

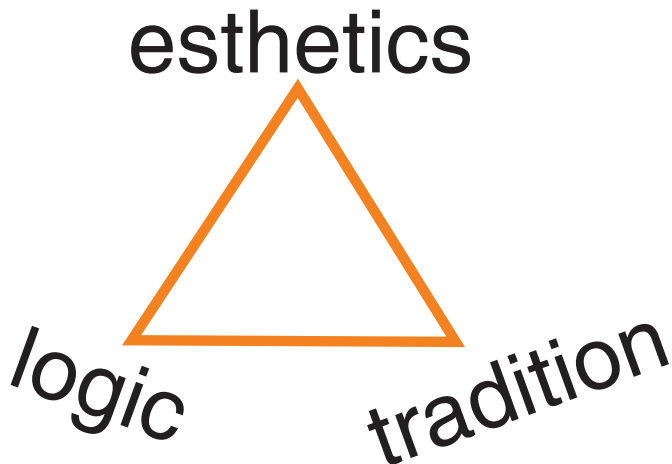
BBN-ANG-183 Typography

A brief history of lettering and typography

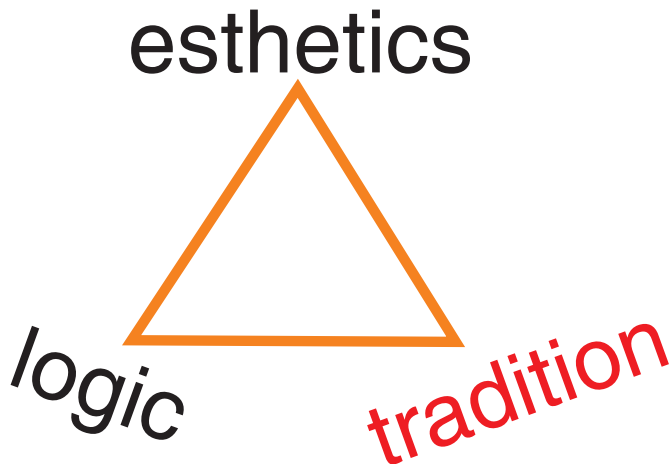
Zoltán G. Kiss & Péter Szigetvári

Dept of English Linguistics, Eötvös Loránd University

the trinity of typography



the trinity of typography



aims

why study type history?

- ▶ **classification** (font families)
- ▶ **origins**
- ▶ typographic **roles**
- ▶ **practical** type **identification, selection** and **combination**

aims today...

- ▶ a (very brief) overview of European cultural/typographical/design history:
 - ▶ major historical punch cutters, printers and their typefaces, their modern digital revivals
 - ▶ type designers and their typefaces
 - ▶ examples of use of major typefaces

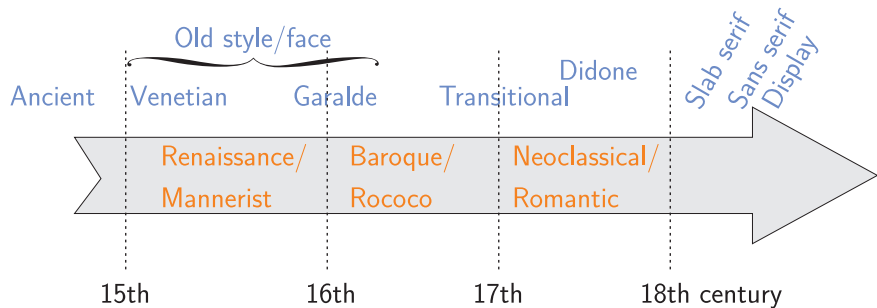
by the end...

typo course

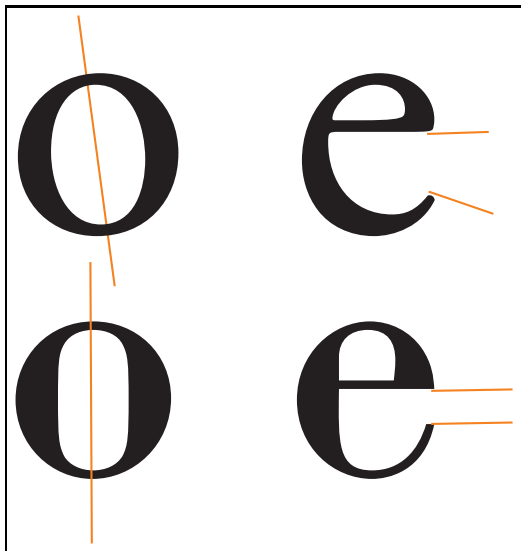
typo course

typo course

Timeline



stress/axis & aperture



other terms

lettering ('betűvetés')

- ▶ the process of putting letters on a surface by inscribing, writing, painting, engraving, or printing
- ▶ branch of typography that deals with the **description of letterforms**

(digital) revival

the **redrawing/re-release** of classical letterforms or fonts in modern (digital) format

other terms

punchcutter

designer/craftsman of the letterform on the metal printing block

type foundry

a manufacture/company that designs, produces and sells typefaces

ANCIENT WRITING SYSTEMS

definition

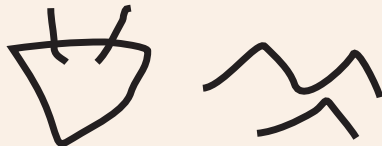
writing system

A codified system of standardized symbols, used repeatedly in a consistent manner to represent the same concept/sound over a period of time.

development of writing systems 1

pictographs

simplified drawing of objects, persons, places (but not abstract ideas)



development of writing systems 2

ideographs

- combination of pictographs to represent more complex concepts
- abstraction + one needs to know the code to know meaning



development of writing systems 3

logograms/morphograms

- simplified, abstract symbols that represent **words**/morphemes

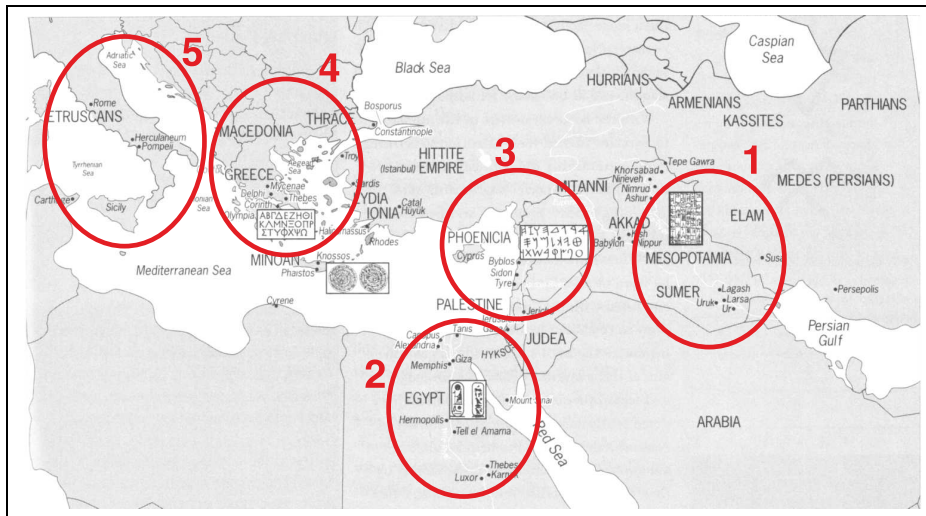
syllabry

- simplified, abstract set of symbols that represents **syllables**

phonograms

- symbols that represent **phonemes**

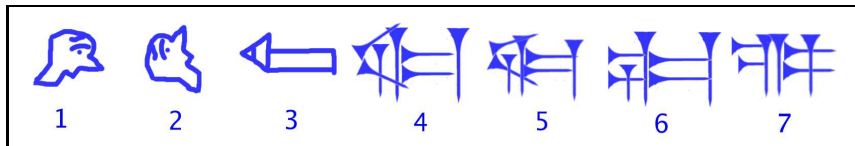
ancient writing societies



Sumerians, cuneiform

- ▶ 3500–3200 BC, Mesopotamia (Iraq) until 75 AD
- ▶ writing system: the **cuneiform** (a codified system of pictographs and ideographs; 'ékírás')
- ▶ clay writing tablets, wedge-shape stylus to inscribe (L. *cuneus* 'wedge')
- ▶ cuneiform > abstract logograms &/ phonograms for many languages

cuneiform development of 'head'



(3000 BC–75 AD)

Phoenicians and Semitic abjad

- ▶ 1500 BC, Phoenicia (Syria, Lebanon, Palestine, Israel)
- ▶ writing system: **phonemic** alphabet (22 characters) from an earlier Semitic prototype
- ▶ **abjad**: only consonant phonemes
- ▶ basis of the Greek and Roman alphabet > 'Western world'

Phoenicians and Semitic abjad

- ▶ spread to Greece around 800 BC > Etruscan alphabet > Roman alphabet
- ▶ excellent for Semitic languages (consonantal roots), less suitable for non-Semitic
- ▶ Semitic writing systems: Hebrew, Aramaic, Arabic, etc.

the Phoenician alphabet

| | | | | | | | |
|-------------------|-----------------------|---------------------|-----------------|-------------------|-------------------|-----------------|-------------------|
| 𐤀 hēt ḥ | 𐤁 𐤂 zayin z | 𐤃 𐤄 wāw w | 𐤅 𐤆 hē h | 𐤇 𐤈 dālet d | 𐤉 𐤊 gīmel g | 𐤋 𐤌 bēt b | 𐤍 𐤎 'ālef ' |
| 𐤏 𐤐 sāmek s | 𐤑 𐤒 nun n | 𐤓 𐤔 𐤕 𐤖 mēm m | | 𐤗 𐤘 lāmed l | 𐤙 𐤚 𐤛 kaf k | 𐤜 𐤝 yōd y | 𐤞 𐤟 ṭēt ṭ |
| 𐤠 𐤡 𐤢 tāw t | 𐤣 𐤤 𐤥 śin/šīn š | | 𐤦 𐤧 rēš r | 𐤨 𐤩 qōf q | 𐤪 𐤫 šādē š | 𐤬 𐤭 pē p | 𐤮 𐤯 'ayin ' |

Ancient Greeks

- ▶ adopted the Phoenician abjad writing system
- ▶ re-assigned those consonantal symbols that represented sounds that Greek didn't have: the emergence of **vowel-letters** (A, E, I, O, Y)
- ▶ only uppercase letters
- ▶ letterforms are thin/bony; made primarily from straight lines; apertures are very large; no serifs

Early Greek inscription



| Early Name | Probable Meaning | Greek Name | Cretan pictographs | Phoenician | Early Greek | Classical Greek | Latin | Modern English |
|------------|-------------------|------------|--------------------|------------|-------------|-----------------|-------|----------------|
| Áleph | Ox | Alpha | | | | A | A | A |
| Bêth | House | Bêta | | | | B | B | B |
| Gimel | Camel | Gamma | | | | Γ | C | C |
| Dâleth | Folding door | Delta | | | | Δ | D | D |
| Hê | Lattice window | Epsilon | | | | E | E | E |
| Wâw | Hook, nail | | | | | | F | F |
| Zayin | Weapon | Zeta | | | | Z | G | G |
| Hêth | Fence, Barrier | Êta | | | | H | H | H |
| Têth | A winding (?) | Thêta | | | | Θ | I | I |
| Yôd | Hand | Iôta | | | | Ι | I | I |
| Kaph | Bent Hand | Kappa | | | | K | K | J |
| Lâmed | Ox-goad | Lambda | | | | Λ | L | K |
| Mêm | Water | Mu | | | | M | M | L |
| Nûn | Fish | Nu | | | | N | N | M |
| Sâmek | Prop (?) | Xei | | | | Ξ | O | N |
| 'Ayin | Eye | Ou | | | | Ο | Ο | N |
| Pê | Mouth | Pei | | | | Π | Ο | P |
| Sâdê | Fish-hook (?) | | | | | Ρ | Ρ | O |
| Kôph | Eye of Needle (?) | Koppa | | | | | Q | P |
| Rêsh | Head | Rho | | | | Ρ | Q | P |
| Shin, sin | Tooth | Sigma, san | | | | Σ | R | P |
| Taw | Mark | Tau | | | | Τ | S | P |
| | | | | | | Υ | T | Q |
| | | | | | | Χ | U | Q |
| | | | | | | | V | R |
| | | | | | | | Χ | R |
| | | | | | | | Υ | S |
| | | | | | | | Ζ | S |
| | | | | | | | | T |
| | | | | | | | | U |
| | | | | | | | | V |
| | | | | | | | | W |
| | | | | | | | | X |
| | | | | | | | | Y |
| | | | | | | | | Z |

Lithos Pro (Adobe, Carol Twombly, 1989/2000)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ 0 1 2 3 4 5 6 7 8 9 ! ? , ; : . & () [] { } % € \$
 Á É Ó Ú Ö Ü Û Á É Ó Ú Ö Ü Û

based on early Greek inscriptions; this flexible design combines simplified character shapes with a playful asymmetric quality that works well for a large variety of **display** jobs; the original *Lithos* design has been extremely popular since its 1989 release; to meet user demand, *Lithos Pro* (2000) adds true Greek language support, plus small caps and small figures

<http://www.myfonts.com/fonts/adobe/lithos/>



Herculanum (Linotype, Adrian Frutiger, 1990/2002)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789!?,,:;. & () [] {} % € \$
 Á É Ó Ú Ö Ü Á É Ó Ú Ö Ü

named for Pompeii's sister city, Herculaneum;
 designed by Adrian Frutiger in 1990 for Linotype's
Type before Gutenberg series; based on first-century
 letterforms that were quickly written in clay using a
 stylus; recommended use: display

<http://www.myfonts.com/fonts/adobe/herculanum/>



Roman lettering

origins of uppercase letters: **capitalis epigrafica monumentalis**

- ▶ letterforms adopted from Classical Greek
- ▶ capital letter **inscriptions** (carvings) in commemorative columns, arches
- ▶ letterforms: made up of squares, triangles, and circles
- ▶ typical finishing **serifs**: the stone mason's finishing stroke by the chisel

the stone mason's chisel /tʃɪzəl/



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- ▶ letterforms: made up of squares, triangles, and circles
- ▶ typical finishing **serifs**: the stone mason's finishing stroke by the chisel or signwriter's flat brush, painted in red pigment (mostly lost)
- ▶ modest aperture, modulated strokes (thickness varies with the direction)
- ▶ narrow E, F, S, B, P; wide M, N, O, C; long-tailed Q, R

Trajan's column, Rome (c. 114 AD)



engraved Roman capitals (base of Trajan's column)

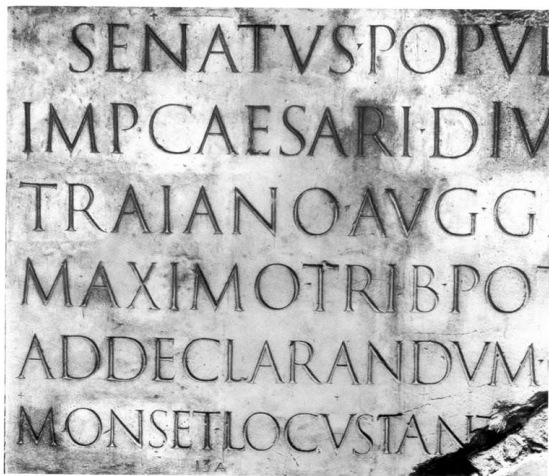


Fig. 13. Trajan Inscription, 114



Plate II.—Alphabet from Trajan Inscription (circa 114 A.D.).
Scale approx. $\frac{1}{2}$ linear. (See also Plate 1.) Note.—L and O are
shown sideways in the 2nd line.

capitalis quadrata & capitalis rustica (c. 400 AD)

NIMARTISQDOLOSETD
CHAODENSOSDIVVMN
NEQVOCAPTAEDVMFV

IOCEANISPRETOSPEDEREPU
DEMSIDUSFUGIENSUBRISCL
ORTUBERNASCAELODESCEN

7 10



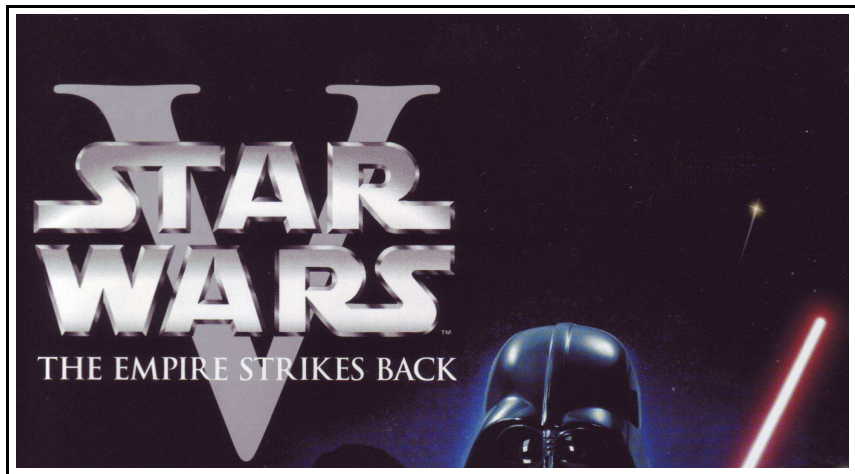
ancient Roman letterform revival: Trajan Pro

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ 0123456789!?,,:;&()[]{}%€\$
ÁÉÓÚÖÜÚÁÉÓÚÖÜÚ

an “Adobe Originals” typeface designed by Carol Twombly in 1989; *Trajan* is an elegant typeface well-suited for **display** work in books, magazines, posters, and billboards

<http://www.myfonts.com/fonts/adobe/trajan/>

capitalis epigrafica monumentalis: modern use



lettering in the early Middle Ages

three important developments:

- ▶ Celtic culture
- ▶ Holy Roman Empire
- ▶ Gothic style

lettering in the early Middle Ages

uncial /é̃nsijəl/

- ▶ 476 AD: fall of the Roman Empire; the emergence of the Roman Christian church
- ▶ Celtic christianity & manuscript/lettering design
- ▶ a more **rounded** form of the Roman alphabet: **uncials**
- ▶ letterforms: rounded, smaller, reduced/no serifs, subtle de-/ascenders

lettering in the early Middle Ages

half uncial

- ▶ cca. 600: **half-uncials**: furthering the economization process
- ▶ even smaller letterforms, larger de-/ascenders: the precursor of true lowercase letters
- ▶ regional style variations (“hands”): Fr.: Merovingian; Anglo-Irish: **Insular**; Sp.: Visigothic; It.: Beneventian

uncials and half-uncials (8th; 6th c.)

INTERUOS CONQU
 ðENS UNUS ðETU
 ΛCISTER ΛÐTU LI FI

4-2

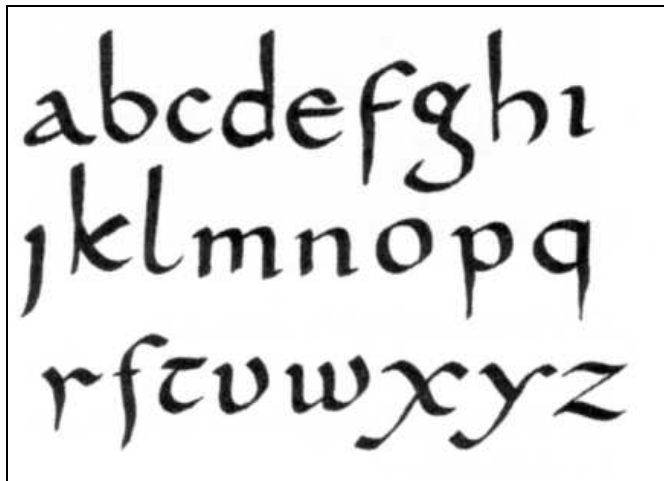
de illodixit ih̄r quem mittat
 ut proq̄. minone sit quia et rat
 mus et filia seum dicit. si aut

lettering in the early Middle Ages

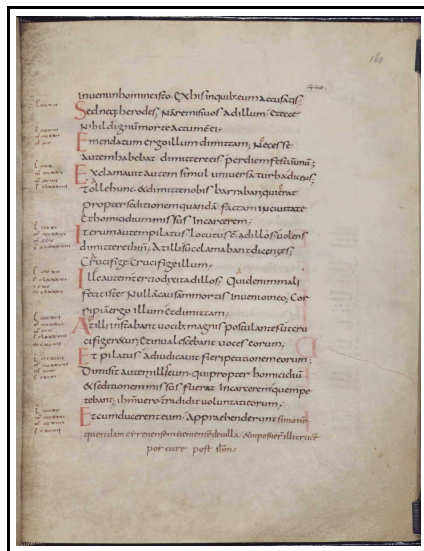
Carolingian hand/script/minuscules /mínəskjɘwl/

- ▶ Holy Roman Emperor **Charlemagne** /ʃá:ləmejn/ (742–814)
- ▶ **Alcuin of York** in Aachen: **Carolingian/Caroline script**: based on the half-uncial (Merovingian hand)
- ▶ rounded, slightly tapered characters, decent word and linespacing, good readability and legibility
- ▶ a uniform lowercase Roman alphabet
- ▶ uncial capitals introduce sentences

Carolingian hand/script/minuscules



Carolingian minuscule (gospel book, London, c. 10th c.)

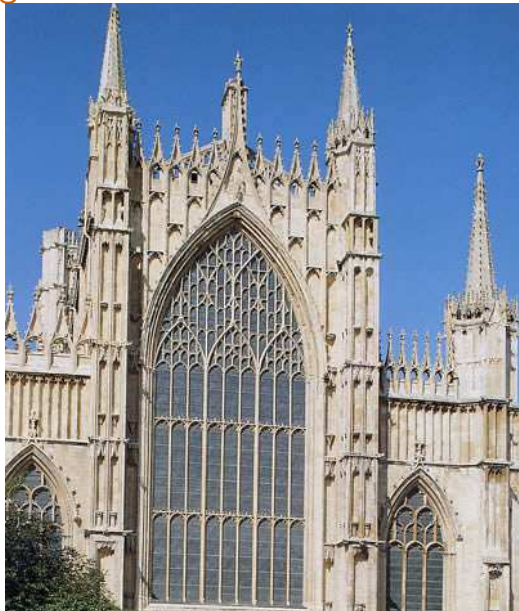


lettering in the early Middle Ages

early gothic: 'blackletters', 1000–1400

- ▶ **textura/textualis black letter**: angular, condensed characters, heavy vertical strokes, lack of curves, precise design and careful spacing
- ▶ problems with readability and legibility (for contemporary eyes): small ascenders/descenders, tight word and interline spacing
- ▶ dot (“tittle”) appears over $i \rightarrow i$ and $j \rightarrow j$
- ▶ used mainly in religious (“authoritative”) texts; popular in Germany until the 1900s

gothic architecture & textura



abcdefghijklmnop
lmnopqrstu
vwxyzze

lettering in the early Middle Ages

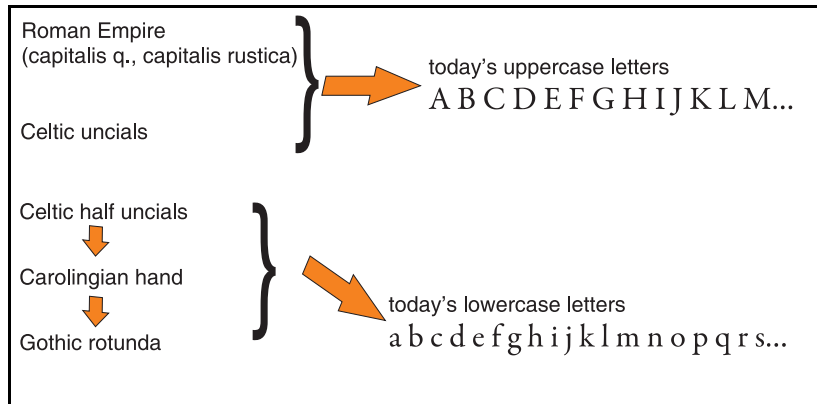
late gothic, 1200–1400

- ▶ **rotunda black letter**, a more open and rounded form of Gothic script, inspired by the letters of the Carolingian era
- ▶ mainly secular manuscripts

gothic blackletter types

| | Textur | Rotunda | Schwa- bacher | Fraktur |
|---|--------|---------|------------------|---------|
| a | ā | Ɱ | Ɱ | Ɱ |
| d | ḏ | ḏ | ḏ | ḏ |
| g | ḡ | ḡ | ḡ | ḡ |
| n | ṅ | ṅ | ṅ | ṅ |
| o | ṽ | ṽ | ṽ | ṽ |
| A | Ɀ | Ɀ | Ɀ | Ɀ |
| B | Ɱ | Ɱ | Ɱ | Ɱ |
| H | Ɱ | Ɱ | Ɱ | Ɱ |
| S | Ɱ | Ɱ | Ɱ | Ɱ |

uppercase & lowercase: origins



Omnia (uncial; Linotype, Karlgeorg Hoefer, 1991/2002)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789!?,;:.&(){}%€\$
 áéóúöü áéóúöü

Omnia was designed in 1990 by calligrapher Karlgeorg Hoefer for Linotype as part of the *Type Before Gutenberg* series; based on the uncial hand; a good choice for diplomas or greeting cards, and its plain letter shapes combine well with a number of typefaces, especially sans serifs in the humanist category
<http://www.myfonts.com/fonts/adobe/omnia/>

Alcuin (Carolingian; URW, Gudrun Zapf-von Hesse, 1991)

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMN OPQRSTUVWXYZ
0123456789!?,;.&()[]{}%€\$
áéóúöüûÁÉÓÚÖÜÛ

<http://www.myfonts.com/fonts/urw/alcuin/>

San Marco (gothic rotunda; Linotype, Karlgeorg Hoefer, 1991/2002)

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ŷ 0123456789!?,;:.&()[]}%€\$
 áéóúöü ÆÉÓÚÖŪ

San Marco was one of the featured fonts from the 1990 program *Type before Gutenberg*, which included the work of twelve contemporary type designers and represented styles from across the ages; the noted calligrapher and teacher, Karlgeorg Hoefer, designed it; for inspiration, he looked to the Italian rotunda style of blackletter writing; named for the San Marco cathedral in the center of Venice, and reflects its curvaceous arches and round-vaulted spaces; its highly stylized characters make the San Marco typeface a good choice for compelling and potent **display** typography; <http://www.linotype.com/1439/sanmarco-family.html>

Johannes Gutenberg & movable/reusable type

milestones

- ▶ late 1300s: technological advances
 - ▶ paper-making
 - ▶ printing press
 - ▶ movable/reusable type
 - ▶ cheap ink
- ▶ books started to be mass-produced, greater literacy, more efficient administration
- ▶ type (punch-cutting) and book design as an independent craft/art

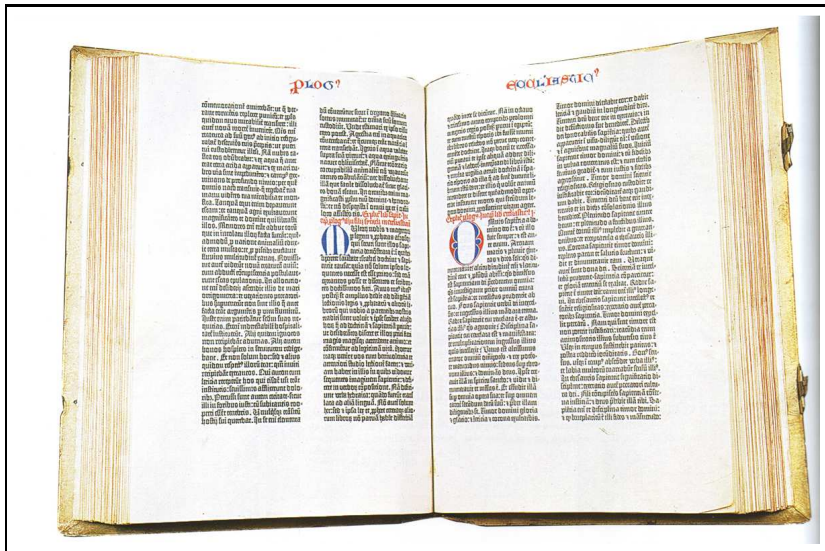
Johannes Gutenberg & movable/reusable type



Johannes Gutenberg (c. 1398–1468) of Mainz

- ▶ credited with the development of movable type, the letterpress technique, the printing ink, and other printing crafts
- ▶ did not design new letterforms
- ▶ early printed books: based on Gothic rotunda blackletters

Gutenberg's 42-line Bible (c. 1450)



Gutenberg's Bible reprinted today



RENAISSANCE

(15th–16th centuries)

Renaissance lettering & typography

- ▶ growing demand and interest for books (religious but also secular): revival of **ancient Greek/Roman** art, philosophy, science
- ▶ mass-production of printed material is now a possibility
- ▶ new crafts: **printer** (printing shop) + **punch cutting** (type foundries)

Renaissance lettering & typography

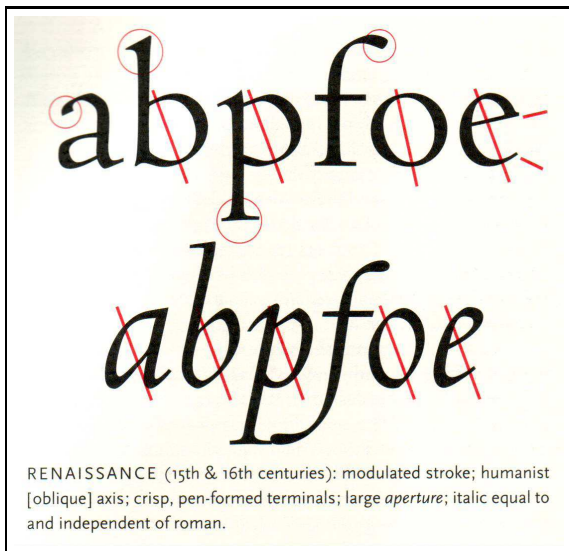
- ▶ need for legible type and readable book design, plus the requirement of cost-saving & profit making
- ▶ Gutenberg's textura style remained popular in Northern Europe and England until Shakespeare (cf. Caxton's "**Old English/Bastarda/Schwabacher**")
- ▶ but elsewhere the **humanist style** ("white letter") gained much popularity quickly

Renaissance lettering & typography

humanist–Renaissance type style

- ▶ mostly inspired by: **capitalis quadrata** (uppercase) + the gothic **rotunda**
- ▶ first started out in humanist southern Europe (esp. Venice) then quickly spread to other areas (esp. France, Holland, England)
- ▶ common terms: humanist, Venetian, (Italian) Old Style/Face, antikva

main characteristics of Renaissance letterforms

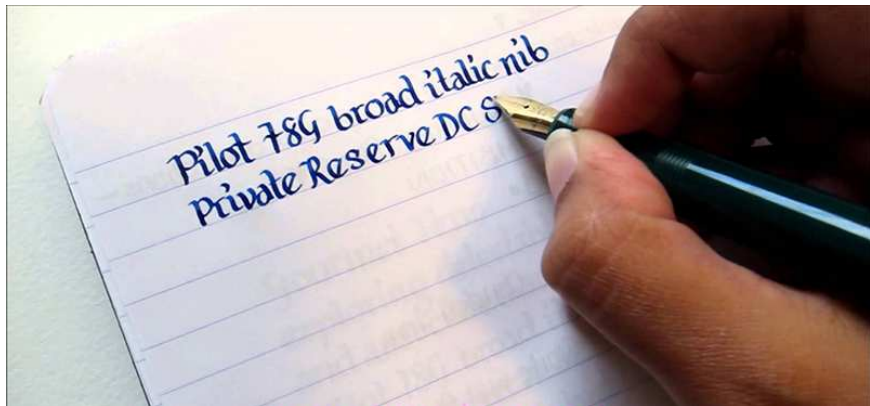


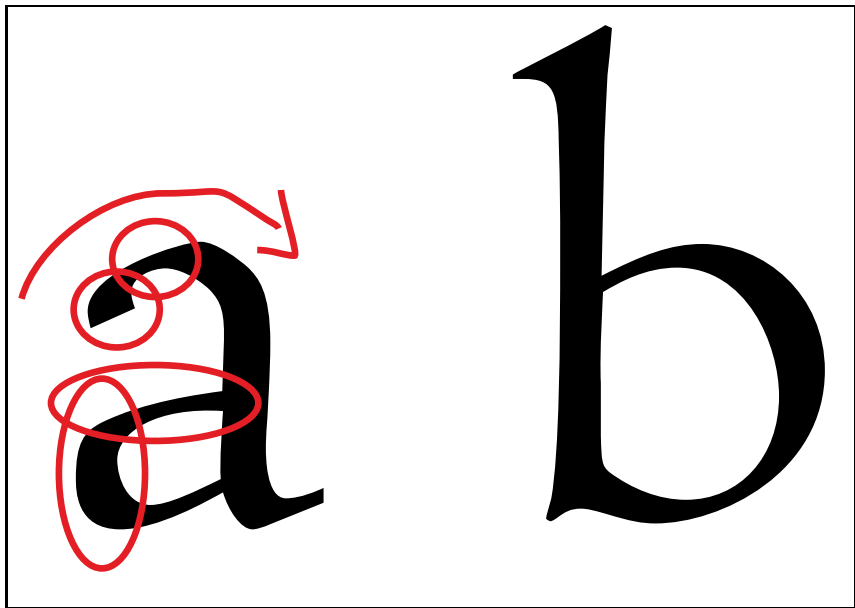
early Renaissance roman letterforms

some characteristics

- ▶ modestly modulated stroke (thickness slightly varies with direction – like a broadnib pen)
- ▶ consistent “humanist” stress/axis: the thick strokes run NW/SE
- ▶ modest/small x-height; capitals are smaller than ascenders
- ▶ crisp, oblique head serifs
- ▶ thick, bridge-like, bracketed (cup-shaped) foot serifs
- ▶ high, rising (non-horizontal) crossbar in e
- ▶ relatively large aperture
- ▶ numerals are “old style” (“ugráló számok”)
- ▶ the roman font is solitary (there is no italic or bold)

writing with a broadnib pen

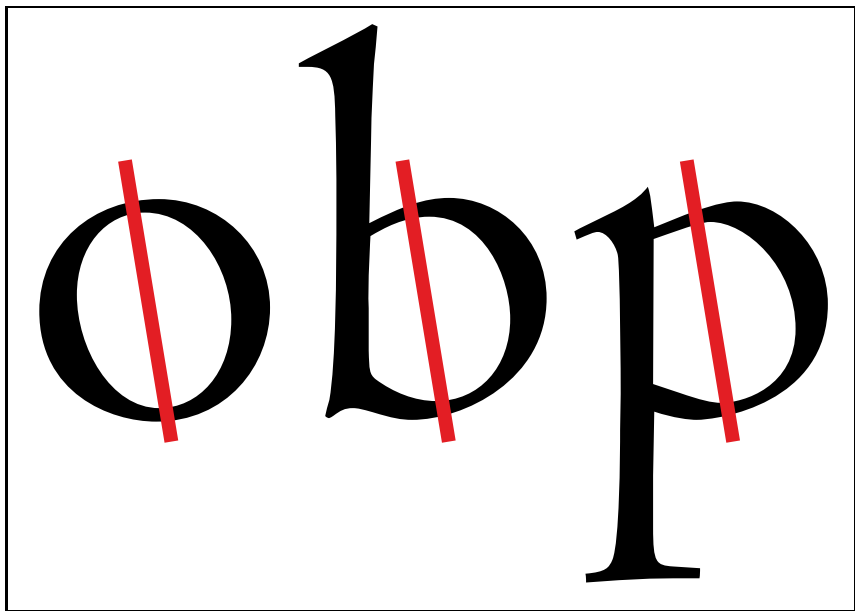




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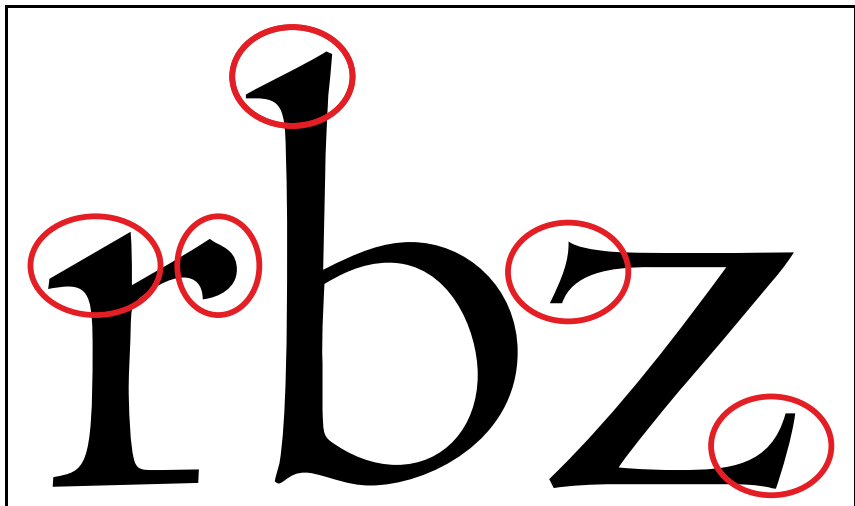
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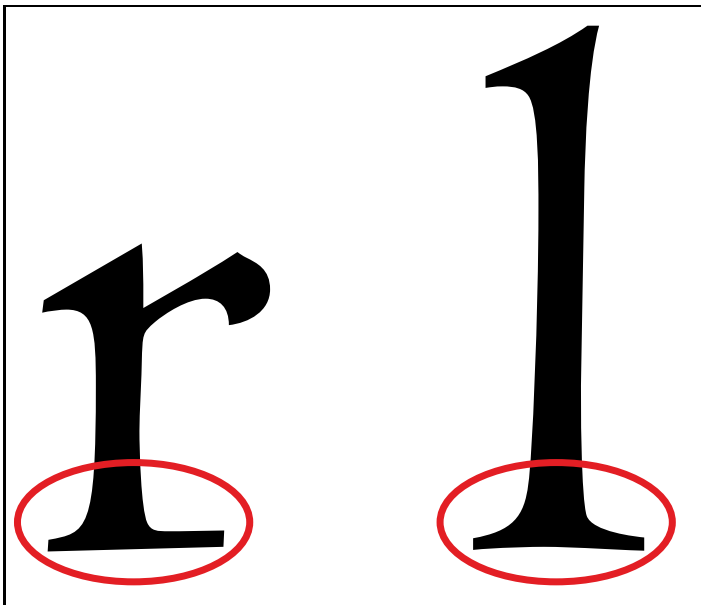
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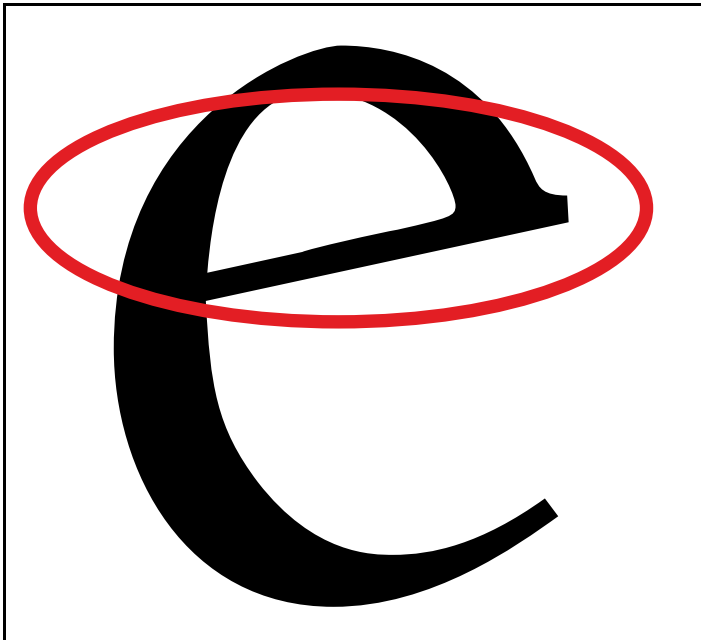
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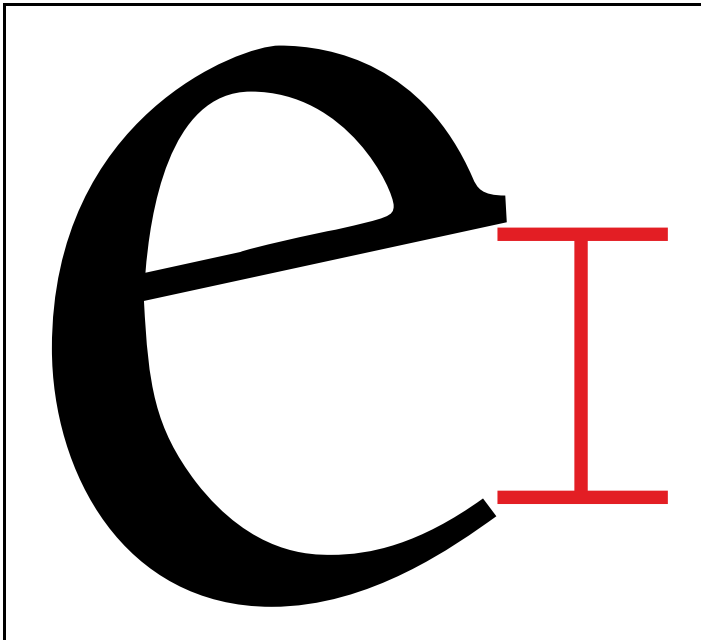
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early Renaissance roman letterforms

some characteristics

- ▶ modestly modulated stroke (thickness slightly varies with direction – like a broadnib pen)
- ▶ consistent “humanist” stress/axis: the thick strokes run NW/SE
- ▶ modest/small x-height; capitals are smaller than ascenders
- ▶ crisp, oblique head serifs
- ▶ thick, bridge-like, bracketed (cup-shaped) foot serifs
- ▶ high, rising (non-horizontal) crossbar in e
- ▶ relatively large aperture
- ▶ numerals are “old style” (“ugráló számok”)
- ▶ the roman font is solitary (there is no italic or bold)



0 1 2 3 4 5 6 7 8 9

Renaissance punchcutters and printers

- ▶ Nicolas Jenson (Venice)
- ▶ Francesco Griffo (Venice)
- ▶ Claude Garamond (France)

Renaissance punchcutters and printers

Nicolas Jenson (c. 1420–1480)



- ▶ French punchcutter and printer
- ▶ sent by Charles VII to Venice to learn the “new art”
- ▶ responsible for cutting the first outstanding version of the **new humanist typeface** (1470)
- ▶ his typefaces have long vanished; only his (copied) printed books remain
- ▶ notable work: Pliny’s *Historia naturalis* (*Natural History*) (1476)

Renaissance punchcutters and printers

Jenson revivals

- ▶ **Centaur** (Bruce Rogers, Monotype, 1929/1991)
- ▶ **Adobe Jenson** (Robert Slimbach, Adobe, 1996)
- ▶ **Legacy Roman** (Ronald Arnholm, ITC, 1992)

Centaur Roman (Monotype, Bruce Rogers, 1929/1991)

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789!?,;:&()[]{}%•\$
 áéóúöü•ÁÉÓÚÖÜ•
 0123456789ABCDEFGHIJKLMNOPQRSTUVWXYZ

Centaur is based on the roman face of N. Jenson in 1469. Unfortunately, the digital version does not do justice to the original Jenson roman or the metal version (1929), it suffers from the perfection of the process of digital design and offset printing: the original shape is printed coldly intact, and so it is very difficult to set a well-made page in Centaur.

(www.myfonts.com/fonts/adobe/centaur/)



Adobe Jenson (Adobe, Robert Slimbach, 1996)

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789!?,;:.-&()[]{}%€\$
 áéóúöüúÁÉÓÚÖÜÚ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!?,;:.-&()[]{}%€\$
áéóúöüúÁÉÓÚÖÜÚ



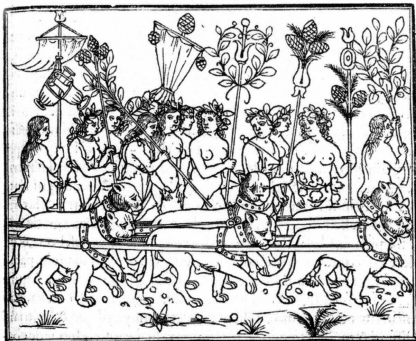
Renaissance punchcutters and printers

Francesco Griffo (1450–1518)

- ▶ Bolognese punchcutter, working in Venice, Bologna and elsewhere in Italy
- ▶ author of at least seven romans, three italics, Greek and Hebrew typefaces
- ▶ commissioned by **Aldus Manutius** to cut the roman for Pietro Bembo's *De Aetna* (1495), and “condensed scripts” for pocket-books (Virgil's *Opera*, **1501** – “Aldine Italic”) — see lecture on font styles
- ▶ his punches vanished; his letterforms have been reconstructed from printed books

Griffo's "Poliphilus" roman
(*Hypnerotomachia Poliphili*, 1499):

QVARTVS



LA MVLTI VDINE DEGLI AMANTI GIOVENI, ET
DILLE DIVE AMOROSE PVELLE LA NYMPHA A POLI
PHILO FACVNDAMENTE DECHIARA, CHIFVRO-
NO ET COME DAGLI DII AMATE, ET GLI CHORI DE
GLI DIVI VATICANTANTI VIDE.



LCVNOMA IDITANTO INDEFESSO ELO
quio aptamente se accommodarebbe, che gli diuini ar-
chani disertando copioso & pienamente potesse euade-
re & uscire. Et expressamente narrare, & cum quanto di
ua pompa, indefinenti Triumphi, perenne gloria, festi-
ua lætitia, & felice tripudio, circa a queste quatro iuisti-
tate se iuge de memorando spectamine cum parole sufficientemente ex-
primere ualesse. Oltre gli inclyti adolescentuli & stipante agmine di inu-
mere & periuicunde Nymphe, piu che la tenerecia degli anni sui elle pru-
dente & graue & astutule cum gli acceptissimi amanti de pubescente
& depile gene. Ad alcuni la primula lanugine splendescete le male in-
ferpiua delitiose alacremente festigiavano. Molte hauendo le facole sue
accense & ardente. Alcune uidi Pastrophore. . Altre cum drite haste
adornate de prische spolie. Et tali di uarii Trophæi optimamente ordinate

one of Manutius's/Griffo's pocket books in Aldine italic:

P. O. N. I N P R I M V M G E O R G I C O R V M ,
A R G V M E N T V M .

Quid faciat lætas segetes, quæ sydera seruet
A gricola, ut facilem terram profindat aratris,
S emina quo iacienda modo, cultusq; locorum
E docuit, misses magno olim fœnore reddi.

P. V. M. G E O R G I C O R V M L I B E R P R I
M V S A D M O E C E N A T E M .

Vid faciat lætas segetes, quo sydere
terram,
q V ertere Mœcenas, ulmisq; adiun
gere uites,
C onueniat, quæ cura boum, quis
cultus habendo

S it pecori, atq; apibus quanta experientia patris,
Hinc canere incipiam. Vos o clarissima mundi
Lumina, labentem cœlo quæ ducitis annum
Liber, et alma Ceres, uestro si munere tellus
Chæoniadæ pingui glandem mutauit arista,
P oculaq; inuentis Acheloiæ miscuit uuis,
E t uos agrestum præsentia numina Fauni,
F erte simul, Faunusq; pedem, Dryadesq; puellæ,
M unera uestræcano, tuq; o cui prima frementem
F udit equum magno tellus percussa tridenti
N eptune, et cultor nemorum, cui pinguis Cææ
T ercentum niuei tondent dumeta iuuenti,
I pse nemus liquens patrium, saltusq; Licæi

c

Renaissance punchcutters and printers

Griffo revivals

- ▶ **Monotype Bembo** (Stanley Morrison, 1929/2003)
- ▶ **Monotype Poliphilus** (F. H. Pierpoint, 1923/1991)
- ▶ **Dante Italic** (Monotype, Giovanni (Hans) Mardersteig, Ron Carpenter, 1957/1993)

Monotype Bembo: the digital revival of Manutius/Griffo's typeface

abcdefghijklmnopqrstvwxyz 123456789
ABCDEFGHIJKLMNPOQRSTUVWXYZ

The italic is based on a Chancery type of Giovantonio Tagliente

abcdefghijklmnopqrstvwxyz 123456789
ABCDEFGHIJKLMNPOQRSTUVWXYZ

Monotype's Dante Italic is said to be the closest to Manutius/Griffo's Aldine italic

abcdefghijklmnopqrstvwxyz 123456789

Renaissance punchcutters and printers



Claude Garamond (c. 1490–1561)

- ▶ French punchcutter (the first working full-time in this craft)
- ▶ author of many roman fonts, at least two italics, and a full set of chancery Greek
- ▶ first to put careful emphasis on lowercase letters, refined Jenson's and Griffo's work
- ▶ first to design accompanying full-set italic

Garamond's roman and italic (c. 1530; 1550):

A B C D E F G H I K L

M N O P Q R S T V

X Y Z a b c d e f g h i l

m n o p q r s t u v x y z

1 2 3 4 5 6 7 8 9 0 , . ' ! ? ; : - ' ~

Æ æ & ff fi fl œ ſ si st fl R

& ã á à â ç é è ê ë ñ ï ð ñ ð

Iuris præcepta sunt hæc , Honesté viuere , alterum non lædere , suum cuiq; tribuere . Huius studij duæ sunt positiones , Publicum & priuatum . Publicum ius est , quod ad statum rei Romanæ spectat . Priuatum , quod ad singulorum utilitatem pertinet .

Dicendum est igitur de iure priuato , quòd tripertitum est : collectum est enim ex naturalibus præceptis , aut gētium aut ciuilibus . Ius naturale est quòd

A 42 pt roman titling font (cut c. 1530, revised c. 1550) and a 16 pt italic text font (c. 1539). Both were cut by Claude Garamond, Paris. The italic is shown actual size and the roman reduced by about one fifth. Matrices for the roman font survive at the Plantin-Moretus Museum, Antwerp.

Renaissance punchcutters and printers

Garamond revivals

- ▶ almost all foundries have had a “Garamond” revival (metal and/or digital)
- ▶ beware: some fonts named “Garamond” have nothing to do with Garamond’s original designs!
(but rather with those of Jean Jannon, Baroque style)
- ▶ **Stempel Garamond**, (1924/1993), the only version in which both roman and italic are based on a genuine Garamond
- ▶ **Granjon** (Linotype, 1928/1990)
- ▶ **Adobe Garamond**, designed by Robert Slimbach (1989/2000/2006)
- ▶ **Sabon** by Jan Tschichold (Linotype/Monotype, 1964/2000/2004)

Garamond revivals

18 pt Stempel
Garamond

abcëfghijõp 123 A Q abcé fghijôp

18 pt Linotype
Granjon

abcëfghijõp 123 A Q abcé fghijôp

18 pt Adobe
Garamond

abcëfghijõp 123 A Q abcé fghijôp

design tips

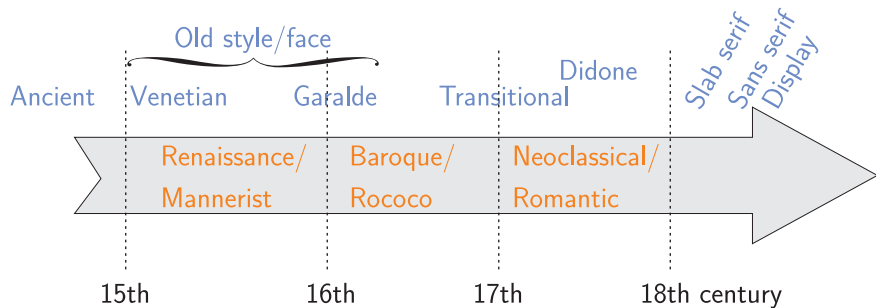
Renaissance font usage

- ▶ excellent for main text in longer publications (especially Sabon and Adobe Garamond)
- ▶ small x-height: only little leading is required (20% of body size)
- ▶ all cap displays create elegant style
- ▶ not suitable for on-screen display, or only above 18 points
- ▶ genre: mostly humanities, especially literature, poetry

recap: what we did so far

- ▶ **milestones:** lettering & typography through art historical eras
- ▶ development of the Roman alphabet
- ▶ the birth of book printing, typography, typographers
- ▶ famous typefaces, famous printers/punch cutters
- ▶ general description of specific letterforms
- ▶ tips for usage (typeface selection w.r.t genre of text)
- ▶ early “Old Style” = Renaissance
- ▶ Jenson, Griffo, Garamond

Timeline

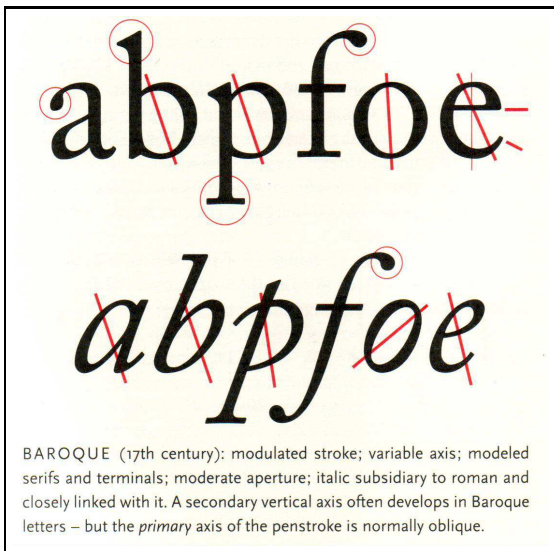


BAROQUE, ROCOCO (17th century)

Baroque/Rococo letterforms

- ▶ Baroque typography is like Baroque painting and music: rich in activity, restless and dramatic play of contradictory forms
- ▶ upright letterforms appear less written than in the Renaissance
- ▶ alternative term: **late old style**

main characteristics of Baroque letterforms



Baroque/Rococo letterforms

characteristics

- ▶ axis varies widely
- ▶ slope of italic: 15° – 20° , varies considerably
- ▶ contrast increased
- ▶ x-height increased
- ▶ aperture generally reduced
- ▶ terminals: teardrop-like
- ▶ roman and **matching** italic on the same line
- ▶ lots of floral **ornaments** and other **marginal decorations**



BAROQUE (17th century): modulated stroke; variable axis; modeled serifs and terminals; moderate aperture; italic subsidiary to roman and closely linked with it. A secondary vertical axis often develops in Baroque letters – but the *primary* axis of the penstroke is normally oblique.

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Baroque punchcutters and printers

Robert Granjon (c. 1513–1590)

- ▶ French typecutter, former apprentice of Claude Garamond
- ▶ cut many outstanding italic and script faces; musical note shapes
- ▶ outstanding typeface: **Civilitéé**, with linked lowercase letters
- ▶ most important revivals: **Galliard** ('lively dance'; Matthew Carter, 1992); **Poetica** (Robert Slimbach, 1992)

one of Grajon's italic/script faces



*Mnes fermè gentes atate no
 stra, Princeps Illustrissime,
 Deum venerantur: sed ta-
 men nulli quod optimum fa-
 ctu est, id optima ratione ef-
 ficiunt, nisi soli sapientes.
 Quidam enim Deum ob id
 adorant, quòd eum colendo multa sperant bona,
 spernando bona magna mala timent: itaque non
 hìc amor est, non veneratio, sed potius spes, aut
 metus. Et quanquam hic metus aut spes non fru-
 strà essent (quæ certè inania sunt, si ad mortaliũ
 euentus, non ad animæ premia referantur) nihil-
 ominus optimi facti caussa nõ optima esset. Nũc
 autè (vt opinor) hæc non solũm recta nõ est, sed
 etiam vana in illis cultus diuini ratio. Sunt alii,
 qui ex consuetudine propria, aut aliorum, Deum
 venerantur: atque vt hi prorsus nulla laude di-
 gni sunt, ita illi qui ob legum metum solum*

Aa ii

Galliard roman (ITC/Carter & Cone, M. Carter, 1992)



Galliard italic (ITC/Carter & Cone, Matthew Carter, 1992)



Poetica & Galliard



e q u b d a f f g l o p s p z
a b e f o p a b e f o p

Two recent typefaces in the Mannerist tradition. Poetica (above) is a chancery italic based on sixteenth-century models. It was designed by Robert Slimbach and issued by Adobe in 1992. Galliard (below), designed by Matthew Carter, was issued by Linotype in 1978. It is based on letterforms cut in the sixteenth century by Robert Granjon.

Baroque/Rococo punchcutters and printers

Jean Jannon (1580–1658)

- ▶ French punchcutter and printer
- ▶ they are elegant but disorderly
- ▶ much of his material survives in Paris
- ▶ revivals: **Monotype 'Garamond'** (1922/1992); **LTC Garamont** (Frederick Goudy, 1921; Jim Rimmer, 2001); **Simoncini 'Garamond'** (Francesco Simoncini, 1958)

Jean Jannon's original roman and italic

A B C D E F G H I J K L M N

O P Q R S T U V W X Y & Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N

O P Q R S T U V W X Y & Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

Monotype Garamond (Monotype, 1922/1992)

abcdefghijklmnopqrstuwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789 ?!.;—

abcdefghijklmnopqrstuwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 0123456789 ?!.;—
hogy, Eszterházy, francia

Baroque/Rococo punchcutters and printers

Miklós Misztótfalusi Kis (1650–1702)

- ▶ Hungarian scholar, printer, typecutter
- ▶ trained and worked in Amsterdam and Kolozsvár
- ▶ for hundreds of years, his work was **incorrectly ascribed** to the Dutch punchcutter Anton Janson
- ▶ revivals: **Stempel 'Janson'** (1926); **Linotype 'Janson' Text** (Hermann Zapf, Addrian Frutiger, 1954/1985); **Monotype 'Janson'** (1937/1992); **Ehrhardt** (Monotype 1937/2001); **Kis** (Bitstream, 2000); **Tyrnavia** (Gábor Kóthay, T.26, 2000)
- ▶ Hungarian revival project: Gidata (www.font.hu)

Ó-Testamentum, M. Kis, 1684:

E L S Ö R E S Z.

E' Világnak hat napokon feltételemetése.

I E Z D E T B E N te-
remté f Isten a' men-
nyet és a' földet.



2 A' föld pedig va-
la ékeffég nélkül való
és pufta, és ferétség
vala a' mélységnek

Einén, és az Urnak Leike táplálja vala a' vizeket.

3 Akkor monda az Isten: Légyen vi-
lágosság: és lön világosság.

4 És látá Isten hogy jó volna a' vilá-
gosság, és elválastá a' világosságot a' fe-
rétfégtől.

5 És nevezé a' világosságot napnak,
és a' ferétséget éjtzakának: és lön az est-
ve és a' reggel, első nap.

6 ¶ Az után monda az Isten: f Légyen
kiterjeztetett erőffég a' viz között, melly
elválastá a' vizeket, a' vizektől.

7. És ferze az Isten kiterjeztetett
erőfféget, melly elválastaná * a' kiterjeztet-
tet erőffég alatt való vizeket a' kiterjeztet-
tet erőffég felett való vizektől: és úgy lön.

8 És a' kiterjeztetett erőfféget az Isten
nevezé égnek: és lön az estve és a'
reggel, másod nap.

9 ¶ Az után monda az Isten: * Gyülje-
nek egybe az ég alatt való vizek egy hely-
re, hogy tessék-meg a' Éaráz, és úgy lön.

10 A' Éarázt pedig nevezé Isten föld-
nek: a' vizeknek fokafágát, tengernek:

és látá Isten, hogy ez jó volna.

11 Monda annakfelette az Isten: Ho-
zon a' föld gyenge füveket, mag-hozó
füveket, gyümöls-fákat: mellyek, az ő
nemek ferint való gyümölsöket hozza-
nak, mellyekben légyen az ő magyok e'
földön: és úgy lön.

12 Hozá annakokáért a' föld gyenge fü-
veket, mag-hozó füveket az ő nemek fer-
rint, és gyümöls-termő fákat, mellyek-
ben vala az ő nemek ferint való mag-
vok: és látá Isten, hogy az jó volna.

13. És lön az estve és a' reggel, harma-
dik nap.

14 ¶ Az után monda az Isten: y Legye-
nek világosító állatok az égnek kiterjez-
tésén, hogy külömbséget tegyenek a' nap
közöt és az éjtzaka közöt: és legyenek
jelci bizonyos időknék, napoknak, és
eztendőknek.

15 Legyenek, *mondok*, világosító álla-
tok az égnek kiterjeztetésén, hogy vilá-
gosítsák a' földet: és úgy lön.

16 Szerze azért az Isten két nagy víki-
gosító állatokat: a' nagyobbik világosító
állatot, hogy világosítana nappal: a' küf-
febbik világosító állatot, hogy éjtzaka vilá-
gosítana: és títillagokat-is.

17 És helyezteté az Isten azokat az
égnek kiterjeztetésén, hogy a' földet meg-
világosítaná.

18 És hogy vezéri lennének a' napnak
és az éjtzakának, és külömbséget tenné-
nek a' világosság és ferétség közöt: és
látá Isten, hogy az jó volna.

A

19. Es

Kis-revival: Tyrnavia roman

AaBbCcDdEeFfGgHhIiJjKkLlMm
 NnOoPpQqRrSsTtUuVvWwXxYyZz
 1234567890!/?#%&\$£€¥@(){}/\<>
 «ÆæÇçÉéÎîÑñØøŒœÜüŦŧ•©®†‡»

©T26.COM - TYRNAVIA

(<http://www.t26.com/fonts/Tyrnavia>)

Kis-revival: Monotype Janson (Monotype, 1937/1992)

abcdefghijklmnopqrstuwxyz fi fl
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789oI23456789 ?!,:;--

ABCDEFGHIJKLMNQRST

abcdefghijklmnopqrstuwxyz fi fl
ABCDEFGHIJKL MNOPQRSTUVWXYZ

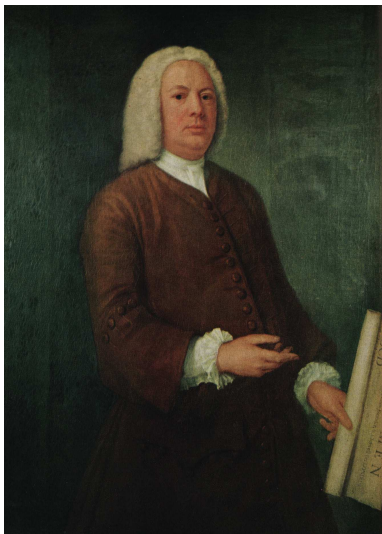
0123456789oI23456789 ?!,:;--

hogy, Eszterházy, francia

street plaque of Kis in Amsterdam (Spuistraat)



Baroque/Rococo punchcutters and printers



William Caslon (1692–1766)

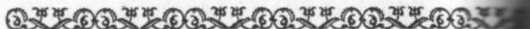
- ▶ English engraver, punchcutter, typefounder
- ▶ author of many Baroque romans, italics, Greeks and other non-Latin faces
- ▶ popular in British Empire & America; “last of the old styles”
- ▶ major works: Newton’s *Philosophiæ naturalis principia mathematica* (1687), *Decl. of Independence* (1776)
- ▶ revivals: most recent: **Adobe Caslon** (C. Twombly, 2000)

Caslon's "broadside" specimen (1734):

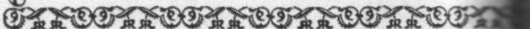
page from a specimen book of Caslon & Sons (1763):

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Quousque tandem abutere,
Catilina, patientia nostra? qu
*Quousque tandem abutere, Ca-
tilina, patientia nostra? quam-*



This new Foundery was begun in the Year 1720,
and finish'd 1763; and will (with God's leave) be
carried on, improved, and enlarged, by WILLIAM
CASLON and Son, Letter-Founders in LONDON.



the first printing of the Dol with Caslon type
(John Dunlap, Philadelphia, 1776):

IN CONGRESS, JULY 4, 1776.

A DECLARATION

BY THE REPRESENTATIVES OF THE
UNITED STATES OF AMERICA,
IN GENERAL CONGRESS ASSEMBLED.

WHEN in the Course of human Events, it becomes necessary for one People to dissolve the Political Bands which have connected them with another, and to assume among the Powers of the Earth, the separate and equal Station to which the Laws of Nature, and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the causes which impel them to the Separation.

We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness—That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever any Form of Government becomes destructive of these Ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and accordingly all Experience has shewn, that Mankind are more disposed to suffer, while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object, evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security. Such has been the patient Sufferance of these Colonies; and such is now the Necessity which constrains them to alter their former Systems of Government. The History of the present King of Great-Britain is a History of repeated Injuries and Usurpations, all having in direct Object the Establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid World.

He has refused his Assent to Laws, the most wholesome and necessary for the public Good.

He has forbidden his Governors to pass Laws of immediate and pressing Importance, unless suspended in their Operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the Accommodation of large Districts of the People, unless those People would relinquish the Right of Representation in the Legislature, a Right inestimable to them, and formidable to Tyrants only.

He has called together Legislative Bodies at Places unusual, uncomfortable, and distant from the Depository of their public Records, for the sole Purpose of fatiguing them into Compliance with his Measures.

He has dissolved Representative Houses repeatedly, for opposing with manly Firmness his Invasions on the Rights of the People.

He has refused for a long Time, after such Dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean Time exposed to all the Dangers of Invasion from without, and Civil Wars within.

He has endeavoured to prevent the Population of these States; for that Purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage the Migrations hither, and raising the Conditions of new Appropriations of Lands.

He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.

He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries.

He has erected a Multitude of new Offices, and sent hither Swarms of Officers to harass our People, and eat out their Substance.

He has kept among us, in Times of Peace, Standing Armies, without the Consent of our Legislatures.

He has affected to render the Militia dependent on the Civil Power.

He has combined with others to subject us to a Jurisdiction foreign to our Constitution, and unacknowledged by our Laws; giving his Assent to their Acts of pretended Legislation:

For quartering large Bodies of Armed Troops among us;

For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States;

For cutting off our Trade with all Parts of the World;

For imposing Taxes on us without our Consent;

For depriving us, in many Cases, of the Benefits of Trial by Jury;

For transporting us beyond Seas to be tried for pretended Offences;

For abolishing the free System of English Laws in a neighbouring Province, establishing therein an arbitrary Government, and enlarging its Boundaries, so as to render it as once an Example and fit Instrument for introducing the same absolute Rule into these Colonies;

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments;

For suspending our own Legislatures, and declaring themselves invested with Power to legislate for us in all Cases whatsoever.

He has seized Government here, by declaring us out of his Protection and waging War against us.

He has plundered our Seas, ravaged our Coasts, burnt our Towns, and destroyed the Lives of our People.

He is, at this Time, transporting large Armies of foreign Mercenaries to compleat the Works of Death, Desolation, and Tyranny, already begun with circumstances of Cruelty and Perfidy, scarcely parallelled in the most barbarous Ages, and totally unworthy the Head of a civilized Nation.

He has constrained our Colonies here, by declaring us out of his Protection and waging War against their Country, to become the Executioners of their Friends and Brethren, or to fall themselves by their Hands.

He has excited domestic Insurrections among us, and has endeavoured to bring on the Inhabitants of our Frontiers, the merciless Indian Savages, which knows no Rule of Warfare, in an unprovoked Destruction of all Ages, Sexes and Conditions.

In every Stage of this Oppression, we have petitioned; we have remonstrated; we have supplicated for Redress in the most humble Manner: Our repeated Petitions have been answered only by repeated Injury. A Prince, whose Character is thus marked by every Act which may define a Tyrant, is unfit to be the Ruler of a free People.

No Man is so senseless as to suppose that a People who have been warned from Time to Time of Attempts by their Legislatures to extend an unwarrantable Jurisdiction over us, We have reminded them of the Circumstances of our Emigration and Settlement here. We have appealed to their native Justice and Magnanimity, and we have conjured them by the Tie of our common Kindred to disavow these Usurpations, which would inevitably interrupt our Commerce and Correspondence. They too have been deaf to the Voice of Justice and of Consanguinity. We must, therefore, acquiesce in the Necessity, which dissolves our Separation, and hold them, as we hold the rest of Mankind, Enemies in War, in Peace, and Friends.

We, therefore, the Representatives of the UNITED STATES OF AMERICA, in GENERAL CONGRESS ASSEMBLED, appealing to the Supreme Judge of the World for the Rectitude of our Intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly Publish and Declare, That these United Colonies are, and of Right ought to be, FREE AND INDEPENDENT STATES; that they are absolved from all Allegiance to the British Crown, and that all political Connection between them and the State of Great-Britain, is and ought to be totally dissolved; and that as FREE AND INDEPENDENT STATES, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Things which INDEPENDENT STATES may of right do. And for the support of this Declaration, with a firm Reliance on the Protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor.

Signed by ORDER and in BEHALF of the CONGRESS,

JOHN HANCOCK, PRESIDENT.

ARTHUR
CHARLES THOMSON, SECRETARY.

PHILADELPHIA: PRINTED BY JOHN DUNLAP.

Adobe Caslon (Adobe, Carol Twombly 1989/2000)



Baroque/Rococo

design tips

- ▶ excellent for main text in longer publications (esp. Monotype 'Garamond', Caslon and 'Janson')
- ▶ good-sized x-height: extra leading is required (20–30% of body size)
- ▶ all cap displays create elegant style
- ▶ not suitable for on-screen display (large contrast), or only above 18 points
- ▶ genre: mostly humanities, especially art, literature, social sciences

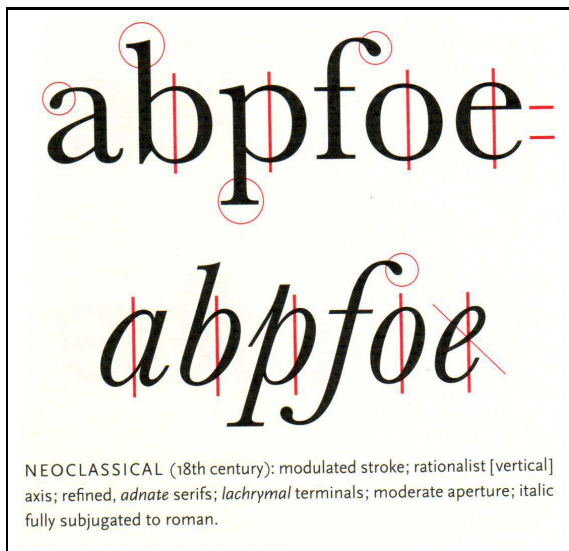
NEOCLASSICISM

(18th century)

neoclassicism

- ▶ **consistency:** more static, restrained, “mathematical” than Renaissance or Baroque
- ▶ first: designed by a French government committee (1690), *romain du roi* ‘Kings Roman’
- ▶ popular in France, England and Spain; beloved in America (“federal style”; **Benjamin Franklin**)
- ▶ alternative term: **transitional** style

main characteristics of Neoclassical letterforms



neoclassical letterforms

characteristics

- ▶ more strongly modulated stroke, more contrast
- ▶ predominantly vertical (“rationalist”) axis in both roman and italic
- ▶ slope of italic generally uniform, averaging 14° to 16°
- ▶ serifs generally adnate (finely bracketed), but flatter, more level (than Baroque or Ren.)
- ▶ teardrop terminals
- ▶ characters are rather wide and higher x-height
- ▶ moderate aperture
- ▶ italic follows the style of roman very closely
- ▶ much less additional ornaments, mostly: simple lines and/or frames
- ▶ occupies a **transitional** place between old style/face and Romantic (“modern”)

modulation

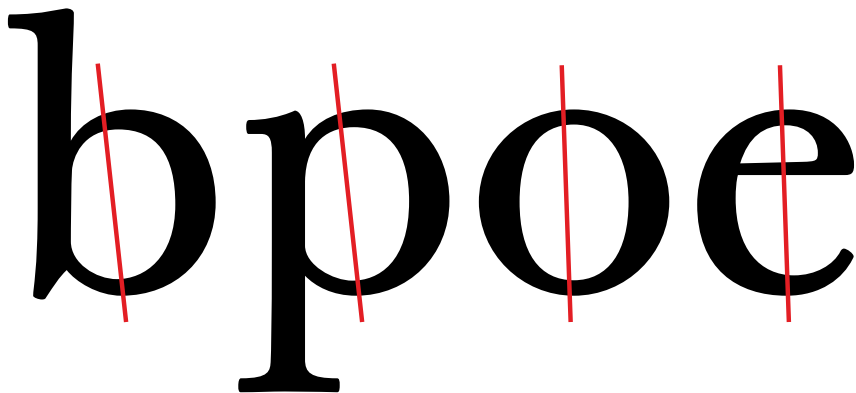
b p o e

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axis



b p o e

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slope

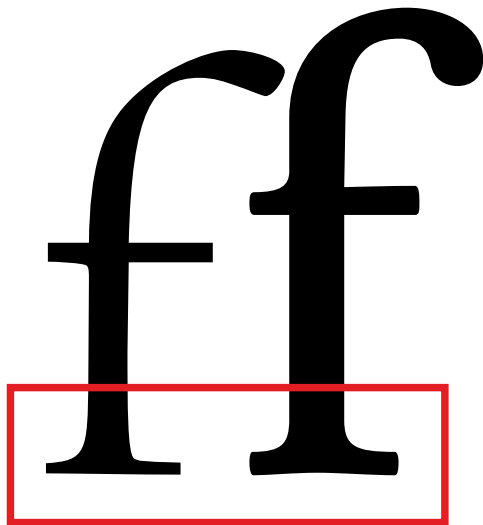
The image displays five cursive letters: 'a', 'b', 'p', 'o', and 'e'. Each letter is rendered in a black, elegant script. A red diagonal line is drawn through each letter, starting from the bottom left and extending towards the top right, to illustrate the consistent upward slope characteristic of this typeface. The letters are spaced out horizontally across the center of the frame.

neoclassical letterforms

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serifs

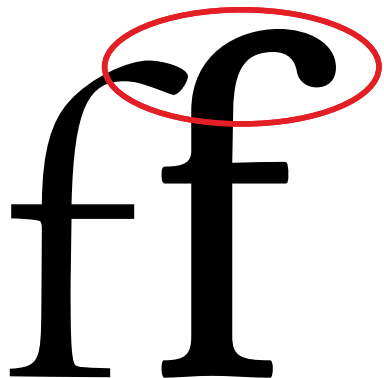


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terminals



ff



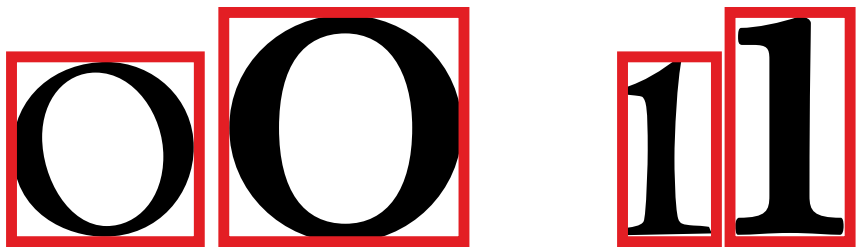
aa

neoclassical letterforms

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width & x-height

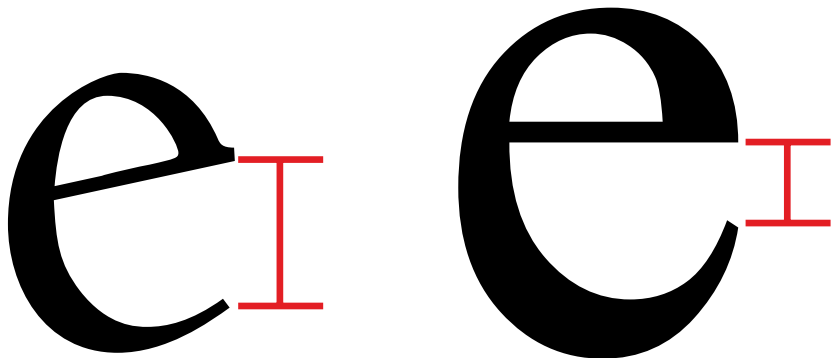


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aperture



neoclassical letterforms

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Neoclassical punchcutters and printers



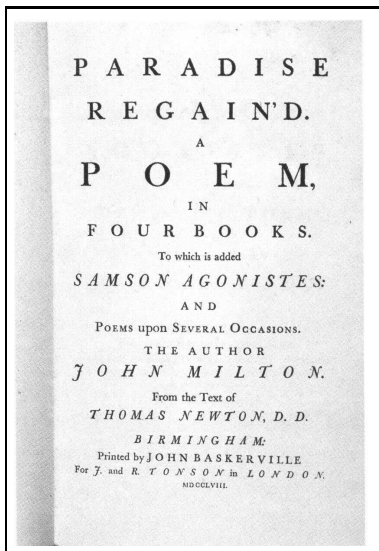
John Baskerville/'bæskəvɪl/ (1706–1775)

- ▶ English calligrapher, printer and businessman
- ▶ designer (rather than cutter!) of a series of Neoclassical romans, italics
- ▶ more popular in Republican France and the American colonies (thanks to Benjamin Franklin)
- ▶ his letters correspond very closely to the “federal” style in American architecture (Capitol Building, the White House)
- ▶ best revival: **Monotype Baskerville** (1923/1994)

Baskerville: idiosyncracies

eg J Q *f* *V* *T*

Baskerville's printing of *Paradise regained*, 1758



Baskerville's printing of *The Psalter/Book of Common Prayer*, Cambridge University, 1760:

THE
P S A L T E R,
OR
P S A L M S of D A V I D,

Pointed as they are to be sung or said in Churches.

THE FIRST DAY.

MORNING PRAYER.

PSAL. I. *Beatus vir, qui non abiit.*

BLESSED is the man that hath not walked in the counsel of the ungodly, nor stood in the way of finners: and hath not sat in the seat of the scornful;

2 But his delight is in the law of the Lord: and in his law will he exercise himself day and night.

3 And he shall be like a tree planted by the water-side: that will bring forth his fruit in due season.

4 His leaf also shall not wither: and look, whatsoever he doeth, it shall prosper.

5 As for the ungodly, it is not so with them: but they are like the chaff which the wind scattereth away from the face of the earth.

6 Therefore the ungodly shall not be able to stand in the judgment: neither the finners in the congregation of the righteous.

7 But

neoclassical typefaces

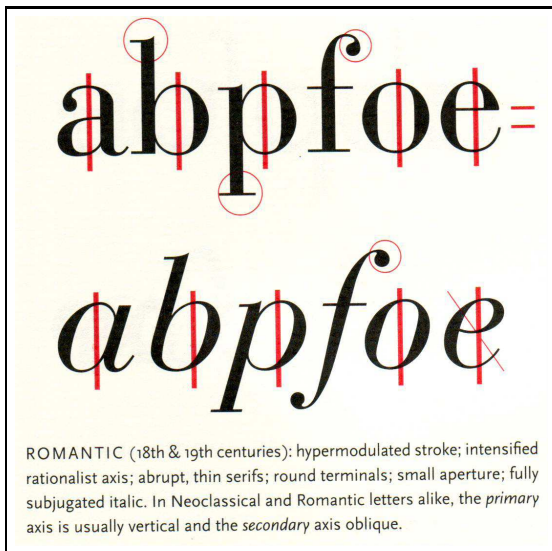
design tips

- ▶ excellent for main text in longer publications (esp. Baskerville) as well as publicity material
- ▶ well-proportioned x-height: only little extra leading required (20% of body size)
- ▶ prints best on smooth paper
- ▶ all cap displays create warm elegant style
- ▶ not suitable for on-screen display (large contrast), or only above 18 points
- ▶ genre: both humanities and science

ROMANTICISM

(19th century)

main characteristics of Romantic/“modern” letterforms



Romantic letterforms (1800–1900)

characteristics

- ▶ **hypermodulation**: abrupt modulation of the stroke, **exaggerated contrast**
- ▶ hardening of terminals from teardrop-like to **round**
- ▶ serifs **thinner** and more **abrupt** (no brackets)
- ▶ aperture **reduced**
- ▶ main stress is typically **vertical**, even for the italic
- ▶ often referred to as “**modern**” style (although feels like very classical/old-fashioned today)

hypermodulation

b p o e

Romantic letterforms (1800–1900)

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terminals

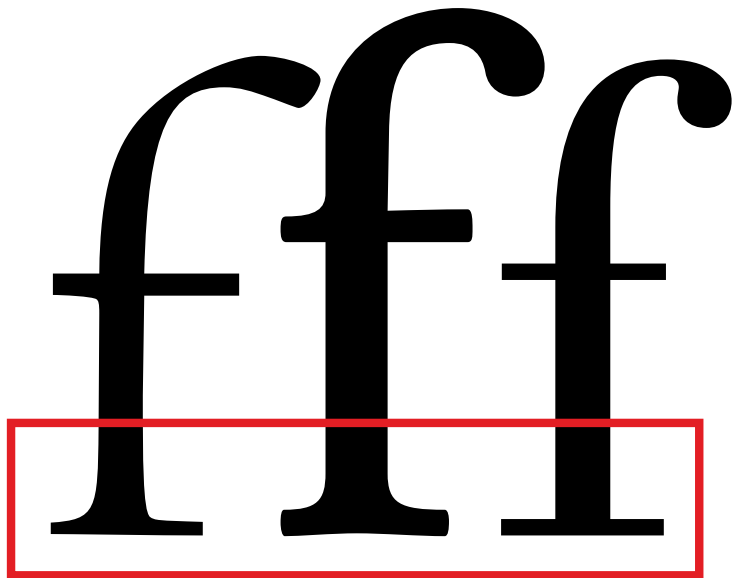


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serifs

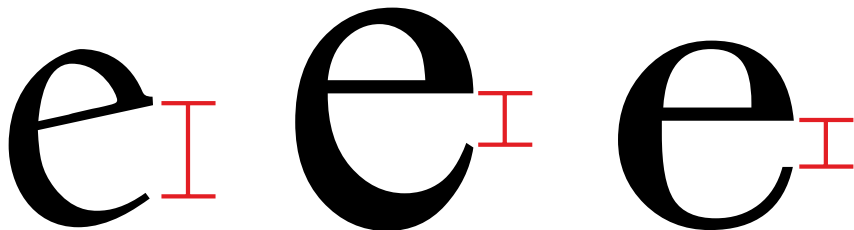


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aperture



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stress



h o b o

The image displays the word "hobo" in a black, romantic-style script font. Each letter is marked with a vertical red line to indicate its stress point. The 'h' has a line at the base of its stem. The 'o's have lines at the bottom of the bowl. The 'b' has a line at the base of its stem. The second 'o' has a line at the bottom of the bowl. The 'b' has a line at the base of its stem. The final 'o' has a line at the bottom of the bowl.

Romantic letterforms (1800–1900)

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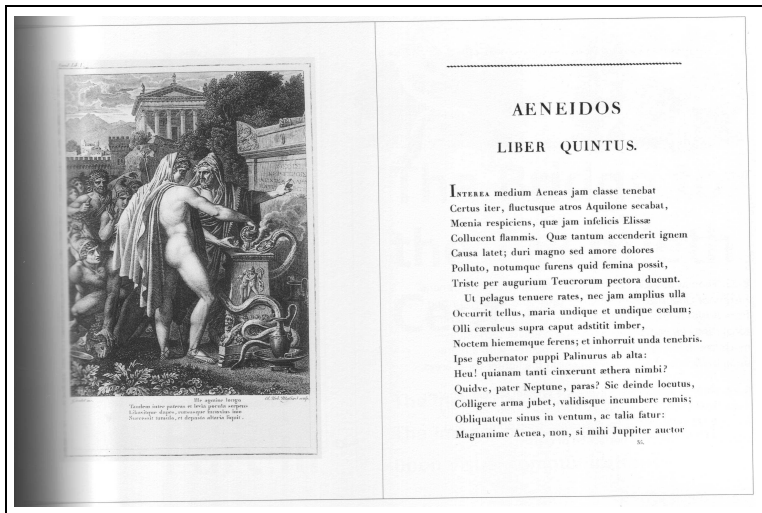
☒☒☒ un-comment for full version

Romantic punchcutters and printers

the Didots

- ▶ **François-Ambroise** (1730–1804): Parisian printer and publisher
- ▶ devised the Didot/“European” point system of typography
- ▶ sons: **Pierre** (1760–1853) and **Firmin** (1764–1836)
- ▶ Pierre took over the running of the printing business
- ▶ Firmin was mainly working as a punchcutter, he was the designer of the first “modern” types
- ▶ notable revival: **Linotype Didot** (Adrien Frutiger, 1992)

P. Didot's printing of Vergil's *Bucolica, Georgica, et Aeneis*, 1798



Linotype Didot (Linotype, Adrien Frutiger, 1992)

abcdefghijklmopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789!?,;:.-&()[]{}%\$
 áéóúöüÁÉÓÚÖÜ
*abcdefghijklmopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789!?,;:.-&()[]{}%\$
 áéóúöüÁÉÓÚÖÜ*

Romantic punchcutters and printers



Giambattista Bodoni (1740–1813)

- ▶ Italian punchcutter, printer and prolific designer of type, working in Rome and Parma
- ▶ best know for his dark and razor-sharp Romantic romans, italics; also designed Neoclassical fonts
- ▶ considered to be the typographic counterpart of Byron and Liszt
- ▶ his punches are preserved in the Museo Bodoniano, Parma

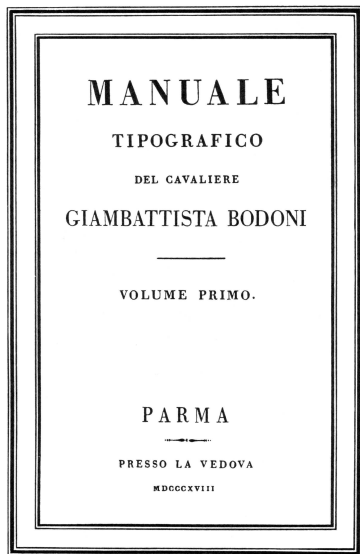
Romantic punchcutters and printers



Giambattista Bodoni (1740–1813)

- ▶ notable revivals: the **ITC Bodoni** family (Sumner Stone, 1994/95); **Monotype Bodoni** & **Monotype Modern 7**
- ▶ scientific publications, textbooks for schools
- ▶ default font in $\text{T}_{\text{E}}\text{X}/\text{L}_{\text{A}}\text{T}_{\text{E}}\text{X}$ system: **Computer Modern**

Bodoni's *Manual of typography* (1818)



Monotype Bodoni (metal version)



Monotype Bodoni (digital version, 1990)

abcdefghijklmnopqrstvwxyz

ABCDEFGHIJKLMNOSTUVWXYZ

0123456789!?,;.-—&()[]{}%\$

áéóúöüÁÉÓÚÖÜ

abcdefghijklmnopqrstvwxyz

ABCDEFGHIJKLMNOSTUVWXYZ

0123456789!?,;.-—&()[]{}%\$

áéóúöüÁÉÓÚÖÜ

✘ un-comment for full version

Monotype Modern 7

(metal version, Révai Nyomda specimen, 1967):

A jó ízlés, sokoldalú szaktudás és kellő tipográfiai gondosság segédelmével, ezek birtoká

**A JÓ ÍZLÉS, SOKOLDALÚ SZAKTUDÁS
ÉS A KELLŐ TIPOGRÁFIAI GONDOSSÁG**

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A jó ízlés, sokoldalú szaktudás és kellő tipográfiai gondosság segédelmével, ezek birtokában és

**A JÓ ÍZLÉS, SOKOLDALÚ SZAKTUDÁS
ÉS KELLŐ TIPOGRÁFIAI GONDOSSÁG**

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ψ φ π α β γ η σ κ

Romantic letterforms

design tips: Bodoni-type usage

- ▶ digital versions not suitable for (long) texts (hypermodulation)
- ▶ certain digital revivals are exceptions (ITC Bodoni, Computer Modern)
- ▶ very good for display/poster sizes
- ▶ not suitable for on-screen display at all (hypermodulation)
- ▶ genre: (a) texts: science; (b) display: fashion/style (“elegance/femininity”)

ON

THE ORIGIN OF SPECIES

BY MEANS OF NATURAL SELECTION,

OR THE

PRESERVATION OF FAVOURED RACES IN THE STRUGGLE
FOR LIFE.

By CHARLES DARWIN, M.A.,

FELLOW OF THE ROYAL, GEOLOGICAL, LINNÆAN, ETC., SOCIETIES;
AUTHOR OF 'JOURNAL OF RESEARCHES DURING H. M. S. BEAGLE'S VOYAGE
ROUND THE WORLD.'

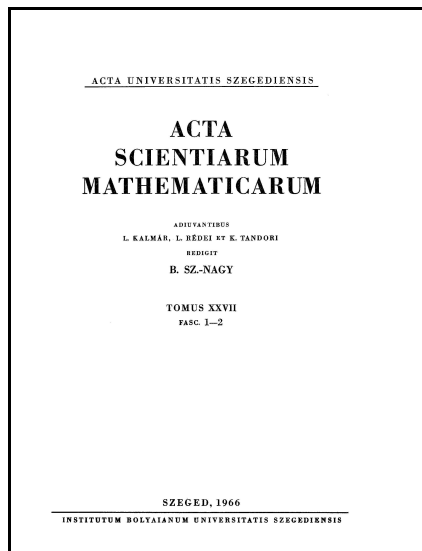
LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1859.

The right of Translation is reserved.

Bodoni in mathematics (ITC Bodoni)



for every $(w_1, w_2) \in X \times Y$ the following inequalities hold:

$$S_{(u_0, v_0, \lambda)} \begin{cases} \langle u - u_0, w_1 \rangle_X + \lambda \int_{\Omega} b(x) F_1^\circ(u(x), v(x); -w_1(x)) \, dx \geq 0, \\ \langle v - v_0, w_2 \rangle_Y + \lambda \int_{\Omega} b(x) F_2^\circ(u(x), v(x); -w_2(x)) \, dx \geq 0, \end{cases}$$

where $F_1^\circ(u(x), v(x); -w_1(x))$ [$F_2^\circ(u(x), v(x); -w_2(x))$] denotes the (partial) generalized directional derivative of $F(\cdot, v(x))$ [$F(u(x), \cdot)$] at the point $u(x)$ [$v(x)$] in the direction $-w_1(x)$ [$-w_2(x)$]. The main result of the paper states that, under suitable hypotheses, there exist $(u_0, v_0) \in X \times Y$ and $\lambda > 0$ such that the problem $S_{(u_0, v_0, \lambda)}$ has at least three solutions in $X \times Y$. To obtain this result, we first have to investigate the properties of the energy functional $\mathcal{E}_{(u_0, v_0, \lambda)} : X \times Y \rightarrow \mathbf{R}$ attached to the problem $S_{(u_0, v_0, \lambda)}$, i.e.,

$$\mathcal{E}_{(u_0, v_0, \lambda)}(u, v) = \frac{\|(u, v) - (u_0, v_0)\|^2}{2} - \lambda J(u, v),$$

where $J : X \times Y \rightarrow \mathbf{R}$ is defined by

$$J(u, v) = \int_{\Omega} b(x) F(u(x), v(x)) \, dx.$$

We remark in passing that other hypotheses as those assumed by us may enforce that the problem $S_{(u_0, v_0, \lambda)}$ has only one solution. For example, if the map J is uniformly (i.e., globally) Lipschitz and differentiable, then, due to the classical contraction principle, for sufficiently small $\lambda > 0$ the problem $S_{(u_0, v_0, \lambda)}$ has only one solution for every pair $(u_0, v_0) \in X \times Y$.

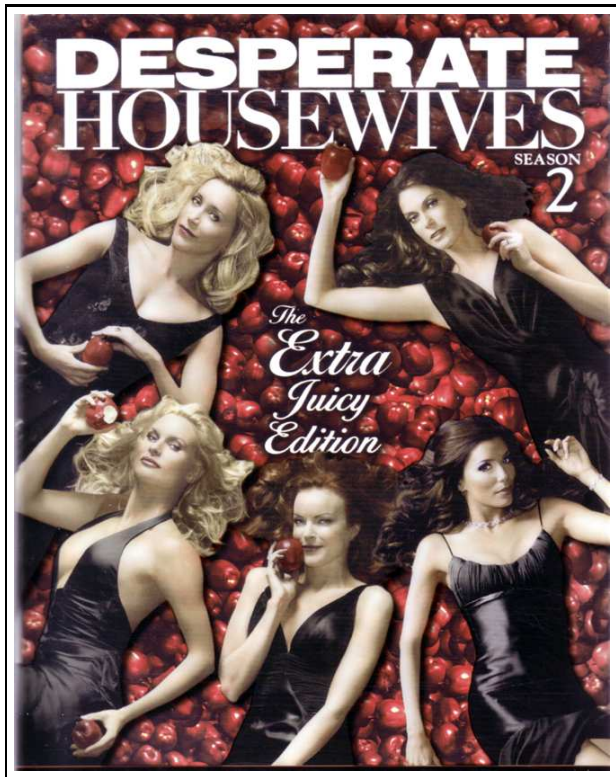
Systems of the above type have been studied by several authors both in the differentiable and in the non-differentiable case. For example, the paper [4] is devoted to the study of semilinear elliptic (differentiable) systems in \mathbf{R}^N of the following type:

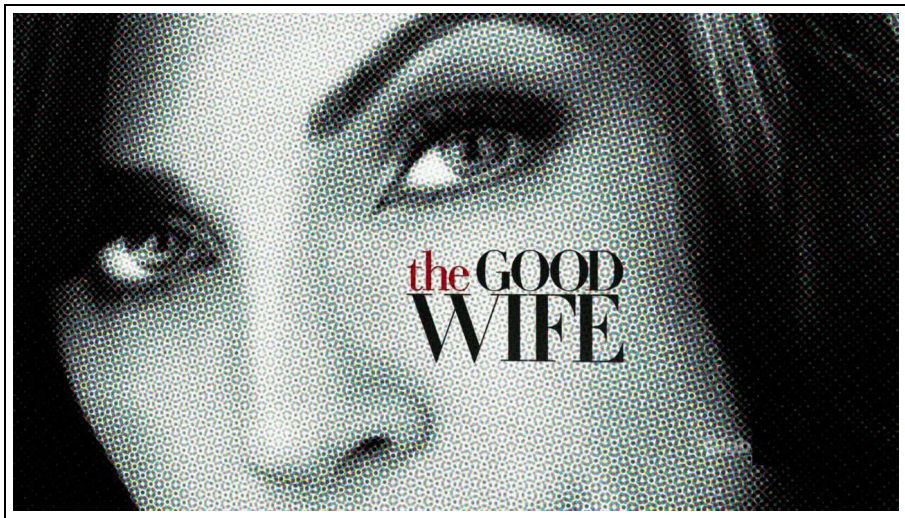
$$-\Delta u + \gamma(x)u = F_u(x, u, v), \quad -\Delta v + \delta(x)v = F_v(x, u, v),$$

where $\gamma, \delta : \mathbf{R}^N \rightarrow \mathbf{R}$ are continuous, coercive functions such that $\gamma(x) \geq a_0 > 0$ and $\delta(x) \geq b_0 > 0$ for all $x \in \mathbf{R}^N$, and $F \in C^1(\mathbf{R}^{N+2})$. The same type of system has been investigated in the non-differentiable case in [5]. In [1] one obtains results concerning (differentiable) systems in \mathbf{R}^N of the following form

$$-\Delta u + u = F_u(x, u, v), \quad -\Delta v + v = F_v(x, u, v),$$







Mit kíván a magyar nemzet.

Legyen béke, szabadság és egyetértés.



1. Kívánjuk a' sajtó szabadságát, censura eltörlését.
2. Felelős ministeriumot Buda-Pesten.
3. Évenkinti országgyűlést Pesten.
4. Törvény előtti egyenlőséget polgári és vallási tekintetben.
5. Nemzeti őrsereg.
6. Közös teherviselés.
7. Urbéri viszonyok megszüntetése.
8. Esküdtszék. képviselőlet egyenlőség alapján.
9. Nemzeti Bank.
10. A' katonaság esküdjék meg az alkotmányra, magyar katonáinkat ne vigyék külföldre, a' külföldieket vigyék el tőlünk.
11. A' politikai statusfogyók szabadon bocsáttassanak.
12. Unio.

Egyenlőség, szabadság, testvériség!

Bodoni-type, poster size (2007):

Magyar Nemzet
Alapította: Petőfi Sándor

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uniós megállapodás
ket megdöbbsentette Gyurcsány Ferenc hozzáállása

Digitális tábla
lesz az oktatás
új slágere

A formáján 40 millió forintot

19th c. – today

typographic styles (19th c.–21st c.)

highlights

- ▶ the appearance of **boldface**, **slab serif** & **sans serif**
- ▶ bewildering variety of artistic movements
- ▶ **realism**: Akzidenz Grotesk, Franklin Gothic, Helvetica, Clarendon
- ▶ **geometric modernism**: Futura, Memphis
- ▶ **neohumanist (“lyrical”) modernism**: Gill Sans, Palatino, Times, revival of classics
- ▶ **postmodernism/contemporary typefaces**:
 - ▶ neohumanist
 - ▶ geometrical
- ▶ digitalization of typefaces, fonts especially for screens, web fonts

realist-modernist letterforms

abpfoe=
abpfoe

characteristics

- ▶ neutral, simple, “ordinary” letters, non-offensive
- ▶ unmodulated stroke, often very heavy, very large x-height
- ▶ mainly vertical axis
- ▶ very small aperture
- ▶ no serifs or abrupt (slab) serifs, of equal weight with main strokes
- ▶ cursive-italic absent or replaced by sloped roman

geometric modernist letterforms



characteristics

- ▶ pure mathematical/geometrical forms: straight lines, circles
- ▶ very sterile, industrial (influence of Bauhaus)
- ▶ unmodulated stroke
- ▶ bowls often circular (no axis)
- ▶ small or moderate aperture
- ▶ no serifs or of equal weight with main strokes (slab serifs)
- ▶ italic absent or replaced by sloped roman

humanist (“lyrical”) modernist letterforms

abpfoe

abpfoe

characteristics

- ▶ rediscovery of Renaissance lettering, esp. **calligraphy**
- ▶ modulated stroke, humanist axis
- ▶ pen-formed serifs and terminals (← calligraphy)
- ▶ large aperture
- ▶ italic partially liberated from roman

postmodern letterforms: neohumanist



abpfoe



abpfoe

characteristics

- ▶ movement away from modernism (esp. realism & geometric mod.)
- ▶ frequent humorous recycling & fusion of premodern forms (Neoclassical, Romantic or Baroque)
- ▶ rationalist or variable axis
- ▶ sharply modelled serifs and terminals
- ▶ moderate aperture
- ▶ cursive-italic

postmodern letterforms: geometric

abefop *abefop*

abefop *abefop*

characteristics

- ▶ 'light', humorous version of realism/geometric modernism
- ▶ no serifs or slab serifs
- ▶ rationalist or variable axis
- ▶ sharply modelled serifs and terminals
- ▶ moderate aperture
- ▶ cursive-italic even for sans serif types

slab serifs

characteristics

- ▶ a.k.a. **square serif** or **Egyptian** style
- ▶ demand for a new sort of typeface by printers, publicity materials, ads
⇒ **boldface**
- ▶ famous slab serifs (1930s): **Memphis** (Stempel) and **Rockwell** (Monotype) – geometric modernist fonts
- ▶ typewriters imitated the style
- ▶ large x-heights, larger leading is necessary
- ▶ best for **display** (and not for text)
- ▶ useful for on-screen display, too

slab serifs: Rockwell & Memphis

Rockwell

the quick brown fox
jumps over the lazy dog

Memphis

the quick brown fox
jumps over the lazy dog

(<http://www.myfonts.com/fonts/adobe/rockwell/>
<http://www.myfonts.com/fonts/adobe/memphis/>)

slab serifs: Rockwell & Memphis



A R G



A R G

THE FOLLOWING LADIES & GENTLEMEN WILL APPEAR NIGHTLY:—
THE WORLD-RENOWNED

KATE HARLEY

From Weston's Music Hall, London, the great Impersonator of Male Characters and Serio-Comic Vocalist. This Lady is considered the wonder of the age, and has no EQUAL IN THE PROFESSION.

MISS HERAUD

The Charming Soprano, from the Crystal Palace, Sydenham, and the Principal Concerts, London.

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Delineator of Negro Life, and only Rival to Mackney, introducing Violin Solos, Imitation of the Farm Yard Banjo, &c., also his Champion Prize Jig.

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The Great Sensational Comic Vocalist. This Gentleman is received Nightly with thunders of applause, and is pronounced by the Press to be the best Comic Singer of the Day.

ROWE BARRON

The Great English Tenor.

MR & MRS AUBREY

The Celebrated Duetists and Original Burlesque Artistes.

Clarendon and Rockwell compared



the development of the sans serif

milestones

- ▶ unseriffed capitals already earliest Greek inscriptions, & early Renaissance scripts
- ▶ “modern” (19th c.) sans serif letters = **geometrical slab serifs with the serifs knocked off**
- ▶ **grotesque/grotesk** (Britain, Germany, Hungary)
- ▶ **gothic** (USA)
- ▶ became very popular by the 1850s
- ▶ heavily characterizes 20th c. and contemporary type design

early sans serif letters

**CASLON JUNR
LETTERFOUND**

The sans serif type of William Caslon IV, c. 1816

venezianischer
Porträtmalerei

Sans serif lowercase of Schelter & Giesecke, c. 1825

MARCHES

Early American sans serif of George Bruce, c. 1853

Franklin Gothic (ATF, 1905) & M. F. Benton



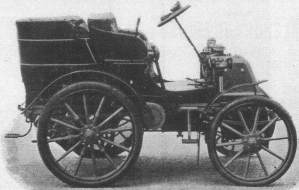
**ABCDEFGHIJKLMN
OPQRSTUVWXYZ abcdef
ghijklmnopqrstuvwxyz
.,-;“!?” 1234567890**

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopq
rstuvwxyz
.,-; 1234567890**

Franklin Gothic in use

The Motor-Car Journal, Saturday, April 6th, 1911. 523

FOR SIXTEEN YEARS
DAIMLER
 MOTORS HAVE BEEN IN CONTINUAL USE AND ARE
 TO-DAY THE MOST PERFECT ON THE MARKET.



6; H.P. "DAIMLER TONNEAU" PHAETON.

DAIMLER MOTOR CARRIAGES OF ALL TYPES
To seat from Two to Twenty Persons at Speeds from 2 to 60 Miles per Hour.

DAIMLER RACING CARS.

DAIMLER DELIVERY VANS AND WAGONS
To Carry from 5 Cwt. to 2 Tons.

DAIMLER PUBLIC SERVICE CARS
WITH 11 H.P. Two Cylinder Motor, Spur Transmission throughout.

DAIMLER MOTOR COMPANY
(Original Makers of Daimler Motor Vehicles in Great Britain.)

Show Room: 219 to 229, SHAFTESBURY AVENUE, LONDON, W.G. TRADE MARK DAIMLER

Franklin Gothic in use

| | | | |
|--|---|--|---|
| <p>Budapest/Budaörs: Budaörs Árkád Megapark Pólus Stop Shop Westend</p> | <h1>Vásároljon nap^{mint}nap és fizessen utólag!</h1> <p>A Media Markt AURA hitelkártyával rendelkezésre bocsátunk egy minimum 100.000 Ft-os hitelkeretet, amelyet bármikor, további hitelbírálat nélkül levásárolhat üzleteinkben!</p> <p>A Media Markt AURA hitelkártya hitelkerete további hitelbíráfattal akár 500.000 Ft-ra is emelhető!*</p> <p>A Media Markt AURA hitelkár Rendelkezésre álló hitelkeretét azonnal, a kártya igénylésekor bármikor, egy összegben vagy vásárlásokra.</p> <p>A Media Markt AURA hitelkár A felhasznált összeget rugalmasan az Önnek megfelelő részletekben. A törlesztőrészeket tőkére szed keretét, melyet ismételten felhat</p> | |  <p>Akár 45 napig kamatmentesen vásárolhat!*</p> |
| <p>Céginformációk</p> | | | |
| <p>Más mint mások.</p>  | | | |
| <p>Karrier Karrier állásajánlatok.</p>  | | | |



geometric modernism

the Bauhaus

- ▶ 1919: the Weimar Republic, Walter Gropius, director of the Art and Design School, called the “Bauhaus”
- ▶ Kandinsky, Paul Klee, Johannes Itten, László Moholy-Nagy
- ▶ the first “Bauhaus” typeface: **Universal** by Herbert Bayer
- ▶ most important Bauhaus influence: **Paul Renner** (1878–1956), director of the Munich Master Printers’ College, creator of **Futura**

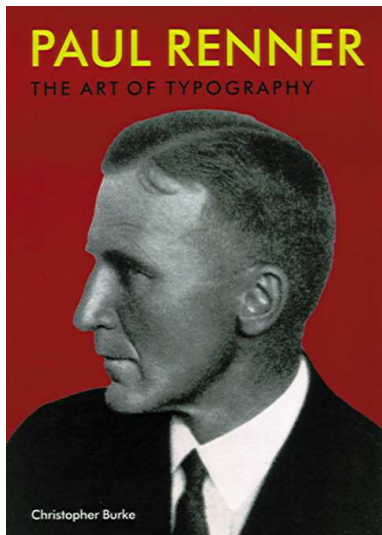
Herbert Bayer's *Universal* (1927)

abcdefghijklmnopqrstuvwxyz

cover of a Bauhaus book by L. Moholy-Nagy (1923)



Paul Renner's original concepts of Futura (1925)

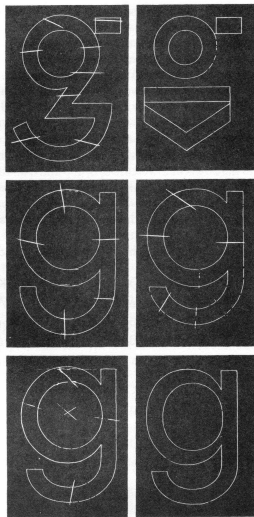


a a a a b b b b c
d d e f g g h i j
k l m n o o o p p
q q r r f s t u v
w x x y z

Futura's g: Renner's original concepts (1925)



If this form had been issued
it might have influenced
later designers.





Futura: final release (Bauer, 1927)

ABCDEFG
HIJKLMN
OP
QRSTU
V
WXYZ

abcdefghi
jklmnopqr
stuv
wxyz
1234567890

Futura Classic (Wiescher Design, 2006)

Futura® Classic Light

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz
 ÄÅÇÉÑÖÜÀÃÕœÈËÎÏÓÔÒÚÛÜÆØ¥ÿ€ÂÊÁáà
 âäãåçèéêëïîïñóòôõöùûüæøœÿfifl|ϕβμ 0123456789; <=> ?@[\] ^
 _ ` () ~ ! " # \$ % & ' () * + , / † ‡ ° £ § • ¶ ® © ™ ´ ¨ ª « » … – “ ” † ‡ „ % 00 ^ ~ - - ' ° „ ′ ′

(<http://www.myfonts.com/fonts/wiescherdesign/futura-classic/>)

modern/modernist: Futura together with Bodoni

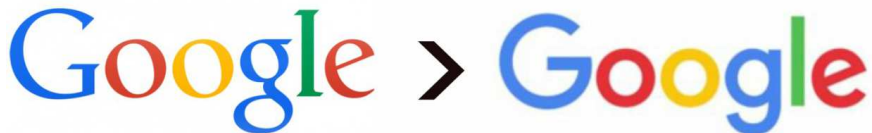
‘So act as
to treat **humanity**
whether in thine own person
or in that of any o t h e r
in every case as an end withal
never as a means only’

The Aristotelian Society lecture series begins with
Immanuel Kant 1724 – 1804

on Monday 31 January 2001
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For further details contact executive
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Senate House, Malet Street,
London WC1E 7HU
email: aristotelian.society@ucl.ac.uk

Futura revival: Google logo



The image shows two versions of the Google logo side-by-side, separated by a black greater-than sign (>). The logo on the left is the original, multi-colored, rounded sans-serif font. The logo on the right is a 'Futura revival' version, which is more geometric and condensed, with a different color palette (blue, red, yellow, green, red).



Helvetica

milestones

- ▶ 1950s: a process of font upgrading at type foundries
- ▶ **Haas** typefoundry in Münchenstein, Switz. commissions **Max Miedinger** to design a new sans serif family
- ▶ 1956–7: release of **Neue Haas Grotesk**, later renamed to **Helvetica**
- ▶ digital and enlarged Helvetica: **Neue Helvetica** (1983, Linotype), its OT format: **Linotype Helvetica World** (2006)
- ▶ neo-Grotesque/neo-Realist sans serif face, perhaps the most neutral typeface of all time
- ▶ highly legible, large x-height, short ascenders/descenders
- ▶ readability problems in long texts
- ▶ main use: logos, display, headings, signs; the corporate identity font of the West

'LINOTYPE'

Helvetica

a modern sans serif design

HELVETICA is a type of our time, created in Switzerland, where graphic design has reached a higher level of quality than anywhere else. The face was designed by Max Miedinger in 1956 for the Haas type foundry of Munchenstein, who called it Neue Haas-Grotesk. It won immediate approval from Swiss typographers and printers, and gained wider acclaim when the design was adopted, by agreement, by the Stempel foundry of Frankfurt, who named it Helvetica, and the German Linotype company. It is now being made by the American and British Linotype companies. The history of the typographic sans-serif ('lineal') letter form shows four distinct phases. First there was its development during the nineteenth century, from its unobtrusive introduction in England in 1816 to its proliferation in the specimen books of the later part of the century, especially those of the German founders. Then, in 1916 Edward Johnston, and in 1927 Eric Gill, created unseriffed designs of markedly patrician and academic form. At the same time there was the development in Germany of geometric sans-serifs by Renner, Koch and others according to the aesthetic principles of the Bauhaus. Finally, in recent years, new preferences in typographic design have been formed in which the sans-serif type is an essential element. The kind of sans-serif now preferred is one devoid of 'personality', where that is due to the artist deliberately projecting himself through the design; the type must subdue itself to the purity of linear pattern. Many typographers think that Helvetica satisfies this requirement more fully than any other design now current.

OTHER SIZES AND COMBINATIONS TO FOLLOW

Neue Helvetica (Linotype, 1983)

Neue Helvetica 55 Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzóöóß@\$€

0123456789,.,:?!%\$&@#(\/[]{}<>“”+*=*\|

Helvetica vs. Arial



Edward Johnston & Eric Gill



Johnston Sans and Gill Sans

milestones

- ▶ 1915: London Transport commissions **Edward Johnston** to design a typeface to be used in the London Underground
- ▶ result: **Johnston Sans**
- ▶ text version by **Eric Gill: Gill Sans**
- ▶ Gill Sans is still the most important **corporate identity font in Britain** (BBC)

Johnston Sans (1916)

ODBEFH IJKLMN
 PQRSTVWCG
 QU WA & YXZJ

Notes of details (in case of
 some being overlooked or
 in case of slight transposition)
 Note: the 2nd QJ to be cut together as one.

height of letters = 1"
 width of stem = 3/16"
 (the curve of the stem
 slightly less than 3/16")

OQCG& see a little under than C and reject
 slightly above it below any 4 bar lines
 J reject slightly below last line
 K, stem 1/16" W, stem 1/16" all slightly below baseline

WITH CARE, INK NOT waterproof.

Patented 4-11-1916
 Made in U.S.A.
 The Johnston Company
 19, Duane St., N.Y.C.

© 1916

obdcepqqug as
 aahijklmnrsek
 tvwxyz gg
 1234567890
 quppqjyg

Johnston Sans and Gill Sans compared

ABCDEFGHIJKLMN

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmn

abcdefghijklmn

opqrstuvwxyz

opqrstuvwxyz

Johnston Sans revival: Underground Pro
(Paul Hunt, P22, 2007)

UNDERGROUND

PENGUINS @ THE ZOO

the Willing Beast

ÜBER TUBER

Do not attempt to enter a crowded car.

23 **QUID, PLEASE**

THE RIGHT WAY TO GET ON

Gill Sans MT Pro (2005; Monotype)

abcdefghijklmnopqrstuv
wxyz & ABCDEFGHIJKL
MNOPQRSTUVWXYZ
1234567890

Gill Sans

Eric Gill's best-known

Johnston Sans in use (London Underground)



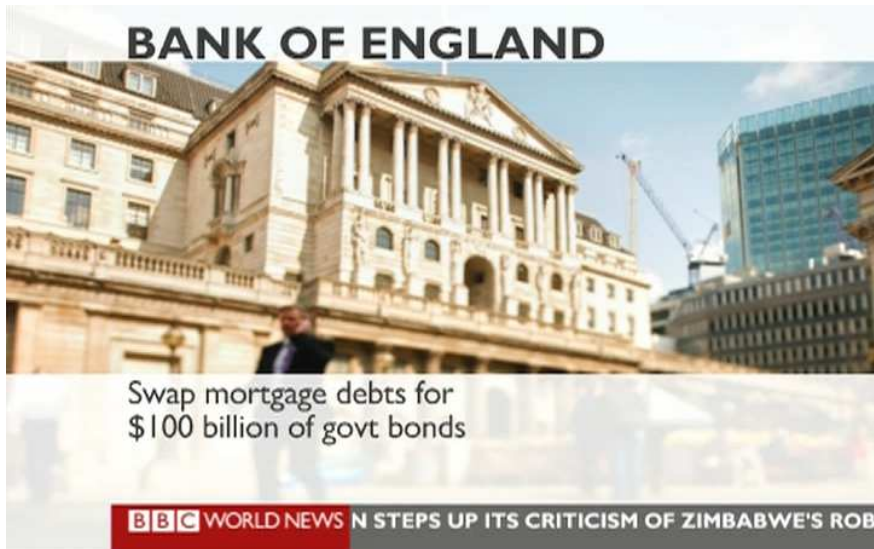
Gill Sans in use (BBC corporate identity)



Gill Sans in use (BBC corporate identity)



Gill Sans in use (BBC corporate identity)



Stanley Morison (1889–1967)

influence

- ▶ perhaps the most distinguished British typographer and design art historian
- ▶ worked at the Monotype Corporation & Cambridge Univ. Press
- ▶ founder of typography journals (*Imprint*, *The Fleuron*)
- ▶ leader of Monotype's revival programme for classic type
- ▶ designer of Times New Roman; redesigner of *The Times* (1933)

Times New Roman (1933)

characteristics

- ▶ a typographical style mix: humanist axis, but Baroque proportions, weight, and a sharp Neoclassical finish
- ▶ reason: wanted a typeface that fits **all** aspects of a **newspaper**
- ▶ digital versions: **Times New Roman** by Monotype (Win; Word); **Times Roman** by Linotype (Mac; T_EX)
- ▶ the digital versions are hated by most typographers: very bad kerning, too narrow for books, boring (default serif font on computers, web)



“THE TIMES”

LAST DAY OF THE OLD TYPE

MONDAY'S CHANGES

The Times appears to-day for the last time in the type to which the present generation has grown accustomed.

On Monday the changes already an-

“THE TIMES” IN NEW TYPE

HOW THE CHANGE WAS MADE

The change of type completed with this morning's issue of *The Times* has involved one of the biggest undertakings ever accomplished in a newspaper office. More than two years have been devoted to designing and cutting the type charac-

Times Old Roman & Times New Roman



THE TIMES

Max 23C, min 7C

Monday July 5 2010 | thetimes.co.uk | No 6996

£1

Sir, From climate change to cuckoos A year in Letters to the Editor

Supplement inside



Ministers in secret talks to toughen strike laws

Job cuts prompt fear of union-led disruption

Sam Coates
Chief Political Correspondent
Ministers have held confidential talks over changing union strike laws as the Government prepares plans to be rolled up in a coalition public sector job.
Philip Hammond, the Transport Secretary, met Boris Johnson last night to discuss the need for new curbs on industrial action supported by only a small proportion of the workforce. The Mayor of London was scolded earlier because of his experience in dealing with unions during two years in office. Although Downing Street has said that it has no plans to change union or strike legislation, a Tory source told The Times that the Cabinet is "being inclined to be very bullish and aggressive" about curbing strikes.

Ten flashpoints for industrial action
News, pages 6-7

Ed Davey, the Liberal Democrat minister at the Department for Business, made that the starting line with any deal. But a Cabinet member has confirmed that the coalition is keen to re-examine the law if job losses and changes to pay and conditions lead to widespread industrial action.

Mr Johnson has called for a change to the minimum interest rate after the RMT rail workers' industrial action last year was prompted by a ballot in which less than a third of members voted.

A senior Conservative said that raising the proportion of southern rail to vote for strikes before it takes place is under discussion. Mr Hammond is said to be favourable to the idea, and sources suggested wider to majority within Government for such a move.

In an interview with The Times last

month, David Cameron said of the Trade Union Congress: "I'm just think: 'What place are they bringing?'"
The CUC, which represents British business, has argued that industrial action should go almost only if 40 per cent of the ballotable workforce support it as well as a simple majority of votes. The Government is also under pressure from senior business figures to change the rules to replace striking workers with agency employees, to reduce the time before they can be dismissed without reballoting them twice or eight weeks – and even to make unions legally liable for the consequences of strikes.

Today Danny Alexander, the Chief Secretary to the Treasury, will announce whether or not the government is opening with the largest share of the reforms shepherded by Michael Gove's Department for Education.

It comes after Mr Alexander warned Cabinet colleagues to ask them to plan for reductions in their budgets of up to 40 per cent, which unions say would mean the number of public sector job losses to more than a million.

Derek Simpson of Unilever has warned of impending changes to union laws. He said: "More unionists' legalities is almost inevitable. I think it is a certainty. If we are to be guided by experience..."

A source familiar with the government plans said: "At the moment you have union bosses firing the work strike button around affected with the intention of the unions who they have will hit industrial action."
"Quite often, other union branches are kept completely in the dark." Bob Crow, the general secretary of the RMT, accused the Government of conducting "secret back-channel conversations". "We are looking at the months of job losses during the staff to operate and services, alongside with other consequences for passenger safety as a serious concern," he said.



Rafael Nadal holds the All England men's singles trophy for a second time after his defeat of Novak Djokovic, injury but raised him out and over here, page 7

Nadal's return brings Wimbledon triumph

IN THE NEWS

Police urge fugitive to surrender as three shot

A fugitive suspected of shooting three people in a police car was urged to give himself up. Royal Mount St. James police on Facebook after allegedly shooting someone this morning, 22, his former partner, and killing her two children in Glasgow on a Saturday. The suspect, who was released from prison last week, is also believed to have killed PC David Ballhead, a traffic officer. News, page 2

Ashdown Afghan plea

The campaign for Britain and the US has begun in Afghanistan and a back-up plan must be made. Lord Ashdown of Brighton with Barbara writes in The Times. News, page 5

School building shelved

Plans to rebuild 700 schools will be scrapped today in a cost of £1 billion in a cost-cutting exercise, including all Building Schools for the Future projects. News, page 6

Tesco rainforest link

Tesco, the largest supermarket group in Britain, is selling paper products made by a company that is destroying large areas of Indonesian rain forest. News, page 8

Revieve for 6 Music

BBC 6 Music, the digital radio station that the corporation had pledged to close, will be revived today after a massive public campaign to save it. News, page 25

Linklaters revenue blow

Linklaters, a financial adviser through Britain's commercial legal market today to lose it revenue of 50 per cent fall in full-year revenue to £1.6 billion. Business, page 10

Inside today

Time runs out on Argentine legend's career in the dugout



giz & ssp (delg)

typo/history

times

240 / 250

contemporary type design

some characteristics

- ▶ exclusively digital technology (Unicode, OpenType)
- ▶ revival programs
- ▶ emergence of small, independent digital type foundries
- ▶ neohumanist, postmodernist sans, slabs and serifs
- ▶ fonts exclusively made for non-printing media (tv, beamers, web)

influential typeface: Palatino (1950) by Hermann Zapf

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ abcdefghijklm
 nopqrstuvwxyz 1234567890
 .,-;:!"' "\$&fffi=l=Qu

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ abcdefghijklmnop
 qrstuvwxyz 1234567890
 .,-;:!"' "\$&fffi=l=e ThQu

S
Y
Q
fx
q
k



Hermann Zapf (1918–)



some postmodernist digital fonts

Minion: ABCDEFGabcdefg012345?!

Scala Sans: ABCDEFGabcdefg012345?!

Dolly: ABCDEFGabcdefg012345?!

Klavika: ABCDEFGabcdefg012345?!

Myriad: ABCDEFGabcdefg012345?!

Optima: ABCDEFGabcdefg012345?!

Frutiger: ABCDEFGabcdefg012345?!

Charter: ABCDEFGabcdefg012345?!

major contemporary type foundries/faces

- ▶ **Monotype+Linotype:** re-releases, expansion of classics (www.monotype.com, www.linotype.com); text: *Sabon* (J. Tschichold); sans: *Optima* (H. Zapf), *Frutiger*, *Univers* (A. Frutiger), *Futura*, *Helvetica* . . .
- ▶ **Adobe** (www.adobe.com/type) (R. Slimbach, C. Twombly); text: *Minion*, *Adobe Garamond*, *Warnock*; sans: *Myriad*
- ▶ **Bitstream** (www.bitstream.com/type); text: *Charter BT*
- ▶ **DTL** (Dutch Type Library; www.dutchtypelibrary.nl): *Elsevier*, *Fournier*
- ▶ **Elsner & Flake** (www.elsner-flake.com/)
- ▶ **Emigre** (www.emigre.com): text: *Mrs Eaves*, *Filosofia* (Zuzana Ličko)
- ▶ **Font Bureau** (www.fontbureau.com); sans: *Interstate*
- ▶ **Font Shop/FontFont** (www.fontshop.com); text: *Scala*; sans: *Scala Sans* (Martin Majoor), *FF DIN*, *FF Meta*, *FF Dax*, *The Sans*
- ▶ **Underware** (www.underware.nl); text: *Dolly*
- ▶ **Process** (www.processtypefoundry.com); sans: *Klavika*

Klavika as contemporary web corporate identity (Process, 2006)




the Underware team

MyFonts January 2008

Creative Characters ISSUE #7
JAN 2008

the faces behind the fonts



Underware

They began working together ten years ago when studying type design and typography in **The Hague**, the Netherlands. They gradually became

major contemporary type foundries/faces (cont.)

- ▶ **Canada Type** (www.canadatype.com)
- ▶ **Letraset** (www.letraset.com)
- ▶ **P22** (www.p22.com)
- ▶ **Porchez Typofonderie** (www.typofonderie.com): *Sabon Next*
- ▶ **URW++** (www.urwpp.de)
- ▶ **OurType** (www.ourtype.be)
- ▶ **House Industries** (www.houseind.com)
- ▶ **Hoefler & Frere Jones** (www.typography.com)
- ▶ **Jeremy Tankard Typography** (www.typography.net): *Kingfisher*
- ▶ **MacRhino** (www.macrhino.com): *Delicato*
- ▶ **Fontmunkások** (www.jobart.hu)

sample exam questions

If you had to typeset a book on neoclassical architecture (like the “federal” style of the USA), which of the following typefaces would you employ in order to be the most *historically* “faithful” to this art period?

1. Garamond
2. Caslon
3. Baskerville
4. Centaur

Which of these fonts is the most suitable for longer texts?

1. Helvetica
2. Adobe Garamond
3. Clarendon
4. Gill Sans