

Jurriaan Schrofer

Interactive 1

1926–1990



Dutch Typographer and designer

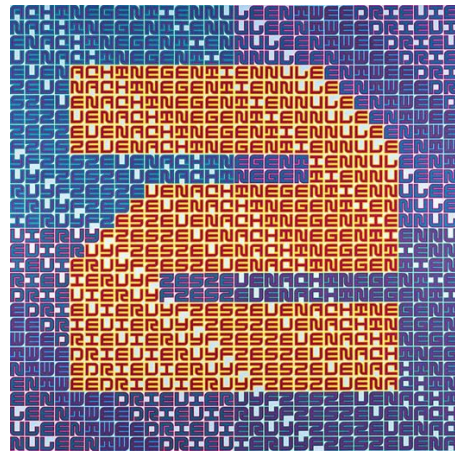
somewhat of a polymath, admired film directors and worked in art, advertising, client work, graphic design and typography

lesser known than some of his contemporaries, partially due to the diversity of his career. nevertheless was a pioneer in type and graphic design in his own way.



Meijer Printers

while working under the tutelage of Dick Elffers, who also mentored Wim Crowel, he produced a series type specimens when they had Meijer Printers as a client. During this period he really learned the business of design and production, which informed much of his future career.



Total Design

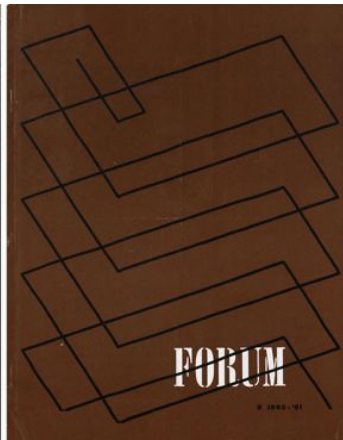
he did a wide range of work, including artistic and client practice. During the 70s Total Design, founded by Wim Crowwel, went through a radical restructuring and brought in Jurriaan as a design manager.

at Total and independently he worked for commercial clients and cultural institutions such as the Dutch post and telephone company



Forum Magazine

and Forum, an architecture magazine



Forum Magazine

1963



Alphabet for "koffie en thee" (coffee and tea)
for supermarket De Gruyter

later in life he got increasingly interested in type design. And although computers were emerging as a design tool of sorts, all his geometric and multi-dimensional lettering was done painstakingly by hand – with the occasional use of photography

1963



nog tekenen



Drawing for "koffie en thee" (coffee and tea)
for supermarket De Gruyter

here you can see the sketches that were later refined to the image on the previous slide

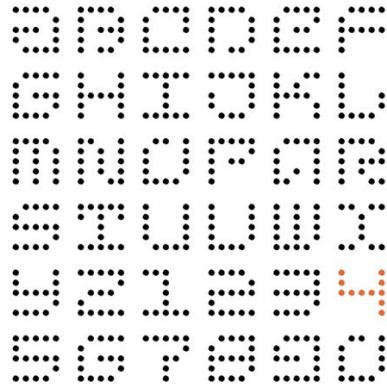
1963



Sketch and cover for *i10 The International
Avant-Garde between the Two World Wars*

or this example that a whole design is drawn out on the grid and how pre-determined the designs are.

1972

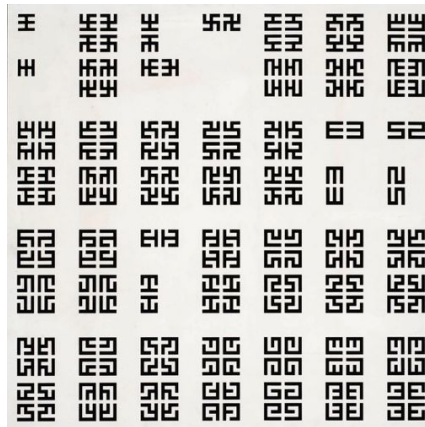


Dot letters based on a square

Schrofer was considered “a computer designer before the computer”

his progressive approach to letterforms through the 50s to 80s shaped the way we approach type today.

particularly in his prescient use of square grid systems and dot matrices that became the backbone of typographic styling in the early years of personal computing.



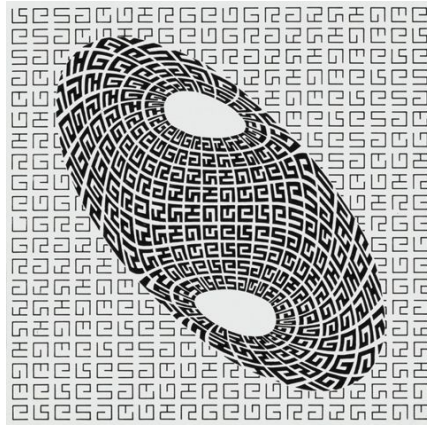
L'etude d'un alphabet illisible

as a research process, he would often create forms by setting parameters and running his designs through a series of permutations to arrive at a final form.

this is a very technical approach to design which mirrors the way testing and computer programs function today.

a more contemporary version of a similar idea would be the sign generator by norm which we looked at last class

1971

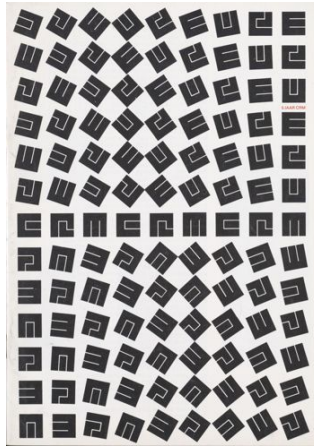


Study for a book cover series for Le Savoir Geographique

design writer Frederike Huygen describes his work as:

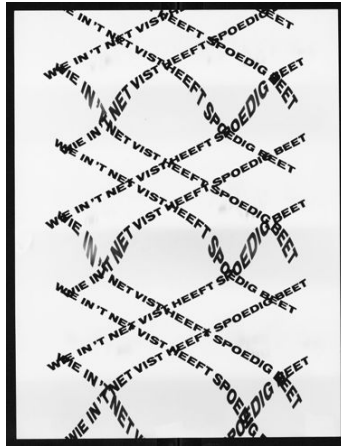
'research into perception, visual effects and the optical illusion of perspective: or the interplay of letterform, pattern and meaning.'

1970



Cover of 5 jaar CRM

many of these works hint at systems such as physics which would be recreated by hand



while others showcase the process itself: these forms for instance were the result of experimentation with photography, rub down letters and the dark room. i think they look kind of like scanned type now

1973



Cover for European Journal of Agricultural Economics.
Experiment with movement and perception

his work with type was also inspired by modern art – specifically the op-art of the time



just a couple examples of this

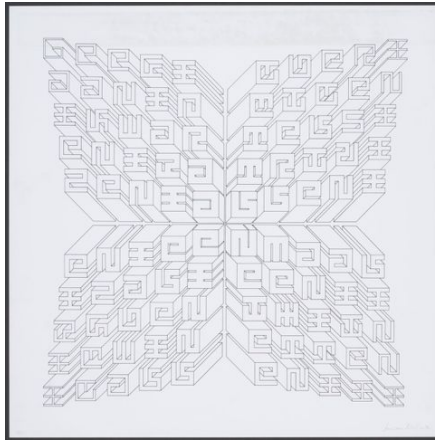


just a couple examples of this



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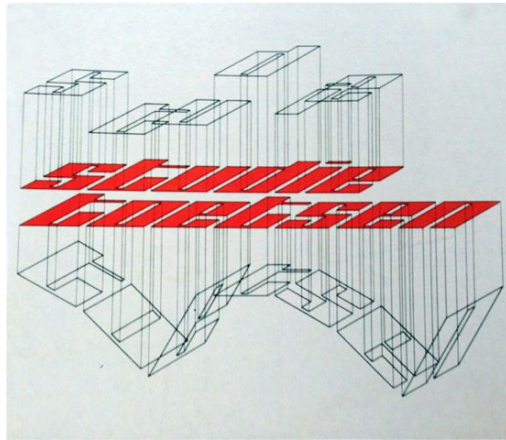
1974



Silk screen print. Experiment with depth

one of the primary fascinations of his work was the border between 2d and 3d

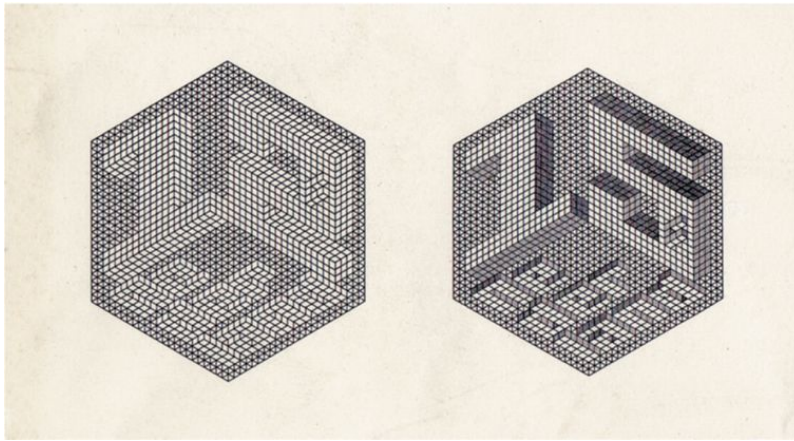
1969



Drawing for a Mouton book cover. Experiment with depth

which again is interesting considering how analog his work is

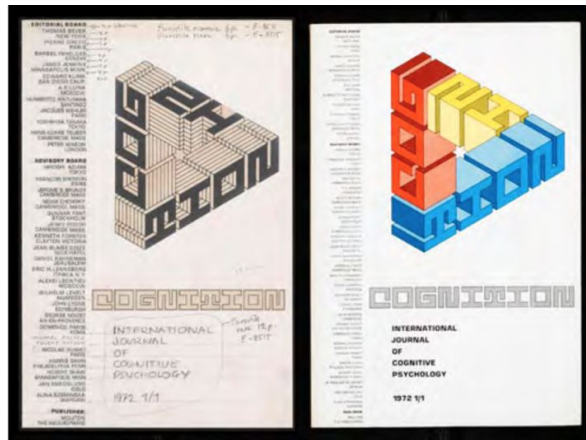
1971



Sketches for postcard stamps for the Dutch mail.
Experiment with perspective

as well as intensely intricate

1972



Sketch and cover for Cognition, International Journal of Psychology

as well as intensely intricate

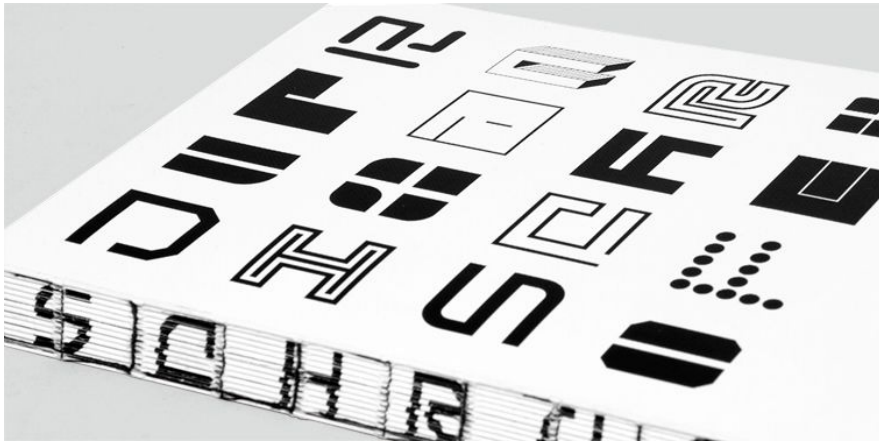
"At a certain stage of inquiry it
doesn't matter at all if you do
things that are useless. It's a
matter of searching for symbols
that are flexible, that can easily
be distorted"

Jurriaan Schrofer

and i just wanted to relate this quote of Schrofer's. while he may seem super pragmatic, which could be thought of as not creative, he was always searching for 'new' things with his methods.

in many ways he was pushing against a modernist being championed in the netherlands at the time to find something more human and idiosyncratic

2013

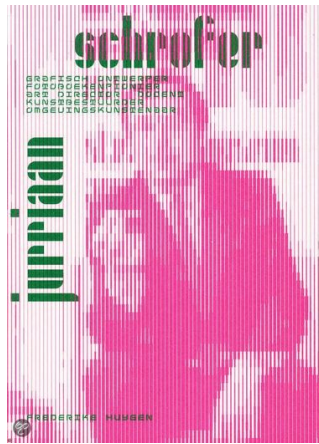


Jurriaan Schrofer: Restless Typographer by Unit Editions

recently a couple books have been published about Schrofer, one by Unit Editions specifically on his work with type design

Tony Brook and Adrian Shaughnessy,

2014

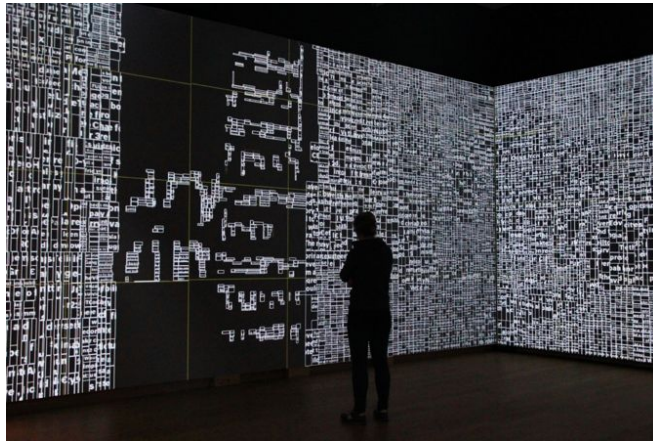


Jurriaan Schrofer by Frederike Huygen, Design
Jaap Triest, Karel Martens

and this one about his entire career. as a side note it is designed by Karel Martens

Set in F Grotesk by Radim Pesko who digitized Jurriaan's sketches for this book

2014



Type / Dynamics: Jurriaan Schrofer by LUST
Stedelijk Museum, Amsterdam

A recent exhibition, by the now disbanded design studio LUST from the Netherlands, developed an exhibition about Schrofer's work for the Stedelijk Museum in Amsterdam. from their website they describe the show:

'Type/Dynamics' interacts with and comments on the work of graphic designer Jurriaan Schrofer (1926–1990) in an effort to revitalize recent design history. The installation visualizes information that continuously surrounds us and is always accessible. By searching for real-time locations currently in the news, like "Ground Zero", "Reichstag", or "Tiananmen square", the installation can locate the panorama images from Google Streetview, abstract them into grids and fill the grids with new information. As a visitor to the space, you are literally 'transported' to that location and surrounded by all the news associated with that specific location. Instead of a photographic representation, the place is represented purely typographically with a host of new items currently being talked about at that location. Nothing in the gallery space stands still; all information continuously moves.

[play video]

2014



Type / Dynamics: Jurriaan Schrofer by LUST
Stedelijk Museum, Amsterdam

in addition to the interactive / dynamic components, his work is also represented in this immersive way

2014



Type / Dynamics: Jurriaan Schrofer by LUST
Stedelijk Museum, Amsterdam

Reference:

[Jurriaan Schrofer on The Memory](#)

Type / Dynamics: Jurriaan Schrofer on Vimeo
<https://vimeo.com/308697026>

Type / Dynamics: Jurriaan Schrofer on RNDR
<https://rndr.studio/projects/type-dynamics/>