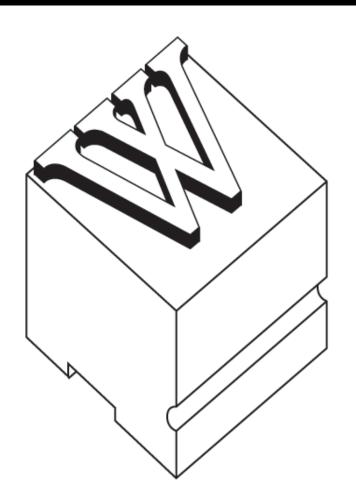
A brief history of typefaces

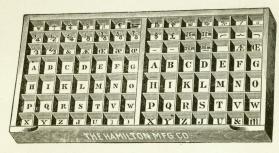
The invention of printing

Allenius lut omnes-cuides accidites maribs. Er ecce die terrio findo fiuillimus vulnerā dolor ett-arrepris duo elg gnid end internamil-doei fild dijs-ingrelli lunt urban confidence: interfedily: omnibs malculis emoret Inhen parii nerauctic: collenes dină de domo lichem-forore fua. Duibus egrellis-irruerüt lup occilos cerci blij iacob-r depopulan funt orbem foldonan Adpri: oues eop a armana-a almos-cundan vallance que in iomibs + i agris etant pruulos of con er veorce duscuir capituas. Luibus perperais audāder: iacob disir ad timion er leui. Túrballis mere odiofum fecilie me chanancie a pherezeil labitawribs terre hui?, Aos pauci lumua: illi cogregati printete me: 4 delebor ego 4 dino mea. Kapetir. Muito ut logo abuti ebuer lorore nottra: nterea locur? est beus ab iacob. Burge-a alcide behel-a habita ibi: fam altare dilo d'amaruit tibi: quado fugido as flav fix null. Jacob vero convocata omni domo lua art. Abicia dos alianos qui i madio vii lut e mudàmini: ac mucan vellimen ta via. Burgin a alambam? in bahd. ur faciam? ibi alcare dive qui egudi-uic me i die cibulaconie me: er loco? fuit itineris mei. Dennie ergo ei omes rueni r. Telidal anun anmin anti

aque. Propterea vocatu é no n'illi9 baalpharasim. Et reliq= i fallprilia fua: qualt david et Et addidrunt adhuc philistiscenderent: et diffussi saile m. Löluluit auté dauid düm ndā conaphiliftce: 4 nadas nanus meas: Dui rādir. Mō is rõtta tos led gira wilt ergü venics ad cos cradúlo pirorū. udiccie sonici damorie cra-

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

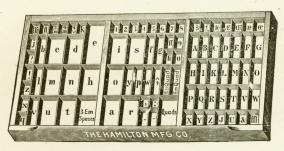




Upper Case.



Lower Case.
A Pair of Cases.



California Job Case.

Fig. 2.—Showing Lay of Cases.

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

Glos appellatur mariti soror: atquidem fratris uxor.

Leuir dicitur frater mariti: quasi leuus uir.

Fratriz appellantur quasi fratrum inter se uxores.

ta sunt in antiquis auctoribus: & maxime in Affranio: & ui/

Amitini fratrum & matris & fœminæ filii. Patrueles matrum fratrum filii. Cõlobrini ex duabus editi lororibus:de quibus exempla mul-

Jenson's roman typeface cut in 1470

ris uetutissimis scriptoribus.

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

I admit I have had a little work done.

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

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

I admit I have had a little work done.

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

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

Glos appellatur mariti soror: atq idem fratris uxor.
Leuir dicitur frater manti: quasi leuus uir.
Fratriz appellantur quasi fratrum inter se uxores.
Amitini fratrum & matris & sœminz silii.
Patrueles matrum fratrum silii.
Cõsobrini ex duabus editi sororibus: de quibus exempla multa sunt in antiquis auctoribus: & maxime in Affranio: & uit ris uetutissimis scriptoribus.

Jenson's roman typeface cut in 1470

PROPER.

Et datur inculto tramite dura quies,

E t quodanq; meæ possunt narrare querelæ, Cogor ad argutas dicere solus aues,

S ed qualiscunq; es, resoneut tibi Cynthia syluæ, Nec deserta tuo nomine saxa uacent.

AD CYNTHIAM.

On ego nunc tristes uereor mea Cynthia manes,

Nec moror extremo debita fata rozo, s ed ne forte tuo careat mihi funus amore,

Hic timor est ipsis durior exequis, N on adeo leuiter noster puer hæsit oællis,

Vt meus oblito puluis amore naæt,

I llic phylacides iucundæ coniugs heros Non potuit cæas immemor esse loas,

s ed cupidus falsis attingere gaudia palmis, Thesalis antiquam uenerat umbra domum,

I llic quicquid ero semper tua dicar imago, Traicit & fati littora magnus amor,

I llic formo sæ ueniant chorus heromæ,

Quas dedit ar ziuis dardana præda uiris, Quarum nulla tua fuerit mihi Cynthia forma

Gratior, & tellus hoc ita iusta sinat. Quamuis te longæ remorentur fata senectæ,

Cara tamen lachrymis offa futura meis,

Tum mihi non ullo mors sit amara low, Quam uereor ne te contempto Cynthia busto.

Quæ tu uiua mea possis sentire fauilla, Abstrahate nostro puluere iniquus amor, The Venetian publisher Aldus Manutius distributed inexpensive, small-format books in the late fifteenth and early sixteenth centuries to a broad, international public.

His books used italic types, a cursive form that economized printing by allowing more words to fit on a page. This page combines italic text with

roman capitals.

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

2 Aug. lib. 33, contra Fauft.c. 7. Quid ergo? cum legimus, obliuifeimur quemadmodum loqui foleamus? An feriptura Dei aliter nobifeum fuerat quam noftro more locutura?

Puis que Iesus Christ dit clairement

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

lazy d

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

ITC Garamond, 1976

lazy d

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

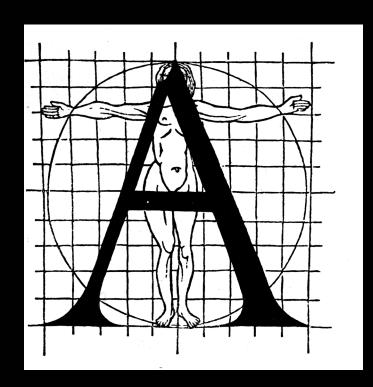
Adobe Garamond, 1986

lazy d

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

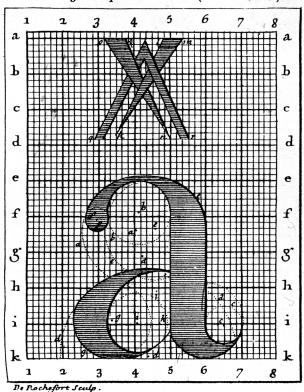
Garamond Premier Regular, 2005

Enlightenment and abstraction



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

Detail from plate XXVI (actual size)



a b c d e f g h i

3
4
5
6
7
8
9
a b c d e f g h i

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

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

ABCDEFGHIJK ABCDEFGHIJKL **ABCDEFGHIKLMN**

French Cannon.

Quoulque tandem abutere,

DOUBLE PICA ROMAN.

GREAT PRIMER ROMAN.

ENGLISH ROMAN.

quem ad finem sese estema nuror me tuns emeter quem ad finem sese estema paror que tuns endacia è nibilne te nocturnum præssidum palatii, nibil nibilne te nocturnum præssidum palatii, nibil urutis vigiliæ, nibil timor populi, nibil consensus ponorum omnium, nibil hic munitissimus bonorum omnium, nibil hic munitissimus basenali sesuali sessionale propositione de la consensus presidente presi ABCDEFGHIJKLMNOPQRSTVUW

PICA ROMAN.

Melium, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus suppliciis civem perniciosum, quam acerbissimum hostem coërcerent. Habemus enim senon deeft reip. confilium, neque autoritas hujus orDouble Pica Italick.

Quousque tandem abutere, Cati- Quousque tandem abutere, Catililina, patientia nostra? quamdiu na, patientia nostra? quamdiu nos etiam furor iste tuus eludet? nos etiam furor iste tuus eludet? ABCDESCONTELENDOPORSC quem ad finem sese effrenata jac- quem ad finem sese effrenata jac-ABCDEFGHJIKLMNOP ABCDEFGHJIKLMNO

Great Primer Italick.

Quousque tandem abutêre, Catilina, pa- Quousque tandem abutêre, Catilina, patientia nostra? quamdiu nos etiam fu- tientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem se- ror iste tuus eludet? quem ad sinem sese se effrenata jactabit audacia? nihilne te effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil ur- nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con- bis vigiliæ, nihil timor populi, nihil con-ABČDEFGHIJKLMNOPQRS ABČDEFGHIJKLMNOPQR

English Italick.

Quousque tandem abutere, Catilina, patientia Quousque tandem abutere, Catilina, patientia nofnostra? quamdiu nos etiam furor iste tuus eludet? tra? qyamdiu nos etiam furor iste tuus eludet? ABCDEFGHIJKLMNOPQRSTVU

Pica Italick.

Melium, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in bac repub. virtus, ut viri fortes acrioribus suppliciis civem perniciosum, quam acerbiffimum bostem coërcerent. Habemus enim senatusnatusconsultum in te, Catilina, vehemens, & grave: consultum in te, Catilina, vehemens, & grave: non deest reip. consilium, neque autoritas bujus ordinis: nos, nos, dico aperte, consules desumus. Decrevit quondam senatus dinis: nos, nos, dico aperte, confules defumus. Dedico aperte, confules defumus. Decrevit quondam fenatus
ABCDEFGHIJKLMNOPQRSTYUWX ABCDEFGHIJKLMNOPQRSTYUWXYZ

Pica Black.

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

Brevier Black.

And be it further enatied by the Authoricy aftiefalty. That all and chern of the fall Explosure Bills to be made fould by virtue of this AS, at many of them as thall from time to time remain unblichanged and un

Pica Gothick.

ATTA BUSAK OR IN HIMINAM VEIHNAL nama dein aimai dinainassis deins γλικφλι γιλςλ ψεins sye in himina

Pica Coptick.

Per otapxh ever the use us-ASI - HIKASI DE NE OTAHRAT ÈPOU NE OTOP. Sold uloud usks hxbru intxle those - + rownin usks rounden thath runio

Pica Armenian.

Ալչակ Թագաւտ՝ երկրի և ծովու, որդ անձե և պատկեր որպես և է իսկ մեր Աստուհայ իսկ բախու և պատածուն՝ ի վեր այա հայ Թագաւտյաց. և մնաց լայնութի, որչակ երկե

English Syriack.

بطا من بمدهم الدرالا يه وي حده سل محمد

Pica Samaritan.

אפותר שפששותש מוקדש ששים אפרא שבנדאאם שאווו בחדבע עלייה בייהוה זמל פאפה בעמבד שבר שודש פשושו אב 22

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

SPECIMEN

By 70 HN BASKERVILLE of Birmingham.

T·Am indebted to you for two if to mean well to the Interest of my ▲ Letters dated from Corcyra. Country and to approve that meaning You congratulate me in one of to every Friend of its Liberties, may be consider'd as maintaining my Authorithem on the Account you have Received, that I still preserve ty; the Account you have heard is cermy former Authority in the tainly true. But if it confifts in render-Commonwealth: and wish me ing those Sentiments effectual to the Joy in the other of my late Mar-Public Welfare or at least in daring riage. With respect to the First, freely to Support and inforce them;

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

P. VIRGILII MARONIS

BUCOLICA

ECLOGA I. cui nomen TITYRUS.

MELIBOEUS, TITYRUS.

TITYRE, tu patulæ recubans fub tegmine fagi Silvestrem tenui Musam meditaris avena: Nos patriæ fines, et dulcia linquimus arva; Nos patriam fugimus: tu, Tityre, lentus in umbra 5 Formosam resonare doces Amaryllida 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 10 Ludere, quæ vellem, calamo permifit agrefti. M. Non equidem invideo; miror magis: undique totis Usque adeo turbatur agris. en ipse capellas Protenus æger ago: hanc etiam vix, Tityre, duco: Hic inter denfas corylos modo namque gemellos, 15 Spem gregis, ah! filice in nuda connixa reliquit. Sæpe malum hoc nobis, fi mens non læva fuiffet, De cœlo tactas memini prædicere quercus: Sæpe finistra cava prædixit ab ilice cornix. Sed tamen, iste Deus qui sit, da, Tityre, nobis. 20 T. Urbem, quam dicunt Romam, Melibœe, putavi Stultus ego huic nostræ fimilem, quo sæpe solemus Pastores ovium teneros depellere fœtus.

Sic canibus catulos fimiles, fic matribus hœdos
A Noram;

Page printed by

John Baskerville

Text Page of Baskerville's Virgil, Birmingham, 1757 [81 x 58 inches]

P. VIRGILII MARONIS

BUCOLICA

ECLOGA I. cui nomen TITYRUS.

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TITYRE, tu patulæ recubans fub tegmine fagi Silvestrem tenui Musam meditaris avena: Nos patriæ fines, et dulcia linquimus arva; Nos patriam fugimus: tu, Tityre, lentus in umbra 5 Formosam resonare doces Amaryllida silvas.

T. O Melibœe, Deus nobis hæc otia fecit:
Namque erit ille mihi femper Deus: illius aram
Sæpe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
10 Ludere, quæ vellem, calamo permisit agresti.

M. Non equidem invideo; miror magis: undique totis
Ufque adeo turbatur agris. en ipfe capellas
Protenus æger ago: hanc etiam vix, Tityre, duco:
Hic inter denfas corylos modo namque gemellos,
15 Spem gregis, ah! filice in nuda connixa reliquit.
Sæpe malum hoc nobis, fi mens non læva fuiffet,
De cælo tactas memini prædicere quercus:
Sæpe finiftra cava prædixit ab ilice cornix.

Roman Prints.

Aabcdefghijklmnopqrsstuvwxyz.

ABCDEFGHIJKLMNOPQ



Italian Hand~

aabbeeddeefffoghbykkllmmnoppgrsfstuvnscyzz. AB6DEFGHIJKLLMMN NOP2RITUVWWXXYZZ.

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

LA THÉBAÏDE,

OU

LES FRERES ENNEMIS.

TRAGÉDIE.

ACTE PREMIER.

SCENE I.

JOCASTE, OLYMPE.

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

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

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

LA THÉBAÏDE,

OU

LES FRERES ENNEMIS,

TRAGÉDIE.

ACTE PREMIER.

SCENE I.

JOCASTE, OLYMPE.

JOCASTE.

Les sont sortis, Olympe? Ah! mortelles douleurs!

IN CELEBERRIMAM VICTORIAM

AUSTERLITII

RELATAM A GALLIS

DUCE

APOLEONE MAXIM

ODE ALCAICA

PLACIDI TADINI

SCHOLARUM ALEXANDRIAE MODERATORIS,

GYMNASII PATAVINI

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

Adria, Città antica d' Italia, che diedeilno me al Golfo Adriati.

Adria, ville ancien. qui a donnè le nom au Golfe Adriatiq.

Monster fonts



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

1825;

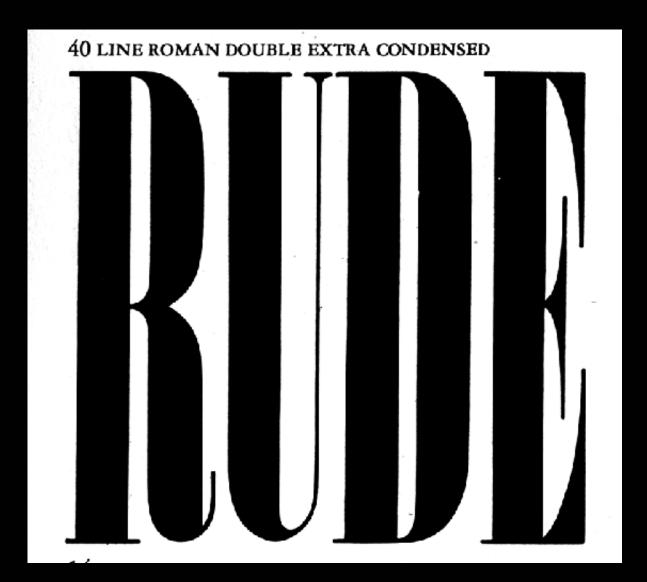
At 10 o'Clock in the Morning:

A QUANTITY OF OLD CORDAGE,

Scills & C.,
Being the remaining part of the Wreck of the Schooner Sally.

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

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



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

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

Antique Clarendon TTTTTTT Latin | Antique Tuscan TTTT

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

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

FULL MOON.

TEMPERANCE BAND!

Prof. V. Yeager, Leader, will give a

CIR A 20120 MOUNTAIN

EXCURSION

On the Steamer

BELLEY

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

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

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



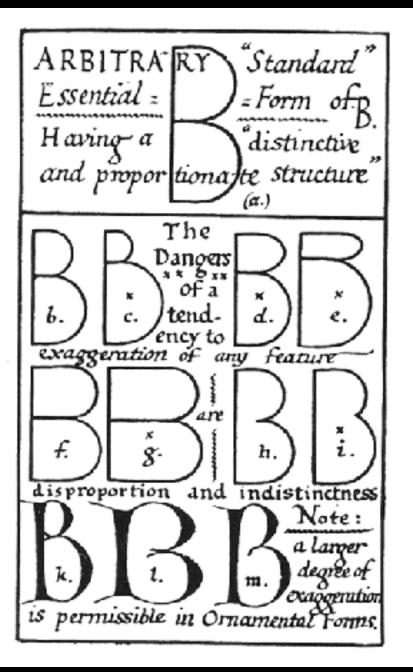
la grande semaine a été prolongée jusqu'au 7 juille L



Fauteuil de balcon...... 12 fr.

Dernheim Jeune, R., Bu de la Madelaine Derand, 4, Place de la Madelaine Povolnaky, 13, Rue Bomaparce Au Sanz Parcil, 37, Avenus Elèber Sin, 5, Avenue Lovendal Paul Cuillaume, 50, Rue la Beëtie Labrairie Mornay, 57, Bd Montparnasse Paul Rosenberg, 21, Rue la Boëtie et au Taéstre Michel, Tél. ; Gut. 63-30 This Dada poster uses a variety of typefaces as well as advertising "cuts" (stock illustrations available in the printer's shop). The layout is innovative and dynamic, fighting against the grid of letterpress. Iliazd, 1923.

Reform and revolution



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

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

Stowchyngthecomyng of our lord in our bodyly flessh, we may consider threthynges of this comyng. That is to wete thoportunyte, the necessyte the vtylyte The oportunyte of comyng is taken by the reson of the man that first was vanquys shyd in the lawe of nature of the default

of the knowledge of god, by whiche he fyll in to euyll errours, & therfore he was constrayned to crye to god Illumina oculos meos, that is to saye, lord gyue lyght to myn eyen. After cam the lawe of god whiche hath gyuen commandement in which he hath ben overcome of Impuissance, as first he hath cryed ther

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

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

Glos appellatur mariti soror: atquidem fratris uxor.
Leuir dicitur frater mariti: quasi leuus uir.
Fratriz appellantur quasi fratrum inter se uxores.
Amitini fratrum & matris & sominz silii.
Patrueles matrum fratrum filii.
Cosobrini ex duabus editi sororibus: de quibus exempla multa sunt in antiquis auctoribus: & maxime in Affranio: & uitis uetutissimis scriptoribus.

Jenson's roman typeface cut in 1470

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

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

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

Glos appellatur mariti soror: atquidem fratris uxor.

Leuir dicitur frater mariti: quasi leuus uir.

Fratriz appellantur quasi fratrum inter se uxores.

Amitini fratrum & matris & sceminz silii.

Patrueles matrum fratrum filii.

Cosobrini ex duabus editi sororibus: de quibus exempla multa sunt in antiquis auctoribus: & maxime in Affranio: & uir ris uetutissimis scriptoribus.

Jenson's roman typeface cut in 1470

Compare to Adobe Jenson, used today.

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



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

abcdefghi iklmopgr stuvwzyz

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

BAUERSCHE GIESSEREI · FRANKFURT AM MAIN

FETTE FUTURA

GOETHE N. 84010 STOFFE

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

JOSKAPJHO JOSEFAHIJELONO FUJUTHO H

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

pobblibility
por
the
ney
dedelopgent

een nomet lijcheild Duur de nileude onhull hoet lind une pobblibuliuhe uour Le del et oppenent noude uu eune goduchted gur dus naue entdictlund

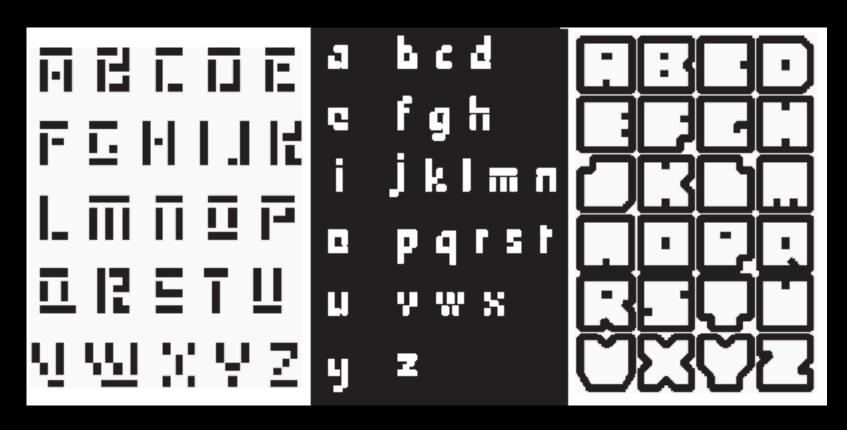


Lo-Res Family designed by Zuzana Licko for Emigre, 1985

Family Credo?

A MATRIX IS NOTHING TO BE ASHAMED OF.

A MATRIX IS NOTHING TO BE ASHAMED OF!



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

Type as narrative

l am not perfect.

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

DON'T KNOW MUCH ABOUT HISTORY? don't know much about history?

DEAD HISTORY

ABOUT DEAD HISTORY

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

Back to work

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

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

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

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

Did you hear about Mr. Baskerville and Mrs Eaves?

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

Mrs Eaves Mrs Eaves

Baroque • BAROQUE • Baroque

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

Fred Smeijer's Quadraat offers a crisp interpretation of typographic tradition.

It looks back to the sixteenth century from a contemporary point of view, as seen in its DECISIVELY GEOMETRIC SERIFS.

Quadraat Quadraat

22/28 pt	Advertising and design serve to amplify bold
	the value of useful things, transforming Halic
	functional tools into alluring FETISHES Jewel (Pea
	that promise to satisfy emotional as well as
	material needs. A Eureka vacuum cleaner Regular
	claims not only to sweep clean the rug,
	but to give its user all her heart desires.
Bold	MODERN DESIGNERS, WORKING IN 22 pt
	THE AMBITIOUS DECADES BETWEEN THE LAST 18 pt
	CENTURY'S TWO WORLD WARS, EMPHASIZED 16 pt AND TRANSFORMED THE TECHNOLOGIES OF MECHANICAL REPRODUCTION. 10 pt
Regular	THEY SOMETIMES BURIED EVIDENCE 20 pt OFTHEHAND IN ORDER TO OBJECTIFY THE MACHINE. 14 pt

THE MASS MANUFACTURERS 30 Pt

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

Caps

KNOCKOUT Overview

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

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

LEVIATHAN Overview

Within the Boundaries of this Jurisdiction did our Suspect exhibit an

Stevedores Wanted! An Association of Shipping Magnates Requires the

Franco-Hungarian Industrial Concern Names new Officer

Submit drawings to Patent Department for Board Approval

Abbreviations Imperceptible

Also Known As Ziggurat Sans

Anecdotes

Horizontal

Maritime Spartan Ingots Ends **VIE**

ACROPOLIS Overview

Archaeological Survey in Herculaneum tells a Terrifying Tale of Woe

Somewhere in the Dell is Buried the Treasure Immeasurably Worthy

Our Hero, last Seen Replacing the Grail Below The Pilaster

Seen Here Another Great Grotesquerie of the Mesozoic era

Anachronistic Cursive Types

Unexpurgated Four Quartets

Malaysian

Taxpayers

Maquette Sampled Magic Ideal EN

ZIGGURAT Overview

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

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

Modern Technique used in the Making of Consumer Items

Relax Comfortably with Rake's Patent Magneto Unguents

Informational Advantageous

Congressional Subcommittee

Marginals Sforzando

Regiment Speaker Logan Park ER

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

36 Miles Underground

IRON ORE

SEVEN NINE

fortune in Gems & Metals

Riches of the earth sold

HINTERLAND CLEARED OUT FOR SHOPPING MALLS

FIVE THREE

ONE THREE

CHEMISTS



All Upper Case vs. Mixed Case

MICHIGAN

Highway Gothic Series D

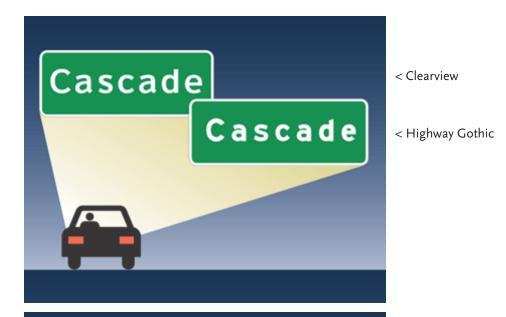


Highway Gothic Series E-modified

Michigan

ClearviewHwy 3-B

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





< Clearview

< Highway Gothic