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Alverata, hedendaagse Europese letters met wortels in de middeleeuwen
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Cover Page



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Title: Alverata : hedendaagse Europese letters met wortels in de middeleeuwen

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13 De conclusie

Dit proefschrift is de verantwoording voor het letterontwerp *Alverata* en de analyse van de totstandkoming ervan. Het eerste deel is de documentatie van de condities waaronder de romaanse kapitalen in inscripties gestalte kregen en van de karakteristieken die de makers van inscripties en hun opdrachtgevers achterlieten, uitmondend in het concept achter de romaanse kapitalen in inscripties. Het tweede deel behandelt de antecedenten van de *Alverata* in de twintigste en de eenentwintigste eeuw en leidt tot de actuele condities en ingrediënten voor een letterontwerp en tot het eenentwintigste-eeuwse concept. Het derde deel beschrijft de synthese van de beide concepten, van de romaanse en eigentijdse elementen. De letterproef, waarin alle versies van de *Alverata* getoond worden, maakt deel uit van deze conclusie. Die is het zichtbare bewijs van de geslaagde combinatie van ideeën en lettervormen uit de romaanse periode en onze tijd.

Het is aannemelijk gemaakt dat in het romaanse Europa ruim tweehonderd jaar lang voor de kapitalen in inscripties een duidelijk te onderscheiden model werd gevolgd met bestendige grondvormen en details van de letters. Van de vele variaties hierop is waarschijnlijk een groot deel persoonlijk van aard. Ook is het plausibel dat de middeleeuwse vaklieden de romaanse kapitalen welbewust hanteerden, inclusief de aspecten die ons nu bevreemden, zoals het spiegelen van letters. Waarschijnlijk kenden de elfde- en twaalfde-eeuwse lettermakers een traditie, maar was het hakken van letters geen specialisme. Van hun levens, hun kennis en werkwijzen, hun relaties met de opdrachtgevers en met andere vaklieden is weinig bekend.

Daarentegen is van de twintigste- en eenentwintigste-eeuwse letterontwerpers en letterproducenten en van beider werkwijzen nagenoeg alles bekend. Hun producten tonen een heterogeen beeld met diverse modellen en legio toepassingen. Letterontwerpers maken op grond hiervan keuzes die rationeel zijn en evenzeer persoonlijk. De *Alverata* is zowel verbonden met een lange traditie, die waarop het moderne classicisme aansluit, als met een kortere en recente traditie, die van het modernisme. Het twintigste-eeuwse typografische pragmatisme, met de techniek en functionaliteit als basis, heeft het ontwerp beïnvloed, evenals het werk van enkele befaamde voorgangers, en mijn eigen kijk op het letterontwerpen komt er duidelijk in uit. Ook toont de *Alverata* de effecten van recente ontwikkelingen in het letterontwerpen, zoals de uitdijende letterfamilie en de samenwerking van verschillende schriften.

Het combineren van het romaanse en het eenentwintigste-eeuwse concept is geslaagd, zoals de *Alverata* toont. Doordat de romaanse kapitalen in inscripties en de hedendaagse letters een aantal grondvormen gemeen hebben en diverse romaanse details nog steeds zijn te gebruiken, was er een concreet uitgangspunt voor het integreren van de beide concepten. Maar hierbij bleef het niet; het romaanse concept bood daarvoor te avontuurlijke mogelijkheden. Het was vooral de voortdurende en onregelmatige wisseling van alternatieve lettervormen die aanzette tot verder zoeken en de *Alverata Irregular* toont de vertolking hiervan. Hoekige alternatieven voor ronde letters en ronde varianten van hoekige lettervormen wisselen elkaar af en zijn met moderne ontwerpprogramma's in tekst te verstrooien.

De *Alverata Irregular* bevat de meest zichtbare lettervormen die ik tot nu toe heb gemaakt. Bij al mijn voorgaande ontwerpen heb ik ongewone elementen gecombineerd

met conventionele grondvormen, steeds erop lettend dat directe bruikbaarheid de overhand had. Een ontwerp als de *Swift* balanceerde op de rand van opvallen en gewoon zijn. Tot enkele jaren na de publicatie in 1985 klonken er regelmatig bezwaren van gebruikers, die de grote binnenvormen, stevige schreven, scherpe hoeken en strakke bogen niet konden waarderen. Later verdwenen zulke tegenwerpingen en waren ze kennelijk door gewenning minder zichtbaar geworden. Veel vormen en details van de *Alverata Irregular* zijn veel zichtbaarder dan de letters van de *Swift* en toch blijft tekst makkelijk te lezen. Dit komt doordat de exotische vormen zijn aangepast aan de gewone lettervormen wat betreft gewicht, breedtes, ruimtes in en rondom de letters en alle details, net zoals de romaanse lettermakers dat deden met hun bijzondere letters.

De *Alverata* is een oorspronkelijk letterontwerp, geen pastiche of *revival*. Er is een verwantschap met de middeleeuwen; de romaanse lettervormen en hun toepassingen zijn niet letterlijk overgenomen maar geïnterpreteerd. Hiermee is dit letterontwerp een voorbeeld van de mogelijkheid om historische uitingen te verbinden met actuele ontwikkelingen, om lijnen vanuit het verleden via het heden door te trekken naar de toekomst.

Diverse uitvoeringen van de *Alverata* kunnen dienen om het leesbaarheidsonderzoek, het letterontwerpen en de typografie wetenschappelijk beter te funderen en om letterontwerpers de middelen te geven nog beter op de lezers in te spelen. De *Alverata* is nog te combineren met andere schriften zoals het Koreaanse, diverse Indiase en het Arabische. De Latijnse karakterset is nog uit te breiden, bijvoorbeeld met fonetische tekens.

De letterproef

De letterproef heeft tot doel de kwaliteiten van het letterontwerp te tonen. Hiermee is de letterproef de visuele slotsom van alle onderzoek voor de *Alverata* en al het werk eraan. Elk familielid van de *Alverata* bevat de tekens die nodig zijn voor het zetten van alle Europese talen en dialecten, inclusief die voor polyfoon Grieks en Cyrillisch, twee schriften waaraan ik zonder de omgang met de romaanse kapitalen niet was begonnen.

Als eerste laat de letterproef de *Alverata Irregular* zien, met de verstrooiing van alternatieve lettervormen die zo karakteristiek is voor de romaanse inscripties en nu weer uitvoerbaar is met ontwerpprogramma's (bijvoorbeeld *InDesign*). Hierbij komt een kwaliteit van de *Alverata Irregular* tevoorschijn die er evenmin was geweest zonder de invloed van de romaanse kapitalen en hun variaties. Enkele Europese talen die met het Latijnse schrift worden weergegeven, zoals het Tsjechisch of het Maltees, verschillen van beeld met bijvoorbeeld het Frans of het Engels door de vele geaccentueerde letters en eigen lettercombinaties, zoals *vy* in het Tsjechisch en het Pools. Door hun andere structuren steken zulke talen af tegen bijvoorbeeld Nederlandse of Engelse tekst en zijn die bij gebruik van het lettertype *Times* makkelijk aan te wijzen. Bij de *Alverata Irregular* daarentegen zijn de verschillen minder zichtbaar (zie pp 256, 257). Het zijn de ongebruikelijke details van de *Alverata Irregular* die ervoor zorgen dat de anders gestructureerde talen oplossen, en de Europese talen in harmonie samenwerken. Vervolgens zijn de reguliere soorten van de *Alverata* te zien, de *informal* en de Griekse en Cyrillische alfabetten en wordt het complete tekenoverzicht van een font getoond.

L

Alverata light

Alverata irregular

Alverata informal

Alverata italic

Alverata regular

Alverata irregular

Alverata informal

Alverata italic

Alverata medium

Alverata irregular

Alverata informal

Alverata italic

Alverata semibold

Alverata irregular

Alverata informal

Alverata italic

Alverata bold

Alverata irregular

Alverata informal

Alverata italic

Alverata black

Alverata irregular

Alverata informal

Alverata italic

De familie compleet.

At the head of the column Duke William rode on the black charger given to him by King Alfonso of Aragon. Behind William, toward the rear of the column, three more of the duke's horses, each accoutred for battle, were being led, the duke making certain he would stay mounted no matter how many horses were killed or disabled beneath him. William rode with his sword at his waist and carrying a mace in his right hand. Around his neck, like a necklace of bones, he wore the holy relics, the remains of Saints Rasyphus and Ravennus, over which Harold had sworn to be William's liegeman. On his finger he wore the ring given to him and blessed by Pope Alexander II, the ring with the tiny compartment containing the hair believed to have come from the head of St Peter. After more than an hour of marching, Duke William halted the column for a break. As his chevaliers steadied their horses, the duke, having dismounted, strode back toward the gathering of men and mounts. He stopped and took position upslope.

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D		d			4
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H		h	h	h	8
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X		x			
Y		y			
Z		z			

Tekenoverzicht van de *Alverata irregular* met de alternatieve lettervormen.

[illegible]

Overzicht van alle tekens in een *font* van de *Alverata*, in dit geval de *regular*.

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ΑΒΓΔΕΖΗΘΙ
ΚΛΜΝΞΟΠΡ
ΣΤΥΦΧΨΩ
αβγδεζηθικ
λμνξοπρσς
τυφχψω

АБВГДЕЖЗИ
ЙКЛМНОПР
СТУФХЦЧШ
ЩЪЫЬЭЮЯЁ
абвгдежзий
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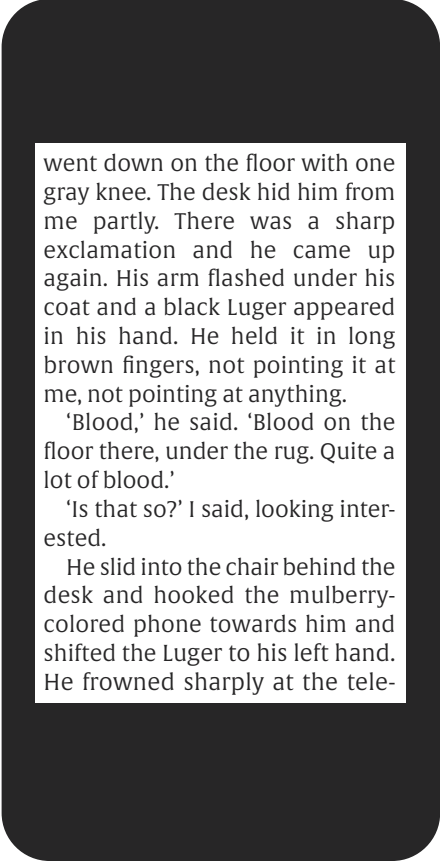
English is a West Germanic language that was first spoken in early medieval England and is now the most widely used language in the world. It is spoken as a first language by the majority populations of several sovereign states, including the United Kingdom, the United States, Canada, Australia, Ireland, New Zealand and a number of Caribbean nations. It is the third-most-common native language in the world, after Mandarin Chinese and Spanish. Interessanti illi komponent flit studjat, u hafna drabi evitat fil-kuntest tal-istudji lingwistiċi tal-Malti, huwa l-element tal-konvenjenza politika illi kien dejjem preżenti u hafna drabi determinanti għal dak illi ġara fit-tfassil ta' din il-lingwa għal kif nafuha llum mal-medda tas-snin; jista' jitqies banali minn xi persuni, però fi żminijiet fejn Malta kienet qed tithabbej mal-Libja ninnutaw enfasi fuq l-istudju tal-Għarbi, u l-użu infurzat ta' kliem bħal Hellsien li hija ta' nisel Semitiku flok kliem iktar ta' użu popolari bħal Libertà li għandha nisel Rumanz - probabilmint minhabba l-fatt politiku li t-Taljan jiġi mgħaqqad mal-Partit Nazzjonalista, filwaqt li l-Ingliż narawh mgħaqqad mal-Malta Labour Party, li nbena fuq esponenti tal-moviment trejtdjunjonista anglofilu tas-snin għoxrin. It is widely learned as a second language and is an official language of the European Union, many Commonwealth countries and the United Nations, as well as in many world organisations. English arose in the Anglo-Saxon kingdoms of England and what is now southeast Scotland. Velký rozvoj zažila česky psaná literatura zejména po vynálezu knihtisku v 15. století. Jako vzor spisovného jazyka byla po dlouhou dobu používána tzv. Bible kralická. Po porážce stavovského povstání v roce 1620 došlo k postupnému úpadku česky psané literatury, který byl zapříčiněn zejména nucenou emigrací české nekatolické inteligence (Jan Amos Komenský, Pavel Stránský aj.). Přesto však i v této době vycházela česká literatura, která ovšem podléhala přísné cenzuře. Obnovené zřízení zemské (1627, 1628) zavedlo jako druhý úřední jazyk v Čechách a na Moravě němčinu, která byla zrovnoprávněna s češtinou (fakticky však díky politickému tlaku získala němčina během následujících staletí navrch). Following the extensive influence of Great Britain and the United Kingdom from the 17th century to the mid-20th century, through the British Empire, and also of the United States since the mid-20th century, it has been widely propagated around the world, becoming the leading language of international discourse and the lingua franca in many regions.

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**Wiligelmo
Bonanno Pisano
Berengerus
Reinier van Huy
Gerlachus
Bernardus Gelduinus
Azenar
Arnau Cadell
Giselbertus
Benedetto Antelami
Unbertus
Petrus Brunus
Gofridus
Riquin
Hartmannus**

Namen van enkele beeldhouwers, bronsgieters en makers van inscripties uit de romaanse periode,
Alverata Informal semibold.

g



went down on the floor with one gray knee. The desk hid him from me partly. There was a sharp exclamation and he came up again. His arm flashed under his coat and a black Luger appeared in his hand. He held it in long brown fingers, not pointing it at me, not pointing at anything.

'Blood,' he said. 'Blood on the floor there, under the rug. Quite a lot of blood.'

'Is that so?' I said, looking interested.

He slid into the chair behind the desk and hooked the mulberry-colored phone towards him and shifted the Luger to his left hand. He frowned sharply at the tele-

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Alverata regular op het scherm van een iPhone,
met een citaat uit *The big sleep* door Raymond Chandler.

Enkele alternatieve lettervormen
van de *Alverata Irregular light*.

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