

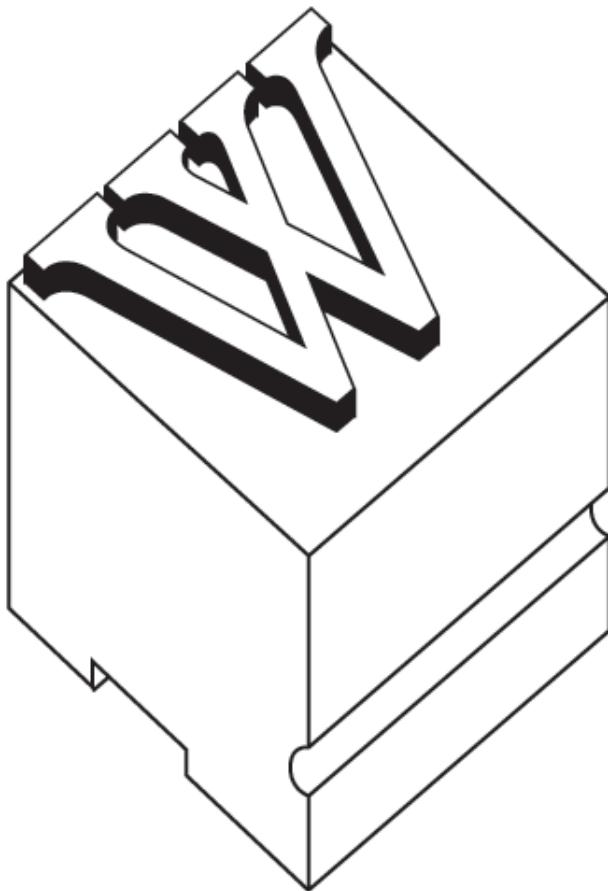
A brief history of typefaces

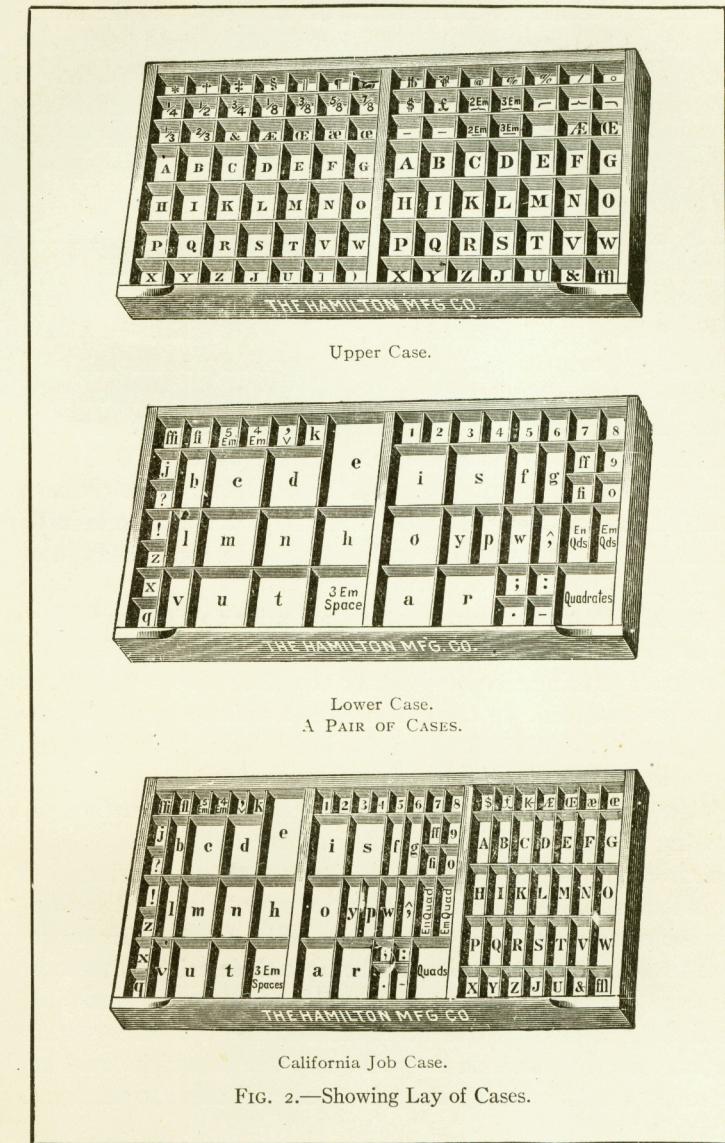
The invention of printing

Allensq; sūt omnes. cūdīs circūlīs
marib;. Et ecce die tertio q̄ndo guilli-
mus vulnerū dolor est. arreptis duo
filij iacob. siméon et leui frēs dñe gla-
dijs. ingressi sunt urbem confidēter:
int̄fectisq; ḡmībus māculis. emor et
lithēm parit̄ necaunt̄: tollentes dñmā
de domo lithēm. sororē suā. Quibus
egressis. irrueunt̄ sup̄ occisos rēti filij
iacob. et depopulati sunt urbem i ulo-
nēm sūp̄ri: dues rōz et armenia. et
almos. cunctaq; vastantes que in do-
mib; et i aḡis erant parvulos q̄; rōz
et uxores duxerunt raptaas. Quibus
perpetratis audāder: iacob dixit ad
siméon et leui. Turbatis m̄: et odio-
sum sc̄dis me thānānis: et ph̄x̄z.
habitatorib; terre hui⁹. Nos pauci su-
mūs: illi cōgregan̄ prouenient me: et de-
bet ego et dom⁹ mea. Rēdātur. Nūqđ
ut sc̄ro abuti debuerē sorore nostra:
n̄terea locut⁹ est deus ad
iacob. Surge: et ascede bethel: et habita
ibi: fam̄ altare dñō q̄ apparuit tibi:
quādō fugiebas eāu fr̄m tuū. Jacob
vero conuocata omni domo sua ait.
Abicite deq; alienos qui i medio vñ
hūt. et mūdāmini: ac mutare vestimenta
vñ. Surgite: et ascendam⁹ in bethel:
ut faciam⁹ ibi altare dñō. qui exaudi-
vit me i die tribulacionis m̄: et loc⁹
fuit innotis m̄i. Deorū ergo ei om̄es
deos alienos m̄ias habebat: et inauire-

Eaque. Propterea vocatū ē no-
ti illi⁹ baalpharasim. Et reliq;
i sculptilia suā: q̄ tulit dauid et
Et addiderunt adhuc ph̄ilistī
scendērent: et diffusii sūt i valle
m. Cōsuluit autē dauid dñm.
ndā cōtra ph̄ilistēos: et tradas
manus meas. Qui rūdit. Mō
is cōtra eos sed ḡira post tergū
venies ad eos exadūso p̄itorū.
udicris sonitū clamoris q̄ta-

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.”





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

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.
Patruelles matrum fratrum filii.
Cōsobrini 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

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,
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Patruelles matrum fratrum filii.
Cōsobrini 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

P R O P E R.

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

A D C Y N T H I A M.

n On ego nunc tristes uereor mea Cynthia manes,
Nec moror extremo debita fata rogo,
Sed ne forte tuo caret mihi funus amore,
Hic timor est ipsis durior exequijs,
Non adeo leuiter noster puer hæsit ocellis,
ut meus obliito puluis amore uacet,
Illuc phylacides iucundæ coniugis heros
Non potuit cæcis immemor esse locis,
Sed cupidus falsis attingere gaudia palmis,
Thessalis antiquam uenerat umbra domum,
Illuc quicquid ero semper tua dicar imago,
Traicit e^r fati littora magnus amor,
Illuc formosæ ueniant chorus heroinæ,
Quas dedit arguis dardana præda uiris,
Quarum nulla tua fuerit mihi Cynthia forma
Gratior, e^r tellus hoc ita iusta sinat.
Quanuis te longæ remoren tur fata senectæ,
Cara tamen lachrymis ossa futura meis,
Quæ tu uiva mea possis sentire fauilla,
Tum mihi non ullò mors sit amara loco,
Quam uereor ne te contemptu Cynthia busto,
Abstrahat e^r 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 lissons , oublions nous comment nous avons accoustumé de parler ? l'escriture du grand Dieu deuoit-elle user avec nous d'autre langage que le nostre?*

Puis que Iesus Christ dit clairement

^a Aug. lib. 33.
contra Faust. c.
7. Quid ergo cum legimus , obliuiscimur quemadmodum loquimur? An scriptura Dei aliter nobiscum fuerat quam nostro more locuturam?

lazy d

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

ITC Garamond, 1976

lazy d

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

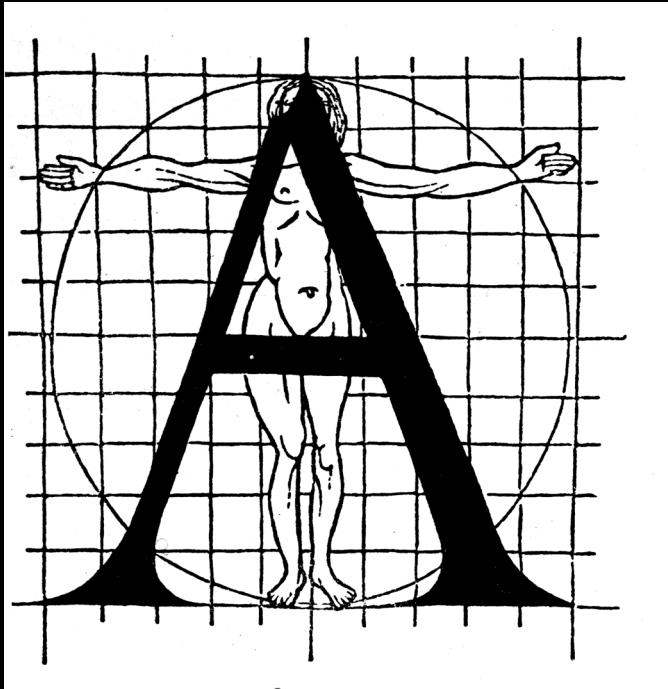
Adobe Garamond, 1986

lazy d

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

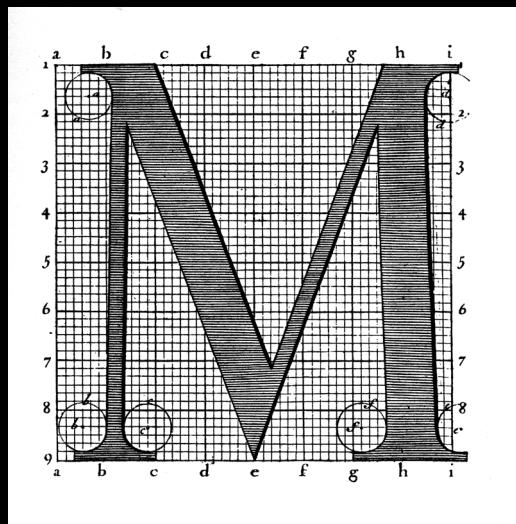
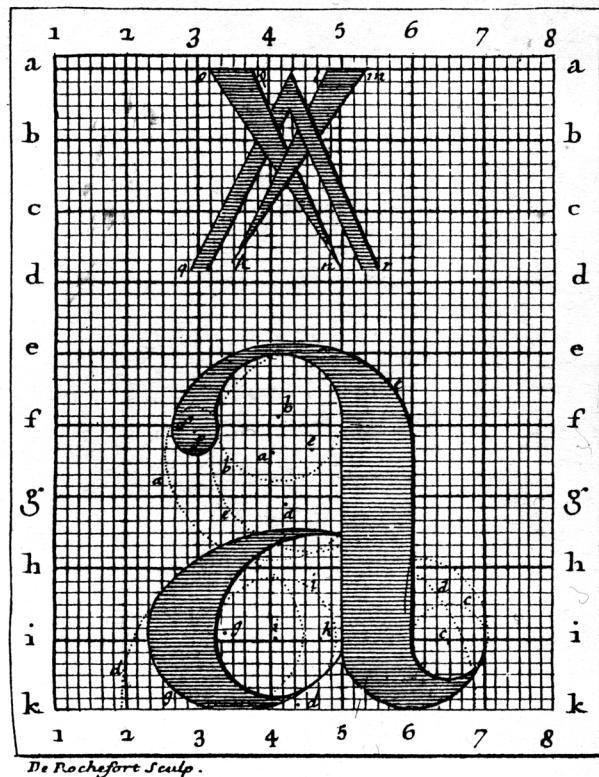
Garamond Premier Regular, 2005

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.”

Detail from plate xxvi (actual size)



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 S P E C I M E N

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

A B C D
A B C D E
A B C D E F G
A B C D E F G H I
A B C D E F G H I J K
A B C D E F G H I J K L
A B C D E F G H I K L M N

French Cannon.

Quousque tandem abutere,
Catilina, pati-
Quousque tandem

DOUBLE PICA ROMAN

Quousque tandem abutere, Cati-
lina, patientia nostra? quamdiu
nos etiam furor iste tuus eludet?
quem ad finem sese effrenata jac-
ABCDEF GH IJKLM NOP

GREAT PRIMER ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eluderet? quem ad finem fesse effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil con-
ABCDEF GH IJKLMN OPQRS

ENGLISH ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eluet? quem ad finem esse effrenata jaicitabut audacia? nihil te nocturnum praesidium palatii, nihil urbis vigilis, nihil timor populi, nihil confusus bonorum omnium, nihil hic munitionibus ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pica Roman.

Melium, novis rebus studentem, manu sua occidit.
Fuit, fuit ita quondam in hac repub. virtus, ut viri
fortes acrioribus suppliis civem perniciosem, quam
acerbissem hotrem coercent. Habetus enim
nefaturum consilium in te, Catilina, vehemens, & grave:
non deest reip. consilium, neque autoritas hujus ordinis:
nos, nos, diro aperte, confuses desimus. De-
ABCDEFIGHJKLMLNOPQRSTUVWXYZWX

Double Pica Italick.

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

Great Primer Italick.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem se se effrenata jaetabit audacia? nihil te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil con-
A B C D E F G H I J K L M N O P Q R

English Italick.

Quippe tandem abutere, Catilina, patientia nostra
quamdiu nos etiam furor iste tuus eludet?
quem ad finem sepe effrenatae jaicit autad?
nihilne te nocturnum presidium palatu, nihil ur-
bilis virgilie, nihil timor populi, nihil confusus
bonorum omnium, nihil bic munificis habendi se-
ABCDEFIGHIJJKLMNOPQRSTUVWXYZ

Pica Italick.

*Melium, novis rebus studientem, manu sua occidit.
Fuit, si quis quondam in bac repub. virtus, ut viri
fortes actioribus supplicis citem perniciosem, quam a-
cerbissimum bosem coicerent. Habetum enim senatus
consilium in te, Catilina, velebent, & grave: non deef-
reip. consilium, neque autoritas buss ordinis: nos, nos,
dico aperte, confuses defusas. Decribit quondam senatus
ABCDEF GHJKLMNO PQRSTVUWXYZ*

Pica Black.

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

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 in 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 Gothic

ἌΤΤΑ ΠΝΣΑΚ ΦΩ ΤΗΝ ΗΜΙΝΔΛ ΒΕΙΗΝΔΙ
ΝΔΜΩ ΦΕΙΝ ΣΙΜΛΙ ΦΙΠΔΙΝΛΑΣΣΗΣ ΦΕΙΝΣ
ΥΛΙΚΦΛΙ ΥΙΔΛΑ ΦΕΙΝΣ ΣΥΓ ΤΗΝ ΗΜΙΝΔΛ

Pica Coptick.

Ђен отархј љаѓт щама ћитве пема пк-
аѓиј - пикаџи да не отаќенат ёрој па овој
јаќтсвјт отчаки падхји ехен финајт овој
отпира ћитефти падцијт јакеши пишови + о-

Pica Armenian.

Ալշակ Թագավոր՝ երկրի և ծովու, որց անձն
և պատկերը որպէս և է իսկ մեր Ապառանց՝
իսկ բախու և պատահումն ի վեր քանի զամ
թագաւորաց. և մասց լայնութի, որպասի երկնի

English Syracks

Pic. Samaritan.

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.

S P E C I M E N

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.

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, lento in umbra
5 Formofam resonare doces Amaryllida filyas.

T. O Melibœe, Deus nobis hec otia fecit:
Namque erit ille mihi semper Deus: illius aram
Sepe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
10 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 denfas corylos modo namque gemellos,
15 Spem gregis, ah! filice in nuda connixa reliquit.
Sepe malum hor nobis, si mens non læva fuisset,
De celo tactas memini prædicere quercus:
Sepe finifra cava prædixit ab ilice cornix.
Sed tamen, ifte Deus qui sit, da, Tityre, nobis.

20 T. Urbem, quam dicunt Romam, Melibœe, putavi
Stultus ego huic nostræ similem, quo saepe solemus
Pastores ovium teneros depellere foetus.
Sic canibus catulos similes, sic matribus hœdos

A Noram;

Text Page of Baskerville's Virgil, Birmingham, 1757 [8½ x 5¾ 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
5 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
10 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,
15 Spem gregis, ah! filice in nuda connixa reliquit.
Sæpe malum hoc nobis, si mens non læva fuisset,
De cœlo tactas memini prædicere quercus:
Sæpe finistra cava prædixit ab ilice cornix.

Roman Print.

A a b c d e f g h i j k l m n o p q r s t u v w x y z.
A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z.

Italian Hand.

a a b b c c d d e e f f g g h h i i j j k k l l m m n n o o p p q q r r s s t t u u v v w w x x y y z z.
A B C D E F G H I J K L M N
N O P Q R S T U V W X Y Z.

Working in the media of engraving and the flexible steel pen, eighteenth-century writing 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 jamais,
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
LES FRERES ENNEMIS,
TRAGÉDIE.

ACTE PREMIER.

SCENE I.

JOCASTE, OLYMPE.

JOCASTE.

Il s'ont 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

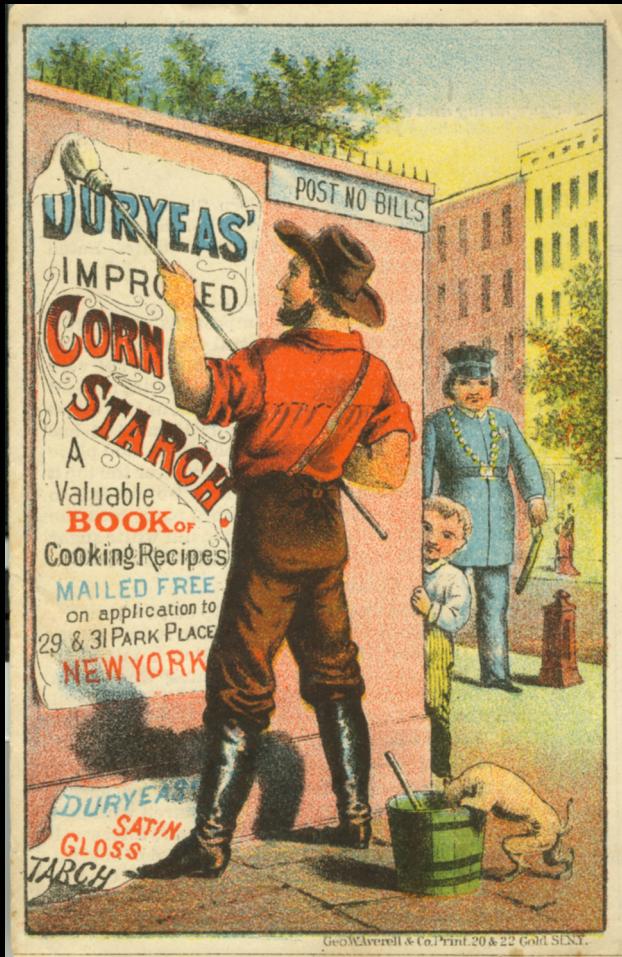
These roman and italic letters were printed by Giambattista Bodoni. They exhibit extreme contrast between thick and thin elements.

Adria,Cit-
tà antica d'
Italia , che
diede il no-
me al Gol-
fo Adriati.

*Adria,vil-
le ancien.
qui a don-
nè le nom
au Golfe
Adriatiq.*

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.

1825;

At 10 o'Clock in the Morning:

A QUANTITY OF OLD

CORDAGE, *Sails &c.,*

Being the remaining part of the
Wreck of the Schooner Sally.

[J. Soulby, Printer, Market-place. Tiverton.]

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

40 LINE ROMAN DOUBLE EXTRA CONDENSED

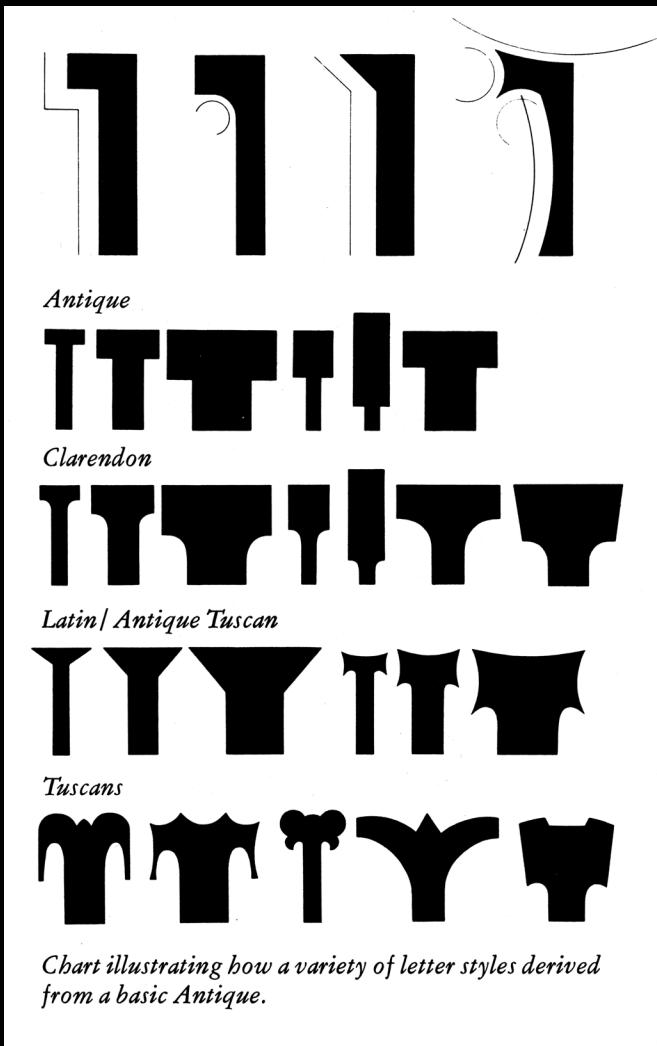
BUDWEISER

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.

**GUN
haul**

RITZ

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



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

FULL MOON.

ST. MICHAEL'S
TEMPERANCE BAND !

Prof. V. Yeager, Leader, will give a

GRAND
MOONLIGHT
EXCURSION

On the Steamer

BELLE !

To Osbrook and Watch Hill,
On Saturday Evening, July 17th,

Leaving Wharf at $7\frac{1}{2}$ o'clock. Returning to Westerly
at $10\frac{1}{2}$ o'clock. Kenneth will be at Osbrook.

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.

TH^èâtre ~~de~~ MICHEL
40 rue Des Mathurins

Soirée du 6 et 7 Juillet 1923

Soirée du Coeur

la grande semaine
a été prolongée
jusqu'au 7 juillet

Organisée par
P Une place de loge 30 Fr.
R Fauteuil d'orchestre 25 Fr.
F Fauteuil de balcon 15 Fr.
X Fauteuil de balcon 12 Fr.

Bernheim Jeune, 25, Bd de la Madeleine
Durand, 4, Place de la Madeleine
Povolozky, 13, Rue Bonaparte
Au Manz Pareil, 37, Avenue Kléber
Rim, 6, Avenue Lorrain
Paul Guillaume, 55, Rue la Boétie
Librairie Mornay, 37, Bd Montparnasse
Paul Rosenberg, 21, Rue la Boétie
et au Théâtre Michel, Tél. : Gui. 63-30



A B



A

TCHÉREZ
sooocation :

R

B

E

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

ARBITRARY
Essential =
Having a
and proportionate structure
(a.)

"Standard"
= Form of B.
"distinctive"

B B
b. c. The
x dangers
of a
tend-
ency to
exaggeration of any feature
B B
d. e.

B
f. **B**
g. are
B
h. **B**
i.

disproportion and indistinctness

B B B
k. l. m. Note:
a larger
degree of
exaggeration
is permissible in Ornamental Forms.

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 fastynges 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 ourlorde 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.



Stowchyngh the comyng of our lord in our bodyly flessh, we may considre three thynges of this comyng. That is to wete thopportunyte, 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 constrainyd 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 iiiii
verse to rekene ¶ Gloria patri & filio for one to the reporte of
the iiiii wekis, and how be it that there be iiiii 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 fratriis uxor.
Leuir dicitur frater mariti: quasi leuuus uir.
Fratriæ appellantur quasi fratrum inter se uxores.
Amitini fratrum & matris & foeminæ filii.
Patruelæ matrum fratrum filii.
Cōsobrini 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.

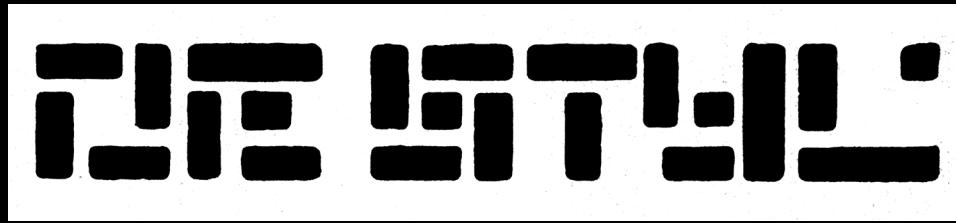
aunce the first responce of the first w
verse to rekene ¶ Gloria patri & filio fo
the iiii wekis, and how be it that there b
lord, yet the chirche maketh mencion in
that is towete, of that he came in humay
and of that he cometh to the Jugement
in thoffyce of the chirche of this tyme
tynges that ben in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

bert Slimbach styl
er Nicolas Jenson's
the italics of Ludovic
ted in fifteenth-c

Glos appellatur mariti soror: atq; idem fratri uxoris.
Leuir dicitur frater mariti: quasi leuus uir.
Fratriæ appellantur quasi fratrum inter se uxores.
Amitini fratrum & matris & fœminæ filii.
Patrueles matrum fratrum filii.
Cōsobrini 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 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.

a b c d e f g h i
j k l m n o p q r
s t u v w x y z
a d

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

BAUERSCHE GIESSEREI · FRANKFURT AM MAIN

FETTE FUTURA

GOETHE STOFFE

Nr. 84010
10 Cicero

Nr. 84012
12 Cicero

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

הניבערלטאלץ

abcdeſſghilrtlno
תעסעּוּבָּק וּ

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

NEU JLphabet

een
possibilité
pour
le
nouvel
développement

een
möglichkeit
für
die
neue
Entwicklung

une
possibilité
pour
le
développement
nouveau

eine
möglichkeit
für
die
neue
entwicklung

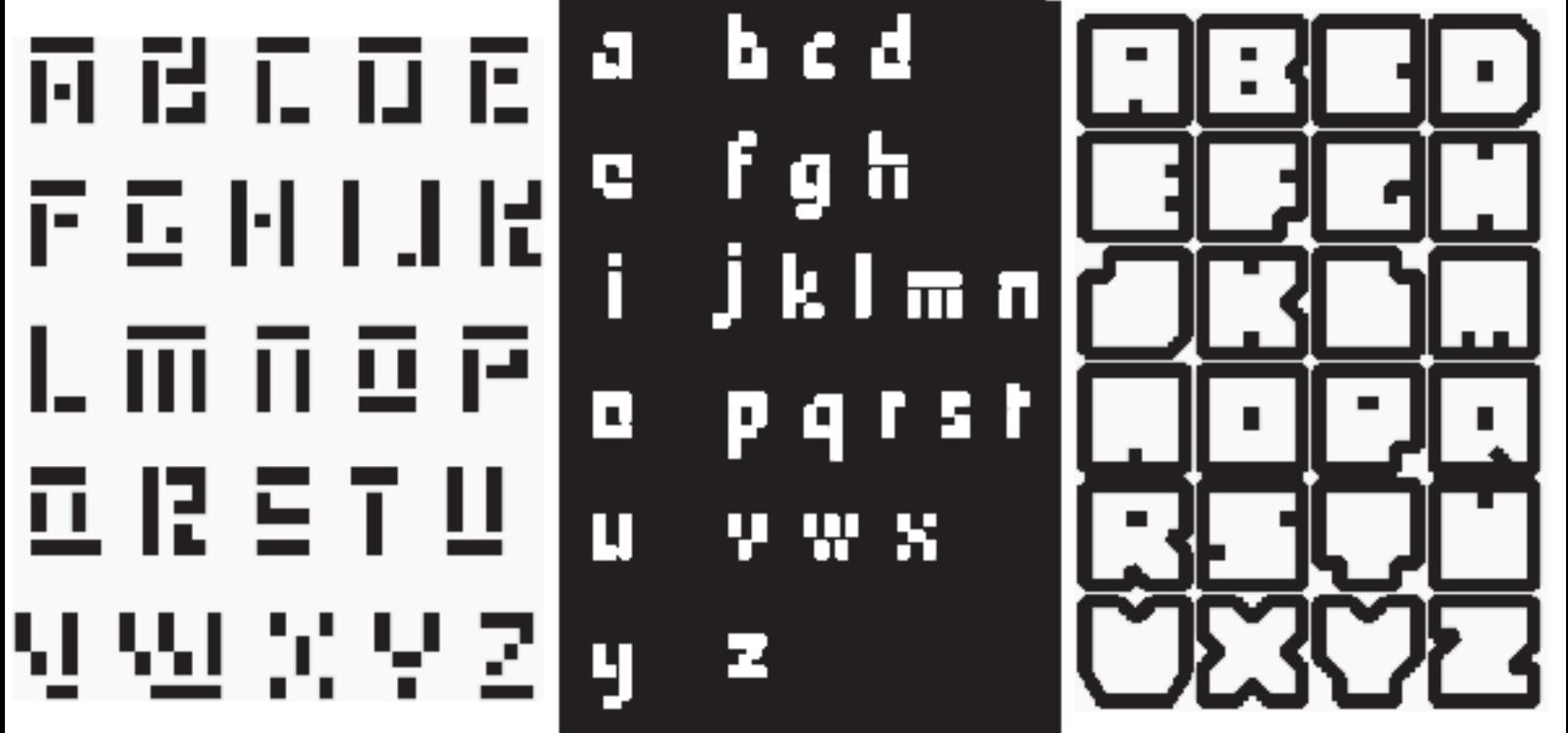
In
Introduction
for
the
produced
typography

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!



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.

Quadraat

Quadraat

Note the vertical italic; this is seen a lot in
contemporary 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

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

KNOCKOUT Overview

Residential Realtors Relevant Rockworks Researcher Revealed
Restauranteurs Reconstructible Restorativeness
Retranslated Refreshment Recessional
Recreation Rectilinear Restrictive
Redouble Readouts Resistant Romance
Rollouts Roundel Roasted Ratifies
Recline Recess Recital Rained
Riches Relate Relied Rattle
Radial Roast Rains Rises

LEVIATHAN Overview

Within the Boundaries
of this Jurisdiction did
our Suspect exhibit an

*Stevedores Wanted! An
Association of Shipping
Magnates Requires the*

Franco-Hungarian
Industrial Concern
Names new Officer

*Submit drawings to
Patent Department
for Board Approval*

Abbreviations
Imperceptible

*Also Known As
Ziggurat Sans
Anecdotes
Horizontal*

Maritime Spartan Ingots Ends ME

ACROPOLIS Overview

Archaeological Survey
in Herculaneum tells a
Terrifying Tale of Woe

*Somewhere in the Dell
is Buried the Treasure
Immeasurably Worthy*

Our Hero, last Seen
Replacing the Grail
Below The Pilaster

*Seen Here Another
Great Grotesquerie
of the Mesozoic era*

Anachronistic
Cursive Types

*Unexpurgated
Four Quartets*

Malaysian
Taxpayers

Maquette Sampled Magic Ideal EN

ZIGGURAT Overview

An exhibit of Industry
shall be Mounted next
month in the Offices of

*The new State Lottery
begs leave to submit an
Advertisement of offer*

Modern Technique
used in the Making
of Consumer Items

*Relax Comfortably
with Rake's Patent
Magneto Unguents*

Informational
Advantageous

*Congressional
Subcommittee*

Marginals
Sforzando

Regiment Speaker Logan Park ER

MINERAL DEPOSITS

FIVE FIVE

MINE

NINE FIVE

36 Miles Underground

SEVEN SEVEN

IRON ORE

SEVEN NINE

FORTUNE IN GEMS & METALS

FIVE SEVEN

Riches of the earth sold

THREE ONE

HINTERLAND CLEARED OUT FOR SHOPPING MALLS

FIVE THREE

CHEMISTS

ONE THREE

M | I | C / A

M | I | C / A

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



< Clearview

< Highway Gothic