Project 01

A Survey of the History of Typography

Research + Design Presentations

UNIVERSITY OF SAN FRANCISCO
Department of Art + Architecture

Typography / Fall 2011
CRN 41231 / ART 205 - 03
3:00 pm - 5:45 pm
Mondays and Wednesdays
XARTS 006

Learning Outcomes

The Invention of Writing
3150 B.C – A.D. 1450
Courtney Nazak & Carter Rudnick

The Invention of Printing
A.D. 1450 – 1800
Stevie Calderon & Keira Rowland

An Era of Typographic Geniuses
late 1700's – 1800
Alex Crook, Karin Hsu & Leland Tong

The Nineteenth Centry and the Industrial Revolution
A.D. 1800 – 1900
Matthias Kleven & Taylor Maruyama

The late 19th century and the early years of the 20th century
A.D. 1850 – 1960's
Paige Glasser & Priscilla Lai

The late 20th Century
A.D. 1960 – 1990
Mia Aguillon & Elena Staats

The early 90's to the present
A.D. 1990 – the present
Shuaa Al'harbi & Giovanna Cappetta

Learning Outcomes

Identify, specify, and classify printing types and fonts of historical and cultural significance through completion of a presentation of a survey of the history of typography.
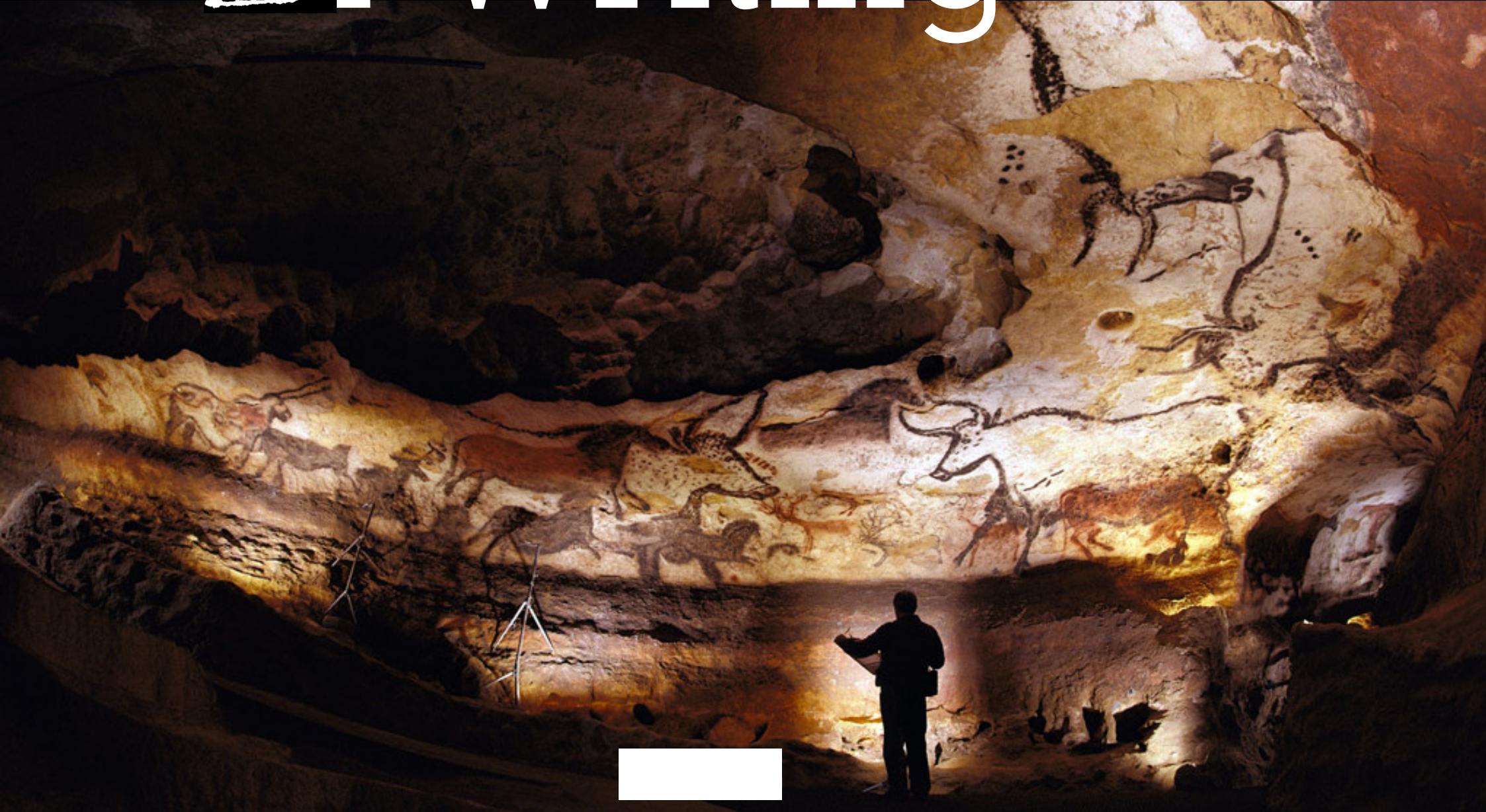
Explain the significance of typographic history, with an emphasis on learning the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time, through participation in group research and presentation, submission of annotated project bibliographies, and writing of final project content.

Develop group dynamics / leadership / and effective communications. Become familiar with the history, purpose and intention of typographic form.
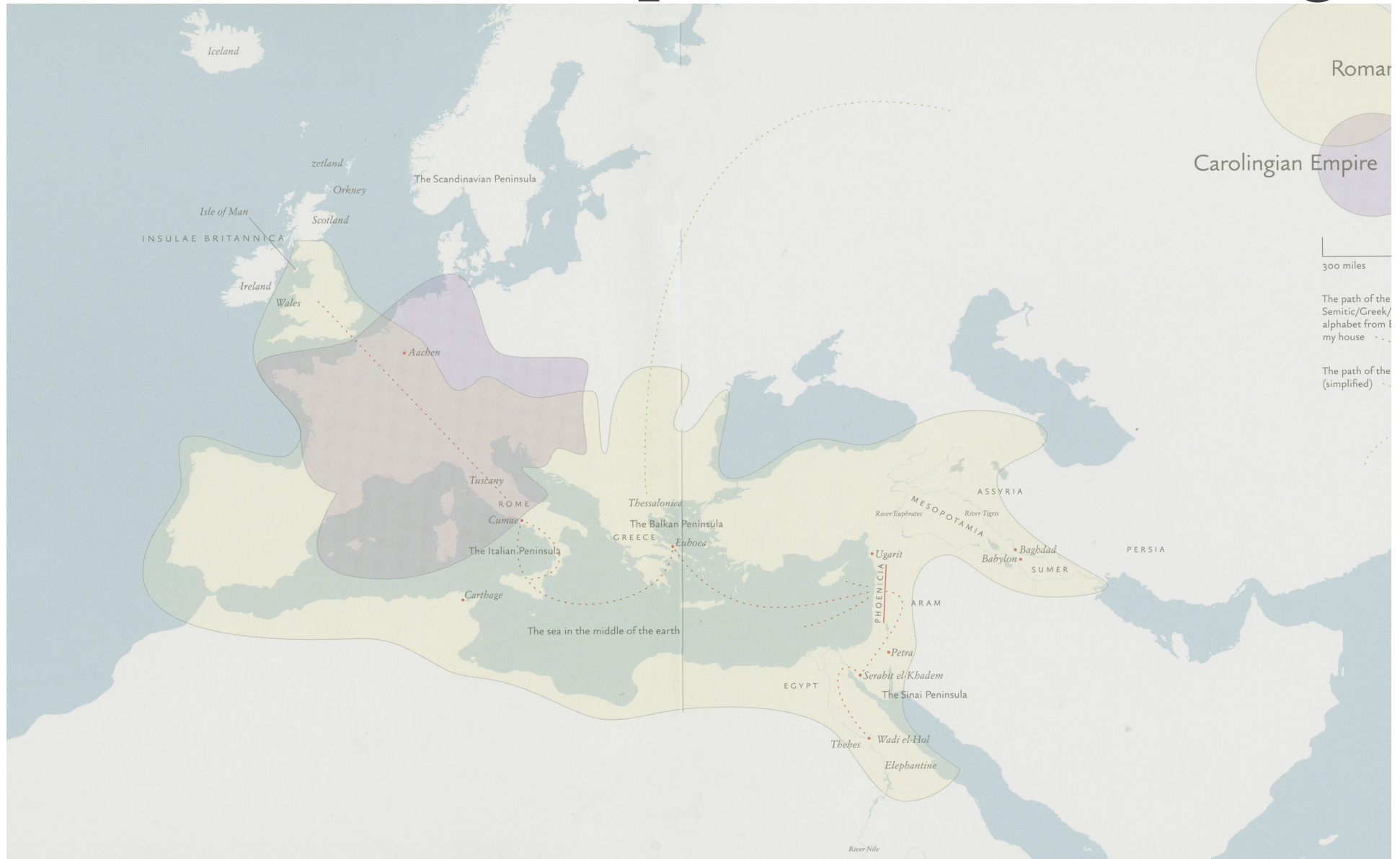
Develop the ability to present research in an effective manner.

Learn to position text within a modular grid and create variations in page layout. Explore the range of layout possibilities within a typographic grid system.

The Invention **Of** Writing

The Spread of Writing

Iceland

Roman

zetland

Orkney

Carolingian Empire

Isle of Man

Scotland

The Scandinavian Peninsula

INSULAE BRITANNICA

300 miles

Ireland

Wales

The path of the
Semitic/Greek/
alphabet from E
my house

• Aachen

The path of the
(simplified)

Tuscany

ASSYRIA

MESOPOTAMIA

ROME

River Euphrates   River Tigris

Cumae •

Thessalonica

The Balkan Peninsula

• Ugarit

Baghdad

PERSIA

The Italian Peninsula

GREECE

Euboea

Babylon •

SUMER

Carthage

PHOENICIA

ARAM

The sea in the middle of the earth

• Petra

EGYPT

• Serabit el-Khadem

The Sinai Peninsula

Thebes   • Wadi el-Hol

Elephantine

River Nile

Evolution

Contents

Paleolithic Era

-The Paleolithic time period in Europe is known as the Upper Palaeolithic era , or the Late Stone Age. It dates to between 40,000 and 10,000 years ago. During this time man lived in natural dwellings. Humans were nomadic, because they had to follow the migrations of their food. During this time written symbols were used as tools to show hunting strategies and maps to find food.

Cave Paintings
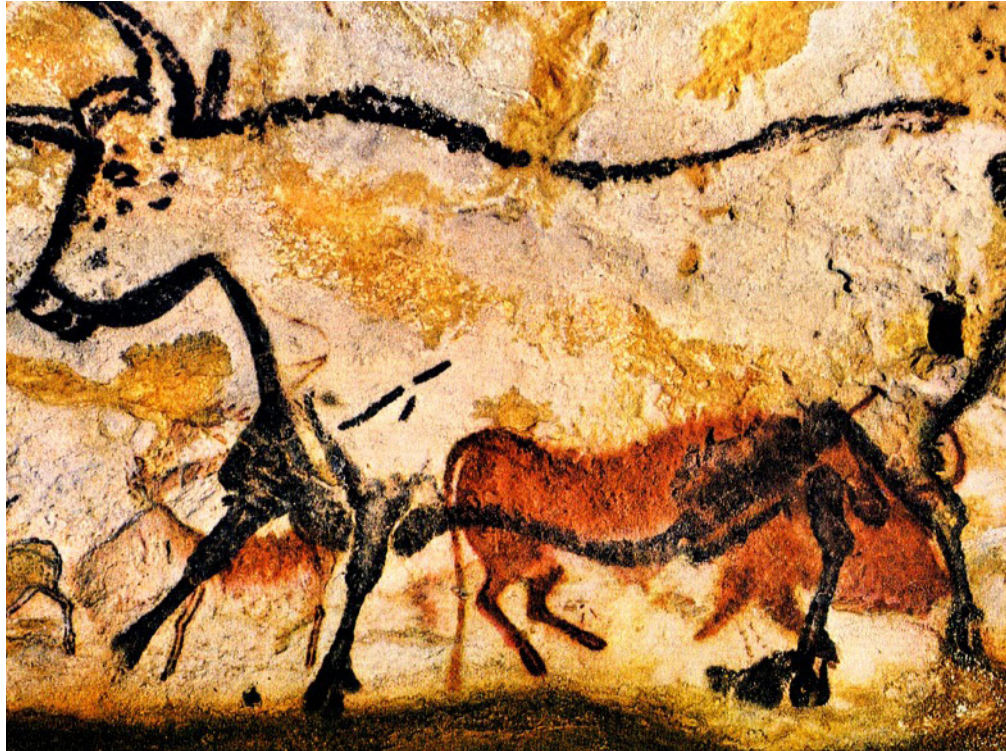
Throughout the world, hundreds of paintings of animals and humans can be found in the depths of ancient caves. These cave paintings mostly reside in Europe – namely southern France and northern Spain. They are dated back to 30,000 BCE, during the Paleolithic era. Paleolithic is a Greek word, which means ''old'' (paleo) ''stone'' (lithos).

There are a few main themes that have been repeated consistently throughout the caves. The most common theme are large wild animals, such as bison, horses, aurochs, and deer. Tracings of human hands are common as well. Images of humans are also often displayed on cave walls. Humans are portrayed in a much more schematic manner than animals are, they are painted simply with fewer details and naturalism. However, most of the animals and humans on the cave walls have a twisted perspective, wherein the head is shown in a
frontal view and the body is shown in a
profile perspective.

The Paleolithic people used easily accessible natural objects as tools in order to paint on cave walls. For paint, they would use red and yellow ocher powder mixed with water. Large flat stones were used as palettes. For brushes, reeds, bristles and twigs were used, while bundles of reeds and hollowed out bones were used as blowpipes to spray paint into harder to

33,000 b.c.

Although there have been many theories as to the meanings and motivations behind the cave paintings. They are still a complete mystery. No explanations from that time are recorded for us to learn from today. Anthroplogists, however, believe that they might have been for decorative purposes, although this is most likely not the case since the caves don't show any signs of ongoing habitation. Some believe that they could have been used for communication purposes, such as teaching others how to properly hunt. Religious or ceremonial purposes are a possibility as well. No matter how brilliant the theory may be, though, we will still never know the true meanings behind the cave paintings.

''The works remain an enigma and always will...''

Paleolithic Architecture
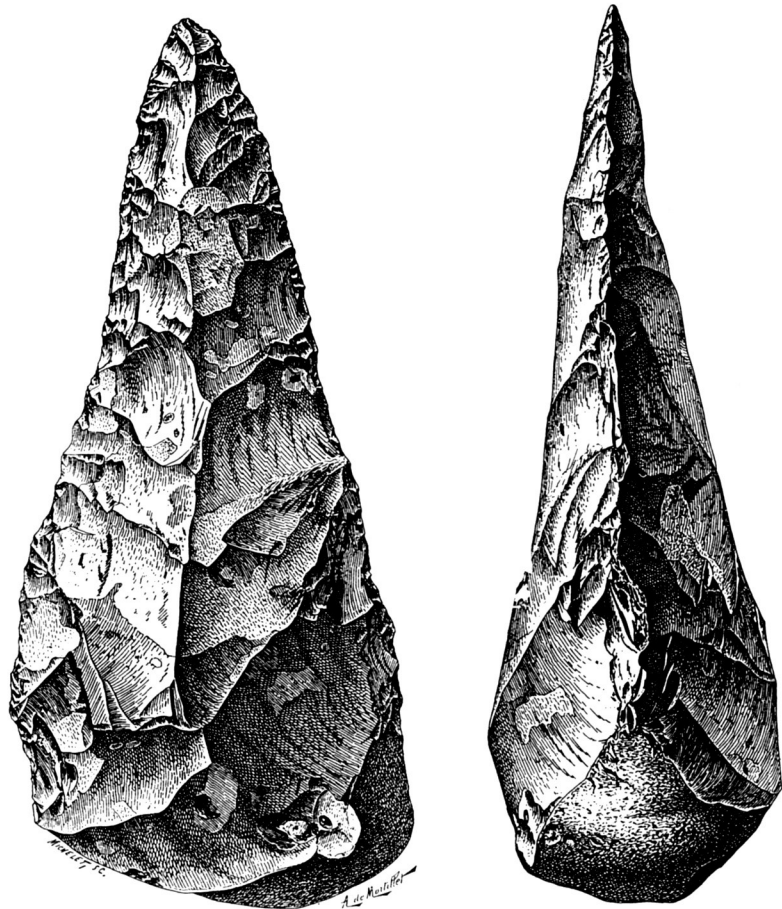
During this era tools were all made from stone and wood. They would use rocks like garnet to sharpen softer rocks like obsidian.
Bone wood and other organic metals were also sharpened and used as tools.
Animal body parts had many various uses as well. Animal skins were used as clothes, and ligaments were used as rope to make spears.

Paleolithic Tools

Paleolithic Art

Paleolithic artis often found on the sides of walls and ceilings. Artists would use charcoal as well as other organic items. He or she would draw depictions of hunting scenes, cows and hand prints etc.
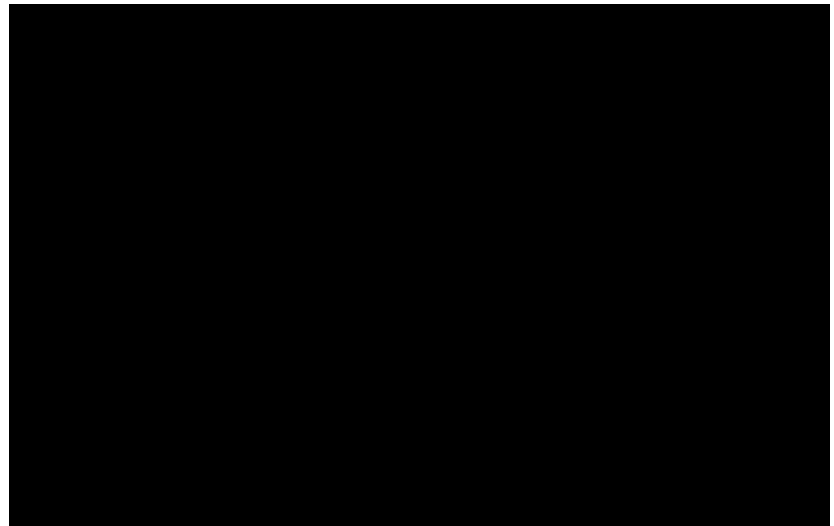
Paleolithic art

 the lion man of Hohlenstein stadel is the oldest zoomorphic sculpture in the world. It is also one of the oldest sculptures ever found.Found in Germany, The name means lion person. Carbon dating reveals that the sculpture is around 32,000 years old. It is made from ivory and was thought to be carved from a flint stone knife a common Paleolithic tool. Today it resides in the Ulm museum
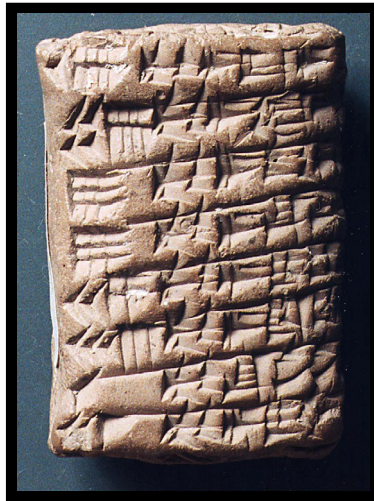in Germany

Mesopotamian Era

Mesopotamia is widely known as the first civilization. The Greeks named this land. It means ''The land between two rivers''. There were two tribes who occupied Mesopotamia the Semarans and the Semites.

Ancient Mesoptamia

In about 3200BCE, the Sumerians of southern Mesopotamia found a solution to their long-time problem of not being able to properly transport mass information. They invented clay tokens with simple pictures, or pictograms, imprinted on them that were representative of objects and ideas. Over time, these pictograms evolved into a series of wedge-shaped signs. This style of writing is known as cuneiform. In order to create these engravings, the Sumerians would press a reed stylus into wet clay tablets.

3200 – 2900 b.c.

3200 – 2900 b.c.

This time in ancient Mesopotamia is referred to as the "Dawn of Information Revolution." For the first time, news and ideas were able to be securely carried to distant places without having to rely solely on memory. Therefore, this early form of writing acted as a record-keeping vehicle for commercial transactions and administrative procedures. Much of Sumerian writing was also used as "copy books," which educated future scribes."

The Sumerians coined what can be viewed as the roots of contemporary western writing that we are familiar with today.

Mesopotamian Architecture

The design of the Summerian city would revolve around the Ziggurat. The Ziggurat was a form of a step pyramid. The center of each Sumarain ancient city was a Ziggurat. This Building was meant to apease the Gods. The bigger the Ziggurat the more powerful the city was. They reconstructed the facade of the Neo-Sumerian Great Ziggurat of Ur, near Nasiriyah, Iraq

Mesopotamians are the first civilization to settle in the world. They designed many tools to make their lives easier. They were the first people to invent agriculture and to domesticate animals. They invented mud bricks, the plow, the hoe, the sickle, glass, the arch, the column, the dome, not to mention the concept of zero. They also invented the wheel and writing.

Mesopotamian Tools

Mesopotamian Art

Sumerian art was constructed out of marble, diorite, hammered gold, and lapis lazuli. The sculptures and portraits were produced in Mesopotamia. Some of the most well known portraits are those of Gudea, ruler of Lagash. Some portraits are in marble others, such as the one in the Louvre in Paris, are cut in gray-black diorite. Dating from about 2400 BC, they have the smooth perfection and idealized features of the classical period in Sumerian art. Sumerian art and architecture was ornate and complex. Clay was the Sumerians' most abundant material. Stone, wood, and metal had to be imported. Art was primarily used for religious purposes. Painting and sculpture was the main median used.
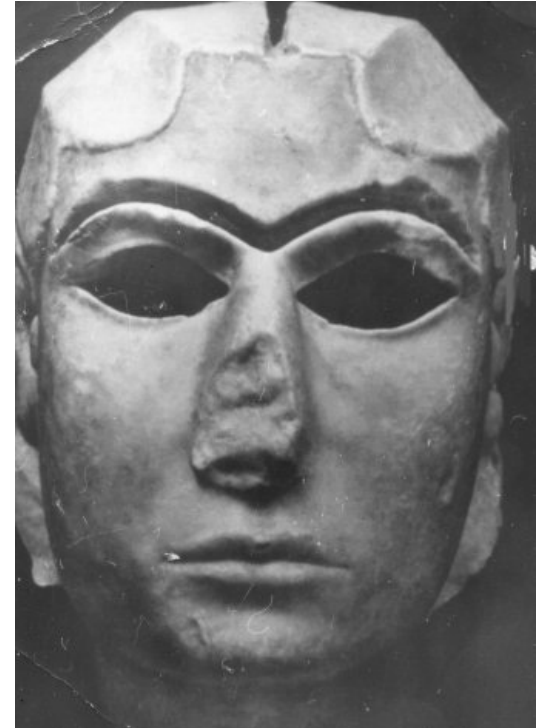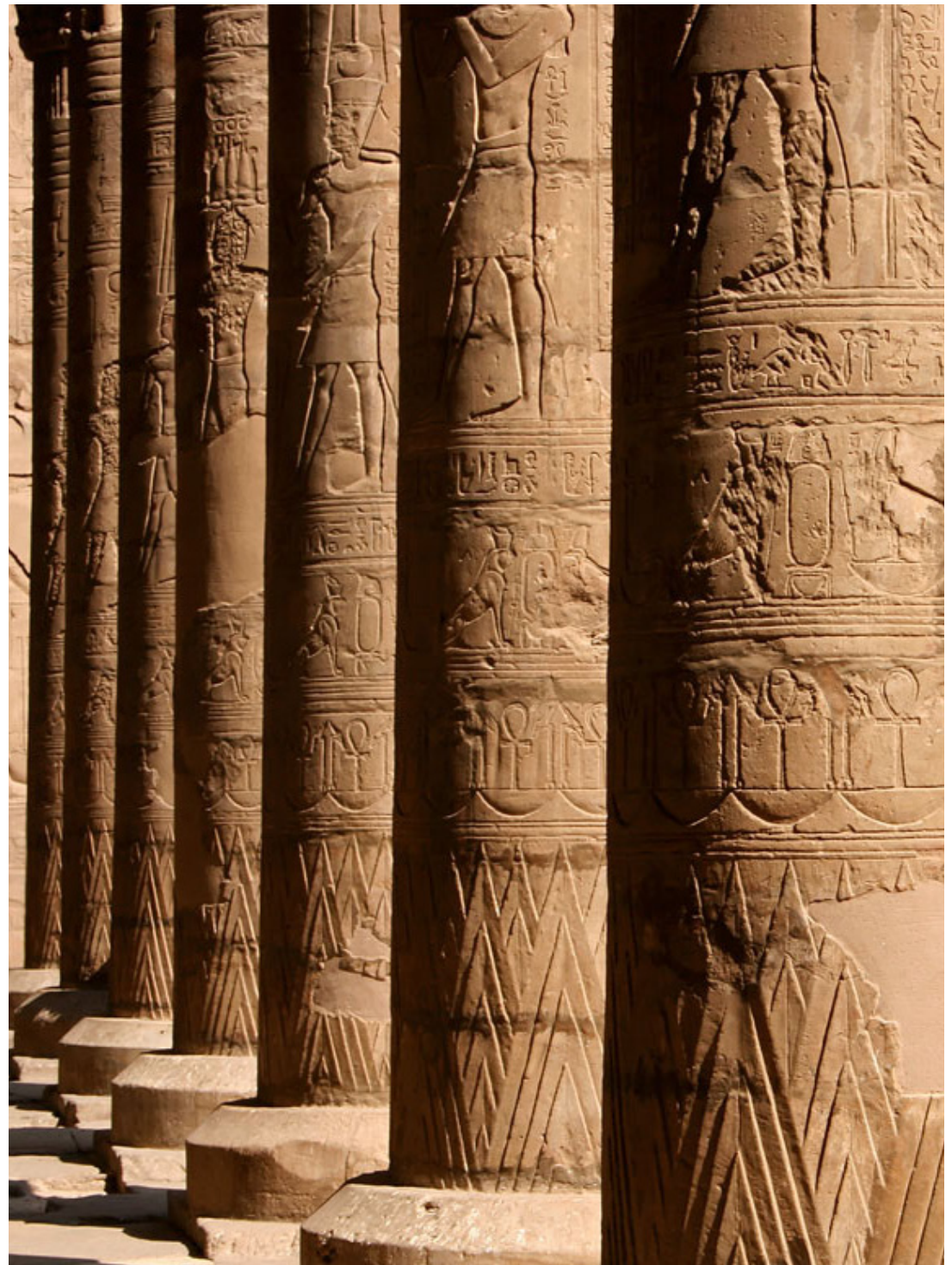
Egyptian Era

The Egyptian era was the largest unified civilization. The Egyptians were famous for unworldly architecture, hieroglyphics and mummifications. Life revolved around the Nile River. The Egyptians converted a infertal desert into a flushing oasis. Much of Egypt's history was a mystery to the western world. Until the Resseta stone was found ,which had translated greek to hieroglyphics.

Ancient Egypt

The ancient Egyptians began a writing system in about 3400 BCE that remained in the culture all the way up until about 400 AD. Though the Sumerians are believed by many to have been the first to invent a writing system, it is widely though that the ancient Egyptians were the first. If this is the case, then Egyptian hieroglyphs are the oldest known writing system.

"Hieroglyph" is a Greek word, meaning "sacred" (hieros) "inscriptions" (glypho). It is a stylized picture of an object that represents a word, idea, or sound. Egyptian hieroglyphs are shown both in full color and detail as well as simple outlines. They are both semantic, meaning that the glyphs relate to language and logic, and phonetic, meaning there is a direct correspondence between symbols and sounds. The direction of Egyptian writing varies as well. It can be read either horizontally, from left to right or right to left, or vertically, from top to bottom. Over time, the number of glyphs grew. For instance, from 2000 – 1650 BCE, about 700 glyphs were consistently used. From 332 BCE to 400 AD, about 5,000 glyphs were used.

3400 bc – 400 ad
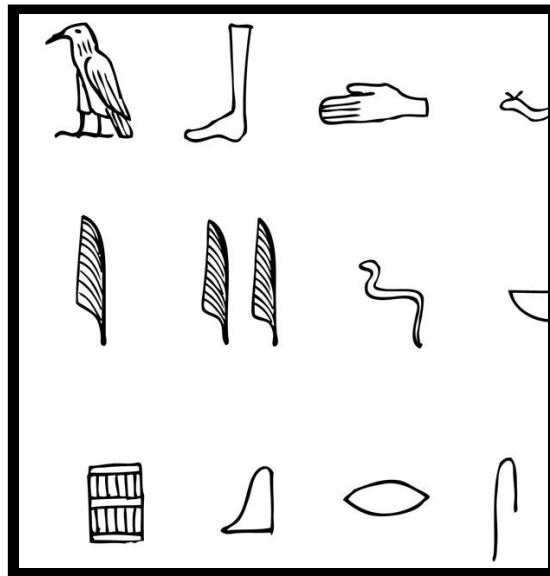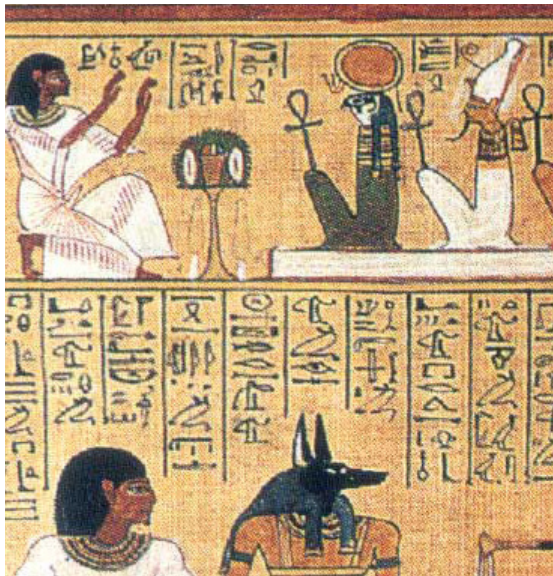
In order to write, Egyptians used surrounding objects as tools. For paper, they used papyrus reed, a water/marsh plant that was dried and joined into rolls. They would also use pottery, boards, and leather if papyrus was scarce. For paint, they would use pigment from plants that they ground up and mixed with water. For brushes, reeds with split ends were relied on because they created fine lines.

Egyptian hieroglyphs were mainly used for formal inscriptions on temple and tomb walls. For everyday use, however, scribes would write in a hieratic style, which was more hand-writing like. This was mostly for the purpose of organized record-keeping. The Egyptians would record everything from taxes, produced items, ordered supplies, accounting, and the list goes on.

In ancient Egypt, the only people who knew how to write were, for the most part, scribes. The scribes held a lot of responsibility in keeping society structured and running smoothly. They were to keep track of accounting, trading, inscribing for religious purposes, as well as writing private letters for those who were illiterate.

3400 bc – 400 ad

Egyptian Architecture

Egyptian archietecture developed over a long period of time. It took many attempts for the Egyptians to finally make the great pryramids. In the early part of the kingdom they would build mastabas for tombs. Mastabas had flat roofs like houses.They they made pyramids and other buildings for daily life like houses ect. In the New Kingdom there were more buildings,monumental tombs, and temples for the Gods. There were huge palaces constructed for the Pharaohs and upper class. Tomb raiders started ransacking all of the pyramids. In order to put a stop to this, the ruling class moved the tombs to natural caves in the rocks outside of Egypt. They constructed eleborate entrances to these the tombs. This area is known as the ''Valley of the Kings''.

Egyptians used certain tools for a variety of things. Tools were used for embalming bodies, for building and design, for agriculture, as well as hunting and war. They invented make up as well as medicine. The most notable invention was a single sheet of paper made from papyrus. To make this they would slice up the plant into long fine strings. Then they would soak it in water, this would remove the shugers from wich allowed it to be preserved. After that step they would pound and drain the strips and lay them out flat to dry. The finished product was paper that they would write on.

Egyptian Tools

Art work is found all over ancient Egypt. Most of what we know about ancient Egyptian art comes from the excavation of tombs and monuments. Most of the art has to do with religion and daily life.

Symbolism also played an important role in establishing a sense of order. Symbols of Egyptian gods and goddesses, is omnipresent in Egyptian art. Animals were highly symbolic figures in Egyptian art.

Colors were symbolic : red skin implied vigorous tanned youth, yellow skin was used for women or middle-aged men who worked indoors; blue or gold indicated divinity because of its unnatural appearance and association with precious materials; the use of black for royal figures expressed the fertility of the Nile from which Egypt was born.

Egyptian art
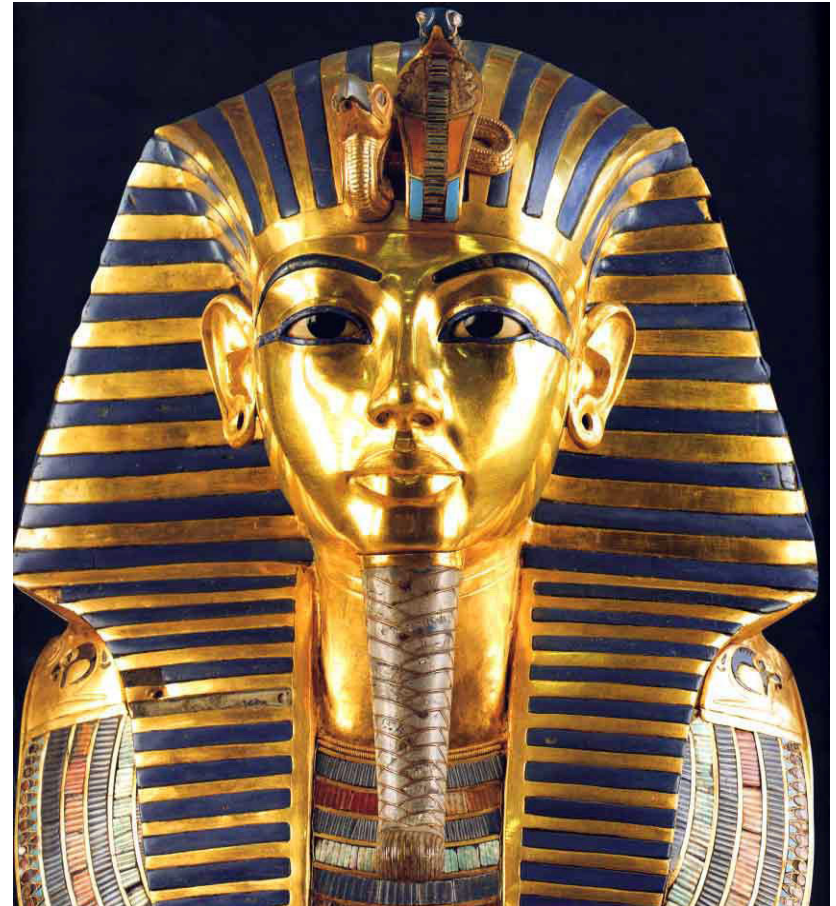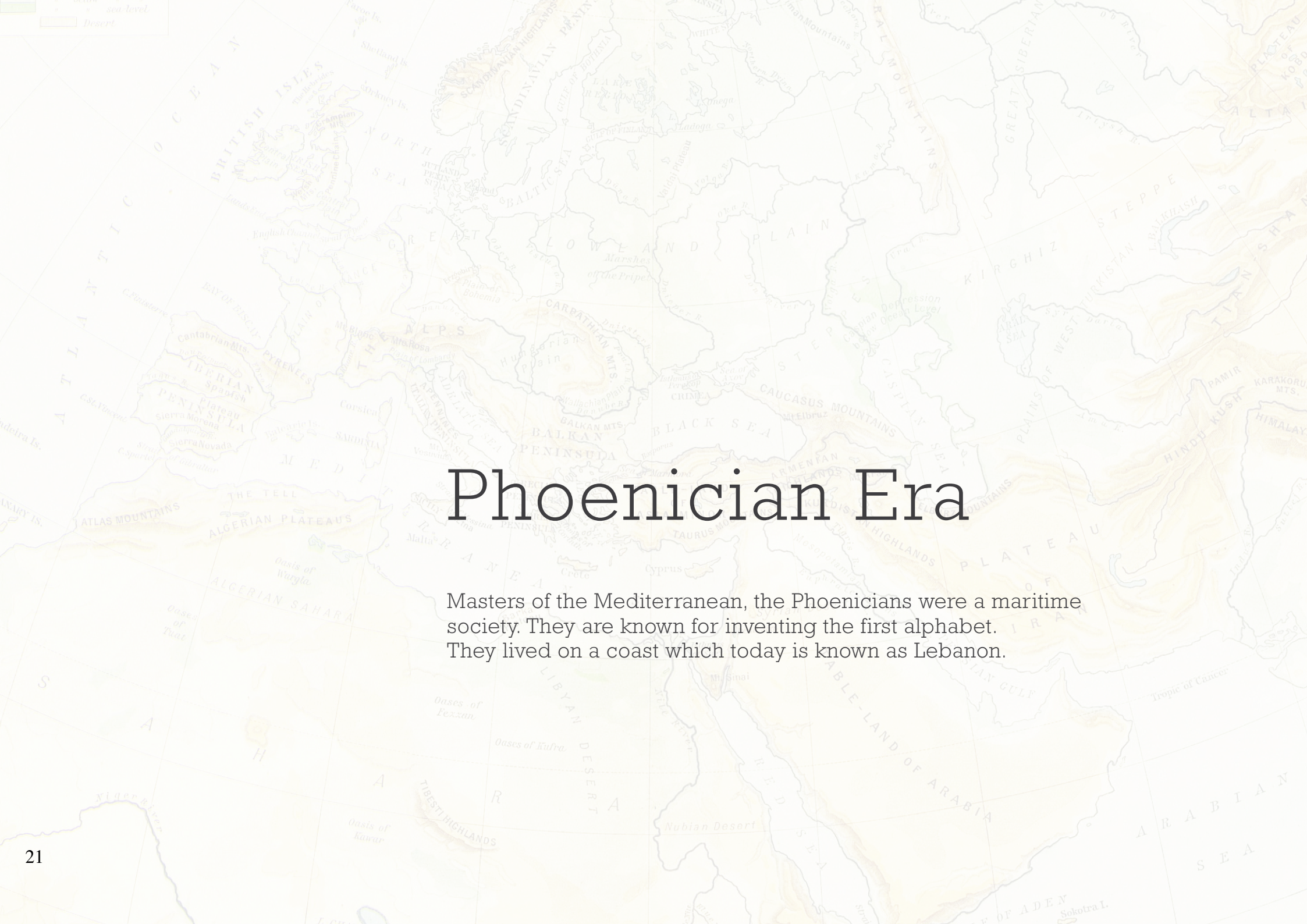
Phoenician Era

Masters of the Mediterranean, the Phoenicians were a maritime society. They are known for inventing the first alphabet. They lived on a coast which today is known as Lebanon.
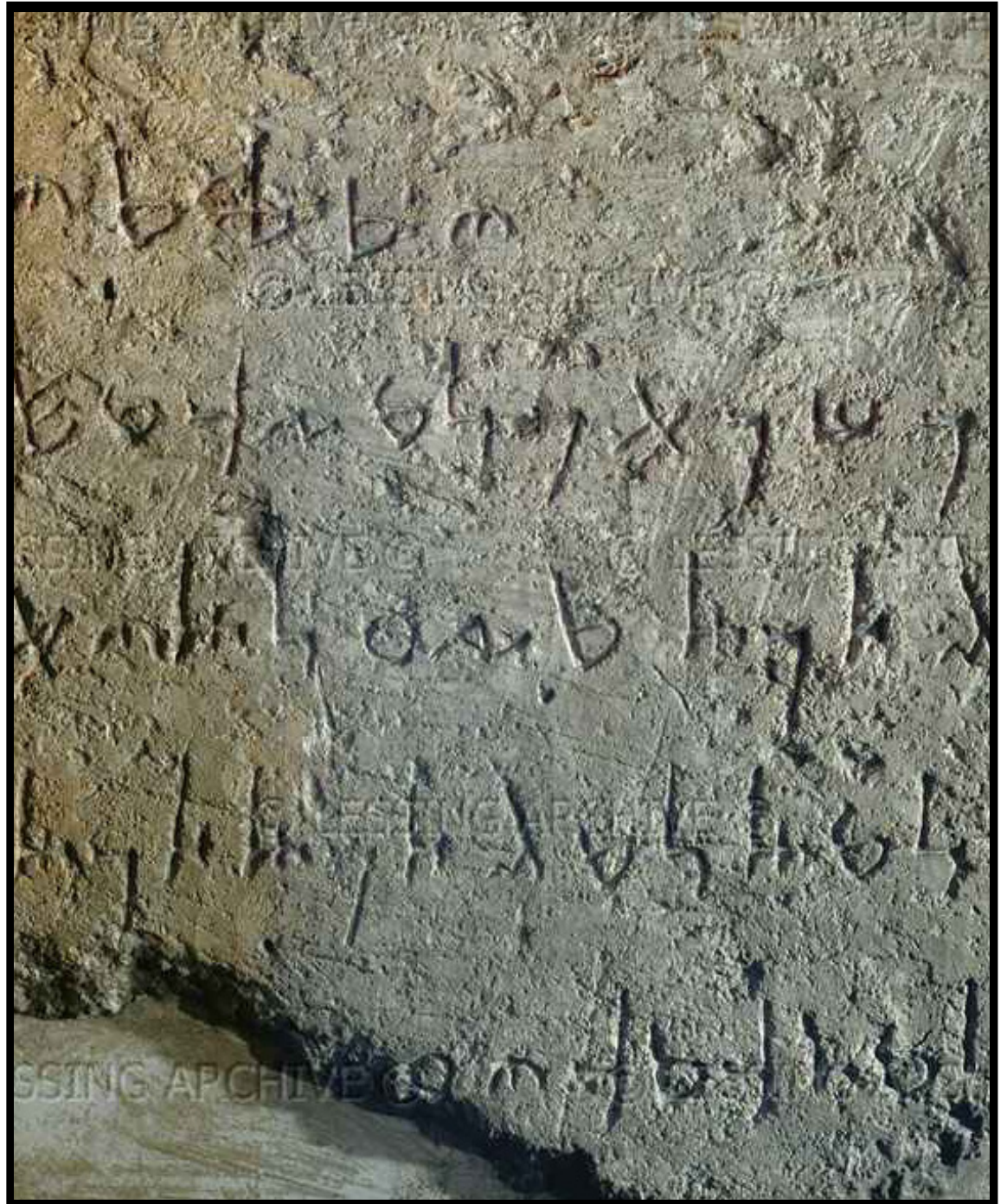
Phoenician Script
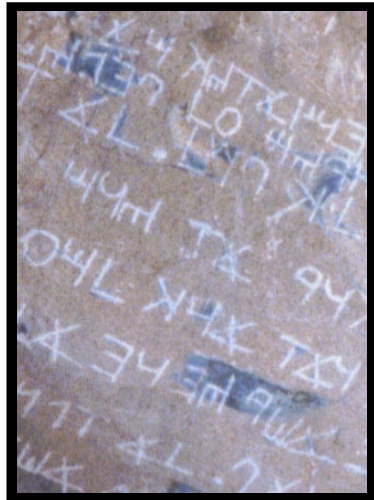
𐤀	'	𐤈	T	𐤐	P
𐤁	B	𐤉	Y	𐤒	C
𐤂	G	𐤊	K	𐤒	Q
𐤃	D	𐤋	L	𐤓	R
𐤄	H	𐤌	M	𐤔	Ś, Š
𐤅	W	𐤍	N	𐤕	Th
𐤆	Z	𐤎	S		

Beginning in about 1500 BCE, the Phoenicians developed a form of writing that successfully spread throughout the world. This Phoenician script consists of 22 characters, all of which are consonants (no vowels), and is written from right to left and with no spaces or punctuation. The letterforms are abstract and linear, as opposed to the pictographic shapes that were seen previously. The shape is due mostly to the tools that were used to create them. Initially, letters were scratched into wet clay with a stylus (sharpened stick) or cared into stone with a chisel.

1500 bc

1500 bc

This was the first writing system in which one symbol represents one sound, which differs from Egyptian and cuneiform that focus on representing objects and concepts. This made Phoenician script very simple. Many languages are able to use it and the common people were able to learn how to write.

Because of this simplicity, along with the fact that the Phoenicians were very successful merchants during the peak of the trading culture, the Phoenician alphabet spread throughout the Meditteranean world. Many cultures assimilated and evolved it. In fact, it is responsible for the writing systems of modern day Hebrew, Arabic, Latin, and Greek.

Phoenician Architecture

Phoenicians architecture started with, building dwellings, temples, and tombs out of native rock(lime stone). The rock was abundant all over the country, making it a prime building material. As time went by they stopped using native rock for the entire building and only employed it as foundation of buildings. Buildings were constructed in a irregular style. Polygonal blocks were fitted together to form a bulding. Most of Phoenicians buildings have been destroyed,and the modern world has only bits and pieces of known Phoenician architecture.

Phoenicians were known as the most distinguished seafaring traders and merchants of the ancient world. They would build ships with a keeled hull this allowed them to travel the ruffs which allowed them to maintain competitive edge over trade roots. ''The exports of Phoenicians as a whole included particularly cedar and pine wood, fine linen from Tyre, Byblos, and Berytos, cloths dyed with the famous Tyrian purple (made from the snail Murex), embroideries from Sidon, metalwork and glass, glazed faience, wine, salt, and dried fish. They received in return raw materials, such as papyrus, ivory, ebony, silk, amber, ostrich eggs, spices, incense, horses, gold, silver, copper, iron, tin, jewels, and precious stones.''

Phoenician Tools

Phoenicians were known for their art. They often used,metal, ivory, glass, terracotta, wood and stone. They weaved and dyed purple wool and fabrics as their medium. However some people over look their ability because they borrowed from other cultures.

The Phoenicians are mentioned in the old testament as masters of the arts. It is said that they were commissioned to build the temple of Solomon in Jerusalem. In the Greek book the Iliad, the prize in the funeral games of patroklos is a mixing bowl of chased silver. Homer describes how it was made by the Phoenicians. They were well known for there glass blowing ability as well as developing the first alphabet.

Phoenician Art

Greek Era

Ancient Greece was a society way ahead of its time. They believed man should be free as long as he lived within the laws of the governed area. The Greeks invented many things from,democracy to philosophy, as well as many other modern things we take for granite today. The Romans were fascinated by their culture and used their ideas, architecture, art and tools in their society.

Greek Alphabet
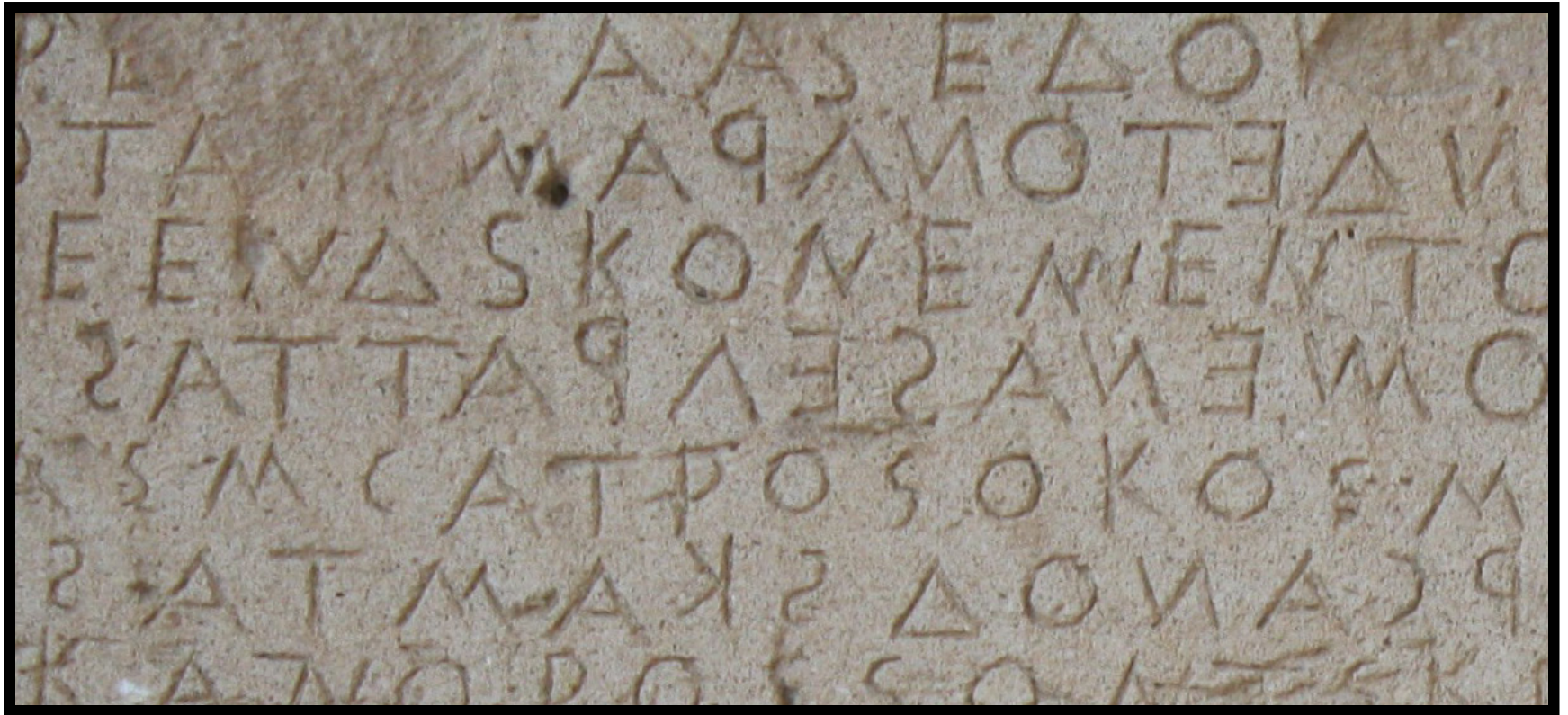
The ancient Greeks came into contact with the Phoenicians and, beginning in about 900 BCE, derived their own writing system from them. Like the Phoenicians, the Greek alphabet consists of letters that are 1 written symbol per sound. However, the Greeks revolutionized the alphabet by adding vowels to it. They also added miniscule letters, giving rise to lowercase letters.

900 bc
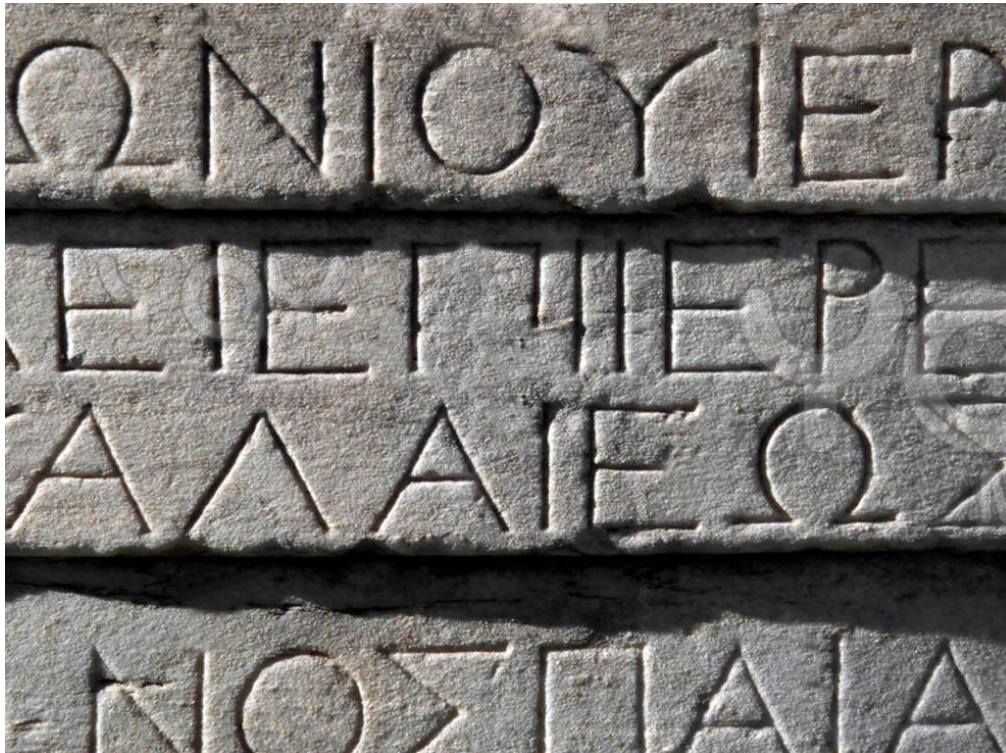
The Greek alphabet consists of 24 letters and does not use letterspaces or punctuation. When the alphabet first came about, the Greeks wrote from left to right. Then, for a brief period, they wrote in a boustrophedon style, which meant that each written line changed from left to right to right to left. The letters mirrored themselves as well. Finally, however, left to right became the norm for writing direction. This classical Greek form came around in about 400 BCE.

Because paper was scarce, the Greeks would use papyrus, processed leather, ceramic, or marble to write and engrave on.

THERE'S BATTLE LINES BEING DRAWN
NOBODY'S RIGHT IF EVERYBODY'S WRONG
YOUNG PEOPLE SPEAKING THEIR MINDS
GETTING SO MUCH RESISTENCE FAR BEHIND
IT'S TIME WE STOP, HEY, WHAT'S THAT SOUND

900 bc

Greek Architecture

When most people think of Greek architecture, they are most likely thinking of Greek classical architecture. Consisting of big open buildings made up of huge marble columns, and pedements. There are tree types of Greek columns. The pediment was the triangle on the outside of the building it was used as a mural for the Greek gods with the folcal point starting at the center and moving out ward. One of the best examples of Greek architecture is the Parthenon. It stands at the the top of the acropolis in Athens Greece.

Greek Tools

- automatic door
- wind vane
- vending machine
- fire hose
- analog computers
- surveying tools
- sakia gear
- air and water pumps
- dry doc
- three masted ship
- water mill
- levers
- cannon
- chain drive
- odometer
- water wheel
- light house
- channel lock
- centralheating showers
- wheelbarrow
- winch
- crossbow
- urban planning
- spiral stair case
- truss roof

Greek Tools

5–16
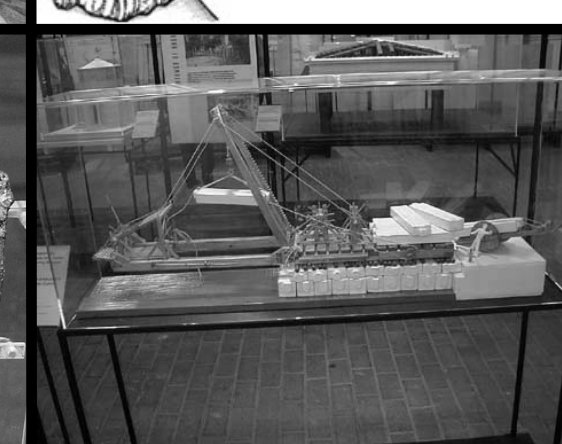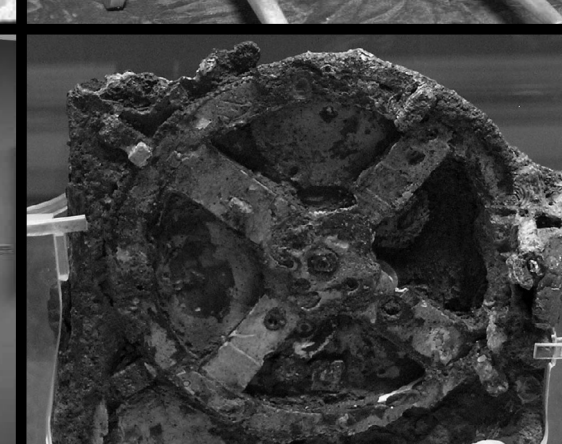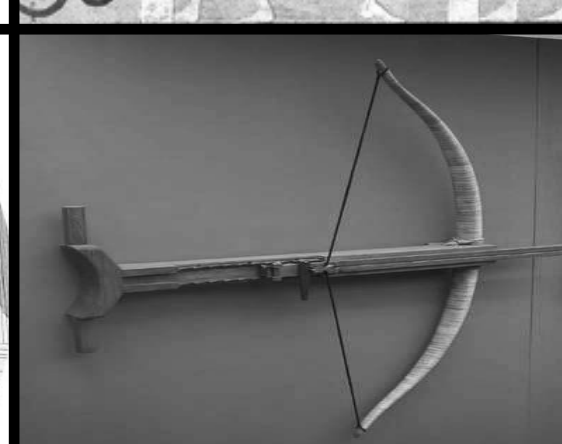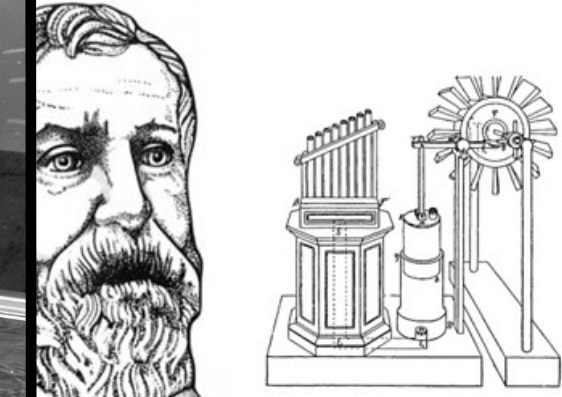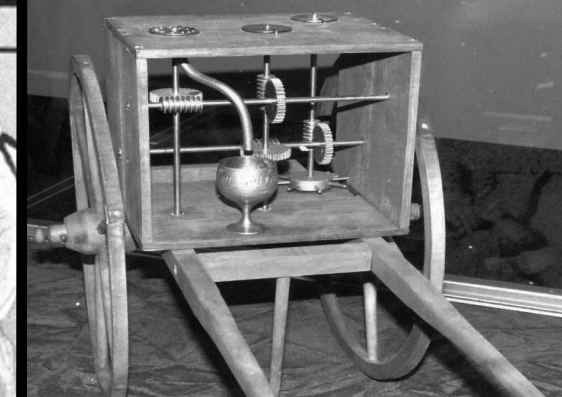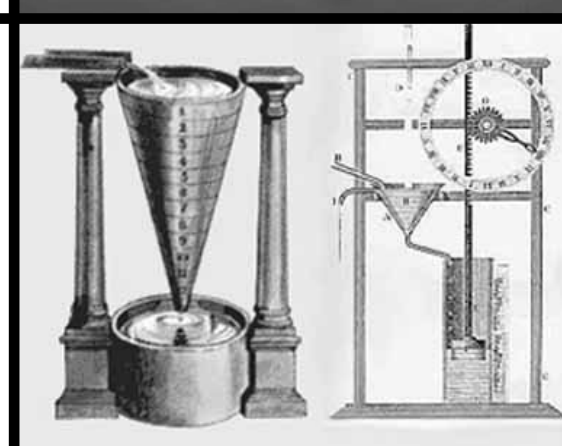
Greek Analog Computer

Greek Art

404.jpg

Like many other things ancient Greeks influenced many cultures with their art. Greeks had a passion for the arts and were obsessed with the idea of beauty and perfection. The idea of the perfect man came up repeatedly Greek sculptures. Many of ancient Greek artifacts have been destroyed. The remainders are small figurines and life size statues that are found on the side of Greek buildings.There are very few paintings that remain. Most Greek paintings are from the ''Bronze Age''. Most of the painted black poetry found in Greece was from the Greek dark ages.
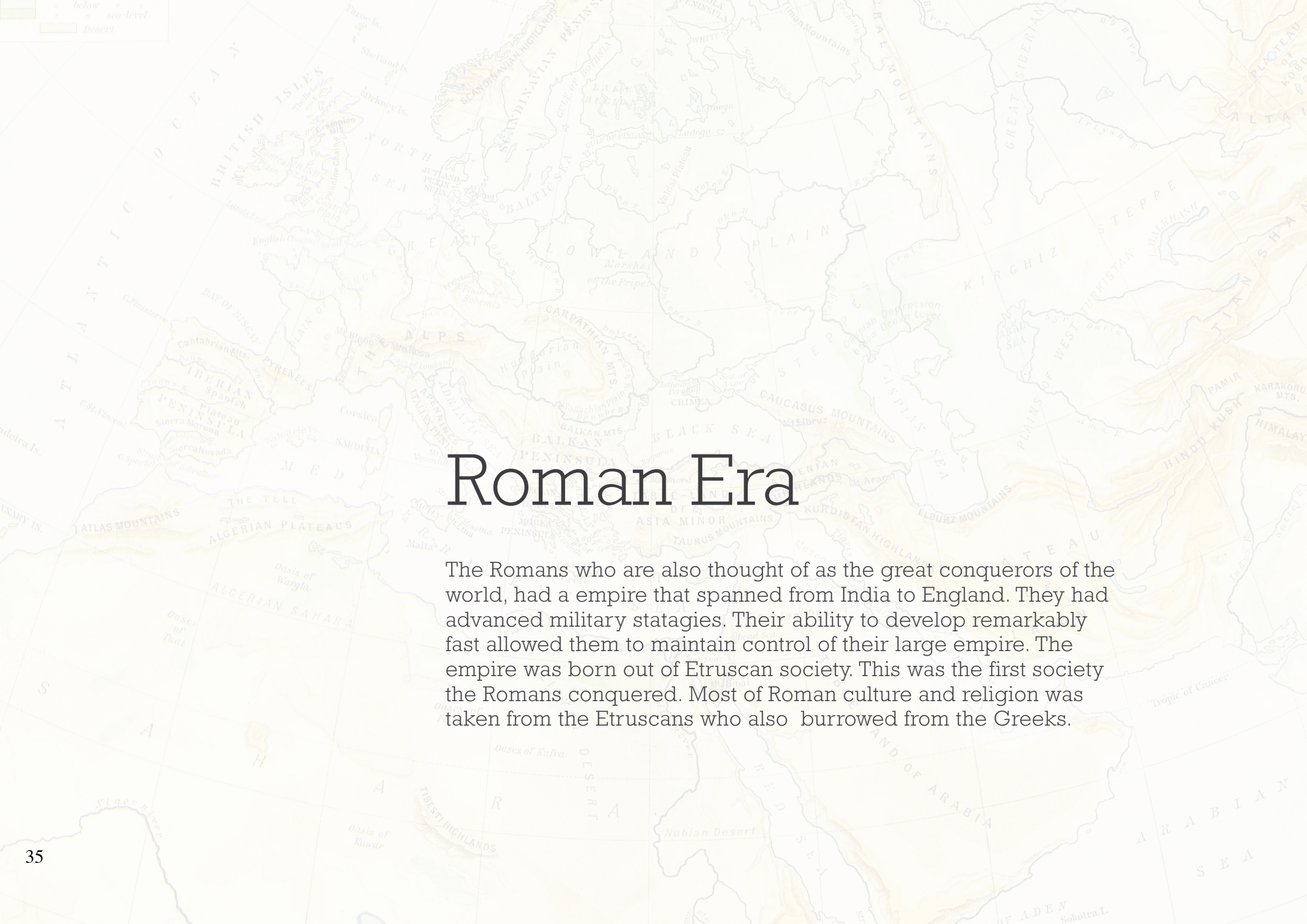
Roman Era

The Romans who are also thought of as the great conquerors of the world, had a empire that spanned from India to England. They had advanced military statagies. Their ability to develop remarkably fast allowed them to maintain control of their large empire. The empire was born out of Etruscan society. This was the first society the Romans conquered. Most of Roman culture and religion was taken from the Etruscans who also burrowed from the Greeks.

Roman Alphabet

The Roman alphabet, which we are all familiar with, was created in about 100 BCE. However, it went through about 4,000 years of transformations before it got to the point that we all recognize in today's modern western world. The Roman alphabet is a derivative of Greek script. It was first introduced by the Latins, who founded Rome. It eventually spread to be the most widely used alphabetic writing system in the world today. Classic Roman scripture is classified by all uppercase letters, which has proportioned straight lines, curves, and angles. Carvers often worked with marble where they would first paint letterforms prior to inscribing them. Qualities left from the brush strokes, such as a change in weight from vertical to horizontal and a broadening stroke from start to finish, were left over when carved into.

100 b.c.
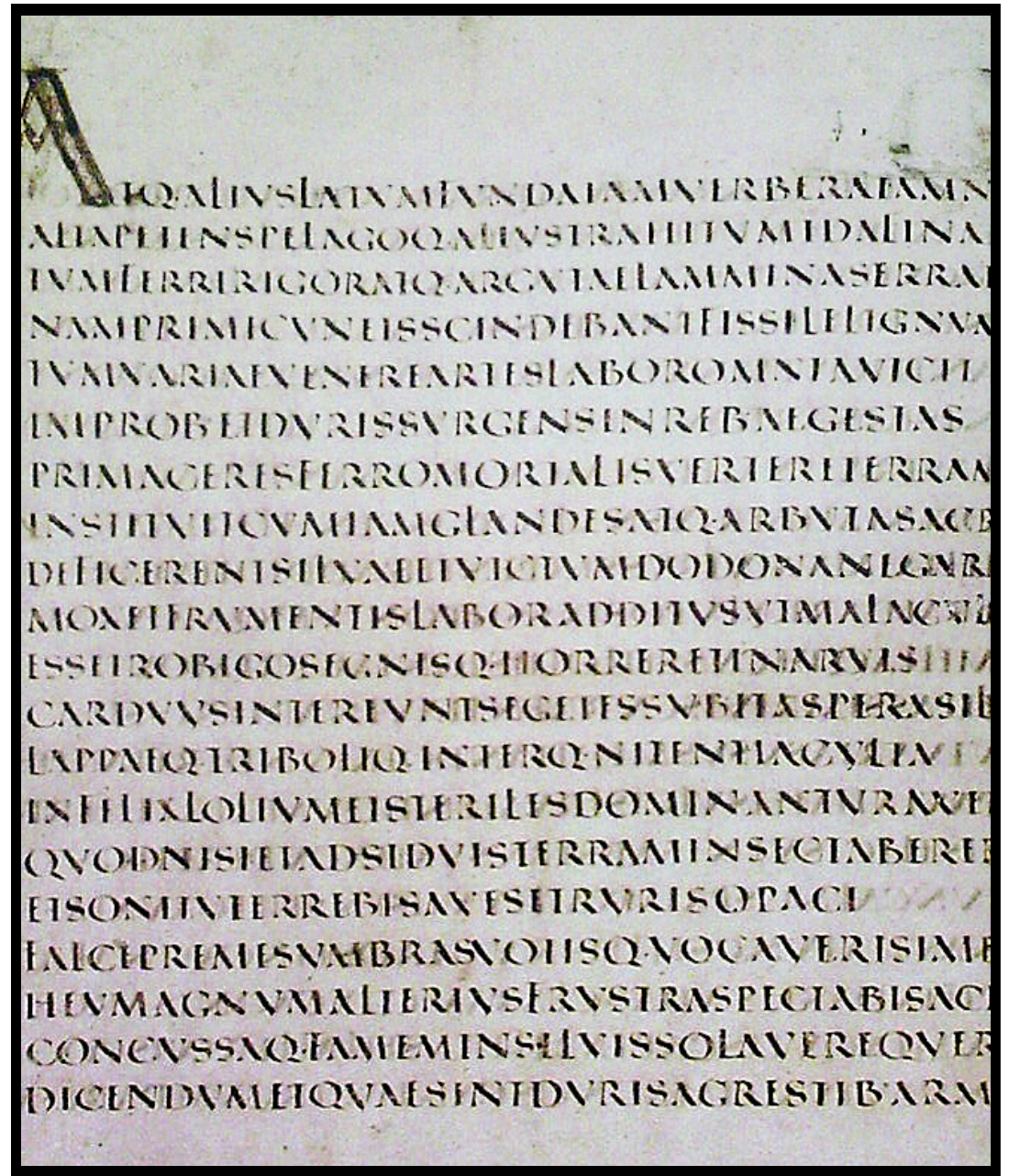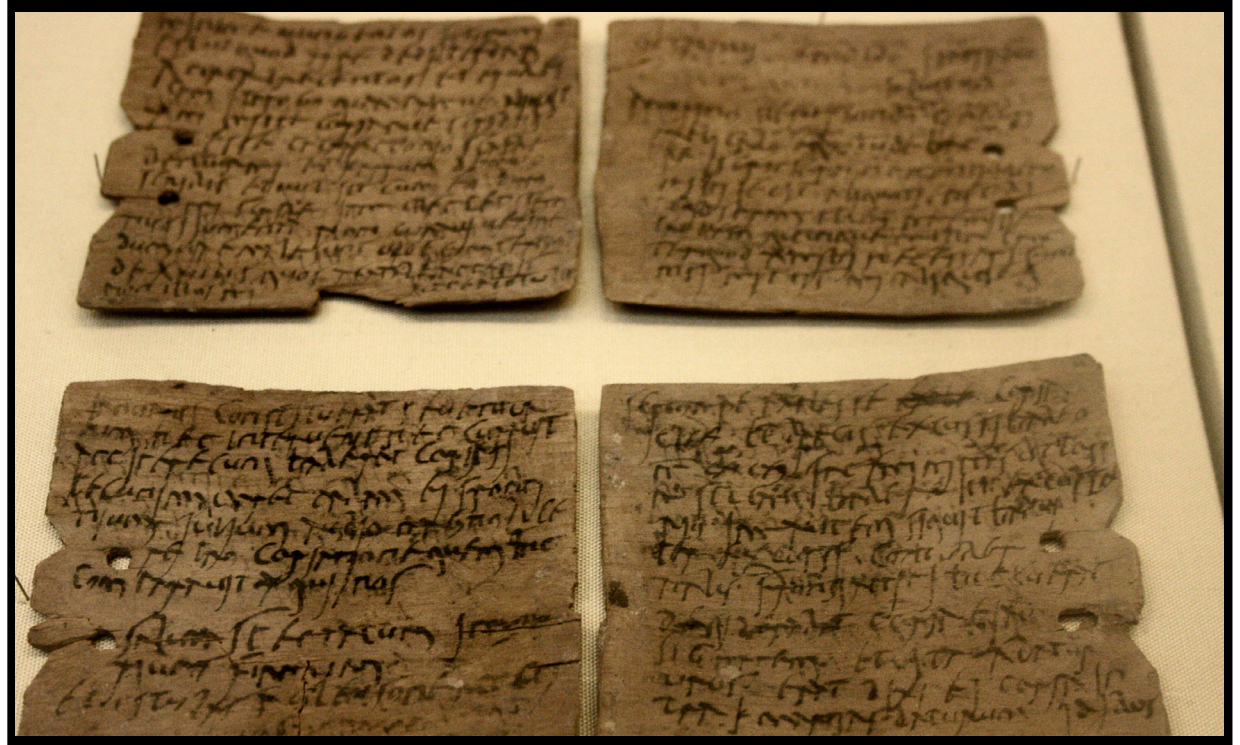
For everyday handwriting, most everyone wrote in a Roman cursive script. This was quick and informal and used by everyone, from merchants, schoolchildren, and emperors.
One monumental change that Romans made was converting rolled manuscripts into bound books.
This chopped down informational research time down by hours.

33,000 b.c.

The Roman Empire

Stylistic transformations

Over the 4,000 years of transformation, the Roman alphabet endured a number of different phases of stylistic change.

100 bc – 1000 ad

This style was found in Roman monuments. Serifs are added to the finish of the main strokes.
In order to create this, Romans would use a reed pen held at a 60 degree angle.

Rustic capitals are a compressed version of square capitals. They allow for twice as many words to fit on a sheet of parchment and less time to write them. These are created using a pen or brush. However, they are slightly harder to read because of their compressed nature.
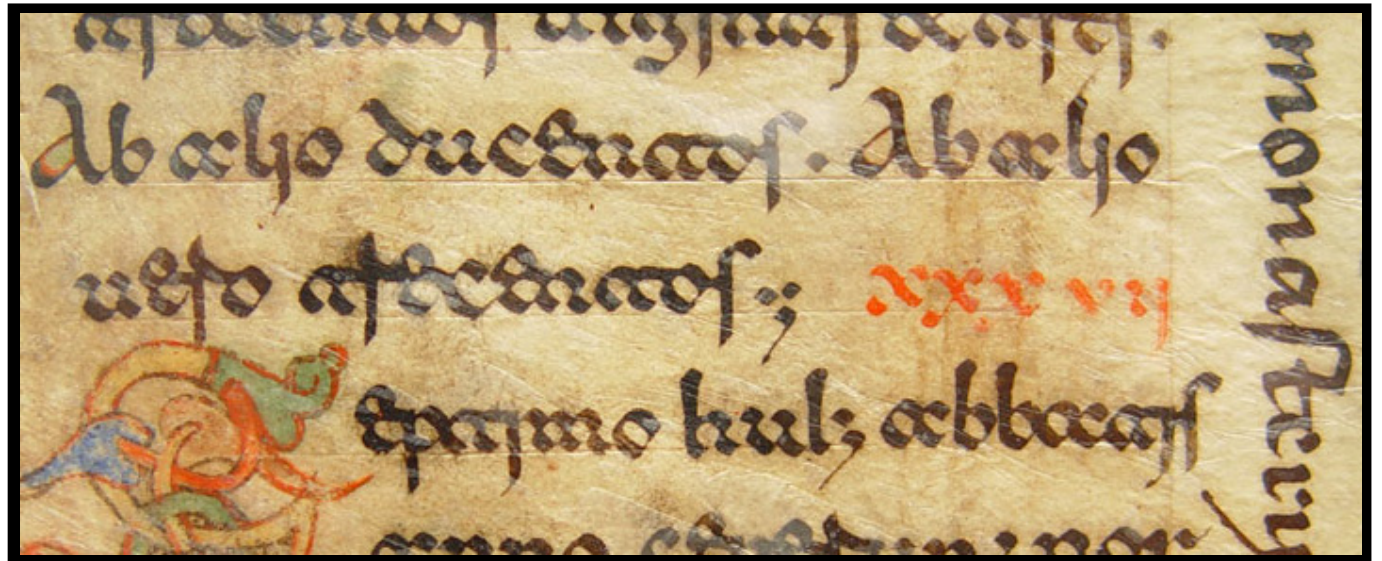
3rd – 5th century, ad

Rustic Capitals

Uncials &
Half Uncials
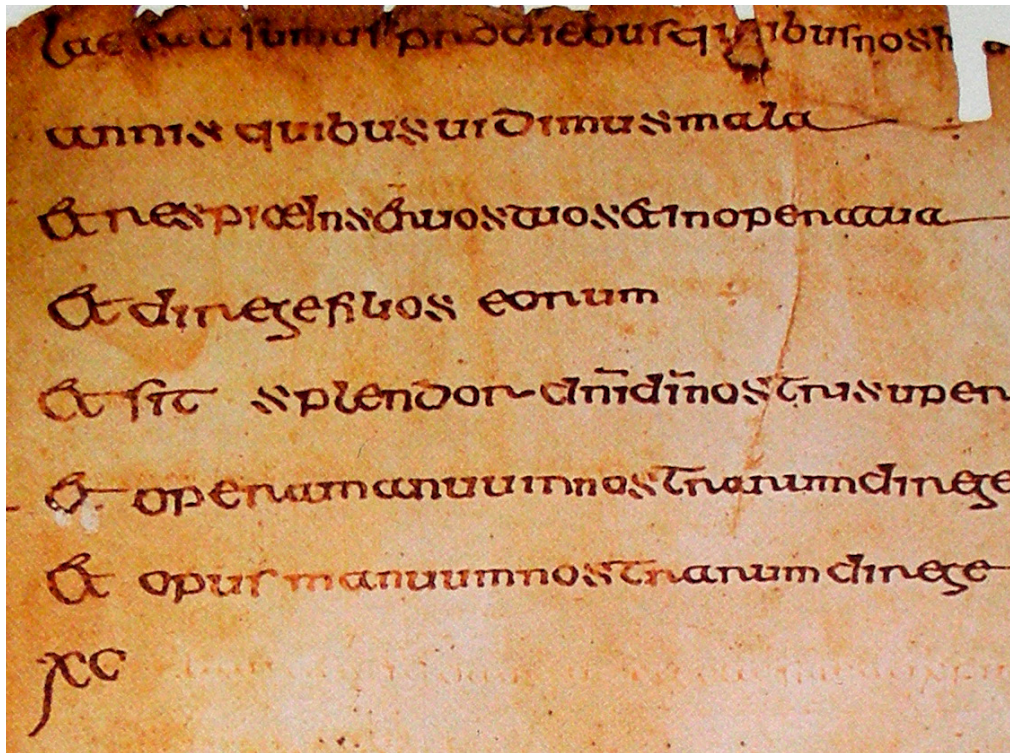
Uncials are an aspect of Roman cursive hand. The word "uncial" hints at the fact that the letters are small. Some speculate that it refers to letters that are specifically 1 inch high. The point of creating uncials was to save space on expensive parchment. It is easier to read the broad forms of uncials in smaller sizes than it is to read rustic capitals.
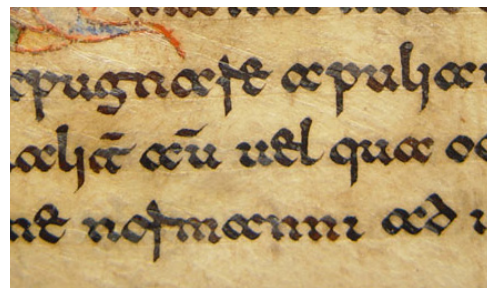
Half uncials, on the other hand, are an even further formalization of cursive. They mark the formal beginning of lowercase letterforms. Half uncials also include ascenders and descenders. One can find most half uncials in manuscripts that were produced in Ireland and England.

40

4th – 6th century, ad

Charlemagne was the first unifier of
Europe since the Romans had taken
over. He commanded that many monks
rewrite virtually all ecclesiastical and
secular texts that had been
in existence then.
These "prints" included uppercase
(majuscules) and lowercase
(minuscules).
Caroline Minuscule set the standard
for calligraphy for an
entire century.
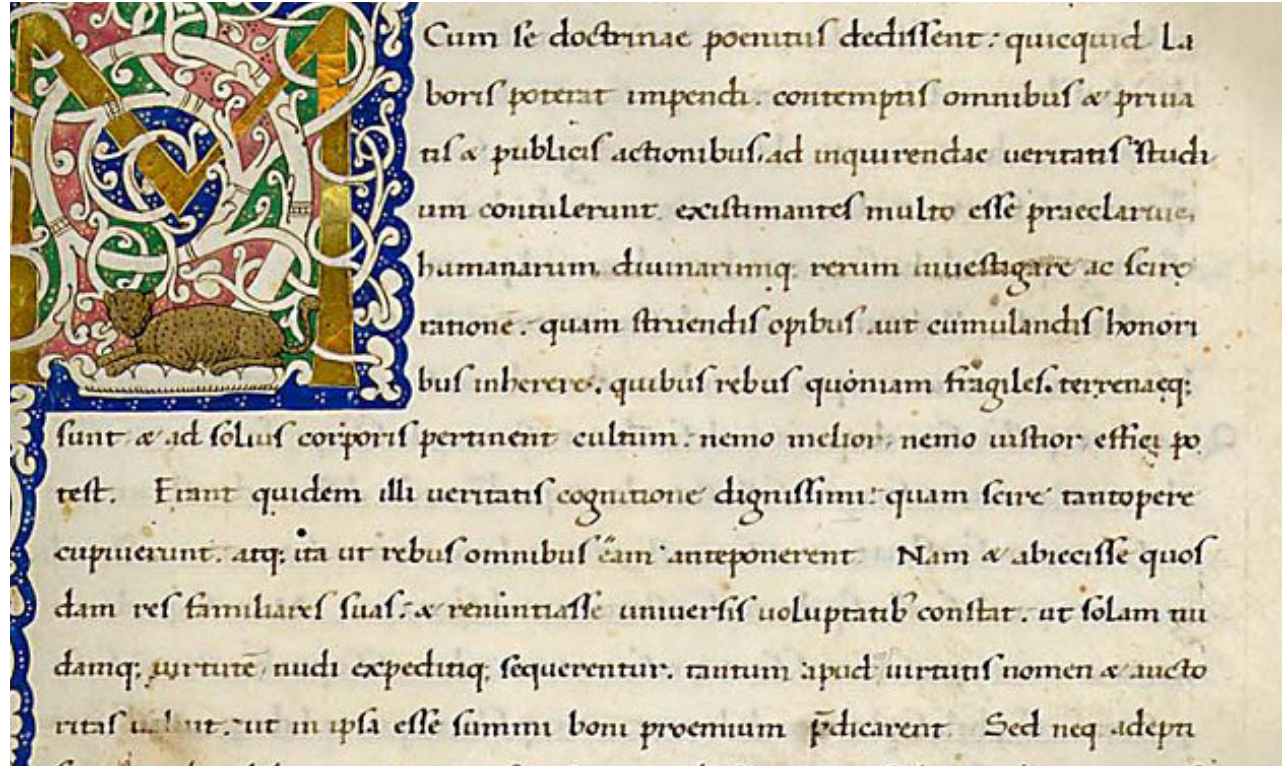
Blackletter (Textura)

Blackletter or Textura writing varied slightly depending on what
geographical area it was being created in. For instance, in
northern Europe, letters were more condensed and strongly
vertical. This remained the standard here for about 500 years.
On the other hand, in southern Europe, letters were rounder
and done with a more open hand. This is also known as "rotunda."

41

900, ad

Roman Architecture

Roman architecture as a culmination of everything before Roman architecture has to be one of the most magnificent things the ancient world has to offer. With the use of concrete they were able to build things like the pantheon and the Roman callosum; two monumental structures that we would have trouble building today. Roman architecture has been found all over the Western World. From England to Lebanon, and so on.

Roman architecture was truly a worldy affair. Stones were imported from all over the world. Marble mined from Greece made into columns and then transported back to the Romans. Romans also imported other rocks and metals to feed the construction of the empire.

The Romans like the Greeks created many things. zone invention triumphed over all, which was the invention of concrete. It was at the heart of Roman construction. This technology allowed the Romans to build much easier. Romans were now able to pour fondation, walls, ceilings, and pilars. Before matierials were first excavated, cut and then shipped to the building site.

Roman Tools
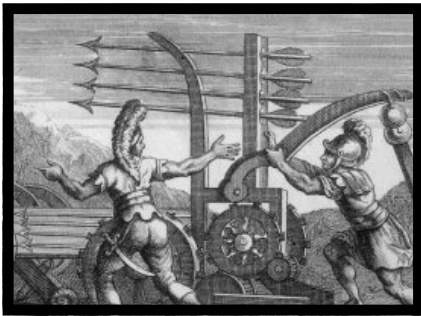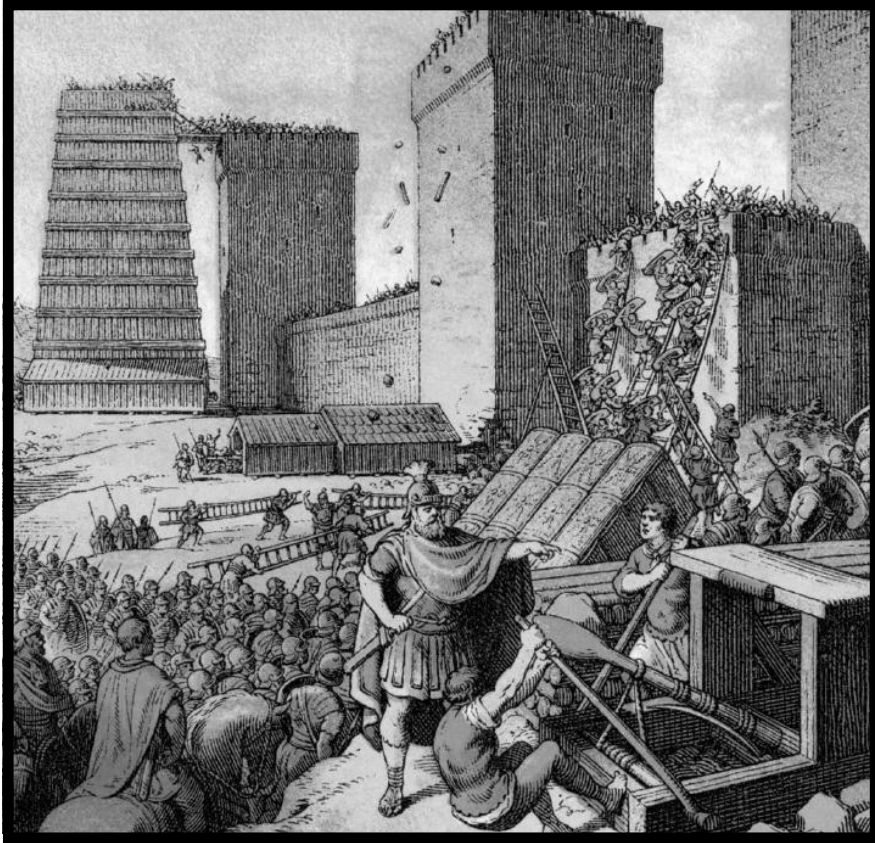
Roman Art

Roman art was influenced by Etruscan art. They also borrowed from the Greeks. Original Roman art, started around 500 BC when the Roman Republic was formed. Romans were interested in the idea in making statues that resembles a real person, especially a famous person. Greeks made art to attempt to answer questions like ''what is beauty ?''or ''what is the perfect man ?'' The Romans were more interested in art that reflected life as they saw it through the senses.

aguustus...good.jpg

Unknown Artist
first half of the 3rd century
AD. Roman copy. original 5th
century BC

After the Romans conquered Greece they were so impressed with the style.They would make casts of Greek sculptures and make copy of it.

46

unkown_...inal.jpg

Pompeii. House of the Fontana Piccola.
Painting to R. of fountain

Paul brill 1554–1624

Wall paintings became popular during this time. Fresco painting, was painting to make it look like marble panels, found at Pompeii. The idea behind this style of painting was to depict a real scene.

In the second centuries AD Roman art started to depicted propaganda (ads) one example is the and trojans colum

In the third century art changed in three ways.

1.)The wars with the north modern day Germany gave Roman art a much more darker look. ''monuments produced in the 200's AD, like the column of Marcus Aurelius, art from this period often depicted people having their heads cut off or their guts ripped out, or suffering in some other way. You can also see this on the Arch of Septimius'' Severus.

2.) There was change in technology from the chisel to the drill. This allowed work to be done much faster.

3.) The change from Roman being a polytheistic empire to a primarily Christian empire made art reflect the Christian idea of the soul abd heaven. This art shows eyes looking up to the sky and the idea is born that eyes are the windows to the soul.

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The Invention of Printing

A.D. 1450 – 1800

Keira Rowland
Stevie Calderon
Typography 1
University of San Francisco
Fall 2011

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Book Binding
1st - 2nd Century A.D.

The art of bookbinding comes to us from India.

Bookbinding originated mainly to preserve religious documents, or sutras. Script was copied onto dried palm leaves that were cut in two, and were bound together with the support of wooden boards. Buddhist monks spread the practice of bookbinding through Persia, Afghanistan, Iran, and China by the end of the 1st Century.

Paper
2nd Century

Paper as we know it today comes from China. Excavations of tombs of the former Han Dynasty (207BC-9AD) have revealed silk cloth bearing the texts of Lao Tzu - the father of Taoism (born in 604BC).

The individual fibres of this early paper were mixed with water in a large vat. Next, a screen was submerged in the vat and lifted up through the water,c atching the fibers on its surface. When dried, this thin layer of intertwined fiber became what today we call paper. T'sai Lun's thin, flexible yet strong paper was known as T'sai Ko-Shi . From China, the use of this modern type of paper soon spread through Nepal, India, the Middle East and eventually Western Europe.

The Anatomy of a Letter Form

Papyrus of Kerasher; Book of the Dead

c. 100 BCE
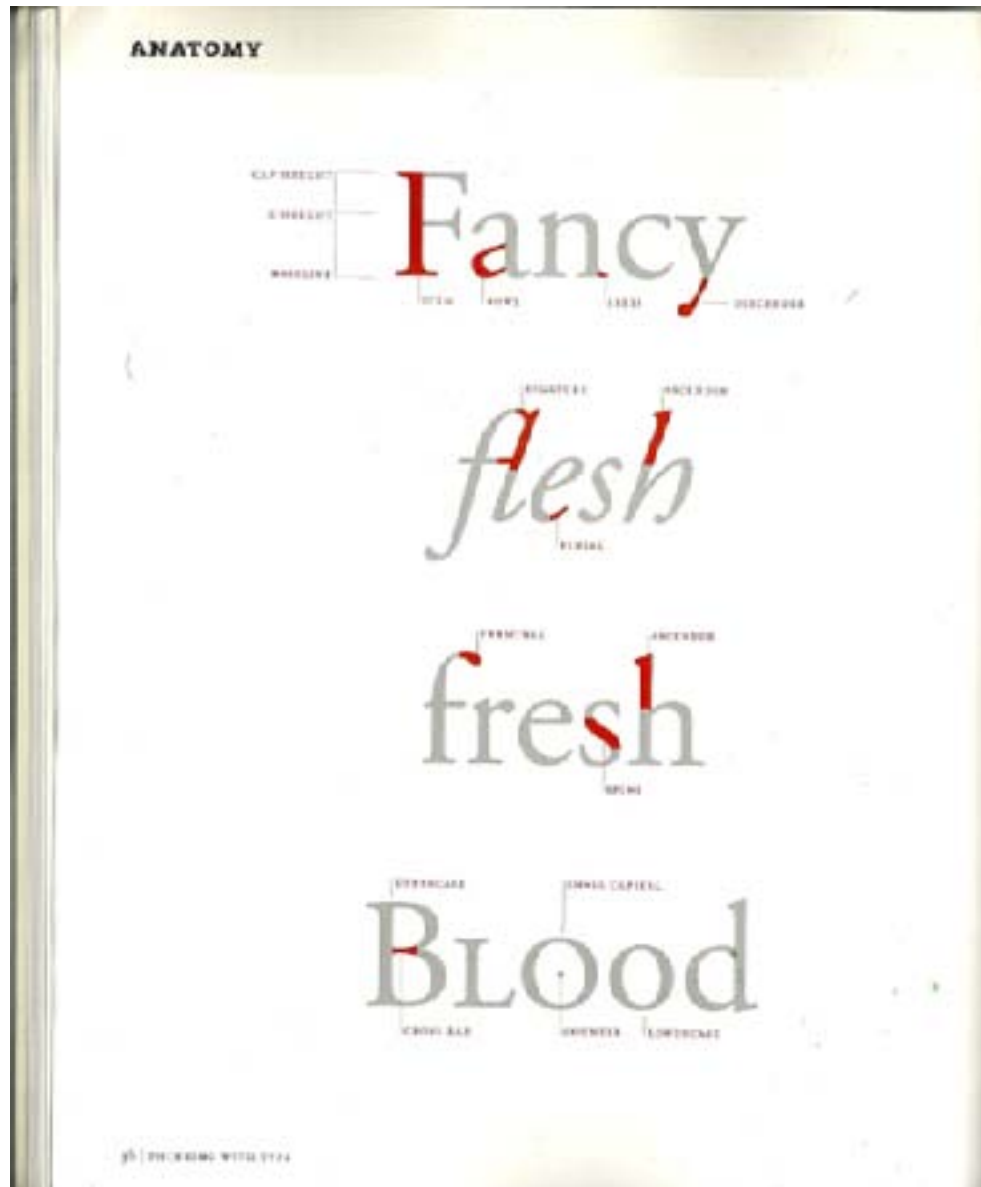
Impact of the Catholic Church

During the middle ages and before, the Catholic Church played a huge part in society. The Church was probably the most influential organization in Europe during the Middle Ages. It guided most aspects of society in one way or another. During the Middle Ages, most people were very religious.

They lived in fear that if they were to sin they may be sent into a pit of fire. The Church was their protector from that. It baptized them, buried them, provided for their instruction and guidance in between, and prayed for their souls after. It could save them by seeing that they were forgiven their sins.

It was not until a series events such as the Black Death and the Great Schism that society started losing faith in the Catholic Church.

Protestant Reformation

Martin Luther 1483 –1546

Martin Luther and John Calvin were important figures in the movement of the Protestant Reformation.

The efforts of the self-described "reformers" who objected to the doctrines, rituals and overall structure of the Catholic Church, led to the creation of new national Protestant churches.

This was encouraged by the series of events such as the black death and Great Schism, that led to the loss of people's faith in the church. This plus many other factors contributed to the growth of lay criticism in the church, and the creation of the Protestant Religion.

Johann Gutenberg

1398 –1468 - While Gutenberg was a German blacksmith, goldsmith, printer and he was also a publisher who introduced modern book printing. He also invented mechanical, movable type, began the Printing Revolution. Played a key role in the development of the Renaissance, Reformation and the Scientific Revolution. Laid the material basis for the modern "knowledge-based economy" and the spread of literacy to the masses.

Johann Fust

1400 –1466 - Early German printer, patron and benefactor who saw the value of Gutenberg's discovery and supplied him with the financial means to realize it. Advanced money to Gutenberg between 1450 - 1452. Fust was known as Gutenberg's creditor and help spread the knowledge of his works.

Johann Gutenberg 9 *Johann Fust*

William Caxton

1415 –1492 - English merchant, diplomat, writer, printer. Introduced the printing press to England. 1st English retailer of printed books (most were Dutch, German, or French).

Nicolas Jenson

1420 – 1480 - French engraver, pioneer printer and type designer based in Venice, Italy. Creator of the first model "Roman" typeface, which served as an inspiration for fonts such as Garamond and Aldus. Relocated in Mainz in October 1458 to learn the art of movable metal type.

Peter Schoffer

1425 –1503 - The Early German printer, studied in Paris, and apprenticed with the great Johann Gutenberg in Mainz. He than became printing partners with Gutenberg's creditor, Johann Fust. Schoffer eventually ended up getting married to Fust's daughter. Today the best-surviving examples of Schoffer's craftsmanship are the 1457 Mainz Psalter and the 1462 48-line Bible. The Psalter was the first printed book to ever give the date and place of printing and the printers' names.

Claude Garamond

1480 – 1561- Garamond was a Parisian publisher and was considered one of the leading type designers of his time. He is credited with the introduction of the apostrophe, the accent and the cedilla to the French language. Several contemporary typefaces, such as Garamond, Granjon, and Sabon, reflect his influence on early typography.

Jean Jannon

1580 – 1658 - Jannon was a well known engraver who was among the significant representatives of French typography of the first half of the 17th century. He was born in 1580, in Switzerland. He trained as a punch-cutter in Paris and in 1610 he began working for the printing office of the Calvinist Academy in Sedan. In 162, Jannon published a Roman type face and italics, derived from the shapes of Garamond's type faces. Later on Jannon's type face was mistakenly called Garamond, because it looked like that type face at first sight. Jannon's Early Baroque Roman type face, differs from Garamond in contrast and because it has grander forms. Jannon's italics rank among the most successful italics of all time. His italics are brilliantly cut and extremely elegant.

Renaissance Architecture

The architecture of the period between the early 15th and early 17th centuries in different regions of Europe is known as Renaissance architecture, demonstrating a development of certain elements of ancient Greek and Roman thought and material culture.

Stylistically, Renaissance architecture followed Gothic architecture and was succeeded by Baroque architecture. Developed first in Florence, with the help from Filippo Brunelleschi as well as other innovators, the Renaissance style quickly spread to other Italian cities. The style was carried to France, Germany, England, Russia and other parts of Europe at different dates and with different degrees of impact in different cities.
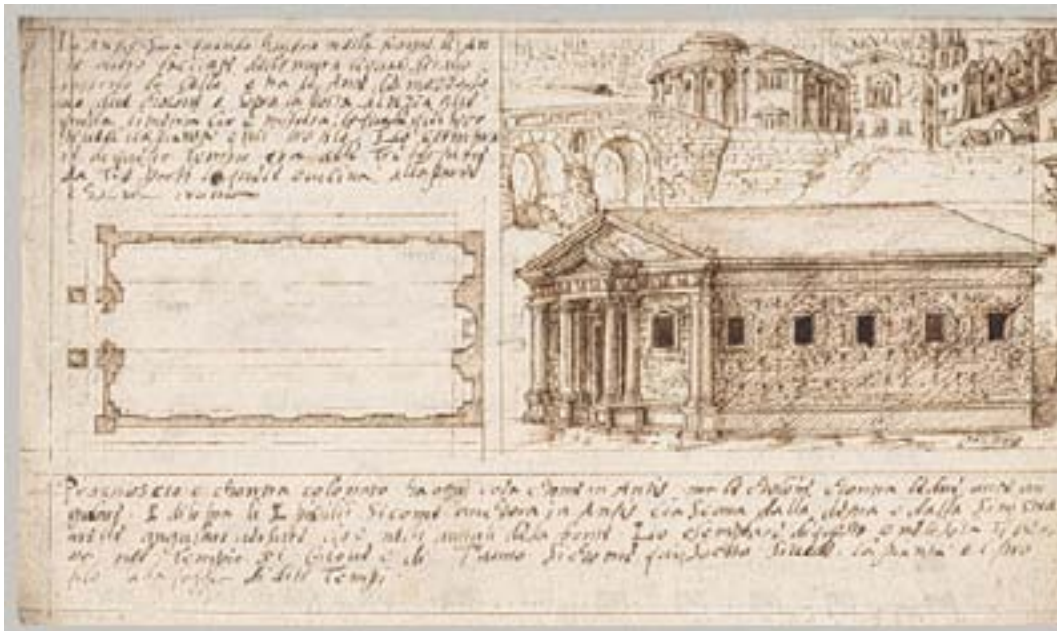
Renaissance Architecture

Tempietto Montorio, Rome (1502)

Old Cathedral of Coimbra (1139)

Blackletter
11th - 17th Century

Also known as Gothic script, Gothic miniscule, or Textura, Blackletter was a style of script used throughout Western Europe beginning in 1150 and was in circulation well into the 17th century.

Fraktur is a notable style of Blackletter, and sometimes the whole font style is referred to as Fraktur, otherwise known as Old English.

Commonly used in German texts well into the 20th century, most notably in Nazi propaganda during WWI and II.

How has Blackletter been used?

Blackletter was used heavily by the German Nazi Party under the instruction of Adolf Hitler. Hitler used it for its historical weight, and banned the usage of sans-serfi fonts, for they symbolized modernity, forward thinking and "Bauhaus" aesthetics.

More can be said about the origins and previous usage of Blackletter font in this video:

vimeo.com/18385978

What was going on in art/culture?

For the most part during this time, literacy was reserved for the clergy and members of the Church. In Germanic tribes during the Middle Ages, literacy raes are estimated to be as low as 10% of the population. Literacy rates in the Middle East are estimated to be higher, but for the most part, the general population could not even write their own names. The clergy perfected Blackletter script (there were 2 types, Textura and Fraktur) to preserve religious texts and government records. It is referred to as a "gothic" style of font because during the Humanist periods, the font was seen as "barbaric".

Characteristics of a gothic font include :

Tall, narrow letters, formed by sharp, angular lines.
Ascenders are vertical, ending in sharp finials.
The main body of each letter looks almost identical in form and shape to one another.

Livre du Tresor

Plate 4.
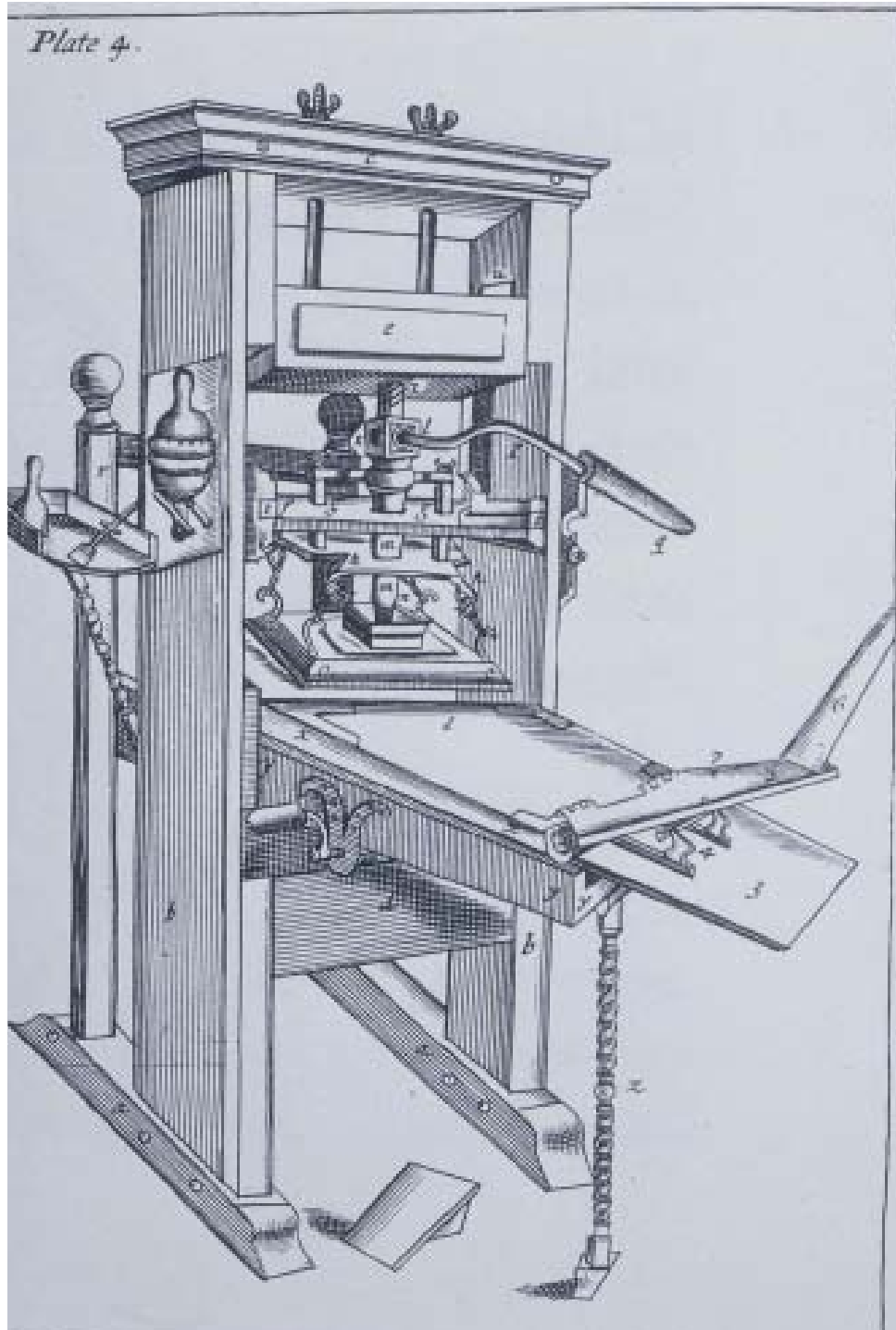
The Printing Press

The printing press not only made books and documents more accessible, but also paved the way for a social and intellectual revolution. The sheer availability of books after the printing press made its debut encouraged more people to learn to read, thus the printing press is responsible for the spread of literacy and the modern world as we know it today.
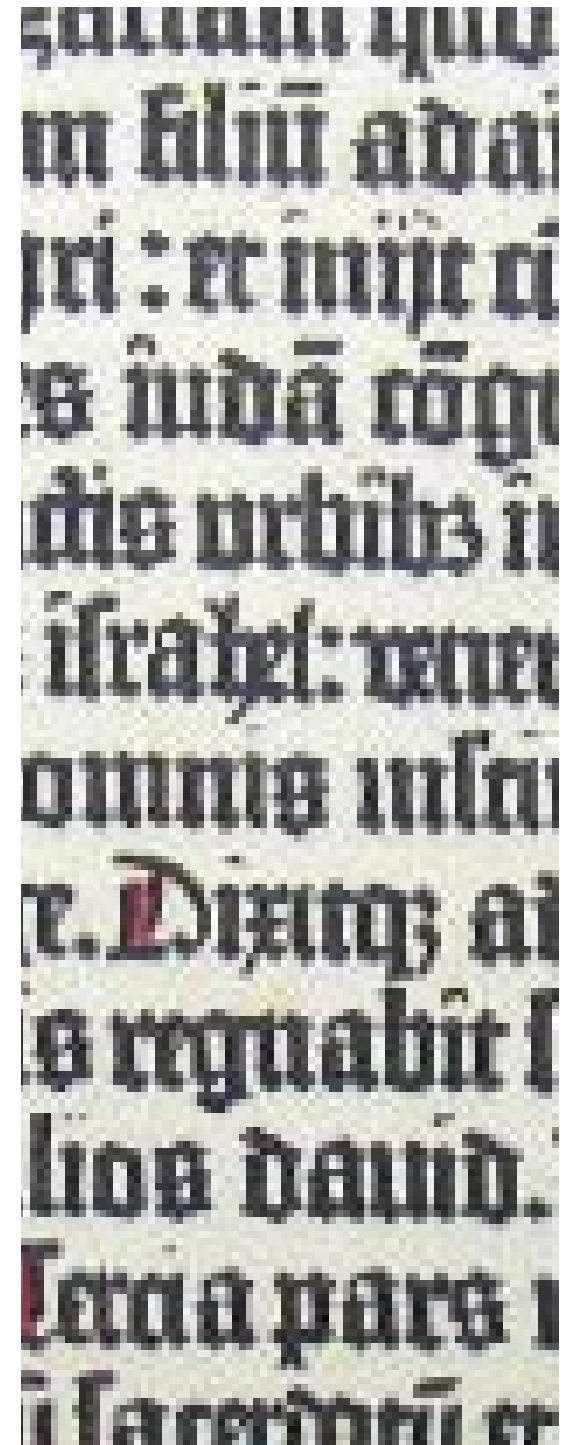
The Mainz Psalter

The Mainz Psalter is the earliest dated example of printed matter using the movable print techniques of Johannes Gutenberg. Ordered by the Mainz Archbishop in AD 1457, it combines printed text with 2-color woodcuts. The entire book is printed on vellum with black and red inks, two-color initials, manuscript music, and large colored capital letters.

Incunabula

Incunabula is a generic term coined by English book collectors of the 17th century to describe the first printed books of the 15h century. Formed of two Latin words meaning "in the cradle" and "swaddling clothes".

The 1st technical incunabula is the Gutenberg Bible, printed in 1455.

FETTE FRAKTUR LT
circa 1835 | incl. DFr
www.linotype.com

𝕬𝕭𝕮𝕯𝕰𝕱
𝕲𝕳𝕴𝕵𝕶𝕷𝕸𝕹
𝕺𝕻𝕼𝕽𝕾
𝕿𝖀𝖁𝖂𝖃𝖄𝖅
abcdefghijklmnop
qrſsßtuvwxyzäöü
&ch ck ff fi fl ft ſi ſſ ſt tz
‡†$(€)∴;!?*
1234567890

Fette Fraktur is a Blackletter tyepeface that refers to a certain style of calligraphic hand fonts that are derived from this style. Blackletter lines are broken up, contain many angles, and even the name Fraktur means "broken" in Latin.

Originally used for advertisements because of the bold type that stood out from other typefaces. Often associated with German, it is also used in English, Gaelic, Latin and Scandinavian languages. It is important to understand that Fette Fraktur is not unique to Germany and is still one of the most used broken letter fonts today.

Fraktur *font*

The term "Fraktur" refers to a certain style of calligraphic hand and any of the Blackletter fonts that are derived from this style.

Blackletter lines are broken up, contain many angles, and even the name itself means "broken" in Latin.

Often associated with German, but it is not unique to German. Fraktur was used in English, Gaelic, Latin and Scandinavian languages long before obtaining a distinctly German identity.
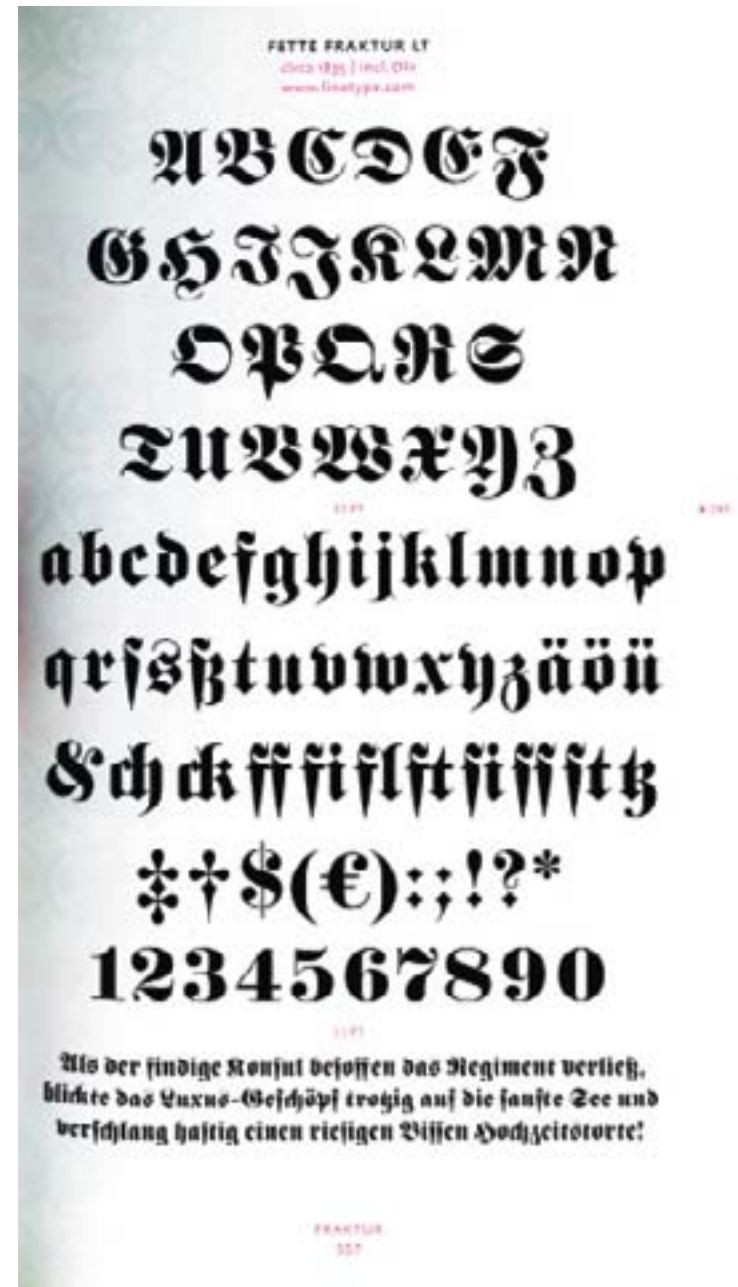
Fette Fraktur was issued by the C. E. Weber foundry in 1875 but was originally made by a German punch cutter, Johann Christian Bauer. From as early as the Renaissance all the way to World War II the main German vernacular type was Fraktur, which is a style of Blackletter. Fraktur, or broken, are letter forms that are slightly composed of rounded elements and partly of straight lines and angles.

Originally Fette Fraktur was used for books and newspapers. Fette simply means bold, and this bold font was designed for headlines and display work to get the message out with emphasis. Fette Fraktur is a style of Blackletter popularly associated with Nazi Germany, though the Blackletter typefaces were banned by Hitler in 1941 because of an alleged discovery of Jewish contributions in the development of these faces.

People should know that although Fette Fraktur was used in Nazi propaganda, it was deemed "too Jewish" and was banned from publications in Germany at the time (early '40s). Although the font was used in German society for a very long time – including during the Nazi reign – it is anything but a Nazi font. Eventually the ban on Blackletter and Frakturs was lifted.

Roman Typefaces

Roman type has two principal meanings, both coming from the stylistic origin of text typefaces from inscriptional capitals used in ancient Rome.

The name "roman" is customarily applied to uncapitalized distinguishing early Italian typefaces from the Renaissance period and most succeeding seriffed types are based on them, from Roman letters dating back to ancient times.

Popular roman styles include Bembo, Baskerville, Caslon, Bodoni, Times New Roman and Garamond. Society began to step away from Blackletter typefaces for advertisements and began to use different Roman typefaces.

Murky haze envelop
Suez sailor vomits
We have just quote
Queen Elizabeth's Major

Adobe Jenson

Adobe Jenson is an old style serif typeface drawn for Adobe Systems by type designer Robert Slimbach. Its Roman styles are based on a Venetian old style text face cut by Nicolas Jenson in 1470. The first release of Adobe Jenson was in 1996.

A quick movement of the
Jump by vow of quick, lazy
Whacky pangram quiz fl
King Alexander was just partl

Where can you find Blackletter type today?

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1700 to 1800

An Era of Typographic Geniuses

Giambattista Bodoni

Alexander Crook | Leland Tong | Karin Hsu
Typography - 205
Project One - History of Typography

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THE ENLIGHTENMENT

(c. 1700 – 1800)

The Era of Enlightenment was an elite cultural movement that began in France circa 1650 – 1700. The movement emphasized the power of reason to reform society and advance knowledge. The Enlightenment Era was higlighted by a resistance to tradition, which was evident in everything from art and literature to philosophy and religion, and of course, typography. Prior to the Enlightenment, printed works were printed in "Old Style" typefaces. These typefaces were highly influenced by calligraphy, and are most evident in works of religious nature. The tradition of resistance during the Enlightenment led to a new series of typefaces known as "transitional". These typefaces mostly featured a vertical stress instead of an angled one. They also featured a greater contrast between thick and thin strokes, as well as as horizontally angled serifs.

A STRESSFUL TIME
e.g. b, c, d, e, g, o, p, q

HUMANIST
Jenson
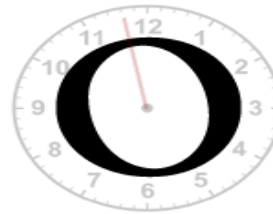
OLD STYLE
Bembo

TRANSITIONAL
Baskerville

http://ilovetypography.com/2008/01/17/type-terms-transitional-type/

STROKE CONTRAST

M M
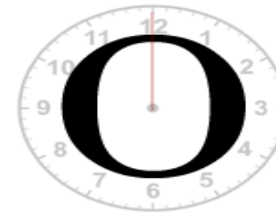
OLD STYLE
Bembo

TRANSITIONAL
Baskerville

ASCENDER (HEAD) SERIFS
e.g. b, d, h, k, l

Bembo   d   Baskerville
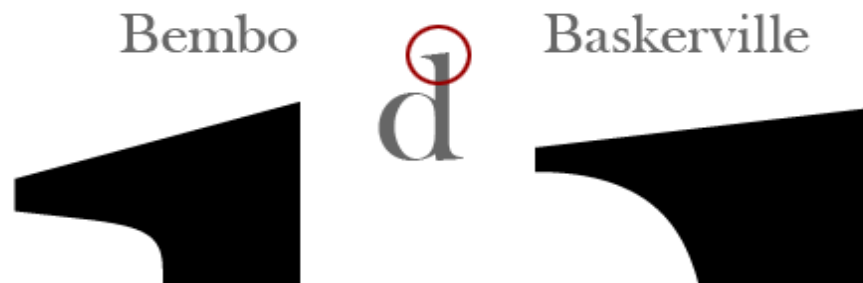
ARCHITECTURE IN TYPE

Influence and Inspiration
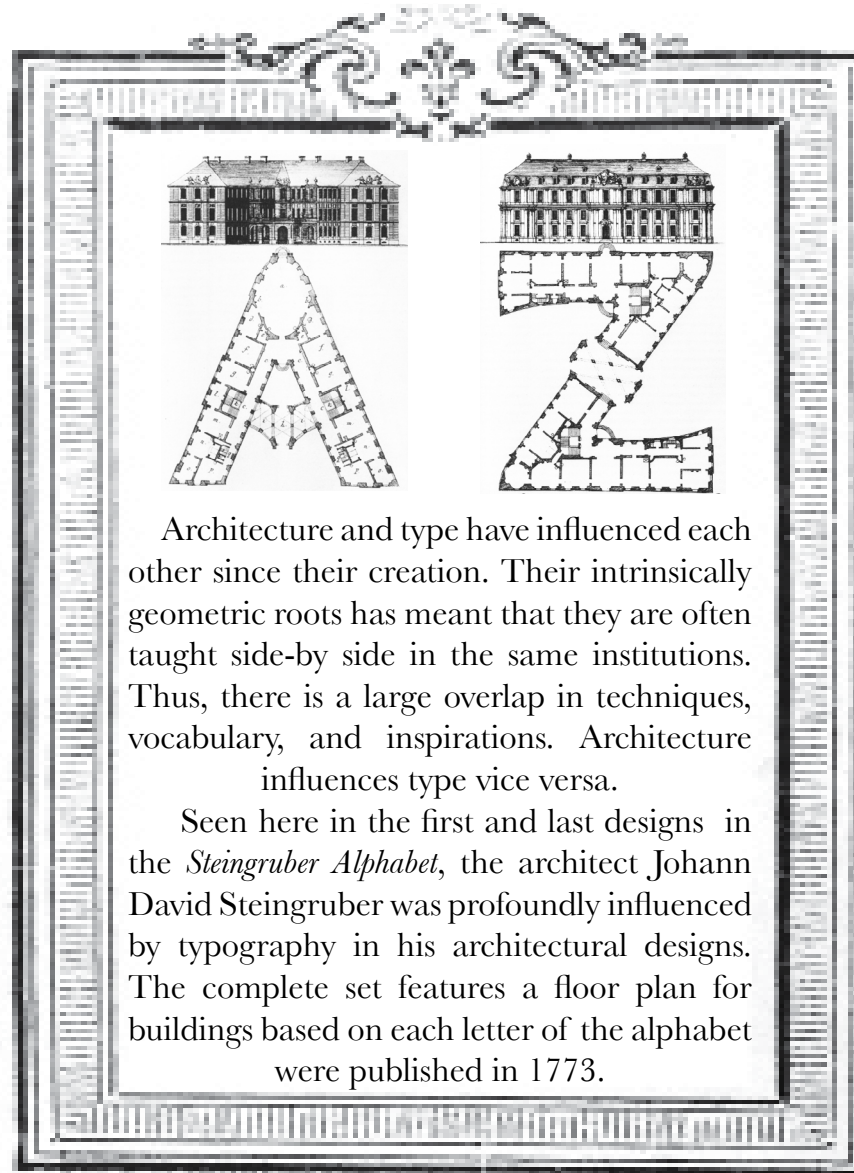
Architecture and type have influenced each other since their creation. Their intrinsically geometric roots has meant that they are often taught side-by side in the same institutions. Thus, there is a large overlap in techniques, vocabulary, and inspirations. Architecture influences type vice versa.

Seen here in the first and last designs in the *Steingruber Alphabet*, the architect Johann David Steingruber was profoundly influenced by typography in his architectural designs. The complete set features a floor plan for buildings based on each letter of the alphabet were published in 1773.

ENGRAVING
(60,000 BCE – Present)

What: The practice of incising a design onto a hard, usually flat surface, by cutting grooves into it.

Constitutions of Free Masonry by John Pine 1723 [1]

This Frontispiece helped elevate his status secure his position as principal - engraver for the Grand Lodge. (Freemason)

Engraving was an important method used-during this time to print images on papers as illustrations before the advent of photography, however, because this technique was difficult to learn, it was soon replaced by etching among other techniques. Famous engravers include Albrecht Durer, Francisco de Goya, William Hogarth, and Rembrandt.
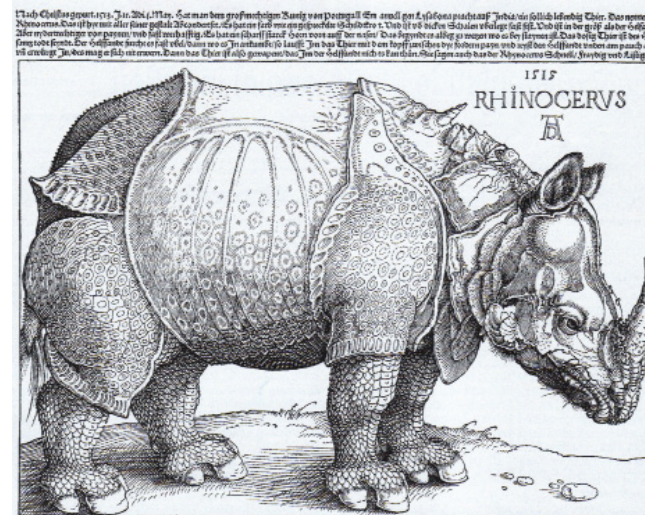
The Rhinoceros, 1515. Albrecht Durer [2]

GIAMBATTISTA BODONI

(1740 - 1813)
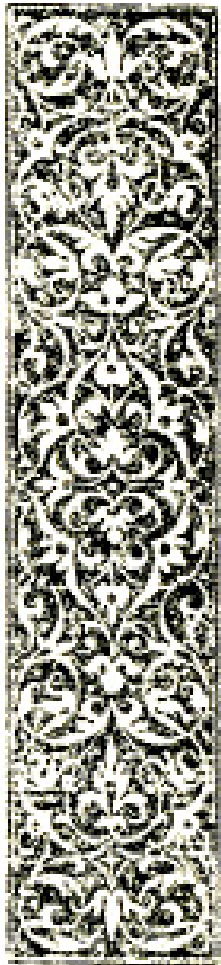
Giambattista Bodoni was born on February 16, 1740 in Saluzzo, Italy. He was a third generation Italian engraver, publisher, printer, and typographer. Both his father and grandfather were well known print makers, so it was only natural for him to go into the trade as well. He is credited with producing the Bodoni family of typefaces.

Bodoni started his work in the Vatican's Propaganda Fide printing house in Rome as an apprentice. He impressed his superiors so much that he was allowed to print his own name on the first books that he produced. These were a Coptic Missal, and a version of the Tibetan alphabet. He then fell ill with malaria.

After he recovered from malaria, Bodoni was hired by the Duke Ferdinand of Bourbon-Parma to establish the printing house: *la Stamperia Reale.* He created several specimen books which he used to promote his new foundry. These specimen books were heralded as magnificent achievements in the European community.

With his reputation established among the elite, he began to produce classical and well-renowned books such as Homer's works and Gerusalemme Liberata of Torquato Tasso. (An epic poem which portrays a mythic version of the First Crusade.)

Since his works were received so well, he then opened a foundry with the name *Officina Bodoni.* It was here where his real accomplishments occurred. Bodoni was the first to faithfully reproduce typefaces with hairlines. This contrast between thick and thin lines is one of the underpinning characteristics of the "Modern" typefaces. Giambattista Bodoni's printing was plain, unadorned, and emphasized purity of materials.
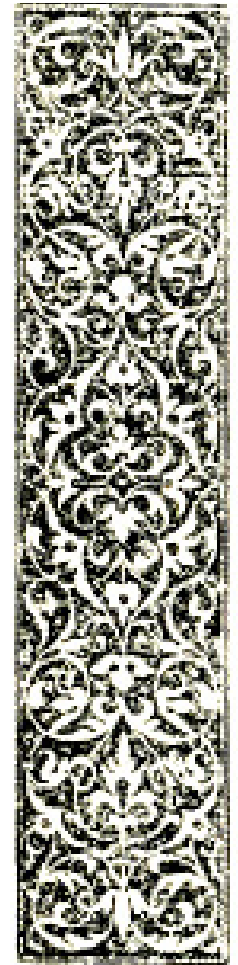
GIAMBATTISTA BODONI
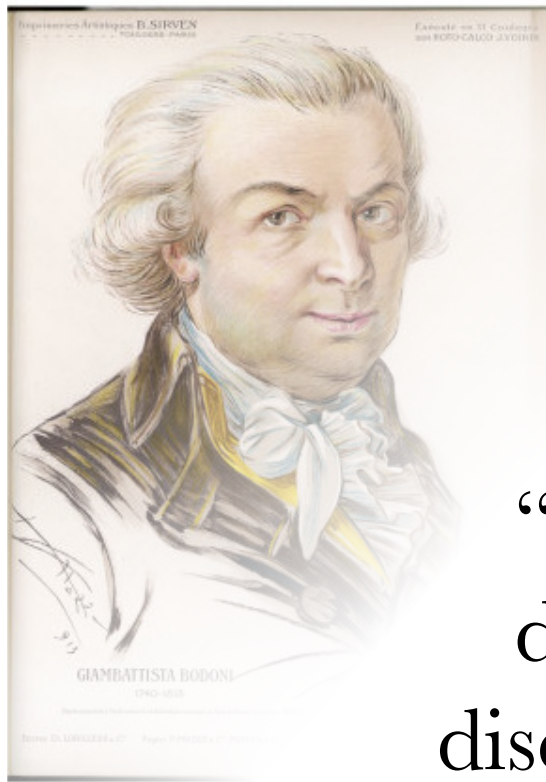
"The letters don't get their true delight when done in haste and discomfort, nor merely done with diligence & pain, but when they are created with love and passion."

-Giambattista Bodoni

*(Obtained from the forums of typophile.com.
Translated from Italian to Swedish to English.)*

8

JOHN PINE

(1690 − 1756)

'A Correct World Map' by John Pine [1]

From: England
What: Designer, engraver, and cartographer.
Background info: Freemason

Freemasonry is the oldest and largest world wide fraternity dedicated to the Brotherhood of Man under the Fatherhood of a Supreme Being. Although of a religious nature, Freemasonry is not a religion. It urges its members, however, to be faithful and devoted to their own religious beliefs.)

In 1735, Pine successfully collaborated with Hogarth and George Virtue in obtaining passage of a law enacted by Parliament securing copyrights for artists. His most notable artistic contribution was to the Augustan style that flourished during the British Enlightenment.
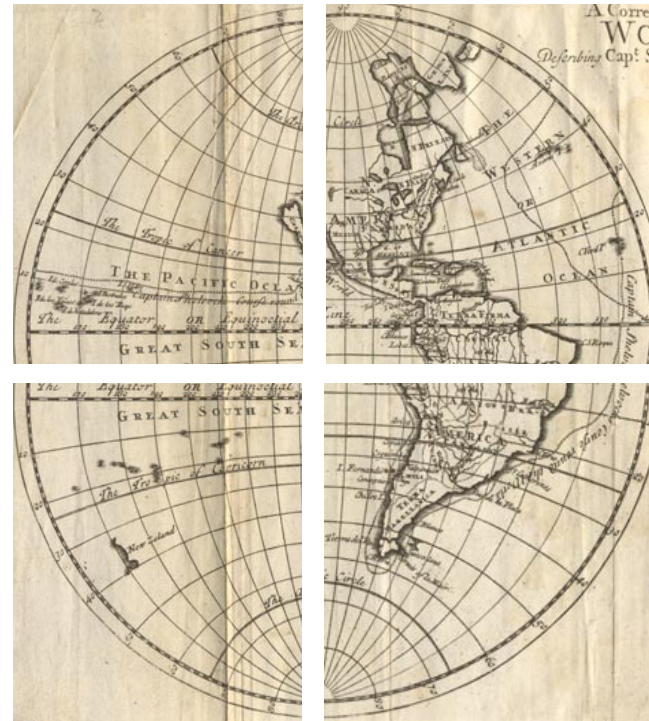
Map of London by John Pine, 1747 [1]

Collaborated with John Rocque on the first detailed map of london

FIRMIN DIDOT

Creator of the Modern Typeface
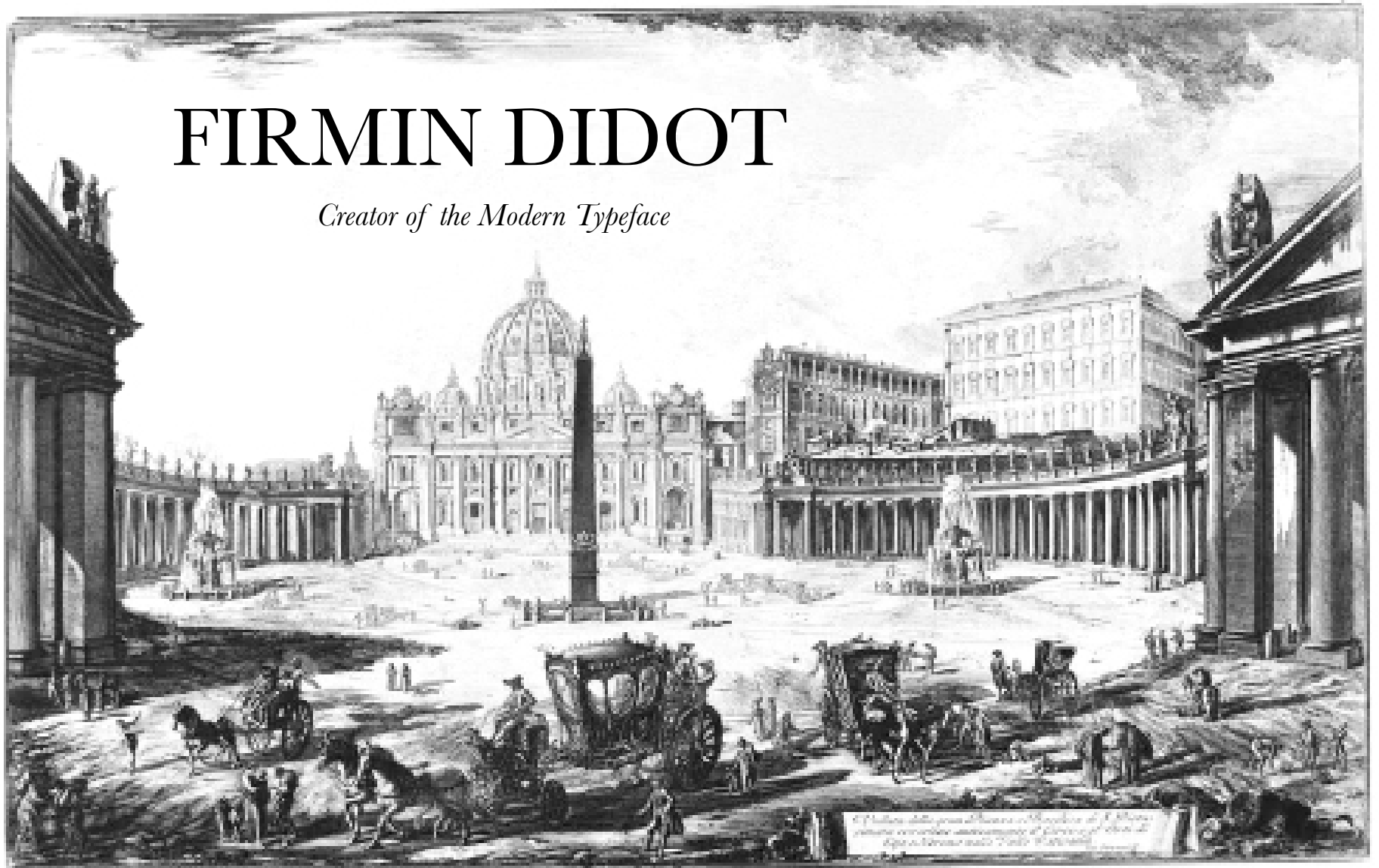
Firmin Didot was born in April of 1764. He was a French typographer, engraver, and printer. Like Giambattista Bodoni he was also from a line of printers, starting with Francois Didot, Firmin's grandfather. The family even owned their own paper mill, located in Essonnes, France. The Didot Family is celebrated in France for the production of the *Biographie Nationale*, and in Belgium for the establishment of the Royal Press.

His most famous contribution was the coining of the word *"stereotype"* which refers to the printing plate created by a typographer for the physical printing of the pages. This was the first major step away from the Gutenberg style press. Now, instead of printing pages with moveable type, these stereotypes were made. This expedited the printing process and resulted in less expensive printing.

Similarly to Bodoni, Didot is also credited for the creation of the "Modern" typefaces. The "Modern" typefaces are characterized by extremely thick and thin strokes in the same letter forms, hairline serifs, and overall vertical stress on letters.

The Modern classification serves as a template for many typefaces that are produced today, and their influences can be seen in many other fonts.

Source: Wikipedia
Image Sources: Left - Wikimedia Commons,
Right - http://allikypros.wordpress.com
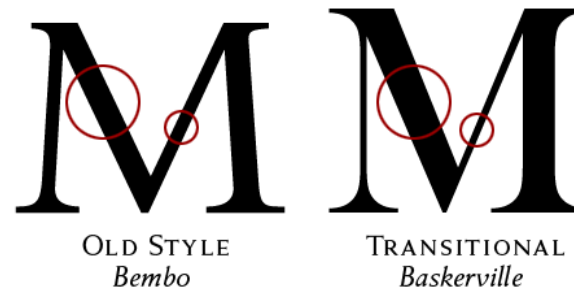
JOHN BASKERVILLE

(1706 – 1775)

Portrait of John Baskerville

From: England
What: A Business Man, printer and typographer
Background info: A member of the Royal Society of Arts [1]

Baskerville increased the contrast between thick and thin strokes, making the serifs sharper and more tapered, and shifted the axis of rounded letters to a more vertical position. He developed a technique which produced a smoother, whiter paper which showcased his strong black type. Also, his transitional typeface was positioned between the old style typefaces of William Caslon, and the modern styles of Giambattista Bodoni and Firmin Didot. Baskerville pioneered a completely new style of typography by adding white margins and leading between each line. [2]

STROKE CONTRAST

OLD STYLE
Bembo

TRANSITIONAL
Baskerville

Baskervilles Great Primer type [3]

13

Baskervilles letter to John Scoot Hylton [1]

Sir,

  I should be glad to serve y Friend in printing his poem; my price is two Guineas the Sheet, without pressing, & two poinds seven to be pressed as other Books which I have printed are. The difference between 1000 & 500 is to me inconsiderable as it is only Press Work. I have it not in my power to furnish the paper. I am

        Your most obed Serv
                    John Baskerville

14
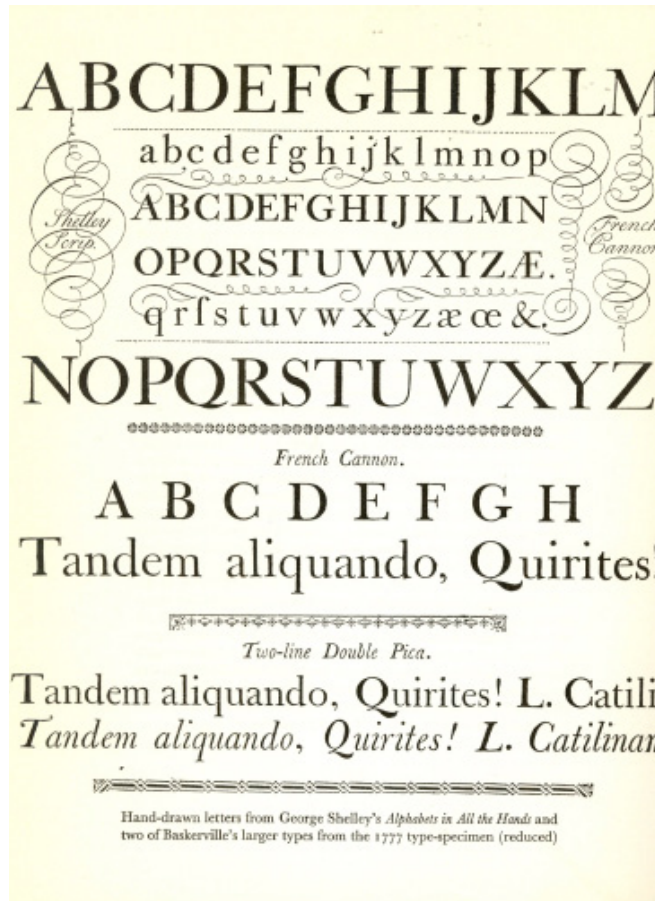
Two of Baskervilles larger types from the 1777 type - specimen [1]

Original roman punches lying on a replica of the 1777 type-specimem [1]

HERMANN BERTHOLD

(1831 - 1895)

M. DCC. LXIV.

Hermann Berthold was born in 1831 as the son of a calico-printer. He started his typographic career as a precision instrument maker, and galvanographer. (Galvanography is the technique of depositing metal onto a surface by electricity, also called electrotyping.) Berthold founded the *Institute for Galvano Technology* in 1858 in Berlin, Germany. He is most famous for pioneering typing equipment that was made of brass instead of the lead or zinc that was prevalent at the time. With brass, he was able to produce extremely fine letter forms and shapes without soldering. The new system was also much more durable than previous technology. Berthold revolutionized the printing trade in Europe.

In 1878, Hermann Berthold created the standard system for typographic measurements. Up until this point, the units that were used to describe the size and placement of letters was incredibly inaccurate. Berthold established the Typographic Point system whereby 1 meter equals exactly 2,660 typographic points.

Hermann Berthold is also the founder of the H. Berthold A.G. Company, which is one the of the largest and most successful type foundries in the world. The company is responsible for the creation of the font, Akzidenz-Grotesk. This sans-serif font was far ahead of it's time, and was the first font of it's kind to be widely used. It was used as the template for a font called Neue Haas Grotesk which was released in 1957 and later renamed Helvetica. In fact the creator of Helvetica, Max Miedinger, used Akzidenz-Grotesk as his inspiration.

The creation of Akzidenz-Grotesk is thought to be influenced by Didot, although this has not been explicitly confirmed. Akzidenz-Grotesk remains one of the most expensive fonts to purchase today.

ROBERT CLEE

What: Fine-Line Engraver
the practice of incising a design onto a hard,
usually flat surface, by cutting grooves into
it.[1]

Clee made casting types and ornaments with
finer details and was interested in making trade
cards – small cards equivalent to modern day
business cards, (hid curvilinear decoration and
fine detail achieved in both text and image by
designers during the Rococo; an 18th century
style which developed as Baroque artists gave up
their symmetry and became increasingly ornate,
florid, and playful. [1]
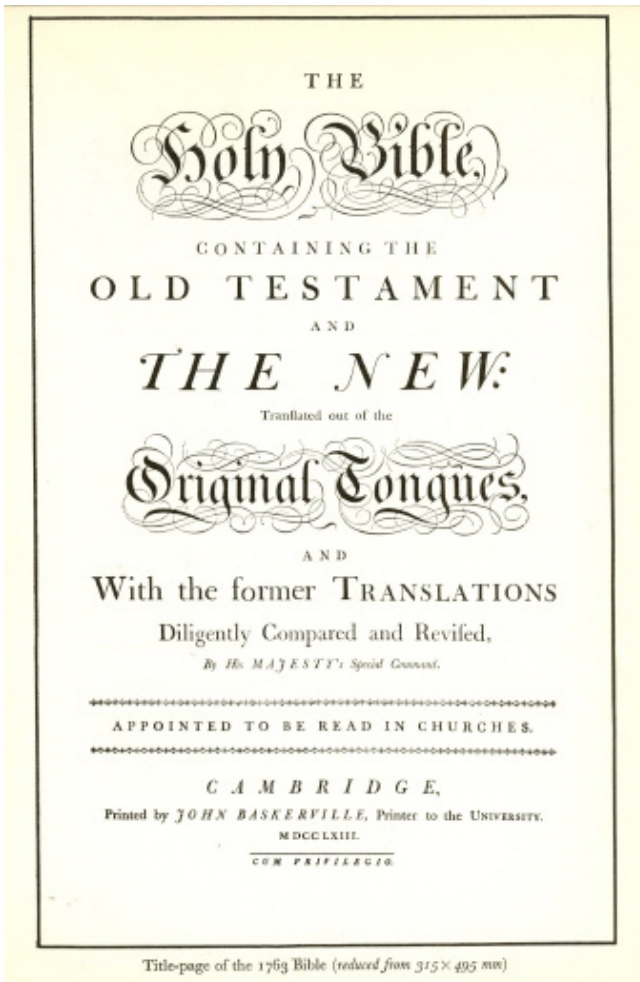
Title page of the 1769 Bible [1]

Most master and notable work (printed using his own typeface, ink, and paper).
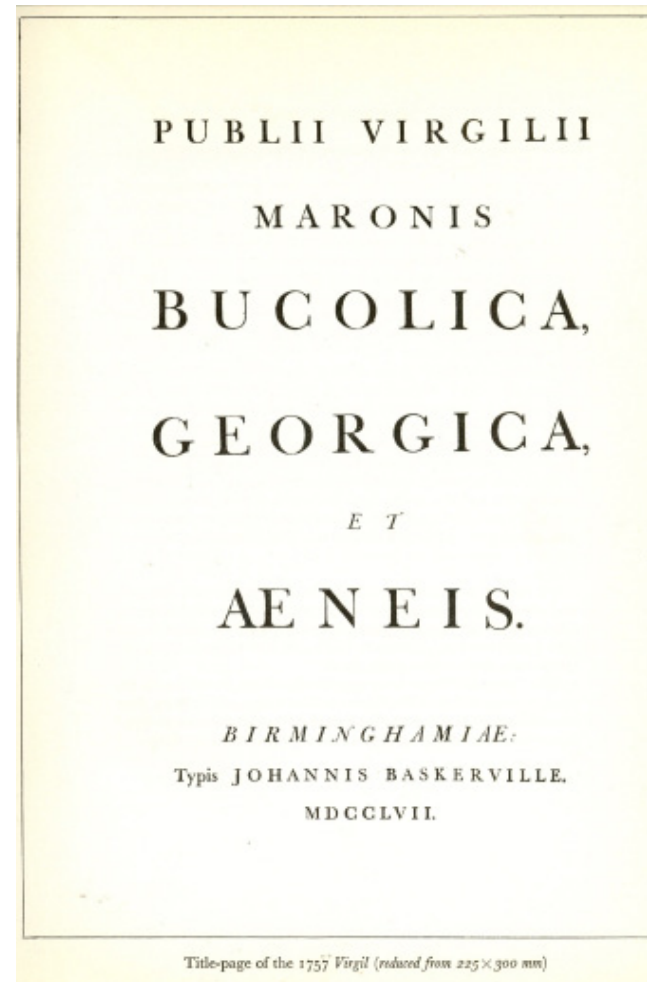
Title page of the 1757 Virgil [1]
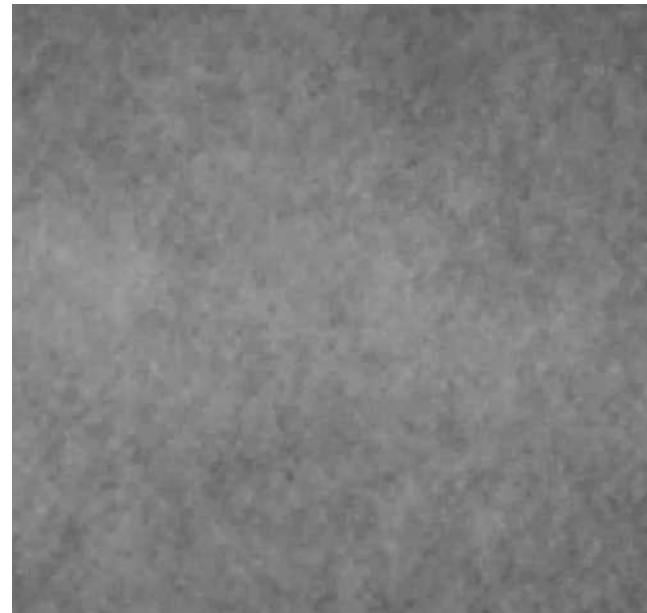
First published work (collection)

WILLIAM CASLON

(1692 – 1776)

the need for imported Dutch types. "When in doubt, use Caslon" became a popular saying of the era. In fact, the first printed version of the Declaration of Independence is typeset in Caslon. Today, Caslon's typeface remains popular. There are at least nine digital versions of Caslon, which function well in smaller sizes, but lose their distinctiveness in large display sizes. Due to his influence, Caslon is often known as The Father of British Typography.

In the early 18th century, printing was not allowed in England outside of Oxford, Cambridge, and London. Due to these restrictions, the quality of print in England declined. Printers became dependent on imported typefaces from Holland. During this time, Caslon designed a new, high-quality type that was based on the "Old-Face" types from Holland. Caslon's typefaces became popular within the English-speaking world, and nearly eliminated

LOUIS RENE LUCE

(1695 – 1774)

From: France
What: Engraver and Typographer
Bakground info: Royal Recorder to King Louis XV

His typography consists of six thousand pun-chut characters (published in 1740 and 1770) and his work was fully adopted by the King in 1773.The family that Luce's work belongs to is Roman king or Grandjean (was created to replace Garamond).

Luce designed a series of types that were narrow with sharper serifs. One of his most influential contributions was his issuance of ornaments and borders and his proposal that they be used as an economic replacement for woodcut and engraved decorations.

Printing Presents Science a Proof, and the Crown to the Temple of Memory, 1761. [1]

LOUIS SIMONNEAU

(1658 – 1700)

Louis Simonneau, born in 1658, was a French engraver. Along with Philippe Grandjean, he was one of the principle designers of the Romain du Roi (French: King's Roman). Under the supervision of the French Academy of Science, Louis Simonneau designed a new typeface which marked a significant departure from the former "Old Style" types. Unlike the Old Style types that were influenced by handwriting, Simonneau's new designs were influenced by science and mathematics. The production of the typefaces began with Simonneau engraving the letters on copper. In 1698, he handed them to Grandjean for punchcutting. These new "transitional" typefaces reflected the thinking of the time period, known as "The Age of Enlightenment". The Age of Enlightenment was marked by a resistance to tradition, as people began to emphasize knowledge and reason, rather than religion.
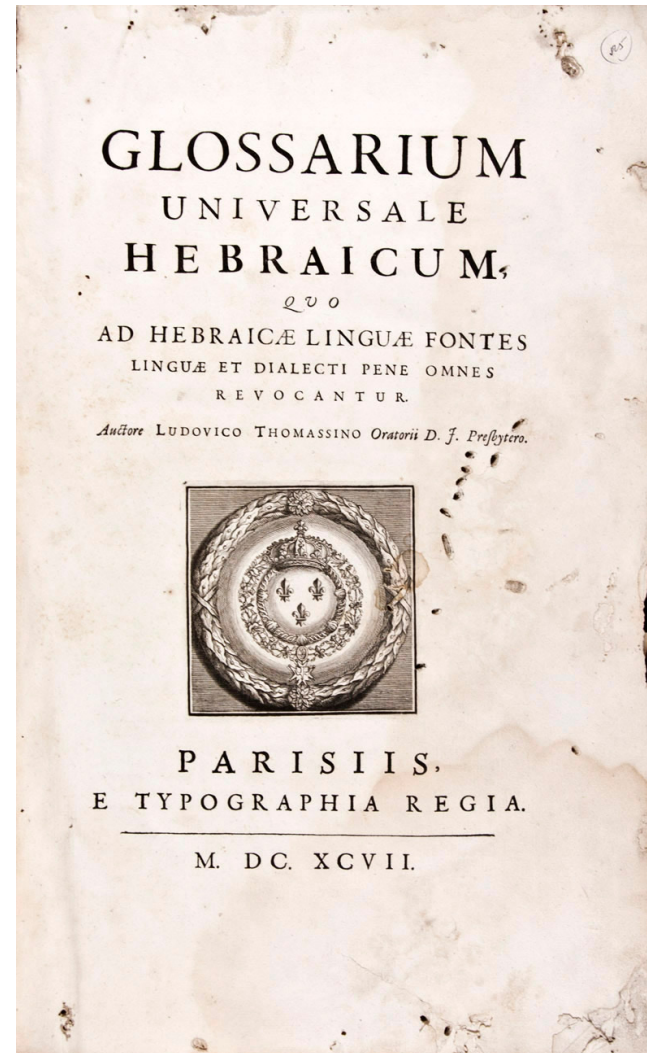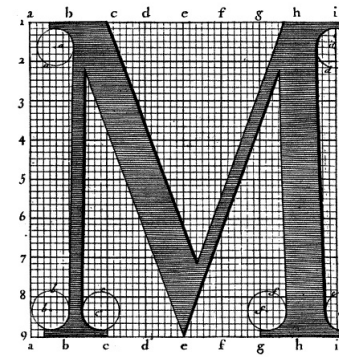
PHILIPPE GRANDJEAN

(1666 – 1714)

A painting depicting a group of punchcutters creating metal typefaces.

   In 1692, Louis XIV of France directed that a typeface be produced for the exclusive use of the *Imprimerie Royale*, the official printing works of the French government. This task was delegated to the French Academy of Science, who appointed Philippe Grandjean, a punchcutter, to cut the letterface. Under the supervision of mathematicians and philosophers, Grandjean, in tandem with Louis Simonneau, helped develop the "Romain du Roi" (French: King's Roman). The font achieved a very modern look by using thin, flat serifs, and by eliminating the brackets joining them to the main strokes (see image of letter "M"). Note the dynamic contrast between thick and thin strokes, as well as the layout on the 48 x 48 grid. Unfortunately, Grandjean never got to see his work completed. The full set of 82 fonts was not completed until half a century later in 1745.

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2. *Sutton, James; Sutton, Alan (1988). An Atlas of Typeforms. Wordsworth Editions. p. 59. ISBN 1-85326-911-5.*

3. *Pardoe, F. E. John Baskerville of Birmingham Letter-Founder & Printer. London: Frederick Miller Limited, 1975. Print. Images of John Baskervilles typography*

Baskerville Illustrations

1. *Pardoe, F. E. John Baskerville of Birmingham Letter-Founder & Printer. London: Frederick Miller Limited, 1975. Print. Images of John Baskervilles*

typography

John Pine

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Pine Illustrations

1. *Map of London 1741-5. 18th Century. Wikipedia. Web. 19 Sept. 2011. <http://upload.wikimedia.org/wikipedia/commons/3/3a/ Rocque%27s_Map_of_London_1741-5.jpg>. This is a map of London that, in*

collaboration with John Pine, John Rocque designed in 1747.

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Louis Rene Luce

1. *Louis-Rene Luce (1695-1774), L'impremerie presente aux sciences une epreuve, et les couronnes au temple de memoire (Printing Presents Science a Proof, and the Crown to the Temple of Memory), 1761. Engraving. GC077 French Prints Collection.*

Engraving

> 1. *Pine, John. The constitutions of freemasonry by James Anderson, frontispiece.*
> *1723. Bibliotheque Nationale, Paris, France. Wikipedia. Web. 19 Sept. 2011.*
> *<http://www.wikigallery.org/wiki/painting_232081/John-Pine/*
> *The-constitutions-of-freemasonry-by-James-Anderson,-frontispiece,-published-by-Jo*
> *hn-Senex-and-John-Hook,-London,-1723>. One of Pine's most notable work,*
> *the Frontispiece of the Constitutions of Free Masonry.*

> 2. *Durer, Albrecht. The Rhinoceros. 1515. The British Museum. The British Museum.*
> *Web. 5 Oct. 2011. <http://www.britishmuseum.org/explore/highlights/*
> *highlight_image.aspx?image=ps090470.jpg&retpage=21369>. Image of Durer's*
> *engraving of a Rhinoceros*

Giambattista Bodoni

Image Sources:

> *Left - http://www.studiocrisostomi.it/index.php?option=com_content&view=article&id=81:officina-*
> *bodoni&catid=25&Itemid=63*
> *Right - http://www.identifont.com*
> *Quote Page - http://imagecache6.allposters.com/LRG//17/1740/G1X3D00Z.jpg*

Ornaments:

> *Four Centuries of Fine Printing: Two hundred and Seventy-Two examples of the work of presses established between*
> *1465 and 1924 (Stanley Morison, Farrar Straus and Cudahy) Pages 272 and 274*

Information Sources:

> *http://en.wikipedia.org/wiki/Giambattista_Bodoni*
> *http://en.wikipedia.org/wiki/Bodoni*
> *http://www.linotype.com/683/giambattistabodoni.html*

Quote:

> *http://typophile.com/node/13406*

Firmin Didot

Image Sources:

> *Right - http://allikypros.files.wordpress.com/2010/04/ambroisefirmindidot.jpg*
> *Left - http://en.wikipedia.org/wiki/File:DidotSP.png*
> *Title Page - http://www.mostlymaps.com/media/catalog/product/cache/1/image/a3121d7c89f7dd57b0af8d*
> *624b9e4351/4/9/49436_11.jpg*

Ornaments:

Four Centuries of Fine Printing: Two hundred and Seventy-Two examples of the work of presses established between 1465 and 1924 (Stanley Morison, Farrar Straus and Cudahy) Pages 221 and 223

Information Sources:

http://en.wikipedia.org/wiki/Firmin_Didot

http://en.wikipedia.org/wiki/Didot_(typeface)

The Enlightenment

1. *http://ilovetypography.com/2008/01/17/type-terms-transitional-type/*

William Caslon

1. *http://www.youtube.com/watch?v=GkjtSvCEOX0*

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Philippe Grandjean

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Group 4
The 19th Century and the Industrial Revolution

By Matthias Kleven and Taylor Maruyama

Industrial Revolution
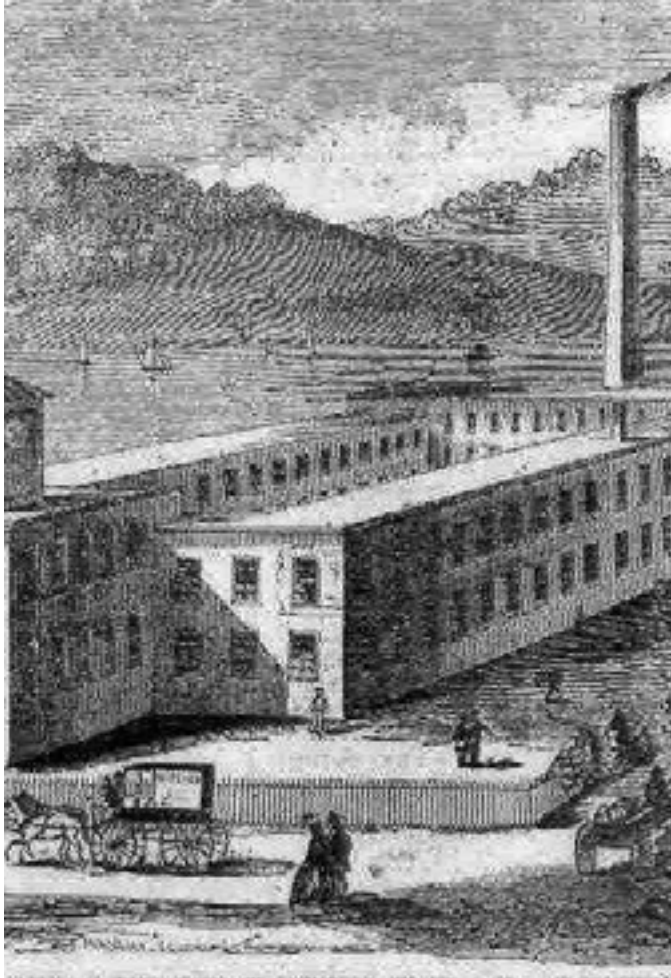
Before the Industrial Revolution farmers would use horse-drawn machines. Than towns near rivers started to use water power for machines. This was the start of the Industrial Revolution.

Now that workers could use machines to get tasks done, things could be massed produced. Companies were able to sell more because more was being produced in the same amount of time as before. This increased the amount of jobs as well.

Since more "things" were being produced there was a bigger need for people to need more. Products were easier to buy because there were more of them. If you had more things you weren't considered low class. In order to own more people needed to make more money. People were making more, working more, and spending more.

Paper Making Factory
Early 1900's

Inventions 19th Century
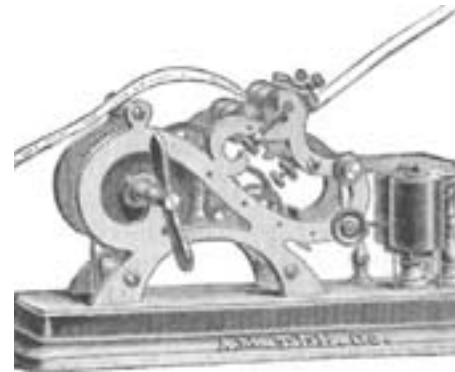
Battery
Tin Can
First Electric
Light
Stethescope
Balloon
Typewriter
Matches
Sewing Machine
Morse Code
Stapler
Locomotive
Safety Pin
Dishwasher
Washing Machine
Dynamite
Elevator
Bicycle
Plastic

Architecture

Within a century, America had changed into a cities of steel. Buildings were getting taller and transportation was getting easier throughout all of America. There was a faster pace to life.

Age of Advertising
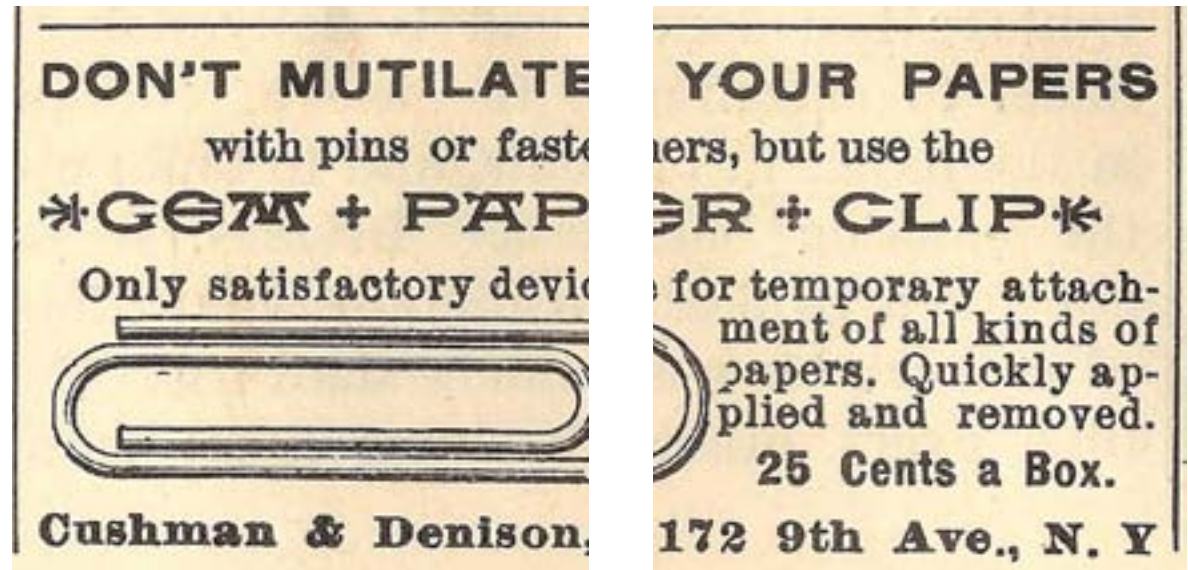
America 1836

Companies needed to start advertising in order to sell more. This was the first time that the idea of advertising became an option for people and or companies to use. Advertising became an occupation, where you could make a living in creating ads for people to look at. Employees learned how to sell brands to people and in order to sell to people you need to know what attracts them. This influenced typography birthed the idea of how fonts "look" on a page to others looking at it and how it makes them feel. To this day typography plays a huge role in advertisements.

Advertisement of Business Card
America, 1800's

Slab Serif

The Birth of Slab Serif

Also known as Egyptian, Square Serif, Mechanical Or Mécanes

Born in Britian

Advertising was rising in popularity, and needed a Type Face that shouted "LOOK AT ME"

common Icon is "I Heart NY"

FAT FACES

Fundamentally Didones that have thicker strokes, more weight, and slightly triangulated

Break Offs of Slab Serrifs

The main uses were for advertising and display purposes

Example of Fat Face is Poster Bodoni

Poster Bodoni

ABCD
EFGH
IJKL
MNOP
QRST
UVW
XY&Z
-.,.;:!

Fat Face Roman
by Robert Thorne

Robert Thorne also known as William Thorne grew up in London, England.

Known for inventing the first Fat Face.

This was heavily used in the first advertisement posters. They were BIG BOLD messages theat craved for people's attention.

Robert Thorne

Condensed & Extra Condensed

Condensed & Extra condensed styled fonts were made to look thinner by longating them from the center and lowering the tracking.

By using this style on fonts, they were able to fit more words on a page than they could before. The most popular place that you will see Condensed and Extra Condensed being used the most is in Newspapers. They would write articles and fit a series of news events on a couple sheets of paper.

People wanted to know what was going on in the world and around them, but there needed to be a way where it could be small enough so everyone could get a copy. Condensed and Extra Condensed stylizing allowed Newspaper companies to fit all their news into a compact roll to deliver to each resident. Newspaper companies saved money as well by using less materials

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 r s t u v w x y z
ff fi fl ffi ffl . , - ' : ; ! ?

Captains

Galvanized

Fix Magnets

FEWER MODELS
Upholstery Softer

ENERGETIC PLANS
Serious development
undertaking finished

LEADING GYMNASIUM
Many contestants report
intense activity at camps

NOTEWORTHY DECISION
Important questions settled
during informal conference
between opposing societies

INDEMNIFIED MANUFACTURER
Roofing monstrous warehouse of
standardized materials as required
by most fire insurance underwriters

NUMEROUS CHANGES IN SCHEDULE

Red Eagle

Night Hawk

FOREBODING
Hemispherical

DISCOMPOSURE
Brief Exploration

PERFECT SPECIMEN
Kinder Characteristic

DENTED PILE

Stinging Reply

HOTEL OPENING

Approved Buyers

Art Noveau

History

From the French Term "means new art"

Mainly manifested in Visual Arts, Design, and
Architecture in the late 19th Century and into
the early 20th century

This ideology of design spread across Europe quickly

Photo illustrated art magazines
were becoming much more normal

Art Noveau Characteristics

Heavily inspired by Asian art

Flat illustrations outlined with line

Idealized the female figure

Much more detail and styalization to hair

Hand-Drawn typography was a strong indicate

Organic floral abstractions

Art Noveau Now

Ornamental Type

Type Faces used for decorative purposes

Can incorporate pictures of objects, animals, etc, but they make up letters. An example is an alphabet made out of shells

They normally have specific characteristics as well so they could evoke idea's of the wild west, Christmas, Halloween, pirates, etc.
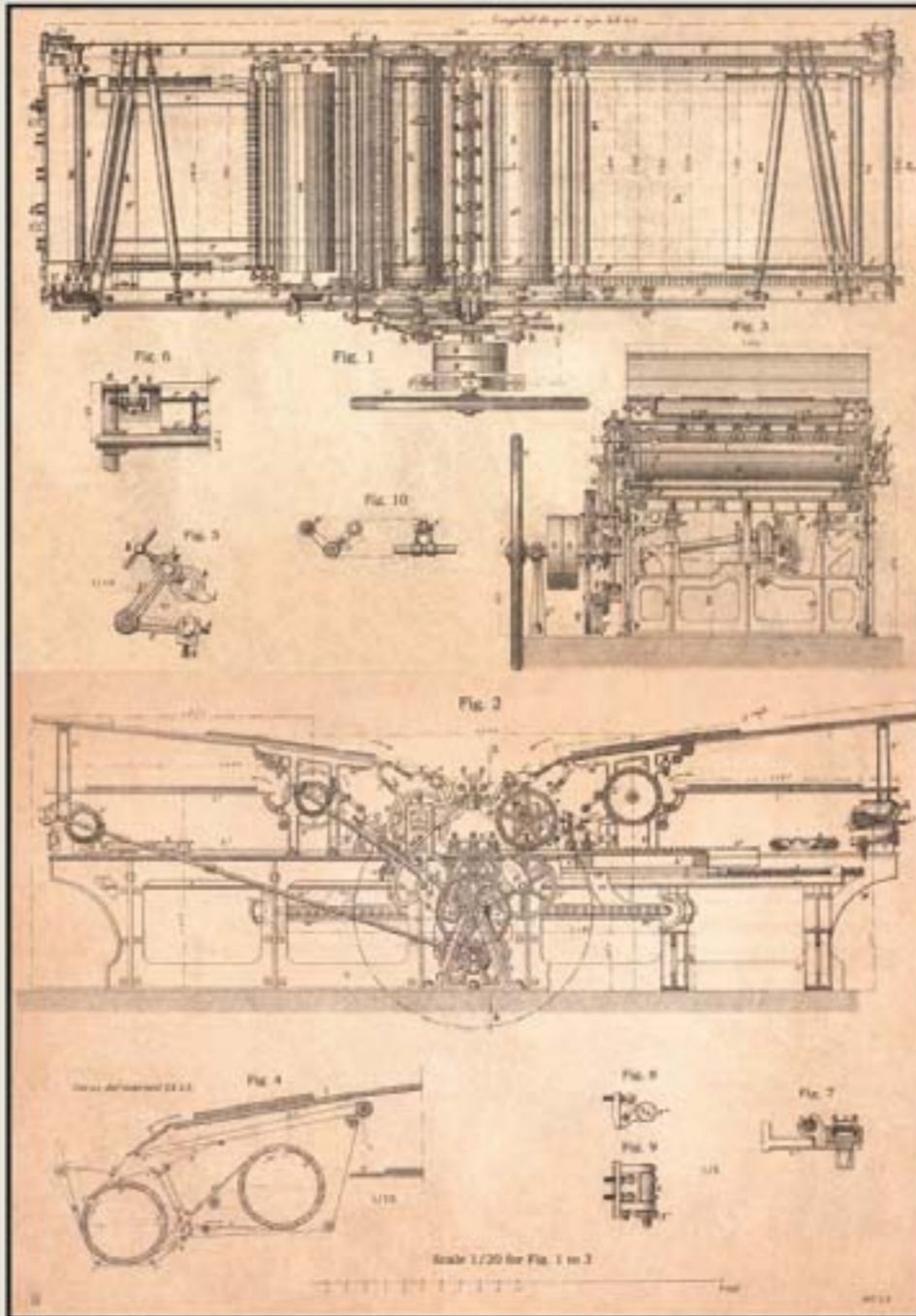
Printing Plate

1824
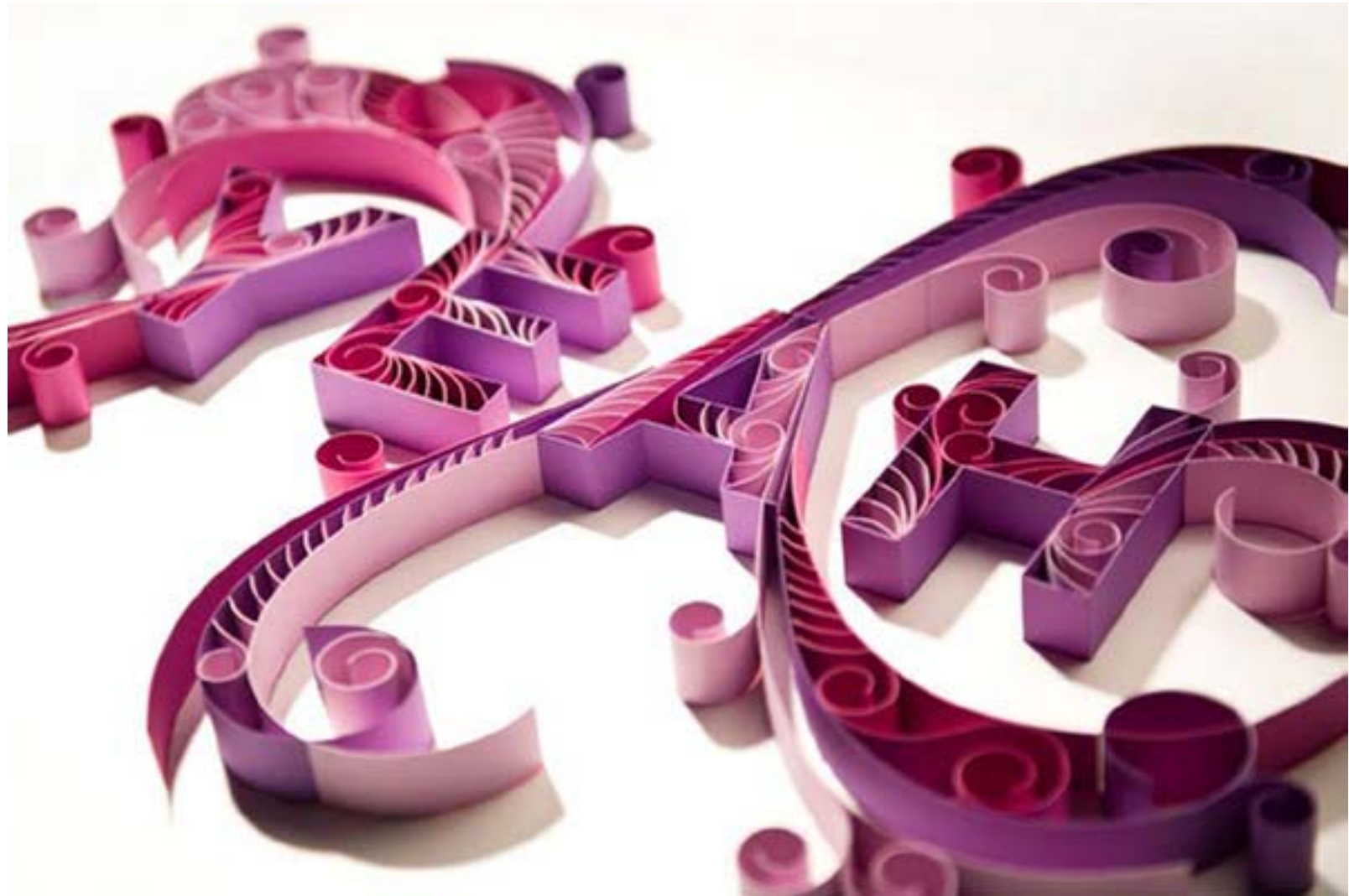
Different types of printing had been around for years however in the 1800's is when they were able to perfect (for that time period) what we now know as the printing press.

In 1826 Joseph-Niecephore Niepce produced the first photographic printing plate. He covered a zinc plate with light-sensitive bitumen. He then exposed through a copper engraving that was translucent from oil. He then washed the unexposed parts and was left with an etched engraving.

Engraving of Cardinal d'Amboise
Print by Niecephore Niepce 1826

Printing Typographic Press. Europe 1880.

Mechanic typographic printing press of two reaction cylinders of Voirin to print newspaper at 3,000 copies/hr rate. Total lenght 4.54 mt.

Chromolithography

Chromolithography was method for making multi-color prints.
It originally stemmed from the process of lithography.
During the 19th century it become the most popular and common
practice to for colored printing.

It was a chemical process in which an image is applied to a stone or zinch
with a grease based crayon. After the image is then drawn onto the stone.
Following this the image is "gummed" with solution and a weak nitric acid.
Finally the image is passed through a printing press with a sheet of paper so
that the image may be transfered. This process was much quicker than past
practices however each color had to be done with different stones. It was
common practice to have 20 - 25 stones per image copied.

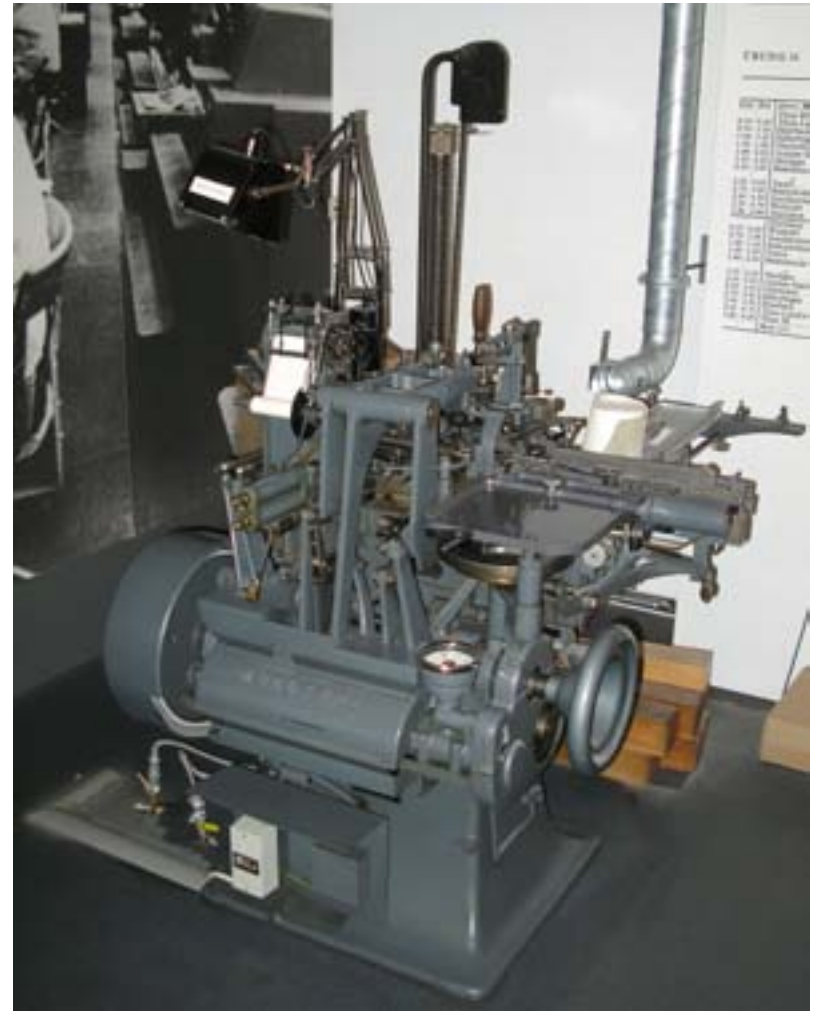*Cocaine Tooth Ache Drops Ad*
(Chromolithograph)

Tolbert Lanston

Was an inventor but had no education as an engineer what so ever

He was the inventor of the monotype

Machine that casts individual pieces of type for a line and justifies each line by a system of counting in units the width of the spaces taken up by the pieces of type.

First machine was marketed in 1897

The Monotype Machine

Ottmar Mergenthaler

Inventor of the linotype machine

"Line casting" machine in printing, changed the type game

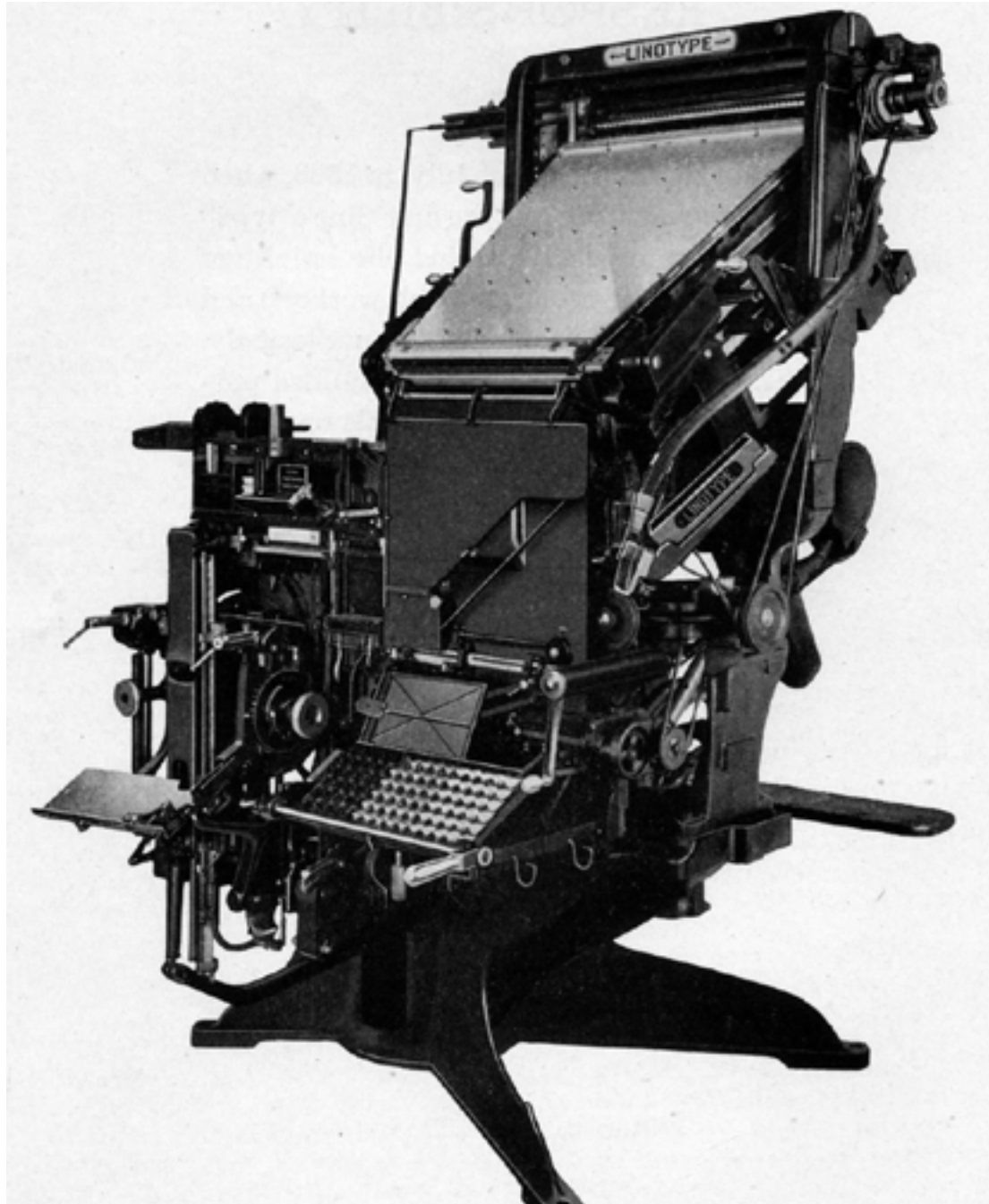Produced an entire line of metal type at once, that's why "line-o-type"

Associated with hot metal typesetting

Changed the game for news papers and type printed items

Made it possible for a relatively small number of operators to set type for many pages on a daily basis

Before the linotype in 1884, most newspapers were no longer than 8 pages

The Linotype
created by Ottman Merganthaler

Linotype
The Movie
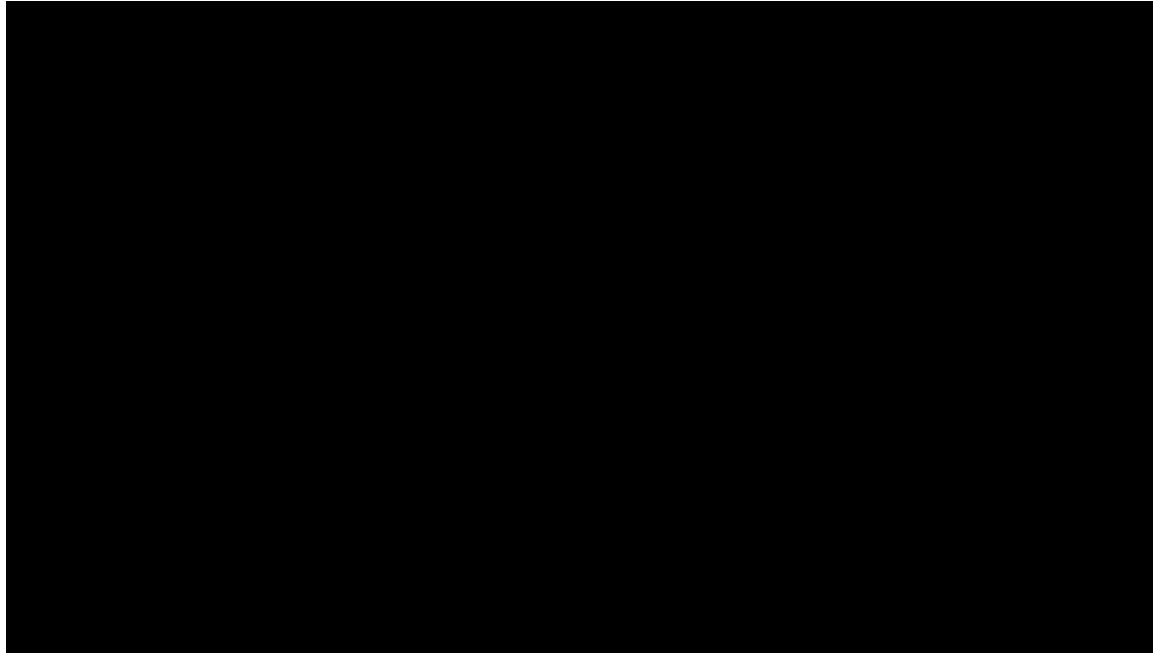
William Caslon IV

William Caslon IV helped run the family business. The second Caslon Foundry was created in 1792. William Caslon IV took over the Foundry in 1807. In 1816, Caslon attempted to sell a font like the Egyptian Slab serif however he cut the serifs off. No one at the time was interested, but William Caslon IV was the first to invent **Sans Serif Font**.

art

helvetica
arial

William Morris

William Morris (1834-1896) was an Enlgish textile designer, writer, artist, and socialist. He has created his own typefaces, but Morris was more artistic than anything. He formed a partnership with Edward Burne-Jones, an artist and Dante Gabriel Rossetti, a poet and artist, to create the Klemscott Press.

Klemscott Press

Rosetti, Jones, and Morris established the first Klemscott Press in Hammersmith England 1891. Morris believed that the high standards of the past could be repeated in the present. His ideas were inspired from the 15th century and modeled from the Medieval times.

The company's first priority was to have the books seen as a whole. Therefore every piece of detail was paid heavy attention to during production. Everything from paper, to positioning on the page, to spacing, and type. Morris cared about every design. He even hand painted some pages himself.

In a span of 7 years (1898), Klemscott produced 53 books, totaling to about 18,000 copies.

Bruce Rogers

Bruce Rogers was an american typographer who was born on May 1870 and died in May of 1957. He is most known for being a book designer and is regarded as highly influential in the US. Bruce Rogers was originally trained as an artist and one of his first jobs was as an illustrator for the Indianapolis newspaper. In the yaer of 1859 Bruce Rogers moved out to Boston where he met the Mifflin brothers. Soon after he started work at the Riverside Press and went on to print hundreds of fine books. During his lifetime he created a few type faces which include Montaigne (1901), Centaur (1915) and Riverside Caslon. Some of his most credible printed works include *The Odyssey, Pacioli, The Boswell papers and an* American Folio Lectern Bible.

ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΠΡΟΛΟΓΟΣ

ΟΙΔΙΠΟΥΣ· Ὦ τέκνα, Κάδμου τοῦ πάλαι νέα τροφή,
 τίνας ποτ' ἕδρας τάσδε μοι θοάζετε
 ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι;
 πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει,
 ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων·
 ἁγὼ δικαιῶν μὴ παρ' ἀγγέλων, τέκνα,
 ἄλλων ἀκούειν αὐτός, ὧδ' ἐλήλυθα,
 ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.

34

OEDIPUS THE KING

PROLOGOS

OEDIPUS: My children, latest born to Cadmus old,
 Why sit ye here as suppliants, in your hands
 Branches of olive filleted with wool?
 What means this reek of incense everywhere,
 And everywhere laments and litanies?
 Children, it were not meet that I should learn
 From others, and am hither come, myself,
 I Oedipus, your world-renowned king.

35

Who Was Rob Roy Kelly?

A design teacher and collector of Wood Type

His collection is made up of over 150 faces of various sizes and styles

Wood face print was very popular between 1828 and 1900
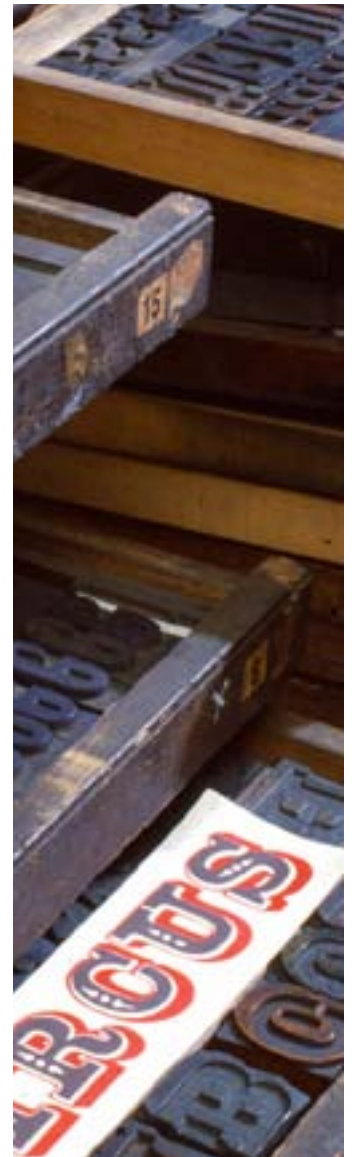
These mark the transition to a new printing era!

It allowed for quicker printing

There are script, blackletter, antique, Egyptian, old style, fat face, lineal

The collection is at the university of Texas now

Rob Roy Kelly passed away in 2004

R.R. Kelly

Egyptian Antique Wood
Printing Blocks

Manuale Tipographico

The Manuale Tipographico defined as Manual of Typography was written by Giambattista Bodoni. This manual was what some people say the most influential thing that Bodoni brought to typography. It was originally published in 1818 after he had passed away.

People knew Bodoni as a perfectionist when it came to type, from maintaining his libraries of type to only printing on the most exquisite and expensive paper. This was shown in the published book.

A page from Manuale Typographico

The book was two volumes long and presented as an exhibition of his 142 Roman alphabets, script and exotic typefaces, and decorative flowers and ornaments. This was a collection of over 40 years of his life dedicated to his study of typography.

Vincent Figgins

He was British Punchcutter and type founder

Figgins Worked as apprentice to Joseph Jackson from 1782

He set up his own foundry in 1792
There he became credited with creating one of the earliest slab-serif (eygptian) type faces
Released under the name Antique in 1815

His most influential type face was released under the name Monotype Ionic (1821)

Became widely used by newspaper industry
Became model for many twentieth century newspaper typefaces

Frederick Goudy

Born March 8, 1865 in Bloomington, Indiana.

Officially was paid for his first font when he was 30. We now know this font as Camelot and was paid 10 dollars for it.

Founded The Village Press in Parkridge Illinois, 1903.

Invented Kennerly Old Style in 1911. This was the first American font to be sent abroad.

In 1915 he created his most famous typeface Goudy Oldstyle. This font allowed you to put more words on a page because of its shortened decenders.

In 1916 sold 8 fonts to Caslon Family in London.

In 1920 became Art Director for Lanston Monotype for 27 years.

Passed away in 1947, at age 82. In his lifetime he was able to create 116 fonts in his lifetime.

Frederick Goudy
March 8, 1865- May 11, 1947

The Lumier Brothers

The Lumier brothers were Auguste Marie Louis Nicolas and Louis Jean.
They are credited with being some of the earliest film makers in history.
They held the first public film screening on December 28th 1895.
This was a public demonstration of their device they called the
Cinematographe. It functioned basically as a camera, projector and
printer all in one. The majority of the short films the Lumier brothers
put together were of the hustle and bustle of everyday life.

The Cinematographe

The Lumier Brothers

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The Late 19th Century and the Early Years of the 20th Century

1850–1960 AD

Typography
Fall 2011
Priscilla Lai
Paige Glasser

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William Morris
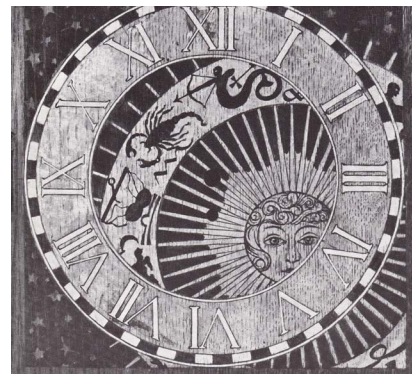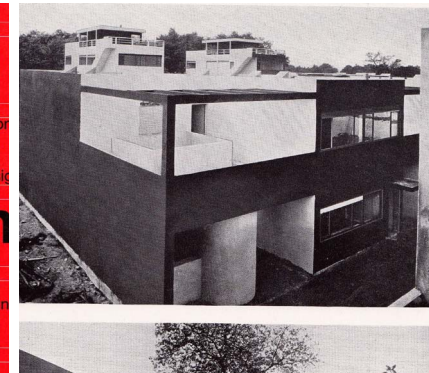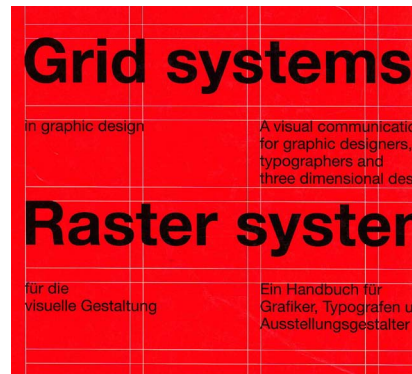
1890s

Artist of the Arts & Crafts Movement in preserving craftsmanship and the work of artisans

January 1891 made Kelmscott Press, which is a group of 53 books with intricate medieval-inspired designs on each page

Theory that "the designer must have a personal knowledge of the potentials and limitations of the materials he is working with if he is to produce work of any validity […] it cannot be communicated by a teacher, or a book"

You have to have a knack for design, be one with your materials. Your "average Joe" cannot design without an understanding of it
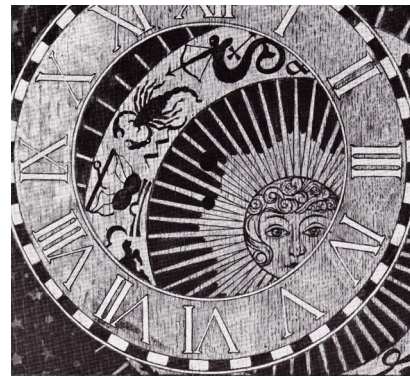
Eric Gill

1882–1940

Extremely religious and influenced by medieval Catholicism

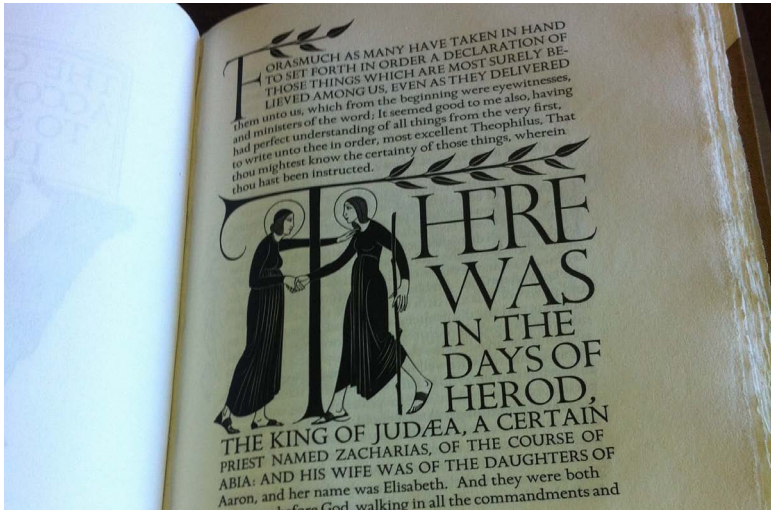Socialist; believer in "free love"

Started as a sculptor making religious sculptures such as the Mother and Child statue in 1912

Created the font Gill Sans inspired by Edward Johnston's sans serif lettering in 1927–1930
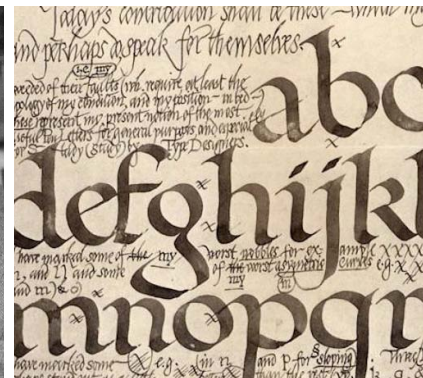
Fonts based on Roman capitals (i.e. Baskerville)

Created the "Four Gospels" books with decorative designs and type

Eric Gill
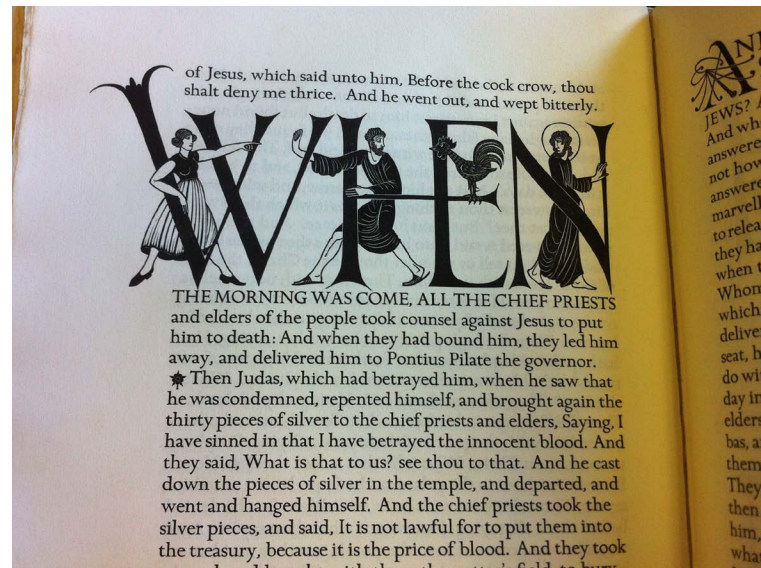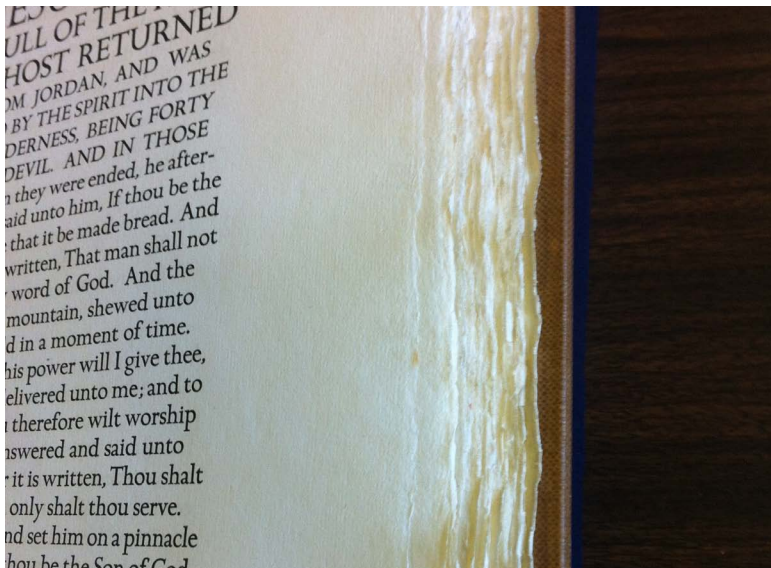
Edward Johnston

1872–1944

His typeface was against two of popular fonts today, which are Perpetua and Gill Sans- both were created by his student Eric Gill

In 1899–1913, he taught at the Central School of Arts and Crafts in London in the new lettering department and later taught at the Royal College of Art in London from 1901–1940

Johnston is recognized as a father of modern calligraphy in the form of the broad edged pen as the writing tool

"Writing and Illuminating and Lettering" was published in 1906, which resulted in a renaissance for calligraphy and is considered the most influential book on calligraphy ever written

London Underground

Johnston's students founded the Society of Scribes & Illuminators (SSI), one of the world's foremost calligraphy society

Most famous for designing the sans serif Johnston typeface that was used throughout the London Underground system until it was redesigned in the 1980's

The famous roudel symbol used throughout the system was also designed his Johnston

Today there is an Edward Johnston Foundation that is dedicated to the promotion of public awareness of calligraphy not only as an art form in its own right but also as the seed and reference point for many other lettering disciplines including modern typeface design

The Grid System

The Grid System (.org) is an ever-growing forum where graphic designers can join to learn more about the grid systems, the golden ratio and baseline grids

Recognized for simple designs and clean use of typography

The grid system is widely used to designers today because of it's fuctionality to give organized and continuity in designs

De Stjil Movement
1920s–1930s

Dutch artistic movement meaning "the style"

Simplified design to vertical and horizontal lines, primary colors, and rectangular shapes

At the time this type of art was considered "abstract"

Influenced the Bauhaus style which was used in Nazi propaganda design styles

Piet Mondrian was a Dutch artist part of the De Stijl movement who used grey lines, which were horizontal and vertical, with certain spaces filled in with primary colors. Used a pattern and grid to develop an extremely minimalist design
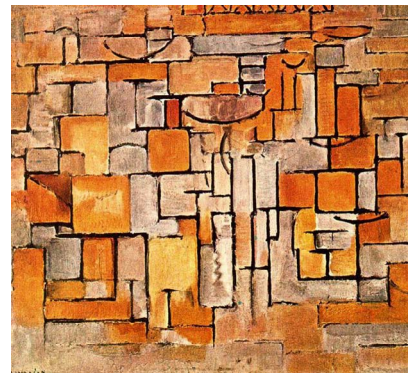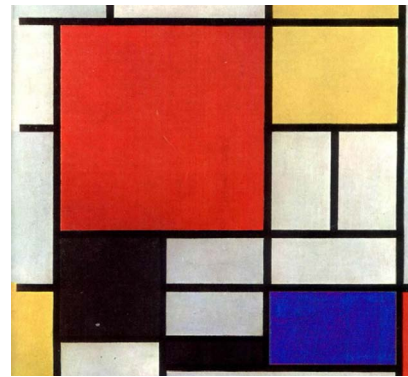
Le Corbusier

1887–1965
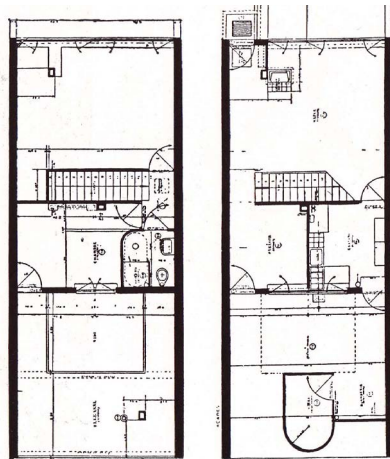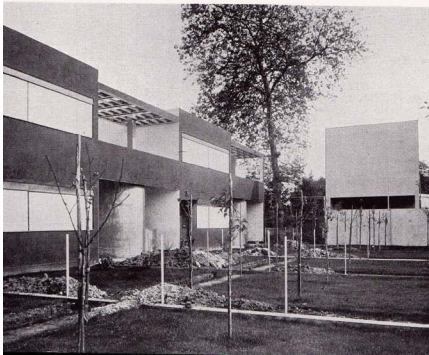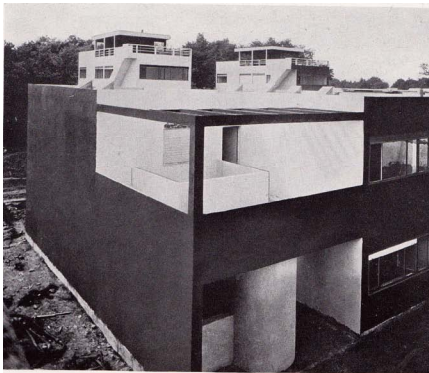
Was an architect who used the "golden ratio", which is using the proportions of the human body as a grid

Used laws and beauty of proportion

Influenced by the Fibbonacci sequence.

A system where each number is the sum of the two previous numbers
0, 1, 1, 2, 3, 5, 8, 13, 21, 34…

Jan Tschichold

1930 – 1960

Designer from Germany who steered away from the traditional Blackletter design of the Nazi propaganda

Nazis confiscated his work before he was able to flee the country

Only used sans serif typefaces

Influenced by the simple design of De Stijl movement

Designed Penguin Books official layout

konstruktivisten

van doesburg
domela
eggeling
gabo
kandinsky
lissitzky
moholy-nagy
mondrian

PENGUIN BOOKS

FICTION

THE MAIN TITLE

THE AUTHORS NAME

FICTION

2/6
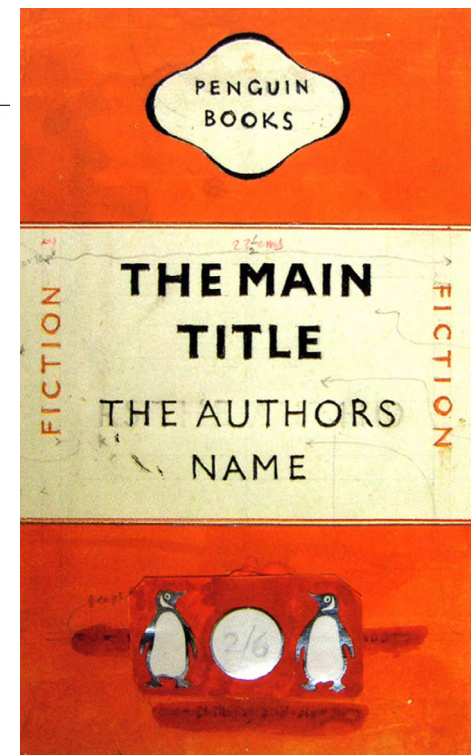
Josef M. Brockmann

1914–1996

Influenced by the ideas of several different design and art movements including Constructivism, De Stijl, Suprematism and the Bauhaus

He was a supporter of using a grid to design page structure and studied architecture, design, and art history

Appointed to the European design consultant to IBM

"The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice"
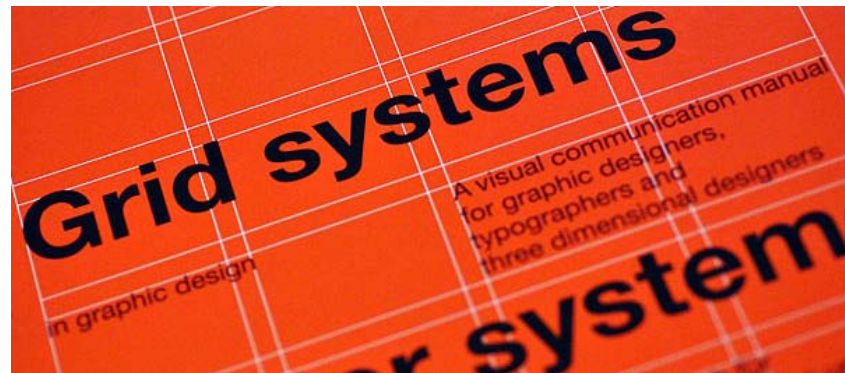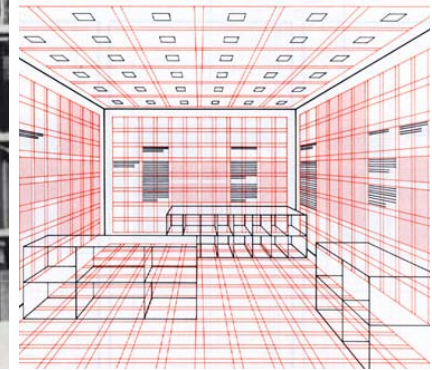
Fillipo Marinetti

1876–1944

An Italian poet, editor and the founder of the Futurist movement

A piece called "Action", which is a poem illustrated in the Futurist art style, a style very different from the grid because there was no clear organization in the design

Author of Futurist Manifesto, which was written in 1908. Marinetto declared that "*Art can be nothing but violance, cruelty, and injustice*"

Futurism was an artistic and social movement that started in Italy in the 20th century, which glorified contemporary concepts of the future, things such as speed, technology, and violence

The Futurist practiced everything from painting, sclupture, creamics, interior design, film, and fashion.
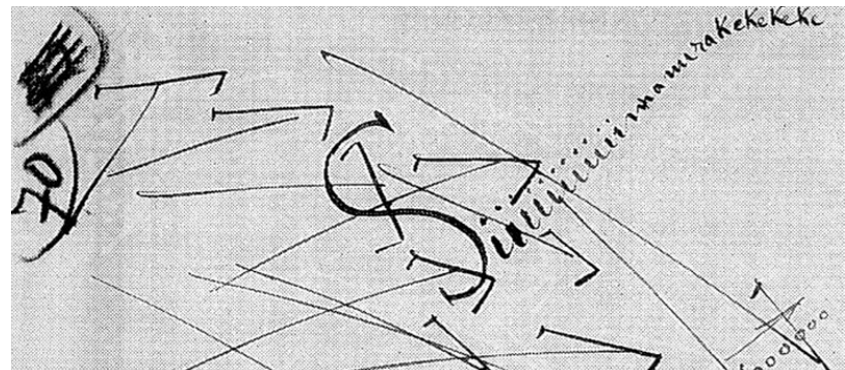
John Heartfield

1891–1968
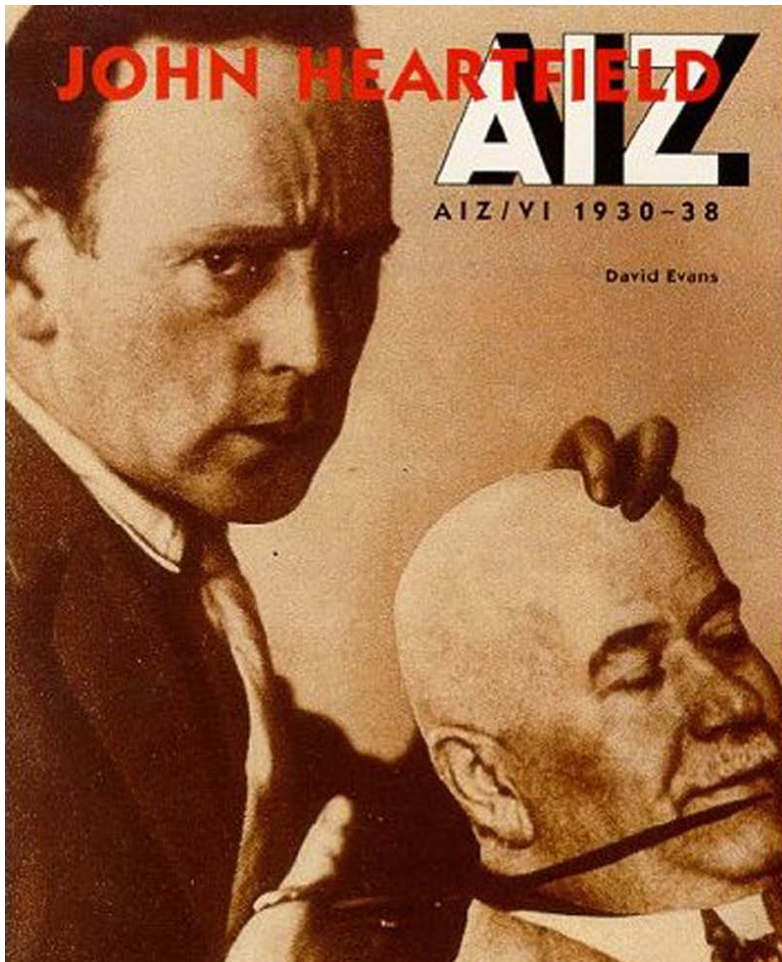
Originally born as Helmut Herzfelde but had his name changed in 1916 in protest against German Nationalism

His photojournalism was based off his archive, newspaper clippings, material found in picture agencies, and staged his own photographs

He was forced to leave Germany in 1938 because he was under threat of arrest because of his sarcastic art on National Socialism

Heartfield worked for an underground socialist magazine, Arbeiter-Illustrierte-Zeitung (A.I.Z), where he used photomontages to attack Adolf Hitler and his Nazi Party

German Propaganda

ADOLF – DER ÜBERMENSCH

SCHLUCKT GOLD UND REDET BLECH
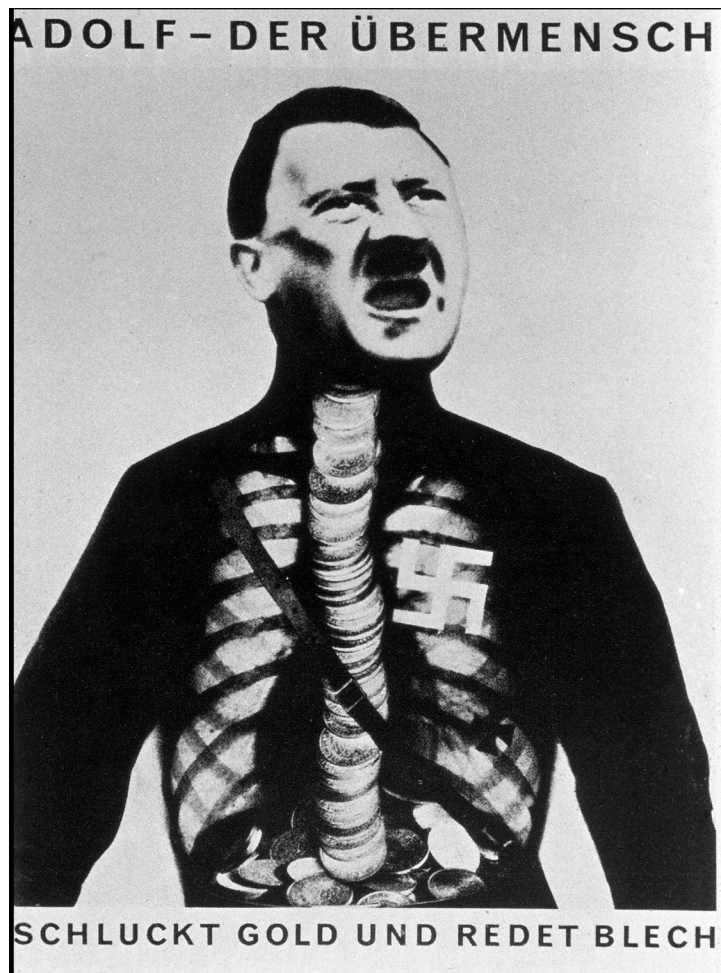
The magazine lasted from 1921–1938 and was issued weekly after 1926

Worked in exile in Prague due to their opposition of the Nazis

His photomontages forecasted and reflected all the chaos that was going on in Germany as it went through social and political catastrophe

Today, the magazines can be found at the Peace Museum in Chicago and Viktoria Hertling, a show at the Goethe House in New York of books, periodicals, and portfolio

(The picture on the left) Heartfield overlaid a widely published photograph of Hitler with a chest x-ray. The caption reads "Adolf, the superman, swallows gold and spouts tin." In this montage, Heartfield is referring to the large contributions that wealthy industrialists were making to the Nazi Party

A.I.Z.

WERKZEUG IN GOTTES HAND?
SPIELZEUG IN THYSSENS HAND!

CABRIOL

DE BERLIN:

BILDER DER WOCHE

KAPITALISTISCHE RATIONALISIERUNG

DAS HEISST:

DIE ARBEITSKRAFT DES MENSCHEN
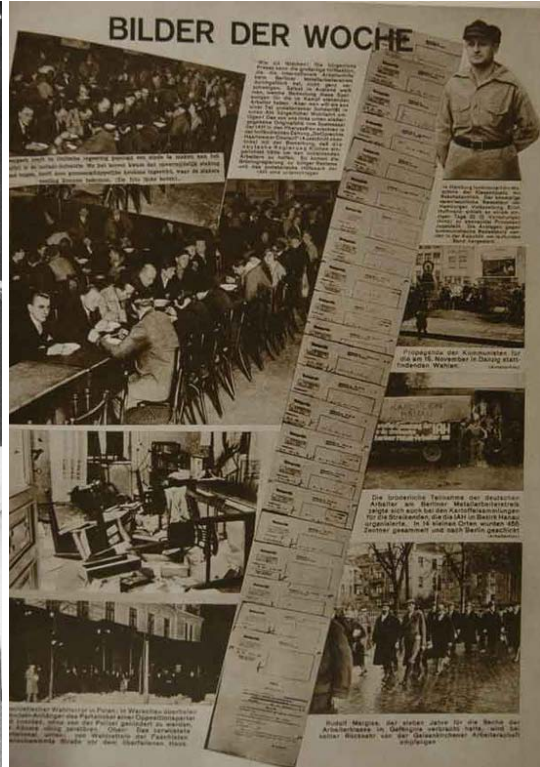
Paul Renner

1878 – 1956

He originally studied architecture and painting in Berlin, Munich, and Karlsruhe

The summer of 1924 is when Renner first started to work on the famous typeface Futura

Siegfried Buchenau, founder of the bibliophile journal Imprimatur, brought Jacob Hegner to visit Renner in his Munich studio because he was looking to create a modern print type. The day after Hegner's visit to Renner, he made multiple sketches of "Die Schrift unserer Zeit", meaning "the typeface of our time" in German, which Hegner had said to him about Futura

Renner called for an abolition of Fraktur- a calligraphic black letter typeface and Futura was an alternative solution to the choice of gothic or roman

Futura

1926

Futura was an important type at the time in Germany because it was a movement towards the modern roman letter

Futura is a geometric sans-serif that became representative visual elements of the Bauhaus design style of 1919–1933

The typeface is derived from geometric forms such as near perfect circles, triangles, and squares

The debate concerning the importance of gothic letterforms in the German culture, which had been present in learned circles for some centuries became a political issue in the early 20th century

Bauhaus
1919 – 1933

School in Germany that taught a combination of crafts and fine arts; founded by Walter Gropius

In German, Bauhaus means, "house of construction"

Architecture style used by Nazis as a part of the rebirth of Germany

Bauhaus style became one of the most influential currents in modernist architecture and modern design

The school was closed down by its own leadership under pressure from the Nazi regime

Russian Constructivist Movement
1915 – 1930s

Modern

Minimal

Geometric

Simplistic

Influenced by the avant-garde artists

El Lissitzky

"Utopian" designer

Designed for the Russian Soviet Union and be-lieved that design could create change in a society

Aided in the development of suprematism with Kazimir Malevich which was the movement of design focused on geometric forms, particularly the square and rectangle

Influenced the Bauhaus movement
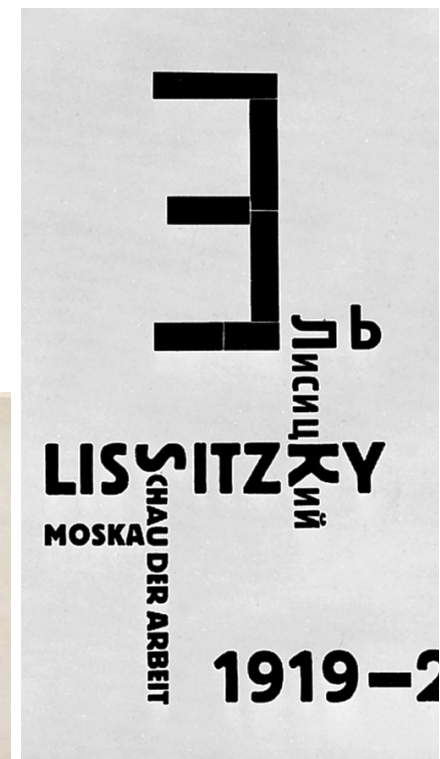
Conclusion

German Nationalism has played a bigger role on the art of typography a lot more than what the everyday person realizes

Beautiful typography has the ablility to deceive and have an underlying message of evil (Nazi propaganda). "Don't judge a book by its cover"

Typography has been highly influenced by architecture

If a building is structured to "work", typography designed in the same way will "work"

Typographers back then really knew what they were doing because their ideas still exist today after centuries such as the grid, which is what we have been following in class

We are grateful for these amazing typographers today because they have shaped how we work with type in the classroom and real life

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http://phomul.canalblog.com/archives/a_i_z___arbeiter_illustriert_zeitung/index.html (bottom right and far right)

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tems%202.jpg?__SQUARESPACE_CACHEVER
SION=1293663198870

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AAAAAAAAKdg/Jl8dprT9SUM/PietMondrian.
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mQI/AAAAAAAAAAs/a8lohMTjfvg/s1600/el-
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The Late Twentieth Century AD 1960–1990

A Survey of the History of Typography

Dedicated to

the fearless leaders of the 19th and 20th centuries of typographic art

The Cultural Landscape
of the 1960s and 1970s

The late 20th century was a time for new youth. It was a time of rebellion and going against societal norms, to break free of the status-quo. This generation had been sent to fight in the Vietnam war and were seeing the impacts of Civil Rights. Young adults were breaking rules, not only politically but artistically and typographically.

Similarly, the world was making large strides in technological advancements, and life was beginning to digitalize. It was a time for moving off the grid and into new forms of experimentation, especially in the world of typographic design.

United States, South African and Malaysian road signs

Typography and the Road Sign

Typography plays a cruicial role the in legability of road signs. Interstate signs must to legible to drivers from far and close distances, and readable at fast speeds.

Federal Highway Administration (FHWA) Typeface

The FHWA typeface is not as legiable as the Clearview typeface, especially at night when letters are illuminted from car headlights

Before and after the Clearview typeface adoption

Clearview Typeface

Clearview is a legiable and inviting typeface. It was developed for a mixed-case signage. It has larger counter spaces and a higher x-height compared to previous FHWA typacefaces.

Clearview became the approved alternative to the Standard Highway Alphabet in 2004. It is expected to gradually replace the FHWA typefaces. More the 20 states have requested authority to use it from the Federal Highway Administration.

Automobile—Club de Suisse

protégez l'enfant !

1955, Josep Muller-Brockmann. Auto Club of Switzerland Poster

In the 1960s under the direction of Armin Hoffman and Emil Ruder, who were outstanding models for a modernist design education, the Basel school was started. The Basel School of Design was located in the Northern part of Switzerland, boasting a design program with roots in the rich heritage of the Swiss graphic design scene of the 1950s and 1960s. The name of the school represents an educational approach which perpetuates their ideas: to lay a strong and broad foundation for the major design disciplines.

The Basel School of Design
simplicity, legibility and objectivity

The Basel School favors simplicity, legibility, color limitation, and hard-edge objectivity.

The Basel School and its educators, focus on the didactic experience, as well as the refinement of process and form-oriented instruction within the field of design.

A taste of their typography programme

Armin Hoffman

1914–1970

The Swiss graphic designer Armin Hoffman was well known for his poster-work, which emphasized an economical use of colors and fonts. He wrote the book, Graphic Design Manual, widely used for design education in the 60s and 70s. He taught for several years at the Basel School of Design and emphasized his teaching in the Swiss International style.

Hoffman also practiced and taught techniques of photo-typesetting, photo-montage and experimental composition which heavily enforced sans-serif typography. The beauty in his work is emphasized through his use of simplicity and modernity with limited color.

1960, Kunstgewerbemuseum Zurich Ausstellung

1963–1964, Stadt Theatre Basel Poster

Emil Ruder

1914–1970

Emil Ruder worked alongside Armin Hoffman and taught typography at the Basel School of Design, and played a key role in the development and maturation of the Swiss style. Together, Ruder and Hoffman created a program that focused on the principles of objectivity and design. Ruder was a designer who put a heavy importance on sans-serif typefaces and his work was clear and concise.

Ruder was fond of asymmetry in his work, and was always concerned with the counter, shape and white space.

He used grids in his designs, which largely influenced the development of web design. Ruder also wrote the typographic book, Typographie: A Manual for Design, which explains his various systematic theories of the art of typography in depth.
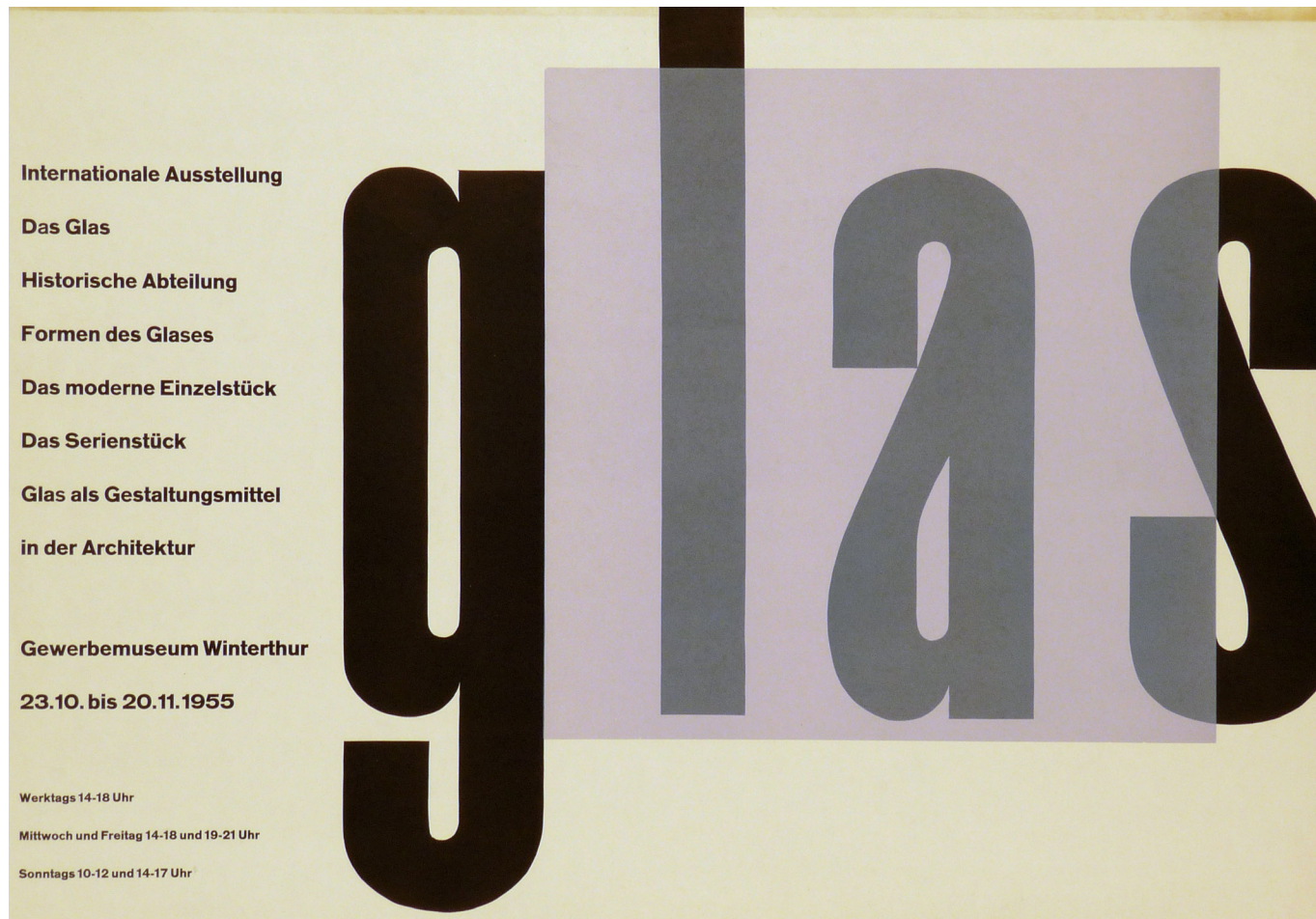
1955, Glas

"Typography has one plain duty before it
    and that is to convey information in writing" – Emil Ruder

What is International Style?

Graphic design typography was developed in Switzerland in the middle years of the 20th century and was a template used and adapted by designers for more than fifty years. It's origin was pan-European and its consummation and achievements were Swiss. But now, it is just known and described as the International Style.

"Typography Today." Special Edition of Idea. Tokyo. 1980. Pg. 5

Wolfgang Weingart

"use every technique to solve the problem"

As a graphic designer in 1959, and born in the midst of World War II in Germany, Wolfgang Weingart began to follow his study in design by the International, or Swiss Style. After just one year, he noticed that this style had limitations so he got rebellious and started his own work.

Wolfgang Weingart taught at the Basel School of Design, and was an appointed instructor of typography in 1963. Weingart taught a new approach to typography, which influenced the development of New Wave, Deconstruction and much of the design in the 1990s. New Wave design is considered to be a movement that defined itself, or rather, refused to define itself as a reaction to modernism.

Wiengart is convinced that a classical education in design needs to be delicately transported into a new way of thinking that is made for a constantly changing world. He felt that globalization in the design world is obvious.

Weingart continues to his students to teach themselves, giving them open-ended projects and lectures to stretch their minds in order to truly create.

Weingart is a master in typographic rules, which allows for him to break them.

On Wolfgang Weingart

from his book, Typography

"Always interesting, always the result of a meaningful idea, without which form is mere decoration. His work, abstract or concrete, though the product of trail and error, is never gratuitous, never decorative, his form is always functional, full of meaning and rich possibilities."

- Paul Rand
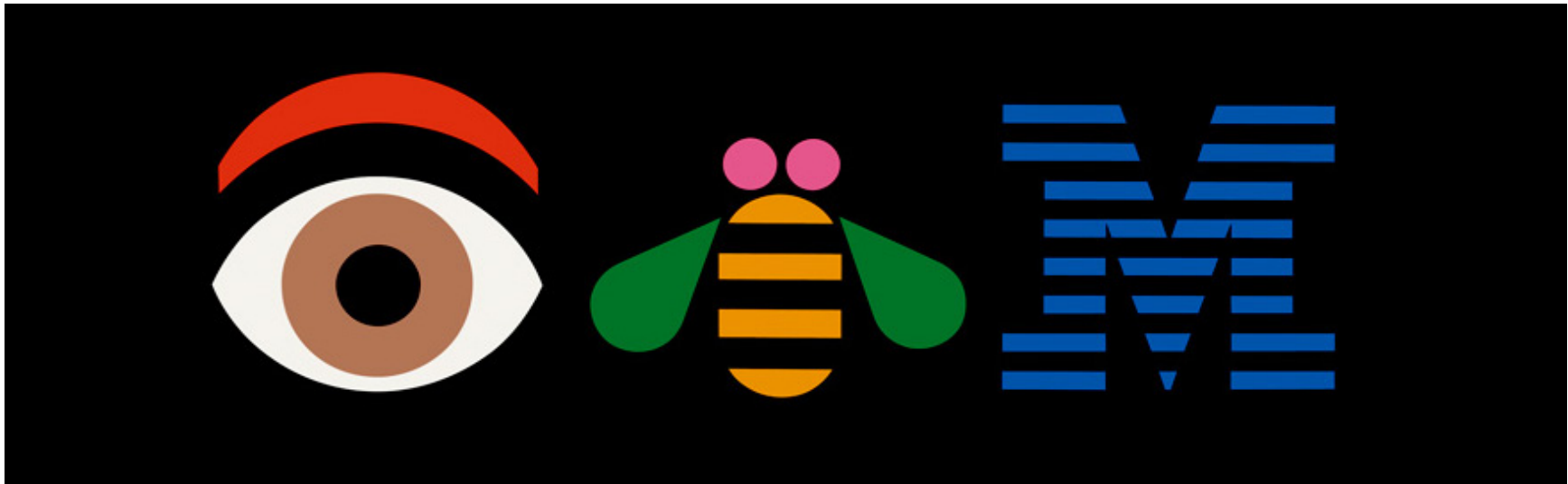
Paul Rand

american modernist

Paul Rand was one of the originators of the Swiss style of graphic design. He is widely known for his corporate identity designs. His logos designs include IBM, UPS, ABC, Enron, and Westinghouse. His designs are characterized by "whit and simplicity". He created logos that combined simplicity, neutrality, and clarity with playfulness. He believed a logo "cannot surive unless it is designed with the upmost simplicity and restrait".

Paul Rand received his education from the Pratt Institute, Parsons The New School for Design, and the Art Student League. He originally built a repuation for himself with his work in page design. In 1936, he designed the page layout for an *Apparel Arts* magazine aniversary issue. At the age of 23, he was responsibe for Esquire's fashion pages. He was also resonpsible for the cover art for *Direction* magazine December 1940 cover.

Later in his life he taught design at Yale University. In 1972 he was inducted into the New York Art Dictors Club Hall of Fame.

On Paul Rand

from "Thoughts on Rand"

"The idea behind the design of a logo should, if possible,
be elicited from the name it symbolizes. It should be
distinctive - make some kind of statement"
- Paul Rand

"He almost singlehandely convinced business that design
was an effective tool. [...] Anyone designing in the 1950s and
1960s owed much to Rand, who largely made it possible for
us to work. He more than anyone else made the profession
reputable. We went from being commercial artists to being
graphic designers largely on his merits."
- Steven Heller, 1997

The Limited logo, by Paul Rand

Word Orientation

The key word is emphasized and the two words at right angles to each other suggest the shape of the letter _L_. The _L_ becomes "an optical memory image", which is easily recognized for a distance.

Triple Letter Combination

Dotting the verticals of the _M_ makes the word _Limited_ more compact, more distinctive, and more memorable. The triple letter combination creates the image of two people holding hands. The two dots can also be interpreted as two eyes.

"Exodus" poster, by Saul Bass

Saul Bass

"design is thinking made visual"

Saul Bass was best known for his work on famous motion picture title sequences from movies such as "The Man with the Golden Arm", "North by Northwest", and "Psycho".

He was one of the first to realize the creative potential in the opening and closing sequences of movies. His sequences were always unique to the movie and used to enhance the viewers' experience. For the opening credits of "Psycho", Saul Bass used sweeping bars with a frenzied motion to demonstrate the fractured psyche of Norman Bates.

Saul Bass was also a successful graphic designer. His cilents included Girl Scouts, United Airlines, AT&T, and Warner.

Psycho title sequence, 1960

1957, Stedelijk Van Abbemuseum Eindhoven

Wim Crouwel
1914–1970

Wim Crouwel was an expressionist painter as well as a functionalist designer, which blended both of these worlds into one. As a popular designer he was interested in the rational aspect of design, like the Swiss-inspired international style. Crouwel's work has always consisted of two elements:
the emotional aspect and
the rational one.

Crouwel felt related to the Swiss International
style, and similarly was welcoming to incorporating
the machine into the world of design. He did
however state that, "a machine cannot replace
the precision of the human eye and human feeling."
Crouwel would look at the work of an artist,
get an impression and then translate it in
his own typographic work.

He used and enjoyed sans-serif type faces,
also using heavy lines around his images.
He was constantly searching for abstraction
that would catch the eye.

The CND logo or peace sign on the American flag

Gerald Holtom

inventor of the peace sign

Gerald Holtom was a British designer, artist and graduate of the Royal College of Arts. In 1958 he created the logo for the Campaign for Nuclear Disarmament (CND), which later became the international peace sign.

During the Second World War, Gerald Holtom was a conscientious objector. His symbol incorporated the semaphore letters N, for nuclear, and D, for disarmament.

On the creation of
the CND logo

*"I was in despair. Deep despair. I drew myself: the
representative of an individual in despair, with hands
palm outstretched outwards and downwards in the
manner of Goya's peasant before the firing squad.
I formalised the drawing into a line and put a
circle round it."*

- Gerland Holtom

Herb Lubalin

1918 –1981

Herb Lubalin was an art director, iconoclastic advertiser, and a man enthralled with the theory of meaning and how meaning is communicated.

He designed typefaces for magazines popular of the times. Eros in the 60s, Fact in the mid 60s and Avant Garde in the 1970s. These revolutionary publications allowed for Lubalin to gain popularity and notoriety for their visual beauty. It is through his typefaces that Lubalin came to be known for the shock he delivered through his typography. He constantly pushed the boundaries of both design and type, making the shapes of the letters in words have a voice, color and vivid character.

"What I do is not really typography...
It's designing with letters."

Lubalin is the "typographic impresario of our time," designer Lou Dorfsman called him, "a man who profoundly influenced and changed our visual perception of letter forms, words and language [...] he raised typography from a level of craft to art."

1980 AIGA Medal Winner, 1981.

EROS *Spring, 1962*

A Taste of the 80's
bold, neon and jagged

Brighter hues, strong statements, and defined lettering to carried out the Me Era, of the 1980's. This was when typefaces were experimental. Designers were influenced by anti-consumerist social movements that were focused on subverting the mainstream cultural institutions, and creating contemporary art. Borrowed elements were used in the creation of new work, and there was an insurgence of graffiti and electronic art. The typefaces of this new age were best showcased in the popular 80's magazine, Emigre. The 1980's was the beginning of a new era of Digital Type Design, that would take the world by storm.

Neville Brody
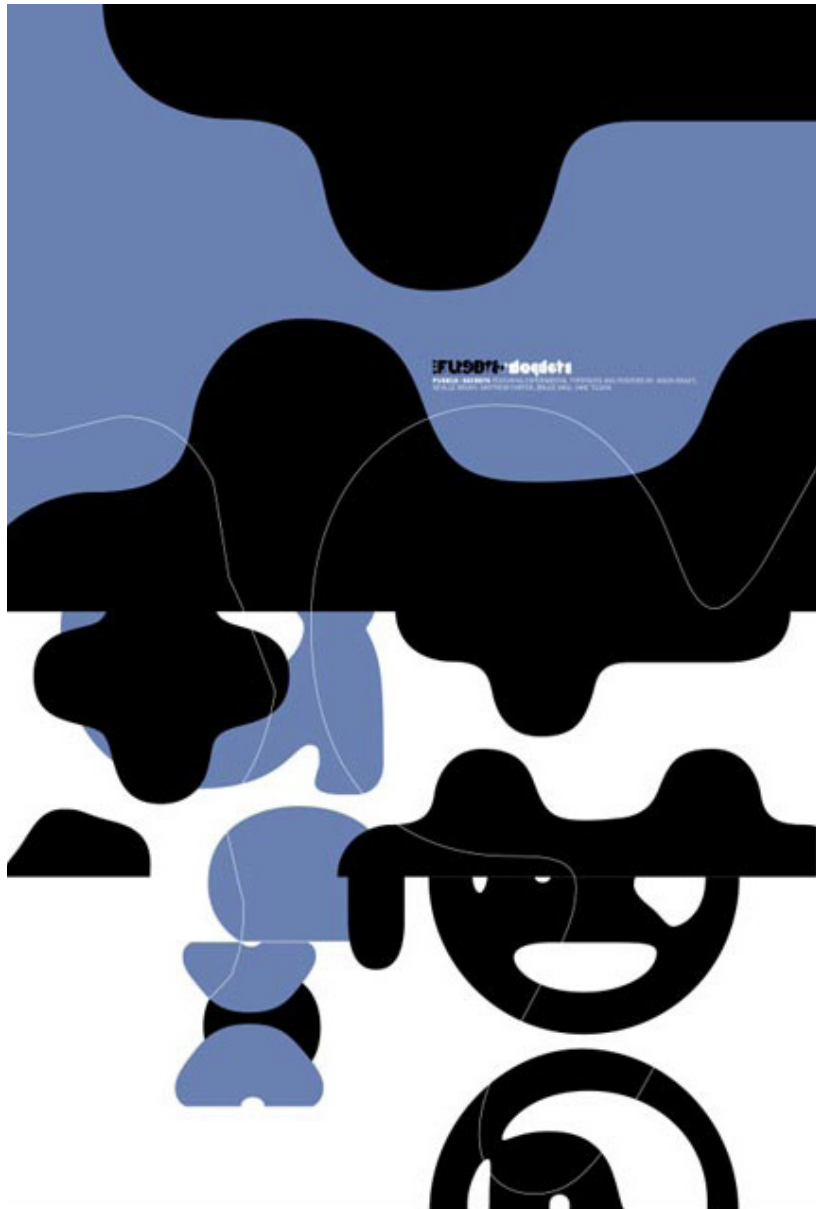
Neville Brody is a graphic designer who studied at the London College of Printing and made his way when he joined a record design agency, Rocking Russian, where he created album covers. Brody emerged from the 1970s, punk rock world and frequently used images degenerated by photocopying or tv screen projection. He frequently used impulse symmetry to create bold patterns in his work.

His use of bold images and colors further emphasized his edgy London background. Brody is a member of the first generation to have escaped instruction in the habits of the now departed metal typography, and this fuels both a sense of freedom and severe limitations. His approach is intuitive and every job carries his stamp, which is only meant for a defined clientele.
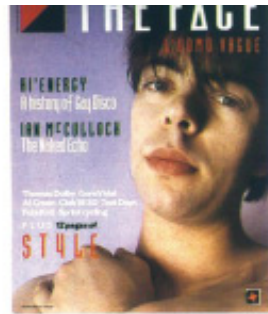
He was an art director for the street magazine, The Face before he moved to the men's style magazine called, Arena. His monograph, The Graphic Language of Neville Brody, was published in 1988 becoming one of the world's best selling graphic design books.
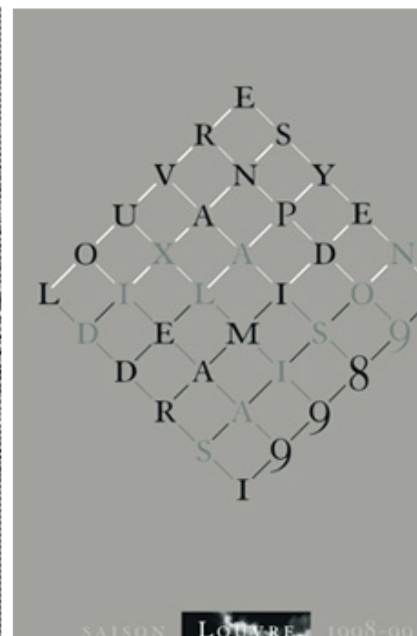
Philippe Apeloig

"It's important that students don't limit themselves to what they learn from their teachers"

Philippe Apeloig is a graphic designer from Paris. He studied at the École Supérieure des Arts Appliqués and the École Supérieure des Arts Décoratifs. He is known for his posters and typography.

Many of Philippe Apeloig's posters are displayed at the MoMa and his famous typefaces inlcude Octobre and Drop.

Various posters designed by Philippe Apeloig

"The Poster", by Philippe Apeloig, 2000

Philippe Apeloig gained an appreciation of pixellated, low resolution work and moired textures after taking an internship in Los Angeles from April Greiman, a typographer. He descibed the experience of, "jumping into the future with all these people with their keyboards and their screens". He came to the realization he would not be able to return to Paris without learning to produce his work on the emerging Macintosh computer.

The Rise in Digital Communication

Comodore 64 personal computer, 1980s

Comodore 64 personal computer keyboard, 1980s

the Digital Revolution

the change from analog mechanical and
electronic techology to digital technology

The Digital Revolution started in 1980 and continues to the present day.

the Peronsal Computer

A major landmark of the digital revolution was the widespread adoption of personal computers in the 1980s. The first personal computers were released in the 1970s and by the 1980s were considered familiar household machines. Between 1982 and 1994, 17 million Commodore 64 computers were purchased for home use. In the late 1980s, knowledge of computers became necessary for many jobs.

the Mobile Phone

In 1983 Motorola created the first mobile phone, the Motorola DynaTac. However, this mobile phone used analog communication.

Digital Music

Another landmark of the digital revolution was the transition from analog to digital recoreded music. In the 1980s, the analog formats of music, vinyl records and cassettee tapes, were replaced by the digital compact discs.

the Internet

In the 1990s the World Wide Web was released to the public. By 1996, the Internet was considered mainstream. Many businesses had company websites. By 1999, most counties had a Internet connection, and half of Americans regulary used the internet.

Zuzana Licko

Zuzana Licko was the co-founder of Emigre Magazine, founded in 1984 and garnering much fame after its publication. Emigre was published between 1984–2005, with a total of 69 issues created rather irregularly. It was originally intended as a cultural journal to showcase artists, photographers, poets and artists. Not only did the magazines catalogue typography and graphic design, but they also catalogued one-of-a-kind ceramics made by Zuzana Licko herself. Licko worked with Macintosh computers and a bitmap font tool, and began creating fonts for the magazine itself. Similarly, Licko's designs for digital typefaces were incorporated with the first generation of the Macintosh computer.

All About Zuzana Licko

One of the most popular serif fonts that Zuzana Licko was Mrs. Eaves, created in 1996 and licensed by Emigre. This font was a revival of types of the English printer, John Baskerville. Mrs. Sarah Eaves was Baskerville's housekeeper, turned mistress, who helped him with typesetting and printing. The name of Licko's font honors just one of the many forgotten women in type history.

How is Mrs. Eaves like Baskerville?

- Lower case g : open lower counter and a swash-like ear
- Upper case C : has serifs at the top and bottom
- Upper case G : has a sharp spur

Mrs. Eaves is used on the covers of Penguin Classics and Penguin Books

PENGUIN CLASSICS

The Penguin Book of First World War Stories

"People read best what they read most."

Emigre #15, 1991

Pointing out that what makes certain typefaces easier to read than others is our familiarity with them.

Low-Resolution
1980

Zuzana Licko designed a series of coarse bitmap fonts, which were created on the Macintosh computer with a simple public domain software. Fonts were considered by many designers as just a computer effect. Typefaces such as these are seen to be idiosyncratic with limited applicability and obsolete upon the arrival of high resolution computer screens and output devices. Today, lower resolution typefaces are less expensive and have had a slight comeback in popularity.

PostScript

*a programming language for printing
visually rich documents*

PostScript is a programming language for printing graphics
and text. It provides a convenient language that describes
images in a device independent manner.

Apple's original LaserWriter PostScript printer, 1985

the Creation of PostScript

In 1982, John Warnock and Chuck Geschke founded
Adobe Systems Inc. They named their company after
Adobe Creek, an Indian creek near John Warnock's
residence. Around the same time, Steve Jobs,
founder of Apple Computers, was searching for a
solution for the high quality office printing system
problem. Steve Jobs asked Adobe to develop a system
to drive a laser printer. In 1985 the first PostScript
printer, the Apple Laserwriter, was released and sold
to the public for $7000.

PostScript Fonts

The first Apple LaserWriter contained thirteen fonts:

Times Roman – 4 fonts
Helvetica – 4 fonts
Courier – 4 fonts
Symbol

The Adobe PostScript fonts were a significant jump in quality over existing fonts. The new Adobe Post-Script fonts were stored in an outline format that was filled with bitmaps upon printing. They required less memory and were scaleable. They were about to create characters at sizes ranging from 1 point to 1000 points. Adobe PostScript fonts could also be purchased separately for use on other high-resolution devices.

"Desktop Publishing" – Paul Brainerd

The combination of the Adobe PostScript language with the Apple Macintosh, and the Apple LaserWriter and Aldus PageMaker – the first page layout program for the personal computer.

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Typography Right About NOW

Typography of the early 1990`s to today.

Giovanna Cappetta
Shua`a AlHarbi
Typography
University of San Francisco
Fall 2011

Typography Right About NOW

Typography of the early 1990`s to today.

Content:

Digital Tools

• In 1951, the first UNIVersal Automatic Computer was delivered to the United States. The general-purpose of the first computer was to handle both numeric and textual
information, marking the beginning of the computer era.

• In the 1980's, the arrival of desktop publishing and the introduction of software applications introduced a generation of designers, to computer image manipulation and 3D image creation.

• Computer graphic design enabled designers to instantly see the effects of page-layout and typography, without using any ink in the process.

• In 1991, Tim Berners-Lee invented the World Wide Web, allowing users to view other pages through a browser.

Typographic Programs

- Twenty-five years ago, QuarkXPress® was used by professional page designers as the first design software, which lets anyone create and publish compelling materials for print, the Web, e-readers, tablets, and other digital media in one easy-to-use too --
no coding or programming required.

- However, QuarkXpress did not have compatibility with Adobe, sparking the creation of InDesign, minimizing the use of QuarkXpress.

- Adobe® Illustrator® helps create logos and distinctive vector artwork for any project, taking advantage of precision and power of sophisticated drawing tools, expressive natural brushes, and a host of time-savers.

- Adobe® InDesign® allows design and preflight engaging page layouts for print or digital distribution with built-in creative tools and precise control over typography. While also, integrating interactivity, video, and audio for playback on tablets, smart-phones, and computers... a little like our presentation.

www.adobe.com

•Adobe® Photoshop® redefines digital imaging with breakthrough tools for photography editing, superior image selections, realistic painting, and more. And now, use it with creativity-boosting mobile apps before printing or distributing.

•Adobe® Dreamweaver® allows the common folk to make web pages, acting as the industry-leading web authoring and editing software that provides both visual and code-level capabilities for creating standards-based websites and designs for the desktop, smart-phones, tablets, and other devices.

• For Microsoft computers, Publisher 2010 helps you create, personalize, and share a wide range of professional-quality publications and marketing materials with ease. Whether you're creating brochures, newsletters, postcards, greeting cards, or email newsletters, you can deliver high-quality results without having graphic design experience.

•Incorporate the look of fine typography by using the stylistic sets, stylistic alternates, true small caps, ligatures, number styles, and more that are available in many of the included OpenType fonts.

www.adobe.com
http://office.microsoft.com/en-us/publisher/

Early Adobe Programs

•In December 1982, John Warnock and Charles Geschke founded Adobe.

•In 1985, Apple Computer licensed PostScript for use in its LaserWriter printers, sparking the desktop publishing revolution.

•Adobe's first products after PostScript were digital fonts, which was released in a format called Type1.

•Apple developed a competing standard, TrueType, which provided full scalability and precise control of the pixel pattern created by the font's outlines, and licensed it to Microsoft.

•Type 1 remained the standard in the graphics/publishing market, while TrueType became the standard for the average Windows user.

•In 1993, Adobe introduced PDF and its Adobe Acrobat and Reader software.

•PDF is now an International Standard. The technology is adopted worldwide as a common medium for electronic documents.

•In 1996, Adobe and Microsoft announced the OpenType font format, and in 2003 Adobe completed converting its Type 1 font library to OpenType.

Before Deconstuction

- Before deconstruction, there were artists similar to Neville Brody.

- Brody is a graphic designer who studied at the London College of Printing and made his way when he joined the Rocking Russian record design agency.

- Brody emerged from the 1970`s punk rock world, creating album covers.

- Brody frequently used impulse symmetry to create bold patterns in his work. A technique used before deconstruction.

Deconstruction

The term deconstruction has been used to describe the rebellion against traditional forms in art.
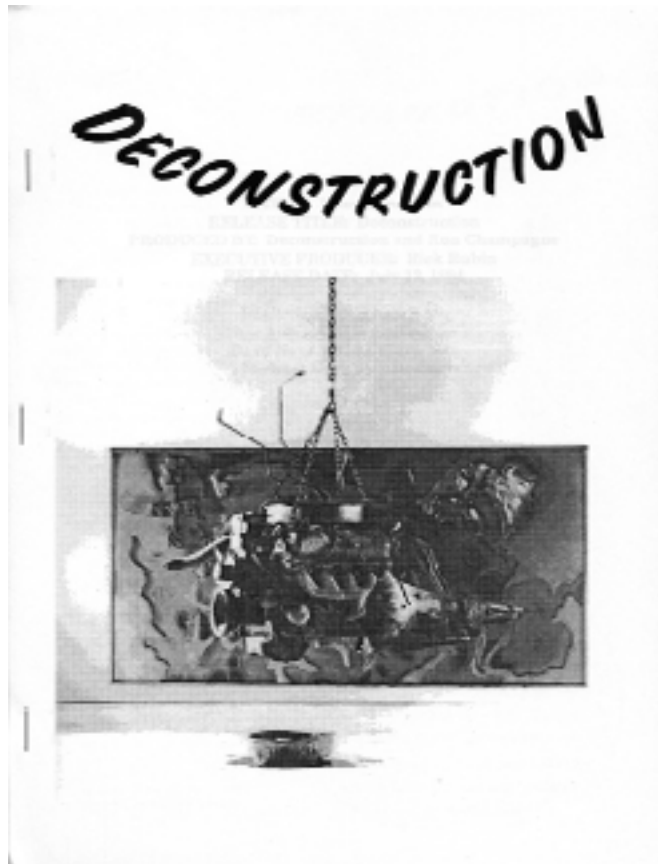
Deconstruction is a term introduced by the French philosopher *Jacques Derrida*. It is a term, which used to denote the application of post-modern theory, to a "text". A deconstruction is meant to undermine the frame of reference and assumptions that underpin the text. A deconstruction is created when the "deeper" substance of text opposes the text's more "superficial" form. According to Derrida, one consequence of deconstruction is that the text may be defined so broadly as encompass not just written words, but the entire spectrum of symbols and phenomena within Western thought.

Deconstruction

In graphic design deconstructionism gave its name to one of the major typographic movements. Starting in the early 1980's continuing to the 1990's: Deconstructive Typography. Further developments of the deconstructivist typography in the 1990's shifted the typographic practice towards a spatial, non-linear process: Communication for the deconstructivist is no longer linear, but involves instead the provision of many entry and exit points for the increasingly over-stimulated reader. [Cahalan 1994, p.1]

We no longer just read a page but we feel it.

Deconstruction

Deconstruction

Cornell Windin
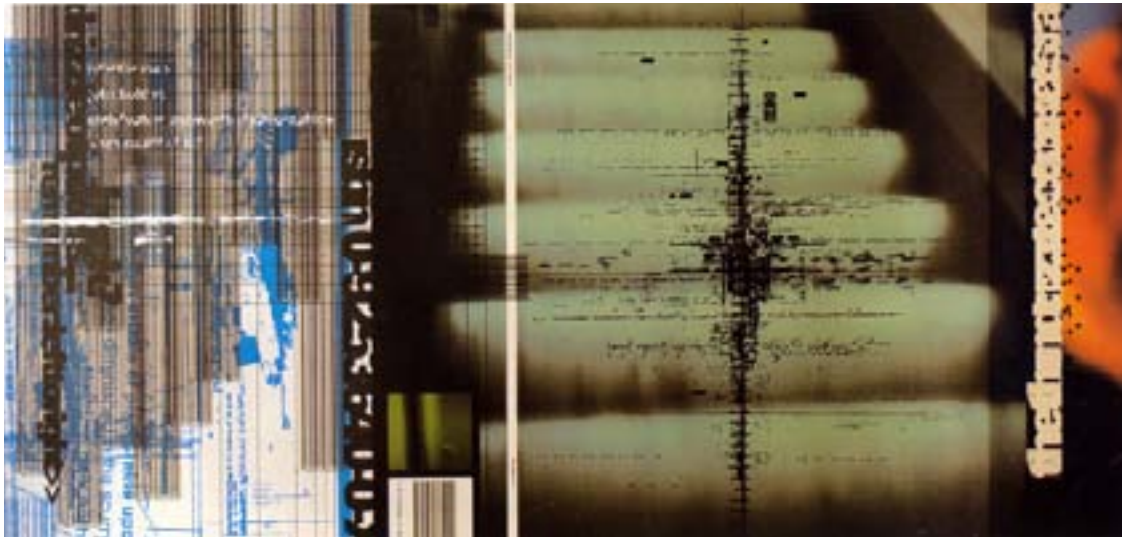
Deconstruction

Deconstructivist typography by "Substance" design agency, London, UK, mid 1990's

Deconstruction
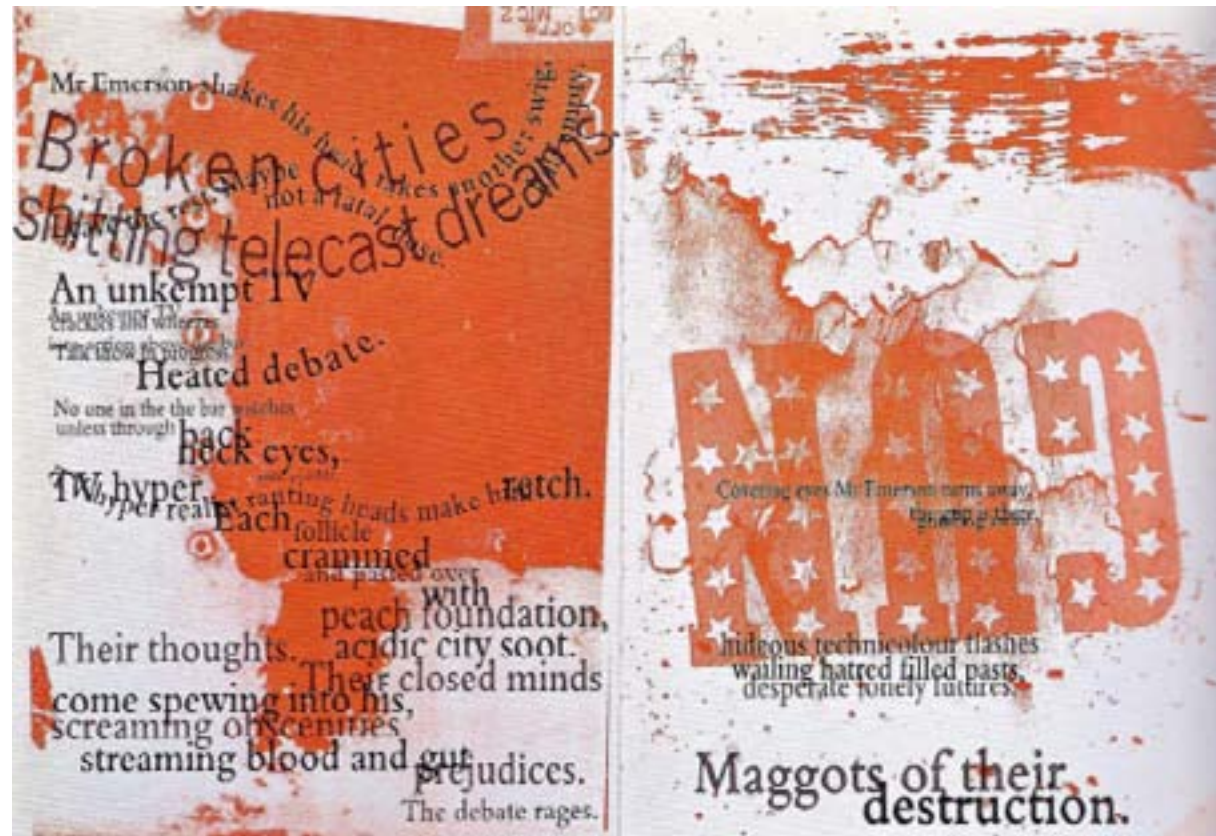
Fotografiks by David Carson

Punk!

The punk movement deliberately outraged propriety with the highly theatrical use of cosmetics and hairstyles, clothing typically adapted or mutilated existing objects for artistic effects: pants and shirts were cut, torn or wrapped with tape, and written on with marker or defaced with paint; safety pins and razor blades were used as jewelry.

Punk!
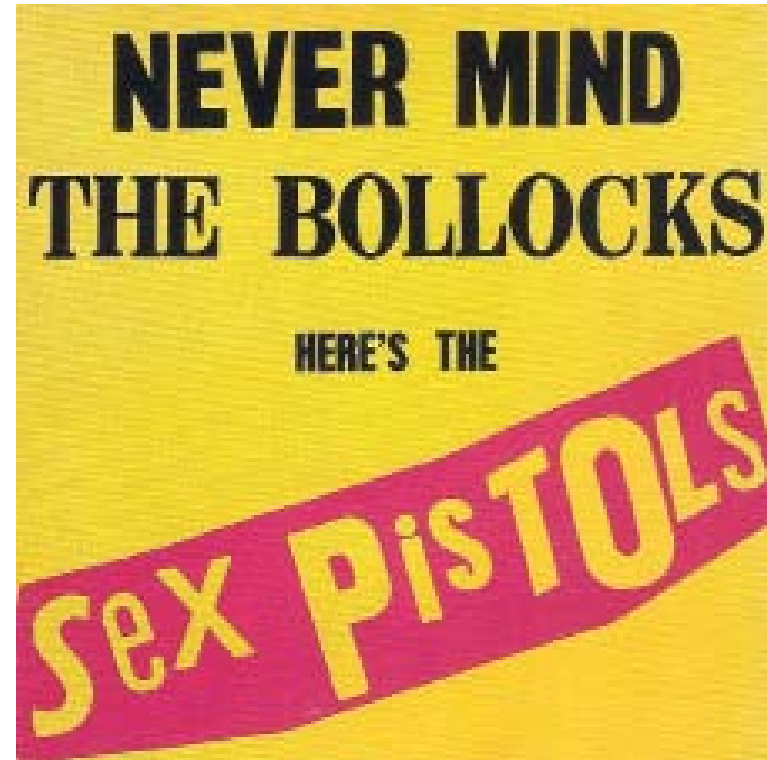
- •Low tech publications
- • Hand drawn

- •Cut and paste in your garage
- •Pre-sharpie.

- •Anti consumer
- •Gritty, raw and zine

No More Rules: Graphic Design and Postmodernism
by Rick Poynor
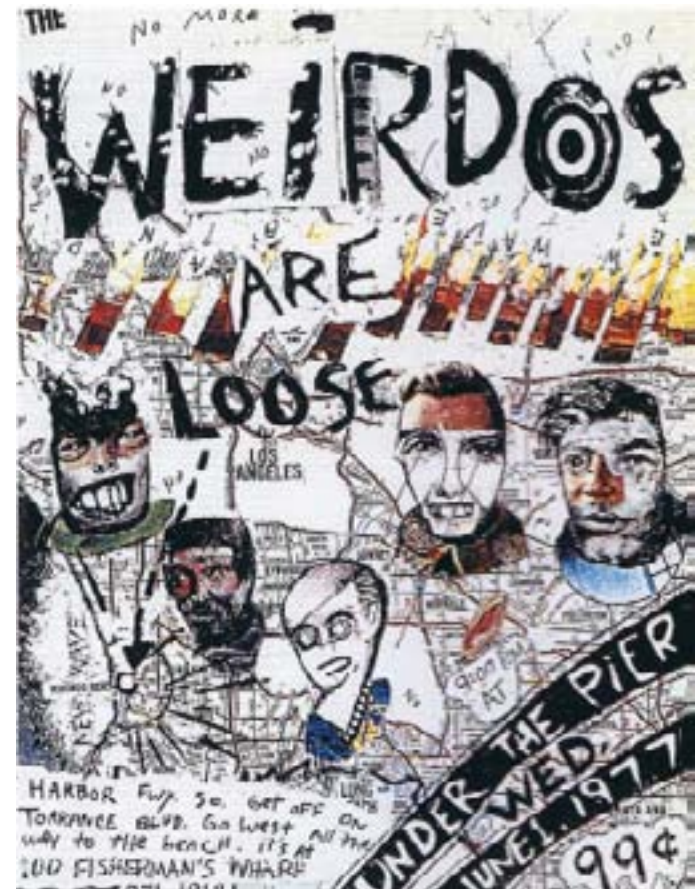
No More Rules: Graphic Design
and Postmodernism
by Rick Poynor

Deconstruction of Literautre

Deconstruction, in this case, is a method of philosophical and literary analysis, derived mainly from the work of Jacques Derrida, that questions the fundamental conceptual distinctions, or "oppositions," in Western philosophy through a close examination of the language and logic of philosophical and literary texts.

Deconstruction is a philosophy of meaning, which deals with the ways that meaning is constructed by writers, texts, and readers. To a deconstructionist, meaning includes what is left out of the text or ignored or silenced by it. Because deconstruction is an attack on the very existence of theories and conceptual systems

Nothing of me is original. I am the combined effort of everybody I've ever known.

- From the novel *Invisible Monsters.*
By the infamous Chuck Palahniuk who is also the creator of *Fight Club.*

Deconstruction of Architecture

The development of postmodern architecture that began in the late 1980s. It is characterized by ideas of fragmentation, an interest in manipulating ideas of a structure's surface or skin, non-rectilinear shapes which serve to distort and dislocate some of the elements of architecture, such as structure and envelope. The finished visual appearance of buildings that exhibit the many deconstructivist "styles" is characterized by a stimulating unpredictability and a controlled chaos. (Wikipedia)

Deconstruction of Architecture

Some of the architects known as Deconstructivists because they were influenced by Jacques Derrida's ideas. Deconstruction is the controversial trend of the state of excision bi-orientation, belonging to the first; the relationship between the forms of projection and the forms and the general context. The second; interference and to root out the relationship between inside and outside. Regardless of the estrangement, deconstruction undermines the rationale for including conventional harmony, unity and the apparent stability.

Deconstruction of Fashion

Gill defines deconstruction in terms of fashion as garments that are unfinished, coming apart, recycled, transparent and grunge.

She says it is the literal dismantling of clothes in order to destroy fashion.

Gill explores fashion's relationship with philosophy through the lens of deconstruction philosophy and deconstruction fashion. She also illuminates the complexities of associating the word deconstruction with fashion.

Amy Spindler announced the trend as a rebellion against fashion's heritage.

Deconstruction of Fashion

The term deconstruction has been used to describe the rebellion against traditional forms in art.

Elements of deconstruction include vintage linings sewn on the outside of clothes, exposed zippers and seams.

Basically, the garments call attention to the mechanics of production, they strip away the aesthetic illusion associated with clothes to reveal the forms of construction that lay beneath.

However, the major problem with this theory is that in deconstructing fashion, you are creating a new fashion.

Deconstruction of Fashion

Emigre

It is also known as Emigre Graphics. It was found by Rudy Vanderlans and Zuzana Licko in Berkeley, California.

It was published in Emigre magazine between 1984 and 2005.

Emigre

Emigre 26 1993 **Sold Out**	Emigre 27 1993 **Sold Out**	Emigre 28 1993 **Sold Out**	Emigre 29 1994 **Sold Out**	Emigre 30 1994 **Sold Out**
Emigre 31 1994 **Sold Out**	Emigre 32 1994 **Sold Out**	Emigre 33 1995 **Sold Out**	Emigre 34 1995 **Sold Out**	Emigre 35 1995 **Sold Out**
Emigre 36 1995 **Sold Out**	Emigre 37 1996 $50	Emigre 38 1996 **Sold Out**	Emigre 39 1996 **Sold Out**	Emigre 40 1996 **Sold Out**
Emigre 41 1997 **Sold Out**	Emigre 42 1997 **Sold Out**	Emigre 43 1997 **Sold Out**	Emigre 44 1997 **Sold Out**	Emigre 45 1998 **Sold Out**
Emigre 46 1998 **Sold Out**	Emigre 47 1998 **Sold Out**	Emigre 48 1998 **Sold Out**	Emigre 49 1999 **Sold Out**	Emigre 50 1999 **Sold Out**

Emigre 51 1999 **Sold Out**	Emigre 52 1999 $10	Emigre 53 2000 **Sold Out**	Emigre 54 2000 **Sold Out**	Emigre 55 2000 **Sold Out**
Emigre 56 2000 **Sold Out**	Emigre 57 2001 $50	Emigre 58 2001 **Sold Out**	Emigre 59 2001 **Sold Out**	Emigre 60 2001 **Sold Out**
Emigre 61 2002 $50	Emigre 62 2002 **Sold Out**	Emigre 63 2002 **Sold Out**	Emigre 64 2003 $12	Emigre 65 2003 $50
Emigre 66 2004 **Sold Out**	Emigre 67 2004 **Sold Out**	Emigre 68 2005 **Sold Out**	Emigre 69 2005 **Sold Out**	

Emigre

Emigre 1
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Emigre 25
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Sold Out

Last year, Emigre sold the last available complete set of all 69 issues of Emigre magazine. But after months of trading, bargaining and auctioning they currently have an almost complete set available for purchase at $8,600. This set is missing issues 1, 2, and 4. Most issues are in mint condition. For inquiries contact Emigre at www.sales@emigre.com

Cranbrook Academy of Art

•Located in Michigan.

•Cranbrook is a famous school of art and design.

•For more than 75 years, Cranbrook has been the home to some of the world`s most renowned designers and artists.

•Today, we will be discussing a few artists whom attended CAA, influencing digital and typographic design: Rudy Vanderlans, P. Scott Makela, Elliot Earls and David Carson.
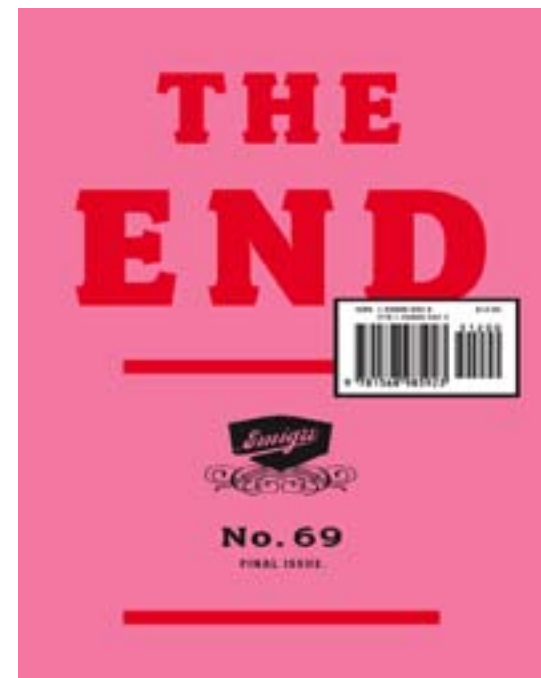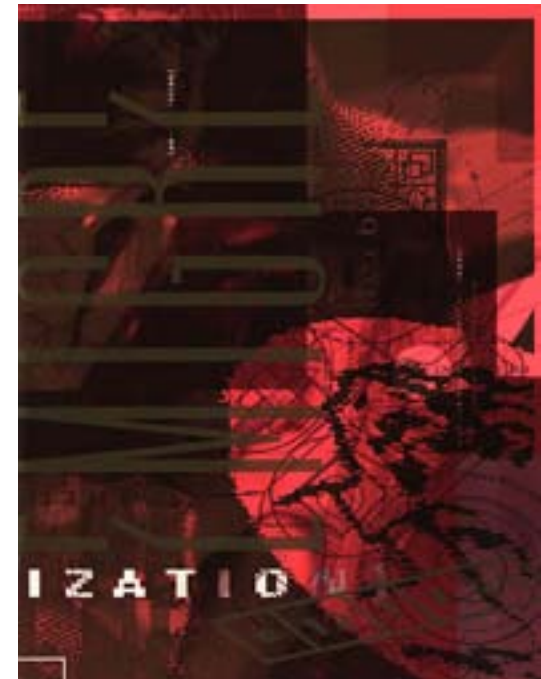
Rudy Vanderlans

Rudy is co-founder of Emigre magazine.

Emigre is a journal for experimental graphic design.

Together, with his wife Zuzana Licko, Rudy developed fonts for magazines.

Fonts he developed: Oblong, Suburban, Variex

Rudy Vanderlans

Emigre, created with first generation Macintosh, garnered much critical acclaim when it began to incorporate her digital typeface designs.

Zuzana Licko

Co-founder of Emigre magazine, which was found in1984.

The exposure of Licko`s typefaces allowed her fonts to be manufacture of her worldwide.

In 1996, Licko invented the Mrs Eaves, typeface, one of the most popular typefaces of its time.
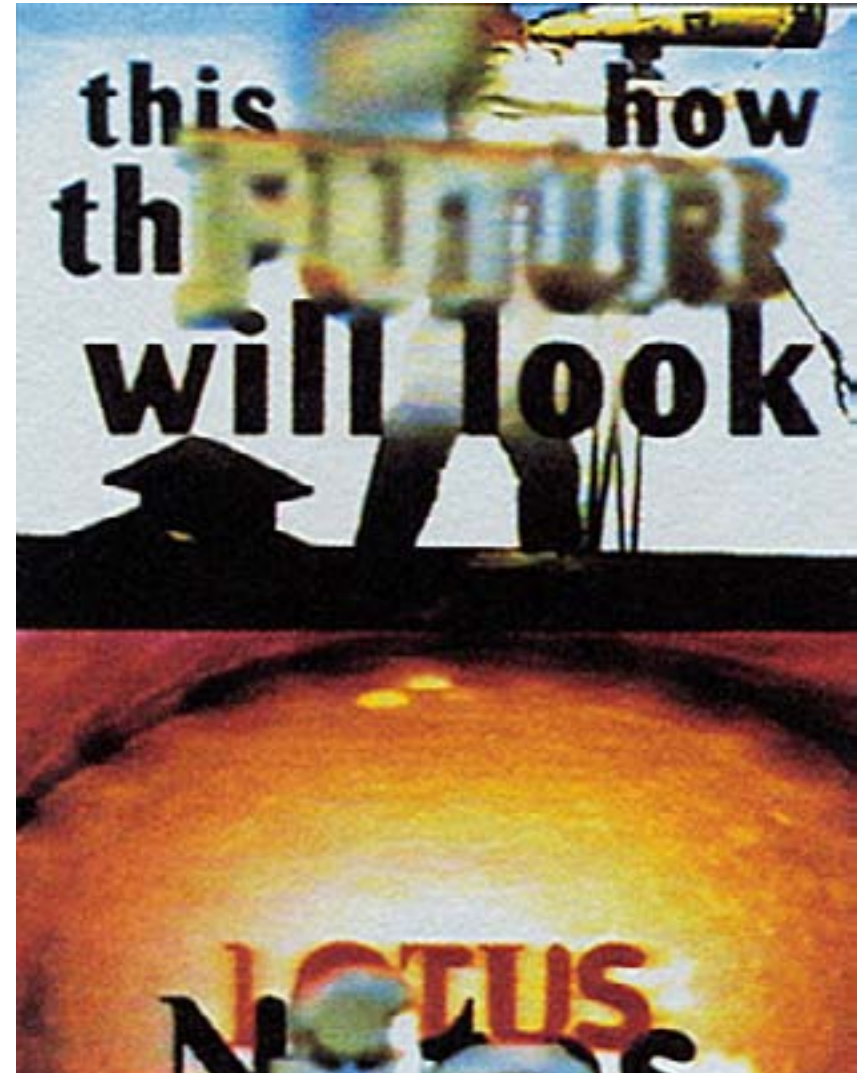
Zuzana Licko

Fonts by Licko:

- Base 9 and 12
- Base 900
- Base Monospace
- Citizen Dogmaa
- Dogma Elektrix
- Filosofia
- Hypnopaedia
- Lo-Res
- Lunatix
- Matrix II
- Matrix II Display
- Modula
- Mr Eaves Sans
- Mr Eaves XL Sans

- Mrs Eaves
- Mrs Eaves XL
- Narly
- Oblong
- Puzzler
- Senator
- Soda Script
- Solex
- Tall Pack
- Tarzana
- Totally Gothic
- Triplex
- Variex
- Whirligig.

P. Scott Makela

Makela is a ground breaking graphic designer and multimedia artist.

His work with wife and partner Laurie Haycock was a dynamic blending of his unique design vision and her book typography.

P. Scott Makela

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."

''Makela`s typeface, Dead History, was his way of referring to the importance of history and precedent, which play a role in nearly every typographic innovation'' (29) Lupton, Ellen.
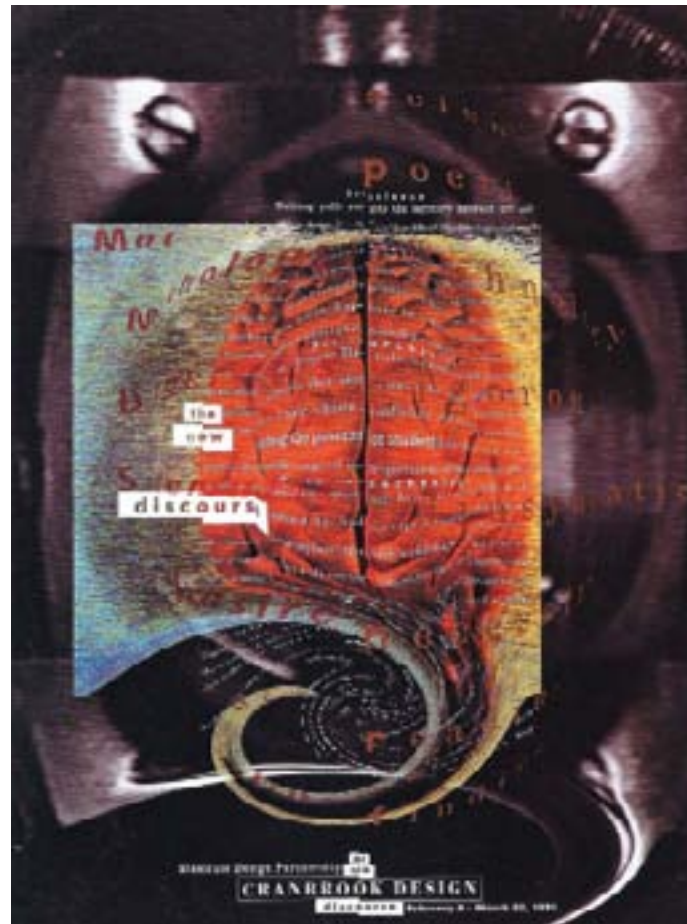
P. Scott Makela

No More Rules: Graphic Design and Postmodernism
by Rick Poynor

Martin Venezky

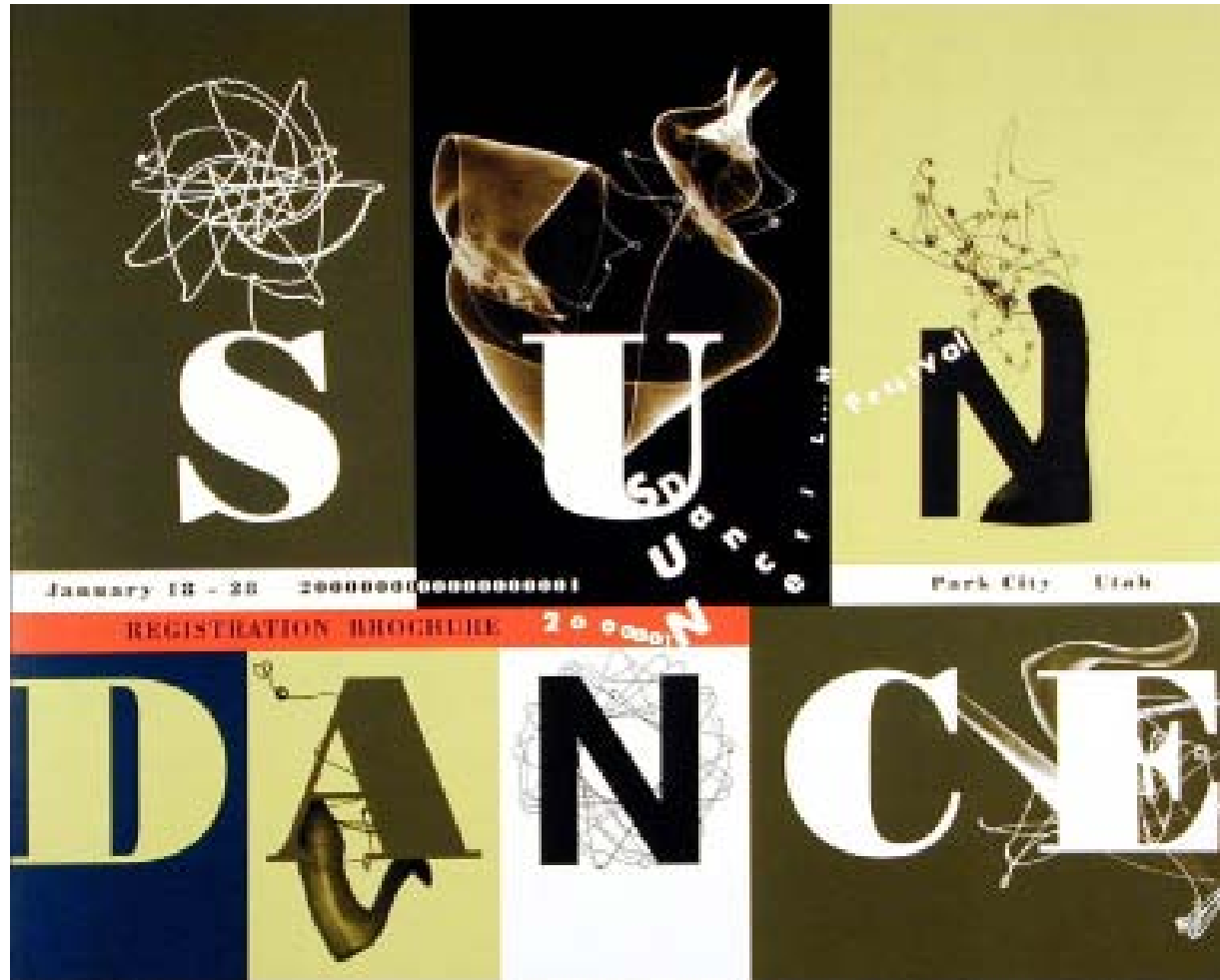A local San Franciscan professor, at the C.A. College of the Arts.

A graphic designer and design consultation who specializes in books, publications, posters, typography, and typographic illustration.
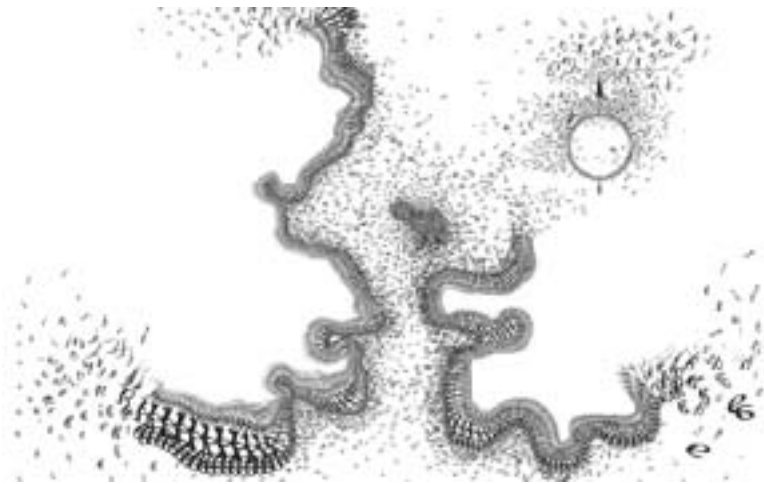
Martin Venezky

Martin Venezky

Martin Venezky

Martin Venezky

Elliot Earls

"If ever a designer seemed like a certified oddball, pursuing a trajectory far removed from the obligations of institutional life, it is Earls. He is one of those unclassifiable, mutant blooms thrown up by the fractured landscape of 1990's graphic design"

- Rick Royer on Earls.

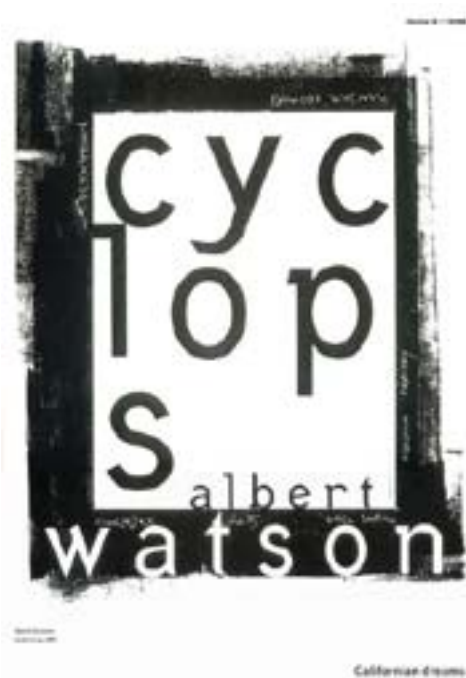**Elliot Earls**

"Dysphasia", typeface family poster, USA, 1995

Elliot Earls


Earl`s font: Elliott's

David Carson

- An American graphic designer and a professional surfer.
- Art director of the Ray Gun magazine.
- Perhaps the most influential graphic designer of the 1990's.

David Carson

• 1980: Took a two-week graphics course at the University of Arizona.

• 1983: worked towards a Bachelor of Arts in Sociology when he went to Switzerland, where he attended a three-week workshop in graphic design as a part of his degree. This is where he met his first great influence, who also happened to be the teacher of this course, Hans-Rudolph Lutz.

• 1982–1987: worked as a teacher in Torrey Pines High School in San Diego, California.

• 1983: Carson started to experiment with graphic design and found himself immersed in the artistic and bohemian culture of Southern California.

• Late 1980's: he had developed his signature style, using "dirty" type and non-mainstream photography. So he would later be dubbed the "father of grunge."

• 1989: was qualified as the 9th best surfer in the world. Being a surfer had helped him to direct surfing magazine, called Beach Culture where his work, design and ideas were called innovative even with those who were not fond of his work.

David Carson

• 1991–1992: worked for Surfer magazine. Then he soon launched Ray Gun magazine.

• 1995: founded his own studio, David Carson Design in New York City. He also published his first book, The End of Print. (It sold over 200,000 copies in five different languages and soon became the best-selling graphic design book worldwide).

• 1997: published second book, *"2nd sight."*

• 1998: worked with Professor John Kao of the Harvard Business School on a documentary entitled "The Art and Discipline of Creativity."

• 1999: published his third book, *"Fotografiks."*

• 2000: published his fourth book, *"Trek."*
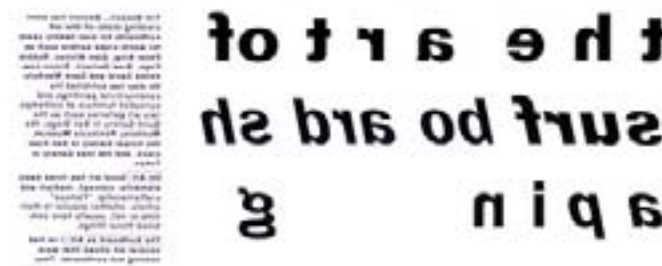
David Carson
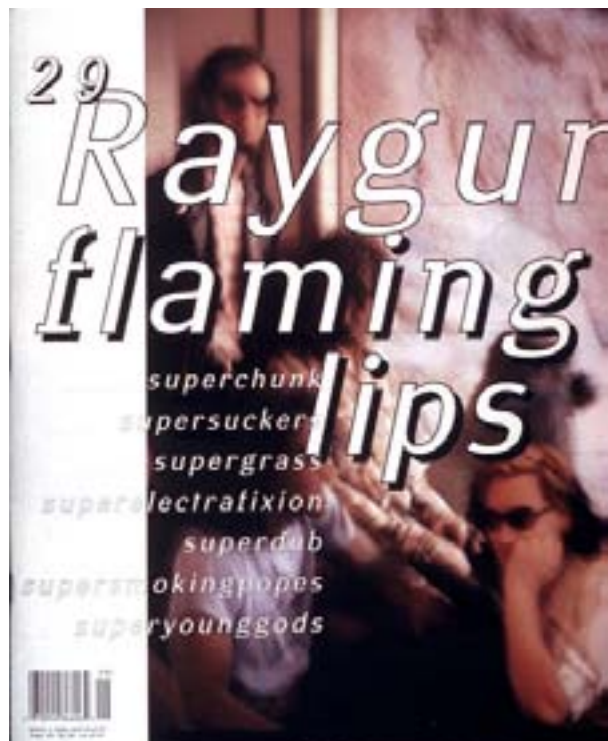
Rick Poynor

- A design critic and writer.

- Founder of Eye magazine the international review of graphic communication.

- Edited Eye from 1990-1997.

- Poynor`s books include :Typography Now, The Next Wave, Design Without Boundaries, Typographica, and Obey the Giant, Designing Pornotopia.

Rick Poynor
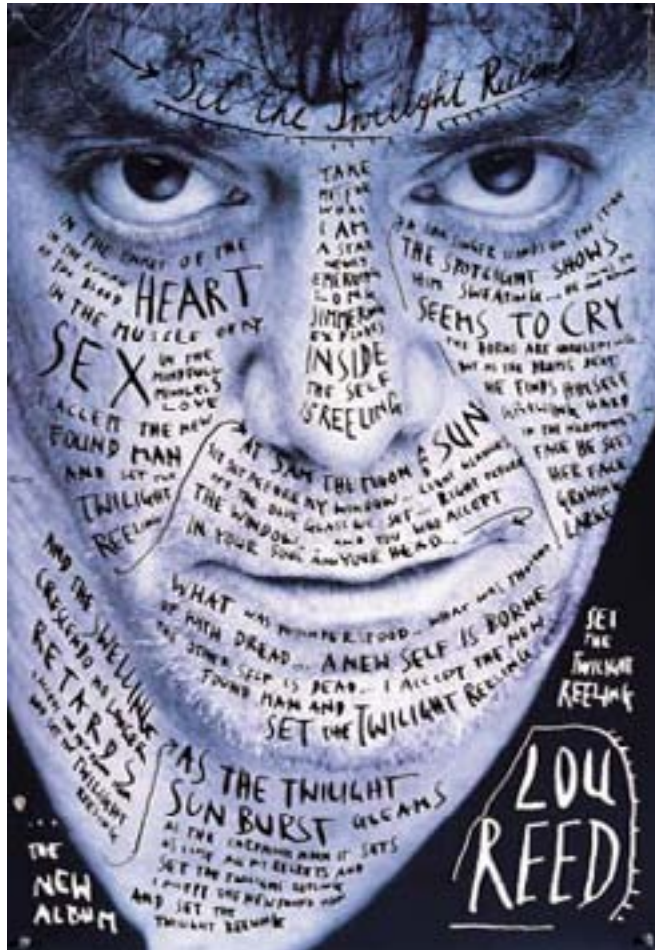
Stefan Sagemeister

Sagemesiter is a New York based graphic designer and typographer.

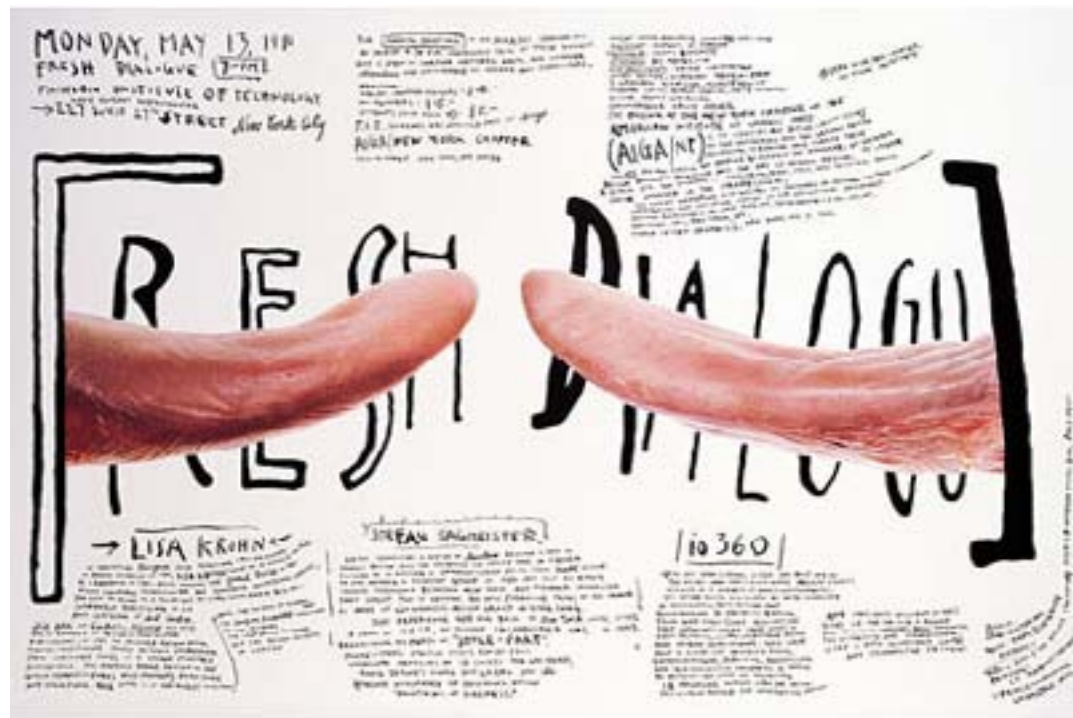He has his own design firm: Sagemeister Inc.

my life' (trying to look good limits my life) by stefan sagmeister, 2004.

Stefan Sagemesiter

lou reed 'set the twilight reeling'
posterby stefan sagmeister, 1996

Stefan Sagemesiter

Stefan Sagemesiter

www.sagemeister.com

Barry Deck

The designer of 20 typeface families.

The creator of the Template Gothic font.

Rick Poynor, refers to Template Gothic as the

"the typeface of the 90`s".

I am not perfect.

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

TEMPLATE GOTHIC BY BARRY DECK

template gothic

Barry Deck
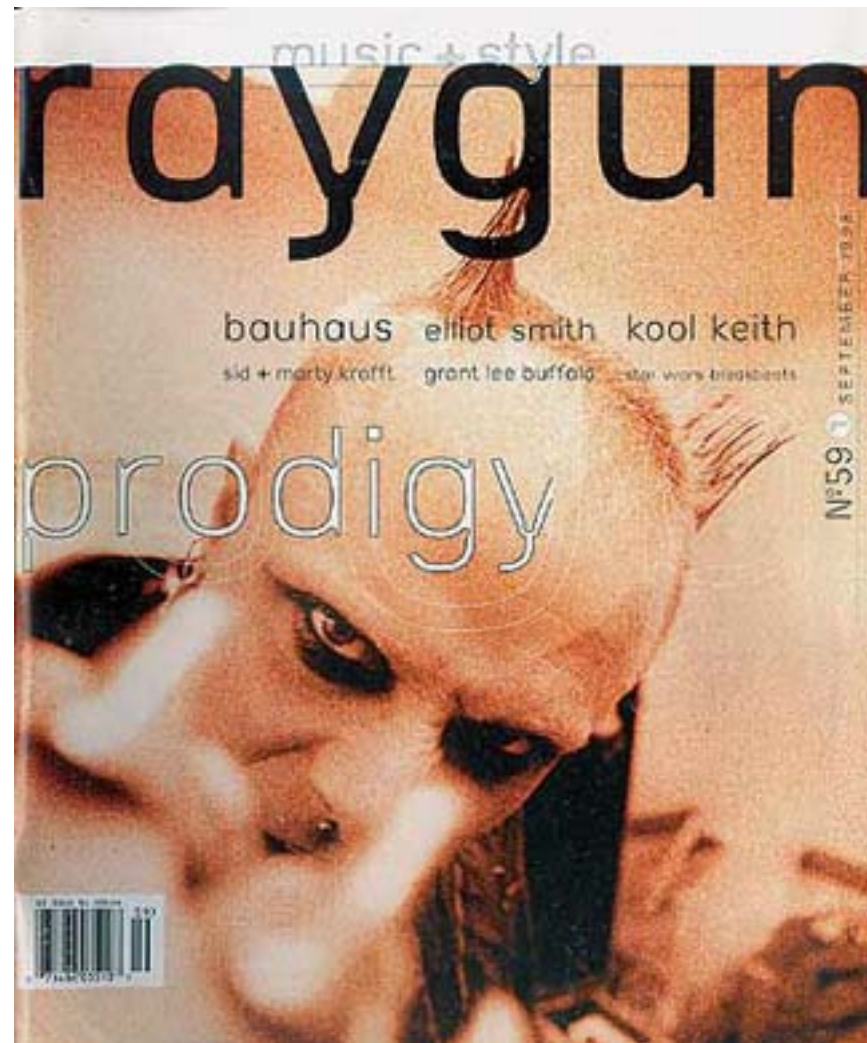
BarryDeckGroup LosAngeles

Helping small businesses get bigger
and big business get better.

"If you've spent a few moments with a
Coca-Cola, visiting the MoMA, flipping
through a Conde Nast magazine or
glancing at MTV, you've probably already
spent a moment or two with Barry"
--Emirge Magazine.

Type on Monitors

The evolution of type from the early 1990`s to today, is plain and simple. Within the past 21 years, type has become clearer. Type is starting to shy away from the illustrative,
deconstructive, gritty text that was popular in the 90`s. Today, text needs to not only be readable in its type, but text also needs to be viewable on all modern modes and monitors: cell phones, hand held, video games, iPad and other tablets.

• *What does it mean to publish?*
 The importance of publishing today concerns page setup. Because of all the different modes of viewing type today, it is crucial for publishers to be able to publish their works, allowing their audience to view their works from all of their monitors.

In Conclusion...

If we were not able to access the digital tools thats when have discussed today, then it all of our projects would have been impossible to complete.

The digital tools which are available to us today, allow us to have endless possibilities for exploring and creating typography.

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