Typo:
Experimental Typography and the Book

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Language

Typography

Materiality
Semiotics

Critical infiltration between Sign, Interpretant and Object

S

S

S/d

S/r
Chap. XL.

I am now beginning to get fairly into my work; and by the help of a vegetable diet, with a few of the salt seeds, I made no doubt but I shall be able to go on with my uncle Toby's story, and my own, in a tolerable straight line.

Now,

These were the four lines I moved in through my fifth, second, third, and fourth volumes. In the fifth volume I have been very good—the precise line I have described in it being this:

A

B

By which it appears, that except at the curve, marked $A$, where I took a trip to Newry—and the indented curve $B$, which is the short airing when I was there with the Lady Bessiere and her page—I have not taken the leaf's skirt of a digression, till John de la Croix's devils led me the round you see marked $D$;—for as for $e e e e$ there are nothing but parentheses, and the common $in$ and $in$ incident to the lives of the great ministers of State; and when com-
Stephane Mallarme Un coup de dés jamais n'abolira le hasard / 1914
(A throw of the dice will never abolish chance)
Image courtesy Poetry in Translation
Marcel Broodthaers *Un coup de dés jamais n'abolira le hasard* / 1914
(A throw of the dice will never abolish chance)
Image courtesy MoMA, New York
El Lissitzky, Vladimir Mayakovsky For the Voice or Read out Loud / 1923
Images courtesy Letterform Archive
Dieter Roth *Volume 12: Copley Book* / 1974
Image courtesy MoMA, New York
SPIN Adventures in Typography 2.0 / 2018
Images courtesy of SPIN Design Studio
Discovery—led

Reflective Practitioner  Schön, 1983
Knowing—in—action

Reflective conversation with the materials of a situation
thank you

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