

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An

Weight: 0.1, Optical Size: 9.1, Wonk: 0

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the*

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his *Layout in Advertising* (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in *An*

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the*

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his *Layout in Advertising* (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in *An Investigation into the Physical Properties of Books* (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins was perhaps more responsible than any other designer for the marked improvement in book design in the 1920s and 1930s. An*

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his *Layout in Advertising* (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in *An Investigation into the Physical Properties of Books* (1919) led to his working with the publisher Alfred A. Knopf. *Alblabooks*, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins was perhaps more responsible than any other designer for the marked improvement in book design in the 1920s and 1930s. An*

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins was perhaps more responsible than any other designer for the marked improvement in book design in the 1920s and 1930s. An additional factor in his transition to book design was a 1922

Weight: 0.1, Optical Size: 144, Work: 0

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins was perhaps more responsible than any other designer for the marked improvement in book design in the 1920s and 1930s. An additional factor in his transition to book design was a 1922 diagnosis with diabetes, at the time often fatal. He commented "it has revolutionised my whole attack. My back is turned on the more banal kind of*



William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins was perhaps more responsible than any other designer for the marked improvement in book design in the 1920s and 1930s. An additional factor in his transition to book design was a 1922

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins was perhaps more responsible than any other designer for the marked improvement in book design in the 1920s and 1930s. An additional factor in his transition to book design was a 1922 diagnosis with diabetes, at the time often fatal. He commented "it has revolutionised my whole attack. My back is turned on the more banal kind of*

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his *Layout in Advertising* (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on*

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his *Layout in Advertising* (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on*



William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book*

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustructor and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustruction, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book*

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his *Layout in Advertising* (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in *An Investigation into the Physical Properties of Books* (1919) led to his working with the publisher Alfred A. Knopf. *Alblabooks*, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins was perhaps more responsible than any other designer for the marked improvement*

William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his *Layout in Advertising* (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in *An Investigation into the Physical Properties of Books* (1919) led to his working with the publisher Alfred A. Knopf. *Alblabooks*, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919) led to his working with the publisher Alfred A. Knopf. Alblabooks, a series of finely conceived and executed trade books followed and did much to increase public interest in book format. Having become bored with advertising work, Dwiggins was perhaps more responsible than any other designer for the marked improvement*

**William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by**

***William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD***



**William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by**

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD*

**William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing**

***William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr.***

**William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing**

***William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr.***

**William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919)**

***William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the***

**William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties of Books (1919)**

*William Addison Dwiggins (June 19, 1880 – December 25, 1956), was an American type designer, calligrapher, and book designer. He attained prominence as an illustrator and commercial artist, and he brought to the designing of type and books some of the boldness that he displayed in his advertising work. His work can be described as ornamented and geometric, similar to the Art Moderne and Art Deco styles of the period, using Oriental influences and breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. Dwiggins is credited with coining the term 'graphic designer' in 1922 to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy (his first typeface designs were released much later). The term did not achieve widespread usage until after the Second World War. Published in 1919, Dwiggins used this parody graph to express his opinion of standards in printing. Dwiggins began his career in Chicago, working in advertising and lettering. With his colleague Frederic Goudy, he moved east to Hingham, Massachusetts, where he spent the rest of his life. He gained recognition as a lettering artist and wrote much on the graphic arts, notably essays collected in MSS by WAD (1949), and his Layout in Advertising (1928; rev. ed. 1949) remains standard. During the first-half of the twentieth century he also created pamphlets using the pen name "Dr. Hermann Puterschein". His scathing attack on contemporary book designers in An Investigation into the Physical Properties*