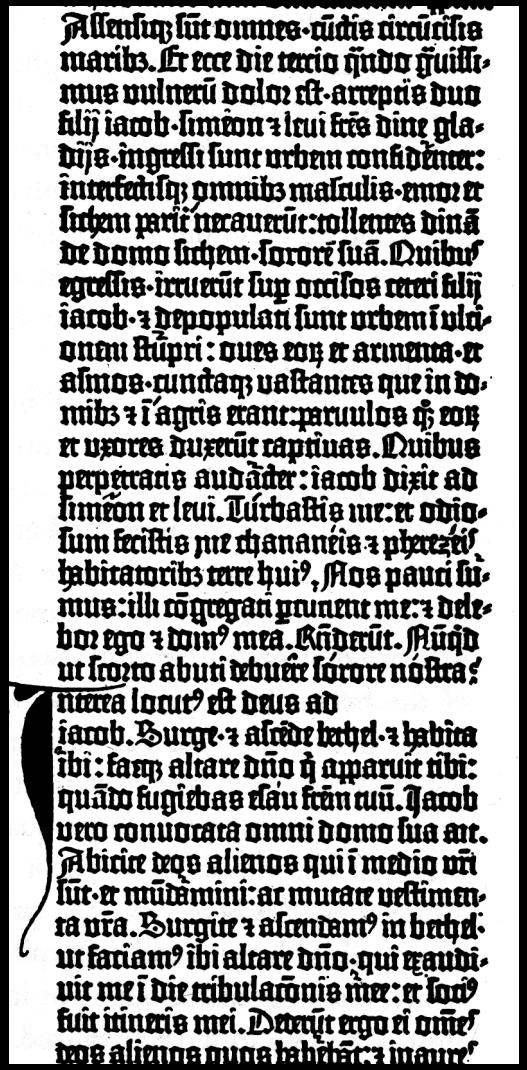
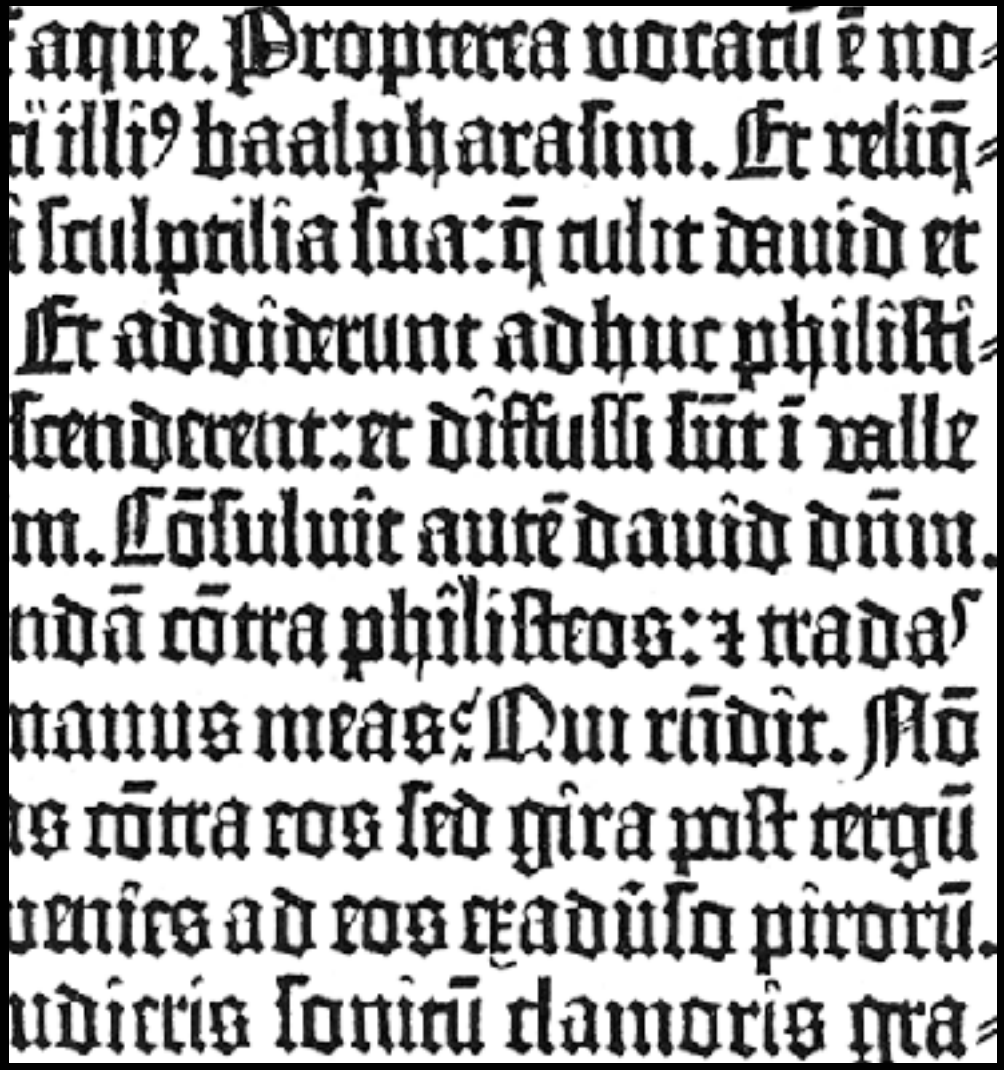
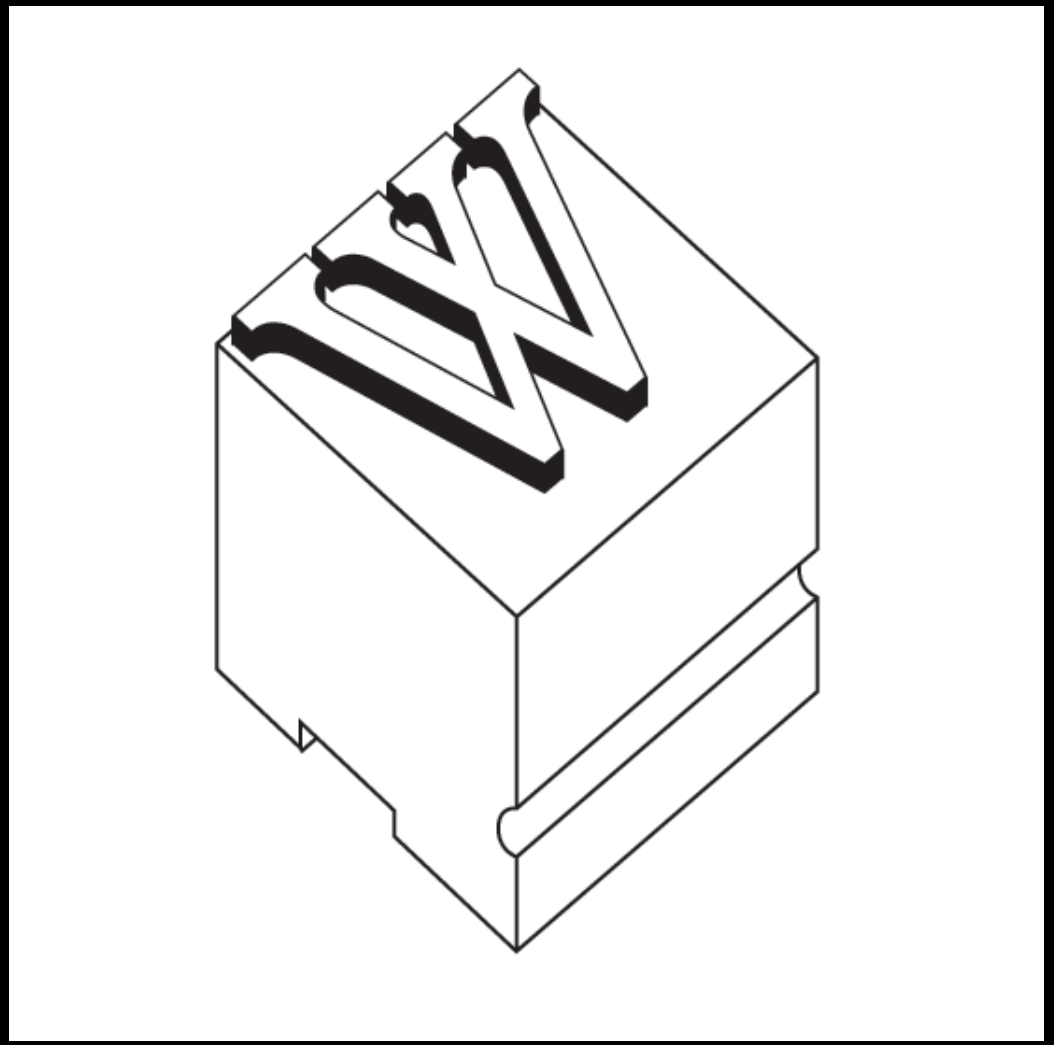
A brief history of typefaces

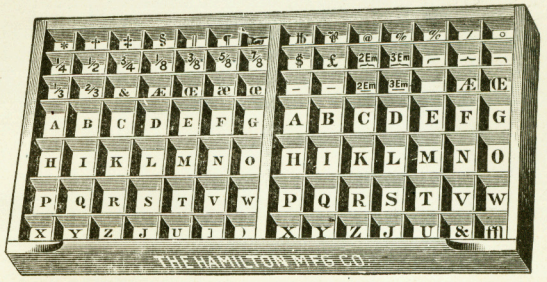
The invention of printing



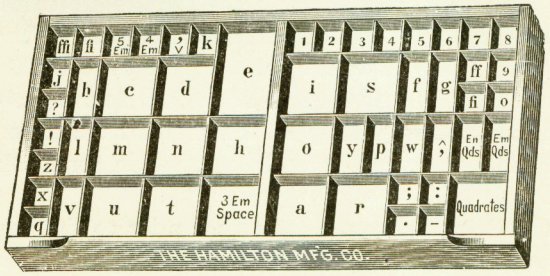


Movable type was invented by Johannes Gutenberg in fifteenth-century Germany. His typography took cues from the dark, dense handwriting of the period, called “blackletter.”

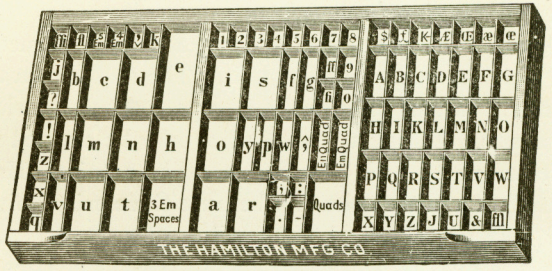




Upper Case.



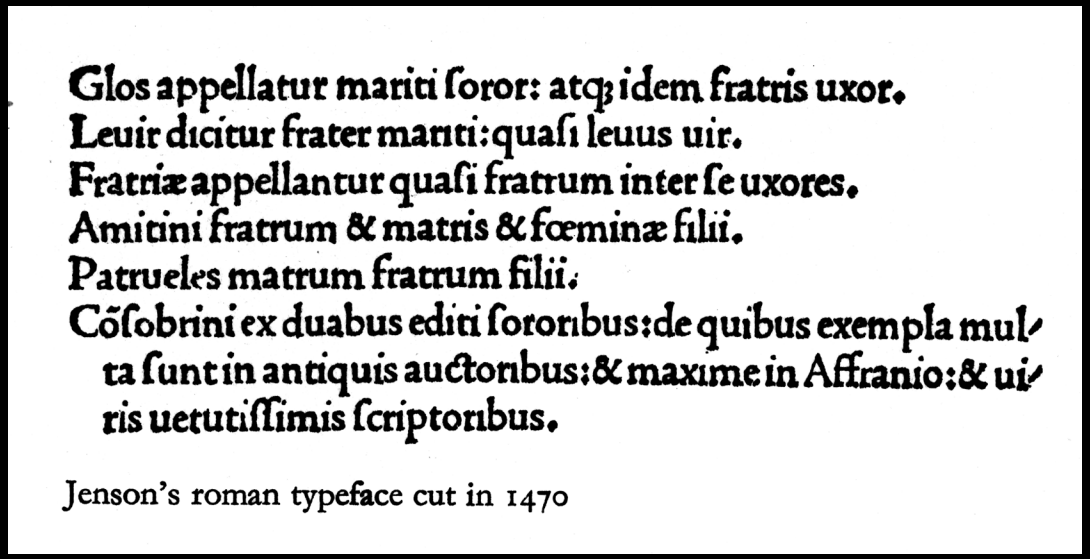
Lower Case.
A Pair of Cases.



California Job Case.

FIG. 2.—Showing Lay of Cases.

The traditional storage of fonts in two cases, one for majuscules and one for minuscules, yielded the terms “uppercase” and “lowercase” still used today.



Working in Venice in the late fifteenth century, Nicolas Jenson created letters that combined gothic calligraphic traditions with the new Italian taste for humanist handwriting, which were based on classical models.

I admit I have had a little work done.

Robert Slimbach styled Adobe Jenson
after Nicolas Jenson's roman types
and the italics of Ludovico degli Arrighi,
created in fifteenth-century Italy.

I don't look a day over five hundred, do I?

I admit I have had a little work done.

Robert Slimbach styled *Adobe* Jenson
after Nicolas Jenson's roman types
and the italics of Ludovico degli Arrighi,
created in fifteenth-century Italy.

I don't look a day over five hundred, do I?

Glos appellatur mariti ſoror: atq; idem fratris uxor.
Leuir dicitur frater mariti: quaſi leuus uir.
Fratriæ appellantur quaſi fratrum inter ſe uxores.
Amitini fratrum & matris & fœminæ filii.
Patrueles matrum fratrum filii.
Cõſobrini ex duabus editi ſororibus: de quibus exempla mul-
ta ſunt in antiquis auctoribus: & maxime in Affranio: & ui-
ris uetutiſſimis ſcriptoribus.

Jenson's roman typeface cut in 1470

PROPER.

Et datur inculto tramite dura quies,
Et quodcunq; meæ possunt narrare querelæ,
Cogor ad argutas dicere solus aues,
Sed qualiscunq; es, resonent tibi Cynthia syluæ,
Nec deserta tuo nomine saxa uacent.

AD CYNTHIAM.

Non ego nunc tristes uereor mea Cynthia manes,
Nec moror extremo debita fata rogo,
Sed ne forte tuo careat mihi funus amore,
Hic timor est ipsis durior exequijs,
Non adeo leuiter noster puer hæsit ocellis,
Vt meus oblito puluis amore uacet,
Illic phylacides iucundæ coniugis heros
Non potuit cæcis immemor esse locis,
Sed cupidus falsis attingere gaudia palmis,
Thessalis antiquam uenerat umbra domum,
Illic quicquid ero semper tua dicar imago,
Traicit & fati littora magnus amor,
Illic formosæ ueniant chorus heroinæ,
Quas dedit arguuis dardana præda uiris,
Quarum nulla tua fuerit mihi Cynthia forma
Gratior, & tellus hoc ita iusta sinat.
Quamuis te longæ remorentur fata senectæ,
Cara tamen lachrymis ossa futura meis,
Quæ tu uiua mea possis sentire fauilla,
Tum mihi non ullo mors sit amara loco,
Quàm uereor ne te contempto Cynthia busto,
Abstrahat è nostro puluere iniquus amor,

The Venetian publisher Aldus Manutius distributed inexpensive, small-format books in the late fifteenth and early sixteenth centuries to a broad, international public. His books used italic types, a cursive form that economized printing by allowing more words to fit on a page. This page combines italic text with roman capitals.

Sur quoy vous me permettrés de vous demander en cette occaſion, ce que, comme i'ay des-ia remarqué, [a] S. Auguſtin demande aux Donatiſtes en vne ſemblable occurrence : *Quoy donc ? lors que nous liſons, oublions nous comment nous auons accouſtumé de parler ? l'eſcriture du grand Dieu deuoit-elle vſer auec nous d'autre langage que le noſtre?*

[a] *Aug. lib. 33. contra Fauſt. c. 7.* Quid ergo? cum legimus, obliuiſcimur quemadmodum loqui ſoleamus? An ſcriptura Dei aliter nobiſcum fuerat quam noſtro more locutura?

Puis que Ieſus Chriſt dit clairement

172. *Jannon's Roman and Italic Types: Imprimerie Royale, Paris, 1642*

Integrated uppercase and lowercase typefaces.

The quick brown fox ran over the lazy dog 2 or 3 times.

ITC Garamond, 1976

The quick BROWN fox ran over the *lazy* dog 2 or 3 (2 or 3) times.

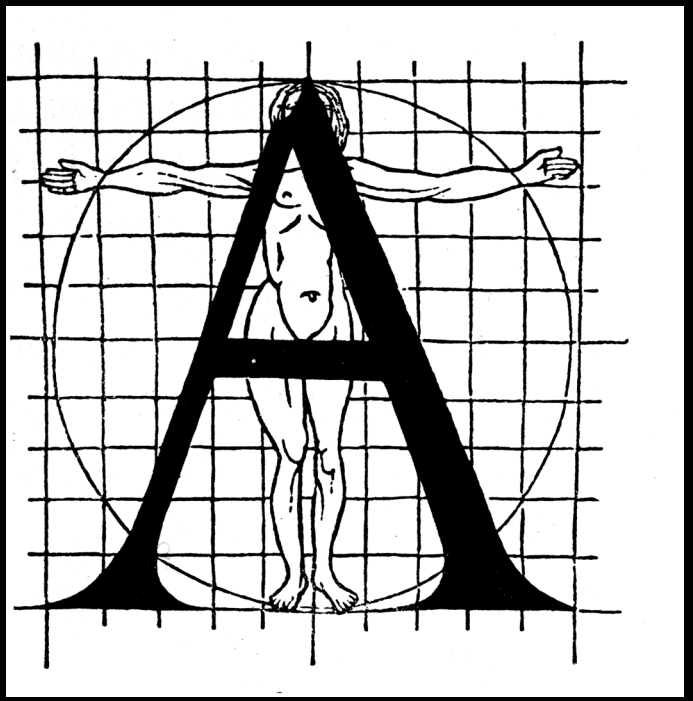
Adobe Garamond, 1986

The quick BROWN fox ran over the *lazy* dog 2 or 3 (2 or 3) times.

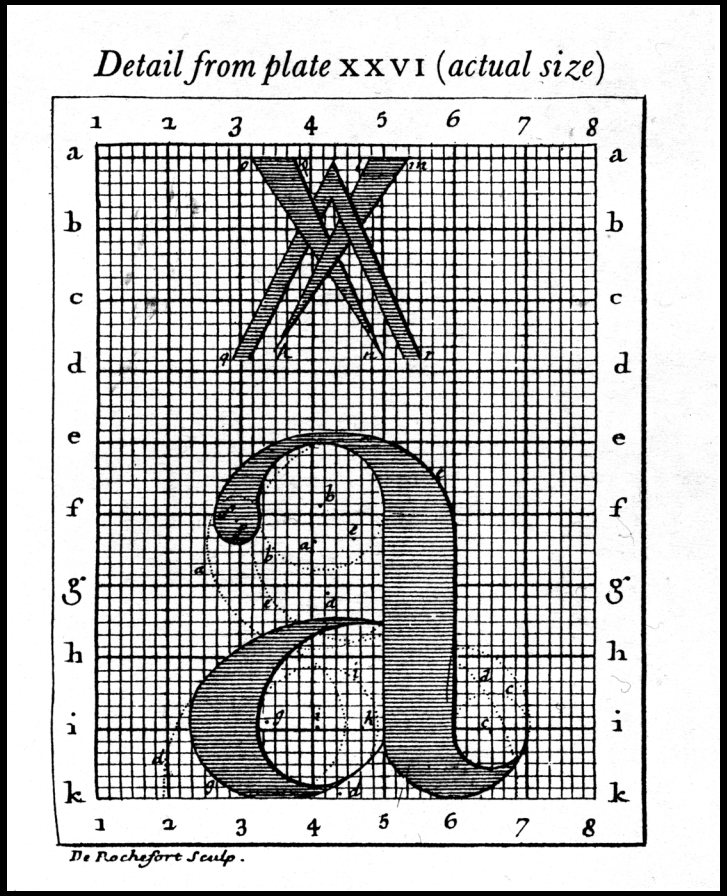
Garamond Premier Regular, 2005

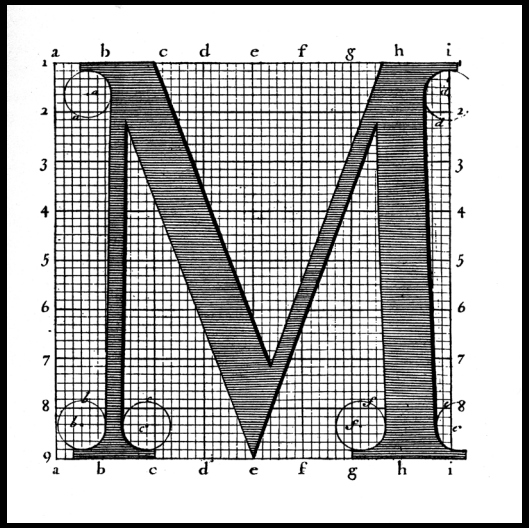
Garamond typefaces, based on the Renaissance designs of Claude Garamond, sixteenth century

Enlightenment and abstraction

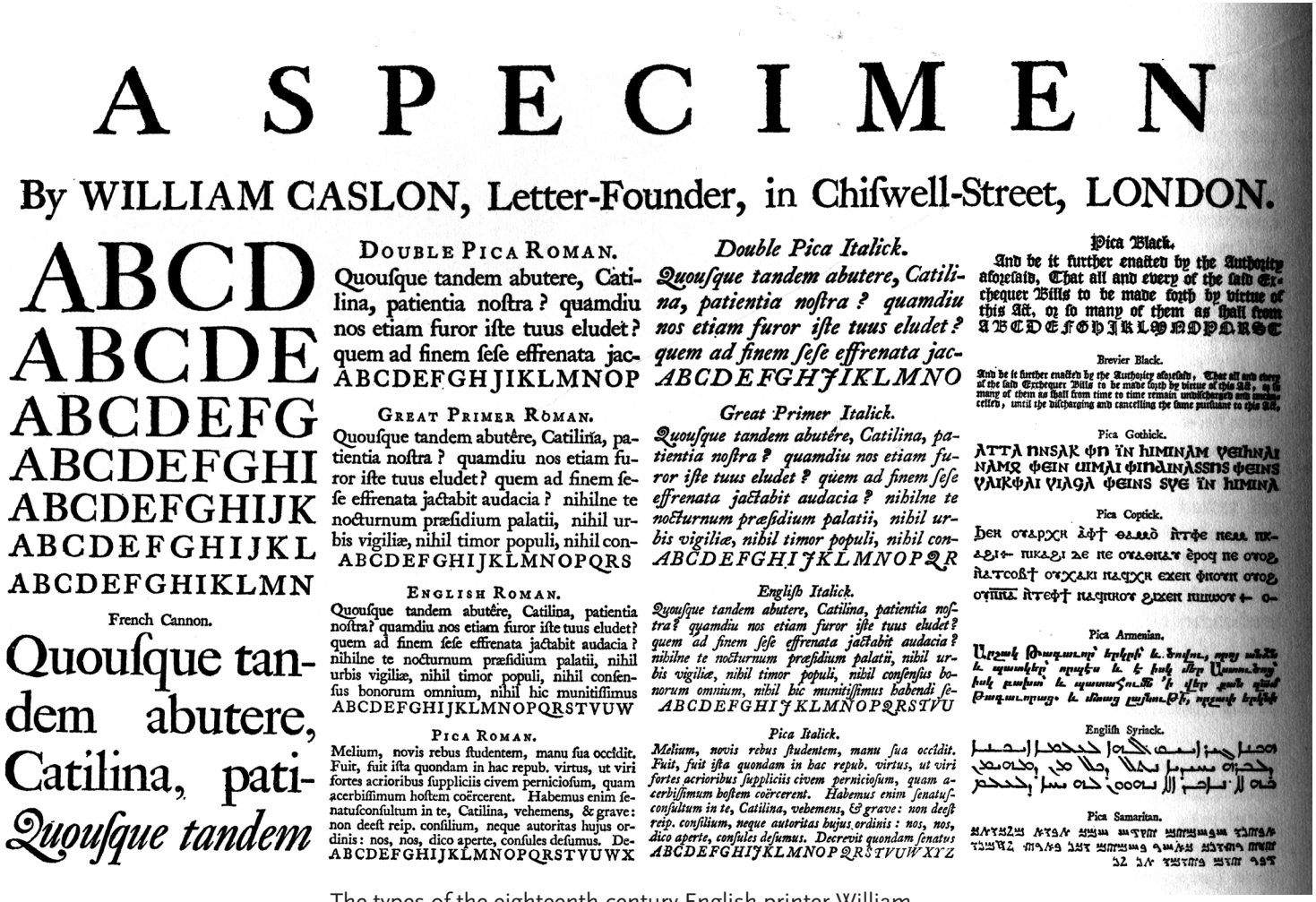


The painter and designer Geofroy Tory believed that the proportions of the alphabet should reflect the ideal human form. He wrote, “the cross-stroke covers the man’s organ of generation, to signify that Modesty and Chastity are required, before all else, in those who seek acquaintance with well-shaped letters.”





Whereas humanist designers such as Geofroy Tory were inspired by the human body, this ideal letter-form was created along quasi-scientific lines. These engravings by Louis Simonneau is from an alphabet commissioned by Louis XIV in 1693. The engravings were the basis of a royal typeface (romain du roi) designed by Philippe Grandjean.



A SPECIMEN

By WILLIAM CASLON, Letter-Founder, in Chiſwell-Street, LONDON.

ABCD
ABCDE
ABCDEFG
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIKLMN

French Cannon.

Quouſque tandem abutere, Catilina, pati-

Quouſque tandem

DOUBLE PICA ROMAN.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
ABCDEFGHJIKLMNOP

GREAT PRIMER ROMAN.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMNOPQRS

ENGLISH ROMAN.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus
ABCDEFGHIJKLMNOPQRSTVUW

PICA ROMAN.

Melium, novis rebus ſtudentem, manu ſua occidit. Fuit, fuit iſta quondam in hac repub. virtus, ut viri fortes acrioribus ſuppliciis civem perniciosum, quam acerbiſſimum hoſtem coërcerent. Habemus enim ſenatuſconſultum in te, Catilina, vehemens, & grave: non deeſt reip. conſilium, neque autoritas hujus ordinis: nos, nos, dico aperte, conſules deſumus. De-
ABCDEFGHIJKLMNOPQRSTVUWX

Double Pica Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
ABCDEFGHJIKLMNO

Great Primer Italick.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMNOPQR

Engliſh Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſe-
ABCDEFGHIJKLMNOPQRSTVU

Pica Italick.

Melium, novis rebus ſtudentem, manu ſua occidit. Fuit, fuit iſta quondam in hac repub. virtus, ut viri fortes acrioribus ſuppliciis civem perniciosum, quam acerbiſſimum hoſtem coërcerent. Habemus enim ſenatuſconſultum in te, Catilina, vehemens, & grave: non deeſt reip. conſilium, neque autoritas hujus ordinis: nos, nos, dico aperte, conſules deſumus. Decrevit quondam ſenatus
ABCDEFGHIJKLMNOPQRSTVUWXYZ

Pica Black.

And be it further enacted by the Authority aforeſaid, That all and every of the ſaid Exchequer Bills to be made forth by virtue of this Act, or ſo many of them as ſhall from
ABCDEFGHIJKLMNOPQRSC

Brevier Black.

And be it further enacted by the Authority aforeſaid, That all and every of the ſaid Exchequer Bills to be made forth by virtue of this Act, or ſo many of them as ſhall from time to time remain undiſcharged and uncancelled, until the diſcharging and cancelling the ſame purſuant to this Act,

Pica Gothick.

ΛTTΛ ПNSΛK ΦП ÏN ЋIMIИÅM ѴEIЋИΛI
NÅMQ ΦЄIN ЏIMΛI ΦIПÅIИÅSSПS ΦЄIИS
ѴΛIKΦΛI ѴIΛGΛ ΦЄIИS SѴЄ ÏN ЋIMIИÅ

Pica Coptick.

Ⲏⲉⲛ ⲟⲩⲁⲣⲭⲏ ⲁϕϯ ⲟⲁⲁⲁⲇ ⲁⲧⲧⲫⲉ ⲛⲉⲁⲁ ⲙⲕ-
ⲁⲃⲓ⸗ ⲡⲙⲁⲃⲓ ⲁⲉ ⲛⲉ ⲟⲩⲁⲉⲏⲙⲁⲩ ⲉⲃⲟⲩ ⲛⲉ ⲟⲩⲟⲩ
ⲏⲁⲧⲥⲟⲃϯ ⲟⲩⲭⲁⲕⲓ ⲛⲁⲣⲭⲏ ⲉⲭⲉⲓⲛ ⲫⲛⲟⲩⲓⲛ ⲟⲩⲟⲩ
ⲟⲩⲙⲁ ⲁⲧⲉⲫϯ ⲛⲁⲓⲙⲛⲟⲩ ⲉⲓⲭⲉⲓⲛ ⲙⲙⲟⲟⲩ⸗ ⲟ-

Pica Armenian.

Աշչակ ֆաչաւոյ՝ երկրի՛ և. Տոմս., որպ սնէն
և. պատկեր որպէս և. է իսկ մեր Աստուած՝
իսկ բանիւ և. պատուիրէ՛ն վեր քան զնոսի
ֆաչաւորաց. և. մեաց լսելոց՝ ոչ լսէ երկիրի

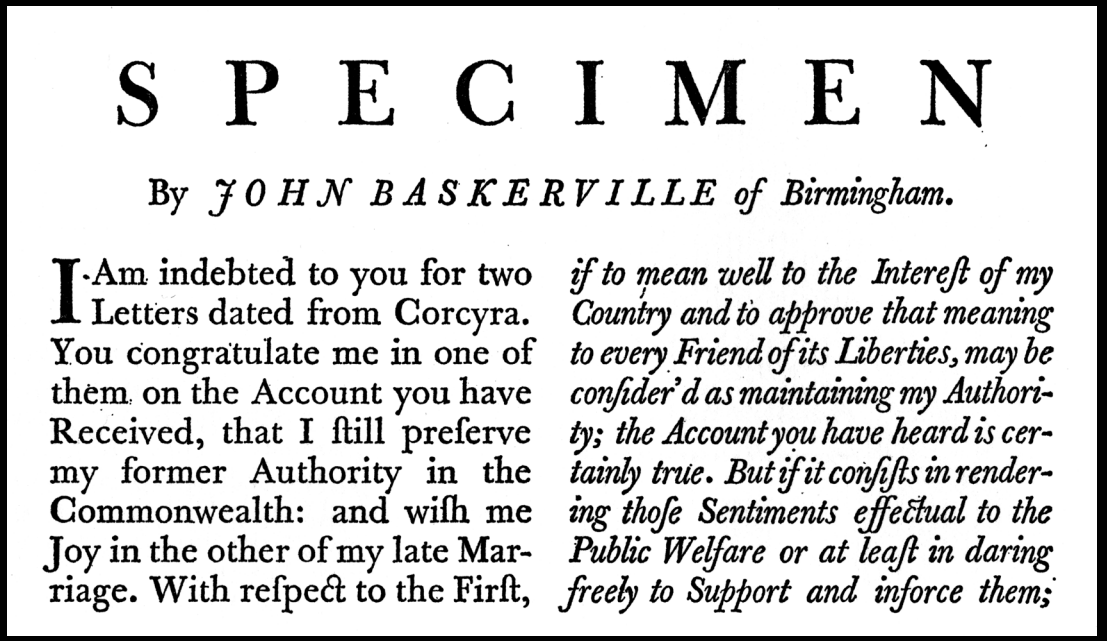
English Syriack.

ܐܬܝ ܐܢܫ ܕܐܠܗ ܐܬܝ ܐܢܫ
ܐܬܝ ܡܫܝ ܒܐܠ ܐܠ ܡܠܟ ܐܬܝ
ܕܐ ܠܐ ܬܐܡ ܐܠ ܡܫ ܐܬܝ

Pica Samaritan.

ⲙⲁⲧⲁⲓⲁⲛ ⲁⲧⲉⲁⲛ ⲙⲙⲁⲛ ⲙⲁⲧⲁⲙ ⲙⲙⲁⲙⲙⲁⲛⲁ ⲧⲁⲙⲁⲛ
ⲧⲁⲙⲁⲛ ⲙⲁⲁⲛ ⲁⲉⲁⲛ ⲙⲙⲁⲙⲙⲁⲛⲁ ⲁⲉⲁⲛ ⲙⲁⲧⲁⲙ ⲙⲙⲁⲛ
ⲁⲁ ⲁⲁ ⲙⲙⲁⲙⲁ ⲙⲁⲙ ⲁⲁⲁ

The types of the eighteenth-century English printer William Caslon are characterized by crisp, upright characters that recall the fluid strokes of the flexible steel pen and the pointed quill.



SPECIMEN

By *JOHN BASKERVILLE of Birmingham.*

I Am indebted to you for two Letters dated from Corcyra. You congratulate me in one of them on the Account you have Received, that I ſtill preſerve my former Authority in the Commonwealth: and wiſh me Joy in the other of my late Marriage. With reſpect to the Firſt, *if to mean well to the Intereſt of my Country and to approve that meaning to every Friend of its Liberties, may be conſider'd as maintaining my Authority; the Account you have heard is certainly true. But if it conſiſts in rendering thoſe Sentiments effectual to the Public Welfare or at leaſt in daring freely to Support and inforce them;*

In the late eighteenth century, the English printer John Baskerville created type with such contrast between thick and thin elements that his contemporaries are said to have accused him of "blinding all the Readers of the Nation; for the strokes of [his] letters, being too thin and narrow, hurt the Eye."

P. VIRGILII MARONIS

BUCOLICA

ECLOGA I. cui nomen *TITYRUS.*

MELIBŒUS, TITYRUS.

TITYRE, tu patulæ recubans ſub tegmine fagi
Silveſtrem tenui Muſam meditaris avena:
Nos patriæ fines, et dulcia linquimus arva;
Nos patriam fugimus: tu, Tityre, lentus in umbra
Formoſam reſonare doces Amaryllida ſilvas.
T. O Melibœe, Deus nobis hæc otia fecit:
Namque erit ille mihi ſemper Deus: illius aram
Sæpe tener noſtris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipſum
Ludere, quæ vellem, calamo permiſit agreſti.
M. Non equidem invideo; miror magis: undique totis
Uſque adeo turbatur agris. en ipſe capellas
Protenus æger ago: hanc etiam vix, Tityre, duco:
Hic inter denſas corylos modo namque gemellos,
Spem gregis, ah! ſilice in nuda connixa reliquit.
Sæpe malum hoc nobis, ſi mens non læva fuiſſet,
De cœlo tactas memini prædicere quercus:
Sæpe ſiniſtra cava prædixit ab ilice cornix.
Sed tamen, iſte Deus qui ſit, da, Tityre, nobis.
T. Urbem, quam dicunt Romam, Melibœe, putavi
Stultus ego huic noſtræ ſimilem, quo ſæpe ſolemus
Paſtores ovium teneros depellere fœtus.
Sic canibus catulos ſimiles, ſic matribus hœdos
A Noram;

Text Page of Baskerville's Virgil, *Birmingham, 1757 [8¼ x 5⅛ inches]*

Page printed by
John Baskerville

P. VIRGILII MARONIS

BUCOLICA

ECLOGA I. cui nomen *TITYRUS.*

MELIBOEUS, TITYRUS.

TITYRE, tu patulæ recubans ſub tegmine fagi
Silveſtrem tenui Muſam meditaris avena:
Nos patriæ fines, et dulcia linquimus arva;
Nos patriam fugimus: tu, Tityre, lentus in umbra
Formoſam reſonare doces Amaryllida ſilvas.
T. O Melibœe, Deus nobis hæc otia fecit:
Namque erit ille mihi ſemper Deus: illius aram
Sæpe tener noſtris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipſum
Ludere, quæ vellem, calamo permiſit agreſti.
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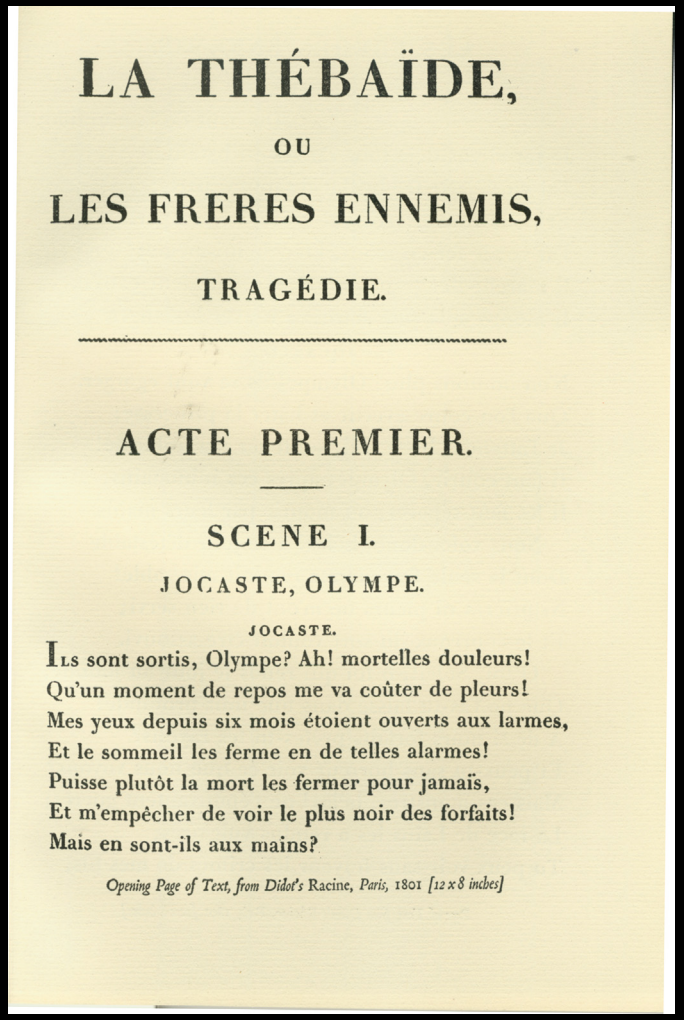
Protenus æger ago: hanc etiam vix, Tityre, duco:
Hic inter denſas corylos modo namque gemellos,
Spem gregis, ah! ſilice in nuda connixa reliquit.
Sæpe malum hoc nobis, ſi mens non læva fuiſſet,
De cœlo tactas memini prædicere quercus:
Sæpe ſiniſtra cava prædixit ab ilice cornix.

Working in the media of engraving and the flexible steel pen, eighteenth-centurywriting masters such as George Bickham created lavishly curved scripts as well finely detailed roman capitals rendered in high contrast. Such alphabets influenced the typeface designs of Baskerville, Didot, and Bodoni.



LA THÉBAÏDE,

OU

LES FRERES ENNEMIS,

TRAGÉDIE.

ACTE PREMIER.

SCENE I.

JOCASTE, OLYMPE.

JOCASTE.

Ils sont sortis, Olympe? Ah! mortelles douleurs!
Qu'un moment de repos me va coûter de pleurs!
Mes yeux depuis six mois étoient ouverts aux larmes,
Et le sommeil les ferme en de telles alarmes!
Puisse plutôt la mort les fermer pour jamaïs,
Et m'empêcher de voir le plus noir des forfaits!
Mais en sont-ils aux mains?

Opening Page of Text, from Didot's Racine, *Paris,* 1801 *[12 x 8 inches]*

The French printer Firmin Didot took Baskerville's initiatives to an extreme level by creating type with a wholly vertical axis and razor-thin serifs.

LA THÉBAÏDE,

OU

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TRAGÉDIE.

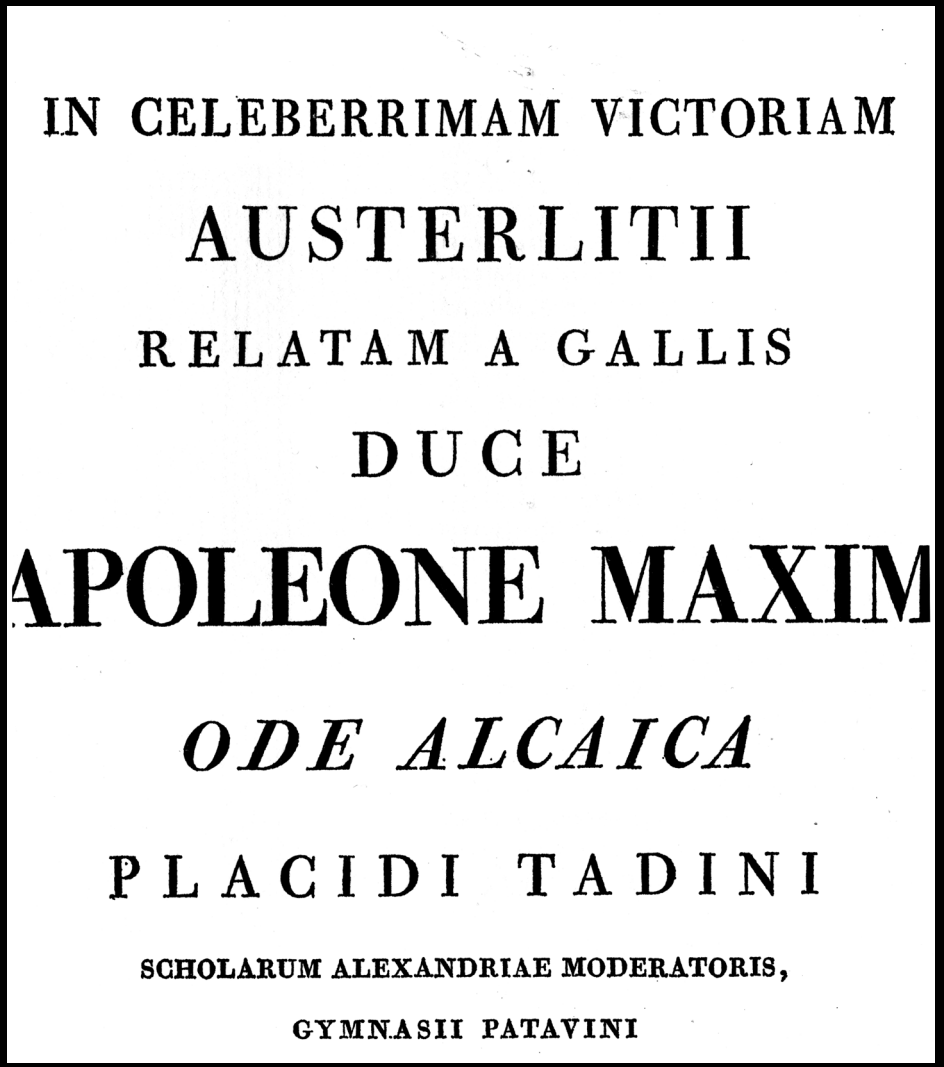
ACTE PREMIER.

SCENE I.

JOCASTE, OLYMPE.

JOCASTE.

Ils sont sortis, Olympe? Ah! mortelles douleurs!
Qu'un moment de repos me va coûter de pleurs!



IN CELEBERRIMAM VICTORIAM

AUSTERLITII

RELATAM A GALLIS

DUCE

APOLEONE MAXIM

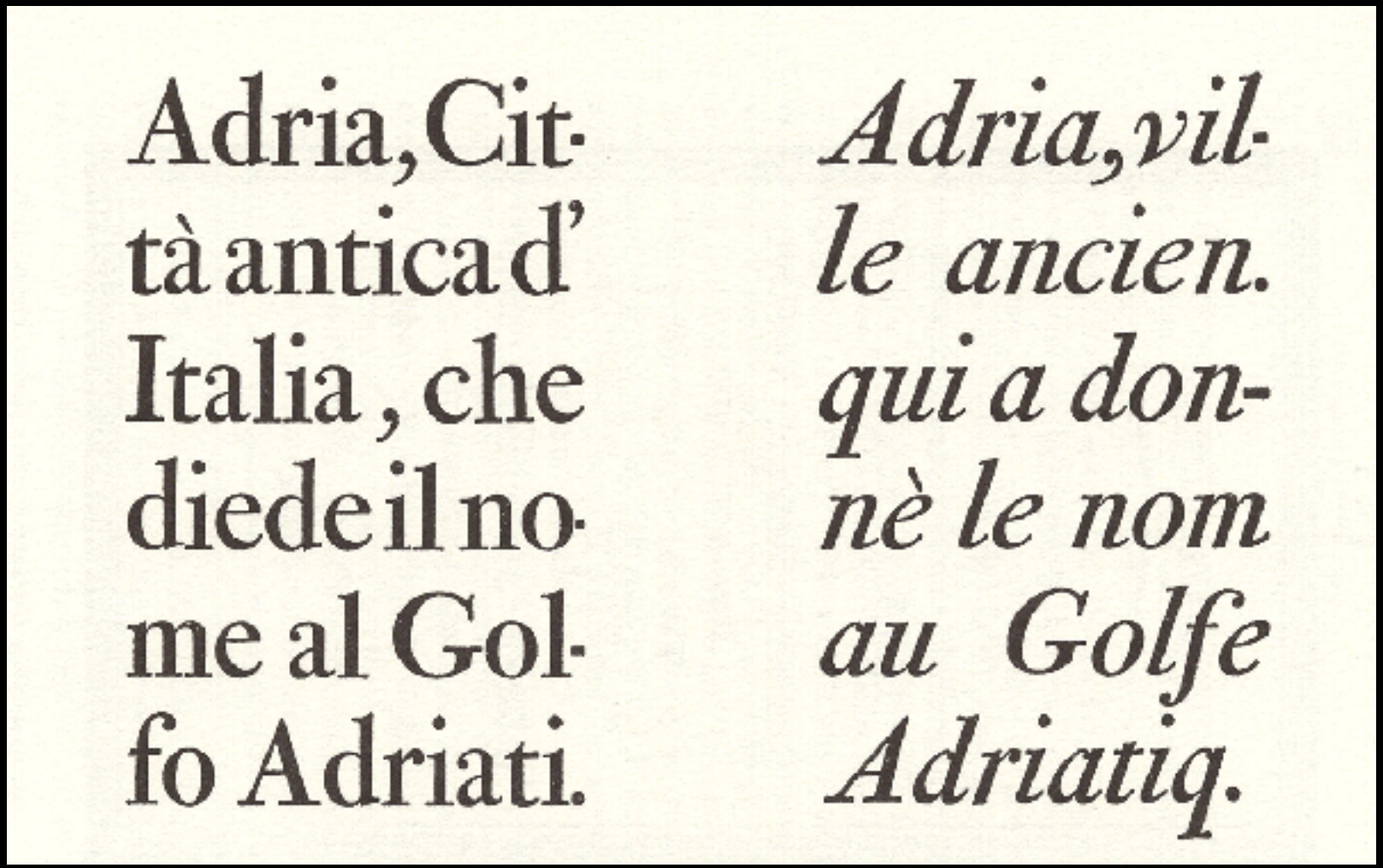
ODE ALCAICA

PLACIDI TADINI

SCHOLARUM ALEXANDRIAE MODERATORIS,

GYMNASII PATAVINI

These roman and italic letters were printed by Giambattista Bodoni. They exhibit extreme contrast between thick and thin elements.

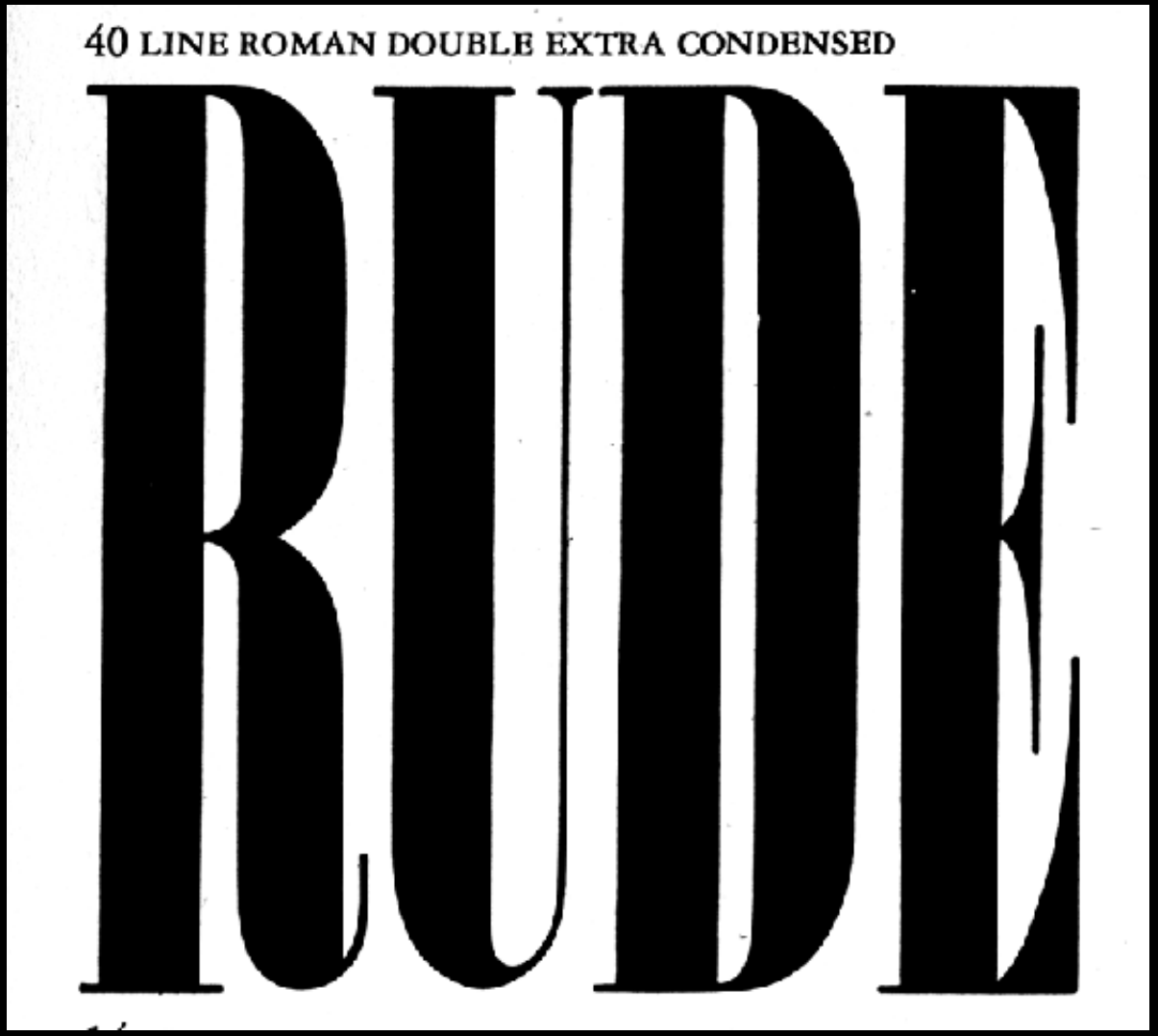


These roman and italic letters were printed by Giambattista Bodoni in 1788.

Monster fonts

The rise of advertising in the nineteenth century stimulated demand for large-scale letters that could command attention in urban space. In this lithographic trading card from 1878, a man is shown posting a bill in flagrant disregard for the law.

Fat Face is an inflated, hyper-bold type style developed in the early nineteenth century. It is Bodoni on steroids.



Extra Condensed typefaces, first seen in nineteenth-century advertisements, were designed to fit tall letters in narrow spaces. Such letters were made from wood rather than metal, because lead is too soft to hold up under the pressure of printing large-scale letters.

Egyptian, or slab typefaces, introduced around 1806, transformed the serif from a refined detail to a load-bearing slab.

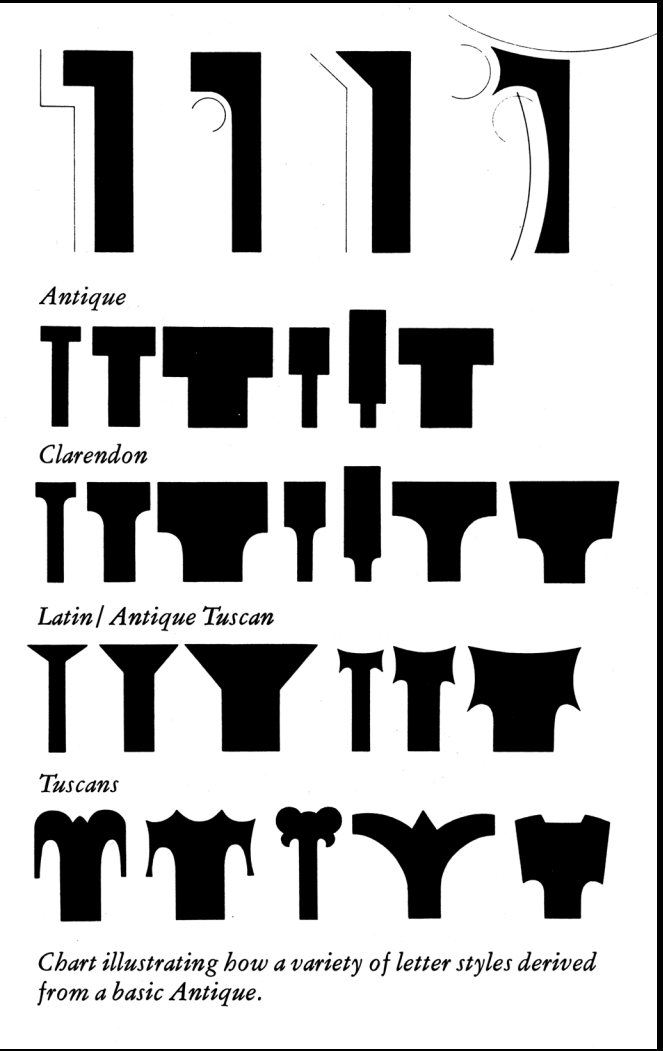


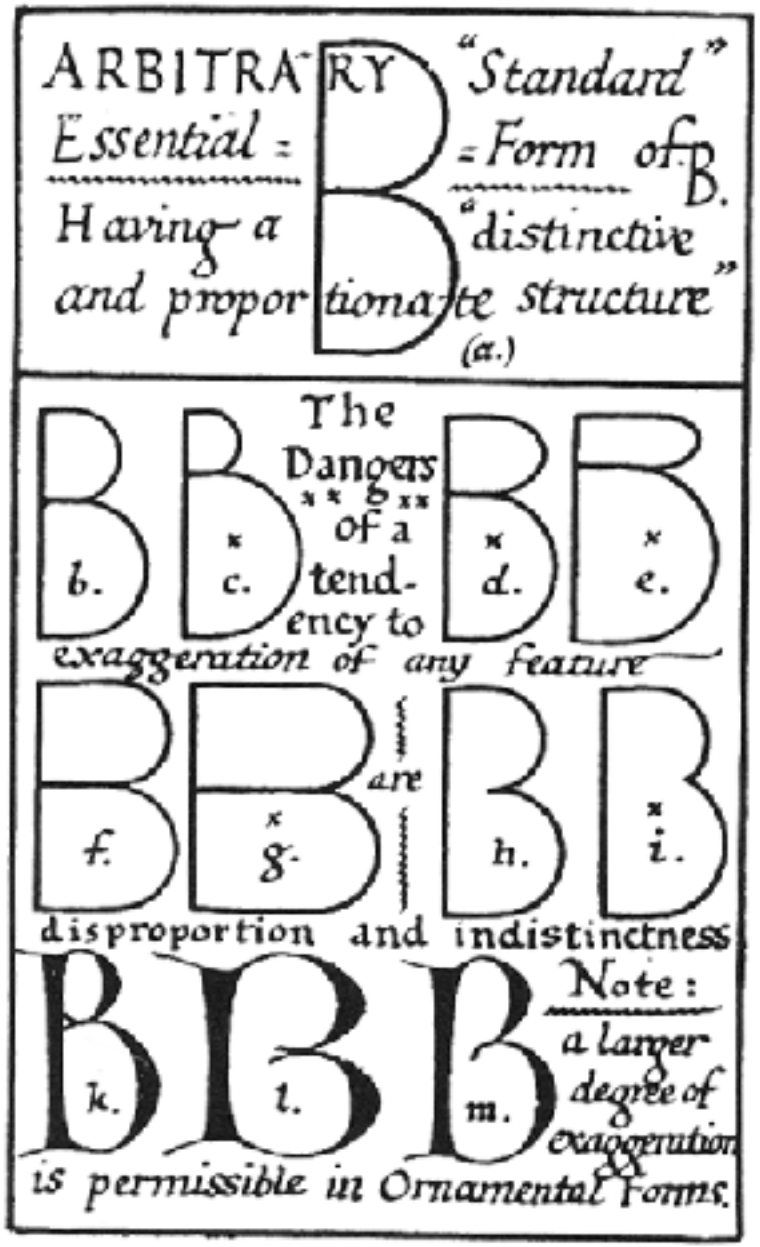
Chart illustrating how a variety of letter styles derived from a basic Antique.

The type historian Rob Roy Kelly created this chart to illustrate how the square serif was manipulated to create ornamental variations.

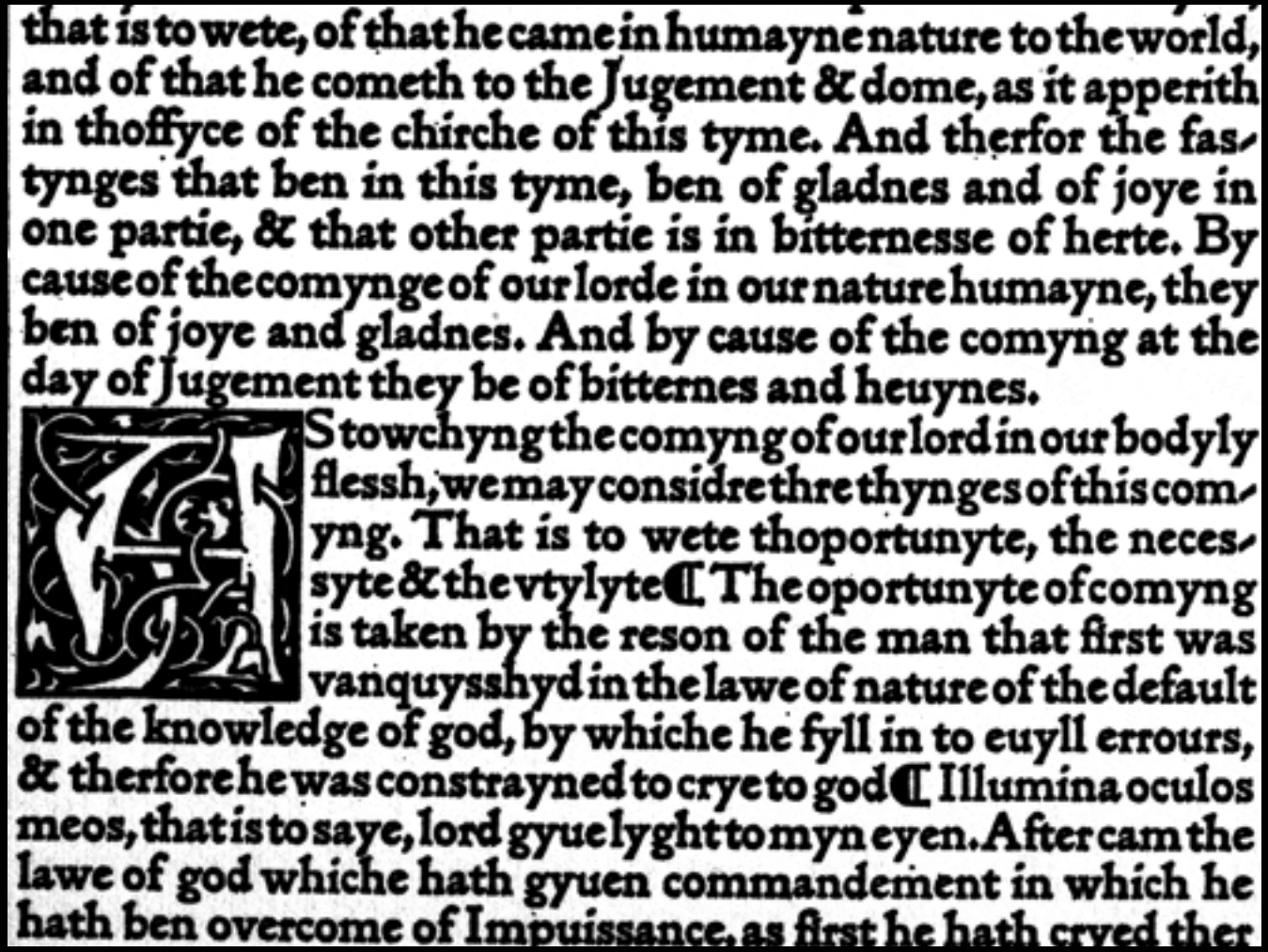
This 1875 American advertising poster uses a dozen different fonts to maximize the scale of letters in the space allotted. Although the typefaces are richly varied, the centered layout is static and conventional.

This Dada poster uses a variety of typefaces as well as advertising "cuts" (stock illustrations available in the printer's shop). The layout is innovative and dynamic, fighting against the grid of letterpress. Iliazd, 1923.

Reform and revolution

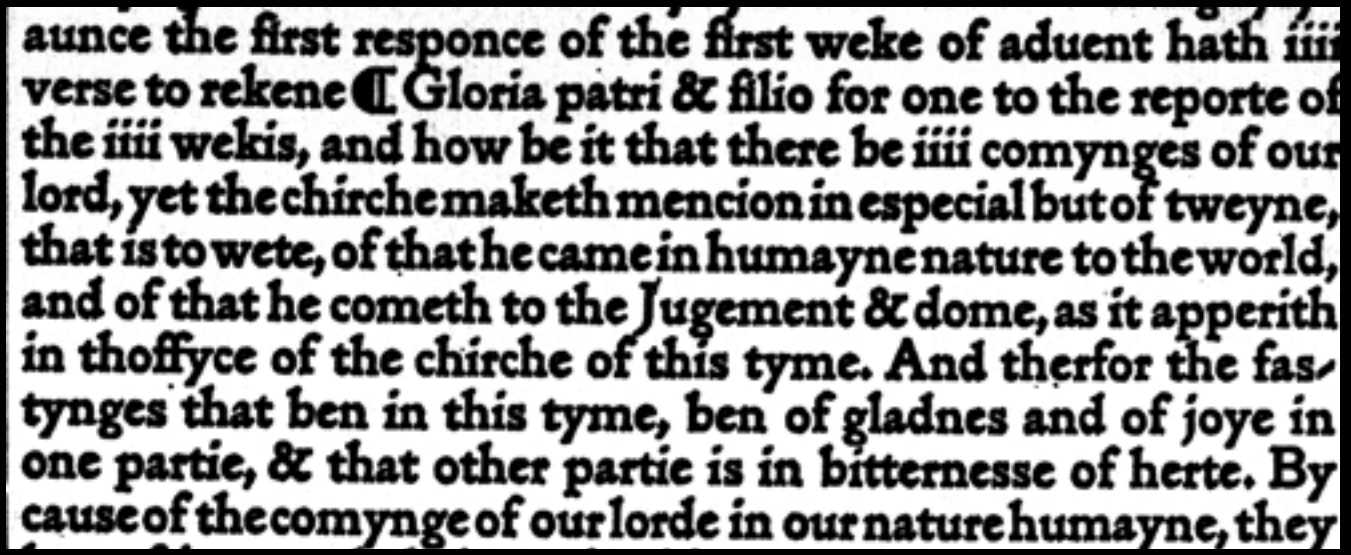


Edward Johnston created this chart of the essential characters of Roman inscriptions in 1906 as part of his quest to revive the search for an essential standard alphabet. He was reacting against the monstrosities of nineteenth-century commercial advertising.


that is to wete, of that he came in humayne nature to the world,
and of that he cometh to the Jugement & dome, as it apperith
in thoffyce of the chirche of this tyme. And therfor the fas-
tynges that ben in this tyme, ben of gladnes and of joye in
one partie, & that other partie is in bitternesse of herte. By
cause of the comynge of our lorde in our nature humayne, they
ben of joye and gladnes. And by cause of the comyng at the
day of Jugement they be of bitternes and heuynes.

To wchyng the comyng of our lord in our bodyly
flessh, we may considre thre thynges of this com-
yng. That is to wete thoportunyte, the neces-
syte & the vtylyte ¶ The oportunyte of comyng
is taken by the reson of the man that first was
vanquysshyd in the lawe of nature of the default
of the knowledge of god, by whiche he fyll in to euyll errours,
& therfore he was constrayned to crye to god ¶ Illumina oculos
meos, that is to saye, lord gyue lyght to myn eyen. After cam the
lawe of god whiche hath gyuen commandement in which he
hath ben overcome of Impuissance, as first he hath cryed ther

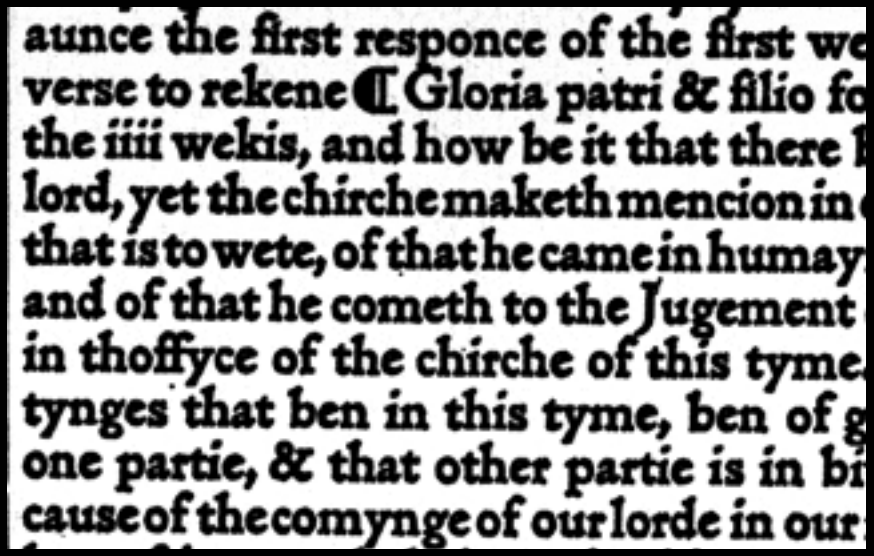
Golden type was created by the English design reformer William Morris in 1890. He sought to recapture the dark and solemn density of Nicolas Jenson's pages. Morris was a design reformer who was critical of industrial production and saw ugliness in nineteenth-century commercial printing.

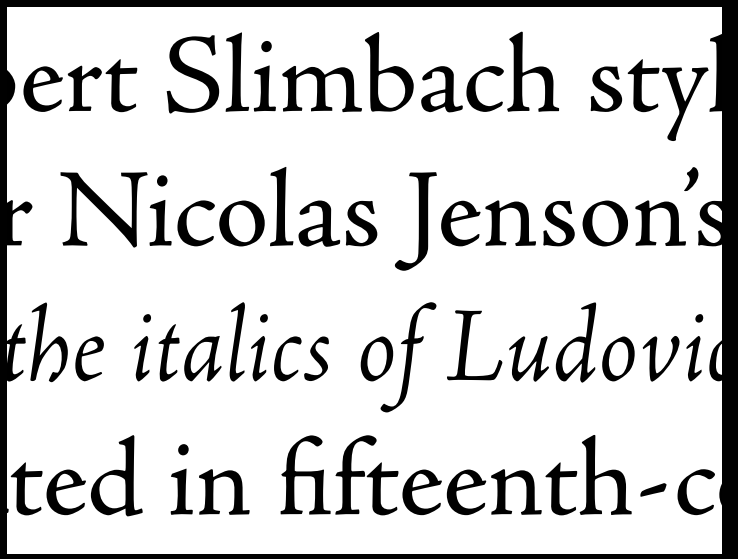

aunce the first responce of the first weke of aduent hath iiii
verse to rekene ¶ Gloria patri & filio for one to the reporte of
the iiii wekis, and how be it that there be iiii comynges of our
lord, yet the chirche maketh mencion in especial but of tweyne,
that is to wete, of that he came in humayne nature to the world,
and of that he cometh to the Jugement & dome, as it apperith
in thoffyce of the chirche of this tyme. And therfor the fas-
tynges that ben in this tyme, ben of gladnes and of joye in
one partie, & that other partie is in bitternesse of herte. By
cause of the comynge of our lorde in our nature humayne, they

Glos appellatur mariti ſoror: atq; idem fratris uxor.
Leuir dicitur frater mariti: quaſi leuus uir.
Fratriæ appellantur quaſi fratrum inter ſe uxores.
Amitini fratrum & matris & fœminæ filii.
Patrueles matrum fratrum filii.
Cõſobrini ex duabus editi ſororibus: de quibus exempla mul-
ta ſunt in antiquis auctoribus: & maxime in Affranio: & ui-
ris uetutiſſimis ſcriptoribus.

Jenson's roman typeface cut in 1470

Compare William Morris's Golden to its Renaissance source, the typefaces of Nicolas Jenson.


aunce the first responce of the first we
verse to rekene ¶ Gloria patri & filio fo
the iiii wekis, and how be it that there
lord, yet the chirche maketh mencion in
that is to wete, of that he came in humay
and of that he cometh to the Jugement
in thoffyce of the chirche of this tyme
tynges that ben in this tyme, ben of g
one partie, & that other partie is in bi
cause of the comynge of our lorde in our


ert Slimbach styl
r Nicolas Jenson's
the italics of Ludovi
ted in fifteenth-c

Glos appellatur mariti ſoror: atq; idem fratris uxor.
Leuir dicitur frater mariti: quaſi leuus uir.
Fratriæ appellantur quaſi fratrum inter ſe uxores.
Amitini fratrum & matris & fœminæ filii.
Patrueles matrum fratrum filii.
Cõſobrini ex duabus editi ſororibus: de quibus exempla multa ſunt in antiquis auctoribus: & maxime in Affranio: & uiris uetutiſſimis ſcriptoribus.

Jenson's roman typeface cut in 1470

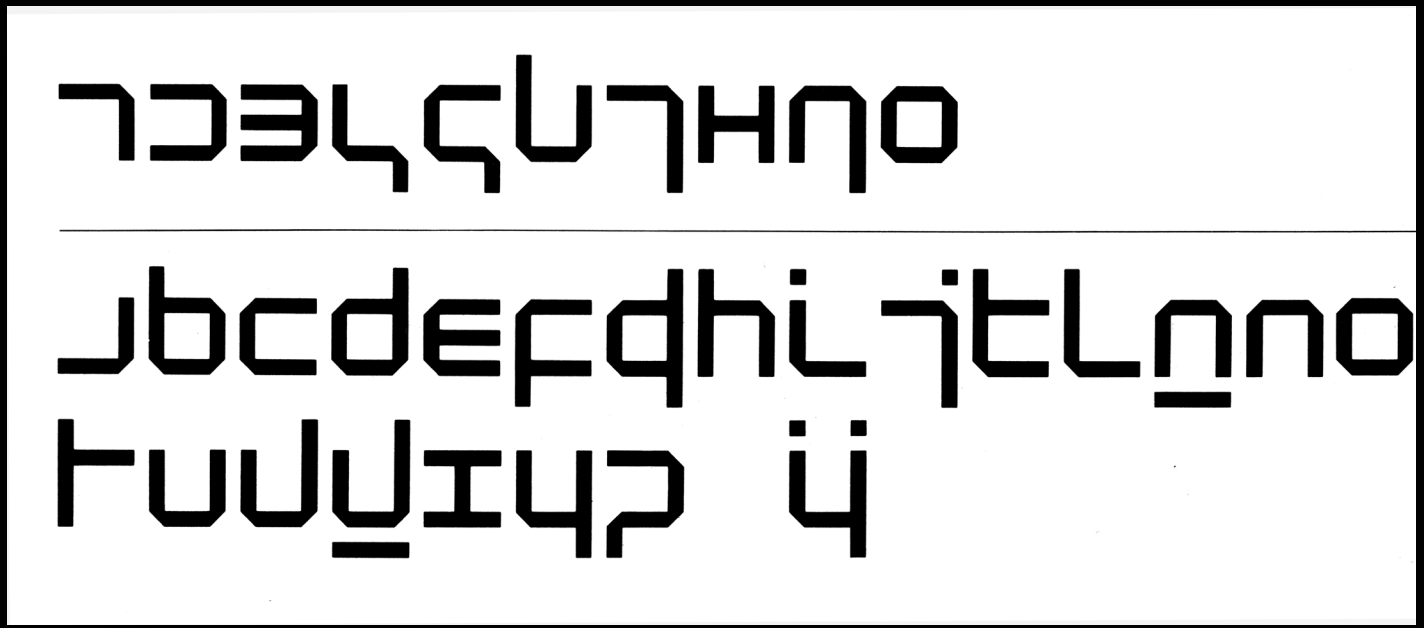
Compare to Adobe Jenson, used today.

This logo for the Dutch avant-garde journal De Stijl was designed by Vilmos Huszar in 1917. The letters consist of pixel-like blocks.

Theo van Doesburg, founder of the De Stijl movement in the Netherlands, created this alphabet using only perpendicular elements in 1919.

Herbert Bayer designed universal, consisting of only lowercase letters constructed with circles and straight lines, at the Bauhaus in 1925

Designed by Paul Renner in Germany, 1927, Futura is a practical and subtle font that remains widely used today.



The Dutch designer Wim Crouwel published his designs for a “new alphabet,” consisting of no diagonals or curves, in 1967.

a possibility for the new development

een mogelijkheid voor de nieuwe ontwikkeling

une possibilité pour le développement nouveau

eine möglichkeit für die neue entwicklung

an introduction to a programmed typography

Lo-Res Family designed by Zuzana Licko for Emigre, 1985

Family Credo?

A MATRIX IS NOTHING TO BE ASHAMED OF.

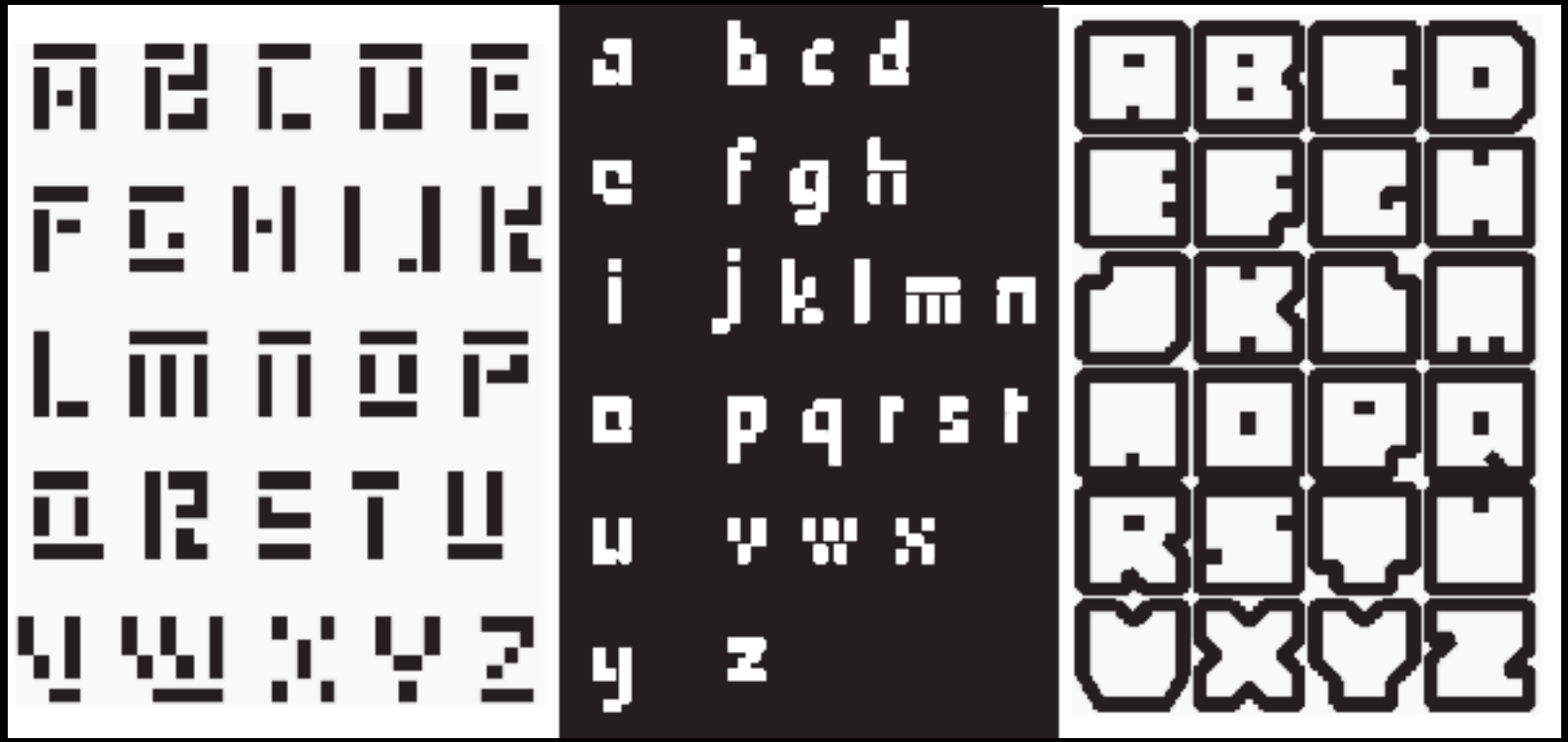
A matrix is nothing to be ashamed of.

A matrix is nothing to be ashamed of.

A matrix is nothing to be ashamed of.

A matrix is nothing to be ashamed of.

A MATRIX IS NOTHING TO BE ASHAMED OF!



The French designer Philippe Apeloig created these contemporary variations on reduced, geometric typefaces.

Type as narrative

I am not perfect.

Designed by Barry Deck in 1990, Template Gothic was inspired by letters drawn with a plastic stencil. The typeface thus refers to a process that is at once mechanical and manual. According to Emigre, Template Gothic "reflects Deck's interest in type that is not perfect; type that reflects more truly the imperfect language of an imperfect world, inhabited by imperfect beings."

DON'T KNOW MUCH ABOUT HISTORY?

don't know much about history?

DEAD HISTORY

ABOUT DEAD HISTORY

P. Scott Makela created the typeface Dead History for Emigre in the early 1990's by manipulating the vectors of two existing fonts: a traditional serif font and the Pop classic **VAG Rounded**. Makela labelled his work "100% digital."

Back to work

I am a lady; I don't kiss and tell.

I am a lady; I don't kiss and tell.

I AM A LADY; I DON'T KISS AND TELL.

I AM A LADY; I DON'T KISS AND TELL.

Did you hear about Mr. Baskerville and Mrs Eaves?

The typeface Mrs Eaves was named after John Baskerville's housekeeper, Sarah Eaves, who also happened to be his mistress and creative assistant. Designed in 1996 by Zuzanna Licko, Mrs Eaves became one of the most popular typefaces of the late twentieth century. In an interview Licko said that creating her own revival of the eighteenth-century types of Baskerville "presented [her] with the opportunity to design some fanciful ligatures which help create visual interest and are reminiscent of customized lettering."

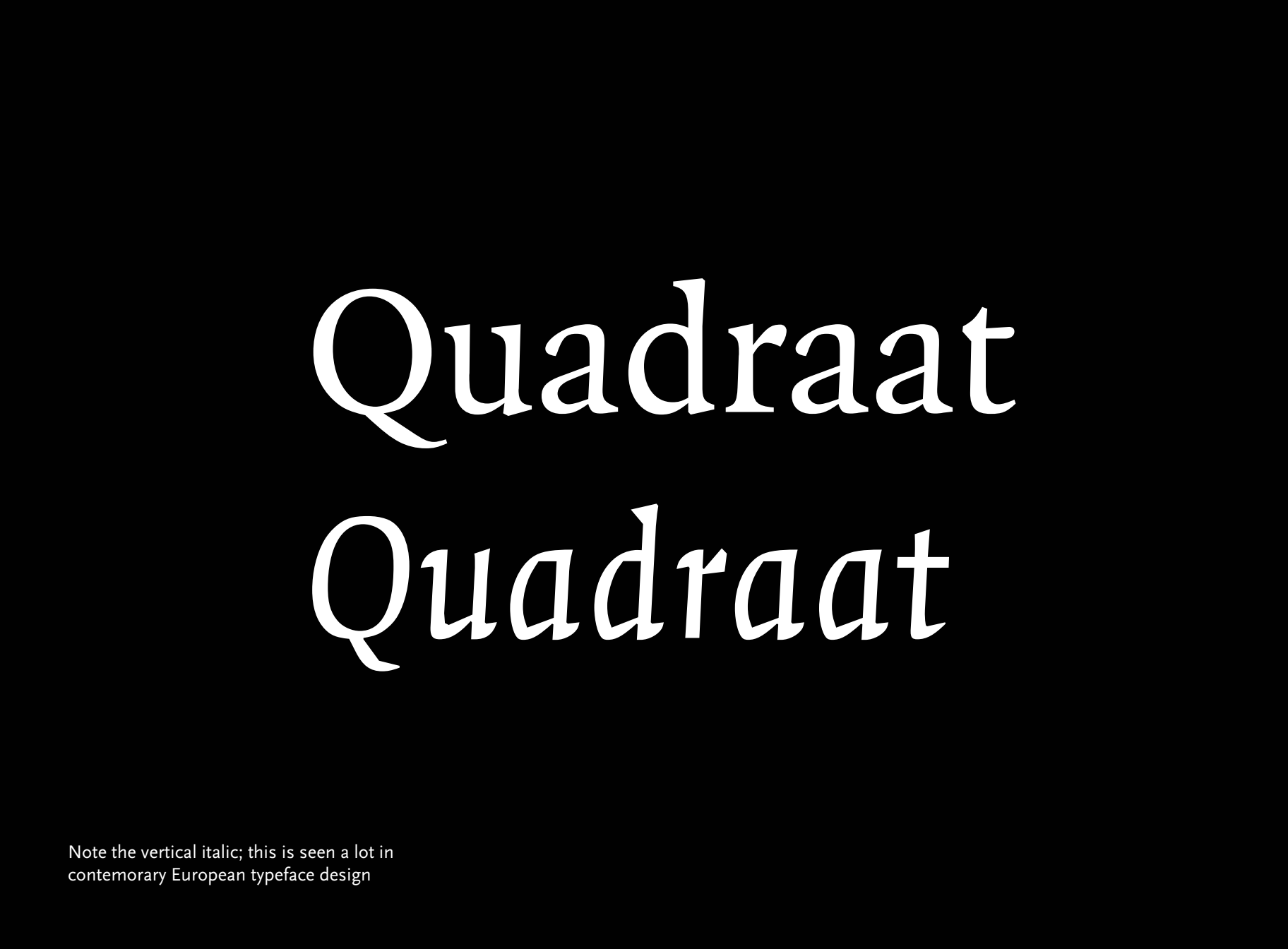
Mrs Eaves

Mrs Eaves

Baroque • BAROQUE • *Baroque*

I MAY LOOK BAROQUE, BUT I DON'T NEED FIXING.

Fred Smeijer's *Quadraat* offers a crisp interpretation of typographic tradition.
It looks back to the sixteenth century from a contemporary point of view, as seen in its DECISIVELY GEOMETRIC SERIFS.



Note the vertical italic; this is seen a lot in contemorary European typeface design

22/28 pt

Advertising and design serve to amplify the value of useful things, *transforming functional tools into alluring* FETISHES *that promise to satisfy emotional as well as material needs.* A Eureka vacuum cleaner claims not only to sweep clean the rug, but to give its user all her heart desires.

Bold Italic Jewel (Pearl) Regular

Bold

MODERN DESIGNERS, WORKING IN 22 pt

THE AMBITIOUS DECADES BETWEEN THE LAST 18 pt

CENTURY'S TWO WORLD WARS, EMPHASIZED 16 pt

AND TRANSFORMED THE TECHNOLOGIES OF MECHANICAL REPRODUCTION. 10 pt

Regular

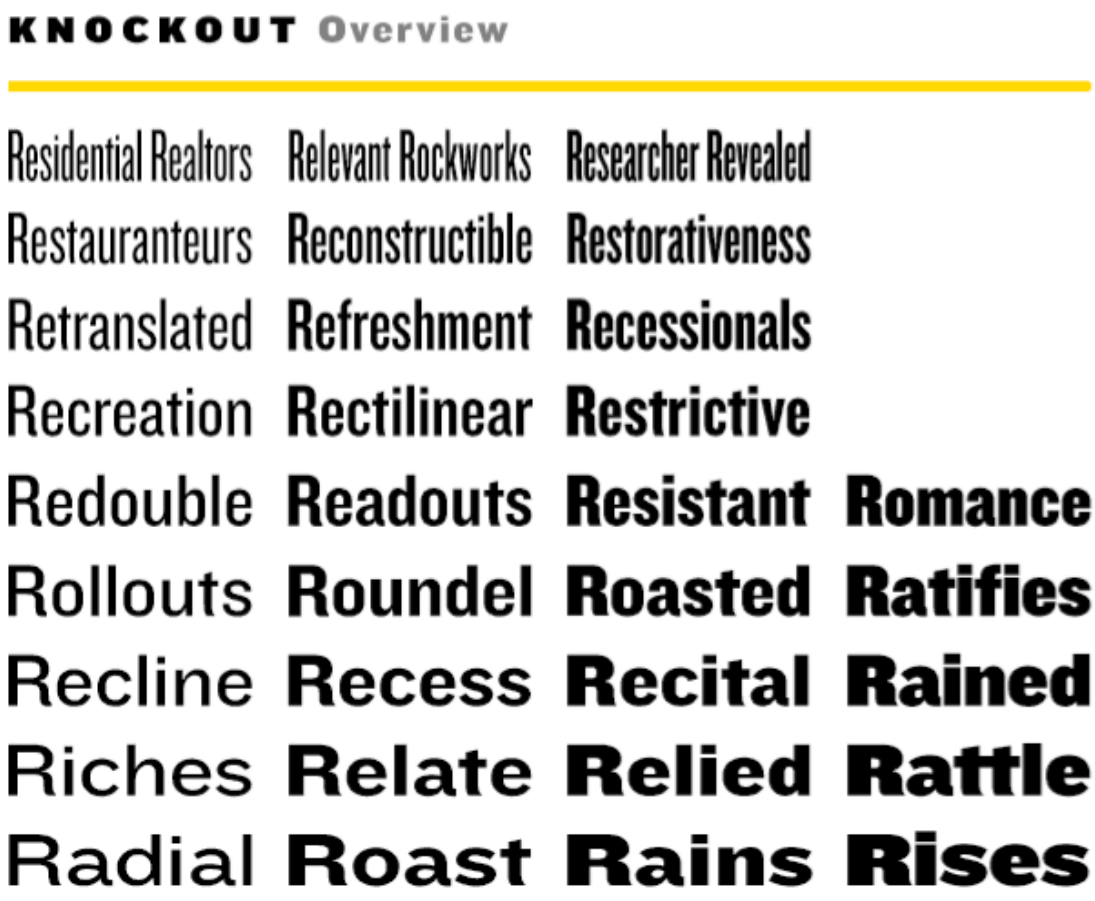
THEY SOMETIMES BURIED EVIDENCE 20 pt

OF THE HAND IN ORDER TO OBJECTIFY THE MACHINE. 14 pt

Caps

THE MASS MANUFACTURERS 30 pt

Scala and Scala Sans, designed by Martin Majoor
Typeface with coordinated serif and sans serif variations



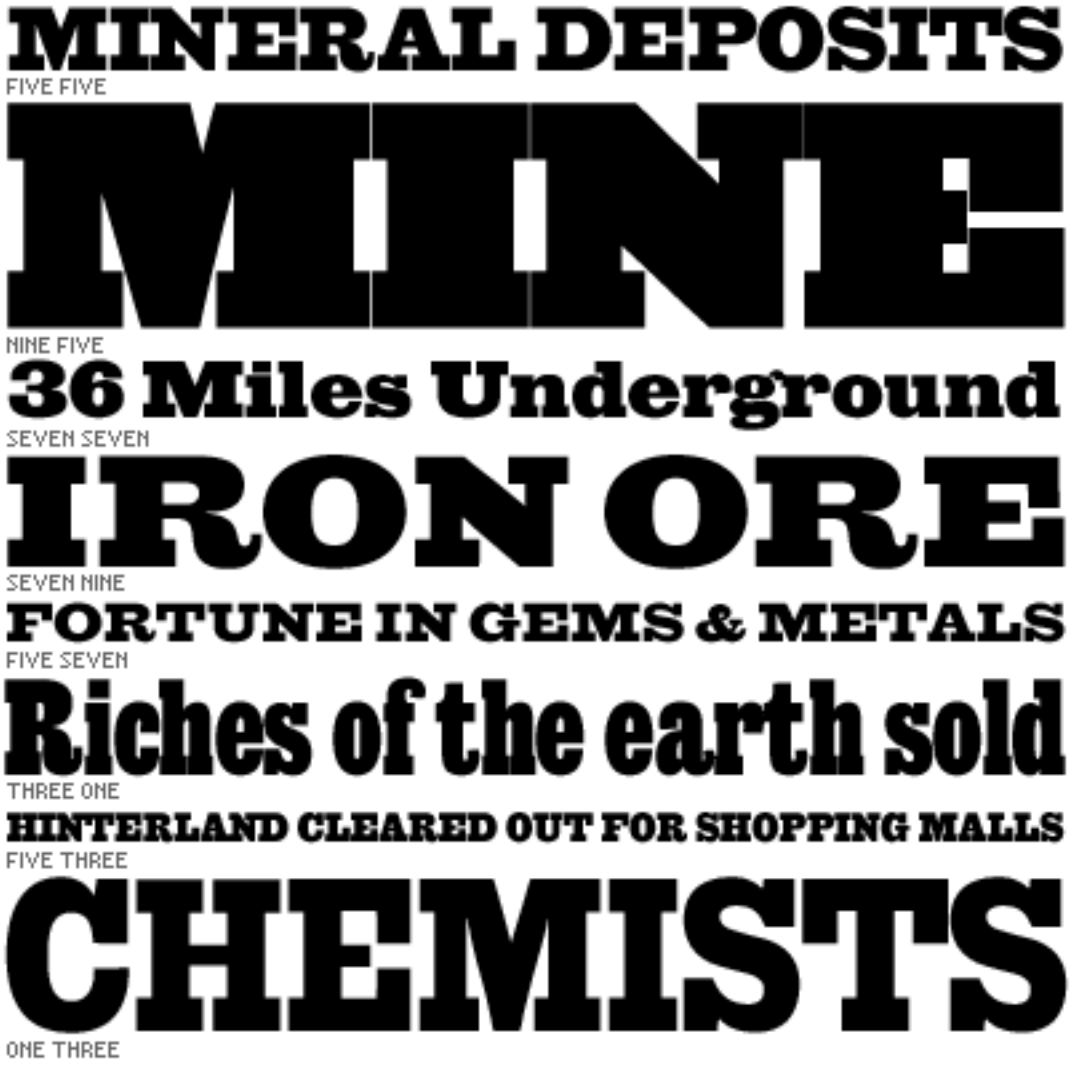
Jonathan Hoefler, typography.com
Hoefler & Frere-Jones. Knockout, typeface originally developed for *Sports Illustrated*

LEVIATHAN Overview

ACROPOLIS Overview

ZIGGURAT Overview

Jonathan Hoefler, typography.com
Hoefler & Frere-Jones.



Giza, by David Berlow, Font Bureau

Logotype for MICA (Maryland Institute College of Art),
using Giza typeface by David Berlow (modified).

All Upper Case vs. Mixed Case

MICHIGAN

Highway Gothic Series D

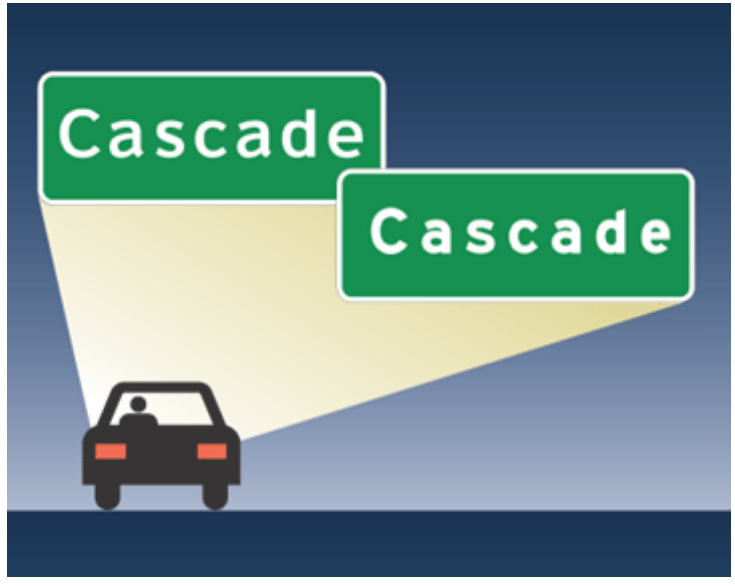
Michigan

Highway Gothic Series E-modified

Michigan

ClearviewHwy 3-B

Clearview Hwy is the new typeface developed for use in U.S. highway and street signs. As they are adopted over time, the United States will become the most legible place on Earth. The designers' goal was to create more readable roadsigns without having to make the existing signs bigger (which would cost a huge amount of money as well as causing more visual clutter and crowding.) Designed by Don Meeker and James Montalbano. Available from http://clearviewhwy.com.



< Clearview

< Highway Gothic

< Clearview

< Highway Gothic