



THE
SCENT
OF
TYPOGRAPHY





A CURATION OF MAGAZINE PERFUME ADS AND WORK AND WRITING BY EL LISSITZKY

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Course:
Grad type III
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TYPOGRAPHICAL FACTS

CONTENT

YOU should demand of the writer that he really presents what he writes; his ideas reach you through the eye and not through the ear. Therefore typographical form should do by means of optics what the voice and gesture of the writer does to convey his ideas.

eg: As you have more faith in your grandparents' generation, let us consider this small example by Master Francis Rabelais, abstractor of the quintessence:

O, i? ... am the great tamer of the Cimbri
::: . ted through the air,
because the dew annoyed him.
he appeared, went putting
clods in the troughs.
! of fresh butter, which with
great tubs;

Gargantua, Book 1,
Chapter 2.

Cover
Nina by Nina Ricci Paris
1989

1
Chanel No.5 by Chanel
1966

2
Chanel No.5 by Chanel
2016

3
Untitled by El Lissitzky
1924–30

4
Gucci Rush by Gucci
2000

5
Happy Heart by Clinique
1998

6
L'Air Du Temps by Nina Ricci Paris
1983

7
Record (Rekord) by El Lissitzky
1926

8
Copper by Comme des Garçons
2019

9
Electric by Cherry Tom Ford
2023

10
Noir pour Femme by Tom Ford
2015

11
Self-Portrait (The Constructor)
by El Lissitzky
1924

12
One by Calvin Klein
2013

13
Jontue by Revlon
1977

14
Romance by Ralph Lauren
2015



TOPOGRAPHY OF TYPOGRAPHY

FROM

MERZ, NO. 4,
HANOVER,
JULY
1923.



1

Chanel No.5 by Chanel
Photography by Richard Avedon
1966



(1) The words on the printed surface are taken in by seeing, not by hearing.

(2) One communicates meanings through the convention of words; meaning attains form through letters.



TYPOGRAPHICAL FACTS



14

Romance by Ralph Lauren
2015

YOU have observed that in an organic pattern all the facets exhibit the same structural unity. Modern typography is improving structural unity, eg: The paper (art paper), the type (absence of flourishes), the ink (the new spectrum-clear products).

YOU can see how it is that where new areas are opened up to thought- and speech-patterns, there you find new typographical designs originating organically. These are: modern advertising and modern poetry, eg: Some pages of American and European magazines and technical periodicals. The international publications of the dada movement.

TOPOGRAPHY OF TYPOGRAPHY



13

Jontue by Revlon
1977

(7) The new book demands the new writer. Inkpot and quill-pen are dead.

(8) The printed surface transcends space and time. The printed surface, the infinity of books, must be transcended.



The Beautiful Fragrance by Revlon

THE NE

CHANEL.COM #YOUKNOW

TYPOGRAPHICAL FACTS

FROM

**GUTENBERG
-FESTSCHRIFT,
MAINZ
1925**



2

Chanel No.5 by Chanel
2016

ABCDEFGHIJKLMN
OPQRSTUVWXYZIn order to communicate your thoughts in writing you have only to form certain combinations from the symbols and string them together in an unbroken chain. but—NO.

YOU see here that the pattern of thought cannot be represented mechanically by making combinations of the twenty-six letters of the alphabet. Language is more than just an acoustic wave motion, and the mere means of thought transference. In the same way typography is more than just an optical wave motion for the same purpose. From the passive, non-articulated lettering pattern one goes over to the active, articulated pattern. The gesture of the living language is taken into account. eg: the Hammurabi tablets and modern election



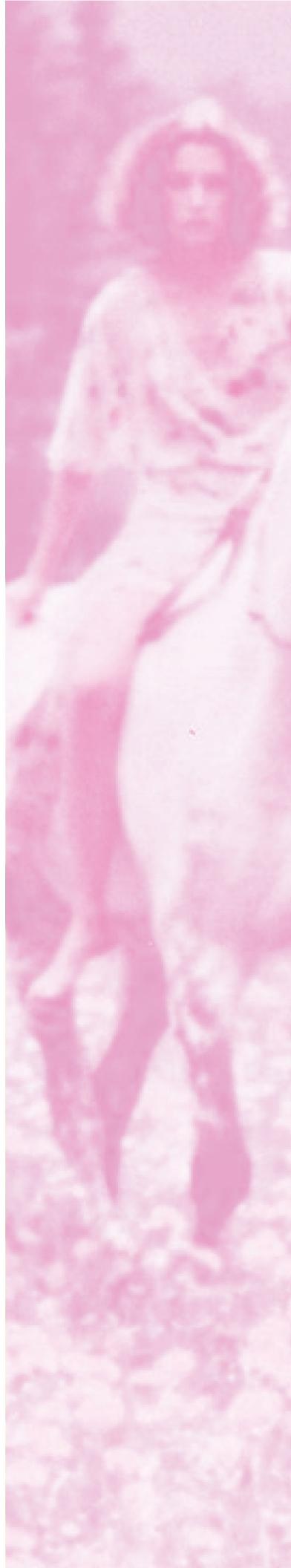
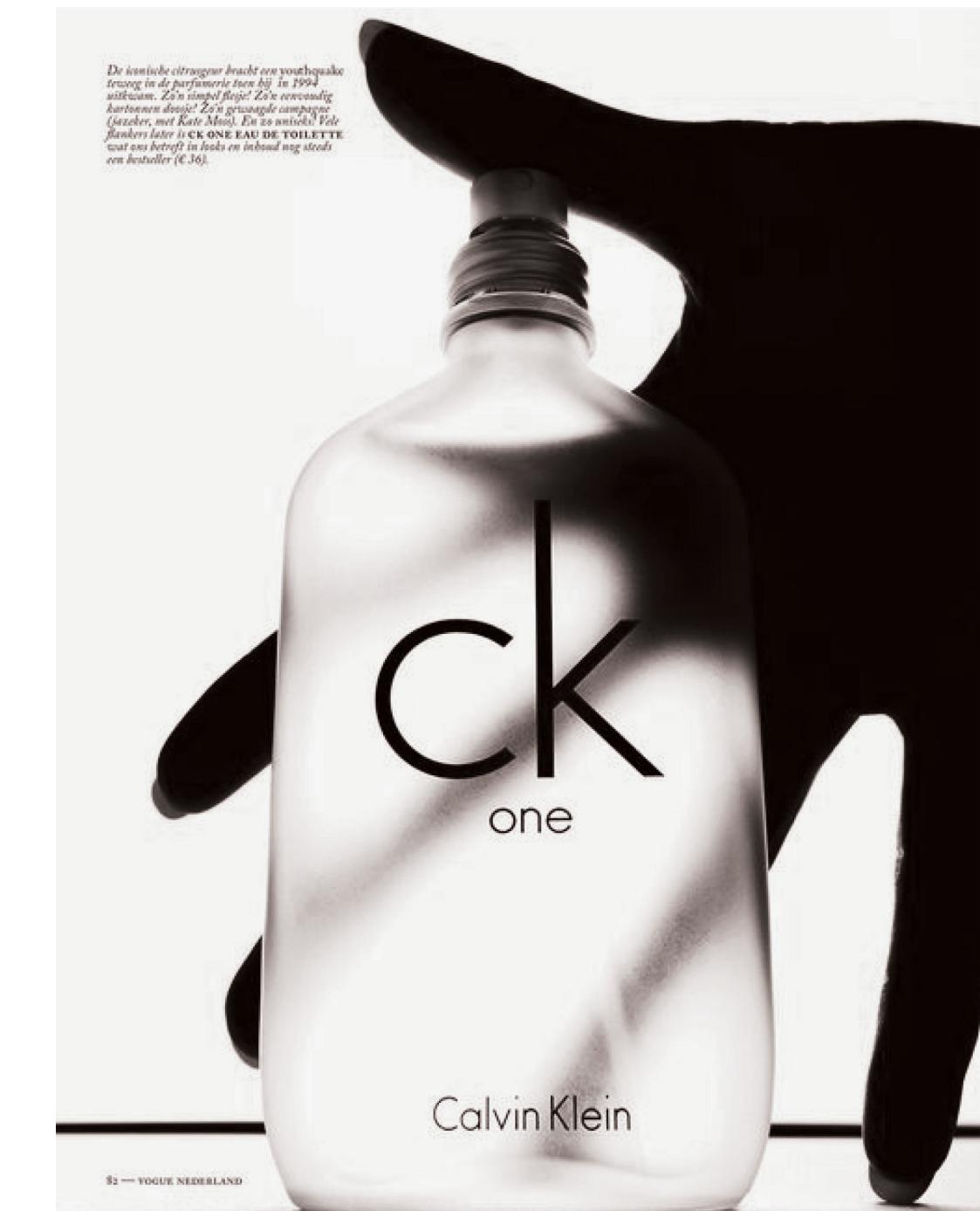
3

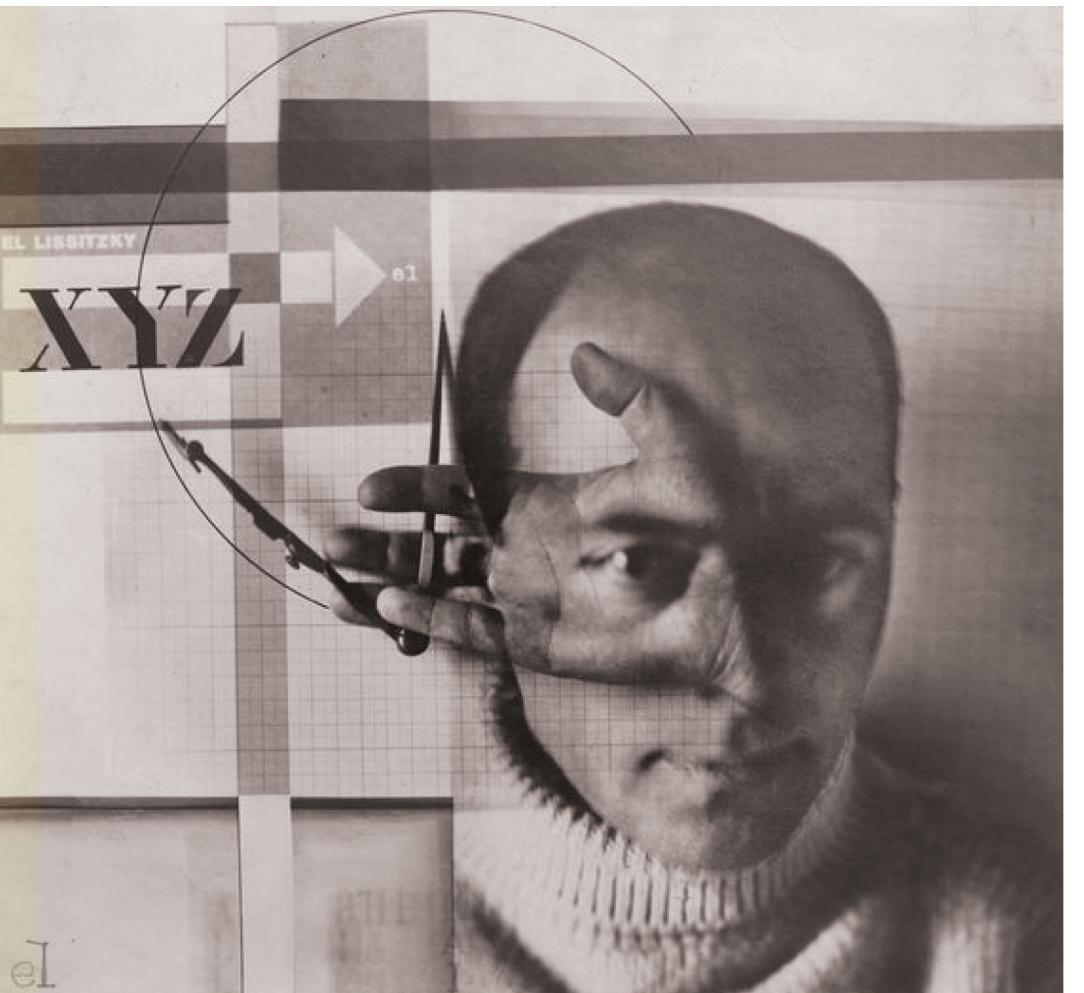
Untitled by El Lissitzky
1924–30



12

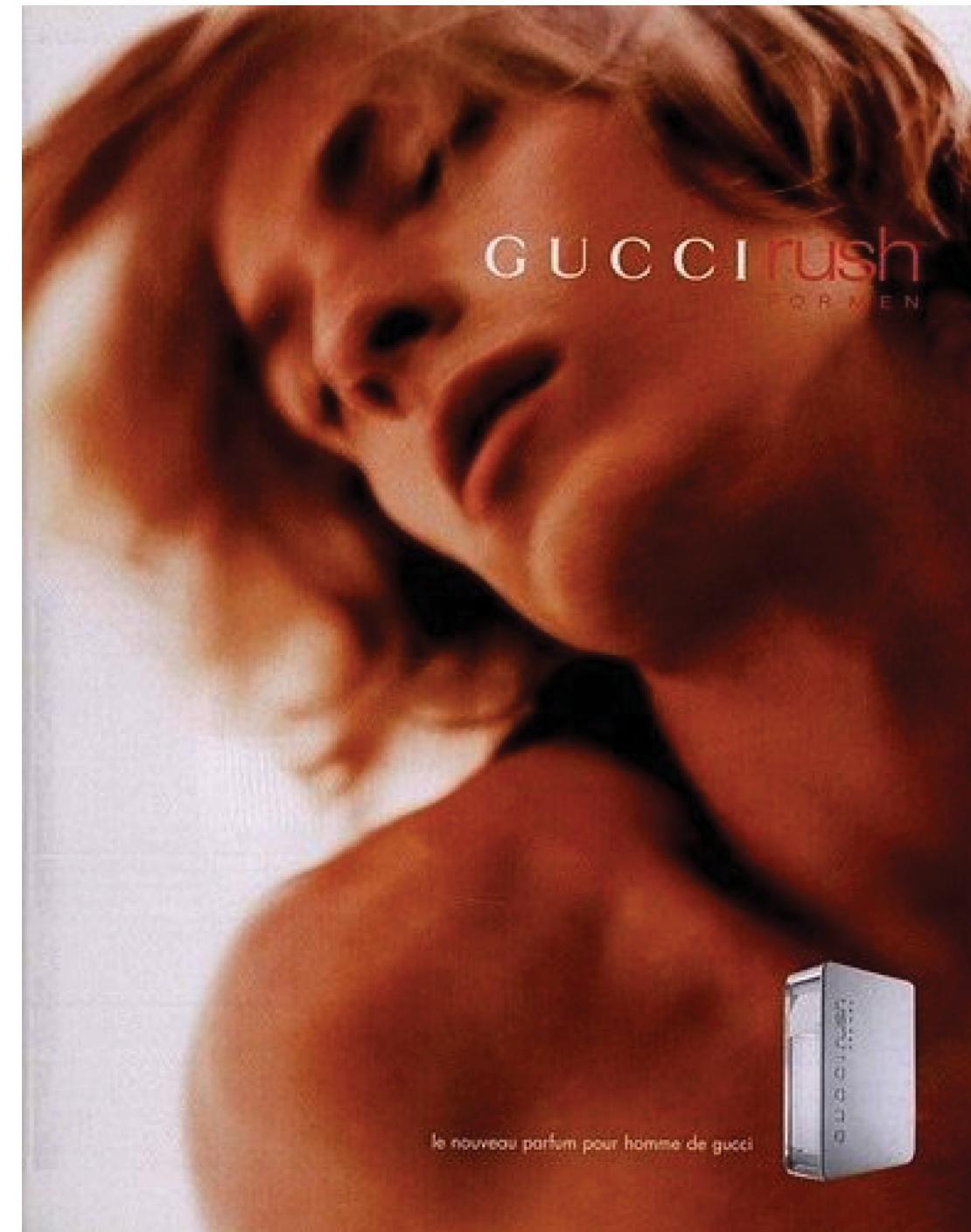
One by Calvin Klein
Photography by Philippe Vogelenzang
2013





11

Self-Portrait (The Constructor)
by El Lissitzky
1924



4

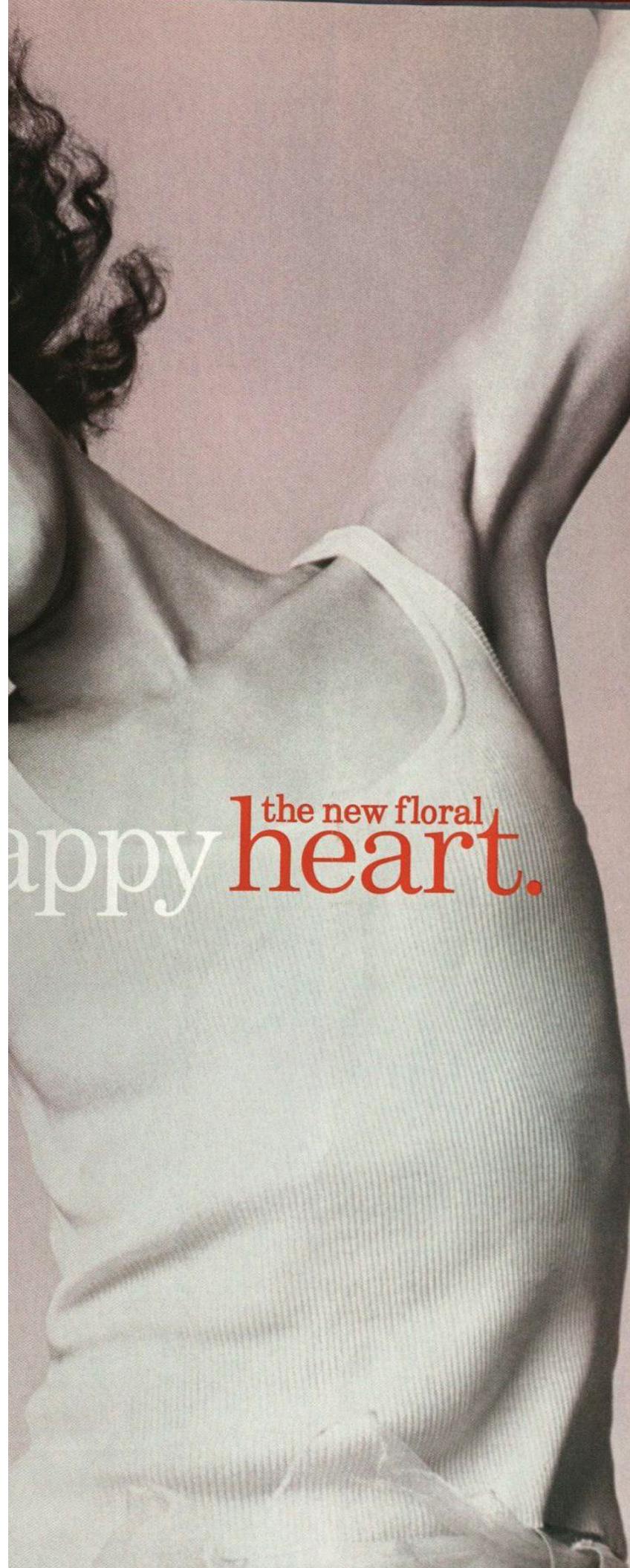
Gucci Rush by Gucci
2000

TOPOGRAPHY OF TYPOGRAPHY



5

Happy Heart by Clinique
1998



- (3) Economy of expression: optics not phonetics.
(4) The design of the book-space, set according to the constraints of printing mechanics, must correspond to the tensions and pressures of content.



TYPOGRAPHICAL FACTS



10

Noir pour Femme by Tom Ford
2015

YOU ask for clear patterns for your eyes. Those can only be pieced together from plain elements. The elements of the letters are:

the horizontal —
the perpendicular |
the diagonal /
the curve C

These are the basic line-directions on the plain surface. Combinations occur in the horizontal and perpendicular directions. These two lines produce the right (unambiguous) angle. It can be placed in alignment with the edges of the surface, then it has a static effect (rest). It can be placed diagonally, then it has a dynamic effect (agitation). These are the axioms of typography. eg: this page.

YOU are already overcoming the prejudice which regards only letter-press-printing (from type) as pure typography. Letterpress belongs to the past. The future belongs to photogravure printing and to all photo-chemical digital processes. In this way the former fresco-painting is cut off from the new typography. eg: advertisement pillars and poster-walls.

TOPOGRAPHY OF TYPOGRAPHY



9

Electric by Cherry Tom Ford
Photography by Ayaka Endo
2023



(5) The design of the book-space using process blocks which issue from the new optics. The supernatural reality of the perfected eye.

(6) The continuous sequence of pages: the bioscopic book.



TYPOGRAPHICAL FACTS



6

L'Air Du Temps by Nina Ricci Paris
1983

YOU have divided up the day into twenty-four hours. There is not another hour for extravagant effusion of feelings. The pattern of speech becomes increasingly concise, the gesture sharply imprinted. It is just the same with typography. eg: Prospectuses, advertising brochures, and modern novels.

YOU are accompanied from your first day onwards by printed paper digital screens, and your eye is superbly trained to find its way about in this specific field quickly, precisely, and without losing its way. You cast your glances into these forests of paper web of links with the same confidence as the Australian throws his boomerang. eg: the page of a large daily paper.



7

Record (Rekord) by El Lissitzky
1926

NINA RICCI



8

Copper by Comme des Garçons
Photography by Tyler Mitchell
2019

