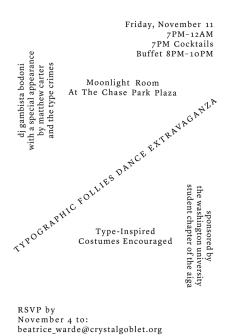
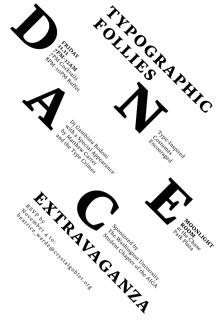
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RETENTION

4 THE MAKING OF TYPOGRAPS	OCMAN ELLEN LUPTON	
replay of the larger history of printed letters. And just as the first typographers were risk-taking exterperocus—seeking sides and facing min—type designers today are technical insovators	of printed books for their luxury clientele, using calligraphy to repli- cate prints. Today, a state cellision between the idiness of husdericing and mechanical and post-mo- chanical processes is shaping our chiescial processes is shaping our	of early desktop pointers. An intoxicating discourse about openimental design sprang up around these forts, documented in finite, the propressor rangularies. By the mid-fops, the jubilists
and business advocates, building tools and standards for use by the broader type community while testing new markets and experi- menting with alternative forms of distribution.	typographic vocabulary. With the introduction of desktop computing in the 1980s; the design and delivery of typefaces changed from a sequence of discrete processes requiring exper-	facination with high-concept dioplay alphabets (distressed, name title, hybridined, faturistic) was joined by a demand for full sange, full-bodied type families suitable for detailed editorial design (sruft- ed by highly focused typeagrapher
Strictly speaking, typography innolves the use of repeatable, standardized letterforms (known	site equipment (mass production) into a fluid stream managed by a	in a field that was becoming, again more specialized).
as fonts), while lettering consists of custom alphabets, usually	"Device independence" has become	
employed for headlines, logo- types, and posters rather than for running test. During the first hundred wars of printing, callin-	a goal more urgent than the task of crafting unique page layouts.	
raphy and type fluidly interacted, not yet neem as opposing enter- prises. While it is well-known that Gusmberg and other early printers used reasoncripts as models for typefaces, it is more suspeising to learn that the scribes who were employed in the "excitobetistum"	few producers at low cost (cottage industry). Using desktop software, a graphic designer could now manufacture digital fosts and ship them out on floppy disks. Emigre Foots, founded in Berkeley, California, by Budy Vanderslam and Zuszma Licks, beaus produc-	The same technologies that changed the way designers produce hypefaces sho changed the way we use them. Graphic designers could now manipulate fonts directly, instantly seeing them in their own layous and testing them is different sizes and







