colour red and 12 beautiful engravings. The well-proportioned type grasped me and, compared to many sources I had encountered before the print looked rather good. I would soon learn that it was definitely not.

Close-up text pp. 32
Abraham de Aartsvader

Weêr milt vermeerderd, en op d'aarde voortgeplant.
'k Heb Jafet uitgebreidt, en tot ontelbre volken
Vermeenigvuldigt, en gezegent uit de wolken:
Maar in de tent van Sem, die myne woning is,
Wordt nogh 't geloof bewaart en d'erfbelofenis.
Uit dezen stamme heb ik my een' man verkoren,
In wien myn Beeltenis wordt daaglyks meer herboren.
Ik sprak met hem, als met een vriend, van mont tot mont:
'k Heb myn belofte aan hem vernieuwt, en myn verbont
Met hem gesloten, om al 't menschedom in zyn' Zade
Eens milt te zegnen naar myn eeuwige genade.
Maar wat gebeurt my? wat gebeurt myn' Abraham?
'k Zie van den hemel, hoe het boos geslacht van Cham
My lagen legt, en hem zyn Sara durft ontrooven,
Wienafschoot naar myn belofte...



Abraham de Aartsvader
Arnold Hoogvliet
2nd edition
1729
Published by
Jan Daniel Beman

The sourcebook leads me to Jan Daniel Beman (1696 - 1763), the publisher of the book. He was born in Delft as a son to Adriaan Beman who was a book salesman. In 1719 Jan follows his fathers' career path and he would be working with books until 1763 in Delft and Rotterdam.¹

Jan has published roughly 200 books during his life, but *Abraham de Aartsvader* was his most printed project. This book about the biblical poems of Arnold Hoogvliet (1687-1763) from Vlaardingen has been reprinted 14 times, until almost a century after his death.² It is very likely he printed his books himself since there are no records about transactions with printers, nor does he ever mention a printer. There is one record of him owing money to Wetstein, possibly for either printing or type.

¹ Rotterdam Bibliopolis, een rondgang langs boekverkopers uit de zeventiende en achttiende eeuw, 1997, Gemeentelijke Archiefdienst Rotterdam (H. Bots Et al.)

² Alle edities: *Abraham de aartsvader*, 2013, Radboud Universiteit (Robert Arpots)

Around that time, I was still considering alternatives. One of them was *Het Vijfde Zegel* by Simon Vestdijk, found during my search. I figured out with help of the book *Revival Type* by Paul Shaw, that it was set in *van Dijck 203* by Monotype. While looking closely at this type I saw similarities to the typeface of my other source, like the explicit upstroke in the loop of the lower-case "g". This led me to research the work and type of Christoffel van Dijck. In turn, that brought me to the reproduction of the *Enschedé type specimens* of 1768 & 1773, to find the Augustijn Romein, credited to the mentioned punchcutter.

Kleine Augustyn Romein.

**Tardius aliquanto molestiusque cum ORAN-
G I o acta res est. Is enim recua scripserat, Hol-
landis, Zelandisque, atque Burgundis Præfe-
ctum designaret quando se hisce prefecturis ce
hijklmnopq rstvw ABCDEFGHI
ABCDEFGHIJKLMN O P Q STVXYZÆ**

Kleine Augustyn Romein
The Enschedé Type
Specimens of 1768 & 1773

The typeface in this specimen turned out to be slightly different than the one in my book. Some letters, like the *a* have more transitional features rather than the old-style features of my source. Since *Abraham de Aartsvader* is from 1729, I started looking for more specimens from around that time. While tracking down the timeline of Christoffel van Dijcks foundry (see pp. 10), I found a specimen of the brothers Ploos van Amstel. This specimen book was from 1787 and contained several typefaces called Augustyn Romein.

After several comparisons, it seemed likely that the N. 4 Augustyn Romein is the same as in my book. And after comparing the letter from the Ploos van Amstel specimen to one issued by Joannis Adamsz and Abraham Ente, I have confirmed that N. 4 Augustyn Romein and their Groote Augustyn Romein are the same. The latter typeface is contributed to Christoffel van Dijck by Harry Carter in *Type Specimen Facsimiles*. The Ploos van Amstel specimen is the one I have used for reference during the process, next to the letters I have sourced from the book.

Right page
Proef van Letteren... Welke
gegooten gegooten worden
by Gebr. Ploos van Amstel
1787

N. 3. AUGUSTYN ROMEIN.

Geen mensch, hoe schoon en net bepaerd,
Of heeft een Duivel in de waereld,
Die hem in 't hert of brein verzelt,
En steets met twist of onlust kwelt.
ABCDEFGHIOG, '...

N. 3. AUGUSTYN CURSYF.

*Si tu es sage, garde-toi bien de la baine
d'un Theologien, de l'épée d'un Gentil-
homme, & de la plume d'un Ecrivain.*
ABCDDEEFGHITGEFHI &c.

N. 4. AUGUSTYN ROMEIN.

Calentibus animis interveniunt regum le-
gati violentissimis argumentorum Tracturi,
quo ducere nequissent. Priorque Ianinus,
prolatis Henrici ad Ordines literis, queis
dicta ipsi factaque rata habebantur.
ABCDEFGHIJKLMN O P Q R H S P T V

N. 5. AUGUSTYN ROMEIN.

Alexander aute factus annorum duodecim
rebus bellicis admodum delectari, & excelsæ
indolis manifestissima proferre indicia cœpit.
Cumque æqualibus nonnulli ex eo.
ABCDEFGHIKLMOPSTVW

N. 5. AUGUSTYN CURSYF.

*Alexander autem factus annorum duodecim, re-
bus bellicis admodum delectari, & excelsæ indolis
manifestissima proferre indicia cœpit. Cumque
ex æqualibus nulli ex eo percun* ABCDEFGHI f

Van Dyck Foundry³ owners over the years

1647-1669	<i>Christoffel van Dyck</i> (1605?-1669)
1669-1672	<i>Abraham van Dyck</i> (1645-1672)
1673-1680	<i>Daniel Elzevier</i> (1626-1680)
1680-1681	<i>Anna Beerninck</i> (1632/38-1681), widow of <i>Daniel Elzevier</i>
1681-1686	<i>Joseph Athias</i> (1634/35-1700)
1686-1699	<i>Joseph Athias & Susanna Veselaer</i> (1623/24-1699) widow of <i>Jan Jacobsz Schipper</i>
1699-1700	<i>Joseph Athias & Schippers heirs.</i>
1700-ca.1707	<i>Emanuel Athias</i> (ca. 1664?-1714) & <i>Schippers heirs.</i>
ca. 1707-1751	<i>Schippers heirs.</i>
1751-1755	<i>Jacob Cambier</i>
1755-1767	<i>Jan Roman & Co.</i>
1767	Material divided between <i>Johannes Enschede</i> & <i>Gebr. Ploos van Amstel</i>

Addresses (in Amsterdam)

1647-1658	Bloemgracht, north side (probably near the <i>Blaeu</i> printing office and residence, which were at the present nos. 128-130)
1663-1673	Elandsstraat 1664, at the sign of <i>De Drie Baarsjes</i> (the three perches) 1666 to 1673, at the sign of <i>De Salamander</i> (the salamander) on the north side, between the two cross streets.
1673-1681	at the sign of <i>Den Olmboom</i> (the elm tree), <i>Het Water</i> , at the <i>Papenbrugh</i> , between <i>Zoutsteeg</i> & <i>Baafjessteeg</i> [now <i>Beurspassage</i>], next to the corner house at the former [now <i>Damrak</i> 83].
1681-1683	<i>Zwanenburgstraat</i> , at the corner of <i>Oude Muiderveer</i> .
1685-1686	<i>Utrechtse Straat</i> , next to the corner house at <i>Kerkstraat</i> .
1686-1755	<i>Nieuwe Heerengracht</i> , <i>De Boekdrukkerij</i> (the printing office), across from the <i>Plantage</i> , from 1732 wijk 15, no. 4912 [now nos. 107 & 109]
1755-1767?	<i>Kalverstraat</i> .

³ Exact timeline from *Early Type Specimens In The Plantin-Moretus Museum*, 2004 (John A. Lane, pp. 45)

The Life of van Dijck

Christoffel van Dijck (also *Christoffel van Dyck*) was a typefounder active in Amsterdam during the 17th century. Together with Voskens, Bleau and Vallet, he is one of the best-known typefounders in Holland at that time.⁴ Unfortunately, we do not know a lot about van Dijck, apart from some specific data found on documents in archives.

He was born in 1606 in Dixsen or what is now Dexheim, Germany. He appears to be active in Amsterdam around 1640, working as a goldsmith. In these early years of his career, he struggles financially and is probably not so successful. In 1647 the tide turns for Christoffel, as he marries a woman named Swaentje and moves to the Bloemgracht in Amsterdam.

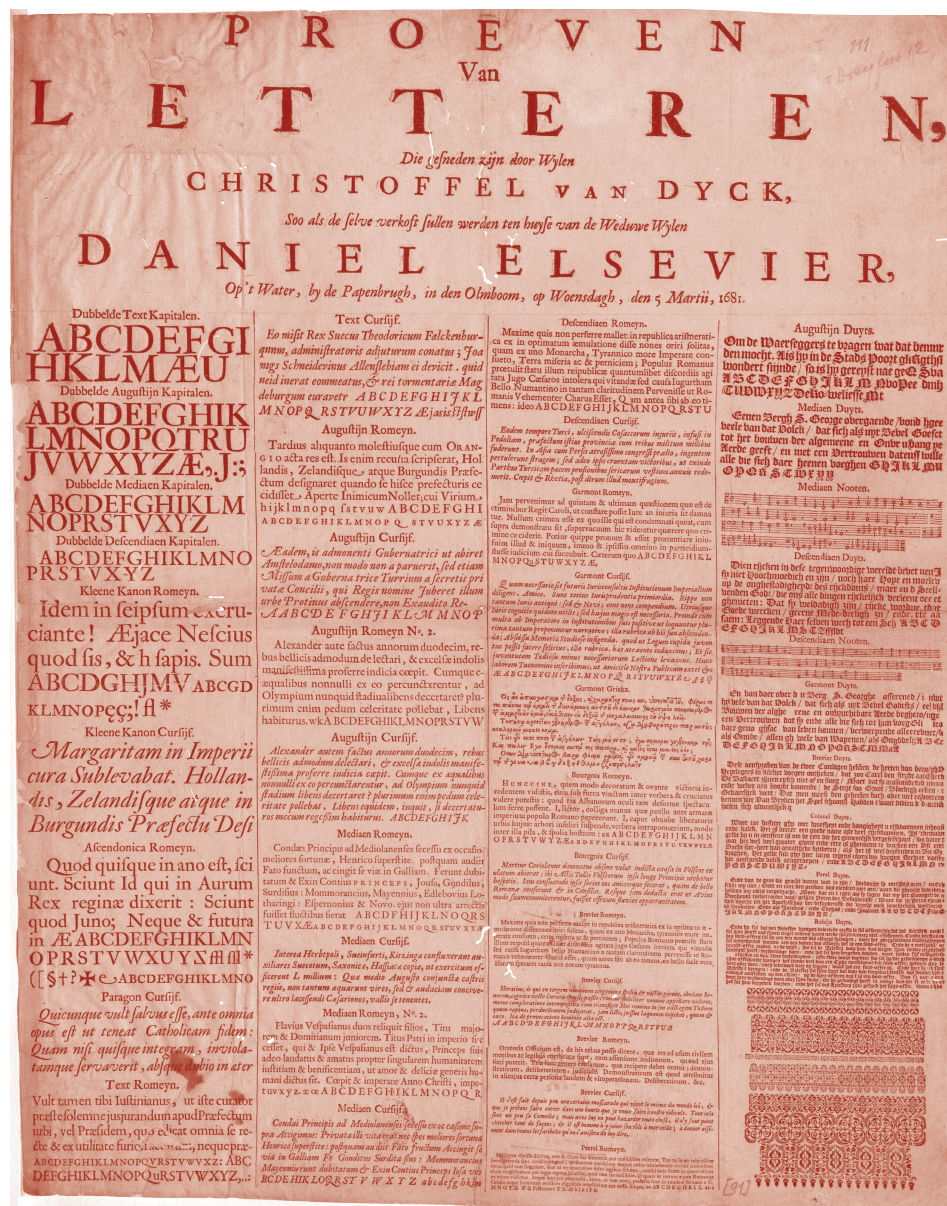
The Bloemgracht is the place where Van Dijck first starts his type-founding business. In 1648 he is officially described as a letter-founder with three workmen by the names of Hendrik Claesz, Willem Hendriksz and Jan Jansz. By May 1650, his business seems successful as he supplies exclusives matrices for an Emerald Roman to Engel Jacobsz. Ten years later, he has several running contracts for the delivery of his type to printers and moves to another house in the same street. An interesting transaction is the sales of two casting sizes of Armenian type, both containing 170 punches and 240 matrices, made for the purpose of printing a bible.

His most financially successful period was likely during the last decade of his life. In 1663 he was running his workshop from the Elandsstraat, where among his son Abraham he also employed at least five men. Contracts speak of Jan Bogaert, Hendrik Claesz, Jan Evertsz, Jan Barendsz and Herman Hermansz. His story comes to an end in November 1669 when records show he is buried in Amsterdam.

His son Abraham also worked as a punchcutter and typefounder and continued the work for the foundry after his father's death in 1669. Unfortunately for the *van Dijck foundry*, he only outlives his father by three years.

An advertisement in the *Oprechte Haarlemse Courant* of 6 April 1673 announced that on Monday 10 April, punches and matrices, together with the entire typefounder's inventory, would be put for auction at the Elandsstraat.

⁴ *Typefoundries in the Netherlands, 1978, Haarlem Stichting Museum Enschedé* (Charles Enschedé, Harry Carter, pp. 73)



Specimen of types, which were cut by the late Christoffel van Dyck, issued by the widow of Daniel Elsevier.

In 1673 the foundry was bought by Daniel Elsevier, a publisher and printer in Amsterdam. This printer is one of the famed printing houses of the family of Elsevier, also based in Leiden and Utrecht. The Elsevier publishing house is famous for its quality books, at some moments their books were said to be 'worth their weight in gold'. This story was of course very good for their business, but not all their books are of the same quality.

The term *Élzevir* blew up to such mythic proportions, that it is now being used as a term in French for the Dutch style type with an open character. The printing house of Daniel and his family did not stick to one specific style.⁵ Around 1878 Christoffel van Dijk increased in popularity, after being connected to the Elzeviers by Alphonse Willems. He insists that the type found in the legendary Elzevier published books must cut from punches made by van Dijk, as he did business with Daniel Elsevier. This is however discarded by Charles Enschedé, as only a couple of typefaces out of the numerous typefaces used by the Elzeviers can be attributed to van Dijk.⁶ Records state that Daniel Elsevier purchased type from the Luther foundry in Frankfurt.⁷

It's hard to point out all type that were made by Christoffel van Dijk, or the original foundry. As none of his self-made specimens have survived through the years. After Daniel Elseviers death, his widow Anna wished to sell the foundry and issues a specimen with types of the van Dicks foundry printed. This is the first and most famous specimen containing the work of Christoffel.

The title of the specimen on pp.12 suggests that it consists some of the work of van Dijk, and well over half of the sheet has been attributed to van Dijk, but it also contains type cut by the earlier punchcutters Van den Keere, Garamont & Granjon. Important for the research is the Augustijn Romein displayed is attributable to van Dijk. It could be possible that some uniform designs attributed to van Dijk are earlier old-style typefaces, that he modernized by modifying details and proportion.⁸

- 5 Dutch Type, 2004, 010 publishers (Jan Middendorp, pp.22 & 23)
6 Typefoundries in the Netherlands, 1978, Haarlem Stichting Museum Enschedé (Charles Enschedé, Harry Carter, pp. 73)
7 Typefoundries in the Netherlands, 1978, Haarlem Stichting Museum Enschedé (Charles Enschedé, Harry Carter, pp. 80)

In 1681, The foundry was bought by Joseph Athias, a printer in Amsterdam. He issued new specimens from his printing house and re-establishes the Van Dijck foundry in Amsterdam on the Nieuwe Herengracht in 1686, the address of the widow of Jan Jacobsz. Schipper. The foundry passes on to several descendants and stays active throughout the first half of the 18th century. No specimens of this period have survived. In 1755 another Amsterdam printer by the fitting name of Jan Roman acquires the foundry and issues a specimen. Johannes Enschedé and the brothers Ploos van Amstel jointly acquire the foundry in 1767, splitting the stock. It is unlikely that the punches in the foundry are still the very same cut by Christoffel van Dijck a century earlier.

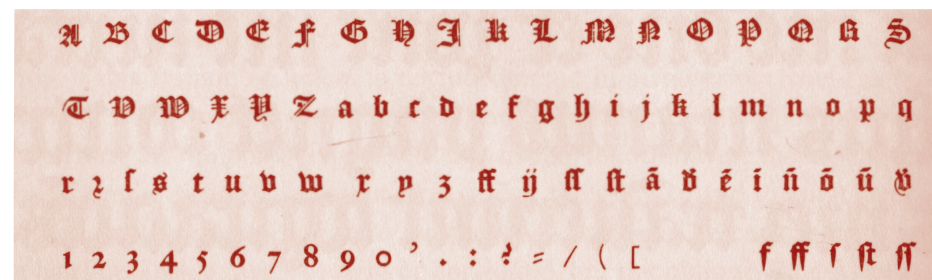
In 1799 Enschedé acquires the foundry of Ploos van Amstel, absorbing foundries until well into the twentieth century. Enschedé then either sells the van Dijck type for scrap metal or melts it, probably to make space for their modern of Joan Michael Fleischman. Nowadays only one the typefaces attributed to van Dijck survived, an italic in the Enschedé archive.⁸

⁹ Dutch typefounders' specimens, 1998 (John A. Lane, Mathieu Lommen & Johan de Zoete, pp. 62)

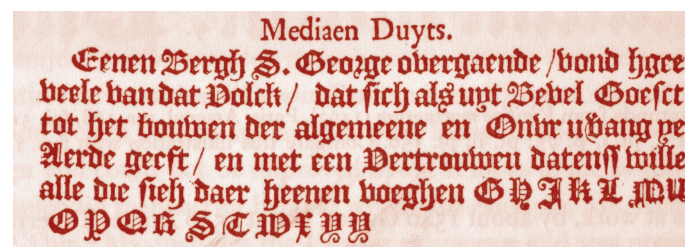
Kleine Text Curcyf No. 2
Specimen of Enschedé

Kleine Text Curcyf No. 2.

Eo misit Rex Suecus Theodoricum Falckenburgum, administratoris adjuturum conatus; Joaneid inerat eommeatus, & rei tormentariae Magdeburgum euravetr ABCDEFGHIJ KL MNOP Q RSTVUW XYZ Æ jasis st sm



Van den Keere's Textura
Small Pica Textura (ca. 1570)



Van Dijck's Textura
Mediaen Duyts (ca. 1660)

Van Dijck offered a lot of different styles, some connected to the sixteenth-century French type¹⁰, French writers might even go as far as to say he “slavishly copied the design of Garamond's fonts”.¹¹ I think apart from the French cutters, he was likely to be influenced by punchcutter Hendrik van den Keere (1540–1580) in the Low Countries. Hendrik was known for his bolder and more elegant type at the time, setting the ground for the robustness of the Dutch Type later in the 17th century. His French 16th century Romans were bolder and narrower than those of Garamond, and featured a larger x-height, for a more economical way of typesetting. “The gothic design of van den Keere”, as Hendrik Vervliet states, “governed the development of Black Letter in the Netherlands in times to come, from Christoffel van Dijk's up to the last century”.¹² He can be considered equal to the French punchcutters of the 16th century, in both quality and style.¹³

Another punchcutter that may have inspired Christoffel van Dijck is Nicolaes Briot, a far less known punchcutter active during the beginning of the 17th century. According to John Lane¹⁴ “he is the missing link between the styles of Granjon, Van den Keere and Van Dijck, Kis and eventually Caslon.” Briot's type also features the slightly bolder, high contrasted Dutch style.

¹⁰ Type Specimen Facsimiles: Reproductions of Fifteen type Specimen Sheets Issued Between the Sixteenth and Eighteenth Centuries, 1963, Bowes & Bowes (John Dreyfus, Harry Carter, pp. 17)

¹¹ Printing Types, Their History, Forms and Use, 2021, Oak Knoll Press (Daniel Berkely Updike, pp. 22)

¹² Sixteenth-Century Printing Types of the Low Countries, 1968, Hertzberger (Hendrik Vervliet, pp. 32)

¹³ Counterpunch, 1996, Hyphen Press, (Fred Smeijers, pp. 128)

¹⁴ The Briot Project, 2016, (Pampatype, acquired on 18 November 2020)

Type by
Nicolaes Briot

The Golden Age of Dutch Type

apetece lu ornato. Obſta pero, que fi el in-
tento es graduar aqui, o poner en balança, las
cauſas del nombre, convendria mas juſtamen-
te el de Prytaneia à Sicilia, y à muchas otras
de tanto major fertilidad que Bretaña, o ſea
Inglaterra, quanto es menor el ambito y tier-
ras que contienen. Sin eſto, leyendo los Au-

In the seventeenth century, the Netherlands was in its Golden Century. Religious freedom and a powerful position in overseas trade produced a climate of wealth and knowledge. This led to a flourishing period in art, science and printing.¹⁵ 'Dutch Master' is a term that comes to mind when describing painters in this time, but you could also use it for the printing and type industry. Two powerful printing houses were active: that of the Elzeviers and that of the family Bleau. The Bleau house was famous for its maps, and Nicolaes Briot was one of their suppliers. Other important Dutch punchcutters in the seventeenth century were Dirk Voskens and his apprentice Nicholas Kis.

Voskens

Dirk Voskens ran a foundry together with his brother Reinhard in 1641. Their father was also a punchcutter, and together they founded one of the most important type foundries of Amsterdam. Dirk was known as a highly skilled punchcutter, cutting both roman and gothic type until his death in 1691. It is hard to say which of the typefaces on his specimens are either sold or made by him.¹⁶

Nicholas Kis

Nicholas or Miklós Kis (1650 -) was a Transylvanian who came to Amsterdam in the 1680s to meet Daniel Elsevier and get a Hungarian Bible printed. By the time he arrived, Daniel had recently passed away. Kis decides to learn the craft so he'll be able to do it himself and starts as a student at the Bleau printing house, to end up at Voskens as an apprentice punchcutter. Only four years later, he was successfully competing with Voskens, making excellent type exceeding his former masters.¹⁷

¹⁵ *Printing Types, Their History, Forms and Use*, 2001, Oak Knoll Press (Daniel Berkely Updike, pp. 22)

¹⁶ *Dutch Type*, 2004, oio publishers (Jan Middendorp, pp. 22)

¹⁷ *Dutch Type*, pp. 25

Daniel Berkely Updike: "Van Dijck seems to have designed letters, with intent to have them resist the wear of the press. The body-marks were firm, and the counters of good width, not easily chocked with ink. Hairlines were few and of positive thickness. The serifs were not noticeably short, but they were stubby, or so fairly bracketed to the body mark that they could not be readily gapped or broken down."¹⁸

From Dutch Oldstyle to English Text

The English loved the contemporary Dutch type of the 17th century. Joseph Moxon praised the type of Christoffel van Dijck (but also the brothers Voskens) for its harmony, symmetry and regularity. He goes as far as to examine the proportions and reproducing them as enlarged copperplate engravings. His opinion on this matter can't be taken too seriously, as his reproductions are rather loose interpretations, going a step further towards the symmetrical approach of Romain du Roi. It does, however, confirm Christoffel van Dijck's reputation abroad.¹⁹

Correspondence between John Fell and his agent in Holland, names Van Dijck, Voskens, Bleau and Vallet as the best-known letter-founders in Holland at the time in 1672.²⁰ During the period the widow of Schipper owned the Dijck foundry (1696-1700)²¹, a great portion of the type has been sold to the Cambridge University Press. This will later determine what we know as the 18th century English styles.²²

William Caslon

In 1722, William Caslon released his Caslon Old Style, a style so popular that today it needs no further introduction. Inspired by van Dijck and his competitors, he models it after the Dutch Old Style with high contrast and heavy thick strokes for a lively texture. This marks the start of his family foundry that exists until the 1960s.²³

¹⁸ *Printing Types, Their History, Forms and Use*, 2001, Oak Knoll Press (Daniel Berkely Updike, pp. 44)

¹⁹ *Mechanick Exercises on the whole Art of Printing*, 1958 (Joseph Moxon, edited by Herbert Davis and Harry Carter, pp. 22)

²⁰ *Typefoundries in the Netherlands, 1978*, Haarlem Stichting Museum Enschedé (Charles Enschedé, Harry Carter, pp. 73)

²¹ *Type Specimen Facsimiles: Reproductions of Fifteen type Specimen Sheets Issued Between the Sixteenth and Eighteenth Centuries*, 1963, Bowes & Bowes (John Dreyfus, Harry Carter, pp. 17)

²² *Printing Types, Their History, Forms and Use*, 2001, Oak Knoll Press (Daniel Berkely Updike, pp. 44)

²³ *Type A Visual History of Typefaces and Graphic Styles 1628 - 1938*, 2017, Taschen (Cees W. de Jong ed., pp. 371)

William Caslon

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

ABCD
ABCDE
ABCDEF
ABCDEFGH
ABCDEFGHIJ
ABCDEFGHIJK
ABCDEFGHIJKL

DOUBLE PICA ROMAN.

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

GREAT PRIMER ROMAN.

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

Double Pica Italic.

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

Great Primer Italic.

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

Pica Black.

And be it further enacted by the Authority aforesaid, That all and every of the said Exchequer Bills to be made forth by virtue of this Act, or so many of them as shall from

Brevier Black.

And be it further enacted by the Authority aforesaid, That all and every of the said Exchequer Bills to be made forth by virtue of this Act, or so many of them as shall from time to time remain unaltered and uncorrected, until the following and concerning the same parliament to open 1840.

Pica Gothic.

ΑΤΤΑ ΠΙΝΣΑΚ ΦΩΝ ΙΝ ΗΜΙΝΑΜ ΒΕΗΝΑΙ ΝΑΜΕ ΦΕΙΝ ΟΙΜΑΙ ΦΙΝΑΝΑΣΣ ΦΕΙΝΣ ΥΛΙΚΦΑΙ ΥΝΑΦΑ ΦΕΙΝΣ ΣΥΕ ΙΝ ΗΜΙΝΑ

Pica Optick.

ΠΕΝ ΟΥΑΡΧΗΝ ΔΕΦΤ ΟΛΛΕΔ ΙΤΦΕ ΠΕΛΛ ΠΚ- ΑΔΙΤ- ΠΚΑΔΙ ΔΕ Π ΟΥΑΝΤΑΤ ΕΡΟΦ ΠΕ ΟΥΟΖ

Kleine Text Cursijf nr. 2 was the only typeface attributed to van Dijck to ever make it to the 20th century in metal. For it to be of good use, Enschedé needed a roman accompanying the face. They asked Jan van Krimpen (1892 -1958) to create a typeface that could fulfil this purpose. In 1928 Romanneé was released. The type is a bit darker than his other faces, with features like a long tail on the bottom of the Q, probably to behave like his seventeenth-century cousin. In 1949 he would release his italic to the Romanneé.²⁴

This caught Stanley Morisson's attention as he had always admired the work of Christoffel van Dijck. In 1937 he released a revival Van Dijck Cursief and Text for the Monotype machines. He hired van Krimpen to consult him during the project. Jan van Krimpen started the collaboration enthusiastically but eventually lost all of his motivation for the project.²⁵ Nevertheless, Monotype Van Dijck would become the most popular "van Krimpen typeface" with 264 sold sets. Loved by many typographers among Bruce Rogers and Jan Tschichold.

Jan van Krimpen: "I have never been in favour of the copying or adapting of historical typefaces." and "Whatever I have done for this series I have done with love and application. It is only honest to say that now I am more opposed to it than I have ever been."²⁶

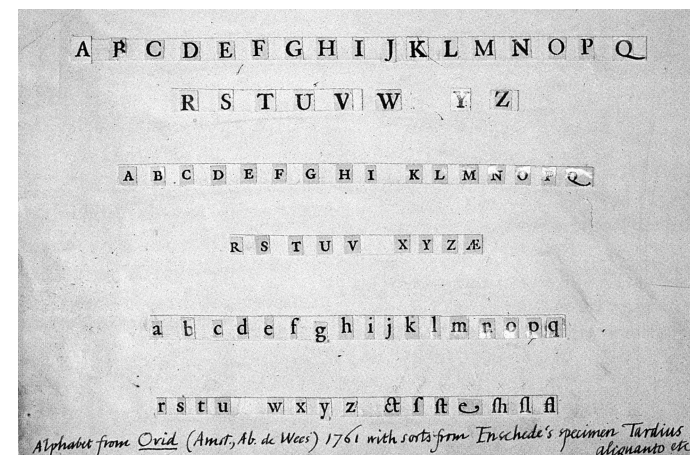
THE GOSPEL ACCORDING TO SAINT JOHN
In the beginning was the Word, & the Word was with God, & the Word was God. The same was in the beginning with God. All things were made by him; & without him was not any thing made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not.

Romanneé by
Jan van Krimpen

²⁴ The Work of Jan van Krimpen, 1952, Joh. Enschedé en Zonen, W. De Haan (John Dreyfus, pp. 32, 33)

²⁵ Tally of Types, 1973, Cambridge at the University Press, (Stanley Morisson, Netty Hoeflake, 1973,)

²⁶ Adieu Æsthetica & Mooie Pagina's, 1995, Museum van Het Boek, Uitgeverij de Buitenkant, Museum Enschedé (K. Sierman, Et Al, pp. 47, 65)



Stanley Morisson's material of the process of making of Monotype van Dijck

Currently, there are three different digital typefaces available on the market that are related to the work of van Dijck.

Monotype van Dijck

A digital reissue of the Van Dijck series 203 is available through Monotype. Originally released in the 1980s as a digital font, it was perceived as a failure, not being as dark as the original metal version. Later the version has been updated by Berthold for a more powerful version.²⁷

DTL Elzevir

This revival is loosely based on the work used by the van Dijck types that were used by the Elzeviers. Designed by Gerard Daniëls in 1992, under supervision of Frank E. Blokland. He used the Augustijn Romein from the Widow of Elzevier specimen as a model to create the typeface.

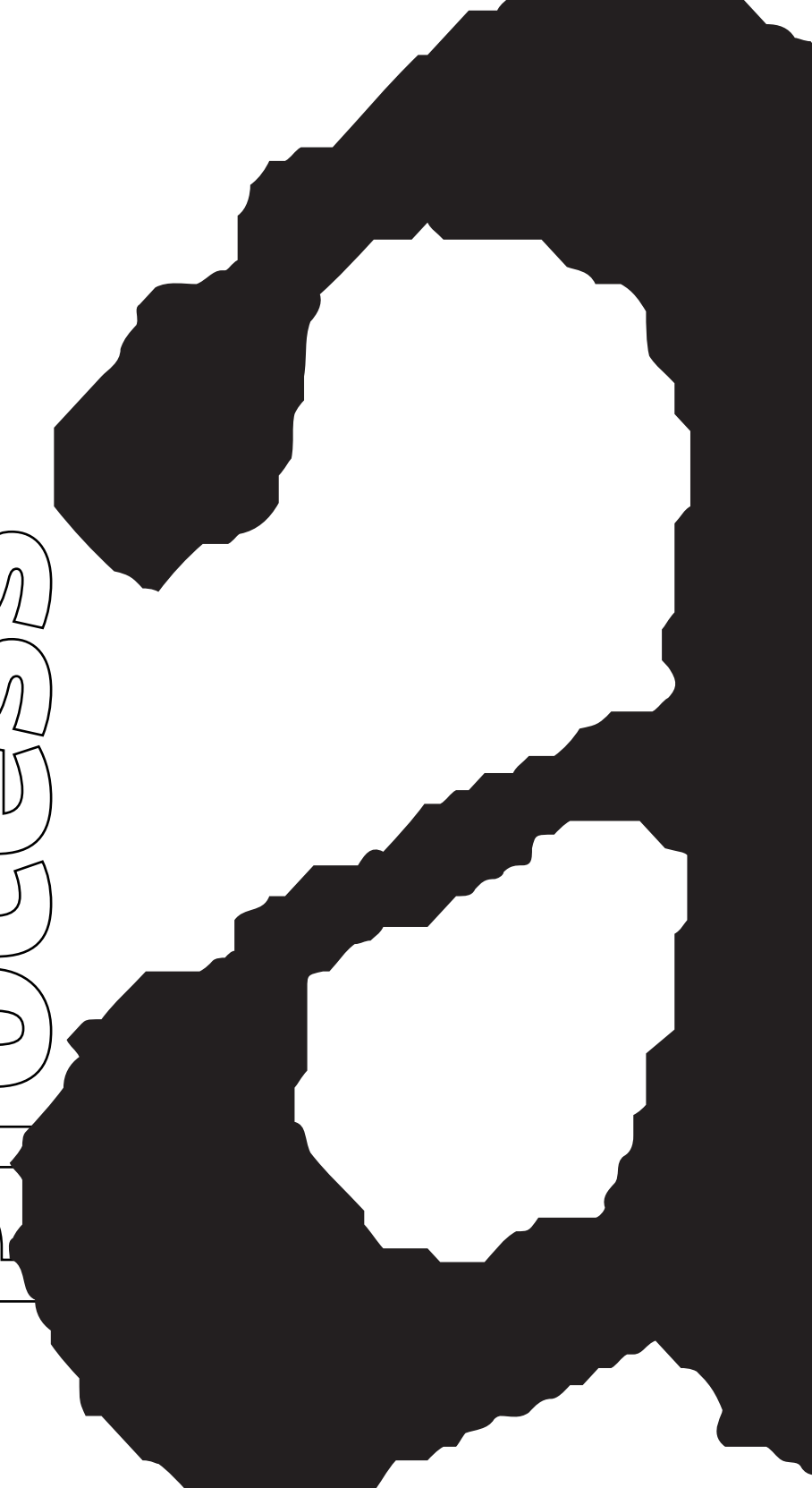
TYPE BY Custodia

Custodia is a typeface by Fred Smeijers originally made for the Custodia Foundation in Paris. It is modelled after the Augustijn Romein and Cursijf by Christoffel van Dijck, as a starting point, but ultimately designed with more liberty. It is now available in five weights, and it is deliberately made heavier than DTL Elzevir and Monotype van Dijck.

²⁷ Dutch Type, 2004, 010 publishers (Jan Middendorp, pp. 24)

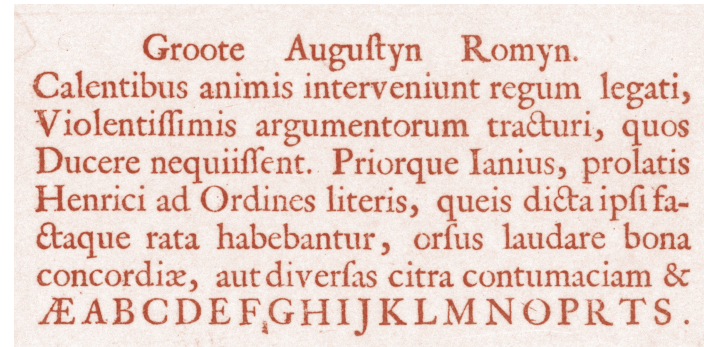
²⁸ Revival Type, 2017, Thames & Hudson (Paul Shaw, pp. 54)

PROCESS



Groote Augstyn Romyn
found on specimen of
Joannis Adamsz and
Abraham Ente of 1700
is contributed to Christoffel
van Dijk by Harry Carter in
Type Specimen Facsimiles

Approach



During the process, I contemplated what it means to me to make a revival and what I want to do with such an assignment. Ultimately, I decided this revival is about interpreting the image of the type on paper and reimagining how this could be set in a digital environment. One of my goals was getting as close to the source as possible, using correct vector drawings.

I don't consider the printing errors as part of the type, but rather as an attribute to the metal type and the printing process. The typography in my sourcebook is so lively, that imitating printing errors could go as far as making several alternates glyphs and programming the font so that it behaves like the metal type. I'd rather use this time to learn how to make a proper text face for the digital typesetting system.

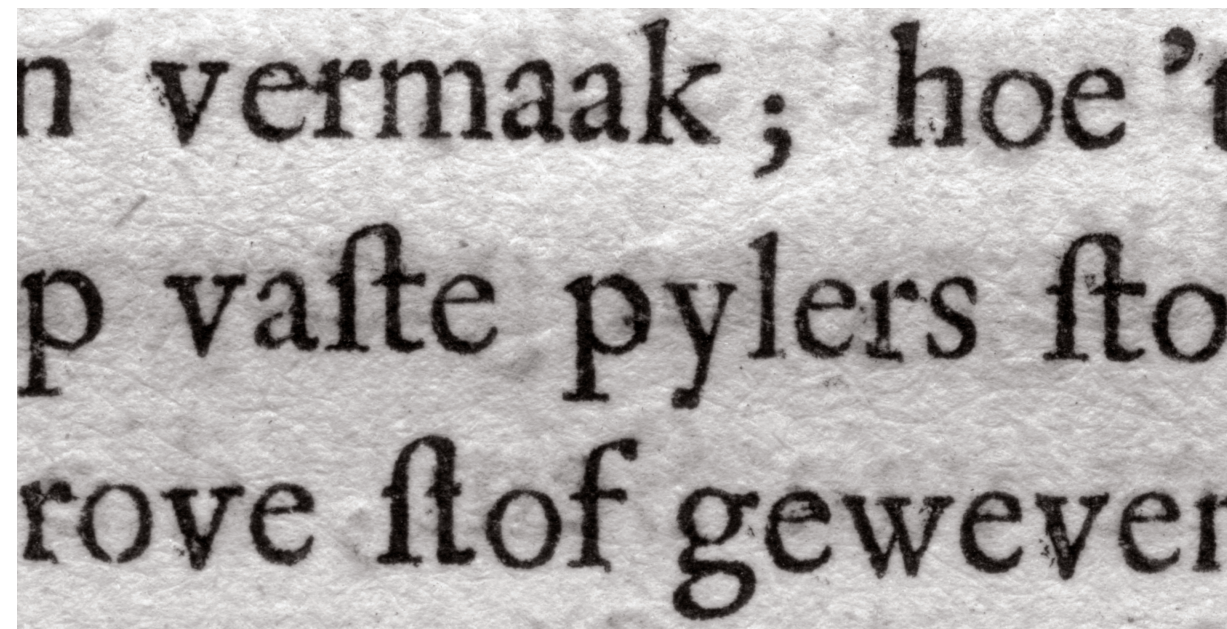
My revival typeface differs from other *Van Dijk* revivals on the market because of the specific sources I used. All design decisions were made using solely the Ploos van Amstel specimen as a reference and my sourcebook. The typeface is made by pragmatically interpreting the shapes while carefully comparing with these references.

The goal was to create a typeface functional for digital typesetting that is true to the economical, narrow and dark dutch oldstyle of the seventeenth century. Nevertheless, characters and symbols that had no original sample are rather free interpretations. Because of the limited source, I had to take more liberty while designing the figures. At this moment this is the only typeface based on *N.4 Augustijn Romein* as found in the Gebr. Ploos van Amstel specimen of 1787 or *Groote Augustyn Romyn* as seen on the specimen of Adamsz and Ente of 1700.

Scanning the Pages

The process started with scanning the pages and preparing them to take samples. Because the quality of the print is not consistent over the entire book, it was important first to make a selection. After comparing all of the pages, I've excluded most pages of the book that were darker than average and lighter than average. It was important to collect as much glyphs as possible to get a proper overview.

To prevent different samples from the scanning process I have strictly worked with my *CanoScan 9000F Mark II*. All images are scanned completely raw without any pre-sets to keep complete control for photoshop. Because of the poor quality and the desire to blow up the images, every scan is made at an extremely high resolution 4800dpi. This gave me a great amount of control, but at the same time tedious and slow files to process.



With the help of Photoshop, pictures were slightly edited using the levels filter, to get the right amount of difference between the black, grey and white values. As a result every nuance in the print was visible.

Scan of Abraham de
Aartsvader page 31,
Scaled at 500%

The tolerance method was a useful way to learn more about the colour of the typeface. Because the type leaves a different impression on almost every page, I focused on two of the best pages of the book, *page 33* and *page 35*. This would allow me to compare them in a later part of the process and consider future directions. For the tolerance method, I've selected the background with the magic wand, creating a new layer filled with white and filled the background layer with black. To get rid of any transparency, the image was finally converted into a bitmap using *Adobe Photoshop*.

Selecting the background with 85% tolerance gave the most accurate result. Because of the inconsistencies in printing, the margin of error between too light and too dark is very slim.

These tests were printed on three different papers, with various textures and thickness. The slightly finer 80 grams *Roman druk* paper (also used for this book) gave the best results.

Scan of Abraham de
Aartsvader page 35,
Tolerance 85%
1:1 scale

HET TWEEDE BOEK.

35

Tot eer der Godtheit, en de hoogſte Majefteit.

Ach! moght dit toch gefchiên (riep toen Barmhartigheid)

Ach! wou de Egiptenaar 't afgodendom verzaken!

Ach moght al't menſchdom met zyn' Heilant vrede maken!

Dan blonk myn liefde tot het menſchelyk geflacht,

In 't zoenverbont, en myn genade in voller kracht!

Dit zeggende, ſchoot, uit een godlyk mededogen,

Iet wonderlyks, gelyk de tranen, uit zyne oogen;

Want tranen ſtorten paſt aan geen volmaakten ſtant;

Maar het is zeker, dat het heiligh ingewant

Van liefde rommelde, en dat, op dit woort, zoo teder,

Rechtvaardigheit ſchier al zyn' yver leid' ter neder.

²⁶ Toen rees de Wysheit op, die ſtraks een heerlyk licht

Van goddelyk verſtant vertoonde in 't aangezicht;

Dat zelve licht, dat al van eeuwigheit gefchenen

En door
Barmhar-
tigheit on-
derſteunt
wordt.

De Wysheit
ryft eind-
lyk op.



After greyscaling and levelling the high resolution 4800 dpi scans, I've compared glyphs to the glyphs found in the Ploos van Amstel specimen and the Enschedé specimen. Using these two specimens as a reference, a selection was made of a character set to use as sample glyphs.

These sample glyphs and previous scans were imported into *Glyph Collector* by Gábor Kerekes. After running this application for around 2.5 weeks the available glyph set was collected.

Selection of a's collected
from scans using *Glyph
Collector*.

Because of the poor quality printing the scanned letters were quite rough. It was not easy to start drawing straight away. The first digital version was made by converting the collected glyphs into raw vector outlines. This was done in three steps.

First, all glyphs were collected in one *Photoshop* file, using guidelines optically aligned to the same baseline.

Second, the image was changed to a bitmap, using the same technique as the previous scan assignment.

Thirdly, this image was imported into *Illustrator*, and this Bitmap was automatically traced using the *Image Trace* function to only create black vector outlines, with maximum detail using 128 threshold.

abcdefghijklmnopqrstuvwxyz

1. Collected Glyphs

abcdefghijklmnopqrstuvwxyz

2. Bitmap with 85% tolerance

abcdefghijklmnopqrstuvwxyz

3. Adobe Illustrator Image Trace with 128 Threshold

This technique translated the data in a way that it distorted the original image of the type. It shows that especially in some of the glyphs, the shapes appear a bit darker than they are supposed to be. Another technique should be used later for tracing cleaner outlines. At this moment, these outlines were still useful to test spacing and the letters in a digital environment.

715pt
430pt
opt
-285pt

cdefg

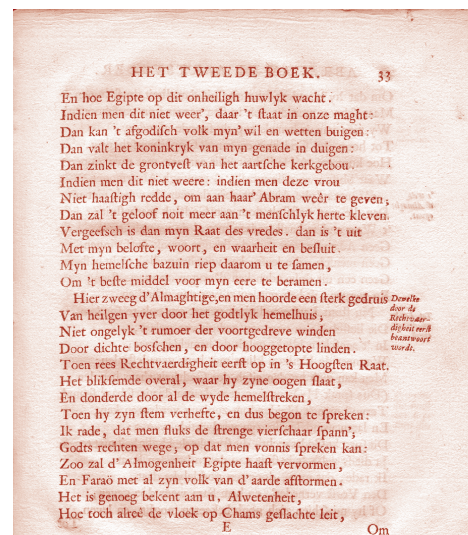
By scaling the outlines up to 1000 points in *Illustrator*, I could easily figure out what vertical metrics the typeface needed for the font editor. Subsequently, the glyphs were imported from *Illustrator* into Glyphs to create the first digital version.

Heavy boares perform
quick waltzes and jigs.

First digital version
set in 24 points.

To recreate the spacing, a technique was used with layering the text set in the typeface on top of the scan in *Indesign*. By carefully analyzing the scan and with trial-and-error exporting fonts with spacing adjustments the original fit was recreated.

Scan and digital version



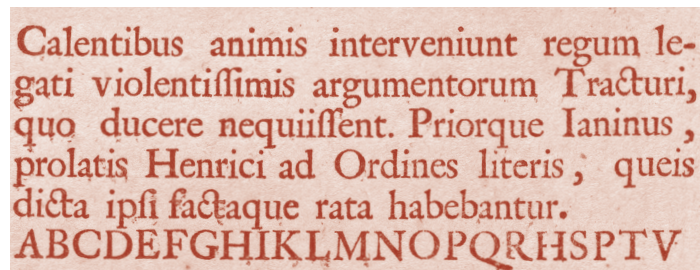
HET TWEDE BOEK. 33

En hoe Egipte op dit onheiligh huwlyk wacht.
Indien men dit niet weer, daar 't staat in onze magt:
Dan kan 't afgodifch volk myn' wil en wetten buigen:
Dan valt het koninkryk van myn genade in duigen:
Dan zinkt de grontveft van het aartfche kerkgebou.
Indien men dit niet weere: indien men deze vrou
Niet haafigh redde, om aan haar' Abram weer te geven;
Dan zal 't geloof noit meer aan 't menfchlyk herte kleven.
Vergeefsch is dan myn Raat des vredes. dan is 't uit
Met myn belofte, woort, en waarheit en befluit.
Myn hemelfche bazuin riep daarom u te famen,
Om 't befte middel voor myn eere te beramen.

Hier zweeg d'Almaghtige, en men hoorde een fterk gedruif
Van heiligen yver door het godtlyk hemelhuis,
Niet ongelyk 't rumoer der voortgedreve winden
Door dichte bofchen, en door hooggetopte linden.
Toen rees Rechtaerdigheit eerft op in 's Hoogften Raat.
Het blikfende overal, waar hy zyne oogen flaat,
En donderde door al de wyde hemelftreken,
Toen hy zyn ftem verhefte, en dus begon te fpreken:
Ik rade, dat men fluks de ftrengre vierfchaar fpann',
Godts rechten wege, op dat men vonnis fpreken kan:
Zoo zal d' Almogtheit Egipte haaft vervormen,
En Faraö met al zyn volk van d' aarde afftormen.
Het is genoeg bekend aan u, Alwetenheit,
Hoe toch alree de vloek op Chams geflachte leit,

Spacing

At the same time, I've compared the spacing with the Ploos van Amstel specimen and tested this using the same method. This was also a method of confirming that I was looking at the correct specimen for the revival.



Spacing comparison
with Ploos van Amstel
specimen of 1787

Calentibus animis interveniunt regum le-
gati violentiffimis argumentorum Tracturi,
uo ducere ne uiiffent. rior ue Ianinus
prolatis Henrici ad Ordines literis, ueis
dicta ipfi facta ue rata habebantur.
ABCDEFGHIK MNO RH TV

Cleaning Up

The next step was figuring out what the best method would be to convert these rough outlines into clean vector paths. The first thing I tried was simply removing handles until the image became clearer. This method was useless, as it was slow, inefficient and most importantly, not bringing any new insights.

abcdef
abcdef

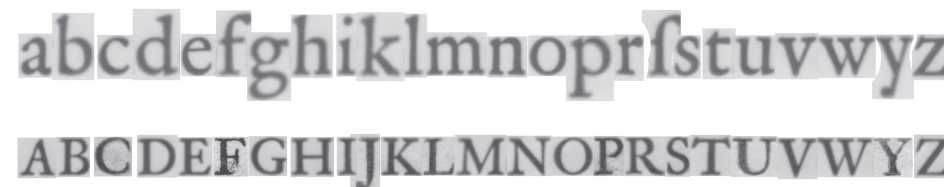
Cleaning up rough
vector drawing.

Drawing shapes

As the rough digital version was too dark and distorted, it was necessary to redo the drawing process. In the previous step, I selected the best version of every glyph and converted them to vector. As every print made by the metal is different, it is hard say if there is such a thing as a 'best version'. They are all rather different.

In an attempt to solve this paradox, I used the average function of the *Glyph Collector* application. You can select a specific amount of sample glyphs and generate a superimposed image. Through this exercise, It was like seeing the type for the first time again.

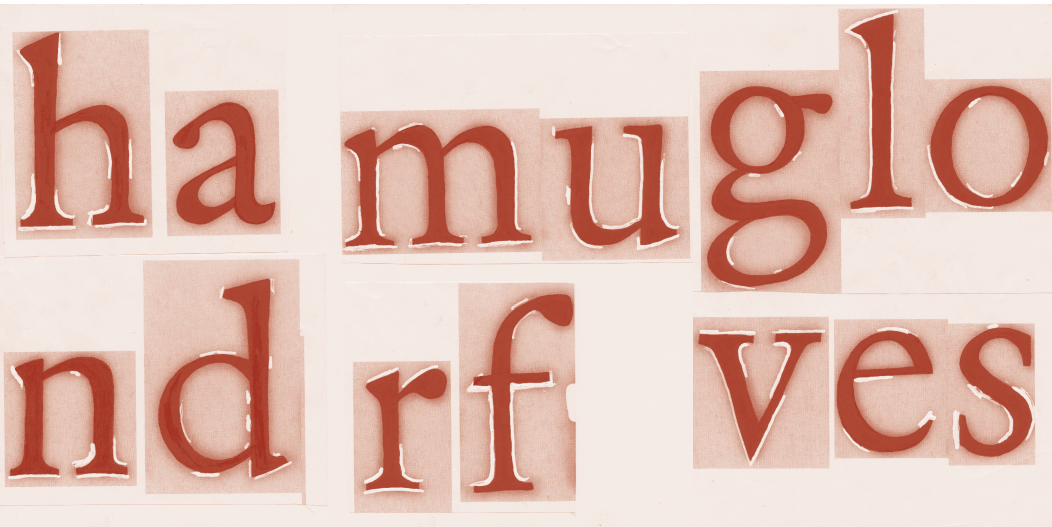
These superimposed images consist of mostly grey values. The images give a vivid representation of the letters in small size. However, if you look closely it's hard to translate this to a black and white shape. In an attempt to capture this, I've printed these average images and traced them using a marker.



1. Average characters.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

2. Average bitmap



Drawings on top of
average Handglovesmurf

These sketches were then imported into the digital rough version font in Glyphs and first roughly traced using bezier curves. Using a new layer for these drawings gave me an easy method to keep the existing fit of the previous version, and made it easy to compare with the previous version.

handglovesmurf
handglovesmurf

From sketches
to second version

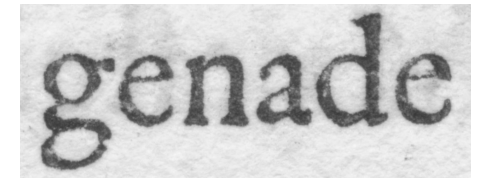
After an accurate clear vector drawing it was easy to see that a lot was going on in these drawings. The average images were misleading and by hand, I had falsly translated them into a series of letters with different contrast types, weight, not alike the typeface in my references.



Designing type

To get closer to the source again I started approaching the drawing process more intuitively. While drawing in glyphs, I was constantly printing words and comparing them with pages in the book. To get a good sense of the shapes, I observed counters through the magnifying glass, until I understood them and drew them until they matched more closely.

After getting words right I started working the same way, but on a larger scale, using the entire page of the book as a reference. This iterative process was slow but gave me accurate results and a much better understanding. Finally, it brought me to the final version as shown in the specimen.



genade
genade
genade
genade
genade
genade
genade
genade
genade

Versions from the beginning
of November 2020 until mid
January 2021

After revising all the thicks and thins, the contrast, making consistent counters and shapes, I could finally compare the typeface to the specimen and my book. After a good comparison, I discovered that the density and texture weren't as dark and economical as they needed to be. The thins looked fine, but the thicks were not heavy enough.

To solve these weight issues I've designed a heavier master and added a weight axis for interpolation. After comparing the text with my book, I used the instance between the two masters as a final version. That instance is revised by gutting the last inconsistencies that weren't helping the overall texture.

Calentibus animis interveniunt regum le
Calentibus animis interveniunt regum le
Calentibus animis interveniunt regum le

Weight masters and interpolation. The middle weight in the middle is used for the final design.

Lighter Capitals

The capitals of my revival were huge and heavy, as they used to be when my source material was made. For modern typesetting, this isn't helpful at all. Through the same method used in fixing the weight issues of the lowercase, I've designed an extra, lighter master for the Capitals to interpolate to. After finding the right weight to be used with the now heavier lowercase, they were added to the typeface.

CALENTIBUS ANIMIS INTERVE-
CALENTIBUS ANIMIS INTERVE-
CALENTIBUS ANIMIS INTERVE-

AaRrQq

The heavier capitals are added as stylistic set 01. I imagine they could be of use for a historical approach of editorial design, or otherwise for display purposes.

Stylistic Heavy Capitals

@ & @ ? £

Completing the character set

After defining the final weight values for the typeface, I went on to complete the character set. For some characters, as the @ sign, there was no reference. For this glyph, I used the a of the *Augustijn Curcyf* by Christoffel van Dijck as a reference. The double story @ sign added to the typeface is perhaps a better fit, and thus made standard. All other characters are derived and constructed from the other drawings. You can find the complete character set in the overview on page 38 in the *Specimen* section.

Some characters in 72 pt.

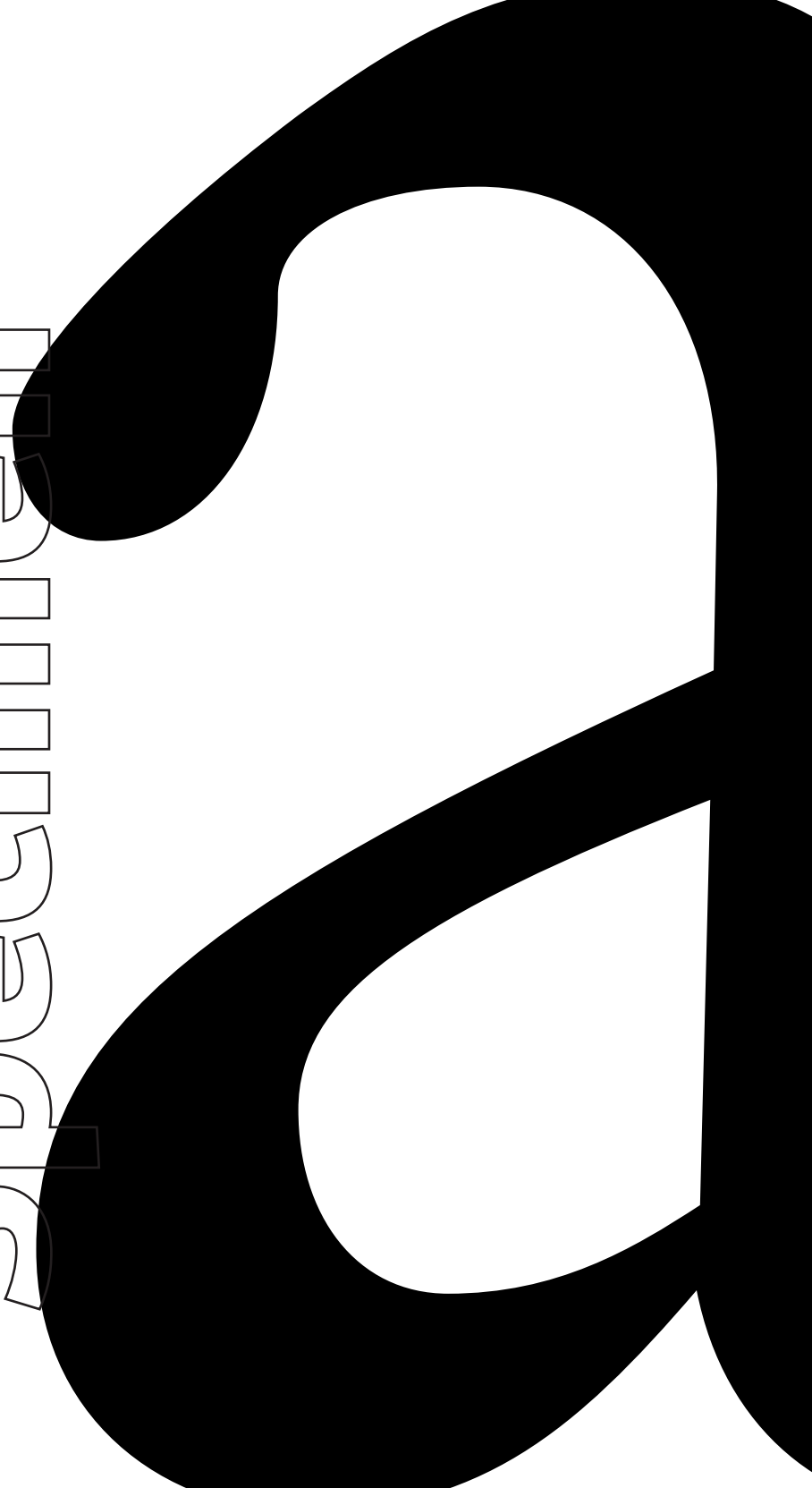
After completing the character set, the typeface has been kerned by hand, to solve the usual problems. 300 kerning pairs have been made.

Kleine Augustyn Curcyf.

*Eadem, is admonenti Gubernatrici ut abiret
Amstelodamo, non modo non a paruerit, sed etiam
Missuma Gubernatrice Turrium a secretis pri
urbe Protinus abscondere, non Exaudito Re-
A A B C D E F G H I J K L M N O P*

Kleine Augustyn Curcyf
The Enschedé Type
Specimens of 1768 & 1773

Specimen



HET TWEEDE BOEK. 35

Tot eer der Godtheit, en de hoogste Majesteit.

Ach! moght dit toch geschiên (riep toen Barmhartigheid) En door Barmhartigheid on-dersteunt wordt.
 Ach! wou de Egiptenaar 't afgodendom verzaken!
 Ach moght al 't menschdom met zyn' Heilant vrede maken!

Dan blonk myn liefde tot het menschelyk geslacht,

In 't zoenverbont, en myn genade in voller kracht!

Dit zeggende, schoot, uit een godlyk mededogen,

Iet wonderlyks, gelyk de tranen, uit zyne oogen;

Want tranen storten past aan geen volmaakten stant;

Maar het is zeker, dat het heiligh ingewant

Van liefde rommelde, en dat, op dit woort, zoo teder,

Rechtvaardigheid schier al zyn' yver leid' ter neder.

Toen rees de Wysheit op, die straks een heerlyk licht De wysheit ryft eind-lyk op.
 Van goddelyk verstant vertoonde in 't aangezicht;

Dat zelve licht, dat al van eeuwigheit geschenen

Den vondt ontdekte, om Godt met menschen te vereenen:

Die wondre vinding van het eindeloos vernuft,

Waarvoor 't bepaalt begrip der waereltwysheit suft.

De snoode afgodery de hartaâr af te steken,

(Dus sprak hy) dat was ook Godts raatbesluit verbreken.

Slaa vry 't gedenkboek op, waarin 't geschreven staat;

Men zal bevinden, dat in Godts geheimen Raat

Besloten is, dit volk een langen reeks van dagen,

Tot voller mate van zyn zonden, te verdragen.

De wyze schikking van het oogmerk en het ent

Is, o Alwetenheit, aan u genoeg bekend;

E 2

En

HET TWEEDE BOEK.

35

Tot eer der Godtheit, en de hoogste Majesteit.

Ach! moght dit toch geschiên (riep toen Barmhartigheid)

Ach! wou de Egiptenaar 't afgodendom verzaken!

Ach moght al 't menschdom met zyn' Heilant vrede maken!

Dan blonk myn liefde tot het menschelyk geslacht,

In 't zoenverbont, en myn genade in voller kracht!

Dit zeggende, schoot, uit een godlyk mededogen,

Iet wonderlyks, gelyk de tranen, uit zyne oogen;

Want tranen storten past aan geen volmaakten stant;

Maar het is zeker, dat het heiligh ingewant

Van liefde rommelde, en dat, op dit woort, zoo teder,

Rechtvaardigheid schier al zyn' yver leid' ter neder.

Toen rees de Wysheit op, die straks een heerlyk licht

Van goddelyk verstant vertoonde in 't aangezicht;

Dat zelve licht, dat al van eeuwigheit geschenen

Den vondt ontdekte, om Godt met menschen te vereenen:

Die wondre vinding van het eindeloos vernuft,

Waarvoor 't bepaalt begrip der waereltwysheit suft.

De snoode afgodery de hartaâr af te steken,

(Dus sprak hy) dat was ook Godts raatbesluit verbreken.

Slaa vry 't gedenkboek op, waarin 't geschreven staat;

Men zal bevinden, dat in Godts geheimen Raat

Besloten is, dit volk een langen reeks van dagen,

Tot voller mate van zyn zonden, te verdragen.

De wyze schikking van het oogmerk en het ent

Is, o Alwetenheit, aan u genoeg bekend;

E 2

En

Johannes Enschedé en Zonen
@ Het Meermanno Museum
16th & 17th Century Printing
Typeface Specimen Facsimiles
Gebroeders Ploos van Amstel
The Widow of Daniel Elsevier

Ernest Hemingway

Raccoon  Classics

The Old Man
& the Sea

No 42

The Old Man & the Sea

I guess looking at it, now, my old man was cut out for a fat guy, one of those regular little roly fat guys you see around, but he sure never got that way, except a little toward the last, and then it wasn't his fault, he was riding over the jumps only and he could afford to carry plenty of weight then. I remember the way he'd pull on a rubber shirt over a couple of jerseys and a big sweat shirt over that, and get me to run with him in the forenoon in the hot sun. He'd have, maybe – taken a trial trip with one of Razzo's skins early in the morning after just getting in from Torino at four o'clock in the morning and beating it out to the stables in a cab and then with the dew all over everything and the sun just starting to get going, I'd help him pull off his boots and he'd get into a pair of sneakers and all these sweaters and we'd start out.

"Come on, kid," he'd say, stepping up and down on his toes in front of the jock's dressing room, "let's get moving." Then we'd start off jogging around the infield once, maybe, with him ahead, running nice, and then turn out the gate and along one of those roads with all the trees along both sides of them that run out from San Siro. I'd go ahead of him when we hit the road and I could run pretty good and I'd look around and he'd be jogging easy just behind me and after a little while I'd look around again and he'd begun to sweat. Sweating heavy and he'd just be dogging it along with his eyes on my back, but when he'd catch me looking at him he'd grin and say, "Sweating plenty?" When my old man grinned, nobody could help but grin too.

69

38 // 47 pt.

Christoffel van Dijck was a typefounder active in

20pt // 26 pt.

Amsterdam during the 17th century. Together with Voskens, Bleau and Vallet, he is one of the best-known typefounders in Holland at that time. Unfortunately, we do not know a lot about

8pt // 11 pt.

He was born in 1606 in Dixsen or what is now Dexheim, Germany. He appears to be active in Amsterdam around 1640, working as a goldsmith. In these early years of his career, he struggles financially and is probably not so successful. In 1647 the tide turns for Christoffel, as he marries a woman named Swaentje and moves to the Bloemgracht in Amsterdam.

The Bloemgracht is the place where Van Dijck first starts his type-founding business. In 1648 he is officially described as a letter-founder with three workmen by the names of Hendrik Claesz, Willem Hendriksz and Jan Jansz. By May 1650, his business seems successful as he supplies exclusives matrices for an Emerald Roman to Engel Jacobsz. Ten years later, he has several running contracts for the delivery of his type to printers and moves to another house in the same street. An interesting transaction is the sales of two casting sizes of Armenian type, both containing 170 punches and 240 matrices, made for the purpose of printing a bible.

His most financially successful period was likely during the last decade of his life. In 1663 he was running his workshop from the Elandsstraat, where among his son Abraham he also employed at least five men. Contracts speak of Jan Bogaert, Hendrik Claesz, Jan Evertsz, Jan Barendsz and Herman Hermansz. His story comes to an end in November 1669 when records show he is buried in Amsterdam.

His son Abraham also worked as a punchcutter and typefounder and continued the work for the foundry after his father's death in 1669. Unfortunately for the van Dijck foundry, he only outlives his father by three years. An advertisement in the Oprechte Haarlemse Courant of 6 April 1673 announced that on Monday 10 April, punches and matrices, together with the entire typefounder's inventory, would be put for auction at the Elandsstraat. He was born in 1606 in Dixsen or what is now Dexheim, Germany. He appears to be active in Amsterdam around 1640, working as a goldsmith.

13 // 20 pt.

Christoffel van Dijck was a typefounder active in Amsterdam during the 17th century. Together with Voskens, Bleau and Vallet, he is one of the best-known typefounders in Holland at that time. Unfortunately, we do not know a lot about van Dijck, apart from some specific data found on documents in archives. He was born in 1606 in Dixsen or what is now Dexheim, Germany. He appears to be active in Amsterdam around 1640, working as a goldsmith. In these early years of his career, he struggles financially and is probably not so successful. In 1647 the tide turns for Christoffel, as he marries a woman named Swaentje and moves to the Bloemgracht in Amsterdam.

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His most financially successful period was likely during the last decade of his life. In 1663 he was running his workshop from the Elandsstraat, where among his son Abraham he also employed at least five men. Contracts speak of Jan Bogaert, Hendrik Claesz, Jan Evertsz,

French

Il ne put rien dire de plus. Il éclata brusquement en sanglots. La nuit était tombée. J'avais lâché mes outils. Je me moquais bien de mon marteau, de mon boulon, de la soif et de la mort. Il y avait, sur une étoile, une planète, la mienne, la Terre, un petit prince à consoler ! Je le pris dans les bras. Je le berçai. Je lui disais : « La fleur que tu aimes n'est pas en danger ... Je lui dessinerai une muselière, à ton mouton ... Je te dessinerai une armure pour ta fleur ... Je ... » Je ne savais pas trop quoi dire. Je me sentais très maladroit. Je ne savais comment l'atteindre, où le rejoindre ... C'est tellement mystérieux, le pays des larmes.

Dutch

Bitterballeneters zijn te vinden in elke leeftijdscategorie en in elke sociale klasse bij uiteenlopende borrelgelegenheden. En niet alleen Nederlanders borrelen graag met bitterballen. Ook bij buitenlandse toeristen zijn ze ontzettend geliefd. Al vinden ze “bitter balls” maar een rare naam. En is het ook lastig om daar een logische vertaling voor te bedenken. “Kleine kroketjes” komt nog het meest in de buurt. In vrijwel elke Nederlandse kroeg en op alle terrassen is deze garnituur verkrijgbaar. Waarbij het aantal op het schaalte zelden gelijk staat aan de hoeveelheid mensen. De grote vraag in dit soort bitterbalsituaties is dan ook altijd; wie pakt dan de allerlaatste?

German

„Schreib, wie du sprichst!“ Ab 1300 wird die Leseübungen für für „auff“ Orthographievorschlüge zum Beispiel „bey“ oder „bey“ statt „bei.“ sparsamem Gebrauch großer Anfangsbuchstaben. größeren Öffentlichkeit. preußischen. Gegenstücks. Wörterbuch Träger Mädchen, Käfer, Bären, Löwen, Vögel, blöd, küssen, üben, Prüfung, dünn. Ab etwa 1850 gab es Beratungen, die zur Entstehung von Orthographieanweisungen für Schulen führten (Hannover 1854, Leipzig 1857, Württemberg 1860, Preußen 1862, Bayern 1863, Österreich 1868).

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 sister first, collect coffee cups

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-narO muc euphisticom otuapils auidrT

