

CODEX

The Journal of Typography

ISSUE 01 / SPRING 2011

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A hand-made typeface for machine-made times,
Ideal Sans® is a hard-working type family with
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STONE

Isbjørn

Decaffein

Nº 85 E

Rebou

With 26
soldiers of
lead I will
conquer
the world.

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LETTER FROM THE PUBLISHER

This Wonderful Affliction

John Boardley

Aged four and a half, just 1,600 days old, I noticed the difference between the letter *a* in my early reader's Ladybird book and the one that my teacher, Mrs. Gates, was encouraging us to draw. Laura, the girl who sat next to me in class, had obediently completed an entire line. But I paused. Why must my teacher insist on an *a* as an oval with a curly tail, when the book (surely an authority!) sported one with a fringe and docked tail? That small observation was the seed of an obsession for something that, only years later, I would discover was called *typography*.

With the launch of my website *I Love Typography* in August 2007, I found an outlet for this obsession—and an astoundingly large audience of like-minded lovers of type, similarly “cursed” with this wonderful affliction.

Codex, the journal of typography, brings that seed from my childhood to full bloom. The work at *I Love Typography* will continue; *Codex* will not be its paper version but something strikingly different: perhaps a richer and more stimulating experience for those whose affliction is yet more profound.

Codex is a hybrid of magazine and journal. Beautifully designed and visually appealing, it's an immersive experience with a lively voice. The journal is serious but not stuffy: authoritative, scholarly at times, but not dry in tone. It loves the people, tools, and type associated with this craft, from the woodcarver fashioning plump cherubim in the fifteenth century to wonderfully formed modern interpretations and departures, be they in print or on screen. As *Codex* evolves, it will look even further afield to curate the work of men and women who spend every day of their lives creating, delighting in, and studying type.

This visual celebration of typography and typographers will naturally find its way, after a good read, to a permanent place in your home.

In this, the debut issue, we span half a millennium. We marvel at one of typography's greatest innovators in Venice in the late 1400s, we explore the often neglected gems in Ruder's *Typographie*, we move to the rhythm of ink with Luca

Barcellona, and we travel from metaphor to maturity with, for many of us, the original typomaniac, Erik Spiekermann.

This is a collaborative effort. We're a small, dedicated, hard-working team who, along with a few good and devoted friends and the absolutely brilliant design studio Working Format, produced a journal of beauty and substance. My profound thanks to the editor in chief of *Codex*, Carolyn Wood, without whose wit, good taste, experience, myriad ideas, and indefatigability—through the months of weekends, early mornings, long days, and late nights that she and I worked—this magazine simply would not exist. We at *Codex* share, along with you, this wonderful, wonderful affliction.

John Boardley

横浜
Japan, April 25, 2011

CODEX

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Lorenz Schirmer.

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FUTURE

AWARDS

tdc

TYPE DIRECTORS CLUB MEDAL

Mike Parker

Cofounder with Matthew Carter of Bitstream in 1981, Mike Parker later joined Font Bureau as a consultant, type historian, and type designer. His most recent release, Starling (2009), was based on the 1904 proto-Times Roman designs of Starling Burgess. Mike is the 24th recipient of the medal, joining former prestigious winners such as Ed Benguiat, Paula Scher, and Hermann Zapf.



ERIK SPIEKERMANN

Lifetime Achievement Award

On February 11, Erik Spiekermann was presented with a Lifetime Achievement Award from the German Design Council, the country's highest distinction in the field of design.



MOA SEOUL ACQUIRES FF SCALA

Martin Majoor

In October 2010 the MoA (Museum of Art Seoul National University) in Korea acquired Martin Majoor's FF Scala for its permanent collection—the first time the museum made an acquisition of a typeface. FF Scala was released in 1990 by FontShop International as the FontFont library's first serious text face.

COMPETITIONS

letter.2

LETTER.2

Type Design Competition of the Association Typographique Internationale

Have you published a typeface (commercially or non-commercially) between October 2001 and August 2011? Then you may enter it in ATypI's second type design competition, Letter.2. The jury will meet in Buenos Aires in October 2011 where they will select the winning entries. The winning designs will be exhibited at the 2012 ATypI conference. Submissions close August 15, 2011. More information at letter2.org

APPS



FONTCASE 2.0

Bohemian Coding

The stylish and powerful font manager from Bohemian Coding, Fontcase 2.0, is now available. Works with Mac OS X 10.6+. Comes with a handy tagging system that integrates with the font encyclopedia Typedia. bohemiancoding.com/fontcase

SITES



FONTFONT

Founded in 1990 by Neville Brody and Erik Spiekermann, FontFont has since published over 750 type families, including classics such as FF Meta, FF DIN, FF Scala, FF Dax, and FF Trixie. The FontFont library website gets its long-awaited redesign. fontfont.com



THE CASE AND POINT

A curated selection of custom type design and lettering created for a specific project or use. A platform for type and graphic designers to showcase work that falls outside the sphere of retail type design. thecaseandpoint.com



BEHE MOTH abcdefghijklm

PHOTO-LETTERING
House Industries

New from House Industries is a service that allows users to create, modify, and purchase headlines as vectors. One-off purchases and subscriptions are available. photolettering.com

EVENTS**TYPE CAMP CALIFORNIA**

June 12–17 2011

Six days learning about type in California wine country. Instructors include former FontShop Type Director Stephen Coles, and typographer Tiffany Wardle, aka TypeGirl. typecamp.org

AMPERSAND

June 17 2011

A one-day web typography event for web designers & type enthusiasts in Brighton, UK. Speakers include Jonathan Hoefler, Vincent Connare, Jon Tan, and David Berlow. Organized by Clearleft. ampersandconf.com

LEGACY OF LETTERS TOUR

June 29–July 10 2011

An eight-day tour, led by Paul Shaw and Alta Price, exploring the Veneto and Emilia-Romagna regions of Italy, home to some of the most exciting lettering in a country rich in extraordinary examples. Paul Shaw will teach an introduction to calligraphy and the evolution of the Roman alphabet. Calligrapher Luca Barcellona will offer a demonstration and presentation of his calligraphic work. legacyofletters.com

TYPOGRAPHY SUMMER SCHOOL

July 4–8 2011 and July 11–15 2011

A week-long program of typographic study in London for recent graduates and professionals. Alongside live projects run by Fraser Muggeridge, the school will host talks, seminars, and tutorials daily from visiting practitioners. Twenty places are available for each week. typographysummerschool.org

TYPECON

July 5–10 2011

Hosted by the Society of Typographic Aficionados, the conference will be held in New Orleans and bring together over one hundred of the biggest names in type. Workshops on Japanese typography, typography for the web, glass gilding, the letterpress maze book, and much more. The recipient of the 2011 Catalyst Award, Erin McLaughlin will be announced in recognition of her Katari typeface design. typecon.com

TYPE CAMP BAUHAUS

July 30–August 4 2011

Type Camp Bauhaus Weimar 2011 will be taught by Bauhaus expert Professor Gerd Fleischmann, modern-day Bauhaus University Professor of Visual Communications Jay Rutherford, and Jan Middendorp. typecamp.org

TYPO LONDON

October 20–22 2011

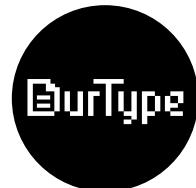
A new annual international design conference brought to London by TYPO Berlin. Speakers include Nat Hunter, Michael Bierut, Erik Spiekermann, and Gary Hustwit. Hosted by the University of London. typolondon.com

fine type

www.

ourtype.

.com



ΓϐhD GWY DZ@PoðE

Huronia Regular Cherokee

Huronia

Huronia Regular

▷?♂◀ ▷□◁▷>?„ „○„

Huronia Regular Canadian Syllabics (Inuktitut)

but didn't see čam̄aqłaa?a or >ºσº on the menu,

Huronia Regular (Nuučaanul̄ and Inuktitut)

MANY LANGUAGES HAVE BEEN IGNORED by the typographic community. In the age of computer typesetting, these languages and their literatures have been served by well-intentioned, but basic type solutions — solutions which would be balked at by typographers, but nonetheless served at least their basic function. This is not a disparagement of such efforts, often undertaken by individuals with few resources or much knowledge in the fineries of type design. It is rather an acknowledgement that so many cultures have been under-served by the *typographic community*, whose contribution could in some small way assist in not only the preservation of endangered languages through publishing, but also to contribute to the ability to render those languages in beautiful ways.

Huronia Regular

small cubes, a large smoked haddock

Huronia Italic

EXCLAIMED

(with no sense of ταπεινότητα)

Huronia Regular Pro (with Greek)

cullen skink again!

Huronia Bold

HURONIA
STEPHEN COLES

One of the first truly Pan-American typefaces, Huronia Pro supports all surviving indigenous American languages and orthographies.

MOST FONT USERS have never heard of Dunneza, Inuktitut, or Maskwacis Plains Cree, but to the speakers of these endangered American languages, a type solution such as Huronia is both an acknowledgement and a blessing. One of the first truly Pan-American typefaces, Huronia Pro supports all surviving indigenous American languages and orthographies—as well as all European languages that use Latin or Greek scripts.

This linguistic feat was accomplished over the course of five years by Canadian type designer Ross Mills. His task likely would have taken even longer if he didn't dwell in such peaceful isolation. His home studio is perched high atop an evergreen cliff, overlooking a picturesque harbor on Galiano Island in British Columbia. Winters on Galiano are long, and trips to nearby Vancouver for supplies are infrequent. It's the perfect place for a self-confessed hermit like Mills to hunker down and draw glyphs. And there were a lot of glyphs to draw—nearly 3,000 in Huronia's regular weight alone.

Huronia has already proven itself to a tough audience, as it was used last autumn by the Fine Press Book Association for the text of their journal, *Parenthesis 19*. In the hands of a good typesetter, Huronia shows its character without distraction: elegant yet sturdy, space-efficient but not overtly condensed, with weight and

proportions suitable for any size. Zooming in on its details, one might mistake Huronia's many notches and unexpected angles as showy and self-conscious. But a paragraph of very readable 10 pt type demonstrates that many of these decisions have a functional purpose. The only characters that sometimes call too much attention to themselves are the Kk's and R's with their heavy legs kicking out a little too low and wide. Their extra weight is especially apparent in the bold.

The italic is much more calligraphic than the roman. At large sizes it flows quite loosely with stems thickened by each returning stroke. But, again, these quirks serve it well in running text, where it sits harmoniously with the roman. Its weight and angle make an even block of text, unlike many classic serifs which suffer from italics that overemphasize. A bold italic will be released this summer.

Huronia is a noble effort. This isn't often said about a typeface, but so few of the thousands produced each year have the opportunity to help preserve languages and protect the legacy of indigenous peoples. But beyond its impressive linguistic mission, Huronia is simply a good text face. Those English or Polish or Greek speakers who can't benefit from Mills's unique research can still benefit from his fine craftsmanship.

THE EIGHTH WONDER

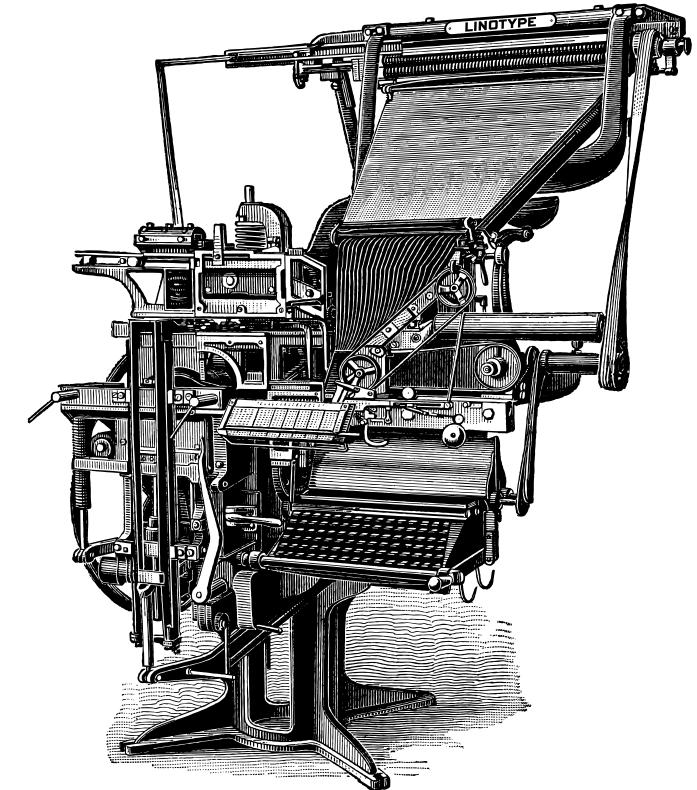
DOUG WILSON

Opposite:
Linotype in advertising
materials, c. 1900.
(Materials courtesy of
[Linotype: The Film](#))

Thousands of Linotypes were shipped off to the scrapyard, but a passionate group of operators struggle to keep this machine alive. Risking the splash of molten metal, their ink-stained fingers keep the Linotypes oiled and clattering away, making galleys of shiny new type ready to print. These people aren't ignoring modern technology; they are choosing to have an intimate, tactile connection with a machine that changed the world and may now be lost.

IT REVOLUTIONIZED PRINTING by putting it in the hands of the people. Because of it, publishing proliferated at an unprecedented rate and gave every small town its own voice. Many would argue that what Thomas Edison called “The Eighth Wonder of the World” changed the dispersal of communication as dramatically as the internet is changing it now.

Behind the invention of the Linotype is an account of genius, tragedy, and corporate greed. Rather than becoming one of the richest men in America, or as admired as Ford, Edison, or Bell, the Linotype’s inventor



worked himself to death without ever seeing the impact of what he created.

His invention altered daily life in the modern world. Yet, relatively little is known about the Linotype typecasting machine and even less about its inventor, a German clockmaker named Ottmar Mergenthaler.

BRINGING PUBLISHING TO THE PEOPLE

Towards the second half of the nineteenth century, advances in printing technology reached a standstill. After Gutenberg’s revolutionary work with moveable type, extensive improvements in papermaking, ink production, and printing presses brought a corresponding increase in output. Although an insatiable demand for the printed word persisted, the key component—the manual composition of type—had not improved in 400 years. Many invested in expensive ventures, hoping to invent a machine that could compose type faster than humans could. Small improvements popped up here and there, but apparently no one could crack the code of



Ottmar Mergenthaler:
Inventor of the Linotype.
(Reproduced with permission
from Carl Schlesinger.)

Everyone knew that the inventor of a machine that replaced slow and tedious manual composition would revolutionize the industry...

mechanical typesetting. Everyone knew that the inventor of a machine that replaced slow and tedious manual composition would revolutionize the industry.

Then came Ottmar Mergenthaler. The son of a teacher, he apprenticed under his uncle at the age of fourteen, building and repairing clocks. Mergenthaler's mechanical aptitude was evident early in life. As a child, he sneaked into the village bell tower and secretly fixed its large clock—one that had not worked in five years.

In October of 1872, at eighteen years old, Mergenthaler immigrated to the United States to work with his cousin August Hahl in Washington, D.C. Hahl operated an electrical instruments shop that made clocks and lights for the United States Signal Service. Along with working for Hahl, Mergenthaler started creating models for inventors seeking patents—at the time, all patent applications required a working model for submission. Mergenthaler quickly gained a reputation as a mechanic of extraordinary genius.

Hahl's shop eventually moved to Baltimore where, in 1876, Mergenthaler met James Clephane. Clephane was the inventor of what was called a "writing machine," and he needed help perfecting it. Similar in function to a typewriter, the machine made impressions on an endless strip of material that was applied to a lithographic stone for printing. Unfortunately, the process had too many steps before completion—even a minor error would cause an entire project to fail.

Acknowledging the limitations in lithographic printing, Clephane and Mergenthaler experimented with stereotyping. With this new approach, characters were pressed, in a row, into a papier-mâché mold. The molds were then placed together, line by line, and filled with molten metal to create a stereotyped plate of an entire paragraph or page. By 1878, they completed work on the machine, but quickly discovered its shortcomings. Often, the metal cooled too quickly or wouldn't fill the entire mold, causing an uneven printing surface and disfigured type. Mergenthaler realized that stereotyping wasn't the answer, and in 1879, he stopped working with Clephane.

For four more years, Clephane tried to perfect the process without any success. Meanwhile, he convinced L.G. Hine (a wealthy Washington, D.C. lawyer) and other investors to furnish funds to develop an effective machine. With Hine's fresh energy and funding, Clephane approached Mergenthaler again and he reluctantly agreed to join them.

During his time away from Clephane, Mergenthaler had developed the idea of making metal molds; this eliminated issues with uneven surfaces or incorrect cooling. Encouraged, he envisioned a machine with tall, narrow, upright bars stamped with each character of the alphabet, figures, spacing, and so forth. With the touch

of a key on a keyboard, a bar would move up or down independently of the others until stopping at the chosen character. Thus, each bar would align to create a line of molds ready for direct casting. Molten metal would then be forced into the line to create a slug of printable type, one that could be used by standard printing machines of the day.

With this concept, Mergenthaler, along with the other investors, organized under the name The National Typographic Company of West Virginia. He was promised a ten percent royalty for each machine manufactured. They took their machine to Washington D.C. and demonstrated it to hundreds of awestruck spectators, including the President of the United States, Chester A. Arthur.

True to his personality, Mergenthaler focused on improvements. The biggest issue with the vertical bands was that the operator could not see or correct a line until it was fully cast. Mistakes couldn't be corrected until after the casting process, slowing production. Also, after a line was typed out, the operator had to sit for about fifteen seconds while the machine cast the line, wasting precious time. If the typecasting machines were to be embraced by the printing industry, they had to exceed expectations—particularly in speed of production.

Mergenthaler saw individual molds (or matrices) as his solution. The idea had many mechanical challenges—especially puzzling out how to assemble, cast, and redistribute thousands of individual matrices. Instead of a vertical band, he created a magazine to hold all of the matrices in separate channels. At the touch of the keyboard, a matrix dropped from its channel into a row of matrices.

According to his plan, once all of the matrices for the desired line were arranged in a row, they slid over to the casting portion of the machine where molten lead pumped into them through a mold. The hot lead instantly cooled and this cast line of type was placed into a galley ready for printing. The machine then redistributed each matrix to its respective groove in the magazine at the top. During this time, the operator wouldn't need to wait; he could assemble the next line for casting.

He quickly drew up the idea of this new machine and presented it to Clephane, Hine, and the other investors. They weren't enthused with the prospect of virtually starting over, but understood its extraordinary potential and allowed him six months to create a working prototype.

It was a race against time.

The key to this entirely new machine was the individual matrix. Mergenthaler estimated that each magazine would hold approximately 1,200 matrices, which couldn't cost more than six cents each to manufacture. He took his sample brass matrix to J. Ryan, one of Balti-

more's largest typefoundries, because they used a similar matrix for manufacturing hand-set type. Ryan simply laughed at him. He estimated that they would easily cost over a dollar each *after* the type impression had been made. "If you can produce these matrices for the type founders at fifty cents apiece, there is a fortune in store for you on that line alone, and you need not waste your energy in useless attempts to make impossibilities. Assuming that your machine as such is a success, yet it is bound to fail on the cost of the matrices if for no other reason."¹

Instead of giving up, Mergenthaler's mechanical genius and his passion pushed him forward. Astonishingly, he set about inventing over thirty specialized machines for the manufacturing of the brass matrices. Each matrix required sixty different machining processes. In the end, his workshop could create the necessary brass matrices at *less* than six cents apiece. Production of matrices on a commercial scale may well be Mergenthaler's single greatest achievement.

THE SYNDICATE TAKES CHARGE

While Mergenthaler worked feverishly to create a prototype machine, some of the nation's leading newspaper publishers began to take notice of the developments in Baltimore. A group of them led by Whitelaw Reid, publisher of the famous *New York Tribune*, met with the National Typographic Company. In May of 1885, the newspaper syndicate paid \$300,000 for a controlling interest in what would be called the Mergenthaler Printing Company. This was the highest amount ever paid in the United States for an invention that had not yet made a single penny.

Melville Stone of the *Chicago News* was named president of the company. One of his first propositions was to move the Mergenthaler factory from Baltimore to Chicago—which he thought essential to oversee development of the machine. Mergenthaler countered that relocation was a waste of time and money. In the end, the measure wasn't passed, but this was a harbinger of future dealings with the syndicate.

Impressively, Mergenthaler completed a prototype in the summer of 1885. He invited the investors to Baltimore for a demonstration. When Ottmar pressed a key, a brass matrix dropped from its channel, and was blown by compressed air down to the assembly point (earning these machines the moniker "Blower" Linotypes). Once assembled, the arranged matrices moved over to the casting area of the machine where molten lead was pumped into the molds and, as if miraculously, a line of printable type ejected from the machine. The matrices were then lifted to the top of the machine, where they slid along a bar and dropped back into the magazine in

their respective channel, ready to be used again. At the same time, Ottmar was typing and arranging new lines of type, showing the investors the remarkable improvement in speed of operation.

The investors wanted to start commercial production immediately. Mergenthaler argued that the prototype was built quickly and still required many improvements. They reluctantly agreed to wait until a board meeting in October. Meanwhile, under a reorganization of the Mergenthaler Printing Company, Whitelaw Reid took control of the presidency. At that board meeting, some proposed that they begin with an initial production of one hundred machines. Mergenthaler thought this number was astronomically high for such a complex machine and begged them to reduce the order to a maximum of twelve machines so he would have time to work out any kinks during production. After heated debate, they agreed to lower the initial run to twelve.

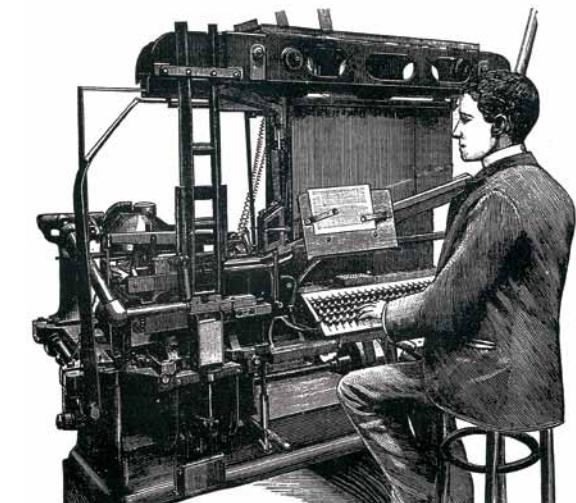
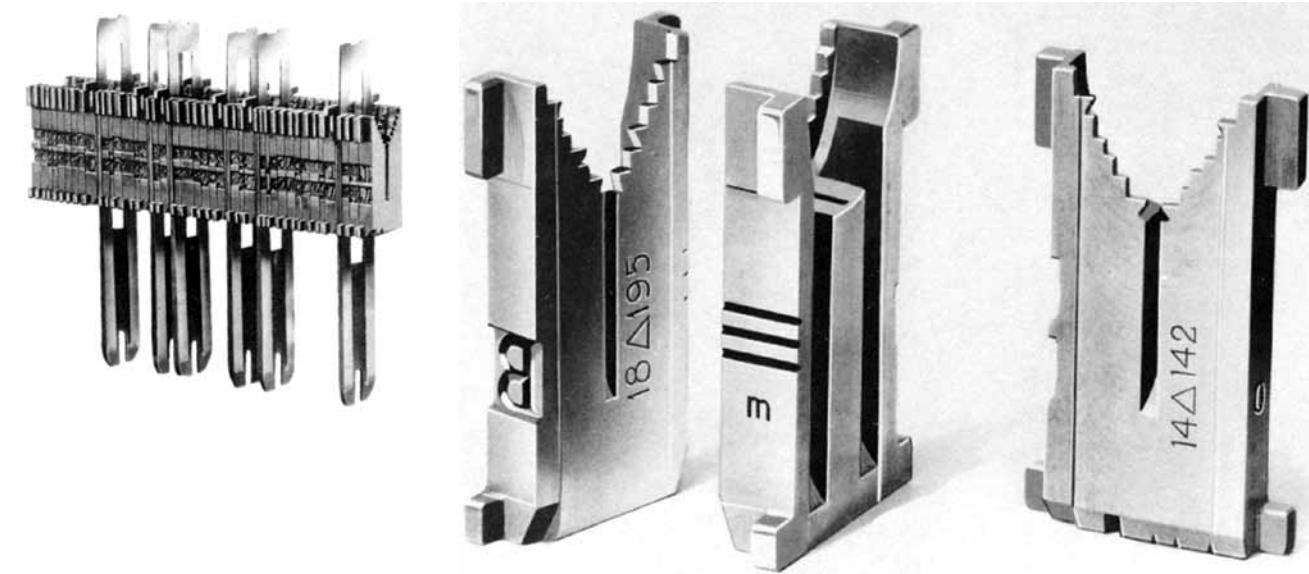
In July of 1886, Mergenthaler's hastily built Baltimore factory completed the first machine and sent it to Reid's *New York Tribune*. On the morning of July 3, printers, reporters, and newspaper officials gathered in the composing room of the *Tribune* as Ottmar sat down to the machine and cast the first line. Allegedly, Reid exclaimed, "Ottmar, you've done it! A line of type!" A reporter asked what the new machine was called and Reid replied, "Why yes, we do have a name. We are going to call it the Linotype."²

By the end of 1886, most of the twelve machines were delivered to the *Tribune* and put to work on the daily newspaper, as well as on the first book printed with the Linotype, *The Tribune Book of Open Air Sports*. Reid also ordered the manufacture of an additional one hundred machines. Mergenthaler found this absurd; the first machines had been hastily manufactured and barely time-tested. As he had predicted, early reports coming in during use of the first machines revealed some problems. An inventor, Mergenthaler's priority was quality. But as an investor, Reid's priority was profit.

FAULT LINES

In March of 1887, Whitelaw Reid called a special meeting of the company directors. They ordered Mergenthaler to immediately stop improving the Linotype design and to produce not one hundred machines, but twice that number. Mergenthaler was shocked, but after much pleading he accepted the decision, hoping to make the best of it.

They enlarged the Linotype factory on Camden Street in Baltimore and rapidly increased the number of employees from forty to one hundred and sixty. They purchased a second building on Preston Street and devoted it entirely to matrix production. Manufacturing of



Clockwise, from top left:
Matrices in a line with space bands.
Individual type matrices.
Operator working at a "Blower" Linotype.
The Mergenthaler Linotype factory in Brooklyn, NY.
(Reproduced with permission of Frank Romano.)

Production of matrices on a commercial scale may well be Mergenthaler's single greatest achievement.

some pieces was contracted out to other machine shops in Baltimore and New York.

Mergenthaler worked tirelessly to establish a proper machine shop, yet Reid seemed to sabotage his every step: meddling with day-to-day decisions, hiring people at will, increasing wages, and arbitrarily changing manufacturing processes. Mergenthaler was not satisfied with the foreman in charge of the matrix department, but when he fired him, Reid rehired the man, raised his wages, and set up his own shop in Baltimore to create matrices in direct competition with Mergenthaler. When Ottmar fired another employee for being a drunkard, Reid immediately rehired him to write weekly reports on the progress of the shop and ensured that Mergenthaler could do nothing to stop it.

Many machine parts from the contracted factories were defective or poorly manufactured and Mergenthaler's mechanics had to modify them. Despite these setbacks and difficult circumstances, by February of 1888 over fifty machines for the first order had been delivered to the *Louisville Courier-Journal*, *Washington Post*, and *Chicago News*. The factories were finally efficient enough to be able to manufacture at least 200 machines a year. Unfortunately, the directors of the company and newspaper syndicate were still not satisfied.

At the yearly stockholder meeting, Reid attacked Mergenthaler, claiming that he was not correctly managing the manufacturing and that Linotypes already in operation—at his newspaper and others—weren't performing as promised. He falsely claimed that not only were they not labor-saving devices; they actually caused problems. Yet numerous letters from the composing rooms and even from Reid himself stated that the machines saved time, money, and labor.

Soon after the meeting, the company directors, in a confusing and distressing move, ordered Mergenthaler to stop manufacturing Linotypes. In reality, this syndicate of powerful newspapermen wanted to keep the highly lucrative Linotype to themselves and dominate the market. They decreed that they had exclusive rights to the Linotype and that no one else could own or operate a machine in their respective cities.

Correspondence between Mergenthaler and the syndicate grew increasingly hostile. With these unfair dictates, Mergenthaler saw no alternative but to resign as manager of the factory on March 15, 1888. Mergenthaler viewed this as a simple resignation, but Reid made it personal, quickly demanding that the machines and factory be moved to Brooklyn, New York. In the haste to move the factory, many of Mergenthaler's personal tools were removed and he was never able to reclaim them.

Not only demoralized by resigning from his own company, Mergenthaler no longer had the simple tools

he needed to make a living and support his family. He also hadn't received any royalties on the finished machines. Reid claimed ignorance of the original royalty agreement (clearly untrue because he helped write the contract) and said Mergenthaler had no royalty rights. He promised Mergenthaler that the company would arrange a settlement for the lost tools in exchange for dropping his claim for royalties on the machines.

Of course Mergenthaler didn't agree to such a preposterous settlement. But financial difficulties forced him to sell, little by little, his stock in the Mergenthaler Printing Company. Due to Reid's false claims that the machines were not working properly and the abrupt stoppage of work at the factory, the stock wasn't even worth the original price. Mergenthaler eventually received a small amount for his tools, but not before fighting with the company for months.

REDESIGNING THE LINOTYPE

Forced to start over, Mergenthaler had a new machine shop built. At last, he'd be able to devote himself to the improvements to the Linotype that he'd wanted to make while working for Reid. The original machine was a success, but Mergenthaler knew he could create something even more revolutionary.

The original Linotype had many issues. It required a noisy blast of air to move the matrix from the channel into the assembly elevator. The keyboard was difficult to use and each set of matrices required its own special magazine. Mergenthaler went to work drawing up new plans. But, in the late fall of 1888, perhaps related to his stressful interactions with the syndicate, Mergenthaler fell victim to pleurisy with its painful, difficult breathing. His doctors feared that this could be a precursor to a more serious disease and warned him to slow his pace. It took almost two months of full bed rest for Mergenthaler to recover.

Near the end of the year, Mergenthaler finished his plans for the new design, but lacked the financial resources to build a model. He approached his old friends and early backers—James Clephane and L.G. Hine—and they took the plans to selected company stockholders in Washington, D.C. They raised \$2,000 from stockholders who were frustrated with Reid and the syndicate's sabotage of the company.

They weren't alone. A stockholder revolt was inevitable and it came in January 1889. Curiously, Reid and the syndicate members didn't fight the change and L.G. Hine was elected president of the company. Hine ordered an investigation of the company finances and found the reason behind Reid's surrender: the company was in financial ruin. The move from Baltimore had cost far too much and not a single usable machine had been manu-



Advertising catalog for Mergenthaler's Baltimore machine shop. (Reproduced with permission of Carl Schlesinger.)

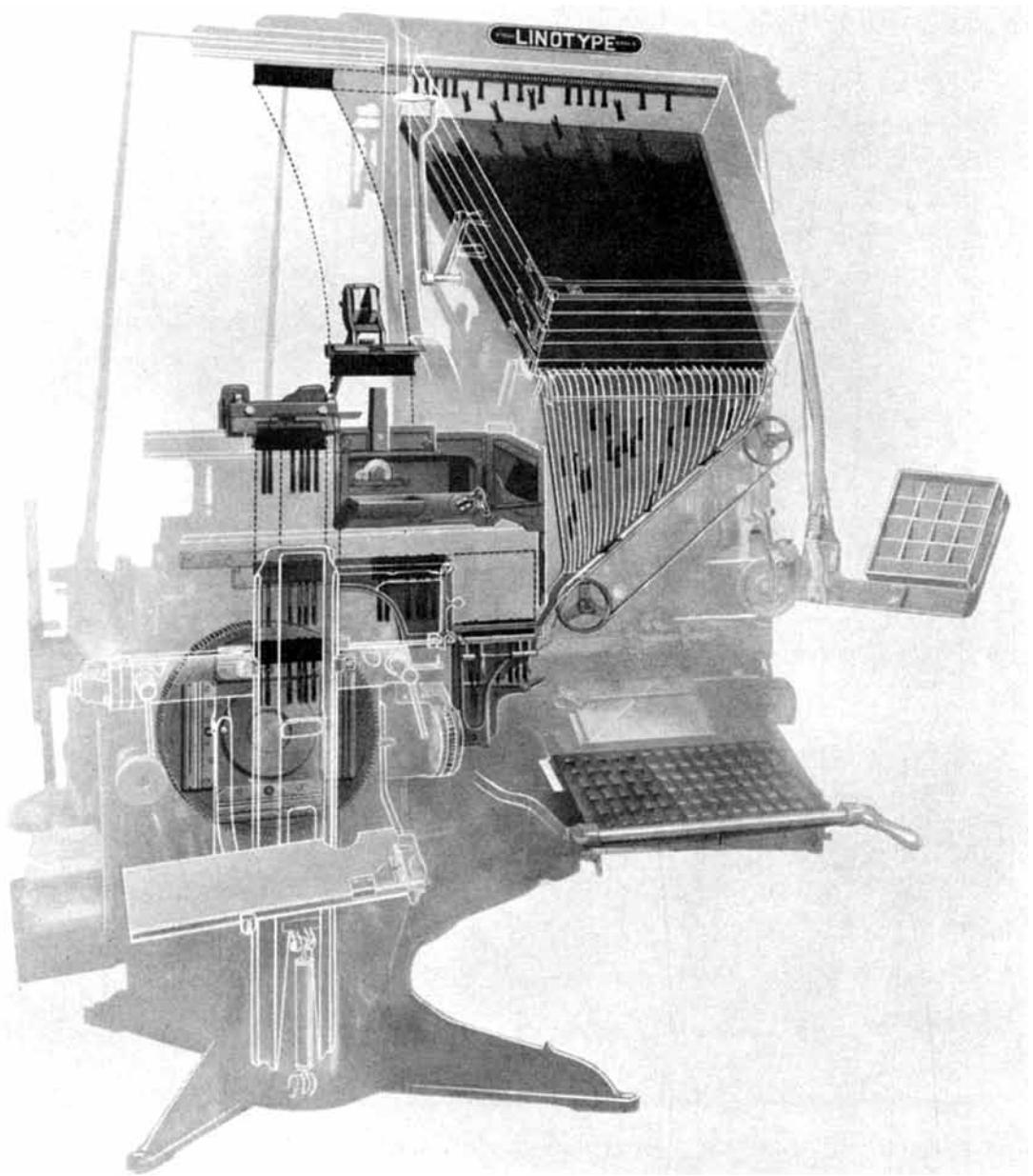


Illustration of the Linotype in action. (Reproduced with permission of Frank Romano.)

factured by the new Brooklyn factory. Also, because of defects—ones that Mergenthaler had long warned about—rumors ran rampant in the publishing industry that the Linotype was a failure. All orders had been canceled and there were no potential customers in sight.

Mergenthaler had to design and build a new machine quickly or the reorganized company wouldn't survive. He worked day and night on the new "Simplex" Linotype. He streamlined it, unified parts, and made the machine easier to operate and repair. In February of 1890, they demonstrated the first Simplex Linotype in New York City. It was an enormous success with orders rushing in far faster than expected. To keep up with demand, the company mobilized Mergenthaler's machine shop in Baltimore to construct new machines alongside the Brooklyn factory.

The debut of the Simplex Linotype ushered in a new era of printing. In less than a year, Linotypes were being installed in major newspaper composing rooms throughout the United States, Canada, and England. Printing was faster and cheaper than ever before, generating an extraordinary growth in the publishing industry. Daily newspapers expanded from small to large editions and even small towns could print their own newspaper. Books were cheaper to produce, making them accessible to a much higher percentage of the population.

One would expect that Mergenthaler would finally be rewarded for his inestimable efforts. Sadly, the stockholders—still convinced by Reid's old argument that Mergenthaler's royalty of ten percent per machine was excessive—asked Hine to negotiate a new contract with Mergenthaler. In "the mistake of his life,"³ Mergenthaler was persuaded to accept a royalty of only fifty dollars per machine. At the time, this reduced royalties by half and ensured an almost incalculable future loss.

Even with production of the newest version of the Linotype in full swing, Mergenthaler could not stop himself from designing more improvements. This did not sit any better with the new management than it did with the previous one. Mergenthaler was ordered to stop making changes to the machine and to simply manufacture the Linotype as designed. To an inventor, this was a crushing blow.

Building the Linotype proved to be more complex and more expensive than anyone had estimated and the sales of the machine barely covered the cost of manufacturing. The Mergenthaler Printing Company and the National Typographic Company reorganized under the name of the Mergenthaler Linotype Company of New Jersey. New stock was offered and sold, ironically, mostly to past syndicate members. Two of the biggest new investors were actually Whitelaw Reid's father-in-law and brother-in-law.

In December of 1891, L.G. Hine left as president of the company to return to his law practice. They elected the company's patent attorney, Philip Dodge of Washington D.C., as the new president. One of Dodge's first acts was to ask Mergenthaler for a detailed account of what the company still owed him. Mergenthaler submitted a statement that included charges for the time and energy spent designing the improved Simplex Linotype. Shockingly, Dodge stated that this was not a legal claim against the company and refused to pay Mergenthaler. He later offered to pay half of the claim, which Mergenthaler refused, and Dodge and company didn't pay the claim in full until 1896.

In an unexpected turn of events, the superintendent of the Brooklyn factory, W. Scudder, claimed that he had invented a machine called the Monoline that was supposedly simpler in design and cheaper in cost. He had even arranged to manufacture the machine in association with L.G. Hine. Instead of swiftly removing him from his position for this obvious conflict of interest, Dodge allowed him to stay until Scudder voluntarily left six months later. Ignoring Mergenthaler's recommendations, Dodge then replaced Scudder with a new superintendent of the factory—one who had never even seen a Linotype.

While overseas production of the Linotype increased, Mergenthaler was not properly paid for the sale of foreign patents in England, Germany, or Austria. Interestingly, Dodge also attempted to change the name of the company by removing "Mergenthaler" from "Mergenthaler Linotype Company." He explained that the name was too long, was often misspelled, and caused "much inconvenience."⁴

MERGENTHALER'S HEALTH

By 1894, the constant stress and relentless schedule caught up with Mergenthaler. He'd never fully recovered from his bout of pleurisy, and now the doctors diagnosed a much more serious illness: tuberculosis. With the urging of his doctors and family, he spent most of the summer in the nearby Blue Ridge Mountains. In the fall, Mergenthaler went to Saranac Lake in the Adirondack Mountains of New York. While away, he was apprised of progress in the Baltimore factory, which was straining under the skyrocketing demand for the Linotype.

Unfortunately, his health did not improve at Saranac Lake, so he traveled to Deming, New Mexico, in search of warm, dry air to soothe his lungs. He rented a cottage, joined by his wife, his children, and a tutor named Otto Schoenrich. He tried to make up for lost years with his family and began an autobiography with the help of Schoenrich. By the fall of 1897, when the autobiography was ready to be sent off to the printer, it was de-

stroyed along with their home by a prairie fire that swept through town.

Although he was not in good health, they soon moved back to Baltimore. He started on the autobiography again, but was so weak that he asked Schoenrich to write his biography instead. As Schoenrich wrote, he read each chapter to Mergenthaler to ensure its accuracy. The small biography was published as Mergenthaler's health continued to decline.

Ottmar Mergenthaler died at the age of forty-five, on October 28, 1899. He was buried without fanfare in Baltimore's Loudon Park Cemetery. He did not live to see the profound impact of his invention nor to receive the recognition he deserved as one of the great inventors of the late nineteenth century. If he had lived longer, his name would likely be as familiar to us as that of Thomas Edison or Henry Ford.

DOMINANCE FOR A CENTURY

The Linotype became the most prominent typecasting machine in the world. Adapted to almost every written language, over 100,000 Linotypes were manufactured. Attempting to quantify the impact of the Linotype on the distribution of information would be as difficult as calculating the internet's influence today.

The Linotype inevitably had imitators and competitors. The Roger's Typograph was an early competitor, purchased by Linotype to control the patent for the Shucker's wedge space band. The most common competitor was the Intertype, which was similar in design. Monotype built another competing machine that, although different in design, was favored by some.

James W. Paige invented the most elaborate of the competing machines and convinced the American writer Mark Twain to invest heavily in its creation. The Paige Compositor had over 18,000 parts and was quite difficult to operate. When it worked, it did set type sixty percent faster than the Linotype, but the machine was so temperamental that only the inventor could successfully operate it. First invented in 1882, a working production machine was not ready until 1887 and by 1894 the Paige Compositor was finally discarded as impractical. Twain was bankrupt and Paige died penniless.

The Mergenthaler Linotype Company continued to improve the Linotype over the years. The first Linotypes were designed for newspaper body copy and could only run 4.5 pt to 18 pt type. Later on, the machine was adapted to cast type up to 60 pt and 144 pt for the All-Purpose Linotype. The first machines held a single magazine at a time; to change a font, one had to switch out the magazine, wasting time. Later machines held up to eight magazines at a time and one could mix matrices from different magazines in the same line. This was

especially useful for advertisements and running headlines together with body copy.

Above all, the ingenuity and performance of Mergenthaler's Linotype kept the machine at the top of the publishing industry for almost a century. This intricate mechanical wonder deserved all of the praise that it received.

THE FATE OF THE LINOTYPE

Of course, the reign of the Linotype was not to last forever. The late 1940s saw the invention of the first photographic typesetting machines. By the 1950s, phototypesetting was gaining a foothold in the printing industry. In the early 1960s, Linotype was manufacturing phototypesetters to compete in the new "cold type" market. They built some of the best photo and direct-image setters available, but Linotype would never regain the industry dominance that it held during the hot metal days.

Although the company still supported the Linotype and hot metal, production of the Linotype ceased in the early 1970s. By the thousands, Linotypes gathered dust and were discarded by their owners who needed space for newer machines in the 1970s and 1980s. These once priceless machines of the industrial age were now worth more as melted-down scrap metal.

The advent of desktop publishing was the death knell for Linotype as a manufacturing company. Because almost anyone could set type at home, there was no need for Linotype's specialized machines. Manufacturing in the U.S. and U.K. closed and all typographic design was placed under German Linotype AG. Linotype merged with the Rudolf Hell Company (which was itself owned by Siemens AG) and changed its name to Linotype-Hell AG. They continued to work on image setters and eventually Heidelberg Druckmaschinen AG took over the company.

Linotype wisely realized that their only valuable resource in the digital age was their collection of type designs. The typography department at Linotype was profitable and so it was established as a separate company named Linotype Library GmbH (later Linotype GmbH), fully owned by Heidelberg. In 2006, former rival Monotype Imaging acquired Linotype. Today, Linotype is based in Bad Homburg, Germany. They license and sell the digitized typefaces of Linotype, Monotype, and ITC, along with numerous other, smaller typefoundries.

The original Linotype factory still exists in a group of buildings at the intersection of Flushing and Ryerson, across from the Navy Yard in Brooklyn. Sadly, all markings and indications of the factory's former life have been erased. The buildings were divided for use as industrial storage, manufacturing, and offices. Few, if any, of the people who work there know of the historical importance of these grounds.

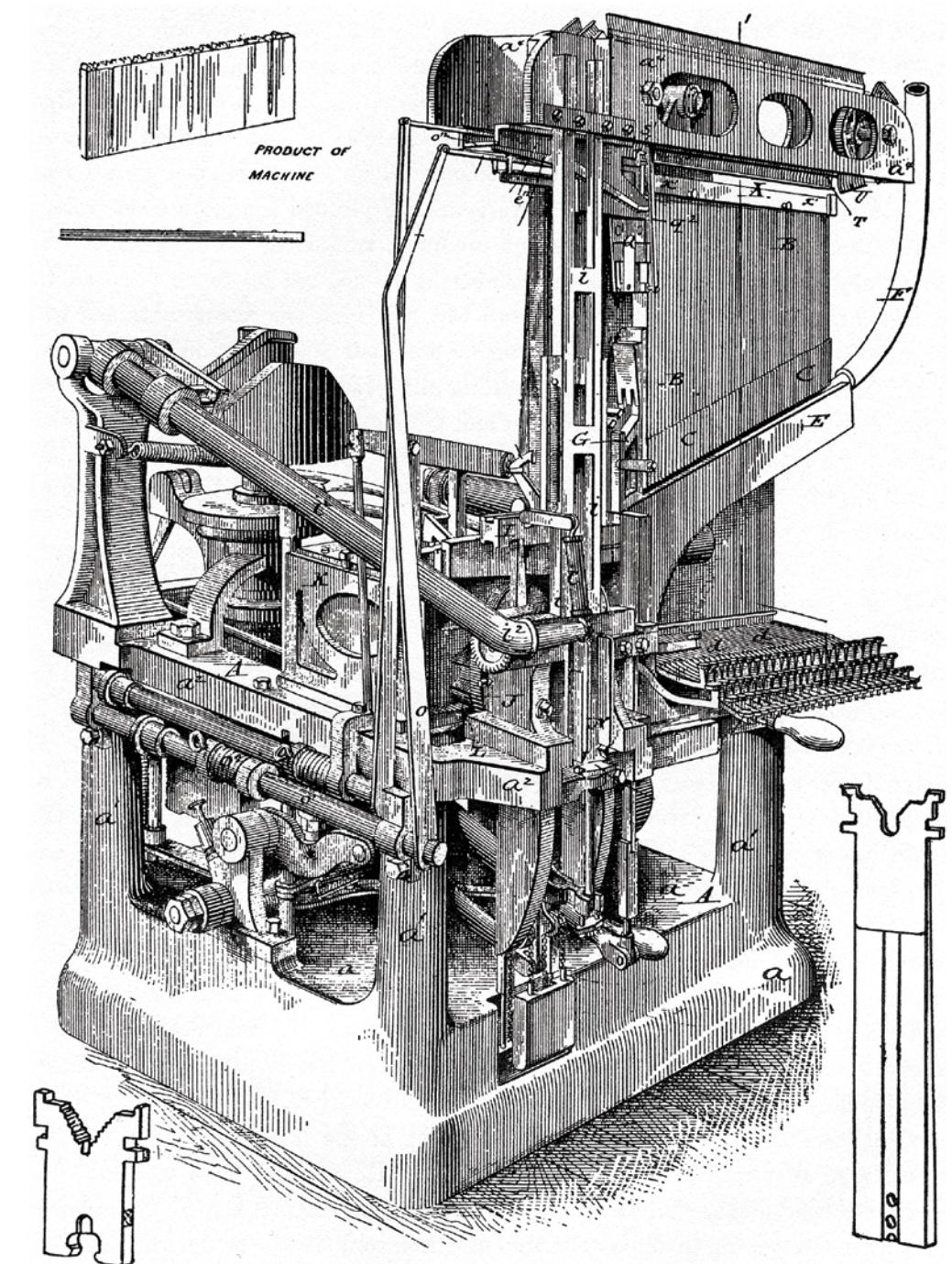
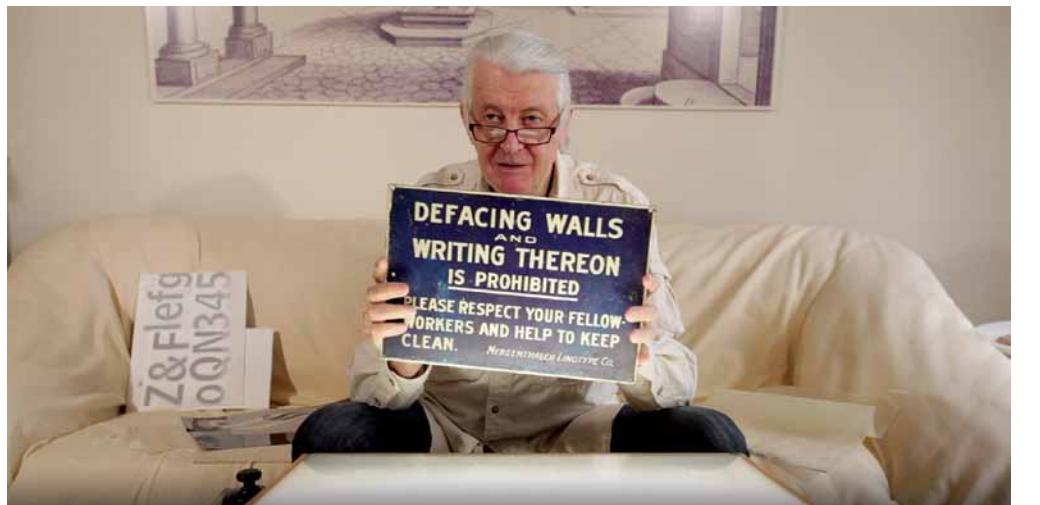


Illustration of the "Blower" Linotype. (Reproduced with permission of Carl Schlesinger.)



Opposite, top to bottom:
Guy Trower setting type on a Linotype.
Matthew Carter holding a sign from his days at Mergenthaler Linotype.
Jesse Marsolais speaking on the Linotype.
(Stills courtesy of [Linotype: The Film](#).)

PRESERVING MERGENTHALER'S LEGACY

Except for a few small books, surprisingly little is written about the story of Mergenthaler and his influential, revolutionary invention. Movies are limited to a few industrial educational films and one film documenting the last night of hot metal typesetting at the *New York Times*. Today, few Linotypes exist and even fewer remain in operation. Some see the Linotype as a remnant of the past best suited for a spot in a museum.

Yet a small, dedicated group of former Linotype operators and enthusiasts still use Mergenthaler's machine. I saw my first Linotype in a local print shop about six years ago while learning letterpress printing. The proprietor owned a working machine, and noting my admiration, he offered to show me how the massive contraption worked. I was riveted.

But my research uncovered surprisingly little information. This eventually compelled me to make a documentary worthy of the machine and its inventor. *Linotype: The Film* would not be nostalgic, shot in 16 mm black and white, but rather would be a modern movie about an old technology. The film reveals the history of the Linotype and Ottmar Mergenthaler, examines the machine in action, and gives a voice to the people who still own and cherish these machines today.

Production on the film began in August of 2010 and, at the time of this publication, is slated for release by autumn of 2011. Plans include a DVD release and, potentially, a presence at film festivals and international design conferences. The year 2011 marks the 125th anniversary of the invention of the Linotype—the perfect time to sing the praises of Mergenthaler and his machine.

Linotype: The Film seeks to answer the question: "Can this technology be passed on to the next generation, or will the Linotype and knowledge of how it operates die with the present generation?"

A growing community believes they know the answer to this question. Enthralled by the complexity of this enormous machine, the music of mechanical type at work, they are now devotees. Their eagerness to share the story of the man who—despite suffering through devastating illness, cruel deception, and heartbreaking setbacks—never relented, never lost the fire inside, will bring Mergenthaler and the Linotype the honor they rightly deserve for transforming our means of communication and our world.

1 Levine, I.E. *Miracle Man of Printing: Ottmar Mergenthaler*. New York, NY: Julian Messner, 1963.

2 Schlesinger, Carl. *The Biography of Ottmar Mergenthaler, Inventor of the Linotype*. New Castle, DE: Oak Knoll Books, 1989.

3 Levine. *Miracle Man of Printing: Ottmar Mergenthaler*.

4 Ibid.

ARE TYPES ~~FRIENDS~~ ~~ELECTRIC?~~ COMM- ERCIAL?

An interview with Paul Barnes
& Christian Schwartz
by Sébastien Morlighem

Photograph by Vincent Chan. Excerpts from the *Guardian* courtesy of Mark Porter.



Christian Schwartz (left) & Paul Barnes (right).

Typografie
Typografie

Top:
FF Bau by Christian Schwartz
(double story g).

Bottom:
Haas Grotesk by Paul Barnes
(single story g).

What do you get when you cross an award-winning type designer with a prestigious and internationally renowned graphic designer? Commercial Type, a type foundry co-founded by Christian Schwartz and Paul Barnes. A friendship that began with the letter “g,” it flourished at the arrivals gate of Heathrow Airport, and blossomed into a foundry that has released such hits as Dala Floda, Lyon, Publico, the Guardian Collection, and more. Graphic designer, artist, illustrator, and author Sébastien Morlighem takes us on a typographic journey that is not Barnes and Schwartz Inc., but Commercial Type.

SÉBASTIEN MORLIGHEM Please unveil the circumstances of your first meeting.

PAUL BARNES We first met at Heathrow Airport. I had a sign with “Christian Schwartz, type designer” on it.

CHRISTIAN SCHWARTZ This was after we had been working together on the *Guardian* typefaces for about eight months; we regularly spoke on the phone four or five times a week. Paul didn’t look at all how I had pictured him.

PB The origin of our friendship was the lower case *g* in a ubiquitous European sans from the nineteenth century. Both of us had made digital versions—Christian for his FF Bau and mine just for my own entertainment. For Christian, it was the *g* of the Schelter and Giesecke sans typefaces so beloved by the early modernist designers, whereas I had taken it from a Haas specimen—Haas Grotesk, the forerunner of the Neue Haas Grotesk. The curious thing is that although both typefaces are

the same, Haas had a single story *g*, while Schelter and Giesecke used a double story *g*, which actually makes the typeface quite different in feel.

CS Andy Crewdson had used my version on New Series, the blog he ran for a little while after he shut down Lines & Splines. Paul contacted Andy to ask who had designed it, and he put us in touch. If I remember right, Paul was very upfront when he first emailed, asking where I had found that *g*, or if I had simply made it up.

PB I think we were unaware of each other’s existence before this, though we both started our careers at Roger Black. We struck up an internet friendship and over time we helped each other; working as a typographic advisor I always had a chance to specify Christian’s fonts—for example, Amplitude for *Wallpaper**. We had quite a few mutual friends—such as Erik Spiekermann, Jonathan Hoefler, and Roger Black—but we didn’t actually meet. During 2003 I began consulting on the *Guardian*, and



Guardian Sans Guardian Sans Guardian Egyptian Guardian Egyptian

that's when the friendship became real as opposed to virtual. In the first version of the redesign, Mark Porter and I wanted to have a better version of Helvetica, so I suggested that Christian draw a version of Neue Haas Grotesk.

cs In the end, the Neue Haas Grotesk got killed, although it would later turn up in Richard Turley's redesign of *Bloomberg Businessweek*, along with Publico, another rejected typeface we worked on for the *Guardian* redesign.

PB That's the beauty of type design; even the rejected designs can reappear at a later date. When the Neue Haas Grotesk died, the *Guardian* decided to turn to serif typefaces and we decided that we would collaborate.

cs I don't remember it that way at all. I thought Mark decided we would collaborate, but we weren't sure it would work. It easily could have not worked out at all!

PB The rest, as they would say, is history. Christian got on a plane and came to England, and since then we

haven't looked back. What we realized early on was that we had a shared sense of humor and taste in music, both of which are very dear to us. We both love the work of the Mael Brothers and Peter Sellers.

SM When and why did the idea of Commercial Type blossom? Did you feel that there was a gap to be filled in the market?

PB After the *Guardian* and *Publico* projects we realized that we had a shared future. We had said at the beginning of the *Guardian* project that we would always split the royalties down the middle, and that after a period of exclusivity we would have the right to sell it. I think both of us were wondering where it would fit into another foundry's library, and how it could get lost, not getting attention amongst the 37,456 other typefaces. We had conversations with a few people and went quite far down the line, but in the end we just had a nagging

Guardian:
A large family intended for editorial design and situations requiring complex typographic hierarchy, *Guardian* was designed for Mark Porter's groundbreaking 2005 redesign of the *Guardian*. As a text face it exhibits a rational and clear disposition, lending a serious air to the text, while the display components capture a wide range of moods with their comprehensive range of weights.

Caponi:
Inspired by some of Giambattista Bodoni's earliest work, Caponi was designed for a minor tweak of *Entertainment Weekly* on the occasion of the magazine's 20th anniversary. Design director Amid Capuci needed a serif headline family that could appear masculine or feminine, quiet or loud, and traditional or contemporary, depending on its surroundings.

Children of the republic

Roddy Doyle has produced a brilliant condition-of-Ireland novel, says Anne Devlin

Paula Spencer
by Roddy Doyle
228pp, Jonathan Cape, £16.99

I once met a poet on the train to Dublin; discussing a show at Liberty Hall, he made the kind of remark you might make to a group of creative writing students: "If you want to write for the people, you have to do better than that." This led me to speculate on a definition. Writing for the people: making a sympathetic character of a woman who has lost her son to heroin and her daughter to alcoholism while she colluded for 17 years in an abusive relationship; and doing so with simplicity in a language that never betrays the complexity of human nature but locates the emotion of someone drained of strength, fatigued by the struggle to understand what is oppressing them.

This is the extent of Roddy Doyle's magnificent achievement in *Paula Spencer*, a sequel to his earlier novel *The Woman Who Walked into Doors*. If the first novel deals with the vicissitudes of mind, fantasy and delusion that allowed her to remain in a violent relationship, the sequel deals with the forensic process of recovery.

It may not be the Belfast of the 1970s, but Paula Spencer is operating in a war zone. She has emerged from an abusive relationship with the collateral damage of alcoholism, and has been clean for four months and five days when the novel begins in June 2004. It is a journal of a mind which has been overwhelmed by proximity to violence and is now engaged in putting itself back together. It's not just alcoholism she's in recovery from, but her ability not to know what is happening to her. When she gives up the booze she comes face to face with herself again.

Paula works as a cleaner. Dirt, according to Freud, is matter in the wrong place, while for Jung a ghost is memory in the wrong time. Halfway through the novel, while scraping ice

from some windows, she reflects on her children in the room around her, faces. She has a moment. It's a moment of ghosts. On the phone, she says to her daughter, "Is she pregnant?" (which immediately triggered a memory prompted by McCartney's song "I'm a Ghost"). Paula knows she's pregnant. She has seen the pic started. She has seen the pub where she is as culpable as the chiller in McCartney's "Padre Pio". At the head of the parenting article, she says, "If there is no house, it's better if she is up again copies the grown-up w

feeling that it wouldn't work out. When we ruled out all the other possibilities we were left with the idea of starting our own foundry. We were both naïve and thought it would be easy. We must have seriously started on it in 2007 and we went online in 2010. Of course, as soon as we decided that we would have this partnership, things seemed to make sense. We have the same aims, do some good work, make some money, and have some fun. We realize that whilst we like doing interesting designs, we have to balance this with designs that are commercially successful.

cs After coming across Kai Bernau's Lyon, we had also decided that we wanted to be able to publish other people's typefaces on occasion and we would need a foundry of our own in order to do this.

PB We tend to think that because we come from different places and different occupations that we can bring something new to the world of type design. We do think

A reporter at Granada Television's *The Alan Partridge Show* falls in love with the character. Well known comedian and ex-*Downton Abbey* star Hugh Bonneville plays the title role in *David Simon's new series of Incendies*, Best Foreign Language Cinematographer for the 2011 Vancouver Film Festival. Director Brad Bird Interview: Memorable moments from Entertainment News and

[CONT.]

SM Who coined the name Commercial Type?

PB A type foundry is a commercial venture, so it seemed appropriate. We liked the Andy Warhol-esque nature of it; we are both fans of the whole Factory Records era. Also, when we went through the possible names, many were already taken on the internet and we thought the surname thing didn't work for us.

cs Barnes & Schwartz. It doesn't exactly roll off the tongue.

PB We started sounding like lawyers or realtors

cs It was also a problem for publishing work by outside designers. If our names were on the door, we were afraid we would automatically get credit for everything we published.

PB We tended to think that “Commercial” would sit well with the aesthetic of our typefaces and with the way we thought our website and identity would pan out: simple design and bold colors.

SM Most of your releases are fueled with a deep concern for “modernity” or different visions of modernity in the typographical history: Robert Granjon, the early Egyptian and modern faces, the geometric and neogrotesks sans, etc. Does it reflect the credo of your digital foundry?

PB We don't particularly consider ourselves either modern or historical; we tend to find solutions in what we think is appropriate. By the nature of type design, it's impossible to throw off the past, so you have to get used to it and find a way of working through it. Of course, history is a rich resource, and we find ourselves as inspired by the sixteenth century as, say, contemporary art and design. It seems to us that certain designers working in all periods were "modern," in that being modern is an attitude as opposed to being a style. We tend to think that rather than trying too hard to be anything, you just let it happen.

We also strongly believe that running a foundry isn't just about creating new things, but also about making old things available again. When metal ended in the last twenty-five years of the twentieth century, hundreds of valid designs just disappeared. The large traditional foundries either didn't believe in the old typefaces, or couldn't afford to recreate them.

SM How often do you fight about a glyph?

PB Ha! If we have a real problem with it, we would draw an alternative! We don't really disagree too much about these things, because by this point we think the typeface is a good idea, and that it will sort itself out. We are both open; we know when we can't take something much further and we ask the other one's advice. It's a bit like songwriters; sometimes we write together, sometimes apart (and let the other person solve the problems). But we don't beat ourselves up about most things.

Just running a foundry has so many jobs that we need to have a sense of perspective.

Cs We have too many things going on at the moment to let one little glyph get in the way! We did have some disagreement on the numeral 2 in Brunel a few years back. I was working to massage the family into a usable form for *Condé Nast Portfolio*, and Paul kept discovering wonderful alternate forms in the source material—all of which were so good that we couldn't possibly consider the typeface to be finished or authentic without each of them.

SM How much were you involved in the other designers' projects you published, e.g., Lyon by Kai Bernau and Platform by Berton Hasebe?

PB Both of us had seen Kai's project for the Type and Media course at Royal Academy of Art (KABK in The Hague), which was the first version of Lyon Text, and we

Graphik:
First drawn for the Schwartzco Inc. identity, then finished for *Conde Nast Portfolio* and expanded for *Wallpaper** and later *T, the New York Times Style Magazine*. Graphik was inspired by the elegant plainness seen in many of the less common twentieth-century European sans serifs and in handlettering on classic Swiss Modern posters.

Anthropomorphism Methamphetamine Handsatzverfahren Overspecialization Photolithographer Thermoelectricity **Cosmopolitanism** **Representational** **Tetrahexahedron** **Exemplifications**

were very keen that it would be our first release by an outside designer. We thought that it could become a less bland twenty-first century Times. You always worry, when you see the qualities of Times in a typeface, that the designer won't necessarily appreciate the similarity, but Kai knew what we meant.

cs I spent a significant amount of time working with Kai on turning Lyon from a handful of disparate styles into a useful, coherent, and comprehensive family. I went over to Holland a couple of times, and he came over to work with me in the U.S. for a month. We believe that the old foundry system of art direction is a good and productive thing, and we tend to think that type design in isolation is not necessarily a good thing. We think that giving feedback and criticism helps the design along. Because we had known Kai for a long time, he trusted us and we trusted him. It's a really great typeface, and it became pretty successful in a short period of time.

With Berton it's a little bit different, because he works with us full-time. Part of his job is to spend the equivalent of one day a week on his personal typeface projects. Paul and I have a backlog of sketches and ideas that we eventually hope to finish, and (when we're lucky) can tap into it when a new project comes along; we wanted to make sure Berton was building up his own set of ideas. We didn't hire him just to be a pair of hands; he's a smart and talented young designer and it's important that he's always working on new typefaces—especially since the projects that land on his desk aren't always the most creatively challenging. More often than not, they are things that simply need to get done. That's life as a working type designer. During the first six or seven months he was working for us, he sketched out a lot of different ideas before Platform emerged as something all three of us were really enthusiastic about seeing through to release.

Grilled Artichokes an Almond Chicken wit Mint and Lemon Ris Wilted Spinach wit Shrimp and Toma

Wyatt:
Commissioned for O: The Oprah Magazine. Wyatt represents the "looser" side of the English vernacular; the letters of the lettering artist and the stone carver. Drawing influence from the engraved number on the clock, the stone of the graveyard, from the cast letter on a bell.

Favorite Things Favorite Things

PB Berton's girlfriend went to the Werkplaats Typografie in Arnhem, and you can see that kind of aesthetic in it—a kind of crudeness. We also felt that Platform was a young person's typeface; we are in our thirties and forties, so it was taken from the perspective of people in their twenties.

SM Your latest release, Dala Floda, is a subtle old-style revival filtered through the stencil pattern with a vernacular flavor. Is it a new direction to be further developed in the future?

PB Dala Floda is very much based on the idea of taking the old and adapting it with a twist. Nothing about it is new—the stencil, the old style, the heavy weights, and so forth—but together they make something new. We would guess that this is kind of typically British or English: to take other ideas, give them a twist, and create something new. One of my favorite books is Pevsner's

The Englishness of English Art, and Dala Floda kind of reflects that, even though the name is very Swedish. We have always liked the stencil's mixture of the formal and informal; the way it takes the kind of "high taste" of the old style and gives it this informality really appealed to us. We have other plans with a similar theme of mixing the past and the contemporary: most obvious will be a sans version of Dala Floda, and then our hairline compendium of the classics, Marian.

STEP- CHILDREN OF MINERVA

PAUL DIJSTELBERGE

Just as the printing press replaced the scribe with pieces of metal type, so too it substituted the work of the illuminator with woodcut initials. From the bizarre to the sublime, from fat little angels to scenes that reflect the fashions and tastes of the day, these initials—the tale of their birth, their renaissance, and, finally, their virtual extinction in an age that deemed them superfluous—merit a significant place in our archives.

MINERVA IS BEST KNOWN as the goddess of wisdom and learning, but she is also patroness of crafts and craftspeople, of all things beautiful and those who create them. Man-made objects and artistic endeavors, paintings, sculpture, and architecture belong to her, as do books—as vessels of wisdom and art, but also as works of art in themselves. Since the introduction of the codex—at some point in the fourth century after Christ—makers of books have toiled to create the beautiful artifacts that enhance the texts on their pages. Until the arrival of the printing press in the middle of the fifteenth century, they hand-wrote and illuminated the manuscripts we admire to this day in our libraries and museums.

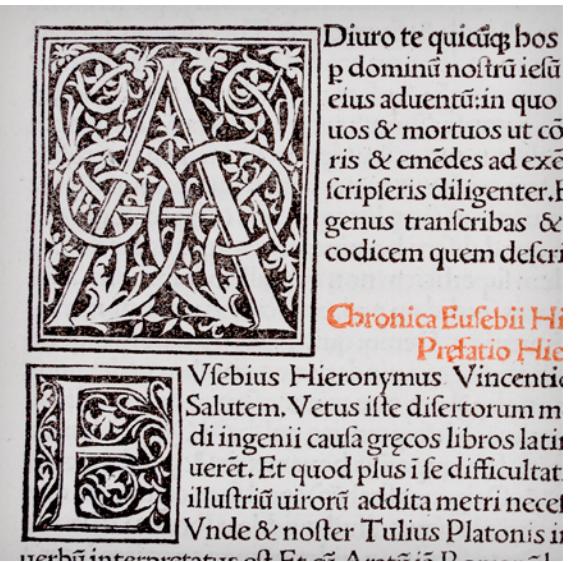
FROM MANUSCRIPT TO PRINT

In the first decades after the invention of the printing press, publishers endeavored to create printed books that mimicked the most expensive manuscripts of their day. After Gutenberg printed his first Bible with movable type, it was still more than forty years before typographers broke from tradition and made printing an autonomous art form. But from the late fifteenth until well into the eighteenth century, one finds in almost every book the remnants of an earlier age: the printed

Fig. 1
An Italian hand-painted
initial. Florence,
probably c. 1470–80.
This kind of work was
expensive, a custom order.
Initials like this brought
the same sort of color
and beauty to printed
books that wealthy readers
expected from manuscripts.



Fig. 2
Printed initials. Venice, 1483. Used by the great printer and experimenter Ratdolt, the interlaced plant forms show strong cultural influences from Byzantium. These initials were probably made of wood, although they may also have been metal.



historiated initials and ornaments that are derived from the medieval world. Everyone knows the painted initials in early manuscripts, the plants and little monsters in the margins of pages. Devotees, who have studied these treasures through the centuries, have published book after book of reproductions, often lavishly illustrated in color, which can be examined by anyone, anywhere. Yet their printed offspring are largely neglected, and the complete story of these little works of art is still unwritten.

Printed initials were first seen in the late fifteenth century. The German, Erhard Ratdolt, who spent a decade in Italy, was one of the first printers to use them. The “manuscripts”—as the origin of the word implies—were written by hand and all ornamentation was handwork. The earliest printed books were made by hand, just

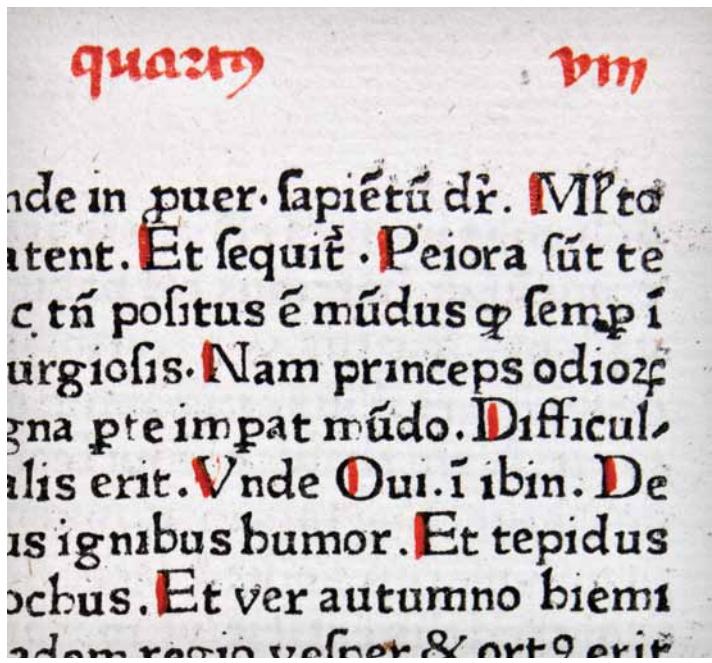
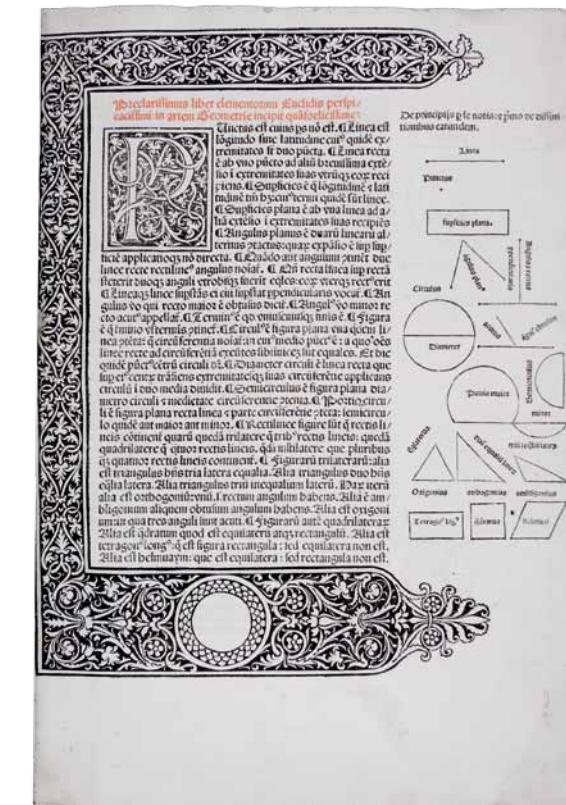


Fig. 3
Rubrication. Strasbourg, 1470. Perhaps one of the most boring jobs in the scriptorium. The header was also handwritten.

Fig. 4
First printed edition of Euclid. Venice, 1482. Printed by Ratdolt, one of the most famous—and expensive—books of all time; also one of the first in which initials, ornaments, and illustrations were printed.



These initials and ornaments were expensive. In the early seventeenth century they cost a guilder per piece—the daily wage of a skilled worker...

like their handwritten ancestors. The mechanical part, the printing itself, was perhaps a third of the work necessary to create a book. Rubrication—the painting of both red lines in capitals and paragraph-signs—was still done by hand and all initials also had to be painted in the printed book. But while each manuscript is an individual, a printed book is part of an edition and may have as many as 500 or even 1000 relatives. Painting and rubricating them in each copy was time-consuming, and fifteenth-century publishers soon looked for methods to mechanize this part of their book production. The role of the rubricator was taken over by the typographical designer, who used white space, different typefaces, and marks to replace the painted red lines of an earlier era. The painter of initials was replaced by the woodcutter, who made these beautiful little blocks.

MAKING INITIALS

The first initials were woodcuts. The actual woodcut and the pieces of metal type had to be the same height, so that when printed, the ink was transferred. If, for example, the woodcut initial was higher than the type, then the metal type wouldn't reach the surface when pressed.

The preferred material was boxwood until late in the seventeenth century when woodcutters started to use palm wood. The hard wood could be cut along the grain but also engraved with a burin on the grain—Thomas Bewick’s “invention” of this tool for engraving at the end of the eighteenth century was, in fact, probably used by printers from the early sixteenth century on. These initials and ornaments were expensive. In the early seventeenth century they cost a guilder per piece—the daily wage of a skilled worker—and while these are

the first extant records of the price of initials, and we can't say with certainty, they were most likely just as expensive earlier. Printers would own any number of them: from tens to hundreds to even more than a thousand. They were sturdy and could survive generations of printers and probably more than 500,000 prints, as an examination of the materials of the Basel printing house of Froben shows.

From the mid-sixteenth century on, printers (or their purveyors) started to cast initials. An example (made of wood or another cast piece) was pressed into fine sand and this temporary matrix was used to cast a thin plate of lead. They nailed it on top of a piece of wood which they then used for printing. Metal cuts were also used but apparently rarely. The initial was cut in a small plate of copper or steel with a burin and then glued or nailed to a piece of wood. This was used for printing just like letterpress—and not like intaglio. In the



Fig. 5 (Above)
One of many initials of the house of Froben. This printing house was active for more than a century; Hans Holbein may have designed its initials. Original size approximately 30 mm.

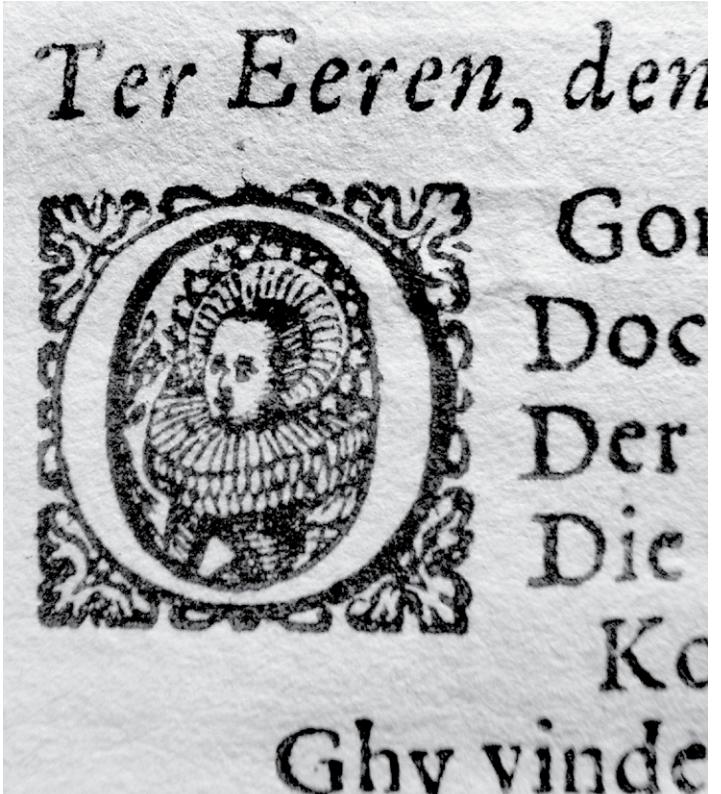


Fig. 6 (Right)
One of the fine initials of the Dutchman Van Ravesteyn, showing a Dutch lady from the seventeenth century. Original size approximately 10 mm high.

early eighteenth century a rather curious method of casting was used. This was called *abklatschen* and its use likely put the casters at great risk. A small rectangle was filled with molten lead and allowed to cool off a little. As the lead began to cool and harden, another initial (wood or metal) was driven into it with great force. The result was a reusable metal matrix. Inspecting the burn marks in one of these wooden and lead contraptions reveals that half-molten lead would splash in all directions. Initials cast in this way didn't last: the nails used to fasten many initials would work their way loose and actually leave their impression on the page. But they were cheap and plentiful and perhaps easier to use than their wooden cousins.

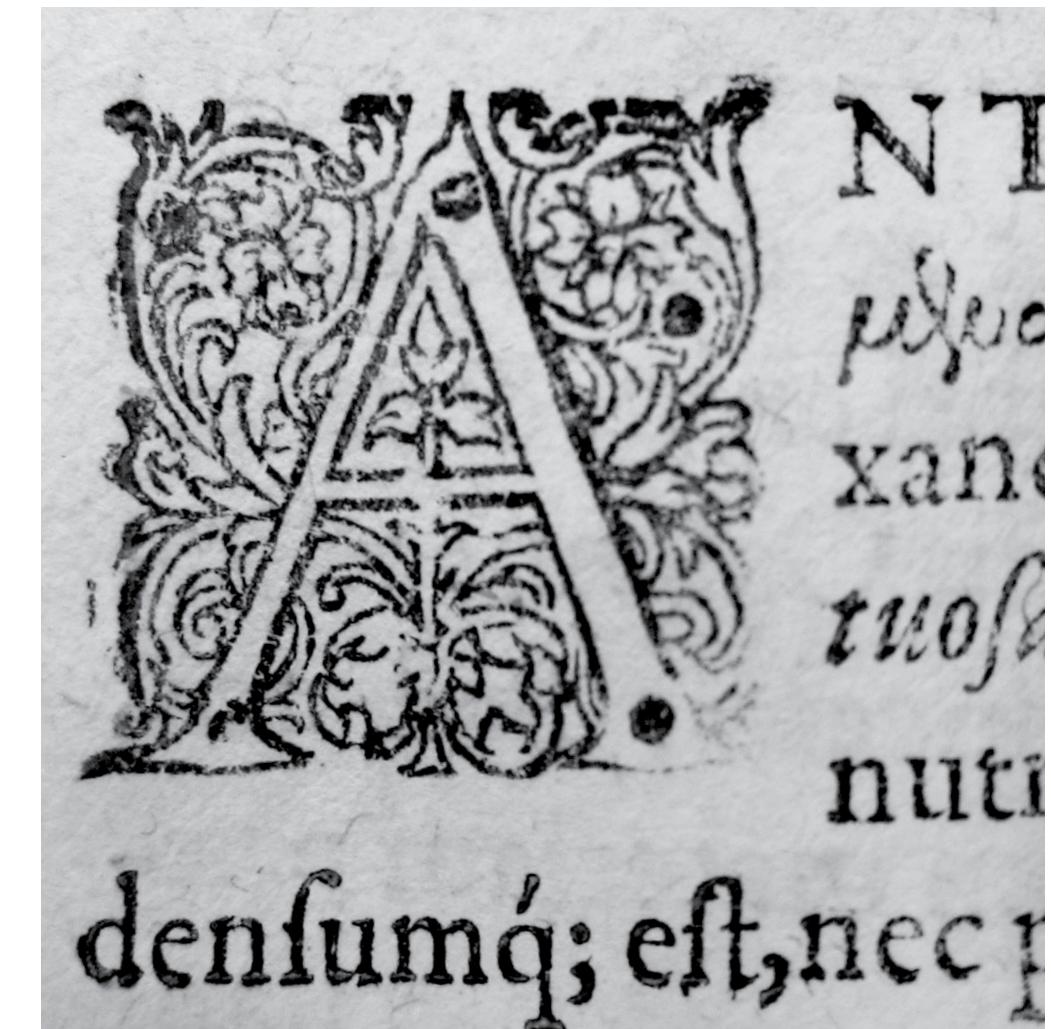


Fig. 7
A cast initial with nails sticking through the lead. This letter was used by many German printers along the Rhine. Matthias Becker, Frankfurt. Approximately 30 mm.



Fig. 8
An Aldus Manutius initial. He started to use them in the late fifteenth century, but he also printed books without them until well into the sixteenth century.

EVERY PICTURE TELLS A STORY

In medieval books the historiated initials are closely related to the text. A Bible would begin with an initial depicting Christ and each book within opened with an initial related to a saint or event; a book by Aristotle would show the great philosopher sitting at his desk. Even the animals and plants in the illuminated borders might tell their own story related to the accompanying manuscript. Some abstract initials and ornaments bore no relation to the text; beauty was their sole purpose. The painted initials in the earliest printed books were, more often than not, the most abstract and simple in design.

The first printed initials typically had abstract decorations using interlaced plant forms; this influence must have reached the West from Ireland via the East, e.g., Russia and Constantinople. From there, this type of decoration moved on to Venice. They are seen in books by Aldus Manutius, including the famous *Hypnerotomachia Poliphili*. Manutius decorated a few books with printed initials but the greater part of his output was designed to be decorated by hand. Plant forms on black ground were the vogue in France and Germany. In France, the insular decoration changed to arabesque while the German-speaking world went back to pictorial initials.



Fig. 9
Initials used by the famous Basel house of Oporinus.



Pictorial initials from the sixteenth century look quite medieval. The monsters and deformed little men seem to jump from the Gothic cathedrals that dwarf the towns around them. But this started to change during the 1530s. In France, very elegant abstract initials became popular while German initials became more and more realistic. There is a close relation between the little prints of initials and the beautiful engravings and woodcuts of artists like Martin Schongauer or Dürer. Often, they had the same quality—which is to be expected from Holbein, one of the main designers living in Basel. How printers influenced each other and how the wooden blocks were traded along the Rhine, for instance, remains a riddle and will be an interesting subject for research.

The main problem with historiated printed initials is clear: apart from a few famous exceptions, they have no relationship with the content of the book. The groundbreaking anatomical work of Vesalius,

published in 1543, contains initials that were made specifically for this anatomical atlas, just as work for an early edition of Ptolemy, published in Strasbourg, corresponds with the content. The Vesalius is the more spectacular of the two. The Ptolemy has crude nautical instruments and a tiny map of the world, but the Vesalius initials tell their own story: *putti* (little fat angels without wings) operate on pigs and dogs, steal bodies from the gallows, cut off heads that they saw open and cook, and so on. They comment on the text in which they are used just as the painted little figures in a medieval manuscript do. To my knowledge they have not been reused, nor has this interesting way of poking fun been imitated since.

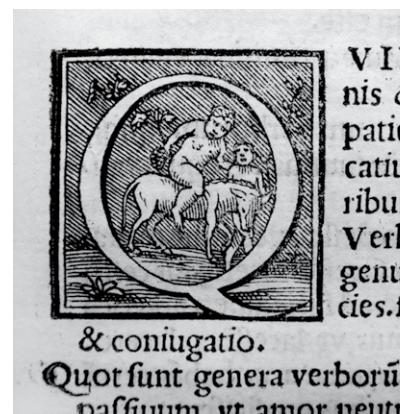
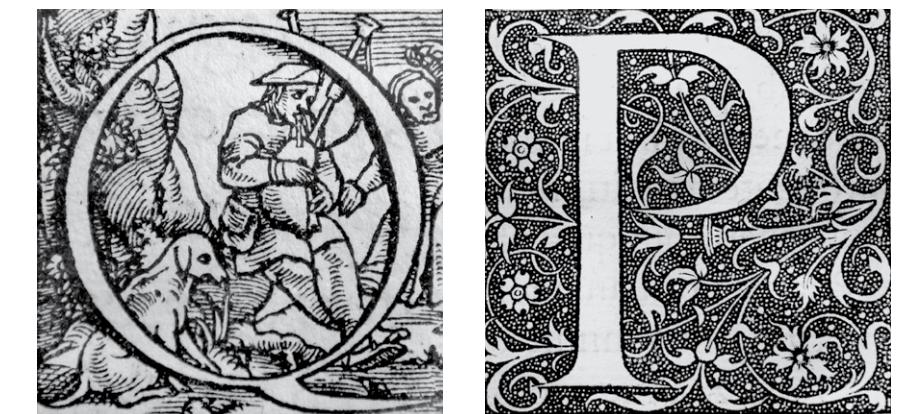


Fig. 10
Initials from Italy, Germany, and France.



The early printed initials were of an international or generic style: you could not say where a book was made just by looking at the initials. But this changed as soon as printers started to use pictures. Italians loved the stories of Ovid and depicted them in their initials. They also illustrated scenes from Ariosto's *Orlando Furioso*. The Germans favored pictures from everyday life: soldiers with their girlfriends, drunks, landscapes, and so on. The French had their abstract plant forms, while the Dutch preferred Biblical scenes. In Antwerp, books tended to be very baroque—a style that Antwerp printers brought to the Netherlands when Antwerp was taken by the Spanish in 1585.

In the early seventeenth century the Dutch became Europe's foremost producers of books and they dominated book design—with their sturdy type, arabesques, and Biblical initials—for a century. Their style became international; they exported typographical material (such as the famous Fell types) and were widely imitated well into the eighteenth century. The eighteenth century brought an end to the use of initials and ornaments. Large initial capitals or drop caps were still used, but the ornamentation of books changed under French influence. Instead of wooden ornaments, printers started to use fleurons: little leaden ornaments that could be combined to form figures. Fleurons were a sixteenth-century invention but came into their own in the eighteenth century when they were used to create all sorts of forms. This became an international vogue with small local variations.

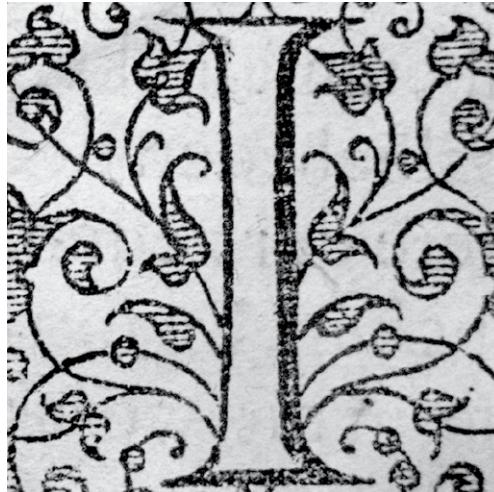


Fig. 11
Two typical
seventeenth-century
Dutch initials.

THE "EMPTY" PAGE

And then all ornamentation disappeared. Baskerville had no use for it, nor did Didot or Bodoni—and the austere pages of the late eighteenth century have been with us ever since. The nineteenth century brought an explosion of typefaces and even a nostalgic return to the seventeenth century when printers started to imitate the Elzevirs—the small but well-designed books that had made this Dutch publishing house famous in its own day. This became a craze with nineteenth-century collectors, so for a brief period ornamented initials reappeared. William Morris returned to an earlier age for his book designs: the Venetian (and Spanish) incunabula with their rich ornamentation. His influence was great but only in a small field: the private presses.

Real world book production continued with its classic text-only pages devoid of anything except, perhaps, a simple fleuron. Perhaps the decorated initials belonged more to the world *outside* the books than to the books themselves, and just as we cannot resurrect that early modern world except as a theme park, the widespread reintroduction of initials and ornaments is an unlikely fantasy. They would be aliens indeed, orphaned in a world in which mainstream book designers and readers increasingly favor function over form—a world with no use for Minerva's little beauties.

Fig. 12
The eighteenth century
brought a vogue for
fleurons that could be
placed together to form
new ornaments.

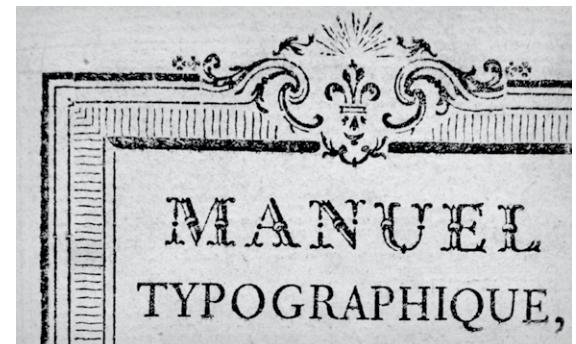


Fig. 14 (Right)
This example of the work
of Morris shows the
important difference
between imitation and re-
creation. Contrary to what
many think, Morris was
not averse to machinery
or mechanical processes.
It was the result that
counted. His initials
were made with the same
chemical processes that
any typecaster would use
and his printing press
was, although driven by
hand, a state-of-the-art
piece of machinery that
was commercially produced
until well into the
twentieth-century.

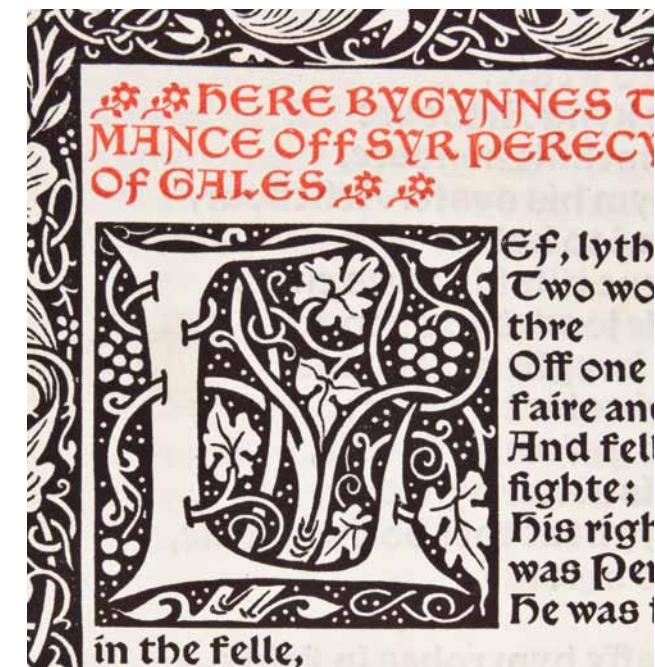


Fig. 13 (Above)
The nineteenth-century
ushered in a revival
of ornamentation.
Initials and ornaments
were produced by the
machines that gave
nineteenth-century
mass-production its bad
name.

CALLIGRAPHY:

The Rhythm of Mix

An interview with
Luca Barcellona

by Eben Sorkin

Working from his studio in Milan, Luca Barcellona is a respected calligrapher, graphic designer, and teacher. From historical or functional to abstract or experimental, from scrittura gotica to Spencerian, from slow, deliberate, and unalterable strokes to vast seas of ink flooding fields of white: his pen maps out a dominion carved from art and words. This alchemy does not dwell inside the cold steel nib, the quill, or the sable brush, but in the synergy of heart, eye, and hand.



Luca Barcellona.
Photo: Marco Montanari.

Unlike a type designer, who has no control over how his work is used, you must be keenly aware of the message your letters convey. How do you decide which method you'll use to marry lettering and message?

Writing is strictly connected with the message it delivers. There's a writing style for every word or message you want to show. For a calligrapher this implies a constant search for new tools and the study of as many calligraphic styles as you can learn. This takes years of training. Sometimes it seems you never even come close to something that really satisfies you. I enjoy this aspect of the work because of the constant presence of this question.

For my personal works I often illustrate sentences or lyrics from music I like. This is frequently from underground writers or musicians. I'll use a text if it expresses something I'd like to let the people know. Sometimes I hear or read something as I'm walking around and I note it down. Then I begin thinking about how I want to write it.

Is it important to you to have freedom in how you express the message?

Yes, but just for personal artworks. In commercial work, you have to be professional, and this means you have to be able to find a form which suits the client's purpose.

Tell us more about your work with type design.

As the Dutch type designer Gerrit Noordzij said, "Type is nothing more than handwriting with the accidental removed." I'm working at my text typeface in my free time. I don't like script typefaces. You can imagine why! I believe the human touch is what we need more of in this age, and I work to keep this alive.

You have quite a few videos available online, and all are full of impressive flourish and tension. Please tell us a bit about how you assess your finished work.

I've been lucky to study calligraphy with great calligraphers in Italy. From them I've learned to be simple and invest beauty into the letters themselves, as well as to ask myself if every flourish is necessary. If the letters are good, you don't need to cover your work with another layer of writing or decorations. Flourishing might capture your attention while you look at a calligrapher performing it, but if you practice it yourself you may be less amazed.

With calligraphy, it's easy to believe you're doing something special. There are people who buy a pen, try to copy some letters from a manual, then go to their friends and take compliments. They also call themselves "calligraphers." They can do this easily because most people are in the digital era, and have no basis to compare the quality of this kind of work.

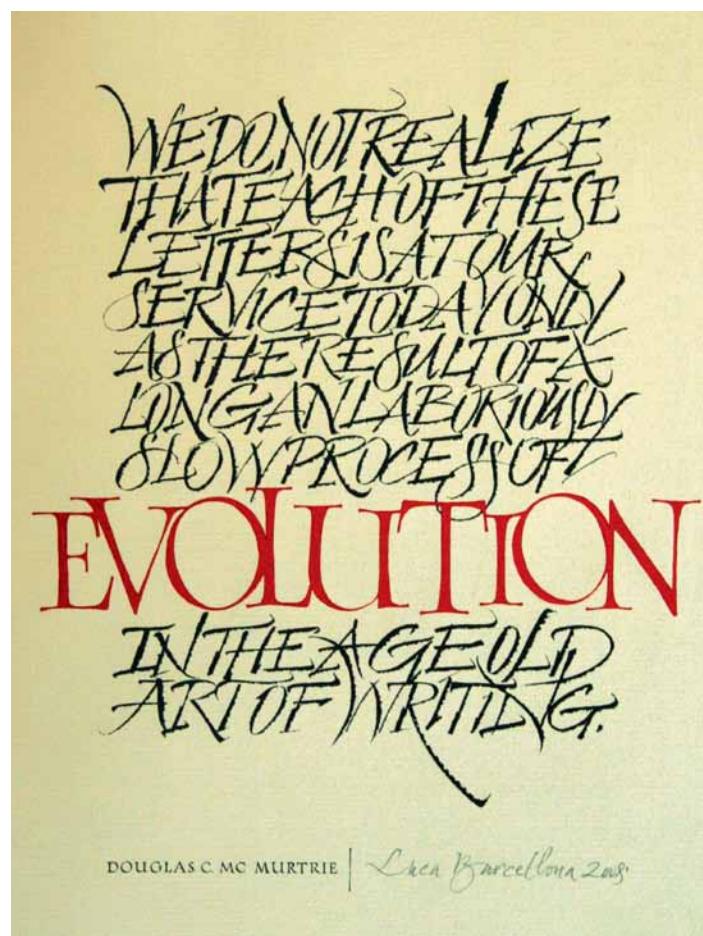
I think that's not honest. You have to compare your work to the masters, and ask yourself if the work is really strong in that context. I'm interested in every kind of writing form, from Carolingian to tags, from the quill to the spray can. In every medium I can feel when there is passion and study behind a letter—or not. That's the only rule I have to judge myself by.

Do you feel that the performance of the piece is crucial to making it feel the way you want it to? Or could you instead get halfway through, go have some lunch, and then keep going on?

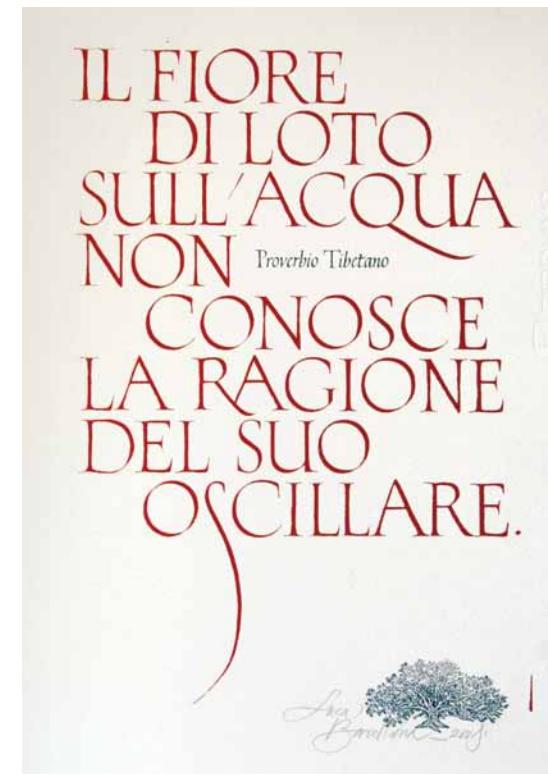
It's important, when you write, that you are totally concentrated on the moment you're doing it. The gesture and the rhythm are both essentials for the result. Especially in expressive calligraphy, the strokes reflect your emotional condition exactly. This means that each time you write something the difference in how you feel will reveal itself.

Left:
Detail from Cash Rules
Everything Around Me.

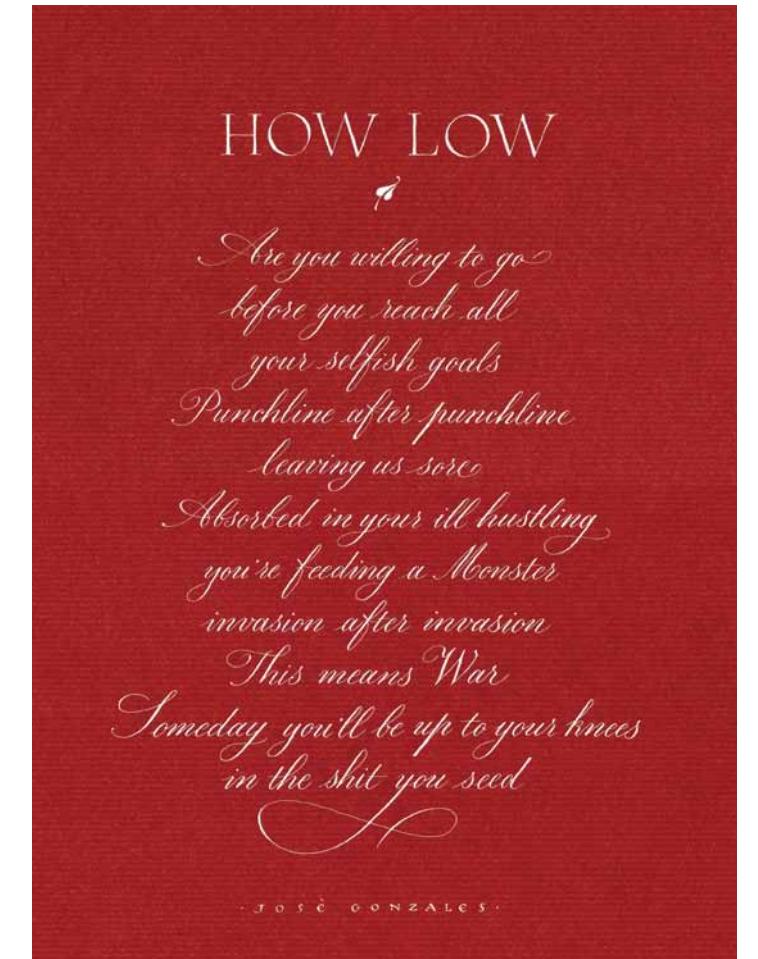
Below:
Quote from Josè Gonzales'
How Low. Metal pointed nib
with white paint on paper.



Above:
Ruling pen with sumi ink &
metal nib with gouache on
Fabriano Roma paper.



Silkscreen print on cotton paper.



When you say you must compare your work to the masters, who do you think of as a “master”? What do you take from them? Is each useful for a different lesson?

Yes, it is definitely useful to have different masters and see them write in front of you, and listen to their words and their own ideas about “letterworld.” It’s quite counterproductive trying to teach yourself calligraphy. You could avoid a lot of mistakes by learning at workshops. Workshops also let you share your passion with other people and compare your level.

I see that many people are attracted to handwriting just because they spend the whole day in front of a monitor pushing buttons. This means they have lost the contact with manual ability. They say things like, “How I wish to be able to do that,” but they never try to do it. That’s a pity, don’t you think? I like to see someone taking it seriously.

About the masters: some of them have been my teachers directly, some not. People like Giovanni de Faccio, Anna Ronchi, and James Clough have been important in encouraging me to have the courage to go in my own direction. And then I could mention Edward Johnston, Rudolf Koch, Hermann Zapf, John Stevens, Werner Schneider, and others.

What are your plans for the future? Will you make a book?

Well, I’d like to work a little bit more on my own projects. I’m preparing an exhibition in late January in Milan, in a furniture design shop, Mauro Bolognesi, which sells Danish and Swedish stuff from the 1950s.

I’ve also just presented my self-produced t-shirt line in collaboration with Gold, a small clothing company from Florence. We are working on the online shop, Luca Barcellona Gold Series. I felt so happy to print my works in complete freedom.

Usually I work a lot in studio. I prefer to make new artworks instead of archiving the old ones. I’m not eager





to do this kind of thing in general. That's why I haven't a complete website yet! I'd like to print a collection of works, just to get it out from my hard disk, but nobody made me a good offer until now.

How is calligraphy best learned? What traps are best avoided along the way?

As I said before, of course it is not useful to learn calligraphy by yourself. I don't have a definitive suggestion about it except that the best way is always the hardest!

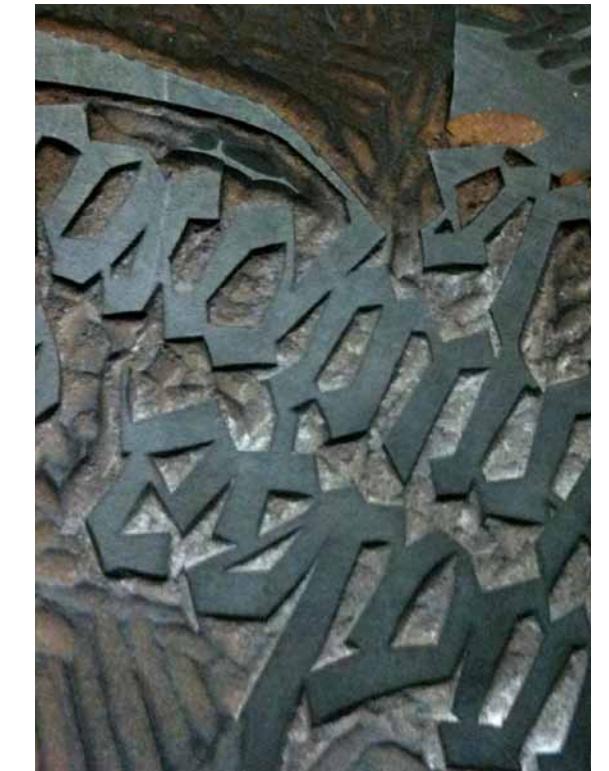
How often do you practice calligraphy?

Almost every day. Sometimes it takes me the entire day, sometimes a couple of hours. Checking emails steals a lot of my time! But I have chosen to make it all by myself and that's the price I pay. I don't want to become a huge industry. I like to think of my job as that of a craftsman.

But, I like to say: Live first, write later!

At what point do the right paper/pens/inks, etc., become important? After a year or two of practice or right away? Or is it important at all?

Tools are important, of course. Many people who saw my videos write me asking "Hey, what kind of tool did you use? Where can I find it?" But, if you're watching a football (soccer) match and the player makes a stunning goal, and you then ask him what kind of shoes he was wearing! Well, then you have missed the point.



Above:
Xylography: Kafka.

Opposite:
Leave Your Mark.

ERHARD RATDOLT

JOHN BOARDLEY

Figure 1 courtesy of Museum Meermanno, The Hague. Figures 1.2 & 4.1 courtesy of University of Glasgow Library, Department of Special Collections. Figures 2-6, 9, & 10 courtesy of Special Collections, University of Amsterdam. Figures 7 & 11 courtesy of Bayerische Staatsbibliothek, Munich.

Described by Gilbert Redgrave as “one of the most wonderful masters of the art of printing during the fifteenth century,” his work not only had a formative and substantial influence through subsequent centuries, but later had a significant impact on William Morris and the Private Press movement at the end of the nineteenth century. Today, Ratdolt’s typographic finesse and mise-en-page offer invaluable lessons for typographers and graphic designers.

A CONTEMPORARY OF the great printer-publisher Aldus Manutius, Erhard Ratdolt is perhaps best known for his beautiful woodcut borders and initials. Yet Ratdolt was also a remarkable innovator and author of a number of interesting typographic “firsts.”

TO VENICE

*Erhardi Rabolt felicia conspice signa.
Tentata artificeem qua valet ipse manum.*



Ratdolt's Augsburg device.
c. 1490.

Beyond what we can glean from his books’ prefaces, colophons, and title-pages, or the scant entries in Augsburg tax records, little is known about Ratdolt’s life. Born in perhaps 1442, this son of a carpenter left his hometown of Augsburg in southwestern Germany, headed some 500 kilometers south across the Brenner Pass, and arrived in Venice. It was 1476, just eight years after Gutenberg’s death and twelve years after fellow immigrants Arnold Pannartz and Konrad Sweynheim introduced printing to Italy via their press in Subiaco.¹ By the time Ratdolt arrived, the book printing industry was booming, and Venice was well on its way to becoming the world’s printing capital.²

It was here in Venice that Ratdolt began his printing career in partnership with Bernhard Maler (sometimes called Pictor) and Peter Löslein. Establishing a printing business was an expensive affair, and such partnerships, set up to defray costs, were not uncommon. Those who printed autonomously were either independently wealthy or had wealthy investors or benefactors. Ratdolt and company were by no means the only immigrant printers in Venice. During the late 1460s and throughout the 1470s, this burgeoning trade center experienced a sizable influx of printers, among them Christopher Valdarfer, the brothers Johannes and Vindelinus de Spira, and the great French printer and publisher Nicolaus Jenson.

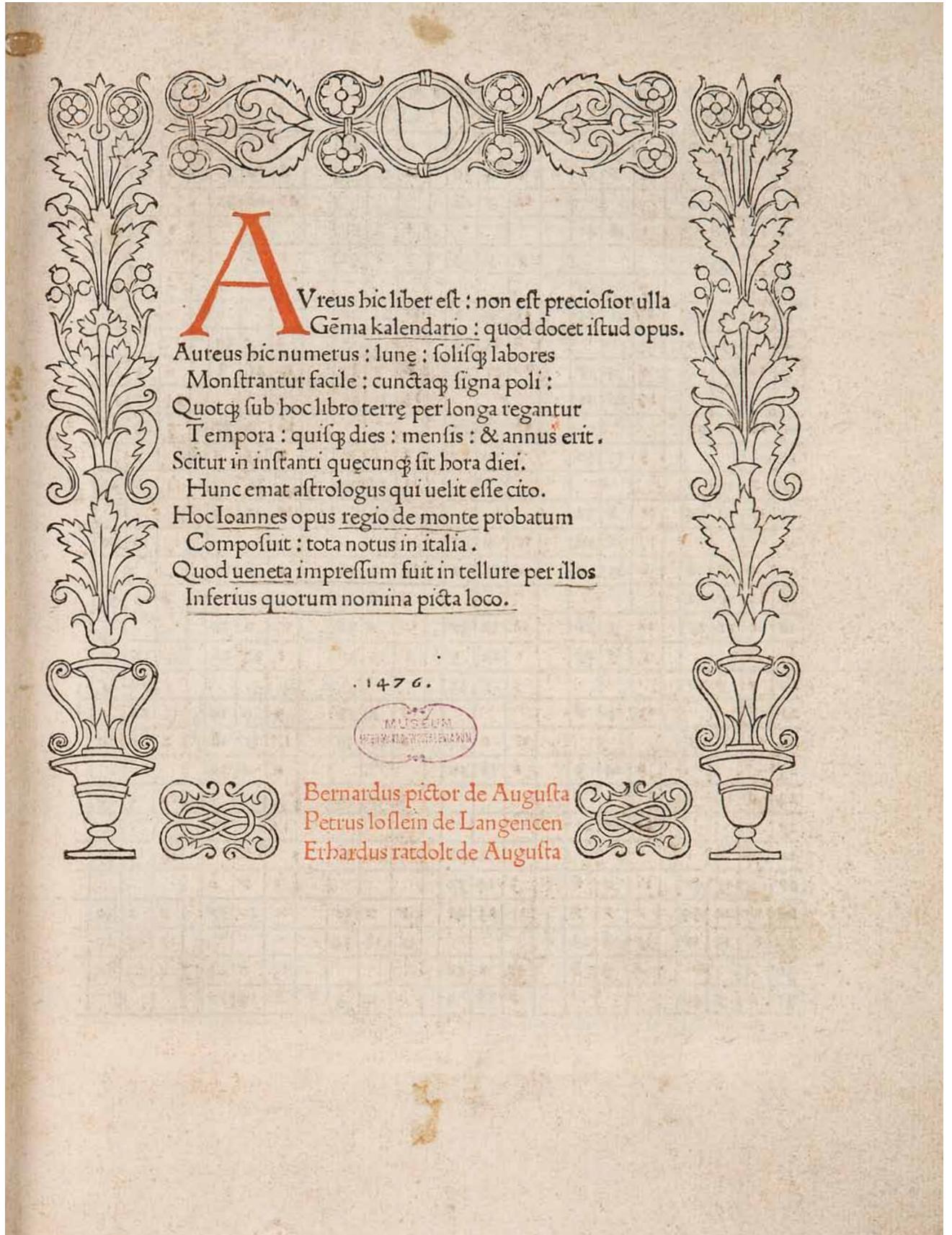


Fig. 1
Johannes Regiomontanus
(Müller): *Kalendarium*.
Venice, 1476. Quarto. ISTC*: ir00093000. First title-page
(with decorative border).

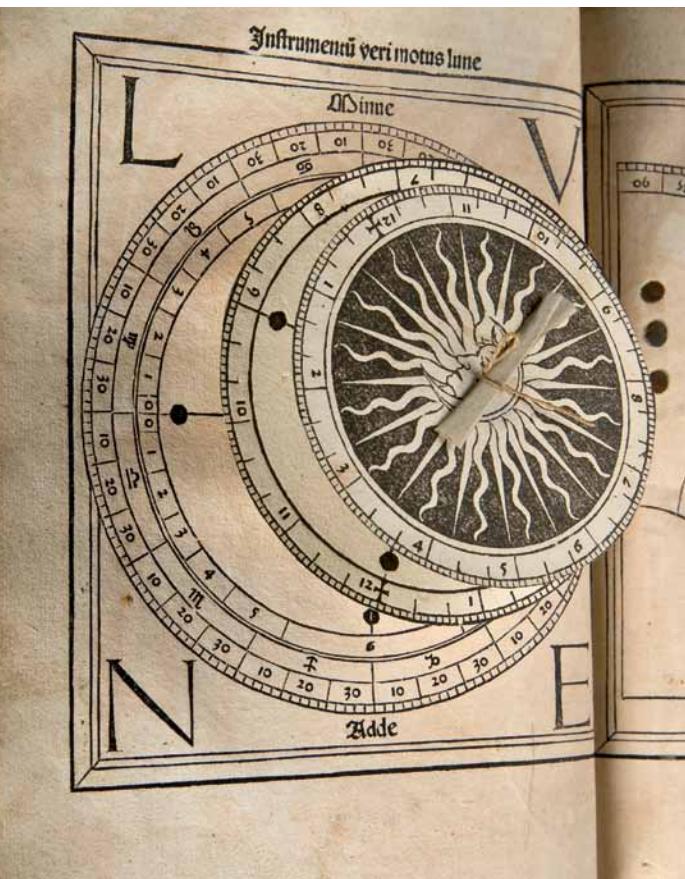


Fig. 1.2
An instrument with
volvelles, which can be
manipulated to describe
the motion of the moon.
From Ratdolt's 1482
edition of *Kalendarium*.
ISTC: ir00094000.



Fig. 1.1
Initials from Ratdolt's
Kalendarium of 1476.

THE KALENDARIUM

During that first year in Venice, Ratdolt and his partners created the world's first decorative title-page for their 1476 quarto edition of the astronomer Regiomontanus's *Kalendarium*.³ Some claim, as I do, that it is the first proper title-page of any kind. Other candidates, such as Schoeffer's Bull of 1463 and Arnold ther Hornen's Cologne edition of Rolewinck's Sermon of 1470, lack the information required of a title-page as we know it today. By contrast, Ratdolt's *Kalendarium* includes everything one might expect to see in a modern title-page: title, author, date, and place of publication—though its presentation in verse rather than prose is certainly unusual by today's standards.

The elegant decorative border of the title-page (fig. 1) comprises five woodcuts and is printed in outline, i.e., the background or *ground* is cut away, leaving just the outline. The book also contains Ratdolt's first set of decorative initials (fig. 1.1), and like the title-page border, is cut in outline.

The roman type (type 1; see conspectus below) is one of Ratdolt's best. Particularly interesting are the letters *h*, *i*, and *o*. The *h* tucks in its toes and so resembles the so-called semi-roman or *gotico-antiqua* types of the de Spira brothers, the "Subiaco types" of Pannartz and Sweynheim, or the early romans of the great humanist printer, Adolph Rusch. The dot or tittle of the *i* floats almost as high as the ascenders, and is set a little to the right; the *o* feels as though it might at any moment topple left. When viewed en masse, these details, though unusual to modern eyes, lend the type a certain vitality or dynamism. The comparable weight of the line in the type, the decoration, and the illustration, combined with his generous use of white space, is like an invisible glue promoting consonance. When reading Ratdolt's type I am invariably reminded of a music score. For this reason, I prefer Ratdolt's typography to Jenson's. Recourse to a musical analogy best describes this preference: If musicians, Ratdolt's typography is akin to the Franco-Flemish composer Josquin des Prez's counterpoint; Jenson's more analogous to Mozart, to the sublime, to the thoroughly classical.

Ratdolt's borders in subsequent work are printed on a black ground. Perhaps subjective aesthetic preference dictated this change in style, though it is more likely an attempt to cater to the prevailing tastes. Too, a woodcut "cut in" outline requires substantially more work, cutting away a much greater proportion of the block's surface, leaving only the outline. These finer lines are more prone to damage from the enormous pressure that early printing presses applied. In contrast, when printing on a black ground, the block-cutter need only carve the illustration from the surface.⁴

The lack of symmetry of the *Kalendarium's* left and right border pieces is intriguing. At first, they appear identical in composition. But upon closer inspection we see that the leaves of the right border are missing their veins. This five-piece border reappears in a later edition from 1478, replete with veins.

Contemporary printers were slow to adopt this style of decorative title-page, sticking with the tradition of starting the text on the first page, and opening with an incipit. Not until the 1490s did decorated borders on title-pages become more commonplace. Though Ratdolt was not the first to adopt floriated and foliated decorative borders and initials in place of illumination and rubrication, it was he who popularized them, with many subsequent printers imitating his style.⁵ By the sixteenth century, title-pages had become increasingly more elaborate, sometimes featuring portraits or other woodcuts, and oversized, grandiose, printer's marks—and occasionally even disparaging remarks about the work of a competing printer.

Ratdolt's second Venetian imprint following the *Kalendarium*, was the first⁶ complete edition of Appianus's *Historia Romana*, of which Redgrave wrote:

*To my mind there are few printed books of any age which can be compared with the Appian of 1477, with its splendid black ink, its vellum-like paper, and the finished excellence of its typography.*⁷

In some copies, this magnificent border is printed in red. The fine roman type (type 1) is the same used in both editions of the *Kalendarium*.

In the following year, 1478, Ratdolt's partnership with Maler and Löslein ended. We don't have a definitive reason, though Hind (Hind, p. 460) suggests an outbreak of plague in Venice that year. Löslein continued to print, and his Gothic type in the folio edition of Isidorus Hispalensis's *De summo bono* of 1483 (ISTC: i100184000) bears a strong resemblance to Ratdolt's. From this time on, Ratdolt primarily used Gothic types, though his quarto two-column Eusebius's *Chronicon* of 1483 employs both Gothic and roman types: the main text in Gothic (type 4), with the commentary set in roman (type 8).

In 1482, Ratdolt produced several of his most impressive books. Among them, and arguably one of his finest, is his first-ever printed edition of Euclid's *Elementa geometriae*, with what were most likely the first printed diagrams set in generous margins. He was also the first to print polychromatic diagrams.⁸

Ratdolt's Euclid of 1482 employs the three-sided border from the second volume of his Appianus (1477), though the types differ. Both volumes of the Appianus are set in roman (type 1). In the dedication to Mocenigo, the Doge or Duke of Venice, Ratdolt writes about

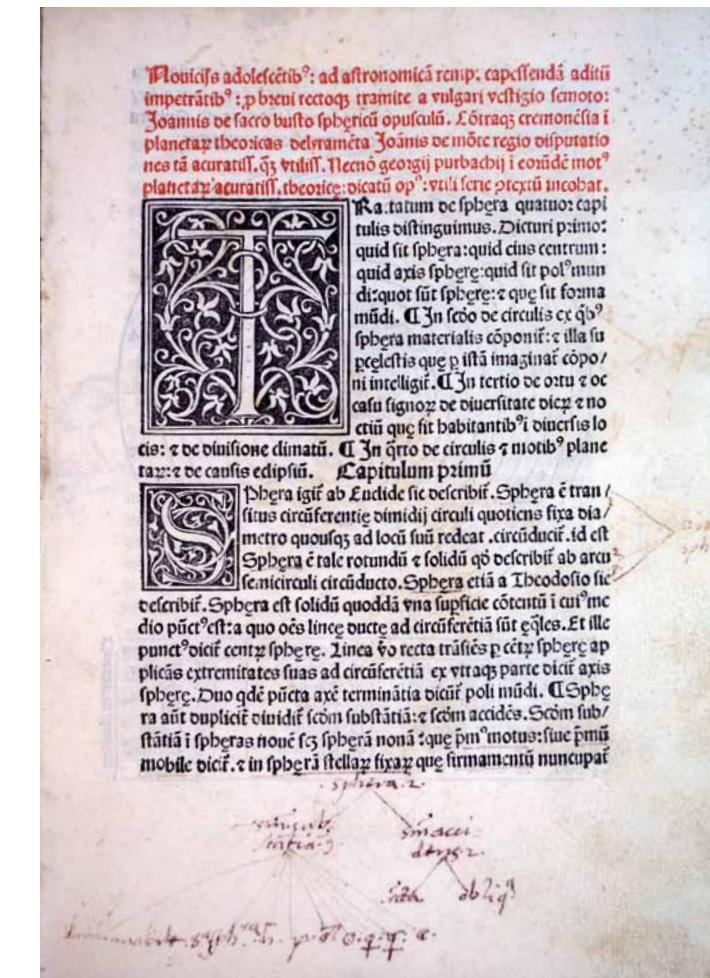


Fig. 2
Appianus: Historia Romana.
Venice, 1477. Quarto. ISTC:
ia00928000.

Fig. 3
Eusebius: Chronicon.
Venice, 1483. Quarto.
ISTC: ie00117000.



Prima facies virgis est sol: et est lucrationum: inqui-
t est seminandi: arandi: her-
barum: populationum: congre-
gandi: dimitias: et dirigendi
victum suum.
Sedta facies est venoris: et est feneris: debilitatis: pi-
gricier: danamenti: inebrioz-
turgandi: auar: fieri
abores: et platiōes deplādi
Tertia facies est mercurii: et est feneris: debilitatis: pi-
gricier: danamenti: inebrioz-
turgandi: auar: fieri
abores: et platiōes deplādi



Sed supposito hoc motu tempore suo in rei ueritate moueban-
tur contra successionē signorū ecliptiq̄ fixq̄. Verū ē tñ q̄ pp̄ter
equationē octaua sph̄ē tñ decrecē cent̄ moueri uile sit ad luc-
ceſſionē signorū q̄ in intersectione ecliptice mobilis d̄ equa-
tore putabat esse caput ariet̄: zodiaci immobili: quā intersec-
tione temp̄ fixā exſſimabat. Hunc motu ſequunt̄ oīs sph̄ē infe-
riores i motibus suis ita ut respectu bui: ecliptice mobilis ſint
auges deferentib: & declinationes eari ſemp̄ uariabiles.

THEORICA VLTIMA OCTAVAE SPHERAE.

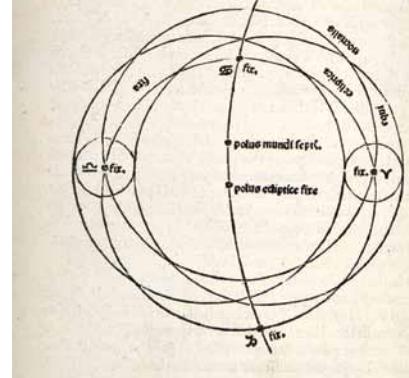


Fig. 4 (Left)
Johannes de Sacro Bosco:
Sphaera mundi. Venice,
1485. Quarto. ISTC:
ij00406000. Four colors
used in the printing: red,
black, and two shades of
brown. (Redgrave, p. 44.)

Fig. 4.1 (Above)
Diagram from *Sphaera
mundi*. Venice, 1485.

the challenges of reproducing diagrams, blaming the paucity of printed mathematical books on the complexity of their production. His remarks have been a source of much scholarly speculation: Did Ratdolt use metal strips to create the diagrams, did he cast them, or are they woodcuts? Metal strips set in wood are unlikely, given the profound pressure of the printing press in those days. He clearly used woodcuts to reproduce diagrams in other books, which suggests that woodcuts are a plausible candidate. But, later, in his Augsburg edition of Peutinger (1505), Ratdolt employed very large casts of Roman lettering. This choice for Peutinger's work, combined with the significantly greater ease of using casts, offers compelling evidence that he used them for his Euclid too.

Ratdolt's innovations extend far beyond his figures and diagrams. In several copies of his Euclid he printed the dedication in gold. Though medieval manuscripts famously used gold (hence "illumination"), Ratdolt appears to be the first to print with it. Whereas the illuminators of medieval manuscripts prepared their liquid gold ink or *shell gold* by combining flaked gold with gum arabic, Hubber⁹ suggests that Ratdolt first dusted the paper or vellum with a powdered adhesive and then applied gold leaf to the surface of the heated type. With this process, upon impression, the lightly heated type melts the adhesive, the gold leaf clings to the page, whereupon the excess is dusted off. Ratdolt again printed in gold on his return to Augsburg, in the preface of an edition of Johannes de Thwrocz's *Chronica Hungarorum*, (1488, ISTC: IT00361000.)

Ratdolt was also the first to print colored astronomical diagrams, in his *Opusculum repertorii prognosticon* of 1485. He applied the color by hand using wood blocks, just as the Japanese and Chinese had done for centuries before him.

In 1486¹⁰ Ratdolt printed what is likely the very first type specimen,¹¹ a broadside featuring “ten sizes of *tex-tura rotunda*, three Latins, and one Greek.”¹² The only surviving copy is at Bayerische Staatsbibliothek in Munich, Germany.

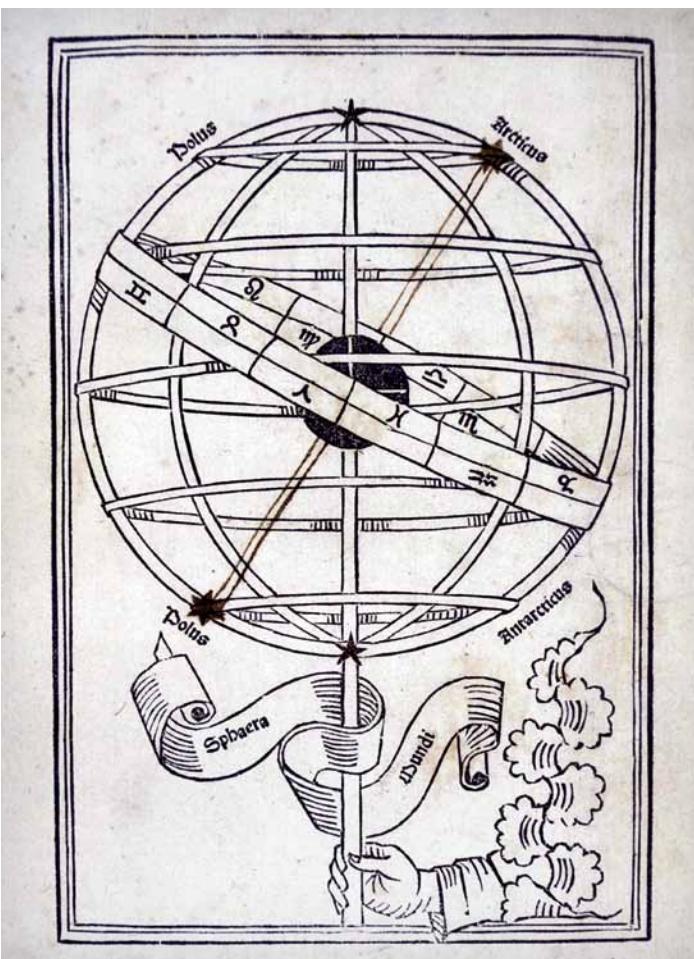


Fig. 5 (Top)
Euclides: Elementa
geometriae. Venice, 1482.
Folio. ISTR: ie00113000.

Fig 6 (Bottom)
Woodcut from Elementa
geometriae. Venice, 1482.

Ave maria
grā plena
dominus
tecū bene-
dicta tu in mulierib⁹
et benedictus fruct⁹
uentris tui: ihesus
christus amen.

Gloria laudis resonet in ore
omnium Patri genitoque proli-
spiritui sancto pariter Resul-
tet laude perhenni Labori-
bus dei vendunt nobis om-
nia bona. laus: honor: virtus
potentia: et gratia: actio tibi
christe. Amen.

Bine deū sic et vīnes per secula cīm-
cta. Prouidet et tribuit deus omnia
nobis. Proficit absque deo nullus in
orbe labor. Illa placet tellus in qua
res parua beatū. De facit et tenues
lumiriantur oves.

Sifortuna volet fies derherore consul.
Si voler hec eadem fies de cōsule rhetor.
Quicquid amor uisit nō est cōtēdere tutū
Regnat er in dominos ius habet ille suos
Uita dā ē vīdā dāta ē sene nobis.
Allutia: nec certa persoluenda die.

Uſus : ars docuit quod sapit omnis homo
Ars animos frangit : firmas dirimit vides
Arte cadunt turres arte levanus onus
Artibus ingens queſta eſt gloria multis
Principijs obſita ſeru medicina paratur
Cum malis per longas conuolare moeras
Sed propera te venturas differ in horas
Quis non eſt hodus crux minima antea erit.

Bon bene pio toto libertas venditur auro
Doc celeste bonum puerit orbis opes
Precans animi et bonis veneranda libertas
Deuans semper amans quoque despicienda
Summa petit lux perflant fulmina uenti
Summa petunt luxa fulmina misera uentis
In loca nonnumquid ut scissi arenis gibbos
Emone current flumine mani at aqua

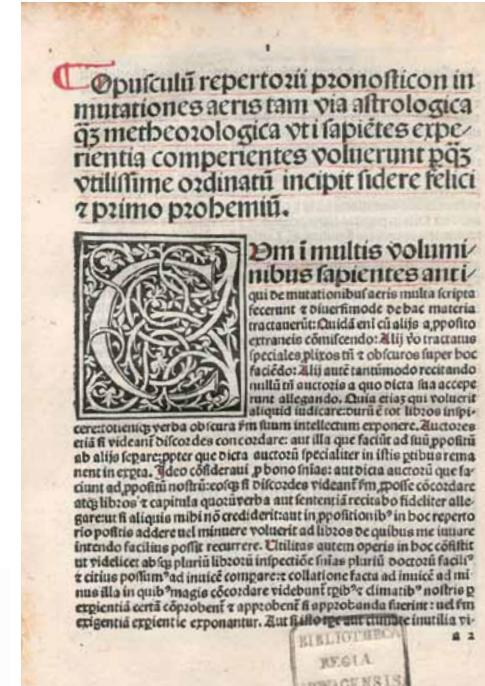


Fig. 7 (Above)
Firminus de Bellavalle:
Opusculum repertorii
prognosticon. Venice,
1485. Quarto. ISTC:
if00191300

Fig. 8 (Left)
Index characterum
diversarum manerierum
impressioni paratarum
(type specimen). Venice,
1486. Broadsheet. ISTC:
i50020294/0

BACK TO AUGSBURG

After a decade in Venice, Ratdolt accepted the invitation of Johann von Werdenberg and his successor Friedrich von Hohenzollern, Bishop of Augsburg, to undertake the printing of religious works for the diocese, arriving there by 1486. During this period in Augsburg he continued to produce some wonderful editions, including the folio *Breviarium Augustanum* of 1493, also commissioned by Hohenzollern. In addition to numerous liturgical books, he continued to print works of astronomy and mathematics.

Though Ratdolt likely brought many of his woodcuts with him—appearing as they do in his Augsburg imprints—he undoubtedly sold many of his punches and matrices; only a handful of these types reappear in these works.



Fig. 9 (Above)
Johannes Angelus:
Astrolabium. Augsburg, 1488.
Quarto. ISTC: ia00711000.
This charming woodcut also
appears in Ratdolt's *Poetica astronomica* of 1485. ISTC:
ih00561000.

Fig. 10 (Right)
Boethius: *De institutione arithmetica*. Augsburg, 1488.
Quarto. ISTC: ib00828000.



RATDOLT'S HISTORICAL STANDING

Most of Ratdolt's work is excellent, both in its press work and typography. However, his *De institutione arithmeticā* of 1488 (fig. 10) is a rather curious and chaotic muddle. He forgoes the larger folio that would permit the placement of diagrams within the margins for the smaller quarto, and places the diagrams within the text flow. The arbitrary spattering of differently sized decorated initials only compounds the jumbled appearance.

Ratdolt redeems himself with Conrad Peutinger's remarkable sylloge or anthology of ancient Roman inscriptions which Peutinger discovered in Augsburg. This little book of just sixteen pages, *Romanae vetustatis fragmenta*, is rightly renowned as the first printed publication of the Roman lapidary inscriptions so revered by the great sixteenth-century humanists. Ratdolt had 8 mm capital letters cast (larger than almost any other known roman) instead of using the less expensive—and far simpler to produce—woodcuts. The Latin poem on the last page was recited to the Emperor Maximilian by Peutinger's daughter, not yet four years old.

Written by Peutinger, the preface to this marvelous little book reveals something of both Ratdolt's character and his devotion to his craft.

I gave them to be printed to my fellow citizen Erhard Ratdolt, diligent and learned artisan in the art of printing, who printed them by his own trouble and expense and with new majuscule letter-forms of most beautiful characters; as you, reader, will plainly and easily judge.

Clearly, this niche title, of real interest only to epigraphers, was not printed for commercial gain; Ratdolt more likely delighted in the intriguing technical and typographic challenge.

Of all the incunabula printers, Jenson is perhaps most revered, but Ratdolt was by far the greater innovator. He was the first to print in gold, the originator of the modern title-page, the first to print mathematical and astronomical diagrams, likely the first to print in several colors, and printer of the first comprehensive type specimen. A hard look at their typography shows that Ratdolt's is equal to Jenson's, if not sometimes superior. His best roman types (types 1 and 8) are on par with some of Jenson's, though undoubtedly influenced by them.

Ratdolt will, however, primarily be remembered forever for his beautiful, elegant decorated borders and hundreds of woodcut initials, so characteristic of his work and much imitated by subsequent Venetian printers.

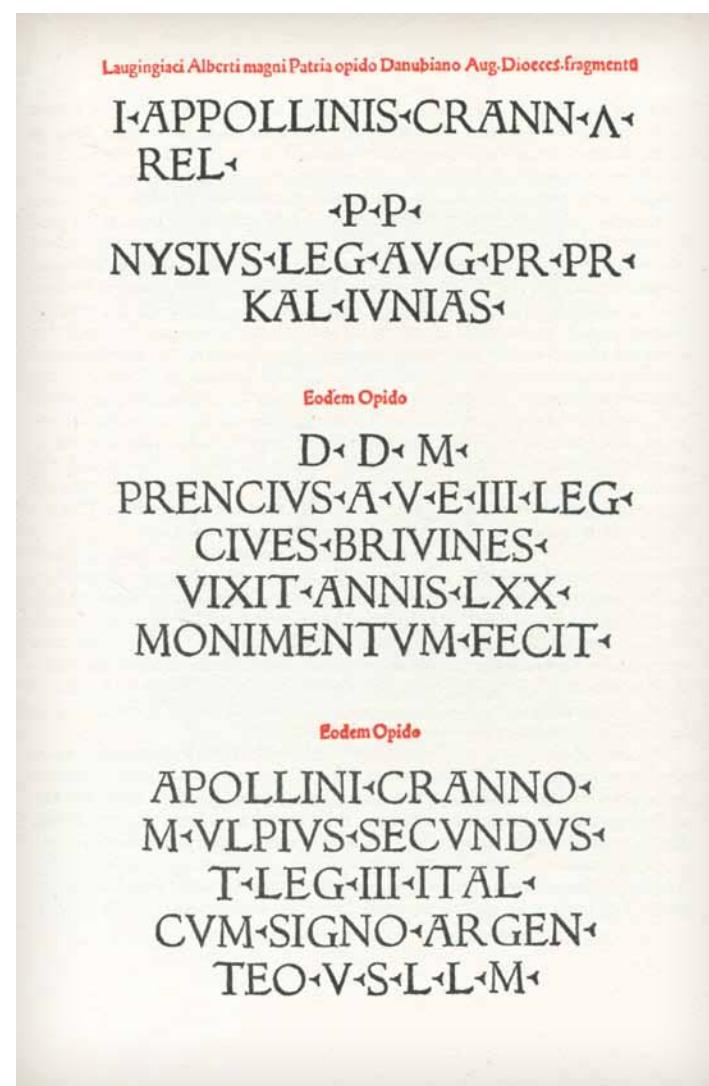


Fig. 11
Conrad Peutinger: *Romanae
vetustatis fragmenta*.
Augsburg, 1505. Folio.

RATDOLT'S RELEVANCE

What can those creating for print or the web find of pertinence in the work of a sedulous printer who made books half a millennium ago? For the curious, adventurous, and contemplative typographer or graphic designer, Ratdolt's work, as well as his character and genius, set a high standard.

The principal lesson is in Ratdolt's *mise-en-page* or layout, in particular his seamless fusion of image and text. When printing in the larger folio size, he did not stretch the text block to fill out the width of the page. Instead, in some works, he used the broad margins for diagrams that illustrate the text.

His decorative initials, though out of fashion today, teach the importance of signposting. These initials and other decorative features serve a dual purpose: one aesthetic, the other, functional. They serve to guide readers through the text—another proof of his inventiveness, for Ratdolt was printing before pagination was a common practice. This is something today's “digital” typographers and publishers must eventually readdress. We are increasingly designing for eBooks, and their elasticity makes essentials such as pagination and citation challenging. The decorated initial is hardly the solution for the twenty-first century, but surely, the “unpaginated” pages of proto-typographers like Ratdolt may inspire an analogous system of signposting.

During his decade in Venice, Ratdolt printed with just ten fonts: two roman and eight Gothic.¹³ If we consider his constraints and the types Ratdolt used, his work clearly points to the importance of establishing a typographic hierarchy. Moreover, Ratdolt did not have the luxury of scalable vectors invoked by a mouse-click or keystroke. For Ratdolt and his contemporaries, and even in the following centuries, changing font size was a daunting project—a process of many complex and time-consuming steps. Even just cutting the steel punches required perhaps one or two months' work (Smeijers, p. 124).

We learn, too, about the role of tools. Ratdolt, a man who puts our tired use of the word “innovative” to shame, worked only with comparatively primitive tools. Too often, we blame our tools for our frustrated attempts at greatness—carping about the restrictions that technology imposes on our designs. Typographers can complain about these limitations, or they can, as Ratdolt and so many others did, create beautiful, legible, readable pages that engage and enthrall readers *despite* those limitations.

Though Ratdolt's beautiful woodcuts and fine types have long since disappeared, their impressions remain. The pages they grace are a testament to his exceptional skill as a printer and typographer; they stand as an immortal reminder that beauty has a place in utility.

* ISTC (Incunabula Short Title Catalogue): <http://istc.bl.uk>

1 The first extant book printed in Italy is Cicero's *De oratore*, printed at Subiaco in 1465 by Arnold Pannartz and Konrad Sveynheim. ISTC: IC00654000.

2 "By 1480 printing presses were in operation in more than 110 towns throughout Western Europe, of which around fifty were in Italy, around thirty in Germany..." — Lucien Febvre and Henri-Jean Martin, p. 182.

3 Ratdolt's is not the first printing of *Kalendarium*. A xylographic (block-book) edition was published in Nuremberg, 1474, at the author Regiomontanus's private press. See Redgrave, p. 6; Hind, p. 212; and Goldschmidt, p. 14. ISTC: IR00092000.

4 De Vinne, p. 44.

5 Brown, pp. 29–39.

6 While Ratdolt's Appian of 1477 is the first complete edition of the extant portions, another German in Venice, Vindelinus de Spira, printed in 1472 the second in a two-volume edition, divided thus by its translator, Petrus Candidus Decembrius.

7 Redgrave, p. 13.

8 Unless the red and blue decorated initials in the 1457 and 1459 Psalters of Johann Fust and Peter Schoeffer were printed. See Joseph A. Dane: *Out of Sorts*. 2011, pp. 53–56.

9 Hubber, Brian. "An Essay on Printing in Gold." *The La Trobe Journal*: State Library of Victoria Foundation, No. 67 (autumn 2001).

10 Updike suggests that though dated Augsburg, April 1, 1486, it "was probably printed in Venice." However, I can find no evidence supporting Updike's conjecture. See *Printing Types: their history forms and use*, second edition, vol. 1, p. 77; cf. *Letter Forms*, Stanley Morison, pp. 6–7.

11 Smith, pp. 35–46.

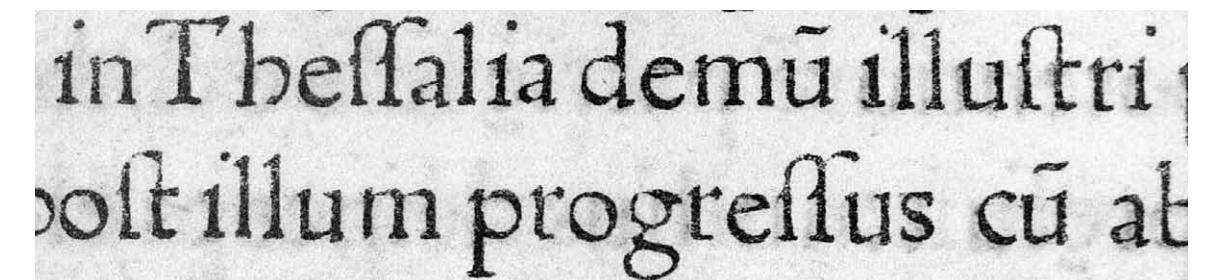
12 Stanley Morison. *Letter Forms*. Vancouver, BC: Hartley & Marks, 1997. pp. 6–7.

13 The ratio for Gothic to roman types during the incunabula is approximately 4:1.

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CONSPECTUS OF TYPES



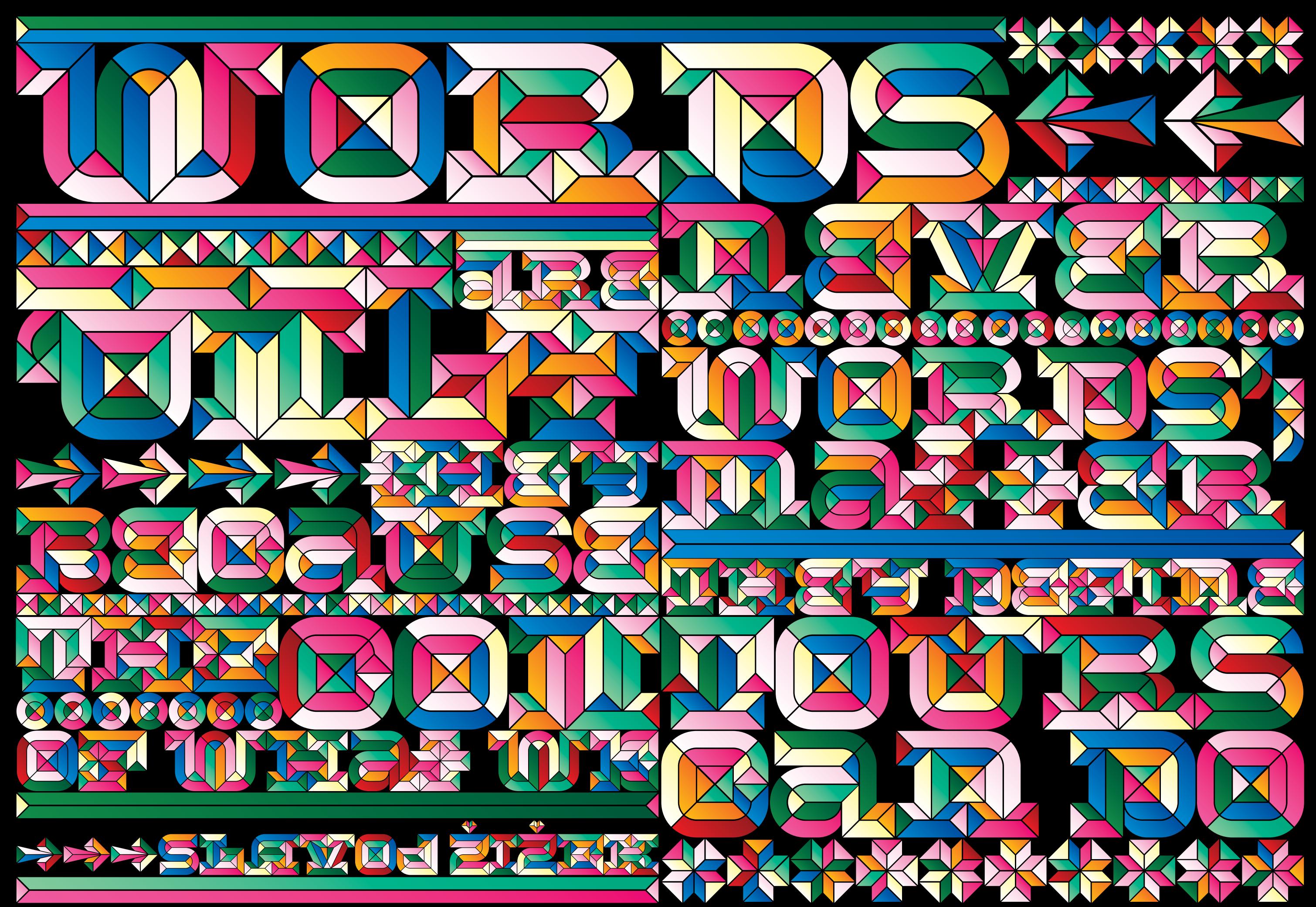
Type 1 (1476). Detail from *Historia Romana*. Venice, 1477.

*describitur. Sphera est solidū quoddā vna superficie cōtentū i cuius m
lio pūctū est: a quo oēs lineæ ductæ ad circūferētiā sūt eōles. Et ill
pūctū dicitur centrum sphēre. Linea vō recta trāsiēs p cētrum sphēre a
plicās extremitates suas ad circūferētiā ex utraqz parte dicitur axi
sphēre. Duo qdē pūcta axē terminatiā dicuntur poli mūdi. ¶ Sph*

Type 4 (1480). Detail from *Chronicon*. Venice, 1483.

*uīndū nūmīcū cīoqācū qāvācācā rāvācācā cārācācā vācācācā
ardat ut qui interpretata nesciūt a Cicerone dicta nō credat. Dif
fīle est enī alienas linguas in sequentē nō alicubi excidere arduū:
ue in aliena lingua bene dicta sunt: eundē decorē in translatio
ōseruēt. Significatiū est aliquid unius uerbi proprietate nō hab
iēū quo id efficiā: & dum quero implere sententiā longo ambi*

Type 8 (1483). Detail from *Astrolabium*. Augsburg, 1488.





FIVE FINE FACES

Staying afloat in the flood of thousands of new typeface releases, let alone inspecting and then penning a review of each, is simply impossible. In each issue, we'll focus on just five faces in this sea of new releases. We admit that as work or life bring an underused or under-appreciated face to mind, we'll break our column's debut-dominated mold and reach back in time to shine some light on one of these deserving, perhaps neglected beauties. So we begin with five fine faces, from an accomplished grotesque to an eclectic yet harmonious family of fonts, to the vivacious, and even to a slab serif that sings.



Sweet Sans

Mark van Bronhorst

8 weights with italics

Foundry: MVB Fonts

Mark van Bronhorst's latest release takes its cues from the "masterplates" once used by engravers to transfer letterforms to copper or steel (in preparation for etching) via a pantograph. This manual method of tracing and reproducing letterforms was abandoned in favor of newer technologies, and most of the masterplates were scrapped. Sweet Sans is a fine homage to those engravers' sans serifs of the early twentieth century. Though it is not the only family to resurrect these letterforms—Monotype's Burin Sans, ITC Blair, and Sackers Gothic are based on similar models—van Bronhorst's interpretation reins in some of the old letterforms' idiosyncrasies and then augments them by drawing nine weights from Hairline to Heavy, and fleshing out the character set. Sweet Sans joins other members of the Sweet family, namely Sweet Gothic and Sweet Upright Script. A Sweet Sans Shaded would be a delightful addition to this family.

Sweet Sans Pro Hairline, 70 pt

Pantographic

Sweet Sans Pro Bold, 13 pt

The professional stationers use a PANTOGRAPH to manually transfer letters from the masterplates to a piece of copper or steel that is then

Sweet Sans Pro Heavy Italic, 54 pt

Lettering Styles

Sweet Sans Pro Bold, 20 pt

The engraving trade has dwindled drastically

Sweet Sans Pro Hairline, 44 pt

COMPREHENSIVE

Sweet Sans Pro Medium, 8/10 pt

The ENGRAVERS' sans serif—strikingly similar to drafting alphabets of the early 1900's—has been one of the most widely used stationer's lettering styles since about 1900. Its open, simple forms offer legibility at very small sizes. While there are digital fonts based on this style, few offer the range of styles and weights possible, with the versatility designers perhaps expect from digital type families. Sweet Sans fills that void. The family is based on antique

engraver's lettering templates called "masterplates". The engraver's pantograph is a mechanical linkage connected in a special manner based on parallelograms so that the movement of one specified point accurately mimics the movement of another point. If a line drawing is traced by the first point, an identical, enlarged or miniaturized copy will be drawn by a pen fixed to the other. Because of the effective translation of motion, pantographs have come to be used as

Sweet Sans Pro Heavy, 72 pt

Transitional

Sweet Sans Pro Bold, 16 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz.,;：“”?!@&\$¢*%~•(){}§¶

AW CONQUEROR

Jean François Porchez

9 styles

Foundry: Typofonderie

Commissioned for the relaunch of Conqueror Papers in 2010, Jean François Porchez's AW Conqueror comes in five styles: Sans, Didot, Inline, Slab, and Carved, a total of nine fonts with the Carved comprising five. The Inline, Slab, and Carved are Titling fonts. At the head of the table sits AW Conqueror Sans, the most versatile of this eclectic family—a contemporary sans serif with large eyes, a generous x-height, and ample aperture. AW Didot takes its cues not from early nineteenth-century models, but from the interpretations and revivals of the 60s and 70s, and therefore is more akin to Herb Lubalin than to the brothers Didot. The Inline is inspired by S.H. de Roos's Nobel Inline. The Slab takes its inspiration from those of the 1930s, like Rockwell.

Porchez does a masterful job of unifying these five disparate styles into a family of sorts, a unique and inventive choice. Though the fonts have a relatively limited character set, they are certainly adequate for most titling and display settings. All nine fonts are available to download free from Conqueror Papers.



AW Conqueror Didot, 70 pt

François Didot

AW Conqueror Carved, 36 pt

ALEXANDER THE GREAT

AW Conqueror Sans Light, 10/15 pt

About 1780 François-Ambroise Didot adapted the point system for sizing typefaces by width, using units of 1/72 of the pre-metric French inch. His "point", later named the didot after him, became the prevailing unit of type measurement throughout continental Europe and its former colonies, including Latin America. In 1973 it was metrically standardized at 0.375 mm for the European Union. (Meanwhile the English-speaking world adopted a "point" based on 1/72 of the smaller English inch.)

AW Conqueror Slab Light, 34 pt

JEAN FRANÇOIS PORCHEZ

AW Conqueror Sans Light, 21 pt

BIBLIOTHÈQUE DES AUTEURS FRANÇAIS

AW Conqueror Carved One and Four, 60 pt

LITHOGRAPHY

AW Conqueror Carved Four, 37 pt

HISTOIRE DES VOYAGES

AW Conqueror Sans Light, 18 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz.,;:""?!ÃœDEJHÑPQ



Carter Sans

Matthew Carter

4 weights with italics
Foundry: ITC

Carter Sans distills Matthew Carter's decades of experience and technical expertise. The result is an accomplished humanist sans serif with flared terminals—letterforms that have more in common with stone and chisel than with paper and the broad nib pen. Subtle details, elegant curves, and graceful proportions make for an exceptional and distinctive sans serif typeface that Carter describes as a "humanist stressed sans."

Carter says, "I have always been intrigued by inscriptional lettering with flared terminals to the strokes. It falls somewhere between the monoline sanserifs of ancient Greece and the fully-seriffed letterforms of Imperial Rome. I was also influenced by the wonderfully expressive lettering of Berthold Wolpe (1905–1989). I have always admired his Albertus typeface."

The italics are unfussy, with the only remnants of cursiveness in letters such as *e* and *f*. It sets very well with the roman. Dan Reynolds (winner of the 2010 German Design Prize Gold for his typeface Malabar) collaborated with Carter to produce a typeface that looks magnificent in print. Pentagram recently used Carter Sans to great effect in their work for the Art Directors Club.

Carter Sans Pro Bold, 65 pt

INSCRIPTION

Carter Sans Pro Bold, 35 pt

Berthold Wolpe 1905-1989

Carter Sans Pro Medium and Medium Italic, 10/13 pt

Carter's work ranges from the system fonts Verdana, Georgia and Tahoma to proprietary designs for *Time* magazine, Apple Computer, Microsoft, *Wired* and the Walker Art Institute in Minneapolis – in addition to a remarkable body of modern classics and elegant scripts.

Carter Sans Pro Regular Small Caps, 45 pt

CUNEIFORM WRITING

Carter Sans Pro Semibold Italic, 50 pt

Florentine Lettering

Carter Sans Pro Bold, 12/15 pt

MATTHEW CARTER is a master of balancing the aesthetic and functional requirements of type design. One of the few designers in the world to have designed typefaces for metal, photo, and digital media. His career and contributions span the evolution of typeface production in the second half of the 20th Century. He runs Carter & Cone with Cherie Cone in Boston.

Carter Sans Pro Bold Italic, 32 pt

Punchcutting apprenticeship

Carter Sans Pro Regular, 19 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz.,;:"?!@&\$¢%~()[]

Bodoni Egyptian

Nick Shinn

14 styles

Foundry: Shinntype

Behold Bodoni stripped naked then reclothed in more substantial attire: a monoline slab serif (though the heaviest weights defy this description) that takes its inspiration, its skeleton, not from the industrial but from the antique. Bodoni Egyptian, by fleshing out the frail Bodoni skeleton, adding some fat to the thins, puts this fine hybrid on firmer ground. The result is a face that looks just great in extended texts: admirably robust, but never ungainly or overly dark in color.

Shinn's letters are crafted, sculpted, not constructed. In fact, rather than trace his models, he drew them by hand, using a loupe to capture even the finest details. I can think of few monoline designs—and even fewer slab serifs—that perform this well in extended texts. Bodoni Egyptian is so much more than a Bodoni devoid of its trademark high contrast. This fresh and lively, legible typeface retains the soul, the poise, and the elegance of Bodoni, while being sturdy and legible enough to perform splendidly at text sizes. Along with signature majuscules and a broad character set, this is an excellent text face.

R

Bodoni Egyptian Pro Thin, 54 pt

Giambattista Bodoni

Bodoni Egyptian Pro Bold Italic, 16 pt

February 16, 1740 in Saluzzo – November 29, 1813 in Parma

Bodoni Egyptian Pro Black, 38 pt

THE DIVINE COMEDY

Bodoni Egyptian Pro Medium, 11/14 pt

Bodoni was hired by the Duke Ferdinand of Bourbon-Parma to organize a printing house in Parma, to be one of the great houses of Italy, called *la Stamperia Reale*. Bodoni got to work publicizing the house with the creation of specimen books, which were very well received amongst the upper classes of European capitals. Soon, fine editions of classical respected ...

Bodoni Egyptian Pro Extra Light Italic, 40 pt

The Ducal Palace of Parma

Bodoni Egyptian Pro Regular, 11/14 pt

BODONI CAME FROM a printmaking background, his father and grandfather both being in that trade. He worked for a time as an apprentice in the Vatican's *Propaganda Fide* printing house in Rome. It was said he impressed his superiors so much with his eagerness to learn, studiousness in mastery of ancient languages and types, and energy of effort, that he was allowed to place his own name on his first books, a Coptic Missal and a version of the Tibetan alphabet.

Bodoni Egyptian Pro Extra Bold Italic, 40 pt

Il Manuale tipografico

Bodoni Egyptian Pro Regular, 20 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz,:;"?!@&\$¢*%~()[]{}#

Capucine

Alice Savoie

5 weights with italics
Foundry: Process Type

Alice Savoie's debut release is not easy to categorize. In the heavier weights, Capucine hints at a brush script. The lighter weights are more restrained, more conservative. It's as though the added weight carries a voice not only louder, but also more flamboyant. Of the five weights, Thin and Black best lend themselves to display settings. The Light and Regular work surprisingly well for setting extended texts. The additional weight in the swollen terminals—most apparent in the lighter weights—is the detail that sets a warm, friendly, organic tone. Slightly condensed, short extenders, a generous x-height, large aperture, and open forms: these aspects do their part to create a compact and legible type.

Diacritics, an afterthought even in some otherwise accomplished typefaces, are given due attention. Their weight and contrast throughout all fonts are just about spot on. Small caps and a number of alternate forms make for a versatile face that is fun without being silly—more *joie de vivre* than *c'est la vie*. Evident in Capucine's skeleton is the potential for an extended family—a Capucine Text, perhaps?



Capucine Bold Italic, 86 pt

Delightfully

Capucine Light, 22 pt

Annual and perennial herbaceous flowering plants

Capucine Bold, 58 pt

TAEKO IWAMOTO

Capucine Regular, 9/13 pt

As a family, the weights and styles were designed to provide **typographic contrast** and variation. The two extremes – Thin and Black – were conceived as display variants while the mid-weights – Light, Regular and Bold – were designed for text sizes and to add hierarchical differentiation. When you first encounter Capucine, its

use as a *display face* is evident. However, because it is slightly condensed, has a large x-height, small ascenders & descenders and wide counters, it is efficient for body text and remains legible even at small sizes. Additionally, the family features SMALL CAPS, multiple numeral styles and case-sensitive punctuation for increased usefulness.

Capucine Thin Italic, 90 pt

Joie de vivre!

Capucine Black, 34 pt

A robust family of ten styles

Capucine Regular, 20 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz,:;"?!@&\$¢*%~()[]{}
`



Founders Grotesk X-Condensed Kris Sowersby

5 weights

Foundry: Klim

Founders Grotesk was commissioned for completion for the redesign of the *Weekend Herald*, led by deLuxe & Associates. Inspired by a 1912 Miller & Richard specimen, Kris Sowersby's Founders Grotesk is firmly rooted in the grotesques of the early twentieth century. Founders Grotesk X-Condensed joins the family as a natural companion to the regular widths.

Interesting is Sowersby's decision to space for display settings: "I feel that designers can obtain better results by opening tight spacing for text, rather than closing loose spacing for display," he writes. Whether you agree will depend on the purpose for which you license these fonts. If you license for extended texts, then you will need to open up via tracking; if used solely for display (and Extra Condensed types are display types), then the fonts' spacing will eliminate the need to tighten headlines. Sowersby's perfectionism about letterforms is not robotic or mechanical but, rather, guided by his eye and hand. Sowersby has managed to find a good middle ground: this is most certainly not one of those parody revivals. Instead, he has taken the best and most useful of his models to create a superb display type for contemporary settings. But neither has he gone to the other extreme, exorcising so many of the idiosyncrasies and quirks that the type becomes soulless. The entire Founders Grotesk family is outstanding. The X-Condensed, its latest addition, is no exception.

Founders Grotesk X-Condensed Bold, 130 pt

ISOMETRIC

Founders Grotesk X-Condensed Regular, 75 pt

Automatic Transmission

Founders Grotesk X-Condensed Light, 45 pt

In 1929, over 35,000 emigrated to the region

Founders Grotesk X-Condensed Semibold, 55 pt

LANDSCAPE ARCHITECTURE

Founders Grotesk X-Condensed Medium and Semibold, 30 pt

London, Cambridge, Brighton, Salisbury and Manchester
Gloucester, Wolverhampton, Lichfield and Norwich

Founders Grotesk X-Condensed Bold, 80 pt

Makrotypografie

Founders Grotesk X-Condensed Regular, 38 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789
abcdefghijklmnopqrstuvwxyz,:;"?!@&\$¢*%~()[]

PAST IMPERFECT

Greg Meadows

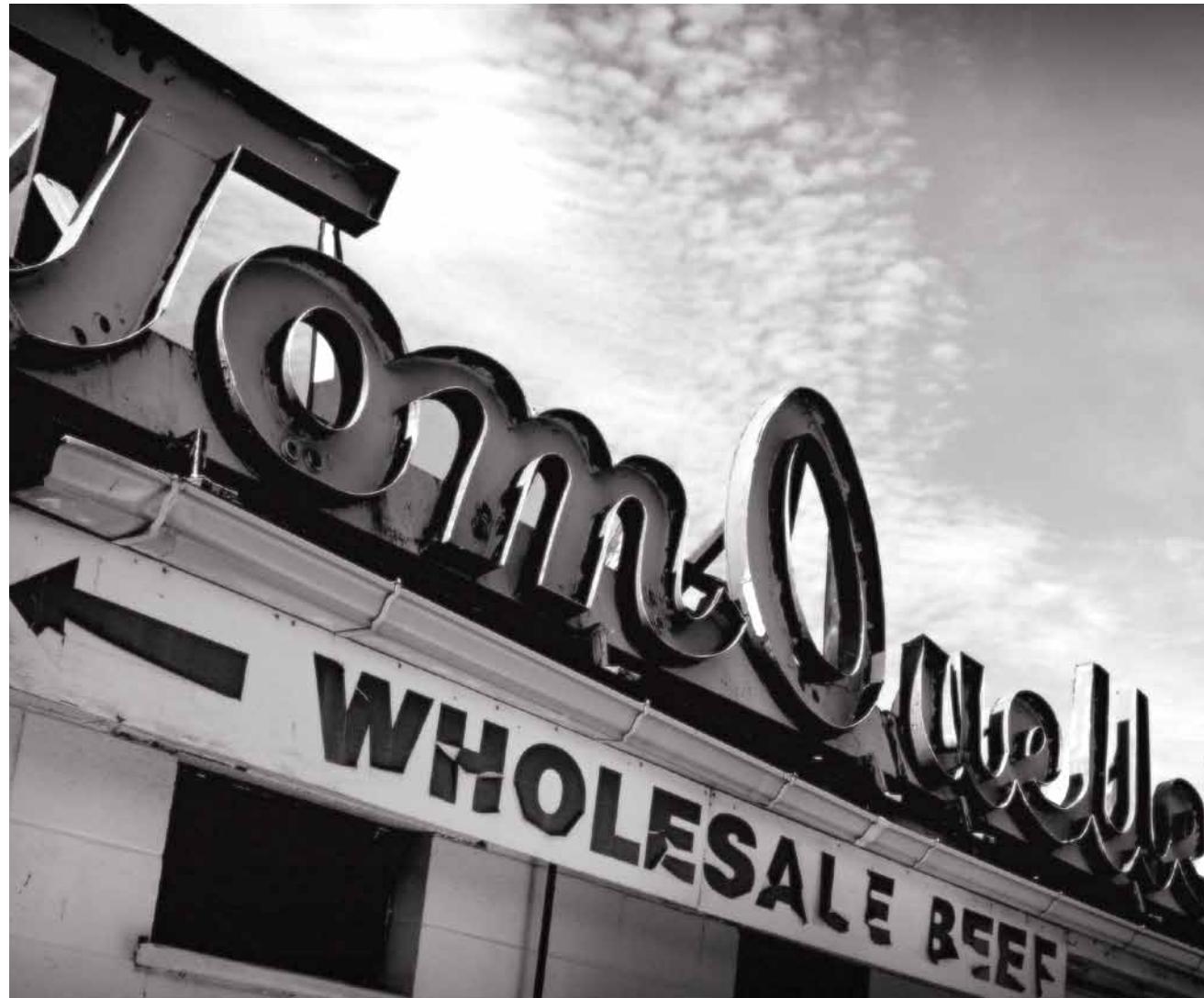
"I am fascinated by the idea that we can look at the same thing and each see something different. Photography, for me, is as much about what and how I see what I discover as it is about how I can capture it."

When not out exploring the rich urban museum that is Buffalo, New York—or the many places where typography and architecture sharply define a local character—photographer Greg Meadows spends his days as Creative Director at The Martin Group in Buffalo, New York. His branding and design work have helped support the personality of companies—from those in the Fortune 500 to local Buffalo restaurant and hotel clients.

Greg also serves on the board of directors of the Western New York Book Arts Collaborative. The wood type and press collection at The Western New York Book Arts Center in Buffalo is a recurring subject for Greg's exploratory photography.



Set in House Industries' Neutraface No. 2, these letters for Evans Bank await installation. The letters arrived painted white instead of the specified gray. The contrast of the background texture and color is a happy accident.



Tom Ouellette's is a longstanding beef wholesaler near Tiverton, Rhode Island. The charm of the classic script lettering is enhanced by the sign's deterioration.



The Western New York Book Arts Center, a museum and working letterpress shop, resides in the former Slotkin Dress Company Building. This weathered script lettering, cut in wood, is earmarked for a place in the museum.



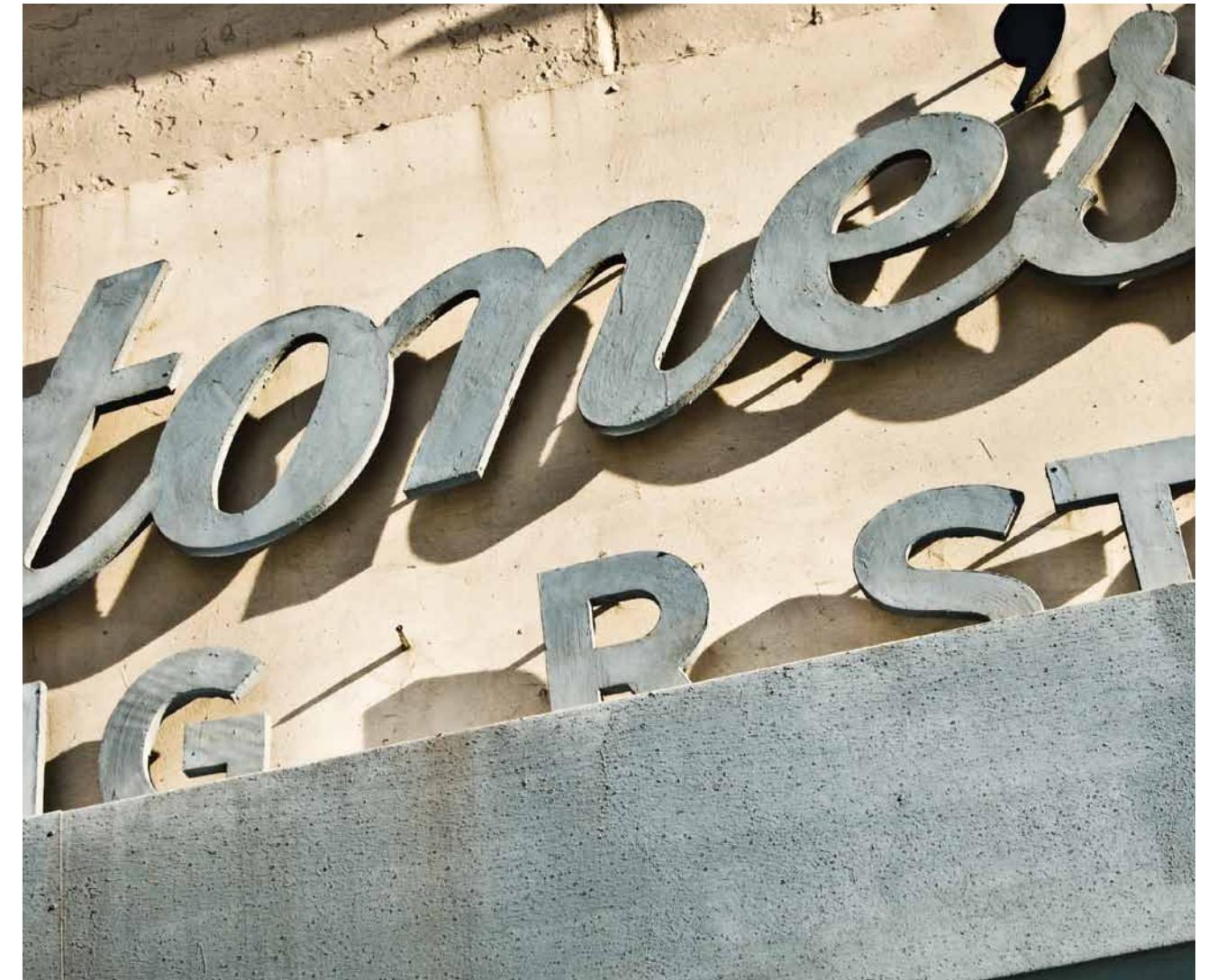
A countertop at the Taste coffee shop in East Aurora, New York, offers a new life for a sign rescued from the defunct western New York eatery, Mr. Sandwich.



The Swannie House is a classic corner bar located in one of the many blue-collar, industrial areas in Buffalo. The candid, honest lettering of the sign only adds to its charm.



The shape of the Viking alarm lettering gives it an animated, almost human quality. Though long out of commission, this alarm appears to smile at anyone who stops to take a look.

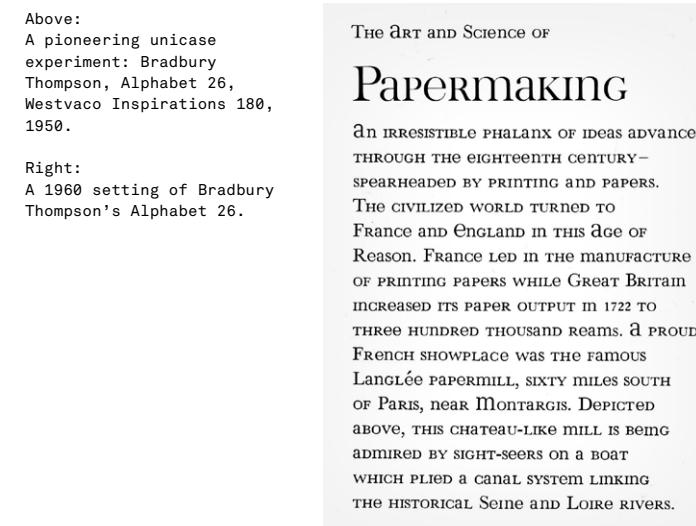
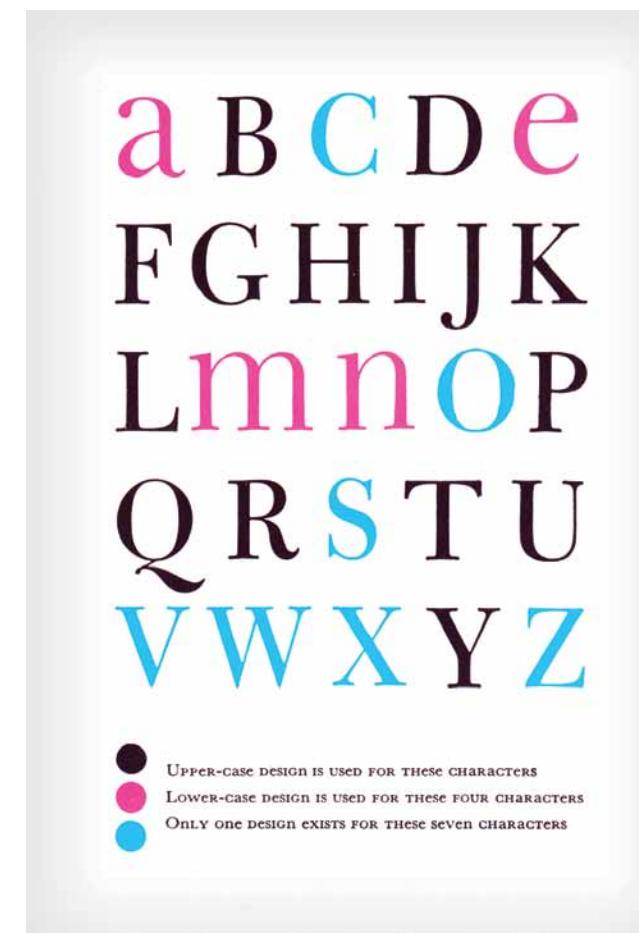


Bernstone's Cigar Emporium, established in 1932, was Buffalo's oldest cigar shop until closing in the mid-1990s. The building stands as yet another reminder of Buffalo's rich retail past, one that is as grand as the patrons who once frequented the shop.

UPPER- CASE, LOWER- CASE, UNICASE.

The making of Ambicase Modern
by Craig Eliason

Photo: Craig Eliason



Craig Eliason's debut typeface Ambicase Modern, released through his foundry Teeline Fonts, is a novel single-case display type. Neither uppercase nor lowercase, but unicase, this hybrid alphabet, with its curlicue swashes and high contrast letterforms is as elegant as it is intriguing.

AMBICASE MODERN IS A unicase typeface that melds, in a single alphabet, both uppercase and lowercase forms. Its letterforms are influenced by high-contrast Moderns or Didones that emerged at the end of the eighteenth century.

Until the Middle Ages, the Latin alphabet comprised only capital letters, the forms of which were perfected in the Roman inscriptions of the second century AD. Fast-forward some seven centuries to the rule of Charlemagne, and we witness the evolution of the minuscule alphabet, culminating in the development of Carolingian scripts. During the Renaissance, scribes began to marry these two alphabets, until the eventual establishment of a standardized dual alphabet of upper- and lowercase letters. Later, it became standard practice for printers to set up two trays of type from which to choose when composing. The more frequently used minuscule letters sat in the close-at-hand lower tray, the majuscules in a tray set just above it—hence the terms *lowercase* and *uppercase*.

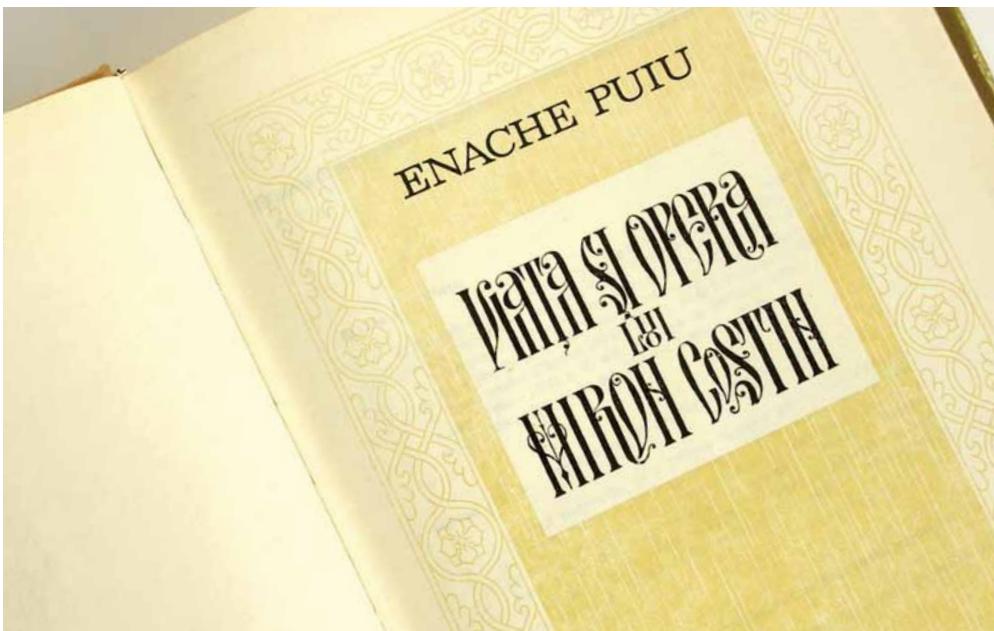
Most Latin script typefaces comprise both lower- and uppercase letters. However, some applications only call for one or the other. For example, titling fonts only employ uppercase letters; the reduced alphabet forms proposed by the German modernists were solely lowercase. The twentieth century saw some experimental typefaces that blurred the distinction between upper- and lowercase forms by combining them into a single hybrid or *unicase* alphabet.

Perhaps most notable of the unicase experiments is Alphabet 26, proposed in 1950 by American graphic designer Bradbury Thompson. His alphabet opts for the form of each letter that best fills out the area under the midline or x-height. Small capitals replace any ascending or descending lowercase forms, and a small capital *R* replaces the lowercase *r*. The letters *a*, *e*, *m*, and *n* appear in their lowercase forms. Thompson's alphabet,

based on Baskerville, was transposed to Bodoni with Gerald Giampa's Bodoni 26. Similar experiments followed, among them, *biform* display lettering, a more casual or arbitrary mix of upper- and lowercase forms. More recently, OpenType fonts—such as Filosofia, Zuzana Licko's interpretation of Bodoni—include a unicase variant.

INKLINGS

Inspiration for Ambicase Modern came from an image posted on the website Typophile. In 2009, Romanian designer Florin Florea uploaded an image of lettering (a scan of the title-page of Enache Puiu's biography of Miron Costin, published by the Romanian Academy in 1975) that was to be the basis for his new type design. The title-page's designer, Aurelian Petrescu, drew flourished letters that evoked the ornate—and sometimes difficult to decode—forms of a Cyrillic script traditionally called *vaz'*. Most striking in the image of this script is the letter *a*. The lower half rises in two parallel stems, like a straight-sided *A* with a diagonal crossbar; the upper half resembles a lowercase *a*. The letter combines forms from both the traditional upper- and lowercase models. Could an entire alphabet be fashioned after this strange and exciting concept? This question marked the beginning of my typeface design, for which I coined the term “ambicase,” from the Latin *ambi*, meaning “both ways.”



Right:
Aurelian Petrescu,
title-page for Enache
Puiu, *The Life of*
Miron Costin, 1975.
Photo courtesy of
Florin Florea.

Plata

Above:
Petrescu's inventive A,
which sparked development
of Ambicase Modern.

3 3 3

\$ \$ \$

4 4 4

3 3 3



Above:
Ambicase Modern in
selected stages of
development.

Left:
Figures and symbols in
Ambicase Modern combine
elements found in other
more conventional
typefaces.



I began by sketching concepts for the letters, until I had working versions of all twenty-six, though many appeared ungainly or difficult to decode. During the process of refining these problematic letterforms, I extended the font to include figures, punctuation, and symbols. These non-alphabetic characters typically aren't assigned a case, but some have alternate structures that I could employ to create my own glyphs for Ambicase Modern. For example, the dollar sign in some fonts has a vertical stroke skewering an *S*, but in other fonts the vertical appears only at the top and bottom of the glyph. In tune with the ambicase concept, that vertical stroke in Ambicase Modern ascends halfway, but then reappears above the in-stroke of the *S*. In some fonts the numeral *4* is drawn with an open top, while in others it is closed. The *4* in Ambicase Modern is open but hints at the diagonal stroke of the closed form. In some designs, the numeral *3* has a flat top; in others it is curved. The *3* in Ambicase Modern combines these forms.

Could an entire alphabet be fashioned after this strange and exciting concept? This question marked the beginning of my typeface design, for which I coined the term “ambicase.”

MODERN FACE AND AMBICASE

What style of letterforms might be suitable for this concept? The “Modern” is ideal. This style emerged at the close of the eighteenth century and is frequently associated with typefounders Giambattista Bodoni in Parma and Firmin Didot in Paris. This type classification, also known as Didone, is characterized by its high contrast; generous thick strokes abruptly transitioning into fine thin strokes; and thin, flat, unbracketed serifs. The strokes of Old Style typefaces generally conform to those of a broad-nib pen held at a constant angle. The letterforms of Modern typefaces take their cue from more flexible writing tools like the split-nib pen or an engraver’s burin. The consequent elasticity of this style was key for Ambicase Modern: it allowed me to add or subtract weight from a stroke as required, no matter which direction the stroke was headed, in order to make the metamorphosed forms convincing and readable.

Hamburgefionts Modern Bauer Bodoni

Hamburgefionts Old-face Adobe Garamond

Above:
The difference between
Modern or Didone and Old
Style letters.

Right:
Combining the traditional
case forms of certain
letters was particularly
challenging.

CHALLENGES

Some letters, such as *Oo*, *Cc*, and *Zz*, share almost identical upper- and lowercase forms and therefore required little alteration. For other letters, melding uppercase and lowercase forms proved quite a challenge; the most difficult were *Dd*, *Ee*, *Mm*, *Nn*, and *Rr*. *D* and *d* are almost reversed versions of each other: *D* with a right-facing bowl, *d* with a bowl facing left. Not unlike the duck-rabbit reversible optical illusion, my eventual solution flips between a capital *D* with an ornate base, and a lowercase *d* with a flourished tail. After much experimentation with the letter *Ee*, the breakthrough came when I bent the *E*’s middle serif over to suggest the eye of a lowercase *e*. For *R*, I created a form that resembles a lowercase *r* with an added serpentine flourish hanging from it, which also resembles the leg of an uppercase *R*.

I did not think *Mm* would be particularly challenging, since the traditional upper- and lowercase forms are similar, with the capital *M* simply a more angular version of the lowercase form. But trying to blend the angular vertex with a rounded arch proved to be unsatisfactory. The roundness of the lowercase form contrasted too starkly with the strong diagonals of the uppercase form. Then inspiration struck: I could preserve both properties by creating a loop at the vertex. The silhouette of the letter fits our lowercase expectations, but with just a hint of the uppercase. Some might find the loop within *M* distracting, so I included an alternate form. Similarly, I offered two alternates for *N*.



SWASHES

Perhaps it was the pushing and pulling of these elements that sparked the idea of inventing initial, medial, and terminal swash forms for each letter. Adding swashes inspired experimentation with still more inventive shapes. The initial swash form of *B* is one example: it resembles a lowercase *b* but with the “outstroke” of the bowl crossing the stem; this loops back over the top of the stem into a teardrop terminal to suggest the upper bowl of *B*. The *T* swash forms have a similar looping structure. Two of these alternates stand on a Didone-like lowercase base.

Ambicase Modern’s swash forms of *E*, like many historical italic swash caps, replace the rectilinear *E* with a curved form resembling a reversed *z*. The upper serif of Ambicase’s swash *E* extends to suggest the crossbar of a lowercase *e*.

Of all the letters, the swash *Q*’s are perhaps my favorites. To form them, I began with a Caslon swash italic *Q*—with its loop that resembles an especially curly numeral 2—and fused it with the bowl and stem of a Modern lowercase *q*.



Swash forms of *E* and *Q*, and two of their antecedents: Caslon italic swash caps and Bodoni minuscules.

BEQUEATH
Bεqueath

The most inventive swash forms include *B*, *E*, *Q*, and *T*.

X̄ H̄ X̄ Ḡ X̄ Ö X̄
X̄ J̄ X̄ H̄ X̄ J̄ X̄

There are eight forms of *X* for use in a variety of contexts.

OPTICAL SIZES

Optical sizes were the last major addition to my design of Ambicase Modern. Especially with high-contrast faces like those built on the Modern or Didone model, as Ambicase Modern is, a single design simply can’t be both legible at very small sizes *and* aesthetically pleasing in display settings. Recognizing this, I designed a more delicate version of Ambicase Modern for very large sizes. Ambicase Modern Poster has the same overall metrics as the Regular, but its thins—hairlines, serifs, and swashes—are relatively finer. In small- or medium-sized settings, the Regular cut is sturdier. In larger settings, where that might appear ungainly, the Poster cut shines.

OPENTYPE SUBSTITUTIONS

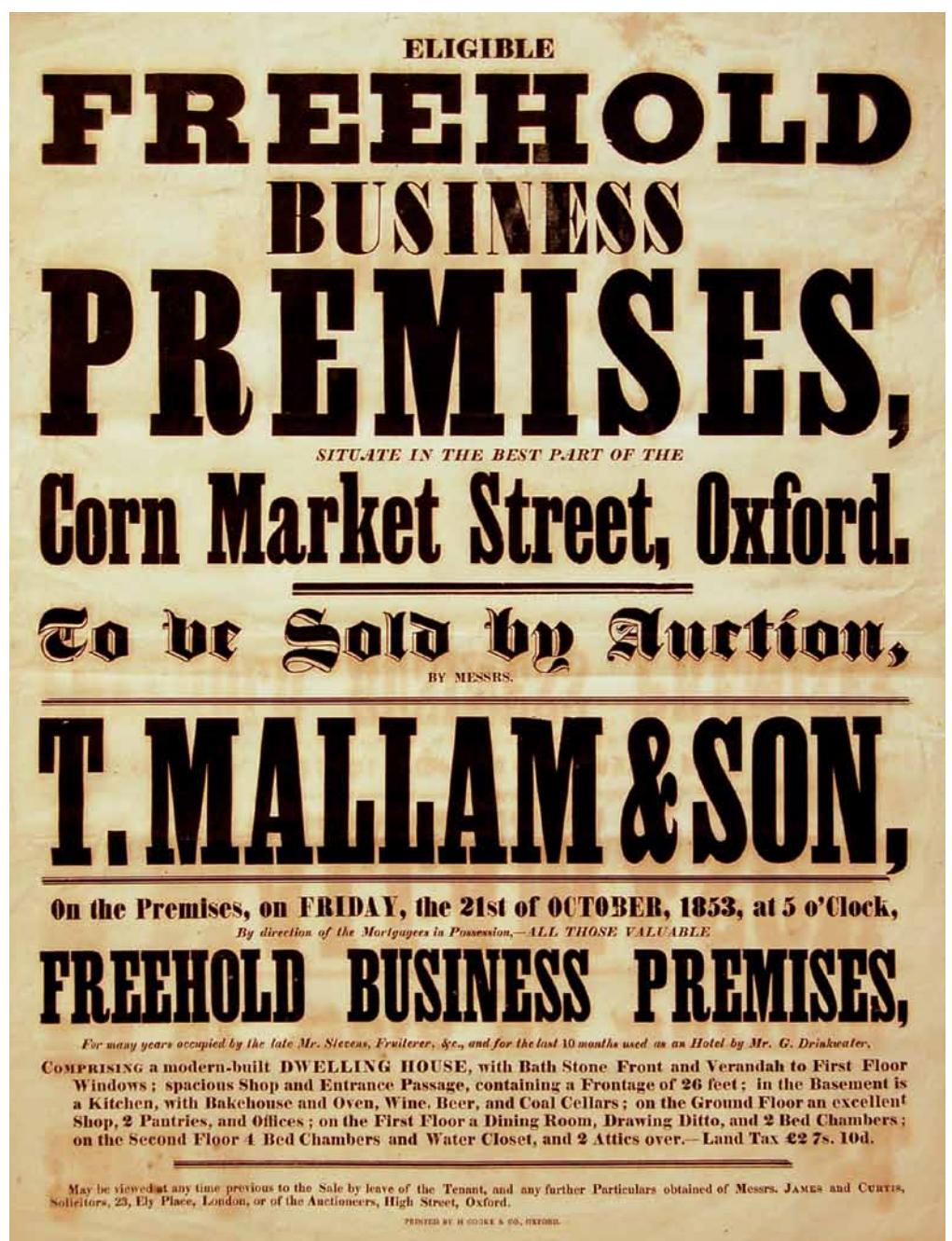
OpenType coding in the font automatically selects the appropriate swash alternate, depending on its position within a word. Moreover, these OpenType substitutions also prevent collisions; for example, if a swash threatens to collide with the ascender or descender of a neighboring letter, it is substituted with the non-swash form. In the most complex example, Ambicase Modern has eight different designs of the swash *X*, necessary to accommodate most combinations.

**REGULAR, SET SMALL:
PREFERRED!**

**REGULAR,
SET LARGE:
CLUNKY**

**POSTER, SET SMALL:
SPINDLY**

**POSTER,
SET LARGE:
PREFERRED!**



Above:
An 1853 auction bill
featuring, among other
styles, fat face types.
Approximately 45 cm by
57 cm. Photo courtesy of
Dan Reynolds.

BRAŞOV
POLSKA
misty aftereffect
misty aftereffect

Top:
Swash treatments of select
diacritics in Ambicase
Fatface.

Bottom:
ST, FT, and CT ligatures
in Ambicase Fatface.

AMBICASE FATFACE

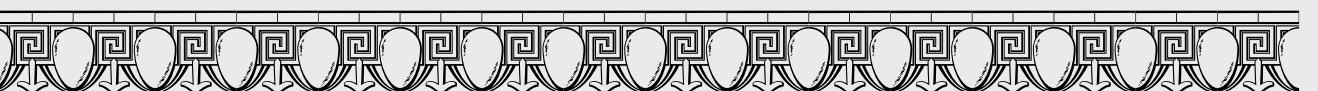
After Ambicase Modern's release, I decided to increase its flexibility by creating a fat face version for commercial release. Historically, the fat face was an outgrowth of the Modern style, with a contrast so extreme that it was a bold parody of the Modern. These designs, which have provoked both amusement and disdain, were the first examples of gaudy display types, whose use exploded in the nineteenth century in the service of accelerating commercialism.

The solidity from the added weight only increased the appeal of Ambicase Modern's letters. Ambicase Fatface shares the alternate and swash features of the Modern version. In addition to the traditional *F* ligatures, Ambicase Fatface adds three more: *CT*, *FT*, and *ST*, each with a looping connector that maintains consistent letterspacing. This font also introduces some playful swash-diacritic combinations.

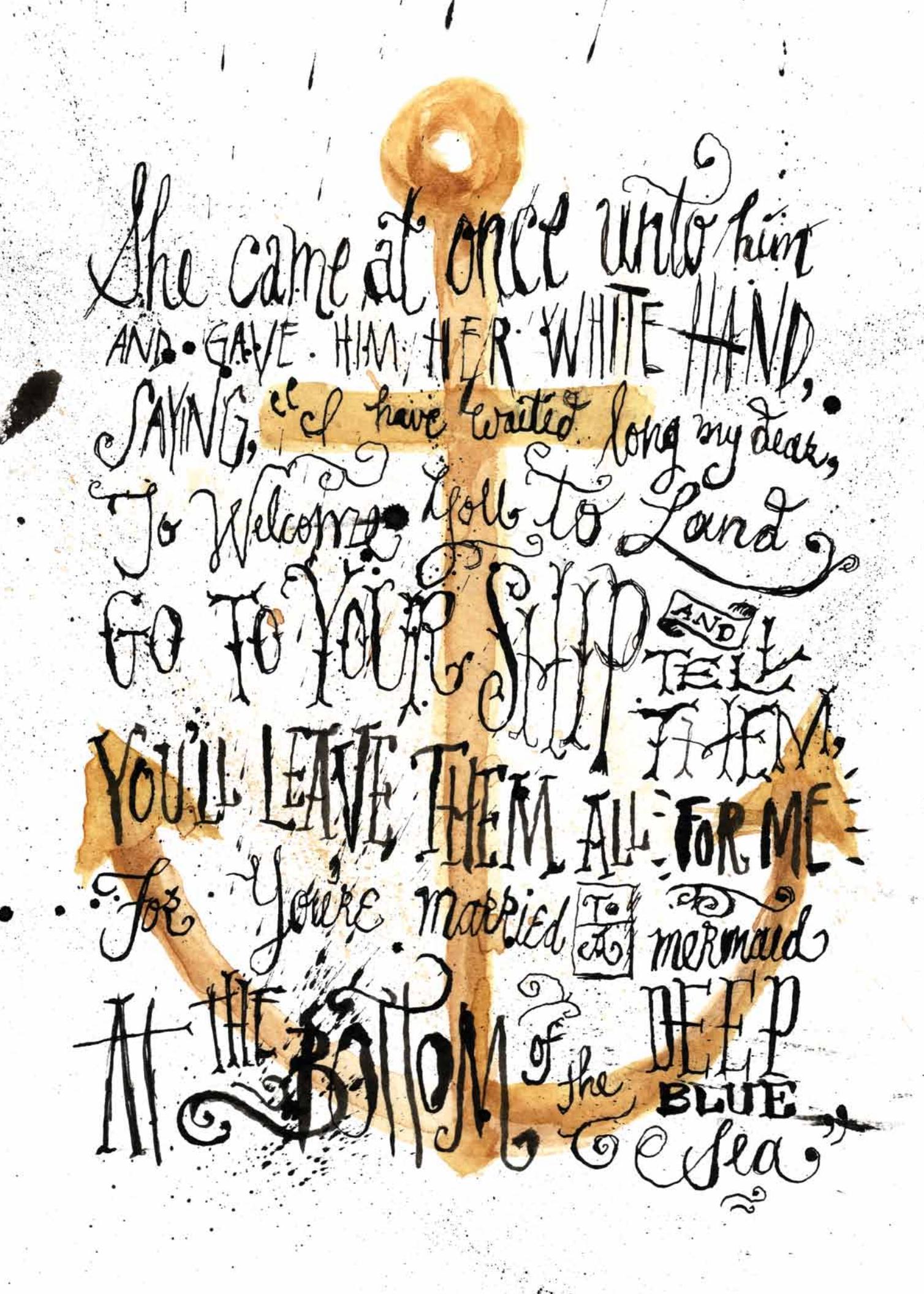
FINISH LINE

I worked part-time on Ambicase Modern for over a year. Some glyphs came together quickly, while the more unusual hybrid forms required numerous iterations. Opinions and guidance from fellow designers and friends, including those from Typophile, helped my decision-making. My hope was to make an attractive and readable typeface from this somewhat bizarre concept. Comparing the results of my first drafts with the final form of Ambicase Modern confirms the importance of persistence and patience throughout the long, recursive process of typeface design.

AMBIVALENT
AMBIGUOUS/EQUIVOCAL
INDETERMINATE
IN BETWEEN; OF 2 MINDS
FENCE-SITTING
NOT EITHER/OR, BUT BOTH/AND



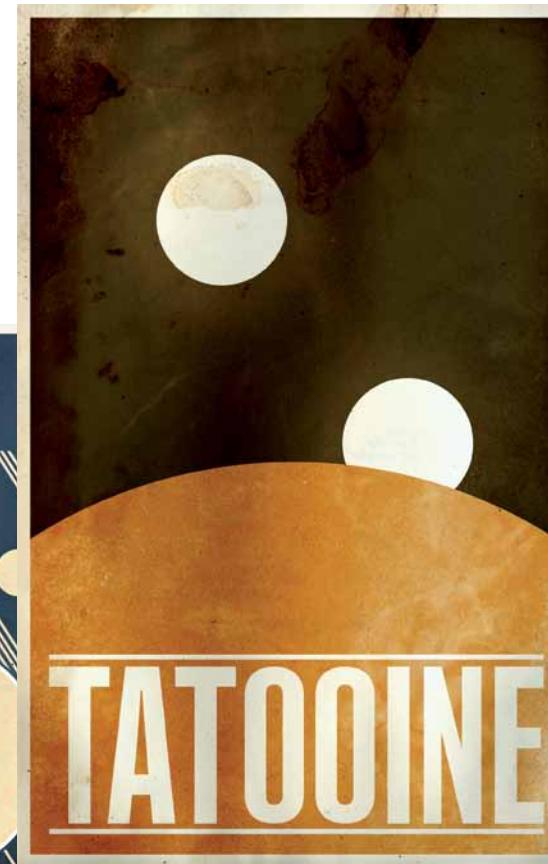
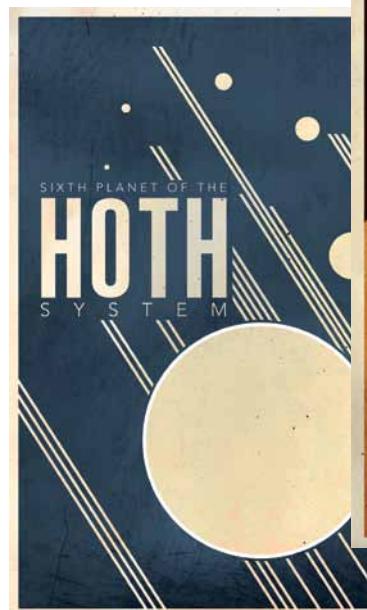
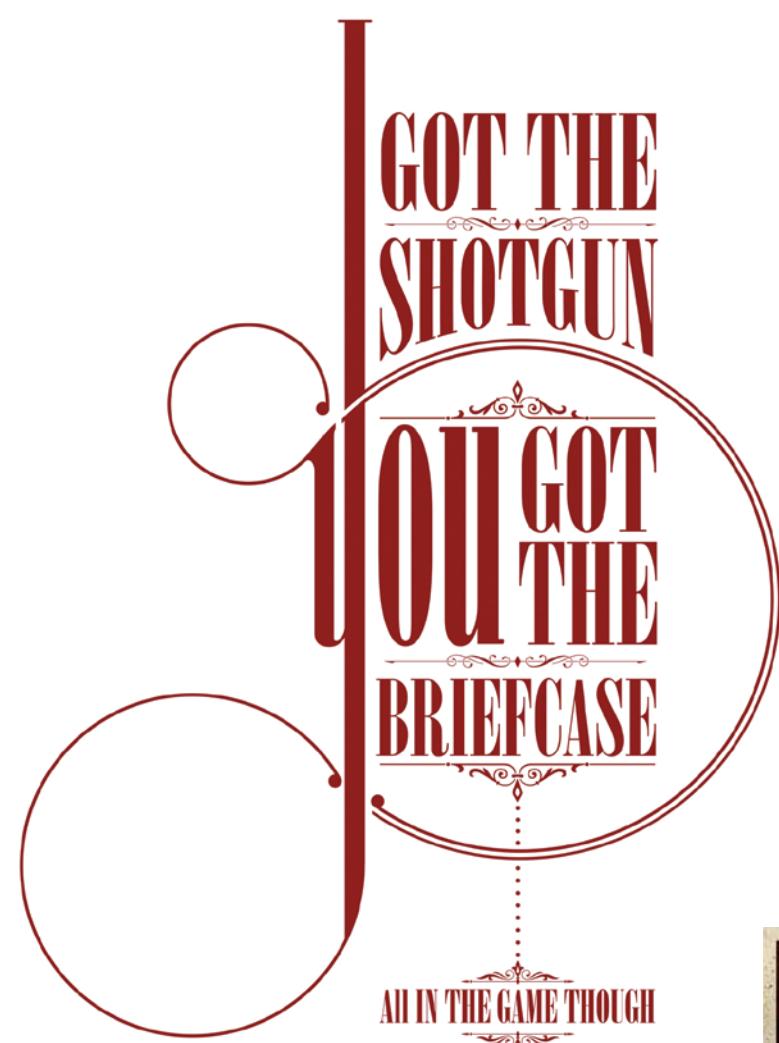
ORNATE & BAROQUE,
EXTRAVAGANT
FANCY-SCHMANCY,



Opposite:
Valentine's Day gift
lettering by Jon Contino.

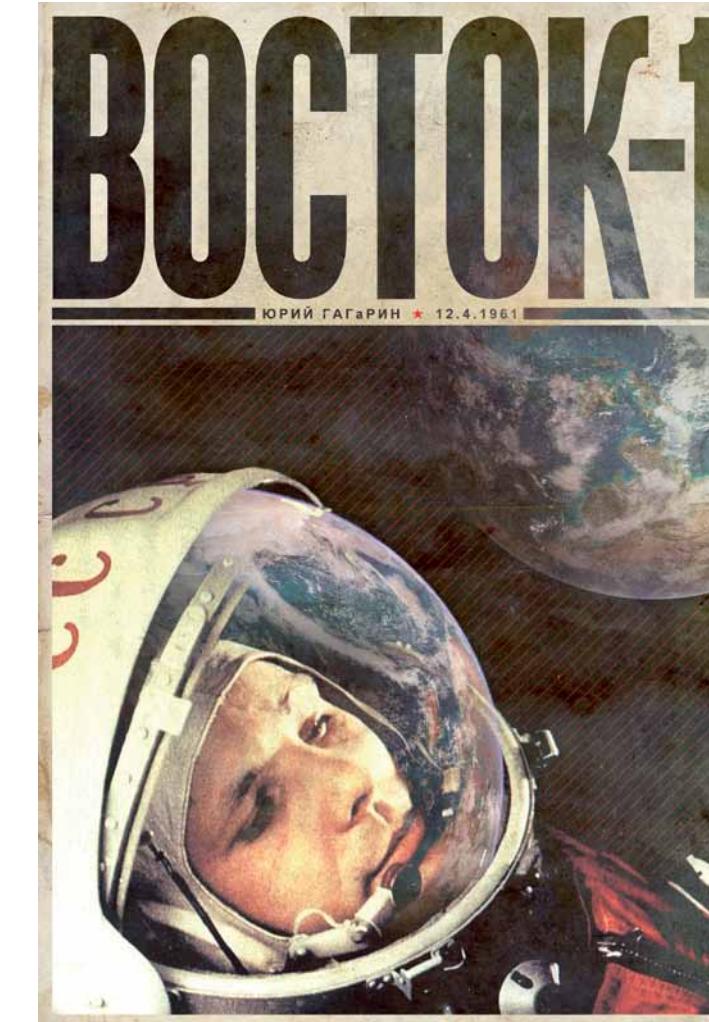
IMPRESS

Four designers: three from the U.S., one from South Africa. Though they find their inspiration in different places and objects, they all share a passion for letterforms and typography. Posters inspired by *Life*; loose, free-form lettering; and intricate details that reveal themselves only upon much closer inspection. Fraktur brought to life as typographic sculpture; multilayered, laser-cut lettering—everything from “Retro Pop Art” to lettering that takes its cues from typefaces both old and new.



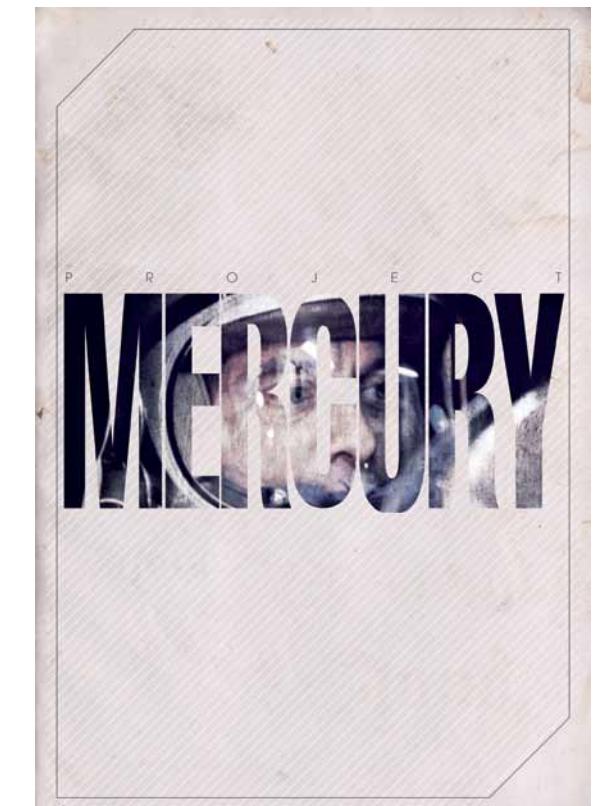
Above:
Paraphrase of Omar Little's words from the television show, *The Wire*.

Right:
A minimalist look at Hoth and Tatooine. Part of a series that gives a vintage travel poster treatment to planets from the *Star Wars* galaxy.



Left:
A poster dedicated to the early Space Race and the first cosmonaut in space, Yuri Gagarin.

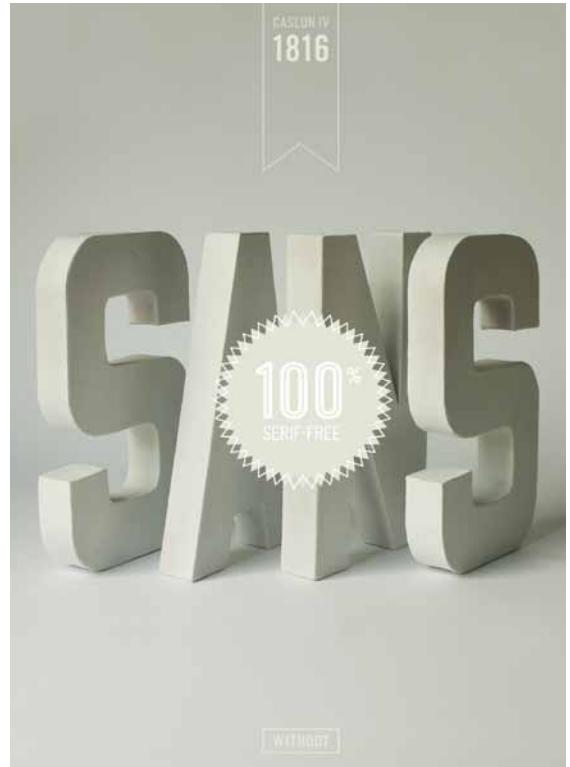
Below:
Part one of a series dedicated to the early Space Race, the beginning of NASA, and the first attempt to put an astronaut in space. Layout inspired by early Popular Science pages.



Justin Van Genderen

I am a freelance designer at my company in Chicago, 2046 Design. While most of my work involves photo manipulation for design firms and clients, I am always trying to expand my skills. Over the past year I have started to experiment much more with type, minimalism, and poster design.

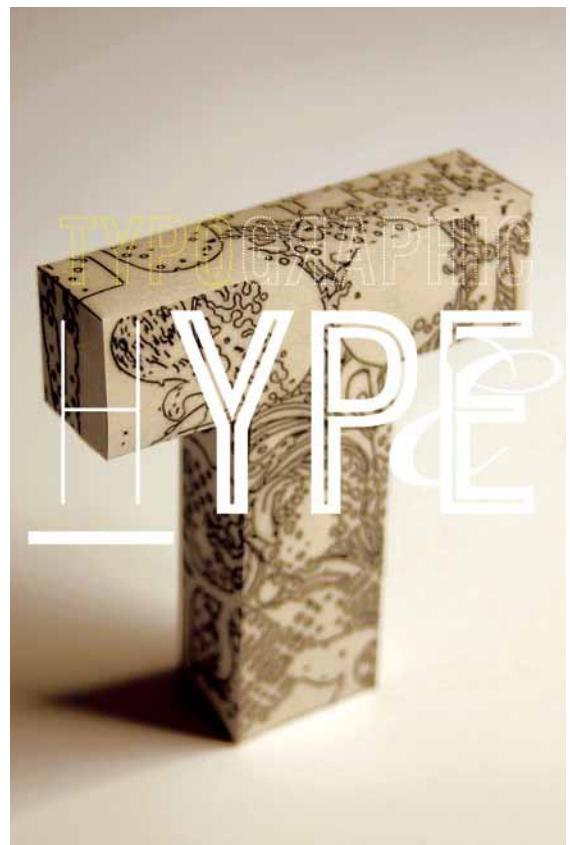
Most of my typography and layout work is inspired and influenced by older text design and printing processes. I love the sense of nostalgia of old letterpress and silkscreen prints. My subject matter is usually a mix of old and new: I recently read a blog that described my work as "Retro Pop Art," and I think that is a pretty good description. I am constantly grabbing inspiration from popular media like TV shows, movies, or even old *Life* magazine photography. While I am somewhat new to working with different type treatments, I really enjoy the process and plan to continue to explore the medium.



Left:
Sans Serif. Meant to be educational and tongue-in-cheek, this typographic piece both defines the term sans, as well as references its commonly accepted historical beginning and its liberation from serif type.

Right:
Paragraph Indentation. Photographed in natural light, this cut-paper piece featuring the pilcrow is based on Robert Bringhurst's typographic suggestion that the most common paragraph indent be one em.

Below:
Typographic Hype. Inspired by a package dieline, a paper letterform sculpture is overlaid with an original graphite line drawing. It is intended to accentuate the contrast between handmade and digital letters.



Tom Davie

I am a graphic designer, adjunct university professor, mixed-media artist and principal of studiotwentysix2. My interest in typography and letterforms began more than a decade ago; only during the past two years have I devoted significant time and attention to developing a series of typographic posters, prints, and goods.

I wanted to achieve several things through this work: to be visually engaging, intelligent, historical, and educational; to appeal to professionals in creative fields yet still be approachable to anyone who appreciates typography and design; and to experiment with the creation of letterforms using physical objects and natural lighting. I can often fail: this work is highly experimental and ideational. But when a concept, a handmade object, and design software work in harmony, the results can be both beautiful and rewarding.



Left:
Can O' Dingbats. Although appearing illustrative in style, this typographic piece is an ode to Hermann Zapf's Zapf Dingbats – each of the characters and icons originate from that single typeface.



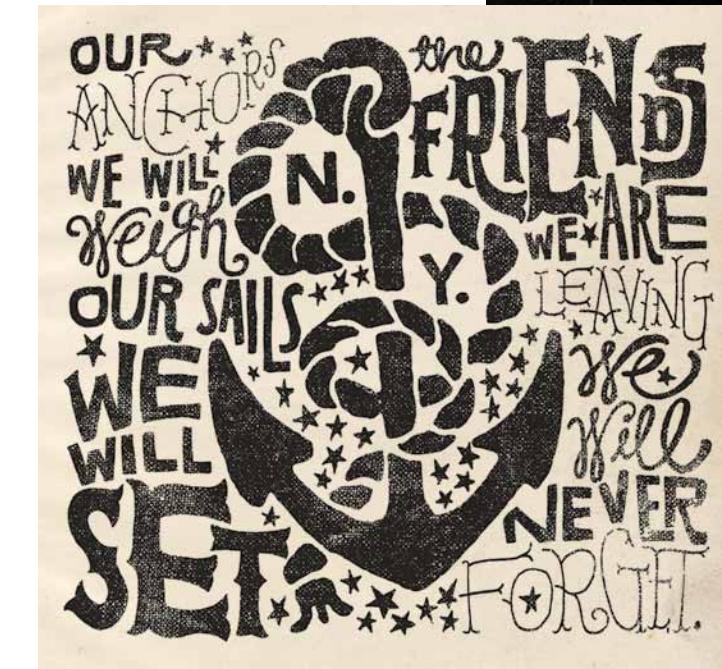


Right:
Process of illustration for
use with CXXVI Clothing Co.
Spring 2011 season.

Below:
Typographic illustration
for use with CXXVI Clothing
Co. Spring 2011 season.

Opposite:
Branding illustration for
Nice Life Apparel Company.

DESIGNER SHOWCASE
JON CONTINO

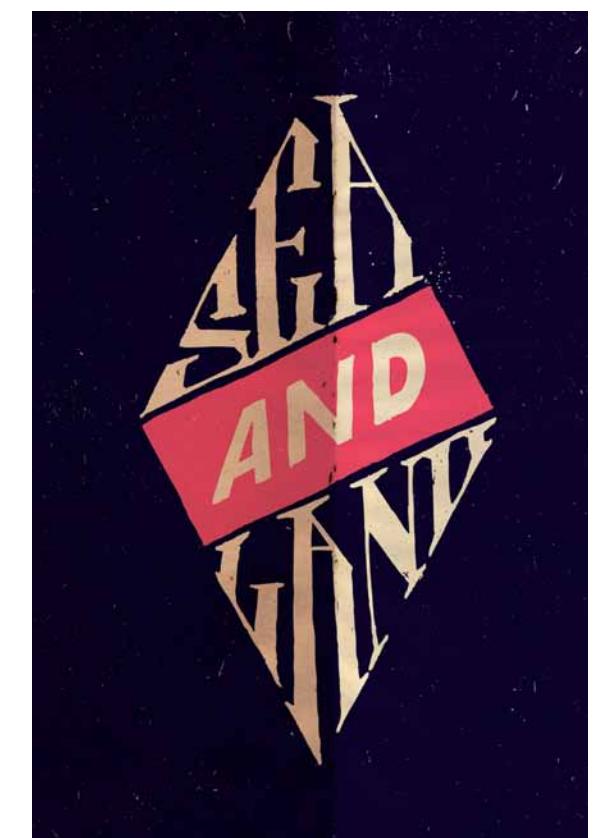
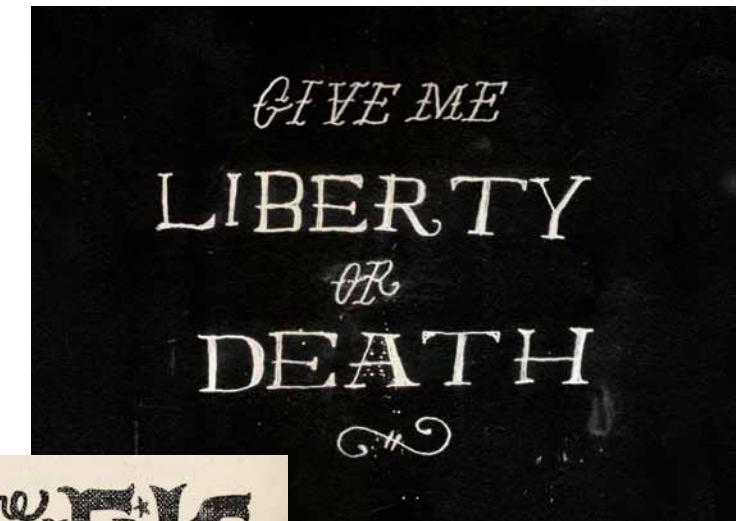


Jon Contino

At some point I realized that restricting my work to a classification stifled my creativity, so I revisited one of my best assets: obnoxiousness. I labeled myself an “alphastructaesthetitologist,” a person who studies and practices the science and art of letter creation and application. Once this tongue-in-cheek term was born, I actually felt freer to express myself.

More now than ever, I find myself referencing the culture around me in New York City for inspiration, instead of digging through design books or staring at blogs for hours on end. Museums, antique stores, my grandparents’ basement, the bodega around the corner—all contribute to my style of lettering, illustration, and design.

As a freelance illustrator and founding member of cxxvi Clothing Co., I’m able to unrestrictedly explore all facets of illustration, design, form, and function through process and experimentation.



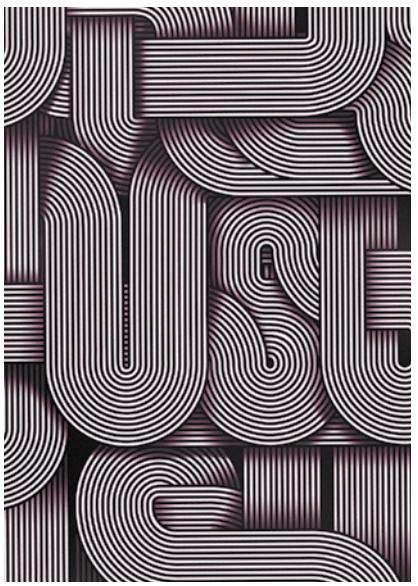
Personal project featured
by Friends of Type.



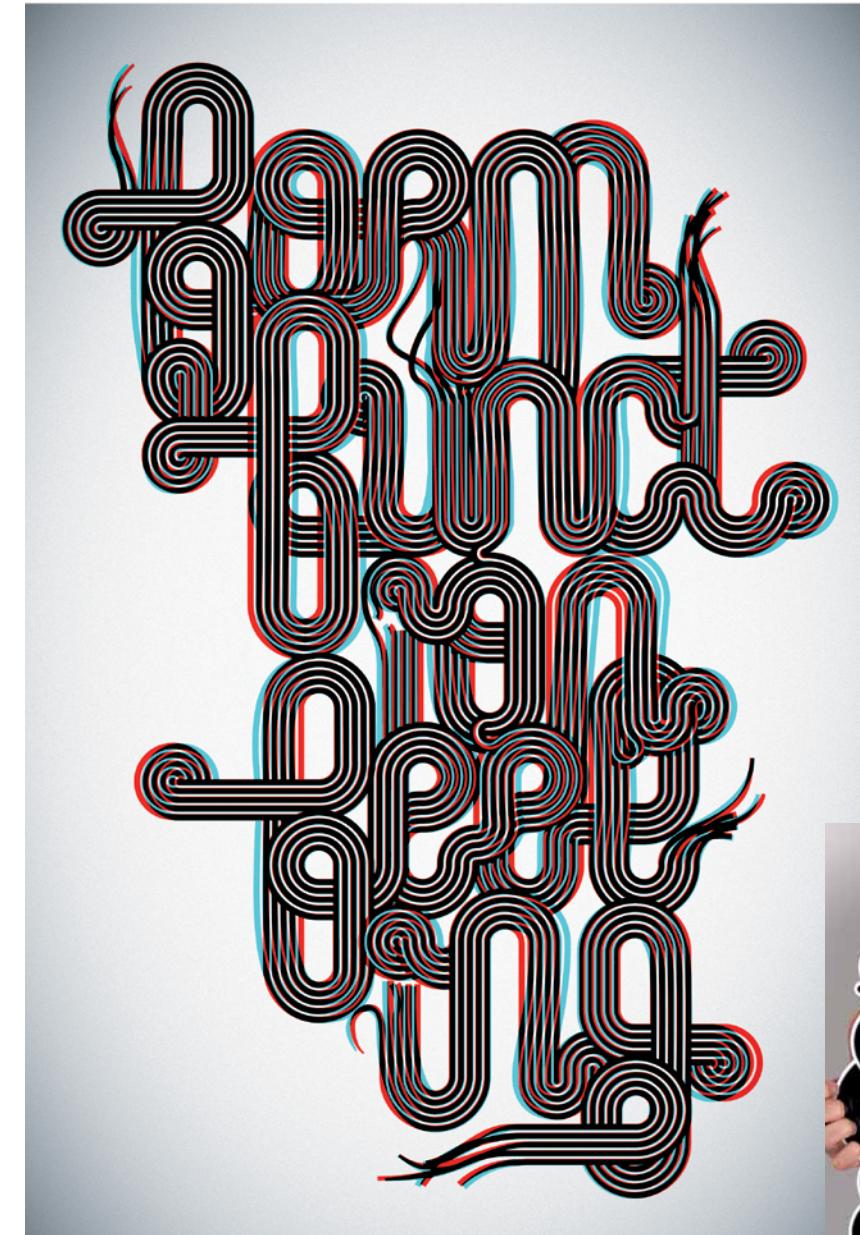
Jordan Metcalf

I am a graphic designer and artist based in Cape Town, South Africa. I work as a freelancer as well as collaboratively with three other designer/illustrators under the name Only Today.

Ever since I first became aware of design—as both an idea and a creative industry—I've had a particular interest in typography. It's fascinating to me that the combination of twenty-six letters can be used to explain even the most complex of ideas, and that often, the layout and style of the type can enhance or even *be* the concept. Typography is so central to human history and development; nearly everyone on the planet uses and engages with it every day, making it an intensely interesting area to explore in my work. As a designer, I also love the constraints and challenges posed by needing to create something unique and interesting using the same basic forms every time.



Above:
Fearless Leaves, a poster and subsequent typeface design for an exhibition. The words are taken from the Bowerbirds' song, "Bright Future."



Was That Lightning, a multilevel laser-cut type design.



CANYON

THE COCCYX OF CODEX

Craig Mod

A DECADE AGO I strolled the bright aisles of Kinokuniya in Shinjuku, Tokyo. It was my first visit to a Japanese bookstore and, as I'd felt in so many introductions to things Japanese, I was amused, shocked, and tickled with inspiration. I distinctly recall picking up books at random and feeling delight. Delight from the rationality of their useful hardcover size. The thick papers. The quality of binding. But most of all, I was struck by the austere covers. Expanses of white space splashed with well-considered marks of ink. One color. A preternatural restraint in use of photography. Ethos of a cultural aesthetic, manifest in little wooden bricks of knowledge.

The Japanese books were beautiful. And their beauty shone a harsh light on the state of contemporary Western cover design. In contrast, our bookshop shelves seem lined with gaud. Each book screams for attention in an already oversaturated market, to a fickle and ever dwindling population of readers.

There are exceptions, of course. The iconic work of Chip Kidd, the art direction of John Gall, the illustrative touches of Gray318 or Ben Wiseman, the classic typography of Derek Birdsall and David Pearson's beautiful series design. But outside this small collection of thoughtful work exists an ocean of marketing material from a publishing industry in decline.

Which begs the question: If the contemporary design of many book covers is largely a brick-and-mortar marketing tool, then what place does a "cover" hold in a digital book? Especially after you purchase it? But, more tellingly, even before you purchase it?

Borders Books and Music's recent file for bankruptcy protection simply magnified what we already knew: everyone buys books online. On Amazon.com, the digital champion of bookselling, the cover is hardly emphasized. Sure, it's there, in the upper left corner of our screens, but our eyes are now drawn, by habit, to the number and quality of reviews. We're looking for metrics other than images: *real* metrics, not just marketing metrics. Blurb from humans. Perhaps even humans we



"Man in a hurry."
A prototype for digital
covers? Simple. Iconic.
Recognizable at any size.

know. And within the now classic jumble of the Amazon interface, the cover is but an afterthought.

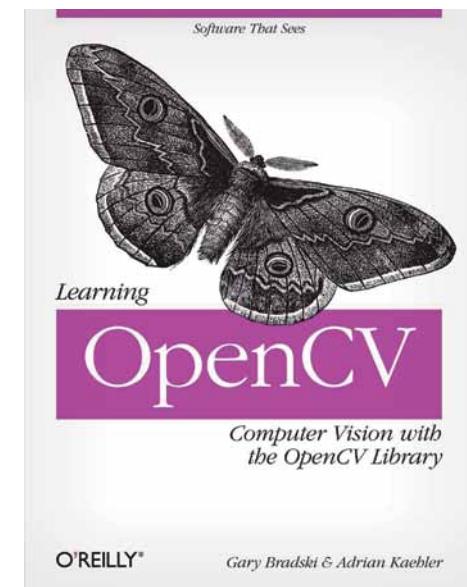
The Kindle forgoes acknowledgment of the cover entirely. Selecting a title from your Kindle's text-only reading list thrusts you straight onto the first page of the first chapter. Front matter, copyright, table of contents, and yes, the cover, are all skipped right over. iBooks and the iPad Kindle app reduce the cover to a thumbnail barely 200 pixels tall. Text rendered microscopic. And as certain books are translated to apps, the classically iconic representation of the content within becomes an actual icon.

All physical media share the same symmetry of loss as they shift digital. The ever shrinking nature of the book cover mimics the long, slow compression of music jackets. The designers of records must have felt a similar sense of constriction with the advent of cassettes and then CDs and now MP3 thumbnails. So much lost space.

Seth Godin's Domino publishing imprint embraces and codifies this diminishing asset into pure iconography. The first Domino book, *Poke the Box*, has no words on the cover, just a loud line drawing of an excited man. To those readers confused by the absence of words, Mr. Godin explains: "Who needs them? When you see the book online, it's always accompanied by lots of text. You read the text on the screen; the cover is the icon."

This is the holistic approach to covers in the age of the iPad. An image like this works exceedingly well on a print-on-demand edition, shrunk down to an iBooks thumbnail, and is instantly recognizable in Retina Display icon size. It's a cover aware of how readers purchase books. A cover confident with its place in contemporary digital publishing. And a cover set to build a brand.

At a recent O'Reilly conference I remarked that covers as we know them are devolving into the vestigial tails of books. A coccyx of codex. I thought the venue apropos because O'Reilly's art directors so clearly understand the power of codification and brand that covers can evoke. It is precisely these qualities that can



O'Reilly series covers.
Calm, confident, and
respectful of their place
on the reader's desk.

be transmuted into digital form. No other publisher of computer literature uses such instantly recognizable and confident cover branding as O'Reilly. Few other print publishers have a cover brand so readily applicable to digital contexts.

As with much printed matter, we have a complex emotional relationship with the cover. We don't want it to disappear. And yet the cover as we have known it is disappearing rather quickly. This doesn't mean it won't be replaced. Whatever replaces it, however, will not serve the same purpose as the cover with which we've grown up.

This romanticism is curious because the cover, whose loss we lament, is a rather contemporary construction. Matthew Battles, a library anthropologist of sorts, writes in his book, *Library: An Unquiet History*:

The people who shelve the books in Widener talk about the library's breathing—at the start of the term, the stacks exhale books in great swirling clouds; at end of term, the library inhales, and the books fly back.

I can't help but imagine all these flying books as leather-bound. Thick, dusty, and, indeed, uniform and effectively "coverless" by modern standards. Place them face up on a table and they look identical: shielded and

TO PRINT AND BACK

Elliot Jay Stocks

important but also anonymous. Only the scuffs and wear in the leather tell a story about what might be inside. Here, the cover is a protector of the signatures and the binding. It allows the books to fly in and out of the stacks a thousand times and still be usable. In the digital world, our books are protected by ubiquity. They are everywhere and nowhere. They multiply effortlessly and can fly continuously without damage or rot.

When I've designed books, my platonic goal was to evoke this classic sense of cover. To create quiet covers. Simple covers that bled into the bodies of the books. Covers that protected the text by using robust cloths and thick boards. Covers meant simply to ease the reader into the story. To set a tone. Covers that could be discarded without altering the meaning of the text. It seems, without being fully cognizant of it, that this philosophy of cover—this sense of classicism—lends itself most readily to the digital world.

The covers for our digital editions need not yell. Need not sell. Heck, they may very well never be seen. Instead, as designers we should aim to fold the classic safeguarding ethos of a cover into the book itself—protect the body text with well-considered design. Spread the best of what leather-bound tomes represent, and the best to which contemporary cover design aspires, throughout the book.

With our digital medium comes a chance to reconsider the notion of a cover. To shift expectations. To design with an awareness capable of transcending nostalgia. To lay the foundation for a new nostalgia.

But perhaps most important, this is a chance to delight readers undelighted. Readers who may never have known a well-considered cover. Who have still to experience a tome—physical or digital—of rational size, crafted to evoke comfort and intimacy.

Something with ample white space, a mark of ink, a single color.

I HAVE DEVOTED most of my waking hours for the past ten years to designing for the web. I love the web, yet my affections have long found the world of print alluring. I wanted to create something real that I could hold in my hands. Something I could touch and smell. An artifact that would endure in a way that no web project of mine ever had. I'd dabbled in small print projects before, and had been speaking about effective print design principles at conferences, but last year I decided to wholeheartedly embrace this offline world, and publish a print magazine called *8 Faces*.

I am ashamed to admit just how much of a type novice I was when I embarked on the creation of *8 Faces*. Now, after two issues, there's still room for improvement and much to learn. The project has been incredibly instructive. First, the production of a printed magazine forced me to quickly get up to speed with the physical process. Second, the magazine's editorial subject, typography, exposed me to the grand masters of the field such as Erik Spiekermann. I was eager to glean any knowledge I could from them. Knowing that their expert eyes would view the end product was further impetus to do my best work on the magazine's design, especially its typesetting. The pressure was on to create something aesthetically pleasing that treated type with respect.

Although I don't remember it being a conscious decision, I knew from the outset that the magazine's design would be relatively minimalist, which would remove distractions and put the focus on decent typesetting. Looking back, the covers are my most minimalist work—especially the first issue with its almost complete lack of content on the cover. Sitting on the shelf it says, "I am simple, neat, and without clutter."

I carried this aesthetic throughout the interior. The grid is deliberately simple. Three text columns form the basic structure, made more interesting by pull-quotes which extend beyond the text block into the margins. Images add further interest; their positions dictate the height of each text column. Some images start within the

text block and bleed off either the outer edge or into the gutter. These rules aren't restrictive; they allow each page to take on its own feel while the whole is held together with the straightforward structure of the columns.

My goal from the beginning—long before production started—was to use a family with enough weights so that I could use a single typeface throughout. The typeface needed to have character and personality at display sizes, yet also work well as a serious text face. FF Unit Slab is exactly that: bold and brash in its Ultra weight (for headings and pull-quotes), and decidedly more scholarly in its Light weight (for body copy). Used at display sizes for section introductions, the Thin weight provides further contrast. Although wary of introducing yet another weight, I decided to employ the Regular for reversed-out type. It offers the contrast required for good reversed-out type, yet is subtle enough to appear almost identical to the Regular when it appears on a white page. The decision was not solely based on practicality—I've always had something of a soft spot for slab serifs, and FF Unit Slab has been a personal favorite since seeing Espi, a custom version of FF Unit and FF Unit Slab used in Edenspiekermann's branding.

A further advantage: FF Unit Slab is part of the FF Unit super-family, so I was able to use the sans serif FF Unit for the running foot and page numbers. A clear pattern emerged: the foot of each page would be about *utility*, answering key questions. What page are you on? Which section is this? Whose interview are you reading? This consistency was important for a publication whose content is divided into distinct areas: a series of interviews in succession to form the bulk of the magazine's content, followed by secondary content such as additional articles and advertisements. This division is clearer in the second issue, which features significantly more secondary content. The running foot and page numbers are set in FF Unit Light all-caps, generously letterspaced, appearing almost monospaced.

The first issue's design focused on precision and my attempt at good typesetting; design of the second was about breathing a little more life into the content. Artwork was commissioned for the cover and the interior; background images introduced some experimentation into the format; and as stated previously, more secondary content was added to increase the title's value for the readers. As I write this, I've begun production on our third issue, this time revisiting the layout to add some further interest. I'm also taking a hard look at the grid and the way I set body type. On reflection, the measure is too short. The typographic color of the page is perhaps a little light. The weight of the type could be increased, or the size adjusted. Perhaps the leading is a touch too generous. Only after designing two issues did I develop an eye for such scrutiny, and that eye will likely be keener still, two issues from now.

The 11 pt baseline grid plays a crucial role throughout. It is not only used to align type, but also to crop images and place quotations. Thick colored bands define all headings and pull-quotes, with each color representing one of the interviewees. These bands are the height of one baseline increment and help to reinforce the grid on the page, gently suggesting its presence but never shouting about it. This subtle suggestion is further hinted at by the x-height of the headings, which span the height of two baseline increments, and the x-height of the pull-quotes, which span one increment. Because the article introductions are set in 12 pt rather than the 8 pt used for body copy, they use an incremental leading of 16.5 pt, resulting in an alignment with the standard body baseline every third line.

Such adherence to the baseline grid is not new or particularly clever, but it is missing in every single one of my previous web projects. Returning to the world of web design after publishing the first issue, I was determined to achieve baseline grid alignment. This goal wasn't just about upping my typographic game on the web; it was born of a newfound awareness. These days,

the subject of web typography permeates almost every discussion about web design; ironically—and to my surprise—print design began to inform my online projects more than studying web pages ever could. How, on this next project of mine, could I *not* be a stickler about alignment?

My enhanced appreciation of typesetting is not limited to baseline alignment. In fact, achieving this alignment can be something of a pipe dream when working with anything other than the simplest websites. Images throw inconsistencies into the mix, and flexible layouts using ems and percentages—while highly recommended over fixed widths—introduce further obstacles. We must add to that the daunting inconsistencies in type-rendering across different browsers, operating systems,

The pressure was on to create something aesthetically pleasing that treated type with respect.

and environments. These factors grow more important each day as users move further and further away from experiencing the web in traditional desktop scenarios.

Striving for baseline alignment on the web is perhaps an impossible goal. The important point, instead, is to focus on creating a harmonious rhythm on the page. A baseline grid may help with this, but there is no point in adhering to it as a set rule: a harmonious rhythm can exist without such rigidity. For example, images may throw off the grid, but if the type between each image follows the same rhythm, the grid may still be implied.

Perhaps the most important lesson gleaned from the *8 Faces* experience is that type should be the foundational element of any design. Whereas choosing a typeface

was an afterthought in so many of my past web projects, the decision to use the FF Unit family in its various sizes and weights in turn influenced the amount of leading and the baseline grid and in fact, the magazine's entire layout. This "design from the type outwards" approach was echoed by Tim Brown in the second issue. Tim is another web designer approaching the medium from a print-centric view. This is gradually becoming more prevalent among web designers now that the popularity of services such as Typekit and Fontdeck, along with better browser support, have dramatically increased our choice of typefaces.

Although the creation of each issue involves far more than design, my mind does shift into "print design" mode throughout the process. With the majority of my client work focusing on web design, this brings a pleasant counterbalance. When web design brings the headache of browser inconsistencies, I switch to print and relish the control I have over every element on the page. When I then become weighed down with the pressure of printing and the immutable mistakes it threatens, I switch back to the web and feel relieved that anything and everything can be altered, and that nothing is ever truly finished.

But rather than acting as antidotes, the two actually complement each other, and I learn something from each medium with every switch. Print design and web design become woven together, tied intrinsically by the bond of typography. Learning how they do has become the greatest pleasure of all.

BASELINE *Magazines* Grumbling Alterations Procession *Involvement* Coincidental

FF Unit Slab.

APPROACH *Counteracting* Supportive Designated Percentage *Typography* Appreciated

FF Unit.



FROM METAPHOR TO MATURITY

Erik Spiekermann

The typographer, therefore, who did not hit upon the specially appropriate type, will not have done actual harm to the transmission of the meaning of the text, but he missed the opportunity to intensify the force of impression of the text in a considerable degree.¹

SO WROTE G.W. OVINK, Dutch typographer and historian, in 1938, likely long before he knew or envisioned any media for the written word other than paper. To paraphrase him, a typographer who hasn't found the appropriate typeface may not have decreased the informational value of a text, but has given up the opportunity to considerably increase its effectiveness.

Every medium has always set constraints for the type. Whether you design a newspaper, a poster, a stamp, or a website: you must consider the technical environment, the reader, the client, the content.

As the surfaces of substrates used for printing became smoother, so, too, the resolution of type increased. If you look at a Gutenberg Bible through a magnifying glass, you'd never believe the craters, bumps, and blotches that look like gorgeous letters from a safe reading distance. Bright and shiny, smoothly coated paper for high-quality offset printing requires the letters to be sharp and well-defined, even though the human eye doesn't like too much contrast.

Technology, being what it is—a means to promote itself, if not mankind—has kept providing even higher resolution and thus more invisible detail than we have ever needed. Just when it seemed that printing could hardly be more refined, along came the cathode ray tube. All that high definition that the suppliers of typesetting and printing equipment had declared not only an inevitable development, but a vital one, was now broken down into crude bits of color—just red, green, and blue, at that. Type suddenly looked like Lego bricks when compared to the refinement a printer like Bodoni had been capable of at the beginning of the nineteenth

century, long before phototypesetting and offset printing, let alone coated stock.

The web has always just been bad paper. Now it's starting to look like good paper, and designers will have to treat it as such. But as always at the beginning of a new paradigm, we have to imitate the old one while we adapt to and explore the new possibilities that those over a certain age always consider a challenge. Apart from what technology will allow us to do, there are physical laws—our eyes, our brain, light, contrast—that we cannot ignore if we want to communicate. Together with our perception of these physical laws, cultural parameters such as reading habits, literary culture (or the lack of it), and our deeply embedded fear of change all give us an excuse to imitate the old—even though there are no technical reasons to do so. But we read best what we read most.

Every new medium raises the same questions. Things which were thought mature in one medium will take a while to mature in a new one. Look at the new electronic books, particularly those on Apple's amazing iPad: a book is presented as a reproduction of the traditional stack of bound pieces of paper. Going from one page to the next is accompanied by an animation of it being turned, even with the sound of paper being rustled. While you keep thumbing pages, however, the stack stays equally thick on either side, turning the metaphor into a lie, into digital kitsch. It feels wrong and it is wrong. Metaphors are useful because we do not really want to know what goes on in the digital maze under the operating system's bonnet. Superfluous visual noise doesn't make the reading any easier, it just presumes that we're too stupid to notice the difference between a stack of glued paper and a battery-driven piece of plastic. If people really wanted to emulate the whole physical experience, why not give us the musty smell of old books, the scent of printing ink?

Somehow, the dichotomy seems weird. On the one hand we have cool aluminum shapes, high-tech dis-

plays, and amazing technology. On the other, we see wooden bookshelves as a metaphor for an online bookshop which provides books that look older on screen than they do in the real world. Perhaps the individual design departments responsible should talk to each other? Or does Steve Jobs not have such great taste after all?

Worse than those misguided and patronizing metaphors is the fact that publishers can no longer decide which typeface their text is set in. Apple provides just six (Baskerville, Cochin, Palatino, Times, Georgia, and Verdana), and only two, Palatino and Georgia, can be considered book faces suitable for reading on a screen.

Still, while electronic books have a way to go (the Kindle is actually a little further ahead in typographic matters), there are signs that the web will soon allow the same degree of typographic refinement that we're used to on traditional paper. Not only can we display virtually every existing typeface in a browser, but new markup will give us typographic treats like ligatures, small caps, and the old-style figures that printers in the fifteenth century developed for their books—ones that we still consider benchmarks today. If only someone could invent a battery that lasted as long as paper does.



One of Erik Spiekermann's two-story bookshelves with remote-controlled harness.

FIELD NOTES

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"I'm not writing it down to remember it later, I'm writing it down to remember it now."

¹ Ovink, G.W. *Legibility, atmosphere-value and forms of printing types*. Leiden: A.W. Sijthoff, 1938, p. 177.

THE DESIGNER'S TOOLBOX TYPOGRAPHIE

JOANNE MEISTER

We're the shadowy figures huddled in rear aisles of old bookstores. The rumble of a delivery truck is a thrilling promise of beautifully bound treasures left at our door. Soon, books spill from our shelves, older tomes pushed to the back to make way for the latest lovelies. Even if we've gone strictly iPad, our addiction can run ahead of us, leaving a trail of unread classics in its wake. Our column Curricula takes a fresh look at the books and timeless concepts we once yearned to explore. We begin with a brilliant book that often sits sadly unused: Emil Ruder's Typographie.

FROM THE TITLE, most would naturally assume that Emil Ruder's book is primarily about typography. It is not. People often overlook the subtitle, "A Manual of Design." Ruder uses the terms *typography* and *design* interchangeably because the craft of typography inescapably raises the same questions one encounters during the design process. *Typographie* presents the foundations of design and the tools available to the designer to strategically approach and solve problems.

Just as a classically trained chef needs to master the five mother sauces—the *sauces mère* of French cooking—a proficient designer must be fluent with the tools of his trade. *Typographie* lays out the principles necessary to master the designer's craft. And just as in cooking, where the five mother sauces offer thousands of culinary variations, Ruder's principles provide a multitude of possible design solutions. None of the examples in Ruder's book are recipes; instead they demonstrate the tools and their functions.

Before even opening his toolbox, the designer should have a goal. The principal responsibility of the designer is to solve problems, to communicate a clear message. The transformation of the canvas should be active and engaging, but not so extreme that it ever sacrifices clarity and becomes, as Ruder says, "a product without purpose." The designer must first fulfill his obligation of practicality, then of artistry. Function, then form. When the designer creates a unity between form (*engaging* the reader) and function (*informing* the reader) he has mastered design.

When approaching a project, the final medium of production must be considered. While the designer of the past had to assess the textural aspects of the paper for letterpress, the designer of today faces new or different variables. Today's solutions must embrace the ever-changing technical potentials and constraints in lithography, digital printing, the web, interactive media. The



Ruder's *Typographie*.
Photo courtesy of Erno Forsström.

final production plays a key role in the typographer's early decision-making: both the limitations and the possibilities affect the range of choices.

For example, a typographer must choose a typeface in agreement with the final medium. A simple choice between uncoated or coated paper stock must be choreographed with the characteristics of the chosen typeface. Different paper stocks portray a different essence of the same typeface by the way the letterforms are absorbed or refracted by the paper's properties. To be in control of his craft the designer should be fully educated about which visual elements are optimal in each circumstance. If not, he will strain to reach his ultimate goal of uniting form and function to deliver his message.

WHAT'S IN THE TOOLBOX?

Typographie presents the tools to achieve clear communication. Emil Ruder inventories the raw ingredients (the tools) and how to implement them (the techniques). In the chart below, I list the tools he elucidates in his book, and my interpretation of each tool's function. I describe the function of each tool in broad terms and, more importantly, in active terms to emphasize that these raw ingredients are best executed with dynamic qualities, such as transformation or fusion. (Fig. 1).

A CLOSER LOOK AT SELECTED TOOLS

Without covering all the tools discussed in Ruder's book, let's take a peek at some techniques he lays out for the modern designer.

Just as a classically trained chef needs to master the five mother sauces, the sauces mère of French cooking, a proficient designer must be fluent with the tools of his trade.



Emil Ruder. Photo courtesy of Verlag Niggli AG, Sulgen/Zurich.

the toolbox

arrangement	organization: guiding the reader through the use of structure
geometrical, optical, and organic aspects	visual perception and interpretation through the play of elements
proportions	hierarchy: communicating information to the viewer in terms of qualitative value
point, line, surface	incorporating static constants and in-motion elements to formulate the composition of the surface plane
contrasts	values enhanced through juxtaposition
shades of gray	tone as a textural element
unity of text and form	interpreting text by visual characteristics
rhythm	action: imposing elements in terms of rhythmic value
spontaneity and fortuity	impromptu effect: the product of the composition is in direct contrast to the static nature of typography/design
integral design	integration of branding styles
variations	transformation of composition
kinetics	phases of movement through shape and typography
lettering and illustration	harmony through either the fusion or the contrast of picture(s) and word(s)

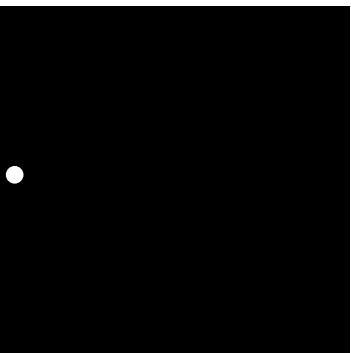
Fig. 1
The list of design principles from Ruder's book *Typographie* with my analysis of the function of each principle.

POINT, LINE, SURFACE

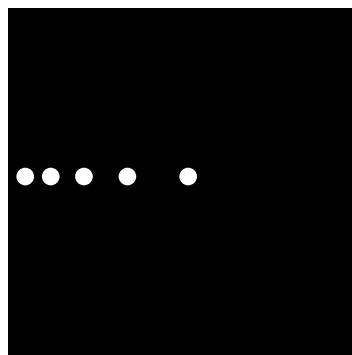
Why examine *point*, *line*, and *surface*? This tool should not be overlooked. It is critical to the everyday work of even the experienced typographer or designer. Designers are tempted to rush past a review of these basic concepts. But this tool has extraordinary potential because it is one of the defining primary elements of design which influence every subsequent choice. It has the power to unleash untapped ideas and directions which the designer may not have even considered until he has explored, using this tool.

The relationship of *point* and *line* within the *surface* (the term which Ruder uses to describe an implied spatial dimension) establishes the interplay within this space and can create effects such as stasis (fig. 2.1), motion (fig. 2.2), suspension (fig. 2.3), or gravity (fig. 2.4).

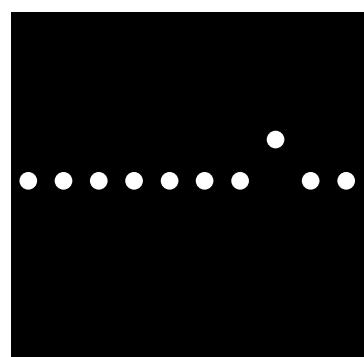
Where figure 2.1 deals solely with the element of *point*, figures 2.2 and 2.3 incorporate the element of the optical *line*, which is awakened as we move from point to point. Employing the full capacity of the tool, figure 2.4 demonstrates how the space of the canvas—what Ruder refers to as *surface*—interacts with its constituents and becomes an active element. In this last example all three parts of the tool are participating. The composition and the placement of the elements are working in unison to create the sense of gravity.



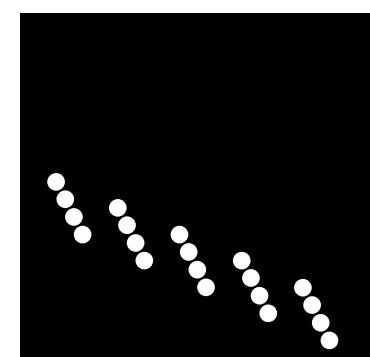
2.1



2.2



2.3



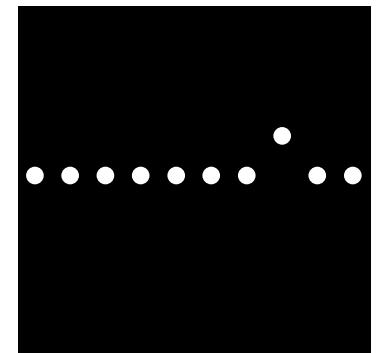
2.4

Figs. 2.1-4
Tool used: Point, Line, Surface. Demonstration of how the basic elements of point, line, and space interact within the designer's canvas.

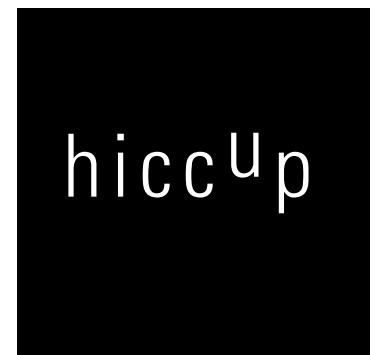
Once we see the basics at work, we can push our exploration further to reach serviceable design elements. Looking at a concept such as “suspension,” as shown in figure 3.1, we can then move on to create a more informative visual metaphor, using a typographic solution (fig. 3.2). The transition from 3.1 to 3.2 illustrates how the basic elements of *point* and *line* can guide the designer to a more communicative solution. As we see here, applying typography to the initial framework, form is now enhanced by function.

Now we move to *surface*, the third and final component of this tool. Figures 4.1 and 4.2 demonstrate two possible conclusions reached by employing *surface* to figure 3.2. How the elements occupy the *surface plane*—their interplay with the relative space—affects the meaning and strength of the message. Where figure 4.1 conveys a singular event that ends abruptly, 4.2 conveys an ongoing event, but both solutions were developed from the same initial *point-line* concept.

Pushing these principles further and further, the designer can develop and execute more sophisticated results, creating a message with increasing scope and magnitude.



3.1



3.2

Figs. 3.1 and 3.2
Tool used: Line tool.
Demonstration of how the basic elements of point, line, and space interact upon the designer's canvas.

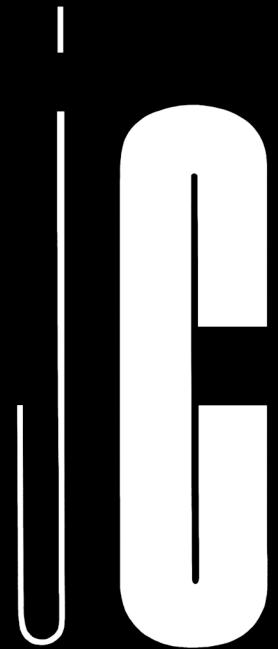


4.1



4.2

Figs. 4.1 and 4.2
Tool used: Surface tool.
Demonstration of placement of the elements within the designer's canvas and how it affects the message.



CONTRASTS

Juxtaposing values will amplify each of those values. For example, a thin element on the canvas will appear even thinner with a heavy or thick item at its side. A vertical line will appear more elongated when placed on a stocky horizon.

The *contrasts* tool can have a variety of effects depending on its implementation. It can emphasize horizontal elements, it can heighten fragility, it can convey instability. A designer can then use *contrasts* to amplify a certain message. But the juxtaposition shouldn't be so great that it creates an unbalanced composition. This error of imbalance places too much emphasis on one side of the message and results in communication that is skewed and unsuccessful.

In figure 5, contrast in the thick-thin values of the letters generates an increase in those values. But just as important, there is harmony established within the arrangement. This harmony is achieved through the similarity of traits within the letterforms: the counterform of the letterforms, the relationship of the letterspacing to the proportions of the letter *c*, and the vertical nature of the letterforms, to name a few. The accordance of form establishes the sense of balance within the juxtaposition. If the values are properly combined, the designer will avoid a lifeless result and achieve the greater goal of optimal compositional balance.

Fig. 5 (Opposite)
Tool used: Contrasts tool.
Example of implementing
the contrasts tool while
maintaining harmony within
the form.

USE OF MULTIPLE TOOLS

After increasing his proficiency with each tool, the attentive designer's solutions become more sophisticated; this clearly accelerates as he uses tools in combination.

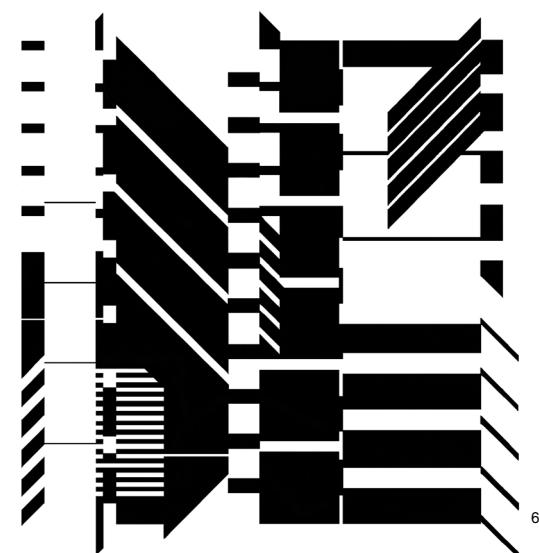
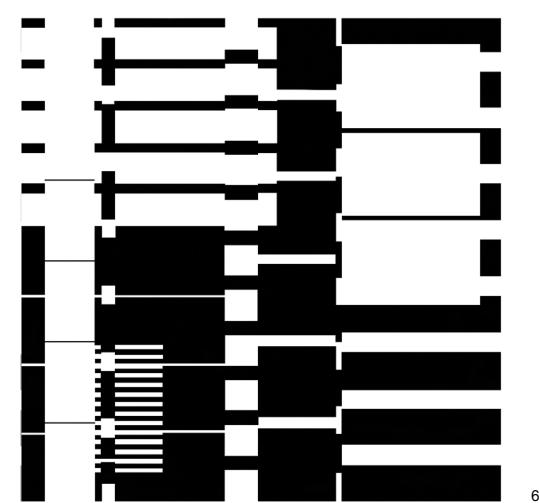
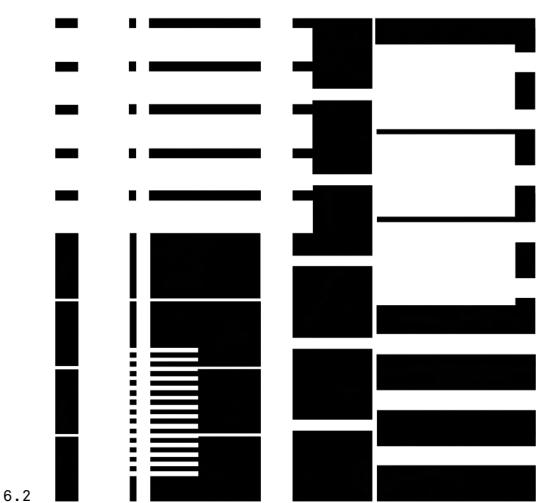
Figure 6.1 introduces the interplay between the primacy of black and white lines; the white activates the black. This play between foreground and background is representative of the use of the *geometric, optical, and organic* tool that Ruder teaches. As the canvas develops through the introduction of horizontal lines—first in the positive space (black) and then the negative space (white)—figures 6.2 and 6.3 show employment of the *shades of gray* tool.

Continuing on to 6.4, the designer recruits the *rhythm* tool to add diagonal lines. The result, occurring within a variation of spacial relations (created using the *geometric, optical, and organic* tool) is a lively display of motion (*rhythm* tool) and tonal values (*shades of gray* tool).

The composition of Figure 6 can be pushed even further by repeating the use of a tool, or choosing a new one. For example, any of the horizontal or diagonal lines could be replaced with typography, further expanding the use of the *shades of gray* tool. This new addition of typography within the composition should be congruent with the desired message. For instance, the designer can employ a rooted message within the static elements, or an active message within the dynamic elements.

Or a new tool can be used such as the *contrasts* tool. Selecting a very round or organic typeface would contrast with the linear nature of the configuration. The tool of *spontaneity* could be applied through the surprising use of color. The possibilities are endless.

By employing multiple tools, the message becomes richer in scope and clearer in its communication. Each time a new element is added, or a new tool is used, it must have the purpose of contributing to the overall message. If not, it only adds confusion and distracts from the intended dialogue.



Figs. 6.1-4
Demonstrating multiple tools.
A four-stage evolution from
basic line interaction
through use of the geometric
and optical tool to expanded
composition through the use
of shades of gray and rhythm
tools.

TIMELESS FUNDAMENTALS IN ACTION

These fundamental tools offer the designer a methodical approach to design with unlimited choices and outcomes. Even though Emil Ruder's *Typographie* was written in 1969, his modern approach ensures that his philosophies still hold true for today's designer. The real meaning of all those dots, lines, and circles is something that can only be learned by working and experimenting with the elements or tools. Just as a well-versed chef is not one who simply reads through a cookbook of a master chef, but one who takes the techniques he learned and applies them within his own creations, the same is true for the experienced designer. The chef is not following recipes, but applying techniques to bring forth new works of art; the seasoned designer does the same. Through exploration and use of the tools Ruder so wonderfully laid out, the designer will uncover the rules that govern them. Approaching a problem with these tools, regardless of the technology at hand or the medium of the end result, the designer will be successful. With eventual mastery of the tools, unity of form and function is achieved and communication realized. The designer's problem is solved.

French Typefaces of the Sixteenth Century

a review by Paul Shaw

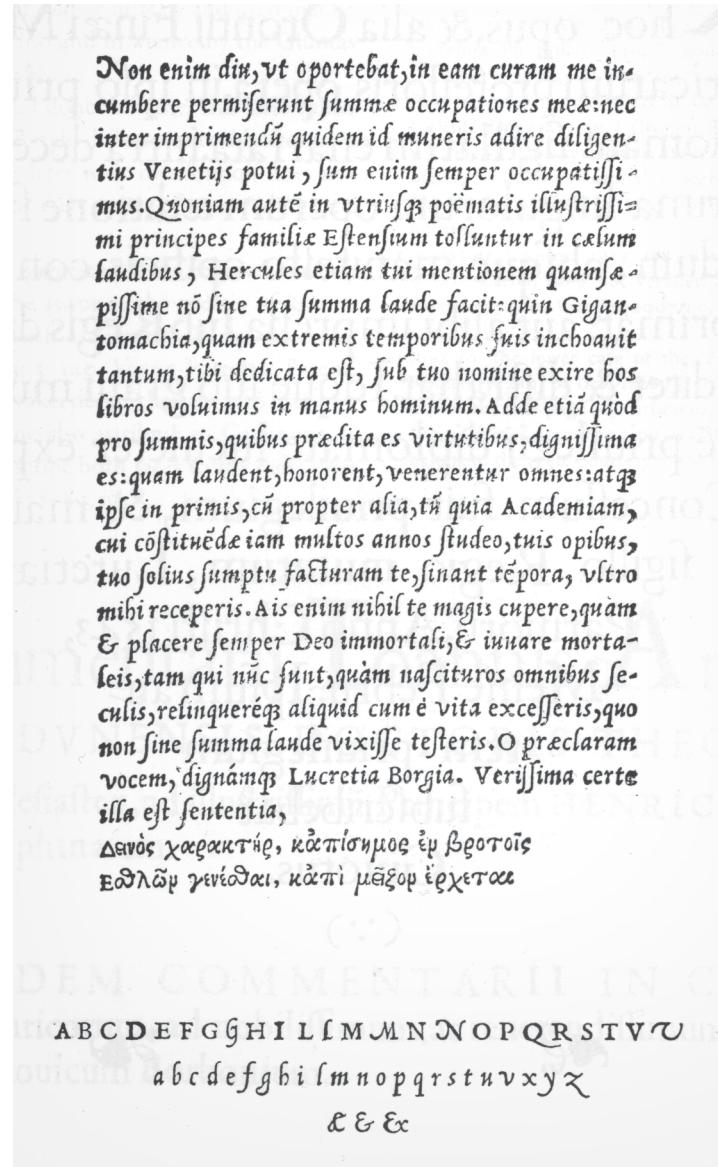
HENDRIK D.L. VERVLIET (b. 1923), former librarian at the University of Antwerp and professor of Book History at the University of Amsterdam, is one of the preeminent type historians of our time. For over fifty years he has studied the printing types of the sixteenth century, primarily in France and the Low Countries (present-day Belgium and the Netherlands). He is the author of *Sixteenth-Century Printing Types of the Low Countries* (1968), *The Book Through 5000 Years* (1972), *Post-Incunabula and Their Publishers in the Low Countries* (1979); coauthor with Harry Carter of *Civilité Types* (1966) and *Type Specimen Facsimiles* (1972); and coauthor with Mike Parker and Kim Melis of *Early Inventories of Punches, Matrices, and Moulds in the Plantin-Moretus Archives* (1960); and the author of numerous articles in this area of study. The first title under consideration here is a selected collection of his articles on French typefaces of the sixteenth century, while the second is a summation of his findings on the subject.

Thus, considerable overlap occurs not only between the two titles but also within the first. The essays in *The Palaeotypography of the French Renaissance* span the years 1969 to 2007 and they often cover the same territory from differing perspectives. Vervliet decided not to eliminate the redundancies in them because, in his words, it would have “so maimed some papers as to render them unreadable.” Vervliet’s position is understandable, but the reader will have a frequent sense of déjà vu that, over the course of the two volumes, can become irritating. The best way to read them is in small doses rather than straight through.

The essays in *The Palaeotypography of the French Renaissance* (hereafter referred to as *Palaeotypography*) are set up in a consistent manner: an introduction followed

by detailed type descriptions. These descriptions form the bulk of *French Renaissance Printing Types* (hereafter referred to as *Conspicetus*). It is the culmination of a project started in 1953 at the Plantin-Moretus Museum in Antwerp—one of the preeminent resources for typographic research—to sort through and thoroughly catalog the museum’s huge collection of historical matrices and punches (some 20,000 in total). The project was originally headed by Harry Carter and carried out by Mike Parker with Vervliet acting as a go-between. (Harry Carter (1901–1982) was archivist at the Oxford University Press, a typographic historian and father of type designer Matthew Carter, while Mike Parker (b. 1929) was director of typographic development at Mergenthaler Linotype (1960–1980) and a cofounder of Bitstream (1981) before becoming the typographic guru at The Font Bureau.)

Volume 1 of *Palaeotypography* is devoted to Roman type, with Vervliet focusing his attention on punchcutters Simon de Colines, the mysterious Maître Constantin, Claude Garamont (he insists on this spelling), Robert Granjon, and Pierre Haultin, as well as on the lesser-known punchcutters whose work was used by Parisian printers between 1501 and 1530. Volume 2 is focused on Italic, Greek, Hebrew, Cyrillic and Oriental (Armenian, Syriac, Arabic) type with most of Vervliet’s attention centered on Granjon. In the course of the two volumes Vervliet establishes a new understanding of sixteenth-century French type design, often overturning or challenging the work of such authorities as Carter, Nicolas Barker, Kay Amert, W.C. Ferguson, and even himself. Although Vervliet makes it clear that some of his new conclusions lack solid documentation, there is no doubt that they will become the standard interpretation until evidence to the contrary is unearthed.

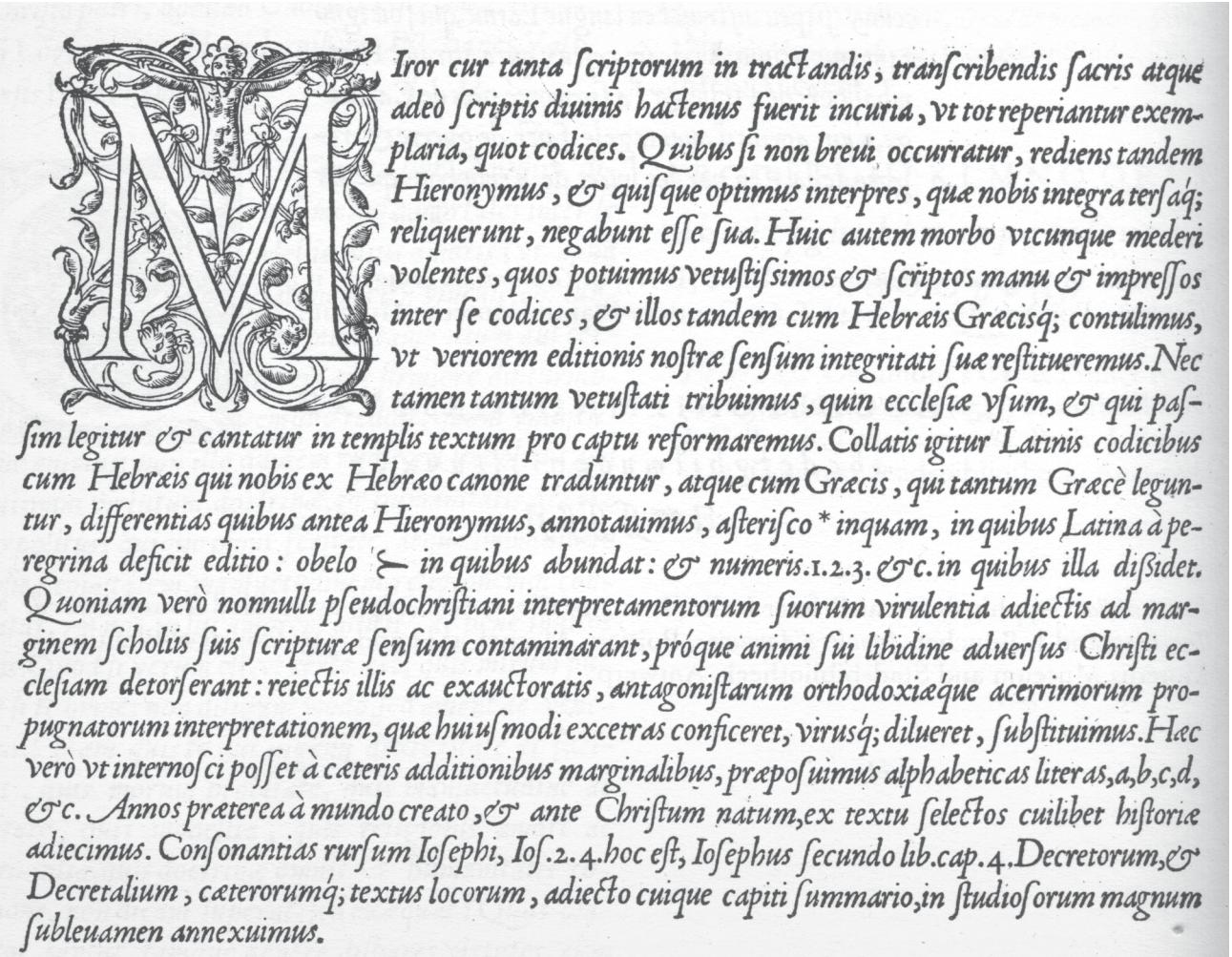


A B C D E F G H I L M N O P Q R S T V U
a b c d e f g h i l m n o p q r s t u v y z
& & Ex

- Sur les humains aueques diligence,
S'il en verroit quelqu'un d'intelligence,
Qui d'inuoquer la diuine merci
Fut en souci.
- 4 Mais tout bié veu, a troué que chacun
A foruoé tenant chemins damnables:
Ensemble tous font faits abominables:
Etn'est celuy qui face bien aucun,
Non iufqu'à vn.
- 5 N'ont-ils nul sens tous ces pernicieux,
Qui fôt tout mal&iamais ne se châgent:
Qui come pain mō pour le peuple mäget
Et d'inuoquer ne font point soucieux
Le Dieu des cieux:
- 6 Ils trembleront sans nulle occasion:
Car Dieu rompra les os des aduersaires,
Et puis que Dieu m'esprise tes cötraires,
Tu leur feras, ô ville de Sion,
Confusion.
- 7 O qui & quand de Sion sortira
Pour Israël secours en sa souffrance?
Quand Dieu mettra son peuple à deli-
urance,
De ioye adone Israël iourira,
Iacob rira.
- A B C D E F G H I L M N P Q R S T V X
a b c d e f g h i l m n o p q s f t u v y z

Fig. 1 (Left)
Simon de Colines’ Chancery Italic on English or Saint-Augustin, 1528. This typeface, modeled on the 1524 italics of Arrighi and Tagliente, was used primarily for a series of classical and new Latin poetry. The text sample is taken from *Strozzi poemata* by E. Strozzi (Paris: Colines, 1530) and the alphabet showing is assembled from *De bello Punico* by Silius Italicus (Paris: Colines, 1531).

Fig. 2 (Below)
Pierre Haultin’s Brevier Roman or *Petit-texte*, 1555. The text sample is taken from *CL. pseaumes* (Paris: P. Haultin, 1567) and the alphabet showing is assembled from *Virgilii Maro* by Vergilius (Venice: Manutius, 1561).



Videlicet eo sc̄ōmate pedes meos notans. Verum quoties senex ille Hercules recurrit animo, ad quiduis adducor ut faciam: neque me pudet hæc audere, quum sim ipsi æqualis imagini. Itaque robur, celeritas, forma, & si qua sunt alia corporis bona, valeant, cumque his tuus ô Teie vates, cupido, ubi me mento subcano viderit auro rutilā tibus alis, si videbitur, vel aquilas præ-

Fig. 3 (Top)
Claude Garamont's Great Primer Italic or Gros-romain, 1547. The text sample is taken from *Biblia* (Paris: B. Prevost for Heirs of C. Guillard, 1558).

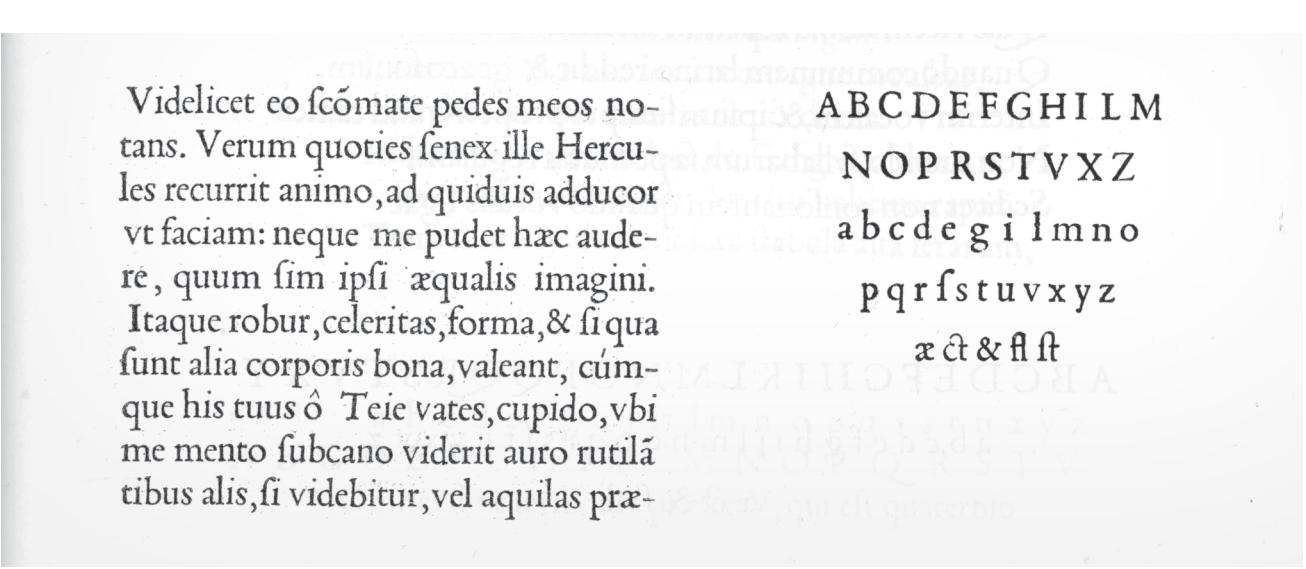


Fig. 4 (Bottom)
Constantin's Great Primer Roman or Gros-romain, 1530. The text sample is taken from *Dialogi* by Lucianus (Paris: Robert I Estienne, 1530) and the alphabet showing is assembled from *Alphabetum Graecum* (Paris: Robert I Estienne, 1548).

Iror cur tanta scriptorum in tractandis, transcribendis sacris atque aded scriptis diuinis hactenus fuerit incuria, ut tot reperiantur exemplaria, quot codices. Quibus si non breui occurratur, rediens tandem Hieronymus, & quisque optimus interpres, quæ nobis integrata terfaq; reliquerunt, negabunt esse sua. Huic autem morbo vicunque mederi volentes, quos potuimus vetustissimos & scriptos manu & impressos inter se codices, & illos tandem cum Hebreis Gracisq; contulimus, ut veriorem editionis nostræ sensum integratitudine restitueremus. Nec tamen tantum vetustati tribuimus, quin ecclesiæ usum, & qui pasim legitur & cantatur in templis textum pro captu reformaremus. Collatis igitur Latinis codicibus cum Hebreis qui nobis ex Hebreo canone traduntur, atque cum Gracis, qui tantum Græcè leguntur, differentias quibus antea Hieronymus, annotauimus, asterisco * inquam, in quibus Latina à peregrina deficit editio: obelo ' in quibus abundat: & numeris. i. 2. 3. & c. in quibus illa disidet. Quoniam verò nonnulli pseudochristiani interpretamentorum suorum virulentia adiectis ad marginem scholiis suis scripture sensum contaminarant, proque animi sui libidine aduersus Christi ecclesiam detorserant: reiectis illis ac exaucitoratis, antagonistarum orthodoxia que acerrimorum propugnatorum interpretationem, quæ huiusmodi excetas conficeret, virusq; dilueret, substituimus. Hac verò ut internosci posset à ceteris additionibus marginalibus, præposuimus alphabeticas literas, a, b, c, d, & c. Annos præterea à mundo creato, & ante Christum natum, ex textu selectos cuilibet historiæ adiecimus. Consonantias rursum Iosephi, Ios. 2. 4. hoc est, Iosephus secundo lib. cap. 4. Decretorum, & Decretalium, ceterorumq; textus locorum, adiecto cuique capiti sumario, in studio fororum magnum subleuamen annexuimus.

In *Palaeotypography* Vervliet has written the first biographies of Colines, Granjon, and Haultin; seriously revised that of Garamont; and identified the work of Maître Constantin. In doing so, he has assessed each punchcutter's contribution to the development of type design. By the end of Volume 2 there is no doubt that he sees Granjon (c. 1513–1590) as the greatest of them all.

Colines (c. 1490–1546) is lauded for being the first French punchcutter to make an Italic equal to those of Italian punchcutters and, more importantly, the first in transalpine Europe to mate it to a Roman in an aesthetically coherent manner. Vervliet sees his career as being divided into four periods: 1518–1522 (5 Romans and 1 Greek), when he is learning the art of punchcutting; 1523–1530 (8 Romans, 2 Italics and 2 Greeks), when he is maturing and matching Italics to Romans; 1531–1536 (7 Romans and 2 Italics), when he is meeting the challenge of the Aldine revolution instigated by Robert Estienne and Maître Constantin; and his late work of 1537–1546 (1 Roman). Colines's most notable Italics are his Saint-augustin Chancery Italic (1528) and his Gros-romain Chancery Italic (1532), both modeled after the types of Ludovico Vicentino degli Arrighi. All of his types were cut either for his own use as a printer or that of his successors.

Haultin (c. 1510–1587) was responsible for initiating the shift toward the Goût Hollandois or Dutch Oldstyle with typefaces that were sturdier, heavier, and more economical than the French Oldstyle established by Maître Constantin and Garamont. Vervliet especially praises him for his cutting of small types which "challenge the frontiers of legibility and printability." Haultin's Nonpareils (Roman and first Italic, 1553; and second Italic, 1572) were superior to anything achieved by either Garamont or Granjon and were still in use as late as the early nineteenth century!

The types of Robert Estienne (1503–1559), the stepson of Colines and one of the most eminent of sixteenth-century printers, are at the heart of these books. Estienne adapted the typographic needs of the Bible to general reading needs and, in doing so, initiated the modern typographic book replete with title-page, chapter headings, side notes, running heads, folios, etc. He introduced new Roman types into Parisian printing in 1530 which were a significant aesthetic advance over those of Froben in Basle or even Colines, types which "became the global standard for the next centuries." These types were light and delicate in the manner of those cut by Francesco Griffó for Aldus in Venice. Vervliet calls the Two-line Double Pica Roman or *Gros-canon*

(1530) remarkable also for being the "first complete Roman"—i.e. with both upper and lower case letters—in typographic history on so large a size." Until then, all large Roman types were titling faces consisting solely of capital letters. The *Gros-canon* was joined in 1530 by a *Saint-augustin* (English) and a *Gros-romain* (Small Pica) and followed in 1533 by a *Philosophie* (Small Pica) and *Nonpareil*. The faces were used exclusively by Estienne and were never revised. "It is a mystery," Vervliet writes, "how the five new Estienne Romans were created in so short a time and with no antecedents, at least none in Paris."

Vervliet's attempt to solve this mystery reverberates throughout several of the essays in *Palaeotypography*. He concludes that Estienne himself did not have the skills to cut the types, though he may have been influential as an "art director" given his role in establishing the new layout of his books. At the same time, he sees no other contemporary Parisian punchcutter—not even Antoine Augereau (c. 1500–1534), François Gryphius (fl. 1531–1545) or Colines—as being capable of creating types of this standard. Garamont, whom many have linked to these Romans on stylistic grounds, is dismissed by Vervliet as a candidate because he was not yet a master punchcutter in 1529 when work on the first of the types would have begun. Instead, he concludes that Maître Constantin, a punchcutter lauded alongside Augereau and Garamont in the famous *Le Bé Memorandum* of 1643, was responsible for the Estienne types.

This conclusion does not appear in *Robert Estienne's Printing Types* (2004) but, frustratingly, in *The Young Garamont: Roman Types Made in Paris in the 1530s* (2007). The latter essay is the most earthshaking in the two volumes because Vervliet significantly revises the commonly held facts of Garamont's early life and as a consequence upends our notion of French punchcutting in the first half of the sixteenth century. While Garamont's date of death (1561) is well established, his date of birth (commonly given as c. 1490) is not. Vervliet sets it at c. 1510 instead—based on dates associated with Augereau, Garamont's master—and that means that Garamont's earliest typefaces were not cut until the mid-1530s. These early types are not as accomplished as the Estienne Romans. In fact, Garamont's first Roman of high quality is his *Great Primer Roman* or *Gros-romain* of 1542.

Once Garamont is no longer identified with the Estienne Romans nor with the Finé Canon Roman (1536)—see *Garamont's Canons: Roman Type Design in Sixteenth-Century France* (1969)—his reputation as

the greatest French punchcutter of the sixteenth century is seriously diminished. What remains among the Romans as a design of high quality that is indisputably Garamont's is the Wechel Canon Roman (1548), famously included in the 1592 Egenolff-Berner type specimen and the model for Robert Slimbach's Adobe Garamond (1989). Garamont's Italics have always been considered to be of lesser quality than those of Granjon and, in fact, it is the latter's that were used as the model for Adobe Garamond Italic. The celebrated *Grecs du Roy* (Royal Great Primer or *Gros-romain* 1543; Royal Pica or *Cicéro* 1546; and Royal Two-line Pica or *Palestine* 1550) remain firmly documented and highly respected, but his two Hebrew types elicit no comment from Vervliet in the *Palaeotypography*.

It is Granjon (1513–1590)—“innovative, talented, and amazingly productive”—that Verllyet clearly admires above all the other outstanding French punchcutters of the sixteenth century. In his phrasing, Granjon was the artist and Garamont was the artisan. Granjon’s Romans follow those of Garamont but are “freer, richer, more calligraphic” while his Italics are inventive and always elegant. (His Romans and Italics have been revived by Matthew Carter as ITC Galliard (1978) and by Kai Bernau as Lyon (2009). Ironically, the typeface that bears his name—Granjon (1928) by George W. Jones—is based not on his types but on those of Garamont.) He invented the “lettres de civilité,” a delicate blackletter cursive derived from bâtarde that was conceived as a French rejoinder to Roman and Italic but became identified with French Protestant (Huguenot) literature. (Neither P22 Civilité nor St. Augustin Civilité do Granjon’s types justice.) His exotic types made possible the *Plantin Polyglot Bible* (1568–1572) and the *Stamperia Medicea Orientale* (c. 1590–1614). Finally, his ornaments and fleurons, modeled on the woodcuts of his father-in-law Bernard Salomon, revolutionized typographic decoration. (They were revived in the twentieth century by Monotype Corporation as Granjon’s Arabesques and are available digitally.) All told, Granjon cut nearly ninety types: thirty Italics, twenty Romans, seven Civilités, nine Greeks, twelve exotics, a few Hebrews, and music faces, initials, ornaments and fleurons.

Granjon's Italics fall into four styles according to Verlyet: 1. his early work of the 1540s which is characterized as "more or less hesitant and experimental"; 2. his mature *couchées* or inclined Italics from 1551 to the mid-1560s; 3. his *droites* or semi-inclined Italics, cut in the mid-1560s and noted for their compactness and

economy; and 4. his brilliant “Baroque” Italics of the 1570s with large open counters and angular letterforms reminiscent of *cancellaresca corsiva*. The *couchées* became the model for subsequent Oldstyle Italics (as in Adobe Garamond Italic), but it is the Baroque Italics (which can be seen in ITC Galliard Italic) that excite Vervliet. He describes them as “daringly designed and perfectly executed.”

Conspicetus is essentially derived from *Palaeotypography*. It begins with an overview of typecasting and punchcutting from the 1470s to the end of the sixteenth century, followed by short biographies of all known French punchcutters of the time. The information on Colines et al. is inevitably repetitive but it is fresh for the lesser-known (and less talented) individuals such as Michel Du Boys (c. 1510–1561) or Jacques I de Sanlecque (c. 1570–1648). The bulk of the work is the conspecus—arranged by style and size of type in chronological order. It goes beyond the sum of the individual lists of types in *Palaeotypography* to include many others. But it is not comprehensive. Vervliet has limited himself to typefaces made in France, ignoring those imported from other countries and used by French printers. More significantly, Gothic types (including his pioneering *Civilité*), music types, and ornaments (including his celebrated arabesques) are deliberately excluded.

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The essay on typecasting and punchcutting is invaluable. It describes how the two professions changed from activities practiced within printing houses in the fifteenth century to the birth of commercial typefoundries by the end of the sixteenth century. Vervliet challenges the established view that the shift from in-house typefaces to independent type-casters serving varied customers happened c. 1500, claiming instead that there is evidence for the latter as early as 1485. In the sixteenth century, several models of type procurement appear: 1. the old incunabular model of proprietary punches and matrices limited to a domestic typefoundry linked to a specific press; 2. a variant in which the casting of matrices was outsourced to an independent type-caster paid on a piece work basis; 3. independent punchcutters who sold strikes or matrices to a range of printers; and 4. commercial typefoundries which no longer sold strikes or matrices, but instead fo-

Granjon's Italics fall into four styles according to Vervliet: 1. his early work of the 1540s which is characterized as "more or less hesitant and experimental"; 2. his mature *couchées* or inclined Italics from 1551 to the mid-1560s; 3. his *droites* or semi-inclined Italics, cut in the mid-1560s and noted for their compactness and cused on casting type. As the century progressed, the last situation became dominant and Vervliet says that it led to "the petrifying of French type design and punchcutting" in the seventeenth century. However, in the middle of the sixteenth century the situation was still volatile and that may have contributed to the innovation and high quality

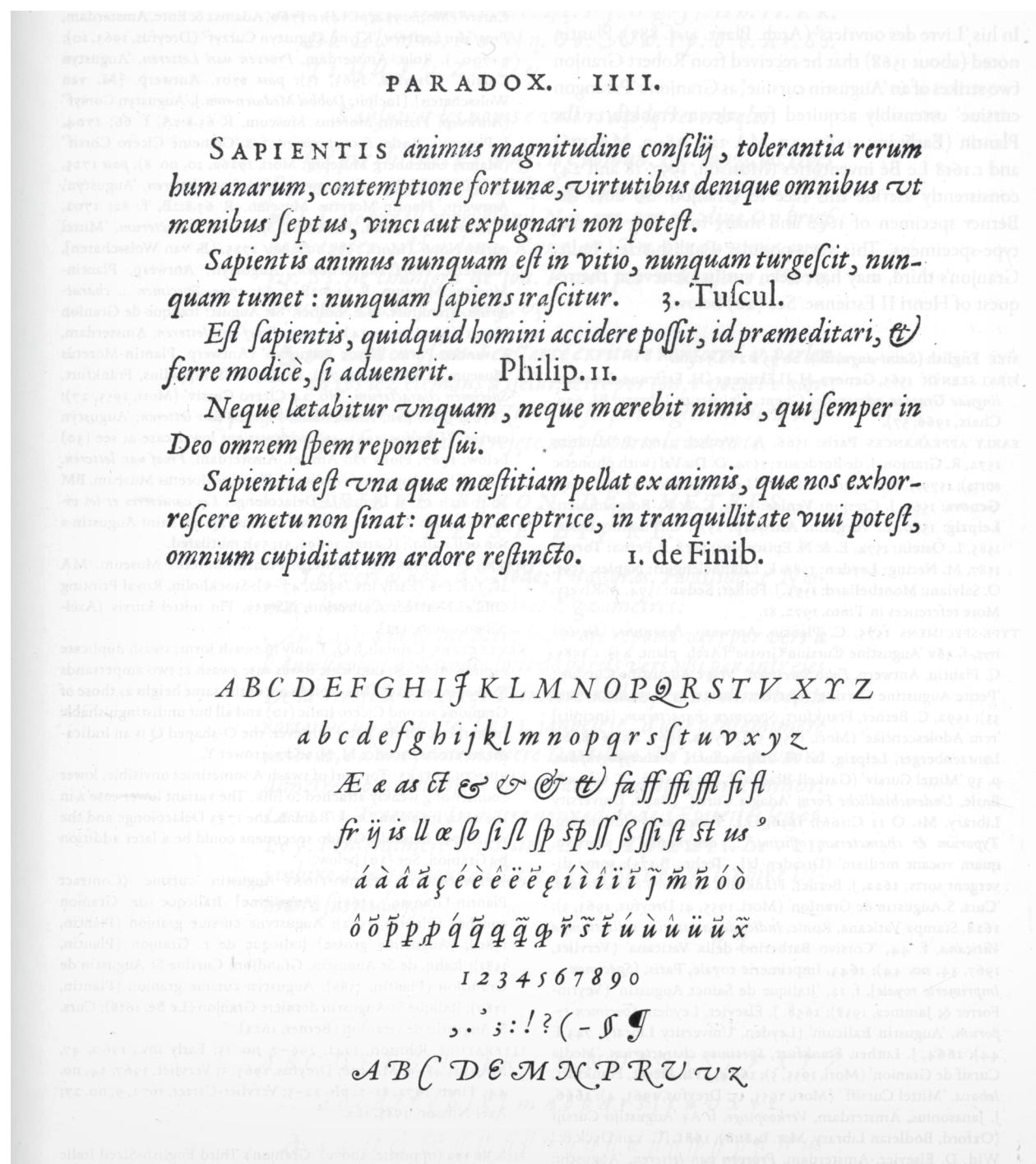


Fig. 5
 Robert Granjon's Fourth Great Primer Italic, 1562. The text sample comes from the Index Characterum (Antwerp: C. Plantin, 1567). The alphabet showing was cast from matrices in the Plantin-Moretus Museum.

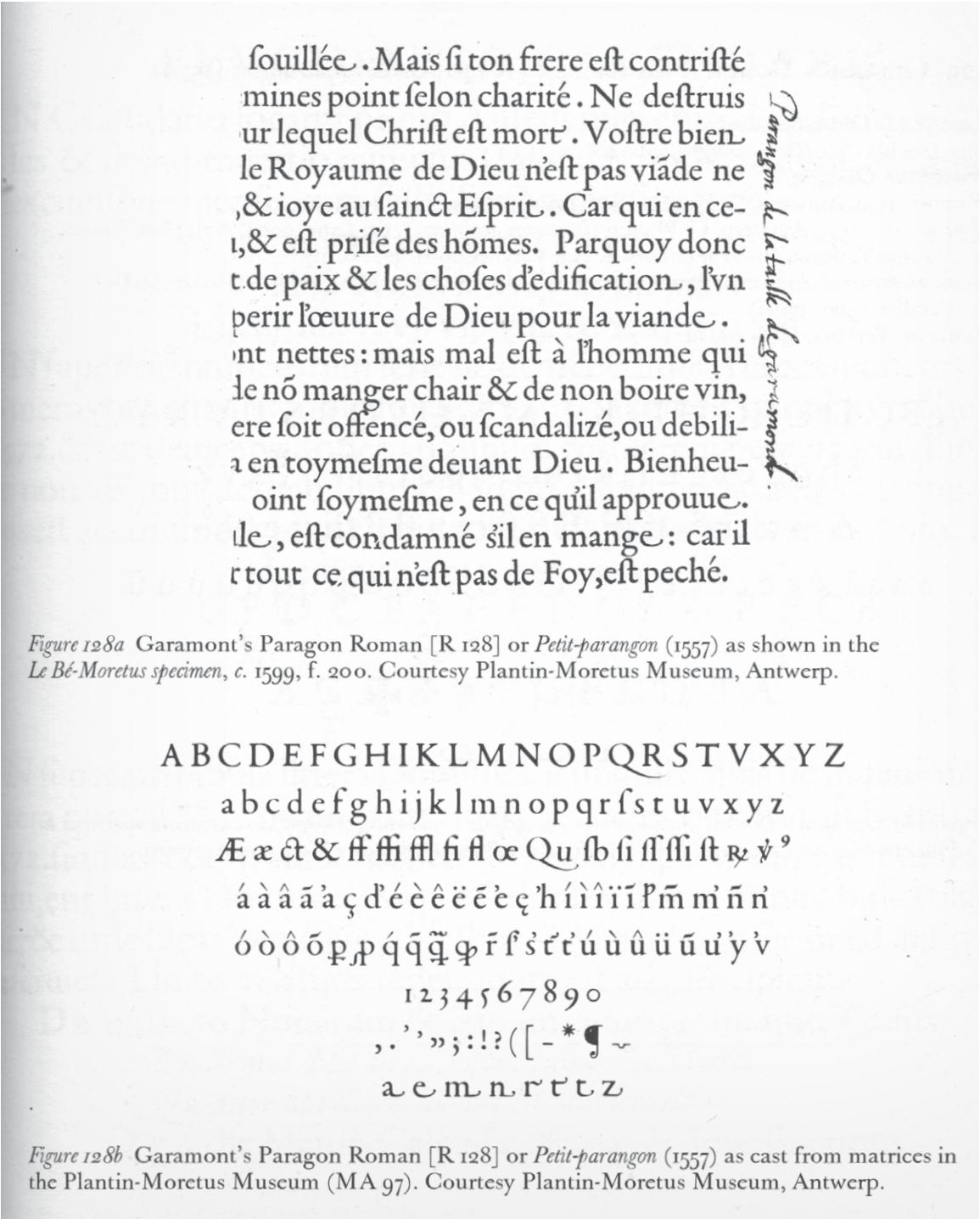


Figure 128a Garamont's Paragon Roman [R 128] or *Petit-parangon* (1557) as shown in the *Le Bé-Moretus specimen*, c. 1599, f. 200. Courtesy Plantin-Moretus Museum, Antwerp.



Figure 128b Garamont's Paragon Roman [R 128] or *Petit-parangon* (1557) as cast from matrices in the Plantin-Moretus Museum (MA 97). Courtesy Plantin-Moretus Museum, Antwerp.

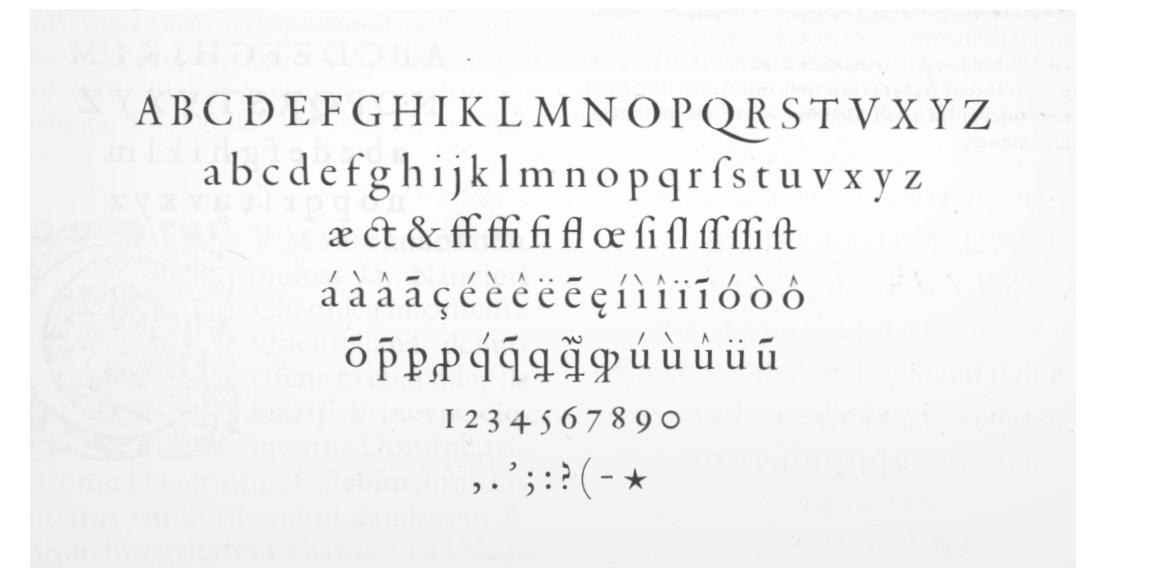


Fig. 6 (Opposite)
Claude Garamont's Paragon
Roman or *Petit-parangon*,
1557. The text sample comes
from the *Le Bé-Moretus*
specimen, c. 1599, f. 200.
The alphabet showing was
cast from matrices in the
Plantin-Moretus Museum.

Fig. 7 (Above)
Robert Granjon's Second Great
Primer Roman or *Gros-romain*,
1566. The alphabet showing
was cast from matrices at
the Plantin-Moretus Museum.

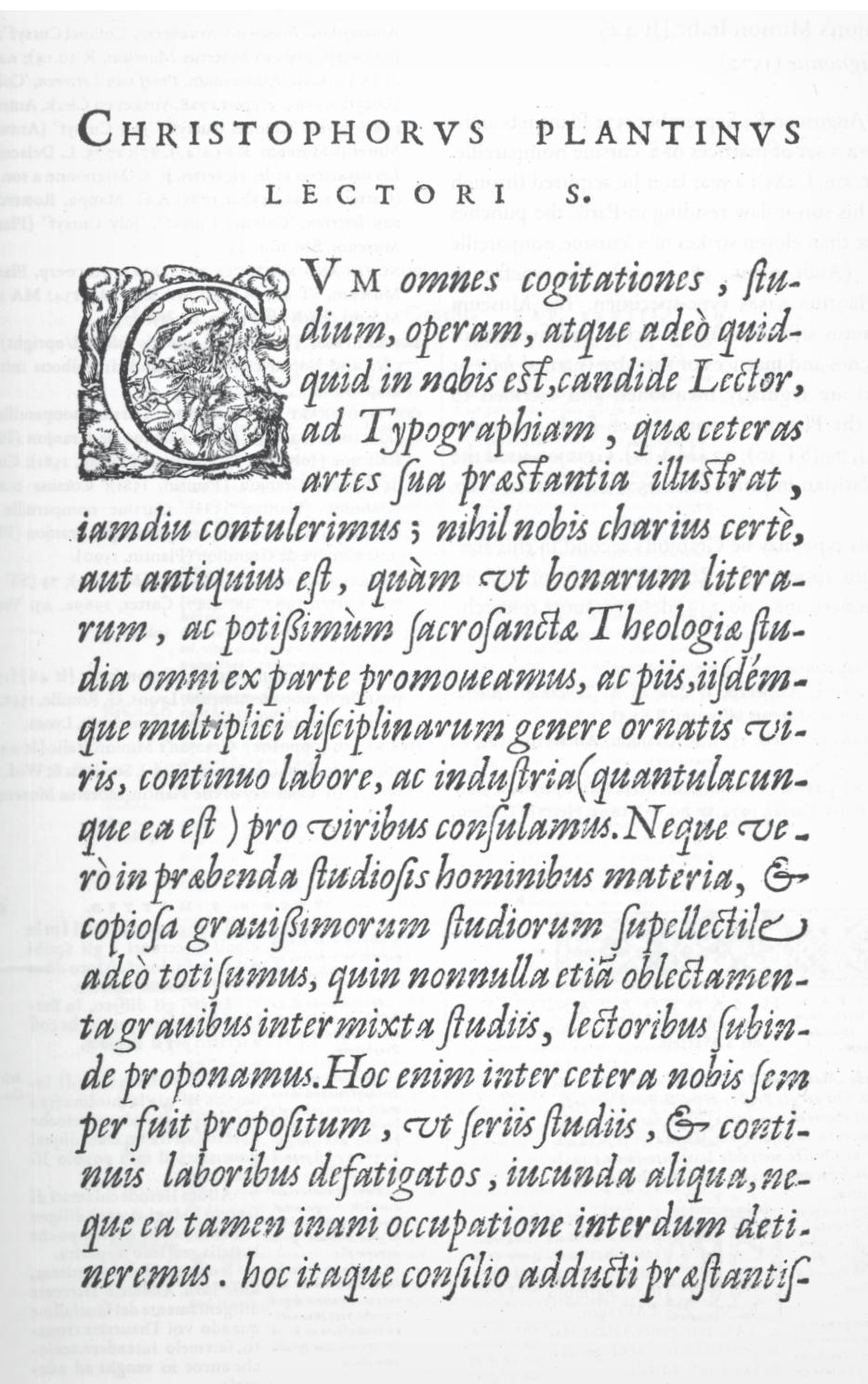


Fig. 8
Robert Granjon's Double Pica Italic or *Gros-parangon*, 1571. The text sample is taken from *Humanae salutis monumenta* by B. Arias Montanus (Antwerp: C. Plantin, 1571). This italic was the model for Matthew Carter's ITC Galliard Italic (1978).

that characterize French typefaces of this period. On the negative side there was enormous competition among punchcutters that made the profession economically treacherous, especially in the 1530s and 1540s. As a result several punchcutters, including Garamont, tried their hand at printing and publishing while others emigrated to Geneva, Antwerp, or London in search of customers. In this regard, Vervliet's essay serves as a reminder that punchcutting was as much a business as an art.

The major figures that Vervliet detailed in *Palaeotypography* represented several economic models. Colines was both printer and punchcutter in the incunabular way. Garamont had a typefoundry, probably run in association with the printer and caster Pierre Gaultier, but he also provided strikes and molds on request. And, in the case of the *Grecs du Roy*, his contract specified that he had to turn over his punches since they were the King's property. Granjon was an independent itinerant punchcutter throughout his long career, engraving punches and selling strikes and matrices to clients in Paris, Lyons, Geneva, Antwerp, Frankfurt, and Rome.

Vervliet stresses the fact that type design prior to the industrialization of the trade in the nineteenth century involved several activities, each with its own skill: designing, punchcutting, striking matrices, justifying matrices, mold-making, type-casting, and dressing type. Although most of these activities were performed by a single individual in the sixteenth century, the division between the punchcutter and the type-caster emerged during that period. The former took on the tasks of designing, cutting, and striking while the latter handled the remainder. Punchcutting is considered the more technical of the two crafts, and punchcutters were a more respected and affluent part of the book trade than type-casters. Many of the latter were, up to the middle of the sixteenth century, jobbing printers as well.

Palaeotypography and *Conspectus* are complementary, if often overlapping, works. The former provides the details of sixteenth-century French type design while the latter supplies the overview. Unfortunately, the two are vastly different as printed objects, even though they have roughly the same dimensions. The format of *Palaeotypography*, admittedly copied from that of *Typography Papers* and appropriately set in Adobe Garamond Pro, is a model of clarity and beauty. The coated paper makes the two volumes unexpectedly heavy but has the advantage of reproducing the images more sharply. In contrast, *Conspectus* is set in Monotype Baskerville—a bizarre choice for a book on sixteenth century French typefaces—at a size so

large that not only does it epitomize the epithet "horsey" but it makes the text unpleasant to read. This feeling is exacerbated by the format of *Conspectus* which jumps from one-column pages for the introductory matter to a combination of one-column and two-column pages for the conspectus. Neither column treatment enhances the content and the typography is not ameliorated by the use of uncoated paper.

Unfortunately, the images in both works are often taken from photocopies. Although this is undoubtedly an indication of Vervliet's long years of research and possibly a concession to the high cost of reproduction rights, this is disappointing in an age accustomed to snazzy pictures. Furthermore, all of the images are actual size with no enlargements or comparisons to help readers lacking Vervliet's experience and expertise to see the subtle differences among typefaces that he describes. *Palaeotypography* and *Conspectus* are landmark works in the history of type, but they are not the last word on the subject.

The Palaeotypography of the French Renaissance: Selected Papers on Sixteenth-Century Typefaces

Hendrik D.L. Vervliet
Brill, 2008 564 pp. in 2 volumes.

French Renaissance Printing Types: A Conspectus
Hendrik D.L. Vervliet
The Bibliographical Society, The Printing Historical Society, Oak Knoll Press, 2010 471 pp.

Turning Pages: Editorial Design for Print Media a review by John Boardley

BOOKS DEVOTED TO editorial design abound: many are poorly curated and offer meager practical advice. Most lack the commentary required to carry them beyond the coffee table, to engage and inform the reader. At first glance, Andrew Losowsky's *Turning Pages: Editorial Design for Print Media* may be mistaken for just one more oversized hardback that, after brief and casual perusal, sits safely ensconced and perpetually pristine on the hard-to-reach shelf of one's bookcase.

While *Turning Pages* is illustrated with hundreds of examples of magazine and newspaper spreads and covers, it distinguishes itself by what it chooses to illustrate and by its succinct yet sometimes incisive commentary. *Turning Pages* is not the editorial design equivalent of something like Hochuli's *Designing Books: Practice and Theory* or an editorial design primer. Rather it is a catalog, built on numerous good and often exemplary examples, of the processes and challenges of editorial design.

Turning Pages comprises two main sections: the first populated by nine chapters or "prologues." In them, Losowsky takes us from the seed, the concept, the idea, through structure, navigation, the grid, and typography, concluding with a brief chapter on what the future might hold for print and editorial design. Captions sit aside specimens, detailing each title, including information about the designers, format, and typefaces employed.

The latter half of the book follows a similar format, devoted instead to designer profiles, from Francesco Franchi and his exceptional designs for Italian lifestyle magazine *IL*, with its exquisitely precise layouts and wonderful infographics, to scores of other well-known masters and an abundance of lesser-known editorial designers.

Editor, journalist, and lover of magazines, Andrew Losowsky (*We Love Magazines*, 2007, and *We Make*

Magazines, 2009) is founder of the innovative "curated magazine club," Stack America. He is pragmatic about the state of print media, though he is optimistic, seeing in its decline exciting new opportunities. He concludes,

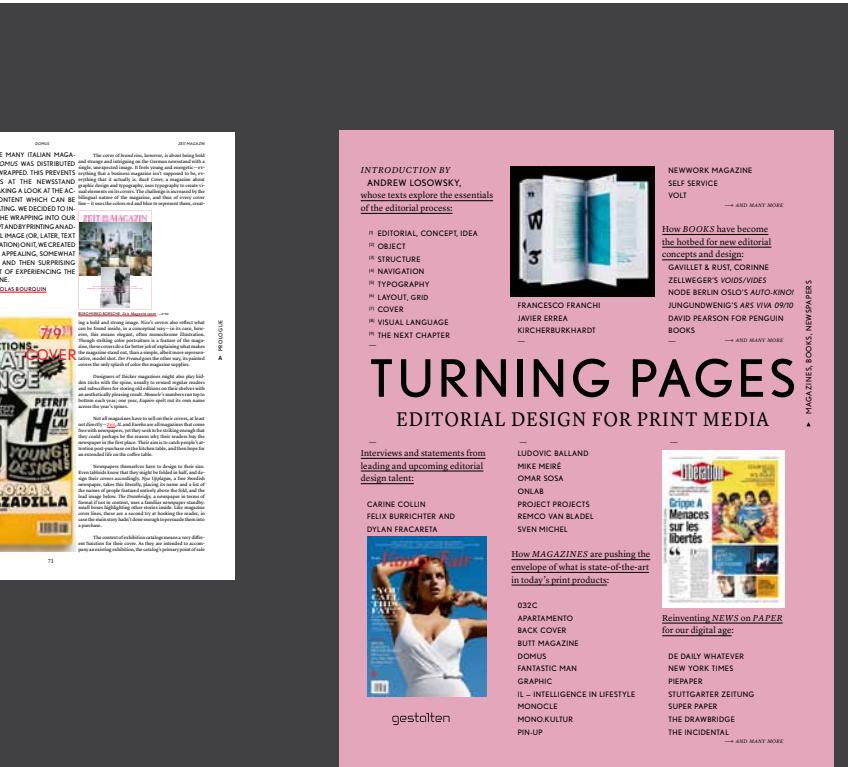
"There are, and perhaps always will be, people who want to tell an imaginative story through a physical interaction with the reader... who feel a burning desire to attempt to make a relevant, engaging, and meaningful publication that exists in the real world, and not on a screen."

Turning Pages is also unusual in that it dedicates a significant portion of the book to some of the smaller, niche titles. Magazines like the bi-annual *PiePaper*, from Markus Hofko and Simon Oosterdijk; the Polish magazine *Futu*; and the one-off, self-published *Mémoire d'un amnésique* from Belgium are unusual finds in a typical compendium. Of course, the reader will also find the expected big titles from the likes of Condé Nast.

If you are an experienced editorial designer, then *Turning Pages* might prove to be a valuable visual reference. Others—graphic designers, students of graphic and information design, and even web designers—will undoubtedly find inspiration in this broad-ranging and eclectic showcase of contemporary editorial design.

THE ARTIFACT

This is one book that you must avoid judging on the merits of its cover alone: a table of contents set in three columns over washed-out pink will prove off-putting for some. That the contents are on the cover is not such a bad idea—many magazines do the same, but for a book it's the visual equivalent of wearing your underpants outside your trousers—and it just feels too busy.



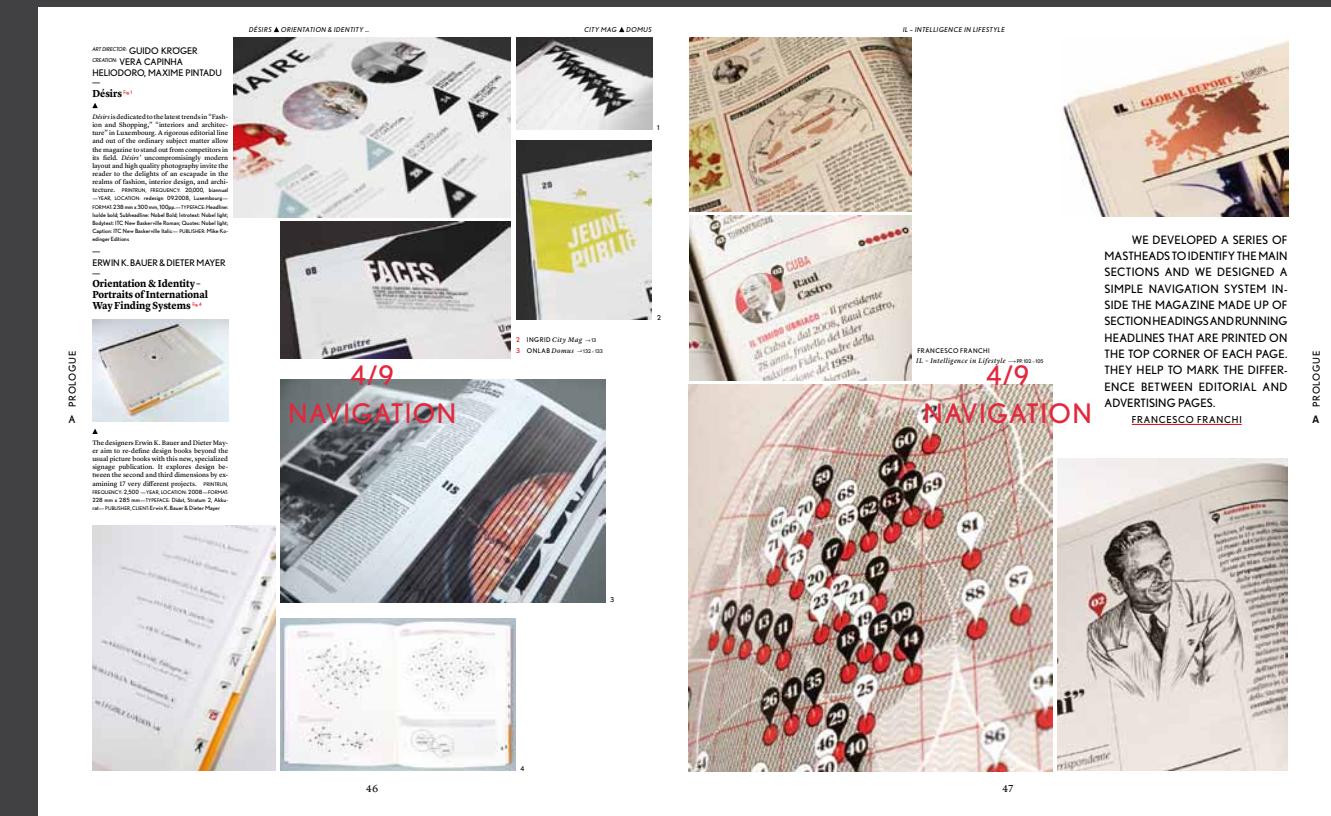
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*A magazine or newspaper...
has to walk that difficult line
between surprising the reader
while not breaking the contract
it has with them for consistency.*



The magazine **IL** by Italian financial newspaper **Il Sole 24 Ore**. Image courtesy of Francesco Franchi.



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Paul Stiff

1949–2011



PROFESSOR PAUL STIFF passed away on March 8, 2011, after fighting a long illness. Paul was a lecturer, then reader, in the Typography Department at the University of Reading. He created the distinguished MA program in Information Design and led the “optimism of modernity” research project, hoping to complete the “almost forgotten” story of modernity in British typography.

The Department of Typography and Graphic Communication would not be what it is today without Paul’s contribution and participation. Paul’s expectations for his students were high; he inspired excellence. But, Paul was generous with those students who sincerely sought his help. When asked to share her memories, Dr. Shelley Gruendler, typographer and founder of Type Camp, observed:

“When Paul interviewed me for the Masters program at Reading, he spent the entire time trying to convince me to go somewhere else. It was genius. I didn’t follow his advice then, but I did many times later as I struggled to complete my Doctorate. He was right nearly all of the time and never hesitated to tell me when I

was wrong. Paul could be grumpy, but that didn’t matter to me much because he had guts. Paul Stiff was one of the few people in this world who I truly respected—he was brilliant and he dedicated his life to passing that brilliance on to others.”

Paul wrote extensively on typography, graphic communication, and the history of design, sharing his impressive knowledge with those interested in delving beyond the surface of these topics. He was—for a period of time—the co-editor of *Information Design Journal* and was the founding editor of *Typography Papers*. Those fortunate enough to own even a single precious copy have hours of thought-provoking, typography-centric articles to savor.

No short testimonial can do justice to his life and career, but for those of us who knew him or his work, he was a remarkable and influential writer, editor, teacher, designer, and design historian who will be greatly missed.

—Tiffany Wardle

Doyald Young

1926–2011

DOYALD YOUNG, letterer and type designer, did not achieve widespread recognition until late in his life. Not until the publication of *Logotypes & Letterforms: Hand-lettered Logotypes and Typographic Considerations* (1992) did his reputation expand beyond the West Coast. It was cemented with three successive publications, two issued by his own Delphi Press and one from Smart Papers: *Fonts & Logos* (1999), *The Art of the Letter* (2003), and *Dangerous Curves: Mastering Logotype Design* (2008). In the wake of these books, Doyald became a much sought-after speaker throughout the United States, Europe, and Japan. He was a 2009 AIGA Medalist and the recipient of the 2010 SOTA Typography Award.

Doyald—as everyone called him—was born in Holiday, Texas, in 1926. As a teenager he traveled across the United States working odd jobs from bellhop, usher, and mechanic to railroad brakeman, before settling in Los Angeles. In 1946 he attended the Frank Wiggins Trade School in the evenings, studying with Joe Gibby,

the first of his mentors and the one who set him on his lifelong path as a lettering artist. He then attended Art Center School (the forerunner of today's Art Center College of Design) where he continued his lettering studies under the legendary Mortimer Leach. In 1955 he became Leach's assistant and taught at the school until 1978, returning there to teach from 1997 until his death.

Over the course of a half century, Doyald had a number of high-profile clients. He did lettering for Frank Sinatra, Liza Minnelli, and Bette Midler, as well as for the Academy of Motion Picture Arts and Sciences. Henry Dreyfuss Associates, the industrial design firm, and package designer Mary Sheridan were two of his most stalwart long-term clients. He also redesigned logos for both General Electric and Prudential. Despite these blue-chip clients, Doyald's work was not well known beyond California. While true that lettering is rarely credited, Doyald also did not toot his own horn until late in his career.

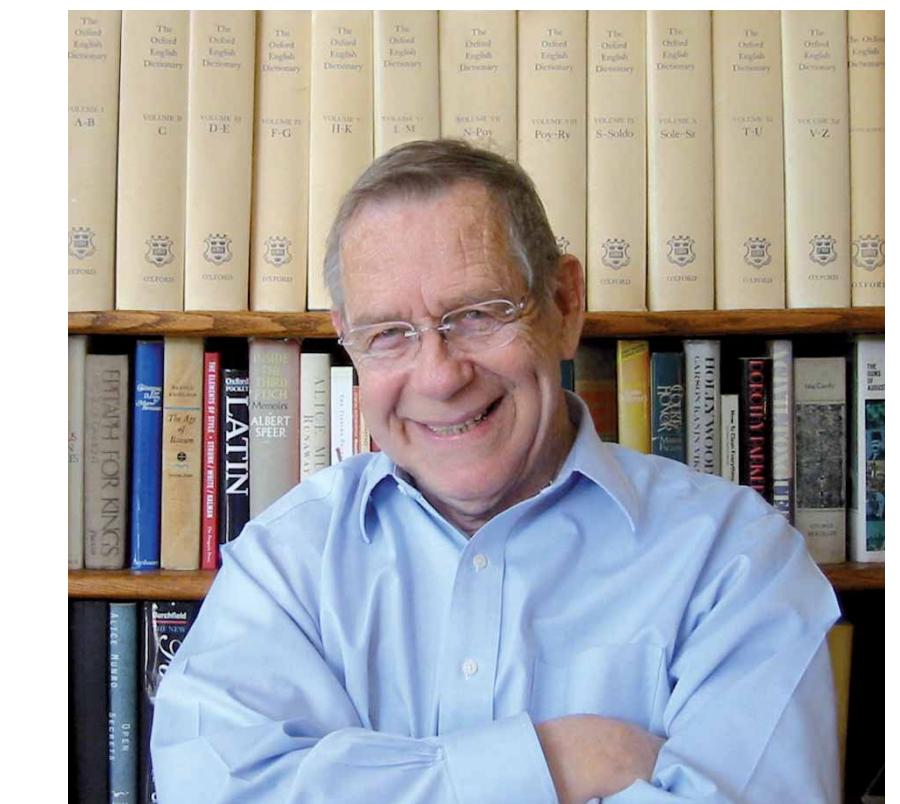
Doyald had a gentle, quiet personality that could best be described as courtly. One of Doyald's specialties was Spencerian lettering, a drawn imitation of pointed pen writing named after nineteenth-century American writing master Platt Rogers Spencer (but inspired more by the work of George Bickham and his eighteenth-century English contemporaries). Yet, in this realm he was overshadowed for decades by Ed Benguiat, Tom Carnase, and Tony Di Spigna—his brasher, bawdier, and more swashbuckling contemporaries on the East Coast. Whereas their work was often stunningly elaborate, even baroque, Doyald's Spencerian tended to be simpler and more classical—deceptive in its beauty.

Doyald's books arrived at an opportune time, with the first appearing in the midst of the ferment kicked up over Emigre, CalArts, and Cranbrook's digital types. In them, he made the case not only for the relevance of hand-lettering in a digital, font-mad world, but also for classic typefaces—which in his view not only included

faces like Bembo, Baskerville, and Bodoni, but also newer ones such as Futura, Univers, and Optima—as still-relevant models for logo designs. Doyald commanded respect not only because of his tremendous hand skills and decades of experience, but also because of his perfectionism. He wrote and illustrated his books, and even designed them and oversaw their production. These books, models of the designer-as-author paradigm, were eagerly sought out despite their high prices.

Doyald is not survived by any family members. Instead, his legacy will be his books and his typefaces. His fonts are ITC Eclat (1984), Young Baroque (1985), Home Run Script and Home Run Sanscript (2002–2003), Young Finesse (2003), Young Finesse Italic (2006), and Young Gallant (2010). Young Gallant, a summation of his lifetime of knowledge of Spencerian scripts, describes Doyald to a T.

—Paul Shaw



LUCA BARCELLONA is a freelance graphic designer and calligrapher in Milan. He teaches calligraphy with the Associazione Calligrafica Italiana and in workshops throughout Europe, and has exhibitions around the world. His clients include Nike, Mondadori, Dolce & Gabbana, Sony BMG, SEAT, Volvo, Universal, and Eni. He has recently produced his own clothing line.

PAUL BARNES is a graphic designer specializing in typography and type design. Educated at the University of Reading, he is a founder of Commercial Type, which designed the *Guardian* typefaces, as well as typefaces for many prestigious clients. His logo designs include those for Kate Moss, *Frieze* magazine, and Givenchy. In 2006, *Wallpaper** named Barnes one of the most influential designers under forty.

JOHN BOARDLEY is a writer, graphic designer, and publisher. He is the publisher and creative director of *Codex, the journal of typography*, and founder of I Love Typography. He is also writing a book with Dr. Paul Dijstelberge on the history of typography from the incunabula to the twenty-first century. From the UK, he now calls Japan home.

STEPHEN COLES is a writer and designer living in Oakland and Berlin. After six years at FontShop San Francisco as a creative director, he now publishes the websites Typographica, Fonts In Use, and The Mid-Century Modernist. Stephen is also a regular contributor to *Print* magazine, a member of FSI's Type-Board, and a judge for the 2011 *Communication Arts* Typography Annual.

PAUL DIJSTELBERGE lives and works in the Netherlands, where he also writes about the early history of typography. He works at the University of Amsterdam as a curator at Special Collections and as associate professor for the "History of the Book." He is currently working with John Boardley on *A Beautiful Book: 500 Years of Typographical Design*.

CRAIG ELIASON is the founder of Teeline Fonts, in Minnesota. A historian of art and design, with a Ph.D. from Rutgers University, he now teaches at the University of St. Thomas. He was the curator of "Face the Nation," a 2008 exhibition at Minnesota Center for Book Arts on type design and national identity. He is researching a history of categorization of type designs.

JOANNE MEISTER is owner and creative director of designmeister, in Oregon. Her focus is on corporate identity and integrated branding for small business, as well as Fortune 500 and international companies. Influenced by her formal design education from Arizona State University, and studies at Rhode Island School of Design, Joanne has a special passion for both quantitative information design and typography.

CRAIG MOD writes about the future of books and publishing. His work has appeared in a variety of publications including *New Scientist*, the *New York Times*, and *A List Apart*. He has spoken about our digital shift in reading at Do Lectures, O'Reilly's Tools of Change NYC, Web Directions South, the School of Visual Arts (NYC), Tokyo University of Fine Arts, and Apple. He currently lives in Palo Alto.

SÉBASTIEN MORLIGHÉM studied at the École Supérieure Estienne in Paris, where he learned type design. He teaches the history of graphic design and typography and is co-director of the post-graduate program "Typography and Language" at the École Supérieure d'Art et de Design in Amiens. He has also coauthored books about French type designers José Mendoza y Almeida and Roger Excoffon. He is now working for his Ph.D. at the University of Reading.

CHRISTIAN SCHWARTZ is a partner in Commercial Type, a typefoundry based in New York and London. Schwartz has published fonts with many respected independent foundries and designed proprietary typefaces for corporations and publications worldwide, including the *Guardian*, *Esquire*, and *Deutsche Bahn*. In 2007, Schwartz was awarded the prestigious Prix Charles Peignot, given by the Association Typographique Internationale.

PAUL SHAW teaches design and design history at Parsons School of Design and the School of Visual Arts. He has fellowships from the American Academy in Rome, the Smithsonian Institution, the National Endowment for the Humanities, the Harry Ransom Humanities Research Center, and the American Printing History Association. He is coauthor of *Blackletter: Type and National Identity* and writes for prominent design and type magazines.

EBEN SORKIN is a type designer and founder of Sorkin Type in Boston, providing type for Google Web Fonts and other clients. He completed his MA in Typeface Design with distinction from the University of Reading, and learned how to carve letters in stone from Lida Cardozo at the Cardozo Kindersley workshop. He teaches workshops internationally and serves the ATypI.

ERIK SPIEKERMANN is an information architect, type designer, and author of books and articles on type and typography. Two of his typefaces, FF Meta and ITC Officina, are considered modern classics. In 1979 he founded MetaDesign and, in 1989, FontShop. He is behind the design of well-known brands such as Audi, Bosch, VW, German Railways, and Heidelberg Printing, among others; information systems for Berlin Transit and Düsseldorf Airport and for publications such as *The Economist*. Today he is managing partner and creative director of Edenspiekermann. He has been the recipient of numerous awards, including the Gerrit Noordzij Award and, most recently, the 2011 German Design Award for Lifetime Achievement. Erik lives in Berlin, London, and San Francisco.

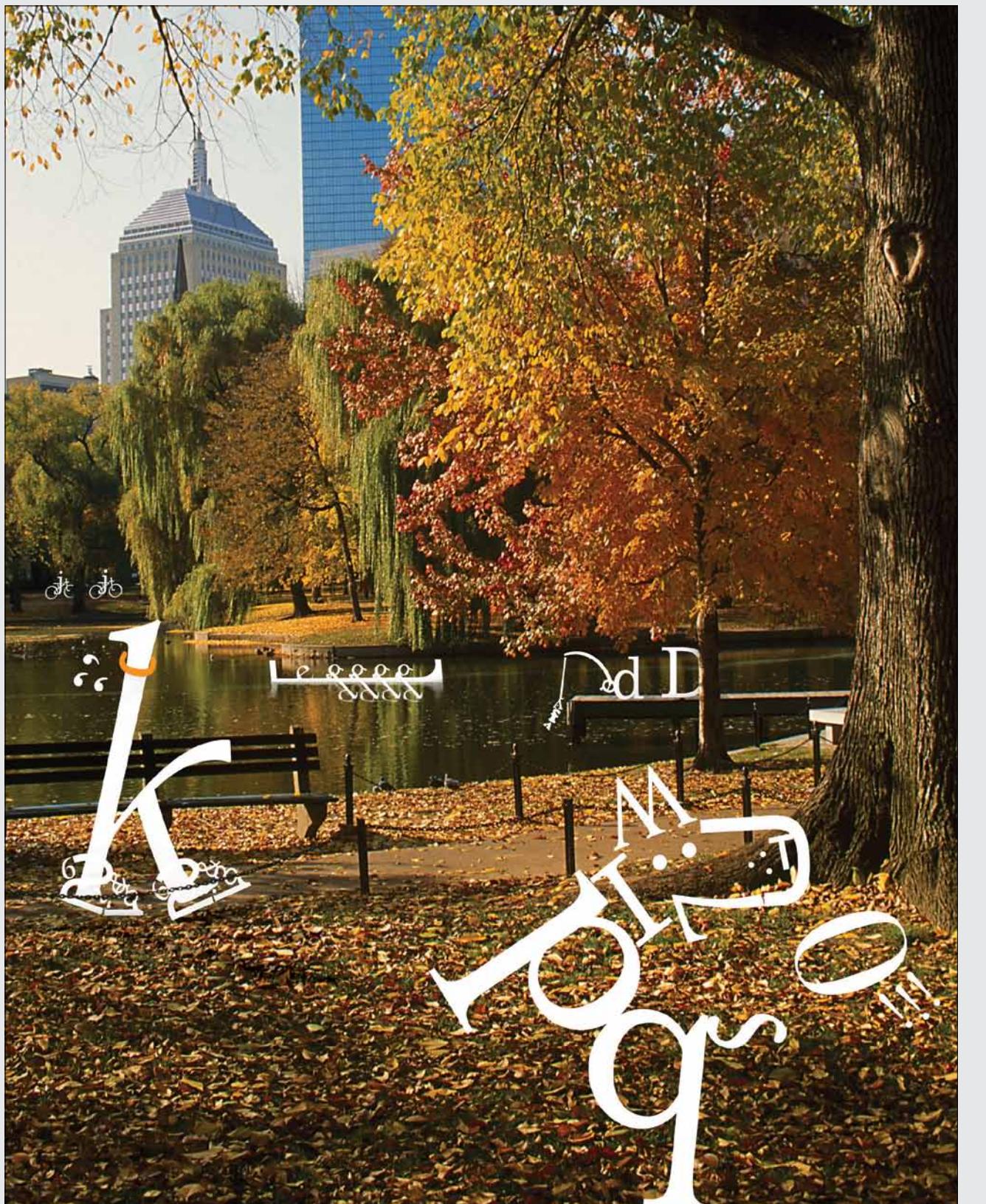
ELLIOT JAY STOCKS is editor and creative director of *8 Faces*, a biannual magazine about typography. He is also a designer and illustrator in Bristol, UK, who speaks regularly at design events around the globe, and the author of *Sexy Web Design*.

ALLEN TAN is an interactive designer and editor. He will be graduating from UC Berkeley in May with an architecture degree. He also works at Crush + Lovely and is an assistant editor at *Codex*.

TIFFANY WARDLE DE SOUSA is a typographer and graphic designer in California. After a stint as adjunct professor in Graphic Design at BYU, she received an MA in Theory and History of Typography & Graphic Communication at the University of Reading. She speaks and writes on typography and has served on the board of SoTA, and at the Association Typographique Internationale.

DOUG WILSON is a designer, filmmaker, and letterpress printer based in Springfield, Missouri. He believes that curiosity and hard work always create something interesting and is currently directing his first feature-length documentary, *Linotype: The Film*.

CAROLYN WOOD is an author, freelance writer, editor, and web content and creative strategist, with clients around the world. She is editor in chief of *Codex*, is on the editorial staff at the prominent web design magazine, *A List Apart*, and is editor and cofounder of the web design magazine, *The Manual*.



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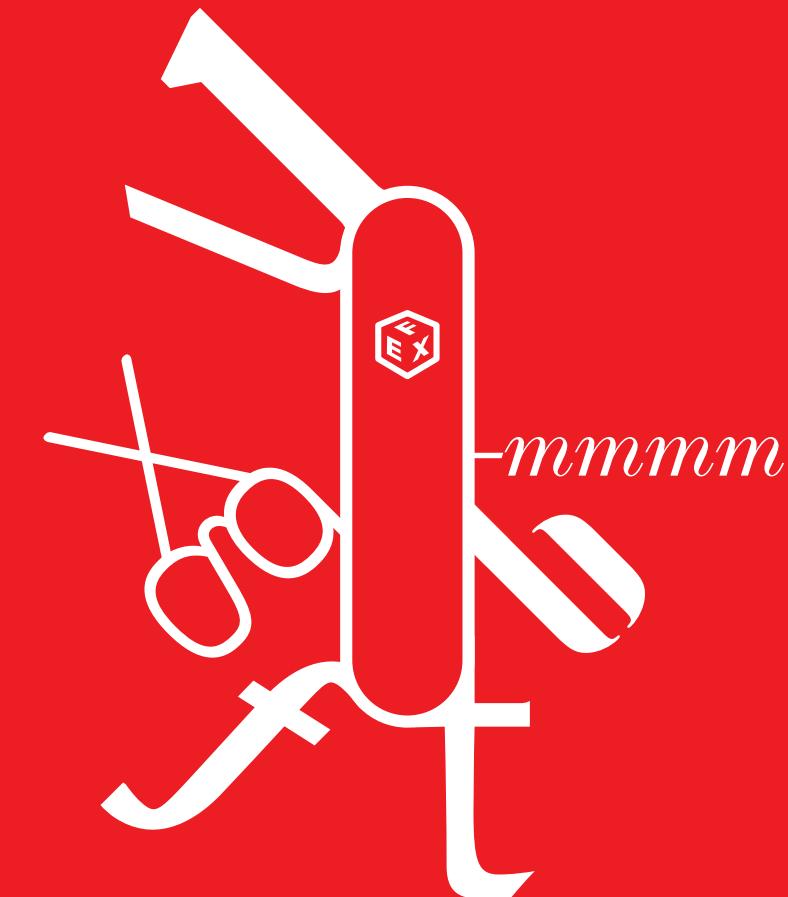
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Incubator
This is Agile

Hi! Hi

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This is Tiptoe

Kontour
This is Odile

Klim
This is Metric

Hi

Hi

Hi Hi!

LuxTypo.
This is Gustan

Schwartzco
This is Stag Stencil

Thirstype
This is Oz

Hi! Hi

Hi

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THIS IS OHM

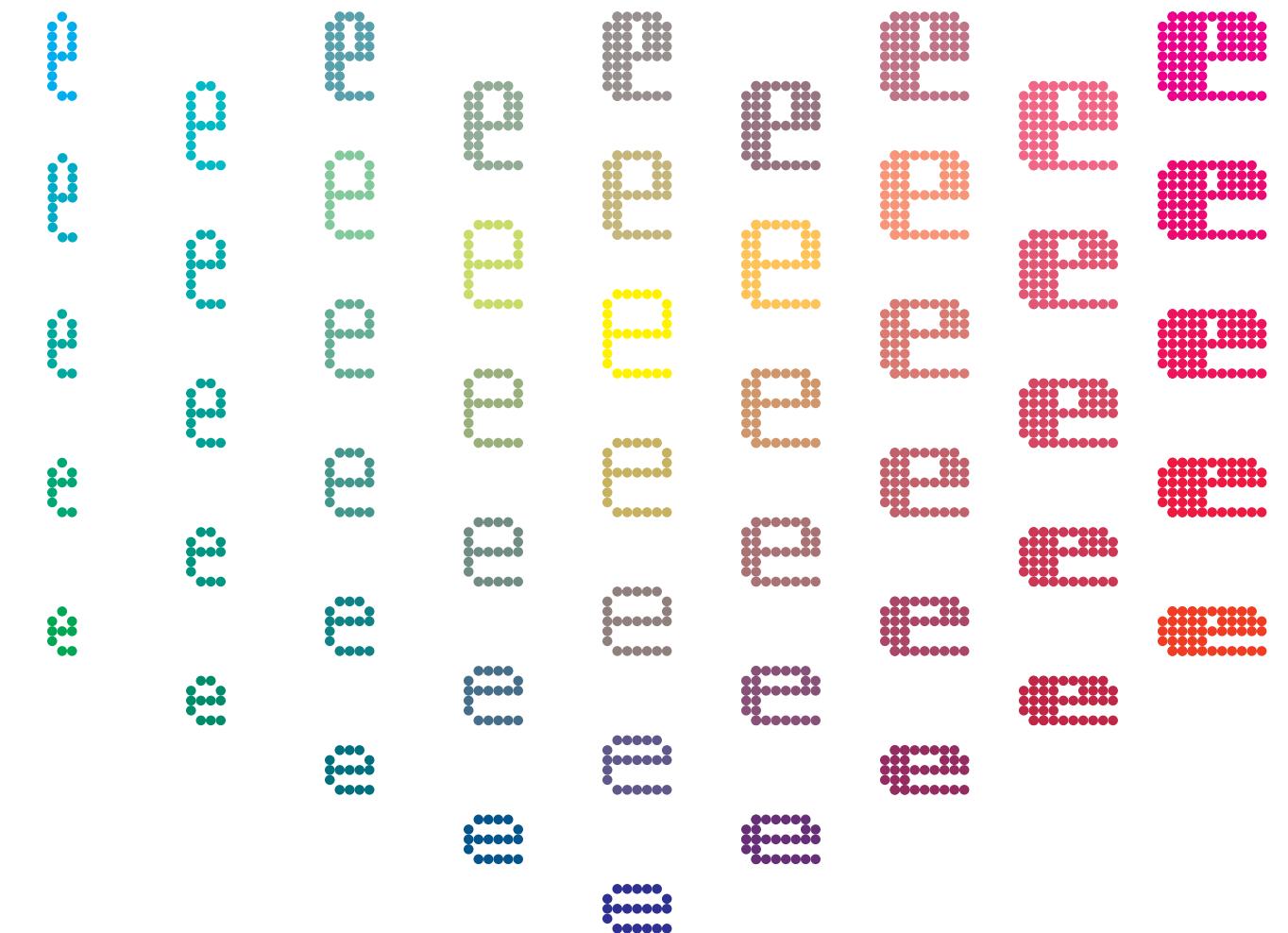
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