

DES209 Typography II,  
or

how type  
has saved  
my life.

Spring  
2024

**Editor and  
Designer:  
Kristine Ma**

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“My guess is it’s related to the gown auction she’s doing,”

Frankie says. “My understanding is that it’s very important to her to raise as much money for the American Breast Cancer Foundation as possible.” “But they won’t confirm that?”

Frankie shakes her head. “All they will confirm is that Evelyn has something to say.” Evelyn Hugo is one of the biggest movie stars of all time. She doesn’t even have to have something to say for people to listen.

“This could be a big cover for us, right? I mean, she’s a living legend. Wasn’t she married eight times or something?”

“Seven,” Frankie says. “And yes. This has huge potential. Which is why I hope you’ll bear with me through the next part of

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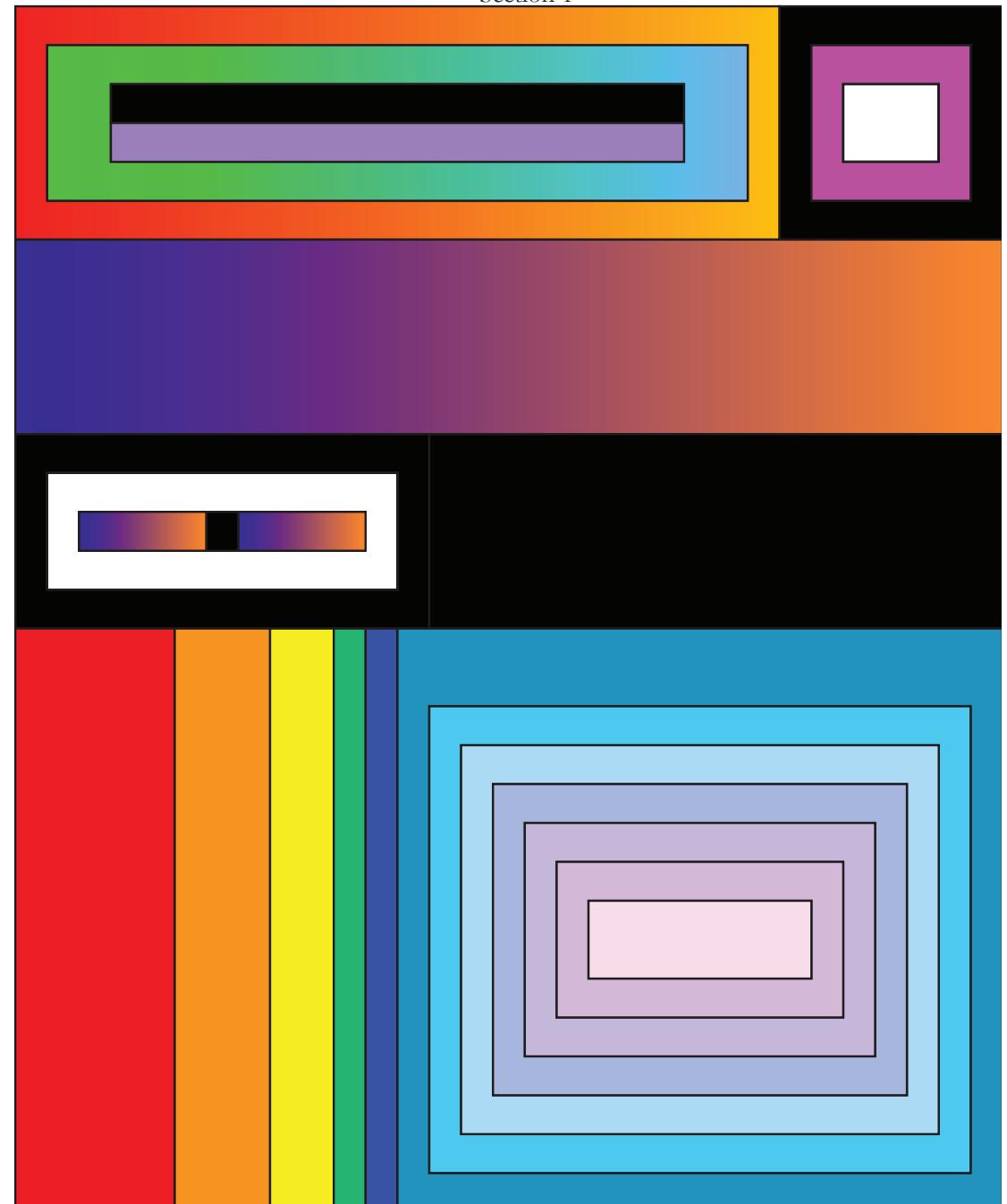
DES209 Typography II,

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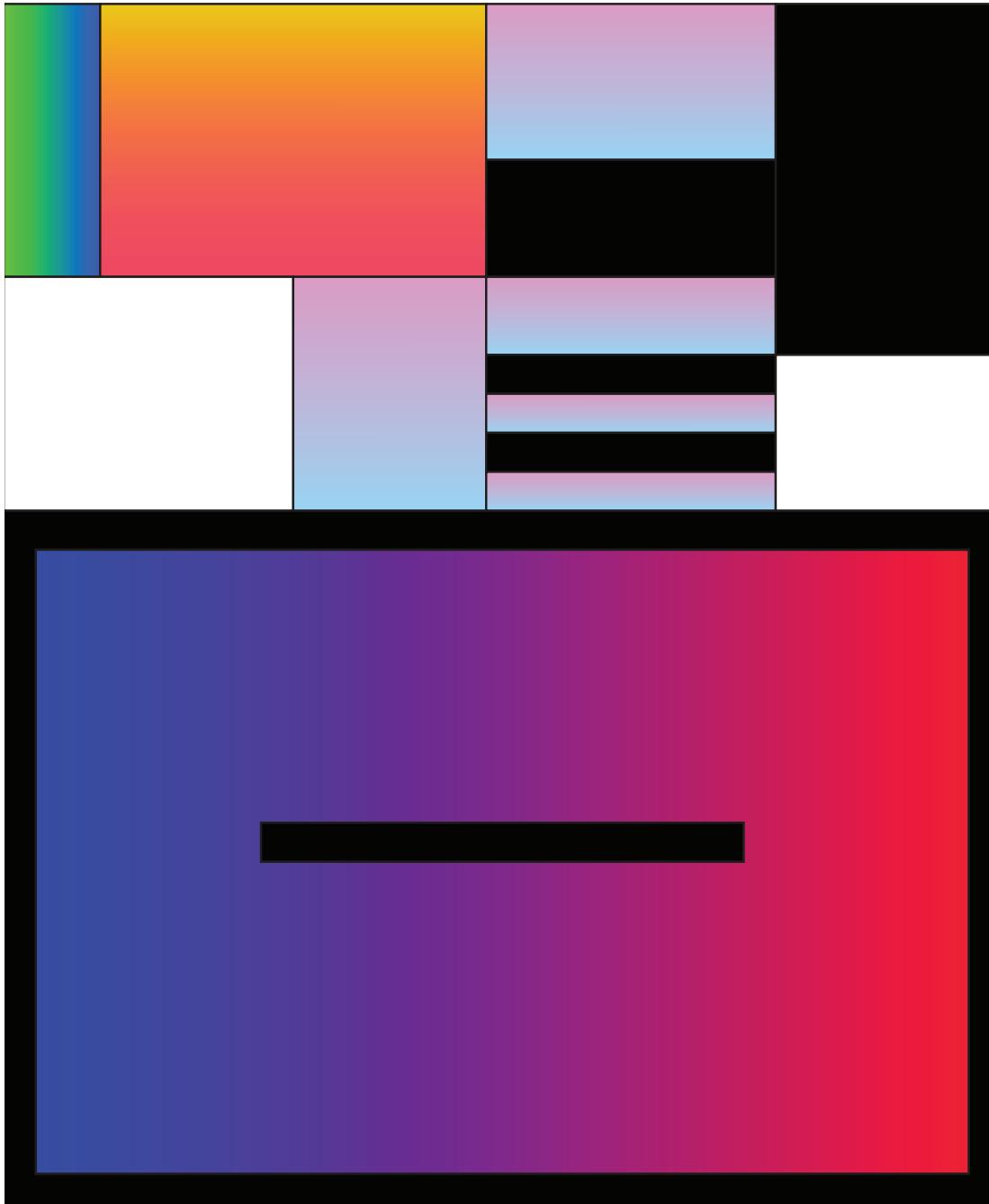
how type has  
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Spring 2024

Section 1



The Crystal Goblet, or Printing Should Be Invisible



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WIN

DO

Section 1: The Crystal Goblet, or Printing Should Be Invisible



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The Crystal Goblet, or Printing Should Be Invisible

## Summary of Crystal Goblet

the lack of which many of the fine arts are even now floundering in self-conscious and maudlin experiments. There is nothing simple or dull in achieving the transparent page. Vulgar ostentation is twice as easy as discipline. When you realise that ugly typography never effaces itself; you will be able to capture beauty as the wise men capture happiness by aiming at something else. The ‘stunt typographer’ learns the fickleness of rich men who hate to read. Not for them are long breaths held over serif and kern, they will not appreciate your splitting of hair-spaces. Nobody (save the other craftsmen) will appreciate half your skill. But you may spend endless years of happy experiment in devising that crystalline goblet which is worthy to hold the vintage of the human mind.

*Beatrice* Ward, introduces a metaphor which consists of a crystal glass, a solid gold intricately designed goblet, and one’s favorite wine. She goes on to talk about how pouring the fine wine into the gold goblet, though beautiful, adds nothing and in fact, distracts a person’s attention and focus off the wine and takes away from the wine experience as a whole. Whereas using the crystal clear glass allows a clear view of the wine and obstructs nothing of the experience. Letting the wine speak for itself. Ward then reveals that typography should be the same. Stating how the goal of typography is not to design the most beautiful letter, but to design it so that the reader focuses on nothing more than the context of the page. And though at some point, the design and ornamentation should have some priority such as in advertising and marketing, in most instances, the design of the typography should almost be invisible to the eye. With its purpose only being to help the readers’ eyes glide seamlessly through the words without straining or getting lost about the page.

# The Crystal Goblet

## Printing Should Be Invisible

by Beatrice Warde (1900 –1969)

*Imagine* that you have before you a flagon of wine.

You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know

whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to



excess of ‘colour’, gets in the way of the mental picture to be conveyed, is a bad type. Our subconsciousness is always afraid of blunders (which illogical setting, tight spacing and too-wide unleadend lines can trick us into), of boredom, and of officiousness. The running headline that keeps shouting at us, the line that looks like one long word, the capitals jammed together without hair-spaces — these mean subconscious squinting and loss of mental focus.

*And* if what I have said is true of book printing, even of the most exquisite limited editions, it is fifty times more obvious in advertising, where the one and only justification for the purchase of space is that you are conveying a message — that you are implanting a desire, straight into the mind of the reader. It is tragically easy to throw away half the reader-interest of an advertisement by setting the simple and compelling argument in a face which is uncomfortably alien to the classic reasonableness of the book-face. Get attention as you will by your headline, and make any pretty type pictures you like if you are sure that the copy is useless as a means of selling goods; but if you are happy enough to have really good copy to work with, I beg you to remember that thousands of people pay hard-earned money for the privilege of reading quietly set book-pages, and that only your wildest ingenuity can stop people from reading a really interesting text. Printing demands a humility of mind, for

about advertising. The book typographer has the job of erecting a window between the reader inside the room and that landscape which is the author's words. He may put up a

### *stained-glass window of marvellous beauty,*

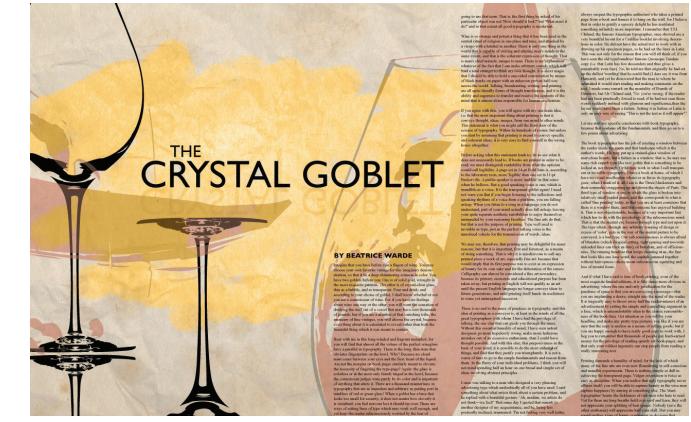
but a failure as a window; that is, he may use some rich superb type like text gothic that is something to be looked at, not through. Or he may work in what I call transparent or invisible typography. I have a book at home, of which I have no visual recollection whatever as far as its typography goes; when I think of it, all I see is the Three Musketeers and their comrades swaggering up and down the streets of Paris. The third type of window is one in which the glass is broken into relatively small leaded panes; and this corresponds to what is called 'fine printing' today, in that you are at least conscious that there is a window there, and that someone has enjoyed building it. That is not objectionable, because of a very important fact which has to do with the psychology of the subconscious mind. That is that the mental eye focuses through type and not upon it. The type which, through any arbitrary warping of design or



reveal rather than hide the beautiful thing which it was meant to contain.

*Bear* with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-

glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass!

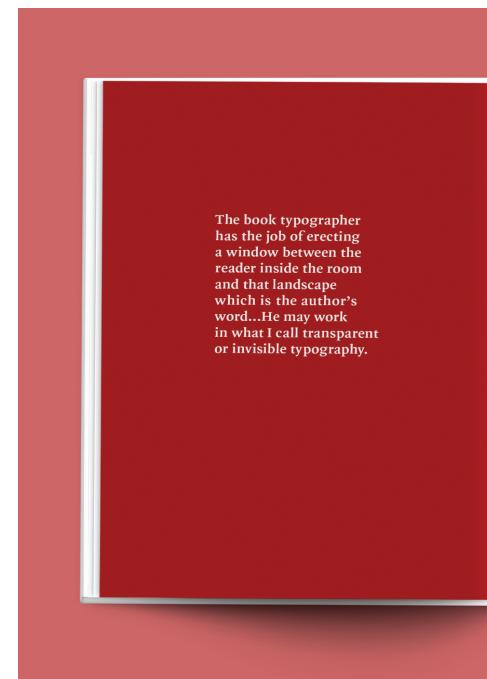


The Crystal Goblet, or Printing Should Be Invisible

*When* a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type which may work well enough, and yet keep the reader subconsciously worried by the fear of ‘doubling’ lines, reading three words as one, and so forth.

*Now* the man who first chose glass instead of clay or metal to hold his wine was a ‘modernist’ in the sense in which I am going to use that term. That is, the first thing he asked of his particular object was not ‘How should it look?’ but ‘What must it do?’ and to that extent all good typography is modernist.

Wine is so strange and potent a thing that it has been used in the central ritual of religion in one place and time, and attacked by a virago with a hatchet in another. There is only one thing in the world that is capable of stirring and altering men’s minds to the same extent, and that is the coherent expression of thought. That is man’s chief miracle, unique



had set the lines in Latin. This was not only for the reason that you will all think of; if you have seen the old typefoundries’ famous Quousque Tandem copy (i.e. that Latin has few descenders and thus gives a remarkably even line). No, he told me that originally he had set up the dullest ‘wording’ that he could find (I dare say it was from Hansard), and yet he discovered that the man to whom he submitted it would start reading and making comments on the text. I made some remark on the mentality of Boards of Directors, but Mr Cleland said, ‘No: you’re wrong; if the reader had not been practically forced to read — if he had not seen those words suddenly imbued with glamour and significance — then the layout would have been a failure. Setting it in Italian or Latin is only an easy way of saying

*“This is not the text as it will appear.”*

*Let* me start my specific conclusions with book typography, because that contains all the fundamentals, and then go on to a few points



The Crystal Goblet, or Printing Should Be Invisible

an hour on one broad and simple set of ideas involving abstract principles.

*I* once was talking to a man who designed a very pleasing advertising type which undoubtedly all of you have used. I said something about what artists think about a certain problem, and he replied with a beautiful gesture: ‘Ah, madam, we artists do not think — we feel?’ That same day I quoted that remark to another designer of my acquaintance, and he, being less poetically inclined, murmured: ‘I’m not feeling very well today, I think?’ He was right, he did think; he was the thinking sort; and that is why he is not so good a painter, and to my mind ten times better as a typographer and type designer than the man who instinctively avoided anything as coherent as a reason. I always suspect the typographic enthusiast who takes a printed page from a book and frames it to hang on the wall, for

*I believe that in order to gratify a sensory delight he has mutilated something infinitely more important.*

I remember that T.M. Cleland, the famous American typographer, once showed me a very beautiful layout for a Cadillac booklet involving decorations in colour. He did not have the actual text to work with in drawing up his specimen pages, so he

to man. There is no ‘explanation’ whatever of the fact that I can make arbitrary sounds which will lead a total stranger to think my own thought. It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person half-way across the world. Talking, broadcasting, writing, and printing are all quite literally forms of thought transference, and it is the ability and eagerness to transfer and receive the contents of the mind that is almost alone responsible for human civilization.

*If* you agree with this, you will agree with my one main idea, i.e. that the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds. This statement is what you might call the front door of the science of typography. Within lie hundreds of rooms; but unless you start by assuming that printing is meant to convey specific and coherent ideas, it is very easy to find yourself in the wrong house altogether. Before asking what this statement leads to, let us see what it does not necessarily lead to. If books are printed in order to be read, we must distinguish readability from what

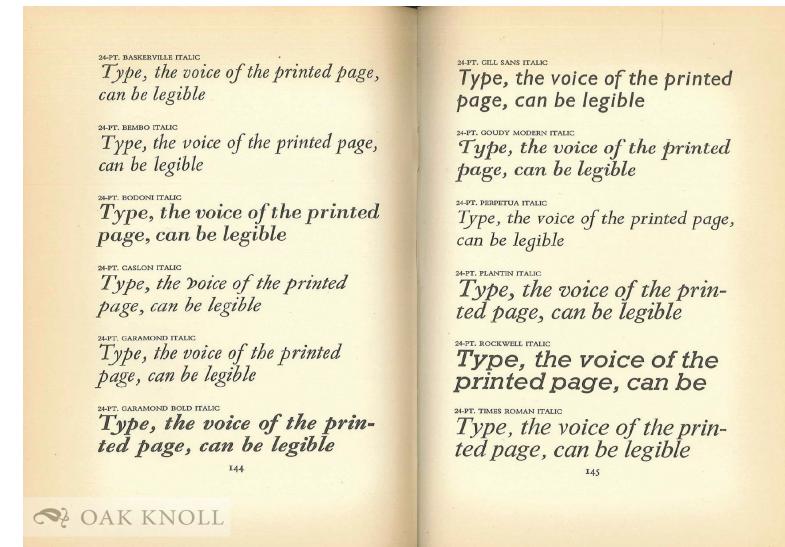


The Crystal Goblet, or Printing Should Be Invisible



the optician would call legibility. A page set in 14-pt Bold Sans is, according to the laboratory tests, more ‘legible’ than one set in 11-pt Baskerville. A public speaker is more ‘audible’ in that sense when he bellows. But a good speaking voice is one which is inaudible as a voice. It is the transparent goblet again! I need not warn you that if you begin listening to the inflections and speaking rhythms of a voice from a platform, you are falling asleep. When you listen to a song in a language you do not understand, part of your mind actually does fall asleep, leaving your quite separate aesthetic sensibilities to enjoy themselves unimpeded by your reasoning faculties. The fine arts do that; but that is not the purpose of printing. Type well used is invisible as type, just as the perfect talking voice is the unnoticed vehicle for the transmission of words, ideas. We may say, therefore, that printing may be delightful for many reasons, but that it is important, first and foremost, as a means of doing something. That is why it is mischievous to call any printed

piece a work of art, especially fine art: because that would imply that its first purpose was to exist as an expression of beauty for its own sake and for the delectation of the senses. Calligraphy can almost be considered a fine art nowadays, because its primary economic and



The Crystal Goblet



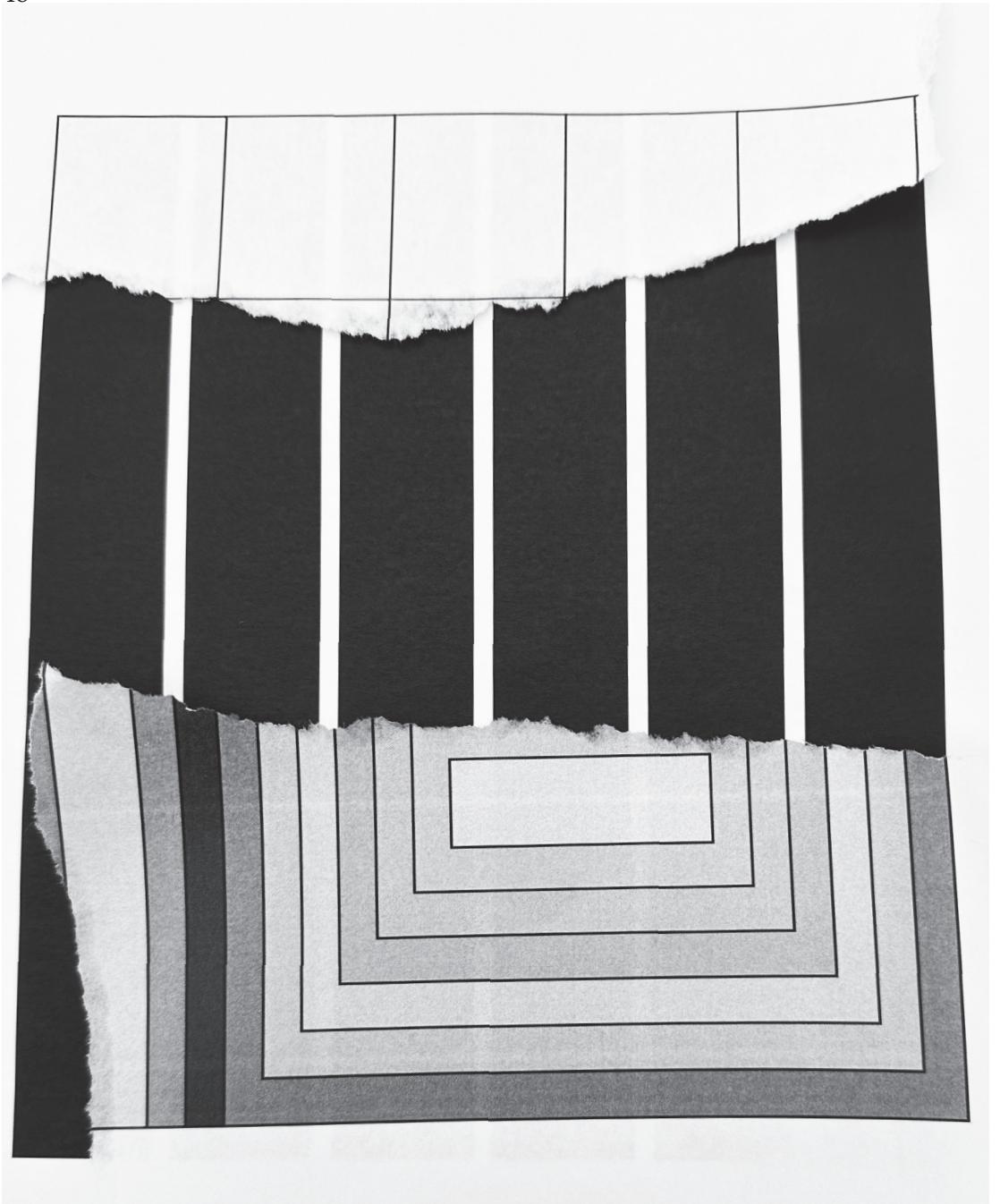
BEATRICE L. WARDE

Kryształowy Kielich

educational purpose has been taken away; but printing in English will not qualify as an art until the present English language no longer conveys ideas to future generations, and until printing itself hands its usefulness to some yet unimagined successor.

*There* is no end to the maze of practices in typography, and this idea of printing as a conveyor is, at least in the minds of all the great typographers with whom I have had the privilege of talking, the one clue that can guide you through the maze.

Without this essential humility of mind, I have seen ardent designers go more hopelessly wrong, make more ludicrous mistakes out of an excessive enthusiasm, than I could have thought possible. And with this clue, this purposiveness in the back of your mind, it is possible to do the most unheard-of things, and find that they justify you triumphantly. It is not a waste of time to go to the simple fundamentals and reason from them. In the flurry of your individual problems, I think you will not mind spending half



Post Grid #5

## Section 2: Grids, or how I organize my closet

## The Golden Ratio

This page follows the golden ratio. As this is a ratio, it is flexible. This means that you can easily apply it to make many design layouts, as there's no need to use fixed numbers. All you need to do is specify that the longer area is 1.618 times longer than the shorter one. You can apply the golden ratio in any part of your page layout.

"As Müller-Brockmann's book explains, a simple grid is a useful tool for enabling the layout of a page. But to have a grid system enables one to apply the grid across a series of executions, allowing a design to adapt to new environments and guiding it through change. It's as important a brand marker as a logo or color palette—yet it permeates, rather than punctuates, our consciousness.

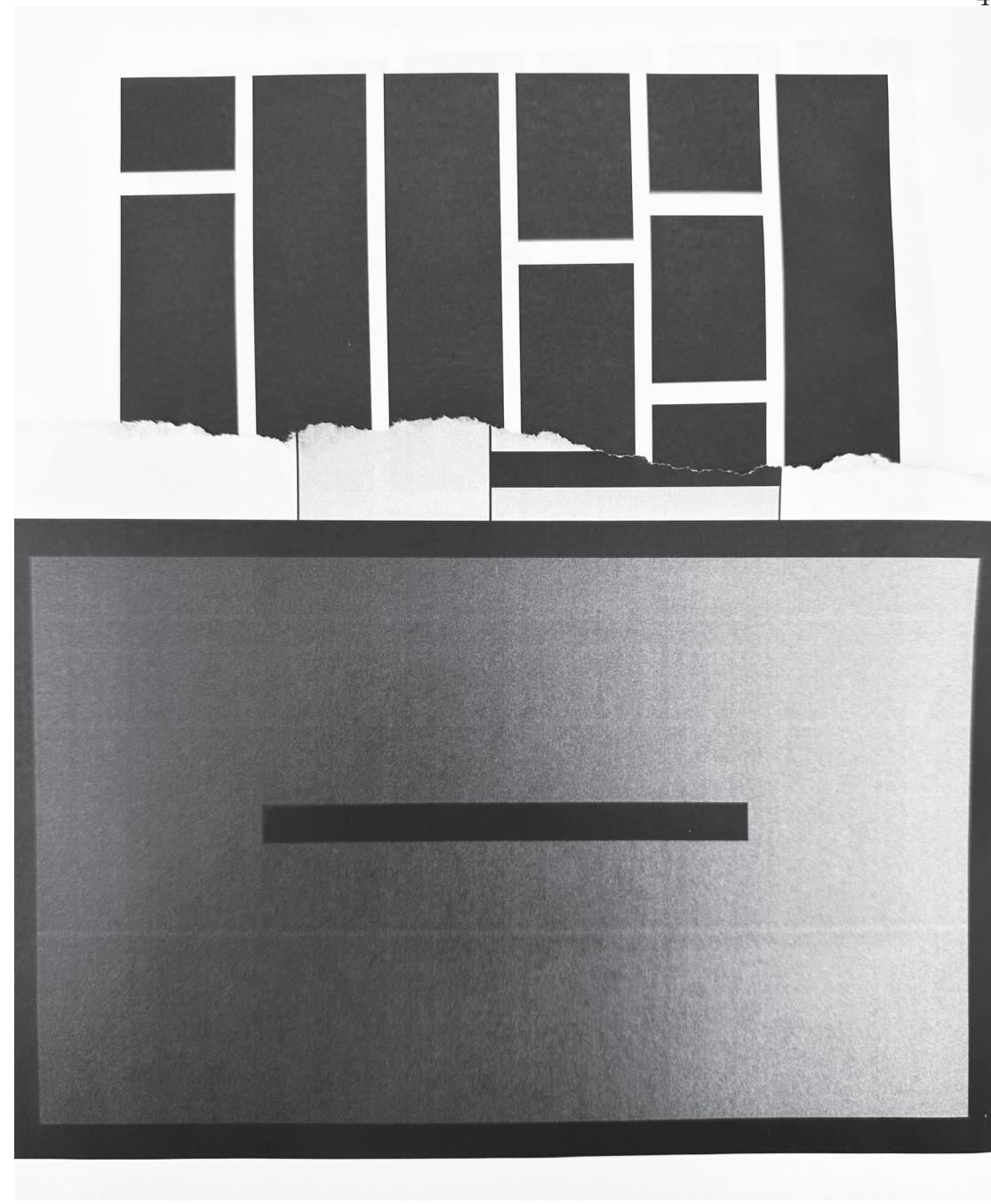
Müller-Brockmann and his peers created this force behind grids. Looking back at publications such as Neue Grafik, it may seem that the grid is a shackle, restricting design from freedom of expression. But these publications were themselves exercises in exposing the grid, testing it to its extremes."

—by Luc Benyon

#### The Fibonacci Sequence

This page follows the Fibonacci sequence. The Fibonacci sequence can be found in many shapes and sizes, but it is most commonly seen in nature taking up many forms.

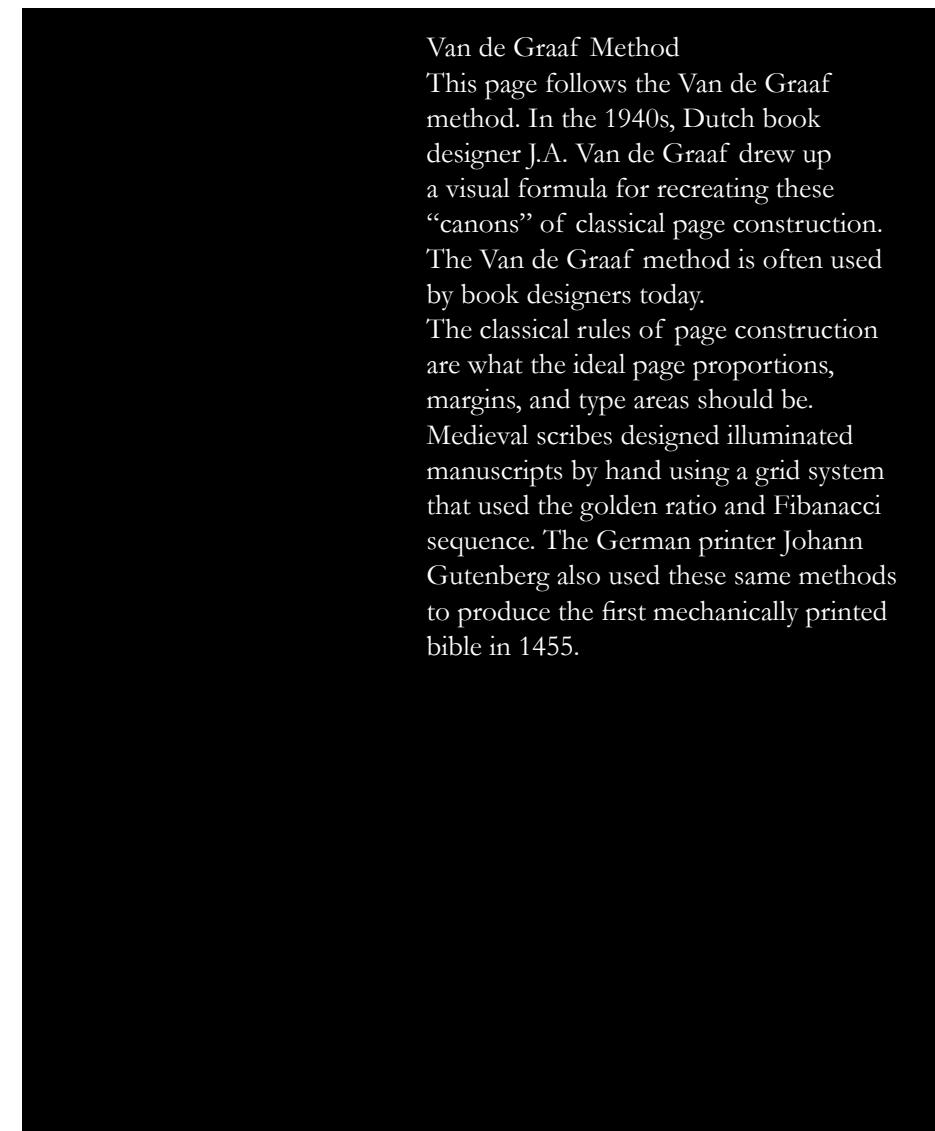
The sequence is one of the most popular patterns used in design, it is used to create harmony and balance. The sequence is based on the Fibonacci numbers. These are numbers that are the sum of the previous two numbers in the sequence: 0, 1, 1, 2, 3, 5, 8, 13, and so on.



Post Grid #4



Post Grid #3

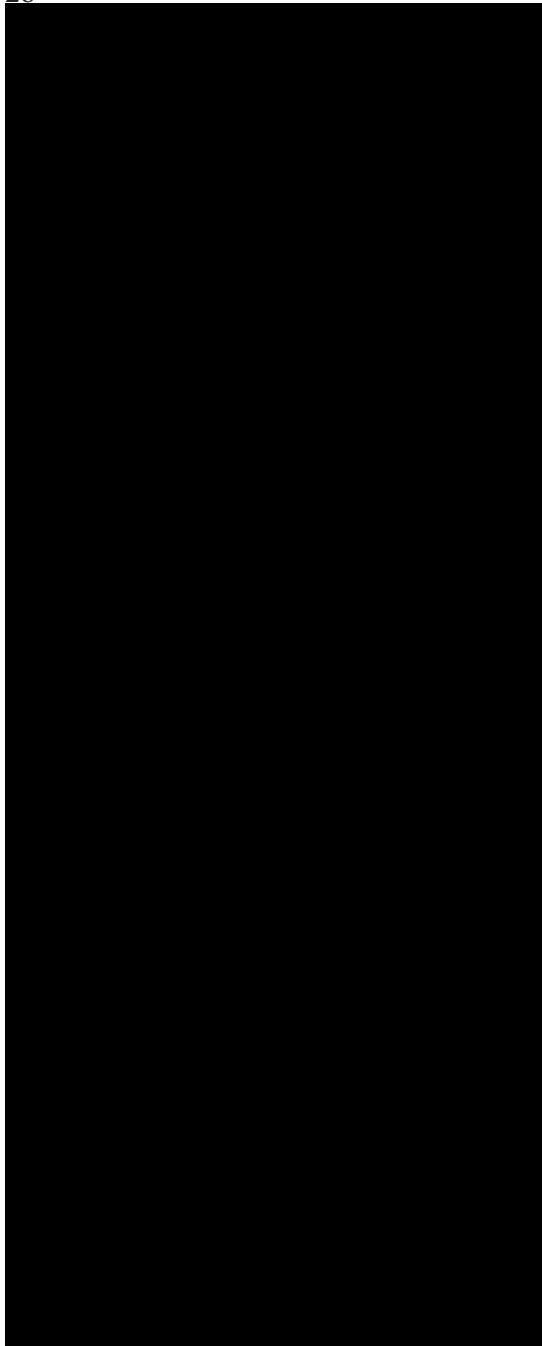


#### Van de Graaf Method

This page follows the Van de Graaf method. In the 1940s, Dutch book designer J.A. Van de Graaf drew up a visual formula for recreating these “canons” of classical page construction. The Van de Graaf method is often used by book designers today.

The classical rules of page construction are what the ideal page proportions, margins, and type areas should be.

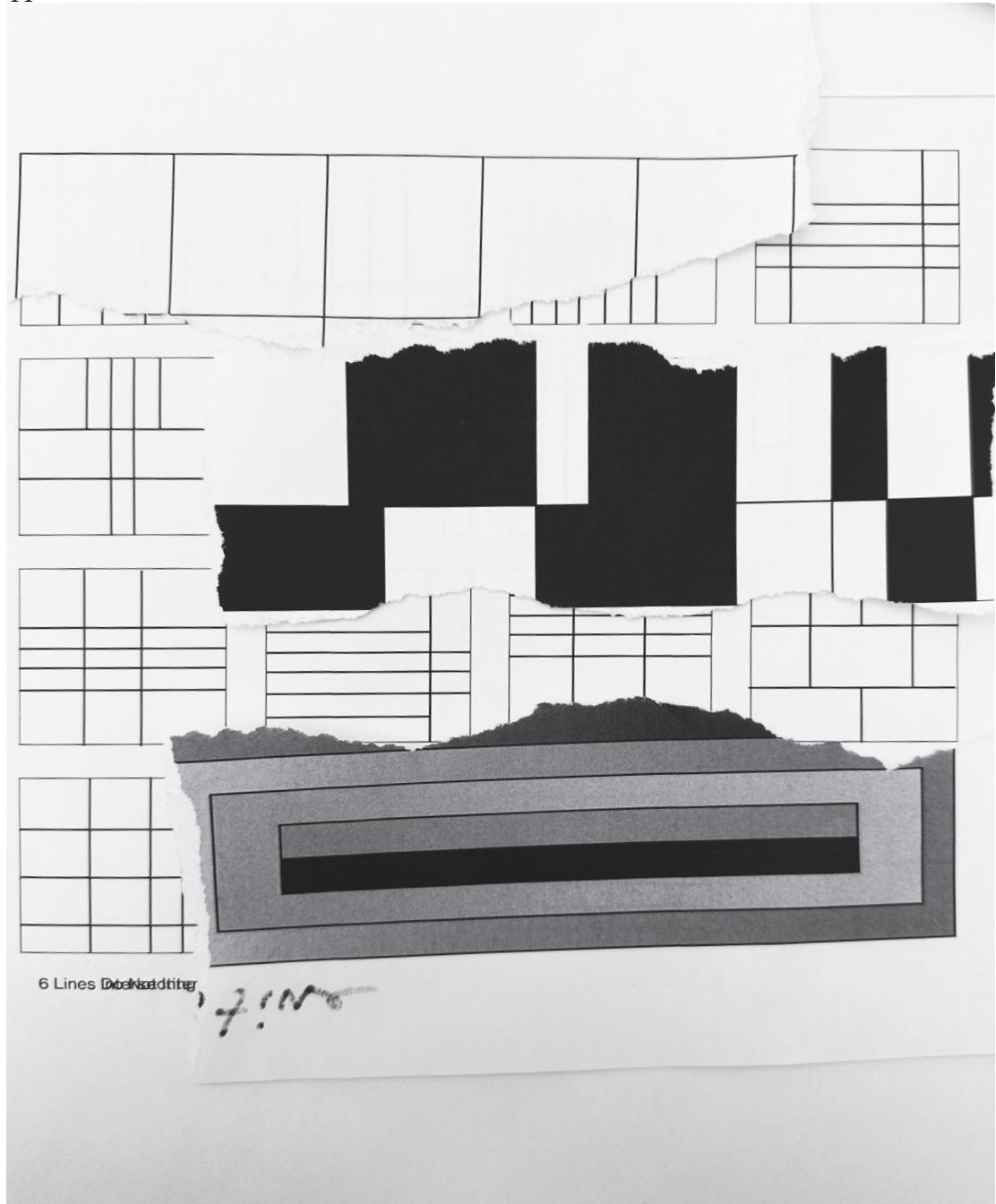
Medieval scribes designed illuminated manuscripts by hand using a grid system that used the golden ratio and Fibonacci sequence. The German printer Johann Gutenberg also used these same methods to produce the first mechanically printed bible in 1455.



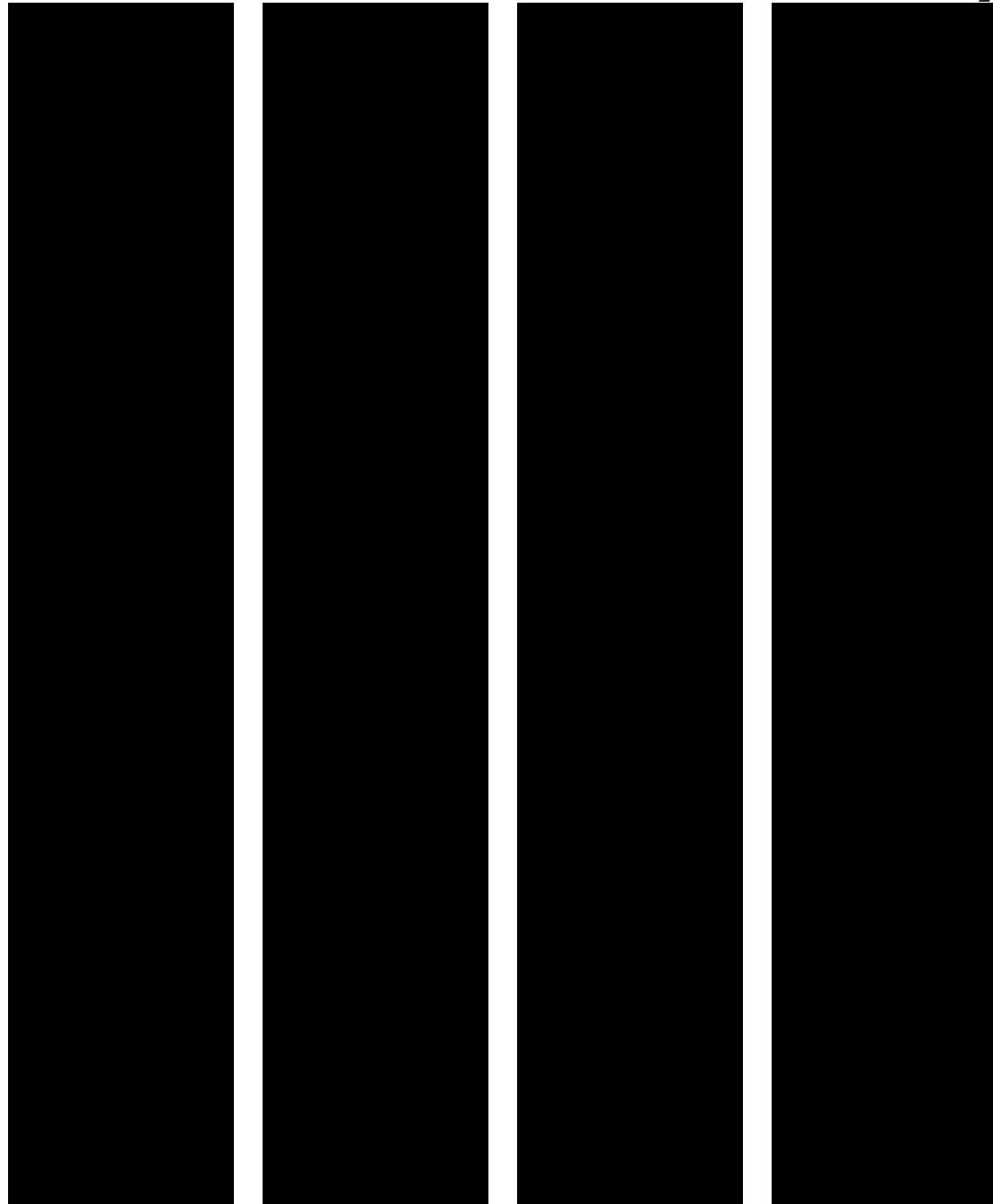
2 Columns



Post Grid #2

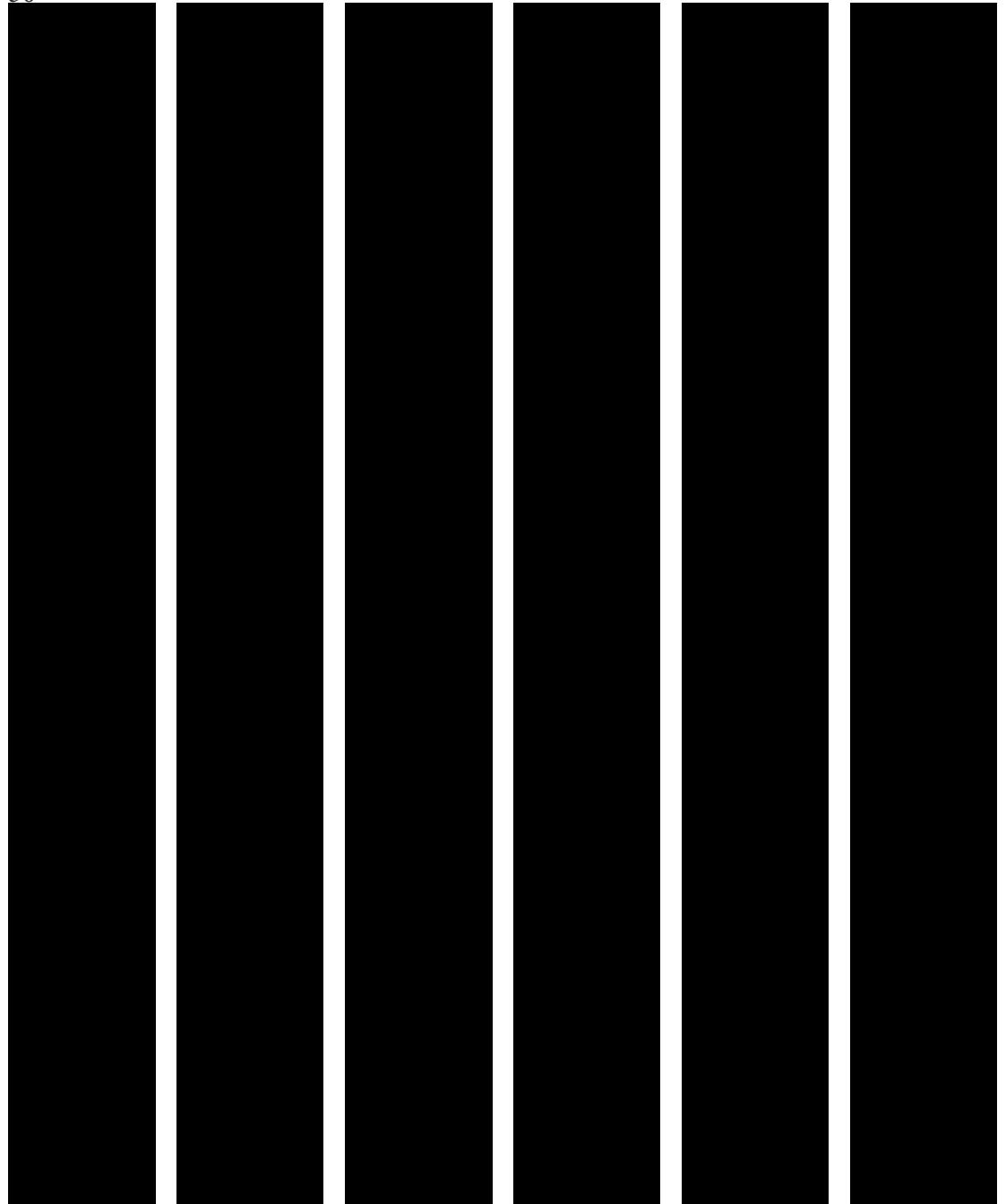


Post Grid #1

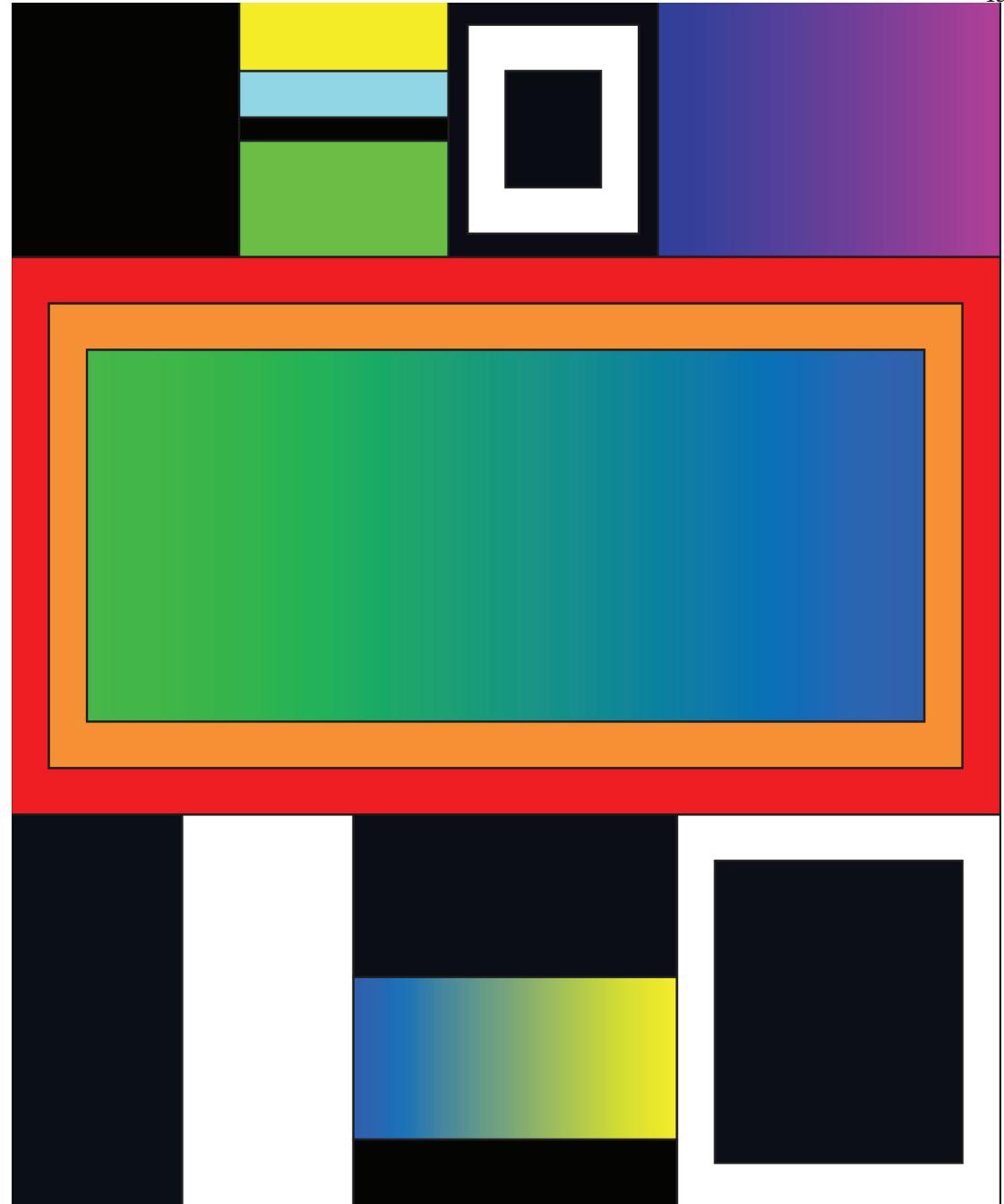


4 Columns

30

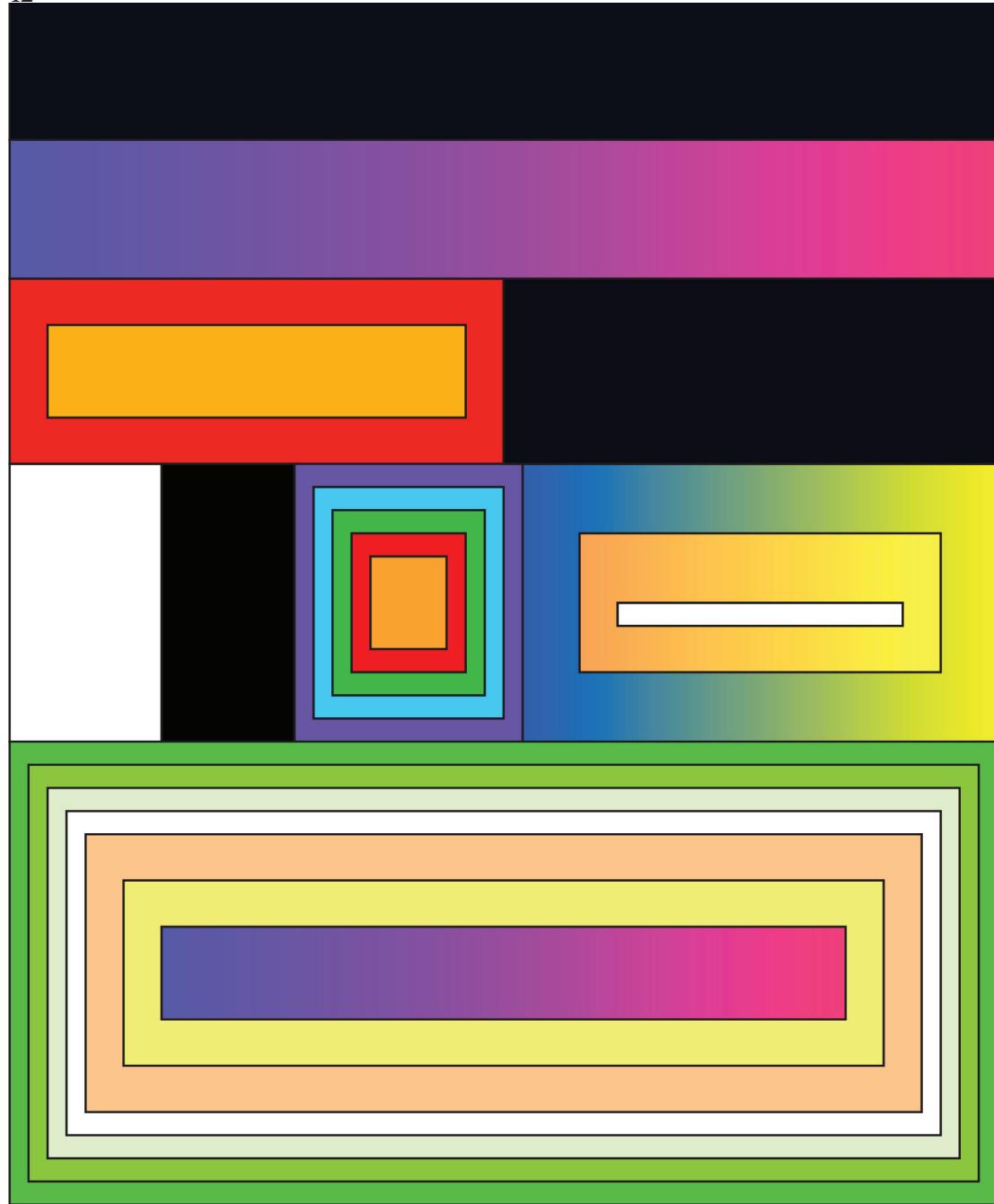


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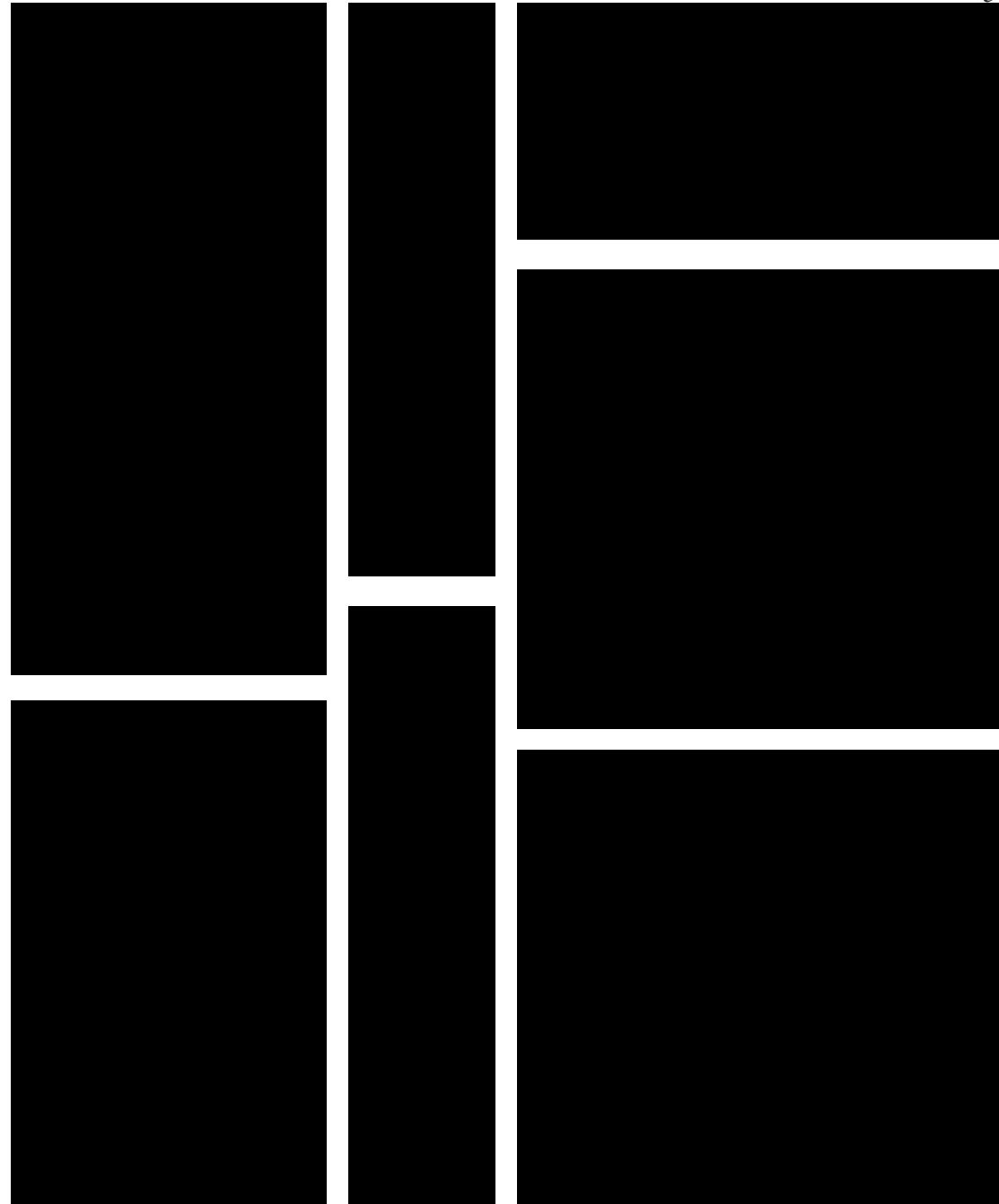


6 Columns

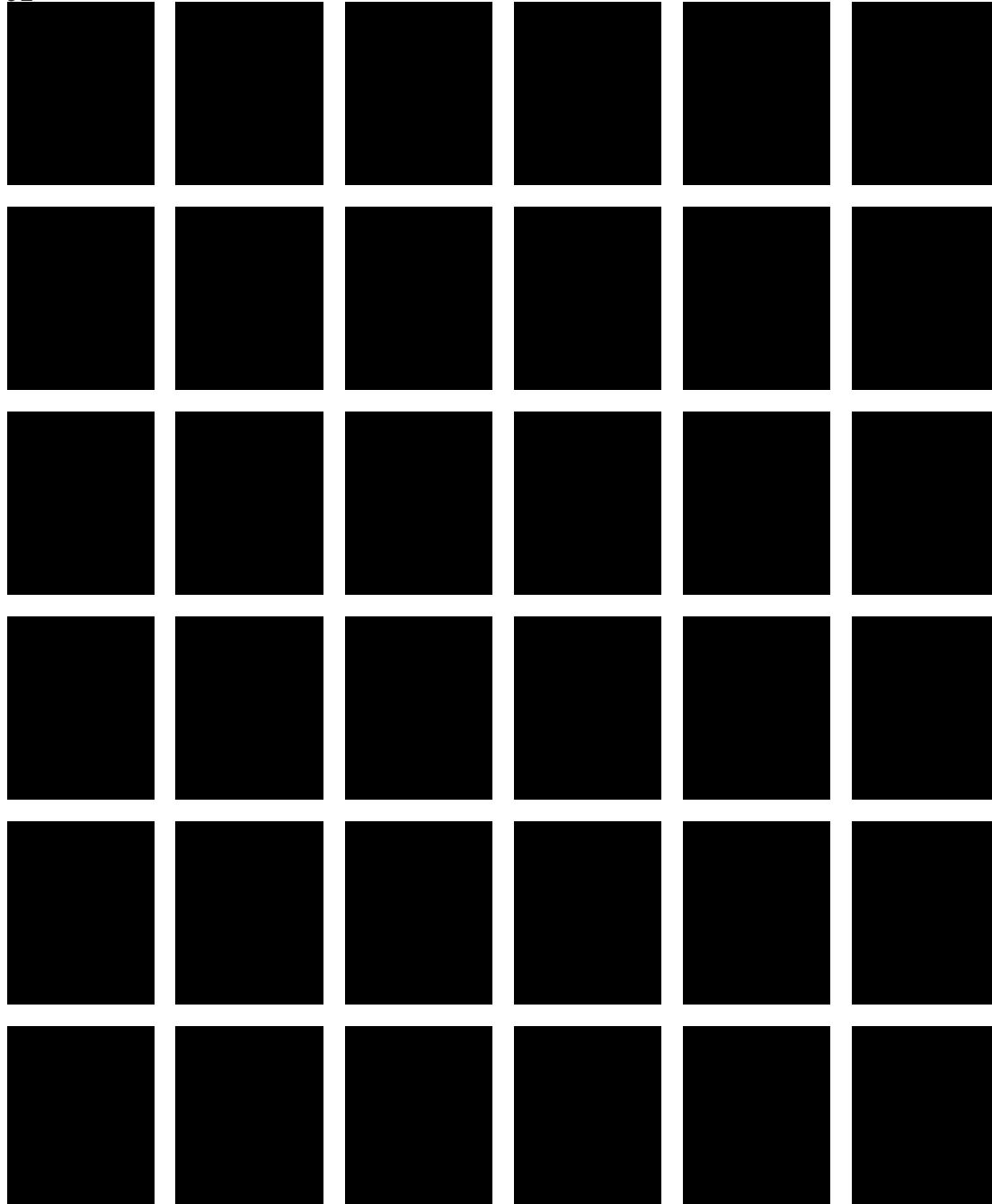
Gradient Grid #2



Gradient Grid #1



6 Column Variation



## Bear with me

Imagine  
that you  
have  
before  
you a  
flagon of  
wine.  
You may  
choose  
your own  
favourite  
vintage  
for this  
imaginary  
demon-  
stration,

Now the man  
who first chose  
glass instead of  
clay

it is the ability  
and eagerness to  
transfer and  
receive

conveys  
thought,  
ideas,  
images,  
from one  
mind to  
other  
minds.

unknown

mannerisms in typography

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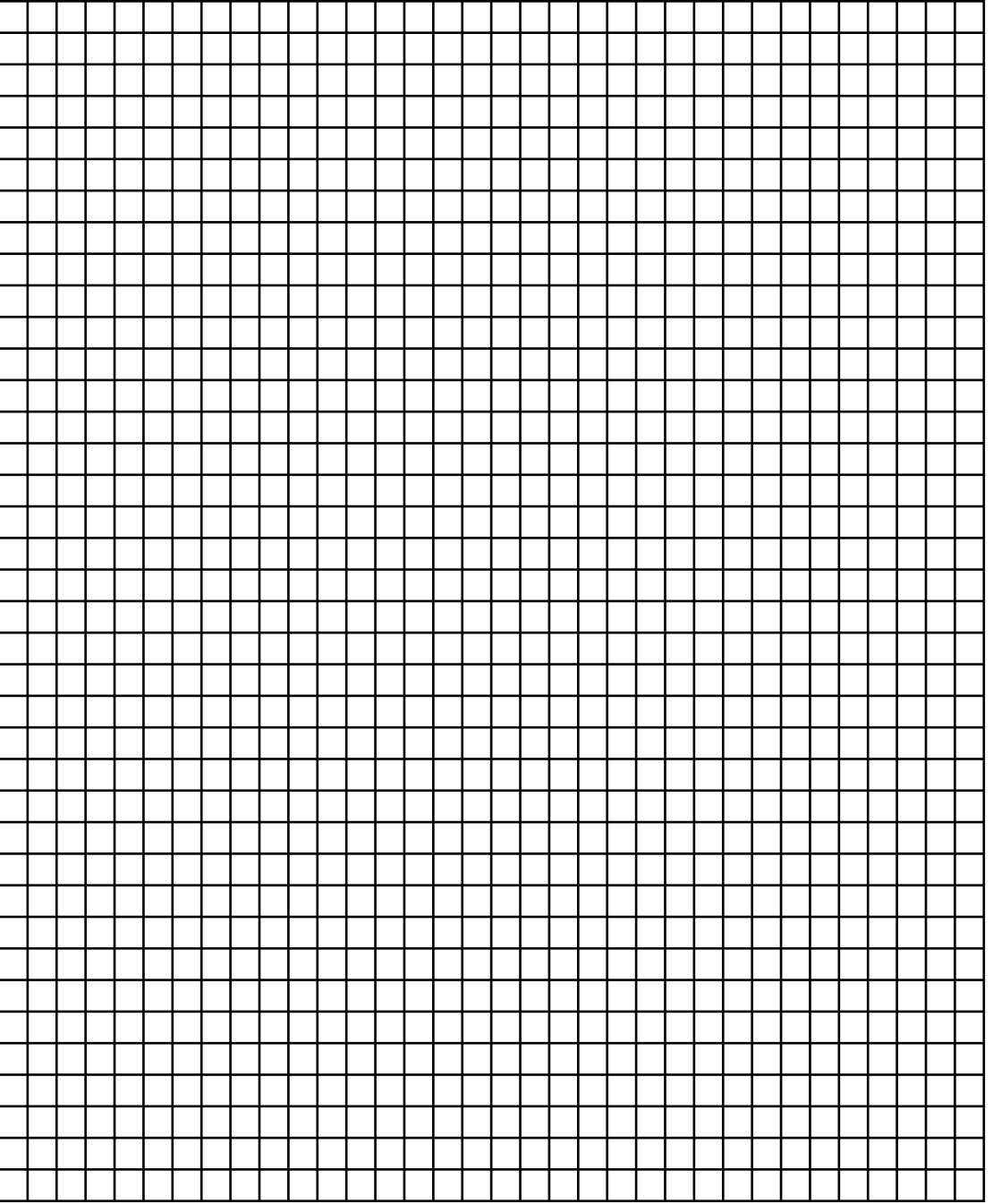
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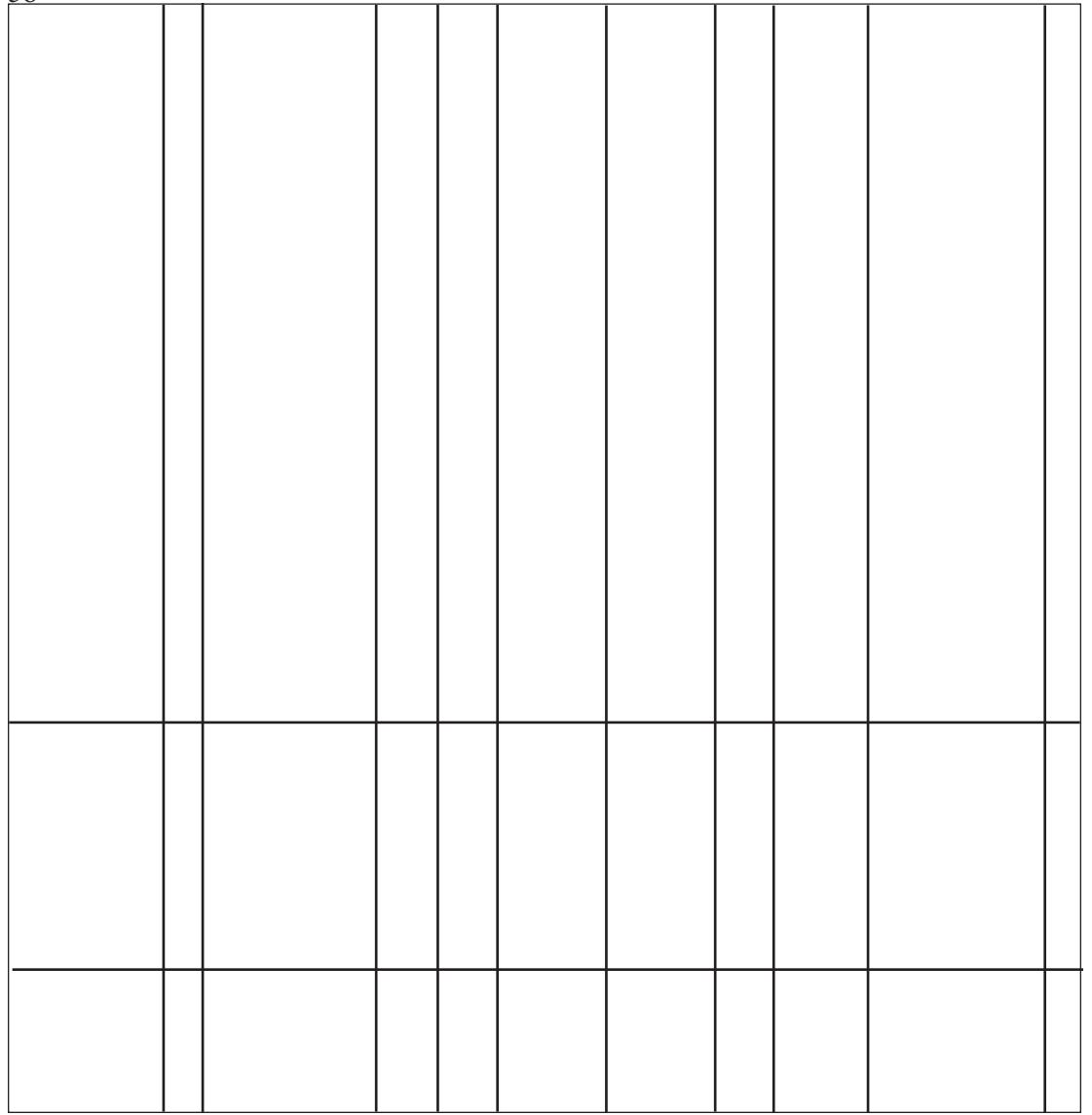
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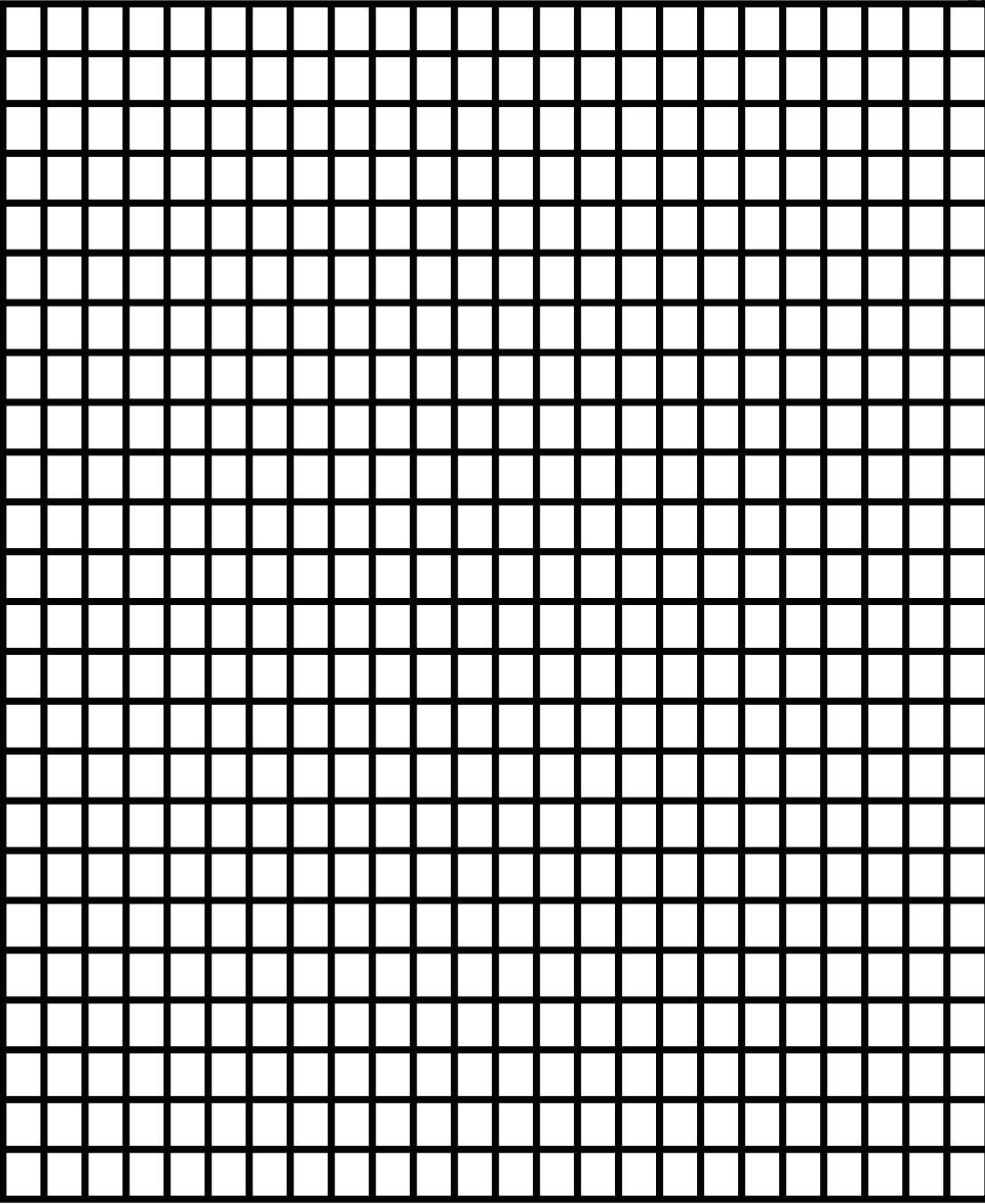
Modular Grid #2



12 Lines Intersecting Filled In

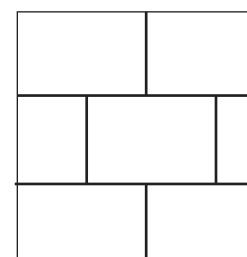
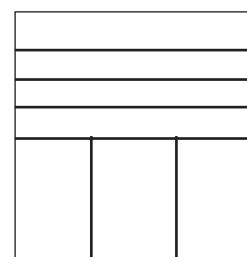
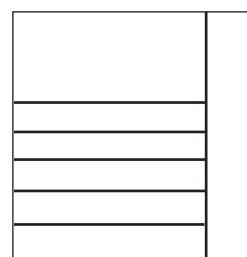
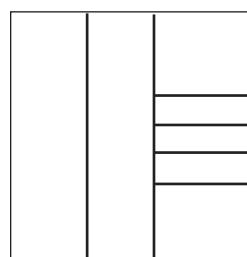
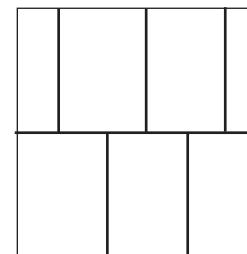
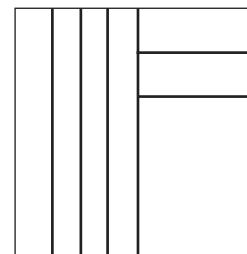
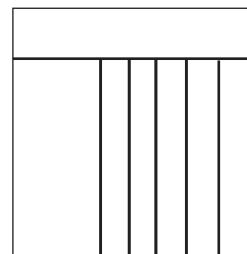
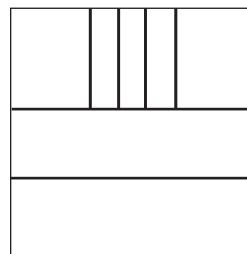
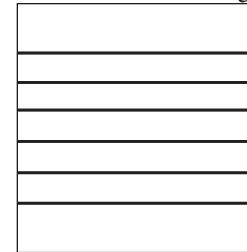
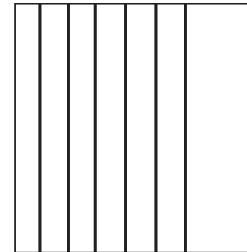
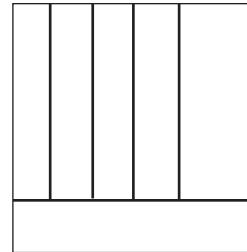
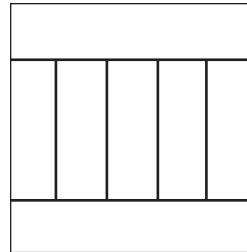
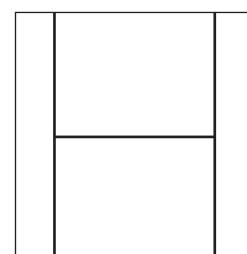
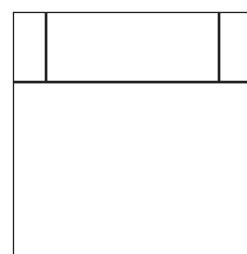
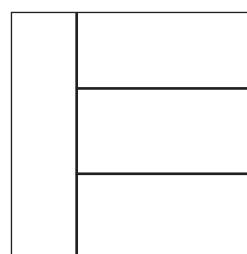
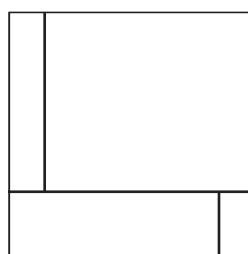
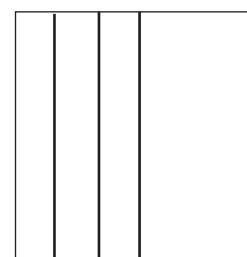
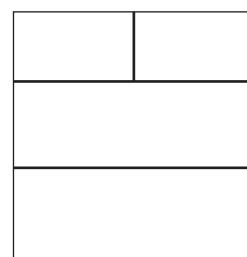
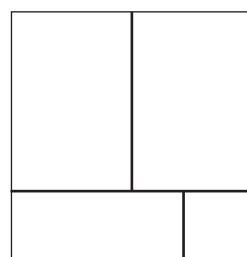
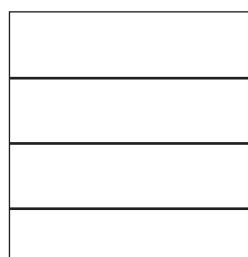
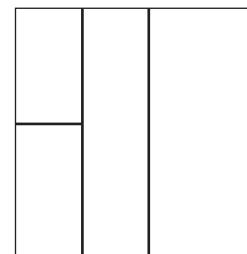
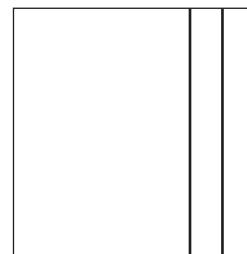
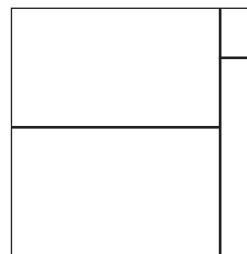
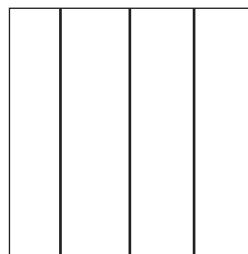
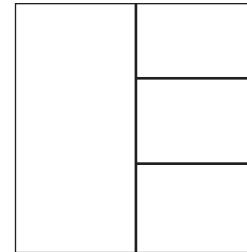
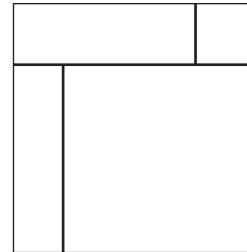
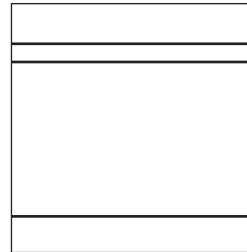
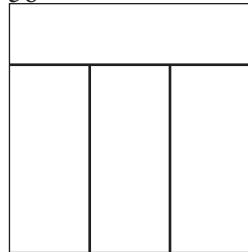


12 Lines Intersecting

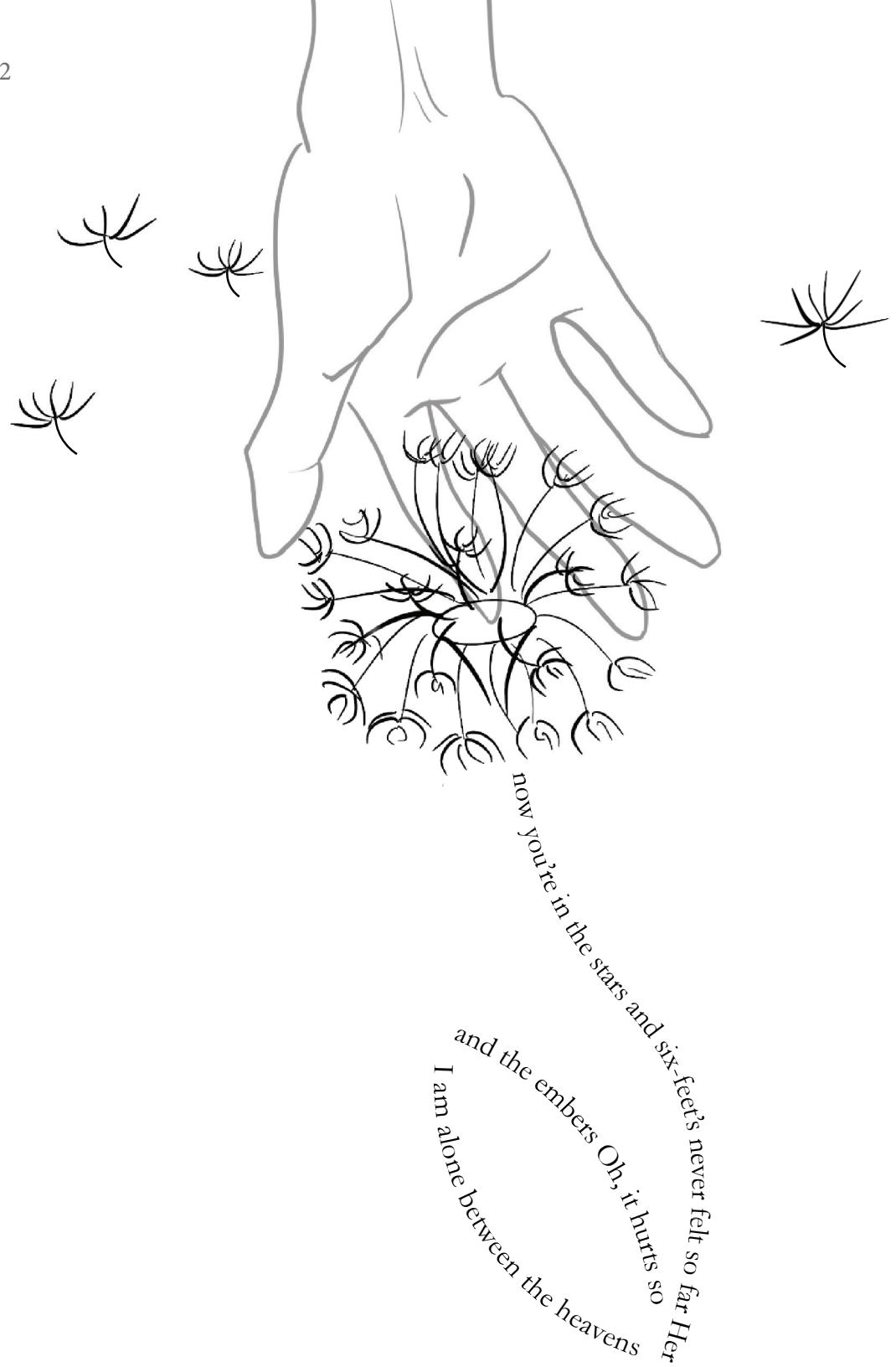


Modular Grid #3

36



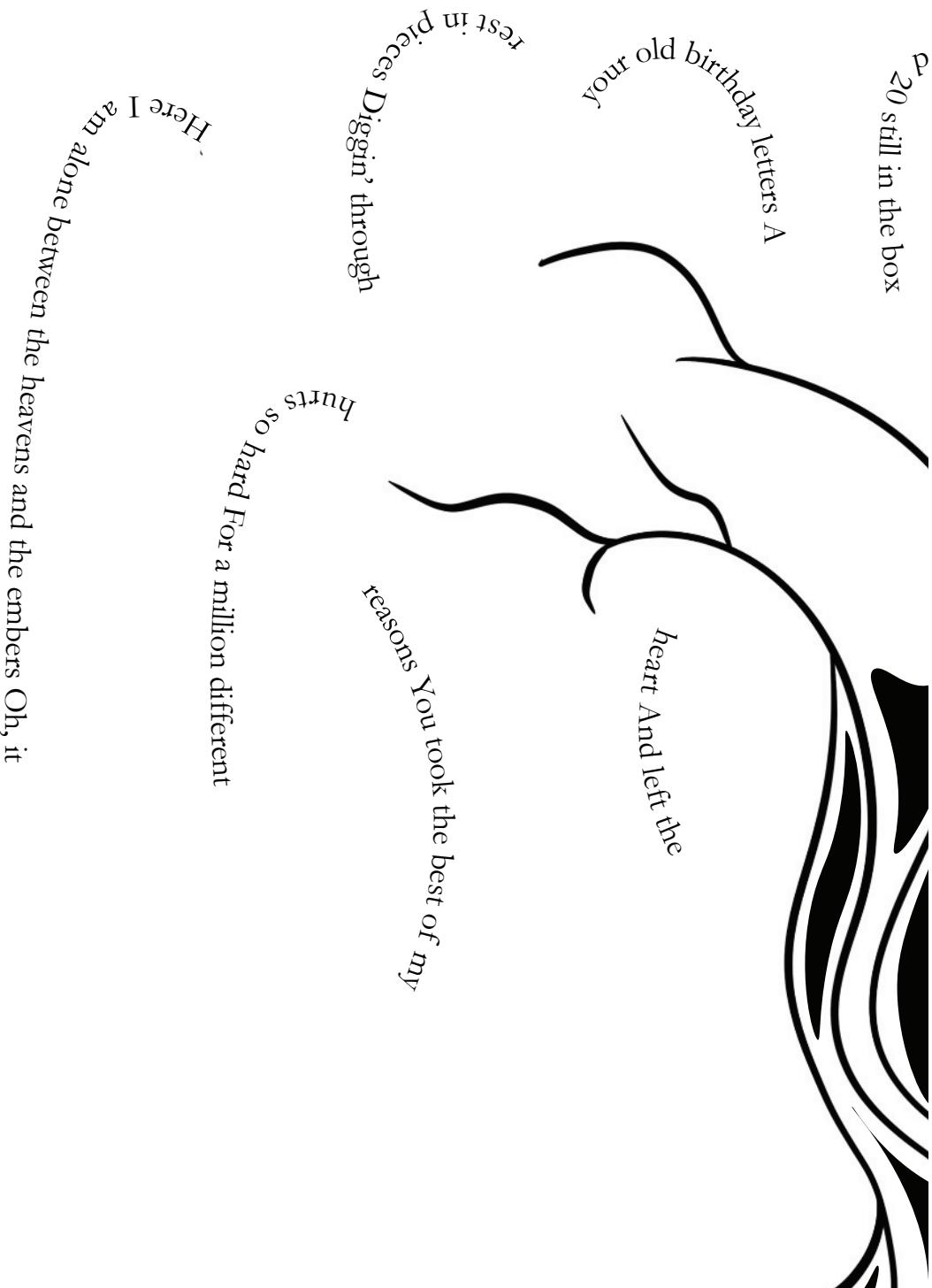
37



now you're in the stars and six-feet's never felt so far Her  
and the embets Oh, it hurts so  
I am alone between the heavens

### Section 3: Post Typography, or How I found my voice

I don't think that I could ever  
find a way to spend it Even if it's the last 20 that I've got, oh I'm still holdin' on to everything  
that's dead and gone I don't  
wanna say goodbye 'cause this one means  
forever And



## Summary

Post typography was introduced as “empty phrases”, supposedly killing the creativity in which the older style of typography allowed the feel and design of the type to flow. Unlike the Beatrice Warde who claims the “medium is the message”, the article shuns the idea and criticizes how modern typography makes the medium “transparent”, in turn making the message the type is conveying to be “hollow”. Essentially saying that the type did not do its one job in telling the story it is made to tell. Unlike the clear and unadorned crystal goblet of modernist typography where their invisible text goes “unnoticed and unheeded”, the older design democracy holds great passion and freedom in its words. The article made a metaphor of them being a farmer that is not afraid to get their hands dirty to create an interesting and refreshing type rather than the cookie cutter type bombarded with x-heights, baselines, and rules.

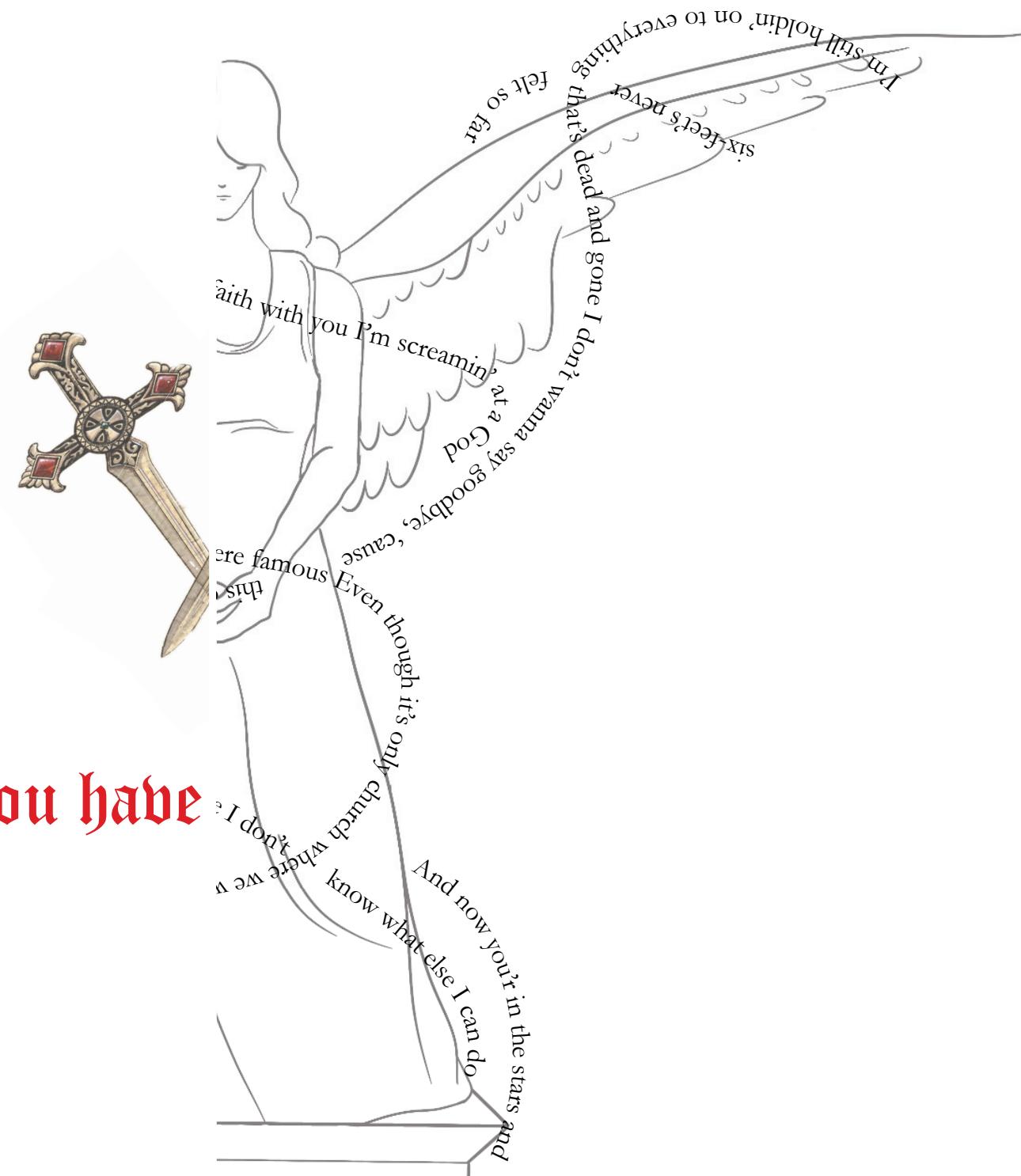
# Typography is dead

The Crystal Goblet  
Printing Should Be Invisible

by Beatrice Warde (1900 –1969)

*Imagine* that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide

You have





the beautiful thing  
which it was meant to  
contain.

*Bear* with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates finger-prints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass!

Post Typography

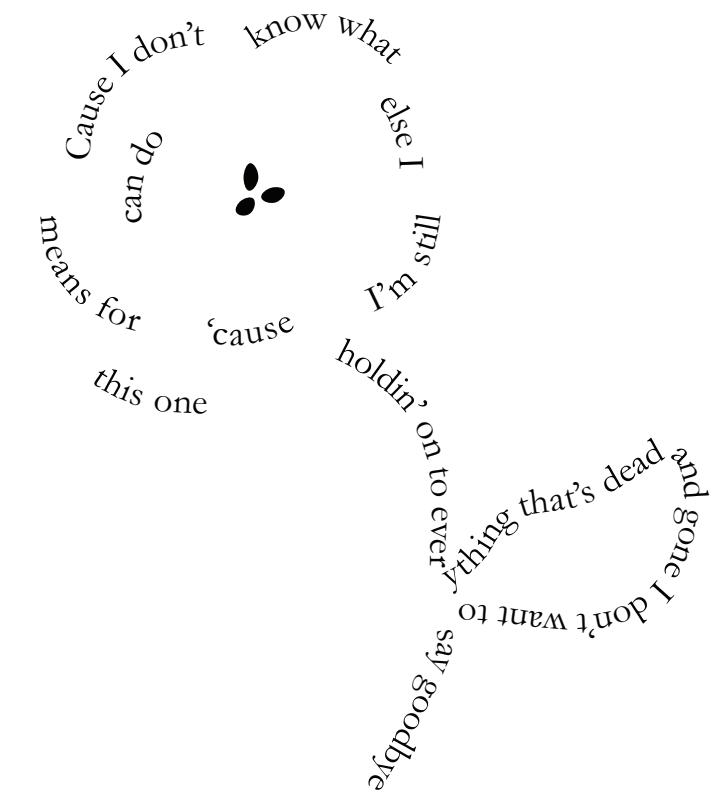
**Wielding history as your whip, you corral those who would dare defy  
you towards a Typocratic slaughterhouse wherein we hear the death-rattle  
of creativity.**

When a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type which may work well enough, and yet keep the reader subconsciously worried by the fear of ‘doubling’ lines, reading three words as one, and so forth.

Now the man who first chose glass instead of clay or metal to hold his wine was a ‘modernist’ in the sense in which I am going to use that term. That is, the first thing he asked of his particular object was not ‘How should it look?’ but ‘What must it do?’ and to that extent all good typography is modernist.

Wine is so strange and potent a thing that it has been used in the central ritual of religion in one place and time, and attacked by a virago with a hatchet in another. There is only one thing in the world that is capable of stirring and altering men’s minds to the same extent, and that is the coherent expression of thought. That is man’s chief miracle, unique to man. There is no ‘explanation’ whatever of the fact that I can make arbitrary sounds which will lead a

**You bombard us with  
empty phrases and the  
crass refinement of  
perfect lives and perfect  
design, enforcing the  
unspoken fascism of  
your Typocracy upon  
generations of our in-  
cognizant brethren.**



Cause I don't know what else I  
can do

I'm still holdin' on to everythin' that's dead and gone I don't want to say goodbye

'cause this one means for

## Section 3B: Life Soundtrack



In the Stars  
Benson Boone  
2022  
Night Street Records

total stranger to think my own thought. It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person half-way across the world. Talking, broadcasting, writing, and printing are all quite literally forms of thought transference, and it is the ability and eagerness to transfer and receive the contents of the mind that is almost alone responsible for human civilization.

If you agree with this, you will agree with my one main idea, i.e. that the most important thing about printing is that it conveys

**Your design has become an empty gesture, a reflection of the vacuous society you have helped to create and perpetuate. It has been said that the “medium is the message,” but your medium is transparent and likewise,**

thought, ideas, images, from one mind to other minds. This statement is what you might call the front door of the science of typography. Within lie hundreds of rooms; but unless you start by assuming that printing is meant to convey specific and coherent ideas, it is very easy to find yourself in the wrong house altogether. Before asking what this statement leads to, let us see what it does not necessarily lead to. If books are printed in order to be read, we must distinguish readability from what the optician would call legibility. A page set

**your message hollow.**

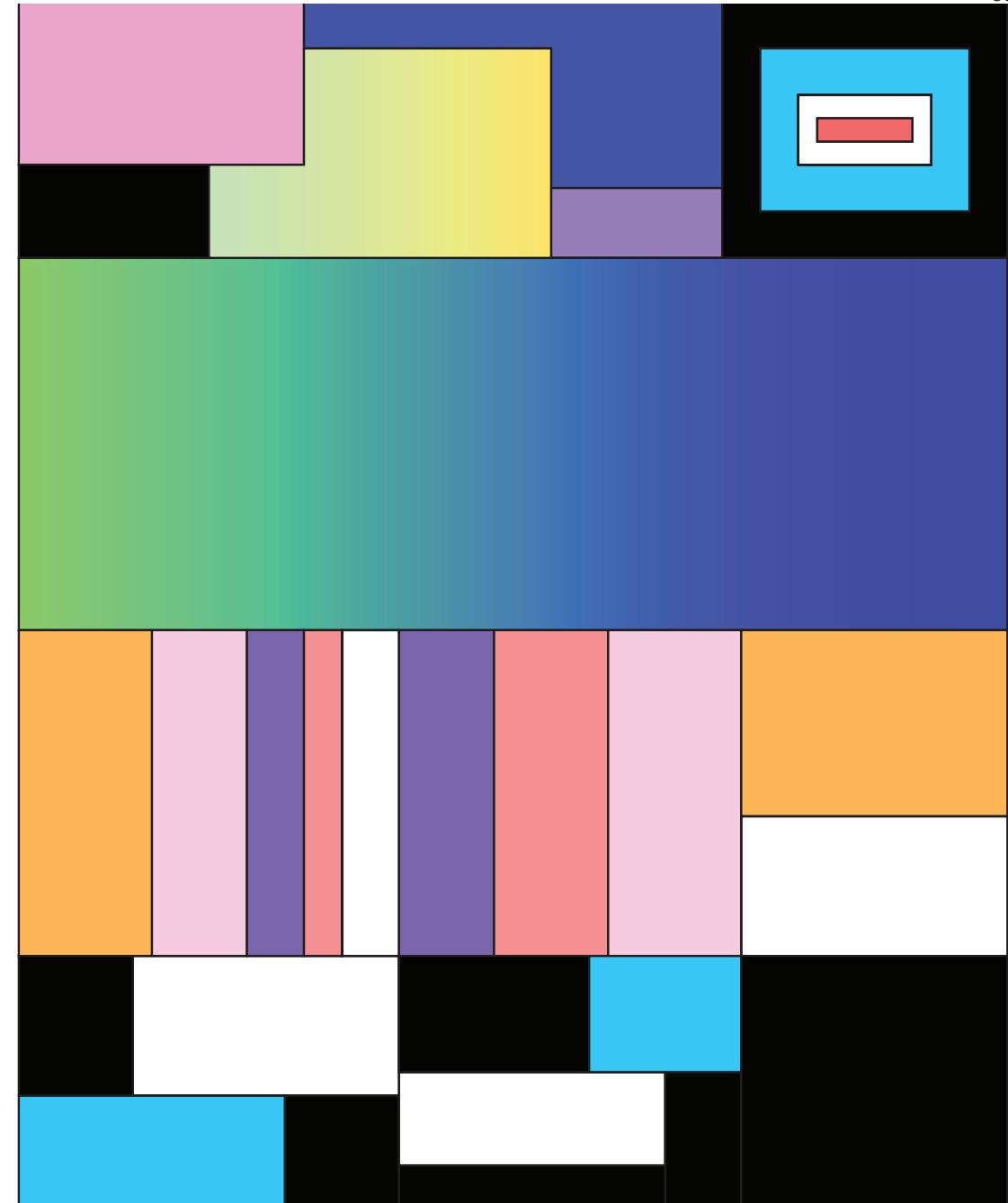
Type historian and critic

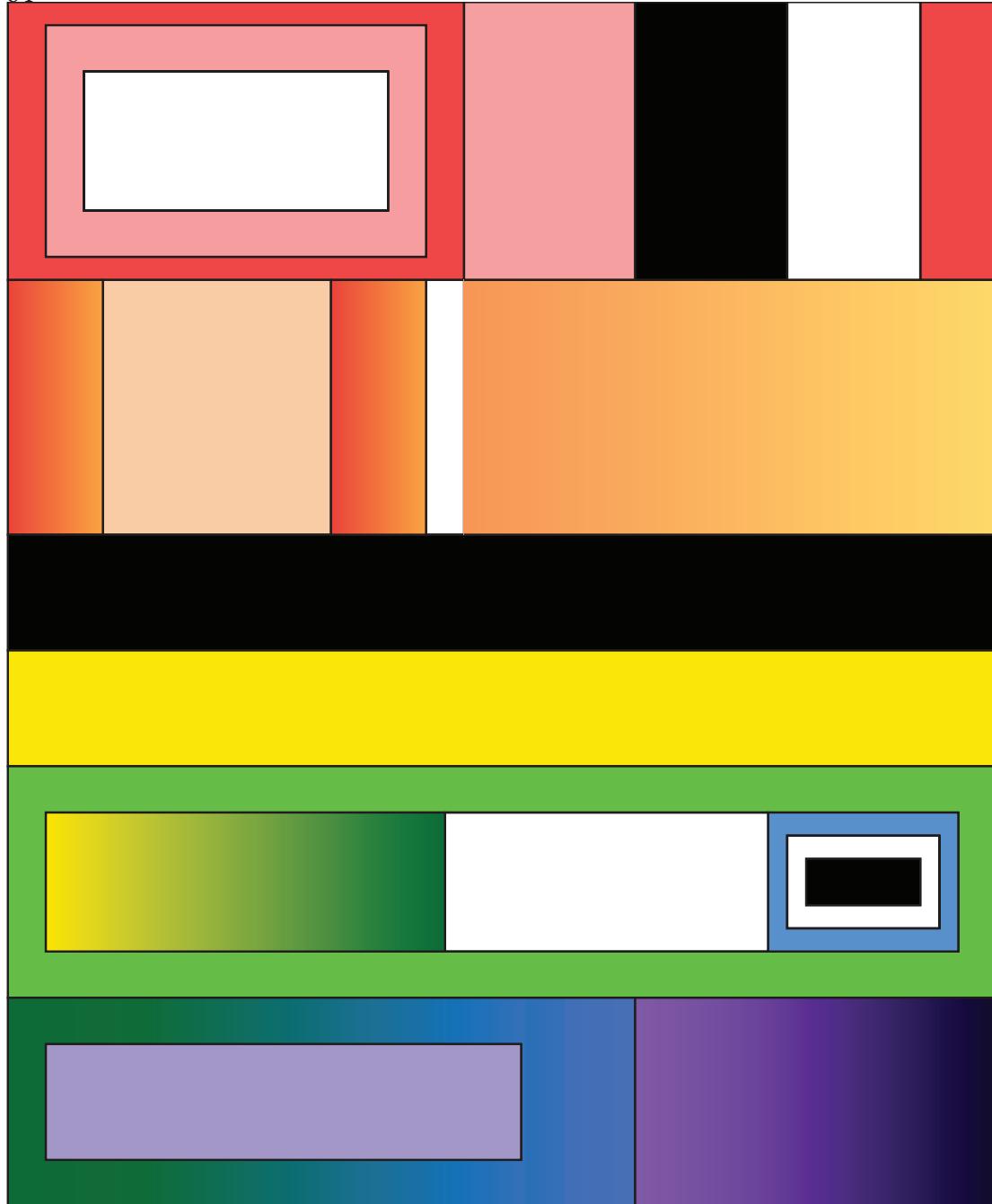
**Beatrice Warde**

in 14-pt Bold Sans is, according to the laboratory tests, more ‘legible’ than one set in 11-pt Baskerville. A public speaker is more ‘audible’ in that sense when he bellows. But a good speaking voice is one which is inaudible as a voice. It is the transparent goblet again! I need not warn you that if you begin listening to the inflections and speaking rhythms of a voice from a platform, you are falling asleep. When you listen to a song in a language you do not understand, part of your mind actually does fall asleep, leaving your quite separate aesthetic sensibilities to enjoy themselves unimpeded by your reasoning faculties. The fine arts do that; but that is not the purpose of printing. Type well used is invisible as type, just as the perfect talking voice is the unnoticed vehicle for the transmission of words, ideas. We may say, therefore, that printing may be delightful for many reasons, but that it is important, first and foremost, as a means of doing something. That is why it is mischievous to call any printed piece a work of art, especially fine art: because that would imply

that its first purpose was to exist as an expression of beauty for its own sake and for the delectation of the senses. Calligraphy can almost be considered a fine art nowadays, because its primary economic and educational purpose has been taken away; but printing in English will not

**Like a farmer  
tilling the soil, we  
are also unafraid  
to get our hands  
dirty to reap the  
fruits of our  
labor.**





art until the present English no longer conveys ideas or emotions, and until printing becomes useful to some yet unperceived successor.

I am led to the maze of practice now, where the art of printing is a conveyor of ideas in the minds of all the great masters with whom I have had the privilege of talking, the one clue that can guide me through the maze. Without this humility of mind, I have seen designers go more hopelessly take more ludicrous mistakes out of an excessive than I could have thought possible. And with this purposiveness in the back of your mind, it is possible to do the most unheard-of things, and find that

you triumphantly. It is not a waste of time to simple fundamentals and reason from them.  memory of your individual problem  computer and desktop publishing software promised  and spending half an hour on ideas involving abstract print to overthrow the Typocratic regime and usher in a new age of typographic democracy and enlightenment.

Post Typography

Type historian and critic Beatrice Warde compared good modernist typography to a crystal goblet, a clear, unadorned vessel that does not cloud the content. Your shallow cup runneth over with lies and platitudes. If the letters used to construct your words are invisible, does not the message also go unnoticed and unheeded?

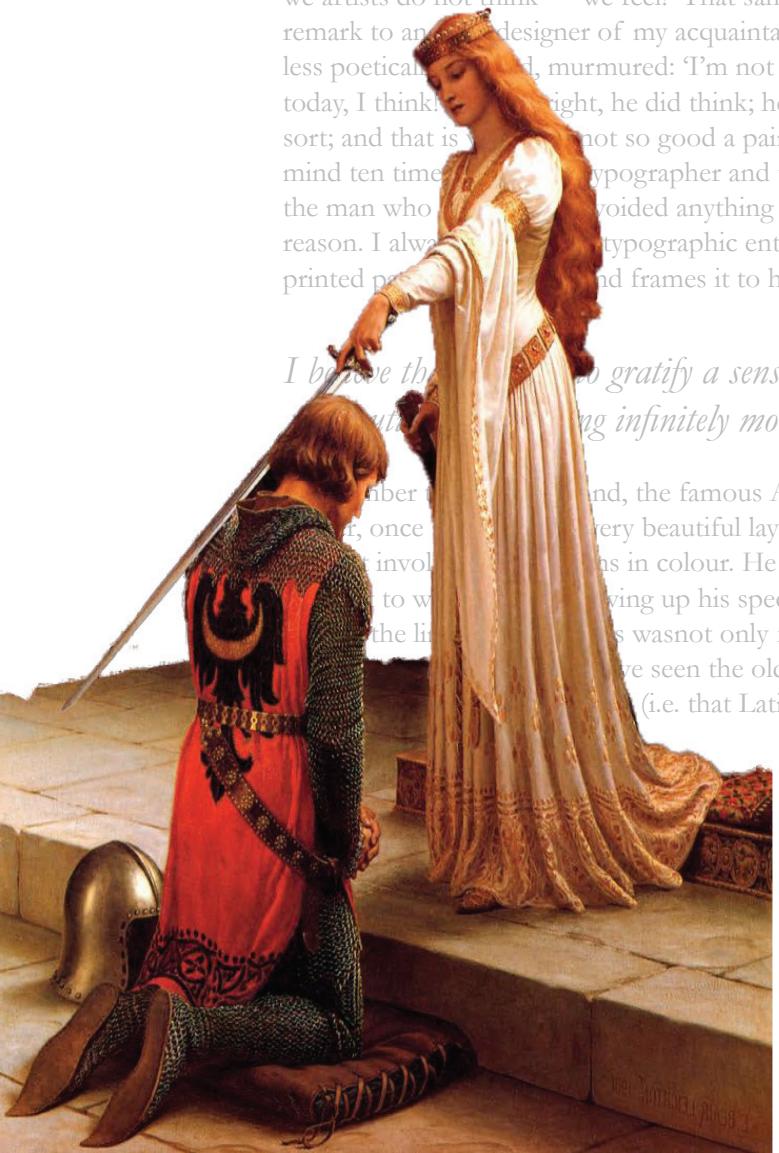
The advent of the personal computer and desktop publishing software promised to overthrow the Typocratic regime and usher in a new age of typographic democracy and enlightenment.

I once was talking to a man who designed a very pleasing advertising type which undoubtedly all of you have used. I said something about what artists think about a certain problem, and he replied with a beautiful gesture: 'Ah, madam, we artists do not think — we feel!' That same day I quoted that remark to another designer of my acquaintance, and he, being less poetical, said, murmured: 'I'm not feeling very well today, I think.' Right, he did think; he was the thinking sort; and that is why he is not so good a painter, and to my mind ten times less a typographer and type designer than the man who is a typographic enthusiast who takes a printed page, cuts it up, and frames it to hang on the wall, for

*I bave the power to gratify a sensorial delight by creating infinitely more*

**Compared good modern -**  
**ist typography to a crystal**  
**goblet, a clear, unadorned**  
**vessel that does not cloud the**  
**content. Your shallow cup**  
**runneth over with lies and**  
**platitudes. If the letters used**  
**to construct your words are**  
**invisible, does not the mes-**  
**age also go unnoticed and**  
**unheeded? We step on your**  
**crystal goblet of typography**  
**at the marriage of liberty and**  
**design.**

**But the Typocracy quickly**  
**subverted these technological**  
**advances to create a new caste**  
**system composed of the Graphic**  
**Design Elite and the Desktop**  
**Publishing Proletariat.**



**Never forgetting**  
**The struggle of the Desktop Publishers and those who came before, we of the Post Typography movement seek no less than the democratization of typography. We will overthrow the Typocracy, and fill its vacuum with a socially aware and vibrant typographic freedom embodied by Post Typography. Brothers and Sisters, join us in shattering the glass muzzle of Typocracy and renouncing the indentured servitude of the Typocratic regime.**



The term, desktop publishing, which had heralded the great promise of a popular design revolution quickly took on an undesirable connotation. It belittled the efforts of untrained designers and artisans, quashing the **unconventional and cutting off avenues of individualism and experimentation.**

(I dare say it was from Hansard), and yet he discovered that the man to whom he submitted it would start reading and making comments on the text. I made some remark on the mentality of Boards of Directors, but Mr Cleland said, “Oh, you’re wrong, the reader had not been practically forced to read it, he had not seen those words suddenly imbued with

**We step on your crystal goblet of typography at the marriage of liberty and design.**  
**But even as the Desktop Publishers have been repressed by the Typocracy, they have sown the seeds for a rebellion**

“*This is not the text as it will appear.*”  
 Let me start my specific conclusions with book typography, because that contains all the fundamentals, and then go on to a few points about advertising. The book typographer has the job of erecting a window between the reader inside the

**tyrants.**  
**Against these**  
**We will liberate typography from the stuffy shackles of classicism and rigid mores of modernism.**

We will shun too the ironic and forced eclecticism of post-modernism in favor of a valiant and noble design stained-glass window of democracy.  
marvellous beauty,

but a failure as a window; that is, he may use some rich superb type like text gothic that is something to be looked at, not through. Or he may work in what I call transparent or invisible typography. I have a book at home, of which I have no visual recollection whatever, save as its typography goes; when I think of it, I see three Musketeers and their comrades swaggering up and down the streets of Paris. The third type of window is one in which the glass is broken into relatively small leaded panes; and this corresponds to what is called incising today, in that you are at **Like a farmer tilling the soil we are also unafraid to get our hands dirty to reap the fruits of our labor.** We dispel the myth of the invisible designer. We each will carve our own visage from the faceless screen, and let the ink from our pens bleed onto our hands and paper. We will not hesitate to discard x-heights and baselines to achieve our Post Typographic ideals,

C<sup>on</sup>sciousness is always afraid of blunders (which illogical setting, tight spacing and too-wide unleadled lines can trick us into), of boredom, and of officiousness. The running headline that keeps shouting at us, the line that looks like one long word, the capitals jammed together without half-spaces — these mean subconscious squinting and loss of mental focus.

We are the children of the Desktop Publishers, and the most exquisite limited editions it is fifty times more obvious in advertising, where the one and only justification for the purchase of space is that you are conveying a message — that you are implanting a desire, straight into the mind of the reader.

**We are the 32-oz. Big Gulp of Typography!** That's right! I have said it, and the public is in on the secret.

We are the Typography of The Masses! It's not necessary to throw away half the reader interest of an advertisement by setting the simple and compelling argument in a face which is uncomfortably alien to the classic reasonableness of old block-face. Get attention, as I will by your headline, and make any pretty type pictures you like if you are

that the copy is useless as a means of selling goods; but if you are a typographer through and through, and you work with, I beg you to remember that thousands of people pay hard-earned

money for the privilege of reading quietly set book-pages, and the only you can cast inguine eyes upon them is to cast them off again, because they are even now floundering in self-conscious and maudlin experiments. There is nothing

**We are the Times New Romans!** We are the Franklin Gothic! We are the Franklin Gothic! from reading a really interesting text. Printing demands a humility of mind, for the books of high art of the fine arts are even now floundering in self-conscious and maudlin experiments. There is nothing

**We make our impact with Impact!** There is nothing

Text Paper: Mohawk Superfine Eggshell 80lb  
Cover Paper: Mohawk Straw 110lb  
Typefaces: Garamond, Old English  
Sizes: 11pt, 36pt  
Leading: 14.4pt  
Software: Adobe InDesign, Adobe Photoshop, Adobe  
Illustrator

