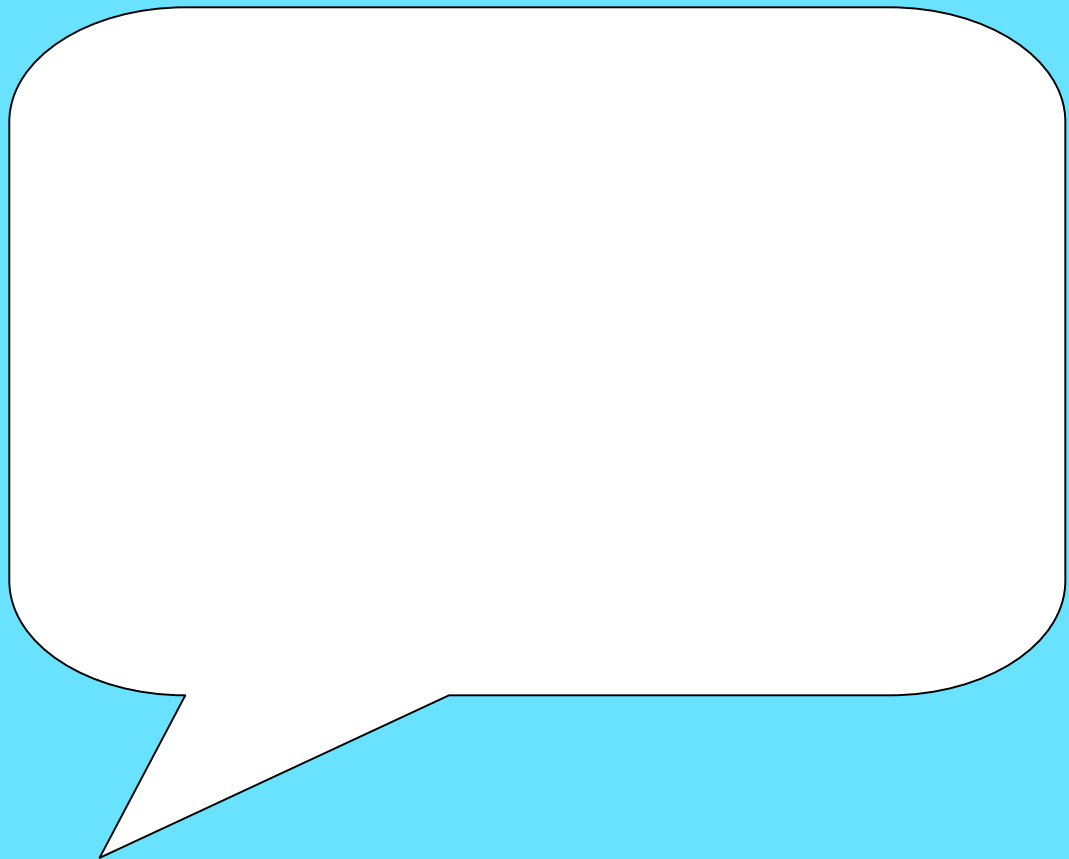




A Survey of the History of the Western Alphabet

Typography Art 390_05



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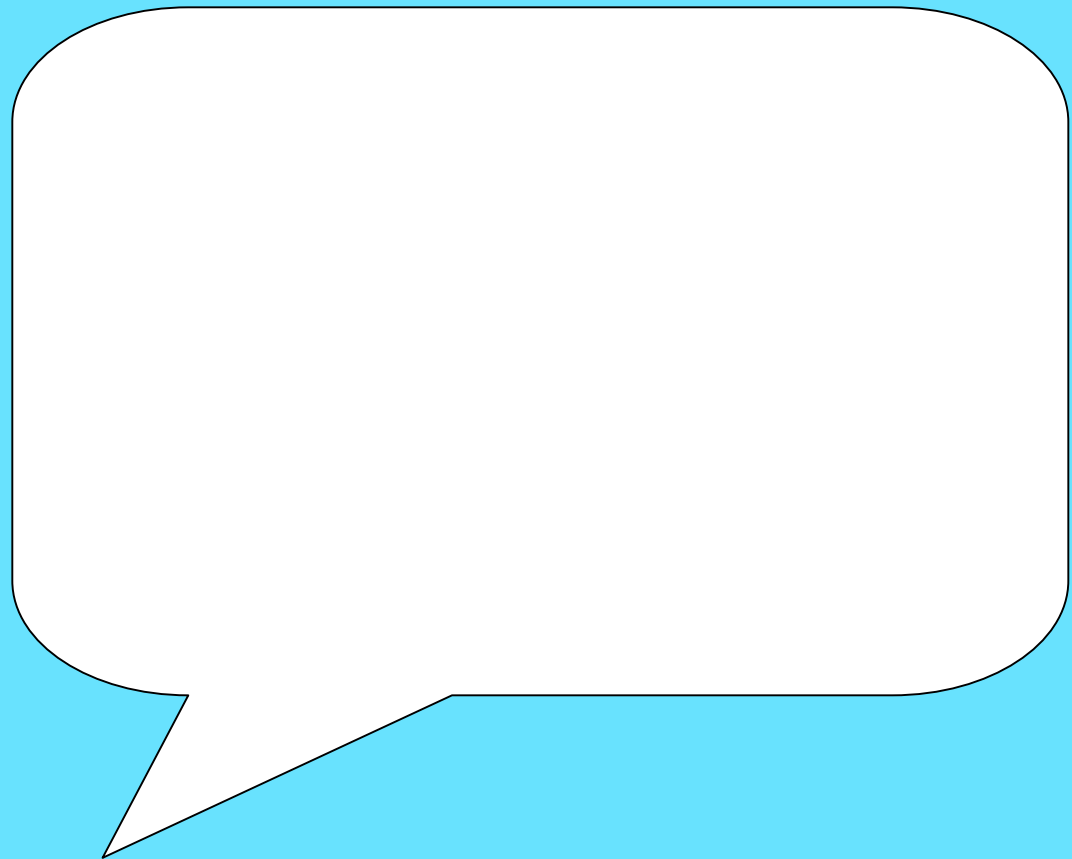


A Survey of the History of the Western Alphabet

Typography Art 390_05

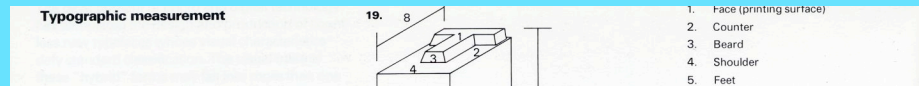
M + W 1:15 - 4:00 p.m

Stacy Asher, Instructor



University of San Francisco
Department of Art + Architecture

Fall Semester 2008



A Survey of the History of the Western Alphabet

Typography Art 390_05
M + W 1:15 - 4:00 p.m

Sinead McElhorne / **Invention of Writing**

Ryan Muller / **Invention of Printing**

William Carra / **Golden Age of Typography**

Emma Marson / **Industrial Revolution**

Anna Begin / **Arts + Crafts Movement**

Sophia Miles / **Modernism 1850 -1960**

Ashley Augustine / **1960's - 1990's**

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Typography Art 390_05

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The Invention of Writing

Sinéad McElhone

Timeline of Paper

2500 BCE: Papyrus was used for writing/drawing surfaces in Egypt

105 AD: Chinese court official Ts'ai Lun invented paper in China

610 AD: Paper introduced to Japan via Korea from China

751 AD: Papermaking spreads to Samarkan. First paper mills open in Baghdad and Damascus

800 AD: Parchment paper is popular in western Europe.

Timeline of Paper

9th - 10th Century: Paper spreads westward to Egypt and Morocco and overtakes parchment paper

12th Century: Moors bring paper and papermaking with them to Italy and Spain with their invasion (the crusades).

1221 AD: Holy Roman Emperor Frederick II declared a decree stating that any document written on paper was illegitimate.

13th Century: Italians improved on the papermaking techniques: wire molds.

































































































14th - 15th Century: Papermaking spreads to Germany, Holland, and Switzerland

3150-BCE: Earliest Form of Writing



3000 BCE: Cuneiform

Cuneiform is a pictographic script that was found in Egypt on thousands of tablets and fragments. There were 900 different symbols found. There are different stages of cuneiform. The first stage is simply pictographic. In the second stage the pictographs seem to represent ideas and phonetics.

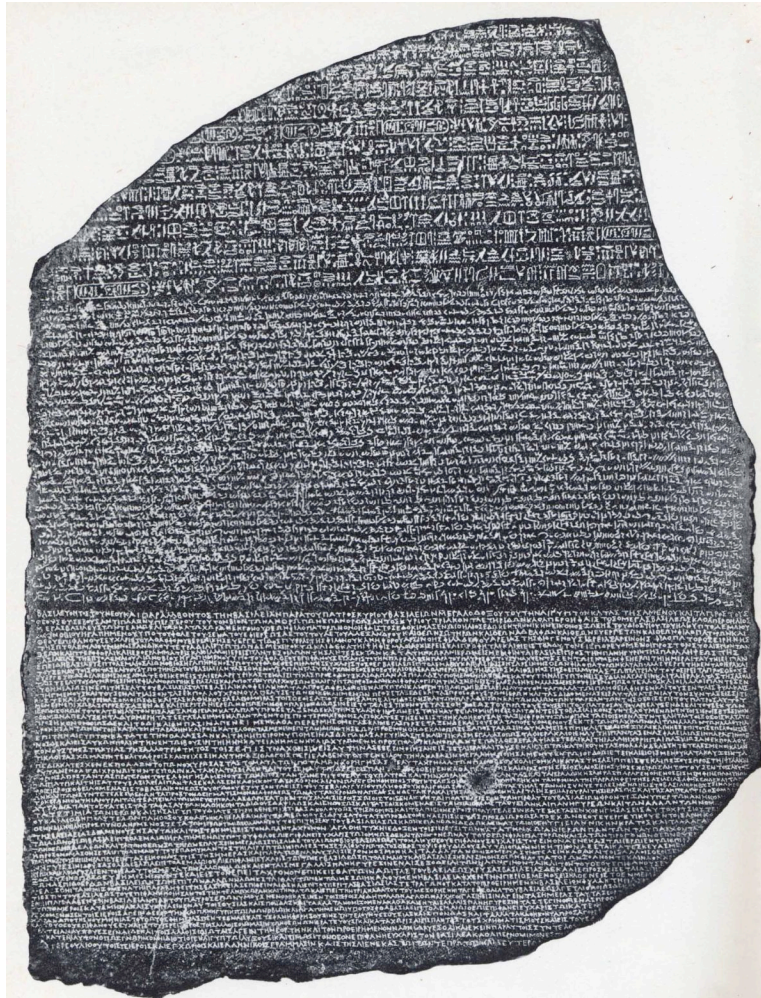
Original pictograph	Pictograph in position of later cuneiform	Early cuneiform	Classic Assyrian	Meaning
				heaven
				god
				earth
				man
				puddenda woman
				mountain
				mountain
				woman
				slave-girl
				head
				mouth
				to speak
				food
				to eat
				water
				in
				to drink
				to go
				to stand
				bird
				fish
				ox
				cow
				barley
				grain
				sun
				day
				to plow
				to till

2400 BCE: Hieroglyphics

Hieroglyphics were also found in Egypt and although papyrus was starting to be used as paper, most of the hieroglyphics found were on either stone or wood. It is not until 1450 BC that we see hieroglyphics on papyrus.



2400 BCE: Hieroglyphics



The Rosetta Stone was found in 1799. It is how we are able to decipher what hieroglyphics mean.

1500 BCE: Phoenician Alphabet

𐤀 𐤁 𐤂 𐤃 𐤄 𐤅
𐤆 𐤇 𐤈 𐤉 𐤊 𐤋 𐤌
𐤍 𐤎 𐤏 𐤐 𐤑 𐤒
𐤓 𐤔 𐤕 𐤖



4th Century BCE: Greek Alphabet



GREEK		LATIN
OLD	LATE	
Α, Α	Α	A
Β, Β	Β	B
Γ, Γ	Γ	C (& G REPLACING Z)
Δ	Δ	D
Ε, Ε	Ε	E
Ζ, Υ, V	(Y AT END)	F (& U, V, Y AT END)
Ι	Ζ	(Z AT END)
Η	Η	H
Θ, Θ	Θ	
Ι, Ι	Ι	I
Κ, Κ	Κ	K
Λ, Λ	Λ	L
Μ	Μ	M
Ν	Ν	N
Ξ	Ξ	(X AT END)
Ο	Ο	O
Π, Π	Π	P
Ρ, Ρ	(Ρ)	
Φ, Φ	(Φ)	Q
Ρ, Ρ	Ρ	R
Σ, Σ, Ξ	Σ	S
Τ	Τ	T
	Υ, Φ, Χ, Ψ, Ω	U, V, X, Y, Z

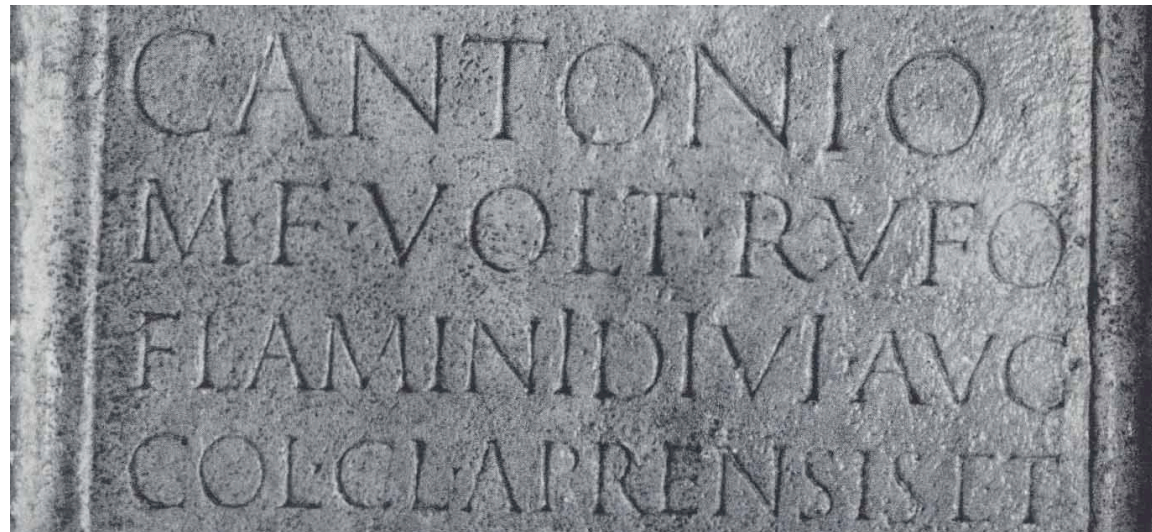
50 BCE - 500 AD

¹ ABCDEFGHIK
LMNOPQRST
VWXYZ
ABCDEFGHI
klmnopqr

² STUVWXYZ
³ TUBAETUOCEMAS SICEUO
NAETCONCRECA DERITISH
⁴ ANCELIUMDEINDEOF
FERTORIUEITDITUR

Capitals Quadrate

These were written in stone and were the precursors of the capital letters we use today. They were of equal height, and square and proportioned. Some had serifs, which were cut perpendicularly across the ends of the strokes.



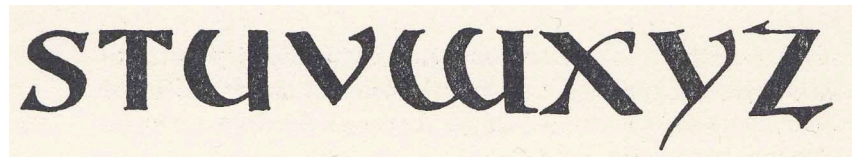
Roman Square Capitals

Romans combined the Greek alphabet and the Etruscans alphabet, which had 26 letterforms (same as we have today). Roman also changed the naming of the Greek symbols from “alpha, beta, etc” to individual characters, “A, B, etc”.

Romans were also using a pen and parchment at this time. The pen used was flat which is why the shapes also had evolved at this time.



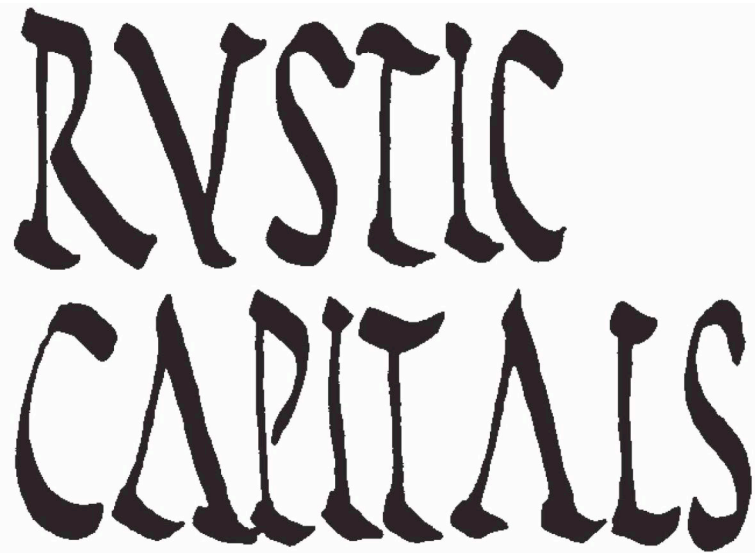
SQVARE
CAPITALS



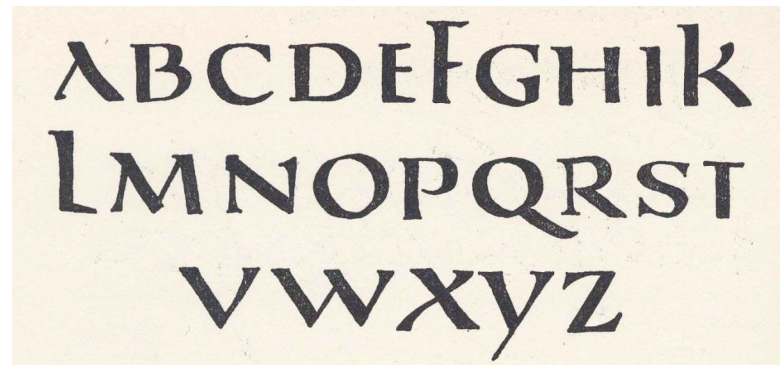
STUVWXYZ

Rustic Capitals

These were also written with a pen and parchment. They were not as carefully elaborated as the capitals quadrata. They were much more easily and quickly written.

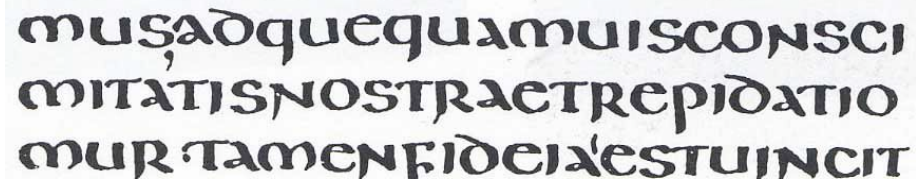


RUSTIC
CAPITALS



A B C D E F G H I K
L M N O P Q R S T
V W X Y Z

3rd - 9th Century



mus adque quamuis consci
mitatis nostra et repudatio
mur tamen fidei adestu incit

Uncials: rounded, freely drawn majuscule letters



magnum quod erit

Insular Majuscules: developed from half-uncials by Irish monks, a formal style with exaggerated serifs



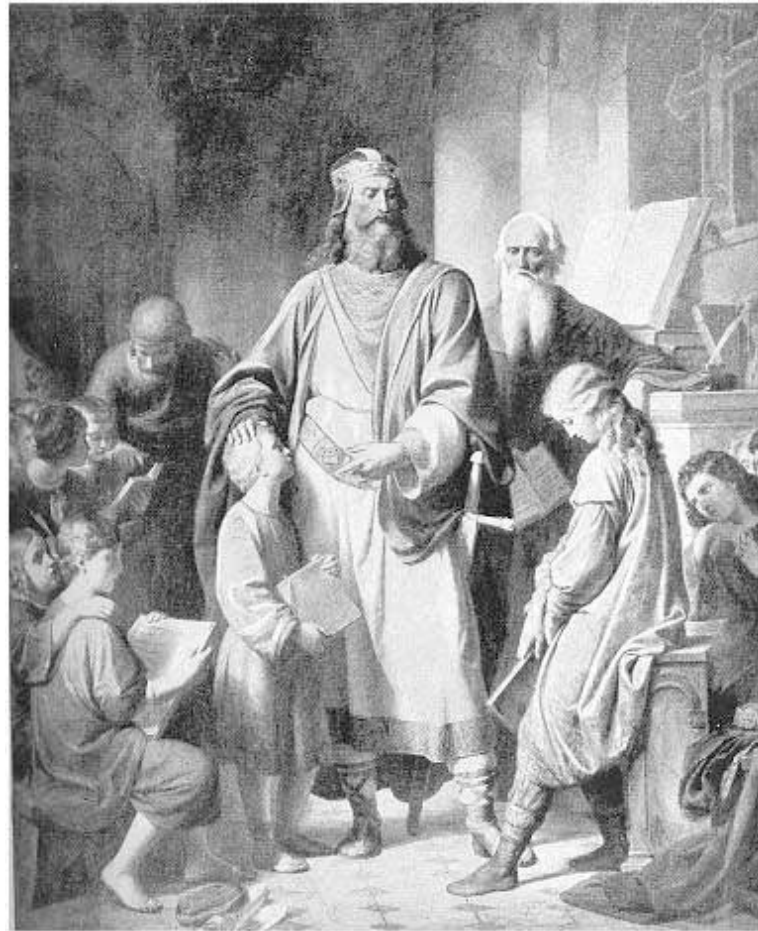
monuau tscm

Half-Uncials: lettering style of the Christian Church, introduces ascenders and descenders

800 AD-Medieval Manuscripts

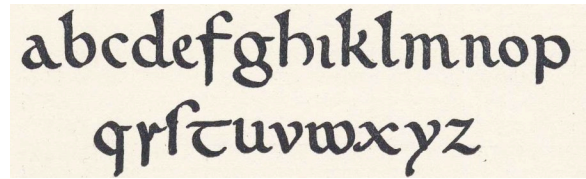


8th - 12th Century

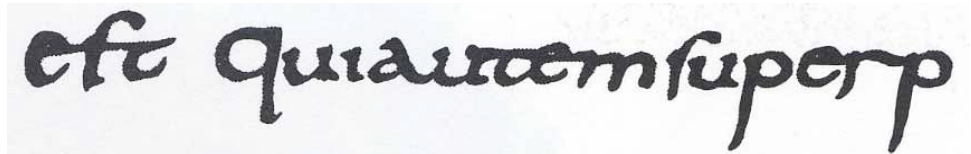


8th - 12th Century

Charlemagne issued a reform decree of 796 which called for a uniform writing style. Because of this caroline minuscule became the standard throughout Europe.



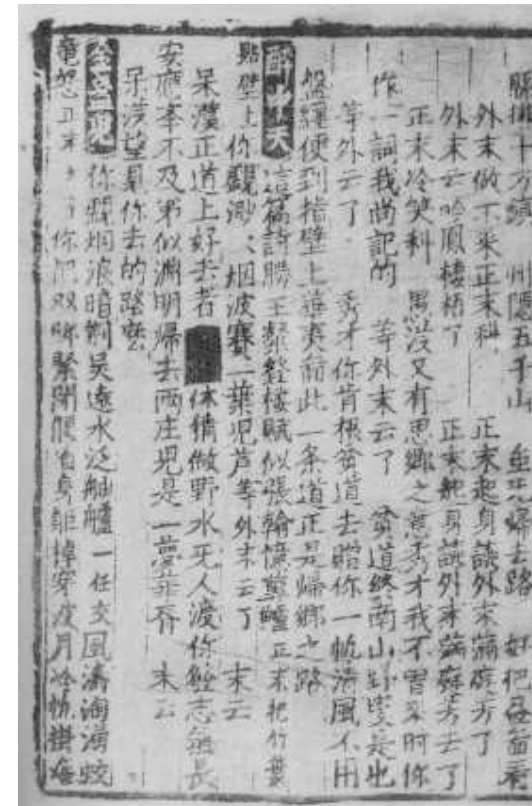
abcdefghijklmnopqrstuvwxyz



etc quia autem super p

1034 AD: Movable Type in Asia

Bi Sheng invented movable type in China. He used two different methods: wood and ceramic. Neither of these systems were perfected but they both worked for the small scale printings they were needed for at that time.



1034 AD: Movable Type in Asia

Choe Yun-ui created movable type in Korea. He used the same techniques used for bronze casting of metal coins to make metal type. The main problems he ran into were all the symbols in the Chinese language.



13th - 15th Century

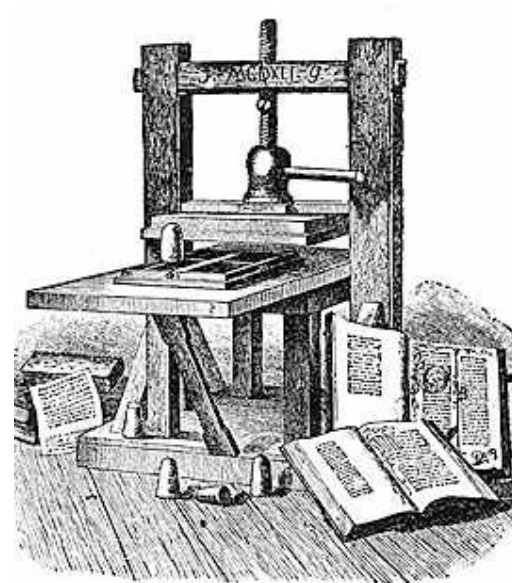
Gothic style becomes more popular, it is a transitional style between caroline minuscule and Textura. It has an increased vertical emphasis and is much more compressed. These qualities add to make more efficient use of the paper.

13th - 15th Century

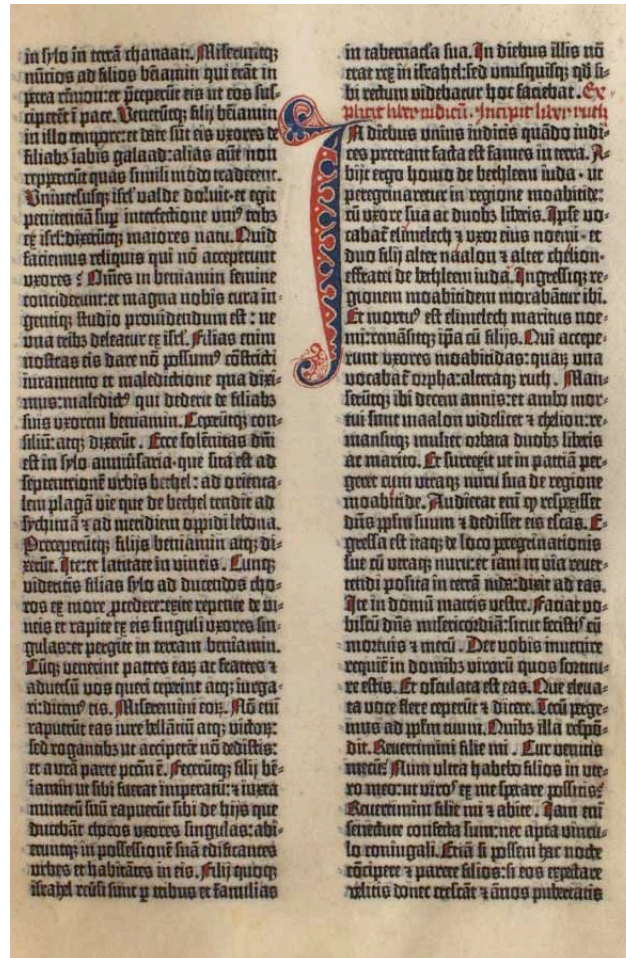
nostro qui sedet super thronum et
agno. Et omnes angli stabant i
circu throni ⁊ ceciderunt ⁊ adora
uerunt deum dicentes. amen. Bn̄
dictio ⁊ claritas ⁊ sapientia ⁊ gra
rum actio. honor ⁊ uirtus ⁊ fortitu
do deo nro in sc̄a sc̄orum. amen

1450 AD: Movable Type

Johannes Gutenberg invented movable type in the western world. It was made from lead, tin, and antimony. This invention led to the popularity of paper and spread of books. However, the Bible that Gutenberg printed was not done on paper but on vellum.



1450 AD: Movable Type



Annotated Bibliography

Carter, Rob, Ben Day, and Philip Meggs. Typographic Design: Form and Communication. 2nd ed. New York, NY: John Wiley & Sons, Inc., 1993. 2-5.

Nice timeline with images. Helpful to see dates and images, a little confusing at times because the images were not always in the same order as the text.

Diringer, David. Writing. London: Thames and Hudson, 1962.

Very helpful and had a lot of detailed information. The pictures in the back were helpful, had explanations with them.

Gelb, I.J. A Study of Writing. Chicago, IL: The University of Chicago P, 1952.

Used more for images. The information was helpful but I found Writing to be easier to find information.

"Gutenberg Bible." Treasures in Full. British Library. 22 Sept. 2008 <<http://www.bl.uk/treasures/gutenberg/homepage.html>>.

Used for images.

"History of Paper." About Paper. Paperlinx. 22 Sept. 2008 <http://www.paperlinx.com/cpa/htm/htm_paper_history.asp?page_id=56>

Very helpful used a timeline with little details, brief but good.

"Movable Type." Wikipedia. 21 Sept. 2008. 22 Sept. 2008 <http://en.wikipedia.org/wiki/movable_type>.

Used for images and information. Had more information about Asia than the books.

"Paper History." Paperonline. Swiss Paper Museum and Museum for Writing and Printing. 22 Sept. 2008 <http://www.paperonline.org/history/history_frame.html>.

Used a timeline with a lot of details and information.

"A Brief History of Paper." July 2002. 22 Sept. 2008 <<http://users.stlcc.edu/nfuller/paper/>>.

More of an essay format, a lot of great information and details but hard to follow with dates.

Invention of Printing (1450-1800)

Ryan Muller
Typography



Johannes Gutenberg (AKA) Johann Gutenberg
Born 1400c in Mainz, Germany.

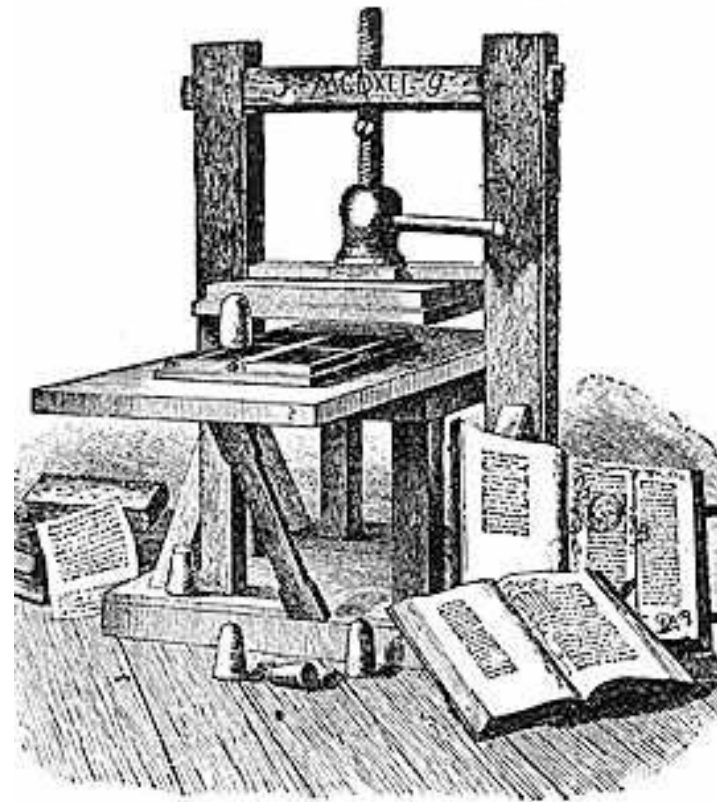


A gold minor and business man borrowed money to invent a technology that has changed the world forever.

The printing press was invented in (1440) by Gutenberg

This was an invention set to evolve with time.

By 1499 The printing press became established in over 2500 cities around Europe.



In (1450) Gutenberg began works on the Bible the first 40 lines per page.

In (1455) the Bible is printed in two volumes.

There were believed to be over 200 copies of the Bible published in Germany in (1455)

Germany was also home to the first block printed Bible.

The Mainz Psalter- It is world renowned book of Psalms. It is also the earliest evidence of a book printed in color (1457).

Three colors were used in the making of the book red, black and blue.

The book was illegally imported into the U.S. and was discovered by U.S. government authorities in NYC in (1946). It was then returned to its homeland in Germany.

This book has been valued for an amount over 250,000 dollars due to its history.



Incunabula- known as the earliest printed books of a genre. Referred to as a book or single sheet, that was printed not hand written before the year 1501.

Books produced from moveable type in the early days of printing.
The first Incunabulum is the Gutenberg Bible of 1455.

There are two different types of Incunabula, block book and wood cut both took a very special craft to achieve publications.

The word originated from the Latin term incunabile a former term is fifteener, referring to the fifteenth century.

rubicos: et columnae decem basesque con-
 dent. In ea quoque arcus latitudine que
 respicit ad orientem quinquaginta cu-
 biti erunt: in quibus quindecim rubicos
 tentoria lateri uno deputabuntur co-
 lumnarum tres: et bases totidem: et latera
 altero erunt tentoria rubicos obniteria
 quindecim: columnae tres: et bases co-
 tidem. In introitu vero arcus: sunt ten-
 toria: rubicos viginti: et iacinto et pur-
 pura: corcoq; bistundo et bisso rector-
 ra: op; plumario. Columnas habebit
 quatuor: cum basibus totidem. Omnes colum-
 nae arcus y circum: vestire erunt argenti
 laminae: capitibus argenteis: et basibus
 aeneis. In longitudine occupabit arcum
 rubicos totum: in latitudine quinquaginta
 ginea. Aleiudo quoque rubicorū erit:
 hinc; de bisso rectorra: et habebit base-
 aeneas. Cūda vasa tabernaculi in omne
 usus: et ceremonias: tam passillos et
 q; arcus: et tere facies. Praecepto filijs israel:
 ut afferant tibi oleum de arboribus oli-
 uae purissimum: pilosque conculsi: ut ar-
 deat lucerna semp; in tabernaculo testi-
 monij: etiam velum quod operans est
 testimoio: et colloca bunt ea aaron et
 filij eius: ut usque mane luceat coram dño.
 Perpetuus erit cultus per successiones
 eorum coram filijs israel. **XXVIII**

Applica quoque ad te aaron sciam
 aut cum filijs suis de medio filiorum
 israel: ut sacerdotio fungantur michi
 aaron: nadab: et abiu: iteazar: et petha-
 mar: facielq; vestem sanctam aaron factam
 tuo in gl'am et decorē. Et loquere
 cunctis sapientibus corde: quos replevi
 spiritu prudētie: ut faciāt vestes aaron
 factam tuo in gl'am et decorē: in quibus
 sanctificat; ministrare michi. Hec autē
 erunt vestimenta que facient. Rationale
 et suphumeral: tunica et linea brachia:

ad arim: et balthēu. facient factam tuo
 aaron: et filijs eius vestimenta sancta:
 ut sacerdotio fungant; michi. Accipie-
 runt; aurum et iacintū et purpuram
 corcoq; bistundum et bissum. facient
 autē suphumeral: de auro et iacinto
 et purpura corcoq; bistundo et bisso
 rectorra: opere polimito. Duas oras
 iundas habebit in vtroq; laterē sum-
 mitatū: ut in unū redant. Ipsa quoque
 rectorra et cūda operis varietas erit et
 auro et iacinto et purpura: corcoq; bi-
 stundo et bisso rectorra. Sumelq; duos
 lapides unichinos: et sculpsit in eis
 nomina filiorum israel: scilicet nomina in lapide
 uno: et scilicet reliqua in altero: iuxta ordinē
 naturans eorum. Opere sculporis: et
 elaborata gemmarum: sculpsit eos nomi-
 nibus filiorum israel: inclusos auro atq; cir-
 cumdatos: et postes in vtroq; laterē
 suphumeralis: memoriale filijs israel.
 Portabit; aaron nomina eorum coram
 dño sup vtroq; humerū: ob recordati-
 onem. Facies et vultusque auro: et
 duas cacculas auri purissimi sibi
 invicem coherentes: quas inflexit un-
 ctivo. Rationale quoque iudicij facies
 opere polimito iuxta rectorra suphu-
 meralis: et auro iacinto: et purpura
 corcoq; bistundo et bisso rectorra. Qua-
 drangulū erit et duplex. Mensuram
 palmi habebit: tam in longitudine
 q; in latitudine: ponelq; in eo quatuor
 ordines lapidū. In primo vultu erit
 lapis sardius: et chopalus et smarag-
 dus. In secundo carbunculus et iaspis.
 In tertio: ligurius achates:
 et amethystus. In quarto: crisolitus
 unichinus et berillus. Includi auro erit
 y ordines suos: habebitq; nomina
 filiorum israel. Duodecim nominibus elabo-
 rantur: singuli lapides nominibus

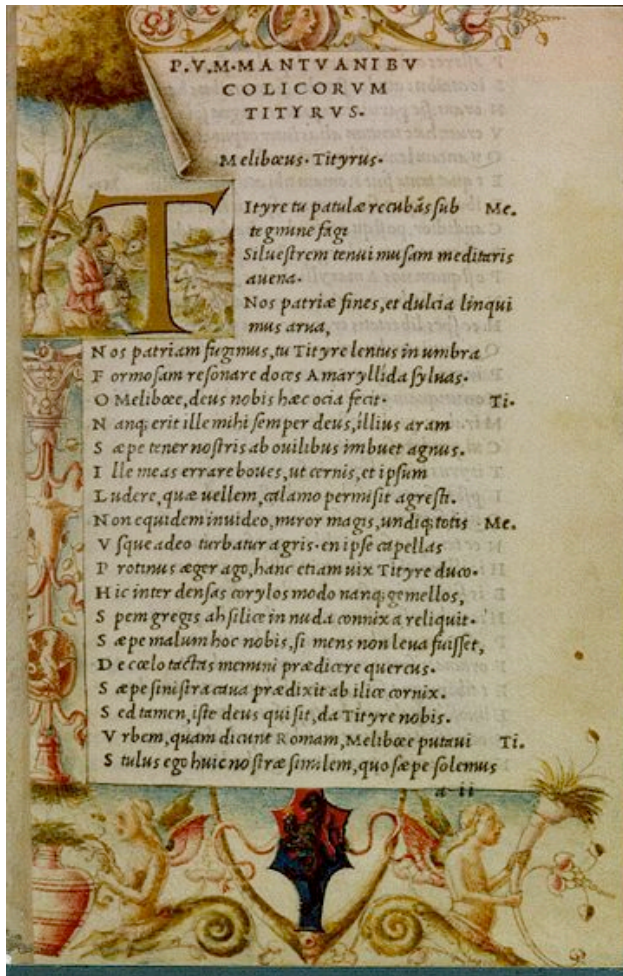


Ulricus. Dico qd no pnt nisi quado et qbus ac inquantum a
 deo et causa maiestatisua mouente eisdem pcedit Sigismu
 dus. Sup quo fundas hanc pclusionem Ulricus. Sup pri
 ma deductio. In sup Joannes damascenus libro scdo ait. Ho

On the (Right) is an example of a woodcut from the late 1400's

On the (Left) is an example of a page from a Guttenberg's block book bible. (1450's)

Italic Type was first used in 1501...



This Type was originally formed to fit more words on the page. However the style of Italics Was pleasing to the eye and began to spread around Europe.

(Example of some of the earliest Italic type)

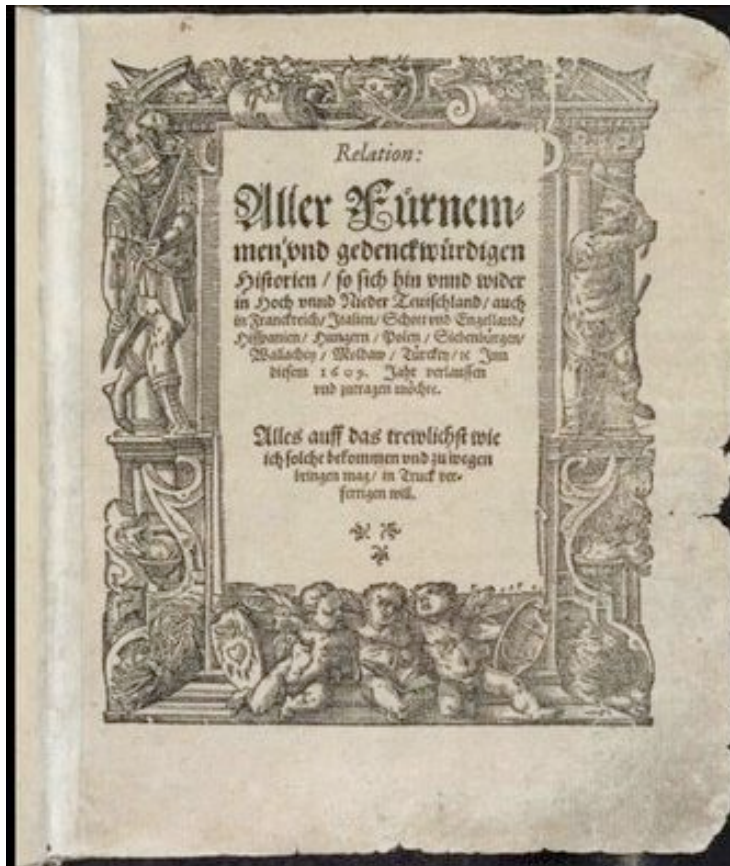
P abula parua legens, nidisq; loquacibus escas,
E t nunc porticibus uacuis, nunc humida circum
S tagna sonat, similis medios Iuturna per hostes
F ertur equis, rapidoq; uolans obit omnia curru.
I amq; hic germanum, iamq; hic ostendit ouantem
N ec conferre manum patitur, uolat auia longe.

In 1550 wallpaper was first introduced to Europe...



All of the first examples of wall paper were hand painted or stenciled like the examples above. Until 1765 when Christophe-Phillipe, Oberkampf invented the first ever wallpaper machine.

In 1605 the first weekly newspaper was published in (Antwerp).



(Published by Abraham Verkoeven
The town printer and drunkard).



The Early newspapers only consisted of 2-4 pages and on a few hundred copies of each addition were printed.

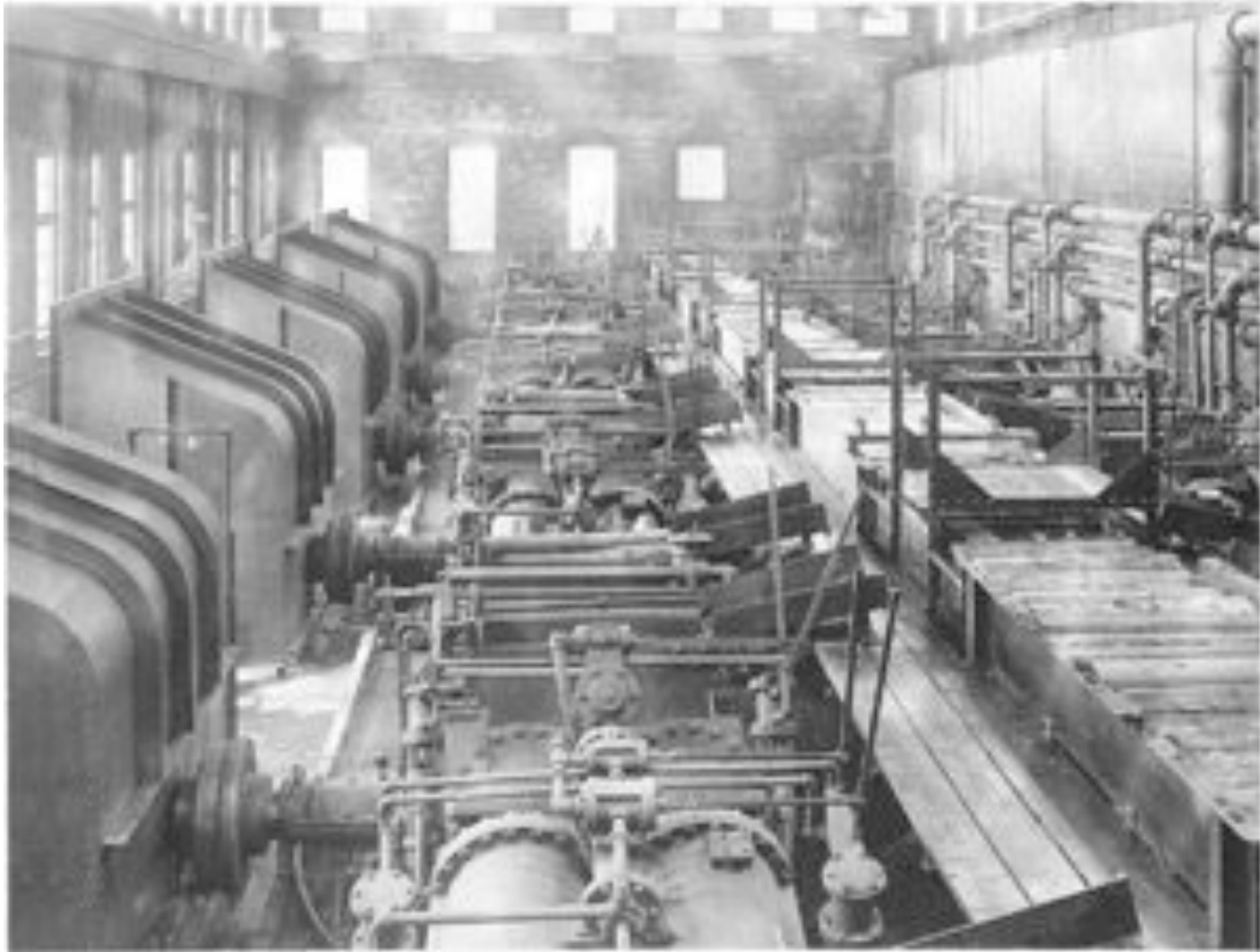
It wasn't till the year of 1691 that American colonies opened there first paper mill.

William Rittenhouse and William Bradford founded the first North American mill.

Papermaking then spread to Maine in the 1730's.

Rags were used to make paper up until the 1850's when there became a shortage of rags and a high demand for paper.

It was not till the 1850's that we used wood pulp to create our paper sources.
Poplar was the wood of choice best suited to make paper.



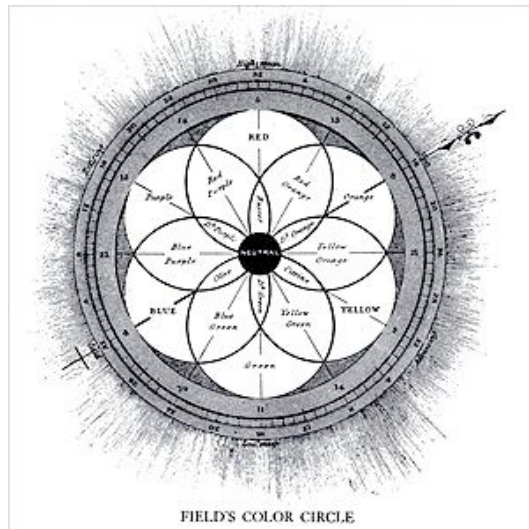


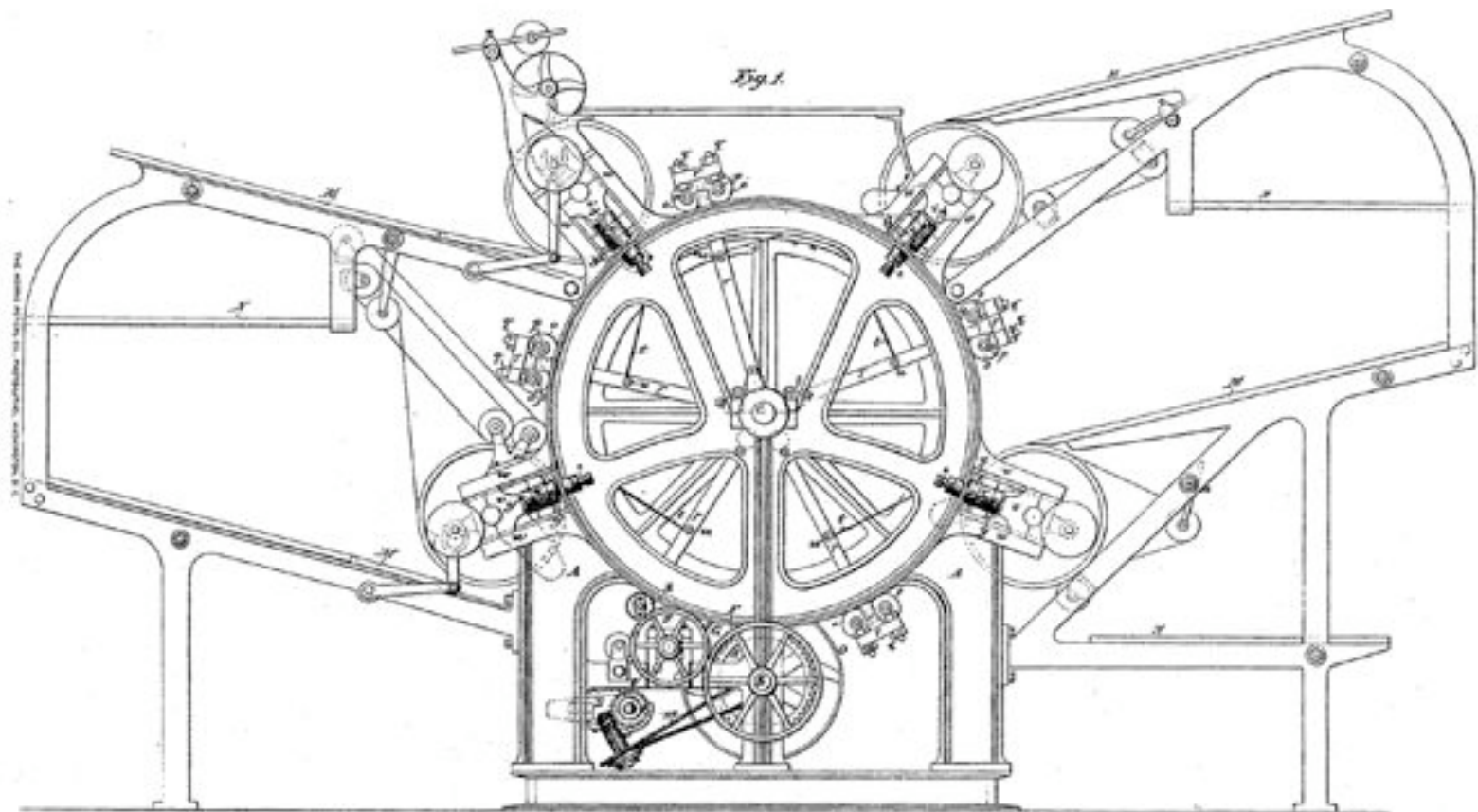
Jacob Christoph Le Blon was a German born painter and engraver who invented the system of three and four color printing.

It is Similar to our CMYK system we use today.

He used several metal plates (each for an individual color) for making prints with wide range of colors.

His methods formed the foundation for modern color printing.





The year 1800 the iron printing press was invented by Charles the III Stanhope.

Cast from a mold, filled with Iron.

This solid piece of work influenced other designs for years to come.

This press is most noted for the design of its levers.



The Golden Age of Typography 1700-1800

William Carra`

Introduction to Typography in the Eighteenth Century

The eighteenth century was part of the Golden Age of Typography. It was a period of transition linking Old Style and Modern and produced many of our most popular and enduring fonts.

Culture in the eighteenth century was characterized by belief in “reason and reaction.”

Man no longer felt as restrained by past and the revolution in France and America showed that they had the power to change their conditions.

Art entered a period of self-questioning and innovation.



Architecture

During this period several architectural styles were prominent; Rococo, a light and delicate version of Baroque and Classicism, influenced by the simplicity of Greek and Roman buildings



Art

Rococo and Neo-Classicism also described the painting style of the 1700's.

Some of the most prominent painters of the time were Goya, Fragonard, Gainsborough, Reynolds, Watteau, Stubbs, and Constable.



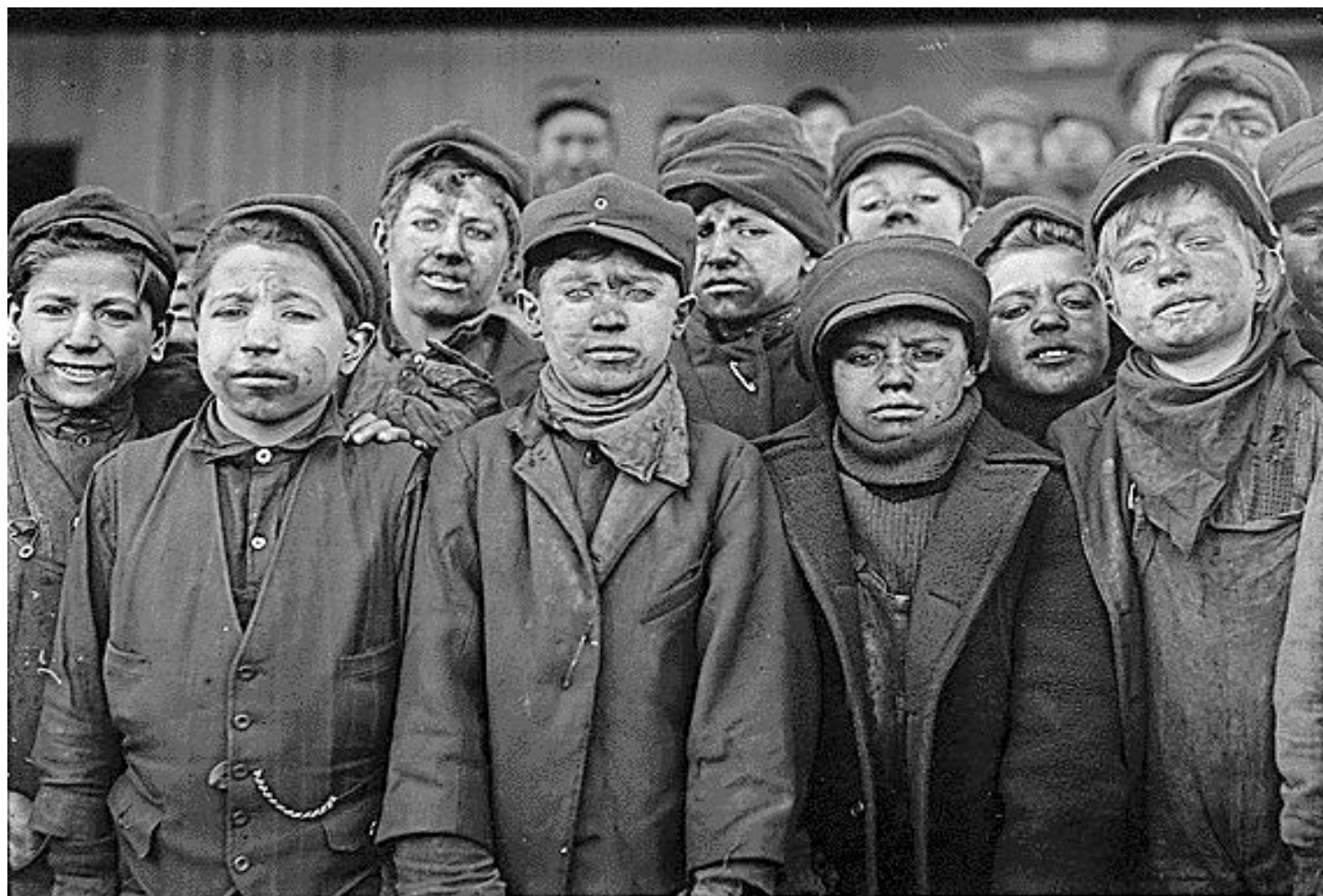


World influences during the Eighteenth Century

Industrial Revolution and the technological advancements that accompanied it

Hairlines that were finer and more clearly defined, elegance and precision

Technological progress was also made in other areas of printing. Presses were made to be more efficient and the quality of paper and ink was improved



Most Influential Typographers of the Eighteenth Century

William Caslon

Philippe Grandjean

Pierre Simon Fournier

John Baskerville

John Bell

Firmin Didot

Giambatistta Bodoni

William Caslon (1692-1766)

English engraver, established own foundry

Characterized by medium to high contrast between thick and thin letter strokes

It was final expression of Old Style showing traits of Traditional Period

First newspaper type standard (London Times)

Used for printing the Declaration of Independence and the U.S. Constitution



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

French Cannon.

Quousque tandem abutere,
 Catilina, patientia nostra?
 Quousque tandem abutere,
 Catilina, patientia nostra?

DOUBLE PICA ROMAN.
 Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia?

GREAT PRIMER ROMAN.
 Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus

ENGLISH ROMAN.
 Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus

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

SMALL PICA ROMAN. NO. 1.
 At nos viginti jam diem patimur hebescere aciem bonum auctoritate, habemus enim hujusmodi senatusconsultum, verumtamen inclusum in tabula, tanquam gladium in vagina reconditum: quo ex senatusconsulto consilium interfectum te esse, Catilina, convenit. Viva: & viva non ad deponendam, sed ad confirmandam aulicam. Cuius, P. C., me esse debentem: cujus in tanta resp. periculis non desumimus.

IN CONGRESS, JULY 4, 1776.
A DECLARATION
 BY THE REPRESENTATIVES OF THE
UNITED STATES OF AMERICA,
 IN GENERAL CONGRESS ASSEMBLED.

WHEN in the Course of human Events, it becomes necessary for one People to dissolve the Political Bands which have connected them with another, and to assume among the Powers of the Earth, the separate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the causes which impel them to the Separation.

We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness--That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever any Form of Government becomes destructive of these Ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and accordingly all Experience hath shewn, that Mankind are more disposed to suffer, while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object, evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security. Such has been the patient Sufferance of these Colonies; and such is now the Necessity which constrains them to alter their former Systems of Government. The History of the present King of Great-Britain is a History of repeated Injuries and Usurpations, all having in direct Object the Establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid World.

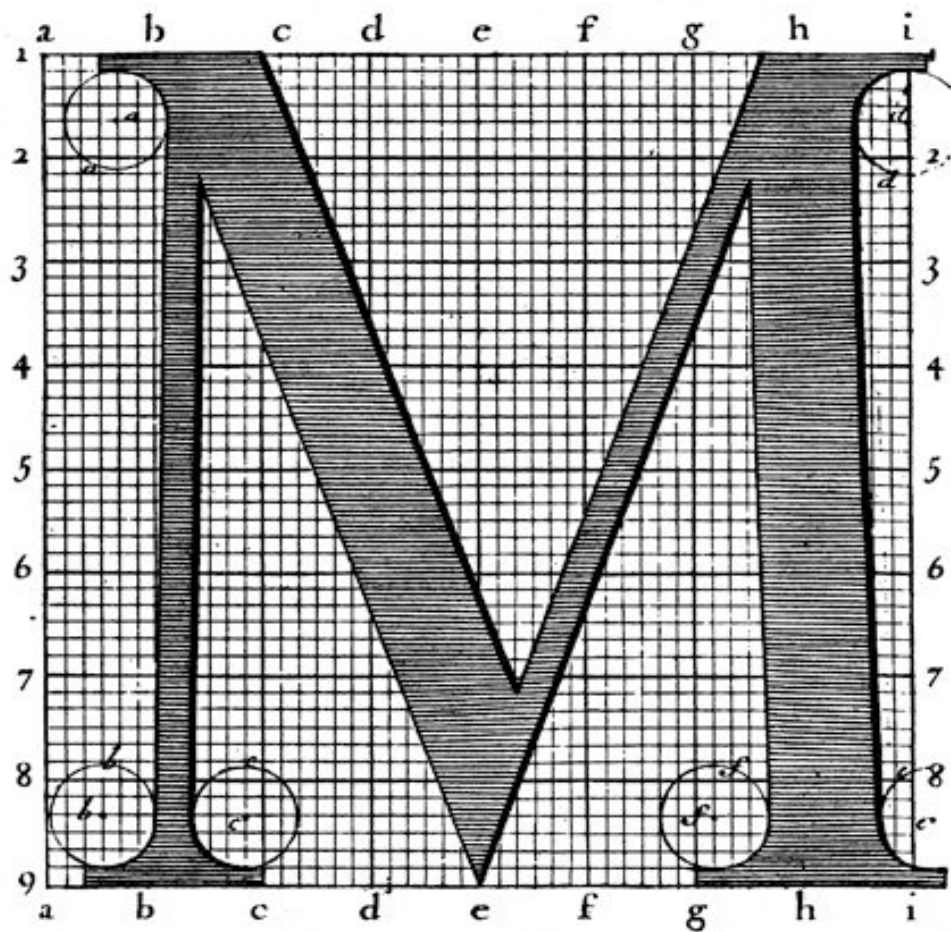
He has refused his Assent to Laws, the most wholesome and necessary for the public Good.
 He has forbidden his Governors to pass Laws of immediate and pressing Importance, unless suspended in their Operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.
 He has refused to pass other Laws for the Accommodation of large Districts of People, unless those People would relinquish the Right of Representation in the Legislature, a Right inestimable to them, and formidable to Tyrants only.
 He has called together Legislative Bodies at Places unusual, uncomfortable, and distant from the Depository of their public Records, for the sole Purpose of fatiguing them into Compliance with his Measures.
 He has refused to assent to those Laws, for opposing with manly Firmness his Invasions on the Rights of the People.
 He has dissolved Representative Houses repeatedly, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the Dangers of Invasion from without, and Convulsions within.
 He has endeavored to prevent the Population of these States; for that Purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their Migrations hither, and raising the Conditions of new Appropriations of Lands.
 He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.
 He has obstructed the Administration of Justice, by refusing his Assent to Laws for the Temure of their Offices, and the Amount and Payment of their Salaries.
 He has erected a Multitude of new Offices, and sent hither Swarms of Officers to harass our People, and eat out their Substance.
 He has kept among us, in Times of Peace, Standing Armies, without the Consent of our Legislatures.
 He has attempted to render the Military independent of and superior to the Civil Power.
 He has combined with others to subject us to a Jurisdiction foreign to our Constitution, and unacknowledged by our Laws; giving his Assent to their Acts of pretended Legislation:
 For quartering large Bodies of Armed Troops among us;
 For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States;
 For cutting off our Trade with all Parts of the World;
 For imposing Taxes on us without our Consent;
 For depriving us, in many Cases, of the Benefits of Trial by Jury;
 For transporting us beyond Seas to be tried for pretended Offences;
 For abolishing the free System of English Laws in a neighbouring Province, establishing therein an arbitrary Government, and enlarging its Boundaries, so as to render it at once an Example and fit Instrument for introducing the same absolute Rule into these Colonies;
 For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments;
 For suspending our own Legislatures, and declaring themselves invested with Power to legislate for us in all Cases whatsoever.
 He has abdicated Government here, by declaring us out of his Protection and waging War against us.
 He has plundered our Seas, ravaged our Coast, burnt our Towns, and destroyed the Lives of our People.
 He is, at this Time, transporting large Armies of foreign Mercenaries to complete the Works of Death, Desolation, and Tyranny, already begun with circumstances of Cruelty and Perfidy, scarcely paralleled in the most barbarous Age, and totally unworthy the Head of a civilized Nation.
 He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the Executioners of their Friends and

Philippe Grandjean (1666-1714)

French type cutter commissioned to produce new Royal roman type, the Romain du Roi

For the first time the design of each letter was based precisely on a square and its outline mathematically plotted on a grid to achieve a precise cutting

First of the Transitional style of type

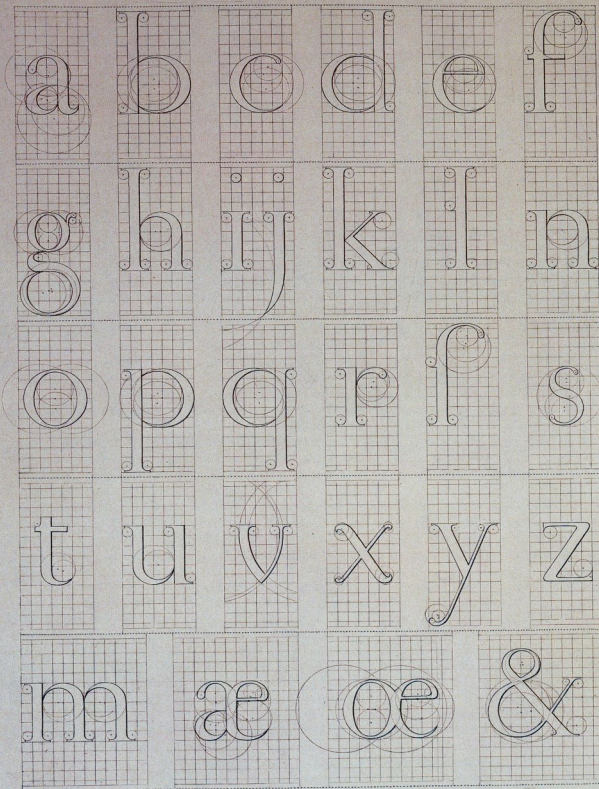


Pierre Fournier (1712-1768)

Cut roman type similar to Roman du Roi

More significant contribution to typography was his invention of the European point system as a means of measuring type; still used in Europe today.

*Construction des Lettres
Courantes Droites.*



John Baskerville (1706-1775)

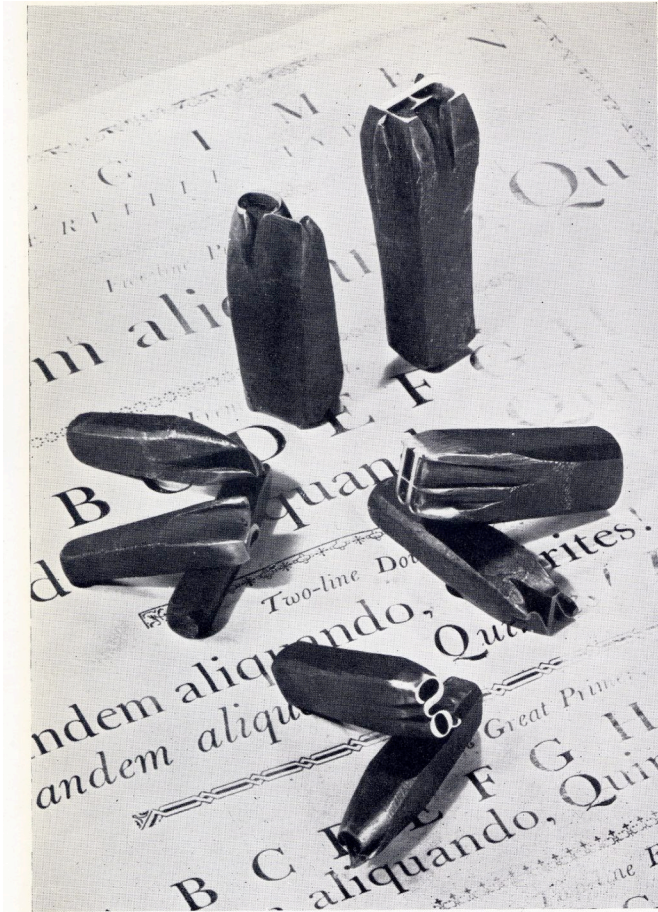
English typographer and printer designed first “book” font

More delicate and distinctive than that of Garamond and Caslon; rounded, well proportional, light in color, good contrast between thick and thin letter strokes, stress almost vertical, easier to read

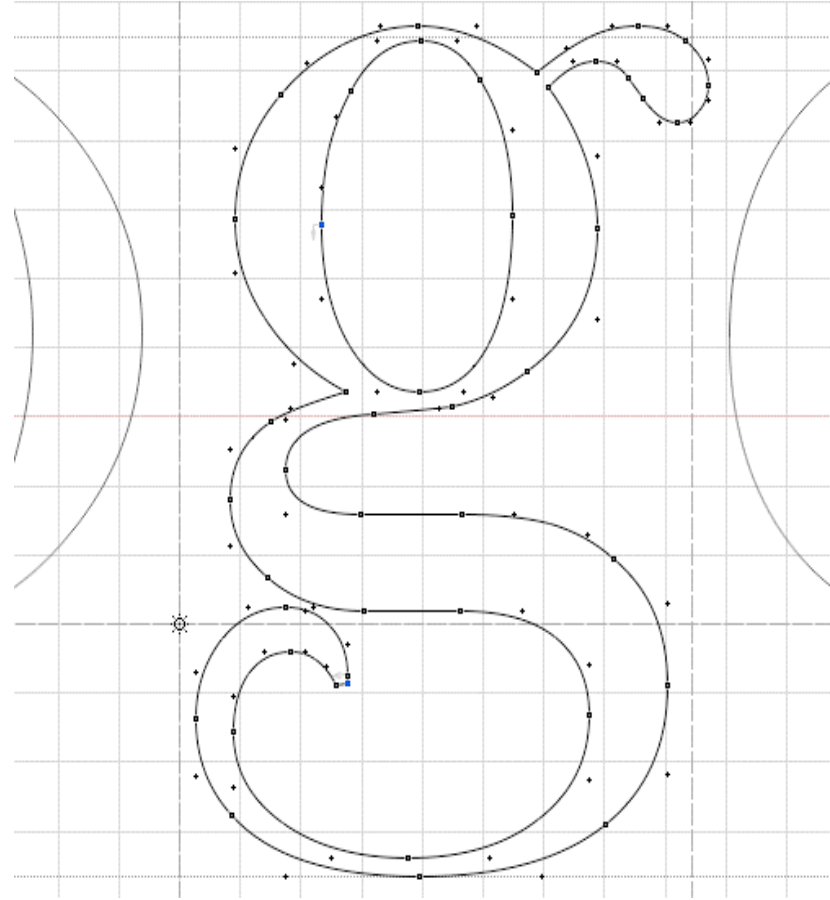
Used generous letter spacing, leading and margins

Responsible for the upgrading of printing inks, a new process of wove papermaking and the invention of the smoothing press (which made paper smoother and whiter)





VII. BASKERVILLE'S PUNCHES



John Bell (1746-1831)

English publisher, employed engraver Richard Austin to cut a new roman typeface based on Old Style but with more contrast between thick and thin letter strokes, a vertical emphasis, and finer serifs giving it the look of a Modern typeface

Bell's typeface was overshadowed by the arrival of Didot and Bodoni

Bell

Aa Qq Rr a
Aa Qq Rr

PINKNEY

abcdefghijklm
nopqrstuvwxyz
0123456789

Firmin Didot (1730-1804)

Frenchman; printer to King Louis XVI

Created font similar to Romain du Roi,
but also influenced by Baskerville

His font considered the hallmark of
Modern type



75k14

OEUVRES
DE
JEAN RACINE.

TOME PREMIER.



À PARIS,

DE L'IMPRIMERIE DE PIERRE DIDOT L'AÎNÉ,
AU PALAIS NATIONAL DES SCIENCES ET ARTS.

AN IX; M. DCCCL.

Giambattista Bodoni (1740-1813)

Influenced by Didot, he developed a similar, but superior type face.

His design was the ultimate expression of the Modern style

His design criteria was that first and foremost the type must be beautiful and impressive images in their own right in the style of neo-classicism



B de Bodoni

CLAUDIO FERLAUTO

B

Conclusion

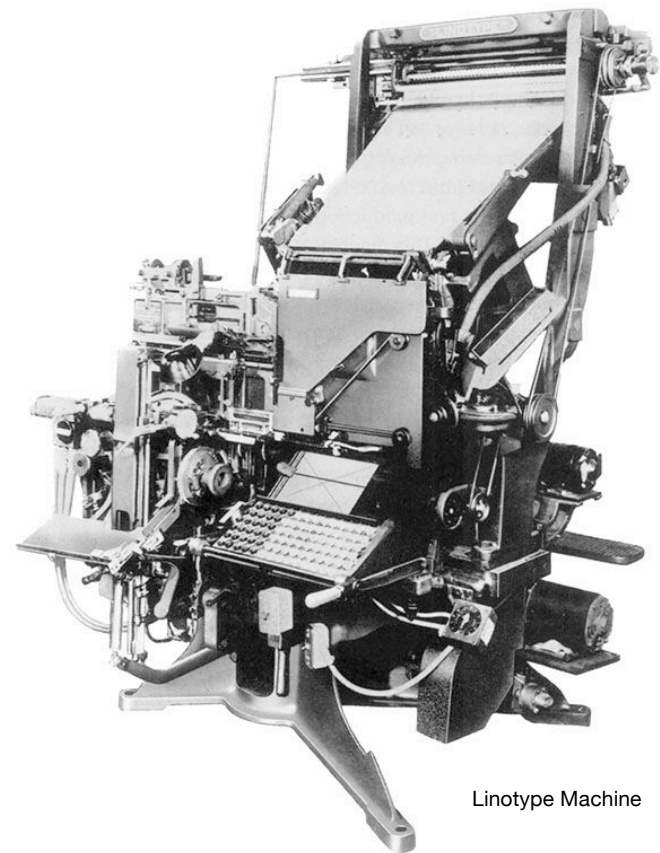
The influence of the technological advancements of the eighteenth century are evident in the type faces designed during this period. Never before were type cutters able to produce such sharply cut and precise fonts - greater contrasts were possible, with hairlines becoming finer and more clearly defined. The improvements in the quality of ink and paper also allowed for greater strides to be made in the art of printing.

The era was marked by desire for clarity and innovation and the major typographers of this period were instrumental in experimenting and advancing the field of typography. The eighteenth century was very much a part of the *Golden Age* of typography.

Typography A.D. 1800-1900

The Industrial Revolution

“The Machine is Here to Stay” - Aldous Huxley 1928
Emma Marson



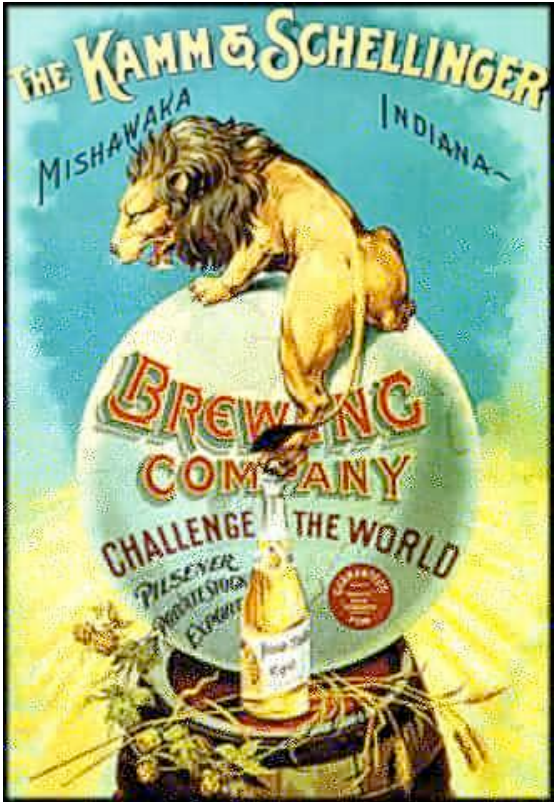
Linotype Machine

The time period between 1800 and 1900 was a time of change in all aspects of life, especially in the realm of typography in response to the Industrial Revolution.



As Katherine McCoy puts it in *American Graphic Design Expression: The Evolution of American Typography*, “A spontaneous response to the communication needs of the Industrial revolution, graphic design was invented to sell the fruits of mass production to growing consumer societies in Europe and North America the late nineteenth and early twentieth centuries. Rapidly expanding reproduction technologies provided the means for graphic designs participation in the vast economic, political, technological and social changes of that era.”

During the Industrial Age, man was truly beginning to realize just how much machines can improve upon human labor, cutting costs and increasing production. With this came mass production, followed by the explosion of advertising, the need to advertise all the new available products to the public.



Un-issued engraved certificate from brewing co. 1880

Ad card for a classic retail store product; cologne.



Notice how this ad from 1867 exaggerates the abilities of the product by using words such as “Astounding” and “Panic Prices” much like ads still existent today.

SHOES, SHOES, SHOES,
 BLANKETS, BLANKETS, BLANKETS,
 FLANNELS, FLANNELS, FLANNELS,
 FURS, FURS, FURS, FURS, FURS,
LADIES' SACKINGS,
 ALL AT PANIC PRICES!

OUR MOTTO IS: "SMALL PROFITS AND QUICK SALES."

Call Quick Everybody. Goods Going off like Hot Cakes!


Also note the use of motto's. "Small Profits and Quick Sales"

Hancock Jeffersonian Extra.

ASTOUNDING!
ALARMINGLY SO!

HENDERSON & CONNELL,
 HAVE JUST RECEIVED THEIR
SECOND STOCK OF FALL & WINTER
GOODS!

And they offer great inducements for CASH and CASH ONLY.

 Some Goods for Twenty-Five per cent. and even Fifty per cent. Lower than before the War.

FILES OF
ENGLISH AND FRENCH MERINOS!

ALPACA, MOHAIR, BARATHEA AND EMPRESS CLOTHS, DELAINES, PRINTS, MUSLINS, &c.
 All at prices that will astonish everybody as well as our competitors, for CASH AND CASH ONLY.

SHOES, SHOES, SHOES,
 BLANKETS, BLANKETS, BLANKETS,
 FLANNELS, FLANNELS, FLANNELS,
 FURS, FURS, FURS, FURS, FURS,
LADIES' SACKINGS,
 ALL AT PANIC PRICES!

OUR MOTTO IS: "SMALL PROFITS AND QUICK SALES."

Call Quick Everybody. Goods Going off like Hot Cakes!

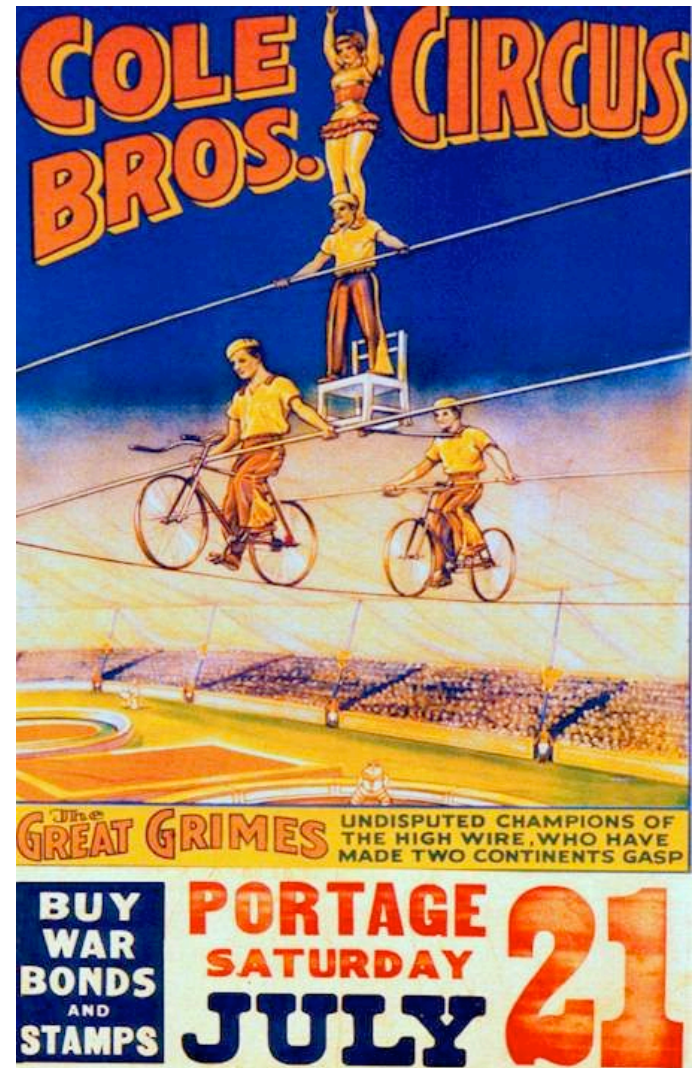
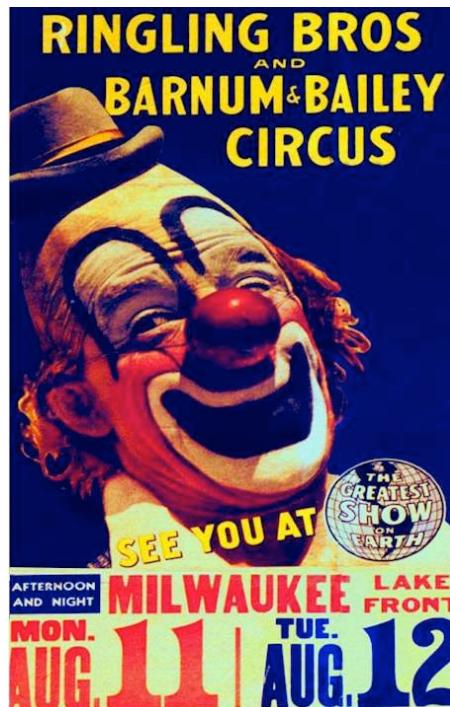
FINCHER, O., Dec. 9, 1867. HENDERSON & CONNELL.

Because wood block printing was good for posters but inconvenient for printing small type, in 1815 *William Crowther* invented a printing press using curved steel plates, the design has barely changed to this day. By 1827 *Darius Wells* was using a hard-carved wooden type block to mass-produce text.



Metal type casting was limited to just one or two inches in height due to difficulties of casting larger type, the weight and the cost.

Darius Wells invented the lateral router, a saw that could cut curves in wood allowing for the production of a lighter, larger and cheaper letterform.



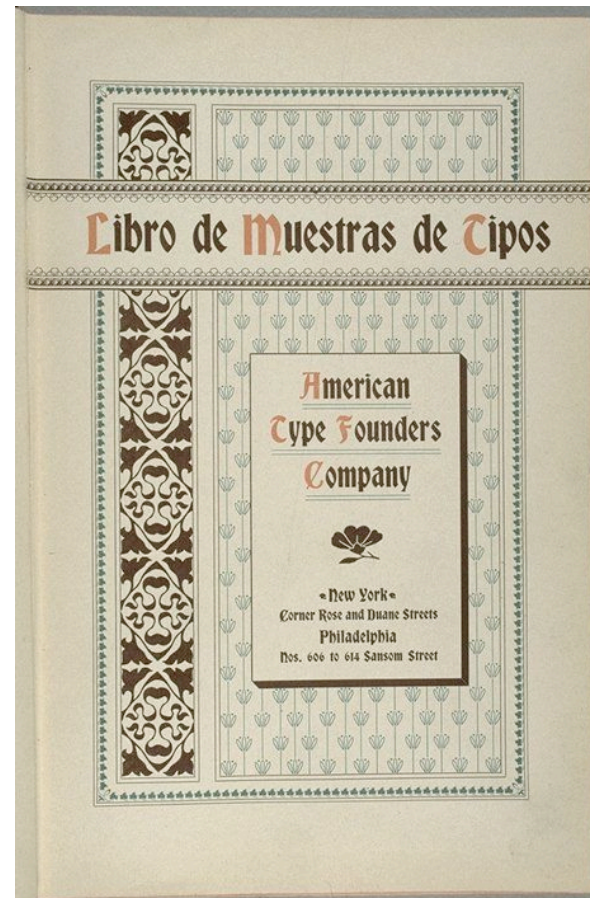
In 1892 the majority of the type foundries in the United States merged into company, the ATF (American Type Founders).



Combined 23 smaller foundries total.

Closed its doors in 1993 with only six employees.

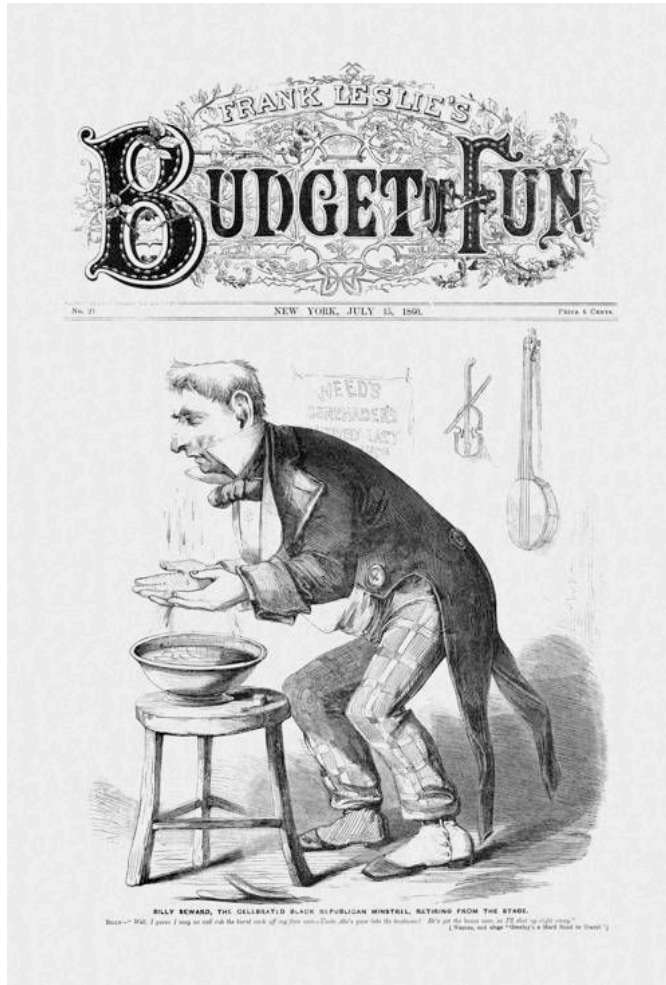
Designed Franklin Gothic (Microsoft's corporate typeface)



Machines was beginning to replace manpower, which caused unemployment in the typesetting industry. Comics were also gaining popularity.

Modern Comic






Comic from July 15th, 1860

Much to the delight of the public, images could be combined with text to create a more effective result.

THE TOILET.

BALDNESS IS CURABLE



BEFORE USING. AFTER USING.

“EAU MALLERON.”

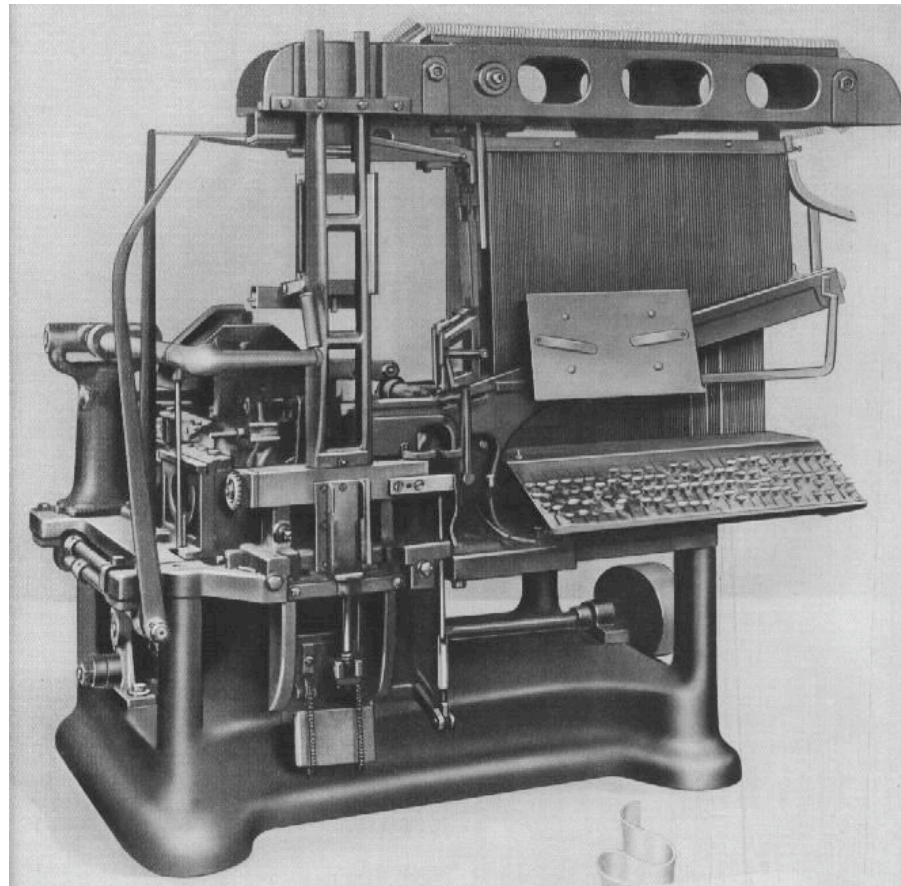
Ottmar Mergenthaler's Linotype

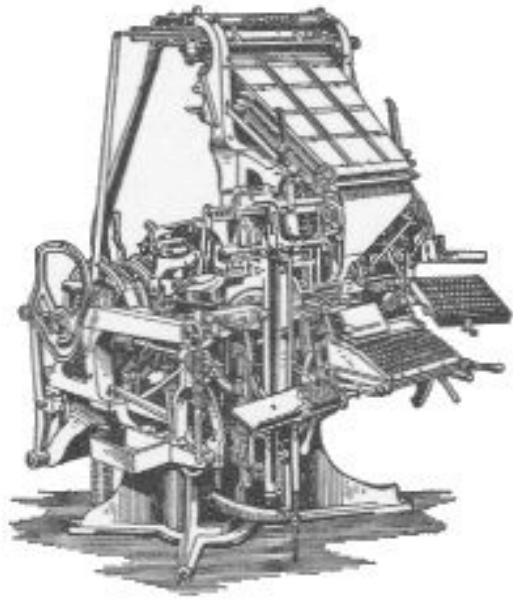
Invented in 1889, followed by the Monotype machine.

These machines allowed type to be chosen, used then re-circulated back into the machine automatically.

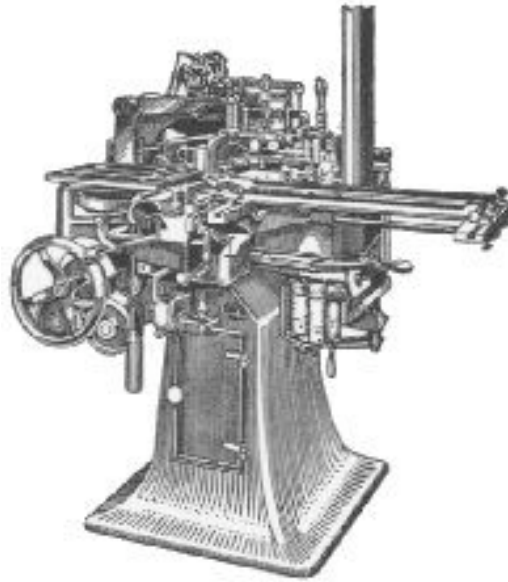
This method reduced cost of labor and reduced printing time by 85%, rendering previous methods obsolete.

The First Linotype Machine





Linotype Machine



Monotype Machine



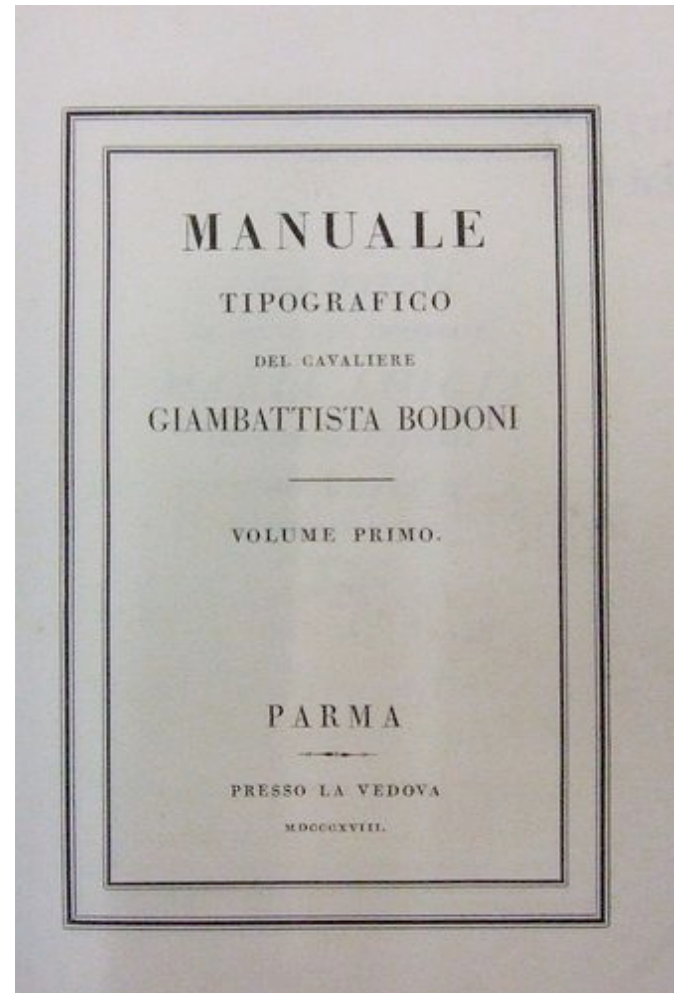
Monotype Keyboard

Manuale Tipographico

Written by Giambattista Bodoni with only 250 copies printed, published 5 years after his death in 1818 by his widow.

Manual Tipographico is significant because of Bodoni's influence and passion on the typographic arts. He worked for 40 years printing around 1,500 books, this being his final work.

It contains a preface written by Bodoni, 142 of his roman faces, italics, several exotics and many ornaments.



William Morris' Kelmscott Press

William Morris was an English textile designer, artist, writer and socialist associated with the English Arts and Crafts movement.

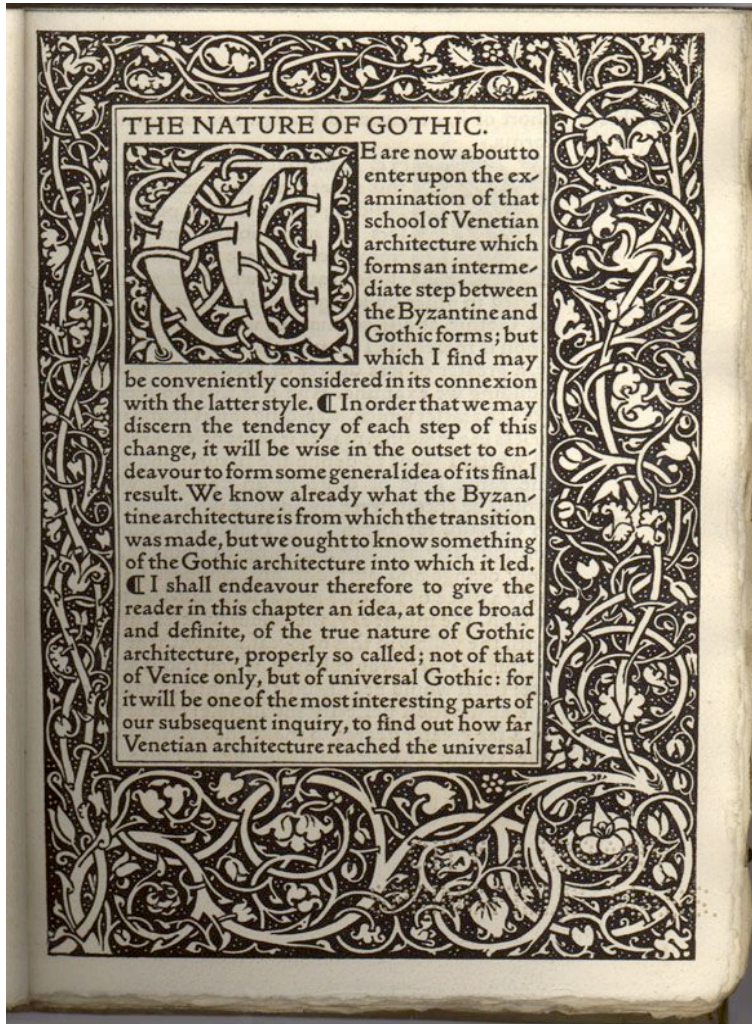
He founded the Kelmscott Press in 1891 in London for the purpose of producing examples of improved printing and book design.



William Morris' Kelmscott Press

He designed clear typefaces (ex: Roman "Golden" type). What made the press especially unique was the careful selection of paper and ink and the integration of type and decoration. It operated until 1898 and produced a total of 18,234 books.





THE NATURE OF GOTHIC.

GE are now about to enter upon the examination of that school of Venetian architecture which forms an intermediate step between the Byzantine and Gothic forms; but which I find may be conveniently considered in its connexion with the latter style. ¶ In order that we may discern the tendency of each step of this change, it will be wise in the outset to endeavour to form some general idea of its final result. We know already what the Byzantine architecture is from which the transition was made, but we ought to know something of the Gothic architecture into which it led. ¶ I shall endeavour therefore to give the reader in this chapter an idea, at once broad and definite, of the true nature of Gothic architecture, properly so called; not of that of Venice only, but of universal Gothic: for it will be one of the most interesting parts of our subsequent inquiry, to find out how far Venetian architecture reached the universal



¶ I shall endeavour therefore to give the reader in this chapter an idea, at once broad and definite, of the true nature of Gothic

The Influence of Art Nouveau

French, meaning “new art”

The late Victorian era from 1880 to World War I was characterized by an ornamental style (organic, intricate, asymmetrical, flowing lines).



It was the dawn of display type. Sometimes it is referred to as “over-decorated”. It is said by many learned students of typography that this lilted line had some basis from Asian art - being influenced heavily by the many Japanese woodcuts being imported into Paris and London.

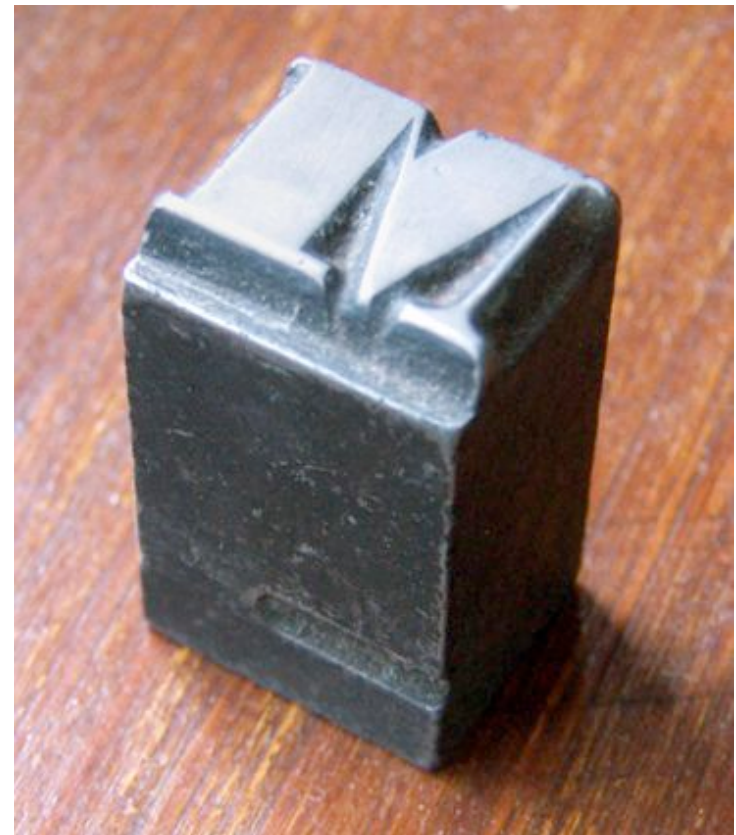
ONE POPULAR EXAMPLE IS DESDEMONA



Fat Face

Fat face fonts were designed for display purposes (another response to the explosion of advertising), surfacing around 1810-1820.

Characterized by “slab” like vertical lines and emphasis on vertical serifs, wedge-like shapes.



DRIIFTED

FROM

Conishead Bank,

NEAR ULVERSTON.

On **SUNDAY**, the 11th. Inst.

**6 Baltic Pine
BALKS,**

Each Marked **I. W.** at one end with white Paint;

12 SPARS,

Marked **N.** with a Number.

Persons who will have the goodness to secure them will have all reasonable expences paid, and be rewarded by Messrs. Petty and Co. Ulverston, who will prosecute with severity, any one detected secreting any of the property.

Ulverston, 18th, May, 1823.

John Souby, Printer, Market Place, Ulverston.

Messrs Petty & Co. Ulverston. 100 C^{ts}

BODONI is an example of a Fat Faced font.

BODONI POSTER

BODONI POSTER COMPRESSED

BODONI POSTER ITALIC

BODONI BOOK

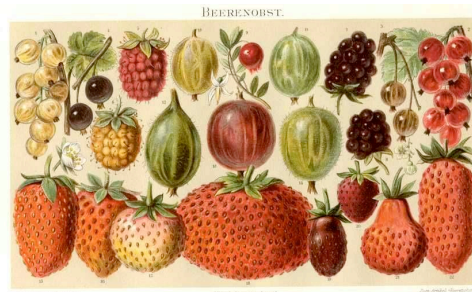
BODONI BOLD CONDENSED

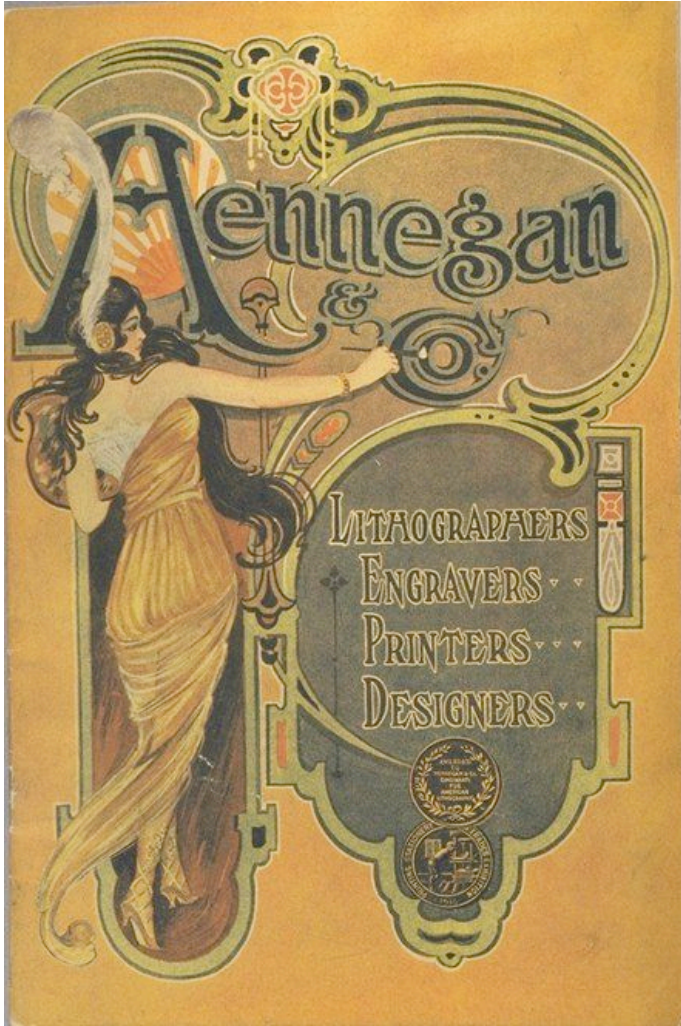
Chromolithography

technology used to color printing.

Invented in Germany in 1796.

Originally used for decoration because they were cheap to make and could be mass produced.





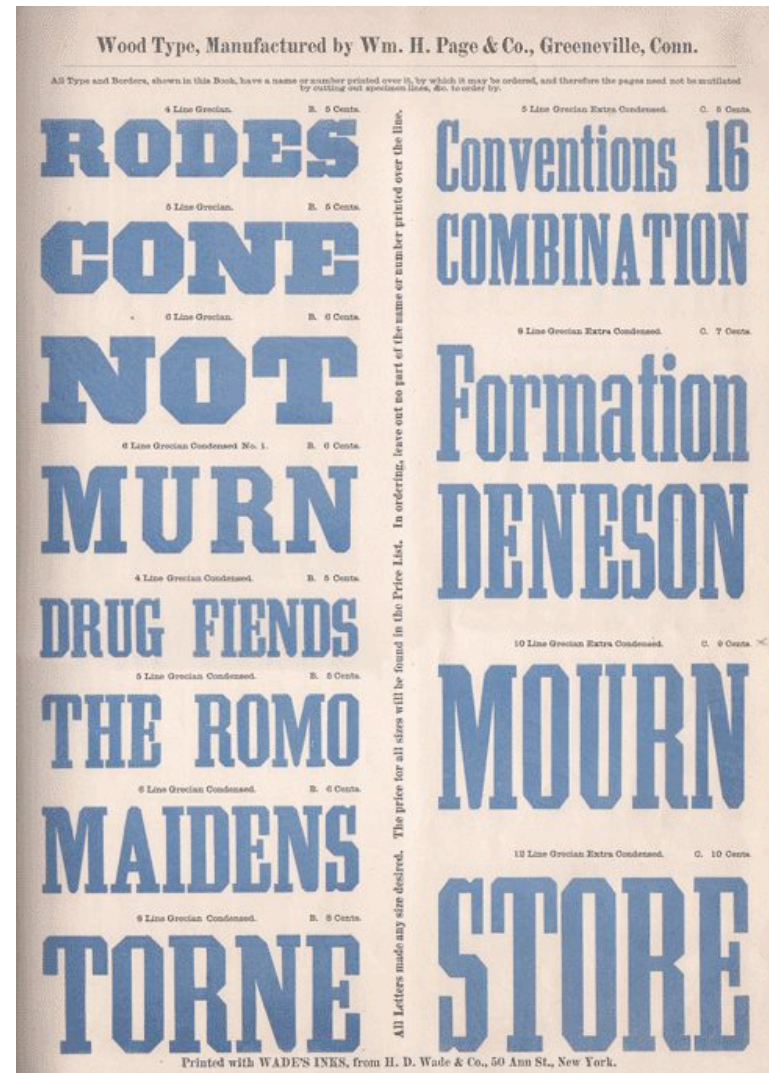
Close up

Slak Serif

Serif typeface with thick, block-like serifs that can be blunt, angular or rounded.

Commonly used in headlines and *advertisements* but rarely in long text.

Became popular during this time period because of the need for new, different typefaces to use in advertising (and everything other than books).



ABCDEFGHIJK

85.

ABCDEFGHIKM

86.

LETTERFOUNDER

87.

Manchester

89.

Fun Fact: Egyptian Trends

Though there is no actual connection between authentic Egyptian writing and slab serif fonts, they ended up being referred to as Egyptian.

This was because of a popular trend of the public craving design that was considered “Egyptian”, not only in typography but also in other areas of design such as furniture.



Vincent Figgins

British punchcutter and typefounder, made the first recorded slab serif type, called Antique.....

Unlike classical serif faces, Antique had blunt, straight-edged serifs and almost no thick-thin contrast in the stroke weights.

It was offered in three sizes.

Antique Olive Light

Antique Olive Nord

Antique Olive Black

The popular font Rockwell can trace its roots back to the London type founder, Vincent Figgins.

AÆBCDÐEFGHIJKLŁMN
ŒŒPPQRSTUVWXYZ
 aæbcdðefflghijklm
 œøpqrstuvwxz
 0123456789\$ç£¥¤ f#
 ÁáÀàÃãÄäÅåĀāÇçÉéÈèËëÊê
 ÍìÎîÏïÑñÓóÔôÕõÖö
 ŠšÚúÛùÜüŮůÝýŽž
 ..!""'''
 ,, ,,,...!?!;_ - - —
 &§*†‡¶ @ \ / • « () »
 ®©™ [({)] | | | ' ^ ~ - v ° " v
 1/4 1/2 3/4 0/0 0/00 °123a0/
 μ < > + ± = ~ ^ ÷ - 7 · ×

We took a breezy excursion and gathered jonquils
 from the river slopes. Sweet marjoram grew in luxuriant
 profusion by the window that overlooked the Aztec city.
 Jaded zombies acted quietly, but kept driving their oxen forward.

a	5	g	*	1933
Rr	!?	W	Robust	
&	Z	adaptable geometric		
STRAIGHT FORWARD				
Rockwell				



Tolbert Lanston

Lanston is the American founder of Monotype and inventor of the monotype machine.

Two current versions of Monotype...

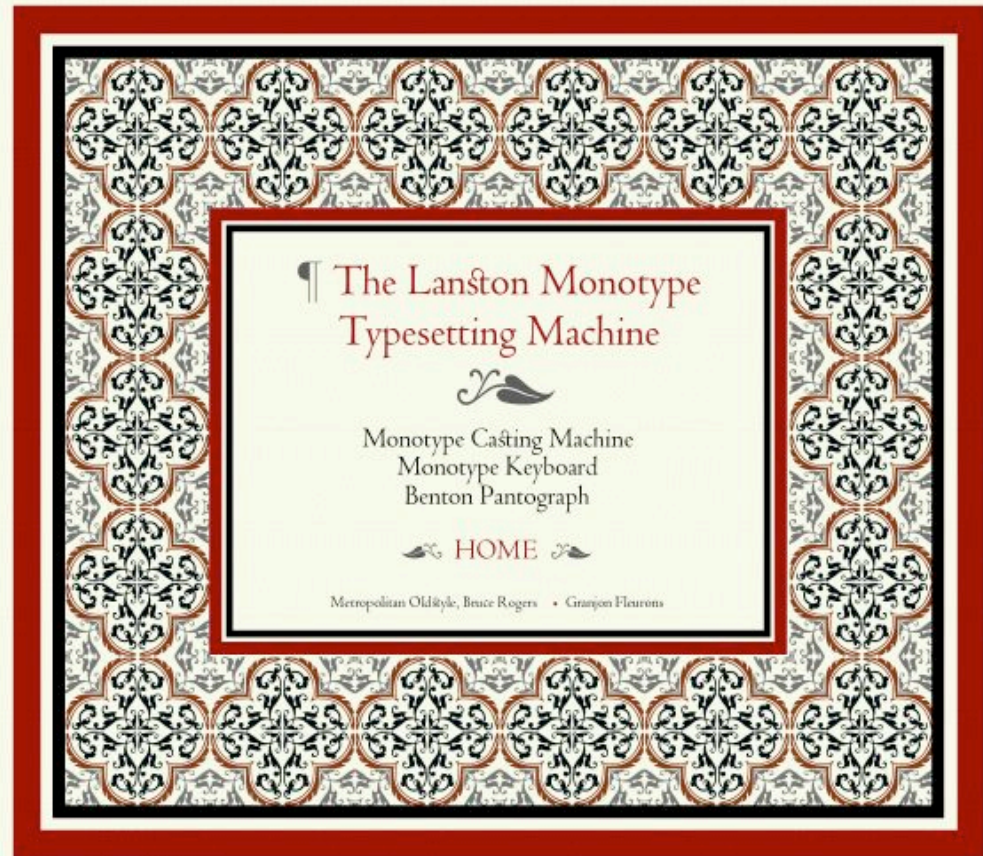
Monotype
Monotype



Tolbert Lanston

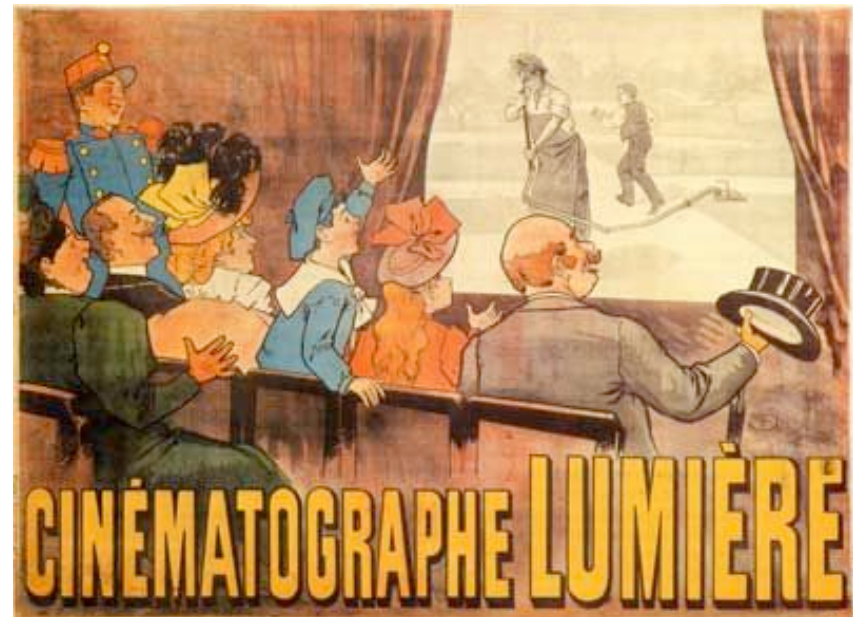
Tolbert Lanston also invented a mechanical typesetting system in 1887 and the first hot metal typesetter a few years later.

He then spent the rest of his life perfecting and manufacturing his invention.



The Lumiere Brothers

Publicly screened ten short films of about 46 seconds each in Paris in 1895.



Some of the earliest filmmakers.

Original Lumiere Film Tin and Camera Projector



Typography & The Arts and Crafts Movement

Anna Begin

September 2008



*Typographic Style and Influences
(approx. 1850-1960)*



Origins of The Arts & Crafts Movement

The movement originated in England in the second half of the 19th century. The style was later adopted by American artists and designer as became also known as **Mission Style**.

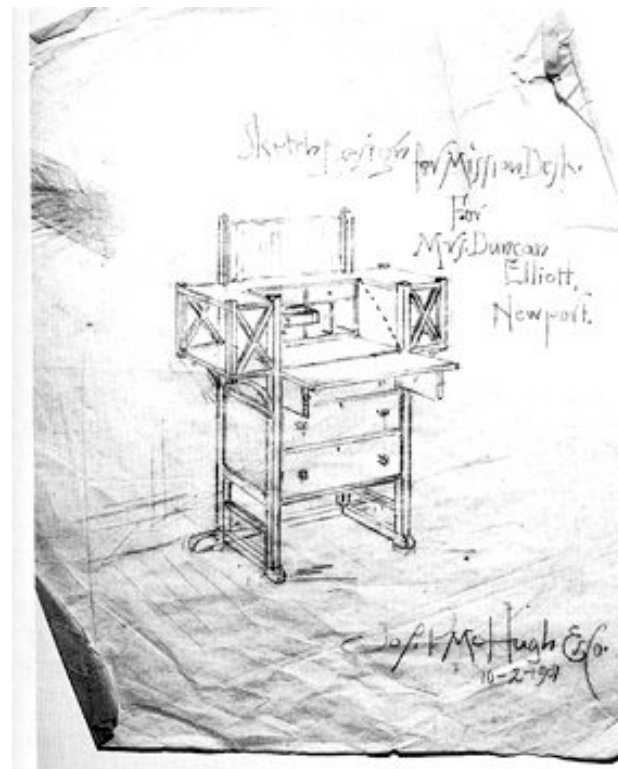
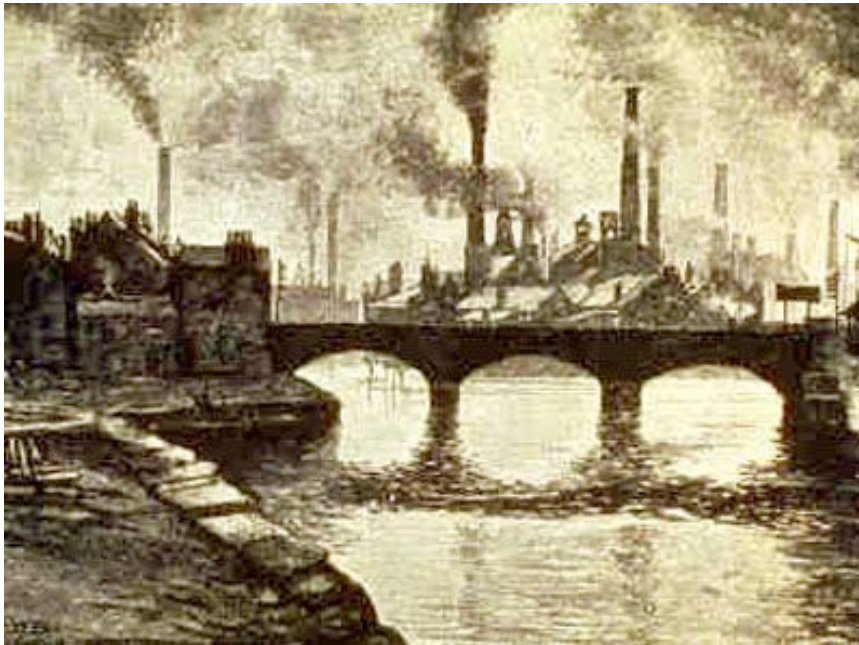


Plate 4. Sketch Design for Mission Desk, 1901. Graphite on paper, 8 $\frac{1}{4}$ x 9 $\frac{1}{4}$ in. Courtesy Walter J. H. Dudley Collection.

Factors leading up to The Arts and Crafts Movement



INDUSTRIALIZATION



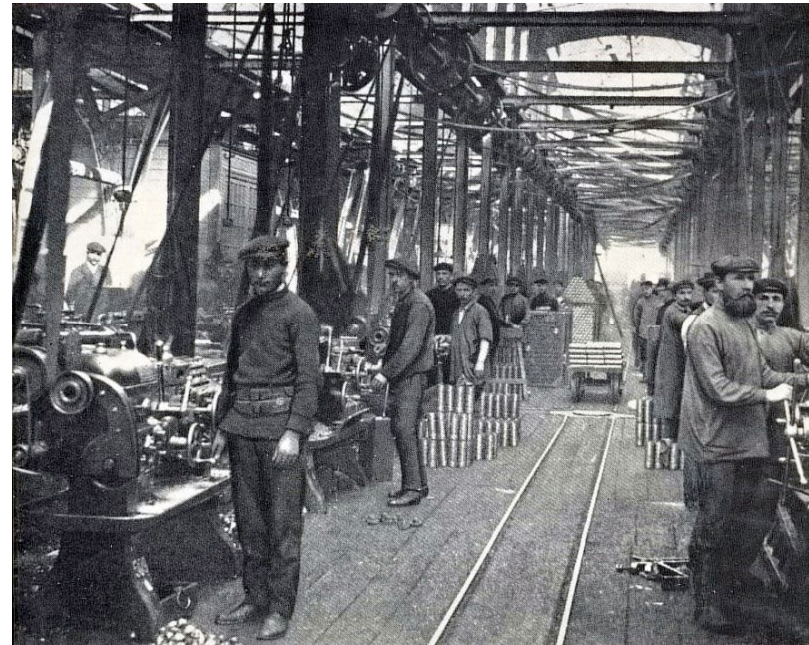
Rise of consumer class



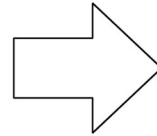
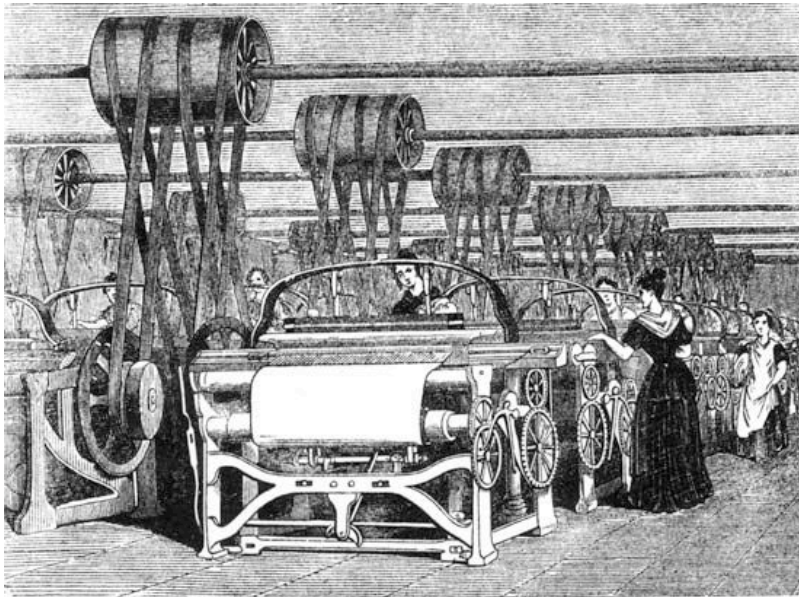
Rise of Manufactured consumer goods

Mass Production

Because of this cycle, goods were often poor in design and quality so as to be cheaply mass produced.



The Arts & Crafts Movement sought to move away from the focus on mass production and consumerism and towards *a focus on individual craftsmanship and skill.*



Letter form

The technologies of the Industrial Revolution allowed type designers to use larger letter sizes, bolder fonts, and even incorporate images with letter forms, thus creating a highly decorated style used in advertising/ large posters.

The typographers of the Arts & Crafts Movement sought to move back towards simple, legible typefaces, and focused on skillfully crafting them.



Helvetica (1957)

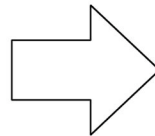
Light
Regular
Bold
Black

Helvetica
Max Miedinger, 1957

An era of simpler, more legible text



1850's advertisement



1950's advertisement



Art Nouveau

(French for “new art”)

Part of the Arts and Crafts Movement, primarily in France, characterized by applying the highest standards of craftsmanship and design to everyday objects

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 à á â ã ä å æ ç è é ê ë ì
ñ o p q r s t u v w x y z à á â ã
& 1 2 3 4 5 6 7 8 9 0 (\$ £ € . , ! ?)

A Focus on Craftsmanship

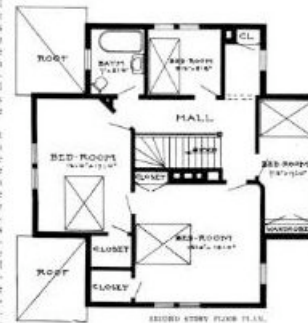
- simplicity,
- good craftsmanship,
- and good design.

Typographic designers focused on symmetrical layouts, balance, margin proportions, letter and word spacing, traditional typefaces, few sizes, and skillful letter pressing.

A CONCRETE COTTAGE

available and also an unusual amount of light and air. The foundation is of concrete and is continued upward on a grade that starts from the ground to a line at the base of the windows on the first floor, which gives a continuous horizontal line on a level with the parapets of the porches that are placed on either side of the front wing.

The main entrance porch is at the right of the house, as shown in the half-tone illustration, while the kitchen is entered from the porch on the left. The rear porch is recessed and extends the whole width of the wing, being large enough to serve as a very comfortable dining room. For this style of house we would recommend that all the porches be floored with red cement divided into squares. As shown in the illustration of the interior, the rooms on the first floor are separated with the open post-and-panel construction, which merely indicates a division between them.



A SECTION OF THE LIVING ROOM, SHOWING ENTRANCE HALL, STAIRWAY, CHIMNEY, FIREPLACE, REAR SEAT AND A Glimpse OF THE DINING ROOM. NOTE THE WAY THE WOODWORK IS USED TO CARRY THE SAME STRUCTURAL IDEA THROUGHOUT THE WHOLE DOWN PLAN.



Important Ideas of The Arts and Crafts Movement

The typographers of the Arts and Crafts Movement attempted to “re-humanize” **type**, making thoughtfully crafted typefaces that were easy to read. Many designed **vertical or elongated letterforms**, and almost all typefaces designed with the style of this movement were **san serif**.

In 1928, German typographer Jan Tschichold wrote *Die Neue Typographie* (The New Typography), condemning all but san serif fonts, and emphasizing that **clarity** is the essence of new typography.



WILLIAM MORRIS (1834-1896)

William Morris was a prominent figure of The Arts and Crafts Movement. He was inspired by the writing of **John Ruskin**. Morris co-founded the Arts & Crafts Exhibition Society with **Walter Crane** in 1888, founded the Kelmscott Press in 1891, and designed numerous typefaces throughout his career.

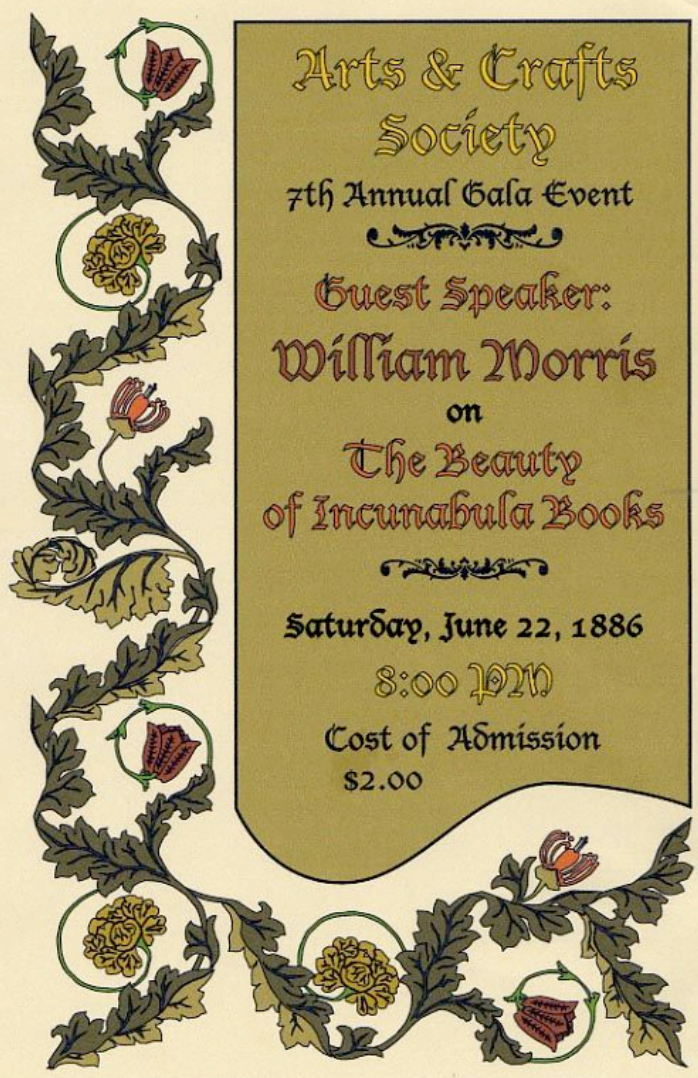
Examples of Morris' typefaces:

Chaucer: HEGQ Sabefsy &248

ITC Golden: AEGQS abefsy &248

Troy: HEGQ Sabefsy &248





Arts & Crafts
Society

7th Annual Gala Event



Guest Speaker:

William Morris

on

The Beauty
of Incunabula Books



Saturday, June 22, 1886

8:00 PM

Cost of Admission

\$2.00

Architecture of the Arts & Crafts Movement

Architecture, like other forms of art during the arts & crafts movement, consisted of mostly **clear lines, plain surfaces, and simple design.**

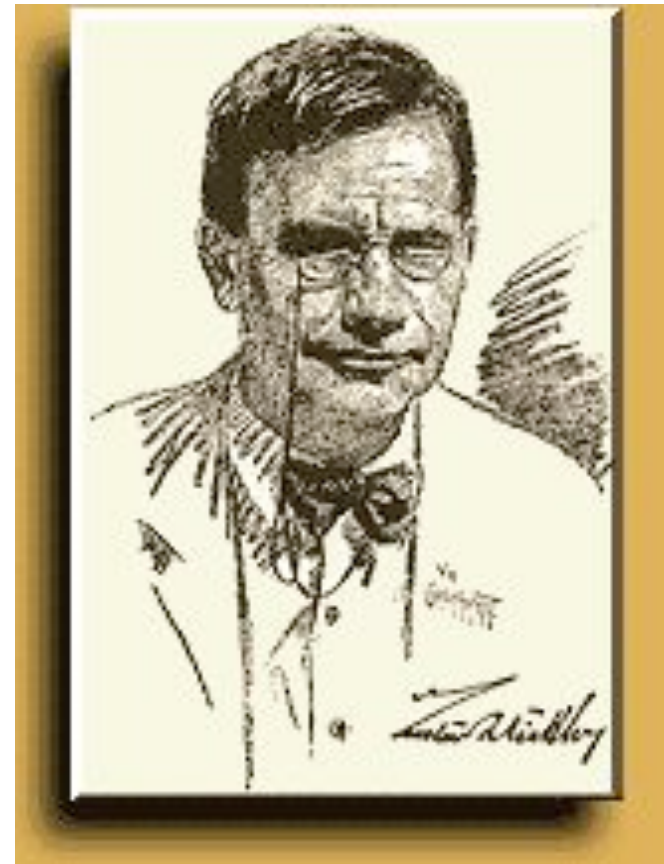
architects moved away from the highly decorated Victorian style.



Gustav Stickley (1858-1942)

Influenced by William Morris, Gustav Stickley spread and popularized the Arts & Crafts style of architecture in the United States.

He published a magazine called
“The Craftsman”



“The word that is best loved in the language of every nation is home, for when a man's home is born out of his heart and developed through his labor and perfected through his sense of beauty, it is the very cornerstone of his life.”

Charles Voysey (1857-1941)

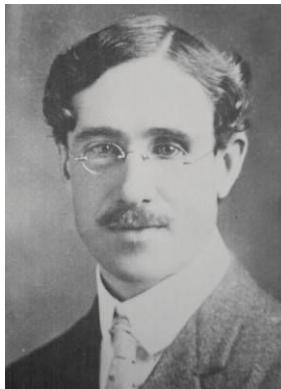
Voysey was a prominent Arts & Crafts Movement designer and architect. His houses are recognized for their simplicity and originality.



Greene & Greene Architecture Firm



Henry Greene



Charles Greene

Between 1907 and 1909, architecture firm Greene & Greene constructed many simple bungalow style homes

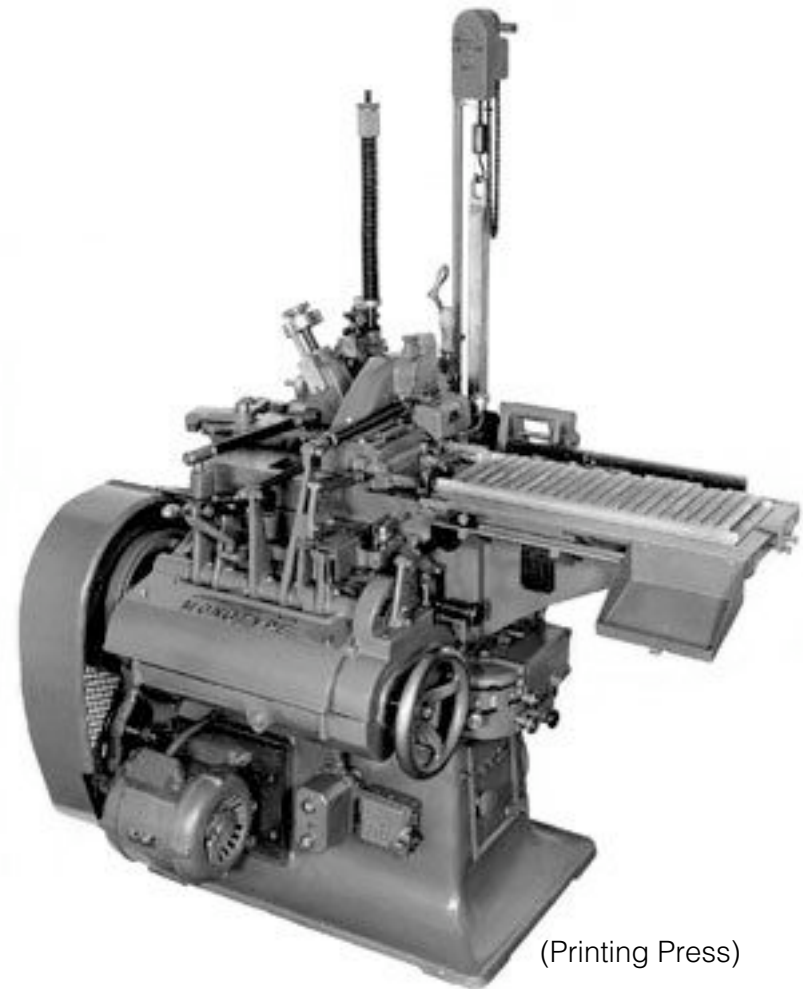
Bungalow style architecture was simple, and designed for function with pride in the craftsmanship



Monotype

Monotyping is a type of printmaking made by drawing or painting on a smooth surface (historically a copper etching plate.)

The image is then transferred onto a sheet of paper by pressing the two together, usually using a printing-press



(Printing Press)

The Invention of the Modern Typewriter

Christopher Latham Sholes (1819-1890) invented the first practical modern typewriter, and patented it in 1868.

Five years, many experiments, and two patents later, Sholes and his associates produced an improved model similar to today's typewriters.

This model produced in 1873 was then manufactured and sold by Remington Arms Company.





Eric & Gill

into the 21st century

Eric Gill's unique artistic genius in sculpture, woodcut, book design, calligraphy and illustration has been rediscovered by 21st-century designers.

By Scott Bragdon

great artwork Jan 2008 11

view

It was a supporter of distribution, particularly when he was in the United States, and distributed in a wide way...
 Gill was extremely dissatisfied with the state of affairs in England during the early part of the 20th century.
 Even though support for Gill's lifestyle and belief systems have dwindled, his work lives on in the 21st century.

A...
 Gill was extremely dissatisfied with the state of affairs in England during the early part of the 20th century.
 Even though support for Gill's lifestyle and belief systems have dwindled, his work lives on in the 21st century.

Even though support for Gill's lifestyle and belief systems have dwindled, his work lives on in the 21st century.
 Gill was extremely dissatisfied with the state of affairs in England during the early part of the 20th century.
 Even though support for Gill's lifestyle and belief systems have dwindled, his work lives on in the 21st century.



timeline
 1807
 1808
 1809
 1810
 1811
 1812
 1813
 1814
 1815
 1816
 1817
 1818

ing should be left to the imagination of the sign-writer or the enamel-plate maker. In this quality of 'fool-proofness' the Monotype sans-serif face (figure 15) is perhaps an improvement. The letters

A B C D E F G H I J K L M
 N O P Q R S T U V W X
 Y & Z 1 2 3 4 5 6 7 8 9 0
 a b c d e f g h i j k l m n o
 p q r s t u v w x y z

Figure 15: Monotype sans-serif

are more strictly normal — freer from forms depending upon appreciation and critical ability in the workman who has to reproduce them.

“Gill Sans”

ABCDEFGHIJKLMNOPQRSTUVWXYZ 56

ABCDEFGHIJKLMNOPQRSTUVWXYZ 24 PT

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1313 £



THE LATE ERIC GILL, A.R.A.

Eric, a wood-engraver well-known to the distinguished designer and master of copper-plate lettering from whom the Monotype Corporation's latest new machine GIL Sans

'MONOTYPE' GILL SANS ALPHABETS

A STUDY-SHEET AVAILABLE TO TEACHERS OF TYPOGRAPHY AND LETTERING OVERSEAS IS THIS 'EILING' FROM 42 POINT TO 12 POINT

A abcdefghijklmnopqrstu vwxyz & £ \$ | 23

ABCDEFGHIJKLMN OPQRSTUVWXYZ &

This is the 24 pt. style of Series 241

abcdefghijklmnopqrstuvwxyz 1234567890?)†§

AbcAbcAbcAbcAbcX SOME OF THIS IN VARIANT SERIES IN 'MONOTYPE' GILL SANS FAMILY

Below: 26 pt. Titling 231 TWELVE PT. 231 TITLING ABCDHIKMQRSUWXYZ 4567 AND 14 PT. : BCEGHJKLM OQRRSTUVWXYZ 67890

ABCDE GHJKMNQRSTY?

Modern Examples of Arts & Crafts Typefaces

Adrian Frutiger - **Frutiger** (1975), **Univers** (1961)

Eric Gill - **Gill Sans** (1928), **Perpetua** (1928)

Frederic Goudy - **COPPERPLATE** (1905), **Goudy** (1915)

Hermann Zapf - **Optima** (1958), **Palatino** (1948)

Jan Tschichold - **Sabon** (1966-1967)

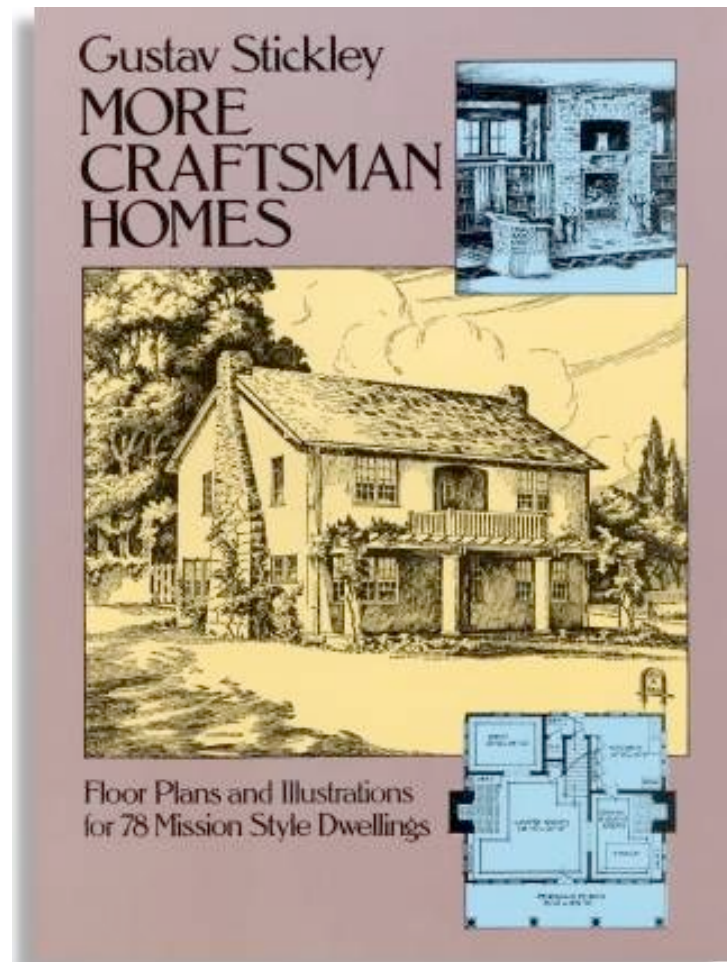
Paul Renner - **Futura** (1924-1926)

Max Miedinger - **Helvetica** (1957)

The Arts & Crafts Movement

”To substitute the luxury of taste
for the luxury of costliness;
to teach that beauty does not imply
elaboration or ornament;
to employ only those forms and materials
which make for simplicity, individuality,
and dignity of effect.”

-Gustav Stickley



The Industrial Revolution

The Industrial Revolution brought about change in all aspects of society, typography being no exception.

The birth of advertising stemmed from the need to sell the bounty of products being produced in factories.

Therefore, typographers adapted the tools and fonts of the industry to accommodate the exploding use of posters, newspapers and the integration of images with type.



ABCDEFGHIJKLMN OPQRSTUVWXYZabcdefghijklmnop

nopqrstuvwxyz1234567890(,;!&\$\$€)

Qa

1850 - 1960

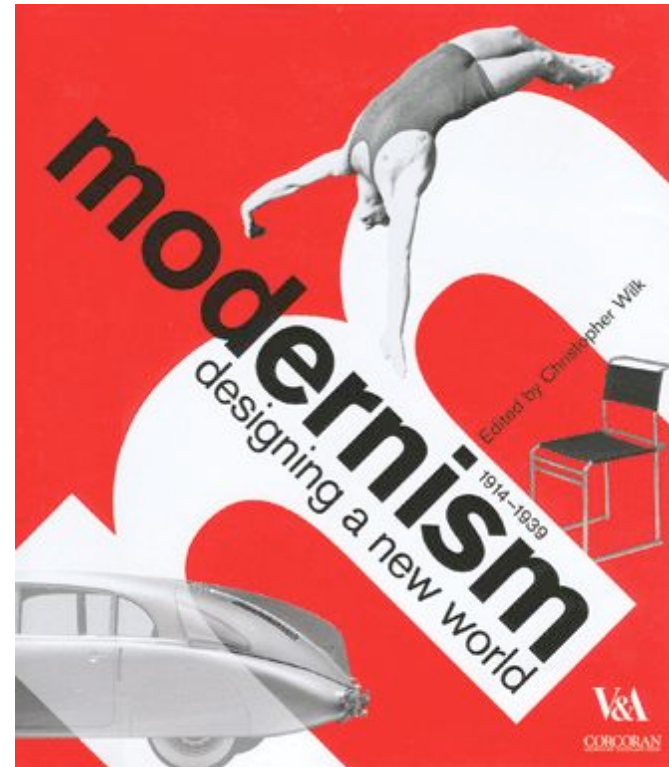
Modernism

Sophia Miles

What was *modernism*?

Modernism is a term describing the cultural movement in the late nineteenth and early twentieth century. The term covers all of the arts, including graphic design and typography.

The movement affirms the power of human beings to create, improve, and reshape their environment. Modernism encouraged artists to look at the standards and reform them. The movement embraced change.



Modernism in Typography

It is characterized by a strong contrast between thick verticals and thin horizontal strokes, a vertical axis and vertical stressing, little or no calligraphic quality, thin horizontal serifs, ball terminals on letters such as f and j.

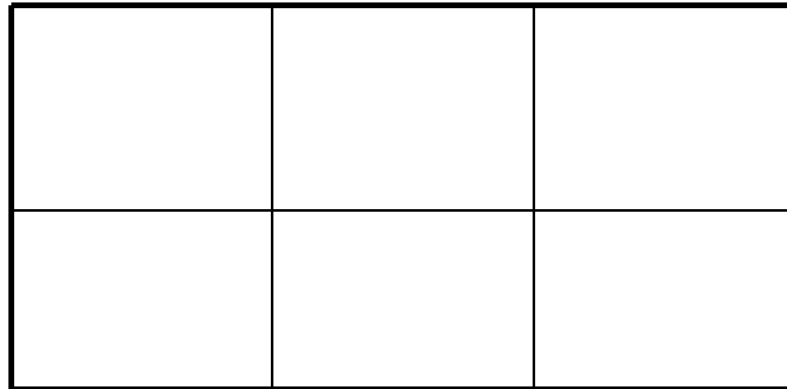
Typographic modernism flourished in Germany in the 1920s, under the influence of the Bauhaus and through individuals such as Paul Renner and Jan Tschichold. It remains significant to this day, especially in Europe.

Modern

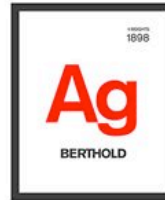
**BE
SURE OF
SHELL**

Priority is to be given to **function**. The “decorative” was not intended to be beautiful.

Rational principles such as systematic geometry and grids were essential.



Ak zi de nz Grotesk



Akzidenz¹⁸⁹⁸ Grotesk



Introduktion

Akzidenz Grotesk ist ein klassischer Grotesktypenstil, der von dem Typographen Hermann Berthold im Jahr 1898 für die Akzidenz Grotesk AG in Berlin entworfen wurde. Der Name 'Akzidenz' bezieht sich auf den Druckprozess der Akzidenzdruckerei, während 'Grotesk' die charakteristische, unverzierete und funktionsorientierte Gestaltung des Schrifts bezeichnet.

Design und Stil

Akzidenz Grotesk ist ein klassischer Grotesktypenstil, der von dem Typographen Hermann Berthold im Jahr 1898 für die Akzidenz Grotesk AG in Berlin entworfen wurde. Der Name 'Akzidenz' bezieht sich auf den Druckprozess der Akzidenzdruckerei, während 'Grotesk' die charakteristische, unverzierete und funktionsorientierte Gestaltung des Schrifts bezeichnet.

Verwendung

Akzidenz Grotesk ist ein klassischer Grotesktypenstil, der von dem Typographen Hermann Berthold im Jahr 1898 für die Akzidenz Grotesk AG in Berlin entworfen wurde. Der Name 'Akzidenz' bezieht sich auf den Druckprozess der Akzidenzdruckerei, während 'Grotesk' die charakteristische, unverzierete und funktionsorientierte Gestaltung des Schrifts bezeichnet.

Typografie

Akzidenz Grotesk ist ein klassischer Grotesktypenstil, der von dem Typographen Hermann Berthold im Jahr 1898 für die Akzidenz Grotesk AG in Berlin entworfen wurde. Der Name 'Akzidenz' bezieht sich auf den Druckprozess der Akzidenzdruckerei, während 'Grotesk' die charakteristische, unverzierete und funktionsorientierte Gestaltung des Schrifts bezeichnet.

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

ABCD
EFGHIJK
LMNOP
QRSTU
VWXYZ

Now see the movie:

Helvetica

Paul Renner: pragmatism and idealism, utility and beauty

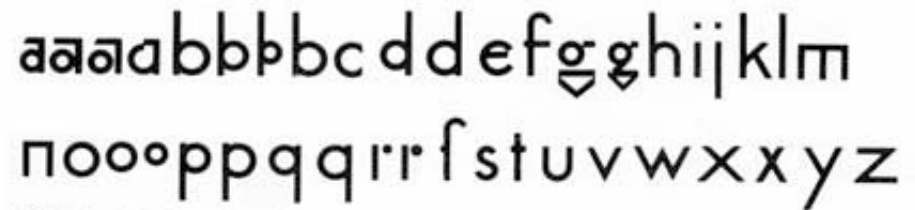
Designed the typeface *futura* in the 1920's, starting in 1924. He called it a "serif less roman". It is now one of the most used typefaces today.

Renner made his living as a book designer and a graphic arts teacher in Munich.



He was reacting to the Bauhaus movement and Herbert Bayer's call for a "universal alphabet" that attempted to get rid of capital letters.

To the left is an example of his handwritten prototype for *futura*. In his original design, he used no capital letters. He eventually conformed to standards and created both systems.



Handwritten prototype for Futura, showing lowercase letters a through z. The letters are stylized and lack capital letters.

Original design for Futura



Final design for Futura, showing uppercase letters A through O, uppercase letters P through Z, and lowercase letters a through z. The letters are clean, geometric, and sans-serif.

Final design for Futura



Renner believed that the first duty of the typographer was to convey a clear message to the reader.

He therefore believed that things were created for a purpose: "usable, but they should also look good"

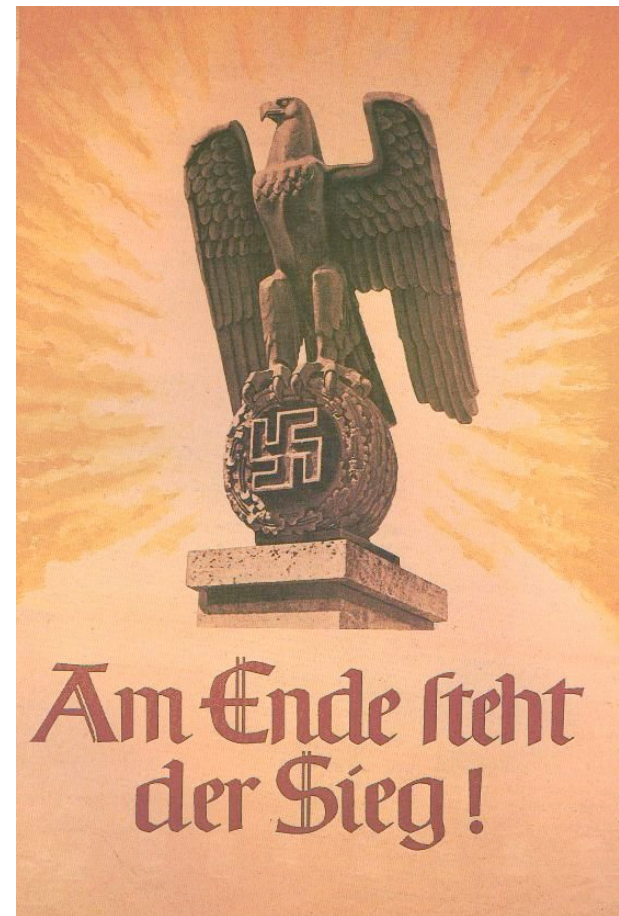
–Renner

"the principles of traditional book typography should only be questioned once they had been mastered"

–Renner

Futura vs. Fraktur

Renner's creation of Futura was a precursor to one of the great typographic debates that occurred in Germany due to the rise of Nazism in the 1930s, as Renner was teaching graphic arts in Munich.



Fraktur, the gothic script that had been used for hundreds of years in Germany, was associated with the Nazi philosophy. Renner wanted to abolish the use of Fraktur in favor of roman types and openly called for its abolishment.

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 À Á Â Ã abcdefghijkl
mnopqrstuvwxyz à á â ã ä å Æ
& 1 2 3 4 5 6 7 8 9 0 (\$ £ . , ! ?)

Frankfurter

Renner and fellow typographer and teacher Jan Tschichold were dismissed from their teaching posts by the Nazis for "national unworthiness," and Renner moved to Switzerland, where he lived briefly in exile.

Jan Tschichold (1902—1974)

German type and book designer Jan Tschichold revolutionized modern typography:

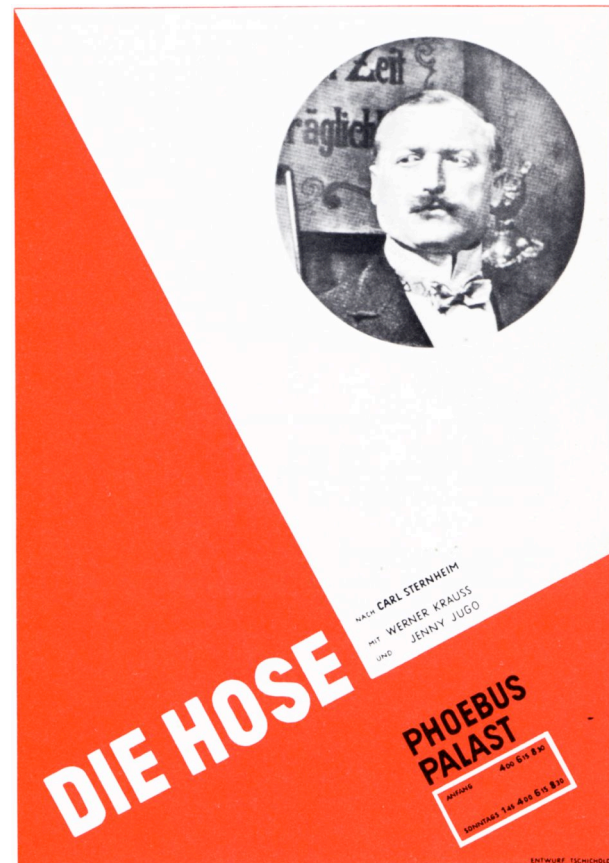
Bold, asymmetrical designs

Sans serif typography



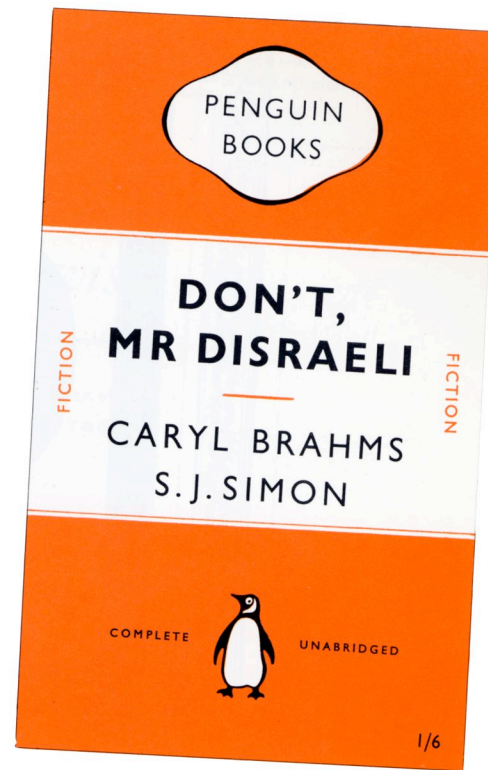
Jan Tschichold was responsible for the dramatic early 20th-century revolution that changed the way modern typographers work.

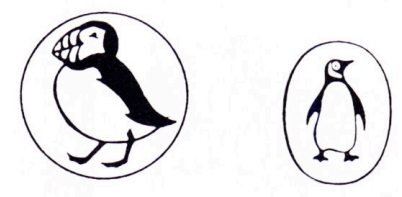
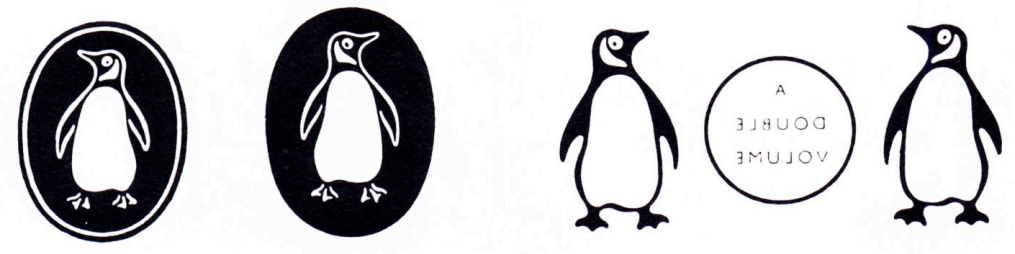
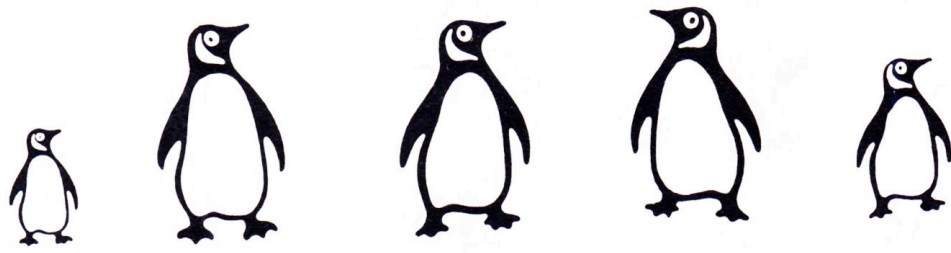
Tschichold understood that typography's mission was communication. He was the first to unite *modernism* and pragmatism into effective compositions.



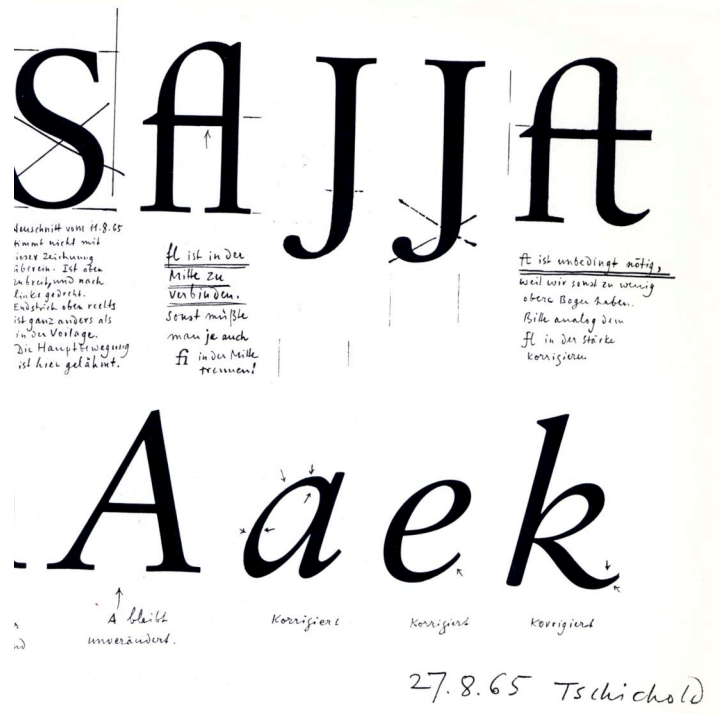
Penguin Publishing

In September 1946, Tschichold became the official Penguin typographer. At this time, Penguin Publishing was a leader in paperback books. He formulated rules for composition, grids for all of the series, and changed the typefaces to have more hairlines and higher leading.





SABON/sabon



Tschichold's last important typographical commission was the creation of 'Sabon', a type-face designed to meet specific technical requirements. It is an example of Tschichold's direct and logical thinking and designing.

This image is a free hand illustration done by Tschichold during the creation of this font.

Constructivism was a movement from 1915 to the 1940's, created by the Russian avant-garde. Constructivist art is committed to complete abstraction with a devotion to *modernity*, where themes are often geometric, experimental and rarely emotional. Constructivist themes are also quite minimal, where the artwork is broken down to its most basic elements. New media was often used in the creation of works, which helped to create a style of art that was orderly.



Russian Constructivism in Typography

Constructivist typography developed its own distinctive look. Letters and words were at right angles to each other, and were framed by bold rules and orders printed in one or two primary colors.



Bauhaus: “hausbau” meaning ‘house construction’ in German.

Opened in Weimer, Germany in 1919 by
Walter Gropius.

Typography and graphic art wasn’t first a
focus of the school, but later became part of
its identity.

The Bauhaus typography was directed
towards simplicity. They wanted to get rid of
capital letters.



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 À É Î Õ Ø Ù
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 à é î ò ø ù &
1 2 3 4 5 6 7 8 9 0 (\$ £ . , ! ?)

“Why should we write and print with two alphabets? Both a large and a small sign are not necessary to indicate one single sound. We do not speak a capital A and a small a. We need only a single alphabet.”

–Herbert Bayer



Herbert Bayer went on a rant defending his insistence on getting rid of capital letters. He said that it would save money because there would be no need to put the shift button on typewriters and it would also save money on paper.

Modern Type Today

The influences of *modernism* and the Bauhaus movement have directly effected the way typography is used today.

Renner's Futura has become one of the most popular fonts today. The font has been used for:

The former Swiss airline
Swissair used Futura from
the 1950s to the 1990s.



Boeing commercial airplanes almost exclusively use a variation of Futura in their flight deck, for both information decals and instrumentation.



DOLCE & GABBANA

Paul Renner, Jan Tschichold, and other innovative typographers during the modernist movement have shaped the way typography is perceived today. Due to their involvement, simplicity and utility have become a standard in today's typographic society.

Russian Constructivism is still an active form of expression today, and can be seen in use on billboards and other forms of advertising.



Annotated Bibliography

Bringhurst, Robert. The Elements of Typographic Style. Hartley and Marks 2005.

Bringhurst's book on typography was helpful with information on the actual structure of the Modern type. He also gave me illustrative quotes that better explained my information.

Crawley, Charles. Paul Renner: The Art of Typography. Technical Communication. Washington: Feb 2000. Vol. 47, Iss. 1; pg. 99, 2 pgs

This essay was a critical peer review on Paul Renner's The Art of Typography. It is an essay about his life, his accomplishments, and his ideals and methods about typography. It provided me information on this topics.

Hochman, Elaine S. Bauhaus: crucible of modernism. New York: Fromm International Pub. 1997

This book was a great combination of Bauhaus and Modernism and how they influenced each other.

Kinross, Robin. Modern typography : an essay in critical history. London, Hyphen Press, 1992

This essay wasn't as helpful as the others in terms of the actual topic I was researching, but rather gave me a different perspective and critical review on modern typography. Magdalena Droste, Karen and the time period.

Mclean, Ruari. Jan Tschichold: Typographer. David R. Godine, Publisher, Inc. Massachusetts, 1975

The biography provided information about his life, his beliefs, and his effects on the world of typography. It also provided me with pictures that I could use in the power point.

Reiner, Imre. Modern and Historical Typography. Paul A. Struck, New York. 1946

This book of illustrations representing different types in time periods gave me a few photographic examples of the Modern Type.

Williams. Museum für Gestaltung. Bauhaus, 1919-1933: 1919-1933. Taschen, 2002

This book provided me with a clear overview of the Bauhaus movement and its influence of typography.

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Clark, Judith. The Illustrated History of Art: From the Renaissance to the Present Day. New York: Mallard Press, 1992.

Friedl, Friedrich, Nicolaus Ott, and Bernard Stein. Typography: An Encyclopedic Survey of Type Design and Techniques Throughout History. New York: Black Dog and Leventhal Publishers, 1998.

Heller, Steven and Louise Fili. Typology: Type Design from the Victorian Era to the Digital Age. San Francisco: Chronicle Books, 1999.

Jeavons, Terry and Michael Beaumont. An Introduction to Typography. Secaucus, New Jersey: Chartwell Books, 1990.

Loxley, Simon. Type: The Secret History of Letters. London, New York: I.B. Tauris, 2004.

Perfect, Christopher. The Complete Typographer: A Manual for Designing with Type. London: Little Brown, and Company, 1992.



30 Years of Innovation Typography 1960-1990

The Origin of the Road Sign

The United States Federal Highway Administration developed the “Highway Gothic” typeface to be used on all highway signs. Highway Gothic is a sans-serif font designed for maximum legibility at distance and high speeds. Established officially in 1954, Highway Gothic consists of 7 different variations, A, B, C, D, E, E(M), and F, each varying in size and width.



Highway Gothic is the regulation font used for road signs in the United States, Spain, the Netherlands, New Zealand, Australia, Mexico and Canada.



San Francisco

Eureka

1/2 MILE

Gerald Holtom

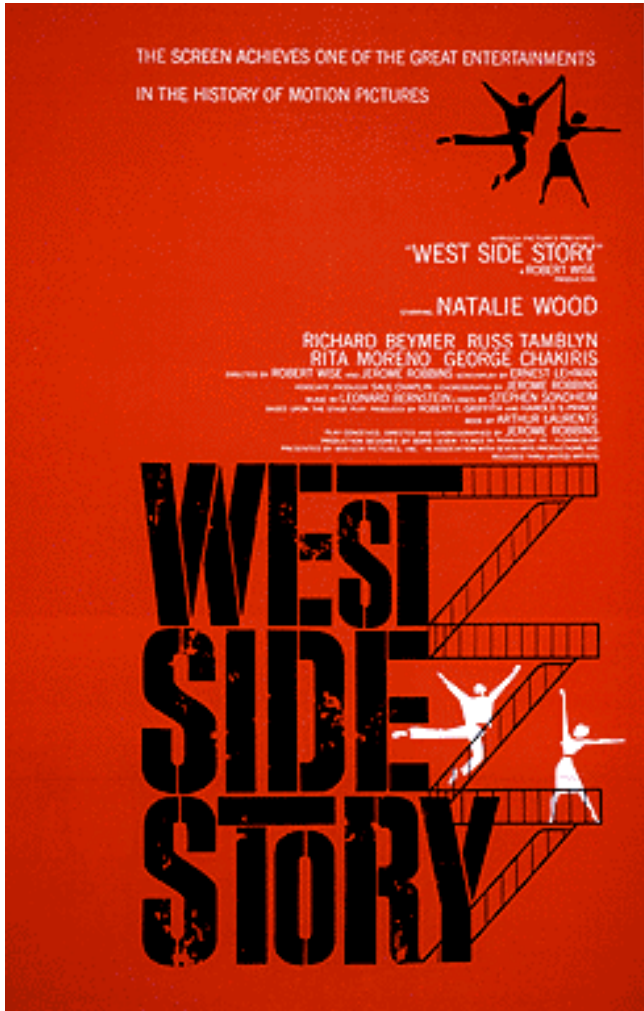
Gerald Holtom is the man famous for designing the forever popular “peace symbol” in 1958. It was the symbol for the Direction Action Committee Against Nuclear War (DAC). The design was a combination of the letters "N" (two arms outstretched pointing down at 45 degrees) and "D" (one arm upraised above the head) of the flag semaphore alphabet, standing for nuclear disarmament.

This symbol for the DAC later became the worldwide symbol for peace.

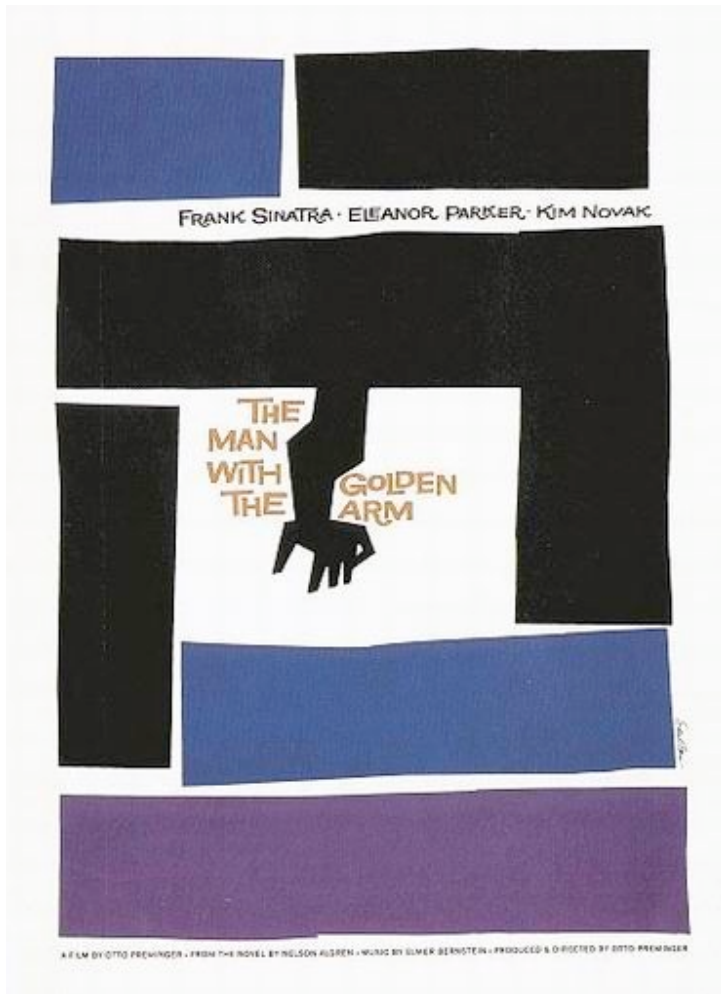


Saul Bass: 40 Years of Design

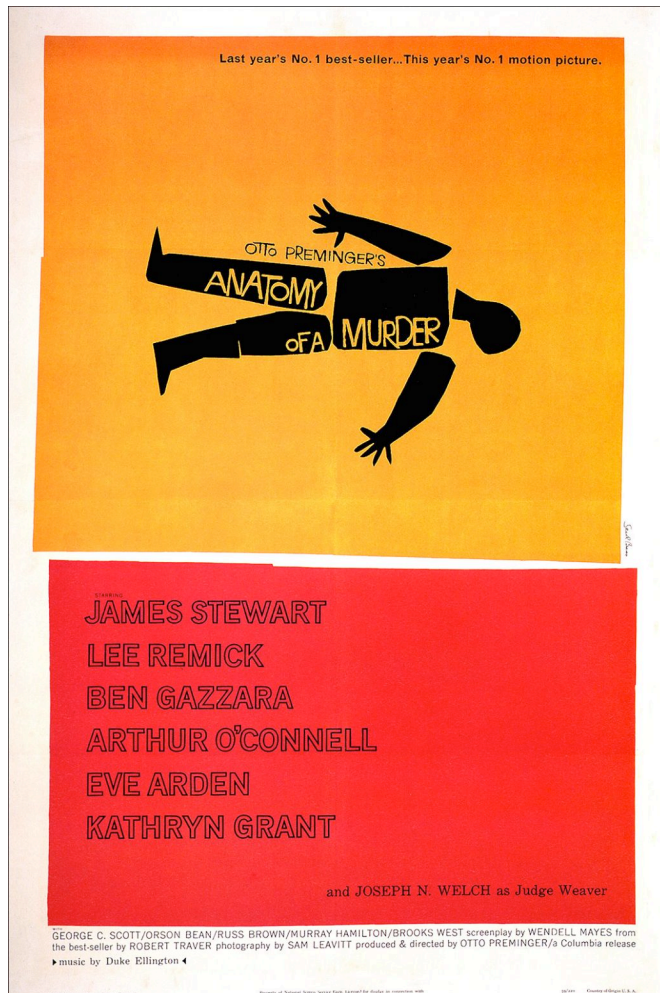
As an American Graphic Artist, Saul Bass produced innovative work from 1950 to 1990. Bass is famous in the film industry for his work with moving type in motion picture title sequences and fresh, unique animated movie posters. He worked with talented filmmakers throughout the decades such as Alfred Hitchcock, Otto Preminger and Martin Scorsese.



1961 Movie Poster for *West Side Story*



1955 Poster for *The Man with the Golden Arm*



1959 Poster for *Anatomy of a Murder*

Saul Bass: Corporate Design

Not only was Bass talented typographically in the entertainment industry but also the corporate design arena as well. Some of the most widely recognized logos were designed by Bass, such as the AT&T Ball logo (1983), Girl Scouts of America logo (1978), and the YWCA logo (1988).



The AT&T Ball logo (1983)

at&t

Girl Scouts of America logo (1978)

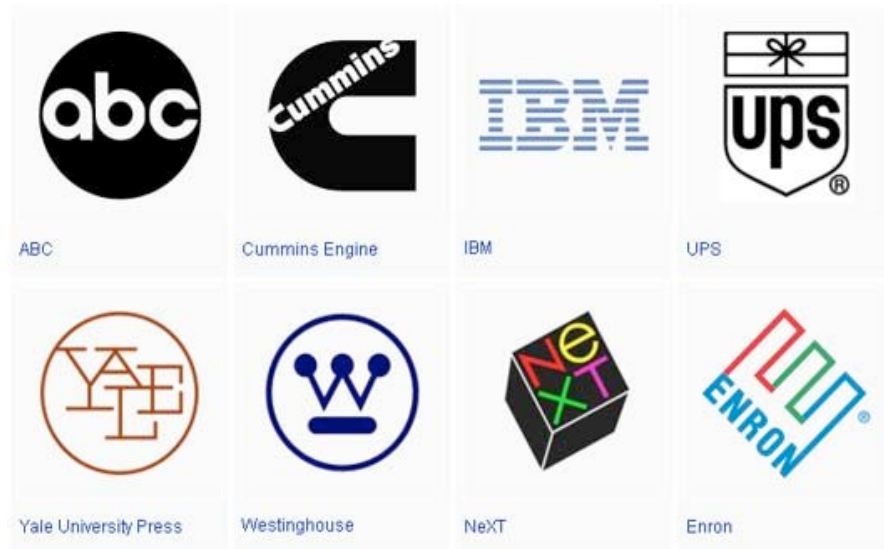


Girl Scouts®

Paul Rand: Swiss Style of Graphic Design

Paul Rand was an American Graphic Designer who made use of the Swiss Style of graphic design. The Swiss Style originated in the 1950's and is widely known for its cleanliness and objectivity. Rand was the designer for world famous logos for large companies like ABC, UPS and IBM.

Rand's logos play off of simplicity and asymmetry, two distinct characteristics of the Swiss Style.

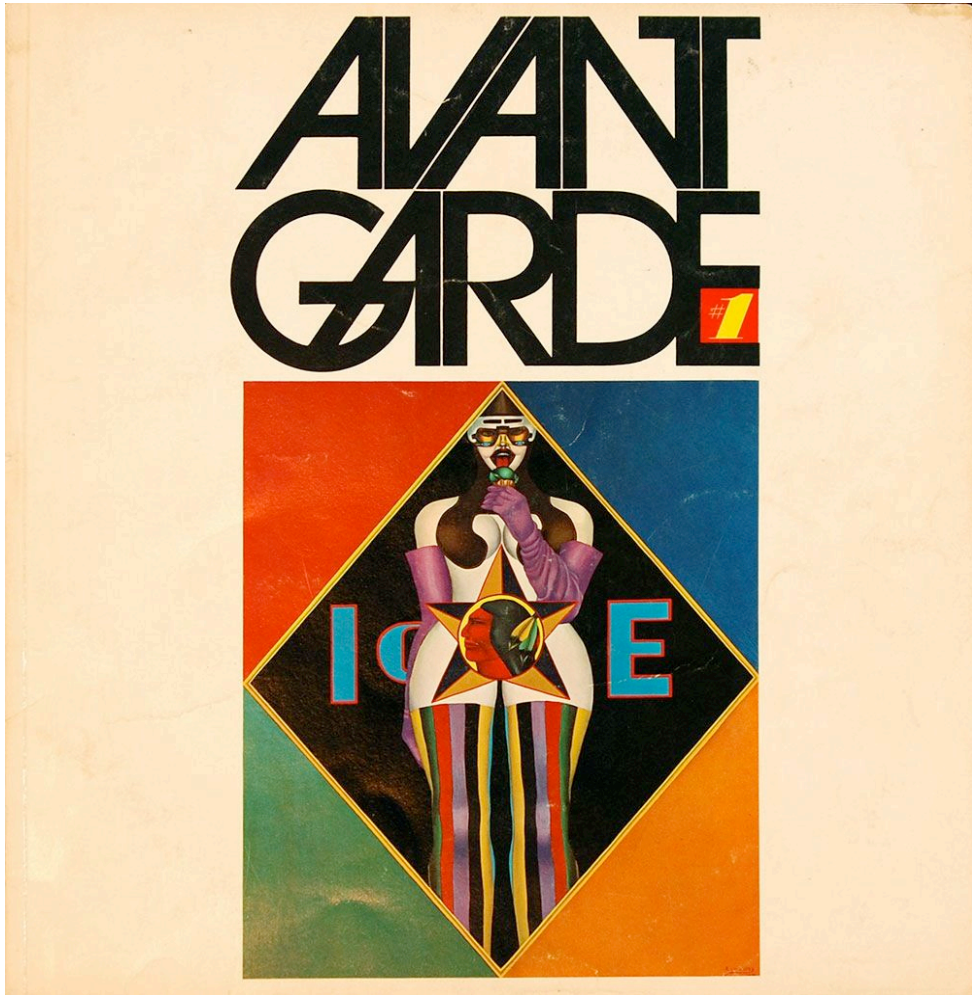




Rand's original IBM design

Herb Lubalin

Herb Lubalin is an American graphic designer who's claim to fame is the page design for several magazines including *Mother and Child*, *Eros*, *Fact* and the infamous, *Avant Garde*. His innovative designs made using whole page typographic titles in magazines popular in the 1960's. His logos are timeless and had a huge influence on the post-modern art deco era of the 1990's.



The Cover of *Avant Garde* Magazine

CAEAFAR
GAHTKALA
NTRRASS
STHUTW

GA

Wim Crouwel

A dutch graphic designer and typographer, Wim Crouwel is famous for designing the New Alphabet in 1967. The New Alphabet is an abstract font based on a dot-matrix system easy for computers to read. He is infamous for his systematic approach to letter design. Crouwel has also done extensive work for the Stedelijk Museum in Amsterdam designing posters and exhibitions.

NEW ALPHABET

La
possibilité
pour
l'ère
nouvelle
de développer

son
nouveau
jour
de
nouveau
enthousiasme

une
possibilité
pour
le
développement
nouveau

une
possibilité
pour
de
nouveau
enthousiasme

IN

Introduction

pour

la

progrès

typographie

ALPHABET

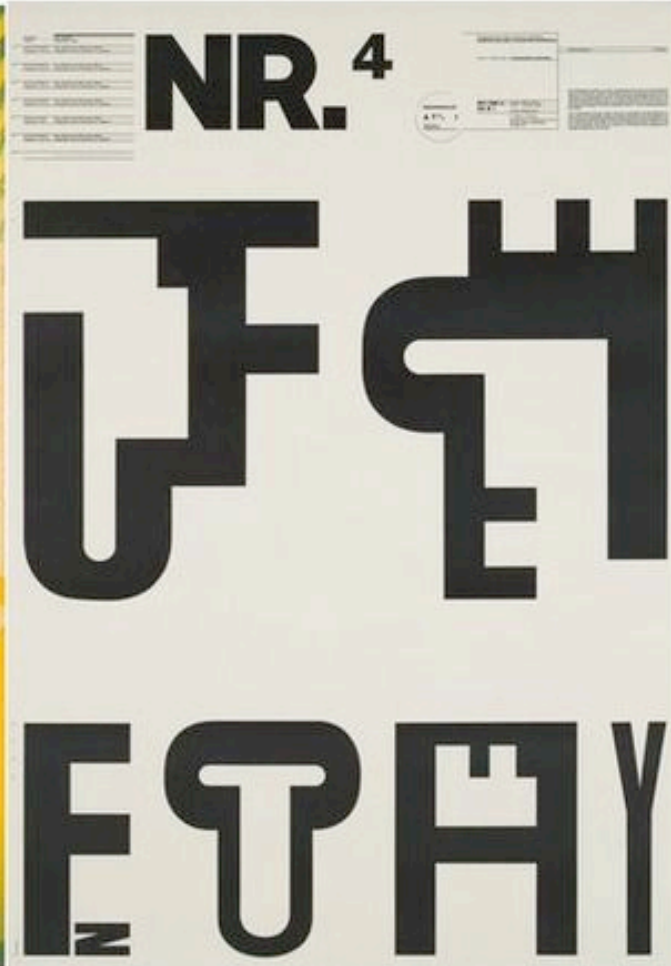
The New Alphabet



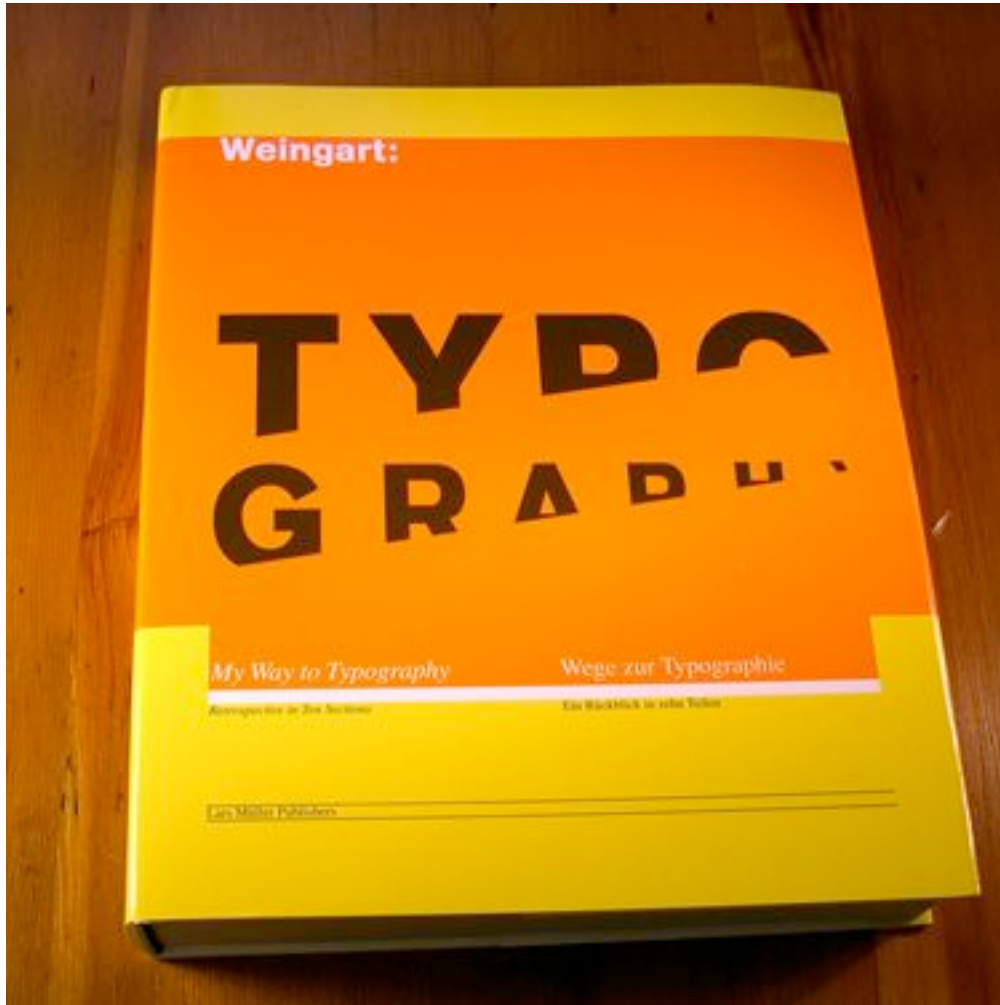
A Crowwel Original

Wolfgang Weingart

Wolfgang Weingart is a German born Graphic Designer who is also known as the “Father” of New Wave Typography. New Wave Typography is a unique style of type that defies the strict grid based organizing conventions. Some characteristics of New Wave Typography include inconsistent letter spacing, varying type weights within single words and type set at unusual angles. Since 1968 Weingart has been a part of the typography program at the Basel School of Design in Switzerland.



An example of Weingart's work



Weingart's book entitled *Typography* was published in 1979

Karl Gerstner

Karl Gerstner, a Swiss Graphic Designer, is one of the co-founders of the largest internationally acclaimed advertising firms in Switzerland called GGK in 1962. After a few years Gerstner left his position at GGK and went on to design corporate logos for large companies such as Swiss Air. Gerstner is also accredited with designing an innovative font called *Berthold* in 1987.

The original design of *Berthold*.

AaBbCcDdEeFfGgH

Zuzana Licko

Zuzana Licko is a typeface designer from Bratislava. She founded the magazine *Émigré* in 1984 with her husband. *Émigré* is responsible for producing and distributing original fonts for other graphic artists. In 1985 Licko designed the Lo-Res font family, which consists of little pixilated letters.

Schwartzwalderkirschtorte

Variations of of the Lo-Res font family.

Schwartzwalderkirschtorte

Schwartzwalderkirschtorte

Schwartzwalderkirschtorte

Schwartzwalderkirschtorte

Schwartzwalderkirschtorte

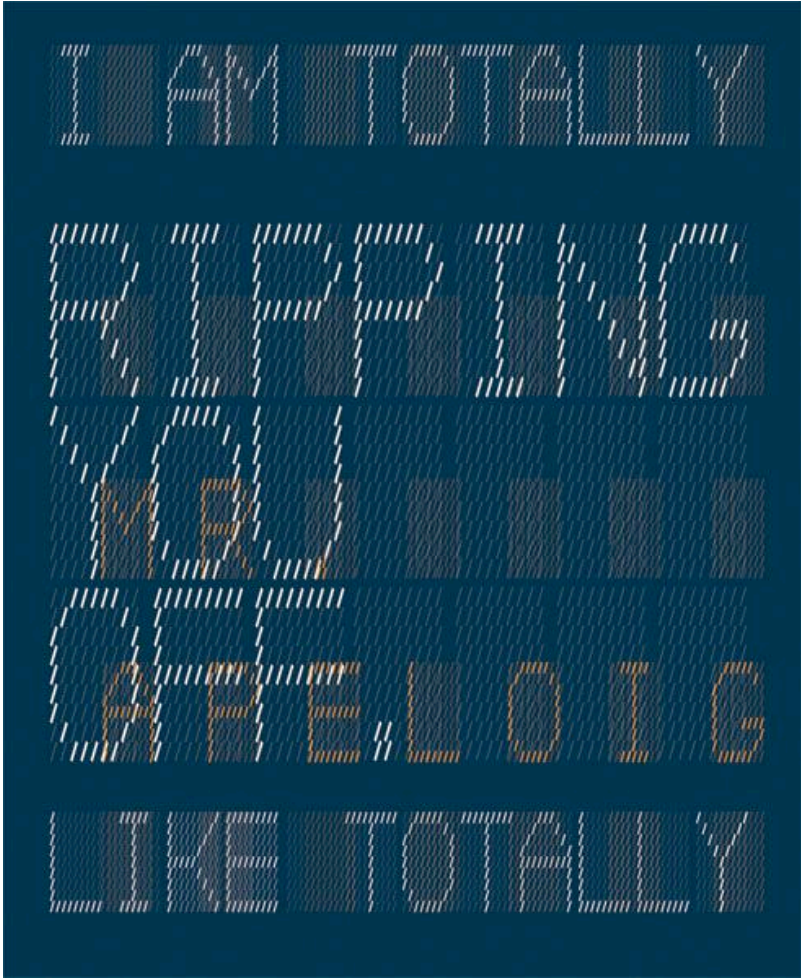
Schwartzwalderkirschtorte

Philippe Apeloig

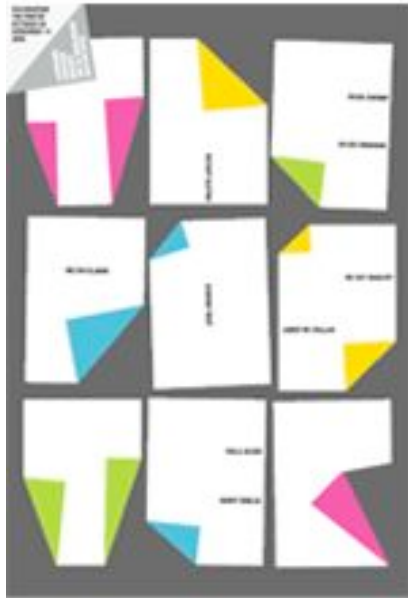
Parisian graphic designer Philippe Apeloig is infamous for his poster design using the “Swiss Style.” Apeloig has designed posters for many institutions including the Museum of Modern Art, Museum of Art and History of Judaism in Paris, and the Musee d’Orsay.

Portrait of Apeloig done by Antoine Poupel in 2003





Poster designed by an Apeoig copycat



A group of posters designed by Apeloig for various exhibits



Neville Brody

Neville Brody is a successful English graphic designer, art director and typographer. Brody is famous for pushing creative limits in his design work. He is the founder of *Fontworks*. *Fontworks* was created in 1990 and it is an electronic store which manufactures and sells designer type for graphic artists.



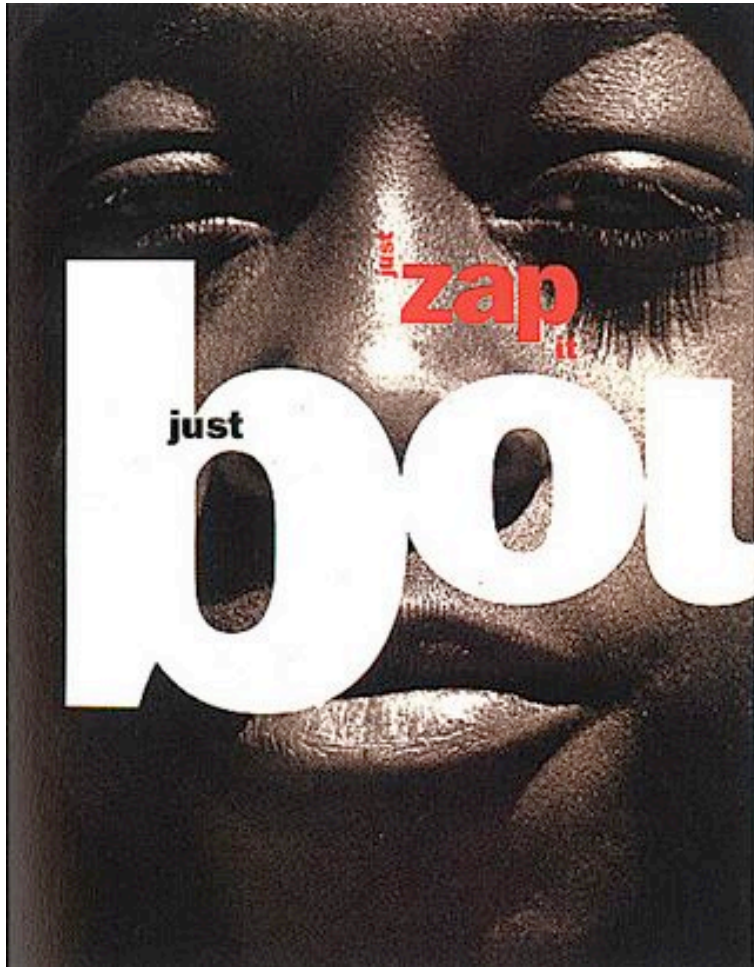
Brody has been the Art Director for multiple magazines including the British produced *Face* as well as *Arena*.



An example of Brody's originality and creativity.

Neville Brody [cont'd]

Brody has done everything from posters for Nike campaigns to designing album covers for artists such as Depeche Mode and Cabaret Voltaire. Brody continues his successful career as a designer into the present recently designing the new look for Don Perignon in 2007.



A white background featuring Nike's "just do it" slogan in various orientations and sizes. The text "just slant it" is written vertically in large, bold, black letters, with a small image of a black and white sneaker slanted to the right. The text "just smash it" is written vertically in large, bold, black letters, with a small image of a sneaker positioned between the words "smash" and "it". The Nike swoosh logo is in the top right corner. At the bottom right, the slogan "just do it" is written in a smaller, black font.

Technology and Typography

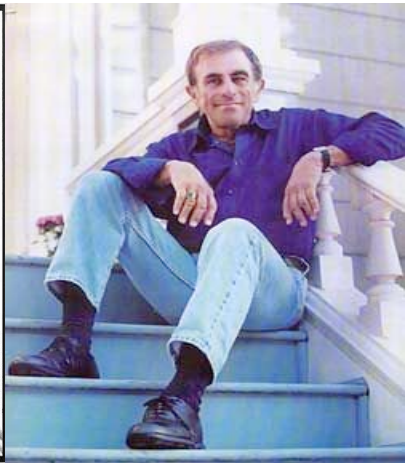
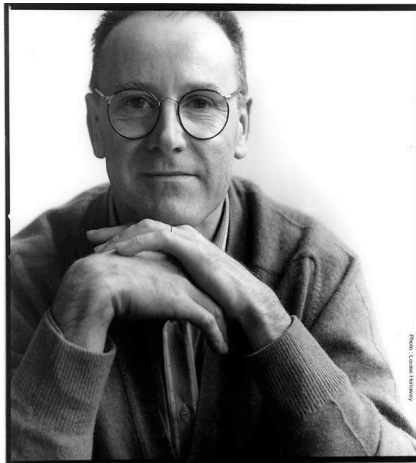
In 1982 a new type of printing was developed called PostScript by John Warnock and Charles Geshke. PostScript is a dynamically typed programming language. Printing using PostScript laser techniques offers more high quality line art like a plotter, as well as the ability to generate sharp graphics like from a printer. The creation of PostScript printing led to a combination of high quality text and graphics being presented on the same page.

A PostScript Printer combines the technology of both plotters as well as printers so graphic artists may enjoy the best of both worlds.



Basel School of Design

The Basel School of Design was founded in the 1960's by Armin Hofmann and Emil Ruder. The school is located in heart of revolutionary design, Switzerland. Hofmann and Ruder developed world renowned courses in graphic design and typography. Basel soon became a mecca of innovative design, with it's famous teachers and up and coming students. To this day the Basel School of Design is looked to has a top design institution and a birthplace of fresh talent.



(Left) Headshot of designer Emil Ruder

(Right) Snapshot of typographer Armin Hoffman

The Evolution Of Typography

The Early 90's until the Present //

By Sean Crebbs

The early 90's until the present

“ Typography is to be seen as well as read... ”

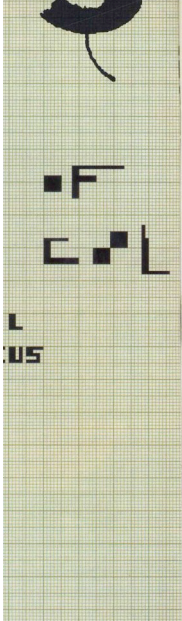
This quote is very important to remember when thinking about typography during the early 90's. That is because during this period typography began to undergo several radical innovations and experimentations.

For Example text was being treated as image, and designs started to take on additional layers of meaning. Take a look at these designs on the following page by

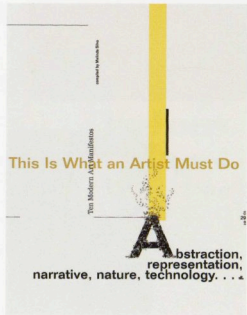
the ran for 21
in form and
in magazine
subscription page.
999).

SPEAK

SPEAK MAGAZINE
5150 EL CAMINO REAL
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LOS ALTOS, CALIFORNIA 94022
415 428 0150 MAIN
415 428 0151 ART & EDITORIAL
415 428 0152 ADVERTISING
415 428 0153 FAX



10



11

The world seen
different
today than it did
10
years ago —
it looks much smaller.

With the advent and dissemination of cell phones of course, the World Wide Web, people communicate and control information would have been unimaginable only a decade ago. While the merits and of Information Age are still actively debated, a number of contemporary artists by technology in response to this cultural shift. In the spirit of 010101: Art In The Times—which has been on view online since January 1, 2001, and will be in the books from March 3 to July 8—DPIER decided to find out what happens when together artists involved with everything from online art to sculpture-making in discussion in an Internet chat room. We found that even across three time zones fronts, contemporary artists approach technology and culture in the heavy that a striking mix of optimism and cynicism.

Type...Designed

In order to maintain the visual aesthetics of design during this period designers were having to create their own typefaces. Typefaces began to break away from the modern and simple designs that emerged decades earlier, to become these mechanical, hand rendered fonts that spoke more as image than as a text.

Template Gothic designed by Barry Deck in 1990 is a perfect example of this hand like/mechanical process:

Template Gothic

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmnop

qrstuvwxyz

[1234567890]

N^o @ ! % \$ ^{ampers-} AND & ?

DESIGNERS

Katherine McCoy, Martin Venezky
and David Carson...

as well as many other designers of this period were
starting to look at type in a whole different way!

two faces for the 90's— john wesley harding (singer-songwriter) , beach culture magazine.

the jesus and mary chain on the **Santa Monica pier**

mary's danish on bottled water
plus the usual mix of art, places, st Yle

and ATTITUDE. our special **on the Road in Jamaica, ZANZIBAR, Hawaii and Kentucky**

the ULTIMATE.. A sport
on the Road in Jamaica



rd st **ULTIMATE.. A sport that lives up to its name.**
on the Road in Jamaica, ZANZIBAR, Hawaii and Kentucky

STANDS, SU

1990 stores,

the jesus and mary chain on the **S**
anta Monica pier

book stores

REFRESHOPS coffee and the beach

David Carson
Beach Culture magazine
1990

Katherine McCoy & Cranbrook

McCoy began her career at Unimark International in the late 1960's, where she was exposed to the...

SWISS SCHOOL METHOD

Which was a rational approach that used just one sans serif font in a few sizes, which she remarks was very radical on the scene in the US.

However through 1971-95 as co-chair of the department of design at Cranbrook Academy of Art, McCoy began to break away from the Modernist typographic principals.

she starts to explore the relationships between image and text, focusing on symbolic codes and their relationships and meanings.

cranbrook ^(the) critically lyrical **graduate**

The Graduate Program in Design

material immaterial

mathematic poetic

desire necessity

program **design**

form content

see **read**

authentic simulated

mythology technology

FLUX **vernacular classical**

geometric biomorphic

personal universal

global local

F + N + D **eclectic**

discourse dialog

AS D - S - C O U R S -

verbal visual

language thought

conceptual aesthetic

symbolic diagrammatic

analyze synthesize

image **text**

art science

KATHERINE McCoy
MICHAEL McCoy

Art science
Nothing pulls you into the territory between art and science quite so quickly as design. It is the borderline where contradictions and tensions exist between the quantifiable and the poetic. It is the field between desire and necessity. Designers thrive in those conditions, moving between land and water. A typical critique at Cranbrook can easily move in a matter of minutes between a discussion of the object as a validation of being to the precise mechanical proposal for actuating the object. The discussion moves from Heidegger to the "strange material of the week" or from Lyotard to printing technologies without missing a beat. The free flow of ideas, and the leaps from the technical to the mythical, stem from the attempt to maintain a studio platform that supports each student's search to find his or her own voice as a designer. The studio is a hothouse that enables students and faculty to encounter their own visions of the world and act on them — a process that is at times chaotic, conflicting, and occasionally inspiring.

the new
Watching the process of students absorbing new ideas and influences, and the incredible range of interpretations of those ideas into design, is an annual experience that is always amazing. In recent years, for example, the department has had the experience of watching wood craftsmen metamorphose into high technologists, and graphic designers into software humanists. Yet it all seems consistent. They are bringing a very personal vision to an area that desperately needs it. The messiness of human experience is warming up the cold precision of Purist pluralist technology to make it livable, and lived in. Unlike the Bauhaus, Cranbrook never embraced a singular teaching method or philosophy, other than Saanen's exhortation to each student to find his or her own way, in the company of other artists and designers who were engaged in the same search. The energy at Cranbrook seems to come from the fact of the mutual search, although not the mutual conclusion. If design is about life, why shouldn't it have all the complexity, variety, contradiction, and sublimity of life?

discourse
Much of the work done at Cranbrook has been dedicated to changing the status quo. It is polemical, calculated to ruffle designers' feathers. And
DANGEROUS rigorous

McCoy also credits Cranbrook student (*Ed Fella*) for introducing notions of “low design” typography into the academy. (see following page)

SCULPTURE
JUNE 8 - JULY 7, 1990

CURATOR: JOSEPH WESNER
Linda Ferguson

Steve Handschu
James Hay

Matthew Holland **SCULPTURE**
Gary Laatsch

Brian Liljeblad
Dora Natella

Matthew Schellenberg
Richard String

Michell Thomas

Robert Wilhelm

Opening Reception: Friday June 8, 5:30 - 8:30 pm

Detroit Focus Gallery
743 Beaubien, Third Floor (313) 962-9025

DETROIT, MICHIGAN 48226

Hours: Noon to 6 pm **WEDNESDAY - SATURDAY**

ALSO IN THE AREA: THE MARKET PRESENTS Peter Gilleran - Gordon Orear Opening 5 - 7:30 pm. Friday, June 8.

“Typography as Discourse.”

While at Cranbrook McCoy encouraged students such as Martin Venezky and Elliot Earls to engage in typographic experimentation and the potential for *typography as discourse*.

Martin Venezky, Elliot Earls and Stephan Sagemeister (and émigré magazine)

All three designers were apart of the Cranbrook school
of thought and design

Martin Venezky

explores ideas about physical manipulation and compositional placement, always aware of the need for an essential clarity of communication.

He is concerned with the notion of process and includes in this the physical construction of letterforms. He investigates how letterforms are constructed, using low-tech and high-tech production methods: sewing, photographic, reproduction, stencil and collage.

His letterforms are created out of found objects – fabric, lace, wire etc.



Martin Venezky's:
Design poster for Sundance's
Film Festival

Elliot Earls

“When the purely perceptual or retinal elements do not conform to historically accepted norms, the type is experimental.”

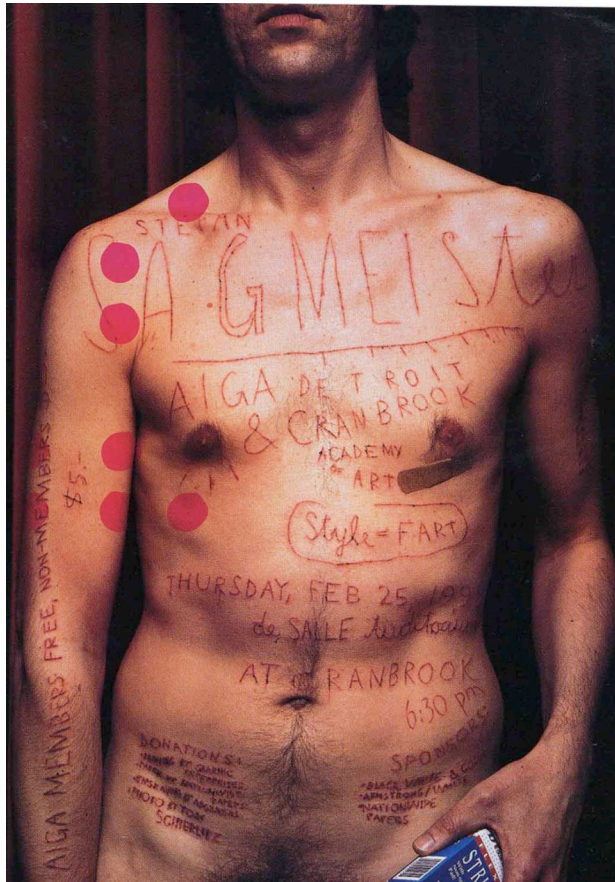
Steven Sagemeister

makes Earls quote ring true

The Austrian designer brought the informality and immediacy of hand-scrawled letterforms, that many other designers were trying to use, to the forefront of the graphic design world with a poster for the AIGA lecture series Fresh Dialogue.”

(see next page)

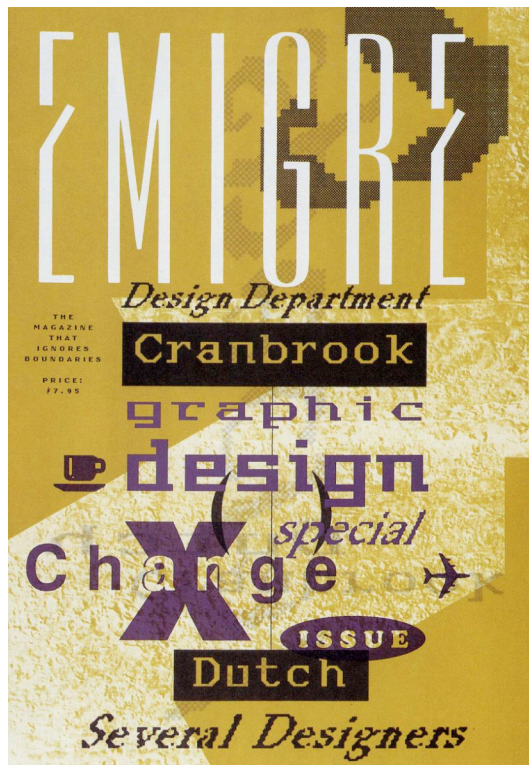
He likes to use combinations of vernacular typography and everyday objects to make his designs.



This type was etched in by an intern using an xacto-knife

Émigré Magazine

a popular publication during this time is a good example of the style of design that these particular designers were doing. With lots of experimental typography.



David Carson

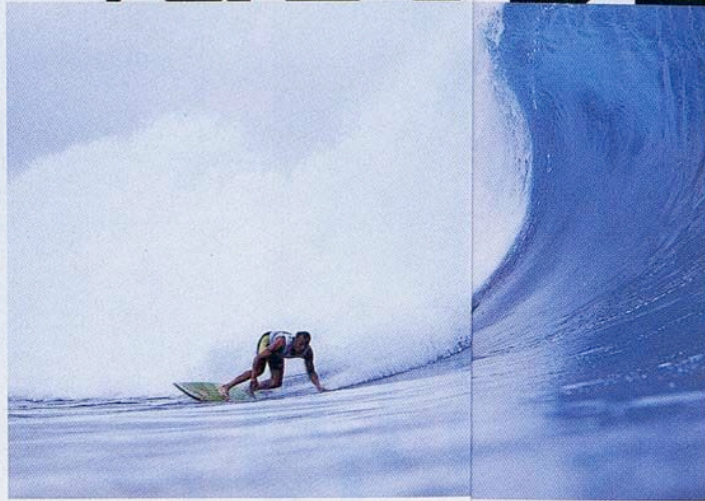
is Another popular designer from the early 90's

However unlike some of the other designers, David Carson had not been professionally educated and states that "he simply did what made sense to him."

He is especially known for treating text as image and attempts to break typographic conventions.



last bLaSt



A thing to remember about Pipeline: At a certain size it will cap over gently on the outside and lure you into the pit with this neighborly little drop. The ugly transformation begins a second or two after you get to your feet, when the wave starts to look like a Nicaraguan hotel in an 8.0 earthquake. Marvin Foster surfs Pipe enough to know that friendly faces don't always tell the truth. Sequence: Don King/Lightwaves.



Carson

As designer of Ray Gun Magazine, beach culture and more, is a firm believer in type acting as image.

Even today as modernism tries to make its way back, with the popularity of Helvetica emerging again,

Carson as well as many other designers like Manuel Krebs and Dimitri Bruni are trying to design more and experiment more with fonts. And escape the rise of simple sans serif fonts that are slowly coming back.

**It is though typography in the last decade
or so has come full circle:**

The 1990's was a time for experimental type with designer like Katherine McCoy and David Carson who we just looked at.

And now, slowly but surely, with the advancement of technology and the need for simple clean fonts Modernism has made its way back.

However it is still a popular area for debate. Because of designers like Carson who wants type to be more then just a simple clean font, but instead an image, a statement.

For more on this Please watch the following film Helvetica

Sean Crebbs
Resources for project 1

Lupton, Ellen. Thinking with Type. Princeton Architectural Press, New York 2004

Poynor, Rick. Typography Now: The Next Wave. Yale University Press, 2003

Triggs, Teal. Type Design: Radical Innovations and Experimentation. Harper Design International, 2003

Helvetica, the film (2006)

And of course the internet, but it was too generic to site.

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