

The Visual History of Type  
Paul McNeil

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'Amazing, overwhelming,  
stunning, wonderful:  
these are the words that  
express my admiration on  
seeing and reading this  
complete book about the  
development of type.'

**Wim Crowel**

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1450-

In fifteenth-century Europe, rapid social changes fuelled a pressing need for the efficient and economical reproduction of written documents. Until that time, books were hand-copied by monks and lay scribes. This was a slow, labour-intensive process for a limited group of literate people. A revolution was brought about with the invention of printing using movable type, initially for the commercial publication of short documents, and soon afterwards for the first mass-produced book, Johannes Gutenberg's 42-line Bible of 1455.

The art of printing combined a number of features from existing technologies, such as paper-making methods that had evolved from the textile industry and the adaptation of presses first used for wine making. Its most significant innovation, however, was the cutting and casting of movable metal type, a process that remained in use, almost unchanged, until the late nineteenth century. To manufacture type, a pattern for each character was carved into the end of a steel bar – a punch – that was then struck into a soft copper blank. This impression was inserted into a mould into which a molten metal alloy was poured, cooling quickly to become hard. The resulting reversed images of letters could be handled in minutes, assembled and locked in a frame, coated in ink and then impressed onto paper to make a page of text.

Printing spread at a remarkable speed. Within 50 years of its invention, more than 1,000 printers had set up workshops in over 200 cities across Europe. Early printed editions were intended to resemble the handmade books that preceded them, so the typefaces cut by the first German printers were close interpretations of the angular blackletter scripts of the day. As printing progressed from city to city, new designs for letterforms were adapted to match regional manuscript styles to address the requirements of indigenous readers.

When printing reached Italy, the fulcrum of humanist thinking during the Renaissance, letterforms started to evolve into the styles with which we are familiar today. This step in the development of typography was an expression of contemporary Italian tastes and attitudes, motivated by a rediscovery of classical Greco-Roman culture, rather than the result of any particular technical innovations.

Early humanist typefaces derived their capital letters from Roman inscriptions while the lower case was adapted from the formal handwriting of Italian scribes. Gradually, punch cutters began to improve the appearance and efficiency of characters by making the best use of their own production methods, rather than simply seeking to copy handwritten letters. Nicolas Jenson and Francesco Griffo skilfully advanced these possibilities in the design of type, creating a blueprint for its future direction that continues to bear an influence after 500 years.

The printing press started a revolution that changed society irrevocably. The first mass medium, it released medieval culture from the limitations of orality and writing by precipitating the spread of knowledge and ideas in an unprecedented manner. Through the new practice of publishing, a single communication could be reproduced indefinitely and disseminated to a geographically dispersed audience in an almost limitless time frame. For an expanding group of literate people, printing facilitated the ability of the individual to make intellectual and ideological choices by providing verifiable information. Affordable, portable books also lent themselves to acts of solitary reading – internalized, self-reflexive experiences that stimulated new ideas about the autonomy of the individual in relation to others and to society. This had a galvanizing effect on the development of personal rights and liberties. Over the next three centuries these new ways of thinking brought about profound challenges to institutional control, leading to dramatic religious reforms, radical sociopolitical changes, and new scientific modes of inquiry that initiated the modern era.

## Gutenberg's Bastarda

Ty	Gutenberg's Bastarda
Ca	Blackletter
Ke	Bastarda
Te	Letterpress
Da	1454
De	Johannes Gutenberg
Fo	Johannes Gutenberg
Co	Germany

### Characteristics

a	Single-storeyed
d	Curved uncial stem
f long s	Long, pointed descender
h	Curved uncial form
r s	Alternate forms
y	Medieval form
ff fi fl ll pp	Ligatures
&	Medieval form

acors

abcdefghijkl

moprstuxz

### Connections

Gutenberg's Textura	1455
Zainer's Gotico-Antiqua	1468
Caxton's Bastarda	1476
The Wittenberg Bastarda	1508

### Availability

Not available

### Specimen

Indulgentia. Johannes Gutenberg, Mainz, 1454 (201x279mm)

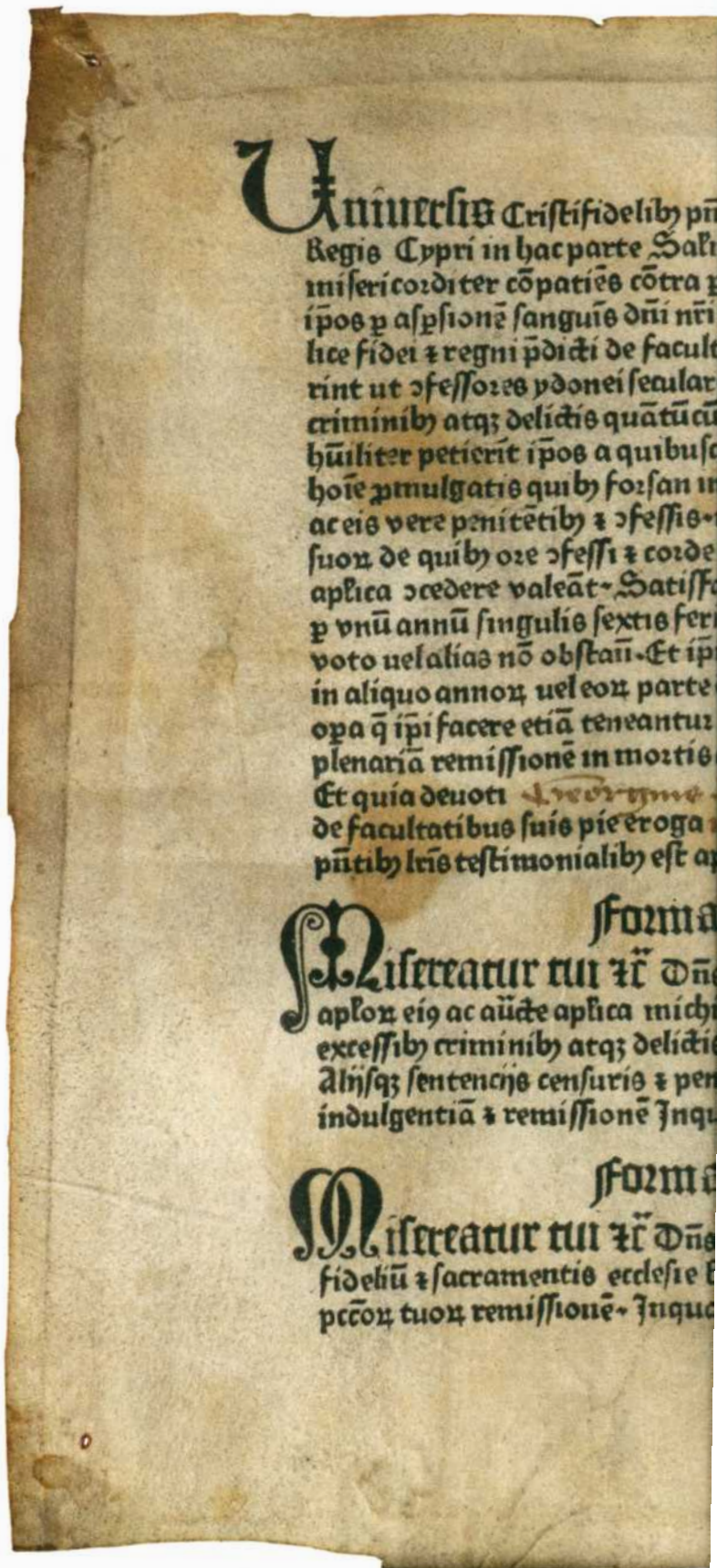
Tradition has it that Johannes Gutenberg (c1398–1468) invented the art of printing in around 1450. However, historical evidence presents a much more complex picture of a number of activities occurring at multiple locations in southern Germany during the mid-fifteenth century, with several individuals involved in developing printing techniques. Johannes Gutenberg did not invent the printing press but was the first to demonstrate the practical use of movable type, not in the form of the magnificent 42-line Bible for which he is famous (pp14–15) but for much less ambitious commercial reasons.

Since the eleventh century, indulgences and pardons had been awarded by the Church for the remission of sins, earned either by prayer or through donations. An indulgence took the form of a preset document with a space left for the name of a penitent as proof of his or her right to divine forgiveness. For the Church, this involved costly, labour-intensive procedures where thousands of identical documents would be written by hand.

Gutenberg's inestimable contribution to printing was devised to solve this problem. The invention of movable type allowed the production of uniform indulgences in large quantities, rapidly and at a reasonable price. An experienced goldsmith, Gutenberg formulated a durable alloy of lead, tin and antimony. He also invented a method for creating moulds for letters into which the metal would be poured. The resulting characters were cast on uniform bodies so that they would align accurately within a frame. Once the type was composed, locked into the frame and inked, it was impressed on either paper or vellum to create a printed text. Since individual letters could be moved, rearranged and reused, an almost infinite variety of texts could be produced.

The indulgence shown here uses two sizes of type and large initials engraved in wood, with spaces left for the name of the penitent and the date to be inserted by hand. The larger type is the same Textura blackletter that would be used for the text of the 42-line Bible the following year, and the smaller gothic type is known as Bastarda, a contemporary fifteenth-century script. To imitate scribal practices in handwritten documents, many alternate characters were used, including ligatures, abbreviations and contractions.

Gutenberg may have printed indulgences from 1452, but the earliest that survive were made in 1454. Thirty copies of the example shown remain, although how many were printed is not known. However, they must have been highly lucrative. A similar surviving document was published in as many as 140,000 copies.



rās inspecturis **Paulinus** Chape Cōsiliarij Ambasiator & pcurator generalis Serenissimi  
 nō Cū Sāctissimꝰ xp̄o p̄r & dñs n̄r dñs Nicolaus diuina puidētia p̄ quito afflictioi Regni Cypri  
 siōs crucis xp̄i hostes Theucros & Saracenos gratis cōcessit om̄ibꝰ xp̄ifidelibꝰ vbilibet cōstitutis  
 xp̄i pie exhortādo qui infra triēnū a prima die Māij Anni dñi Mcccclij incipiēdū p̄ defēsiōe catho-  
 y suis magis uel minꝰ put ip̄oz videbitur cōficiētijs p̄cūtoribꝰ uel nūcijs substitutis pie erogauerit  
 el regulares p̄ ip̄os eligēdi cōfessionibꝰ eoz auditis. p̄ cōmissis etiā sedi aplice reseruatis excessibꝰ  
 rauibꝰ p̄ vna vice tātū debitā absolutionē impedere & penitētiā salutarem iniūgere Recnō si id  
 excōicationum suspensionū & interdicti alijsqꝰ sententijs cēsuris & penis ecclesiasticis a iure uel ab  
 ati existūt absoluere. In iūda p̄ modo culpe penitētiā salutari uel alijs q̄ de iure fuerit iniūgēda  
 forsan propter amissionē loq̄le cōfiteri nō poterit signa cōtricionis ostēdēdo plenissimā oīm p̄cōꝝ  
 ti fuerint Indulgentiā ac plenariā remissionē semel in vita & semel in mortis articulo ip̄is aūde  
 ne p̄ eos facta si supuixerint aut p̄ eoz heredes si tūc trāsierit Sic tamē q̄ post indultū cōcessum  
 quadā alia die ieiunēt. legitimo impedimēto ecclesie p̄cepto regulari obseruātia p̄nā iniūda  
 peditis in dicto āno uel eius parte. anno sequēti uel alias quam primū poterint ieiunabūt Et si  
 ieiuniū cōmode adimplere nequuerit Confessor ad id electus in alia mutare poterit caritatis  
 modo tū ex cōfidentia remissionis h̄mōi q̄ absit peccare nō p̄sumāt Alioquin dicta cōcessio quo ad  
 culo et remissio quo ad p̄cā ex cōfidentia ut p̄mittitur cōmissa nullius sint roboris uel momenti  
*Wolfgang et Fredericus eius uxor Roma Coloniensis* iuxta dictum indultū  
 merito huiusmodi indulgentijs gaudere debēt. In veritatis testimoniū sigillū ad hoc ordinatū  
 Datum *Colonia* Anno dñi Mccccliij die vero *xxvij* mensis *Aprilis*

### plenissime absolutionis et remissionis in vita

ter ihesus xp̄s p̄ suā sandissimā et p̄ssimā m̄iāz te absoluat Et aūde ip̄is beatorūqꝰ petri & pauli  
 issa & tibi cōcessa Ego te absoluo ab om̄ibꝰ p̄cīs tuis cōtritis cōfessis & oblitis Etā ab om̄ibꝰ casibꝰ  
 cōtritisqꝰ grauibꝰ sedi aplice reseruatis Recnō a quibuscūqꝰ excōicationū suspensionū & interdicti  
 ecclesiasticis a iure uel ab hoīe p̄mulgatis si quas incurristi dando tibi plenissimā oīm p̄cōꝝ tuoz  
 claus sancte matris ecclie in hac parte se extendūt. In noīe patris & filij & spiritus sancti Amen.

### plenarie remissionis in mortis articulo

ter ut supra Ego te absoluo ab om̄ibꝰ p̄cīs tuis cōtritis cōfessis et oblitis restituendo te unitati  
 ttendo tibi penas purgatorij quas propter culpas & offensas incurristi dando tibi plenariā oīm  
 claus sancte matris ecclie in hac parte se extendūt. In noīe patris & filij & spiritus sancti Amen.

## Gutenberg's Textura

Ty Gutenberg's Textura

Ca Blackletter

Ke Textura

Te Letterpress

Da 1455

De Johannes Gutenberg

Fo Johannes Gutenberg

Co Germany

## Characteristics

Heavy, upright letters

Angled junctions

Vertical emphasis

a Double-storeyed with closed upper loop

d Angled uncial stem

h i m n Strokes terminate in points at foot

ff ft ve Ligatures

A M P R B  
 a b c d e f g h i  
 l m o p r s t y

## Connections

Hopyl's Textura 1506

Weiss-Gotisch 1936

Bastard 1990

FF Johannes G 1991

## Availability

FF Johannes G is a digital revival available from FontFont and resellers

## Specimen

42-line Bible. Johannes Gutenberg, Mainz, 1455 (391x274mm)

**M** cogitare quomodo aut quid loquamini. Dabitur enim vobis in illa hora quid loquamini. Non enim vos estis qui loquimini: sed spiritus patris vestri qui loquitur in vobis. Tradet autem frater fratrem in mortem: et pater filium: et insurgent filii in parentes: et morte eos afficient: et eritis odio omnibus propter nomen meum. Qui autem perseveraverit usque in finem: hic salvus erit. Cum autem persequerentur vos in civitate ista: fugite in aliam. Amen dico vobis: non consummabitis civitates israel: donec veniat filius hominis. Non est discipulus super magistrum: nec servus super dominum suum. Sufficit discipulo ut sit sicut magister eius: et servus sicut dominus eius. Si patrem familias beelzebub vocaverit: quantomagis domesticos eius? Ne ergo timeatis eos. Nichil enim est operum quod non revelabitur: et occultum quod non sciat. Quod dico vobis in tenebris dicite in lumine: et quod in aure auditis predicare super tecta. Et nolite timere eos qui occidunt corpus: animam autem non possunt occidere: sed potius timeate eum qui potest et animam et corpus perdere in gehennam. Nonne duo passeris alle veniunt? Et unus ex illis non cadet super terram sine patre vestro. Vestri autem et capilli capitis omnes numerati sunt. Nolite ergo timere: multis passeribus meliores estis vos. Quis ergo qui con-

**J** et nurum adversus socrum suam: et inimicum hominis domestici eius. Qui amat patrem aut matrem plusquam me: non est me dignus. Et qui amat filium aut fratrem suum plusquam me: non est me dignus. Et qui non accipit crucem suam et sequitur me: non est me dignus. Qui invenerit animam suam: perdet illam: et qui perdidit animam suam propter me: inveniet eam. Qui recipit vos me recipit: et qui me recipit recipit eum qui me misit. Qui recipit prophetam in nomine prophete: mercedem prophete accipiet. Et qui recipit iustum in nomine iusti: mercedem iusti accipiet. Et quicumque potum dederit uni ex minimis istis calicem aque frigide tantum in nomine discipuli: amen dico vobis: non perdet mercedem suam. **17.**

**E**t factum est cum consummasset ihesus precipies duodecim discipulis suis: transiit inde ut doceret et predicaret in civitatibus eorum. Johannes autem cum audisset in vinculis opera christi: mittens duos de discipulis suis: ait illi. Tu es qui venturus es an alium repedam? Et respondens ihesus ait illis. Euntes et nunciate iohanni quod audistis et vidistis. Ceteri autem claudi ambulantes: leprosi mundantur: surdi audiunt: mortui resurgunt: pauperes euangelizant: et beatus est qui non fuerit scandalizatus in me. Quibus autem abeuntibus: cepit ihesus dicere ad turbas de iohanne. Quid queritis in

The innovations in printing technology attributed to Johannes Gutenberg (c1398–1468), working in Mainz, Germany, in the early 1440s, were so significant that he is regarded as one of the leading figures of his time.

His invention of printing types that were movable, interchangeable and reusable marked the first step in a progression away from the medieval towards the modern era. The advent of printing in Europe instigated the dissemination of literacy and knowledge on a mass scale and, in doing so, it transformed the future of Western society and culture.

Gutenberg's 42-line Latin Bible, published in 1455, is thought to be the first substantial book ever printed with movable type in Europe.

This type was cut, probably with the assistance of Peter Schöffer, to replicate the book hand widely used in Germany during the fifteenth century for missals and liturgical manuscripts. Known as Textura or Textualis, it is a formal alphabet with heavy, upright letters. Its letterforms are tall and narrow, emphasizing parallel verticals, with stroke junctions that are sharply angular. Only a few strokes show any curvature, mainly in the capitals.

Ascenders and descenders are stout, and strokes terminate in diamond-shaped swellings. In order to achieve a faithful representation of handwriting, the typeface used in the 42-line Bible contains almost 300 different individual glyphs, including a large number of alternate character contours as well as abbreviations and ligatures, where common sequences of two or more letters are joined together on a single type body.

Although the 42-line Bible was the first major book ever printed, it is nothing short of a masterpiece. The work of Gutenberg and his craftsmen demonstrates

remarkable expertise in terms of composition, presswork and book production. Carefully formulated inks gave a crisp, clear impression on high-quality paper or on the fine vellum that was used for a small part of the print run. A solemn majesty is imparted by the pages of the 42-line Bible, although to modern eyes the dense vertical strokes of its Textura type might look spiky and rigid and therefore be perceived as illegible. However, Gutenberg's editions should not be judged out of context. They equalled the manuscripts they sought to imitate, presenting texts with a harmony and vigour that remain unsurpassed.

**G** dico vobis: non surrexit inter natos mulier; maior iohāne baptista. Qui autem minor est in regno celorum maior est illo. **A** diebus autem iohānis baptiste usque nunc regnum celorum vim patitur: et violenti rapiunt illud. Omnes enim prophete et lege usque ad iohānem prophetaverunt: et si vultis recipere ipse est helias qui venturus est. Qui habet aures audiendi audiat. Cui autem similem estimabo generationem istam? Similis est pueris sedentibus in foro: qui clamantes corqualibus dicunt. **L**ecinumus vobis et non saltastis: lametavimus et non plauristis. Venit enim iohānes neque manducans neque bibens: et dicunt demonium habere. Venit filius hominis manducans et bibens: et dicunt ecce homo vorax et potator vini publicanorum et peccatorum amicus. **E**t iustificata est sapientia a filiis suis. Tunc cepit reprobrare civitatibus in quibus facte sunt plurime virtutes eius: quia non egissent penitentiam. **V**e tibi corozaim: ve tibi bethsaida: quia si in tyro et sydone facte essent virtutes que facte sunt in vobis: olim in cilicio et cinere penitentiam egissent. **V**erūtamen dico vobis: tyro et sydoni remissus erit in die iudicii quod vobis. **E**t tu capharnaum: nunquid usque in celum exaltaberis? Usque in infernum descendes. Quia si in sodomis facte fuissent virtutes que facte sunt in te: forte mansissent usque in hanc diem. **V**erūtamen

**H** meo. **E**t nemo novit filium nisi pater: neque patrem quis novit nisi filius: et cui voluerit filius revelare. **V**enite ad me omnes qui laboratis et onerati estis: et ego reficiam vos. **T**ollite iugum meum super vos: et discite a me quia mitis sum et humilis corde: et invenietis requiem animabus vestris. **I**ugum enim meum suave est: et onus meum leve. **XU**

**I**n illo tempore abiit ihesus per sara sabbato: discipuli autem eius esurientes ceperunt vellere spicas et manducare. **P**harisei autem videntes: dixerunt ei. **E**cce discipuli tui faciunt: quod non licet eis facere sabbatis. **A**t ille dixit eis. **N**on legistis quod fecerit david quando esurivit: et quod cum eo erat: quomodo intrauit in domum dei: et panes propositionum comedit: quos non licebat ei edere neque hijs qui cum eo erant: nisi solis sacerdotibus? **A**ut non legistis in lege: quia sabbatis sacerdotes in templo sabbatum violant: et sine reprimine sunt? **D**ico autem vobis: quia templo maior est hic. **S**i autem sciretis quid est misericordiam volo et non sacrificium: nunquam condemnassetis innocentes. **D**ominus enim filius hominis: etiam sabbati. **E**t cum inde transisset: venit in synagogam eorum. **E**t ecce homo manum habens aridam: et interrogabant eum dicentes. **S**i licet sabbatis curare? **V**t accusarent eum. **I**pse autem dixit illis. **Q**uis erit ex vobis homo qui habeat ovem unam? **E**t si

## Jenson

Ty Jenson

Ca Serif

Ke Old Style, Venetian

Te Letterpress

Da 1470

De Nicolas Jenson

Fo Nicolas Jenson

Co Italy

## Characteristics

Capitals to ascender height

D H N S Wide

M Serifs on the inside of stems

M Top serifs

Q Long tail

a f Top terminals

b d p q Tilted bowls

e Small eye and extending oblique bar

f Extended arch

h Non-uncial form

i j Small dot offset to right

y Straight tail

ADMQR

abcdefghijkl

lmoprstuy

## Connections

The Golden Type 1890

The Doves Type 1900

Cloister Old Style 1913

Adobe Jenson 1996

## Availability

Digital types based on Jenson's Roman are widely available

## Specimen

Eusebius Pamphilus, *De evangelica praeparatione*. Nicolas Jenson, Venice, 1470 (335x232mm)

Ad hæc Eleazarus sic rescripsit. Eleazarus pontifex aïco uero Ptolemæo salutem. Si tu et Arisnoe regina et soror et filii uestri ualetis bene est: et ut uolumus fit: ipsi quoq; ualemus. Magno gaudio affecti sumus quï per litteras tuas bonam erga iudæos uoluntatem tuam cognouerimus. Itaq; uocato populo publice tuam epistolā legimus ut scirët quātam in deum nostrum habes pietatem: ostendimusq; uiginti aureas phialas quas misisti et argēteas triginta: et crateras quique & mensā argēteam ad sacrificandum et ad alia faciunda quibus templum egeret argenti talēta centū: quæ Andreas & Aristo uiri probi & docti & te digni abs te nobis tradiderūt quibus latius diximus quæ uisa sūt. Omīa enim quæ tibi conferunt etiā si præter naturam essent tui petentis gratia efficere parati sumus. Plurima enim ac maxima: & quæ obliuisci nunq̄ poterimus nostro generi beneficia contulisti. Quare ilico pro te & regina & filiis & aïcis tuis sacrificia optulimus deo: & orauit uniuersus populus ut cuncta tibi sicuti uis succedant: regnumq; tibi cum gloria dominus omnium deus cōseruet. Præterea ut diuinæ legis commode ac secure fiat traductio: sex ab una quaq; tribu seniores elegi quos ad te cū libris destinaui. Recte igitur facies rex optiē exquisitissime traducta scriptura curare ut ad nos uiri redeant. Vale. Multis deinde hac de re dictis post iam traductam scripturā hæc subiungit. Lectitata igitur examinataq; traductione seiores îterpretū ac sacerdotes & multi ægyptiorū p̄cipes coram rege congregati propositis in medio libris magna uoce dixerūt: quoniā probe ac sancte diuina scriptura traducta est: decens modo est rex iustissime ut caueant ne quis peruertere aliquid audeat: quod quï omnes uoce approbassent iussit rex secūdum morem suū maledicere. Maledixerūt ergo ut solent si quis addiderit aut subtraxerit aut mutauerit aliquid rectissime id agētes ut perpetuo îuiolata scriptura serua-ret. His ita gestis mirabili rex fuit affectus gaudio. Lecta uero uniuersa sibi fuerāt & admiratus legis latoris prudentiam dixit Demetrio: quō nemo poetarum neq; historicorum de tot tantisq; rebus gestis nullam mentionē fecit: Cui Demetrius diuina hæc lex est: & a deo data ut uides

Nicolas Jenson (c1420–80) trained originally as a goldsmith and was employed as Master of the French Royal Mint at Tours. In 1458, King Charles VII despatched him to Germany to master the new craft of printing and type production in Mainz, the city where Gutenberg was then working. Jenson later returned briefly to France with his newly acquired skills, but soon afterwards he travelled to Italy.

In 1468 he established himself as the first non-German printer and publisher in Venice. Rapidly becoming one of the most prolific printers of his time, he published around 150 editions and distributed them throughout Europe. He excelled as a punch

cutter. Beginning with classical works set in roman type, he progressed to devotional books, papal publications and Bibles set in Rotunda, a blackletter used extensively in southern European printing at the time. Although neither his type nor the punches used to make them have survived, Jenson's books have served as a source of inspiration ever since.

His roman type, designed following typographic models drawn from contemporary Italian manuscripts, marks a turning point in the history of printing. A blueprint for all that followed, it continues to influence type design today. An advertisement of 1482 claimed that

Jenson's editions 'do not hinder one's eyes, but rather help them and do them good. Moreover, the characters are so intelligently and carefully elaborated that the letters are neither smaller, larger nor thicker than reason or pleasure demand'.

Elegant but not austere, the pages of Jenson's *De evangelica praeparatione* use a single size of type throughout with plain capitals employed as initials. Letters are full-bodied but finely cut, with a moderate contrast between thick and thin strokes. The capitals follow the proportions of classical Roman inscriptions although they are large – standing as tall as the ascenders – and some are relatively wide.

The lower case shows direct influences of contemporary Italian calligraphy with the strokes of a broad pen evident in many letterforms. Serifs are strong and steeply sloped: those in the lower case transition smoothly into stems, while those on the capitals are square and unbracketed.

Nicolas Jenson's work elevated the nascent craft of printing to a fine art. The balanced proportions of his letters, the evenness of their spacing and the restrained overall tone of his pages demonstrate why he was acclaimed above other printers working in fifteenth-century Italy and why his work has remained a cornerstone in the history of typography.

8

tempore pœnitentiã egit: et tandem sibi uisus fuerat restitutus. Tunc rex magna cum diligentia sancte scripturam iudaicam iussit reseruari.

*De Vita et disciplina mosaisca. Cij.*

**N**Vnc disciplinam Mosaycam ut doctissimi iudæorum scripserunt exponam. Philo igitur de iudæorum ab ægypto egressu in primo libro quos de hypotheticis inscripsit ubi pro iudæis quasi aduersus eorum accusatores his uerbis utitur. Populus inquit iste qui a Chaldæo parète traxit originem a syria in ægyptum translatus post multos annos: quoniam multitudinem eorum ægyptus non capiebat & magnitudine animorum: ac simul quia somniis ac uisionibus exitus ei diuinitus significabatur magno pere in eam terram unde maiores sui in ægyptum profecti fuerant redire cupierunt. Quo facto adeo creuerunt ut ad hæc usque tempora iudæorum genus durauerit. Et paulo post ducebat autem eos uir unus quem si uis nihilo pretiosiore cæteris putato. Petunt enim multi eum obprobriis arte quadam malefica & lenocinio uerborum omnia illi confecta fuisse dicentes. Sit sane: sed artificium tamen illud maleficum & uersutia hominis non modo uniuersum populum a siti fame cæterisque periculis quæ quotidie locorum asperitate & solitudine accidebant liberauit ac uelut in copia rerum omnium aluit: uerum etiam longe ab omni seditioe & sibi obtemperantes obtinuit. Nec breui tempore ista sed tanto seruata sunt: quanto nec domus una in pace atque concordia conseruari facile potest. Itaque non sitis non fames non calamitas aliqua non futurorum formido non ignoratio euentorum aduersus maleficum illum uirum seductos populos incitauit. Quam igitur uis artem aut uerborum lenocinia aut prudentiam aduersus tot tantaque accidentia quotidie mala suffecisse? Aut enim subditus illi populus natura obtemperans: humilis: & peritia futurorum munitus libenter eum sequebatur: aut si illi mala fuerant deus dura omnia eis mitigabat: & tam presentium quam futurorum notitiam Moyse concedens effecit ut tandem ab omni periculo populus suus euaserit. Vtrum enim istorum concesseris magna laude Moysem certe affeceris. Postquam in terram istam uenerunt & si quo pacto eam consecuti sunt

Ty Caxton's Bastarda
Ca Blackletter
Ke Bastarda
Te Letterpress
Da 1476
De Johan Veldener
Fo William Caxton
Co UK

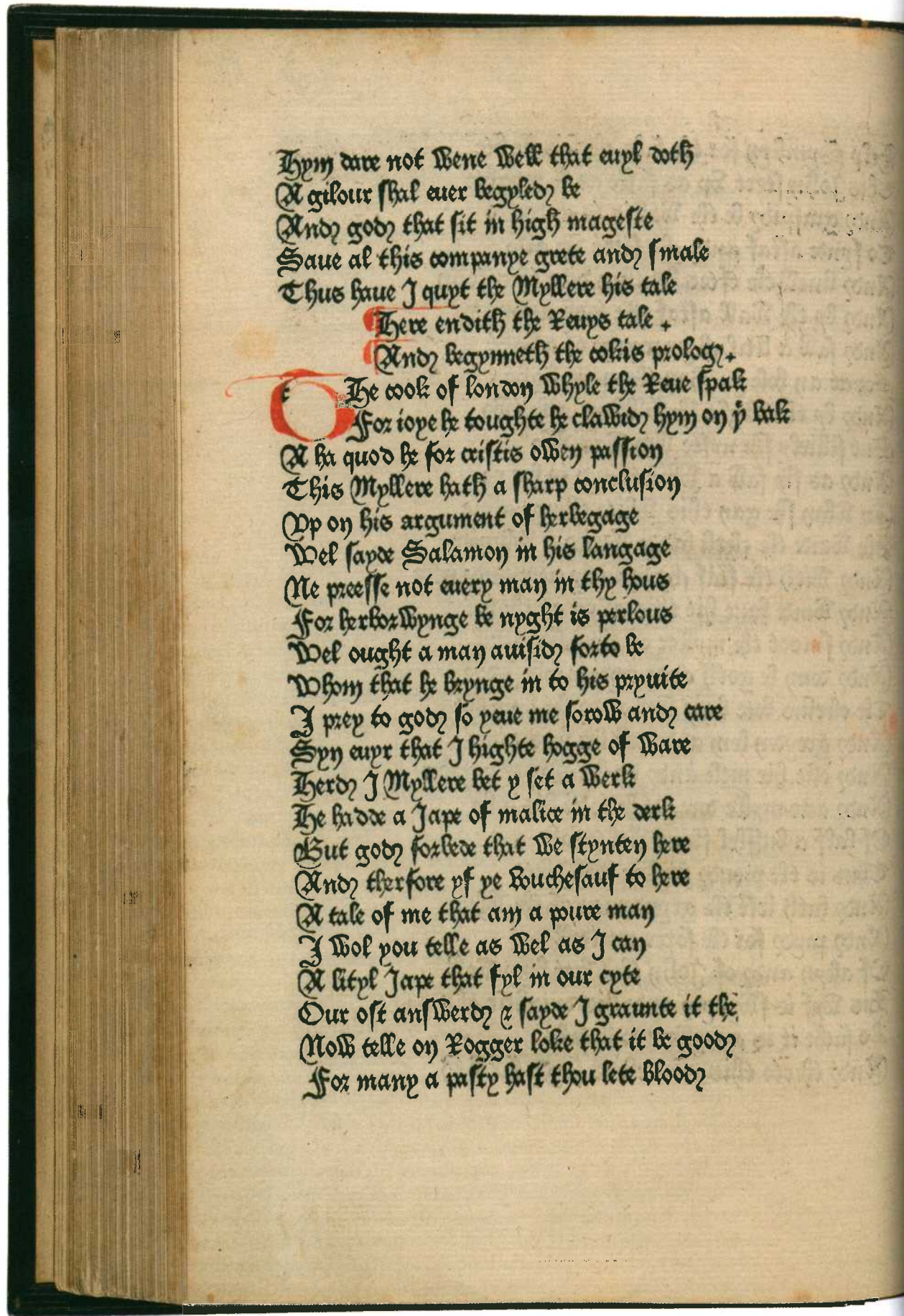
Characteristics
Ornate capitals
Looped ascenders
d Angled uncial stem
f long s Long, pointed descender
r s Alternate forms
w Tall
be da de ha he oo pr re th Ligatures

**A F P O S**  
 abcdefghi  
 moprstuyz

Connections
Gutenberg's Bastarda 1454
Zainer's Gotico-Antiqua 1468
Upper Rhine Bastarda 1485
The Wittenberg Bastarda 1508

Availability
Not available

Specimen
Geoffrey Chaucer, <i>The Canterbury Tales</i> .
William Caxton, London, 1476
(262x175mm)



Hym dare not bene well that euyl doth  
 A gilour shal euer begyled be  
 And god that sit in high mageste  
 Saue al this companye grete and smale  
 Thus haue I quyt the Myllere his tale

Here endith the Reys tale +

And begynneth the cokis prology +

**C**he cok of london whyle the Reue spak  
 For ioye he thoughte he clabid hym on y bak  
 A ha quod he for cristis oiden passion  
 This Myllere hath a sharp conclusion  
 Op on his argument of herlegage  
 Wel sayde Salamon in his langage  
 Me preeffe not euery man in thy hous  
 For herforwynge he nyght is perlous  
 Wel ought a man auisid forto be  
 Whom that he bynge in to his pryuite  
 I prey to god so yeue me sorow and care  
 Syn euer that I highte hogge of Ware  
 Herd I Myllere let y set a Werk  
 He hadde a Jape of malice in the derk  
 But god forlede that we stynten here  
 And therefore yf ye Ruchesauf to here  
 A tale of me that am a poure man  
 I wol you telle as wel as I can  
 A lityl Jape that fyl in our cyte  
 Our ost answerd & sayde I graunte it the  
 Now telle on Fogger loke that it be good  
 For many a pasty hast thou lete blood

And many a iacke of douyr hast thou sold  
 That had be this hoot and this cold  
 Of many a pilgrym hast thou cristis cure  
 For of thy persely yet fare they the wers  
 Now tel on gentil roger be thy name  
 But I pray the be not broth for game  
 A man may say ful soth in game and pley  
 Thou saist soth sayde Roger be my fey  
 But soth pley quade pley as the Flemynge saith  
 And therefore havey kally be thy feyth  
 Be thou not broth ar we departen here  
 Though that my tale be of an hostillere  
 But natheles I wil not telle it yet  
 But or we departe I wis thou shalt be quyt  
 And therwith al be lowgh and made here  
 And sayde his tale as ye shul aftir here  
 Here endith the cokis prolog +  
 And begynneth his tale +  
**A** Prentis Whilom duelt in our cyte  
 Of craft of vitailers Was he  
 As gaylard he Was as goldsmyth in y shalbe  
 Boun as a bery a proper felawe  
 With lokkis I kembid ful fetoussly  
 Daunce he coude Wel and iolily  
 Than he Was clepid Perhyn Keuelour  
 He Was as ful of loue and paramour  
 As is the hyue ful of hony swete  
 Wel Was the wenche y With hym mighte slepe  
 And at every bridale Wolde he synge & hope

William Caxton (c1420–c1491) introduced the art of printing to England. He was not, however, a printer in the sense of being directly involved in presswork and he certainly did not cut his own type. Rather, he was a pragmatic, visionary businessman who understood the value of printing in furthering his interests in the new trade of publishing and bookselling.

He had first recognized the potential of the new technology while working in various locations in the Low Countries and in Germany, the birthplace of printing in Europe. After venturing into bookselling, he set up his own press in Bruges, publishing seven editions, including the first book printed in the English language. In 1476, Caxton re-established himself in London, bringing with him a team of skilled craftsmen from Europe, together with all of the equipment and materials they needed to set up the first printing press in England.

One of his earliest publications was Chaucer's *Canterbury Tales*, a judicious choice for the first major book for the English market. Its first edition was published in 1476 and the second, illustrated with woodblock prints, in 1483. For the first edition, shown here, Caxton chose a type designed to appeal to an educated readership. Cut for him by Johan Veldener, an experienced Flemish punch cutter, it was based on the gothic handwriting then extensively used in European universities. Known as Bastarda, its ornate, angular forms and numerous ligatures had evolved from Textura (pp14–15) specifically for the production of non-religious documents.

During his lifetime, William Caxton published over 100 editions, most of them in the English language. At a time when most European books were printed in Latin, Caxton's carefully considered programme of well-crafted vernacular editions addressed the requirements of a new secular, literate class in England, while transforming and elevating the status of their native language at the same time.

Ty Griffo's Roman / Bembo

Ca Serif

Ke Old Style

Te Letterpress

Da 1495

De Francesco Griffo

Fo Aldus Manutius

Co Italy

#### Characteristics

A Flat apex

G No spur

J Descends below baseline

K Bowed arms

M Splayed

R Wide leg

T Opposing serifs

W Crossed centre-strokes

a Double-storeyed, small bowl

f Extended arch

g Double-storeyed, ear thickens at right

ABENRS

abcdefghi

moprstuy

#### Connections

Garamond's Roman	c1538
Centaur	1914
Poliphilus	1920
Bembo	1929

#### Availability

Monotype Bembo is available from  
Monotype and resellers

#### Specimen

Pietro Bembo, *De Aetna*. Aldus Manutius,  
Venice, 1495 (176x129mm)

rominium memorabile: nam de hoc poeta uersu ( si recte memini ) nobis pueris nondum inter grammaticos conueniebat : qua quidem in readhuc illi arbitrum si quaerunt; plane uideo eam cōtro uersiam posse dirimi a Niso tuo ; a quo ne scio q̄ blande caeteri hospites suscipiantur ; te certe ( ut illi dicerent ) etiam elegantiore remisit : Sed sequere. B. F. Taurominii cum ueterum monumentorum reliquiae plures uisuntur , templa , sepulchra , aquaeductus : quin saepe temere graeca numismata passim effodiuntur áffabre facta illa quidem , neq; in aes modo insculpta ; sed in argentum , sed in aurum ; quod etiam Syracusis plurimum , et ferè per totam insulam euenit : tum etiam coctile theatrum adhuc manet paulo , q̄ id , quod Romae uidimus , minus ; nisi q̄ illud amphitheatrum est : quae quidem omnia eò inspexi diligentius ; q̄ te recordabar plurimum semper ucte-

rum hominum imaginibus, monumen-  
tisque, tanq̄ uirtutum illorum, et gesta-  
rum rerum testibus, oblectari. Vrbs  
ipsa loco praecelso, atq; edito sita, et mō-  
tium angulo promissa in pelagus pro-  
spectum maris Ionii late hinc inde do-  
minatur: theatrum ultimam anguli ru-  
pem infedit, qua collis conspicuus ante  
omnem urbem in circum planitiem du-  
cens audentior procurrat in mare; atq;  
hinc fluctibus, inde urbe medius ipse ter-  
minatur. E Taurominitano demissi iu-  
go, et littore paulatim relicto, uallēmq;  
ingressi; quam a leua Aetnae radices, a  
dextra Taurominitani montes effici-  
unt; per eam Randatium usq; perueni-  
mus nouum oppidum, et in Aetnae ra-  
dicibus, qua parte mediterranea despe-  
ctat, situm. iter totum a Taurominio no-  
bis quatuor, et uiginti mil. pass. comfe-  
ctum est. uallis sonoro, et ppetuo flumine  
scinditur, et irrigatur. Platani numerosa

In 1495, 15 years after Nicolas Jenson's death, a new roman typeface appeared in Venice, one of the major centres of printing in the late fifteenth century. This design became the progenitor of all old-style typefaces, setting a new standard for typographic excellence. The type was cut for the Venetian printer and publisher Aldus Manutius (1449–1515) by Francesco Griffo (1450–1518) for use in *De Aetna*, a short travelogue written by the young Italian humanist poet Pietro Bembo.

Aldus Manutius is one of the most revered names in typographic history, although he was certainly neither a punch cutter nor a pressman. A scholar, businessman and publisher, he eschewed books on religious subjects, instead producing editions of classical texts in Latin, Greek and Italian that reflected the humanist cultural sensibilities of the day. His ambition was to print definitive works that were meticulously edited and of the highest production standards.

Manutius's books were the perfect vehicles for Francesco Griffo's types. Griffo was the first punch cutter whose designs were as much a product of their technology as they were a reflection of the humanist manuscript hands on which they were modelled. Using consummate craft skills, Griffo exploited type production techniques and materials to cut and cast types that were more precise and more refined than had been achieved previously.

As Nicolas Jenson had done in 1470, Griffo based his capitals on Roman monumental inscriptions, with the lower case developed from contemporary humanistic scripts that were themselves rooted in the ninth-century Carolingian minuscule. The delicacy of his roman type contrasts with Jenson's earlier, heavier letterforms. The stress of the letters is angled and the serifs in the lower case characters are oblique and sharply cut. These curve gracefully into the stems of letters that are themselves full and rounded. One of the main characteristics that distinguished Griffo's types from earlier Venetian forms is the way in which the capitals stand at a lower height than the ascenders of the lower case letters so that in bodies of text they do not obtrude.

Manutius became enormously successful and his work was highly influential on the burgeoning class of literate professionals in Renaissance Italy. His publications were groundbreaking, both formally and ideologically, as were the roman types in which they were set.

## Garamond's Roman

Ty Garamond's Roman

Ca Serif

Ke Old Style, French

Te Letterpress

Da c1538

De Claude Garamond

Fo Claude Garamond

Co France

### Characteristics

Top serifs have downward slope

Q Long tail

R Leg below baseline

T Inclined left-hand top serif

a Small bowl

e Small eye

ACEMRS

abcdefghi

moprstuyz

### Connections

Stempel Garamond 1924

Garaldus 1957

Sabon 1967

Adobe Garamond 1989

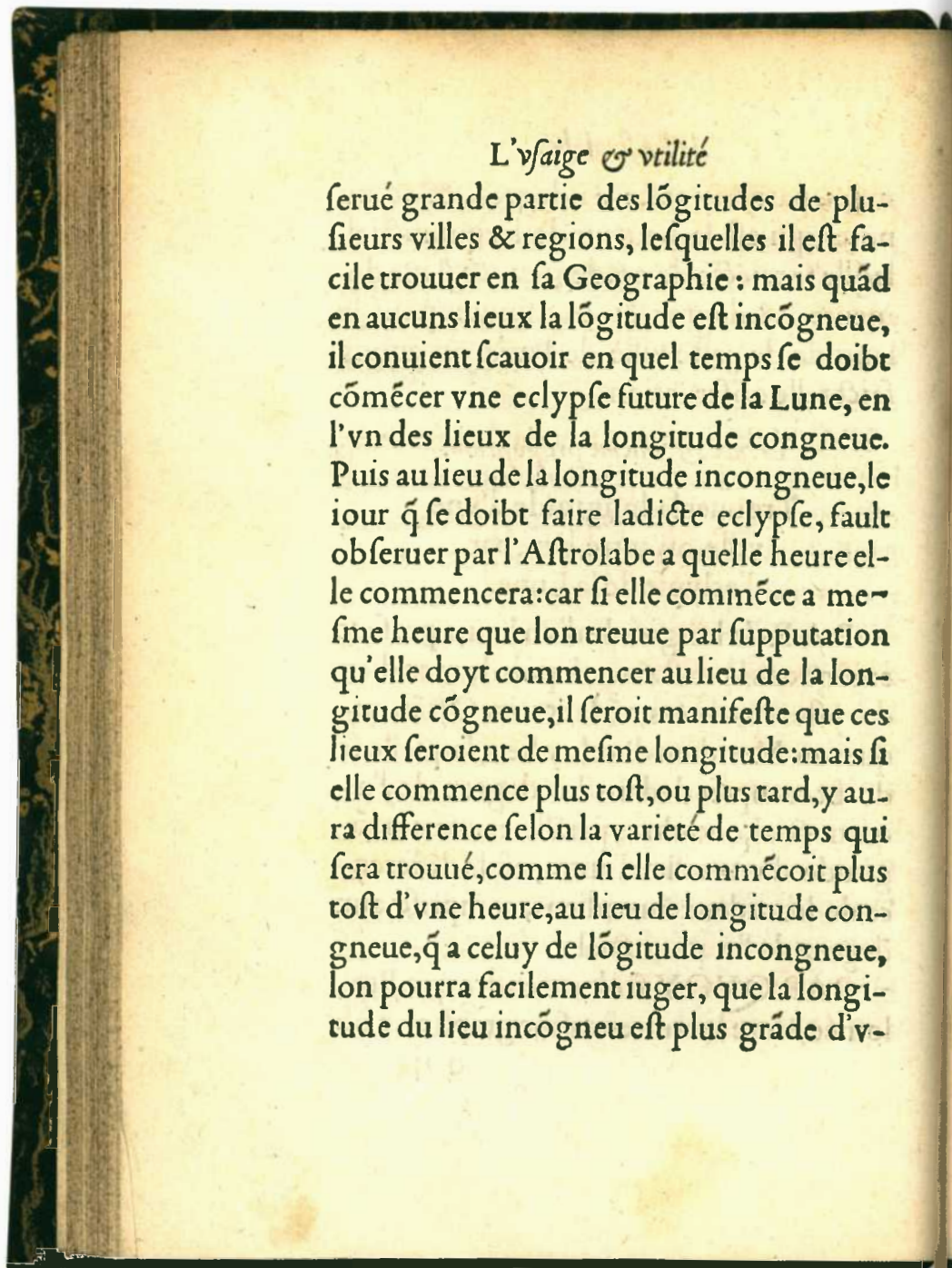
### Availability

Digital types based on Garamond's Roman are widely available

### Specimen

Dominique Jacquinot, *L'usage de l'astrolabe, avec un traicté de la sphère.*

Jean Barbé, Paris, 1545 (177x130mm)



### L'usage & utilité

serué grande partie des lōgitudes de plusieurs villes & regions, lesquelles il est facile trouuer en sa Geographie : mais quād en aucuns lieux la lōgitude est incōgneue, il conuient scauoir en quel temps se doibt cōmēcer vne eclipse future de la Lune, en l'vn des lieux de la longitude congneue. Puis au lieu de la longitude incongneue, le iour q̄ se doibt faire ladicte eclipse, fault obseruer par l'Astrolabe a quelle heure elle commencera: car si elle commēce a mesme heure que lon treuve par supputation qu'elle doyt commencer au lieu de la longitude cōgneue, il seroit manifeste que ces lieux seroient de mesme longitude: mais si elle commence plus tost, ou plus tard, y aura difference selon la varieté de temps qui sera trouué, comme si elle commēcoit plus tost d'vne heure, au lieu de longitude congneue, q̄ a celuy de lōgitude incongneue, lon pourra facilement iuger, que la longitude du lieu incōgneu est plus grāde d'v-

*de l'Astrolabe.*

51

ne heure, qui vault 15. degrez, que celle du lieu a nous cõgneu. Et semblablement fault entendre des autres differences de temps, selon la valeur des degrez, en prenãt tousiours 15. degrez pour vne heure, & quatre minutes pour chacun degré.

P O V R exẽple, ie treuve dedans Ptolomée, que la longitude de la ville de Paris est de 23. degrez, & qv'ne eclipse de la Lune doibt cõmencer audict lieu a trois heures apres minuiet: sur ce point ie veulx scauoir combien Tubinge ville renommée a de lõgitude, pour ce faire i'observe audict lieu le temps que se fait ladiete eclipse, et treuve son commencement a trois heures, 24. minutes apres minuiet, qui sont 24. minutes, valant 6. degrez plus tard, q̃ dans Paris, lesquelz ie adiouste a la lõgitude de Paris, pour autant que le commencement de l'eclipse sy faisoit plus tost: & par ce moyen ie congnois que Tubinge a vingt & neuf degrez de longitude.

o iij

By the second quarter of the sixteenth century France had displaced Italy as the epicentre of the printing and publishing trade. In Paris books were being produced to the highest standards, with an unprecedented sophistication in design and accuracy in presswork.

The elegant roman types of Claude Garamond (c1510–61) were among the most significant contributions to the French printing industry. Having learned the craft of punch cutting with Antoine Augereau in Paris, Garamond established himself as an independent type founder in around 1538. In his short career he cut at least 34 different types, including 17 romans and 7 italics. The most enduring of these is a group of roman types he produced in the mid-1530s that drew inspiration from Francesco Griffo's letters of 1495 (pp30–31).

While Garamond's work was not particularly innovative, he used his prodigious technical skills to refine Griffo's Aldine design, cutting letters with restraint and assurance. Garamond's Roman provides a light, even overall tone to bodies of extended text, with a sense of fluency and balance that is largely due to its spacing. The characters have a consistent appearance, with a meticulous alignment and fit between them. Like Griffo's design, capitals are slightly shorter than the ascenders so as not to obtrude, contributing to the harmony of the page. The designs of capitals, lower case and italics (pp50–51) are coordinated, providing printers with the first comprehensively organized collection of typefaces. They formed a blueprint that continued to influence printing and type founding in France for over a century.

Since its inception, Garamond has been one of the most popular typefaces in the history of typography, and has probably been the subject of more imitations, reinterpretations and revivals than any other. Almost every major foundry in the world has published a typeface in Garamond's name. However, due to gaps in early historical records, many of these have been misattributed, with romans actually based on Jean Jannon's *Caractères de l'Université* from a century later (pp62–63), and italics referencing those of Garamond's contemporary, Robert Granjon (pp58–59). It was not until 1926 that these errors were identified by Beatrice Warde, but by then many type foundries, including Monotype and ATF, had already released type families erroneously believed to be revivals of Garamond's work. These misattributions persist to the present day.

# Garamond's Italic

Ty Garamond's Italic

Ca Serif

Ke Old Style Italic, French

Te Letterpress

Da c1545

De Claude Garamond

Fo Claude Garamond

Co France

## Characteristics

Italic lower case with roman capitals

y Long, curved tail

as ff fi fl fr is st us Ligatures

& Distinctive

AMPQR

abcdefghijkl

moprstuxy

## Connections

Griffo's Italic 1501

Granjon's Italic 1560

Stempel Garamond Italic 1924

Adobe Garamond Italic 1989

## Availability

Digital types based on Garamond's Italic are widely available

## Specimen

Oppian, *De venatione libri IV*. Michel de Vasconan, Paris, 1555 (233x170mm)

## OPPIANI DE VENAT.

Corpora per saltus exercet athleta palastra.  
 Post ubi collectis confidit uiribus acer,  
 Et uoces ultro didicit duplicare superbas,  
 Montibus è celsis oblitum innadit in hostem,  
 Excussa latis armis ceruice torosa:  
 Hinc reboans alter uehementius euocat hostis,  
 Ingeminat saltus resonans & concaua rupes.  
 Ast illi facilis tandem uictoria cedit,  
 Quòd duris firmans alimentis corpora pauit  
 In sylua Cypridos uim debilitantis amœna.  
 Taurorum mores atque agmina mille feruntur:  
 Sed præstant qui frugiferas pascuntur ad undas  
 Multifidi Nili niueo candore micantes,  
 Corpore tam uasto ut naues incedere credas.  
 Sed faciles animos præstant, & pectora blanda  
 Pastoribus, ut puerorum etiam mandata faceffant.  
 At Phrygiis species est auro concolor ardens,  
 Ardua nodosos ceruix exultat in armos,  
 Eminent & gibbus per colla rotatilis altus.  
 Iam uerò solis Phrygiis natura uidetur  
 Prodigio similis, capiti non cornua duro  
 Radices iaciunt, uerùm torquentur in omnes  
 Partes, ut corio tantùm uideantur inesse.  
 Aonij uerò non finditur ungula tauri,  
 Atque unum tantum succrescit uertice cornu.  
 Duplex Armeniis, sed torta uolumine cuspis  
 Prominet, in calum exitiosa cacumina tollens.  
 Omnibus at præstant Syrii, Cheronesia proles,  
 Qui circa excelsæ pascuntur mœnia Pellæ,

Mag-

## LIBER II.

13

Magnanimi, fortes, generosi, Marte feroces,  
 Cornupetæ, torui, riuales, atque superbi,  
 Alto mugitu atque horrenda uoce tonantes:  
 Nec tamen aut pingues immensa mole grauantur  
 Corporis, aut macri spoliantur robore iusto,  
 Temperiem mediam sortiti munere diuûm,  
 Et cursu rapidi & uiolento robore fortes.  
 Illos (ut perhibent) Erithæa magnus abegit  
 Alcides, tolerans infracto corde laborem,  
 Cùm procul Oceano triplicem certamine uicit  
 Geryonem in speculis altis, uictorque redibat,  
 Populea circum uelatus tempora fronde:  
 Cùm uarios iterum uersaret adire labores,  
 Non quos præciperet Iuno, aut Eurystheus acer:  
 Principis Archippi Pellæ mandata parabat,  
 Immensus quando exundabat campus ad imas  
 Emblonij montis radices, quippe fluenta  
 Vorticibus rapidis in agros torquebat Orontes  
 Aequoris oblitus, nymphæque retentus amore  
 Cautibus e celsis labens obduxerat agros  
 Aptos seminibus, Melibæam linquere nolens.  
 Stipabant etenim montes, cingente corona,  
 Vdo tollentes utrinque cacumina campo.  
 Arduus aduerso stabat Dioclaus ab ortu,  
 Lauaque & occasus Emblonius ora tenebat,  
 Turbidus in medio campo stagnabat Orontes,  
 Vt muros unda reflua tumefactus obiret.  
 Sic igitur Pellam cingebat tanta uorago,  
 Vt meritò appellaretur peninsula quondam.

E

Claude Garamond (c1510–61) was the most renowned punch cutter in Europe during the sixteenth century and his work had an impact on the course of typographic history that continues to the present day. However, very little is known about his origins or the circumstances of his life. Until recently, he was thought to have been born in the 1480s and to have learned his craft working for Geoffroy Tory, but recent research has revealed that he was apprenticed to the printer Antoine Augereau from around 1525 until 1534, when Augereau was executed for his religious faith.

The first original typefaces cut by Garamond date from the 1530s. After many years spent as an apprentice and journeyman, he became a master of his trade and established himself as an independent type founder from around 1538, remaining productive until his untimely death in 1561. It is now considered probable that he was born in 1510, the date which until recently had been mistakenly understood as the first year of his apprenticeship.

In 1543 Claude Garamond relocated his workshop near to the press of his brother-in-law, the printer Pierre Gaultier. There, between 1543 and 1550, he cut punches for new italic characters following the Venetian models first made by Francesco Griffo for Aldus Manutius.

The example shown here, set in a size equivalent to around 16.5 point, is as well considered and expertly cut as his roman (pp48–49). The lower case letters show a slightly varied angle of inclination, enhanced by the conventional use of broad, upright capitals as initials and within the body text. A flowing calligraphic appearance is emphasized by the use of many ligatures that draw on European scribal traditions.

Like his romans, Garamond's sprightly italics impart a very light and even overall tone to bodies of extended text. However, despite their evident qualities, Garamond's italics were not quite as widely accepted by printers and publishers as those of his contemporary Robert Granjon (pp58–59).

1650-

Although the foundations of the modern age are firmly embedded in the Renaissance with the advent of printing and publishing, its form was determined by the economic, scientific and social revolutions of the seventeenth and eighteenth centuries.

The seventeenth century was an era of global expansion, when independent European nations grew economically and physically, many seeking to build empires through exploration, conquest and colonization. It was also a period of extended religious and political conflict that often resulted in brutal violence. The philosophical and cultural movement that followed during the Enlightenment emphasized free thinking, reason and critique in a reaction to the dogmatic fundamentalism of the preceding years. The Enlightenment world view held that the universe was logical and understandable and that the historical trajectory of mankind was one of improvement. Science was perceived as the instrument of its progression. Philosophers such as Rousseau, Voltaire and Diderot asserted that, rather than passively accepting the orders of established institutions, individuals had the right – as well as the capacity – to think for themselves and to act accordingly.

During the seventeenth century very few technical improvements in printing and publishing were made, but in 1692 a significant conceptual advance was instigated in France when the Académie Française commissioned a rationally constructed alphabet, the Romain du Roi. This was a typographic landmark of the Age of Reason that signalled the beginnings of a totally new way of understanding visual communications. Whereas previous typefaces had evolved naturally over time from formal scripts, the Romain du Roi was the systematic output of a purely logical process, with letterforms constructed on grids before being cut into metal.

The Romain du Roi was not a particularly effective typeface. However, in a less severe form, its approach became a key principle of the next stage of type design, marking a move away from calligraphic letters towards those that began to be understood as products of technologies and as elements in visual systems, much in the way that component parts operate in machines.

The typefaces that followed its influence are often classified as ‘transitional’ designs because of their intermediate position between the old styles of the Renaissance and the designs that came afterwards, at the end of the eighteenth century. Transitional typefaces are identified by features that follow rational principles, with a higher contrast than old-style faces, a vertical stroke axis and sharp, bracketed serifs. These characteristics are evident in Pierre-Simon Fournier’s types from the 1760s, but were achieved with even greater success by John Baskerville in a type design that is a model of Enlightenment thinking. Although he is known today primarily for his type, Baskerville’s numerous improvements to paper, ink and printing processes had an equally decisive impact on the course of typographic history.

A number of type founders drew on Baskerville’s techniques and letterforms to create typefaces in the late 1700s and early 1800s that are now described as ‘modern’. Among the first, and among the most influential, were Firmin Didot from Paris and Giambattista Bodoni of Parma. Their typefaces are identified by their abrupt vertical stress and extreme stroke contrast, with flat serifs and horizontals that are hairline-thin. Embodying scientific and classical ideals, the modern types are a dazzling expression of the Age of Reason. Although they are harsh on the eye and not easy to read in text, they reconceived the ways in which type could be used, permanently changing the direction of visual communications.

## The Fell Types

Ty **The Fell Types**

Ca **Serif**

Ke **Old Style, Dutch**

Te **Letterpress**

Da **1672**

De **Peter de Walpergen**

Fo **Oxford University Press**

Co **UK**

### Characteristics

Short ascenders and descenders

A Cupped apex

Q Long, heavy tail

f h i k l m n r Thin, flat bottom serif

g Narrow, hooked ear

p q Flat bottom serif

s Narrow

& Distinctive form

ACEMQS

abcdefghijkl

orstuyaefg

### Connections

Jannon 1621

Kis's Roman 1687

Van Dijkstra's Roman 1689

Caslon c1725

### Availability

A digital revival of the Fell Types is available from Hoefler & Co. and resellers

### Specimen

John Fell, *A Specimen of the Several Sorts of Letter Given to the University*. Oxford University Press, Oxford, 1695 (208x132mm)

By the end of the seventeenth century the printing industry was well established in England, although very little type of English origin was available. For a century and a half the Crown had regulated the trade so restrictively that a type-founding industry had no chance to develop. As a result, during the seventeenth century English printers were forced to import their types, largely from the Netherlands.

One of the first to recognize the detrimental effects of this dependency was John Fell, Bishop of Oxford. To promote 'the cause of learning' in England he began to assemble a comprehensive collection of types for the Oxford University Press in 1667, writing: 'The foundation of all successes must be layd in doing things well, and I am sure that will not be don with English letters.' In addition to acquiring several typefaces from France, Germany and the Netherlands, Fell contracted a German type founder, Peter de Walpergen (1646–1703), to cut a number of fonts that are known today as 'the Fell Types' and that remain in the possession of the Oxford University Press.

The Fell Types are comparable to the designs of Jean Jannon (pp62–63). In the Fell roman, a narrowing of the round letters and a high degree of contrast are evident. Ascenders and descenders are notably short, giving larger sizes a squat appearance. In the lower case, thin, flat serifs are found at the base of vertical stems, a feature that later distinguished classical and modern types. The slant of the Fell italic has the same lack of uniformity as Jannon's, but the capitals show slight differences. In the lower case italic the ovals are wide, and ascenders and descenders are short.

With their many imperfections, the Fell Types have been considered by some as visually crude and technically inept. Type historian Harry Carter's view, for example, was that 'The pieces of type differ in height to an extent that horrifies a type-founder and tries the patience of a machine manager', but he went on to argue that these faults contribute favourably to their singular personality.

Despite their obvious technical and aesthetic deficiencies, the Fell Types were among the very first fonts cast in England, forming a bridge between the seventeenth-century Dutch old styles of Miklós Kis (pp68–69) and Christoffel van Dijk (pp70–71) and the seminal eighteenth-century designs of William Caslon (pp76–77).

ABCDEFGHIK

ABCDEFGHIKLM

Pater noster qui es  
in caelis, sanctifice-  
tur nomen tuum.  
Veniat &c.

ABCDEFGHI

Pater noster qui es  
in caelis, sanctifice-  
tur nomen tuum.  
Veniat regnum tu-  
um: fiat &c.

## Two Line English Roman.

ABCDEFGHIJKLM  
NOPQRSTV &c.

Pater noster qui es in cœlis, sanctificetur nomen tuum. Veniat regnum tuum: fiat voluntas tua, sicut in cœlo, ita etiam in terra. Panem nostrum ---

*Two Line English Italick.*

ABCDEFGHIJKLMNO  
PQRSTUVWXYZ ꝛ Æ

*Pater noster qui es in cœlis, sanctificetur nomen tuum. Veniat regnum tuum: fiat voluntas tua, sicut in cœlo, ita etiam in terra. Panem nostrum —*

## Double Pica Roman.

ABCDEFGHIJKLMN O P Q R  
S T V U W X Y Z A B C D E F G H I K -

**P**Ater noster qui es in cœlis, sanctificetur nomen tuum. Veniat regnum tuum: fiat voluntas tua, sicut in cœlo, ita etiam in terra. Panem nostrum quotidianum da nobis hodie. Et remitte nobis debita nostra, sicut & remittimus debitoribus nostris. Et ne nos inducas in tentationem, sed libera nos ab illo malo. AMEN.

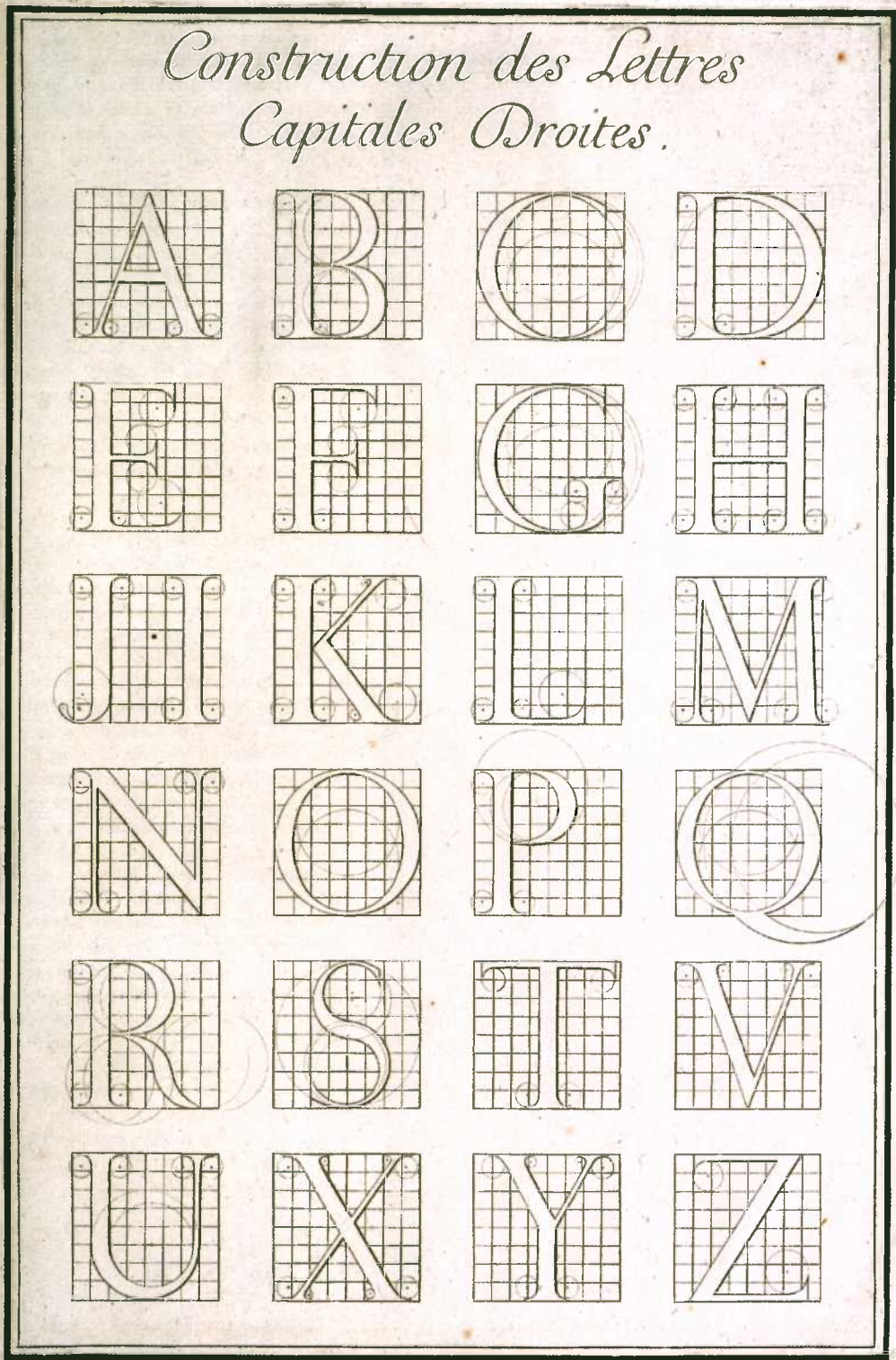
*Double Pica Italick.*

*AABCDEFGHIHIꝛKLMM  
NOPQRSTUVWXYZ Æ Æ*

*P*Ater noster qui es in cœlis, sanctificetur nomen tuum. Veniat regnum tuum: fiat voluntas tua, sicut in cœlo, ita etiam in terra. Panem nostrum quotidianum da nobis hodie. Et remitte nobis debita nostra, sicut & remittimus debitoribus nostris. Et ne nos inducas in tentationem, sed libera nos ab illo malo. Amen.

The Romain du Roi

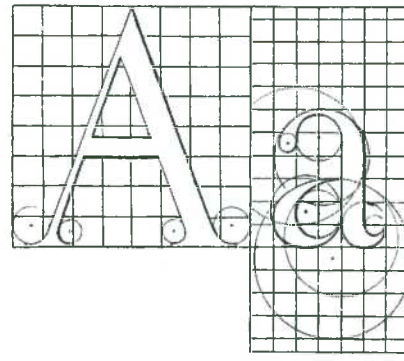
288



*Ludovicus Simonneau, 1695*

Ty	The Romain du Roi
Ca	Serif
Ke	Transitional
Te	Copper Engraving
Da	1695
De	Louis Simonneau and Philippe Grandjean
Fo	Imprimerie Royale
Co	France

**Characteristics**  
 Based on square grids 8 units wide  
 Vertical stress  
 Thin strokes with high contrast  
 Sharp, unbracketed serifs



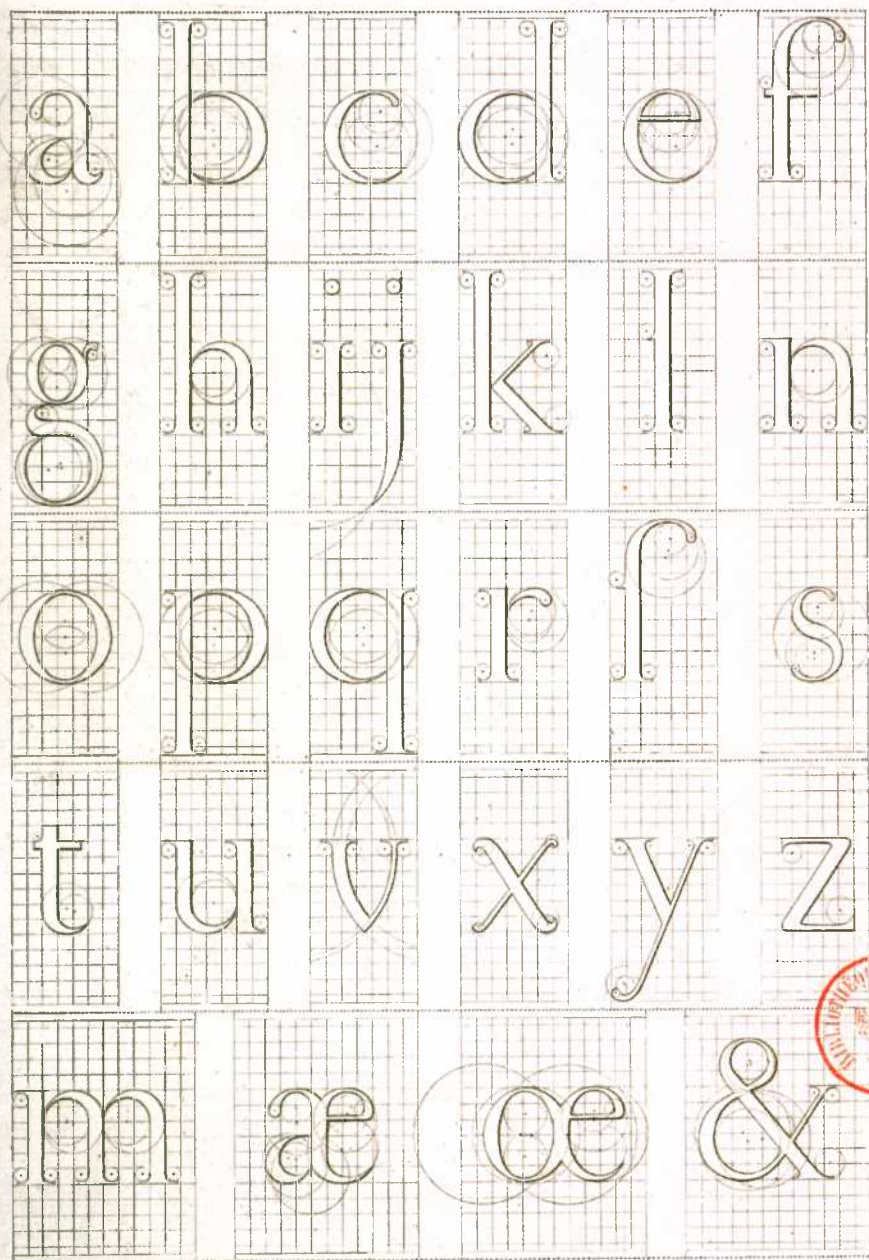
<b>Connections</b>	
LaPolice BP	2006
Romain BP	2007
Royal Romain	2008
SangBleu	2008

**Availability**  
 Not available

**Specimen**  
*Description et perfection des arts et métiers, des arts de construire les caractères.* Académie Royale des Sciences, Paris, 1704 (475x310mm) Source: BNF

336

# Construction des Lettres Courantes Droites.



Ludovicus Simonneau Auct. fecit 1792.



2 Planches  
qui paraissent  
p. 201

Les Planches qui sont gravées et décrites au Volume de Taugou.  
Elles sont comprises dans l'Etat de celles remises par M. Brisson à l'Académie, en  
provision de la succession de M. de Rouanne.  
Elles font partie des 52 Planches longuement déposées à l'Imprimerie Royale, et remises à l'Académie.  
Elles ne font pas partie de celles remises à l'Académie par M. de Lamoignon en  
1701. Elles ne se trouvent pas chez le Libraire à Rotterdam.

Late eighteenth-century printing and type design were influenced by the new scientific and philosophical theories of the Enlightenment, a period defined by its rejection of traditional norms. In 1692, a significant development was instigated in France when the Academy of Sciences commissioned a rationally constructed alphabet, the Romain du Roi. This initiative was the origin of a radical new direction in letterform design that would have a huge impact on the future of typography.

The design of the typeface was supervised by the Bignon Commission, a government-appointed group comprising two academics and two clergymen, one of whom was also an engineer. With a mission to document 'the techniques used in the practice of the arts' so that contemporary manufacturing methods would be documented, they chose to begin with 'the Art which preserves all others': printing.

Disregarding the influence of handwriting that had underpinned the design of type since its inception, the letters of the Romain du Roi were constructed systematically, with the individual parts of letterforms treated as elements in an overall design scheme. Based on two different grids divided into squares – 8x8 units for capitals and 15x8 units for the lower case – letter constructions were documented in large copperplate engravings by Louis Simonneau while the cutting of the types was assigned to Philippe Grandjean (pp74–75).

Typographically, the commission's prototype is far from satisfactory. It is awkward both in proportion and contour, and lacking in evidence of humanity. However, its analytical approach had a liberating effect on the direction of typography throughout Europe at a time when improvements in printing methods, papers and inks afforded new possibilities. The Romain du Roi introduced many new ideas that, in a less rigid form, would become the characteristics of modern type design: a shift of stress to the vertical, much greater contrast between thick and thin strokes, and sharp, bracketed serifs. Above all, its analytical approach signalled a move away from letters derived from handwriting towards those that began to be perceived as products of technological processes and as component parts in systems of visual differentiation.

The impact of the Romain du Roi would continue directly for the next century, influencing the type designs of Fournier (pp82–85), Fleischman (pp78–79) and Baskerville (pp80–81), and eventually leading to the modern types of Didot (pp90–91) and Bodoni (pp96–97).

## The Romain du Roi

Ty The Romain du Roi

Ca Serif

Ke Transitional

Te Letterpress

Da 1702

De Louis Simonneau and

Philippe Grandjean

Fo Imprimerie Royale

Co France

## Characteristics

Vertical stress

Thin strokes with high contrast

Capitals to ascender height

Most capitals have uniform width

Sharp, bracketed hairline serifs

A Pointed apex

M Splayed

R Curved leg

b d h l Flat top serifs

g Narrow, bulbous ear

l Central spur to left side

t Short, flat top

AEGMRS

abcdefghijkl

Imoprstuy

## Connections

Fleischman's Roman 1739

Fournier's Roman 1764

Didot 1784

Bodoni 1788

## Availability

Various digital revivals are available

## Specimen

*Medailles sur les principaux evenemens du regne de Louis le Grand*. Imprimerie Royale, Paris, 1702 (433x288mm)

Source: BNF

Ce qu'on appelle Médailles des Rois de Macedoine, de Syrie, ou d'Egypte, estoit aussi apparemment des monnoyes, parce que de chacun de ces Rois on n'en a gueres que d'une sorte. On y voit d'un costé leur teste, avec les ornemens qui leur estoient propres, & au revers tantost un Aigle tenant un Foudre, tantost une Galère qui désigne la Ville de Tyr; une Victoire, ou quelque autre Divinité, & pour toute Inscription, le nom du Prince, Aucune de ces pièces ne marque d'évenement positif, & par conséquent ce sont des monnoyes.

Il n'en est pas de mesme, de ce qui a esté frappé depuis Jules Cesar. Il y eût alors & des Monnoyes & des Médailles. Les monnoyes ont ordinairement d'un costé la teste du Prince, & de l'autre le nom des Monetaires, avec ces mots III VIR. A. A. A. F. F. *Triumvir, Ære, Argento, Auro, Flando, Feriundo*. Les Médailles sont les pièces, qui marquent au revers quelque événement memorable.

A l'exemple des Romains, les Rois & les Princes ont fait frapper des Médailles. Elles se sont extrêmement multipliées, sur tout dans les derniers temps, & on a déjà vû plus d'une Histoire Métallique. Mais ces Histoires ne sont proprement qu'un amas de Médailles faites par plusieurs particuliers, qui la plupart, ont travaillé sans méthode, & sans génie.

La Médaille est un monument durable, & fait, pour transmettre à la postérité les grands événements. Ce qu'elle repré-

The Bignon Commission's deliberations on behalf of the French Academy of Sciences (pp72–73) resulted in the commissioning of a series of types cut by Philippe Grandjean (1666–1714) for the exclusive use of the Imprimerie Royale.

The Romain du Roi typeface was literally 'the King's Roman', the official type of the French state under Louis XIV. Cut and cast by the Imprimerie, the type was rigorously protected by law against any unauthorized duplication. It is highly likely that Grandjean based his type on original drawings produced by members of the commission rather than Simonneau's

engraved letters, since Grandjean is known to have started cutting the first size of the type in 1696, when Simonneau's work could not have been complete.

While Grandjean's type is distinctly geometric by comparison to any previous designs, it is much softer and more humanistic than the stiff, mechanical letters of the commission on which it was based. Grandjean clearly ignored Simonneau's more extreme forms, like the g, v and x, and his italic is much more serviceable than the awkwardly inclined roman style shown in the engravings. Grandjean's letters have a stress in the

vertical axis, and a considerable contrast between thick and thin strokes. There are bracketless, almost hairline serifs on many capitals, as well as the p, u and r, while the l, j and all of the ascenders have double serifs; the lower case l has a curious spur on the side and there is a short, flat top on the t, both of which are also found in Simonneau's engravings. Because the type was cut to fit a mathematical structure, capitals are the same height as ascenders. They therefore look somewhat large and disproportionate to the lower case. Many previous types had been subtler, with a reduced capital height to avoid this imbalance.

The first book to use the Romain du Roi type was not published until 1702, a decade after the project's inception. *Medailles sur les principaux evenements du regne de Louis le Grand* is a luxurious and immaculately produced publication, reflecting the extravagance of the reign of Louis XIV.

Tobias Smollett's critique of Louis XIV's regime might also apply to the book's design. He described it as 'an ostentation of fastidious pomp, a prodigality of expense, an affectation of munificence, an insolence of ambition and a haughty reserve of deportment.'

vent, & où l'on commença l'Histoire que l'on donne au Public.

Comme il n'y avoit encore aucune règle établie pour cette sorte de travail, on ne parvint pas d'abord à bien prendre le goust des Anciens. Ce qu'on appelle le Moderne, ne pouvoit servir d'exemple. Car tout ce que les Curieux ont jusqu'icy rassemblé de Médailles modernes, en fournit à peine quelqu'une digne de l'attention des gens de Lettres. Il a donc fallu se former des principes, il a fallu fixer des règles, soit pour l'Inscription, qu'on nomme *Légende*, soit pour le dessein, qu'on nomme *Type*. Et tout cela a fait que du temps de Monsieur Colbert, on n'a pas beaucoup avancé.

Monsieur de Louvois, trouva cette Histoire commencée, & ne fut pas long-temps à comprendre l'importance de la continuer. Il rendit les Assemblées plus fréquentes, & obtint du Roy qu'elles se tiendroient au Louvre. On travailla avec beaucoup d'assiduité, & on fit du progrès dans un Art assez négligé jusqu'alors.

Après la mort de Monsieur de Louvois, le soin des Académies fut remis par Sa Majesté à Monsieur de Pontchartrain, alors Secrétaire d'Etat, & aujourd'huy Chancelier de France. Comme il aime les Lettres, qu'il a le goust delicat, le sens exquis, & une ardeur tousjours égale pour tout ce qui peut avoir le moindre rapport à la Personne du Roy. il a fait revoir avec





## Baskerville

Ty	Baskerville
Ca	Serif
Ke	Transitional
Te	Letterpress
Da	1757
De	John Baskerville
Fo	John Baskerville
Co	UK

### Characteristics

Vertical stress
Capitals lower than ascender height
<b>A</b> High crossbar and pointed apex
<b>C</b> Top and bottom serifs
<b>E</b> Long bottom stroke
<b>J</b> Descends below baseline
<b>Q</b> Swash-like tail
<b>R</b> Straight, flared leg
<b>g</b> Open tail

ACEJMQ  
 abcdefghij  
 orstuyaefg

### Connections

Caslon	c1725
Fry's Baskerville	1766
Monotype Baskerville	1923
Mrs Eaves	1996

### Availability

Digital revivals are widely available

### Specimen

*Type Specimen and Proposal for Printing of the Works of Virgil*. John Baskerville, Birmingham, 1754 (280x220mm)

PUBLII VIRGILII  
 MARONIS  
 BUCOLICA  
 GEORGICA  
 ET  
 AENEIS

*Ad optimorum Exemplarium fidem recensita.*

## TO THE PUBLIC.

**J**OHAN BASKERVILLE proposes, by the advice and assistance of several learned men, to print, from the Cambridge edition corrected with all possible care, an elegant edition of Virgil. The work will be printed in quarto, on this writing royal paper, and with the letter annex'd. The price of the volume in sheets will be one guinea, no part of which will be required till the book is delivered. It will be put to press as soon as the number of Subscribers shall amount to five hundred whose names will be prefixt to the work. All persons who are inclined to encourage the undertaking, are desired to send their names to **JOHAN BASKERVILLE** in Birmingham; who will give specimens of the work to all who are desirous of seeing them.

Subscriptions are also taken in, and specimens delivered by Messieurs R. and J. DODSLEY, Booksellers in Pall Mall, London. MDCCLIV.

P. VIRGILII MARONIS  
 BUCOLICA

ECLOGA I. cui nomen TITYRUS.

MELIBŒUS, TITYRUS.

**T**ityre, 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 filvas.  
*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 permittit 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! filice in nuda connixa reliquit.  
 Sæpe malum hoc nobis, si mens non læva fuisset,  
 De cælo 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 hædos  
 Noram; sic parvis componere magna solebam.

At the start of the eighteenth century, old-style typefaces were the norm; by the end, the radical modern styles of Bodoni and Didot had become dominant. Central to this significant change in the direction of typographic design were the innovations of John Baskerville (1706–75), an English maker of japanned wares who was also an expert writing master and letter carver.

Late in life Baskerville set up as a printer, applying his professional skills to produce a series of books that have few rivals in the history of printing. Although self-taught, he was relentless in his pursuit of perfection, involving himself in every detail of the print production process. He made numerous improvements to the paper, ink and the printing press itself to achieve results that were more sharply cut and lighter than any previous design. He developed smooth, glazed paper and, using his knowledge of japanning, formulated his own dense black ink. To maintain the highest standards he would print a run of 2,000 to obtain 1,500 copies.

Baskerville's typefaces are the result of his ambition to improve on those of William Caslon (pp76–77). Unlike the theoreticians who had designed the Romain du Roi at the turn of the century (pp72–73), his work was informed by an expert understanding of pen-drawn letters. In the mid-eighteenth century, writing masters began to hold their pens at right angles to the baseline to create sharply defined forms with an upright stress. This practice influenced the consistency of the stroke construction of Baskerville's type, which had an increased contrast between thick and thin strokes, making the serifs sharper and more tapered, with a shift to vertical in the axis of rounded letters. Character proportions are wide and regular, with open counterforms and curved strokes that are circular. Baskerville's skills as a writing master are evident in the flowing curves of the italic and occasional distinctive swashes.

In 1757, after years in development, Baskerville published his first edition, a handsome collection of Virgil with ample margins, widely spaced headings and deep, open leading. This was followed by some 50 further classics. His work did not meet with universal approval from his British competitors, some of whom accused him of 'blinding all the readers in the nation; for the strokes of your letters, being too thin and narrow, hurt the eye'. In Europe, however, he became highly respected, notably by Fournier and Bodoni who later cut letterforms of even greater contrast. The refined dignity of Baskerville's typefaces has never been exceeded. His work informed everything that followed.

## LE VINGT ET UN.

*Couplets chantés par une des élèves**DE MADAME HÉMART,*

DONT LE PENSIONNAT EST ÉTABLI RUE DE LA PÉPINIÈRE.

Un beau modèle est sous nos yeux;  
 C'est Minerve, c'est la prudence:  
 Qu'il seroit pour nous glorieux  
 D'en bien prendre la ressemblance!  
 Saisissons cet ensemble heureux,  
 Et ces détails remplis de grace:  
 Le succès, quoique un peu douteux,  
 Peut favoriser notre audace.

Oui, Madame, à la Vérité  
 Rendons cet hommage sincère,  
 Nous trouvons en vous la bonté  
 Et les tendres soins d'une mère.

Ty Didot  
 Ca Serif  
 Ke Modern  
 Te Letterpress  
 Da 1784  
 De Firmin Didot  
 Fo Didot  
 Co France

**Characteristics**

Vertical stress  
 Thin strokes with high contrast  
 Sharp, unbracketed serifs  
 Most capitals have uniform width  
 E Heavy, bracketed serifs  
 J Narrow tail sits on baseline  
 M Narrow  
 Q Curved tail below letter  
 R Curved leg  
 W Stepped centre-strokes

ACEMQR  
 abcdefghij  
 orstuyaefg

**Connections**

Bodoni	1788
HTF Didot	1991
Linotype Didot	1991
Didot Elder	2004

**Availability**

Various digital revivals are available

**Specimen**

*Spécimen des nouveaux caractères de la  
 fonderie et de l'imprimerie de P. Didot,  
 l'ainé. Pierre Didot, Paris, 1819  
 (250x180mm)*

## LE QUINZE.

Cette épître se trouve en tête de mon édition in-folio des œuvres de Boileau, en deux volumes, tirée seulement à 125 exemplaires, dont Sa Majesté a daigné agréer la dédicace.

## AU ROI.

SIRE,

D'un monarque guerrier, l'un de tes fiers aïeux,  
Despréaux a chanté le courage indomptable,  
La marche menaçante et le choc redoutable,  
Les assauts, les combats, et les faits merveilleux.  
LOUIS, applaudis-toi d'un plus heureux partage.  
Plus beau, plus fortuné, toujours cher à la paix,  
Ton règne ami des lois doit briller d'âge en âge;  
Tous nos droits affermis signalent tes bienfaits.  
Le ciel t'a confié les destins de la France:  
Qu'il exauce nos vœux, qu'il veille sur tes jours!  
De ta carrière auguste exempte de souffrance  
Que sa bonté pour nous prolonge l'heureux cours!

The Didots were an illustrious family of printers, type founders and papermakers who served the French Crown for nearly two centuries. Among their many accomplishments are the development of stereotyping and the invention of a national standard for type measurement, but their most enduring legacy is a series of typefaces.

When Pierre Didot (1761–1853) inherited the family business in 1789 he set about redirecting it towards the production of collectible books designed to be appreciated as objects. They were luxuriously bound, large-format publications with sumptuous illustrations and set in an elegant series of types that his brother Firmin (1764–1836) had begun to design some years earlier.

Pierre used the smooth, calendered paper that had been pioneered by John Baskerville (pp80–81) to give a sharper impression than had previously been possible, permitting the reproduction of more delicate letterforms. Firmin took advantage of the improved stock by refining typefaces he had first introduced for their father, François-Ambroise (1730–1804). His new types were influenced by the recent work of Baskerville and were a continuation of the rationalizations made in the typefaces of Pierre-Simon Fournier (pp82–85) and the earlier Romain du Roi, cut by Philippe Grandjean (pp74–75) nearly a century earlier. Didot's new designs were first seen in 1784 and are considered by many to be the first truly modern type, predating the designs of Didot's Italian competitor, Giambattista Bodoni. The originator of the form remains unproven, although it is evident that Bodoni and the Didots influenced each other.

The specimen shown here is a late example of the Didot style, cut by Vibert for Pierre Didot in 1819. Didot's original typefaces have a vertical axis, very high contrast between heavy black stems, and extremely thin connecting strokes of the same weight as the serifs, which are hairline and unbracketed. They are far more spartan and geometric than Bodoni's letters. For example, where Bodoni's serifs are joined to stems with a gently curved bracket and the lower case serifs are slightly concave, Didot's are completely straight and join at a severe right angle.

Rational, progressive and nuanced, Didot's typefaces incorporate scientific and classical ideals in a late expression of Enlightenment thinking. They reformulated the ways in which type could be conceived and how it has been conceived ever since, decisively changing the course of typographic history.

Ty Bodoni

Ca Serif

Ke Modern

Te Letterpress

Da 1788

De Giambattista Bodoni

Fo Giambattista Bodoni

Co Italy

**Characteristics**

Vertical stress, thin strokes with high contrast

Most capitals have uniform width

Sharp, unbracketed serifs

J Slight hook below baseline

M Narrow

Q Tail centred below letter

R Straight and curved leg alternates

ACJMQR

abcdefghijkl

orstuyaeefg

**Connections**

Bauer Bodoni 1926

ITC Bodoni 1995

Filosofia 1996

Parmigiano 2013

**Availability**

Various digital revivals are available

**Specimen***Manuale tipografico*. Giambattista Bodoni, Parma, 1818 (320x220mm)

XLIV

al contrario si può far l'occhio in proporzione più piccolo, affinché le righe da più larghi bianchi disgiunte, più svelte campeggino; benchè a tale intento non sia questo mezzo nè l'unico, nè il migliore.

Che però più necessaria si è la variata proporzione della larghezza, la quale potendo crescere finchè l'o si appressi alla figura circolare, a misura che più si va rotondando più distinta riesce la scrittura, e più capace d'uno spiccante contrasto di sottili tratti e di grossi, come di chiaro e oscuro. Ma per altra parte con meno lettere vien così la riga a compirsi, e però a crescere la mole del libro; cosa, che sebbene anco altronde non sia sempre senza sconcio, pur

## XLV

potrebbe per avventura comportare se mai non s'avessero a stamparsi, che vogliono ciascuno per sè far la sua comparsa interi in una sola riga. Onde per non dovervi adoperar carattere molto minore di quello, che altrimenti alla grandezza delle pagine si converrebbe, non v'è talora miglior compenso che di restringer le lettere senza accorciarle; poichè meno rotonde elle possono pure aver garbo. La proporzione della larghezza alla spalla non ricevendo legge che dal piacer degli sguardi, conviene solo badare di non offenderli con troppo bislungi caratteri, quali ne veggiamo in alcun libro d'oltremonti, anche delle più eleganti stamperie, per esempio negl' Inni di San-

Although John Baskerville's achievements were largely unappreciated in England, his elegant, plain book designs were greatly admired abroad, influencing eighteenth-century French, German and Italian printers and type founders.

Giambattista Bodoni (1740–1813), an accomplished typographer, was notably responsive, taking Baskerville's techniques and ideas to an extreme conclusion. A third-generation Italian printer, he intended to visit Baskerville in England as a young man but he fell ill and had to cancel his journey. He was subsequently appointed to establish and manage the press of the Duke of Parma in 1768. After initially printing from type imported from France he soon began his own ambitious programme of type design.

Bodoni's typefaces evolved progressively during his long and successful career, starting in the 1770s with transitional letterforms that resemble those of Pierre-Simon Fournier and developing in the 1790s to typefaces of a narrower underlying armature, with an overall geometric construction, an extreme contrast between thick and thin strokes, and hairline serifs with minimal brackets. These later types, for which he became renowned, were cut and cast with great skill and accuracy, providing remarkably subtle variations of weight and width, and retaining the finest hairline strokes even at the smallest sizes.

In the *Manuale tipografico*, published posthumously in 1818, Bodoni identified four principles of typography from which 'all beauty would seem to proceed': regularity, clarity, good taste and charm. He printed his editions with meticulous skill and care, using rich black inks on smooth, calendered paper. His page designs framed classical texts with a dignity and simplicity that is spectacular. The wide margins, capacious interlinear spaces, ample letter spacing and frugal use of ornament all serve to enhance his sharply printed typefaces.

Bodoni rapidly became one of the most widely admired type designers of his time. In 1825 the printer and historian Thomas Hansard wrote that his types had a 'beautiful and perfect appearance, which we find it difficult and highly expensive to equal'. Bodoni's letters, like those of his French contemporary Firmin Didot, are undeniably handsome, but the rather austere and dazzling forms of modern types are neither inviting nor comfortable to read when set in long texts. They look much more effective at larger sizes, foreshadowing the era of display types that followed them at the turn of the nineteenth century.

1800-

At the end of the eighteenth century industry was expanding at an unprecedented rate in Great Britain. Manufacturing processes for the mass production of goods, revolutionized by technological advances, began to depend on increasingly efficient production methods and cheap labour. Rapid population growth followed in industrialized cities as people moved from rural areas to find work.

The Industrial Revolution placed demands on visual communications that were not solely a product of technological advances. From the turn of the nineteenth century, increasing commercial competition required type to work harder on posters and hoardings in the dense, fast-moving environment of the city, where for the first time it had to shout in short bursts in order to compete for attention. This resulted in a proliferation of big, bold display faces, with many foundry and wood-type producers experimenting liberally with variations of existing designs or creating new ones without any particular historical points of reference to constrain them. At this time of unprecedented invention, letterforms would be modified, decorated, thickened, expanded or condensed at will in the production of a huge number of novel alphabets. Many were short-lived, but others had a lasting influence on the development of typographic design.

The earliest of the display types to be cut in both wood and metal were fat faces, Egyptian slab serifs and grotesque sans serifs, all originating in the first quarter of the nineteenth century. Fat face types were thickened versions of modern styles with elephantine vertical strokes and hairline horizontals. Early slab serifs were equally brash, with rectangular serif blocks protruding from the stems, often at the same thickness as the body strokes, their forms anticipating the more nuanced letters of the Clarendon types devised in the 1850s. The prototypical sans serifs were heavy display faces in capitals only, but a wide range of styles and weights rapidly evolved during the latter half of the century in a number of German type foundries.

The Industrial Revolution in Britain introduced several significant innovations in printing technologies. Steam-driven presses replaced hand-operated ones in 1814 and rotary presses, capable of producing printed output six times faster than previously, were introduced in the 1840s. Electrotyping was invented in the late 1830s to make mechanical reproductions of engravings that could be incorporated with movable type for printing. This technology made the copying of letterforms a rapid and easy process, contributing to a huge increase in the number of display typefaces created during the period.

The composition of text type was transformed by the introduction of line-casting machines, first Ottmar Mergenthaler's Linotype in 1886 and then the Monotype a year later. Line casting allowed type to be selected via a keyboard, typeset and redistributed into the machine automatically after use. This accelerated production time to approximately 15 per cent of that of manual composition, providing huge labour savings while also using materials far more cost-effectively than ever before.

As typesetting and printing speeds increased exponentially, so too did punch cutting. In 1884 Linn Boyd Benton invented the Benton Pantograph, a device that automated the painstaking process of creating punches. With the Pantograph a character drawing could be scaled to any size and could be compressed, expanded or varied in its line weights to compensate for different conditions. The almost limitless range of typographic variants that was possible as a result signalled a shift away from the understanding of letters as physical archetypes with origins in handwriting. In the huge variety of late nineteenth-century typefaces, the alphabet began to be manipulated as a system of flexible design elements for visual communication rather than a set of symbols anchored in tradition.

Double Pica Roman.

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 senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fue-

ABCDEFGHIJKLMNOPQ  
 RSTUVWXYZÆŒ  
 ABCDEFGHIJKLMNOP  
 QRSTUVWXYZÆ  
 ABCDEFGHIJKLMNOPQRSTU  
 VX  
 £ 1 2 3 4 5 6 7 8 9 0

Ty	Scotch Roman
Ca	Serif
Ke	Modern
Te	Letterpress
Da	1812
De	Richard Austin
Fo	William Miller
Co	UK

<b>Characteristics</b>	
Vertical stress	
Thin strokes with high contrast	
Capitals to ascender height	
Sharp, bracketed serifs	
Capitals heavier than lower case	
Most capitals have uniform width	
M	Narrow
Q	Looped tail below letter
R a t	Tail turns upwards
a c f j r y	Ball terminals
g	Double-storeyed with teardrop ear

ACJMQR  
 abcdefghij  
 orstuyaefg

<b>Connections</b>	
Thorne's Modern	1800
De Vinne	1890
Caledonia	1938
Scotch Modern	2008

<b>Availability</b>	
Various digital versions of Scotch Roman are available	

<b>Specimen</b>	
<i>Specimen of Printing Types</i> . William Miller, Edinburgh, 1813 (290x210mm)	

*Double Pica Italic.*

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus honorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid concilii ceperis, quem nostrum ignorare arbitraris?*

*ABCDEFGHIJKLMN  
OPQRSTUVWXYZÆ*

*ABCDEFGHIJKLMN  
OPQRSTUVWXYZ*

Following the designs of Didot and Bodoni, the severe modern letter became the prevalent style used in early nineteenth-century printing and publishing. In 1812, Richard Austin (c1765–1832), an English engraver and punch cutter who had previously produced the Bell types for the British Letter Foundry (pp94–95), cut a new type that referenced this contemporary trend, but which was considerably more practical and less mechanical.

Austin's new designs were first published in the specimens of two Scottish foundries, Wilson & Sons in 1812 and William Miller a year later. They also appear in the 1819 specimen of Austin's own Imperial Letter Foundry. These Scottish types were later imported into the United States by the Samuel Dickinson Foundry of Boston in the 1840s. They were extensively copied and modified by other American foundries and by the late nineteenth century had become known as 'Scotch Face' or 'Scotch Roman'.

Like Bodoni and Didot, Scotch Roman has a sharply vertical axis and high stroke contrast, with horizontal serifs and large ball terminals where appropriate. Capitals are also large, reaching the same height as the ascenders. However, in Scotch Roman a number of new features are introduced to make it more effective in body text as well as at larger sizes. The lower case x-height is very tall, with proportionally short ascenders and descenders. Stroke widths are modulated and serifs, while wide and sharp, are bracketed to the stems.

Scotch Roman achieved enormous popularity in nineteenth-century Britain, and even more so in the United States, becoming the dominant style there at the time. Its letter construction was the model for the development of other types such as Clarendon (pp132–33). Updated versions of Scotch Roman were released by a number of type foundries for machine composition in the early twentieth century, including Linotype and Monotype.

SEVEN-LINE PICA ITALIAN.

A F R T Z  
G O 2 4 3 6 0

Ty	Italian
Ca	Serif
Ke	Modern, Reversed Contrast
Te	Letterpress
Da	1821
De	Unknown
Fo	Caslon & Catherwood
Co	UK

<b>Characteristics</b>	
Reversed contrast	
Thick horizontal strokes and slab serifs	
Hairline verticals	
Reversed serifs	

ABCDE  
JKLMQ  
RSTUZ

<b>Connections</b>	
French Clarendon	c1860
Slab Sheriff	2009
Karloff	2011
Maelstrom	2012

<b>Availability</b>	
A number of digital revivals of Italian are available	

<b>Specimen</b>	
<i>Specimen of Printing Types by Henry Caslon. Henry Caslon, London, 1843 (250x155mm)</i>	

**ITALIAN.**

**FIVE-LINE PICA.**

**B R I S T O L**

**TWO-LINE GREAT PRIMER.**

**C H E S T E R F I E L D ,**  
**& 1 2 3 4 5 6 7 8 9 0 .**

CASLON.

Italian, first shown by the Caslon & Catherwood foundry in 1821, is one of the earliest display types and one of the most eccentric. Designed to attract attention by defying readers' expectations, Italian was the work of an ingenious individual who reversed the logic of letterform construction in order to make it stand out in the increasingly saturated visual environment of the nineteenth century. Italian's design took all of the extreme individual characteristics of the fat face (pp108-109) and inverted them. The usual thick vertical strokes in the roman character were reduced to hairlines, the thin horizontal strokes were fattened, and all tapered shapes were reversed so that serifs joined to stems by their points.

Italian was not unsuccessful in the first half of the nineteenth century. In 1830, Caslon & Catherwood expanded its range by introducing a Shaded variant, and in 1846 Vincent Figgins released a slightly more condensed version complemented by a lower case. This was the final stage of the development of Italian by English type founders, although it continued to be produced both as metal and wood type up to the 1860s by foundries and manufacturers across Europe and until the mid-1880s in the United States. Though the popularity of Italian remained limited, it created a vogue for horizontally stressed types that influenced designs of the late nineteenth century, including the more elegant French Antique and French Clarendon styles (pp138-39).

It is difficult to evaluate a typeface that defies norms as flagrantly as the Italian, although few other type styles throughout the history of printing have provoked such hostile reactions from so many people. In 1938 the historian Nicolette Gray wrote that it had been 'much, and quite rightly, abused', going on to condemn it emphatically as 'a crude expression of the idea of perversity'. In more recent times, Peter Bil'ak, writing about his digital revival, Karloff, described the Italian with more equanimity as an example of 'skilled and deliberate ugliness'.

TWO LINE GREAT PRIMER EGYPTIAN.

**Quosque tandem abutere  
Catilina patientia  
FURNITURE 1820**

TWO LINE ENGLISH EGYPTIAN.

**Quosque tandem abutere Catilina  
patientia nostra? quamdiu nos  
W. THOROWGOOD.**

87

Ty Thorowgood's Egyptian

Ca Slab Serif

Ke Egyptian

Te Letterpress

Da 1821

De Robert Thorne

Fo Fann Street Foundry

Co UK

**Characteristics**

Thick strokes with slight contrast

Wide body

Large x-height

Heavy, rectangular slab serifs

Q Curved tail below letter

R Flat foot serifs

a c f r y Square terminal

g Double-storeyed

i Small square dot

**ACEQRS**

**abdehim**

**nopqrstu**

**Connections**

Figgins's Antique 1815

Rockwell 1934

Giza 1994

Sentinel 2009

**Availability**

Not available

**Specimen**

*A Specimen of the Printing Types in the Fann Street Foundry. W. Thorowgood & Co., London, 1821 (230x145mm)*

FOUR LINE PICA EGYPTIAN.

86

**THEE LOTTERY  
DRAWS JUNIE  
12, & 1356789.  
R. THORNE &  
CO.**

From the evidence currently available, it is not possible to ascertain the originator of the slab serif type style. It is attributed to either Vincent Figgins (1766–1844) (pp114–15) or Robert Thorne (1754–1820) (pp108–109), although the name ‘Egyptian’ is first recorded in use to name types from Thorne’s foundry. A satirical piece that described novel display lettering as ‘Fashionable Egyptian Sign-Boards’ had appeared in a book in 1806, but no Egyptian slab serif is documented until 1810 when it appeared on a lottery handbill printed from a woodblock.

When Robert Thorne died in 1820, the Fann Street Foundry was sold at auction to William Thorowgood (?–1877), who is said to have made the purchase with the proceeds from a state lottery draw. In the auction catalogue, six sets of matrices are listed under the heading ‘Egyptian’. These all appeared in the first specimen book issued by Thorowgood directly after the purchase.

The examples shown here – Two Line Great Primer Egyptian, Two Line English Egyptian and Four Line Pica Egyptian – are from Thorowgood’s second specimen, published in 1821. This catalogue was printed from 132 pages that had been composed by Thorne before his death but not printed previously. It represents an accurate inventory of his stock, although some new additions are featured. Despite the fact that it shows Thorne’s name at the foot, the Four Line Pica Egyptian is one of these additions, cut after Thorne’s death under Thorowgood’s supervision.

Thorowgood went on to issue new specimens regularly, adding more typefaces, including Frakturs, Greeks and Russian types purchased from German foundries. In 1828 he took over the type foundry of Edmund Fry, which had a large collection of non-Latin types. Robert Besley (pp132–33) became a partner in the firm in 1828, taking over the foundry on Thorowgood’s retirement in 1849, when it was renamed Robert Besley & Co.

TWO-LINE GREAT PRIMER SANS-SERIF.

**TO BE SOLD BY AUCTION,  
WITHOUT RESERVE;  
HOUSEHOLD FURNITURE,  
PLATE, GLASS,  
AND OTHER EFFECTS.  
VINCENT FIGGINS.**

**Ty Figgins's Sans Serif**

Ca Sans Serif

Ke Grotesque

Te Letterpress

Da 1832

De Vincent Figgins

Fo Vincent Figgins

Co UK

**Characteristics**

Monoline

Capitals only

Even character widths

C G O Geometric, circular

C G S Flat terminal

G Small spur

S Uneven balance

**ABCDEC  
HMNOP  
RSTUVY**

**Connections**

Thorowgood's Grotesque 1832

Royal Gothic c1870

Akzidenz-Grotesk c1898

Figgins Sans 2008

**Availability**

Figgins Sans is a digital revival available from Shinntype and resellers

**Specimen**

*Specimen of Printi nTypes. Vincent Figgins, London, 1832 (242x155mm)*

**8 LINE PICA, SANS-SERIF.**

**MAINE  
MAINE**

**V. FIGGINS.**

The first sans serif type appeared as a single line setting in capitals under the name 'Egyptian' in William Caslon IV's specimen book of 1816. His business was sold to Blake, Garnett & Co., who included it in their specimen book of 1819. It seems to have been a tentative experiment, as the form was only seen sporadically over the next few years. But in 1832 dense black, somewhat awkward versions appeared under the name 'Sans-Serif' in the specimen book of Vincent Figgins (1766–1844), shown here. In the same year, William Thorowgood (?–1877) displayed a specimen under the name of 'Grotesque' (pp124–25).

Figgins's Sans Serif was in capitals only, intended for use in titling and advertising, with heavy, black letters that are remarkably uniform in width, a feature deriving from recent modern face designs. In the 1832 specimen only three sizes of sans serif capitals are shown, but within a year he had expanded his range of sans serifs to ten sizes, including a huge 20-line pica, and soon afterwards he added open and condensed versions. Figgins clearly recognized that a sans serif could be as black and dominant as any fat face or slab serif letterform.

The most important and obvious characteristic of the sans serif form is its absence of serifs. This has been said to have been achieved by severing the serifs from an Egyptian slab serif typeface, although there are several structural differences, such as the leg of the R and the rudimentary G. A more geometric construction method suggests itself, with its origins in contemporary architectural lettering. The letters are monoline, with strokes that appear to be of equal thickness, although the horizontals are slightly thinner than the verticals, and some strokes are reduced in weight at junctions with others.

The use of these new typefaces was limited almost exclusively to large headlines, with body text remaining in roman type. Lighter weights and lower case designs were only fully explored later in the nineteenth century. It wasn't until the late 1950s that sans serif types began to be fully accepted as effective and versatile tools of typographic communication.

SEVEN LINE GROTESQUE.

**BRIDGEMORTH**  
**Communicate**

THOROWGOOD, LONDON.

Ty	Thorowgood's Grotesque
Ca	Sans Serif
Ke	Grotesque
Te	Letterpress
Da	1832
De	William Thorowgood
Fo	Fann Street Foundry
Co	UK

<b>Characteristics</b>	
Capitals	monoline, even, rectangular
Condensed	heavy characters
S s	Uneven balance
a e g	Irregular stroke widths

**BCDECR**  
**aceimn**  
**ostu**

<b>Connections</b>	
Grotesque No. 9	1906
Aurora-Grotesk IX Halbbreit	1928
Schmalfette Grotesk	1954
Compacta	1963

<b>Availability</b>	
Not available	

<b>Specimen</b>	
<i>Fann Street Letter Foundry: Specimen of Printing Types. W. Thorowgood &amp; Co., London, 1835 (275x165mm)</i>	

FOURTEEN LINES GROTESQUE.

**WENTON**

THOROWGOOD, LONDON.

In 1832, Vincent Figgins (1766–1844) published the first commercially successful sans serif letters for use in titling (pp122–23). In the same year, William Thorowgood (?–1877) displayed sans serif specimens under the name of 'Grotesque'. The origins of this word are obscure, although it was probably used as a mildly perjorative reference, implying both oddity and ugliness. Indeed, until comparatively recently, sans serif typefaces have routinely been considered inferior to those with serifs and were frequently condemned as inadequate for many tasks. Other curious names were given to these early sans serif forms, including Doric and gothic, the latter term presumably due to the fact that the early types in this style were heavy, black letters, vaguely recalling medieval gothic types. There was as yet no generally agreed name for letters without serifs, though grotesque survives today as a synonym for the sans serif, largely as a result of its use in Germany, where the form was developed in the late nineteenth century.

Thorowgood's Grotesque was a condensed black type. In the upper case it was virtually monoline, with a rectangular vertical emphasis and very even character widths. Thorowgood was the only early type founder brave enough to experiment with the design of a lower case, drawn only at the Seven Line size shown at far left. The complexity of strokes in the lower case necessitated much variation in stroke width. In the 1835 specimen shown here the lower case was set as 'communicate', a word that did little to champion the merits of a sans serif lower case as it emphasized faults in the design. It is immediately evident that the compact sequence of -mmuni- has little in common visually with the final syllable, -cate, which is far looser and more varied in its stroke formation.

With such tentative and rudimentary beginnings, it is hardly surprising that other English foundries avoided developing their own lower case sans serifs. However, within a short time the trade had accepted that the grotesque was more effective than other styles in advertising applications. The design was recognized as being more capable of creating visual impact than fat faces and Egyptians, since the elimination of serifs permitted greater simplicity, density and scale on posters, hoardings and handbills. Many English printers exploited the assertiveness of sans serifs at display sizes, set in capitals only, until later in the century when more effective lower case letters were developed.

## DOUBLE PICA IONIC.

Quousque tandem abu-  
tere, Catilina, patientia  
nostra? quamdiu nos e-  
tiam furor iste tuus elu-  
det? quem ad finem sese  
effrenata jactabit auda-  
cia? nihilne te noctur-  
num præsidium palatii,  
nihil urbis vigiliæ, nihil  
ABCDEFGHIJKLMN  
ABCDEFGHIJKLMNOPQR  
£ 1234567890

In the State Lotteries,  
now wisely abolished by  
the Legislature, the risk  
was so greatly against  
the adventurer, that, ac-  
cording to the Schemes,  
the buyer of the whole  
Lottery would lose half  
his money. Few, there-  
fore, but the imprudent,  
the inconsiderate, & the

CASLON.

Ty Caslon's Ionic

Ca Serif

Ke Clarendon

Te Letterpress

Da c1844

De Unknown

Fo Caslon

Co UK

## Characteristics

Vertical stress

Thick strokes with moderate contrast

Wide body

Moderate x-height

Heavy, bracketed slab serifs

M Narrow

Q Sweeping, looped tail

R a t Tail turns upwards

a c f j r y Ball terminals

g Double-storeyed with teardrop ear

**AMQRS**  
**abcefg hij**  
**noprstuv**

## Connections

Clarendon 1845

Century Schoolbook 1918

Egizio 1955

Farao 1998

## Availability

Not available

## Specimen

Specimen of Printing Types. H. W. Caslon  
& Co., London, c1844 (250x155mm)

TWO-LINE PICA IONIC.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 £ 1234567890

CASLON

The name Ionic appeared for the first time in a type specimen of the Blake & Stephenson (later Stephenson, Blake & Co.) foundry of around 1833, where it was used to title an outline letter. It was also employed by some early Victorian type founders as an alternative name for the Egyptian slab serif style (pp120–21).

Originally seen at large sizes in architectural and industrial lettering, the early Ionic typeface was described by the historian Nicolette Gray as 'an Egyptian with the slab serif bracketed and a definite differentiation between the thick and thin strokes'. However, comparison with late modern faces such as Thorne's Modern (pp104–105) or Scotch Roman (pp112–13) suggests that Ionic is more likely to be a development of these styles, with the stroke weight made heavier overall. The Ionic design was cut as type at the Caslon foundry in the early 1840s and first presented in the *Specimen of Printing Types* by Henry Caslon IV, probably printed in 1844.

In comparison with the Egyptians cut by Vincent Figgins (pp114–15) and Robert Thorne, characters are lighter overall with softer contours. There is also a greater differentiation between thick and thin strokes. Where the serifs in the Egyptians are stout, rectangular blocks, in the Caslon design they are thinner, less dominant, and, like the late modern style, bracketed, with curved transitions at the stroke joints.

Caslon's design directly influenced the development of Clarendon by the Fann Street Foundry in 1845, a form with which it is synonymous. Adaptations of the Ionic style were later used in newspapers because of their legibility and resilience in newsprint. These versions of the Ionic, designed specifically for newspaper reproduction, were usually monoline letters of large x-height with very short ascenders and descenders, open counters and thick, bracketed serifs.

TWO LINES GREAT PRIMER EXTENDED CLARENDON.

The municipal institutions  
of England gave the people  
a taste for self government  
and laid the foundation of  
British Freedom, and the

£1234567890

FREEHOLD HOUSES.

TWO LINES ENGLISH EXTENDED CLARENDON.

The municipal institutions of  
England gave the people a taste  
for self government, and laid a  
foundation for British Freedom  
and promoted the extension of  
British Commerce.

FARM IMPLEMENTS

Producing £234,890 Annually.

HUNTINGDON.

ROBERT BESLEY AND CO., LONDON.

Ty Clarendon  
Ca Serif  
Ke Clarendon  
Te Letterpress  
Da 1845  
De Robert Besley  
Fo Fann Street Foundry  
Co UK

**Characteristics**

Vertical stress  
Thick strokes with moderate contrast  
Wide body  
Moderate x-height  
Heavy, bracketed slab serifs  
M Narrow  
Q Sweeping looped tail  
R a t Tail turns upwards  
a c f j r y Ball terminals  
g Double-storeyed with teardrop ear

AMQRS

abcefg hij

korstuy

**Connections**

Ionic	c1844
Rockwell	1934
Craw Clarendon	1955
Archer	2003

**Availability**

Clarendon is widely available

**Specimen**

Fann Street Letter Foundry: A General  
Specimen of Printing Types. Robert Besley  
& Co., London, c1857 (280x220mm)

FIVE LINES CLARENDON EXTENDED.

**FREEHOLD  
LAND  
Important Sale  
£16,348**

CANON EXTENDED CLARENDON.

**The municipal and  
commercial great-  
ness of England.**

**£12,345,678**

**COMMUNICATE**

ROBERT BESLEY AND CO. LONDON.

Fat faces, grotesques and heavy slab serif types called 'Egyptians' were seen increasingly in the first decades of the nineteenth century, being widely used to attract attention at large sizes in posters and display advertising. By the mid-1830s smaller sizes of slab serif types began to occasionally find their way into books, usually for listings, charts or tables.

The Clarendon typeface was originated in 1845 by Robert Besley, working with his punch cutter, Benjamin Fox, at the Fann Street Foundry, London. It was influenced by Caslon's Double Pica Ionic (pp130–31), issued the year before, and on its release it achieved huge success in the burgeoning advertising and printing industries. This was due partly to its effectiveness in display applications and also to its functionality in providing emphasis in text settings. Clarendon matched well with contemporary text faces in the modern style, offering an alternative to italics that was especially useful for references such as dictionary entries. These were the very first bold types specifically designed for setting alongside text type. Clarendon's popularity led Besley to protect the design under the English Ornamental Design Act of 1842. When the registration expired three years later many competing foundries raced to cut and cast their own copies. As a result, the name Clarendon came to represent not a single typeface, but an entire category of slab serifs.

Clarendon's letters are relatively heavy overall, with a slight contrast between thick and thin strokes rather than the uniform weight of many Egyptians. They have a large x-height and short ascenders and descenders. The square serifs are thinner than those on Egyptians and have a subtle bracketing. Letterform construction owes much to contemporary text faces based on the roman model rather than the Egyptian style. This is evident in the shapes of the a, e, g and t, and the tail of the R, which terminates in an upward curve rather than a squared serif; the a, c, g and r end in ball terminals like those of the modern style. Early Clarendons were also often slightly compressed, making them suitable for setting in text.

With the advent of new bold text types during the late nineteenth century Clarendon was used less for emphasis in text and is nowadays considered a display type. Repeatedly revived and adapted for each new technological generation, its boldly assertive forms found frequent applications in newspapers, advertising, packaging and signage throughout the twentieth century.

Ty Latin
Ca Serif
Ke Wedge, Glyphic
Te Letterpress
Da c1870
De Unknown
Fo Stephenson, Blake & Co.
Co UK

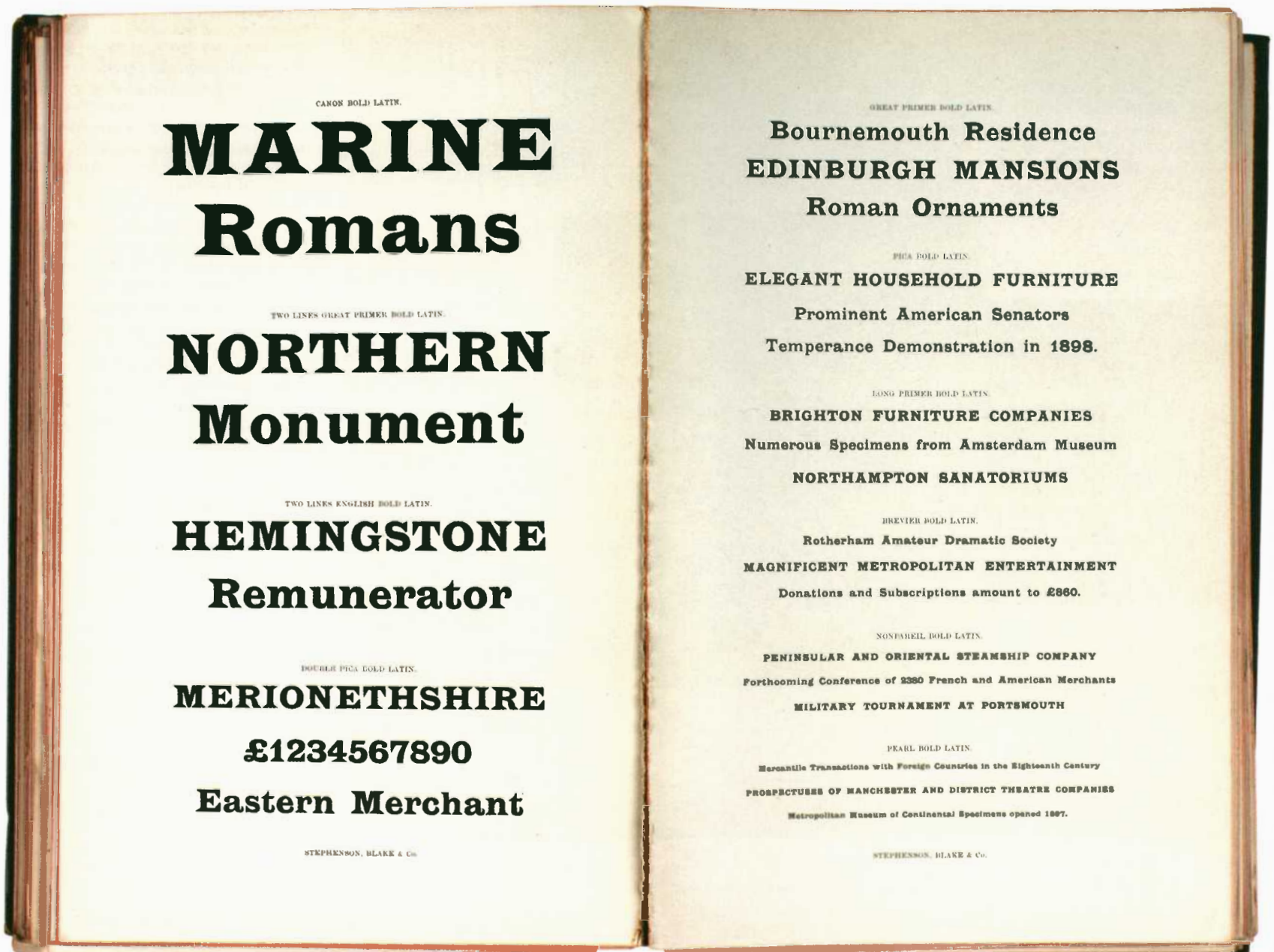
<b>Characteristics</b>
Sharp, wedge-shaped serifs
Consistent bold weight across all widths
<b>A</b> Top serif
<b>A H</b> V-shaped crossbar in narrow variants
<b>C c e t</b> Bulging, hooked tail
<b>V v W w</b> Foot serifs
<b>f r</b> Hooked arch
<b>f t</b> Narrow
<b>j y</b> Hooked tail

**ACMRW**  
**abcdefghijklmnopq**  
**rstuvwxy**

<b>Connections</b>
Chisel 1939
Saracen 1992
Latino 2000
Infini 2015

<b>Availability</b>
Latin is widely available

<b>Specimen</b>
<i>Specimen of Printing Types, etc.</i> Stephenson, Blake & Co., Sheffield, 1902 (242x155mm)



During the nineteenth century, meteoric growth in the mass production of consumer goods led to a proportionate increase in the demand for publicity material. To fuel the flood of posters, handbills and advertisements that followed, type foundries raced to supply new, attention-grabbing typefaces. Released from the traditional confines of both the book and the pen, designers of type were free to experiment with a wide range of ideas, from the most short-lived, ornate novelties to such enduring inventions as the first sans serif, slab serif and ultrabold serif typefaces. Their

explorations signalled the beginnings of the relationship between design and industry that endures today.

The Latin typefaces of the Stephenson, Blake & Co. foundry, originally published in the early 1870s, represent two different contemporary innovations. First, the Latin family is differentiated not by changes in weight – it is consistently bold – but by changes in width, from a tall Condensed to an expansive Wide, giving it the flexibility to fit a range of possible spaces while maintaining the same characteristics. Second, Latin is distinguished by its sharp,

wedge-shaped serifs, which emulate letters carved in stone, wood or metal as opposed to handwriting. Latin characters show the charming inconsistencies of a form that had no prescribed standard. To bear the weight of the large triangular serifs, strokes are necessarily thick, with a minimum contrast and a vertical axis to curved strokes.

The style was later identified with its own classification: Latin or Glyphic. Although it was never as widely used nor as influential as some other nineteenth-century forms, it remains a sharp, eye-catching design.

FIVE LINES BOLD LATIN CONDENSED.

**MITRES**  
**Roman**

FOUR LINES BOLD LATIN CONDENSED.

**HEROINE**  
**Bondmen**

CANON BOLD LATIN CONDENSED.

**MERIONETH**  
**£423890**  
**Nomination**

STEPHENSON, BLAKE & Co.

TWO LINES GREAT PRIMER BOLD LATIN CONDENSED.

**HARMONIUMS**  
**Merchantmen**

TWO LINES ENGLISH BOLD LATIN CONDENSED.

**MEDICAL REGISTER**  
**American Company**

DOUBLE PICA BOLD LATIN CONDENSED.

**EDINBURGH MERCHANT**  
**Monuments in Hindustan**

GREAT PRIMER BOLD LATIN CONDENSED.

**EMINENT DRAMATIC AUTHORS**  
**Erection of Museums in 1898**

PICA BOLD LATIN CONDENSED.

**POPULAR LECTURE ON ENGLISH HISTORY**  
**Manufactures from Germany and France**

LONG PRIMER BOLD LATIN CONDENSED.

**ESTABLISHMENTS IN DORCHESTER AND BRIGHTON**  
**Detailed Estimate of Household Furniture, £3620.**

BREVIER BOLD LATIN CONDENSED.

**PRONOUNCING DICTIONARIES OF THE EUROPEAN LANGUAGES**  
**Elementary Treatise on Landscape Gardening by Robinson**

NONPAREIL BOLD LATIN CONDENSED.

**LITHOGRAPHS OF COUNTRY AND SUBURBAN RESIDENCES NEAR BRADFORD**  
**Recommendations from Competent European Authorities during 1860.**

STEPHENSON, BLAKE & Co.

# The Golden Type

Ty **The Golden Type**

Ca **Serif**

Ke **Old Style, Venetian**

Te **Letterpress**

Da **1890**

De **William Morris**

Fo **Kelmscott Press**

Co **UK**

## Characteristics

Capitals to ascender height

Almost monolinear

Thick strokes and slab serifs

**E** Wide central arm

**G** No spur

**J** Descends below baseline

**M N** Flat serifs at top of stems

**Q** Long tail below letter

**R** Concave, curved tail

**b d h k l** Angled serif at top of ascender

**i j** Angled serif at top of stem

**y** Straight tail

EGNQR

abcdefghijklmnopq

rstuvwxy

## Connections

Jenson 1470

Cloister Old Style 1913

Italia 1974

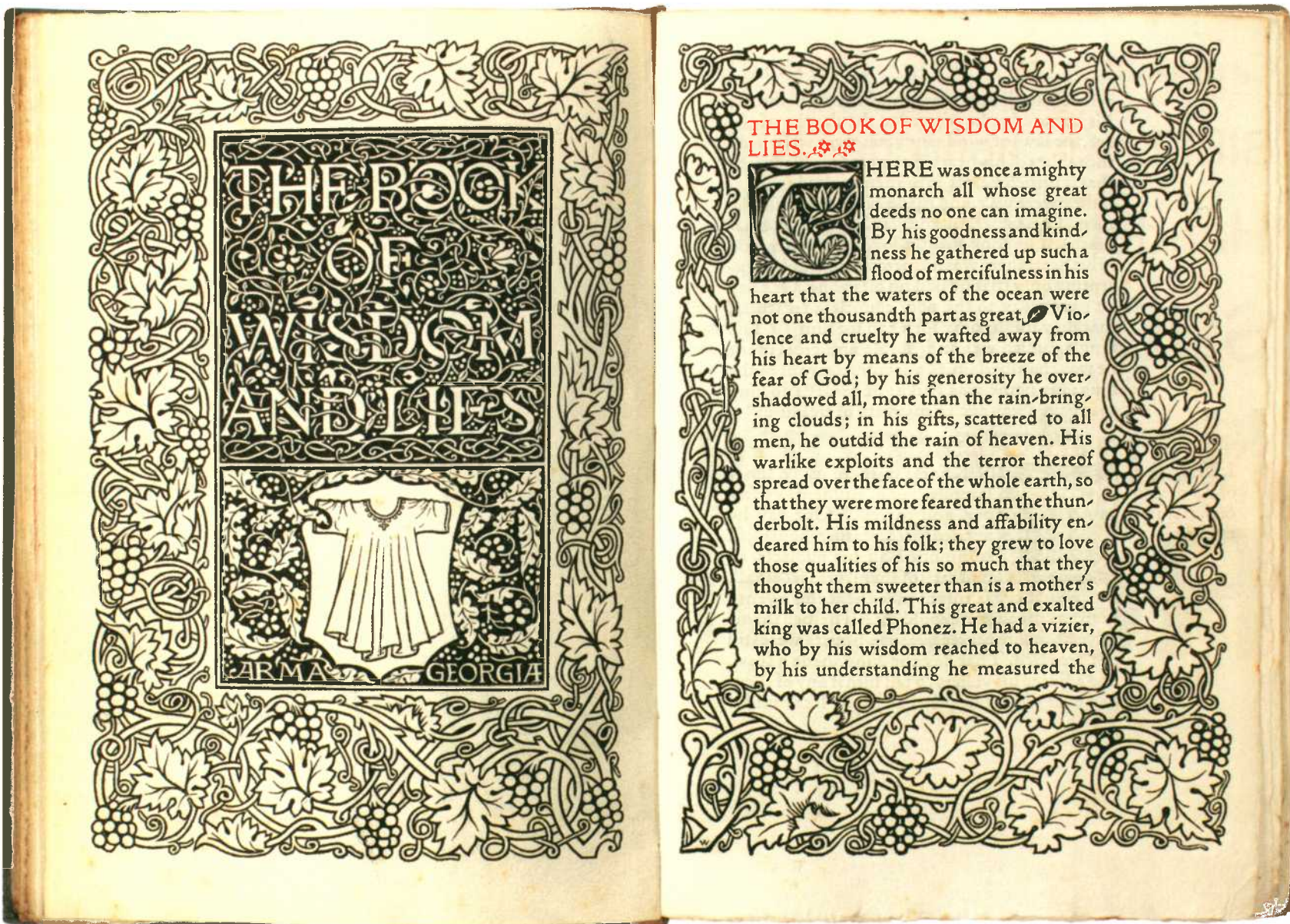
ITC Golden Type 1989

## Availability

ITC Golden Type is available from Linotype and resellers. P22 Morris Golden is available from P22 and resellers.

## Specimen

Sulkhan-Saba Orbeliani, *The Book of Wisdom and Lies*. Kelmscott Press, London, 1894 (210x145mm)



The most celebrated private press in the history of printing was founded in 1891 by William Morris (1834–96). He established the Kelmscott Press with the aim of using sixteenth-century printing techniques to publish books 'which would have a definite claim to beauty, while they should be easy to read and should not dazzle the eye'.

Morris was internationally renowned for his furniture, stained glass, wallpaper and textile designs, for his literary works and for his revolutionary socialist ideals. His work was underpinned by a romantic view of past culture as an amorphous field stretching back to the Middle Ages, when art and manufacture were thought

to be inseparable. In seeking a model for the design of the first type to be used at the Kelmscott Press, Morris chose to imagine the typefaces of Nicolas Jenson (pp20–21), a type founder working in 1470s Italy, as the finest examples of medieval letterforms. Jenson was clearly a Renaissance man whose types derived from humanistic scripts. However, this historical inaccuracy was no obstacle to Morris in his search for the archetypal gothic form.

Morris initially traced over photographic enlargements of Jenson's letters supplied by Emery Walker and proceeded to draw his own characters, aiming to capture the

spirit of the originals rather than duplicate them. Punches were cut from these drawings by Edward Prince, who later worked for the Doves (pp156–57) and Ashendene presses (pp172–73). The typeface was cut in one size only, equivalent to 14 point, and named Golden after the first book to be published by the Kelmscott Press, *The Golden Legend*.

The type is significantly heavier than Jenson's original roman, fulfilling the need for full-blooded letterforms that could stand up to the densely packed, opulent illustrations and borders in Kelmscott Press editions like *The Book of Wisdom and Lies* shown here. The Golden Type's

character contours are somewhat laboured, almost monolinear, with heavy cross-strokes and serifs. The influence of robust nineteenth-century industrial typefaces such as Clarendon (pp132–33) is also evident.

The extravagant style and technical accomplishment of the Kelmscott Press books caused a sensation when they were published, and had a major influence on the growth of the private-press movement in England. Although Morris declined to release the Golden Type for sale, type founders around the world were quick to copy it, many seeking to improve it to address contemporary requirements.

XXIV.  
The caliph  
of Bagdad  
and the  
poor Arab

LEON TOLD THE KING A TALE.

**T**HE caliph of Bagdad went to hunt, & while galloping along, lost sight of his lords; only one vizier followed him. Overcome by hunger, he saw in a desolate spot a black tent. They rode up to it, & saw an Arab with three kids, his whole wealth. They dismounted and asked for food. The Arab killed a kid, cooked it, brought it and set it before them. The caliph ate nothing but the marrow. The Arab asked the vizier: "Why has the caliph eaten nothing?" The vizier replied: "He never eats anything but the marrow." The Arab arose, went and slew the two remaining kids, made ready their marrow, and brought it to the caliph. The vizier said: "Does thy mighty majesty see what this humble, poor Arab is doing? I swear by thy head that the rich and the generous could not do the like! The rich man always keeps a thousandfold more than he gives away, but this man has sacrificed everything he had to feed thee." The caliph gave his staff to the Arab and said: "Come to me, no one will shut my door against thee; I shall reward thee." The caliph rode away that day, and next day the Arab took the staff and went to him, opened the door, and entered. The caliph stood praying, with his back to the door, and did not see the Arab. The latter asked: "What is the

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caliph doing, alternately prostrating himself & standing up?" The servants said: "He is praying." It happened that the Arab not only was ignorant of the nature of prayer, but had not even heard God's name, so he asked: "What is he praying for?" They answered: "He is asking God for wealth." The Arab said: "Instead of begging from him, I shall ask for what I want from Him of whom he asks; He will give it to me." When he had said this he went away. The caliph saw neither his coming in nor going out. The Arab came to his tent, and began to do what he had seen the caliph doing, and said: "O Thou of whom the caliph begs for wealth, give to me also, for I am very poor!" He prayed with a fervent heart. After some days, he took his tent away and pitched it in another place. While he was digging out a hole for the hearth, he found a chamber full of gold and silver. The Arab shut it up again, took the staff, set forth, came to the caliph, and bowed before him. The caliph said to him: "Why didst thou not visit me before?" The Arab told him all that had happened: "I asked of Him of whom thou didst ask, and He gave me a vault full of gold and silver; now give me a clerk to make an inventory thereof, & command that the treasure be brought to thee." The caliph sent the clerk to write down everything. The vizier looked at him, and said: "A poor Arab had three kids; he killed them for thee.

e

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H - B E R T H O L D A - G

Halbfette Akzidenz-Grotesk

82631. 4/6 Punkt. Min. ca. 2 kg.

Unter den vielen neuen Ausgrabungen und Entdeckungen ist die der alten Stadt Ostia eine der bedeutendsten zu nennen. Die Besteigung sowie Erforschung des höchsten Berges der Erde, Mont Everest genannt, zählt heute zu den allerneuesten Unternehmungen unserer Forscher, konnte aber bisher nicht PLASTISCHE KUNSTE IM ALTEN UND NEUEN GRIECHENLAND

82632. 6/6 Punkt. Min. ca. 3 kg.

Im griechischen Altertum glaubte man allgemein, daß den Göttern Opferduft und Weihrauch wohlgefällig sei. Olympische Spiele, welche aus Griechenland stammen, zeigen die verschiedensten Wettkämpfe, insbesondere den Ringkampf, wobei jeder Gelegenheit hat, vollendete KANT ALS BEOBACHTER DES MENSCHLICHEN LEBENS

82633. 6 Punkt. Min. ca. 4 kg.

Das Münchener Heus auf der Zugspitze wird jeden Sommer von mehreren tausend Personen besucht. Trotzdem das Bergkraxeln alle Jahre seine Opfer fordert, finden sich immer wieder Touristen, welche durch allzugroßen Wagemut Leben und Gesundheit WANDERUNGEN DURCH DAS SCHWEIZER GEBIRGE

82634. 8 Punkt. Min. ca. 5 kg.

Edel sei der Mensch, hilfreich und gut! De Im Automobil von Mainz bis Königsberg ist bei weitem teurer als eine Eisenbahnfahrt zweiter Klasse für dieselbe Strecke, denn 12345 MODERNE WAGEN-TYPEN 67890

82635. 10 Punkt kl. Bild. Min. ca. 6 kg.

Bedarfsartikel für die verschiedensten Gewerbe bekommt man bestimmt am vorteilhaftesten in Spezial-Geschäften ELEKTRISCHE STROM-LIEFERUNGEN

82636. 10 Punkt gr. Bild. Min. ca. 6 kg.

Fremdsprachliche Lehrbücher sind nur Hilfsmittel, denn unmittelbarer Verkehr lehrt besser und schneller LANGENSCHIEDT'SCHE METHODE

82637. 12 Punkt. Min. ca. 6 kg.

Oft ist das Leben nur ein Traum Manchmal ist im menschlichen Leben der Zufall entscheidend GRAPHISCHE KUNSTANSTALT

82638. 14 Punkt. Min. ca. 7 kg.

Die Sonderausstellung im Märkischen Museum FRIEDRICH DER GROSSE

82639. 16 Punkt. Min. ca. 8 kg.

Arbeit ist des Bürgers Z Industriestadt Spandau MASCHINEN-VERKAUF

82640. 20 Punkt. Min. ca. 10 kg.

Beachtenswert bei Dampfschiffahrten RHEIN 12 EMS

82641. 24 Punkt. Min. ca. 10 kg.

Moderne Stiefel FILZSCHUH

82642. 28 Punkt. Min. ca. 12 kg.

Radiumbäder KUR-PARK

82643. 36 Punkt. Min. ca. 14 kg.

Elektrizität FUNKEN

82644. 48 Punkt. Min. ca. 16 kg.

Neuheit WERK

82645. 60 Punkt. Min. ca. 20 kg.

Saiten HORN

N 180 a

Ty Akzidenz-Grotesk

Ca Sans Serif

Ke Grotesque

Te Letterpress

Da c1898

De Unknown

Fo Berthold

Co Germany

Characteristics

Capitals to ascender height

A Low crossbar

C c G S s e Angled terminals

G Has spur

M Narrow, square

Q Short, curved tail

R Straight, angled leg

a Double-storeyed, curve at foot

f j r t Vertical terminals

g Single-storeyed

i j Square dots

t Flat top-stroke, curve at foot

y Curved tail

AGMQR

abcefghij

koprstuy

Connections

Venus 1907

Edel-Grotesk c1914

Helvetica 1957

Theinhardt 2009

Availability

Akzidenz-Grotesk is available from

Berthold and resellers

Specimen

Type foundry specimens. H. Berthold AG, Leipzig, 1920s (297x210mm)

H-B E R T H O L D A-G

## Fette Akzidenz-Grotesk

82477a, 5/6 Punkt, Min. ca. 3 kg.

Unter unseren modernen Dramatikern war es keinem  
so wie ihm gelungen, die Anerkennung seiner Werke  
zu erleben und den Erfolg in Ruhe genießen zu können  
**KLEINES THEATER IN DER KÖNIGGRÄTZER STRASSE**

82478, 6 Punkt, Min. ca. 4 kg.

Seit dem Zeitalter der Entdeckungen, da Amerika  
durch Christoph Columbus gesichtet wurde, sind  
schon mehr als vierhundert Jahre dahingegangen  
**FAHRTEN AUF DEM MITTELLÄNDISCHEN MEERE**

82480, 8 Punkt, Min. ca. 5 kg.

Edel sei der Mensch, hilfreich und gut!  
Interessantes aus dem Thüringer Wald  
**HEIMLICHE GESCHICHTEN VON MACK**

82481, 10 Punkt kl. Bild, Min. ca. 6 kg.

Reizende Neuheiten in Blusen für  
junge Mädchen zu billigen Preisen  
**KAUFHAUS ZUM GRÜNEN STERN**

82482, 10 Punkt gr. Bild, Min. ca. 6 kg.

Obst ist eine gesunde und leicht  
bekömmliche Speise für Kranke  
**345 FRUCHTKONSERVEN 789**

82483, 12 Punkt, Min. ca. 6 kg.

Pianos liefern in allen Arten  
und Preislagen schnellstens  
**GEBRÜDER WEIDENSTOCK**

82484, 14 Punkt, Min. ca. 7 kg.

Chinesische Kreppseide  
Japon und Taffet-Chiffon  
**HOCHFEBNE ROBEN**

82485, 16 Punkt, Min. ca. 8 kg.

Arbeit ist des Bürgers  
Lederwaren-Industrie  
**KINDERSCHUHE**

82486, 20 Punkt, Min. ca. 10 kg.

Soldauer Zeitung  
Verlagsdruckerei  
**MARKUSHOF**

82487, 24 Punkt, Min. ca. 10 kg.

Rund um Sofia  
**FERIENFAHRT**

82488, 28 Punkt, Min. ca. 12 kg.

**Mundschenk  
WEIN-HAUS**

82489, 30 Punkt, Min. ca. 14 kg.

**Kinderball  
GEORGIA**

82490, 48 Punkt, Min. ca. 18 kg.

**Rausch  
NATUR**

82491, 60 Punkt, Min. ca. 24 kg.

**Stand  
HERD**

82492, 72 Punkt, Min. ca. 30 kg.

**Buch  
ZION**

N 180b

Akzidenz-Grotesk is a sans serif typeface originally released by the Berthold Type Foundry at the end of the nineteenth century. It was the first sans serif to achieve widespread popularity and is considered the progenitor of today's grotesque typeface designs. It owes its existence more to a marketing initiative than a type design project. Berthold promoted Akzidenz-Grotesk to the trade as a range of coordinated weights and styles, although in fact it initially consisted of a collection of individual typefaces that resembled one another more by coincidence than intention.

Between about 1890 and 1926 Berthold purchased 18 other foundries, most of which held similar stock. During this process they rationalized the various sans serif typefaces they acquired, renaming them as members of the Akzidenz-Grotesk family. A significant acquisition was Royal Grotesk, designed by Ferdinand Theinhardt (1820–1906), a well-proportioned sans serif that was integrated into the family when Berthold took over the Theinhardt Type Foundry in 1908. Royal Grotesk's visual qualities and its contemporary popularity were major factors contributing to the subsequent success of Akzidenz-Grotesk. With Royal Grotesk's inclusion, Akzidenz became a coordinated range of types with a functional appearance, free from the quirks of fashionable display types of the era. Its utilitarian qualities also allowed it to be set in text occasionally, transforming the potential of the sans serif form. Akzidenz has little variation in stroke weight. Its x-height is larger than most typefaces from the turn of the century, and ascenders and descenders are short, allowing economical use of space.

The success of Akzidenz-Grotesk created a new market for sans serif display typefaces and many competitive products were soon released, most notably the Bauer foundry's Venus (pp182–83) and ATF's News Gothic and Franklin Gothic (pp174–75). During the 1930s, Akzidenz fell from favour as designers embraced geometric sans serifs such as Futura, but it became widely used again during the 1950s, when the Swiss Style of typographic design called for plain, robust letters, and it inspired important new sans serif designs like Univers and Helvetica.

Contemporary digital versions of Akzidenz-Grotesk are the result of a 1950s Berthold project directed by Günter Gerhard Lange, in which the type family was enlarged and rationalized without compromising the equanimity of the original typeface.

1900-00

During the early years of the twentieth century, as industrialized cities in Europe and the United States continued to grow, increasing numbers of people began to feel disillusioned by existing forms of social organization, cultural production and traditional belief systems. After the horrors of World War I, this resistance to accepted norms consolidated into several avant-garde artistic, literary and philosophical movements that arose to challenge social institutions and the attitudes they represented.

These initiatives are now grouped conveniently under the banner of 'modernism', although they could not have been more diverse geographically, politically or conceptually, encompassing a variety of movements ranging from art nouveau to Dada and from art deco to Futurism. Although they may have been motivated by different forces, a shared objective of the members of these groups was the intention to divorce themselves from the history of Western art, design and literature in order to originate completely unprecedented forms. The work that was generated as a result completely rewrote the agenda for creative production in the twentieth century and had a major impact on the fields of commercial art, typography and printing.

The work of many progressive designers active in Europe after World War I had strong ideological foundations, particularly in Germany, Russia and Eastern Europe. Modernist communication design of the post-war period rejected long-standing traditions associated with ornamentation in favour of bold verbal and visual statements that were often underpinned by radical social and political agendas. Cutting-edge materials, technologies and production methods were exploited to celebrate the functional aesthetic of the built environment and of the machine.

Many typographic designers of the time began to explore the possibilities of geometric construction and the manipulation of positive and negative space. They used existing sans serif typefaces or created grid-based, modular, often single-case alphabets for use in their designs. Among many others Herbert Bayer's Universal, Jan Tschichold's Transito and Josef Albers's *Kombinations-Schrift* are examples of pioneering work that heavily influenced the commercial design arena, with Paul Renner's groundbreaking Futura creating an insatiable global trend for the use of geometric types on its release in 1927.

The typographic developments of the first half of the twentieth century took place against the backdrop of the rapid expansion of technologies for machine composition along with a corresponding decline in traditional type-founding activities. While the Linotype line-caster was the international industry standard in newspaper and magazine printing at the turn of the century, by 1907 the Monotype casting machine had become its serious rival, capable of setting type in a wide range of sizes, using an improved keyboard that copied the efficient layout of a typewriter.

The contribution made to typographic history by the casting-machine manufacturers was not solely in the impact of their technological advances, but also in their commissioning of many of the most widely used and enduring typefaces of the twentieth century. In the 1920s the Monotype Corporation established a comprehensive programme to research and reconstruct some of the greatest typefaces from most historical periods, while also publishing many new designs from leading contemporary typographers. This typographic renaissance had a major effect on the improvement of printing and publishing standards during the period.

Ty	The Doves Type
Ca	Serif
Ke	Old Style, Venetian
Te	Letterpress
Da	1900
De	Emery Walker, Percy Tiffin and Edward Prince
Fo	The Doves Press
Co	UK

**Characteristics**

Large capitals to ascender height
Square, unbracketed serifs
Wedge serifs on ascenders
<b>D H N S</b> Wide
<b>J</b> Descends below baseline
<b>M N</b> Top serifs
<b>R</b> Concave, curved right leg
<b>W</b> Crossed centre-strokes
<b>a</b> Double-storeyed, small bowl
<b>d p q</b> Oblique bowls
<b>e</b> Small eye, oblique bar
<b>f</b> Wide arch
<b>i j</b> Small offset dot
<b>j</b> Short descender
<b>y</b> Straight, serifless tail
<b>z</b> Angled serifs

ACJMRW

abcdefghijkl

koprstuy

**Connections**

Jenson	1470
The Golden Type	1890
Cloister Old Style	1913
Centaur	1914

**Availability**

A digital revival is available from Typespec and resellers

**Specimen**

Robert Browning, *Men and Women*. Doves Press, London, 1908 (235x165mm)

**EVELYN** BEAUTIFUL EVELYN HOPE IS DEAD

Hope

Sit and watch by her side an hour.  
That is her bookshelf, this her bed;  
She plucked that piece of geranium-flower,  
Beginning to die too, in the glass.  
Little has yet been changed, I think—  
The shutters are shut, no light may pass  
Save two long rays thro' the hinge's chink.

Sixteen years old when she died!  
Perhaps she had scarcely heard my name—  
It was not her time to love: beside,  
Her life had many a hope and aim,  
Duties enough and little cares,  
And now was quiet, now astir—  
Till God's hand beckoned unawares,  
And the sweet white brow is all of her.

Is it too late then, Evelyn Hope?  
What, your soul was pure and true,  
The good stars met in your horoscope,  
Made you of spirit, fire and dew—  
And just because I was thrice as old,  
And our paths in the world diverged so wide,  
Each was nought to each, must I be told?  
We were fellow mortals, nought beside!

No, indeed! for God above  
 Is great to grant, as mighty to make,  
 And creates the love to reward the love,—  
 I claim you still, for my own love's sake!  
 Delayed it may be for more lives yet,  
 Through worlds I shall traverse, not a few—  
 Much is to learn and much to forget  
 Ere the time be come for taking you.

Evelyn  
 Hope

But the time will come,—at last it will,  
 When, Evelyn Hope, what meant, I shall say,  
 In the lower earth, in the years long still,  
 That body and soul so pure and gay?  
 Why your hair was amber, I shall divine,  
 And your mouth of your own geranium's red—  
 And what you would do with me, in fine,  
 In the new life come in the old one's stead.

I have lived, I shall say, so much since then,  
 Given up myself so many times,  
 Gained me the gains of various men,  
 Ransacked the ages, spoiled the climes;  
 Yet one thing, one, in my soul's full scope,  
 Either I missed or itself missed me—  
 And I want and find you, Evelyn Hope!  
 What is the issue? let us see!

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Like the fifteenth-century original by Nicolas Jenson that inspired it (pp20–21), the Doves Type has been admired by many as one of the most beautiful in typographic history. Its story is also one of the most enduring. In 1893 Thomas James Cobden-Sanderson (1840–1922) established the Doves Bindery in Hammersmith, and in 1900 he founded the Doves Press in partnership with Emery Walker (1851–1933), an expert in printing and engraving who had previously worked with William Morris in the production of fine editions (pp150–51) at the nearby Kelmscott Press.

When Walker and Cobden-Sanderson set out to create an original typeface for their new venture, Walker hoped, he said, to achieve 'the closest copy I could make or get made of Nicolas Jenson's type'. He appointed the type designer Percy Tiffin from his own photo-engraving company to draw the letters, based on enlarged tracings of a 1492 edition of Leonardo Aretino's *Historiae Florentini populi*, with capitals from Nicolas Jenson's *Pliny* of 1476. The type was cut by Edward Prince in one size only, equivalent to 16 point, and cast by Miller & Richard. This was the only typeface the Doves Press used in the 40 publications they produced between 1900 and 1917, including their iconic edition of the King James Bible. The Doves Press books had a huge influence on the revival of private-press printing in the twentieth century. They were completely unadorned by decoration or illustration, the precisely printed type acting alone in the design of clear and legible pages with spacious margins. The only embellishments were elegant initials and flourishes added by master calligraphers like Edward Johnston and Graily Hewitt.

Cobden-Sanderson and Walker had fundamentally different aspirations for the Doves Press and over time their working relationship became strained. By 1908 the press was in dire financial difficulties and when the partnership was dissolved the following year a bitter dispute ensued. To prevent Walker from gaining access to the Doves Type, the only assets remaining in the business, Cobden-Sanderson secretly dumped all of the punches, matrices and type into the Thames at Hammersmith Bridge between 1913 and 1917 on hundreds of evening walks.

The story of the Doves Type remained a typographic legend for over a century until 2014, when British type designer Robert Green had the Thames at Hammersmith Bridge searched by a team of divers. The small quantity of sorts they recovered informed the design of Green's digital revival of the Doves Type, making it a highly accurate and very serviceable digital interpretation of the original.

Ty Franklin Gothic  
Ca Sans Serif  
Ke Grotesque  
Te Letterpress  
Da 1904  
De Morris Fuller Benton  
Fo American Type Founders  
Co USA

**Characteristics**  
C c S s e Angled terminals  
G Angular spur  
Q Short, curved tail  
R Straight, angled leg  
a Double-storeyed, slight curve at foot  
f r t Vertical terminals  
g Double-storeyed, small ear  
i j Square dots  
t Flat top-stroke  
y Curved tail

**AGMQR**  
**abcefghij**  
**koprstuy**

**Connections**  
News Gothic 1908  
Monotype Grotesque c1926  
Trade Gothic 1948  
ITC Franklin Gothic 1980

**Availability**  
Franklin Gothic is widely available. ITC  
Franklin Gothic is available from Monotype  
and resellers

**Specimen**  
*American Specimen Book of Type Styles.*  
American Type Founders, Jersey City,  
1912 (280x230mm)



Franklin Gothic

96 Point 3A \$9 60 4a \$6 15 \$15 75  
**THE Dog**

84 Point 3A \$7 70 4a \$5 10 \$12 60  
**Cat RUNS**

72 Point 3A \$7 65 4a \$4 90 \$10 55  
**KINGS Dine**

60 Point 3A \$6 05 4a \$3 90 \$8 50  
**Made BRICKS**

48 Point 3A \$4 00 4a \$3 85 \$7 50  
**PUMAS LEAPING**  
**Demands Regular**

42 Point 3A \$3 55 4a \$3 00 \$6 50  
**ANCIENT MANSION**  
**Special Employment**

## Franklin Gothic

36 Point 4 A \$2 65 7 a \$2 55 \$5 20

# ASTRONOMER WROTE Prominent Incorporator Linguist Bought Stones

30 Point 5 A \$2 20 8 a \$2 05 \$4 25

# SPEAKER REFORMS GUIDE Great Entertainer Preparing Englishman Leaving Gotham

24 Point 5 A \$1 05 11 a \$1 85 \$3 50

# HUSKY SAILOR DROPS ANCHOR Considered Beautiful Decorations Nervous Printer Became Alarmed

18 Point 5 A \$1 60 17 a \$1 75 \$3 25

# FOUND NEW NECKTIE Near Manchuria Rocks Mariners Hunt Caribou

10 Point 16 A \$1 20 32 a \$1 30 \$2 50

# YOUNG UNITYPE OPERATOR Philadelphia Detective Sighed Expert Chemist Puzzled Child Inquisitive Woman Explaining

8 Point 19 A \$1 10 38 a \$1 15 \$2 25

# FAMOUS PEDESTRIANS EXHAUSTED Octogenarian Breaks Walking Record Jumping From Bunker Hill Monument New Type Bought by Country Printer

6 Point 21 A \$0 90 44 a \$1 10 \$2 00

# MARINER STRANDED ON BARREN ISLAND Large Steamer Abandoned by Mutinous Crew Dangerous Insects Infested Tropical Country Horse Thief Departing From Oklahoma Town Faithful German \$1234567890 Won Reward

5 Point 22 A \$0 90 46 a \$1 10 \$2 00

# COMPOSITOR TRYING TO ESTABLISH NEW RECORD Pied Eight Pages of Four Point While Sprinting Around Seven Stonemen Kept Busy Justifying Magazine Pages Alleged Printer Served Apprenticeship With Carpenter Proofreader Wore Out Fourteen Beautiful Blue Pencils

14 Point 12 A \$1 40 24 a \$1 00 \$3 00

# HELD BRAVE COMPOSITOR Delightful Winter Excursions Police Capture Daring Youth Constable Examined Burglar

12 Point 14 A \$1 25 28 a \$1 50 \$2 75

# OLDEST MEMBERS PROTESTING Regulations Strenuously Enforced Denverite Closely Guarding Secret Beautiful \$1234567890 Damsels

739

In the early 1900s, Morris Fuller Benton (1872–1948) worked on a series of similar sans serif typefaces for American Type Founders that would have a lasting influence on American graphic design. These included Globe Gothic, Lightline Gothic, Alternate Gothic and News Gothic. The most enduring, Franklin Gothic, was designed in 1904 and released a year later.

'Gothic' was a somewhat confusing term commonly given to sans serif typefaces originating in the United States at the beginning of the twentieth century. Equivalent to the European 'grotesque', it is probable that printers and founders derived the name from the blackletter gothics of the medieval period, not for any actual physical resemblance but for the word's connotations of both blackness and unfamiliarity.

Franklin Gothic was intended to be a face for newspapers and advertising. It was initially released in two upright weights, but further variants were added as sales increased, starting with Condensed and Extra Condensed, and companion italics five years later. Benton's design was greatly influenced by American woodcut gothic faces and contemporary sans serif designs from Germany such as Akzidenz-Grotesk (pp152–53). Franklin Gothic is a bold alphabet with a large x-height and a very moderate stroke contrast, except for a thinning at the junctions of curved strokes with stems. Its anatomical characteristics are drawn directly from humanist roman forms, as demonstrated in the double-storeyed lower case g, which is typical of early roman letters and is a key differentiator between American and European sans serif traditions.

By the mid-1920s the ATF catalogue offered more than 50 sans serif typefaces, and designs like Franklin Gothic were rapidly eclipsed by newer styles, looking increasingly antiquated by comparison with highly fashionable geometric sans serifs such as Futura and Kabel. During the resurgence of interest in humanist sans serifs in the 1950s, the requirements of designers looking for a sleek, rational style were met by new designs like Univers and Helvetica, and traditional faces like Franklin Gothic were pushed further to the background. It was not until 1980 that Franklin Gothic found a new lease of life in a considered revival by the International Typeface Corporation. ITC Franklin Gothic became an American bestseller, perfectly suited to ITC's flamboyant style without losing the power of Benton's original design.

# Windsor

Ty Windsor
Ca Serif
Ke Old Style
Te Letterpress
Da 1905
De Unknown
Fo Stephenson, Blake & Co.
Co UK

## Characteristics

E F G T	Angled serifs
G	Spur serif
M	Splayed, with upper serifs
P R	Large bowl
W	Low apex with serif
a h m n	Sloped right-hand stem
e	Oblique crossbar
f	Narrow, non-kerning, hooked arch
o	Backward incline

**BEGMR**  
**abcefg**  
**hi**  
**koprstuy**

## Connections

Belwe	1907
Clearface	1907
Cooper Old Style	1919
Heroine	2009

## Availability

Windsor is available from Linotype and resellers

## Specimen

Printing Types: Borders, Initials, Electros, Brass Rules, Spacing Material, Ornaments. Stephenson, Blake & Co., Sheffield, 1924 (290x220mm)

## Windsor

72 Point  
3 A, 6 a: about 20 lb.  
**BRUGES**  
**Church Bell**

60 Point  
3 A, 6 a: about 20 lb.  
**WINDSOR**  
**River Steamer**

48 Point  
3 A, 10 a: about 24 lb.  
**MELBOURNE**  
**British Naval Base**

36 Point  
6 A, 10 a: about 22 lb.  
**HAND STITCHER**  
**Essential machine when**  
**hand labour is expensive**

STEPHENSON, BLAKE & Co. Ltd

228

SHEFFIELD and LONDON

Windsor Elongated

72 Point

5 A, 6 a; about 19 B.

# FINE SPECIMENS

## The Windsor Elongated

68 Point

8 A, 8 a; about 19 B.

**SEAPORT**  
**Heliogravure**

68 Point

7 A, 7 a; about 19 B.

**EMIGRANTS**  
**Quebec Province**

68 Point

9 A, 10 a; about 22 B.

**HANDKERCHIEF**  
**Belfast Manufacturer**

68 Point

11 A, 11 a; about 22 B.

**YOUNG BRIGADIER**  
**Leads victorious advance**

68 Point

12 A, 12 a; about 26 B.

**DRAMATIC PERFORMER**  
**Historic Shakespearean Revival**  
**Edinburgh Repertory Theatre**

68 Point

14 A, 14 a; about 26 B.

**EASTERN STEAMER DEPARTS**  
**Laden with valuable cargo for Australia**  
**Estimated gross worth £1234567890**

68 Point

16 A, 16 a; about 26 B.

**INVALUABLE TYPE FOR JOURNALS**  
**Copy writers appreciate this elongated typeface**  
**which is extremely narrow in set**

68 Point

14 A, 14 a; about 32 B.

**MOST POPULAR BRITISH TYPE FAMILY**  
**The Windsor Family comprises eight series of varied widths**  
**and strengths suitable for every display purpose**

STEPHENSON, BLAKE &amp; Co. Ltd.

237

SHEFFIELD and LONDON

Advertising expanded dramatically at the turn of the twentieth century as the supply of manufactured goods increased. This resulted in an urgent need for eye-catching typefaces, and many bold new display designs, such as Pabst, Belwe, Cheltenham (pp168–69), Clearface (pp180–81) and Cooper Old Style, were developed to meet the demand.

Windsor is a British contribution to this trend. It is an old-style serif typeface cut between 1905 and 1910 at the Sheffield type foundry Stephenson, Blake & Co. Windsor's design has often been attributed to Eleisha Pechey (1831–1902), although it is more likely that the type was drawn by anonymous staff members in the foundry's drawing office.

Windsor has a distinctly English, Edwardian feel. Its letters are modelled on contemporary and nineteenth-century revivals of old-style designs such as Bookman and Ronaldson (pp144–45), but their proportions, shallow stroke angles and rounded serifs show tendencies of the flowing natural curves seen in art nouveau designs, which were becoming increasingly popular during the time of Windsor's conception. It was cut in a range of styles, including Light, Bold, Ultra Heavy and Bold Outline. Two variant forms, Windsor Extra Bold Condensed and Windsor Elongated, shown on this page, are worthy of note as excellent examples of compressed display typefaces. With long oval forms that made for attractive settings with high impact, they were as well received and widely used as the standard-width type.

After a short initial period of popularity, Windsor fell into disuse for several decades, until the swinging sixties, when Victorian and Edwardian design became the height of fashion in the UK. Today a number of proprietary digital versions are available, some with minor differences to the original cuts. Of these, Linotype's offering is among the most faithful and most comprehensive.

## Clearface

Ty **Clearface**  
Ca **Serif**  
Ke **Old Style**  
Te **Letterpress**  
Da **1907**  
De **Morris Fuller Benton**  
Fo **American Type Founders**  
Co **USA**

### Characteristics

**A** Flat apex extends to left  
**M** Narrow, high vertex  
**V W** Overlapping oblique strokes  
**a** Deep curve at top arch  
**a k r v w y** Ball terminals  
**e** Oblique crossbar  
**f** Narrow, non-kerning  
**g** Double-storeyed, ear above upper bowl

AJMQW

abcdefghijkl

orstuyaefg

### Connections

Bookman Oldstyle	1901
Century Oldstyle	1909
Clearface Gothic	1910
ITC Clearface	1979

### Availability

Clearface is widely available

### Specimen

*American Specimen Book of Type Styles.*  
American Type Founders, Jersey City,  
1912 (280x230mm)

## Clearface Bold

72 Point

3 A \$6.80 4 a \$4.45 \$11.25

FRIGHTENS  
Staunch Limb  
Display Finest

60 Point

3 A \$5.25 5 a \$4.05 \$9.30

KIND BROKER  
Returned Names  
Distrusts Burglar

48 Point

4 A \$3.85 7 a \$3.10 \$7.95

NOBLE DESIGNER  
Marvelous Historians  
Romans Entertaining

292

## Clearface Bold

42 Point

5 A \$3 45 8 a \$3 10 \$6 55

**BEING DETERMINED**  
 Remarkable Elimination  
 Hebrew National Society

36 Point

6 A \$2 70 8 a \$2 35 \$5 05

**INTERESTING PRINTERS**  
 Handsome Mansions Rebuilt  
 Construct Greatest Buildings

30 Point

6 A \$2 20 10 a \$2 05 \$4 25

**SECURED HONEST MEMBERS**  
 Unprecedented Multitudes Remain  
 Metropolitan Avenues Being Clean  
 Government Employing Detectives

24 Point

7 A \$1 80 12 a \$1 70 \$3 50

**EXERTS THEIR OBSCURED MUSCLE**  
 Gymnastic Event Unexpectedly Continued  
 Secure Inspired Exhilarating Performance  
 Big Contractor Erected Beautiful Libraries

293

At the turn of the twentieth century, the market for advertising typefaces was increasingly competitive and the major type foundries were keen to meet the requirements of customers who wished to differentiate their work by using the most up-to-date lettering styles. American Type Founders was notably responsive to such demands.

In 1905 the prolific Morris Fuller Benton (1872–1948) drew the first version of Clearface in a single bold weight with the collaboration of his father, Linn Boyd Benton. Its design process developed in parallel with his work on Century Oldstyle (pp186–87) with which it has much in common.

The regular weight of Clearface was the first to be released in 1907, appearing in the 1909 ATF catalogue. By 1912 the catalogue also listed light and heavy variants, along with italics for each, and featured Clearface Gothic, a sans serif variant that shared few attributes with its serif counterpart other than its basic proportions.

Clearface achieved considerable popularity and was either licensed or copied by manufacturers of foundry type, along with all of the makers of composing machines, including Linotype, Intertype, Monotype and Ludlow, some of whom added their own styles to the range. The Clearface family appeared in ATF's monumental 1923 specimen book, but soon afterwards, as typographic fashions shifted towards sans serif designs, its use declined in advertising and display applications. It was then seen very little until the resurgence of interest in early twentieth-century typographic style during the 1960s and 1970s.

Ty Century Oldstyle  
 Ca Serif  
 Ke Old Style  
 Te Letterpress  
 Da 1909  
 De Morris Fuller Benton  
 Fo American Type Founders  
 Co USA

**Characteristics**  
 Vertical stress  
 Moderate stroke contrast  
 Most capitals have uniform width  
 Large x-height  
**A** Angled apex  
**J** Descends below baseline, hooked  
**M** Narrow  
**Q** Curved tail  
**W** Centre-strokes meet at serified apex  
**a** Double-storeyed, large bowl  
**g** Double-storeyed

AJMQW  
 abcdefghij  
 orstuyaefg

**Connections**  
 Phemister's Old Style c1858  
 Century Expanded 1900  
 Bookman Oldstyle 1901  
 Clearface 1907

**Availability**  
 Century Oldstyle is widely available

**Specimen**  
*American Specimen Book of Type Styles.*  
 American Type Founders, Jersey City,  
 1912 (280x230mm)

Century Oldstyle

72 Point

3 A 86 25 4 a 84 55 810 80

RICH KINGS  
 Strange Mind

60 Point

3 A 85 35 5 a 84 35 89 70

BRIDES HOME  
 Royal Grenadier

48 Point

4 A 83 55 7 a 83 80 87 85

HONEST BINDERS  
 Design Knife Handle

42 Point

4 A 83 00 8 a 83 25 86 25

GRAND COMEDIANS  
 Stage Manager Excited  
 Delighted Social Parties

## Century Oldstyle

36 Point

5 A \$2 65 8 a \$2 45 \$5 10

# REMARKABLE METHOD

## Serious Conditions Detected

30 Point

5 A \$2 00 10 a \$2 25 \$4 25

# ENTERPRISING COUNCILMEN

## Graduating Exercise Unexplained

24 Point

6 A \$1 65 13 a \$1 85 \$3 50

# MODERNIZED RAILROAD SCHEMES

## Distinguished Scholar Receiving Mention

## Banking Question Becoming Complicated

18 Point

10 A \$1 50 20 a \$1 75 \$3 25

# BEAUTIFUL RESIDENCE

## Charming Landscape Scene

## Fragrant Rosebush Garden

10 Point

17 A \$1 15 32 a \$1 35 \$2 50

# PROMPT RETURN MENTIONED

## Greater Energy Recently Displayed

## Real Estate and Government Bonds

## Tremendous Deal Lately Negotiated

14 Point

14 A \$1 40 26 a \$1 60 \$3 00

# STRENUOUS PERFORMANCES

## Audience Extends Congratulations

## Enthusiastic Manager Applauding

9 Point

20 A \$1 15 38 a \$1 35 \$2 50

# EUROPEAN PRINTERS WELCOMED

## Artistic Designer Promoting Harmony

## Wonderful Combination Demonstrated

## Magnificently Colored Pictures Bought

12 Point

17 A \$1 30 32 a \$1 45 \$2 75

# SCIENTIFIC DOCUMENT REQUIRED

## Original Mechanical Contrivance Sought

## Reconsidering \$1234567890 Propositions

8 Point

21 A \$1 05 42 a \$1 20 \$2 25

# EXTRAORDINARY REPORT SUBMITTED

## Interesting Resolution Immediately Endorsed

## Some Propositions Receive Unanimous Vote

## Prospective Members Becoming Very Active

11 Point

17 A \$1 25 35 a \$1 50 \$2 75

# EXCITED COMPETITORS RECOGNIZED

## Chromatic Selections Rendered Every Night

## Many Celebrated Philanthropists Organizing

## Resorts Unusually Crowded During August

6 Point

23 A \$0 90 46 a \$1 10 \$2 00

# BEAUTIFUL HOMESTEAD FINELY DECORATED

## Colonial Architecture Greatly Admired by Contractor

## Grand Paintings Procured From European Countries

## Charming Lawns and Picturesque Sloping Meadows

## Hunting Party Lost in the Wilds of Southern Montana

## Splendid Receptions \$1234567890 Lavish Entertainment

235

*The Century* was a popular American magazine in circulation during the latter part of the nineteenth century. It was set in contemporary typefaces that were descendants of modern styles like Scotch Roman (pp112–13). At the small point sizes used in the magazine, the type's exaggerated stroke contrast and thin contours were extremely pale in text, rendering it hard to read. Concerned by these deficiencies, *The Century's* publisher, Theodore De Vinne, commissioned a new typeface from Linn Boyd Benton (1844–1932) of the newly formed American Type Founders.

Benton's new design, named Century Roman, first appeared in the magazine in the November 1895 edition. A typeface that was much more readable at smaller sizes, it featured an increased x-height and a more even stroke contrast than its predecessor. Century Roman was also slightly compressed to permit more characters per line and even line breaks in the magazine's two-column format.

The success of the Century Roman design led Benton and his son, Morris Fuller Benton, to develop further variants. The new typefaces, Century No. 2 and Century Expanded, were wider and more evenly proportioned, and the latter immediately became so popular that the original Century Roman was soon replaced by several other new variants. By 1912 the ATF catalogue no longer offered the original typeface, but featured 64 pages on the other members of the Century series – which, as a result, has come to be regarded as the world's first coordinated type family.

One of its members, Century Oldstyle, was drawn by Morris Fuller Benton between 1908 and 1909. It was released at a time when heavier types with bracketed serifs were returning to popularity. Sharing few visual attributes with the other typefaces of the Century family, it was probably given the name for marketing purposes, anticipating that the success of the earlier face would carry over. Its design is a revival of Alexander Phemister's old style (pp134–35), cut for Miller & Richard around 50 years earlier, with a fairly large x-height, short ascenders and descenders, large capitals and strong old-style serifs. Since its release, Century Oldstyle has been highly regarded for its easy readability and has been widely used in magazines and editorial work.

# Plantin

Ty **Plantin**

Ca **Serif**

Ke **Old Style**

Te **Letterpress**

Da **1913**

De **Frank Hinman Pierpont**

Fo **Monotype**

Co **UK**

## Characteristics

**A** Flat apex

**M** Splayed

**P** Open bowl

**Q** Blunt tail, terminates vertically

**a** Double-storeyed, large bowl

**b d h** Wedge-shaped top serifs

**g** Double-storeyed, blunt ear

**j** Stem has very slight curve

**k** Blunt leg, terminates vertically

**t** Very narrow

A E M P Q

a b c d e f g h i j

o r s t u y a e f g

## Connections

Granjon's Roman 1560

Imprint 1912

Times New Roman 1932

DTL Van Den Keere 1994

## Availability

Plantin is available from Monotype and resellers

## Specimen

Monotype specimen book. Lanston Monotype Corporation, London, 1931 (290x230mm)

Display Matrices  
1' x 1'

SERIES No. 110  
(Plantin)

Display Matrices  
1' x 1'

Designation 110—30

ANY SERIES OF TYPE  
can be renewed in a few hours with  
the "Monotype" Type, Lead and  
Rule Casting Machine

1234567890

Designation 110—36

THE "MONOTYPE"  
sets and casts type from 5 to  
24 point, casts display type for  
the cases up to 36 point, and

1234567890

In 1913 the British Lanston Monotype Corporation issued Plantin on the initiative of the its works manager, Frank Hinman Pierpont, to fulfil the need for a text typeface suitable for printing on smooth art paper.

As a model Pierpont chose a sixteenth-century type cut by Robert Granjon that he had discovered at the Plantin-Moretus Museum, housed in the Antwerp type foundry of Christophe Plantin (1520–89), after whom the new face was named, somewhat erroneously since Plantin was not involved in cutting type. However, the significance of the Monotype revival lies less in its historical context and more in the fact that it was made to exploit modern production techniques. Punch cutters had always compensated for the effect of ink spread in the design of type by making strokes thinner than they would look when printed, but by 1913, improvements in paper manufacturing had resulted in the availability of smooth, coated stock that no longer required such adjustments.

Plantin was cut by Fritz Stelzer under Pierpont's supervision. He adapted the sixteenth-century prototype to make a readable, robust typeface suited to printing on the new papers. To increase legibility in text, it was given short ascenders and descenders, a large x-height and a slightly condensed width. Plantin's thin strokes were thickened in proportion to heavier stems in order to improve reproduction. The top serifs on lower case letters such as b and r are distinguished by their wedge-shaped appearance, which is particularly pronounced in bold variations. The result is an all-purpose typeface that shares the robust qualities of Monotype Imprint (pp190–91): sturdy enough for use on art paper but compact in relation to its size, and thus economical and pleasant to read.

Plantin has been used in publishing and advertising extensively since its release, both as a text typeface and in display applications. It has influenced the development of many other designs, and served as a key source for Times New Roman (pp278–79) in the 1930s.

Display Matrices  
1' x 1'

SERIES No. 110  
(Plantin)

Display Matrices  
1' x 1'

Designation 110—42

Line 4576

“MONOTYPE”

is the very best that can be obtained in type, leads, rules, borders and spacing material, and in the quality equal in every way

Designation 110—48

Line 5268

“MONOTYPE”

means the best that is to be obtained in type, leads, rules and spacing material, and in a

Ty **Centaur**  
Ca **Serif**  
Ke **Old Style, Venetian**  
Te **Letterpress**  
Da **1914**  
De **Bruce Rogers**  
Fo **Monotype**  
Co **USA**

**Characteristics**  
E Serifs on centre bar  
J Descends below baseline  
M Splayed, top serifs face outwards  
R Wide, curved leg below baseline  
a r Pen-formed terminal  
e Oblique crossbar extending to right  
j Pen-formed terminal curves downwards  
o Left-inclined axis

AEJMRS  
abcdefghijklmnopq  
rstuy<sup>a</sup>efg

**Connections**

Cloister Old Style	1913
Bembo	1929
Dante	1957
Adobe Jenson	1996

**Availability**  
Centaur is available from Monotype and resellers

**Specimen**  
*New Series of the Centaur Types of Bruce Rogers and the Arrighi Italics of Frederic Warde.* Monotype, London, 1929 (290x210mm)

CENTAUR  
type : 72 point  
the largest size.  
SIXTY POINT  
follows as shown  
in these trial lines.  
FORTY-EIGHT P<sup>t</sup>  
has also been finished  
as you may see by this.

THIS FORTY-TWO  
point is a very useful size  
not always easy to obtain.  
THIRTY-SIX POINT IS  
furnished, as are all the founts,  
with the figures 1234567890.  
CENTAUR ON THIRTY PT.  
can be seen in these three trial lines  
which show also: ÆŒQu£\$& ,,:-!?

### COMPOSITION MATRICES

COMPOSITION SIZES NOW BEGIN  
with 24 pt, (of which this is a specimen) and  
include 22 pt, 18 pt, 16 pt, 14 pt, 12 pt, & 10 pt.  
TWENTY-TWO POINT CAN BE CAST ON  
24 point bodies and supplies a convenient type for  
folio volumes—catalogues of art collections, etc.

Centaur is among the most sophisticated of the numerous twentieth-century reinterpretations of the Venetian type cut by Nicolas Jenson in 1470 (pp20–21). Bruce Rogers (1870–1957), a prodigiously talented American typographer, was commissioned to design it for the Metropolitan Museum of Art in 1914.

Rogers intended to make a typeface that would emphasize the calligraphic qualities of its source. He worked from photo enlargements of Jenson's type, first drawing over the letters with a flat pen, then correcting them with white paint and judiciously reinterpreting the forms where appropriate. The type was cut from his drawings by Robert Wiebking and cast for the exclusive use of Rogers and his client by Barnhart Brothers & Spindler. Initially used in upper case by the museum in 1914, the typeface was named Centaur after the title of the first book set in it: *The Centaur*, designed by Rogers and published the following year.

Centaur was well received and, due to popular demand, Rogers agreed to make the type available in a Monotype version for machine composition that was issued in 1929. It was originally cut as a roman only, but at Rogers' request Monotype added an italic based on drawings by Frederic Warde (1894–1939), named Arrighi. Because Jenson's Roman did not have a companion italic, Warde used the types cut by Ludovico degli Arrighi in 1524–27 as his models. He shortened the ascenders so that the italic would balance visually with Centaur's height and created a new set of matching inclined capitals.

Centaur was an eminently readable but exceptionally delicate typeface. Rogers himself was aware of its limitations, writing prophetically: 'It is a little too elegant and thin for our modern papers and methods of printing, and seen at its best when printed on dampened hand-made or other antique papers, with more impressions than you can ordinarily get a pressman to put on it.'

In more recent photocomposition and digital incarnations Rogers' misgivings are borne out. Although these revivals are accurate reproductions of the original type they fail to compensate for digital or offset litho printing methods, resulting in settings that can look emaciated and hard to read at smaller sizes.

## Edel-Grotesk

Ty **Edel-Grotesk**  
Ca **Sans Serif**  
Ke **Grotesque**  
Te **Letterpress**  
Da **c1914**  
De **Unknown**  
Fo **Wagner & Schmidt**  
Co **Germany**

### Characteristics

Most capitals have uniform width

**B R** Small upper bowl

**C c S s e g** Angled terminals

**E H** High crossbar

**G** Has spur, high arm

**R** Straight, angled leg

**a** Double-storeyed

**f r t** Narrow

**g** Single-storeyed

**t** Angled top-stroke

**BCGKS**

**abcdefhi**

**komprst**

### Connections

Breite Grotesk 1890

Akzidenz-Grotesk c1898

Venus 1907

FF Bau 2002

### Availability

Not available

### Specimen

Edel-Grotesk type specimen. Wagner & Schmidt, Leipzig, date unknown (270x210mm)

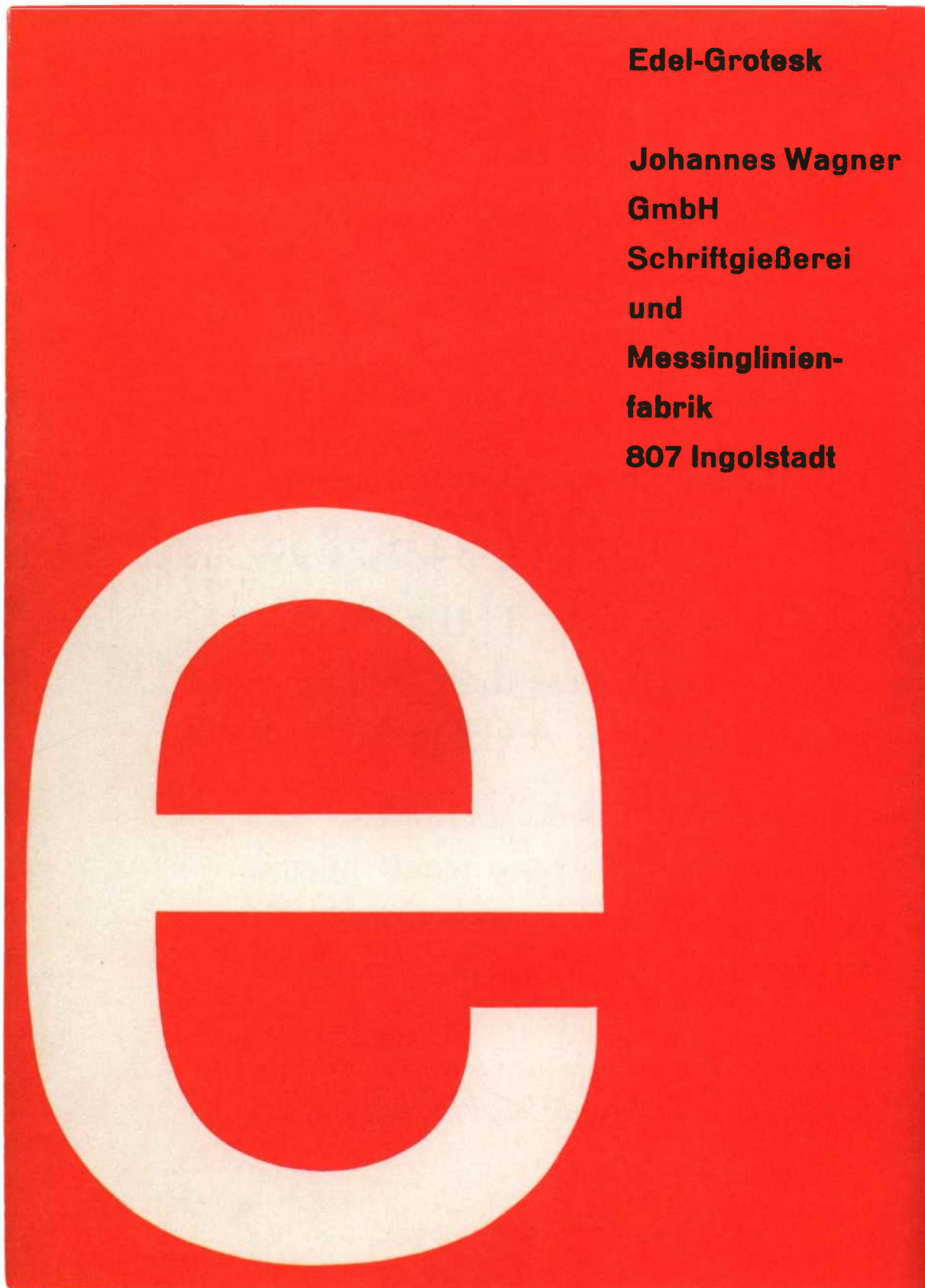
**Edel-Grotesk**

**Johannes Wagner  
GmbH**

**Schriftgießerei  
und**

**Messinglinien-  
fabrik**

**807 Ingolstadt**



The history of the origins and early development of the sans serif in Germany at the beginning of the twentieth century is shrouded in obscurity. This is largely the result of a general absence of documentation for the rapid proliferation of types being produced and a lack of established conventions for naming them.

The situation is further complicated by the confusion caused by widespread copying at the time. Albrecht Seemann's *Handbuch der Schriftarten* (Handbook of Typefaces), published in 1926, went to considerable lengths to clarify matters by listing the product ranges of German foundries under category headings. In the Grotesk section of the handbook there are a number of typefaces published by competing type foundries that appear to be identical but are listed under different names.

It is probable that these fonts originated at Wagner & Schmidt, a Leipzig punch-cutting and engraving company, since, in addition to casting their own types, a large part of their business was the sale of matrices of their original designs to other foundries throughout Europe. Buyers would include them in their product ranges and market them as their own. Venus (pp182–83), released in 1907 by the Bauer Foundry, was one such design.

The identical designs shown in Seemann's handbook are thought to originate in a type of the early 1900s originally named Wotan, attributed to Johannes Wagner (1888–1965) and cut by Wagner & Schmidt before 1914. The design is based on nineteenth-century German wood-type grotesques ('Wotan' translates to English as 'wooden'). Its matrices are probably the originals from which at least ten identical versions from various foundries were produced under different names. The Aurora-Grotesk family, first released by the C. E. Weber foundry at around the same time, was probably cast from Wagner & Schmidt matrices. This version was extended with a wide range of variant styles cut and cast by Weber over many years. Jobbing print work using variants of these sans serif styles in a range of weights and widths was seen extensively in the early years of the twentieth century.

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
1 2 3 4 5 6 7 8 9 0

## Edel-Grotesk dreiviertelfett

Nr. 7706 Nonpareille (6 Punkt) Min. etwa 4 kg a 220 A 56  
**So mancher sagt, daß die Schneider die schlechtesten Anzüge und die Schuhmacher die schlechtesten Schuhe tragen; demnach müßten, logisch weitergedacht, auch**

Nr. 7710 Korpus (10 Punkt) Min. etwa 6 kg a 120 A 30  
**Hier ist es eine große Aufgabe der Drucker, durch beweisende oder**

Nr. 7714 Mittel (14 Punkt) Min. etwa 7 kg a 76 A 20  
**Werbung und Wirkung**

Nr. 7720 Text (20 Punkt) Min. etwa 11 kg a 44 A 12  
**Monteur-Anzüge**

Nr. 7728 Doppelmittel (28 Punkt) Min. etwa 14 kg a 32 A 10

# Das neue Schulungsmaterial

Nr. 7736 3 Cicero (36 Punkt) Min. etwa 16 kg a 20 A 10

# Unsere Eigenwerbung

Nr. 7748 4 Cicero (48 Punkt) Min. etwa 20 kg a 16 A 8

# Ein Muster-Druck

Nr. 7760 5 Cicero (60 Punkt) Min. etwa 20 kg a 8 A 6

# Gummitücher

Nr. 7772 6 Cicero (72 Punkt) Min. etwa 25 kg a 8 A 6

# Musterbuch

Nr. 7708 Petit (8 Punkt) Min. etwa 5 kg a 170 A 36

**Gar oft hört man von Handwerkern, daß sie mit Drucksachen keine Kunden gewinnen**

Nr. 7712 Cicero (12 Punkt) Min. etwa 7 kg a 96 A 24

**Man hat so etwas wie einen Werbefeldzug noch nicht an**

Nr. 7716 Tertio (16 Punkt) Min. etwa 8 kg a 64 A 18

**Gestalten und Setzen**

Nr. 7724 2 Cicero (24 Punkt) Min. etwa 12 kg a 38 A 12

**Der Grundsatz**

# Johnston's Railway Type

Ty **Johnston's Railway Type**

Ca **Sans Serif**

Ke **Geometric**

Te **Lettering**

Da **1916**

De **Edward Johnston**

Fo **N/A**

Co **UK**

## Characteristics

**C c G S s e** Vertical terminals

**G** No spur, no arm

**M** High apex

**O Q** Perfect circle

**R** Wide, straight angled leg

**S** Small upper arc

**a g** Double-storeyed

**i j** Diamond-shaped dot

**l** Curved foot

**o** Perfect circle

**1** No serif

AGMQRS

abcefg hij

kloprsty

## Connections

Gill Sans 1928

Granby 1930

Brandon Grotesque 2010

Johnston 100 2016

## Availability

ITC Johnston is available from Monotype and resellers. P22 Underground is available from P22 Type Foundry and resellers

## Specimen

Photolithograph of the preliminary drawings for one-inch Railway type designs. Edward Johnston, 1916 (268x215mm)

Just before World War I, England's foremost calligrapher, Edward Johnston (1872–1944), was commissioned by the London Underground Electric Railway Company to design a new typeface as part of a plan to renew the company's image. To ensure that its communications would be unique and recognizable, the London Underground required lettering for its signage and publicity that would have 'the bold simplicity of the authentic lettering of the finest periods' and which would also belong 'unmistakably to the twentieth century'.

Johnston's sans serif type first appeared on an Underground poster in July 1916. The work of a master craftsman, it demonstrates the beauty and power of typography as a communication tool. Although it embodies an understanding of the history of the letterform in every detail, its reconciliation of humanistic and geometric forms is without precedent in the history of typography.

Johnston's upper case contours are based on the square and circular shapes of roman inscriptional capitals, and the lower case on the Italian script of the fifteenth century, the humanist minuscule. The Railway Type was exceptionally economical in its use of space. Drawn in a single weight, it was monoline, distinctive and remarkably legible, with every detail judiciously refined. Johnston established a precise balance of form and counterform not only in the letters, but also in the spacing between them, a consideration unknown in the grotesques of the day.

Protected by law, Johnston's Railway Type was used exclusively for nearly a century in London Underground's signage, publicity and posters, usually in capitals. However, it was not cut for presswork and in later years London Underground would use Stephenson, Blake's Granby (pp258–59) for text settings. In the 1980s, the type was recut digitally. This version, New Johnston, fell short of the original, with a large x-height and with many of Johnston's idiosyncratic traits eradicated. A decade later P22 Type Foundry issued a more accurate digital revival, and in 2016 Transport for London commissioned Monotype to remaster the typeface for its exclusive use, with a brief to restore its original features.

Johnston's radical innovations in the design of sans serif letters had a galvanizing effect on the direction of type design, influencing everything that came after it. His humanist, geometric sans serif was the original expression of the idea that a typeface could be a representation of its own time and place.

Please Return to E. Johnston, Ditchling.

E. Johnston, Ditchling, Sussex  
2nd Street, London, E.C. 13, N.W. 12

z y x m v

shijklyp  
rs

gnb d e o p q o

O D B E F N I J K L M N

P Q U R S T V W C X

G K K S W & Y X Z X

B H K Q U R A I L W A Y



Revised 4-12 March  
rejected FW S J W (4) removed  
New NX K K S B added. Z cut

Edward Johnston, Ditchling, Sussex  
14, Ditchling. F. 6. K. 1916.

Photo-litho of preliminary & unfinished E.J. drawings of Spring 1916 (Reduced v. scale)

Ty Century Schoolbook  
 Ca Serif  
 Ke Modern, Clarendon  
 Te Letterpress  
 Da 1918  
 De Morris Fuller Benton  
 Fo American Type Founders  
 Co USA

**Characteristics**

Vertical stress with slight stroke contrast  
 Wide body  
 Moderate x-height  
 Heavy, bracketed serifs  
**M** Narrow  
**Q** Looped tail below letter  
**R a t** Tail turns upwards  
**a c f j r y** Ball terminals  
**b** No serif at foot  
**g** Double-storeyed with teardrop ear  
**t** Curved bracket connects stem and bar

GMQRS

abcdefghi

orstyaefg

**Connections**

Scotch Roman	1812
Century Expanded	1900
Century Oldstyle	1909
Eames Century Modern	2010

**Availability**

Century Schoolbook is widely available

**Specimen**

*Book of American Types, Standard Faces.*  
 American Type Founders, Jersey City,  
 1934 (279x210mm)

Century Schoolbook and *Century Schoolbook Italic*

48 Point 5A 8a  
**BIG Liners 4**

36 Point 5A 10a  
**Splendid MUSIC**

30 Point 6A 12a  
**NICER Calculation 9**

24 Point 8A 14a  
**HEROIC COMMANDER**  
**Courageous Sailors Cited**

18 Point 11A 22a  
**MANY GALLANT OFFICERS**  
**SCOTCH Brigade Fought Bravely**

16 Point 13A 24a  
**MODERN SOUTHERN MANSION**  
**IDEAL Springtime Among Blossoms**

14 Point 15A 32a  
**DESCRIBE INDUSTRIOUS NATIVES**  
**UNIQUE Description of a Strange People**

12 Point 20A 40a  
**PROMISING TESTIMONY READILY GIVEN**  
**QUICK Decision Sought in Recent Market Case**

10 Point 22A 44a  
**DELIGHTFUL SUMMERTIME EVENTS PROMISED**  
**STEAMBOAT Outing Greatly Enjoyed by Society Children**

8 Point 26A 50a  
**BRONZE TABLETS AND QUIANT ORIENTAL IDOLS SECURED**  
**HISTORICAL Treasures are Given to Scientific Museum by Explorers**

6 Point 28A 56a  
**MODERN DISTRIBUTION SYSTEM ADMIRIED BY BRILLIANT EXECUTIVES**  
**DISTINGUISHED Visitors Pouring Into Town for the Annual Manufacturing Exhibit**

Characters in Complete Font

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 & \$ 1 2 3 4 5 6 7 8 9 0  
 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 ff fi  
 fl ffi fll . , - ' : ; ! ?

SMALL CAPS from 6 to 18 Point are put up separately  
 and furnished only when specially ordered

9 Point Century Schoolbook and Italic carried in stock only at Foundry



*Century Schoolbook Italic*

48 Point 5A 8a  
*Sight*

36 Point 6A 10a  
*Dutiful*

30 Point 6A 12a  
*Expedite*

24 Point 8A 14a  
*Highlands*

18 Point 11A 22a  
*Next Meeting*

16 Point 13A 24a  
**SPORTSMEN**  
*Displayed Grit*

14 Point 16A 32a  
**REPRODUCED**  
*Banking Capital*

12 Point 39A 39a  
**KIND MOTHER**  
*Quarterly Booklet*

10 Point 21A 40a  
**NEW SELECTION**  
*Interesting Examples*

8 Point 25A 50a  
**PENURIOUS OWNER**  
*Secured Competent Men*

6 Point 30A 60a  
**RIDICULOUS INTERVIEW**  
*Diligent Steamship Reporters*

Characters in Complete Font

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 & \$ 1 2 3  
 4 5 6 7 8 9 0  
 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 ff fi fl ffi  
 fll . , - ' : ; ! ?

Century Schoolbook Bold and Schoolbook Oldstyle

48 Point 4 A 7a  
**LINK  
River**

12 Point 17 A 34a  
**INCREASE PROFITS**  
Revival of business is encouraging everyone

36 Point 5 A 9a  
**PURSE  
Marked**

10 Point 20 A 40a  
**THE GOLDEN SILENCE**  
Consider silently what a man says, as words often betray the speaker's mind

30 Point 6 A 10a  
**REPORT  
Procured**

8 Point 25 A 44a  
**THE ROAD TO GREATNESS**  
Many people say greatness is but an eminence the ascent to which is very steep and lofty

24 Point 9 A 15a  
**NUMBERS  
Production**

6 Point 26 A 52a  
**A GOOD NATURED COUNTENANCE**  
Good nature is really more agreeable than wit. It gives to the countenance an air much more benign than beauty

18 Point 11 A 21a  
**ENDURANCE  
Muscular boys gain first prize**

16 Point 12 A 22a  
**NEIGHBORING  
Educated youth kindly advising**

14 Point 14 A 27a  
**IMPORT CIGARS  
Charming oriental aroma fills the air**

48 Point 5 A 8a  
**Mined**

12 Point 19 A 38a  
**BEST AUTHORS**  
ENGLISH professor writes love stories

36 Point 5 A 10a  
**Intrudes**

10 Point 21 A 42a  
**MIGHTY HUNTER**  
NOTED explorer wins high honors in Africa

30 Point 6 A 12a  
**Nice Bank**

24 Point 9 A 15a  
**MONITORS  
Best Student**

18 Point 12 A 22a  
**QUICK WORK  
RECENT Change**

14 Point 17 A 32a  
**FINE INTERVIEW  
CURIOUS Merchants**

Characters in Complete Font

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 &  
\$ 1 2 3 4 5 6 7 8 9 0  
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 ff fi fl ffi ffl  
. , - ' : ; ! ?

Characters in Complete Font

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 & \$  
1 2 3 4 5 6 7 8 9 0  
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 ff fi fl ffi ffl  
. , - ' : ; ! ?

SMALL CAPS from 6 to 18 Point are put up in separate fonts and furnished only when specially ordered

In 1915 Ginn & Co., an educational publishing house, commissioned Morris Fuller Benton of American Type Founders to cut a legible typeface for use in school textbooks. The result, Century Schoolbook, was a variant of ATF's highly successful Century series (pp186-87).

Research into reading and cognition guided Century Schoolbook's development. Benton drew on studies undertaken at Clark University which demonstrated that children quickly identified letterforms with contrasting weights if the lighter strokes maintained a visual density. The tests also revealed the importance of clear and open counterforms - the negative spaces within letters - in recognizing text at smaller reading sizes. Basing the new design on ATF's Century Expanded, Benton used the research data to determine stroke weights, character heights, apertures, letter spacing and word spacing in order to achieve a highly legible typeface for young readers.

Century Schoolbook is significantly heavier overall than Century Expanded, and demonstrates the heritage of both the late modern style (pp104-105) and that of the Clarendons (pp132-33). Key visual differentiators within the letterforms are somewhat exaggerated throughout. Century Schoolbook features prominent, blocky serifs that are gently bracketed with thick and thin strokes that are generally heavier than most serif typefaces, offset by generous white spaces within and between the letters. Over a period of five years, Benton expanded his design into a large series of typefaces.

Century Schoolbook is familiar to many people in English-speaking countries as the typeface they first learned to read with. It has been used as a reliable workhorse, not only for educational books but also for advertising, editorial design and brand communications.

Ty	Cooper Black
Ca	Serif
Ke	Old Style
Te	Letterpress
Da	1922
De	Oswald 'Oz' Cooper
Fo	Barnhart Brothers & Spindler
Co	USA

<b>Characteristics</b>	
Bold, rounded convex serifs	
A Extended, rounded apex	
M Splayed	
O o Q Backward incline	
f Narrow, non-kerning, hooked arch	
i j Flat, elliptical dot	

**ACQRS**  
**abefghi**  
**rtyaefg**

<b>Connections</b>	
Windsor	1905
Robur Noir	1909
Cooper Old Style	1919
Goudy Heavyface	1925

<b>Availability</b>	
Cooper Black is widely available	

<b>Specimen</b>	
<i>Book of American Types, Standard Faces.</i>	
American Type Founders, Jersey City,	
1934 (279x210mm)	

**Cooper Black**

120 Point 3A 3a

**OIL sold**

96 Point 3A 3a

**half 8**

24 Point 5A 9a

**PINK drapery**

18 Point 6A 13a

**delighted FRIEND**

14 Point 10A 20a

**MAYOR greatly pleased**

12 Point 13A 26a

**BEAUTIFUL SPRING COATS**  
**finely tailored sport costume**

10 Point 14A 28a

**ENTRANCING MUSICAL DRAMA**  
**collegiate glee club has rehearsal**

8 Point 16A 32a

**METROPOLITAN BUSINESS INCREASED**  
**builder receives many encouraging reports**

6 Point 18A 36a

**NOTED JURIST GIVES IMPORTANT DECISION**  
**this long disputed question satisfactorily settled**

72 Point 3A 3a

**BE paid**

60 Point 3A 4a

**3 days IN**

48 Point 3A 4a

**BOLD style**

42 Point 3A 4a

**4 stage HITS**

36 Point 3A 4a

**REAL position**

30 Point 4A 7a

**inspected HOMES**

**Characters in Complete Font**

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 & \$  
1 2 3 4 5 6 7 8 9 0  
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  
. , - ' : ; ! ? @ - ]

{ 116 }

**Cooper Black Italic**

120 Point 3A 3a

**SIX tails**

24 Point 5A 10a

**HOME delights**

18 Point 6A 15a

**indisputable STORY**

14 Point 10A 23a

**CHARMING lace displays**

12 Point 13A 26a

**investigated annual REPORTS**

10 Point 14A 28a

**CROWDS welcome arctic explorer**

8 Point 16A 32a

**DISCOVERS UNTOLD MINERAL WEALTH**  
*young traveler described unexploited region*

6 Point 19A 38a

**ROMANTIC ADVENTURE LIES BEYOND HORIZON**  
*wonderlust victims always enjoy the wide open spaces*

**Characters in Complete Font**

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 & \$

1 2 3 4 5 6 7 8 9 0

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 . ,

· ' : ; ! ? [ ] · - ( )

The following characters are toned separately and furnished only when separately ordered

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

96 Point 3A 3a

**shift 4**

72 Point 3A 4a

**NO mail**

60 Point 3A 4a

**5 built UP**

48 Point 3A 4a

**MEN signed**

42 Point 3A 4a

**sold 28 LOTS**

36 Point 3A 5a

**REAL publicity**

30 Point 4A 8a

**duplicates ORDER**

{ 117 }

Some typefaces, like Cooper Black, are meant to be seen first and read second. It was designed by Oswald 'Oz' Cooper (1879-1940), a leading American typographer, illustrator and commercial artist active from around 1910 to 1940.

Cooper Black was released by the Barnhart Brothers & Spindler foundry in 1922 as a display version of the Cooper Old Style family, which had been issued three years earlier. The new heavyweight rapidly achieved far greater success than the design on which it was based, becoming the foundry's bestselling typeface during the mid-1920s. It continued to enjoy about 20 years of enormous popularity in both metal and wood versions and has been in widespread use ever since.

Cooper Black has an old-style construction and its contours show influences of other contemporary advertising types such as Windsor (pp176-77) and art nouveau and art deco styles. Its burly letterforms are simultaneously strong and soft, and the absence of sharp corners makes it very well suited to printing at large sizes in wood type. For a typeface with such an imposing body, Cooper Black exhibits an unexpected warmth and liveliness, particularly when set tightly. This is due partly to its bulbous serifs, short descenders, large lower case letters and tiny, gleaming white counterforms. A subtle flattening at the tops and bases of letters also gives the typeface stability; without this it would appear unsteady.

Despite its massive popularity, Cooper Black had its detractors in the trade, who discounted it as the 'Black Menace'. Cooper himself, one of the most brilliant lettering artists of his generation, did not hold it in high regard, saying, 'It's for far-sighted printers with near-sighted customers'. Despite his disaffection, however, it is for Cooper Black that he is best remembered today.

Ty	Erbar-Grotesk
Ca	Sans Serif
Ke	Geometric
Te	Letterpress
Da	1922
De	Jakob Erbar
Fo	Ludwig & Mayer
Co	Germany

<b>Characteristics</b>	
A	Low crossbar
C c S s e	Angled terminals
G	No spur
M	Spayed with pointed apex
Q	Straight, flat tail
R	Straight, angled leg
a	Double-storeyed
f t	Very narrow
g	Single-storeyed
i j	Square dots
t	Angled top, straight stem, no foot
y	Straight tail

**AGMQR**  
**abceefghij**  
**koprstuy**

<b>Connections</b>	
Johnston's Railway Type	1916
Futura	1927
Kabel	1927
Neuzeit-Grotesk	1928

<b>Availability</b>	
Erbar is available from URW and resellers	

<b>Specimen</b>	
Erbar-Grotesk specimen. Ludwig & Mayer, Frankfurt, c1922 (270x210mm)	

## HALBFETTE ERBAR-GROTESK

Nr. 6894 6 Punkte Sah 3 Kilo 120 a 48 A

Der Stil eines Werkes ist nichts anderes als die Art, in der ein Künstler seinen Stoff gestaltet, in der ein Dichter vor allem sein Kunstmittel: die Sprache, zur Wiedergabe der Vorgänge und zur Charakteristik der Menschen gebraucht. Der Stoff des Dichters wird in der Regel ein Stück Leben, ein Stück von der

Nr. 6895 8 Punkte Sah 4 Kilo 100 a 40 A

Es ist noch kein Meister vom Himmel gefallen, es ist auch noch kein Meister geboren worden, aber die Meisterschaft kommt allemal nach und nach, leise und langsam, nicht von selbst, sondern durch Übung. Wer noch so viele Gaben und Anlagen

Nr. 6896 10 Punkte Sah 5 Kilo 80 a 28 A

Jack London gehört zu den Toten, aber er ist in Wahrheit doch der jüngste unter den Lebenden. Er ist so unbelastet, wie nur ein Mensch sein kann, der früh und allein auf

Nr. 6897 12 Punkte Sah 6 Kilo 70 a 24 A

Die Schriften Robert Schumanns über Musik und Musiker sind das schönste literarische Denkmal, das sich je ein Musiker gesetzt hat. Man kann dies

Nr. 6898 14 Punkte Sah 7 Kilo 60 a 24 A

Für jeden Naturbeobachter ist es etwas ganz Selbstverständliches, unsere Wild- und Nutzbäume auf

Nr. 7023 16 Punkte Sah 8 Kilo 50 a 20 A

Wie diese Kunst als Ausdruck der Empfindung und nicht der Erkenntnis aufgefaßt werden

Nr. 7024 20 Punkte Sah 10 Kilo 40 a 16 A

Seit der Mitte des letzten Jahrhunderts machte in steigendem Maße sich

Nr. 7025 24 Punkte Sah 12 Kilo 36 a 14 A

Wie die Menschheit die Erde erobert hat

Nr. 7026 28 Punkte Sah 14 Kilo 30 a 12 A

Moderne Kunst und Dekoration

Nr. 7027 36 Punkte Sah 16 Kilo 20 a 8 A

Volksbildung

Nr. 7028 48 Punkte Sah 20 Kilo 16 a 6 A

Demokrat

Nr. 7029 60 Punkte Sah 28 Kilo 16 a 6 A

Konzert

Nr. 7030 72 Punkte Sah 30 Kilo 12 a 4 A

Station

Nr. 7031 84 Punkte Sah 32 Kilo 10 a 4 A

Eichel

SCHRIFTGIESSEREI LUDWIG & MAYER FRANKFURT A.M

Die Buchstaben AMNVWA - AMNVWA sind spitz und stumpf vorhanden. Wir liefern auf Wunsch die eine oder andere Form

# KRÄFTIGE ERBAR-GROTESK

## ERSTE GARNITUR

Nr. 6419 28 Punkte Sah 14 Kilo 30 a 12 A

Gutenbergbilder  
Modenakademie

Nr. 6420 36 Punkte Sah 15 Kilo 20 a 8 A

Cohen-Verlag  
Frankfurt a + M

Nr. 6421 48 Punkte Sah 20 Kilo 16 a 6 A

Opelräder

Nr. 6424 60 Punkte Sah 24 Kilo 16 a 6 A

Baukunst

Nr. 6425 72 Punkte Sah 32 Kilo 16 a 6 A

Moden

Nr. 6426 84 Punkte Sah 40 Kilo 16 a 6 A

Kohle

## ZWEITE GARNITUR

Nr. 6615 28 Punkte Sah 13 Kilo 30 a 12 A

Gutenbergdenkmal  
Moden-Akademie

Nr. 6616 36 Punkte Sah 15 Kilo 20 a 8 A

Teubner-Verlag  
Frankfurt + Main

Nr. 6617 48 Punkte Sah 17 Kilo 16 a 6 A

Opel-Werk

Nr. 6618 60 Punkte Sah 24 Kilo 16 a 6 A

Dichtkunst

Nr. 6619 72 Punkte Sah 30 Kilo 16 a 6 A

Modern

Nr. 6620 84 Punkte Sah 36 Kilo 16 a 6 A

Kohlen

SCHRIFTGIESSEREI LUDWIG & MAYER FRANKFURT A · M

Die Buchstaben AMNVWA · AMNVWA sind in beiden Garnituren spitz und stumpf vorhanden. Wir liefern auf Wunsch die eine oder andere Form

During the nineteenth century, the first sans serif typefaces were incidental to the traditional roman form. They were bold slab serif or Clarendon display types from which the serifs had been removed, described as grotesque or grotesk in Europe and as gothic in the United States.

In 1916 Edward Johnston departed from this tradition in the unprecedented design of his lettering for the London Underground (pp202–203), a paradigm shift in the development of the sans serif form in the twentieth century. Shortly afterwards, in Germany, Jakob Erbar (1878–1935) experimented with 'a precise, mechanically-produced reading type in the form of a modern sans serif' for the Ludwig & Mayer foundry. His aim was to design a typeface that would be based on the pure geometry of the circle and square but that would be highly legible, with letterforms free of any redundancies.

His typeface, Erbar-Grotesk, was the first truly geometric sans serif ever created. Interrupted, however, by World War I, Ludwig & Mayer did not complete cutting it for machine composition until 1922. Intended as a display face for use in advertising, it was then issued as a standard-width sans serif in four weights, each with accompanying italics, along with three weights of a condensed version. In addition, three coordinated titling variants were released in upper case only: Erbar Inline, Erbar Cameo and Erbar Outline, marketed internationally as independent typefaces under the names of Phosphor, Lux and Lumina. All of these were strikingly attractive for designs of such mathematical origins.

Erbar's success triggered an explosion of new geometric sans serif faces from competing foundries, including Nobel, Vogue, Kabel, Metro, Neuzeit, Tempo, Spartan, Twentieth Century and many others. Paul Renner is said to have based his drawings for Futura (pp230–31) on Erbar, and his design soon proved to be the most widespread and enduring of the geometric sans serifs, thanks largely to the international sales activities of its foundry, Bauer.

Although Erbar was rapidly eclipsed by its competitors, it remains a revolutionary sans serif design, an enduring icon of the Weimar era in Germany and of the zeitgeist of the 1920s.

# Kombinations-Schrift

Ty	Kombinations-Schrift
Ca	Sans Serif
Ke	Geometric, Modular, Stencil
Te	Lettering
Da	1923
De	Josef Albers
Fo	N/A
Co	Germany

**Characteristics**  
 Character construction from squares, circles and quarter circles  
 Vertical openings separate downstrokes  
 Internal spaces equal to letter spaces, one-third of stroke width  
 Character height can be increased by adding modules



**Connections**

Futura Black	1929
Patrona Grotesk	c1931
Transito	1931
Bauhouse	2010

**Availability**  
 Architype Albers is available from the Foundry and resellers. P22 Albers is available from P22 Type Foundry and resellers

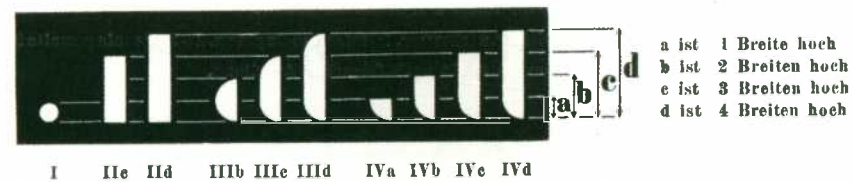
**Specimen**  
 This page: *Kombinationsschrift der Metallglas-Aktiengesellschaft*. Josef Albers, Offenburg, c1931 (296x210mm)  
 Opposite: Josef Albers, Illustrations of font combinations, c1926. In *Bauhaus* magazine No. 1, Dessau, 1931 (297x199mm)

# Kombinationschrift der Metallglas-Aktiengesellschaft Offenburg Baden

Entworfen von J. Albers, Bauhaus, Dessau, Gebrauchsmusterschutz Nr. 118 623 2, Alleinhersteller für Glasbeschriftung: Metallglas-Aktiengesellschaft Offenburg-Baden.

Die Kombinationschrift besteht aus nur 10 Grundformen. Daraus sind alle Schriftzeichen zusammensetzbar: Buchstaben, Ziffern, Umlaute, Akzente, Interpunktionen.

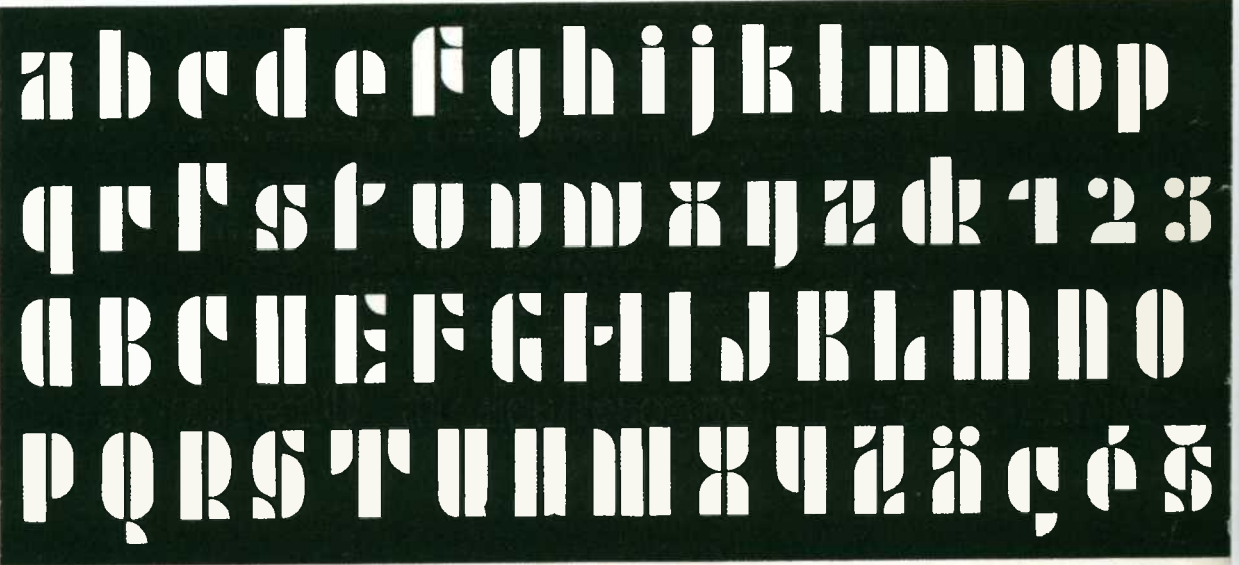
Die 10 Grundformen sind: 1 Kreis, 2 Gerade, 3 zweiseitig gerundete, 4 einseitig gerundete:



Die Grundformen sind in allen Größen lieferbar. Doch empfiehlt sich, die leichter vermeßbaren Normalhöhen 8 12 16 20 24 28 32 40 44 48 cm zu wählen. Diese Maße betreffen Mittel- + Oberlänge (wie bei b und A), welche die Größene Wirkung der Schrift bestimmen.

Die Grundformen werden im allgemeinen in Milchglas gefertigt, sie sind jedoch in allen Farben: Goldglas, rot, blau usw. lieferbar.

Das folgende Normalalphabet zeigt die gebräuchlichste Form und Proportion. Daneben sind viele Form- und Maßvarianten möglich, namentlich für Schriftfelder von außergewöhnlicher Höhe oder Breite.



Known primarily as an abstract painter, Josef Albers (1888–1976) was also an accomplished designer, typographer and photographer. A recurring theme in all of his work is the use of geometric arrangements and systematic processes in the exploration of colour and form.

Designed between 1923 and 1931 during his time as a teacher at the Bauhaus, his Kombinations-Schrift alphabets exemplify this approach. One of the pioneers of Die Neue Typographie, or the New Typography, Albers was concerned with the 'clarity of the message in its most emphatic form' and with typography as its medium. Kombinations-Schrift is resolutely modern, reductivist and radical. The guiding principle behind its design was to achieve a new economy for the arrangement and implementation of type. The same objective is evident in Herbert Bayer's Universal Type (pp224–25) and in the work of many other typographic designers of the time.

Albers intended Kombinations-Schrift to be used as display lettering that would be readable at a distance on advertising billboards and signage. It was not designed to be cut as type for use in print but rather to be engineered from glass, plastic, metal or wood. One of the earliest modular typefaces, it is constructed systematically from only three basic geometric shapes: a square, a circle of the same diameter as the square's length, and a quarter circle of the same radius. Characters assembled from these basic component shapes are placed in interconnected sequences, with character strokes that are proportionate to their internal and external spaces, both horizontally and vertically, in a fixed relationship of three to one. The entire design space can thus be considered as a grid occupied by objects positionally controlled to articulate meaning at all levels, from micro to macro.

The objective of this regulated approach towards the construction of text, Albers believed, was beyond merely aesthetic considerations. Its simplification and clarification of typographic messages was intended to serve the social requirements of 'everyday life, better than conventional printing ... with its comparatively complicated composition'.



3



4

ges. gesch.

schwer lesbaren ansteigenden reihen auf tafel 4 unten sind für die lesbarkeit der schrift nicht maßgebend, weil die enge folge des formwechsels nur hier im system, nicht aber im schriftwort erscheint).

ein neuer vorteil ergibt sich aus der gleichen kegelbreite aller typen: jeder schriftsatz ist in seiner länge errechenbar. (bisher nur auf der schreibmaschine möglich). der ausgleich der buchstabenabstände ist bewußt vermieden worden. durch entsprechende verteilung der lücken innerhalb der vertikalen ist ein anderer ausgleich erreicht.

die kombinations-schriftzeichen sind in allen varianten ohne umzeichnen in schablonen verwendbar, da verbundene innenformen und stege fehlen.

die kombinationsschrift ermöglicht erstmalig, alle schriftzeichen einschließlich varianten, also jeden schriftsatz seitenvertauscht zu setzen sowohl in horizontaler wie vertikaler richtung.

alle wortbilder können somit außer vorwärts (links nach rechts) auch rückwärts (rechts nach links) und in beiden richtungen auch kopfstehend gedruckt werden, also in jeder spiegelschrift. das eröffnet ganz neue wirkungen für die reklame.

für montage-beschriftungen im besonderen, z. b. in holz, metall, karton, papier, für leuchtschriften, ergeben sich außer der schon genannten ersparnis an typen folgende vorteile: kein auszählen der benötigten einzelnen buchstaben nötig, also fortfall der buchstaben-liste, fortfall der empfindlichkeit (bruchgefahr) bei ausladenden oder dreigliedrigen buchstaben (K, L, M, T) bei überhängen und unterhängen.

derselbe gewinn wird sich bei stempelschriften zeigen und ganz besonders bei buchstaben aus sprodem material wie glas und porzellan.

die wirtschaftlich berechnete forderung nach nurkleinschrift wird durch die kombinationsschrift nicht beeinflusst (die großbuchstaben gelten für die übergangszeit) und den vereinfachungs-vorschlägen des alfabets (z. b. bezüglich f, v, phi, s, sch) von bayer, schmidt, schwitters, tschichold paßt sich die kombinationsschrift leicht an.

siehe auch: erste veröffentlichung der 1923 begonnenen normung von elementartypen in „offset“ 1926 heft 7. weiter: hoffmanns schriften-atlas 1930.

von den alten jahrgängen der zeitschrift bauhaus sind noch vorhanden:

jahrgang	1927 nr. 3	rmk. 1,—
"	1928 nr. 1	" 1,20
"	1929 nr. 1	" 2,—
"	1929 nr. 2	" 2,—
"	1929 nr. 3	" 2,—
"	1929 nr. 4	" 2,—

**veranstaltungen winter 1931.**

- 15. 1. 1931 dichter theodor däubler über „was ist tradition in der kunst?“
- 10. 2. 1931 klavierabend d. pianisten eduard erdmann-köln.
- 11. 3. 1931 konzertabend mit dem geiger professor adolf busch und rudolf serkin.
- 1. 4. 1931 universitäts-professor dr. dessauer-frankfurt a. m. über „kunst und technik“.
- 2. 5. 1931 professor finlay freundlich vom einstein-institut über „die endlichkeit des weltraums als naturwissenschaftliches problem“.

außerdem wird an einem z. zt. noch nicht feststehenden tage (voraussichtlich im februar) die tänzerin gret palucca mit ihrer tanzschule einen tanzabend veranstalten.

**bauhaus-beleuchtungskörper**

körting & mathiesen, leipzig w 35.

**bauhaus-tapeten**

hannoversche tapetenfabrik, gebr. rasch & co. gmbh., bramsche bei osnabrück.

**bauhaus-mattglas**

gewerkschaft kuzendorfer werke, kuzendorf n-l., kreis sorau.

**bauhaus-stoffe**

polytex-gesellschaft m. b. h. berlin sw 48, wilhelmstraße 107.

Inv.-nr. 8530

abcde fgh  
jklmno pqr  
STUVWxyz

**HERBERT BAYER: Abb. 1. Alfabet**  
„g“ und „k“ sind noch als unfertig zu betrachten

STURM

399

**Abb. 2. Anwendung**

Beispiel eines Zeichens  
in größerem Maßstab  
Präzise optische Wirkung

blond

Ty	Universal Type
Ca	Sans Serif
Ke	Geometric, Lower Case
Te	Lettering
Da	1925
De	Herbert Bayer
Fo	N/A
Co	Germany

#### Characteristics

Geometric construction
Lower case only
Repeated modular forms

abceefgh  
ijklmnopqr  
stuvxyz

#### Connections

Bayer Type	1933
ITC Bauhaus	1975
Chalet	1996
Architype Bayer	1997

#### Availability

Architype Bayer is available from the Foundry and resellers
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#### Specimen

Offset, <i>Buch und Werbekunst</i> No. 7. Offset Verlag, Leipzig, 1926 (278x200mm)
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Directly after graduating as a student at the Bauhaus, Herbert Bayer (1900–85) was appointed as head of its new printing and advertising workshop in Dessau. Under his direction, the workshop operated as a professional studio, moving away from traditional crafts towards the design of functional objects for mass production. What became known subsequently as Bauhaus typography was an integral aspect of the comprehensive reforms taking place at the school, reflecting the social, cultural and political climate of the time.

Herbert Bayer was one of several German designers of the period, including Josef Albers (pp214–15), Kurt Schwitters and Jan Tschichold (pp378–79), who were engaged in a radical reappraisal of text, not merely in terms of its appearance but as a vehicle for conveying language. They were less concerned with issues of typographic convention and more with the total reform of their writing system. While others sought to improve visual communications by inventing entirely new alphabets, Bayer's concerns were slightly more pragmatic. He believed that the use of upper case characters was archaic and redundant. 'The voice does not make capital sounds,' he said. 'Why then should the eye require them?' His proposal to eliminate them was particularly radical for German, in which many capitals are used.

In 1925, the school's director, Walter Gropius, commissioned Bayer to design a typeface to be used for all Bauhaus communications. Bayer took this opportunity to test his ideas by developing an idealized, rational alphabet. This became his Proposal for a Universal Typeface, a sans serif design whose letterforms were distilled to a bare minimum. Paying no reference to the stroke of the pen or cut of the chisel, the design is rigorously geometric and modular. Like the output of an industrial production line, a fixed set of components, constructed with pen and compass from circular arcs and straight lines, is repeated, rotated, reflected and assembled into a complete alphabet without capitals.

Envisaging Universal as an all-encompassing system that would eventually include different versions for handwriting, typewriting and printing, Bayer continued to refine his designs for the next five years. Although it was not cut as type at the time, Universal had a substantial effect on the exploration of typography in the late twentieth century and inspired a large number of typefaces, including ITC Ronda, ITC Bauhaus, Horatio (pp404–405), Blippo and many others. Architype Bayer, cut digitally by the Foundry in 1997, is a faithful interpretation of Bayer's original design.

Ty **Monotype Grottesque**

Ca **Sans Serif**

Ke **Grottesque**

Te **Letterpress**

Da **c1926**

De **Frank Hinman Pierpont**

Fo **Monotype**

Co **UK**

**Characteristics**

C c g J S s Inconsistent terminals

G Has spur

Q Small, curved tail below letter

R Curved leg

a Double-storeyed, curve at foot

f r t Vertical terminals

g Double-storeyed

i j Square dots

t Narrow, flat top-stroke

y Curved tail

AEGJRS

abcefg hij

oqrstuw x

**Connections**

Akzidenz-Grotesk c1898

Venus 1907

Edel-Grotesk c1914

Arial 1982

**Availability**

Monotype Grottesque is available from  
Monotype and resellers

**Specimen**

Monotype specimen book. Lanston  
Monotype Corporation, London, 1931  
(290x230mm)

Display Matrices  
1" x 1"

SERIES No. 51  
[Grottesque]

Display Matrices  
1" x 1"

Designation 51—30

Line 3104

ANY SERIES OF TYPE  
can be renewed in a few hours  
with the "Monotype" Type-  
Casting Machine  
1234567890

Designation 51—36

Line 3884

SETS & CASTS  
type from 5 to 24 point  
and casts display type for  
the cases up to 36 point  
1234567890

Large Display  
MatricesSERIES No. 51  
[Grotesque]Large Display  
Matrices

Designation 51—72

Line 793

PRINTERS  
can cast type  
from 5 to 72  
point on the  
“Monotype”  
Super Cast-  
ing Machine  
and can also

Matrices for casting 60-point and 72-point sizes can only be used on the Super Caster

The contemporary typeface named Monotype Grotesque is the descendant of a group of loosely related sans serifs that originated in a design cut by Monotype in around 1926 under the direction of Frank Hinman Pierpont (1860–1937). It was introduced to address the company’s need for a contemporary sans serif in its catalogue since the style was becoming very fashionable at the time.

The original Monotype Grotesque was based on various nineteenth-century sans serifs from Germany such as Ideal and Akzidenz-Grotesk (pp152–53). Like these earlier sans serif typeface families, Monotype Grotesque grew over several years to become a large group of associated independent typefaces rather than a logical series conforming to any overarching structure. Today we expect to find absolute consistency across the weights and styles of a typeface, but the Monotype Grotesque collection was never intended to coordinate in this way. Based on more natural family resemblances, each of its various styles had a mixture of shared traits and attributes that were unique to its width, weight or style.

In standard width variants such as Series No. 51, shown here, lower case letters a, e, g and t follow the model of twentieth-century English romans. Upper case characters are of nearly equal width, with the M, for example, almost square. One of the most notable features of Monotype Grotesque is the visible thinning of arcs that are tangential to stems.

Although they never achieved the huge international success of other sans serifs, the Monotype Grotesque typefaces were extensively used in the UK in the 1950s and 1960s as alternatives to Helvetica (pp346–47) and Univers (pp350–51), largely due to their ready availability for machine composition. The most popular of these, Monotype Grotesque Series No. 215, is the version that remains in use today as a digital font. This style also reputedly served as the model for the design of Arial (pp446–47), the typeface found today on personal computers everywhere.

Ty Futura
Ca Sans Serif
Ke Geometric
Te Letterpress
Da 1927
De Paul Renner
Fo Bauer
Co Germany

<b>Characteristics</b>
Capitals have classical proportions
Tall ascenders
<b>A M V W</b> Pointed apex
<b>C c</b> Vertical terminals
<b>E F L S</b> Narrow
<b>M</b> Splayed
<b>S s</b> Angled terminals
<b>a g</b> Single-storeyed
<b>i j</b> Round dots
<b>j t</b> Straight stem, no foot
<b>v w</b> Pointed apex

ACEMRS  
 abcdefghij  
 koprstuvy

<b>Connections</b>	
Erbar-Grotesk	1922
ITC Avant Garde Gothic	1970
Avenir	1988
Brandon Grotesque	2010

<b>Availability</b>
Futura is widely available. Architype
Renner is a digital revival of Renner's original characters, available from the Foundry and resellers

<b>Specimen</b>
Futura specimen No. 1. Bauersche Giesserei, Frankfurt, c1927 (297x210mm)

# REN NER

FUTURA BAUERSCHE GIESSEREI, FRANKFURT A. M.

mager

Nr. 8320 20 Punkte  
 Min. 9,50 kg  
 14 A 50 a

DER OZEANFLUG CHAMBERLINS  
 Empfang auf dem Tempelhofer Feld  
 Besuch des Fliegers in Frankfurt a. M.

Nr. 8324 24 Punkte  
 Min. 11 kg  
 12 A 42 a

PUNKT UND LINIE ZU FLÄCHE  
 Technische Lehranstalten Dessau

Nr. 8328 28 Punkte  
 Min. 12 kg  
 10 A 36 a

MODERNE TYPOGRAPHIE  
 Die alte und neue Buchkunst

Nr. 8336 36 Punkte  
 Min. 14 kg  
 8 A 22 a

LIGNOSE FILM-PACK  
 Der werbende Trickfilm

Nr. 8348 48 Punkte  
 Min. 17 kg  
 6 A 18 a

REKLAME-BÜRO  
 Ein Bauhausbuch

FUTURA · DIE SCHRIFT UNSERER ZEIT

# REN NER

FUTURA BAUERSCHE GIESSEREI, FRANKFURT A. M.

halbfett

Nr. 8220 20 Punkte  
Min. 9,50 kg  
14 A 50 a

ERFOLGREICHE BUCH-AUTOREN  
Wilhelm Speyer Lion Feuchtwanger  
Radierungen zeitgemäßer Künstler

Nr. 8224 24 Punkte  
Min. 11 kg  
12 A 42 a

PRESSA KÖLN AM RHEIN 1928  
Die heutige Zeitungsillustration

Nr. 8228 28 Punkte  
Min. 12 kg  
10 A 36 a

DIE RATIONELLE KÜCHE  
Internationale Ausstellung

Nr. 8236 36 Punkte  
Min. 15 kg  
8 A 22 a

KULTUR UND PRESSE  
Arbeitsgemeinschaft

Nr. 8248 48 Punkte  
Min. 19 kg  
6 A 14 a

KÜNSTLERHEIM  
Niederlahnstein

FUTURA · DIE SCHRIFT UNSERER ZEIT

The plaque left on the Moon in July 1969 to commemorate the Apollo 11 space mission was set in Futura, an archetype of the modern era designed by Paul Renner (1878–1956). With its architectural construction, rigorous geometry and absence of decoration, Futura has become emblematic of the modernist movement that originated in Germany in the early years of the twentieth century. Although Renner was not affiliated with the Bauhaus, he espoused similar ideals and believed that modern typefaces should express modern conditions rather than archaic ones.

Commissioned by the Bauer Foundry in response to the commercial success of the pioneering 1922 Erbar typeface (pp212–13), Renner worked for several years on its development. His initial design was drawn with a pen, compass and ruler, using the circle, square and triangle as building blocks to construct characters that were extremely distilled abstractions of conventional roman letters. When a trial cut of the first version was made, Bauer thought some characters too experimental and Renner was asked to amend the unconventional lower case to resemble traditional forms more closely.

The final version of Futura, released in 1927, has a minimal, measured and industrial appearance, with every feature serving a defined purpose. The typeface is built logically from a limited range of simple geometric parts, which are duplicated, reflected and rotated to build a character set that achieves harmonious classical proportions, particularly in the upper case, which mirrors the structure of Roman inscriptional capitals. Like a traditional text typeface, the lower case has tall ascenders that stand above the capitals. Futura appears to be monolinear – the result of absolutely perfect symmetries – but this is, in fact, a subtle optical illusion intended to create visual balance. Strokes seem to be without any contrast but actually have a slight modulation. This is identifiable in the apparent circularity of the o, which is, in fact, slightly elliptical, and in the careful thinning of curves that are tangential to other strokes – where the right leg of the h meets its stem, for example.

Futura was expanded by Bauer in the years after its release into one of the earliest coordinated type systems, including a comprehensive range of weights with matching obliques and corresponding condensed families. Its immediate global success precipitated a flood of new geometric sans serif typefaces from competing foundries, and it remains one of the definitive sans serif types in the twenty-first century.

Ty Kabel
Ca Sans Serif
Ke Geometric
Te Letterpress
Da 1927
De Rudolf Koch
Fo Klingspor
Co Germany

<b>Characteristics</b>
<b>A</b> High crossbar, rests on points
<b>C E F</b> Arms have angled terminals
<b>E F L</b> Narrow
<b>G</b> No spur
<b>W</b> Crossed centre-strokes
<b>a</b> Double-storeyed
<b>b</b> Stem merges with bowl
<b>e</b> Oblique bar
<b>f</b> Cross-stroke does not extend to left
<b>g</b> Double-storeyed, open lower bowl
<b>t</b> Top is angled, curve at foot
<b>v w y</b> Angled terminals

**AEGMW**  
**abcdefghijkl**  
**koprstuvy**

<b>Connections</b>	
Erbar-Grotesk	1922
Koch Antiqua	1922
Futura	1927
Prisma	1931

<b>Availability</b>
Kabel is widely available

<b>Specimen</b>
Kabel type specimen. Klingspor, Offenbach, c1927 (185x229mm)

62 a, 26 A, etwa 8 Kilo  
**and of iron**  
**HE JUDGE**

44 a, 16 A, etwa 9 Kilo  
**Stuttgart**  
**ILLER**

36 a, 14 A, etwa 10 Kilo  
**in Köln**  
**SFRAU**

32 a, 12 A, etwa 11 Kilo  
**Kurorte**  
**STEIN**

24 a, 10 A, etwa 14 Kilo  
**linder**  
**ISEN**

21419 4 Cicero, 48 Punkte Satz, 20 a, 10 A, etwa 20 Kilo  
**Saint Maurice**

21420 5 Cicero, 60 Punkte Satz, 14 a, 6 A, etwa 23 Kilo  
**Rembrandt**  
**VAN RIJN**

21421 6 Cicero, 72 Punkte Satz, 10 a, 4 A, etwa 26 Kilo  
**Don Juan**  
**BÜHNE**

21422 7 Cicero, 84 Punkte Satz, 10 a, 4 A, etwa 30 Kilo **Grobe Kabel**  
**Merkur**

21423 8 Cicero, 96 Punkte Satz, 8 a, 4 A, etwa 35 Kilo  
**Kreuth**

21532 8 Cicero, 96 Punkte (nur Großbuchstaben) Satz 6 A, etwa 22 Kilo  
**REBE**

Bruchzahlen  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$  und  $\frac{9}{16}$  liefern wir bei nachfolgenden Kabel-Schriften in den Graden von 6 bis 16 Punkt mit:  
 Leichte Kabel, Norm-Kabel, schmale Kabel, grobe Kabel, fette Kabel und schmale halbfette Kabel.

'People are always saying that I try to express my own personality in type design, but that is not at all true; on the contrary, I do my best to avoid such expressionism.' These are the words of Rudolf Koch (1876–1934), a leading German calligrapher, typographer and teacher.

It is surprising that a craftsman so renowned for his skills in the use of traditional methods should have been so keen to design a geometric typeface, but in the 1920s, when modernist ideas began to influence typographic tastes, he enthusiastically accepted the Klingspor foundry's invitation to do so.

Koch's contribution to the competitive sans serif market was Kabel, a monolinear design that had a similar geometric structure in the upper case to types such as Futura and Erbar, although the lower case is distinguished by a number of calligraphic characteristics.

Kabel reveals an interesting negotiation between modernist principles and traditional craftsmanship, exhibiting many personal and historical features that are hallmarks of Koch's design work. Indeed, Kabel could almost be considered a development of his 1922 Koch Antiqua, as it shares many of its character shapes and proportions, most notably its unusual g.

Koch's profound knowledge of the history of lettering is evident in Kabel's design, with lower case letterforms such as the a, e and g having their roots in the ninth-century Carolingian minuscule and upper case characters showing influences of even earlier monumental capitals from Roman inscriptions.

Kabel's stroke weights are more varied than most geometric sans serifs, and the terminals of some vertical and diagonal strokes are cut at a shallow angle. As a result, letterforms do not sit squarely on the baseline, making for a more animated and natural appearance than types such as Futura.

When Kabel was launched in 1927 it made a significant contribution to the German Neue Typographie movement. Together with Futura and Erbar, it had an explosive effect on contemporary typographic practice, transforming the visual landscape of the twentieth century. Over the ensuing years, Futura eclipsed the success of its competitors but Kabel remains a popular and versatile typeface.

In the 1970s, a revival of Kabel was issued by ITC. Like other ITC typefaces of the time, this version features an excessively large x-height created to cater for design tastes of the day, and should not be confused with the original.

## Leichte Kabel

21401 2 Cicero, 24 Punkte

Satz, 40 a, 16 A, etwa 10 Kilo

Impressum van den catalogus  
NIEUWES ADRESBOEK

21402 Doppelmittel, 28 Punkte

Satz, 34 a, 14 A, etwa 11 Kilo

Technische Hochschule  
DARMSTADT

21403 3 Cicero, 36 Punkte

Satz, 26 a, 10 A, etwa 14 Kilo

Not too much Zeal  
FOUR-MASTED

21404 4 Cicero, 48 Punkte

Satz, 22 a, 8 A, etwa 20 Kilo

Neues Rathaus  
MÜNCHEN

21405 5 Cicero, 60 Punkte

Satz, 14 a, 6 A, etwa 23 Kilo

Musikschule  
DRESDEN

21406 6 Cicero, 72 Punkte (Hohlfuß)

Satz, 12 a, 6 A, etwa 23 Kilo

Erzgebirge  
GRANIT

21407 7 Cicero, 84 Punkte (Hohlfuß)

Satz, 10 a, 6 A, etwa 26 Kilo

Stickstoff

72206 Nonpareille, 6  
Bei der Ausstattung de  
stattung zu unterschied  
DIE ZEITSCHRIFTEN F

72208 Petit, 8 Punkte  
Kiezen is een geest  
tieve voorkeur uit  
DE HERLEVING I

72209 Borgis, 9 Punkt  
Es hat sich die El  
Stellung erobert  
VORTRAGE UB

72210 Korpus, 10 Pu  
All business co  
press-copying b  
THE TRADE A

72212 Cicero, 12 Pun  
Della stessa fa  
IL RISORGIA

72214 Mittel, 14 Punk  
Jahresberic  
DIE NEUE

72216 Tertia, 16 Punk  
El termino  
EL CONC

THE STORY OF "MONOTYPE" GILL SANS, CONTINUED FROM THE OPPOSITE PAGE

**REASONS FOR CUTTING GILL SANS:** The Monotype Corporation

had no ambition to start a new Fashion in display. That was the ambition of the "old style" typefounders, who had lost their great market for "body" founts, and therefore had to exploit the *face-cutting side* of their business. [That side is unknown to the "new style" typefounder who simply buys or hires ready-made matrices and casts founts on his "Monotype" caster.] The remarkable thing was not that German letter-founders were the first to follow the lead of a great English designer, but that English letter-cutting foundries were not.

WHEN, however, it became evident that a "new" sans-serif would henceforth be in permanent demand, inasmuch as it fulfilled a permanent need in certain 20th century forms of commercial printing, The Monotype Corporation stepped in with a new design. The stepping-in was done in order that its customers might be able to produce their own founts of decent sans-serif at something under half the cost of buying them. The choice of a new design, by an internationally famous letterer, was partly a matter of pride, but was also dictated by the need for a letter so perfectly rational that it would cut through all the quibbling about minor variations of form. This intention was specially manifested when the "100 per cent. normal l.c." was cut.

THE FIRST ORDERS for "Monotype" Gill Sans came from adventurous printers who had discovered that their customers would take seriously any work of art by Mr. Eric Gill, whether it were a statue, a wood-engraving, a stone-cut inscription or a type design. But the aesthetic intelligentsia do not form a mass market. What started Gill Sans on its extraordinary career of popularity—what made it first challenge and then vanquish its only competitor, "Chelt." in the jobbing field, was not the international fame of its designer amongst cultured people. It was the discovery, by large print-buying firms (indeed, by one man in one such firm) that in "Monotype" Gill Sans there would be found the one perfect face for large-scale type standardization of printed matter other than continuous reading matter. When it is realized that the vast majority of distinctively 20th century printing consists of something which is not continuous reading matter, it will be seen how important this discovery was.

The value of STANDARDIZATION itself had only begun to be realized, for most customers were still trying to show each printer how they wanted each job; only a few had been forced to save time by adopting certain rational principles of type-choice, layout, etc., and asking printers to conform to them. Mr. C. G. Dandridge of the L.N.E.R. had seen the economic value of standardizing the vast output of time-tables, posters, handbills, labels, and other ephemeral pieces.

"Monotype" GILL SANS appeared as a face which was simple enough to be fool-proof as long as it was alone; a neutral face that asked for no special paper surface or decoration or layout style; a face that would have a grave and candid beauty if it were simply let alone to do its work of conveying ideas.

*[continued overleaf]*

262

Normal

Caps & lower case

Roman & Italic

LEFT: COMPOSITION Sizes, 262 roman & Italic showing combination with Heavy 275

'Monotype'  
Gill Sans 262  
Roman from 72  
to 14 displ. Ital. 36-14  
Bold r. & it. 72 to 14  
DISPLAY sizes: specimens  
available to any Master Printer

COMPOSITION SIZES shown on this page: 18 rom., 14 rom. & Ital., 12 to 7 pt. rom. & Ital. combined in matrix-case with 275

Ty Gill Sans
Ca Sans Serif
Ke Geometric
Te Letterpress
Da 1928
De Eric Gill
Fo Monotype
Co UK

<b>Characteristics</b>
C c S s e r Vertical terminals
G No spur
M High vertex
Q Short, curved tail
R Wide, curved leg
V W Pointed vertex
a Double-storeyed, curve at foot
b d p Flat junction of bowl to stem
f Narrow
g Double-storeyed
i j Round dots
t Angled bracket connects stem and bar
y Straight tail
f Straight descending tail
p Stem and bowl strokes overlap

GMQRSV

abcdefghij

prstyaeffp

<b>Connections</b>
Johnston's Railway Type 1916
Kabel 1927
Granby 1930
Bliss 1996

<b>Availability</b>
Gill Sans is available from Monotype and resellers

<b>Specimen</b>
Gill Sans specimen sheet. Monotype Corporation, Salfords, c1940 (270x210mm)

REGISTERED MONOTYPE TRADE MARK

# GILL SANS

ST678900QRRSTUVWXYZ&

abcdefghijklmnopqrstuwxzæœ&fiffl

PQRSTUVWXYZ

THE HISTORY OF A FAMOUS TYPE FACE:  
 "MONOTYPE" GILL SANS  
 FROM ITS INCEPTION IN 1928 AS TITLING CAPITALS 231  
 TO THE END OF 1935, WHEN IT COMPRISED  
 THE LARGEST RELATED SERIES GROUP  
 FOR MODERN COMPOSITION AND DISPLAY  
 EVER BASED ON A SINGLE DESIGN  
 WITH THE CHIEF REASONS WHY IT WAS FOUND NECESSARY  
 TO CUT SUCH A WEALTH OF RELATED FACES  
 SET FORTH AS A SUMMARY SPECIMEN  
 OF THE VARIOUS SERIES OF THE DESIGN

ABOVE: 231      \*      BELOW: 242

In June, 1928, "Monotype" GILL SANS made its first appearance before the printing industry. The occasion, an important meeting of executive printers, was worthy of the debut of a design which can well be called "important" for its effect on commercial printing.

The programme of the Publicity and Selling Session of the F.M.P.A. Conference at Blackpool was the first public use of Gill Sans for any purpose; and its first published specimen appeared simultaneously. There were vehement protests against its use in the programme, not because it was a bad sans-serif, but because it was a sans-serif, then known as a "grotes", and as such to be shunned. The contrasts drawn with another programme, which had a renaissance-style initial, were in favour of the more artistic job. The word *art* was freely, and reproachfully, used by most of the critics.

It is worth recording the emotions with which Gill Sans was greeted on its first public appearance, because the incident showed what a different attitude was then taken towards what we now call the functional job, as against what was called the "art job". Unless that difference is recognized, it is impossible to understand why "Monotype" Gill Sans has destroyed so much that lay in its path; so many imitation woodcut initials, so many "art borders", so many leadenavings from the past. Gill Sans did not enter as "another candidate" for the crowded display frames. It certainly did not win its way as "another grotes" (grotesque). It came as a live destroyer of dead metal and dead categories—such as "artistic job", or "mere commercial printing". But in 1928 those two phrases were still used to challenge the newcomer to the type book.

ABCDEFGHIJKL MNOPQRSTUVWXYZ

abcdefghijklmnopqrstuwxzæœ&f

ABCDEFGHIJKLMN OPI23345\*LC

PQRSTUVWXYZ 231 42 pt.

# CONSPECTUS



Gill Sans was designed between 1927 and 1928 by the British artist, sculptor and letter carver Eric Gill (1882–1940). It was based on the lettering he had painted in 1926 for the fascia of Douglas Cleverdon's bookshop in Bristol. When Stanley Morison saw the hand-lettered sans serif capitals, he invited Gill to develop them into a type family to compete with geometric sans serifs from Germany, like Erbar, Futura and Kabel, which enjoyed huge commercial success across Europe during the late 1920s. Morison's acumen resulted in the release of Gill Sans by the Monotype Corporation in 1928.

Gill's design is hugely influenced by Edward Johnston's 1916 lettering for the London Underground (pp202–203), which Gill had worked on while apprenticed to Johnston. With the opinion that some of Johnston's letters were 'not entirely satisfactory', he set out to achieve an archetypal alphabet that, he said, would be 'foolproof'. Integrating Johnston's calligraphic principles with geometric construction methods and classical proportions, Gill Sans is at once a modern and traditional design. While its basic shapes are built from plain lines and arcs, its letterforms are modelled on the contours and proportions of Roman inscriptional lettering for the upper case, and on early Renaissance Venetian types for the lower case. This gives Gill Sans a warmth and humanity rarely seen in sans serif typefaces and contributes much to its readability in bodies of text.

In addition, each member of the family imparts its own individual personality. Unlike the interpolated weights of most contemporary types, Gill's were not generated algorithmically from a single master design but drawn with careful attention to specific features. With considerable input from the technicians at Monotype's Drawing Office, Gill Sans was published in four weights, italics, a condensed face and several display versions, including Gill Cameo and Gill Shadow. It quickly became the bestselling sans serif typeface in Great Britain.

Eric Gill's most enduring contribution to the history of design, Gill Sans, like the man himself, has not been without detractors. It has been notably criticized by some for having a regular weight that can look too dark and a light weight that can look spindly. However, it remains dignified and authoritative when set in capitals, and is exceptionally convivial in most text environments. Gill Sans has been used around the world for every application imaginable, communicating with an unassuming, clear and uniquely English tone of voice.

Ty	Neuzeit-Grotesk
Ca	Sans Serif
Ke	Geometric
Te	Letterpress
Da	1928
De	Wilhelm Pischner
Fo	Stempel
Co	Germany

<b>Characteristics</b>	
Capitals have old-style proportions	
Large x-height	
<b>C c G g e</b> Angled terminals	
<b>G</b> No spur	
<b>J</b> Top bar to left	
<b>M</b> Wide, low vertex	
<b>Q</b> Short, straight tail	
<b>R</b> Straight leg	
<b>S s</b> Flat terminals	
<b>a</b> Double-storeyed, straight stem	
<b>f r t</b> Narrow, vertical terminals	
<b>g</b> Single-storeyed	
<b>i j</b> Round dots	
<b>l</b> Curved foot	
<b>t</b> Flat top-stroke	
<b>y</b> Straight tail	

ACEJMR  
abcefg hij  
kloprstuy

<b>Connections</b>	
Erbar-Grotesk	1922
Futura	1927
Nobel	1929
LL Brown	2011

**Availability**  
Neuzeit-Grotesk is available from URW and resellers

**Specimen**  
Neuzeit-Grotesk type specimen.  
D. Stempel AG, Frankfurt, c1932  
(297x210mm)

3747 5 Punkt 2,5 kg 50 A 192 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschluß an die sichere Tradition der gotischen Handschriften geschnitten, gegossen, gesetzt und gedruckt haben, hat keiner Ihrer Nachfolger deheim oder im Aus-

DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCHLAND ZUR ZEIT DER ERFINDUNG DES BUCHDRUCKS. WAS GUTENBERG UND SEINE GENOSSEN IM ENGEN ANSCHLUSS AN DIE SICHERE TRADITION DER GOTISCHEN HAND-

6984 6 Punkt 3 kg 40 A 176 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschluß an die sichere Tradition der gotischen Handschriften geschnitten, gegossen, gesetzt und

DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCHLAND ZUR ZEIT DER ERFINDUNG DES BUCHDRUCKS. WAS GUTENBERG UND SEINE GENOSSEN IM ENGEN ANSCHLUSS AN DIE SICHERE

6986 8 Punkt 4 kg 40 A 142 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschluß an die sichere Tradition der

DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCHLAND ZUR ZEIT DER ERFINDUNG DES BUCHDRUCKS. WAS GUTENBERG UND SEINE GENOS-

6987 9 Punkt 5 kg 38 A 130 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was Gutenberg

DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCHLAND ZUR ZEIT DER ERFIN-

6988 10 Punkt 5 kg 32 A 112 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was

DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCHLAND ZUR ZEIT

6989 12 Punkt 6 kg 28 A 92 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung

DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCH-

LEICHTE NEUZEIT-GROTESK

3748 14 Punkt 7 kg 26 A 84 a

Nachrichten aus Presse und Rundfunk • REPORTAGEN AUS DEM STADION

3749 16 Punkt 8 kg 22 A 72 a

Moderne Bauweisen von heute • SIEDLUNG AUF DEM LANDE

3750 20 Punkt 10 kg 18 A 56 a

Physikalische Lehrformeln • JOURNAL DE PHYSIQUE

3751 24 Punkt 11 kg 16 A 50 a

Magazine for printers • GRAPHISCHE HEFTE

3752 28 Punkt 12 kg 10 A 34 a

Midsommarsdag • BUCHGEWERBE

3753 36 Punkt 15 kg 8 A 26 a

Gardinenstoff • KONFEKTION

3754 48 Punkt 18 kg 6 A 18 a

Ruderboot • FISCHEREI

6978 6 Punkt 3 kg 46 A 179 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschluß an die sichere Tradition der gotischen Handschriften ge-

**DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCHLAND ZUR ZEIT DER ERFINDUNG DES BUCHDRUCKS. WAS GUTENBERG UND SEINE GENOSSEN IM ENGEN AN-**

6980 8 Punkt 4 kg 39 A 130 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschluß an die sichere

**DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCHLAND ZUR ZEIT DER ERFINDUNG**

6981 9 Punkt 4,5 kg 34 A 120 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen An-

**DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCHLAND ZUR ZEIT DER**

6982 10 Punkt 5 kg 32 A 108 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschluß an die sichere Tradition der gotischen Handschriften geschnitten, gegossen, gesetzt und gedruckt haben, hat kei-

**DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN DEUTSCH-**

6983 12 Punkt 8 kg 26 A 84 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als in Deutschland zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im

**DIE KUNST, EIN BUCH ALS GANZES SCHÖN ZU GESTALTEN, HAT NIEMALS HÖHER GESTANDEN ALS IN**

## FETTE NEUZEIT-GROTESK

3866 14 Punkt 7 kg 22 A 72 a

**Handbuch der modernen Technik • TECHNISCHE LEHRANSTALTEN**

3867 16 Punkt 8 kg 18 A 64 a

**Formschöne Möbel im Heim • EDELHOLZ-VERARBEITUNG**

3868 20 Punkt 10 kg 18 A 64 a

**Stahl- und Eisenwaren • ROSTFREIES BESTECK**

3869 24 Punkt 11 kg 12 A 42 a

**Eiskunstlaufmeister • WINTERSPORTLER**

3870 28 Punkt 12 kg 10 A 32 a

**Svensk Ordbok • SPRACHLEHRE**

3871 36 Punkt 14 kg 8 A 22 a

**Calorimétrie • HEIZSONNE**

3872 48 Punkt 18 kg 6 A 16 a

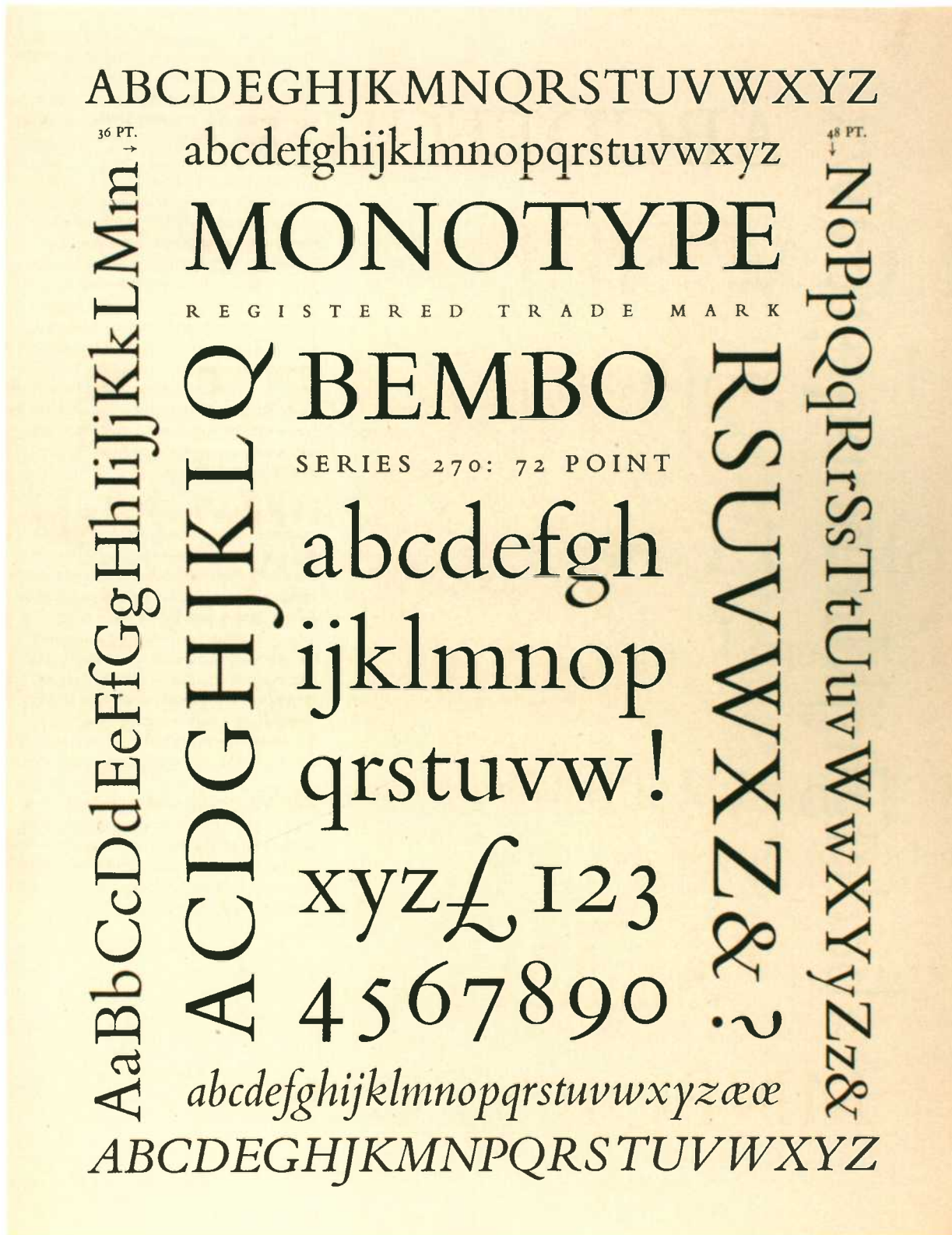
**Pentecost • LONDON**

Like Paul Renner's Futura, Neuzeit is a typeface whose name boldly declares its own ambitions. The word translates into English as 'modern era', making a confident claim as an epoch-defining typeface, although this is something of an overstatement. Neuzeit-Grotesk is a serviceable and well-structured geometric sans serif family designed by Wilhelm Pischner (1904–89) between 1928 and 1930 for the Stempel foundry in four weights: light, regular, medium and bold. It was cut for machine composition and for hand-setting. The Neuzeit-Grotesk family was subsequently extended, with two condensed variants being released in the late 1930s, but due to World War II it was not until 15 years later that accompanying italics were added.

Compared with geometric sans serifs of its time, Neuzeit-Grotesk has one major point of difference. Its x-height is larger than most others, with shorter ascenders and descenders, giving a distinctive colour to bodies of text. Overall, the letterforms are wide, providing an open and even appearance on the page, although they are slightly compressed in the light and medium weights. Two characters were originally provided in alternate versions: a single- or double-storeyed a and a u with or without a stem.

In 1966, a new version of the typeface was developed by Stempel and Linotype. Designed for exclusive use as part of the corporate identity for the German engineering company Siemens, it was called Neuzeit S. Intended for reading extended bodies of text, the new design had some of the proportions but none of the geometric character of the original Neuzeit-Grotesk. The two typefaces have very little in common, although they are often confused with each other.

Despite its evident qualities, in a crowded marketplace the original Neuzeit-Grotesk was not extensively used until it was included in the DIN typeface series by the Deutsches Institut für Normung in 1970 as part of its standard for the design and application of lettering to be used in signage and technical documentation. In the DIN 30640 standard, two Neuzeit-Grotesk weights were redrawn, with all characters becoming slightly wider, descenders being elongated, and the alternate a and u from the original typeface integrated into the standard character set. Despite these modifications, the DIN implementation of Neuzeit-Grotesk maintained much of its original character.



Ty Bembo
Ca Serif
Ke Old Style
Te Letterpress
Da 1929
De Stanley Morison
Fo Monotype
Co UK

<b>Characteristics</b>
A Flat apex, high crossbar
G No spur
J Descends below baseline, slight hook
K Curved arm
M Splayed
Q Tail below letter
R Very wide, curved right leg
W Crossed centre-strokes
a Double-storeyed
f Extended right arch
g Double-storeyed
r Upturned arch

AGJKRW  
 abcdefghij  
 orstuyaefg

<b>Connections</b>	
Griffo's Roman	1495
Poliphilus	1920
Lutetia	1925
DTL Haarlemmer	1995

**Availability**  
 Bembo is available from Monotype and resellers

**Specimen**  
 Bembo specimen sheet. Monotype Corporation, Salfords, c1940 (270x210mm)



# Univers

## Ty Univers

Ca **Sans Serif**

Ke **Grotesque**

Te **Letterpress**

Da **1957**

De **Adrian Frutiger**

Fo **Deberny & Peignot**

Co **France**

## Characteristics

C c S s e g Flat terminals

G No spur

K k Arms touch stem at joint

Q Flat tail on baseline

R Curved, upright leg

a Double-storeyed, straight stem

f r t Vertical terminals

i j Square dots

t Angled top-stroke

y Straight tail

# AGMQR

# abcefghij

# koprstuy

## Connections

Helvetica 1957

Forma 1968

Unica 1980

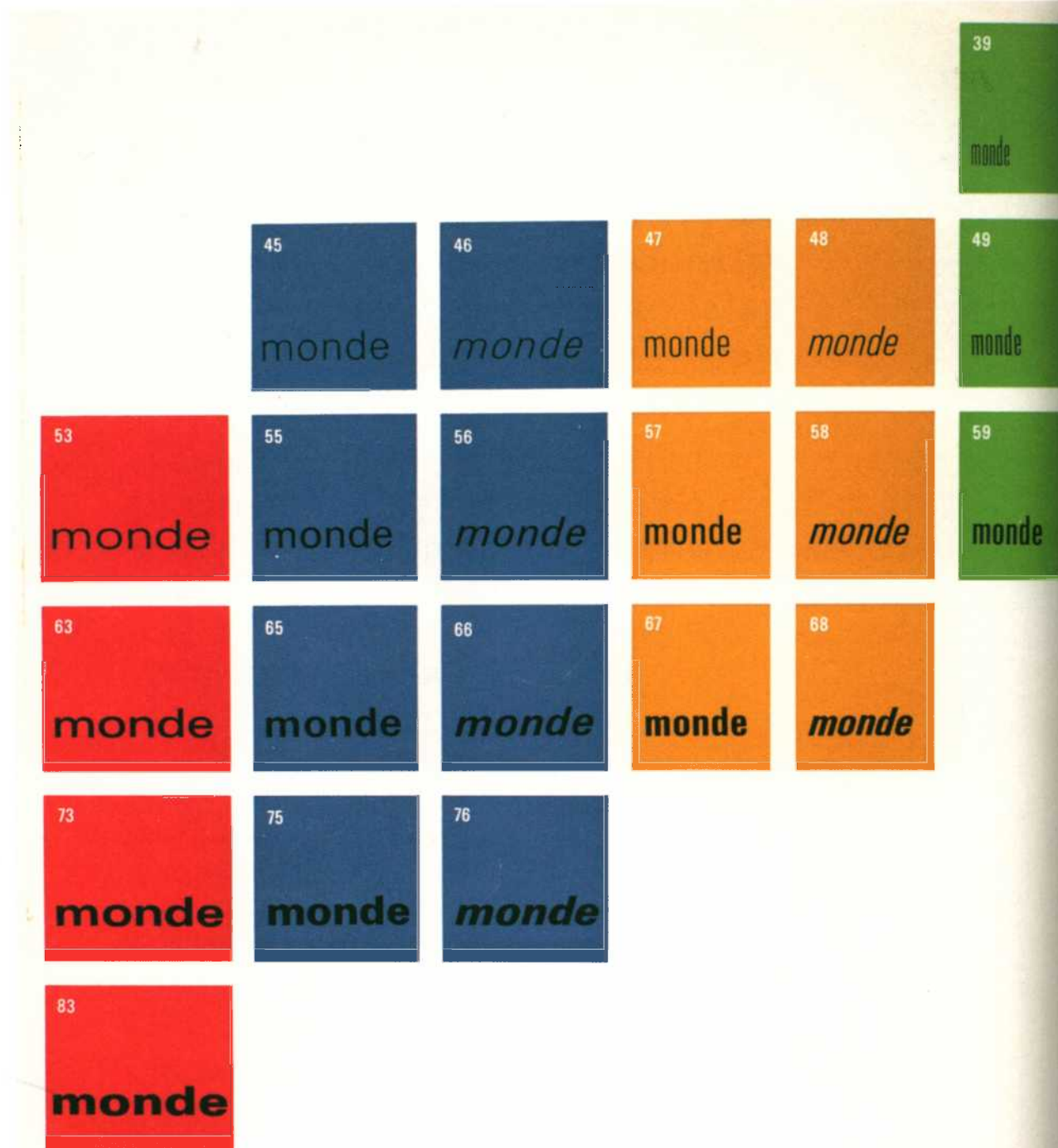
Imago 1982

## Availability

Univers is available from Linotype and resellers

## Specimen

Univers specimen. Deberny & Peignot, Paris, 1957 (290x225mm)



21 variations sur un thème unique

# univers

## 20 variantes

### 4 grasses

### 7 chasses

### 7 italiques

39	40	41	42	43	44	45	46	47	48	49	50
univers	univers	univers	univers	univers	univers	univers	univers	univers	univers	univers	univers
51	52	53	54	55	56	57	58	59	60	61	62
univers	univers	univers	univers	univers	univers	univers	univers	univers	univers	univers	univers
63	64	65	66	67	68	69	70	71	72	73	74
univers	univers	univers	univers	univers	univers	univers	univers	univers	univers	univers	univers
75	76	77	78	79	80	81	82	83	84	85	86
univers	univers	univers	univers	univers	univers	univers	univers	univers	univers	univers	univers



Deberny Peignot 18 rue Ferrus Paris Por 79-79

lisation d'une typographie fondamentale. En fait, à l'aube de la seconde moitié du siècle, nous avons le recul nécessaire pour jeter un regard en arrière. Il est facile de découvrir à travers les tâtonnements et les erreurs, le fil directeur dont l'architecture actuelle et la typographie Univers expriment les concordances profondes et l'aboutissement.

La typographie Univers manifeste la consécration du style Antique. Appareusement, issue de la pierre lithographique vers les années 1890, l'antique exprime une volonté de rigueur à une époque où l'Art et l'Architecture exhalent encore les souvenirs d'une pseudo-Renaissance. Toutefois, l'essor industriel, les transformations radicales de la vie économique et sociale libèrent peu à peu l'architecture de ces conventions périmées. Vers 1920, l'apparition en Allemagne du Futura, de l'Erbar et du Kabel expriment le triomphe de l'esprit de géométrie. Leurs auteurs croyaient éliminer toute nuance personnelle issue de la sensibilité d'un artiste pour atteindre la rigueur abstraite d'un code absolu. La lettre s'intégrait à l'édifice rationaliste dont les manifestations dans le domaine de l'architecture, du mobilier ou de l'automobile, se traduisaient par un style dépouillé, strictement soumis à l'exigence des nouveaux matériaux, le béton, le tube, etc... Aujourd'hui, ces mêmes matériaux assouplis par la perfection de la Technique obéissent à leur tour aux exigences d'un humanisme renaissant. Ainsi s'impose un retour à des formes plus inspirées par l'esprit de finesse.

Avec l'UNIVERS, Adrian Frutiger n'a eu d'autres mobiles que de nous apporter une typographie du plus juste équilibre entre cet esprit de finesse et l'esprit de géométrie.

Les perfectionnements de la technique des fondeurs et les immenses possibilités des procédés de composition photographique, manuelle ou mécanique, ont accru le rythme de création des caractères. Ceux-ci, le plus souvent inspirés par le besoin de nouveauté, sont essentiellement soumis aux caprices de la mode et passent avec elle. Ces soucis décoratifs répondent à la nécessité d'agrémenter la «vision» d'un texte. L'imprimerie utilise des caractères de base; ceux-ci, assez curieusement, ne correspondent plus actuellement au style de notre époque mais nous ont été légués par le passé; ainsi le Garant par la Renaissance, le Baskerville par les Encyclopédistes, le Didot et le Bodoni par l'Empire et, récemment, l'Europe de l'entre-deux guerres. Ainsi donc le vingtième siècle n'utilise-t-il presque universellement pour la transmission imprimée de la pensée que des signes dont la forme a été soit définitivement fixée il y a deux siècles, soit imprimée par eux. Il s'agit là d'un décalage anachronique qui démontre que notre époque peut encore chercher son expression propre dans ce domaine.

L'alliance traditionnelle de la Typographie et de l'Architecture s'est toujours manifestée au cours des grandes périodes de civilisation. Leurs correspondances secrètes se traçaient alors par la permanence d'une façon de vivre et l'unité d'un style dans toutes les formes d'expression artistiques. Notre siècle, traversé par des bouleversements profonds, sociaux, économiques ou politiques et jusqu'ici aveuglé par le progrès industriel s'est lentement détaché des racines humanistes; étant mouvementé par essence, on pourrait croire qu'il n'a pas encore manifesté la continuité d'un style essentiel qui, seul, eût déjà permis la cristal-

The Univers family was designed by the prodigious Swiss type designer Adrian Frutiger (1928–2015) between 1954 and 1957. Although often thought of as a Swiss typeface, Univers was made while he was working in France for the Deberny & Peignot foundry. It was commissioned in response to the technological advances in printing and production brought about by the advent of photocomposition.

Like Helvetica, released in the same year, Univers is based on the archetypal sans serif forms of Akzidenz-Grotesk (pp152–53). However, Univers is somewhat more severe than Helvetica, with every superfluous feature excised. Frutiger removed the eccentricities of the traditional grotesque to produce a design that is sharply cut, unobtrusive and supremely versatile. With Univers, Frutiger initiated a trend towards a large x-height in the sans serif form. The stiff geometry seen in many twentieth-century sans serifs was replaced with subtle arcs that are slightly squared to produce a very balanced and legible typeface in both text and display applications. Vertical and horizontal stroke widths contrast only slightly and, like Helvetica, they are consistently terminated, either horizontally or vertically, to give a determined quality to each letterform.

Univers was the first typeface whose construction was developed as a cohesive system from the outset. To create a series of related styles that were diverse but harmonious, Frutiger unified every element of the family within a strict modular framework. He devised a two-digit numerical matrix for each member of the family in order to distinguish one version from another and to avoid the vagueness of traditional descriptors such as light, bold, compressed, expanded and so on. The first digit for each typeface referred to stroke weight, and the second to character width, with odd numbers being assigned to upright styles and even numbers to italics. Frutiger continued to improve the Univers system cyclically, working in collaboration with technicians to add new weights and to expand the family with many non-Latin writing systems, such as Greek, Cyrillic and Arabic. Originally drawn in 21 weights and styles, the Univers family has now grown to a collection of 44 typefaces.

Frutiger himself did not regard Univers as his greatest achievement, saying in a 1979 interview that it 'does not now have much actual interest. It is in fact the shape and character of a particular epoch – the 60s.' Nevertheless, Univers is a landmark in the history of typography. Integrating rational design with timeless elegance, it remains one of the most popular typefaces available.

# ITC Garamond

Ty ITC Garamond

Ca Serif

Ke Old Style, Geometric

Te Photocomposition

Da 1975

De Tony Stan

Fo International Typeface Corporation

Co USA

## Characteristics

Very large x-height

Short ascenders and descenders

Oblique stress

Moderate stroke contrast

Capitals lower than ascender height

Circular bowls

Curving, bracketed serifs

J Descends below baseline, hooked

M Slightly splayed

Q Tail below letter

W Crossed centre-strokes

a g Double-storeyed

AGJMRW

abceefghij

orstyaefg

## Connections

American Typewriter 1974

Serif Gothic 1974

ITC Century 1975

ITC Berkeley Oldstyle 1983

## Availability

ITC Garamond is available from Monotype and resellers

## Specimen

U&Ic, Vol. 4, No. 1. International Typeface Corporation, New York, 1977 (382x290mm)

26

ITC Garamond Light

ABCDEFGHI  
JKLMNOPQ  
RSTUVWX  
YZabcdefghijklmnop  
rstuvwxyz  
1234567890  
(&£\$¢\$%!?)

ITC Garamond Light Italic

ABCDEFGHI  
JKLMNOPQ  
RSTUVWX  
YZabcdefghijklmnop  
rstuvwxyz  
1234567890  
(&£\$¢\$&%!?)

ABCDEFGHI  
JKLMNOP  
QRSTUVWXYZ  
abcdefghijklmnop  
nopqrstu  
vwxyz1234  
567890 (&  
£\$¢\$%!?)

ITC Garamond Bold

ABCDEFGHI  
JKLMNOP  
QRSTUVWXYZ  
abcdefghijklmnop  
mnopqrst  
uvwxyz12  
34567890  
(&£\$¢\$&%!?)

ITC Garamond Bold Italic

ITC Garamond Book

ABCDEFGHI  
 JKLMNOPQ  
 RSTUVWX  
 YZabcdefghijklmnop  
 rstuvwxyz  
 1234567890  
 (&£\$¢\$%!?)

ITC Garamond Book Italic

*ABCDEFGHI*  
*JKLMNOPQ*  
*RSTUVWX*  
*YZabcdefghijklmnop*  
*rstuvwxyz*  
*1234567890*  
*(&£\$¢\$%!?)*

**ABCDEFGH**  
**IJKLMNOP**  
**QRSTUVW**  
**XYZabcd**  
**efghijklm**  
**nopqrstu**  
**vwxyz1234**  
**567890 (&**  
**£\$¢\$%!?)**

ITC Garamond Ultra

***ABCDEFGH***  
***IJKLMNOP***  
***QRSTUVW***  
***XYZabcd***  
***efghijklm***  
***nopqrstu***  
***vwxyz1234***  
***567890 (&***  
***£\$¢\$%!?)***

ITC Garamond Ultra Italic

No other typeface has been subjected to a greater number of revivals than Claude Garamond's Roman (pp48–49). Almost all of the major twentieth-century type foundries produced their own interpretations, and these in turn have been reconstructed again in transitions from metal to film and to digital media. Several other typefaces, such as Sabon and Granjon, are modelled on Garamond or inspired by it. Ironically, most Garamond revivals are misattributed to him, in fact being based on the typefaces of Jean Jannon (pp62–63), who lived about a century later. Although it is hard to identify points of fidelity or authenticity within such a confused historical picture, few versions have taken greater liberties with their ancestral namesake than ITC Garamond.

Drawn by Tony Stan (1917–88), ITC Garamond was first released in 1975 and was intended as a display face to complement text matter. Stan's type shows some design traits of the Garamond form. However, it is distinguished by the even geometry of its thick and thin strokes, and the corresponding regularity of its rounded, partially concave serifs. Its extremely large x-height, diminutive ascenders and descenders, enormous, open counters and regular curves operate in a way that is characteristic of the design formula that ITC followed throughout the 1970s.

ITC Garamond's generous proportions and repetitive geometries were ideally suited to the very close letter spacing and tight leading that was then in vogue. It was entirely appropriate for use in busy magazine headlines and television media, but in body text the features that distinguished ITC Garamond became obtrusive and ungainly. Very regular, very round and very stunted, it was difficult to read in long passages.

As a result, although its frequent misuse for this purpose cannot be blamed on the type itself, it was often disdained by those design practitioners who came to regard it as gaudy, dated and, above all, inauthentic. In 1987 Paula Scher, for example, publicly denounced ITC Garamond not for its appearance or its limited functionality but for the simple reason that 'it's called Garamond and it's not Garamond'.



**Ty Bell Centennial**Ca **Sans Serif**Ke **Grotesque**Te **Digital**Da **1976**De **Matthew Carter**Fo **Linotype**Co **USA****Characteristics****A** Low crossbar**C c S s e** Vertical terminals**G** Has spur**Q** Wedge-angled tail**R** Straight, angled leg**a** Double-storeyed**f r t** Vertical terminals**g** Single-storeyed**i j** Square dots**k v w x** Exaggerated ink traps**t** Flat top-stroke**y** Curved, flat tail

**AGMQRS**  
**abceefghij**  
**koprstuy**

**Connections**

Bell Gothic 1938

Verdana 1996

Euniverse 1998

Retina 1999

**Availability**

Bell Centennial is available from Linotype and resellers

**Specimen**

*Matthew Carter: Bell Centennial*  
 (Type & Technology Monograph No. 1).  
 The Cooper Union, New York, 1982  
 (280x225mm)

In 1976 AT&T commissioned British type designer Matthew Carter (1937–) to create a new typeface for exclusive use in their telephone directories. The design had to address multiple technical and optical problems to overcome the limitations of directory printing. The solution, named to commemorate the company's 100th anniversary, was Bell Centennial.

AT&T's requirements were exacting. The new typeface, to be typeset using cutting-edge cathode ray tube technology, should be at least as economical in its use of space as Bell Gothic, the typeface that had been used in the directories since 1938. Pages set in the new type were to contain the same amount of information or more. Words should also be easy to read and highly legible, but not in the conventional manner of the continuous text found in bookwork; in the directories, both letters and numbers had to be recognized quickly and accurately so that subscribers could locate information efficiently. Above all, the new type was to achieve all of these objectives without degradation or loss of legibility when printed at high speed on low-grade newsprint paper in extremely small point sizes.

To achieve absolute precision, Carter drew every character for the size and resolution at which it would be output, pixel by pixel, on gridded paper. The addition or removal of a single pixel in a curve or angled stroke could have a completely transformative effect on the appearance of each 6-point letter when viewed at final size. He also employed a number of strategies to achieve optimum legibility. Bell Centennial is condensed, with wide letter spacing and a tall lower case x-height, allowing for open counterforms. Strokes have a determined quality, with very emphatic terminals. In order to compensate for ink spread in the printing process, Carter inserted deeply angled ink traps at all of the stroke junctions. These could fill in as the ink was absorbed into the newsprint substrate, but the letterforms and their internal spaces would remain unimpaired, leaving the text easily readable. However, at large point sizes Bell Centennial's unusual features provide a unique personality that has been used by many designers seeking to make a feature of such points of difference.

Bell Centennial is one of many typefaces Matthew Carter has designed to overcome strict technical limitations, including Georgia (pp554–55) and Verdana (pp560–61). It is a textbook example of the inconspicuous nature of the most assiduous type design, solving specific problems in specific contexts – as designer Gunnlaugur Briem said, like 'a bulletproof rhinoceros that could dance *Swan Lake*'.

Ty	Neue Helvetica
Ca	Sans Serif
Ke	Grotesque
Te	Digital
Da	1983
De	Max Miedinger
Fo	Stempel / Linotype
Co	Germany

<b>Characteristics</b>	
C c S s e g	Flat terminals
G	Has spur
Q	Straight, angled tail
R	Curved, upright leg
a	Double-storeyed, small curve at foot
f r t	Vertical terminals
i j	Square dots
t	Flat top-stroke
y	Flat, hooked tail

**AGMQR**  
**abcefg hij**  
**koprstuy**

<b>Connections</b>	
Akzidenz-Grotesk	c1898
Helvetica	1957
Unica	1980
Neue Haas Grotesk	2010

<b>Availability</b>	
Neue Helvetica is available from Linotype and resellers	

<b>Specimen</b>	
Neue Helvetica type specimen sheet. Linotype, Bad Homburg, c1988 (210x297mm)	

Originally designed for hand-setting by Max Miedinger (1910–80) in 1957, Helvetica (pp346–47) was updated and adapted over the years for all methods of composition, from hot metal and phototypesetting to the first-generation of digital typesetters. In the process, character weights, proportions and spacing were sometimes compromised in order to comply with the limitations of each technology.

Neue Helvetica is a rationalization of the typeface family for digital typesetting that radically overhauled and extended the original design. It was developed in 1983 at D. Stempel AG, then a Linotype subsidiary, by a team led by René Kerfante and Wolfgang Schimpf, working in consultation with Erik Spiekermann. After planning an extensive progression of weights and styles – from ultralight to black, and from condensed to extended – the Stempel type design studio reconstructed the Helvetica family from the ground up, drawing every character to exacting quality standards for use in Linotype’s latest Linotronic range of typesetting machines.

With a more structurally unified set of glyphs, subtle changes were made to character contours, heights and widths to improve legibility. The spacing of numerals was also increased and punctuation marks were made heavier.

The new family was among the most extensive of its time, with a total of 51 styles comprising nine weights with italics in three widths (normal, condensed and extended) and an outline variant based on the Helvetica 75 Bold weight. To accommodate the extent of the family a logical number-based naming scheme was implemented, similar to that used for Univers (pp350–51).

The synthesis of aesthetic, technical and organizational refinements that resulted from Helvetica’s standardization programme ensured its continued market-leading status in the digital era. ‘Though often copied’, read the sales leaflet issued by Stempel at the time, ‘our Helvetica has never been surpassed.’



Mergenthaler Type Library Typefaces / Schriften / Caractères

# neue Helvetica® 75

bold/halbfett/demi-gras

07472 12 pt Design

Sans Serif / Serifenlose Antiqua / Antiques  
 D. Stempel AG, 1983  
 Linotype

abcdefghijklmnopqr  
 stuvwxyz fiflß&  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 1234567890

.,:; - — — “ ” . < > \* % %  
 ! ? i ÿ ( ) [ ] / † ‡ § \$ £ ¢ f

Ä Å Ä Å Æ Ç È É Ê Ë Ì Í Î Ñ Ò Ó Ô Õ  
 Ö Ø Æ Š Ÿ Ů Ű Ū Ŷ Ž ž ä å å å æ  
 ç c ë é ê ë ì í î ï ñ ò ó ô õ ö ø ð ò æ š Ÿ Ů Ű Ū Ŷ ž ž ä å å å æ

Parameter for 10 pt / Parameter in 10 pt / Paramètre pour 10 pt  
 H 2.51 mm k 2.51 mm x 1.81 mm p 0.64 mm kp 3.15 mm Ép 3.82 mm  
 H 0.099 Inches k 0.099 Inches x 0.071 Inches p 0.025 Inches kp 0.124 Inches Ép 0.151 Inches  
 Factor / Faktor / Facteur 1.00

\* Given in pica point / Angaben in pica point / Toutes indications en points pica

# Linotype

1 mm / 6 pt\* (2.25 mm<sup>90%</sup>) ▽ 2.50 mm (7 pt\*) ▷ +1 H 1.51 mm  
 abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz abcdefghijkl 1234567890  
 Every type design the basic character is determined by the uniform design character  
 of all letters in the alphabet. However, this alone does not determine the standard  
 of typeface and the quality of composition set with it. The appearance is something  
 complex which forms itself out of many details, like form, proportion, rhythm etc. If eve  
 APPEARANCE IS SOMETHING COMPLEX WHICH FORMS ITSELF OUT OF MA

6 mm / 7 pt\* (2.63 mm<sup>90%</sup>) ▽ 2.75 mm (8 pt\*) ▷ +1 H 1.76 mm  
 abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz 1234567890  
 Jeder Schriftgestaltung wird der Grundcharakter eines Alphabets von  
 einheitlichen Formmerkmalen der Buchstaben bestimmt. Er allein besagt  
 nichts über das Niveau einer Druckschrift und die Qualität des Satze  
 s. Das Erscheinungsbild ist etwas Komplexes, das sich aus vielen Ein  
 M UND PROPORTIONEN SIND DIE WICHTIGSTEN KRITERIEN BEI

1 mm / 8 pt\* (3.00 mm<sup>90%</sup>) ▽ 3.25 mm (9.25 pt\*) ▷ 0 H 2.01 mm  
 abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstu 1234567890  
 Le style de chaque caractère d'imprimerie se détermine par des ca  
 ractéristiques qui sont les mêmes pour toutes les lettres de l'alpha  
 Dans tous les rapports formels et autres relations il s'agit de ph  
 mènes optiques irréductibles aux règles mathématiques et que  
 AUTRE PART MALGRÉ TOUTES LES RESSOURCES DE MÉC

6 mm / 9 pt\* (3.38 mm<sup>90%</sup>) ▽ 3.50 mm (10 pt\*) ▷ 0 H 2.26 mm  
 abcdefghijklmnopqrstuvwxyz abcdefghijklmn 1234567890  
 Every type design the basic character is determined by th  
 uniform design characteristics of all letters in the alpha  
 . However, this alone does not determine the standard of  
 typeface and the quality of composition set with it. Thea  
 E APPEARANCE IS SOMETHING COMPLEX WHICH

1 mm / 10 pt\* (3.75 mm<sup>90%</sup>) ▽ 4.00 mm (11.5 pt\*) ▷ 0 H 2.51 mm  
 abcdefghijklmnopqrstuvwxyz abcdefghi 1234567890  
 Jeder Schriftgestaltung wird der Grundcharaktere  
 des Alphabets von einheitlichen Formmerkmalende  
 Buchstaben bestimmt. Er allein besagt noch nicht  
 er das Niveau einer Druckschrift und die Qualitätde  
 RM UND PROPORTIONEN SIND DIE WICHTIG

7 mm / 11 pt\* (4.13 mm<sup>90%</sup>) ▽ 4.50 mm (12.75 pt\*) ▷ 0 H 2.76 mm  
 abcdefghijklmnopqrstuvwxyz abcd 1234567890  
 Le style de chaque caractère d'imprimerie se dét  
 mine par des caractéristiques qui sont les mê  
 e pour toutes les lettres de l'alphabet. Dans tou  
 AUTRE PART MALGRÉ TOUTES LES RESSI

2 mm / 12 pt\* (4.50 mm<sup>90%</sup>) ▽ 4.75 mm (13.5 pt\*) ▷ 0 H 3.01 mm  
 abcdefghijklmnopqrstuvwxyz a 1234567890  
 Every type design the basic character is de  
 termined by the uniform design characteri  
 cs of all letters in the alphabet. However  
 IE APPEARANCE IS SOMETHING COM

△ 4.92 mm / 14 pt\* (5.25 mm<sup>90%</sup>) ▷ -1 H 3.51 mm

**In every type design the basic characte**

△ 5.62 mm / 16 pt\* (6.00 mm<sup>90%</sup>) ▷ -1 H 4.02 mm

**Bei jeder Schriftgestaltung wird de**

△ 6.33 mm / 18 pt\* (6.75 mm<sup>90%</sup>) ▷ -1 H 4.52 mm

**Le style de chaque caractèredi**

△ 7.03 mm / 20 pt\* (7.50 mm<sup>90%</sup>) ▷ -1 H 5.02 mm

**För alla nya stilar bestämsal**

△ 8.44 mm / 24 pt\* (9.00 mm<sup>90%</sup>) ▷ -1 H 6.02 mm

**In elko letterontwerp**

△ 9.84 mm / 28 pt\* (10.50 mm<sup>90%</sup>) ▷ -1 H 7.03 mm

**Em todo o desenh**

△ 12.65 mm / 36 pt\* (13.50 mm<sup>90%</sup>) ▷ -2 H 9.04 mm

**In ciascuna seri**

△ 16.87 mm / 48 pt\* (18.00 mm<sup>90%</sup>) ▷ -2 H 12.05 mm

**En cada tirp**

△ 21.09 mm / 60 pt\* (22.50 mm<sup>90%</sup>) ▷ -2 H 15.06 mm

**Den ensa**

△ 25.31 mm / 72 pt\* (27.00 mm<sup>90%</sup>) ▷ -2 H 18.07 mm

**Bestem**

△ 29.52 mm / 84 pt\* (31.50 mm<sup>90%</sup>) ▷ -2 H 21.08 mm

**Muoto**



# Chicago

Ty **Chicago**  
 Ca **Sans Serif**  
 Ke **Geometric**  
 Te **Digital**  
 Da **1984**  
 De **Susan Kare**  
 Fo **Apple Computer, Inc.**  
 Co **USA**

**Characteristics**  
 Variable width, proportionally spaced characters, not monospaced  
 Large x-height  
 Short ascenders and descenders  
 Strong stroke contrast  
**K M N W** Wide  
 a Arch touches bowl at left  
 & Has flourish  
 '#%/'^\*@^" Thin strokes

**A E G K M N S**  
**a b c e f g h i j**  
**k o p r s t u y**

Connections	
Geneva	1984
Lo-Res	1985
Lucida	1985
Charcoal	1994

**Availability**  
 Not available

**Specimen**  
 Chicago type specimen – screen, greyed out and TrueType versions, composed by author, 2015 (220x120mm)

As a student Steve Jobs occasionally attended calligraphy classes simply out of personal interest: 'I learned about serif and sans serif typefaces, about varying the amount of space between different letter combinations, about what makes great typography great ... Ten years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography.'

Chicago was the first typeface to be developed for the Apple Macintosh in 1983. It was designed by Susan Kare (1954–) specifically for use on-screen, initially in one size only, 12 pixels high. Like the Mac itself, Chicago was robust but exceptionally user-friendly and it became integral to the early Mac interface, appearing in all menus, dialog boxes, window titles and text labels of the operating system from 1984 until 1997. Because it was an immediately recognizable feature of its identity, Apple also made extensive use of Chicago in marketing communications throughout this period.

Like Kare's other contributions to the first Mac interface, Chicago's groundbreaking design has no precedent. Working only in black and white pixels on an extremely limited grid, with no reference points other than the raw computer bitmap types of the time, Kare managed to achieve a well-modulated typeface with subtly contrasting stroke widths, making it easy to read even on the low-resolution Mac computer screen. Chicago contains no curves, only pixel staircases, but at a normal reading distance the jagged corners seem smooth and rounded while the main stems and cross-strokes remain straight and evenly spaced. The use of proportional letter spacing was a major innovation of the Mac platform, allowing Chicago to approach the readable qualities of printed matter. One of Chicago's less obvious but equally well-considered functions was that it could remain clearly legible while being greyed out by means of the removal of alternate pixels to indicate a disabled menu item.

In addition to Chicago, the first Mac operating system featured several other innovative types by Kare, including New York (a serif), Geneva (a sans serif), Athens (a slab serif), Los Angeles (a script) and San Francisco (a font using assorted characters). As the Mac operating system developed over time Apple commissioned the type foundry Bigelow & Holmes to create a vector-based version of Chicago for use in print. The TrueType version, shown at far right, replaced all of the bitmaps with curves but otherwise remained faithful to Kare's unique vision.

## 12pt Chicago

ABCDEFGHIJKLM  
 NOPQRSTUVWXYZ  
 abcdefghijklm  
 nopqrstuvwxyz

01234567890

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó  
 Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ  
 ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ù ú û  
 ü ý ð ñ ò ó

## 12pt Chicago @ 200%

ABCDEFGHIJKLM  
 NOPQRSTUVWXYZ  
 abcdefghijklm  
 nopqrstuvwxyz

01234567890

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó  
 Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ  
 ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ù ú  
 û ü ý ð ñ ò ó

12pt Chicago

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz

01234567890

ÀÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

12pt Chicago @ 200%

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz

01234567890

ÀÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

12pt Chicago TT

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz

01234567890

ÀÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

24pt Chicago TT

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz

01234567890

ÀÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Ty Gerstner Original BQ

Ca Sans Serif

Ke Geometric

Te Digital

Da 1987

De Karl Gerstner

Fo Berthold

Co Switzerland

**Characteristics**

High stroke contrast

**B P R X 8** Open counterforms

**C c S s e** Angled terminals

**E F J L S** Narrow

**G** No spur

**M N V W** Curved stroke junctions

**a g** Single-storeyed

**c r** Ball terminals

**f t** Narrow with vertical terminals

**i j** Large round dots

**t** No foot

**ABEGM**

**abceefghij**

**koprstw**

**Connections**

Futura 1927

Peignot 1937

Replica 2008

Minuscule 2005

**Availability**

Not available

**Specimen**

*Karl Gerstner: Designing Programmes*,  
third edition. Lars Müller Publishers,  
Zurich, 2007 (250x178mm)

abcd  
efghi  
klmn

opqr  
stuv  
wxyz

ABC  
DEFI  
GHIJ

KLM  
NOP  
QRS

TUV  
WXYZ  
Z£!?

1234  
&567  
89o

**Der Versuch, dem hinter der Erfindung des Alphabets verborgenen Motiv nachzuspüren, hat scheinbar zwei verschiedene Antworten erhalten. Die eine besagt, die Absicht der Erfinder sei ikonoklastisch gewesen: nicht Bilder (*auch nicht Ideogramme*), sondern Laute seien beim Schreiben zu bezeichnen, damit sich das Bewußtsein vom bildgebundenen magischen Denken befreie. Die andere Antwort besagt, die Absicht der Erfinder des Alphabets sei das Aufstellen eines linearen Diskurses gewesen: Beim Schreiben sollen Laute bezeichnet werden, damit ein folgerichtiges Sprechen statt dem mythischen, kreisenden Raunen in die Wege geleitet werde. Betrachtet man jedoch diese beiden Antworten näher, stellt man fest, daß beide dasselbe aussagen.**

Die Erfinder des Alphabets sahen in Bildermachern und in Mythagogen ihre Feinde, und sie machten mit Recht keinen Unterschied zwischen beiden. **Bildermacherei und Bilderanbetungen (*Magie*) sowie das dunkle, kreisende Raunen (*Mythos*) sind die zwei Seiten derselben Münze. Das Motiv hinter der Erfindung des Alphabets war, das magisch-mythische („prähistorische“) Bewußtsein zu überholen und einem neuen („historischen“) Bewußtseine Raum zu gewähren. Das Alphabet wurde als Code des historischen Bewußtseins erfunden. Falls wir das Alphabet aufgeben sollten, dann wohl darum, weil wir unsererseits das historische Bewußtsein zu überholen bemüht sind. Wir sind des Fortschritts müde geworden, und nicht nur müde: Das historische Denken hat sich als wahnsinnig und mörderisch erwiesen. Das ist der wahre Grund (*und nicht die technischen Nachteile des Alphabets*), weshalb wir bereit sind, diesen Code aufzugeben.**

Karl Gerstner (1930–2017) was an eminent typographer and graphic artist whose work was characterized by the use of analytical methods in the design of visual communications. He was also well known for his long-standing interest in sans serif typefaces, particularly Akzidenz-Grotesk, which he used throughout his career.

In 1964 Gerstner made a detailed study of Akzidenz-Grotesk as the basis for a rational type system. This was later published by Berthold and named Gerstner Programme. Speculating on the future of the alphabet at that time he wrote that the sans serif 'does not represent the final stage' of its own evolution. Around 20 years later the opportunity arose to test this proposition in the design of a new corporate typeface for IBM. Gerstner regarded Futura as the highest 'intermediate stage' in the progression of the sans serif and decided to develop a new geometric form that would move the paradigm forward. The new sans serif would show no influences of handwriting whatsoever but would integrate the functional qualities of traditional types, such as the differentiation of horizontal and vertical stroke widths in order to facilitate the flow of reading.

The result, IBM Original, anticipates the automated, interpolated type design methods that followed a few years later with the advent of personal computing. It is the product of an analytical development process compensated by means of optical and ergonomic interventions. In the vertical axis, IBM Original divides into 15 equal sections. The x-height occupies exactly eight of these sections, the ascender uses four and the descender three. Capital heights fall one section below the ascenders. IBM Original's letter contours are logically constructed using a number of individual strategies. Greater stroke contrast is evident than in most sans serifs and letter proportions are variable; both of these features conforming loosely to an old-style model. To decrease the bulk that would otherwise accumulate, counterforms are left open wherever possible, and strokes that meet at angled junctions are truncated. In the progression of the typeface's four weights, strokes increase in a fixed ratio of 1:1.25, resulting in absolute consistency.

IBM rejected Gerstner's proposal, choosing Bodoni instead. The Berthold foundry released a digital version of the typeface in 1987, naming it Gerstner Original BQ. The designer himself went on to republish the typeface as KG Vera and later overhauled it as KG Privata for use in his own project work. Although it may not represent the new paradigm Gerstner had hoped to achieve, it remains an ambitious investigation into the potential of the sans serif.

Ty	Rotis
Ca	Serif / Sans Serif
Ke	Superfamily
Te	Photocomposition
Da	1988
De	Otl Aicher
Fo	Agfa
Co	Germany

<b>Characteristics</b>	
Four separate typefaces:	sans serif, semi sans serif, semi serif, serif
Common character construction	
Based on condensed elliptical forms	
<b>C c</b> Hooked upper finial	
<b>e</b> Extremely high bar and small eye	
<b>g</b> Single-storeyed in sans serif, double-storeyed in serif	

ABC abeg  
 ABC abeg  
 ABC abeg  
 ABC abeg

<b>Connections</b>	
Univers Condensed	1957
Frutiger Condensed	1975
Lucida family	1985
Thesis	1994

<b>Availability</b>	
Rotis is available from Monotype and resellers	

<b>Specimen</b>	
Otl Aicher, <i>Typographie</i> , facsimile of 1989 edition. Hermann Schmidt Verlag, Mainz, 2005 (295x275mm)	

Es ist schon ein großer Unterschied, ob man Schriften beurteilt nach der formalen Schönheit ihres Alphabets oder nach ihrem Gebrauch, in ihrer Anwendung etwa als Buch oder Zeitung. Hat man große Schriften vor sich, etwa in einem Plakat oder in einer Anzeige, wird man geneigt sein, die Schrift nur nach einzelnen Buchstaben, das heißt also nach der ästhetischen Qualität des einzelnen Zeichens zu bewerten und nicht nach ihrer Leistung, das Lesen zu erleichtern (oder auch zu erschweren).

Für den Typographen gilt als wichtigster Maßstab, wie gut kann man eine Schrift lesen. Die Lesequalitäten sind

die rotis-schriftfamilie hat vier schnitte oder charaktere: eine grotesk, eine semigrotesk, eine semiantiqua und eine antiqua. auf einen einzelnen buchstaben bezogen, ergeben sich unterschiede wie bei dem gemeinen h auf der rechten seite oben. der schnitt der rotis-grotesk hat in der grundstruktur dieselbe gestalt wie die anderen schnitte. nur ist die strichstärke gleich stark. es gibt lediglich feine nuancen beim berühren und einlaufen von strichen.

The Rotis family has four faces or members, namely a Grotesque, a semi-Grotesque, a semi-Roman and a Roman. The same letters in different faces differ as exemplified by the small h, top right. The Rotis Grotesque face has the same basic structure as the other faces. But stroke strength is uniform. There are merely subtle variations where strokes commence and touch.

der ideologische krieg zwischen den vertretern der grotesk-schriften und den verfechtern der klassischen antiqua erscheint überholt. auf der einen seite verfocht man eine bessere lesbarkeit, wie sie ohne zweifel der antiqua eigen ist, wegen ihrer unterschiedlichen stärke bei den vertikalen und horizontalen strichen. auf der anderen seite vertrat man eine formale qualität der ein-fachheit und den verzicht auf historische zufälligkeiten, wie die serifen. beide stand-punkte haben etwas für sich.

so ergab sich die frage, ob es eine schrift geben kann, die die schmucklose qualität der grotesk besitzt, andererseits die lesequalität der antiqua, die auf der unterschiedlichen strichstärke beruht. gibt es eine serifenlose antiqua oder, was dasselbe wäre, eine grotesk mit unterschiedlichen grund- und haarstrichen?

in dieser richtung gab es in letzter zeit verschiedene versuche. die hier vorgelegte rotis-schrift will diese absicht in einer gebrauchsschrift verwirklichen, die auch für den buch- und zeitungsdruk geeignet ist.

links ein grotesk-schnitt der rotis-familien, rechts die semigrotesk, ein zwischen-schnitt zwischen grotesk und antiqua. die zukunft dürfte dem rechten schnitt gehören während man in zweifel ziehen darf, ob die reine grotesk ihre aktualität erhalten wird. ihr bild ist zu formalistisch und starr. dagegen ist die semigrotesk differenzierter, artikulierter und in den wortbildern deutlicher.

The ideological warfare between the representatives of Grotesque faces and the advocates of classical Roman type seems to have ended. One side advocated better legibility, a quality that is undeniably embodied in Roman type with its variations between vertical and horizontal stroke strengths. The other argued for formal simplicity and the eschewal of historical features such as serifs. There is something to be said for both stances.

The question thus presented itself whether a typeface could be found that combines the unadorned quality of Grotesque with the legibility of Roman, founded on its variations in stroke strength. Is a sans-serif Roman type conceivable or, on the other hand, a Grotesque with differently weighted main and hairline strokes?

There have been several attempts recently to find out. Rotis type seeks to fulfil these requirements in a functional type also appropriate for letterpress and newspaper printing.

Left, a Grotesque version of the Rotis family; right, semi-Grotesque, somewhere between Grotesque and Roman. The future of the right-hand face is virtually assured whereas it may be open to doubt whether the undiluted Grotesque will remain a force. Its appearance is too rigid and formal. The semi-Grotesque, by contrast, is more complex, expressive and distinct.

Rotis was created in 1988 by Otl Aicher (1922–91), a leading German graphic designer of his generation. It is one of the first superfamilies, a coordinated type system consisting of four separate subgroups: a sans serif, a modulated semi sans, a serif and a semi serif typeface. Aicher's goal was to design a systematic collection of types that could serve almost any typographic purpose. He believed that consistency could be achieved by using differences in the choice of character contours within bodies of text to communicate differences of meaning, while preserving an even overall tone and a shared design space at the same time.

He intended to achieve maximum legibility through a highly unified yet differentiated system in which all four variant faces could be interchanged seamlessly.

'He thought lines of text should form an even block of tone', Robin Kinross has written. On this basis, Rotis cannot be said to be very effective. The four families, consisting of 17 variants including corresponding italics, are so similar in shape and proportion and therefore so lacking in contrast that they are not easy to distinguish from one another on the page. However, taken individually, some features of the subfamilies have merit. While the

serif group is somewhat awkward, and the semi serif is wilfully peculiar, Rotis Sans and SemiSans are generally well-balanced typefaces that have become extremely popular in their own right, notably in brand communications. The Rotis typefaces are unusually condensed overall, a characteristic that is of particular use in typesetting for the German language.

Despite its rich personality and its undoubted popularity, Rotis is not held in high regard by all. As Erik Spiekermann has asked, 'Isn't the truth about Rotis that it has some great letters, but they never come together in one typeface?'

# n h h h

Es ist schon ein großer Unterschied, ob man Schriften beurteilt nach der formalen Schönheit ihres Alphabets oder nach ihrem Gebrauch, in ihrer Anwendung etwa als Buch oder Zeitung. Hat man große Schriften vor sich, etwa in einem Plakat oder in einer Anzeige, wird man geneigt sein, die Schrift nur nach einzelnen Buchstaben, das heißt also nach der ästhetischen Qualität des einzelnen Zeichens zu bewerten und nicht nach ihrer Leistung, das Lesen zu erleichtern (oder auch zu erschweren).

Für den Typographen gilt als wichtigster Maßstab, wie gut kann man eine Schrift lesen. Die Lesequalitäten sind

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Die vier Stärken der rotis-semigrotesk. Die beiden fetteren Schnitte dienen der Auszeichnung und Hervorhebung, etwa bei Plakaten oder Titeln.

The four weights of Rotis semi-Grotesque. The two bolder faces are designed for emphasis in, for instance, posters and headings.

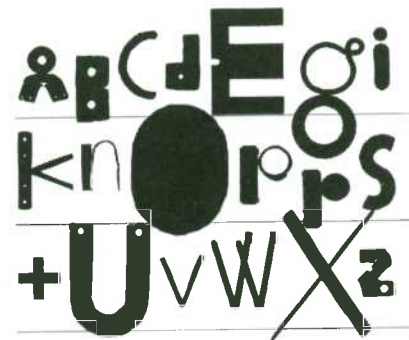
Es ist schon ein großer Unterschied, ob man Schriften beurteilt nach der formalen Schönheit ihres Alphabets oder nach ihrem Gebrauch, in ihrer Anwendung etwa als Buch oder Zeitung. Hat man große Schriften vor sich, etwa in einem Plakat oder in einer Anzeige, wird man geneigt sein, die Schrift nur nach einzelnen Buchstaben, das heißt also nach der ästhetischen Qualität des einzelnen Zeichens zu bewerten und nicht nach ihrer Leistung, das Lesen zu erleichtern (oder auch zu erschweren).

**Ty Found Fount / Bits**

Ca	N/A
Ke	N/A
Te	N/A
Da	1989
De	Paul Elliman
Fo	Paul Elliman
Co	UK

**Characteristics**

No glyph is ever repeated
Glyphs as objects
Glyphs as photographic images of objects
Glyphs as vectored images of objects



**Connections**

Abraham de Balmes' Alphabet	1523
Nude Alphabet	1970
The Alphabet	2001
Lýno	2010

**Availability**

Not available. A digital prototype, Bits, was published in 1995 in *Fuse 15: 'Cities'*.

**Specimen**

Paul Elliman, *Qwertype*, 2015

Paul Elliman's Found Fount is the realization of his statement that he 'always mixed up words like typography, topography and typology'. Elliman (1961–) is a graphic artist based in London whose work explores typography, language and the man-made environment. Found Fount consists of a huge collection of rubbish – small discarded objects discovered on the street, in trashcans or in industrial waste – that he uses, without any modification, to represent linguistic signs.

Begun in 1989 and originally named Bits, the Found Fount project fulfils a number of conditions. Elliman's principal aim is to create a usable writing system in which no symbol is ever used more than once. This requires an infinite quantity of signs and therefore an infinite number of objects that must be collected, categorized and systematically catalogued. This influences the range of possible sizes that can be included in the system. Every object must be consistent – small enough, Elliman says, 'to fit in the mouth or be passed from hand to hand, like money'.

All of the elements in Found Fount exist as objects in the world but they can also be translated into two-dimensional representations of themselves as photographs, scans or drawings, and thus recycled either as images or distilled to linear form and converted into digital type. The project was first published as a PostScript typeface in 1995 when it was released in *Fuse 15: 'Cities'*, an issue of a seminal journal of experimental typography published by Neville Brody (pp488–89). An expanded version of the typeface was subsequently released through Lineto in 2003, and Elliman has since investigated OpenType technology to generate a continually expandable system. However, more recently he has chosen to present the collection as typological arrangements in exhibition installations.

The Found Fount project questions the nature of representation in language, exploring Elliman's proposition that 'Writing gives the impression of things', and that, 'Conversely, things can give the impression of writing'. By crossing the boundary between the construction of artefacts and the construction of language, Found Fount describes the world using the world itself, perfectly illustrating Henri Lefebvre's notion of the city as a 'found object created by its citizens'. It reflects Elliman's belief that literacy is a universal attribute of human nature and culture. 'Even if we could imagine a world without words,' he has written, 'it would be held together by a kind of typography ... The structures and formats of an irrepressibly modern world, configured around unit-shifting patterns of production, display and consumption.'





Ty <b>Adobe Garamond</b>
Ca <b>Serif</b>
Ke <b>Old Style, French</b>
Te <b>Digital</b>
Da <b>1989</b>
De <b>Robert Slimbach</b>
Fo <b>Adobe</b>
Co <b>USA</b>

<b>Characteristics</b>
Oblique stress
Moderate stroke contrast
Capitals lower than ascender height
<b>A</b> Cupped apex
<b>J</b> Descends below baseline
<b>M</b> Slightly splayed
<b>Q</b> Tail below letter
<b>R</b> Curved leg
<b>W</b> Crossed centre-strokes
<b>a</b> Double-storeyed, straight mid-stroke
<b>f</b> Extended arch
<b>g</b> Double-storeyed, large lower bowl

AMQRW  
 abcdefghij  
 orstuy<sup>a</sup>efg

<b>Connections</b>
Garamond's Roman c1538
Sabon 1967
Adobe Minion 1990
Adobe Jenson 1996

<b>Availability</b>
Adobe Garamond is available from Adobe and resellers

<b>Specimen</b>
Adobe Originals Garamond specimen. Adobe Systems Inc., San Jose, 1989 (228x144mm)

Regular

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanc-

16.17

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which

18.19

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which

20.21

Below.  
 Regular capitals  
 Titling Capitals  
 30.32

AT THE GATES OF THE  
 AT THE GATES OF THE

Regular

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into

24.25

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knap-

30.31

Below.  
 Titling  
 Capitals  
 42

AT THE GATES

The technologies that arrived in the final quarter of the twentieth century prompted a tidal wave of revivals. A huge number of types from earlier technological eras, from letterpress through to photocomposition, have been referenced, reinterpreted or copied directly for new digital typefaces over the past three decades. Adobe's first historical revival, Adobe Garamond, is among the best of these.

Adobe Garamond is Robert Slimbach's (1956-) digital interpretation of the roman types of Claude Garamond (pp48-49) combined with the italics of Robert

Granjon (pp58-59). Slimbach's design is based on a profound understanding of its historical sources, drawing inspiration from original sixteenth-century originals in the collections of the Plantin-Moretus Museum in Antwerp.

The design for Adobe Garamond began in 1988 and progressed over a year. Slimbach began by studying Garamond reproductions, selecting Garamond's 'vraye parangonne' size - approximately 18 point - from a facsimile of the well-known Egenolff-Berner specimen sheet of 1592 as the primary model for the roman

design. He then prepared a set of trial drawings that were digitized and made into a working prototype.

In order to verify the authenticity of his design and its fidelity to its historical sources, Slimbach subsequently visited the Plantin-Moretus Museum to study Garamond's and Granjon's types and printed specimens at first hand. This research had a radical effect on the direction of the project. 'The experience of studying near flawless proofs of Garamond's and Granjon's types was a revelation', he reported later. He undertook

a major overhaul of the roman design and redrew the italics from scratch.

With Adobe Garamond, Slimbach made a significant and enduring contribution to typography in the electronic age. He captured the delicacy and poise of the original Garamond and Granjon typefaces while creating a comprehensive typeface family that offers all the advantages of contemporary technology. Adobe Garamond is probably the most efficient and dependable of the many versions of Garamond available today - a classic rejuvenation of a classic original.

#### Regular

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every

7.9

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we

8.10

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality

9.10

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and

10.11

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity

11.11

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these

12.14

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes

13.15

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the

14.15

Below,  
34

#### Italic

7.9

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and*

8.10

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the*

9.10

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes.*

10.11

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and*

11.11

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which*

12.14

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity*

13.15

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these*

14.15

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he*

Below,  
34

At the Gates of the Forest

At the Gates of the Forest

Trajan

Ty Trajan
Ca <b>Serif</b>
Ke <b>Capitals</b>
Te <b>Digital</b>
Da <b>1989</b>
De <b>Carol Twombly</b>
Fo <b>Adobe</b>
Co <b>USA</b>

<b>Characteristics</b>
All capitals
Classical proportions
Square base form

AMWN  
HEBPR  
CGJQS

<b>Connections</b>	
Weiss	1926
Goudy Trajan	1930
La Gioconda	2000
Cyan	2006

<b>Availability</b>
Trajan is available from Adobe and resellers

<b>Specimen</b>
Adobe Originals Trajan specimen. Adobe Systems Inc., San Jose, 1989 (228x144mm)

56-point Regular

ABCDE  
FGHIJ  
KLMN  
OPQRS  
TUVW  
XYZ&  
01234  
56789

Character set

ABCDEFGH  
IJKLMNOP  
OPQRST  
UVWXYZ&  
1234567890  
ÆŒ®©™  
\$¢£¥ƒ%¹²³  
ÀÁÂÃÄÅÇ  
ÈÉÊËÌÍÎÑ  
ÒÓÔÕÖ  
ÜÙÚÛÜÝ  
ØŁþÐŠŽ  
!;?¿()[]^\_`  
\*...'''''...<>«»  
/---\_..

56-point Bold

ABCDE  
FGHIJ  
KLMN  
OPQRS  
TUVW  
XYZ&  
01234  
56789

Trajan's Column was erected in Rome in AD 113 to commemorate emperor Trajan's military conquests. The inscription at its base is among the finest surviving examples of imperial Roman square capitals composed in letters that are finely chiselled, orderly and majestic, without any superfluous decoration.

Roman letter carvers were the first to use serifs at the terminals of strokes, probably because the capitals were marked out with brush-drawn letters before the stone was carved. The lettering on Trajan's Column, and others like it, has had a defining

influence on the development of Western scripts, and consequently on typeface design, for 2,000 years. In Renaissance Italy the Trajan capitals and other classical inscriptions were referenced explicitly as models of a classical ideal and shaped the art of typography from its beginning.

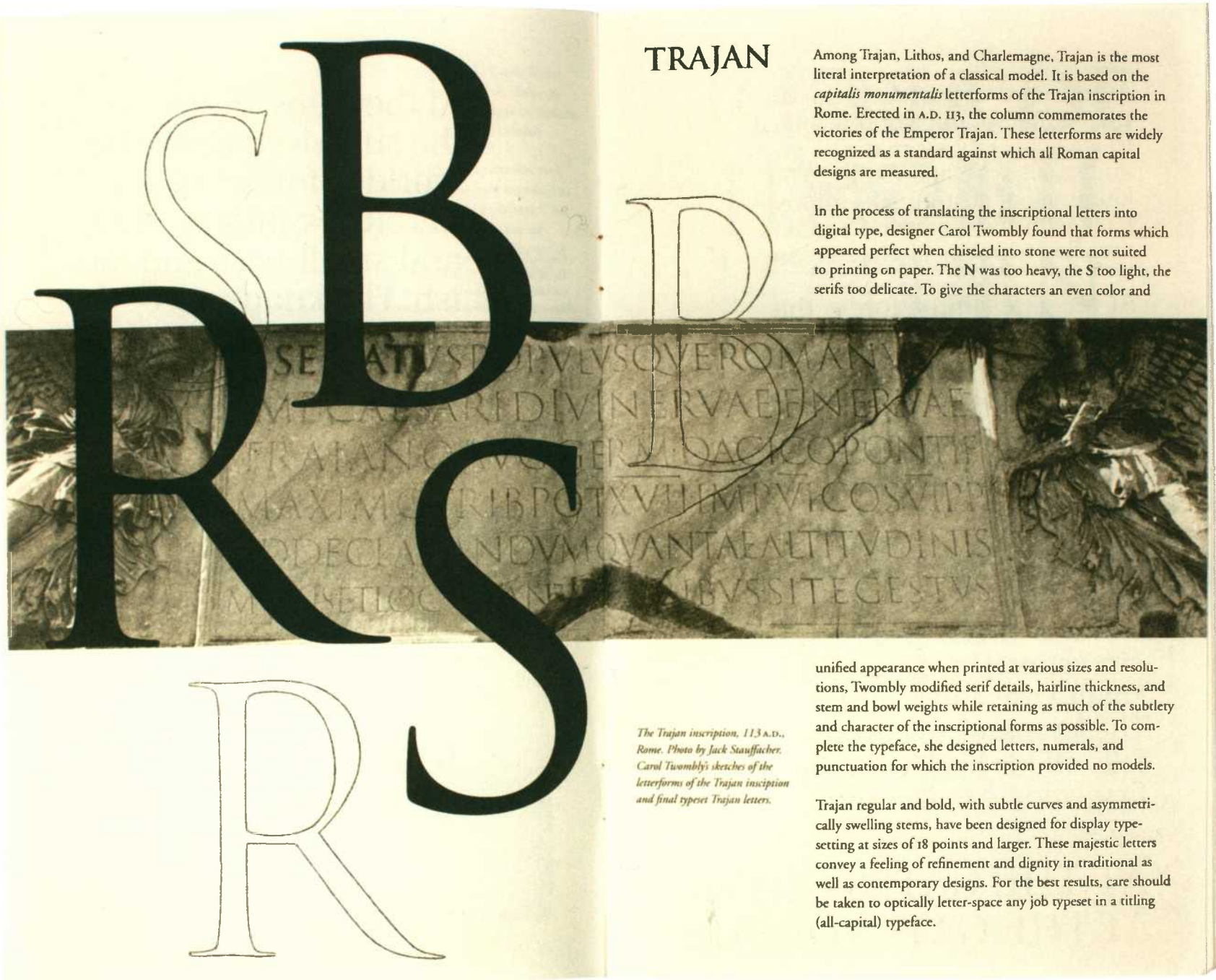
In 1989 Carol Twombly (1959–), a senior designer at Adobe Systems Inc., created three typefaces based on historical sources; one of these, Adobe Trajan, was a sensitive interpretation of the letterforms from the inscription. Trajan was not designed for text but as a display typeface, and one best

used at large sizes. Its proportions are spacious and graceful, with only a few judicious adjustments made to the original Roman forms, such as a heavier S, a lighter N, and slightly more prominent serifs throughout. Like its source, Trajan is in capitals only, but the digital typeface varied from the original carved letters by providing a companion bold weight.

Twombly's is the most successful and accurate translation of the Trajan inscription into type, although a number of designs precede it, notably Emil Rudolf Weiss's eponymous 1926 face (pp228–29),

Frederic W. Goudy's 1930 Goudy Trajan and Warren Chappell's Trajanus of 1939. Adobe has extended the Trajan family following its introduction, initially meeting user demand by adding small capitals. In 2011 the typeface was redeveloped for OpenType with the addition of four extra weights and Greek and Cyrillic glyph sets.

The historian Nicolette Gray once remarked that 'the perfection of a Roman inscription consists in the perfection of the drawing of each letter, and in the order and clarity of the spacing'. This certainly applies to Carol Twombly's majestic reinterpretation.



## TRAJAN

Among Trajan, Lithos, and Charlemagne, Trajan is the most literal interpretation of a classical model. It is based on the *capitalis monumentalis* letterforms of the Trajan inscription in Rome. Erected in A.D. 113, the column commemorates the victories of the Emperor Trajan. These letterforms are widely recognized as a standard against which all Roman capital designs are measured.

In the process of translating the inscriptional letters into digital type, designer Carol Twombly found that forms which appeared perfect when chiseled into stone were not suited to printing on paper. The N was too heavy, the S too light, the serifs too delicate. To give the characters an even color and

*The Trajan inscription, 113 A.D., Rome. Photo by Jack Stauffacher. Carol Twombly's sketches of the letterforms of the Trajan inscription and final typeset Trajan letters.*

unified appearance when printed at various sizes and resolutions, Twombly modified serif details, hairline thickness, and stem and bowl weights while retaining as much of the subtlety and character of the inscriptional forms as possible. To complete the typeface, she designed letters, numerals, and punctuation for which the inscription provided no models.

Trajan regular and bold, with subtle curves and asymmetrically swelling stems, have been designed for display typesetting at sizes of 18 points and larger. These majestic letters convey a feeling of refinement and dignity in traditional as well as contemporary designs. For the best results, care should be taken to optically letter-space any job typeset in a titling (all-capital) typeface.

Ty **HTF Didot**  
 Ca **Serif**  
 Ke **Modern**  
 Te **Digital**  
 Da **1991**  
 De **Jonathan Hoefler**  
 Fo **Hoefler Type Foundry**  
 Co **USA**

**Characteristics**  
 Vertical stress  
 High contrast  
 Hairline cross-strokes  
 Flat hairline serifs  
**E** Heavy, bracketed serifs  
**J** Tail sits on baseline  
**M** Narrow  
**Q** Curved tail below letter  
**R** Curved leg  
**W** Stepped centre-strokes, serif at apex

**CEMRW**  
 abcdefghij  
 orstuyae<sup>g</sup>fg

**Connections**  
 Didot 1784  
 Modern No. 20 1905  
 Ambroise 2001  
 Didot Elder 2004

**Availability**  
 HTF Didot is available from Hoefler & Co.

**Specimen**  
 HTF Didot type specimen. Hoefler Type Foundry, New York, 1997 (279x216mm)

120 pt TOI Mais  
 96 pt CIEL Sabot  
 84 pt ROUX Quatre  
 66 pt ÉTAGES Argonnes  
 48 pt SALINITÉ Interrogatif  
 42 pt ATHENIANS Establishment  
 32 pt HAMILTONIANS Operatic Overtures  
 24 pt NIHILIST THEORIES Indigenous Populations  
 20 pt THIS FAMILY OF FONTS Thus this typeface, a Medium  
 16 pt WAS CREATED BY DRAWING TWO Weight Between The Light and Bold  
 14 pt PAIRS OF DESIGNS: LIGHT AND BOLD Extremes, did not have to be drawn; instead  
 12 pt AND SMALL SIZE AND LARGE SIZE. WITH It was created Mathematically, as an Average or  
 10 pt THESE "MASTERS" IN PLACE. "INSTANCES" OF THE "Interpolation," of the two masters Didot Light and Bold.  
 8 pt FONTS FOR VARIOUS SIZES CAN BE EASILY INTERPOLATED Another exciting innovation which means more fonts per dollar

XX - MUSE N° 1 HTF DIDOT MEDIUM

*MIL Rétif*

*FOIS Parez*

*NEUF Soirées*

*SORTIE Rafistoler*

*ROSAIRE Scrupuleux*

*CAVALIERE Empêchement*

*DESCRIPTIONS Concentus Musicus*

*WARBURTONSMITH Mesoamerican Cultures*

*THIS PRACTICE HELPS Created For Use at 144 Point*

*REVIVE THE TYPEFOUNDERS' Intermediate Typefaces can Be Created*

*PRACTICE OF CUTTING DIFFERENT Which are Suited to Use over a Particular*

*DESIGNS FOR DIFFERENT SIZES: SINCE A Range of Sizes. On this spread, there are actually*

*TEXT SIZE MASTER WAS CREATED FOR IDEAL Fourteen typefaces, seven sizes each for Roman and Italic*

*USE AT TEN POINT, AND A DISPLAY SIZE MASTER WAS Thus as the type gets Bigger, the Hairlines remain Delightfully Thin*

56 pt

48 pt

40 pt

32 pt

24 pt

20 pt

16 pt

14 pt

12 pt

10 pt

10 pt

10 pt

9 pt

HTF Didot was commissioned by *Harper's Bazaar* as part of the fashion magazine's 1991 redesign, which was described at the time as 'one of the most dramatic magazine reinventions in history'. Its editorial team wanted a new typeface that would continue the design style for which it had gained a reputation since its post-war inception under the direction of the illustrious designer Alexey Brodovitch (pp324–25), whose astonishing layouts were well known for their vivid use of Bodoni and Didot.

Jonathan Hoefler (1970–) of the Hoefler Type Foundry, New York, was commissioned to create a typeface that would carry the magazine's design direction forward for a contemporary readership. The result, HTF Didot, is a revival of the work of the eighteenth- and nineteenth-century Parisian type founder and punch cutter Firmin Didot (1764–1836), a key member of the Parisian dynasty that dominated French type founding for two centuries. Didot was responsible for the design of several innovative typefaces (pp90–91) that captured the neoclassical style of the Age of Enlightenment.

The design of Hoefler's letters is based on types in Didot's 1819 *Spécimen des nouveaux caractères* and references similar specimens by Joseph Molé le Jeune from the same year. HTF Didot, like its antecedents, shows no evidence of any origin in handwriting. It is the severe product of logical design processes, characterized by a vertical stress and straight-edged serifs that sit squarely on stems with no bracketing. Thinner strokes are of a hairline weight, and the contrast between them and thicker stems is extreme. In order to manage the typeface's hairline strokes at different scales in a variety of editorial situations, Hoefler drew each of the family's three weights and three italics in seven different optical sizes, each designed to be used in a specific series of sizes ranging from 6 to 600 point, resulting in a total of 42 calibrated typefaces.

The *Harper's Bazaar* relaunch became a milestone in publishing and Didot typefaces have continued to be widely used in fashion branding and editorial work, a testament to the durability of the neoclassical style.

Ty	FF Meta
Ca	Sans Serif
Ke	Humanist
Te	Digital
Da	1991
De	Erik Spiekermann
Fo	FontFont
Co	Germany

**Characteristics**

Oblique lower case terminals at head
Flat lower case terminals at foot
A Low crossbar
C c S s e Angled terminals
E F T Slanted upper stroke terminal
M Splayed
a Double-storeyed
b h k l r Slight curve to left at top of stem
g Double-storeyed, open lower bowl
i j Round dot
I Hooked tail
y Stepped strokes, curved tail

**A E G M Q R**  
**ab c e f g h i j**  
**k l o p r s t u y**

**Connections**

Syntax	1969
ITC Officina	1990
FF Info Text	1996
FF Unit	2003

**Availability**

FF Meta is available from FontFont and resellers

**Specimen**

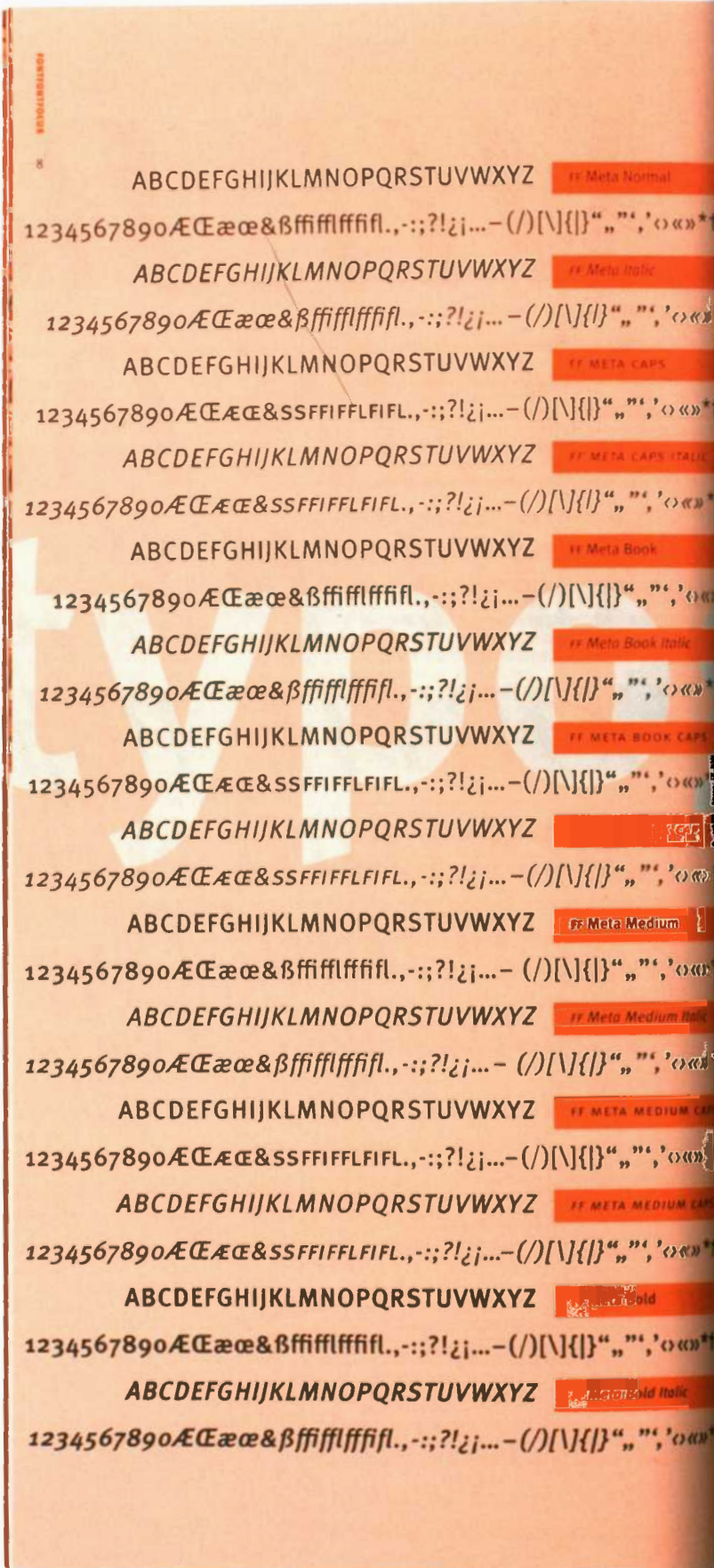
FontFont Focus No. 4: 'Meta'. FontFont, Berlin, c2000 (297x148mm)

In 1985 the German typographer Erik Spiekermann (1947–) created Meta for the Sedley Place agency, to be used in the corporate identity of Deutsche Bundespost, the West German Post Office. However, the client expressed concerns that the proposed design would 'cause unrest' internally and the entire project had to be abandoned. Three years later, Spiekermann decided to develop the typeface himself, eventually publishing it in 1991 through his newly formed digital type foundry, FontFont. The final version, FF Meta, was drawn by Just van Rossum and Erik van Blokland, who reconstructed the original digital outlines in three weights and added a number of refinements.

The original brief for Deutsche Bundespost was demanding. It called for a legible, neutral, space-saving typeface with an unambiguous character in three well-differentiated weights. The new design would be sufficiently robust for use in small sizes and would reproduce well on high- and low-resolution printers using paper stock of variable quality. It was also to be implemented as a cross-platform typeface for various contemporary typesetting technologies.

Spiekermann's solution was intended to be the 'antithesis of Helvetica', he said, which he considered 'boring and bland'. His new design 'has to do more than look pretty: it has to work pretty hard'. Because it was required to look distinctive in corporate communications and to be easily readable in smaller point sizes, Meta's overall structure has a logical and very inviting personality, with wide, open apertures and a balanced, but not even, stroke contrast. It was inspired by the nuanced humanist contours of sans serif types like Syntax (pp392–93).

Meta is narrow by comparison with sans serifs like Helvetica and thus economical in its use of space, an attribute that makes it particularly useful in German-language settings, where long word constructions can make awkward line breaks when set at short measures. Character strokes are sturdy enough to withstand uneven printing but not so much so that individual characters appear to merge. A number of features were implemented to provide unambiguous character differentiation in a broad range of conditions, such as the small curves, indentations and openings at joints that are evident throughout. Meta was massively successful in the 1990s as a strikingly individual and warm alternative to the major sans serifs of the day. It was widely seen in brand communications and has since been hugely influential in the design direction of many recent typefaces.





Ty Mrs Eaves
Ca Serif
Ke Transitional
Te Digital
Da 1996
De Zuzana Licko
Fo Emigre
Co USA

<b>Characteristics</b>
Vertical stress
<b>A</b> High bar and pointed apex
<b>C</b> Vertical serifs
<b>E</b> Long bottom stroke
<b>J</b> Descends below baseline
<b>M</b> Narrow
<b>Q</b> Sweeping tail below letter
<b>R</b> Straight, flared leg
<b>T</b> Wide arms
<b>W w</b> Centre-strokes meet at apex
<b>a</b> Double-storeyed, large bowl
<b>g</b> Double-storeyed, open lower bowl

ACEJMQ  
 abcdefghij  
 orstwy aefg

<b>Connections</b>
Baskerville 1757
Filosofia 1996
Baskerville 10 Pro 2006
Mr Eaves 2009

**Availability**  
 Mrs Eaves is available from Emigre and resellers

**Specimen**  
 Mrs Eaves XL type specimen. Emigre, Berkeley, 2009 (210x135mm)

MRS EAVES TYPE SPECIMEN

— [ MRS EAVES ROMAN — 24/31 POINT ] —

6  
 ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()

— [ MRS EAVES XL REGULAR — 24/31 POINT ] —

6  
 ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()

— [ MRS EAVES XL NARROW — 24/31 POINT ] —

6  
 ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()

EMIGRE FONTS

MRS EAVES TYPE SPECIMEN

— [ MRS EAVES ITALIC — 24/31 POINT ] —

7  
 ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()

— [ MRS EAVES XL REGULAR ITALIC — 24/31 POINT ] —

7  
 ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()

— [ MRS EAVES XL NARROW ITALIC — 24/31 POINT ] —

7  
 ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()

WWW.EMIGRE.COM

Mrs Eaves is a reinterpretation of the eighteenth-century types of the English printer and punch cutter John Baskerville (1706–75). It was designed by Zuzana Licko and released by Emigre in 1996.

A consistent theme underpinning much of Licko's work is the exploration of the relationship between the appearance of letterforms and the technologies that are used to create them. Her interpretation of Baskerville's designs, highly effective in its own right, is also a thought-provoking exploration of the nature of revivalism in typography and a challenge to the conventional ways of reappropriating

classic letterforms. Licko said in a 2002 interview that Mrs Eaves came about because she was 'shocked by the great difference between letterpress type and phototype, especially when comparing specimens of what was supposedly the same typeface design'. She felt that many photocomposition and digital revivals 'had an uncanny polished tightness, as though they sought to reproduce the original lead typefaces in some previously unattainable perfection'. With the design of Mrs Eaves, Licko sought to achieve the opposite effect, deliberately exploiting the precision of digital production methods to capture something of the charm of the lack

of definition in letterpress printing that can occur due to faults in physical processes such as impression density and ink spread.

The key characteristics of Mrs Eaves' letterforms are consistent with those of Baskerville. They have bracketed serifs and a vertical stress, departing from the old-style model. The stroke weights of Mrs Eaves are considerably heavier than most other revivals, and contours have slightly rounded terminals, restoring the sensibility of letterpress printing without becoming a pseudo-historical facsimile. Mrs Eaves is a wide-set typeface with loose spacing and virtually no kerning. The family includes

roman, italic, small and petite capitals, bold, and roman and italic ligatures. Mrs Eaves XL was added in 2009 to offer a larger x-height, shorter ascenders and descenders, and tighter spacing overall.

Licko named her typeface in memory of Sarah Eaves, one of the forgotten female contributors to the history of typography. Mrs Eaves lived with John Baskerville as his housekeeper, marrying him after the death of her first husband. Like the widows of Caslon and Bodoni, she continued Baskerville's work after his death in 1775, maintaining his high production standards and advancing his reputation.

MRS EAVES TYPE SPECIMEN

FABLE LII. *The Mock-bird.*

— I SET IN MRS EAVES XL —

**There is a certain bird**  
in the West-Indies,

WHICH HAS THE *faculty* OF

MIMICKING THE NOTES

of every other songster,  
without being able himself to add any original strains to the concert.

*As one of these Mock-birds was displaying*

HIS TALENTS OF RIDICULE

*among the branches of a venerable wood:*

'Tis very well,

SAID A LITTLE WARBLER,

*speaking in the name of all the rest.*

we grant you that our music  
is not without its faults:

but why will you not favour us

*with a strain of*

YOUR OWN?

EMIGRE FONTS

MRS EAVES TYPE SPECIMEN

FABLE LIII. *The Trumpeter.*

— I SET IN MRS EAVES XL NARROW —

A Trumpeter in a certain army happened to be taken prisoner.  
HE WAS ORDERED *immediately* TO EXECUTION

but pleaded **excuse** for  
**HIMSELF,**  
that it was *unjust*

a person should suffer *death*, who, far from an intention  
of mischief, *did not even wear* an offensive weapon.

So much the rather,

*replied one of the enemy***SHALT THOU DIE;**

since without any design of *fighting thyself*,  
**THOU EXCITEST OTHERS TO THE**  
**bloody business:**

for he that is the *abettor* of a**BAD ACTION**

IS AT LEAST EQUALLY WITH HIM THAT

**commit it.**

WWW.EMIGRE.COM

Ty	Gotham
Ca	Sans Serif
Ke	Geometric
Te	Digital
Da	2000
De	Tobias Frere-Jones
Fo	Hoefler Type Foundry
Co	USA

**Characteristics**

- Character construction on square bodies
- Large x-height
- C c S s e** Angled terminals
- G** No spur
- Q** Angled tail
- R** Straight, angled leg
- a** Double-storeyed, round bowl
- f r t** Narrow with vertical terminals
- g** Single-storeyed
- i j** Square dots
- t** Flat top-stroke
- y** Hooked tail

**AGMQR**  
**abcefhij**  
**koprstuy**

**Connections**

Metro	1930
Interstate	1993
Brandon Text	2013
FF Mark	2013

**Availability**

Gotham is available from Hoefler & Co.

**Specimen**

*The Hoefler Type Foundry Catalogue of Typefaces*, fifth edition. Hoefler Type Foundry, New York, c2001 (279x216mm)

**GOTHAM™ SIXTEEN FONTS**

THIN | EXTRA LIGHT | LIGHT | BOOK | MEDIUM | BOLD | BLACK | ULTRA | each in ROMAN and ITALIC

A sans serif based on vernacular architectural lettering, designed for GQ magazine by Tobias Frere-Jones with Jesse Ragan.

Long before the emergence of a profession called "graphic design," there was signage. Up until the mid-twentieth century, the job of providing architectural lettering often fell to engineers or draftsmen, most of whom worked outside of the typographic tradition. The shape of facade lettering was often determined by the practical business of legibility, rather than any sort of stylistic agenda – although inevitably, even the draftsman's vision of "basic building lettering" was influenced by the prevailing style of the time.

**AN AMERICAN VERNACULAR**

Like most American cities, New York is host to a number of mundane buildings whose facades exhibit a distinctively American form of sans serif. This kind of lettering occurs in many media: the same office buildings whose numbers are rendered in this style, in steel or cast bronze, often use this form of lettering for their engraved cornerstones as well. Cast iron plaques regularly feature this kind of lettering, as do countless painted signs and lithographed posters, many dating back as far as the Works Progress Administration of the 1930s. And judging by how often it appears in signs for car parks and liquor stores, this might well be the natural form once followed by neon-lit aluminum channel letters. Although there is nothing to suggest that the makers of these different kinds of signs ever consciously followed the same models, the consistency with which this style of letter appears in the American urban landscape suggests that these forms were once considered in some way elemental. But with the arrival of mechanical signmaking in the 1960s, these letters died out, completely vanishing from production.

<p><small>GOTHAM THIN</small>  <b>BUSH</b></p> <p><small>GOTHAM EXTRA LIGHT</small>  <b>ECRU</b></p> <p><small>GOTHAM LIGHT</small>  <b>LEAN</b></p> <p><small>GOTHAM BOOK</small>  <b>RUSH</b></p> <p><small>GOTHAM MEDIUM</small>  <b>FERN</b></p> <p><small>GOTHAM BOLD</small>  <b>ROLE</b></p> <p><small>GOTHAM BLACK</small>  <b>IRISH</b></p> <p><small>GOTHAM ULTRA</small>  <b>MAIN</b></p>	<p><small>GOTHAM THIN</small>          Grand</p> <p><small>GOTHAM EXTRA LIGHT</small>          Iodine</p> <p><small>GOTHAM LIGHT</small>          Ethics</p> <p><small>GOTHAM BOOK</small>          Mulch</p> <p><small>GOTHAM MEDIUM</small>          Horse</p> <p><small>GOTHAM BOLD</small>          Minus</p> <p><small>GOTHAM BLACK</small>          Close</p> <p><small>GOTHAM ULTRA</small>          Motif</p>
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see also  
GOTHAM CONDENSED p. 23**GOTHAM**

Although designers have lived with this lettering for half a century, it has remarkably gone unrevived until now. In 2000, Tobias Frere-Jones undertook a study of building lettering in New York, starting with a charming but rarely examined sign for the *Port Authority Bus Terminal*. Though Frere-Jones wanted Gotham to exhibit the "mathematical reasoning of a draftsman" rather than the instincts of a type designer, he allowed Gotham to escape the grid wherever necessary, giving the design an affability usually missing from 'geometric' faces.

**TAXONOMY**

Sans serifs are often organized into three categories. Designs built with rule and compass, of which Futura is the classic example, are called *geometrics*.

Faces which are less rigid, often having the more traditional 'two-storey' forms of *a* and *g*, are called *grotesques*. (Univers and Helvetica are both grotesques.) And faces which are suggestive of calligraphy, with wholly traditional

forms, are known as *humanists*. (Some humanist faces feature artifacts of the pen, such as oblique stress or flared stems, though not all: Gill Sans and Optima are both humanists.)

**VARIATIONS**

Unlike the signage upon which it was based, Gotham includes a lowercase, an italic, a full range of weights, and a related condensed design (see p. 23).

The Gotham family of typefaces was commissioned by the editors of *GQ* magazine, who wanted a geometric sans serif that would be 'masculine, new, and fresh'. It was drawn in 2000 by American type designer Tobias Frere-Jones (1970–).

Frere-Jones and Jonathan Hoefler (1970–), his collaborator at that time, had become highly respected for the depth of historical knowledge that underpinned their type design practice. Because Frere-Jones recognized that, as Hoefler said, 'a great wellspring of American type design is its vernacular lettering, rather than its typefounding', he did not look to antique specimen books for inspiration. Instead, he began researching Gotham by photographing the many forms of public lettering that had dominated the streets of the old commercial districts of New York City from the 1920s until the 1960s. The collection of everyday letterforms quickly expanded into a huge archive of images of architectural facades, cast-iron plaques, neon signs, shop signs, hand-painted lettering and lithographed posters. He was particularly taken with an all-caps sign on the Eighth Avenue facade of the Port Authority Bus Terminal. Like many other handmade sans serifs he had documented, this exhibited an engineer's understanding of letter construction in a form that was measured, plain and free of stylistic affectation.

Frere-Jones wanted to infuse Gotham's letterforms with this authentic tone, deliberately evoking an unselfconsciousness that followed the 'mathematical reasoning of a draftsman' rather than the calculated nuances of a design from the print tradition. Accordingly, he drew Gotham's letters to a square, even width, using a grid. However, he allowed it to escape its boundaries where necessary, giving it a homely and inviting quality missing from most geometrically constructed typefaces.

Since its release in 2000 Gotham has achieved enormous popularity. The family now extends to a total of 66 styles in four widths, each in eight weights with matching italics, accompanied by proportional and tabular numerals and extensive support for Latin and non-Latin languages.

Gotham is an assiduous typeface for both text and display. It has the familiar charm of the lettering of the city, communicating with an unassuming and uniquely American accent. Accounting for its meteoric success, Tobias Frere-Jones has suggested that 'It was born outside type design in some other world and has a very distinct flavor from that.'

Ty **Akkurat**  
 Ca **Sans Serif**  
 Ke **Grotesque**  
 Te **Letterpress**  
 Da **2004**  
 De **Laurenz Brunner**  
 Fo **Lineto**  
 Co **Switzerland**

**Characteristics**  
 C c S s e g Flat terminals  
 G Has spur  
 Q Straight, angled tail  
 R Straight, angled leg  
 a Double-storeyed, curve at foot  
 f r t Vertical terminals  
 g Double-storeyed, raised ear  
 i j Square dots  
 l Hooked tail  
 t Angled top-stroke  
 y Curved tail

**AGMQR**  
**abceefghij**  
**koprstuy**

**Connections**

Helvetica	1957
Transport	1959
Lettera-Txt	2008
LL Circular	2013

**Availability**  
 Akkurat is available from Lineto and resellers

**Specimen**  
 Akkurat type specimen. Lineto, Zurich, 2004 (210x148mm)



Akkurat is Swiss designer Laurenz Brunner's typographic response to his country's modernist design heritage. Brunner (1980–) started its design development process as a student at Central Saint Martins college in London in 2002, a creative environment that, he said, 'was driven by illustration and saturated with expressive fonts'. Akkurat was intended as the antithesis to that context – a utilitarian alphabet that sought to achieve a balance between tradition and modernity. He drew the letterforms by hand, starting with pencil sketches, then reworking them individually at a large size in acrylic paint on A4 sheets and subsequently refining and digitizing them.

Akkurat is a solid, reliable text type that reconciles the rational qualities of typefaces like Helvetica and Univers with the natural charm of older grotesques like Franklin Gothic and Akzidenz-Grotesk. Sober and utilitarian at first sight, Akkurat reveals its carefully considered typographic details on closer analysis. It has some similarities to Helvetica, retaining a clean, sharp appearance in a more compact form, but a more optimistic character is provided by features such as the double-storeyed g and the hooked tails of the lower case a and l. These distinguishing characteristics also contribute to legibility, making Akkurat unambiguously easy to read at small point sizes while contributing to its inviting personality at larger sizes.

In 2004 Akkurat was released by the Lineto type foundry in three weights with matching italics and a monospaced version. It has subsequently been expanded with additional OpenType features and character sets suitable for several languages.

A contemporary expression of the International Typographic Style (or Swiss Style), Akkurat became very fashionable on its release among graphic designers interested in reanimating modern values in their work. To other members of the profession this approach was seen as a somewhat superficial recycling of old visual tropes, but Akkurat has since proved itself to be an enduring and assiduous performer. It is widely seen today in a huge range of design applications.

Akkurat Specimen

[2/4]

3 Akkurat  
Normal

4 Akkurat  
Normal  
Kursiv

# Didot Elder

Ty **Didot Elder**

Ca **Serif**

Ke **Modern**

Te **Digital**

Da **2004**

De **François Rappo**

Fo **Optimo**

Co **Switzerland**

## Characteristics

Vertical stress

Thin strokes with high contrast

Sharp, unbracketed serifs

Most capitals have uniform width

**C G S** Arrow serifs

**E** Heavy, bracketed serifs

**J** Tail sits on baseline

**K k** Bar joins arm and leg to stem

**M** Narrow

**Q** Curved tail

**R** Curved leg

**W** Stepped centre-strokes

**g y** Hooked tail

ACGMRS

abcdefghi

orstuyaefg

## Connections

Didot 1784

HTF Didot 1991

Ambroise 2001

Parmigiano 2013

## Availability

Didot Elder is available from Optimo and resellers

## Specimen

Didot Elder type specimen PDF. Optimo, Geneva, 2015 (297x210mm)

Didot Elder

Didot Display  
235 pt

Didid

Didot Elder Roman / Italic  
105 pt

Aa Aa

Didot Elder Book / Italic  
105 pt

Aa Aa

Didot Elder Bold / Italic  
105 pt

Aa Aa

Didot Elder Display  
105 pt

Aa

Didot Elder Family  
7 Styles

Didot Elder Roman  
*Didot Elder Roman Italic*  
Didot Elder Book  
*Didot Elder Book Italic*  
Didot Elder Bold  
*Didot Elder Bold Italic*  
Didot Elder Display

Didot Elder

Didot Elder Display  
60 pt

# The car was a boxy late model Ford

Didot Elder Display  
48 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been

Didot Elder Display  
36 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been

Didot Elder Display  
24 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine

Didot Elder is the first revival of a typeface by Pierre Didot the Elder (1761–1853), the leading publisher and printer in France during the neoclassical period. Swiss graphic designer and educator François Rappo (1955–) based Didot Elder on a specimen published in 1819 (pp90–91) and developed it as a comprehensive digital type family for use in both editorial and display work.

Pierre Didot and his brother Firmin (1764–1836) were members of a French printing and publishing dynasty renowned for the impeccable quality of their publications. The Didot company maintained the highest standards of book production, using the finest materials available to publish short print runs of limited editions that were lavishly illustrated by leading contemporary artists. Its patrons included the king of France, Louis XVI, and his brother, the future King Charles X.

The typefaces that the Didots designed for exclusive use in their publications are among the foremost examples of neoclassical typography. The original on which Rappo based his revival was in development for ten years. It was cut by the punch cutter Vibert under Pierre Didot's supervision and was first used for a new collection of books in 1812.

Didot typefaces have a strictly vertical axis and are notable for their extreme contrast between thick and ultrathin strokes, and hairline serifs with no bracketing at their joints to the stems. Rappo wanted, he said, to achieve a very faithful interpretation of its source: 'I followed very closely Pierre Didot's original types details and features: the asymmetrical serifs and the arrow-like serifs which were present in all the type sizes.' The most immediately apparent of its unusual features are the eccentric arrow-shaped serifs on the upper case C, G and S, and the unusual tails of the lower case g and y.