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Fernhout  
Fernhout



## Introduction

In 1963, the Van Abbemuseum commissioned Dutch designer, Wim Crowwel to design the exhibition poster and catalogue for the Dutch painter, Edgar Fernhout. Crowwel's elegant solution for the main title lettering, 'edgarfernhout' was to design a simple rectangular block system two wide by three high, circled segments and angled indentations formulate the glyphs and grid.

Crowwel's carefully devised grid often allowed many glyphs to design themselves, but complex glyphs with diagonal strokes, 'k, s, x, z, 2, 4, 5, 7' were difficult to achieve given the constraints that Crowwel had devised. With some of the more difficult and complex glyphs we introduced an extra element without compromising Wim's original concept, hopefully he would have approved.

In the book 'Wim Crowwel – Alphabets', David Quay asked Wim about his approach to the Fernhout lettering:

DQ: The poster for an exhibition of paintings by Edgar Fernhout, you seem to have approached the form of the letters differently. What was the principle here?'

WC: I find this one of the most attractive. It refers back to the system in the 'Hiroshima' and the 'Triennial' posters. The form is inspired by the abstract landscapes that Edgar Fernhout was making when I first met him. They were built up with short brushstrokes, in beautiful structures.

DQ: I see a division in the form letters.

WC: There is a clear division in four sections, all with elements of the same height. Because of Fernhout's landscapes, I also introduced a horizon. I also wanted to bring in that reflexion, that Dutchness, here.

DQ: Were you already thinking then that you could work this out into a complete alphabet?'

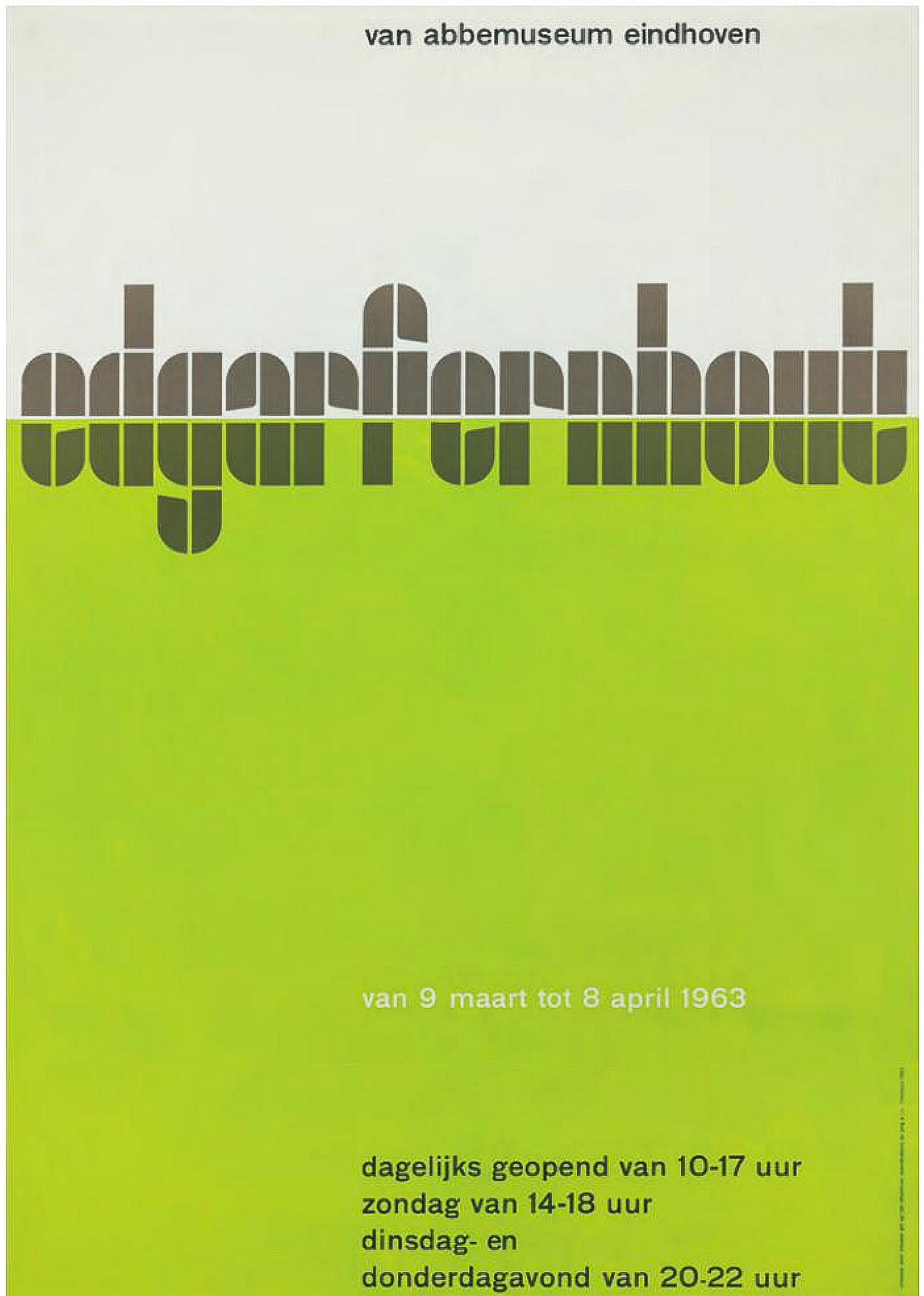
WC: No, never. I just made these words. At the time, I was not concerned with that at all. That only first started in 1967.

DQ: At the Bauhaus, then, Josef Albers was experimenting with letters like these. Did you already know about them?

WC: That alphabet by Albers – I think I knew it. It might have had some indirect influence, but what concerned me was the construction of letters. Tschichold was doing it as well. Yes, that was my world.

David concluded, 'Wim never envisaged his designs to go on to be used as complete typefaces, and would often be taken aback to know people would want to use them in their own design projects'.





exhibitions typeface  
exhibitions typeface

exhibitionische guide  
exhibitionische guide

engloed indentations  
engloed indentations

eround voorrunder  
eround voorrunder

fernhout landbouw  
fernhout landbouw



Language support

This is a very limited character set that supports only basic Latin.  
No accented glyphs or extended punctuation symbols.

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OpenType features

Lining figures  
Old Style figures  
Stylistic Alternates  
Ligatures





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Fernhout  
FERNHOUT

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