

# TYPOGRAPHIC HISTORY

The history of typography (and all graphic design) runs on two parallel tracks:

technology

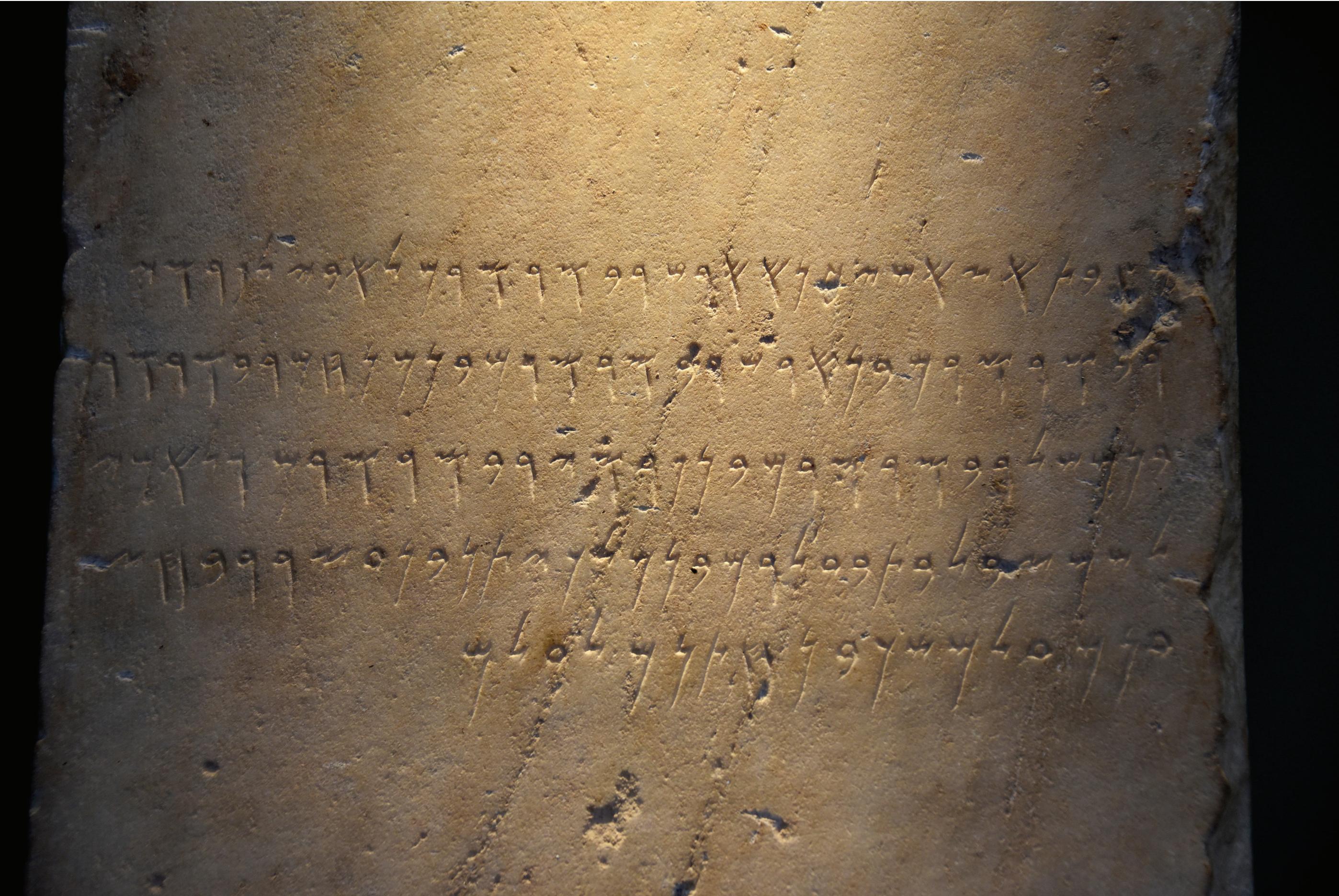
culture

# Technology

Cuneiform  
~20,000 B.C.



# First alphabet ~1,000 B.C.



# The Middle Ages/Illuminated Manuscripts

~800 AD

PISAS  
Dehumilitate scutquier. Et elematu eis  
Et deo ueerrata est inter alteri.  
Ex correptione fratum Eandutgere  
Qui conseruum suum propter denarios ce-  
cum suffocat bus  
Uxorem non debere dimitti et espatomi  
Decide quod depicte Horabitur regnum

# Johannes Gutenberg

*15th century*



The thick iron took jumps over the  
god and lesser as if he were in the seventh  
heaven of Gladness together with the  
sun Sabt the most famous saint of the

Bachet

“movable type”



annū regni sedechie. Mēse aut̄ quarto nona die mensis obtinuit famis ciuitatis: et noui erat alimēta p̄slo tere. Et dirupta ē ciuitas: et om̄es vii bellatores eius fugerunt: effūctumq; de ciuitate nocte per viam portę que isti iunxerunt duos muros et ducit ad ortū regalibus obſideribus urbem in giro: et abiectur per viā que ducit in herenni. Persecutus est aut̄ saldeoz regis regem: et apprehendit se sedechia in deserto qđ est iuxta ihericho: et om̄is comitatus eius diffugit ab eo. Cumq; comprehendissent regem adduxerunt eum ad regem babilonis in reblatha que est in terra emath: et locutus est ad eū iudicia. Et ingulauit rex babilonis filios sedechie in oculis eius: sed et om̄es principes iuda occidit in reblatha. Et oculos sedechie eruit: et unxit eum in compedibz. Et adduxit eū rex babilonis in babilonem: et posuit eū in domo carcere usq; ad diē moris eius. In iuventute aut̄ quinto-decima mēsi ipse est annus decimusnōv⁹ nabuchodonosor regis babilonis: venit nabuzardan princeps milite qui stebat coram rege babilonis in iherusalem: et incendit domū domini et domū regis et om̄es dom⁹ iherusalē et om̄ē domū magnā igne combusit: et totum murū iherusalem per circuitū destruxit cunctus exercitus caldeoz qui erat cum magistro milite. De paupribus aut̄ p̄sli et de reliquo vulgo quod remanserat in ciuitate et de refugis qđ transiugent ad regem babilonis et ceteros de multitudine: transtulit nabuzardan princeps milite: de paupribus vero tere reliqui nabuzardan princeps milite vinitores et agitacolos. Columnas quoq; tressas que erant in

domo domini et bases et mare tuncum quod erat in domo domini confregunt caldei: et tuletū omne es tōz in babilonē. Et lebros et creagras et psaltria et halas et montariola et oīa rasa etea qđ ministerio fuerat tuletū: et ydriæ et thymiamateria et uccos et pluero et coddabria et mortaria et cratos. Quotq; qđ aurea aurea: et qđ argēta argēta. Tulerunt magister milite columnas duas et mare unū et virulos duodeci tressos qđ erat sub basibz: qđ fecerat rex salomon in domo domi. Non erat pōd⁹ eis om̄i vasos h̄p. De columnis aut̄ dicit et octo cubiti altitudinis erat i colūna una: et funicul⁹ duodeci cubitorū circuibat rā. Porro grossicudo eis q̄m̄or dignior: et in trencis tana erat: et capitella super utrāq; tressa. Altitudo capitelii unū quiq; cubitorū: et retia et malagranata supra coronā in circuitū: omnia mea. Et fuerunt malagranata nonaginta et dependentia: et omnia malagranata centum retiendas circuibabant. Et tulit magister milite sarcinam sacerdotem prium: et sophoniā sacerdotem secundū: et tres custodes vestibuli. Et de ciuitate tulit eumuthū unū qđ erat p̄slo sup viros bellatores: et septē viros de h̄pia qđ videbāt facie regis qđ inueni sūt in ciuitate: et scribā principē militū qđ p̄babat tyrones: et creagras viros de p̄slo tere qui inueni sūt i mordig ciuitatis. Tulerunt aut̄ eos nabuzardā magister milite: et duxit eos ad regē babilonis i reblatha. Et p̄collit eos rex babilonis: et interfecit eos i reblatha in terra emath. Et trāslat⁹ ē iuda de terra sua. H̄ste ē p̄slo quē transtulit nabuchodonosor ē anno sept̄o: iudeos tria milia: et virginiter. In āno octauodēto nabuchodonosor m̄stulit de iheris alias odigēta strigadues.

In anno vicesimoctavo nabuchodonosor transtulit nabuzardan magister milite animas iudeos septingentas quadraginta quinq;. Viros ergo anime: quatuor milia segente. Et sadūm est in trigesimo septimo āno trāmigrationis ioachim regis iuda duodecimo mēsi iudeum a quinta mēsi eleuauit euilmerobach rex babilonis ipso ānno regni sui caput ioachim regis iudei: et eduxit cum de domo carceris: et locutus est cum eo bona. Et posuit thronū eis sup thronos regum qui reant post se in babilonē: et mutauit vestimenta carceris eius: et coniectarū panem eorum et semper cunctis diebus vite sue. Et cibaria ei cibaria p̄ceptua dabātur ei a rege babilonis statuta per singulos dieb̄: usq; ad diē moris sue cunctis diebus vite eius.

### Lamentacōes ihēmīc

**G**l̄ factum ē postq; in captiuitate redactus est iherusalem et iherusalem defecta est: sed it iheremias propheta flens et plāxit lame-  
tatione h̄ec in iherusalem: et amaro animo suspirās et culas dixit.  
**Aleph** Quomodo sedet sola ciuitas plena p̄slo. Facta est q̄svidua domina genitū: princeps p̄tinias facta est sub tributo. **Beth** Plorans ploravit in nocte: et lacrime eius in maxillā eius. Non est qui consoletur eam: et omnibus caris eius. Omnes emicēt sp̄rūtū eā: et facti sunt ei immici. **Gimel** Migravit iudas p̄parte afflōtione et multitudine leturutis. Habitant in iuste grates: nec inueni requie. Omnes p̄secutores et apprehendent

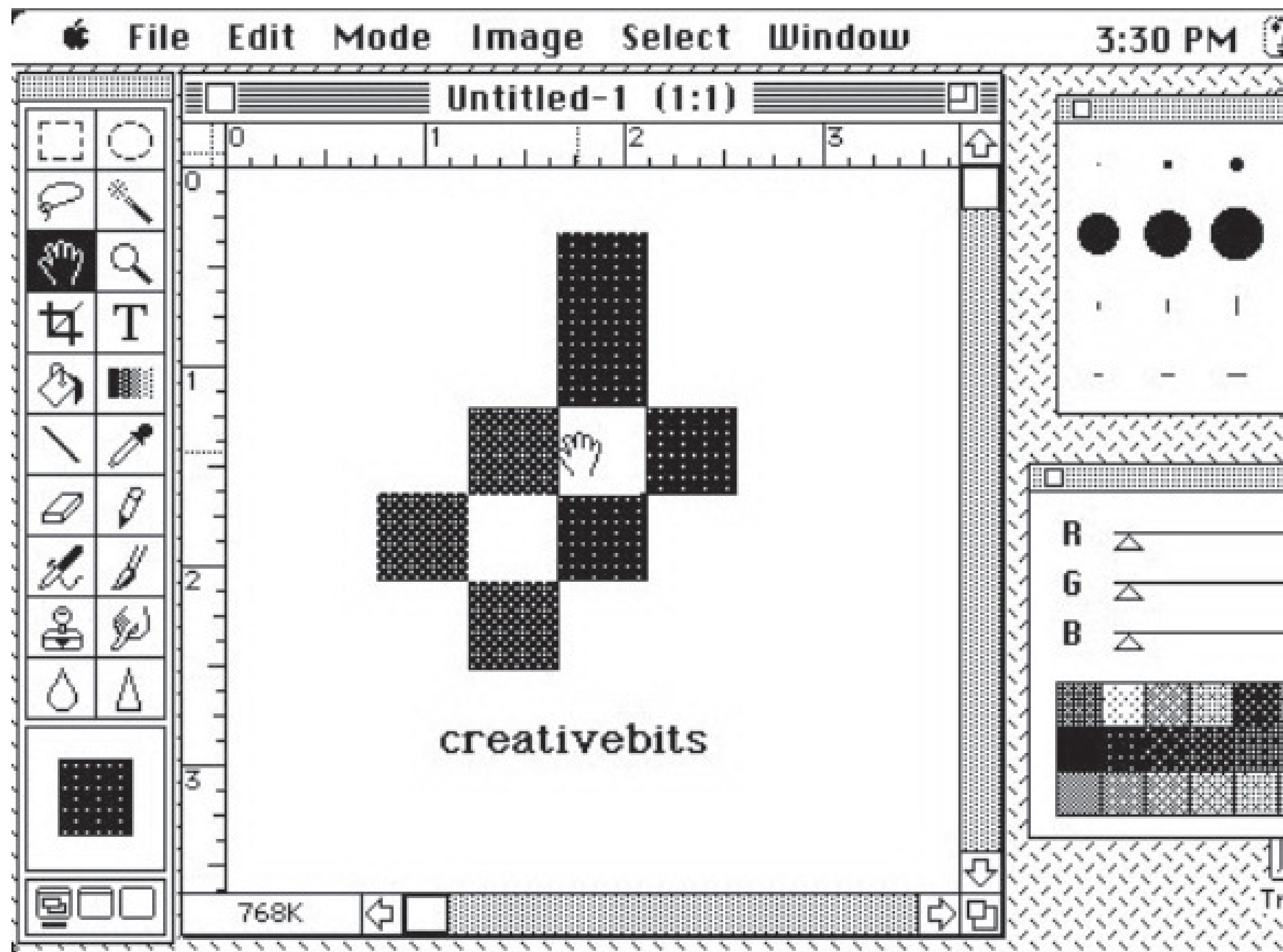
tam inter angustias. **Deth** Vie s̄on lugent: et qđ nō sūt qui vennant ad solemnitatem. Omnes parte eius deſtructi: sacerdozes et genitū. Virgines eius squalide: et ipsa oppresa et maritubine. **He** facti sunt hostes et in capite: et intima et locupletarū sūr: quia dñs locutus est sup eā p̄parte multitudine iniquitati eius. Parvuli et dudi sunt in captiuitatem: at faciem turbulātū. **Vau** Et egredius ē a filia s̄on omnis decor et. facti sunt priu-  
cipes eius velut arctes non inuenientes pastura: et abiecti absq; formididine ante faciem subsequētis. **Zay** Re-  
cordata est iherusalē diebus afflictionis sūr: et purificatiois omniū desidera-  
bilū sūr: que habuerat a diebus antīquis: cum cadet p̄fusus eius i manu hostili: et noui esset auxiliator. Videat  
et hoc sūr: et derelictū sabbata et. **Heth**  
Pecataū peccauit iherusalē: propria inſtabilis facta est. Omnes qui glo-  
rificabāt eam spreuerūt illā: quia vide-  
runt ignominiam et. Ipa aut̄ genitū:  
et cōuersa retrosum. **Teth** Bordos  
eius in pedibus eius: nec recordata est  
finis sui. Deposita est vēhemēter: nō  
habens consolatōrem. Vide domine  
afflictionē meā: quoniam redus est ini-  
nnius. **Joch** Manū suā misit lōstis  
ad omnia desiderabilia eius: quia vi-  
dit gentes ingressas sanctuarū sui:  
de quibz p̄cepitas ne iuarent in ecclē-  
siā tuā. **Caph** Omnis p̄plus eius  
genitū: et quæcūc panem. Dederunt  
p̄iosa quicq; p̄co cibo: ad refocillādā  
animā. Vide domine et cōſidera: qm̄  
facta sum vīlis. **Namech** Quos omnes  
qui transiis per viam adiudice et vi-  
de: si est dolor sicut dolor meus. Que-  
niā vindicavit me ut locut⁹ est dñs:



# Phototypesetting *20th century*



# Digital Typesetting *20th century*



# Software 21th century

AÁBÇÇDEFGĞHİİJKL  
MNOÖPQRSŞTUÜVWXYZ  
1234567890  
¼ ½ ¾ % ۰۱۲۳ ! " # \$ % & ' ( ) \* + , -  
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£ ¥ « » — — † ‡ • ... ◊ / ™ © ®  
À Â Ã Ä Å Æ È É Ë Ì Í Ï Ñ  
Ò Ó Ô Õ Ø Ù Ú Û Ý Æ Š Ý

**AAA**  
AAABBBCCC  
DDDEEEFFFFGGG  
HHHIIJJJKKK  
LLLMMMNNN  
OOOPPPQQQ  
RRRSSSTTT  
UUUWWWWWW  
XXXYYZZZ

**ZZZ**  
AAABBBCCC  
DDDEEEFFFFGGG  
HHHIIJJJKKK  
LLLMMMNNN  
OOOPPPQQQ  
RRRSSSTTT  
UUUWWWWWW  
XXXYYZZZ

Girard Sansusie  
La Fonda del Sol  
Alexander Girard (1907-1993) was a design virtuoso  
Alexander Girard  
New York  
Herman Miller  
a powerful artistic statement  
Textile designer  
Braniff Airways  
Unforgettable designs  
A world of typography!

# Culture

Serif

Sans-Serif

Serif

Old Style

Transitional

Modern

**Slab**

Monospace

Sans-Serif

Grotesque

Humanistic

Geometric

*Script*

Blackletter

DECORATIVE

# Old Style

Garamond

Bembo

Minion

Jenson

Legacy

First Roman types — originally created between the late 15<sup>th</sup> and mid-18<sup>th</sup> centuries

Minimal contrast between thicks and thins

The axis of curved strokes is normally inclined to the left

Serifs bracketed in old style designs and head serifs are often angled

Some versions include diagonal cross stroke of the lowercase e

# Transitional

Baskerville

Times

Mrs. Eaves  
Caslon

Perpetua

Transition between old style and modern designs

Improved printing methods allowed much finer character strokes to be reproduced and subtler character shapes to be maintained.

Strokes normally have a vertical stress.

Weight contrast is more pronounced than in old style designs.

Serifs are still bracketed and head serifs are oblique.

# Transitional

Baskerville

Times

Mrs. Eaves  
Caslon

Perpetua

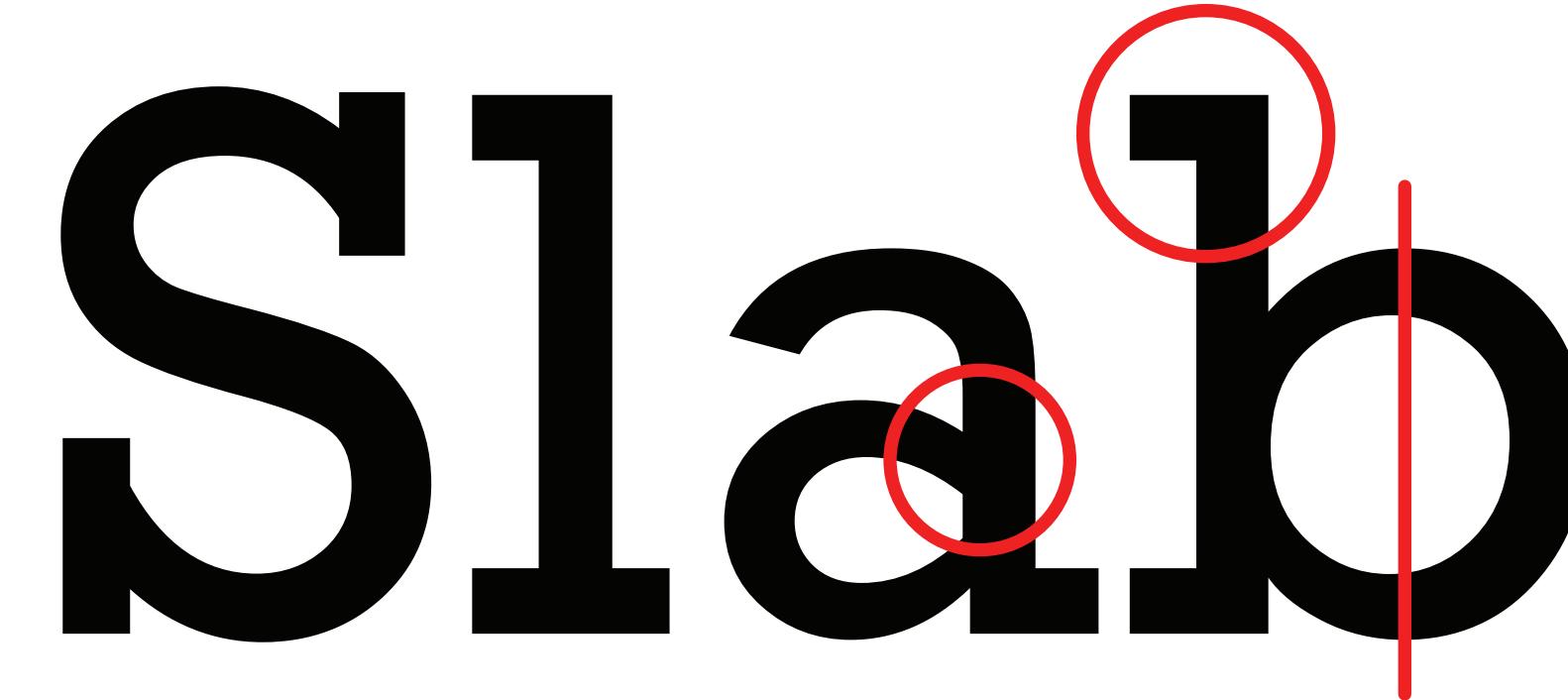
Transition between old style and modern designs

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Rockwell  
Archer  
Lubalin Graph  
Soho

Became popular in the 19th century for advertising display

Very heavy serifs with minimal or no bracketing.

Generally, changes in stroke weight are imperceptible.

Can look like sans serif designs with the simple addition of heavy (stroke weight) serifs.

# Monospace

Courier

Space Mono

Iconsolata

Andale Mono

Apercu Mono

The width of every character takes up the same amount of space

Can be both serif and sans-serif

Terminal/programming/coding

Often used at small sizes for captions, footnotes, etc.

# Grotesque

Helvetica

Akizendz

Univers

Franklin Gothic

First commercially popular sans serif typefaces.

Contrast in stroke weight is most apparent in these styles,

Slight “squared” quality to many of the curves

monotone weight stress.

# Humanistic

Gill Sans  
Frutiger  
Myriad

Based on the proportions of Roman inscriptive letters.

Contrast in stroke weight is often readily apparent.

Typographic experts claim that these are the most legible and most easily read of the sans serif typefaces.

closely match the design characteristics and proportions of serif types, often with a strong calligraphic influence.

# Geometric

Futura  
Gotham  
Avant Garde  
Avenir

Simple geometric shapes influence the construction

Strokes have the appearance of being strict monolines and character shapes are made up of geometric forms.

Tend to be less readable than grotesques.

# Script

derived from 17th century formal writing styles.

Many characters have strokes that join them to other letters - calligraphic

# Blackletter DECORATIVE

patterned on manuscript lettering prior to the invention of movable type.

Rarely used for lengthy blocks of text

Popular for signage, headlines and similar situations where a strong typographic statement is desired.

Reflect an aspect of culture such as tattoos or graffiti

# Note:

Never use a typeface that is supposed to look like handwriting, like this.

When you want something to look hand drawn,  
just hand draw it.

Serif

Old Style

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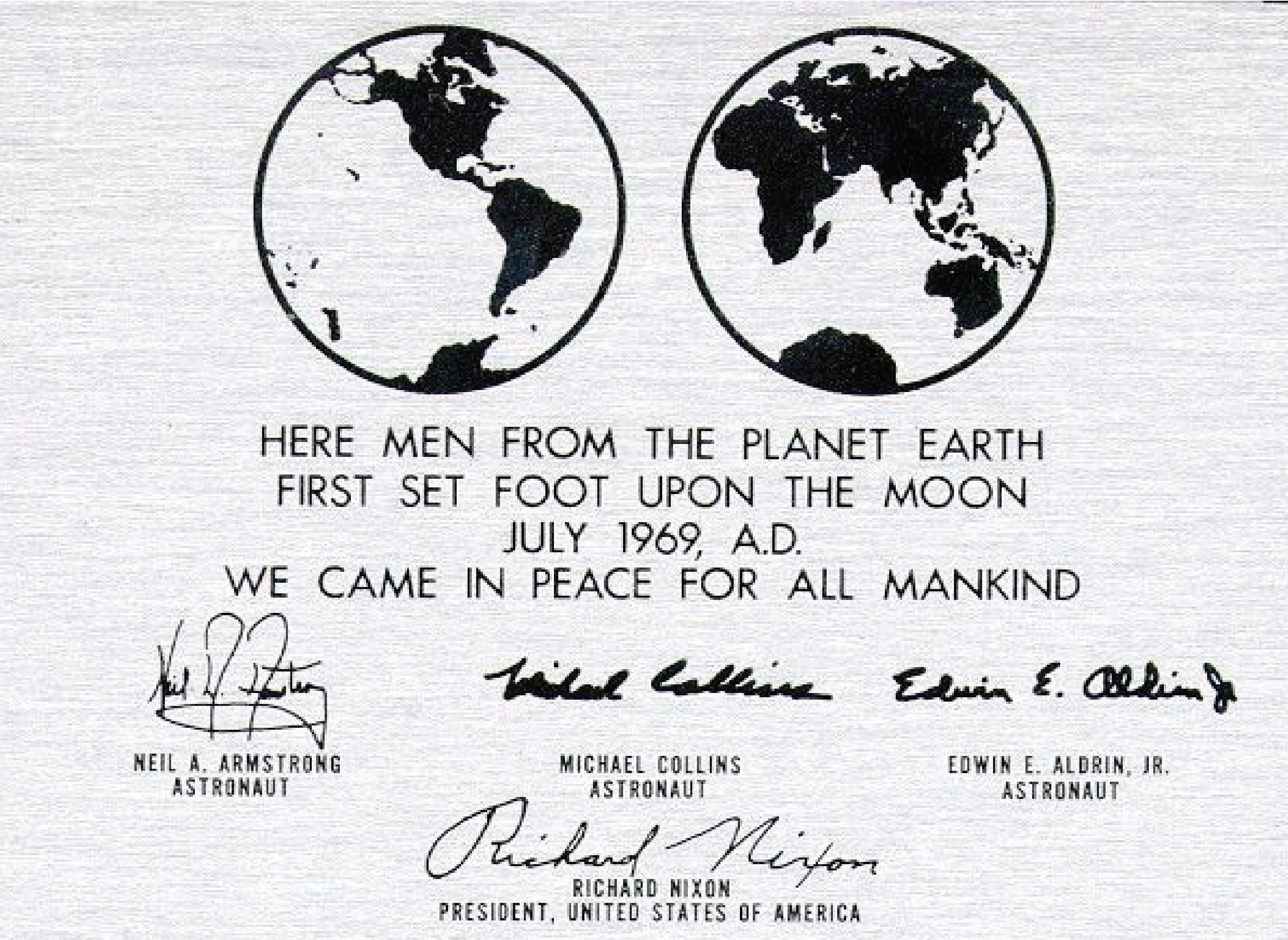
*Script*

Blackletter

DECORATIVE

# Technology Culture

# QUIZ!



NEIL A. ARMSTRONG  
ASTRONAUT

MICHAEL COLLINS  
ASTRONAUT

EDWIN E. ALDRIN, JR.  
ASTRONAUT

*Richard Nixon*  
RICHARD NIXON  
PRESIDENT, UNITED STATES OF AMERICA

*ANJELICA & JACK: HER NEW MEMOIR!* p.192

# VANITY FAIR

{ VAN GOGH:  
*Suicide or  
Murder?*  
Solving Art's Greatest Mystery  
By STEVEN NAIFEH  
AND GREGORY WHITE SMITH p.172 }

(PLUS)  
HOW TO SAVE A  
100,000-TON  
DROWNING  
SHIP

By WILLIAM LANGEWIESCHE p.178

(AND)  
The  
WORLD'S  
MOST  
DRIVEN  
UBER  
CUSTOMER  
By KARA SWISHER p.146

The  
PUBLISHING  
DISPUTE  
That Absolutely  
Everybody  
Is Talking About  
By KEITH GESSEN  
p.162

The  
PUBLISHING  
DISPUTE  
That Absolutely  
Nobody  
Is Talking About  
By MICHAEL KINSLEY  
p.138

"I'M NOT AFRAID of STORMS,  
FOR I'M LEARNING HOW to SAIL MY SHIP."  
—LOUISA MAY ALCOTT

PERFECTLY  
*AWESOME!*

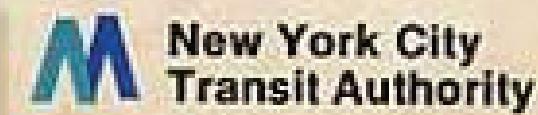
ANGELINA JOLIE  
Visiting War Zones, Directing an Oscar Contender,  
and Life as Mrs. Pitt

By JANINE DI GIOVANNI Photos by MARIO TESTINO p.152

DECEMBER 2014

(ALSO)  
PHOTOS THAT SHOULD NEVER BE TAKEN By JAMES WOLCOTT p.132

# New York Subway Guide







RULE OF THREE

THE COPYWRITING STUDIO

# Words.

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known to man.

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Rule of Three Copywriters.

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Think copywriting.  
Think intelligent message design.  
Think powerful results for your business.

