

Typography

Project 01 A Survey of the History of the Western Alphabet

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The Invention of Writing

3150 B.C. - A.D. 1450

"If spoken language is the gift of the gods, writing is a human creation."

-The Sumerians





The Ancient Egyptians were probably the second civilization to create a form of writing. They may have borrowed the knowledge of writing from the Sumerians.

Hieroglyphics



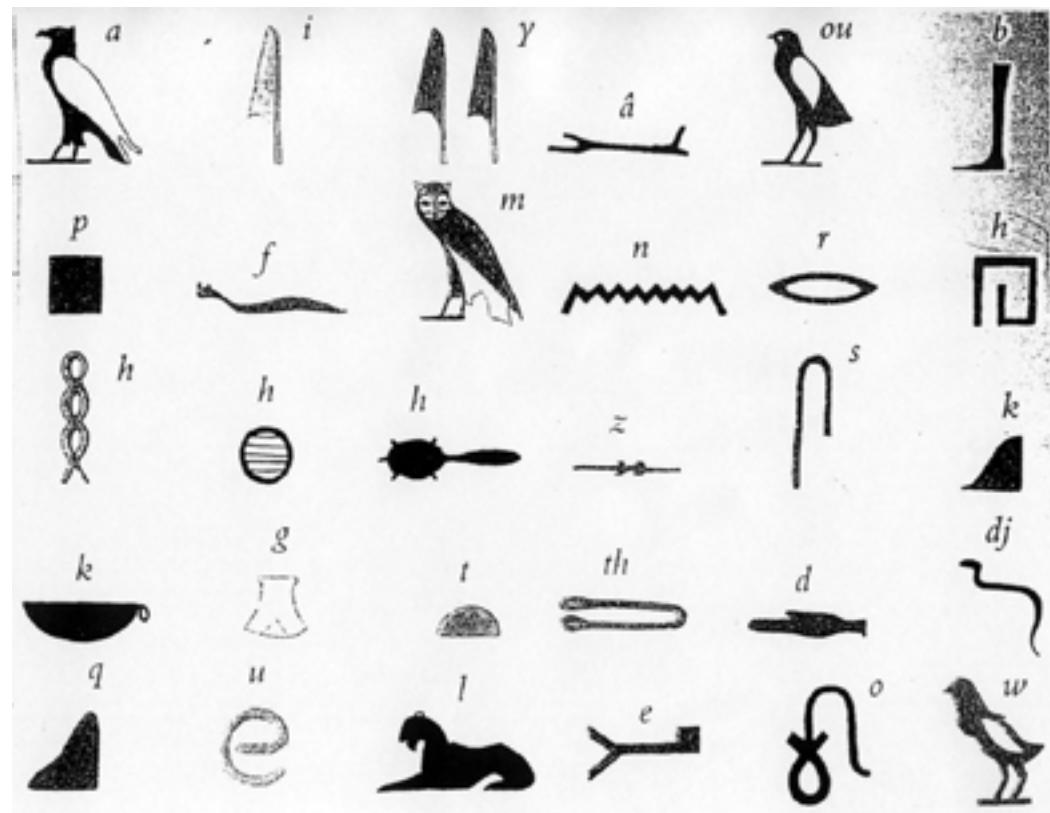
The Egyptians carved these pictographic forms on temple walls and tombs, and they were also painted over stone, coffins, statues and monuments.

Hieroglyphics was the written form priests of the ancient civilization of eastern North Africa used. The word hieroglyphic means sacred writing. The language of this ancient civilization, most commonly known as Ancient Egypt, is the second longest in use, written around 3200 BC to the middle ages, remaining as a spoken language a while after.



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Egyptians had a keen awareness of the world around them and translated their observances through these hieroglyphic images, concerning their written form with realism. There are two classes of signs in hieroglyphic writing. Sense signs (ideograms), and sound signs (phonograms). Ideograms represent either the actual object illustrated, or some closely connected idea (i.e. a circle means the sun). Phonograms are signs that stand for sounds.





These pictorial forms can be read as a picture, a symbol of the image portrayed, or as a symbol for the sound related to the image.

Decorated tombs were only for the affluent; they were painted for an everlasting benefit of the owner, who expected to live in the afterworld as he had lived in earth.

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For example: Two separate characters create the sounds "man" and "date." They can be combined to form "mandate." This new word is completely different than "man" and "date" separately, but would look very similar to the separate characters.

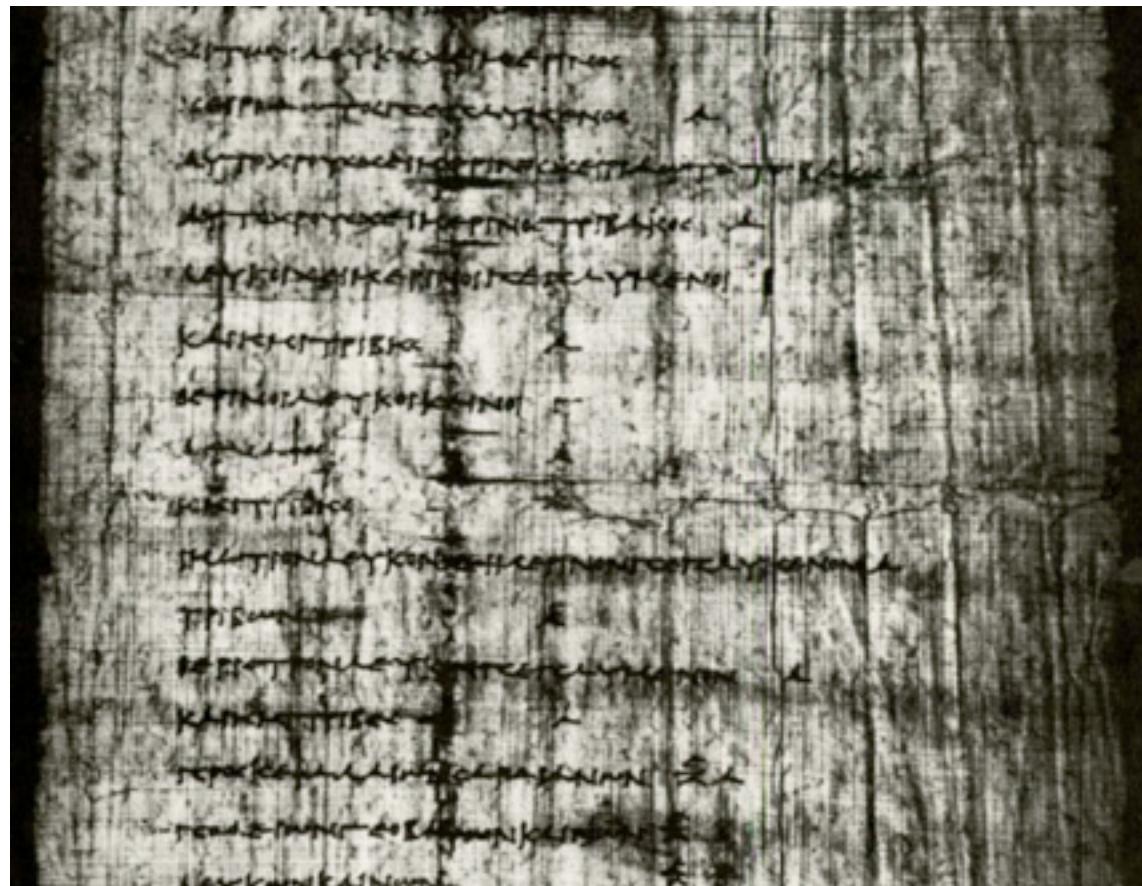


Many of these hieroglyphics were carved on stone slabs and walls on the pyramids, but others have been found in ink on large papyrus scrolls. There were approximately 700 hieroglyphs.



Papyrus

Most papyrus scrolls are very hard to date. They either have unreliable accounts of dates, or no dating information at all. Merchants commonly traded these scrolls, often tearing them into smaller pieces to sell and trade more. They have also been found in tombs, buried inside the sarcophagus. The majority of the scrolls found in tombs are covered with administration information or mathematical and medical data.



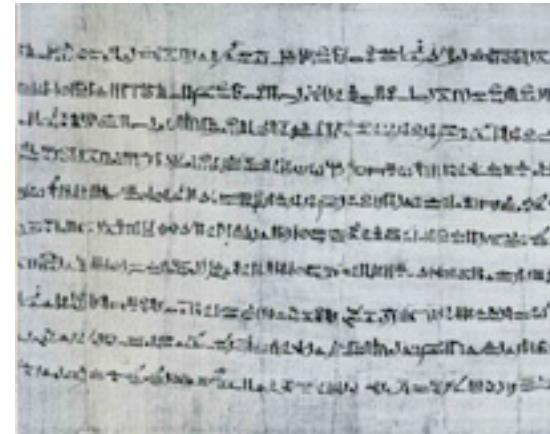
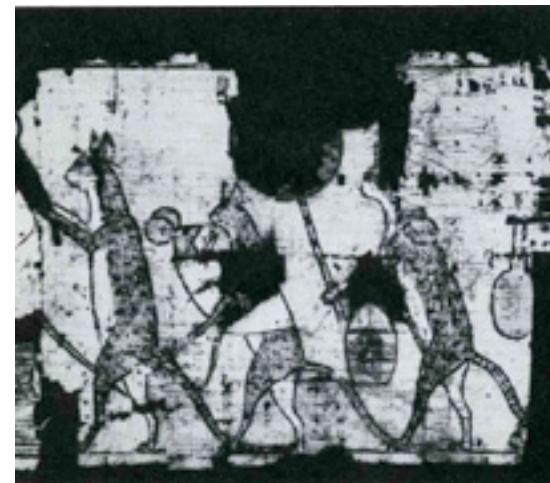
Instructions written on papyrus scroll; found in Cairo

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One medical scroll in particular, found in 1873 in Luxor, Egypt, was over 20 meters long. It is the longest medical papyrus scroll found so far. Due to the fragile nature of papyrus, the edges were covered with a protective strip, or the margins were left blank. The red ink indicates the start of a new paragraph, or anything important; like a title or headings.

Image of papyrus showing the red ink the author used to denote importance





Images of papyrus from The Book of the Dead

The Chinese Contribution

The Chinese culture may have been around since 4000b.c.
Although there are almost no concrete facts that can prove it,
legends can date back even further than previously thought.

食	馬	高	麻	黑	飛
身	車	足	金	長	門
羽	老	肉	艸	屯	衣
夕	大	女	目	穴	言
干	心	手	石	禾	貝
木	毛	火	爪	牛	生
𠂇	水	犬	大	犬	
女	支	支	穴	竹	
山	工	方	竹	米	
巾		日			



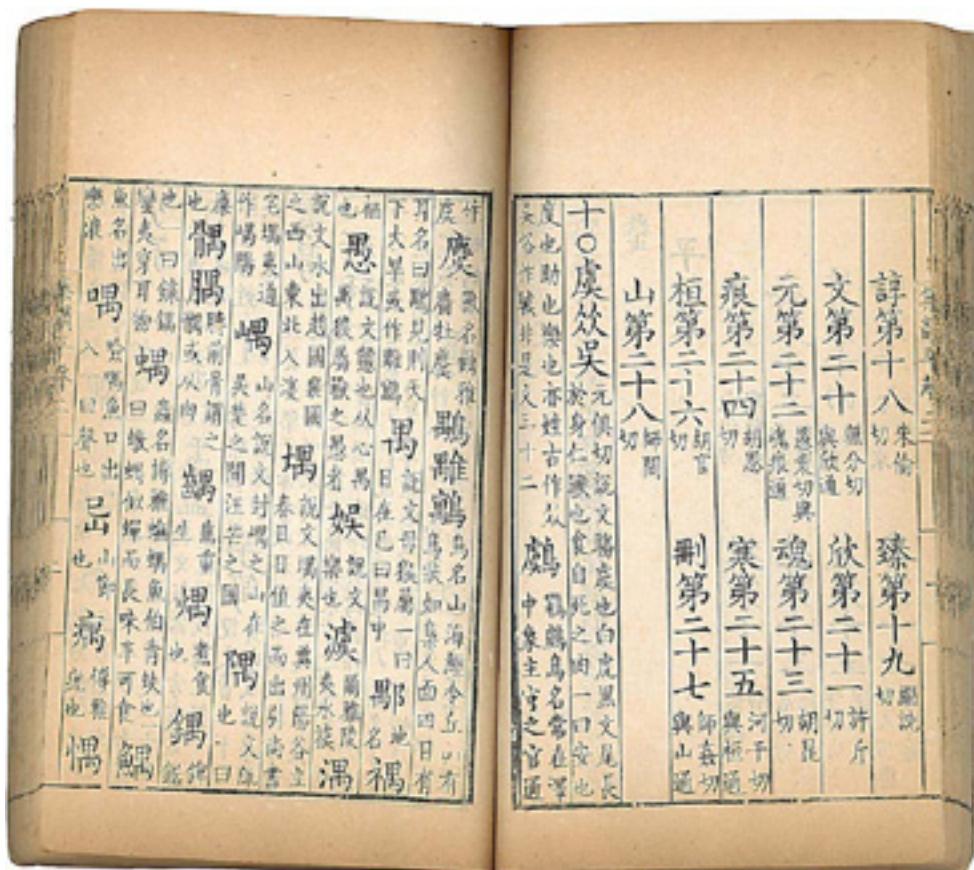
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Chinese writing may have been influenced by Cuneiform, but there is no clear connection between the two. The earliest Chinese writings were probably from the Yin Dynasty (1766-1122 B.C.) The many different word-characters indicate that people of the Yin Dynasty were extremely intelligent, and therefore able to use every character with relative ease.

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"The problem of the origin of Chinese writing is still open."

-David Diringer



The Chinese writing is thought to have begun in Central Asia, but remains unconfirmed. Early Chinese was a very complicated written language, because each word had its own symbol.

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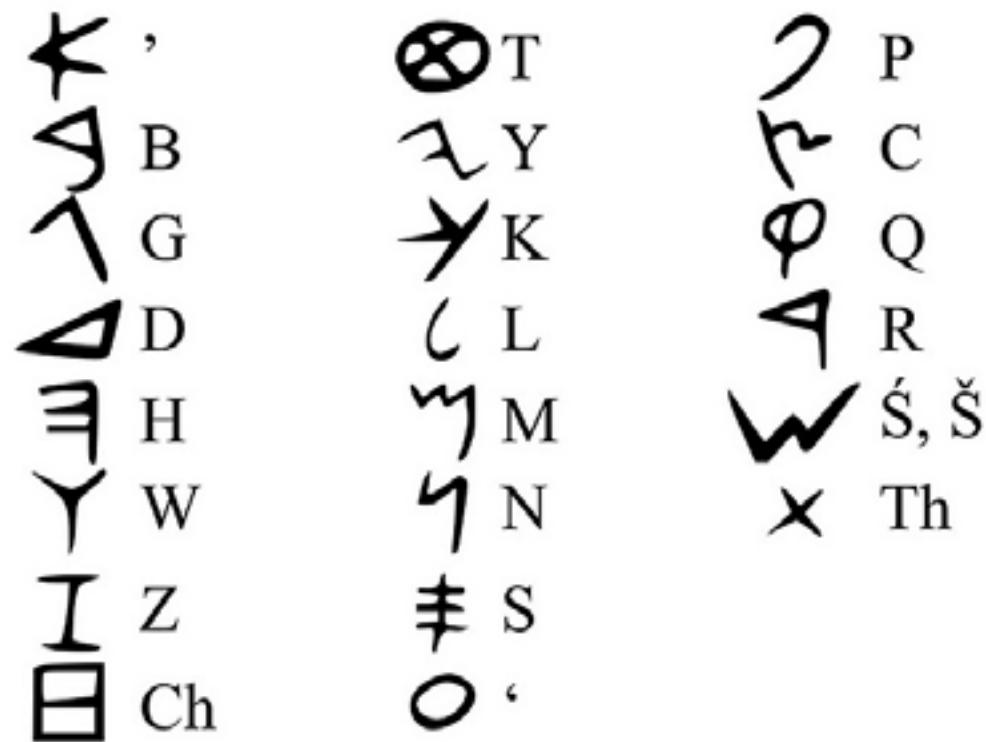
阿 曼 达 芬 什 行 森
布 瑟 楚 利 森

The Chinese writing style changed from pictograms to the modern style because of the use of new writing tools. A narrow bamboo stylus was first used on silk or slips of bamboo, which made it very easy to make curved lines that were all equally thick. Bronze tools shaped like knives were used to engrave characters into harder surfaces like stone. The invention of the "pi" made with elastic hair made it much easier to write the symbols. Pictograms were no longer used as a formal way to write.

Phoenician Alphabet

Phoenicia was all that area in between Mesopotamia and Egypt. Around the 2nd millennium BC a new type of script documented in monumental inscriptions in stone and bronze, was invented in Babylon. With about a hundred signs some were inspired from the Egyptian hieroglyphs. Adopting the Babylonian script, a new alphabet known as Phoenician, came to birth. It is still unknown exactly where it was originally invented.

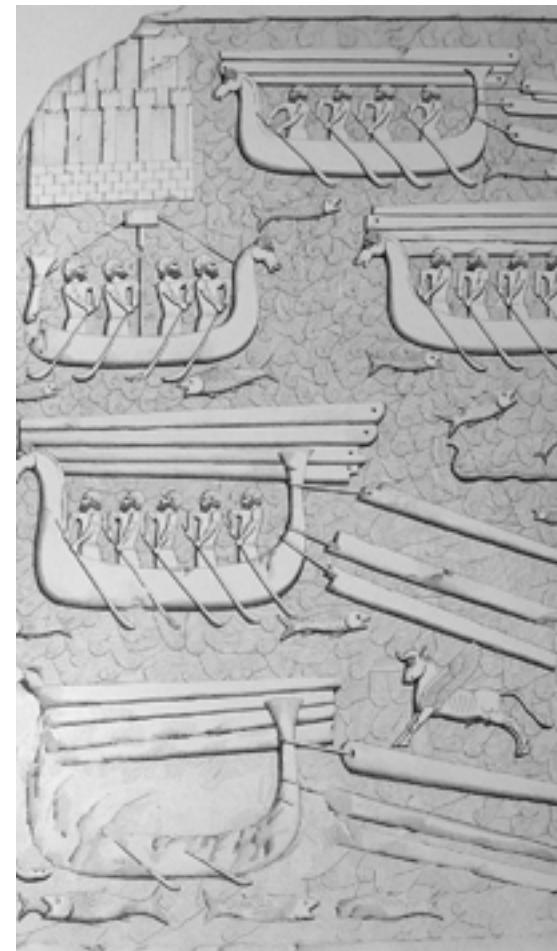
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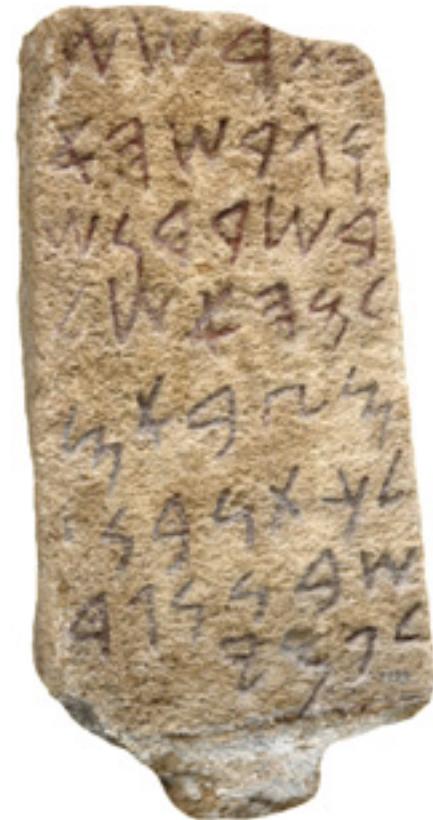


The Phoenician alphabet contained a set of 22 symbols.

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The Phoenician alphabet contained a set of 22 symbols, providing a huge step forward of processing and delivering information. One sound was represented by one symbol, making it very easy to learn compared to the Egyptian Hieroglyphs. Many variants were adapted around the Mediterranean, giving rise to the Greek, Old Italic, Anatolian and Paleohispanic scripts.





Images of Phoenician scripts in parchment and stone, and a Patera.

Greek Alphabet

The Greeks created their own alphabet by adopting the Phoenician alphabet. They introduced the vowels "a, e, i, o, u" changing five of the Phoenician consonants. Greek writings were originally written from right to left, and letters could be facing any direction depending on which row it belonged to.

PΕΜΒΑ
ΩΤΑΒΑΚΜ
ΟΔΙΟΥΧΜΕΝ
ΑΤΩΔΑΗΑΚΑΤ
ΙΡΞΤΙΜ
ΥΥΟΙΓΙΑ
ΑΕΛΩΔΗΕΩ
ΟΔΙΟΥΕΣΤΩΔ

The Greek Alphabet is a set of twenty four letters.

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ΙΑΣΙΑΕΤΕΣΙΝ ΚΑΙ ΕΠΙΜΑΝΤΑΝΑΜΜΙΓΗΤΡΑΤΟΝ
ΓΕΝΥΓΕΤΗΚΑΙ ΚΡΙΣΣΑΜΑΤΑΔΕΚΥΜΑΙΝΑΝΤΩΝ ΛΕΙΝ
ΙΑΚΑΤΑΣΚΑΦΑΙ ΔΙΑ ΜΑΝΕΙΡΙΑ ΤΕΝΑΕΣΣΕΛΛΑΝΙΚΕΣ ΚΑΙΑ
ΤΑΜΕΝΗ Η ΙΑΚΑΜΛΕΣΑΤΕΝ ΒΑΝΝΕΑΝ ΠΙΟ ΛΑΝΑΡΩΝ ΝΑΕΣΕ
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ΛΗΚΕΤΙΜΕΔΛΛΕΤΕ~~Σ~~ΓΝΥΤΤΕΜΕΝΤΕΤΡΑΩΝΙΠΡΑΝ
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The Greeks eventually changed to writing from left to right as we do today. It is the first and oldest alphabet to include vowels and consonants with separate symbols.

Roman Majuscules

Majuscule letters refer to capital or upper case letters. During the time when they were created, the general population did not understand written language, so there was no point in using both lower and uppercase letters in the same document. In contrast, the minuscule forms of the same letters are very similar. They were developed from writing the majuscule letters quickly, which led to more rounded characters.

MATRON IS·A
FLIABVS·M·M
ARIVS·KGCEH
DPQYZJUW

Capital letters were often used for type setting to create emphasis. When written in Latin, however, it became harder to read because capital letters lack the ascenders and descenders of lower-case letters. Eventually, minuscule letters were integrated into most forms of written language.

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The Romans were greatly influenced by the Greek culture through commerce and conquest. They adopted the Greek alphabet together with some Etruscan influence from Italy. Changing many of the Greek symbols "alpha, beta, pi, gamma", individual characters we now use "A", "B", "C", etc were created. This new alphabet was inscribed on all ancient monuments, temples and other architecture of the Romans.

CAPITALIS MONUMENTAL

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SQUARE CAPITALS

Square Capitals are a version of Monumental Capitals, but instead of being written with ink on parchment paper, they were chiseled on stone.

Roman Rustics

Roman rustics were derived from "square capitals." They became very popular and were used extensively. The B, F, and L all run well above the baseline of the letters in the line above them. These letters were primarily used in manuscripts, and completely disregarded when it came to book hand.

FOR MANGE ÅAR SII
MÆGEI AF SMUKKE I
FOR REI AI BLIVE PY
BRD SIG EL OM COME
FOR AI VISE SINE N
TILME PAA DAGEN, OG
I RÅADEL, SAA SAC
OBEN –

Roman scribe laboriously paints symbols onto parchment paper.



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RUSTIC CAPITALS

Rustic Capitals are the first set of condensed letterforms. They were designed in order to save parchment space and ink.

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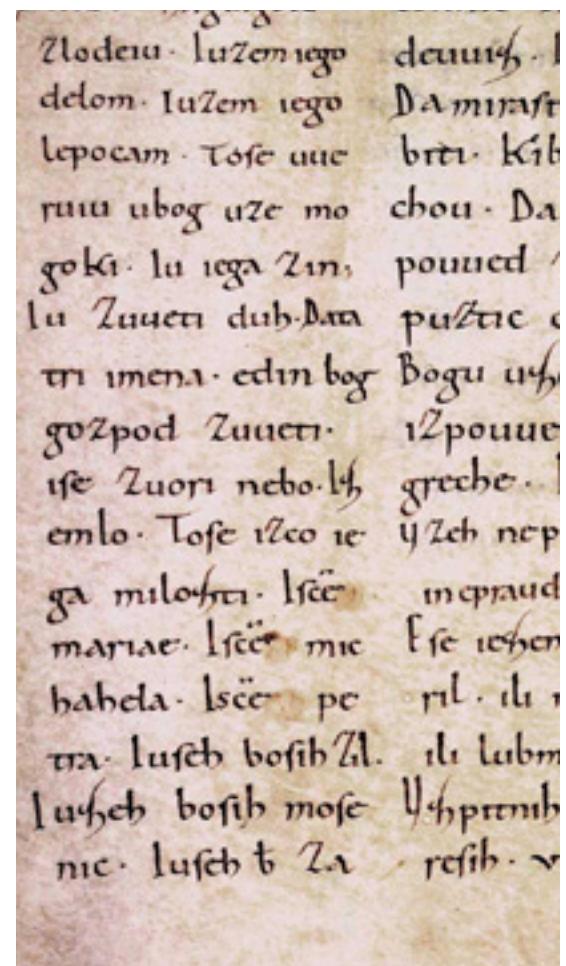
CAPITALLS.RUSTICA
ABCDEFHILKL
MNOPQRSTUUVW
XYZ

41. Hobart 198

A 200-page manuscript represents four to five months of work, and 25 sheepskins of parchment.

Carolingian Minuscules

English Caroline Minuscule allowed English scribes to resume writing an international script. During the early 9th century, minuscule was more standardized than most other forms of script. Although it was still elegant, this style of writing abandoned the ligatures and flourishes of its earlier form. In England, minuscule was used for charters and books when it was written in Latin. A key feature of Carolingian letters is the beautiful, rounded form of each letter.



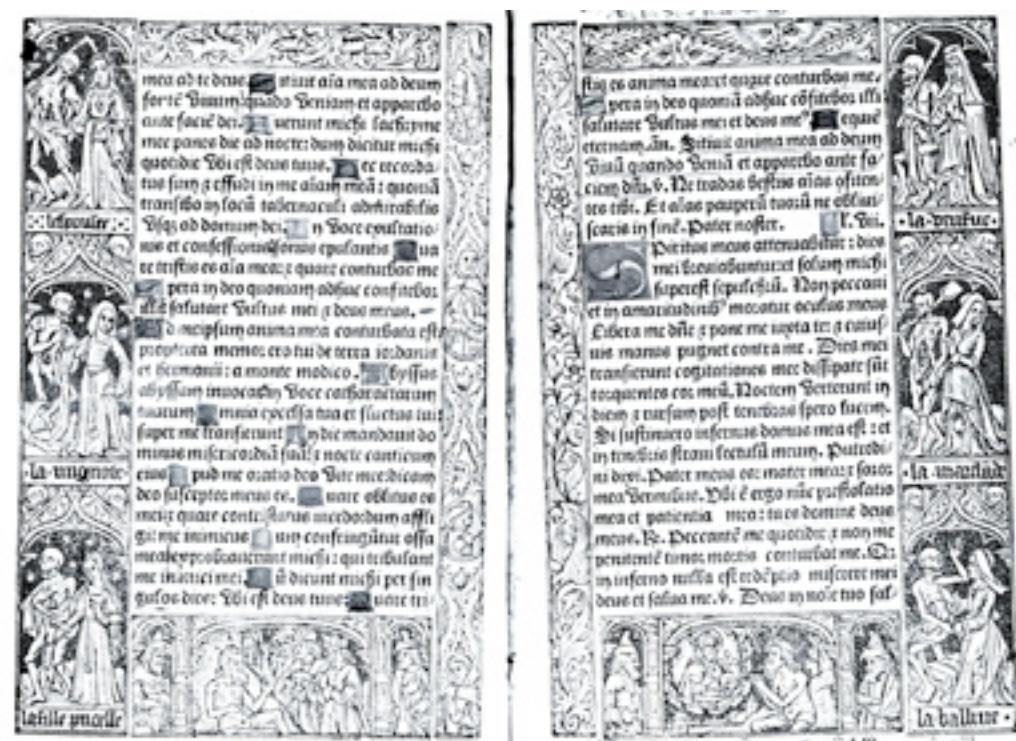
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Trajan	A B C D E F G H I K L M N O P Q R S T V Y Z
Rustic	λ β γ δ ε ζ η ι κ λ μ ν ο ρ η σ ι υ χ ύ
Greek Uncial	ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
Uncial	ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
Half-Uncial	αβγδεζηθικλμνξοπρστυφχψω
Visgothic	abcdeſghi klmnoꝝrstv xy
Luxeuil	abedꝝghi klmnoꝝrstv xy
Beneventan	abedſghi klmnoꝝrstv xy
Caroline	ab c d e f g h i j k l m n o p q r s t u v w x y z
Insular	ab c d e f g h i j k l m n o p q r s t u v w x y z
Protogothic	ab c d e f g h i j k l m n o p q r s t u v w x y z
Textualis quadrata	ab c d e f g h i j k l m n o p q r s t u v w x y z
Fraktur	ab c d e f g h i j k l m n o p q r s t u v w x y z
Humanist	ab c d e f g h i j k l m n o p q r s t u v w x y z
Times	ab c d e f g h i j k l m n o p q r s t u v w x y z

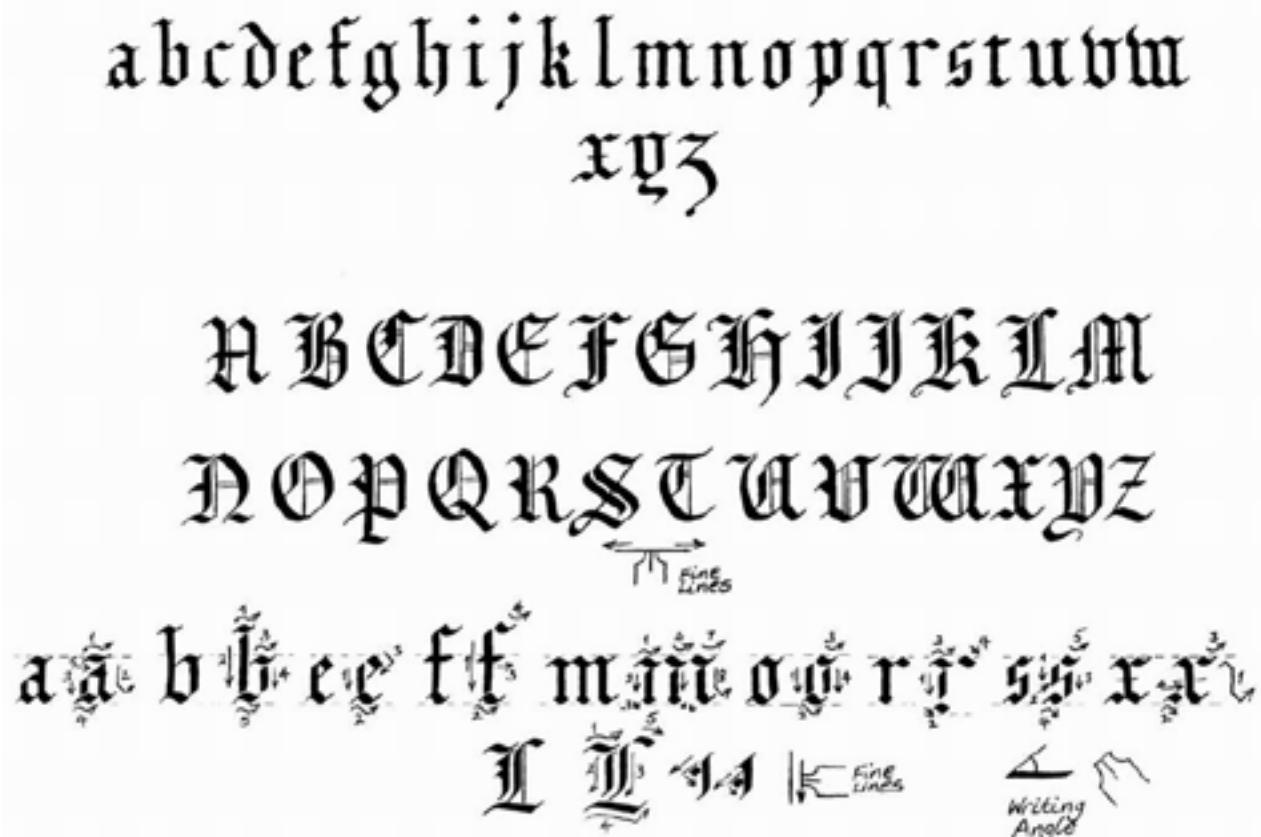
Early to modern writing styles

Blackletter

Carolingian Minuscule is the direct ancestor of Black letter, also known as Gothic script or Gothic minuscule. This typeface was used throughout Western Europe from approximately 1150 up to the 17th century. Fraktur is a notable script of this type, and sometimes the entire group of faces is known as Fraktur.



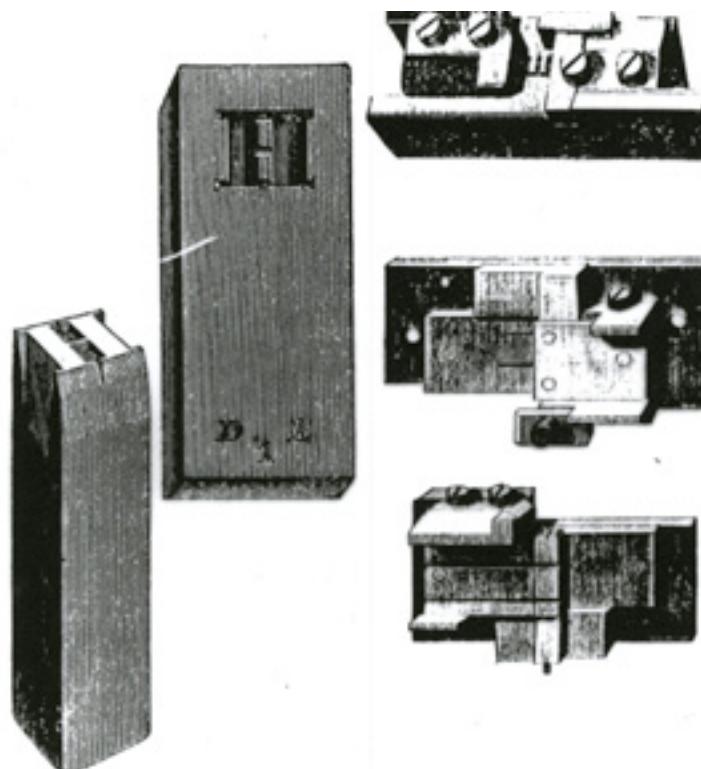
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Carolingian minuscule took too long to be made, with the printing boom of books a new fast typeface had to be invented, giving birth to Blackletter.

Gutenberg Printing

Parchment began to be replaced by the invention of paper and letterforms were now in stamps of wooden blocks. Johannes Gutenberg invented mechanical movable type, boosting the Printing Revolution.



Movable type for printing press began around 1450.

Genesij

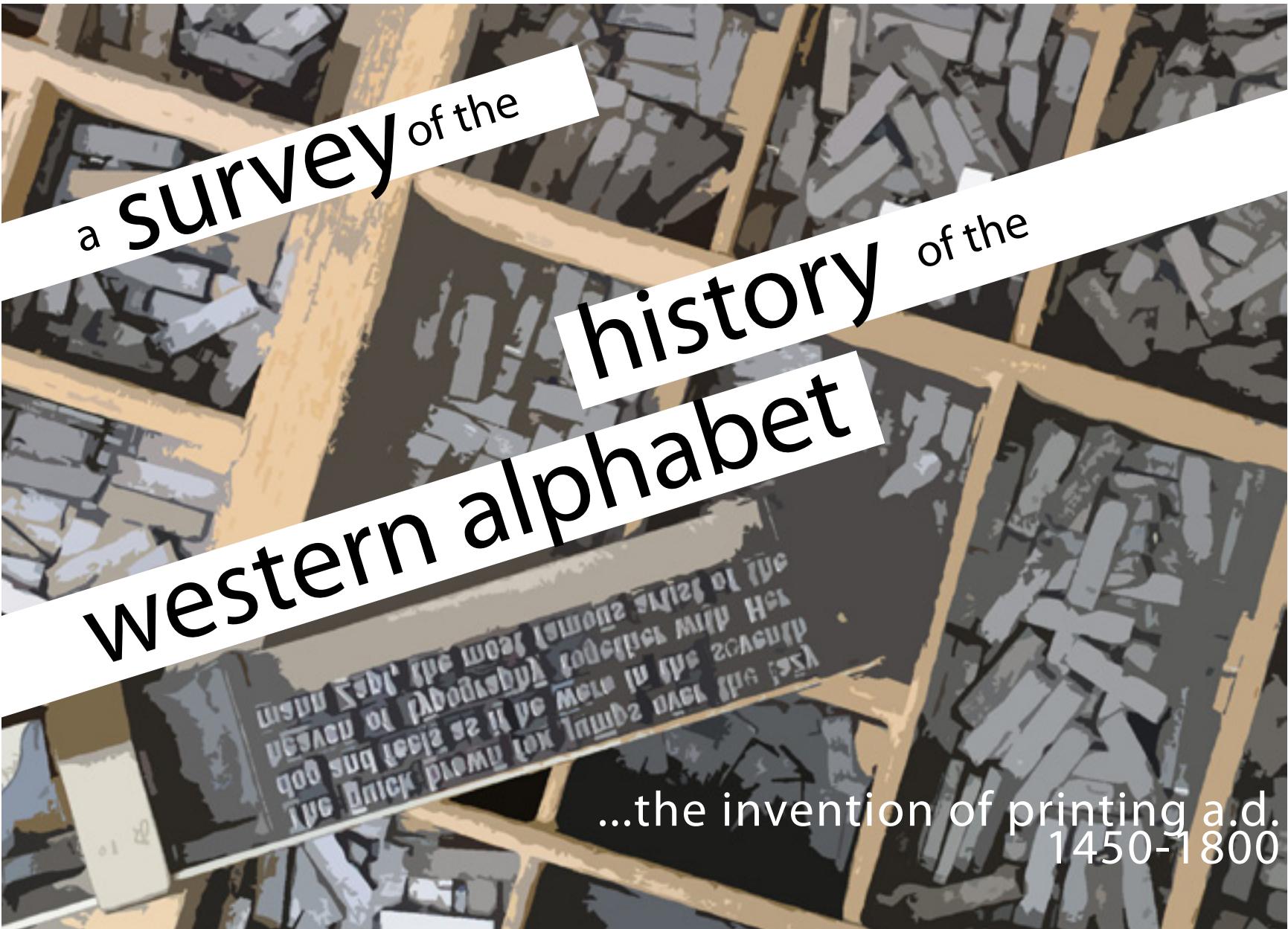
Quicquid liber beredit quod nos generis.
A principio creauit deus omnia dicimus.
et omniam. Item autem erat firmamentum et
vacuum: et cuncta erant super faciem abissi
et spatio domini separatae super aquas. Diximus
deus. Fiat lux. Et facta est lux. Et videtur
deus lucem quod esset bona: et diuidit lucem
a cunctis appellatis lucem diuinam et
terram et aquas. Factus est uesper et
marte dies unus. Diximus quod deus. Fiat
firmamentum in medio aquarum: et diuidi-
dat aquas ab aqua. Et fecit deus fir-
mantum: diuidens aquas que erant
sub firmamento ab his quae erant super
firmamentum: et facta est terra. Vocauimus
deus firmamentum terrae: et facta est uesper
et marte dies secundus. Diximus uno deo.
Congregatus aque que sub celo sunt in
locis unius et appetivae aidae. Et facta est
terra. Et vocauimus deus aidaem etiam:
congregatio uelut aqua appellauit
maria. Et videtur deus quod esset bonum: et
aer. Huiusmodi etia herbae viventes et
facientes semina: et lignum primum factum
factum iuxta genus suum: ut semina in
seuendipio sit super terram. Et facta est terra. Et
proculiter circa herbae viventes et facientes
semina iuxta genus suum: lignumque facientes
factum et habentes omninoque seminaria locum
specie suam. Et videtur deus quod esset bonum:
et facta est uesper et marte dies tertius.
Diximus autem deus. Fiant lumina in
firmamento eius: et diuidatur deus ac
uocatur: sicut in signa et ipsa et deo et
annos: ut lucem in firmamento eius et
illuminaret terram. Et facta est terra. Fecimus
deus duo lumina magna: lumina et
marte ut pessime dicitur et lumina minima
ut possit uocari et stellae: et posuit eas in
firmamento eius ut lucemur super terram: et

possent diuinum ac nocturni: et diuidatur lucem
et uocatur. Et videtur deus quod esset bonum:
et facta est uesper et marte dies quartus.
Diximus etiam deus. Producatur aquae copiale
et annae viventes et uolantes super terram
sub firmamento eius. Luminis deus acc
grandebat: et omnium animalium annae
mirabilis quae producuntur aquae et species
suas: et omnes uolantes locum gerunt suum.
Et videtur deus quod esset bonum: benevolens
deus dicens. Cedic et multiplicamini: et
replete aquas maris: ausus multiplicamini
super terram. Et facta est uesper et marte
dies quintus. Diximus quod deus. Pro
ducatur etiam animalia vivente in genere suo
luminosa et copia: et bestias nere locum
species suas. Factus est terra. Et fecit deus
bestias nere iuxta speciem suam: iumenta
et omnium reperire terrae in genere suo. Et
videtur deus quod esset bonum: et aer. Faci
murus hominem ad imaginem et similitudinem
nostri: et perficerit pilosus maris: et uol
alibus nisi et bestiis omnibus: et omnibus
repelli quod mouentur in terra. Et creauit
deus hominem ad imaginem et similitudinem
sua: ad imaginem domini creauit illi: ma
sculam et feminam creauit eorum. Benedic
te illo deus: et aer. Cedic et multiplicamini
et replete terram: et uocatur etiam deus
animalium pilosus maris: et uolantibus nisi
et omnibus animalibus qui mouentur
super terram. Diximus deus. Ecce deus uobis
omni herbae effluentem suam super terram:
et omnibus signis que hinc in se uenient
semine genia sunt: ut semina nobis in eius
et mundis aiernis: et terrae: omnibus: uolenti
eius et omnibus que mouentur in terra: et in
quibus est anima vivens: ut habeant ad
uocandum. Et facta est terra. Vidi deus
mundus que fecerat: et erat ualde bona.

First Page of
Gutenberg's Bible.
This is a square
compact textura
usually used in
German scribes.

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- <http://historyofscience.com/G2I/timeline/images/vergilius_augustus.jpg>
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- <<http://www.tug.dk/FontCatalogue/rustic/rustic.png>>
- <<http://wavedancing.net/service/customcalligraphy/amanda.jpg>>

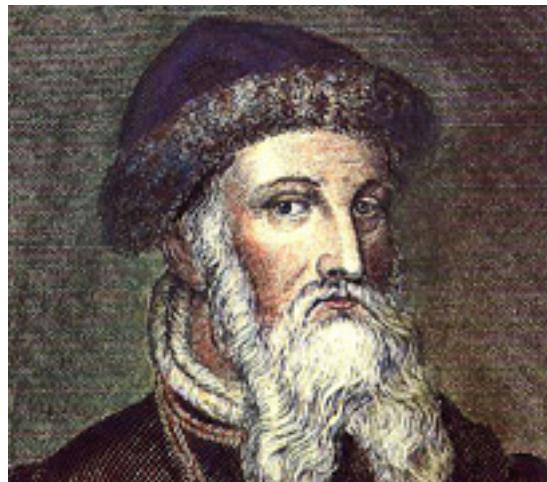


a survey of the
history of the
western alphabet

...the invention of printing a.d.
1450-1800

the Invention of Printing

...johannes gutenberg



Johannes Gutenberg is responsible for inventing a printing press with movable type. This advancement in technology revolutionized how texts and documents were printed, allowing the distribution of information to be quick and more accessible to the masses.

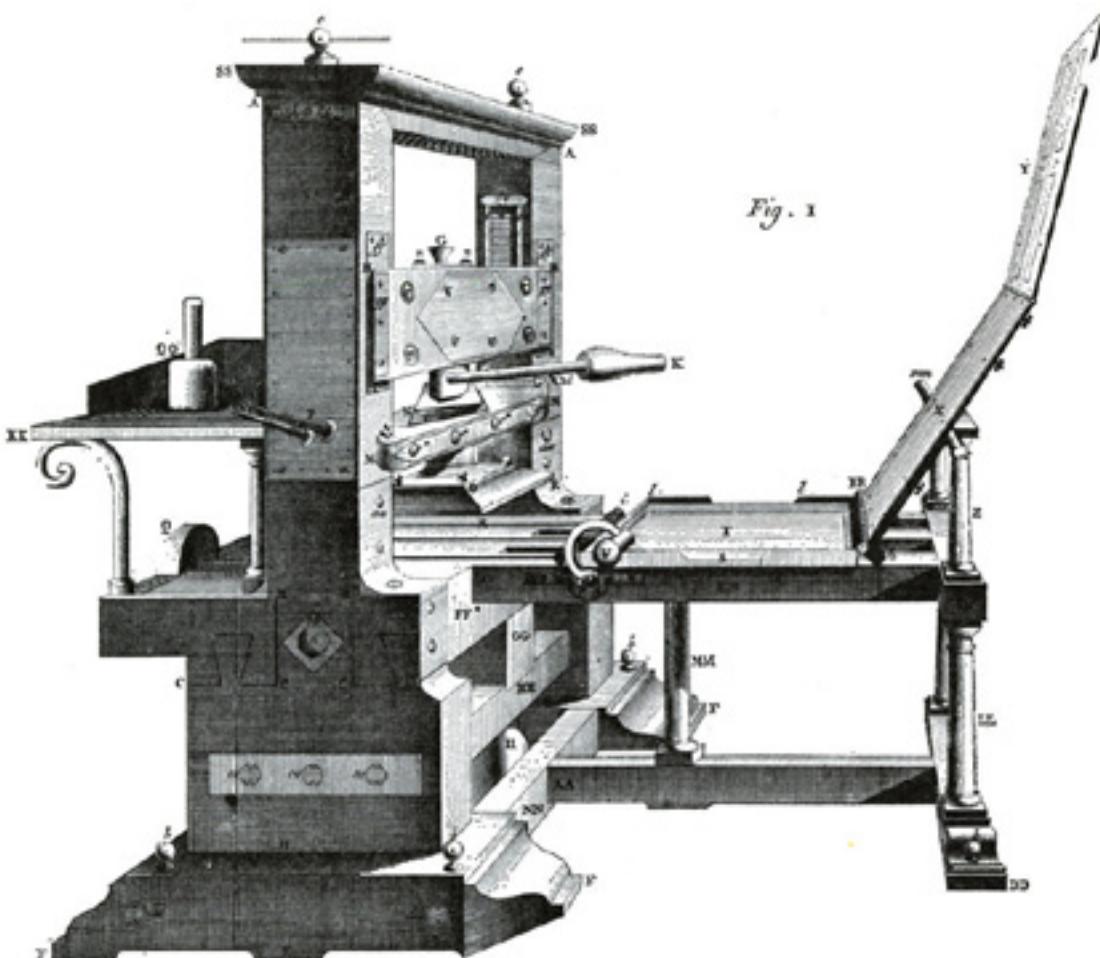


Discover Gutenberg

Click the image to view a clip of the exploration of Johanned Gutenberg and his contributions as the inventor of the printing press.

the Invention of Printing

...the printing press



The Gutenberg Press

Inspired by a screw type wine press widely used in Rhine Valley.

Ink was rolled into the movable text, then pressed on a single sheet of paper.

Created the Gutenberg Bible which was the world's first printed book.



Some think the expression "mind your p's and q's" derived from the attention to detail printers took to locate and then replace the moveable type pieces in their proper bins.



GILL SANS
John Gill was born February 22, 1882. He attended art school from an early age and at seventeen, his designs won a bronze medal at the Paris Exposition. After graduation he worked for the London Type Foundry, where he produced his first typeface, "A" (1906). In 1910 he founded the International Advertising Club, where the typeface "Gill Sans" was greatly appreciated. In 1918, Leslie H. Orme followed by creating about thirty-five typefaces and designs. Gill Sans is one of the most popular typefaces. It is still used in commercial signs, post offices and airports and appears on the front page of almost 200

Johann Fust and Peter Schoffer

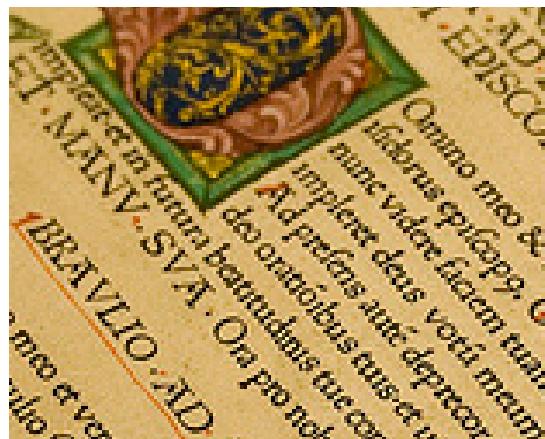


In order for Johann Guttenberg to finish his product, he needed some extra sums of money; and that is where Johann Fust came in. Fust lent Gutenberg the rest of the money needed to finish his contraption, making Fust co-owner of the printing press. But of course, later when the money didn't manage to get itself back to Fust, he became sole owner. Johann partnered up with his son-in-law Peter Schofferto continue on Gutenberg's work. They were the first to print in color in 1457, and together, they published and printed many famous works. Some are the Psalter and the Biblia Sacra Latina. They primarily used the colors black, red, and blue in their work.



the Invention of Printing

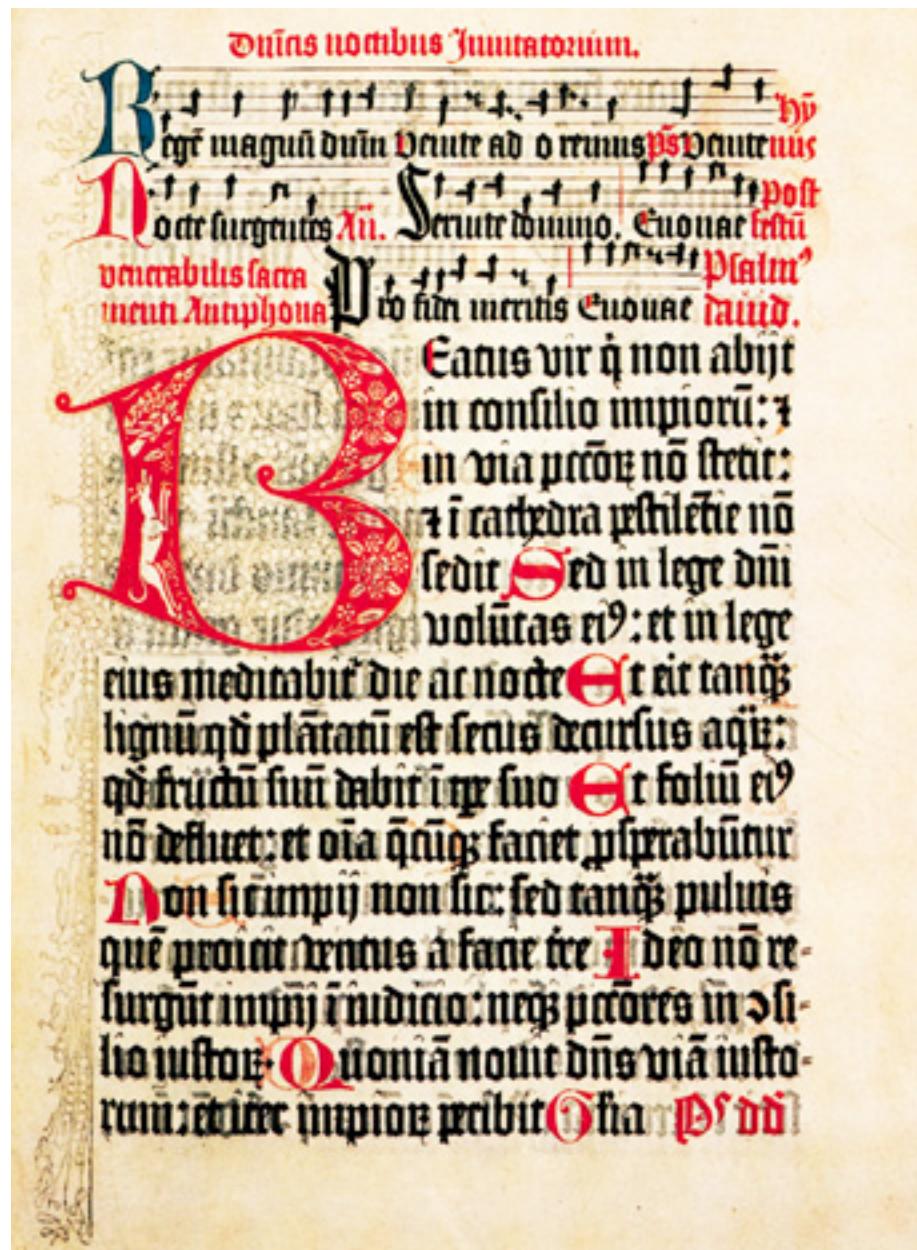
...the mainz psalter



The Mainz Psalter is the earliest dated example of printed matter issuing from the new moveable print technology of Johannes Gutenberg.

A psalter is a volume containing the Book of Psalms and which often contains other devotional material.

It is printed on vellum using black and red inks, with two-color initials, manuscript music, and large colored capitals printed in blue and red.



A page from the Mainz Psalter of 1457. Printed by Johann Fust and Peter Schoffer.

the Invention of Printing

...incunabula



Refers to the earliest form of printed media named after the Latin word, cunae, meaning to cradle. Each page was painstakingly hand carved to create each page before printing and binding. Later, movable type was introduced for use on a printing press made famous by Johann Gutenberg.



the Invention of Printing

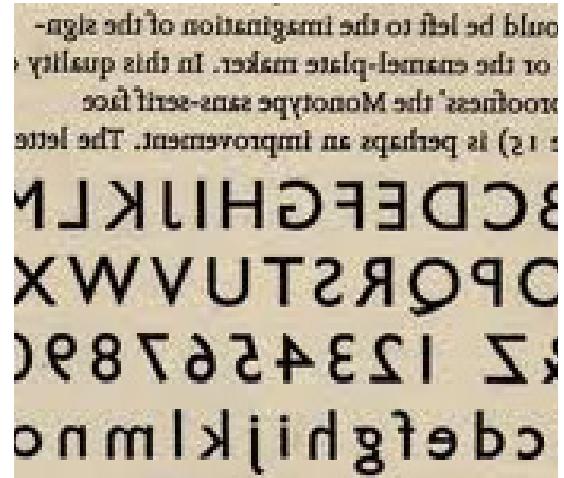
...german illustrated book



Woodcut illustration began in the last quarter of the fifteenth century and lasted for roughly 100 years.

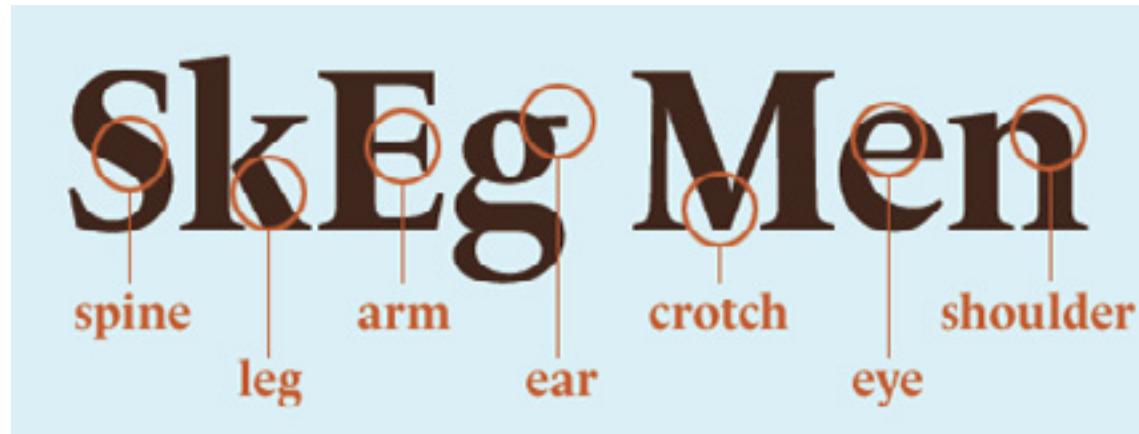
Each image was carved by hand to accompany new texts.

One of the great advantages of woodcuts is that the blocks could be placed in the same framework as movable type and printed in the same press.



the Invention of Printing

...the anatomy of a letterform



Throughout history, type designers have assigned human characteristics to describe the details of their new type creations.

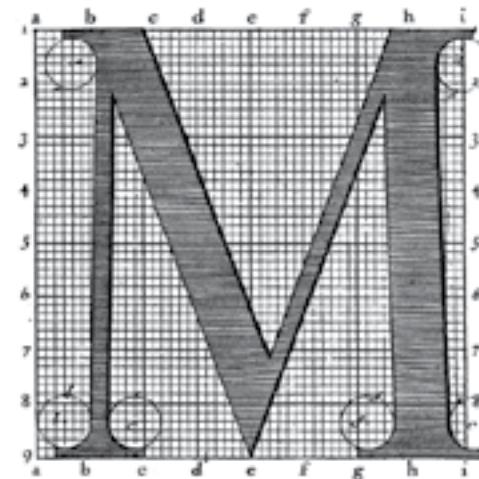
- The arm of an E.
- The crotch of an M.
- The tail of a Q.

Nature and architecture have also inspired the naming of anatomy in typeface design.

- The stem of a capital D.
- The beak of a serifed typeface.
- The aperture of a C.
- The crossbar of an H.

"I was killing time and pain at a nearby bar called The Ear, so named because the two ribs of the 'B' in the neon sign that read 'Bar' had burned out years ago. So had most of their patrons."

-- Kinky Friedman, 1998.



The Anatomy of Type

Anatomy of Type

Click image to view a clip of an brief animation showing various type anatomy.

the Invention of Printing

...the anatomy of a letterform



Sculpture by Andreas Scheiger

Insight to how some type setters view the anatomy of type when constructing new fonts.

the Invention of Printing

... the blackletter

The “blackletter” typeface evolved from early handwritten scripture from biblical and religious writing. Blackletter was the first to be used within moveable type printing presses including the production of the Gutenberg Bible. Now widely known as “Old English”, the typeface is characterized by dense strokes with elegantly decorated caps and serifs.

Oldstyle typeface are distinguishable from humanist types by the horizontal rather than oblique or sloping crossbar of the lowercase e.



German Text.

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
1 2 3 4 5 6 7 8 9 0.

the Invention of Printing

...roman typefaces



Roman typeface was characterized by sharp serifs that were created from a chisel and was widely used as the font for inscriptions on monuments and buildings.

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

The normal typography style in which the vertical lines of the characters are straight up and not on an angle. It is the opposite of italics, which uses slanted lines.

By comparison with black letter, it was a simple, straightforward, unembellished shape.

Aldus Manutius

Famous Venetian printer, Aldus Manutius, embarked on his journey as a tutor for the elite. One of the families he served was the Pio family, whose financial support led to the opening of his very own printing shop in Venice; the Aldine Press (later to be taken over by his son). He focused on the Greek and Roman classics to print. In one of his works, he published a five-volume set of the works of Aristotle, which was among one of his most famous editions in 1498. In each book he printed, his infamous insignia was placed in each one of them. It is the symbol of the "Dolphine and Anchor" and based on the ancient proverb "Festina lente" (Hurry up slowly), one of his mottos. Manutius printed many scholarly editions that took up much resources and effort; to save space, he used the type designed by Francesco Griffo that was italicized. It was the first italic type to be used in books.





Aldus Manutius insignia of the "Dolphine and Anchor" with his name attached to it.

Francesco Griffó

Francesco Griffó began his typographical career around the late 15th century alongside one of the most important publishers in the day, Aldus Manutius, in Venice. There he designed perhaps some of the most important typefaces for the printer. Griffó invented types specifically and solely for the printing machine, not for a hand-written substitute, making him the first modern type designer. The first one that came out of his first project is called Bembo, which is the most modern of its time.

At the time, Griffó also invented the italic style of fonts, or *lettra grifa*. This, of course raked in a lot of fame for the printer Aldus Manutius.

Francesco Griffó died in 1518 as a result of great tragedy. Apparently, it is said, that during an argument with his son-in-law, he grabbed an iron bar and struck his son-in-law to the point of death. After that, he disappeared from history. Some say he was executed by hanging at that time.



Typographic Designers

Claude Garamond



(On the Left) Portrait of the late Claude Garamond. (On the Right) Sample of Garamond typeface.

Born in 1480, Claude Garamond was destined to become one of the first to specialize in typographical design. He started off his career training with the best in their field, from Simon de Colines to Geoffroy Tory in 1520. In 1530, his first type design is used in "Paraphrasis in Elegantiarum Libros Laurentii Vallae" by Erasmus. Garamond greatly influenced by Aldus Manutius designs. His type was a great highlight of the 16th century and became very popular. Even the king at the time took notice and ordered a Greek type to be set for him, by Garamond. Garamond type designs were, and still are widely used.

A B C D E F G H I J K
D P Q R S T U V W X
A É Í Ó Ø Ü a b c d e f g
n n o p q r s t u v w x y z :
i & 1 2 3 4 5 6 7 8 9 0 / \$

Nicolas Jenson

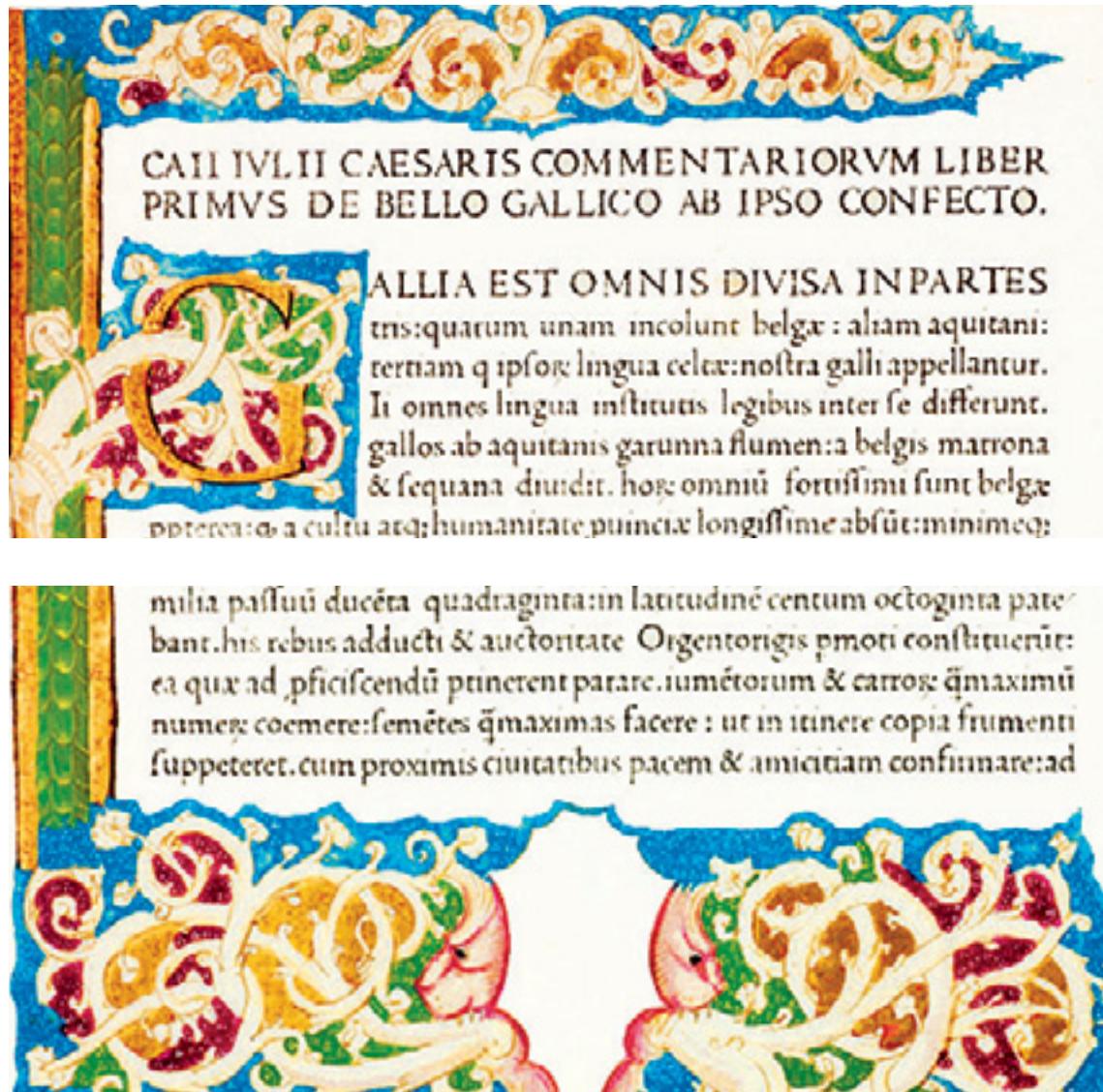
At the turn of the century, Frenchman, Nicolas Jenson was born in 1420. In 1458 he was sent to Mainz by Charles VII to study the new development of the movable-type printing press where he developed many important skills that would carry him on as one of the first founding fathers of "Roman" type.



Sample of original Jenson typeface.

His interest was equally in the spaces within and surrounding the letters as in the letter shapes themselves. Jenson began the steady 100-year shift away from Gothic to humanistic, or roman, typeface use across Europe. Jenson died in 1480.

Nicolas Jenson



"William Morris found
Jenson's books a perfect
fusion of 'art' with
'craft'".

- (Author)

Nicolas Jenson's earliest print of the most beautiful edi-
tions of Caesar.

No. 642 — 5 Line.

6 C

'HE JENSON Original Rom

No. 642 — 6 Line.

6 C

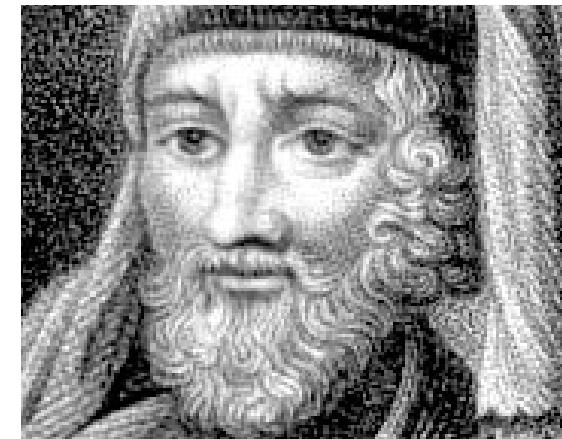
ARTISTIC Decorative

"There was only one source from which to take examples of this perfected Roman type, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson"

the Invention of Printing

...william caxton

prodidit) ab ægnocti
in octaua parte arie
tp̄is habēt' duo & ar



Caxton spent time in Cologne learning the art of printing. He returned to Bruges in 1472 where he and Colard Mansion, a Flemish calligrapher, set up a press.

In 1476 Caxton returned to London and established a press at Westminster, the first printing press in England.

re into zelande/ and for lacke of
nd, and wente to lande for to re
pm named sheffelde a mercer ca
or mette ,and spesually he axyd a
wys ans werde,that sh coude spe
archaut was angry,for he also
volde haue hadde egges/ and sh
henne at laste a nother sayd th

the Invention of Printing

...william caxton

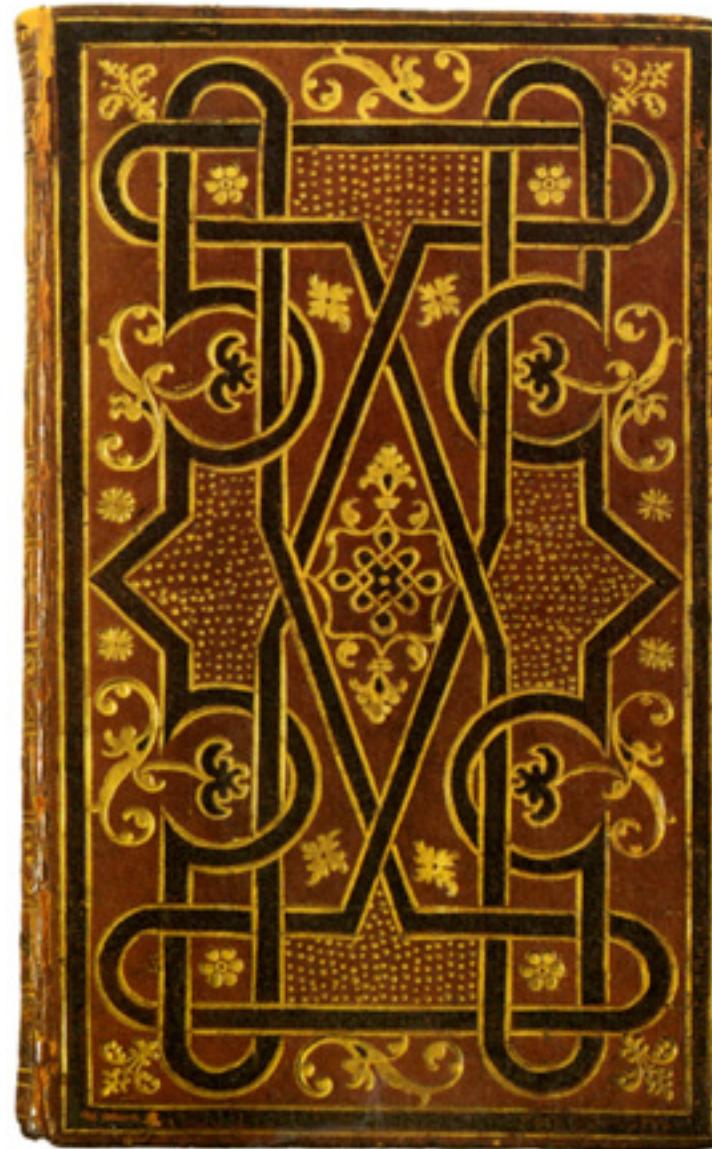


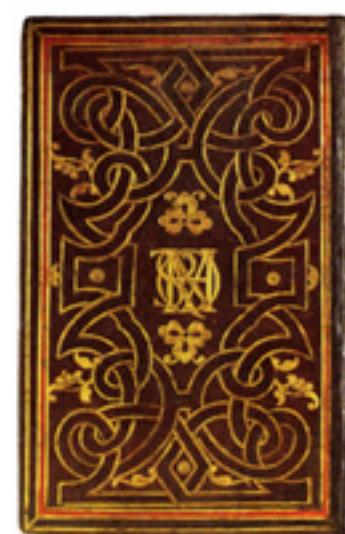
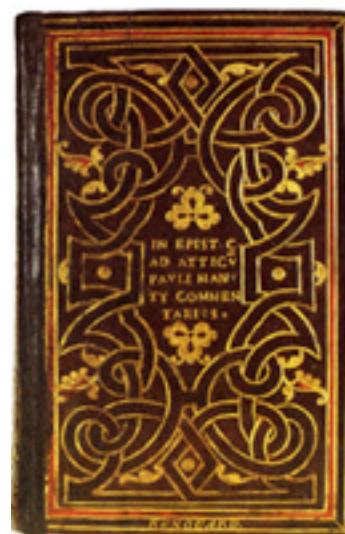
William Caxton showing his printing press.

Book Production

Book Binding and Paper Making

Once the notion of paper being used as a common everyday item blossomed, more paper mills began to pop up in every major area. That wasn't until the 15th century when Johann Gutenberg perfected movable type. Mass communication was born simultaneously. With newspapers, articles, posters, and advertisements everywhere, the printing industry began. And now, books became as accessible as ever. Also, bookbinding began to even out a bit. They were more uniform and, although varied in size, still seemed to fit a standard. Covers were illustriously designed and meticulously constructed. At this time, they began using a rounded spine instead of a flat one and inscribed the titles along the side.





Typical bookbindings of the 15th century.

With the invention of book printing spreading all over Europe, paper making mills spread as well. The first poster printed on paper was in 1470 by Peter Schoffer.



the Invention of Printing

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Louis Rene Luce

Engraver to King Louis XV



Engraver of the Royal Printing. His apprenticeship as a goldsmith allowed him to acquire great skill in engraving. In 1733 designed a series of types that were narrow and condensed, with serifs as sharp as spurs.



Luce published his *essai d'une Nivelle Typographie*(Essay on the new Typography) with ninety-three plates presenting the range of his design accomplishments.

Giambattista Bodoni

1740 - 1813

Italian engraver, publisher, printer and typographer of high repute remembered for designing a family of different typefaces called Bodoni. Director of the Royal Printing House of the Duke of Parma.

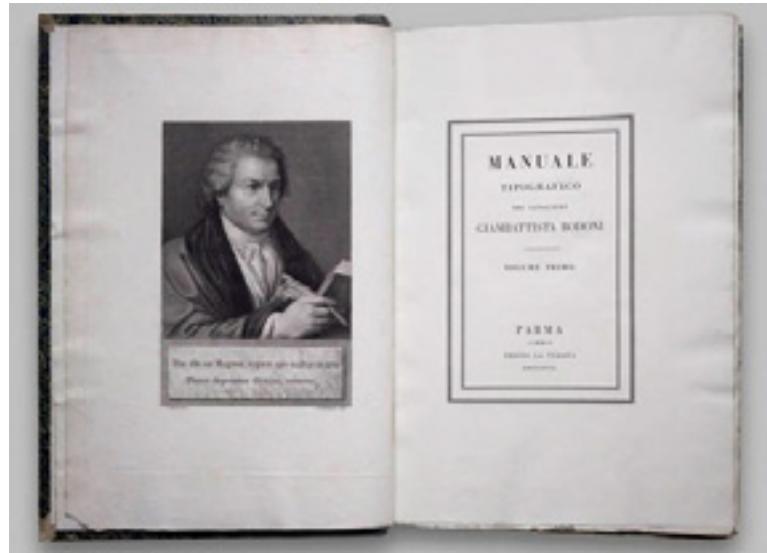
He did away with old-style letters and introduced a new clear simple type - the Modern typeface. His masterpiece was Homer's Iliad, which was dedicated to Napoleon who made him a Chevalier. Designed over 20 fonts before he died in 1813.



“The letters don’t get their true delight, when done in haste & discomfort, nor merely done with diligence & pain, but first when they are created with love and passion.”

-bodoni

Manuale Tipografico



The Typographic Manual of Giambattista Bodoni is considered the greatest monument ever constructed to the art of printing from metal types. A collection of 40 years of Bodoni work in typographic art.

Two volume work contains 142 Roman alphabets with corresponding italics, numerous script and exotic typefaces, and a collection of flowers and ornaments.

A a B b C c

Francois Ambroise Didot

1730 - 1804



First of the Didots to touch on type and bookmaking and was appointed as a printer by Comte d'Artois, the King's brother. By order of Louis XVI he printed and published a famous collection of French authors.

Didot perfected the printers' point system begun by Fournier. In 1780 he arranged for the making of papier velin, a wove sheet similar to the paper introduced by Baskerville.

In 1785 Benjamin Franklin placed his grandson, Benjamin Franklin Bache, to learn typefounding and printing from Francois Ambroise Didot.

Later Francois Ambroise had two famous sons who worked closely together.

Firmin Didot

1764 - 1836

Worked closely with his brother Pierre, who had become a printer. Firmin ran the foundry where he designed and cut the famous types used by his brother in the printing of the extraordinary Editions du Louvre. Napoleon appointed him director of Imprimerie Institution.



Involved in the development of stereotyping with which he was able to produce small books inexpensively, also involved in new techniques of paper and ink and printing by machine.

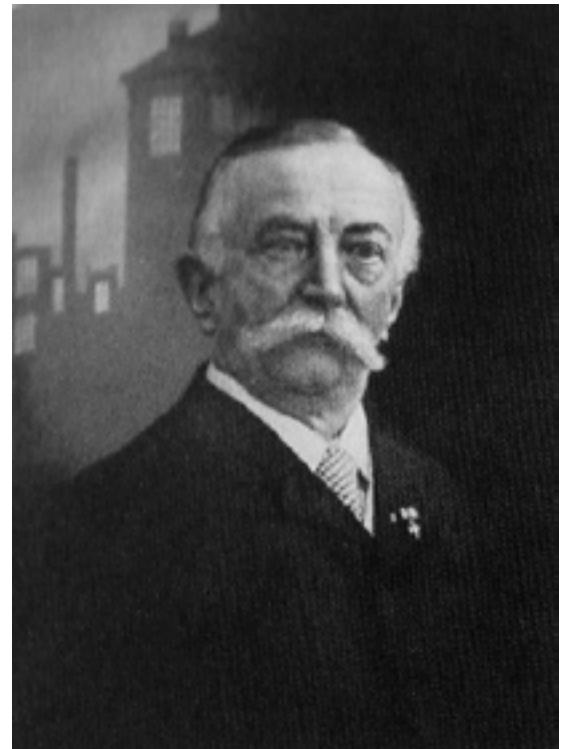
Aa Bb Cc

Hermann Berthold

1831 - 1904

Son of a calico-printer, some years after completion of his apprenticeship as precision-instrument maker he founded his Institute for Galvano Technology in Berlin.

He discovered a method of producing circular lines from brass and not, as customary at that time, from lead or zinc. His products became so popular that the print trade popularized the saying "As precise as Berthold brass".



In 1878 Berthold was commissioned to put an end to the confusion of typographic systems of measurement. With help from Foerster, came up with a basic unit of measurement.

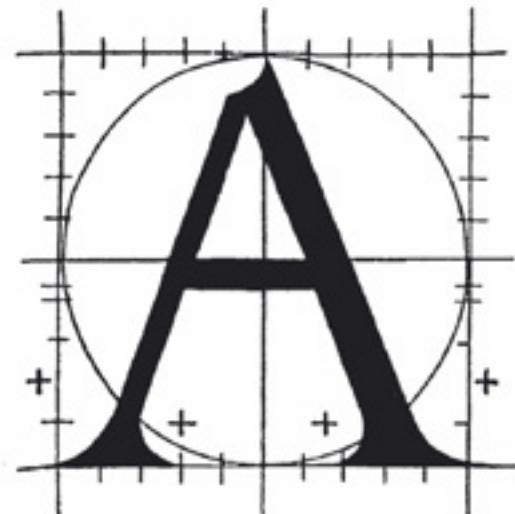
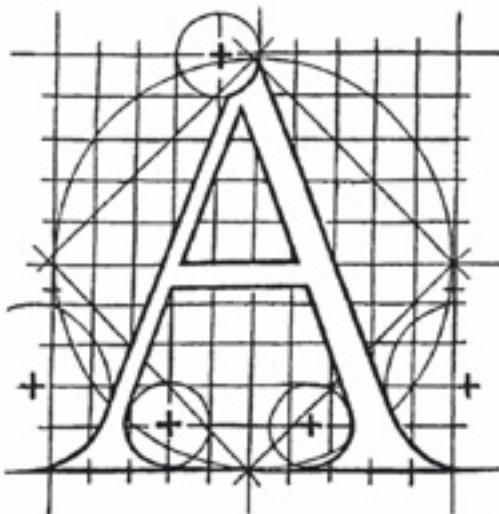
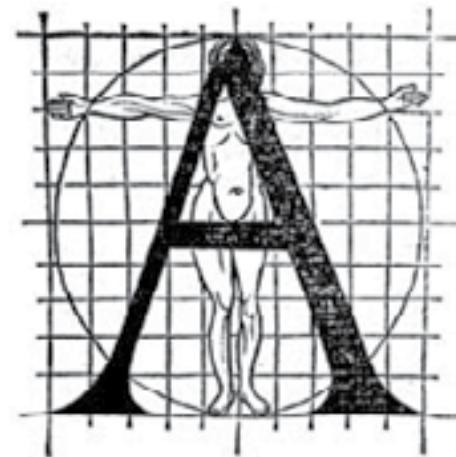
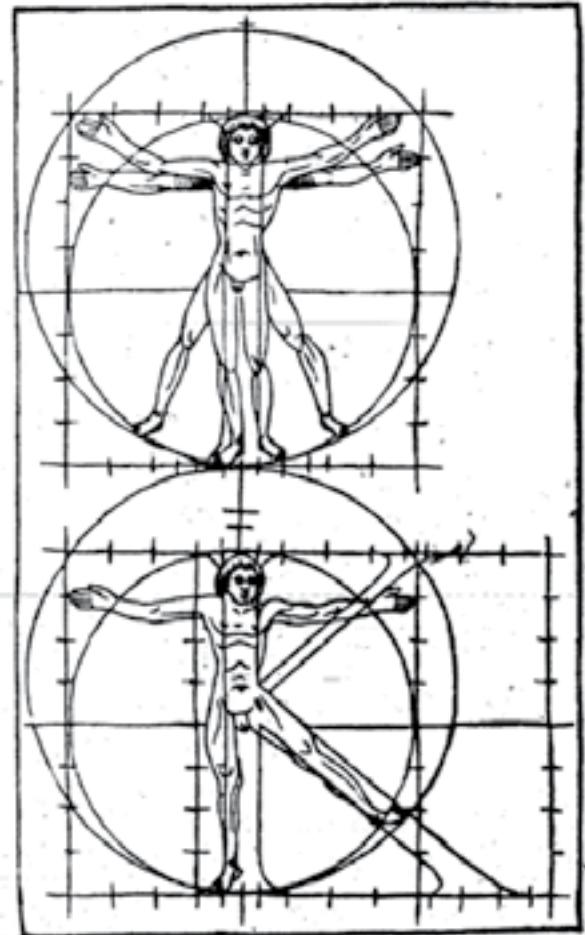
1m = 2,660 typographic points

Geofroy Tory

Was a French humanist and engraver, best known for adding written letters in French.

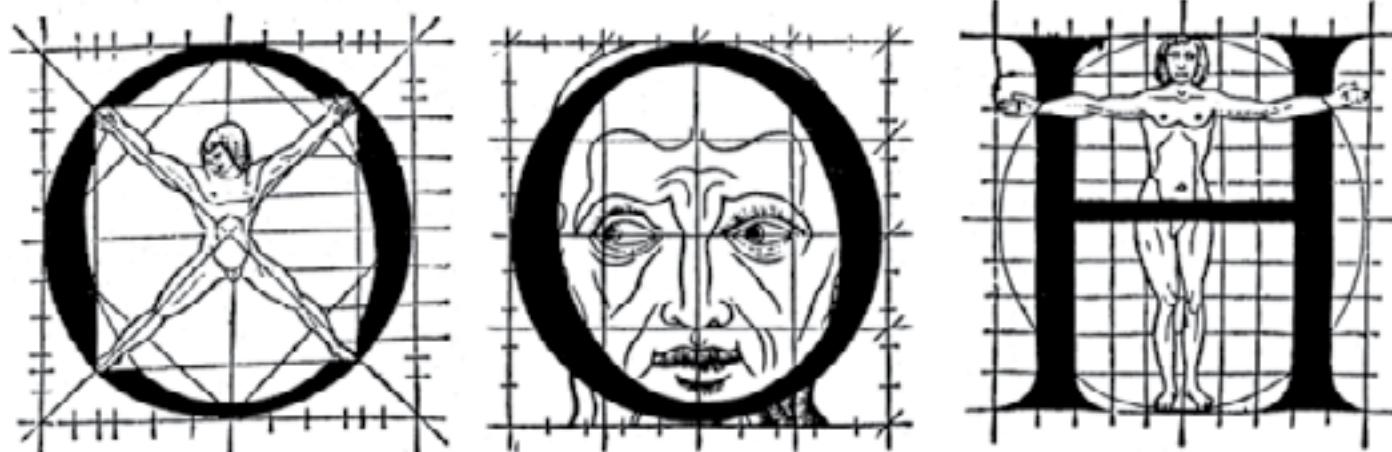
Tory's three book set put forth his theories of uniform French pronunciation and letter forms based upon the proportions of the human body. The body as the basis for letter proportion had previously been proposed by Leonardo Va Vinci, Luca de Pacioli and Albrecht Durer.





Humanist Design

He incorporated a more humanistic approach with the more scientific construction of letters based upon a grid of 100 units. The use of a grid base foreshadowed type design in the 20th century. Tory contributed accents, the cedilla and the apostrophe into the French language. Francois appointed him as Royal Printer for French publications.



George Bickham (The Elder)

1684 - 1758

Was an English writing master and engraver.
Wrote copy books and business texts. Best known
for engraving *The Universal Penman*, a collection
of writing exemplars which helped to popularise
the english round hand script in the 18th century.

George Bickham also published *The British Monarchy* which is a collection of 188 plates of historical notes with 43 plates of views of English and Welsh counties. They are called views rather than maps although they are presented as map-like perspectives with major towns marked.



George Bickham (The Younger)



George Bickham The Younger was an engraver and an english etcher, a printseller, and one of the first caricaturists.

He produced publications, political caricatures, and pornographic prints.



Engraved Letters



Known as line engraving, was popularize from the growth of public wealth, increasing interest in art and a growing demand for illustrated books.

Art would later disappear because the public refused to wait several years for proofs.

A method that would make the engraver able to process more quickly with the development of steel-facing S copper plate.

Printing Technologies

Late 1700 - 1800



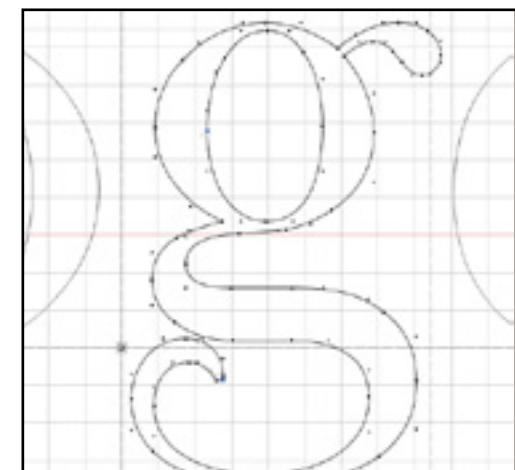
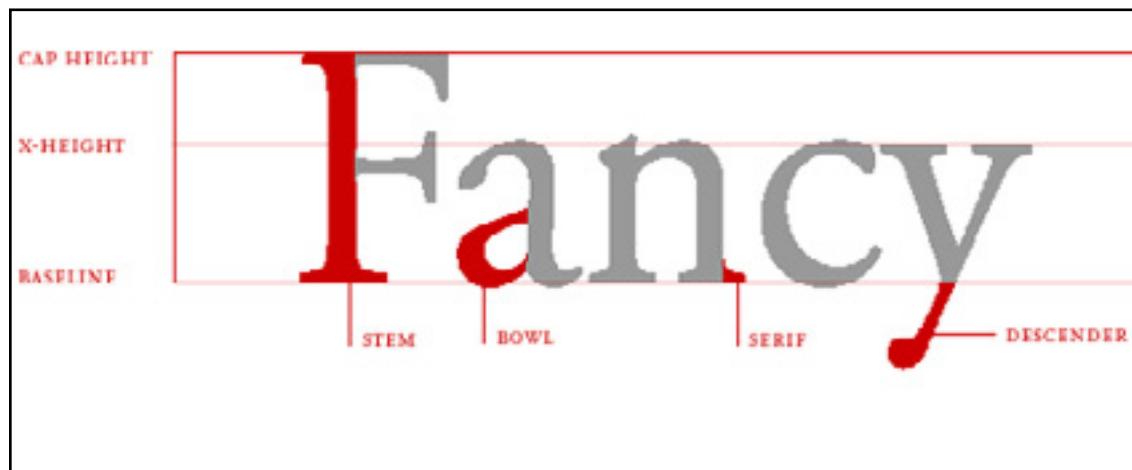
With this technology the printers of the 17th and 18th centuries can reproduce every subtle shade of tone in an oil painting. For the first time entirely convincing portraits are reproduced in fairly large numbers - at a cost which remains high, but which is much less than the previous custom of having oil copies made. A good mezzotint is like the very best black-and-white photograph.

In about 1768 a French artist, Jean Baptiste Le Prince, discovers a way of achieving tone on a copper plate without the hard labour involved in mezzotint.

An Era of Typographic Geniuses

Late 1700's - 1800

By Gregorio Elias & Al Umont



The Renaissance

In french, “Renais-sance” means “re-birth.” This cultural movement spanned from the 14th to the 17th century. It’s influence af-fected literature, philosophy, politics, art, science, religion, and various other aspects of intellectual inquiry. The Renais-sance was the birthplace of innovation to type design, page layout and illustration.



Here we have an early work that represents the graphic design elements of the time.

The Age of Enlightenment

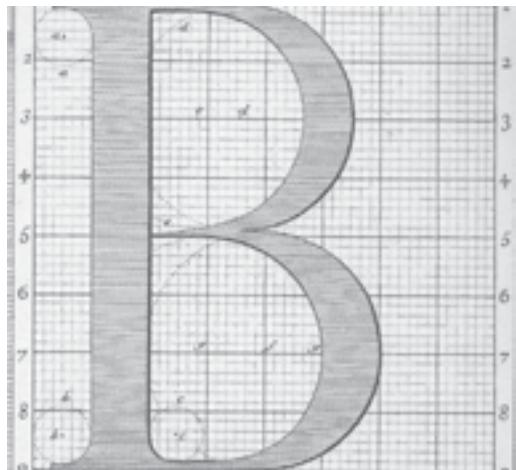
The most apparent cause of the Enlightenment was the Thirty Years' War. This horribly destructive war, which lasted from 1618 to 1648, compelled writers to open harsh criticisms regarding the ideas of nationalism and warfare. At the same time, European thinkers' interest in the world developed into many advances in science, intellect, and culture. Advances in these areas created a high demand for printed works.



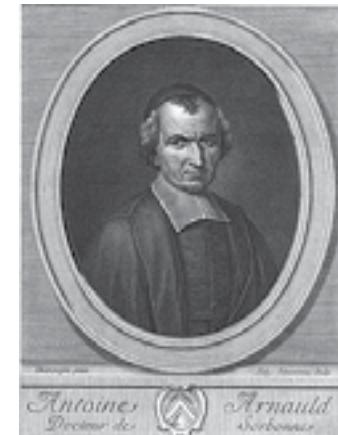
Louis Simonneau

1654 - 1727

Instructed by a royal committee, Louis Simonneau designed letterforms for the royal printing press of Louis XIV. Simonneau designed his typefaces on a finely meshed grid. Based on Simonneau's engravings, Philippe Grandjean created the royal typeface Romain du Roi.



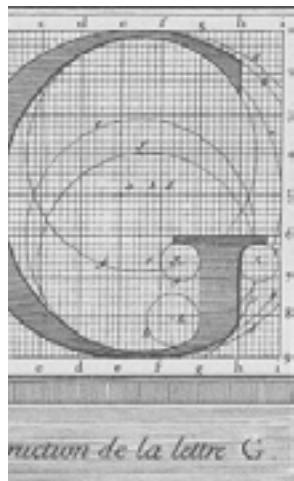
While Simonneau's printing plates have been widely reproduced, his hand written notes are little known. Here we have some instructions for the letter "b" drawn by him in 1716. It clearly shows the symmetry and perfect proportion Simonneau accomplished in creating this typeface. Note the circles drawn into the letter.



Philippe Grandjean

1666 - 1714

Grandjean was born and raised in France, he was inspired early on in life by Parisian printers he often visited. Grandjean created the royal typeface Romain du Roi for Louis XIV. This type had great contrasts between thick and thin lines as well as sharp horizontal seriffs. This type was a great successs and paved the way for various other famous typefaces like Baskerville, Bodoni and Didot.



Lettres Géométriques Droites							
A	B	C	D	E	F	G	H
J	K	L	M	N	O	P	Q
R	S	T	V	U	X	Y	Z

Construction des Lettres Courantes Droites							
a	b	c	d	e	f	g	h
i	k	l	n	p	r	s	t
o	q	u	x	y	z		
m	æ	œ	&				

Pierre Simon Fournier

1712 - 1768



At 17, Fournier went to work in a typefoundry, where he learned to cut punches and engrave ornaments. He set up his own typefoundry in Paris in 1736. Fournier designed many new characters, and the fame of his foundry spread beyond his native France. Typefaces designed by Fournier include Fournier and Narcissus. In 1776 he published one of his most noted works, the *Manuel Typographique*. A few years later he published Fournier's *Modeles des Caracteres* (1742) continued the romaine du roi style, but adapted his own new age.

CURSIVE FRANÇOISE.

Scai-tu, Maistre Blandin,
disoir Dame Gironde à son
mari, que Sire Thiboulet
est devenu fou ? Quoi ?
le Seigneur du Chateau ?
oui Lorainem : Alryx,
son page, s'a conduit ici hier
au soir, lorsqu'eust été
la Ville. Notre Saire,
me dit-il (en secret) a l'es-
prit grandement érange,
il nous faut le gisir
promptement. Je lui ai don-
né celui de m're Sanchez
et ma chambre à Alryx. Ce
secret est bon à garder, dit
Blandin à Dame Gironde.

Here is an excerpt from Pierre-Simon Fouriner's Manuel Typographique.

William Caslon

1692 - 1766



William Caslon was an English gunsmith, punchcutter and typefounder. Caslon's typefaces were immediately popular and were used for many important printed

works, including the first printed version of the United States Declaration of Independence. Caslon's typefaces were inspired by the Dutch Baroque types. The Dutch

Baroque type was the most commonly used typeface in England before Caslon's faces. His typeface influenced greats like Baskerville, Bell, Bodoni, Didot and Ealbaum. After the death of William Caslon I, his

ABCD
ABCDE
ABCDEFG
ABCDEFGH
ABCDEFGHIK
ABCDEFGHIKL
ABCDEFGHILMN

French Canon.

Quousque tan-

DOUBLE PICA ROM
Quousque tandem abutere,
lina, patientia nostra? qu
nos etiam furor iste tuus e
quem ad finem sese effrenata
ABCDEFGHIJKLM

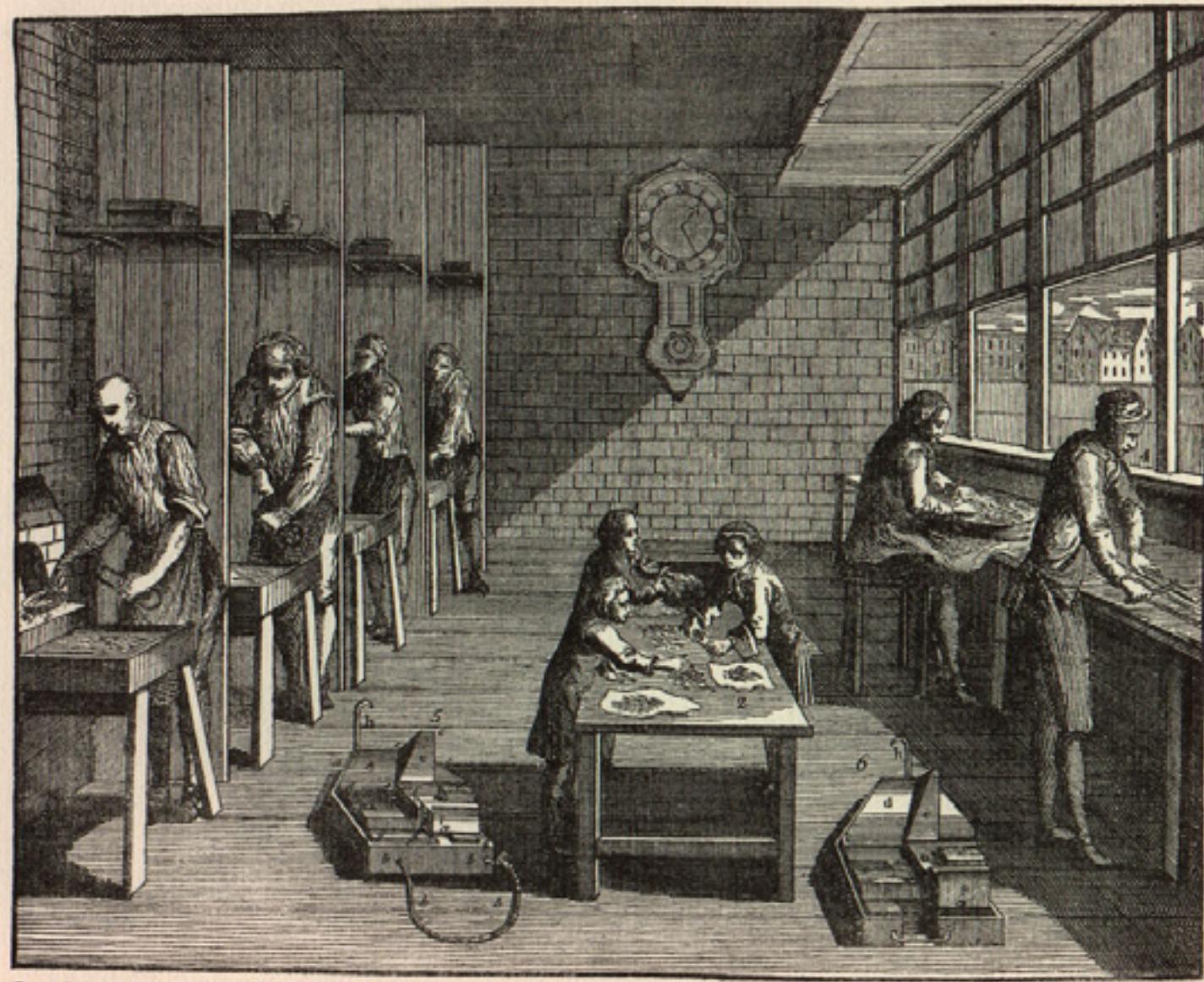
GREAT PRIMER ROMA
Quousque tandem abutere, Cat
tientia nostra? quando n
os iste tuus eludet? quem ad i
te effrenata judicabit audacia? n
o nocturnum praefidium palati,
ibi vigilia, nihil timer populi, n
ABCDEFGHIJKLMNO

ENGLISH ROMAN.
Quousque tandem abutere, Cecilia,
noller quando nis etiam fave iste tu
quis ad form. sic effrenata judicabit
nihil ut nocturnum praefidium pa
triae vigilia, nihil timer populi, n

son William Caslon II took over the Caslon Foundry business, which lasted until William Caslon IV sold the foundry to Blake, Garnett & Co.

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



Interior of the Caslon Letter-Foundry, 1750.

[The seated figure is that of Joseph Jackson, 1711-1792.]

John Baskerville

1706 - 1775



John Baskerville was a printer working in England in the 18th century. His typefaces were greatly admired by Benjamin Franklin who took the designs back to the newly-created United States, where they were adopted for most federal government publishing. Baskerville was also responsible for significant innovations in printing, paper and ink production. He developed a technique which produced a smoother whiter paper which showcased his strong black type. Baskerville also pioneered a completely new style of typography adding wide margins and leading between each line.

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

PARADISE LOST.

A
P O E M,

T W E L V E I N B O O K S .

The AUTHOR

J O H N M I L T O N .

From the Text of
T H O M A S N E W T O N D. D.

B I R M I N G H A M

Printed by JOHN BASKERVILLE for

J. and R. TONSON in LONDON.

M D C C I V I I I

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Typography of the Late 1800's to the Mid 1900's:



Letters And Art As Solutions For Society

By Emily Benjamin and Derrick Mazariego



The Late 1800's to Mid 1900's

Context of this time period

This was a time of great change. This is the time period immediately after the Industrial Revolution during which rapid mechanization and urbanization occurred. The urban working class became a major force and the first labor unions and labor strikes occurred in this period. World War I (1914-1918) brought great prosperity from war industry but millions of Europeans were killed in the conflict. In 1929 the war was over and the stock market crashed in New York and the US and Europe plummeted into the Great Depression. The financial ruin created political instability and allowed for new leaders to gain power by offering new solutions.

Welsh WWI Munition Factory

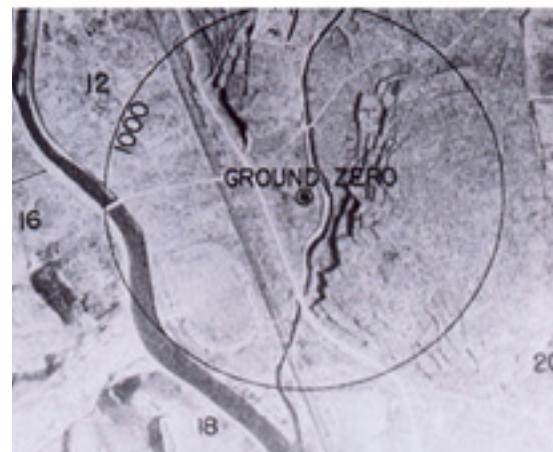


The Late 1800's to Mid 1900's

Context of this time period

One of these visionaries offering new hope was Adolf Hitler who won the support of the German people. His aggression eventually led to World War II (1939 - 1945) during which 50 - 70+ million people were killed including the only use of an atomic bomb and the worst genocide in human history. By the end of the war, many of Europe's industrial city centers laid in ruins. The period following the war was a time of economic struggle and recovery. Literacy and learning often took a backseat to survival. Children often worked in factories instead of going to school to help support their families.

Nagasaki, Japan before and after the US Dropped an atomic bomb on the city in 1945



Overall, this was an unhappy time that saw some of the worst evils in human history. Survival was a struggle and people longed for new answers and new solutions to alleviate their otherwise troubled and dreary lives.



Arts And Crafts Movement

British Art Movement 1880 - 1918

The arts and crafts movement was a reaction to industrialization. It encouraged a return to the direct connection between an artist and their art instead of mechanical means of production. The movement was larger than an artistic movement; leaders of the Arts and Crafts Movement believed that industrialization and modernization (including modern art and architecture) were detriments to society and to the living conditions of the working class. Leaders of the movement encouraged art education and artist guilds as a means of freeing people from industrial bondage and servitude.

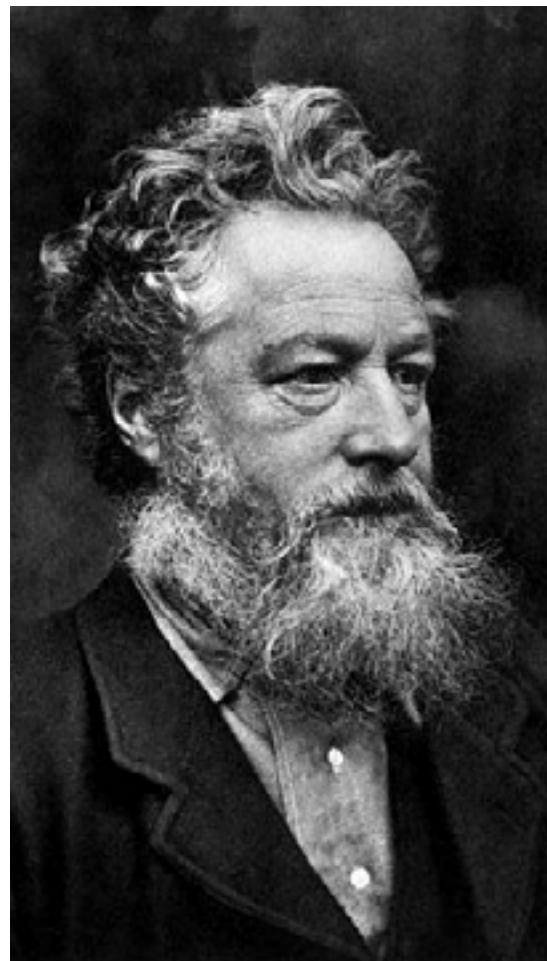


William morris wallpaper design 1897



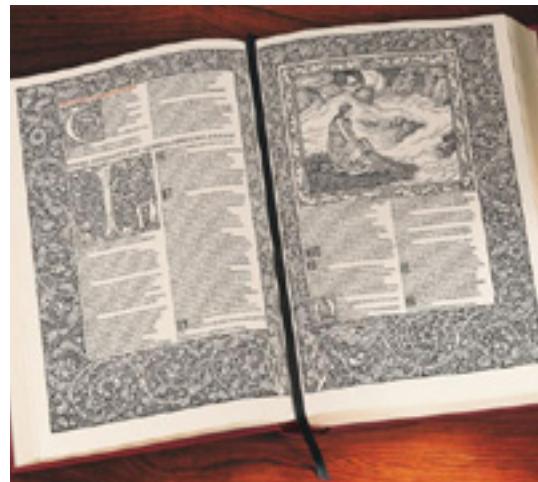
William Morris

Leader of the Arts and Crafts Movement.



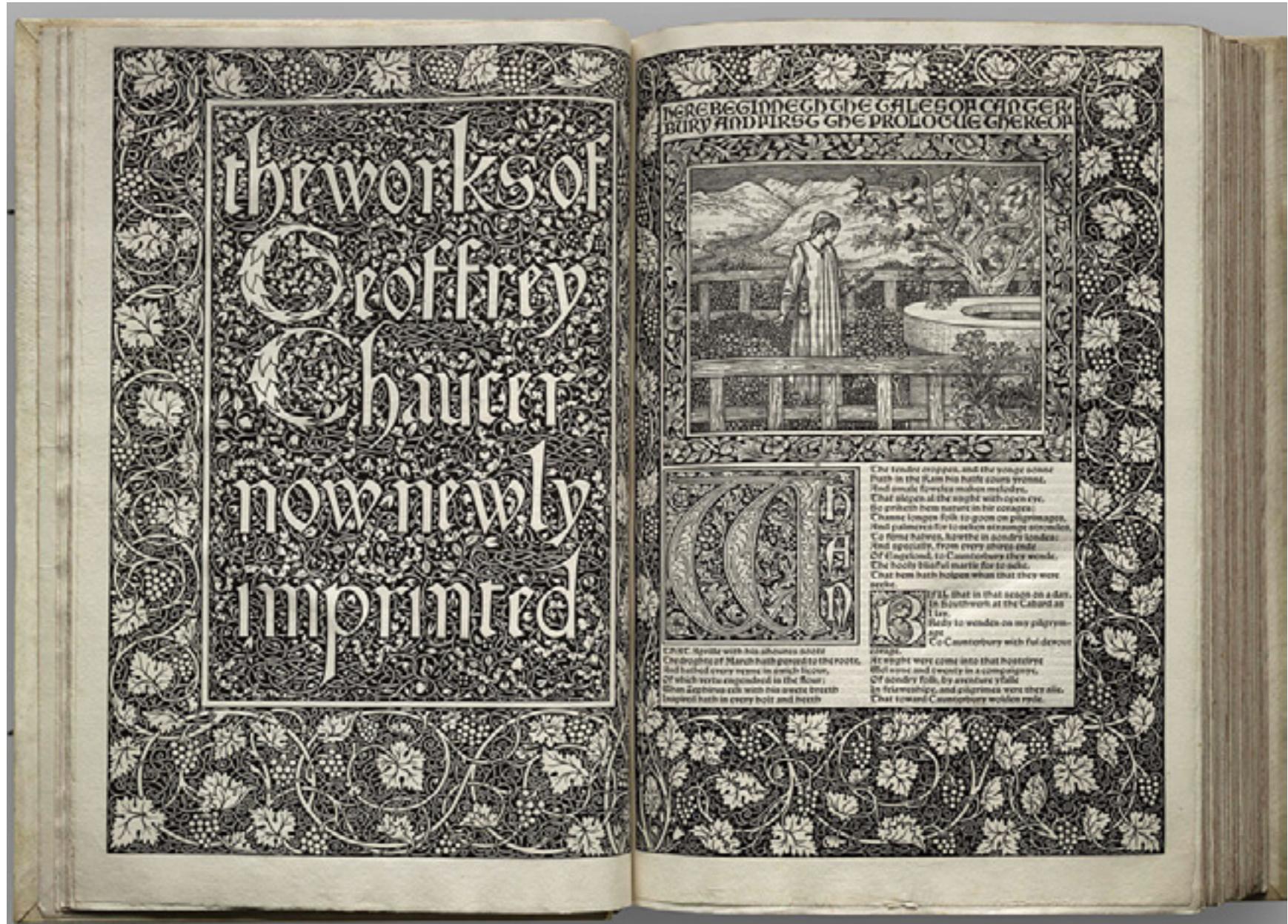
William Morris (1834-1896) was a British artist and leader of the Arts and Crafts Movement. He worked in many mediums but is most noted for his work with typography, book printing and textiles. He founded the Kelmscott Press in 1891, which produced 18,000 copies of 53 books between 1891 and 1898. The books were produced in medieval style with great attention to every detail. He is the creator of Morris Golden typeface, which is a humanist, old-style font.





From left clockwise: Tapestry, initials (later used as the basis for Morris Ornament font), another Morris tapestry, and *The Works of Chaucer* published by Kelmscott Press





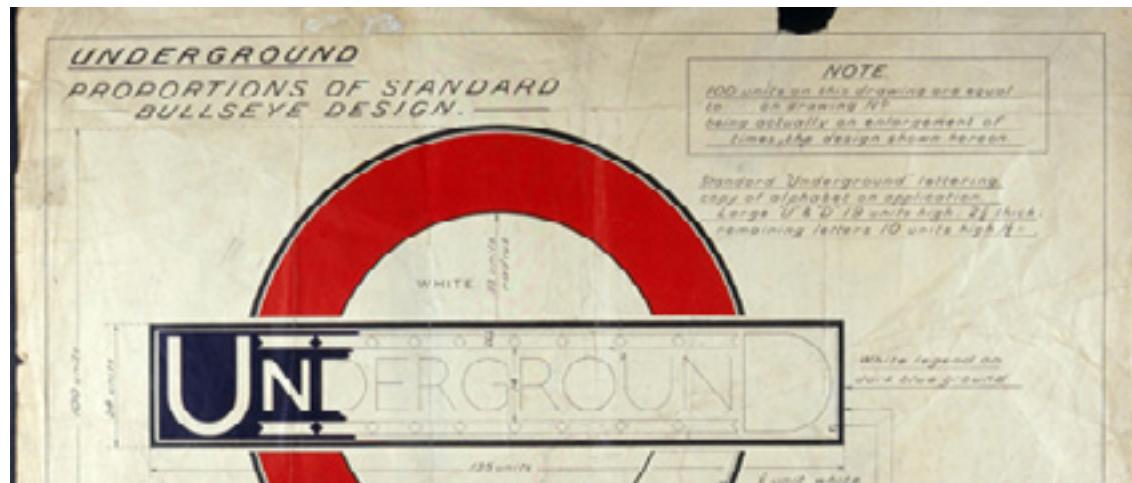
The Works of Geoffrey Chaucer
Printed by the Kelmscott press. 1894.



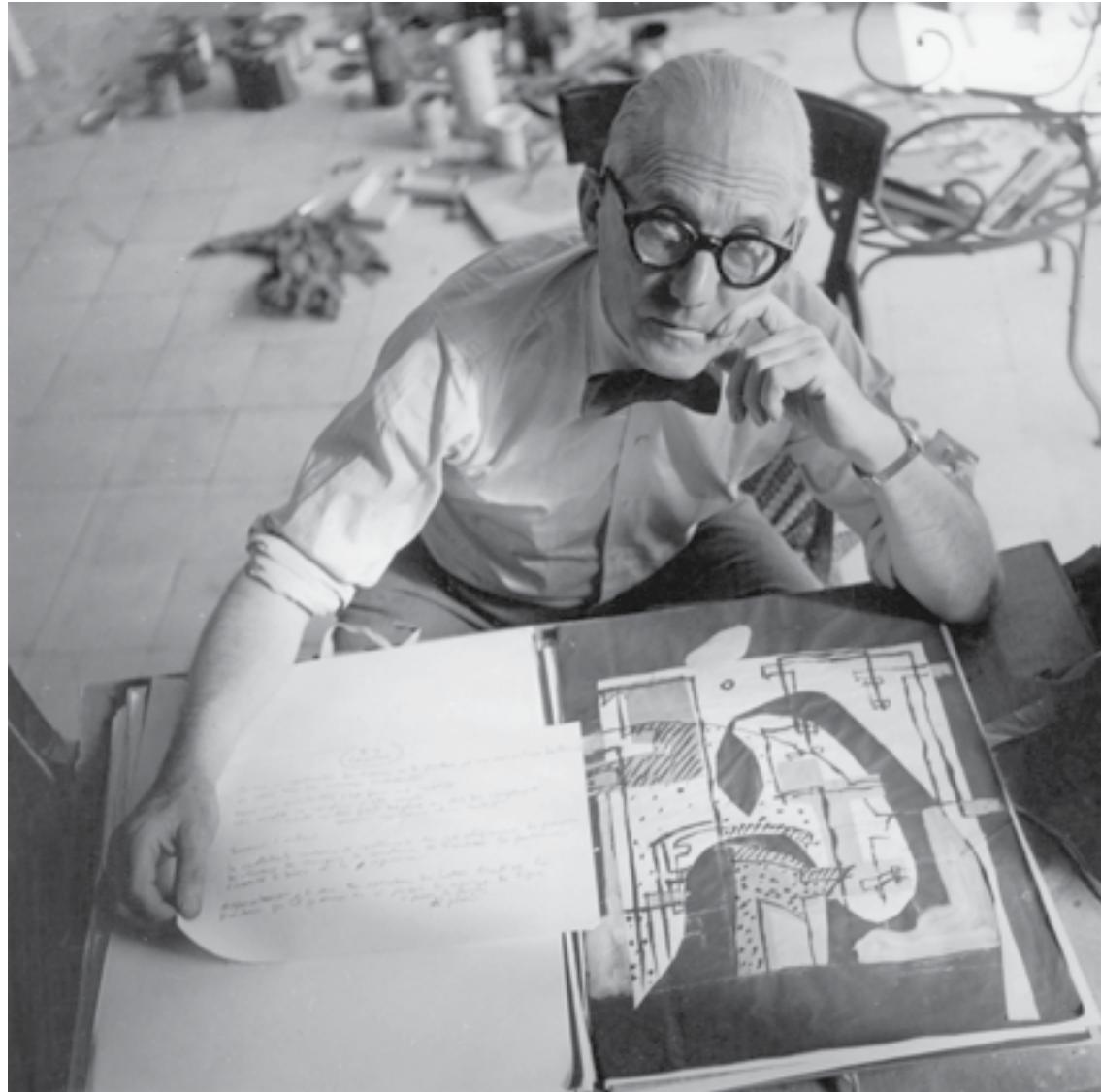
Edward Johnston

(1872 - 1944)

Johnston was a British Calligrapher who led the revival of formal lettering as part of the Arts and Crafts movement. He is best known for creating the Johnston font, a geometric sans-serif font, which is used on the London Underground signs. He based this typeface on his idea of a standardized alphabet, which is lettering formed with simple geometric shapes in order to make it the most legible.



Le Corbusier (1885 - 1965)



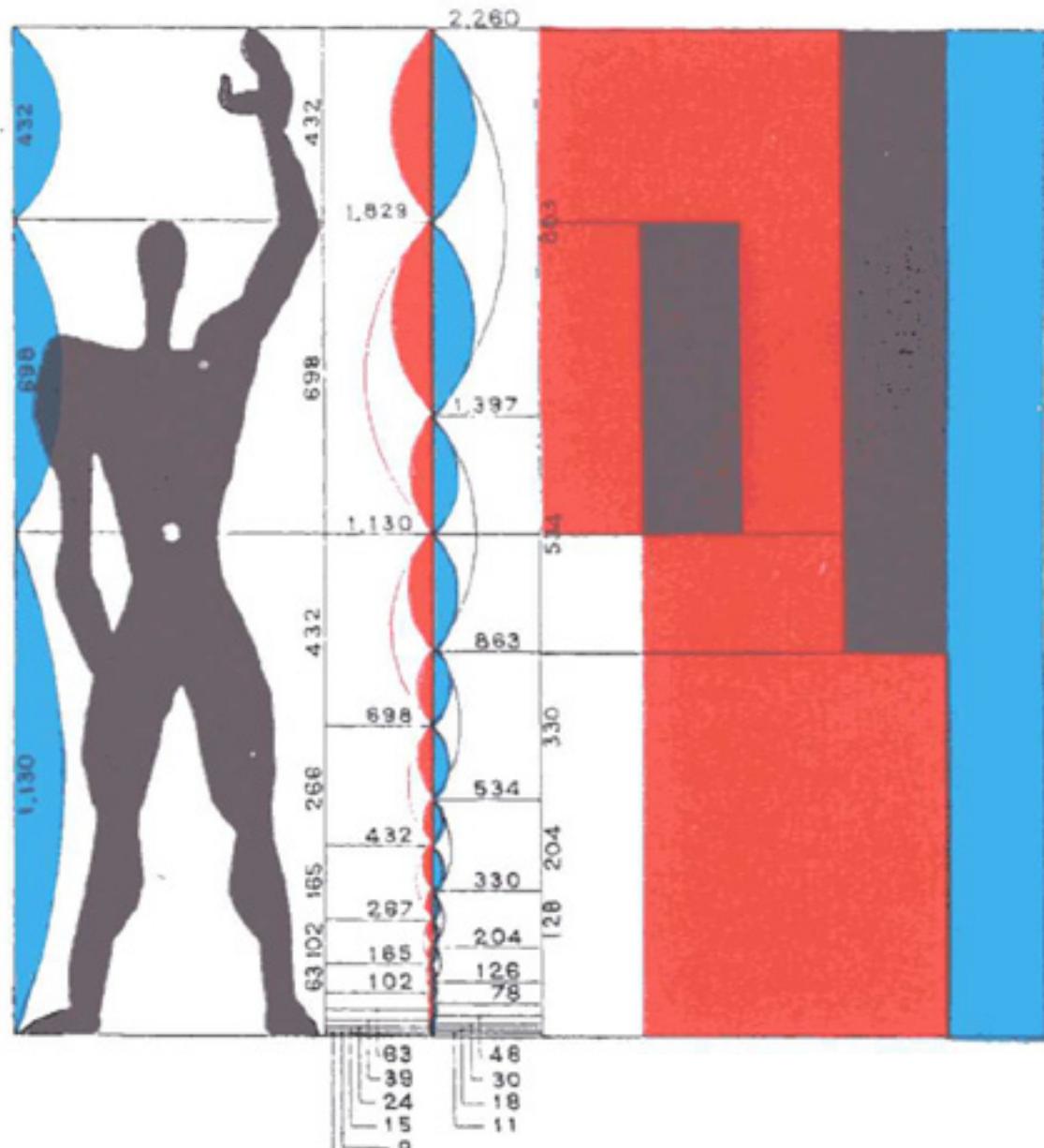
Swiss
Architect,
writer,
Painter,
Sculptor,
Designer,
And theorist.



Le Corbusier

Le Modular

Le Corbusier came up with what he called Le Modulor using the principles of Fibonacci's Golden Ratio. Le Modulor was a proportion based on different lengths of the human body, which Le Corbusier applied to architecture and design.

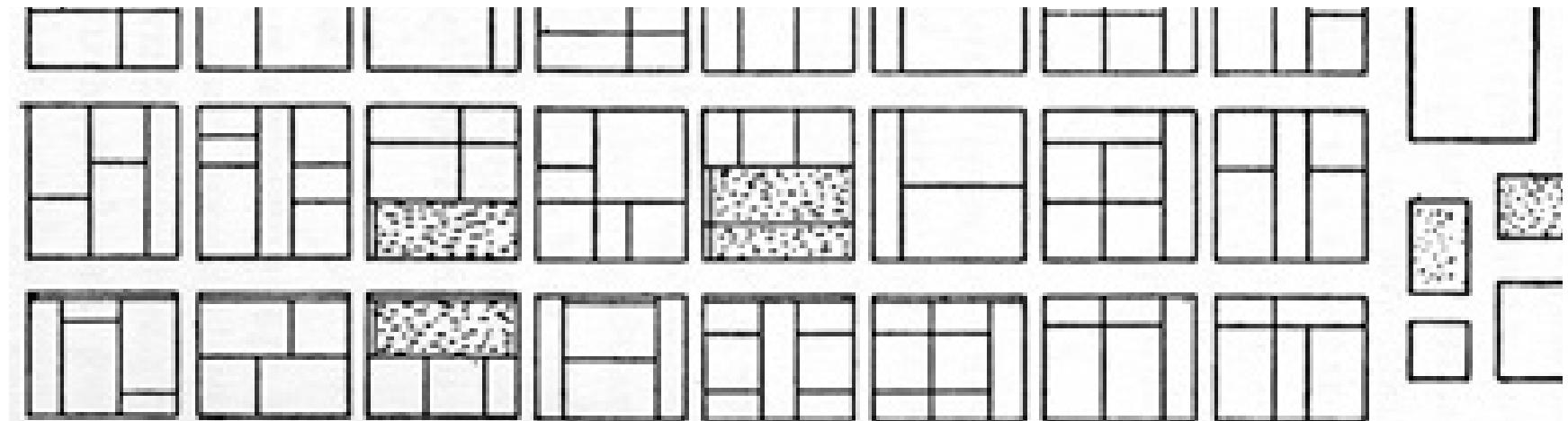


The proportions for Le Corbusier's Le Modular



Le Corbusier's Plan Voisin

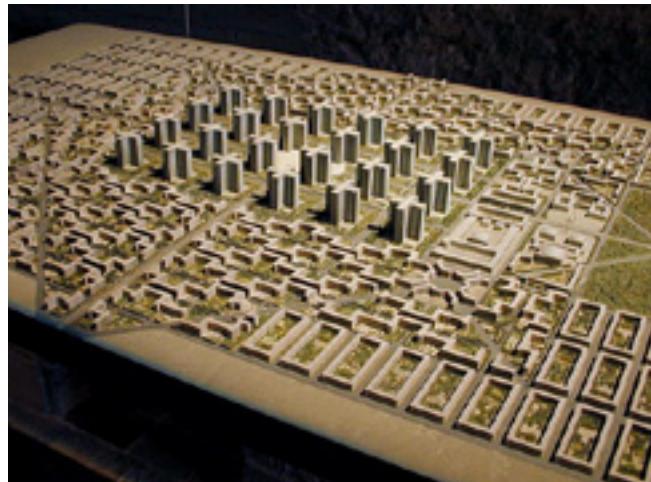
Le Corbusier incorporated his Modulor into a grid system, which he applied to the layout of all his designs. His idea of a grid system has become extremely important in modern design. He believed strongly in the power of the grid and in 1925 he revealed his Plan Voisin. This plan proposed knocking down a large portion of Paris and replacing it with strictly gridded streets and buildings. Residence would be assigned to people according to their role in society; upper class Parisians would be placed in the high rises at the center and the working class would be placed on the outside of town near the factories. He believed this plan would maximize the city's efficiency but the plan was heavily criticised and never implemented. Defeated, Le Corbusier went into seclusion.

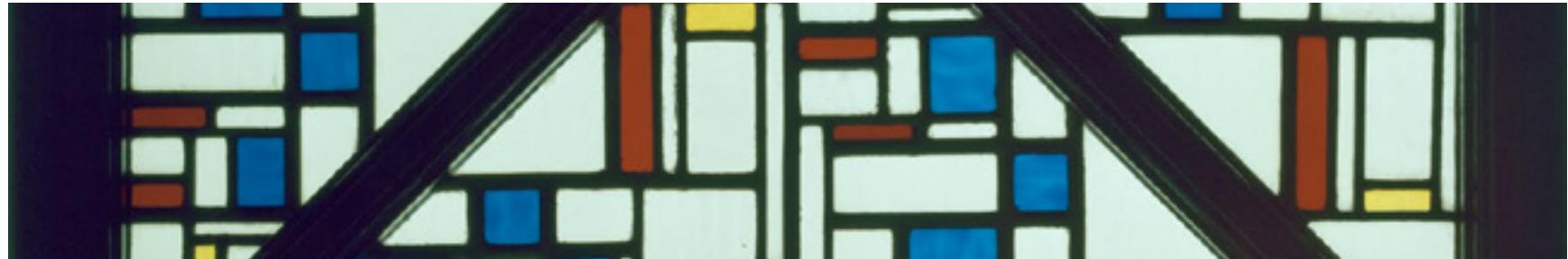


Le Corbusier's Grid



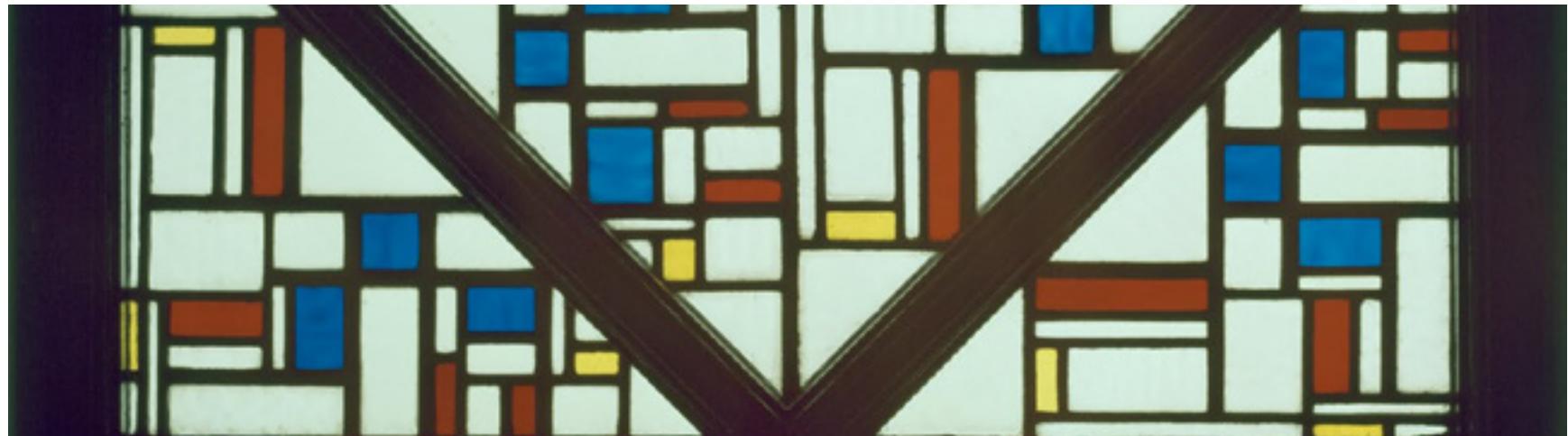
Video Of Le Corbusier's Plan Voisin





Art movement founded in the Netherlands by Theo Van Doesburg and Piet Mondrian. The art of this movement was depersonalized and was meant to reflect the aesthetic of the movement instead of the aesthetic of the individual artist. To ensure this, there were strict rules- only straight lines and primary colors could be used. De Stijl was the 'universal language' of art. It was meant to speak to all people in all cultures. The movement broke up when Van Doesburg and Mondrian split over whether or not diagonal lines qualified as part of their universal language.

De Stijl Movement: Founded 1917



Van Doesburg, Compositie III



Theo Van Doesburg (1883 - 1931)

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 Á É Í
A B C D E F G H I J K L M N O

Above: De Stijl Font, (A Modern Typeface) designed by Van Doesburg, Below: Composition By Van Doesburg

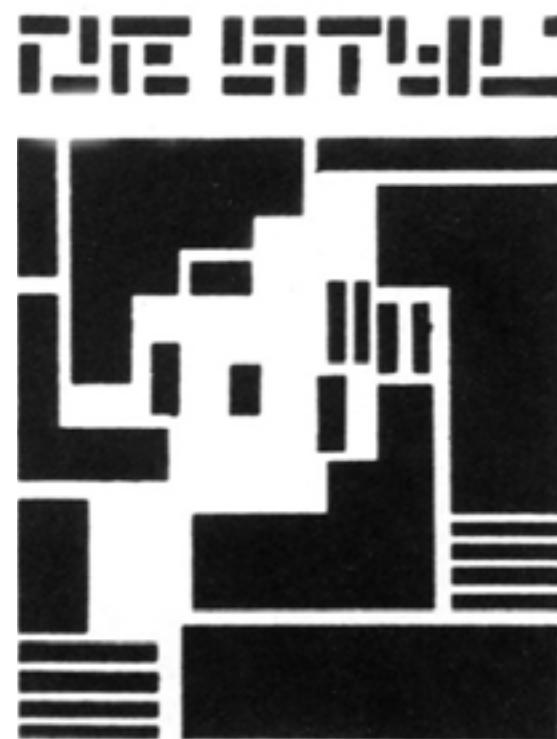


Founder and pioneer of the De Stijl movement and editor / publisher of De Stijl Magazine. He was a painter and typographer, among other things, and designed De Stijl font.

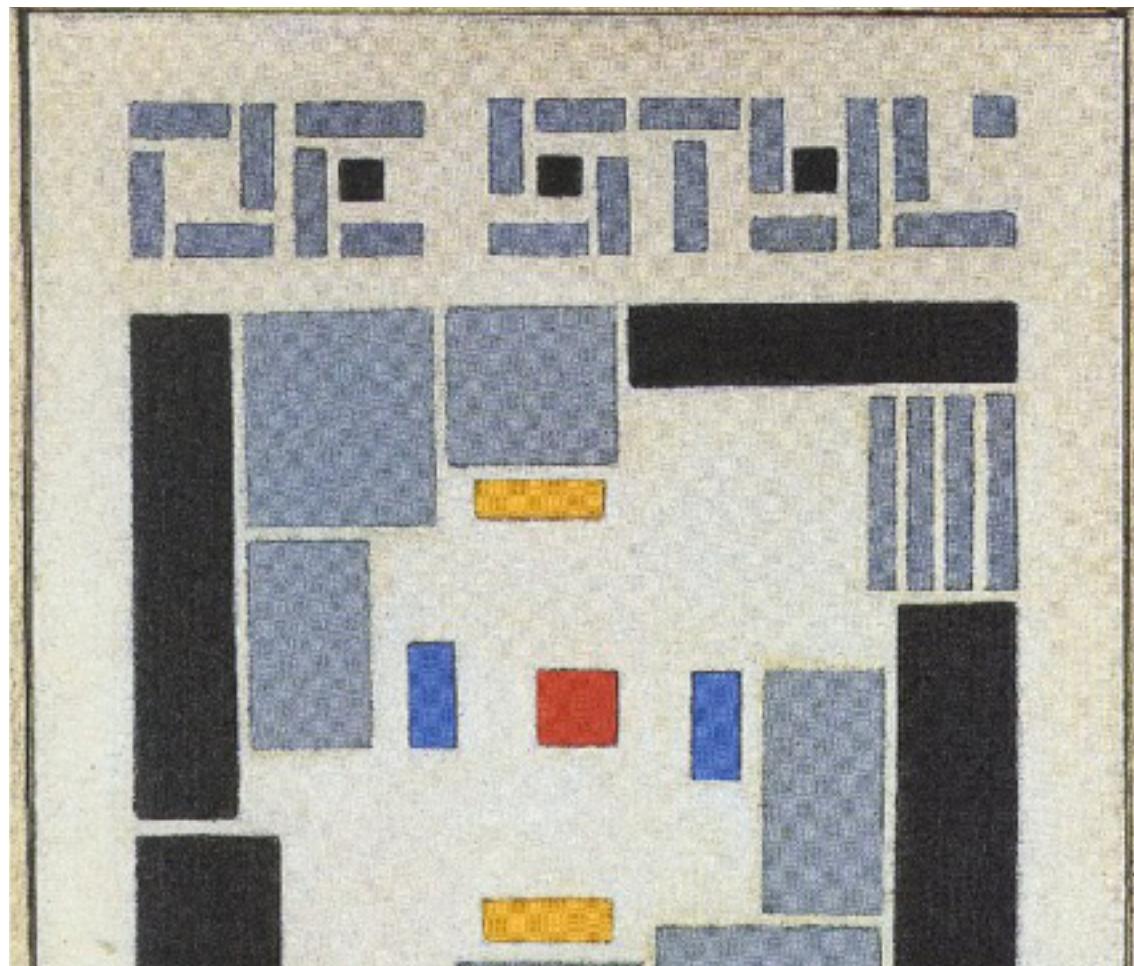


Vilmos Huszar (1884 - 1960)

One of the leaders of the De Stijl movement. He designed the covers of De Stijl Magazine and contributed several articles.



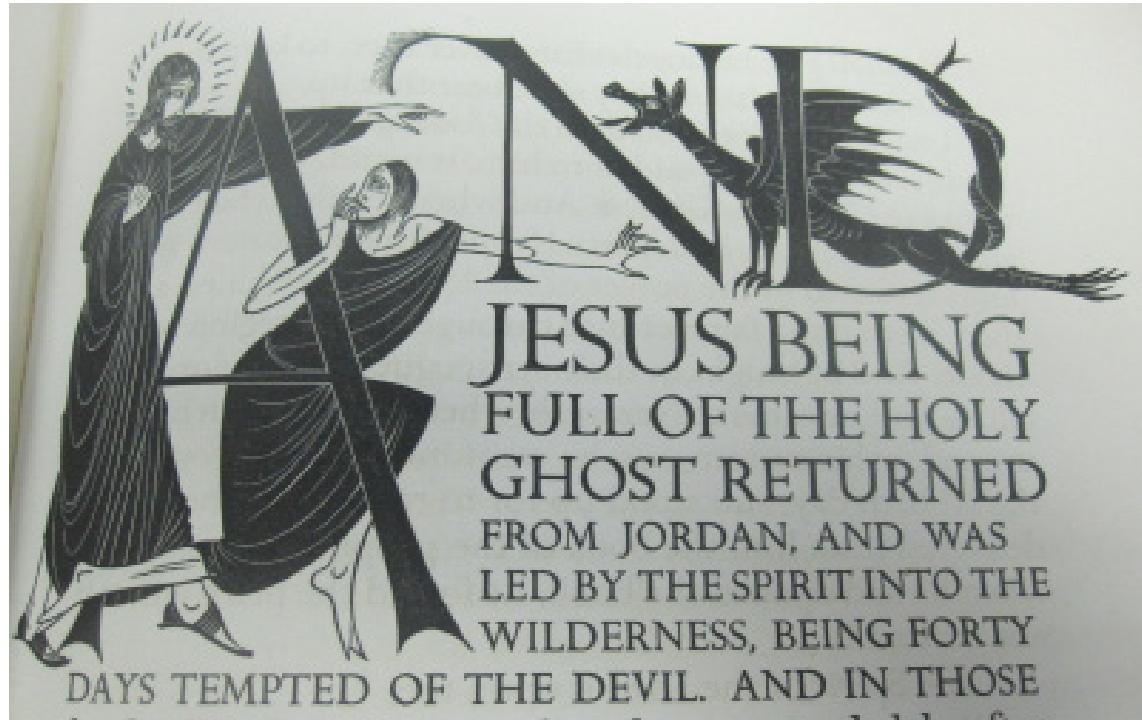
MAANDBLAD VOOR DE MODERNE BEELDENDE VAKKEN
REDACTIE THEO VAN DOESBURG MET MEDEWERKING
VAN VOORNAME BINNEN- EN





De Stijl style chair and architecture by Gerrit Rietveld.





Eric Gill (1882 - 1940)

British typographer, sculptor, engraver and writer.

He created Gill Sans, a humanist sans-serif font, and Perpetua, a transitional font.

Well known for his religious wood carvings as well as his erotic wood carvings. Sometimes, the carvings are both religious and erotic, including one, (shown on the next slide) depicting Jesus having sex with a woman that many have found offensive.



Below: (Top) One of Eric Gill's erotic engravings,
(Bottom): Eric Gill working on the Station of the Cross
in Westminster Cathedral. Right: Eric Gill in front of his
lettering.



In 1989 portions of Gill's diaries were published in which he confessed to pedophilia, incest, child abuse, and bestiality with the family dog. Gill was a Catholic and the sculptor of the Stations of the Cross in Westminster Cathedral. Many called for his work to be removed from the Cathedral, which the church never considered doing. This poses the question: can art be appreciated in spite of the artist?



Stanley Morison (1889 - 1967)



Aa Bb Cc
Times New Roman

British typographer, designer, historian, and writer. While he was working for the Monotype company, he cut historical typefaces like Baskerville, Bembo and Garamond, for commercial printing. He designed Times New Roman, a serif transitional font, for the London Times in 1931, which is one of the most commonly used fonts today.



Jan Tschichold

Early Twentieth Century...



Jan Tschichold was born on April 2, 1902 in Leipzig, Germany. During the twentieth century Tschichold made it apparent that the narrowest details in type were just as important as its basic laws, he wanted to make it known that details in type were important while keeping it elegant. Tschichold showed an abiding interest in his field, he expressed how new ideas of using asymmetrical and San Serif type could improve daily print during the 1920's.





Russian Constructivism



The History of Paul Renner and Futura



Geometric sans-serif typeface (Futura) designed by Paul Renner in 1927.

in 1927, Renner created the Futura typeface that would end up playing a vital role in sans serif becoming a mainstream type style (one of the century's most popular typefaces), he believed that capitals and lower case letters were more effective.



Herbert Bayer was Born in Austria in April of 1900. He was known for coming up with the san serif lowercase alphabet which is known as “Universal” and consisted of few arcs and lines. Also, Bayer was known in the twentieth century for his use of lowercase letters and his artistic approach which was very simple. Art, Technology, and nature should all be united.

Herbet Bayer and The Bauhaus



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



Piet Zwart (1885–1977)

Innovation of Type

PIET ZWART

THE MORE UNINTERESTING A LETTER THE MORE USEFUL IT IS TO THE DESIGNER

One of the most important Innovators of Typography and Graphic design during the twentieth century, Zwart was known for his knowledge in architecture, woodworking, education, interior, furniture, graphic exhibition design, typography, and photography. Zwart lived by Four exhibition principles...



Typography and Graphic design

Piet Zwart (1885-1977)

Serve as a background for the product.

Be complicit with modern consciousness.

Acknowledge the condition of being temporary.

Correspond to the surrounding interior architecture.



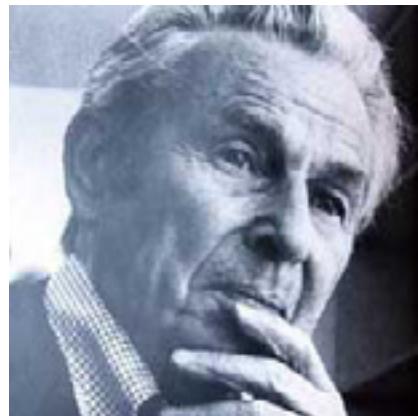
"In 1937 Paul Zwart designed the first kitchen for Bruynzeel"



Joseph Müller Brockmann

Joseph Müller Brockmann is a renowned figure of the twentieth century that created many historic and notable posters through graphic design. Born on May 9 in Rapperswil, Switzerland, Brockmann thought it would be a better move if early illustrative style was changed to a modern constructivist approach. Creator of functional, and objective design. His posters were very abstract, geometric, and reflected the Harmony of music.

1914-1996



Joseph was the reason Swiss design was big in graphic design in the twentieth century.



Filippo Marinetti (1876–1944)

Influences of Typography

A Poet, novelist, and one of the founding members of the Italian Fascist Party, Filippo Marinetti Founded an art movement that was known as Futurism. This movement had a big impact on the twentieth century that praised modern technology with lots of enthusiasm. Filippo was big on communicating tone and volume through typographic proportion.

-“Technology represented the new wave of the future”



Alexey
BRODOVITCH
1898-1971



Born in 1898, a Russian Graphic designer and painter of the twentieth century. Alexy Brodovitch was one of the first persons to teach graphic design in America. Alexy Brodovitch fled from the Russian Bolshevik revolution. During the twentieth century he founded the Department of Advertising at the Philadelphia Museum School in 1930. Brodovitch was known for his bold typography, dramatic sequencing, asymmetrical page composition, dynamic whitespace, and unusual photography.



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The Victorian Era



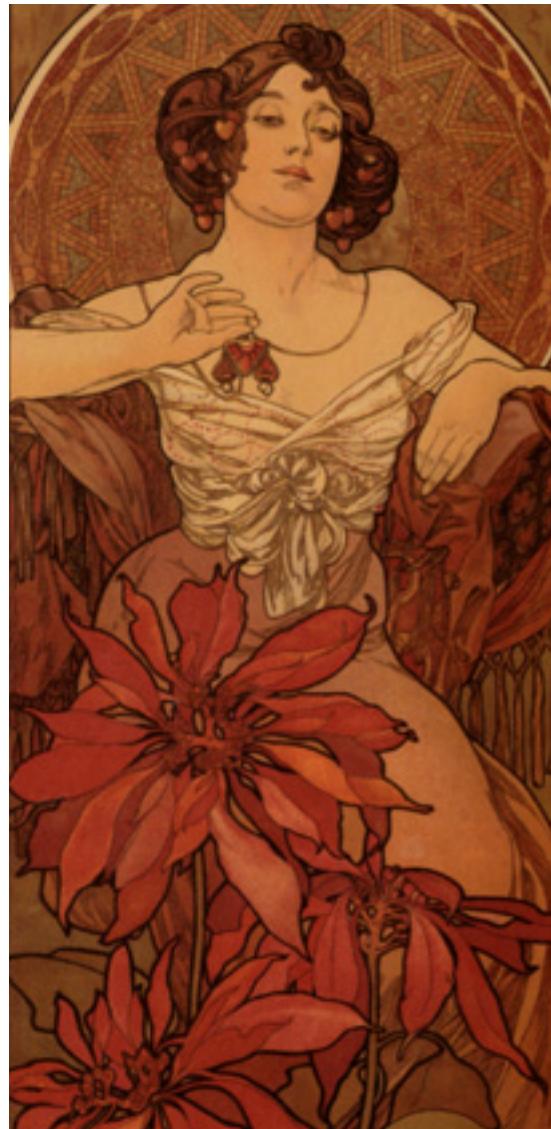
Kathleen Quinn &
Maria Dominguez

1800 – 1900

The Victorian Era

From 1800-1900 the western world experienced a great transition in social, industrial, and artistic thought. While this era saw the birth of a multitude revolutionary inventions and ideas, it was plagued by the dark under currents of social class, slavery, and poverty in the wake of industrialization.





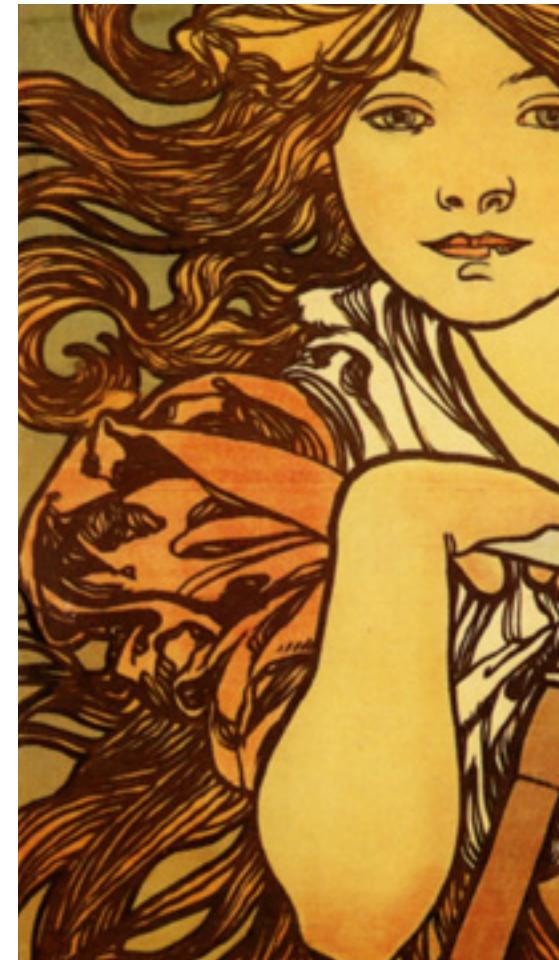
"Death and vulgarity are the only two facts in the nineteenth century that one cannot explain away."

- Oscar Wilde

History

The 19th Century was a time characterized by a rapid social change as the result of industrialization. Wealth began to center around massive commercial centers, creating a distinct urban culture. The social classes shifted and became more defined, which lead to a tension between the privileged upper class and the poor working class. Problems arose with child labor, unsafe factory conditions, and poor sanitation in overcrowded cities.

And yet in the midst of it all, the industrialization helped to create an accessibility that up until this era had existed on an extremely limited level. Goods were being mass produced and were available at an unprecedented rate, changing the face of society.





Society in America

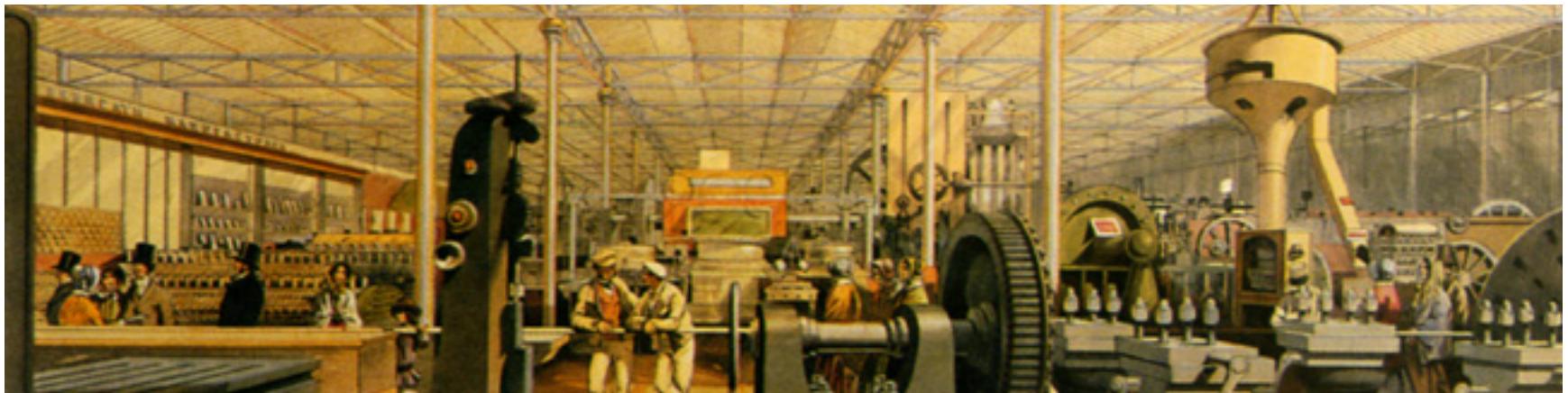
The social climate in America was one of intense change. Between 1800-1800 the United States found itself tossed into social turmoil during the American Civil War. Questions of slavery and justice in the United States sought to divide it. However, with the increased industrialization, America was on a path of expansion, moving goods and ideas at an unprecedeted rate.

Society in Western Europe

Society in the 19th century was heavily influenced by the effects of industrialization. There was a huge movement to urban areas and a shift in the social classes, with the majority of citizens falling into the working class. While the invention of the gaslight did improve most cities, in general the state of European cities was unsanitary and overcrowded.



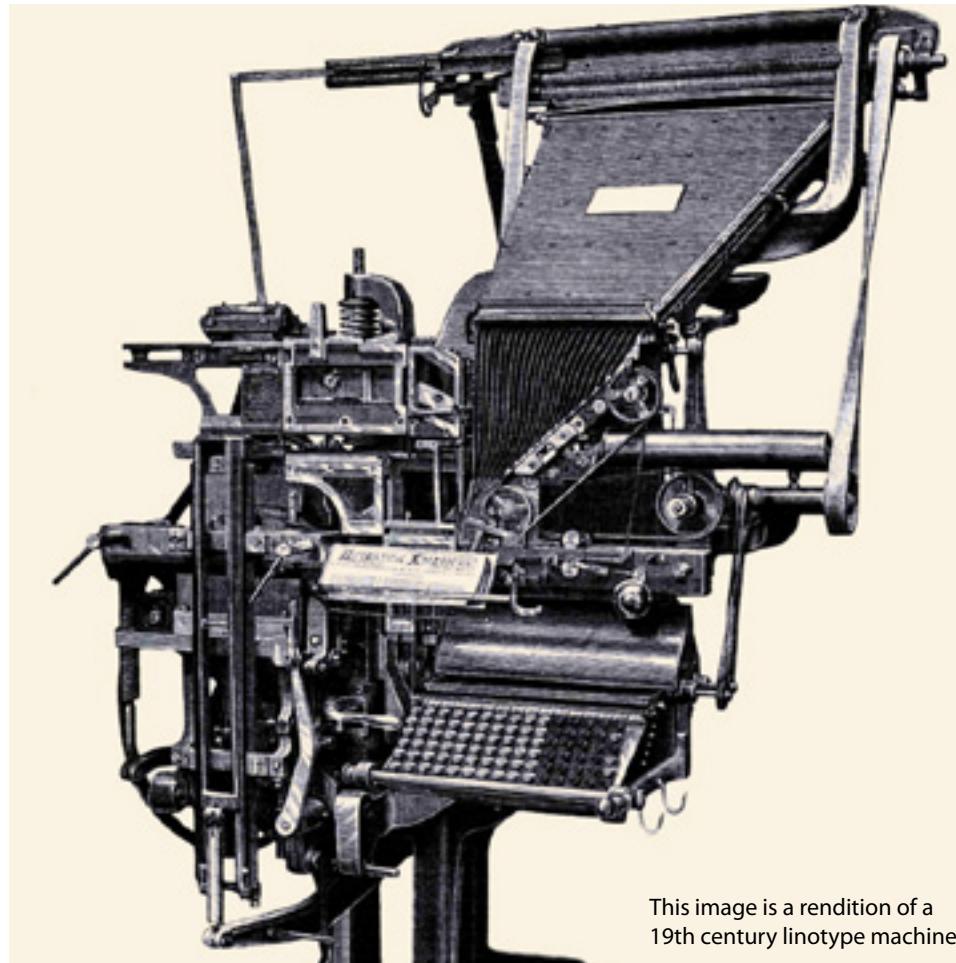
Innovations



Some notable innovations in the 19th century included: electricity, the steam engine, the locomotive, the internal combustion engine, the telephone, photography, and typesetting.

Linotype

One of the most revolutionary inventions in the world of typesetting was the linotype machine. Invented in the 1880's by Ottmar Mergenthaler, the linotype machine allowed for pages to be produced by lining up slugs of text in order to make multiple copies in a time efficient manner.



This image is a rendition of a 19th century linotype machine.

Typefaces of the Era

Century

ABC ABC

Clarendon

ABC ABC

Bookman

ABC ABC



The printing press William Morris founded in 1891.



B E L W E
Böcklin
BENGUAIT



Art Nouveau

The greatest influence on art and architecture of the time, Art Nouveau referred to the pervasive style of the 19th century. Though it reached its height in the later half of the 19th century, its impact today classifies it as one of the most important elements that defined the time period.

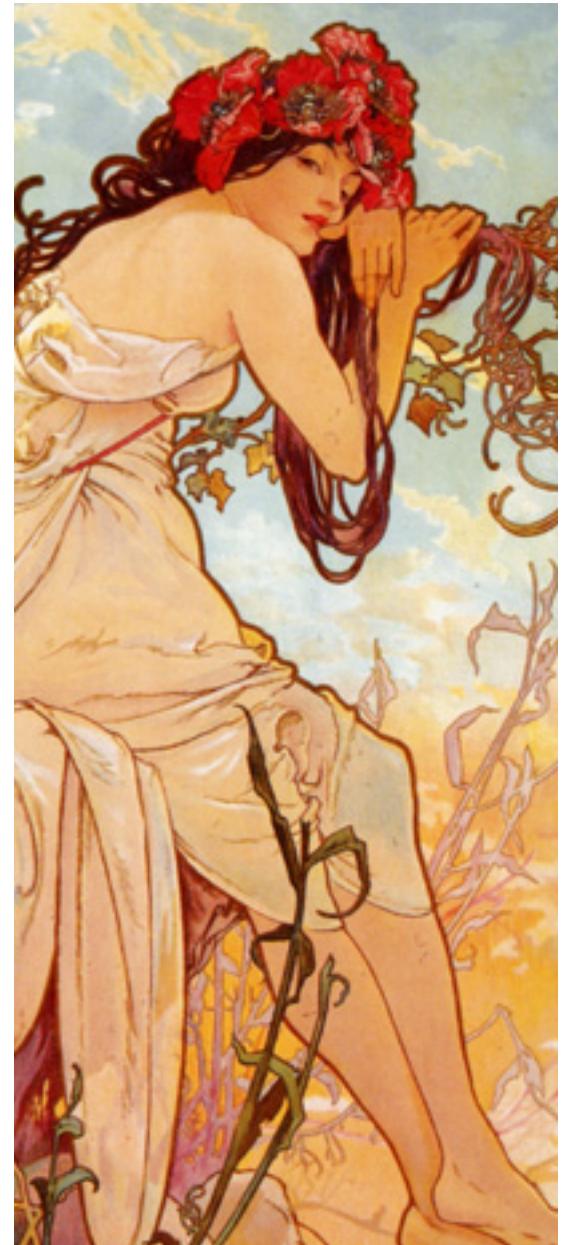


Art Nouveau was the first movement of the 19th century that did not offer a revival to older styles, but instead created an entity all its own, enforcing ideas of natural, organic forms.

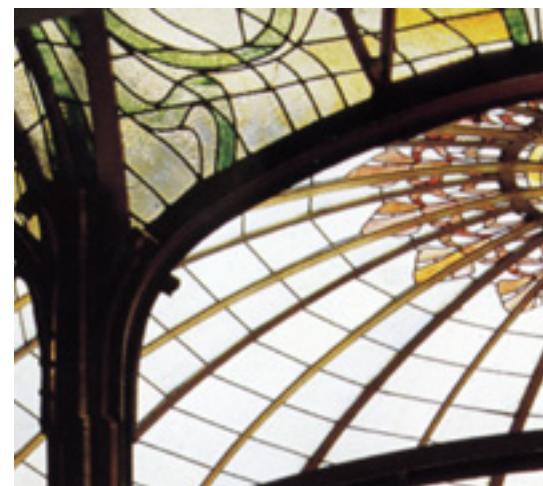
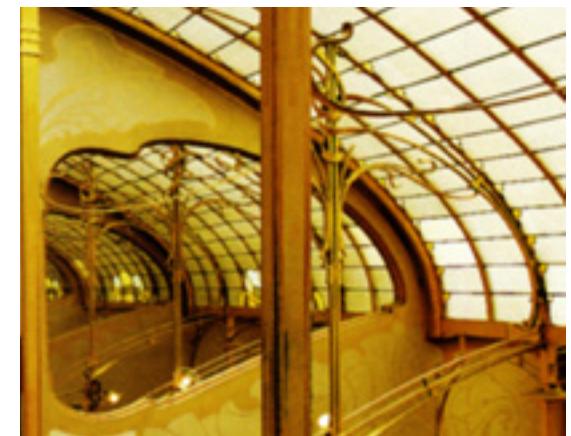
Characteristics and Style

Some of the main themes of Art Nouveau included an emphasis on decorative patterns, nature elements like flowers and foliage, and loose organic curves. These loose organic elements often manifested themselves in the form of a woman depicted in a more naturalistic style, with long flowing hair and draped clothing. Art Nouveau also did not shy away from industrial materials like iron and glass. These two mediums became a large part of most design.

This painting by Alphonse Mucha is an example of the natural woman who acted as a theme of the Art Nouveau movement.



Architecture



Each of these photos represents an aspect of the Art Nouveau movement, from the decorative (top left), to the use of glass and steel (bottom left), to the organic curves (top right).



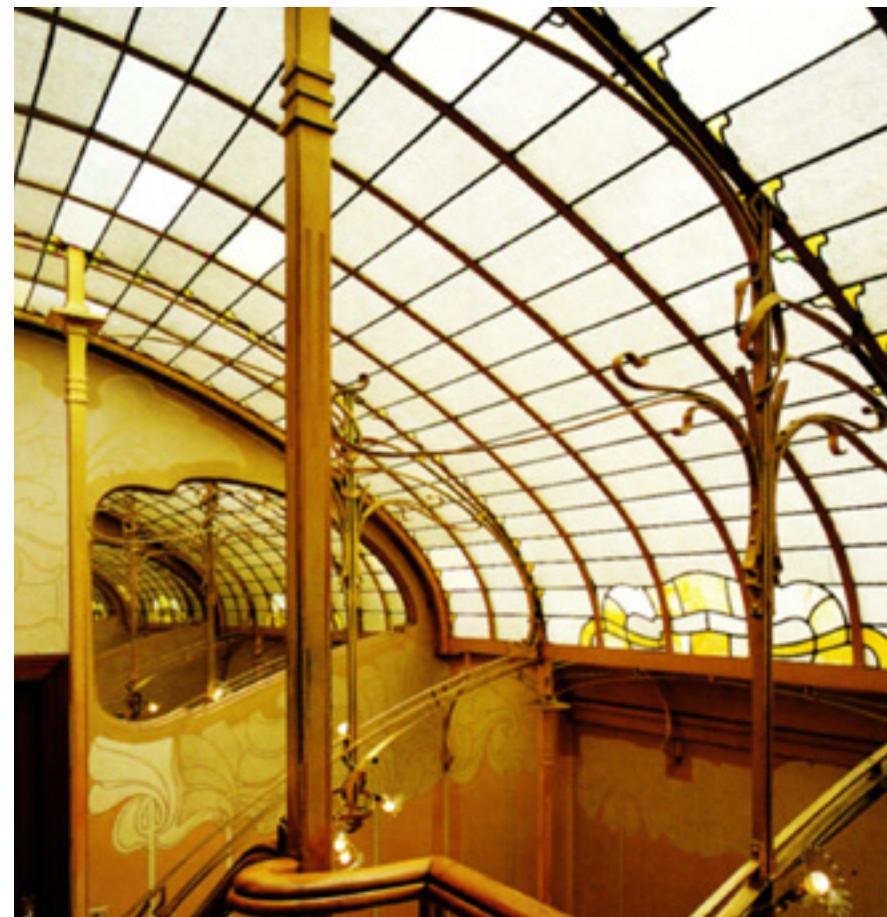
Architectural Styles

The architectural styles of the 19th century followed the characteristics of the Art Nouveau movement. Architects of the time mixed the decorative with the naturalistic. Iron was bent into organic shapes, glass was colored and made decorative, and each element was brought together to create a unique experience.

Famous architects included: Gaudi, Horta, Guimard, Behrens.

Victor Horta

Victor Horta is credited as one of the founding artists in the Art Nouveau movement in Belgium. His designs are prime examples of the beautiful and decorative nature of the Art Nouveau style, and today are revered for their masterful use of organic forms that embraced the use of cast-iron and glass.

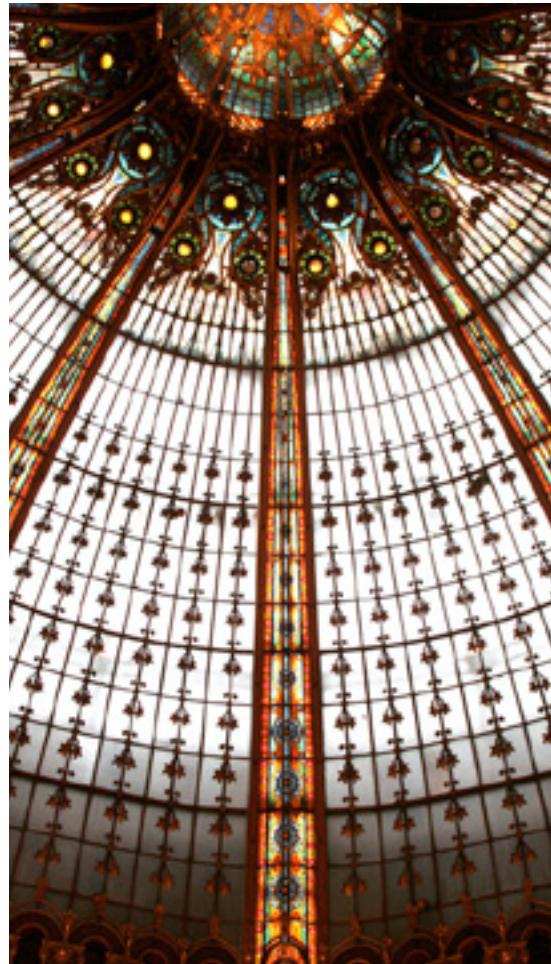


This image is an example of the elements design by Victor Horta.

Architecture - Victor House, Hotel Tassel

This image is the first-floor landing and staircase.
Photo: C.H. Bastin & J. Evrand. 1893. Brussels.





These pictures represent the unique design elements and interpretations of the Art Nouveau movement.

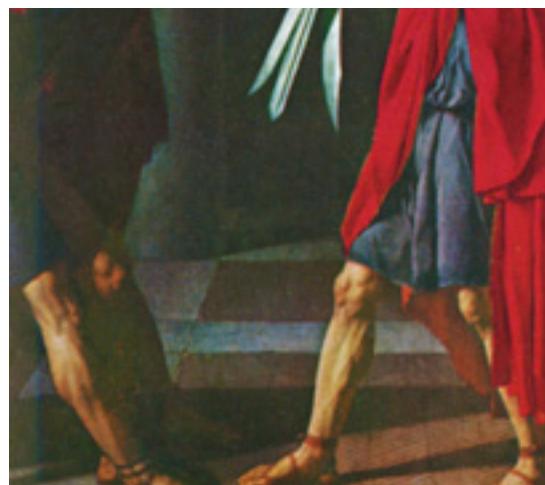
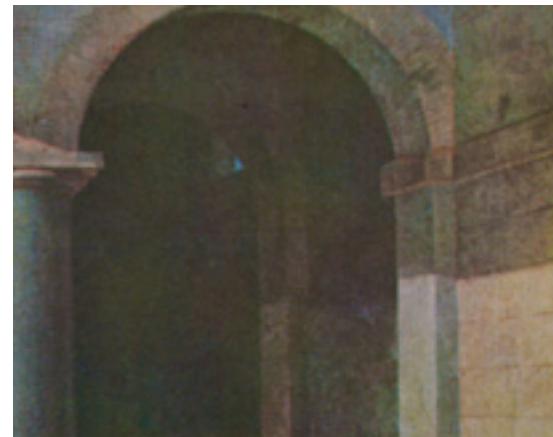
The Victorian era

19th Century Art

Neoclassicism

This movement follows the artistic elements of the Baroque. Neoclassicism reflects the parallel lines and figures, contrast and sharp light, which illuminates the main figure. The paintings of this era were aligned with the enlightenment movement during the French Revolution.

This is when we see the first works of "Modern" art. Art that is geared towards challenging opposition and protesting the beliefs that came before. During the French Revolution many artist painted the political martyrs and the fallen heroes, in order to make the viewers to think in depth about the politics and possibly join the cause.



ROMANTICISM



NATURE
TERROR
SUBLIME
EMOTION
HORROR

As a reaction to the scientific methods and use of reasoning being the Enlightenment era, they started to be a pull towards the opposite. The Romantics were concerned with conservation of nature, letting emotion take over all your senses, and adapting scenes of horror into their paintings.



Liberty Leading the People

By: Eugène Delacroix

Realism



Painting and Quote by Jean-Francois Millet

"Art will never come from some small disregarded corner where an isolated and inspired man is studying the mysteries of nature"

Once again, this era pulled far away from its predecessor, The Romanticism era. With the romantics using high emotion as their main visual element, the realists wanted to depict an objective reality, art that was based on truth and left little room for interpretation.



Impressionism

Short & thick strokes

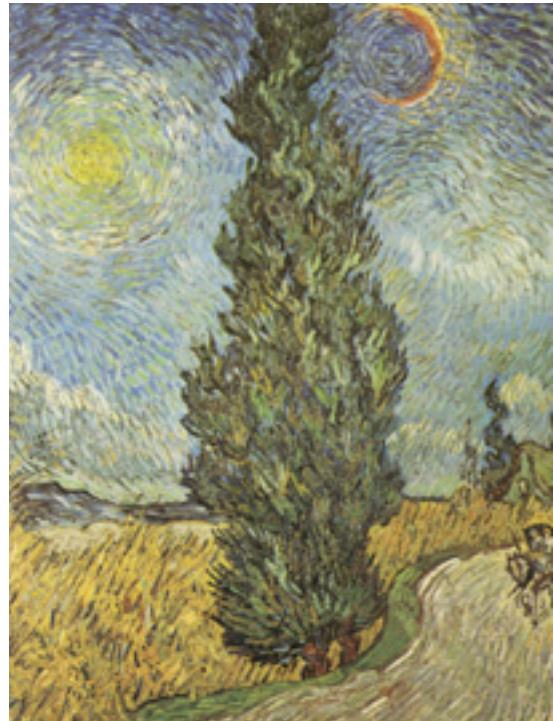
Impressionism contrasts the classically trained artists of previous eras. They broke the rules; instead of painting with rigid lines, they took the liberty of painting freely, they made the eye create the line by putting two contrasting colors next to one another. Painters wanted to depict the "Modern World", but with a twist. At first this movement was rejected by art critics, but eventually became the way in which artists could create an innovative sensation for the viewers.





"For me, a landscape does not exist in its own right, since its appearance changes at every moment; but the surrounding atmosphere brings it to life - the light and the air which vary continually. For me, it is only the surrounding atmosphere which gives subjects their true value."

- Claude Monet



post impressionism movement

Post-impressionists used many of the same techniques as impressionists did, including thick strokes, vivid colors, and realist subjects. They stepped away from impressionism and took the liberty of playing with shapes. By adding geometric shapes, unpredictable colors, and distorted figures, the post-impressionists were able to enhance quality and add structure that the impressionists lacked. There was an up and coming crowd of younger artists that took this style of painting and artists immersing themselves in the art world, effectively collaborating with one another.

The Victorian Era

The History of Advertising



The idea of advertising was not new to this era. With new innovations to the printing press, the advertising industry was able to explode. One early important figure was French doctor to King Louis XIII, Theophraste Renaudot. Renaudot was also a journalist, who was also an advocate for the poor in Paris, so he created a recruitment office and notice board for the unemployed.

Parisians soon used his services as a reliable source for finding jobs, seeking work, selling and buying goods. In order to get information more acknowledged, he created *La Gazette*, the first French newspaper. Renaudot thus became the inventor of the personal ad and of the idea of advertising in newspapers.

Mass Production

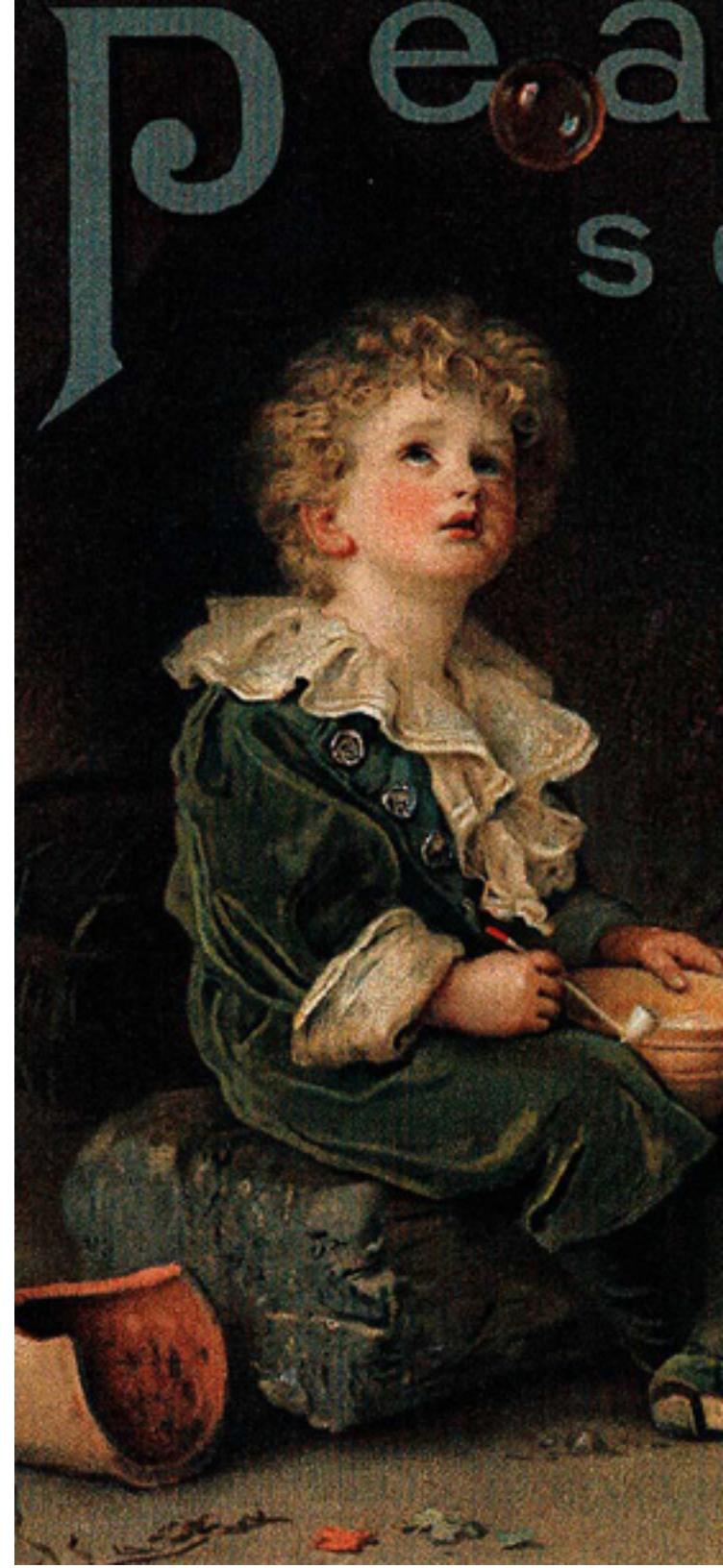
As the Industrial Revolution came into full force, newspapers arose as the lead mass medium for advertisements. With mass production, goods were being made and packaged in vast amounts. The productions of household objects, such as soap, food, and clothing went from being made in backyards to factories. A new market place was born, in order for businesses to become known, they began to brand themselves, by creating ads to popularize their names and instill memories.



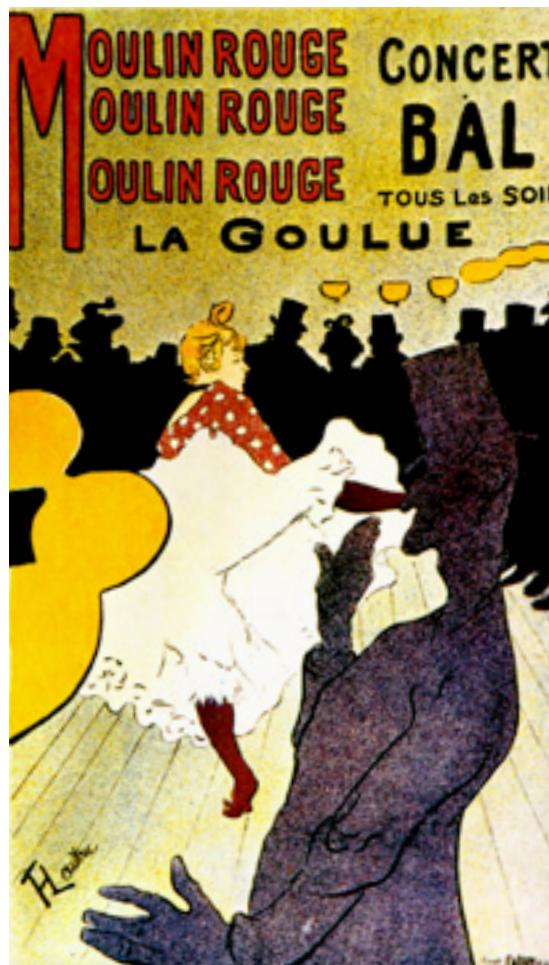
THE START OF ADVERTISING

The most famous advertising campaigns of the time, was for British A&F Pears, the makers of Pear's soap. This campaign's success was attributed to its celebrity endorsement from actress Lillie Langtry, actress who was also mistress to Prince of Wales. The company also convinced artist Sir John Everett Millais to sell him a painting of a boy gazing at soup bubbles and added a bar of Pear's soap to the scene.

The "Bubbles" became the first advertising icon and set precedent for a successful ad.



Advertising as Art



Henri de Toulouse-Lautrec pioneered the idea of these vibrant and rich ads, known as 'Chérettes', with his posters for the Moulin Rouge. Another notable artist and adman was Alphonse Mucha who made advertisements for plays but also brands such as Moët & Chandon champagne that introduced art nouveau to advertising and packaging.

Ads in America



In America advertising had gotten off to a wild start. The main good being advertised were patent medicines. Ads such as the “Quack Doctor” were seen as the first to use psychological methods in the copy and were the first traces of how much power advertising had on consumers. In order to branch away from the medicine, admen needed a place of their own.



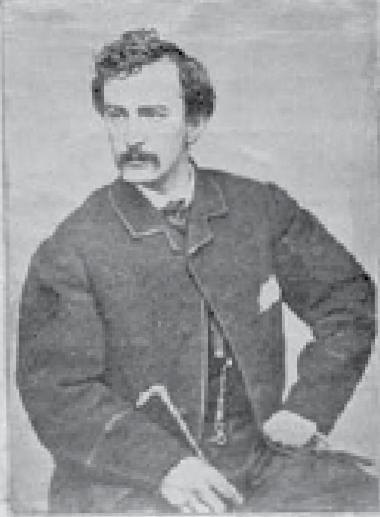
**Will Cure Your
RHEUMATISM.**



**HAMLIN'S
WIZARD OIL,
THE GREATEST FAMILY REMEDY
FOR
RHEUMATISM,
NEURALGIA, TOOTHACHE,
HEADACHE, DIPHTHERIA,
SORE THROAT, LAME BACK,
SPRAINS BRUISES, CORNS,
CRAMPS, COLIC, DIARRHœA
AND ALL PAIN AND INFLAMMATION.
SOLD BY
ALL DRUGGISTS.**



SURRAT.

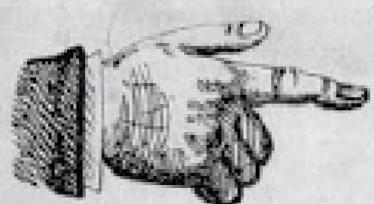


BOOTH.



HAROLD.

War Department, Washington, April 20, 1865,



\$100,000 REWARD!

THE MURDERER



In 1892, Volney B. Palmer created the world's first advertising agency in Philadelphia.

These agencies acted as the middlemen between the newspapers and the companies, selling the ad space for a commission. This operation of buying ad space in bulk from the newspapers and selling it to clients for an inflated price was not an honorable trade. Adding a bit of respectability to the trade, Francis Wyland Ayer opened N.W. Ayer & Son, the first agency to charge a fixed rate of 15% commission, which would stay the standard commission fee for future decades.

"Fine writing is Offensive"

- John E. Powers

Advertising still remained an unhonorable industry, and not worthy to pursue a career in. It wasn't until John E. Powers created the 'Creative Advertising' we know today. Powers became the first known for being a copywriter for department stores, earning a whopping \$100 dollars a day for his copy.

Welland Vale Bicycles



The Chainless is the Favorite

Those who condemn it have not ridden our machine.
It is not the riders of our Chainless what they
think of them—Gearing made from best tool steel
and tempered (not case hardened).

\$25 THE STAG **\$25**



SCOTT'S EMULSION

of pure Cod Liver Oil with Hypo-phosphites of Lime and Soda. It is almost as palatable as milk.
A MARVELLOUS FLESH PRODUCER
It is indeed, and the little lads and misses who take cold easily, may be

ADVERTISING AS CREATIVE

An honest man who believed 'fine writing is offensive', appealed to the rising middle class who most likely were not educated enough to understand classical writing. He spoke to mass population with common diction and telling the truth in his copy by announcing his client was going bankrupt as they were. He knew that the people would respond well to the truth and it worked!



Phoebe Snow Lakawanna railroads

By:
Calkins&Holden



**Phoebe says
And Phoebe knows
That smoke and cinders
Spoil good Clothes
'Tis thus a pleasure
And Delight
To take the Road
Of Anthracite**

Lackawanna
Railroad

ABSINTHE ROBERT



In the 19th Century we saw the masses move from the outskirts and into urban areas. The commoner went from working in the farms to working in factories. Mass production brought a need for advertising, and with the creation of newspapers, it finally had a medium that could reach the masses. This era was the beginning of technologies that could produce more than imaginable and reach the whole country, this was just the beginning.



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Typography Through the Ages: 1960-1990

Wolfgang Weingart



Armin Hofmann



Written and designed by:
Jose Malave & Valerie Nerio

“Typography has one plain duty before it and that is to convey information in writing. No argument or consideration can absolve typography from this duty. A printed work which cannot be read becomes a product without purpose.”

Emil Ruder, *Typographie*

The Basel School of Design



(left to bottom right) Emil Ruder, Armin Hofmann, Karl Gerstner



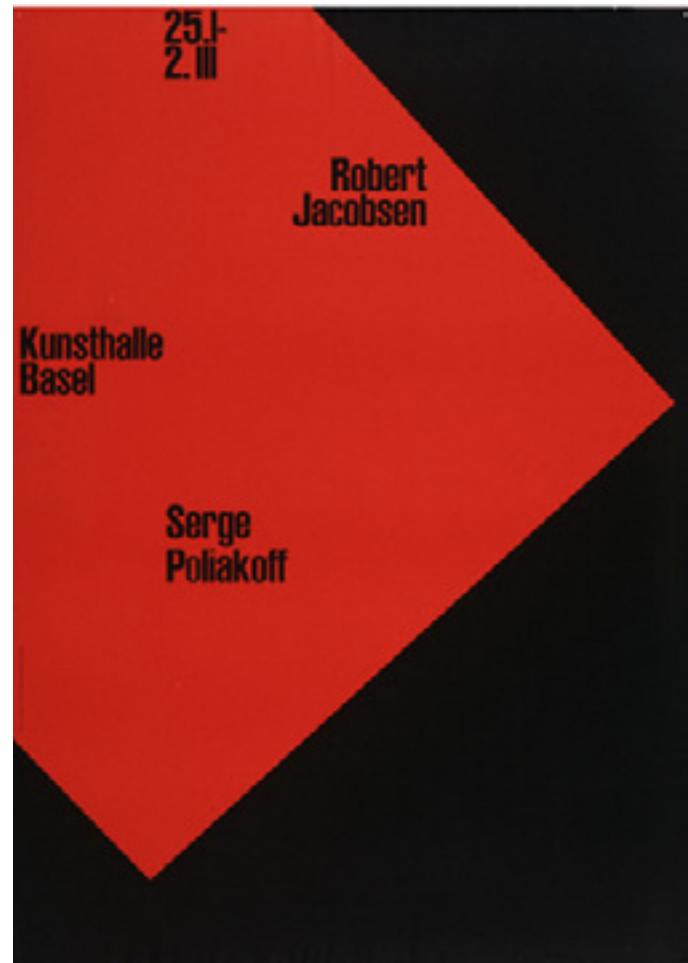
The Basel School of Design was located in Basel, Switzerland. It was considered the birthplace and main propagator of the Swiss Style/International Typographic Style.

During the 1960's the movement became more popular due to its adaptability which made it a go to set of rules for most designers of the time. Designers like: Emile Ruder, Armin Hofmann, and Karl Gerstner came out of this school.

International Typographic Style

A Timeless Movement in Typographic History

Originally called the Swiss Style, this movement's name was changed to International Typographic Style because its rules could be applied in any location for any purpose. The design pieces from this movement were minimalist, objective, and ordered in a way that made the copy compliment the accompanying image.



Elements that were emblematic of this movement at the peak of its popularity, mainly the 1950's until the early 1970's were:

- Asymmetrical layouts
- Strict use of a grid
- Geometric abstraction in layouts
- Fondness for negative space
- Flush left and ragged right copy
- Use of sans-serif



Great Minds in International Typographic Style

Emil Ruder Typographie Typography



Emil Ruder

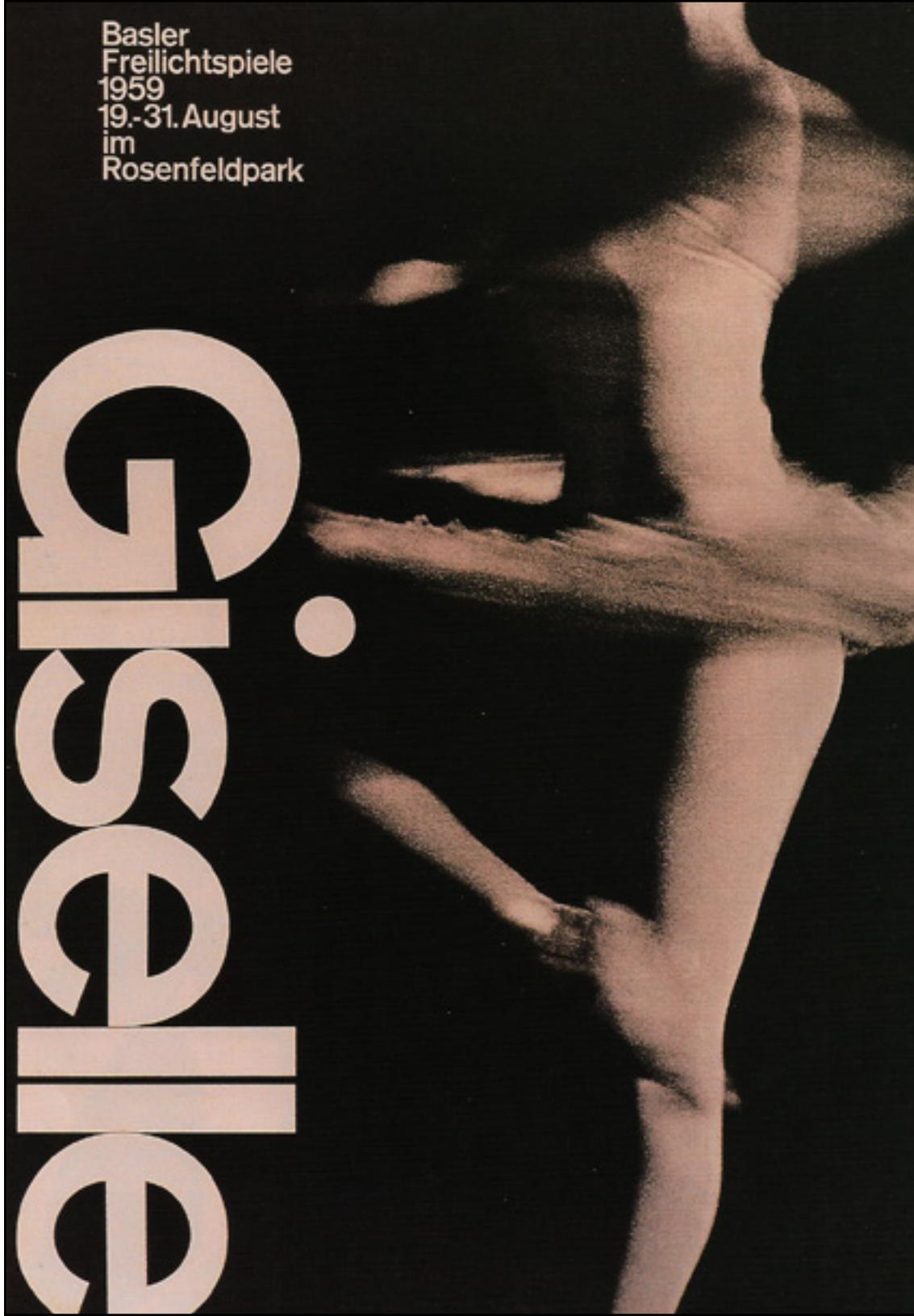
One of the founders of the Basel School of Design, Ruder, was also one of the designers that pushed the belief that the typeface should not interfere with the content of the message and should instead compliment it. He was also fond of using Univers more so than Helvetica in his designs. His book, *Typographie*, was first published in 1967 and is still referenced by many graphic designers.

Armin Hofmann

He can be considered one of the single most influential people in the advancement typographic design. He was also one of the main promoters of International Typographic Style. He did so with his beautifully organized and usually asymmetrical designed posters for the Basel Stadt Theatre in Switzerland. He was also known for his selective use of color to counter the trivialization of color made popular by the previous typographic movements.



Basler
Freilichtspiele
1959
19.-31. August
im
Rosenfeldpark



Q.
S.
C.
=

Armin
Hofmann

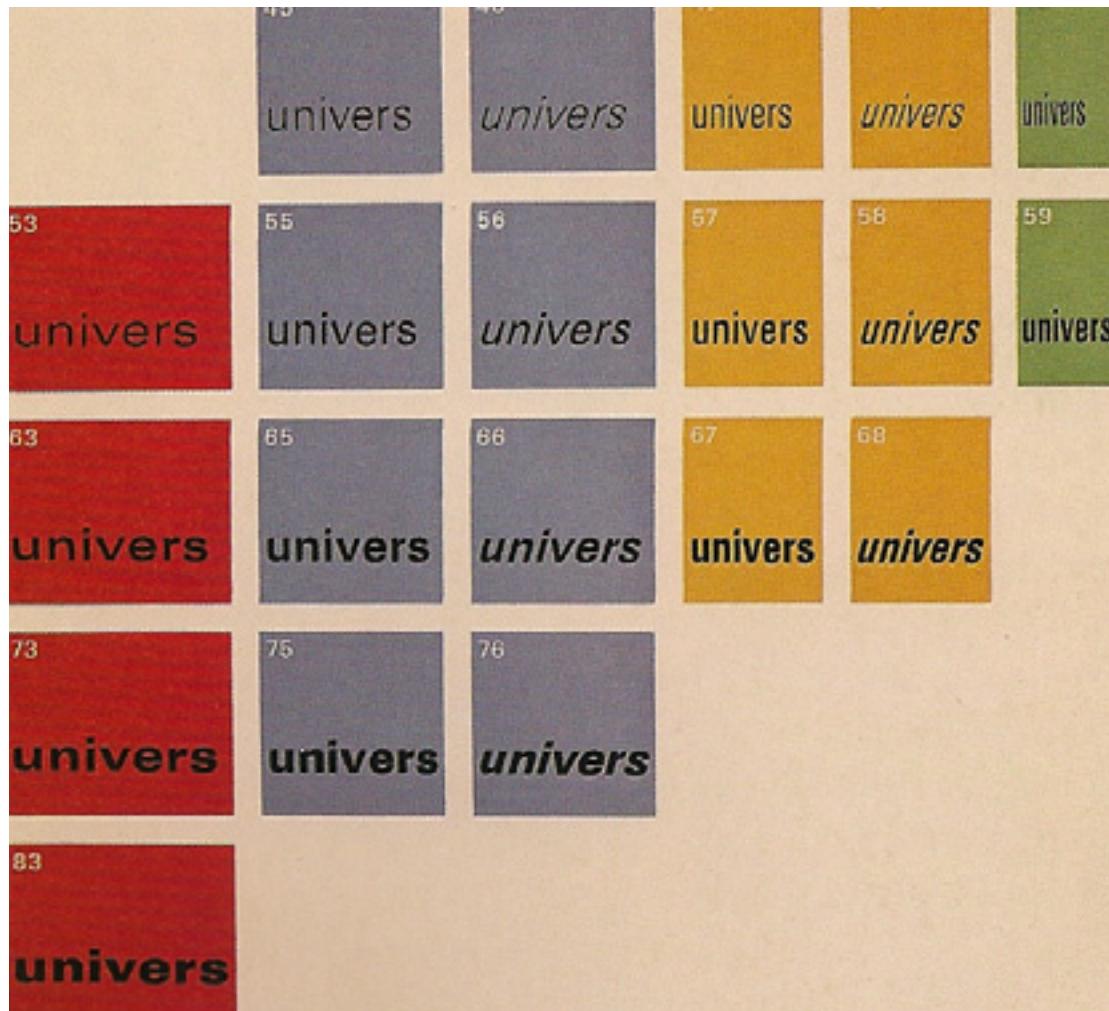
1956, Basel Stadt Theater

Neue Haas Grotesk

Max Miedinger from the Haas Foundry in Switzerland released a typeface named Neue Haas Grotesk in 1957. The maker was inspired by the sans-serif typeface Akzidenz-grotesk from the late 19th century that was popularly used by Swiss Style typographers previously but he wanted to improve the typeface by making it more balanced and unified. The main goal of this typemakers invention was to make a typeface that was designed for universal usage. In 1960 the maker changed Neue Haas Grotesk's Swiss name to 'Helvetica' after the latin name for Switzerland to make it more appealing to international markets. Miedinger got his wish and Helvetica is now one of the most popularly used typefaces ever. EVER!!

ABCDEF
OPQRST
abcdef
opqrst

Helvetica
Helveti



In 1954, Adrian Frutiger, a typesetter from a French Foundry wanted to create a sans serif from scratch that would be better designed for longer bodies of copy which became known as...

Univers.

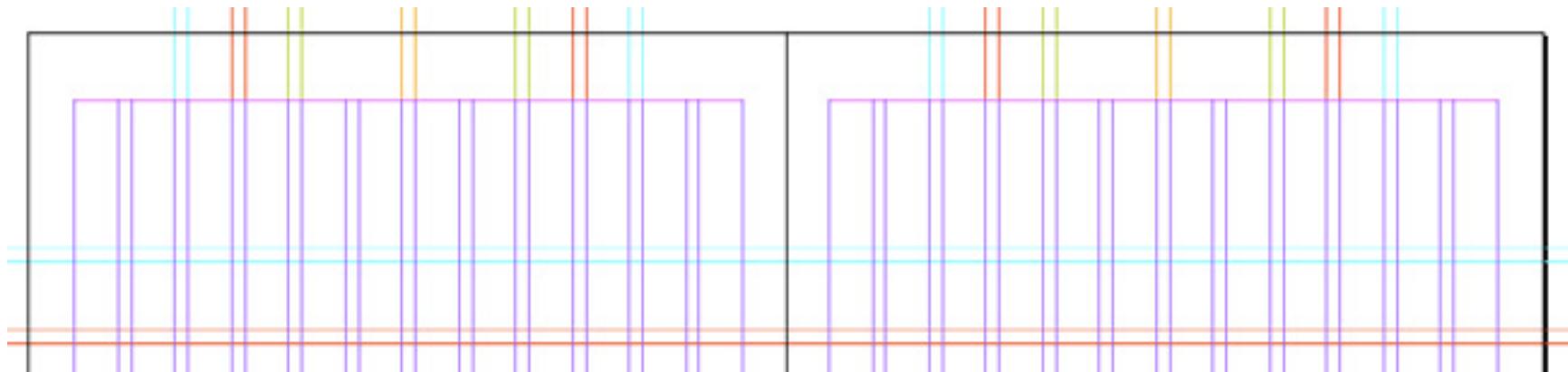
Karl Gerstner

Born in 1930 Basel, Switzerland



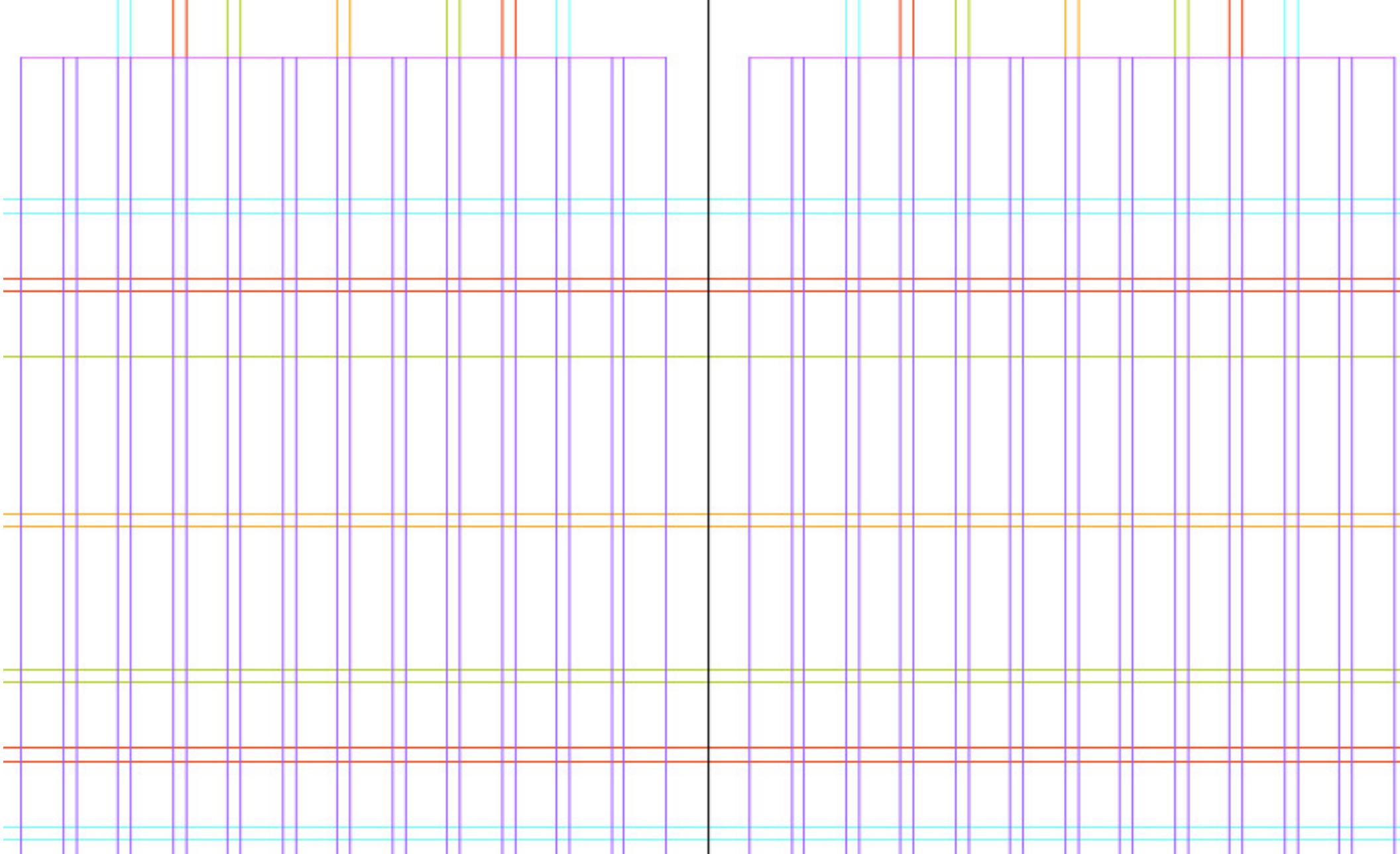
Karl Gerstner, a student of Emil Ruder, also helped popularize the acceptance of flush left copy that was also ragged right. He was sympathetic to the International Typographic Style but took his designs a bit further by making sure to include not only the copy, but to communicate the concept with the copy in a witty or clever format that also reflected the organization from which it was for.

The concept of the “programme”- the systematic approach to solving a design problem by first examining the context of it’s elements.



The grid

Invented to assist the designer in placing design elements in a more organized and structured way. For Gerstner, the more complex his grids became, the more flexibility he had; which to some entry-level designers was counterintuitive. He sometimes layered up to five different grids on top of each other.



The grid

Context of the 1960's

Important Events

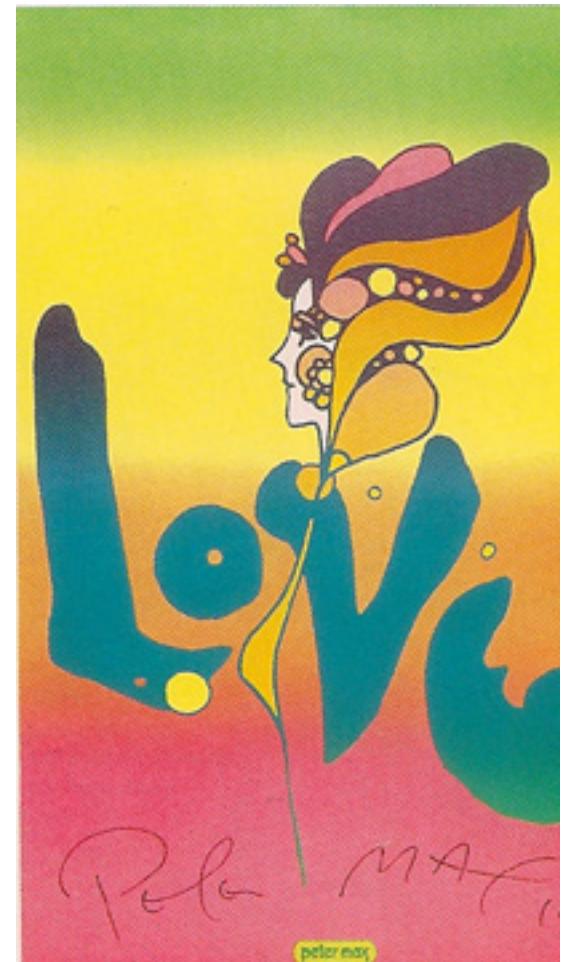
Popularity in Color Television increases
Vietnam War
Kennedy Assassinated
Martin Luther King Assassinated
Marilyn Monroe overdosing
Beatles break up
Civil Rights Act
Neil Armstrong walks on the moon
Photosetting

Social/Political Movements

Anti-war Movement
Civil Rights Movement
Feminism Movement
Counter Revolution

Art Movements

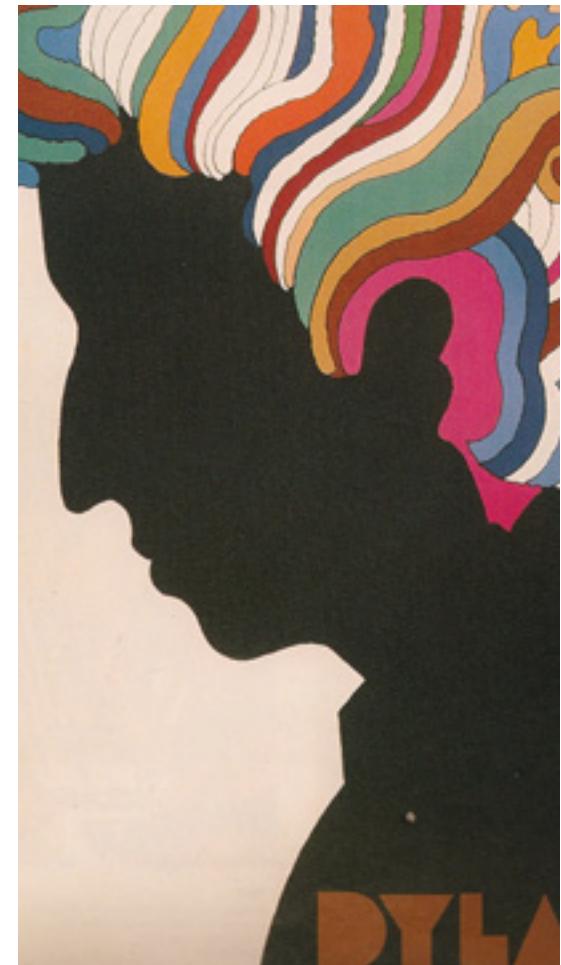
Minimalism
Abstract expressionism
Conceptual art
Pop art





(Left to right) Jimi Hendrix, Anti-War Protesters, Martin Luther King

The 1960's were a time where people challenged society's norms and experimented with different sexual partners, drugs, and political beliefs.



One of the decade's most significant movements was the Counter Revolution which was a movement rebelling against any and all social conformities. It was a reaction against the conservative and calm nature of the 1950's. It can be thought of as the angry child revolting against his or hers parents strict and conservative rules.

(Left to right) Group of young people, Bob Dylan Poster by Milton Glaser

Psychedelic Posters



As a reaction to the strictness of the international style and as a representation of the times, graphic designers moved to mixing design elements more freely and with more expression. The work made by these young designers, usually untrained, also reflected their experimentation with drugs like LSD. One popular designer from this movement was Wes Wilson.



Wes Wilson

PhotoSetting

Typesetters moved away from using Linotype and Monotype machines to reproducing type from photographic negatives. Basic run down of how it works:

Type copy up on a machine (blindly, computer interfaces weren't invented yet)

Copy gets printed on photosensitive paper

Run through a wax machine that coats paper with copy

Paper is pasted to design

Then whole design is photographed to make it look like one uniform design.

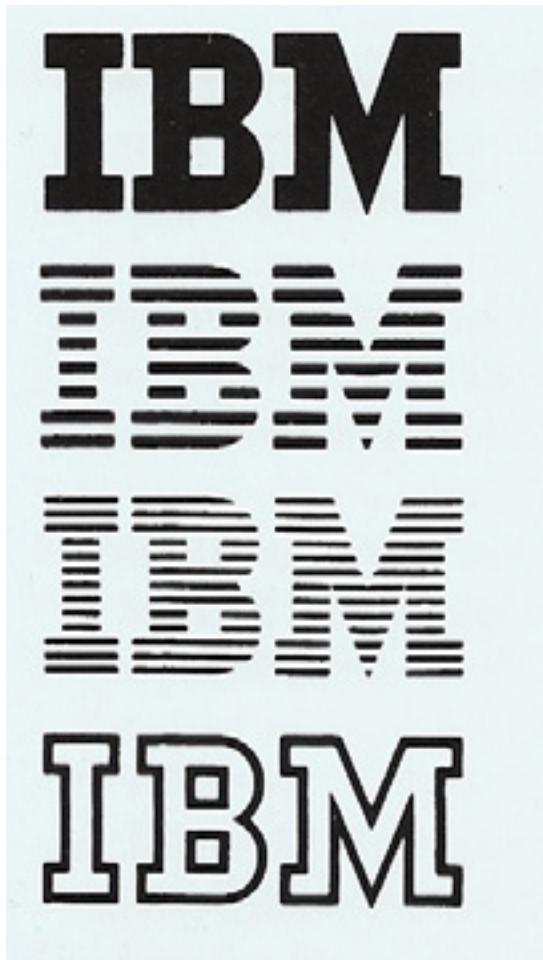
Pro: It allowed for type to be reproduced faster.

Con: Different sized type needed to be proportioned properly to look balanced. Since photosetting was easier to use than the linotype-people who did not understand typographic rules were reproducing type without adjusting the proportions. It also made it easier to rescale and scale type.

“A gradual decline in the quality of mass-produced media ensued, further conditioning an already indifferent public to ignore the qualitative differences in typesetting.”

Graphic History: A New History

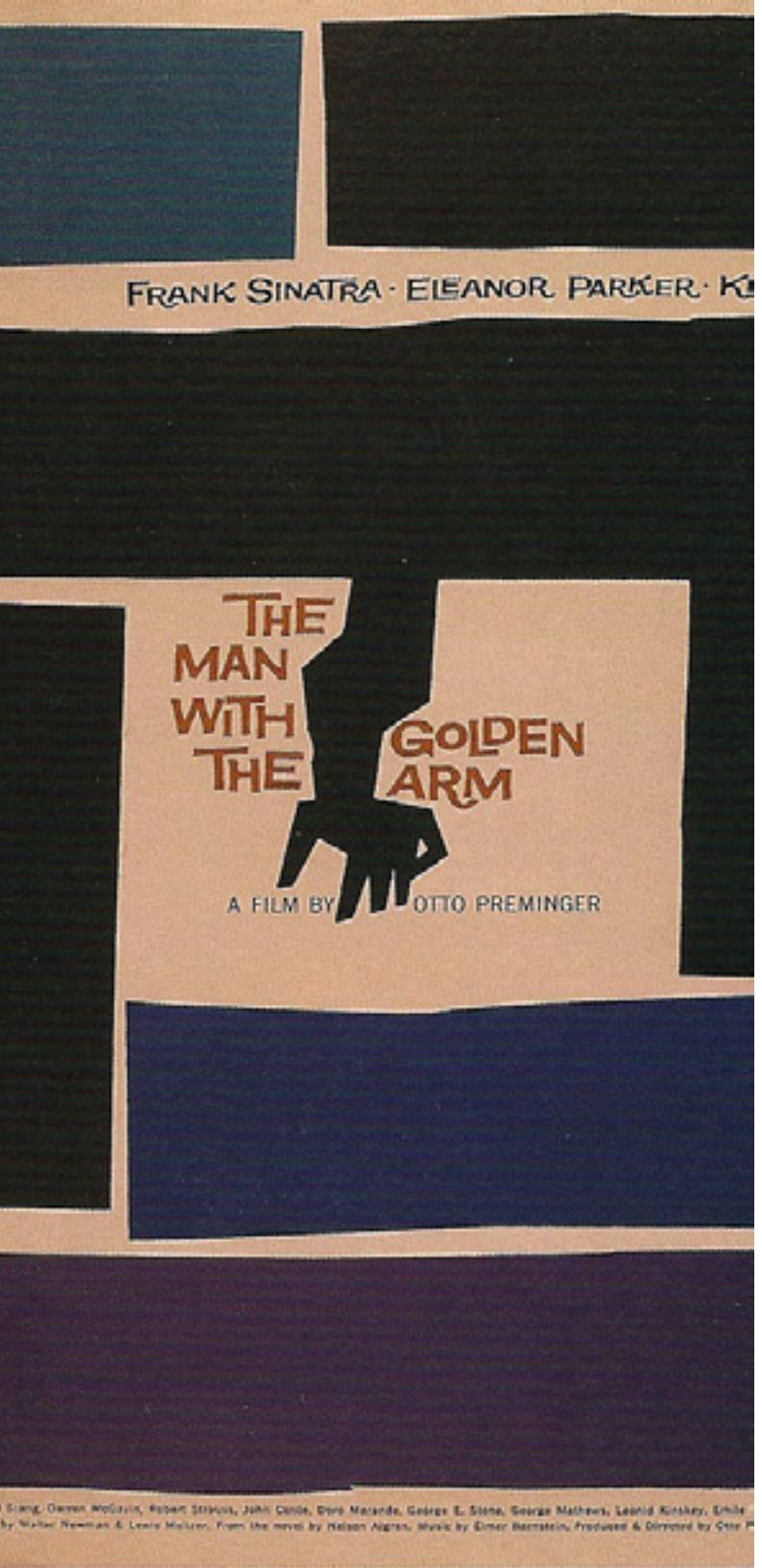
American Corporate Identity



Paul Rand



A graphic designer most associated with American Corporate identity, he was hired to work as a consultant for the company International Business Machines. IBM wanted to have a logo that was representative of their corporation but was still flexible and could be used on different projects. Rand came up with a logo designed solely with type. He designed the IBM acronym typeface with 19th century "Egyptian" letters with heavy slab serifs. He was also responsible for the UPS and Apple logos.



Saul Bass

He was single-handedly responsible for making the film poster more than just an afterthought, but a work of design with attention to aesthetic detail instead.

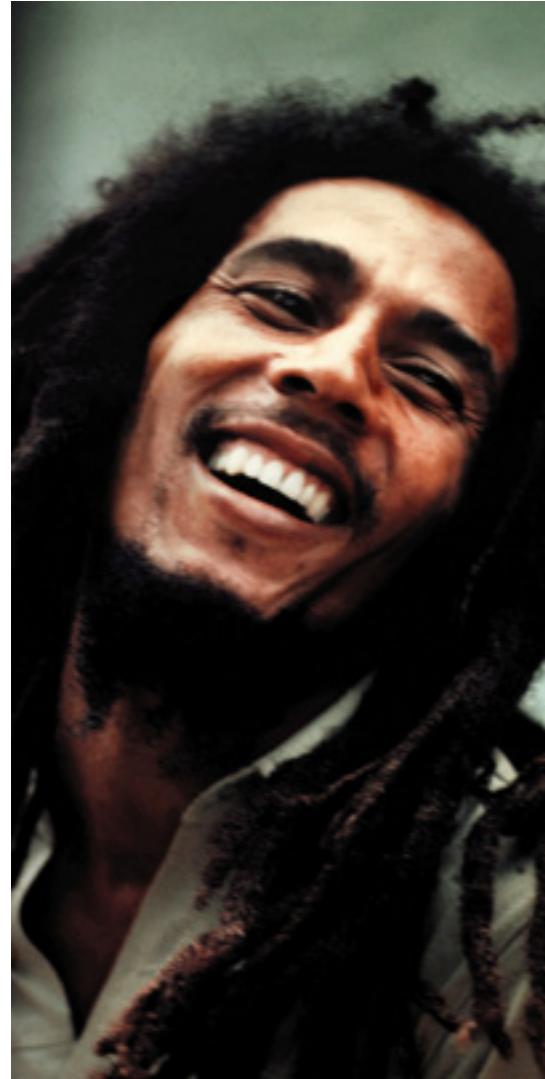
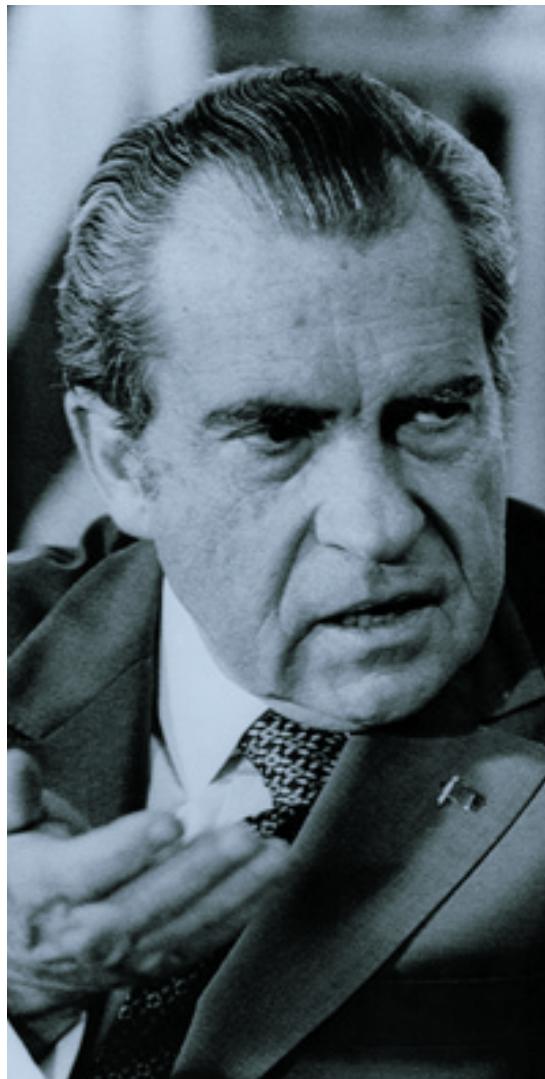
How he interpreted the international typographic style:

- Assymetrical placement of copy.
- Same typeface though out whole poster.
- No more than two styles in typeface per design.

BUT he included images that made his compositions have movement.



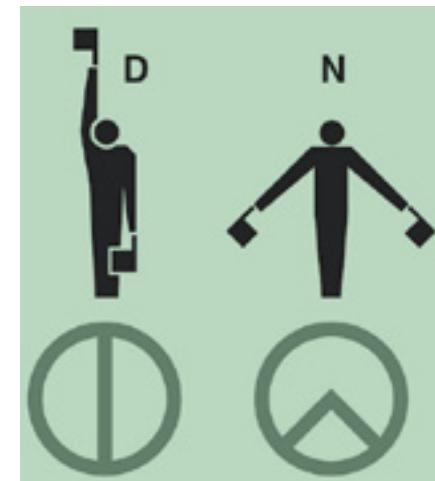
Context of the 1970's



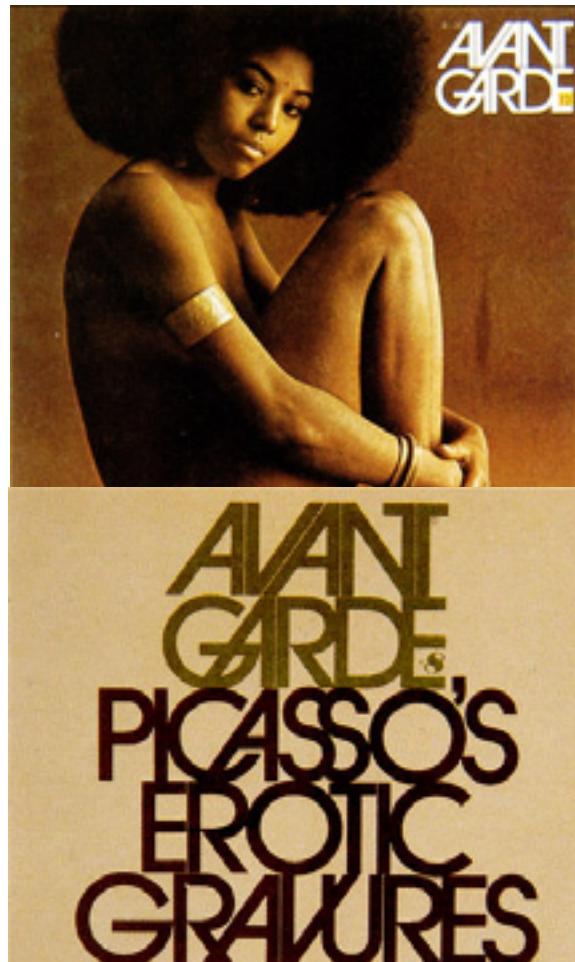
Milton Glaser



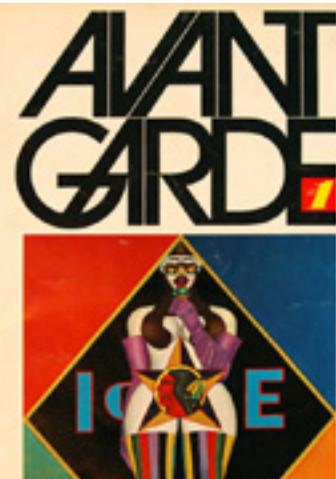
Gerald Holtom



Herb Lubalin



A B C D F G H I J
Q R S T U V W X Y
g h i j k l m n o p c
1 2 3 4 5 6 7 8 9 0

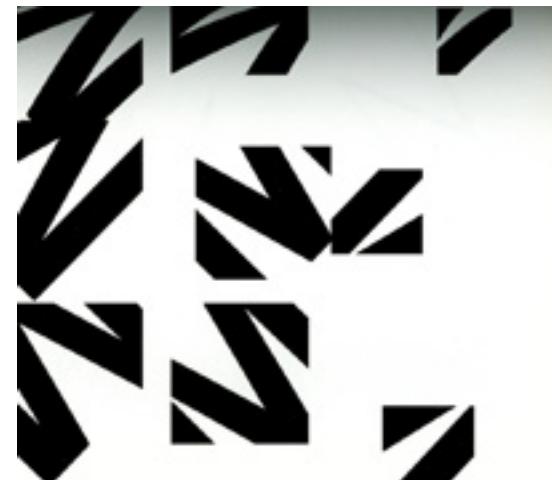


ITC Avant Garde

A B C D 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
1 2 3 4 5 6 7 8 9 0 ? ! * & %

Wolfgang Weingart

In 1963, Wolfgang Weingart received his typesetting apprenticeship in hand composition and was able to teach at the Basel School of Design within 5 years. After distinguishing himself in the design world, Armin Hofmann decided to extend an invitation to Weingart to



be an instructor during the Yale Summer Programme in Graphic Design Brissago, from 1970 through 1996.

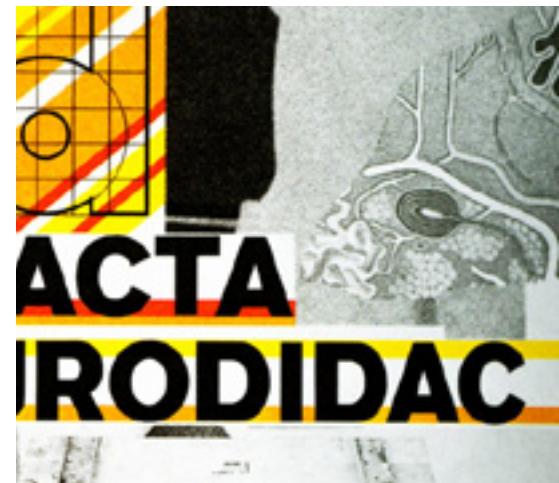
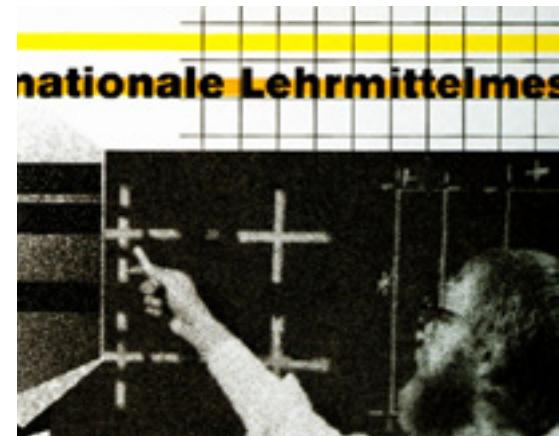
Weingart has had the pleasure to lecture and teach to great extents in different parts of the world over the past forty years, such as Europe, Asia, Australia, New Zealand, and many other places.

His work is displayed in permanent collections of museums and private galleries, which have obtained awards in design from Swiss Federal Department of Home Affairs in Bern. Weingart's publication and posters have been imitated in design reference journals since 2005.

From 1970 to 1999, He was able to become a member of Alliance Graphique Internationale/AGI and an editor on the board of "Typographische Monatsblätter."

What made Wolfgang Weingart so famous, is the fact that he is a self-taught designer and is experimental with all his designs.

Weingart's Way of Typography



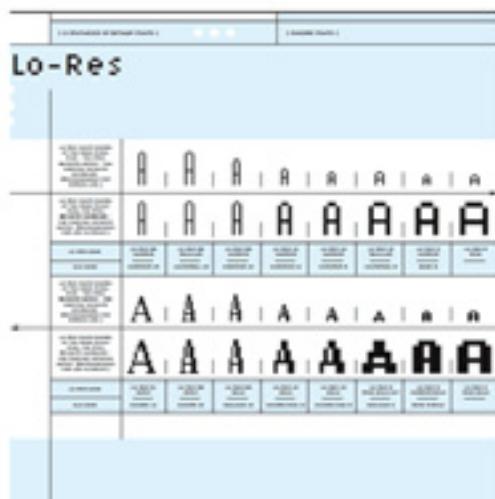
He once stated, “I took ‘Swiss Typography’ as my starting point, but then I blew it apart, never forcing any style upon my students. I never intended to create a ‘style.’ It just happened that the students picked up – and misinterpreted – a so called ‘Weingart style’ and spread it around.”



Lo-Res Family

Zuzane Licko's Creation

Zuzane Licko was the one of the first to alter the pixel from low- resolution simulation to surrealistic original. The early Émigré fonts that she created transformed digital typography and unbolted the doors for smaller foundations whose ads occupy our contemporary magazines.



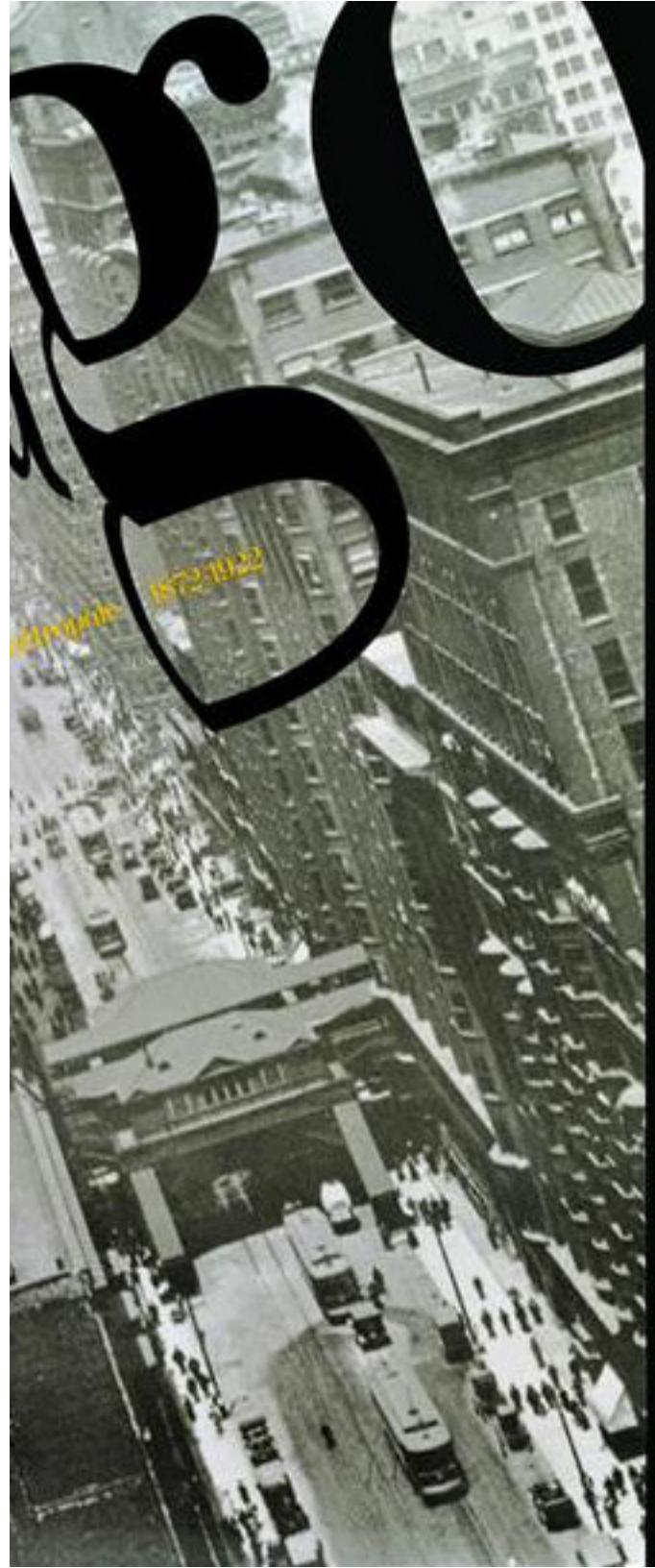
Licko explains what the Lo-Res family is in her article entitled, "Lo-Res," by stating that, "The Lo-Res family of fonts is a synthesis of pixelated designs, including Emigre's earlier coarse resolution fonts, as well as bitmap representations of Base 9. It replaces the preexisting Emigre, Emperor, Oakland and Universal families and groups these related bitmap



designs under one family name in the font menu, thereby simplifying their naming. The Lo-Res fonts also offer technical improvements, including a more complete character set, more consistent character shapes among styles and weights, as well as improved alignment among the various resolutions."

Musée d'Or

3 octobre 1987
3 janvier 1988



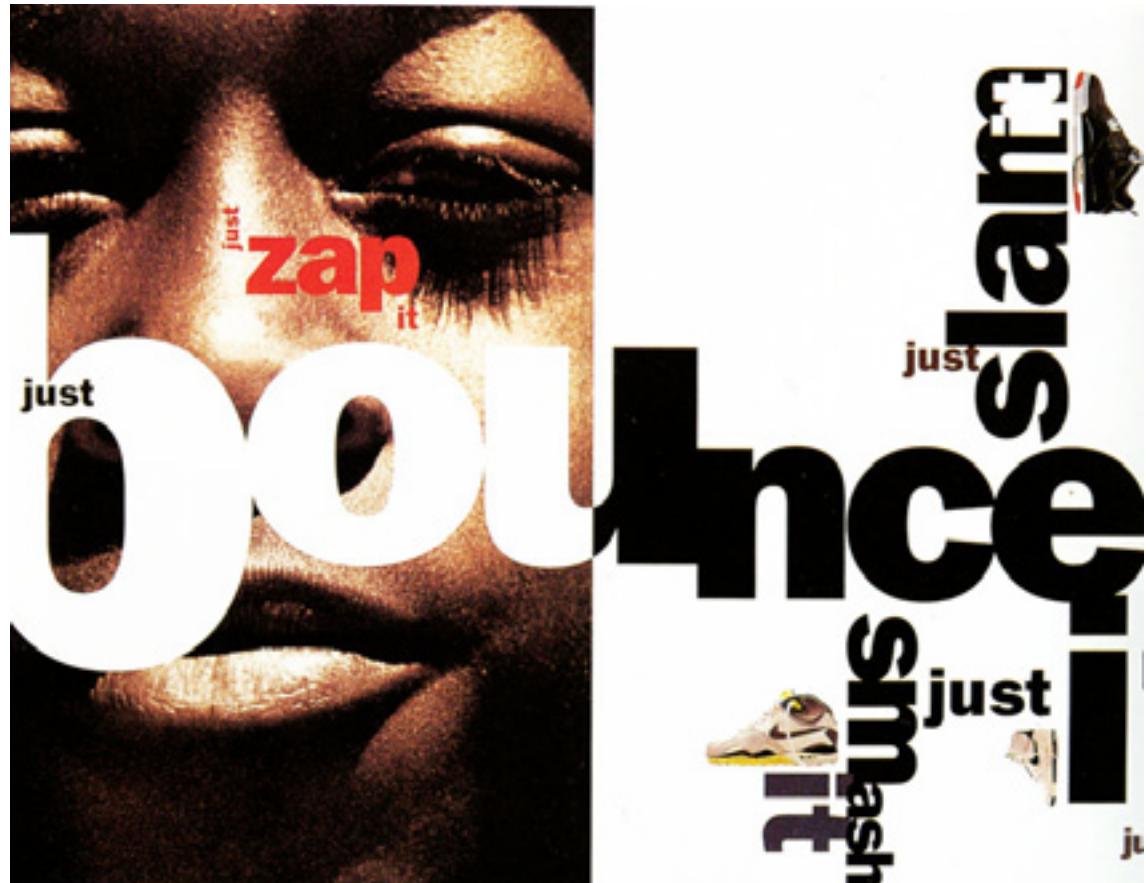
Philippe Apeloig

Philippe Apeloig has lived an extraordinary life in the design world.

As a student at the Ecole Supérieure Des Arts Appliqués Dupere, Apeloig was able to work in two internships at Total Design in Amsterdam. In 1989, he formed his own studio in Paris, which captivated graphic design works for public institutions such as the Jewish Museum in Paris, the Contemporary Art Museum in Nimes, and other various places. Apeloig put all his time into experimenting with letters and the development of typography for the soul intention of typographic abstraction.

Neville Brody

In the article, "Neville Brody Biography 09," it states, "Neville Brody is an internationally renowned designer, typographer, art director, brand strategist and consultant. Brody is also the founder of the Research Studios network and partner in each of their operations, his insight, methodology and appetite for excellence inform every aspect of their work. Today, in addition to lecturing and contributing to a variety of cultural and educational initiatives, Brody works both independently on private commissions and alongside Research Studios on commercial projects for a diverse range of clients."



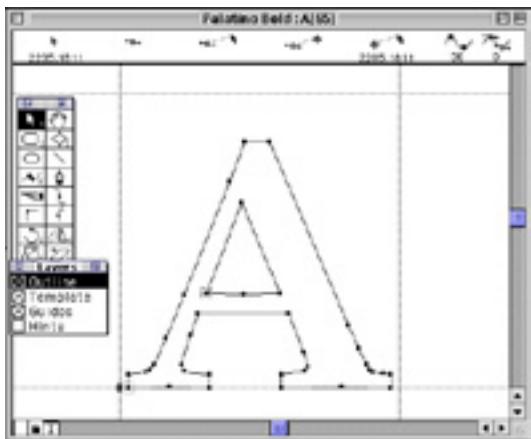
Above: Just Slam it
This advertisement was for Nike, USA, 1989

The Rise of Digital Communication

According to the Us History Encyclopedia under, "Digital Technology," it states, "Telecommunications has relied on digital methods to transmit messages. In the early 1980s, enhanced fiber optics enabled the development of digital communication networks. Digital technology replaced analog signals for many telecommunication forms, particularly cellular telephone and cable systems. Analog-to-digital converters utilized pulse code modulation (PCM) to change analog data into digital signals. Compared to analog transmissions, digitized signals were less distorted and could easily be duplicated."

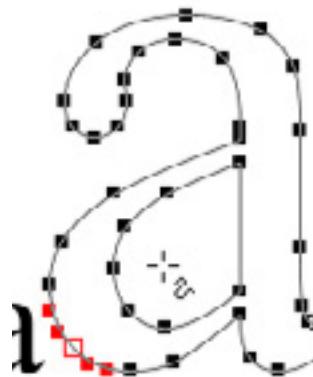


PostScript



PostScript was first issued in 1984 and was first named PostScript Level 1 to make a distinction between the upgrade, PostScript Level 2. It has been said in, "The History of PostScript," that,

"PostScript is a very powerful language that looks a bit like Forth, another computer language. From the beginning, PostScript needed a pretty powerful system to run on. In fact, during the first years of its existence, PostScript printers had more processing power than the Macintoshes that were connected to them."

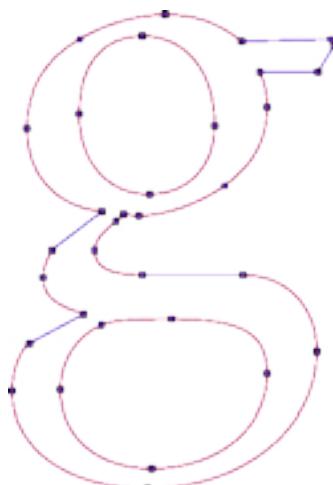


PostScript type

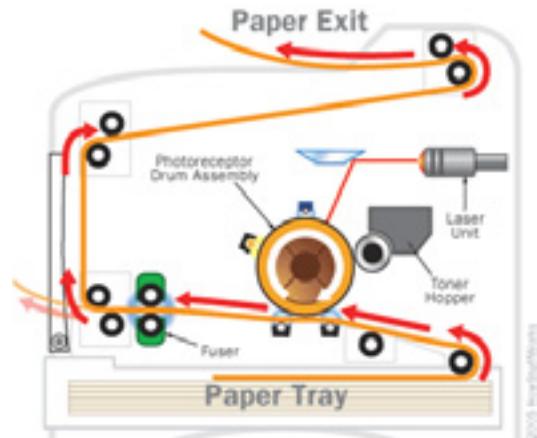


Bitmap type

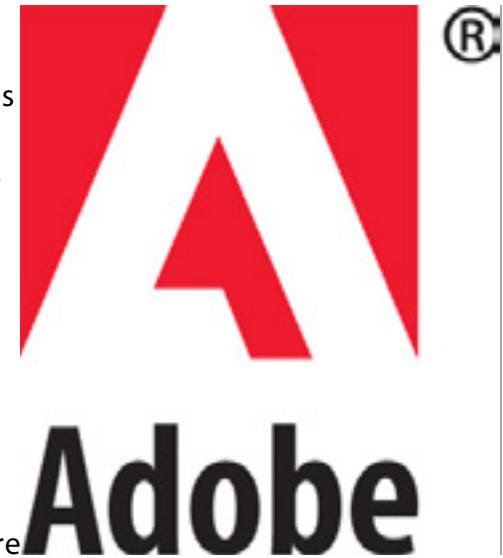
This picture actually displays the benefits of PostScript text.

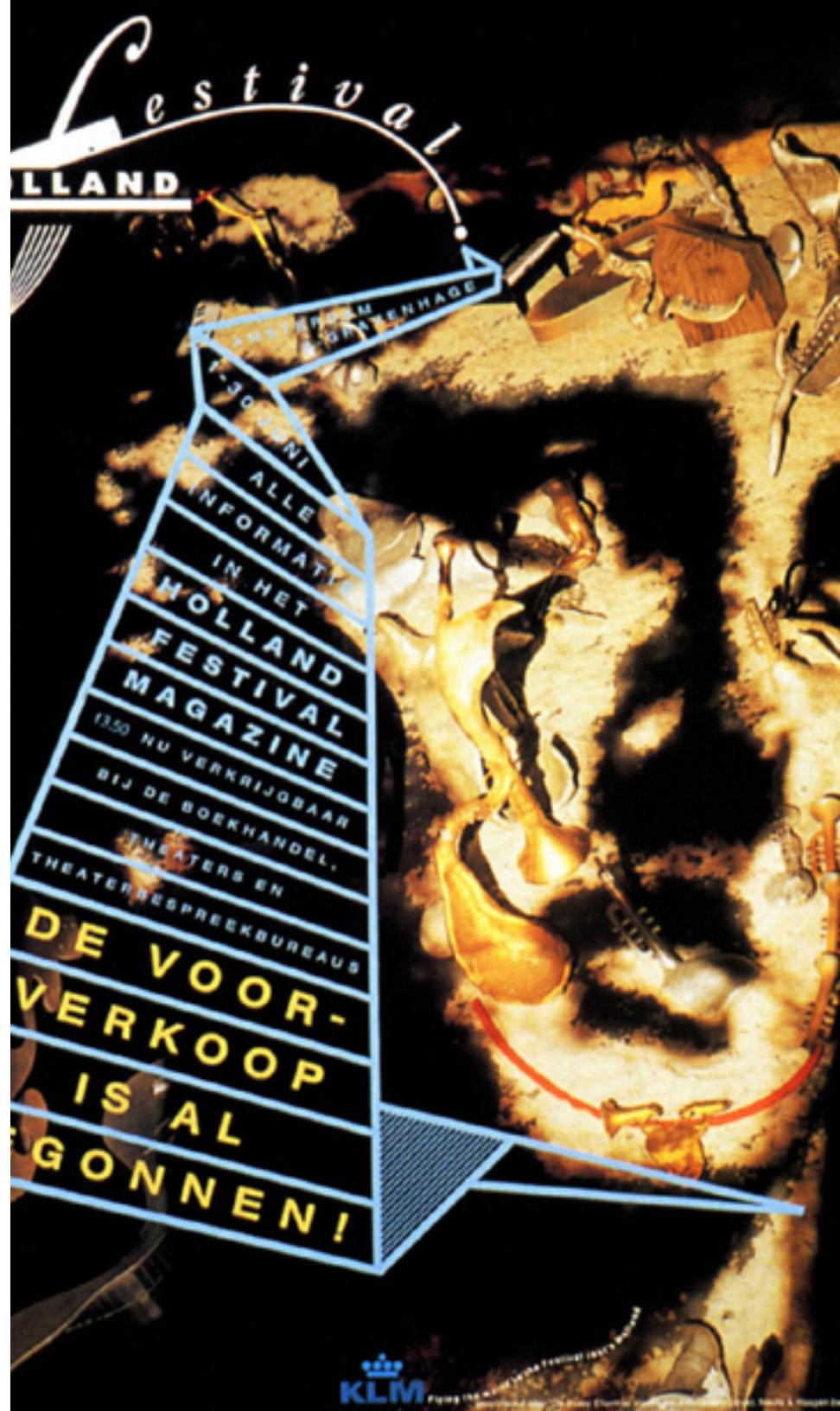
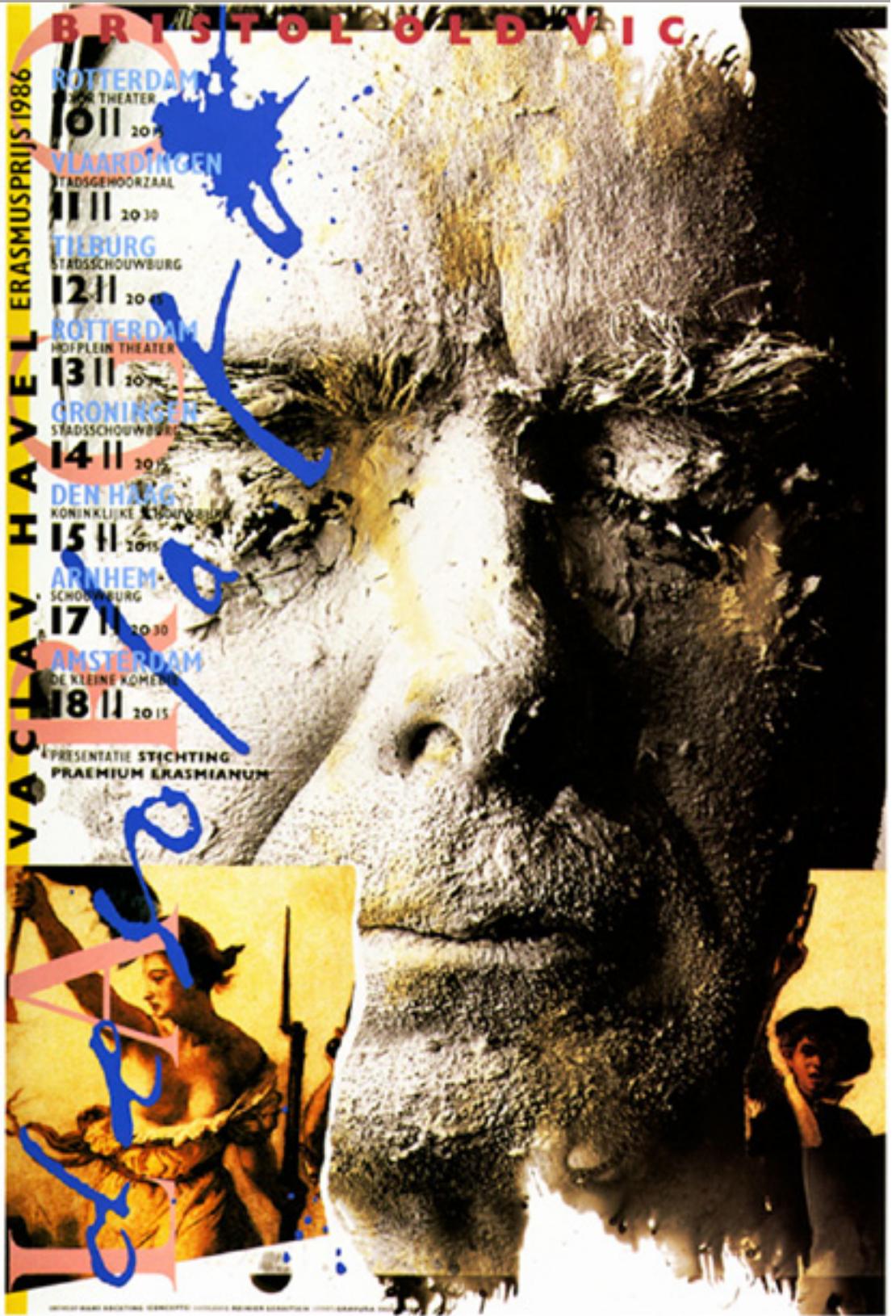


PostScript, Adobe, and Lazer Printing



The article also states that, "PostScript offered some huge advantages that other systems did not offer: PostScript was device independent. This means that a PostScript file can run on any PostScript device. On a laserprinter, you get 300 dpi outputs, while the same file gives you beautiful and crisp 2400 dpi output on an imagesetter. For users, this meant that they were no longer tied to one manufacturer and could choose the devices that best fit their purpose. Any manufacturer could buy a license for the PostScript interpreter and use it to build an output device. The specifications (syntax) of PostScript was freely available so anyone could write software that supported it."





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Published by Oxford University Press, New York
International Standard Book Number 0-19-507900-0
Library of Congress Catalog Number 92-67000
Design by Michaela Brady with Jim Verhagen

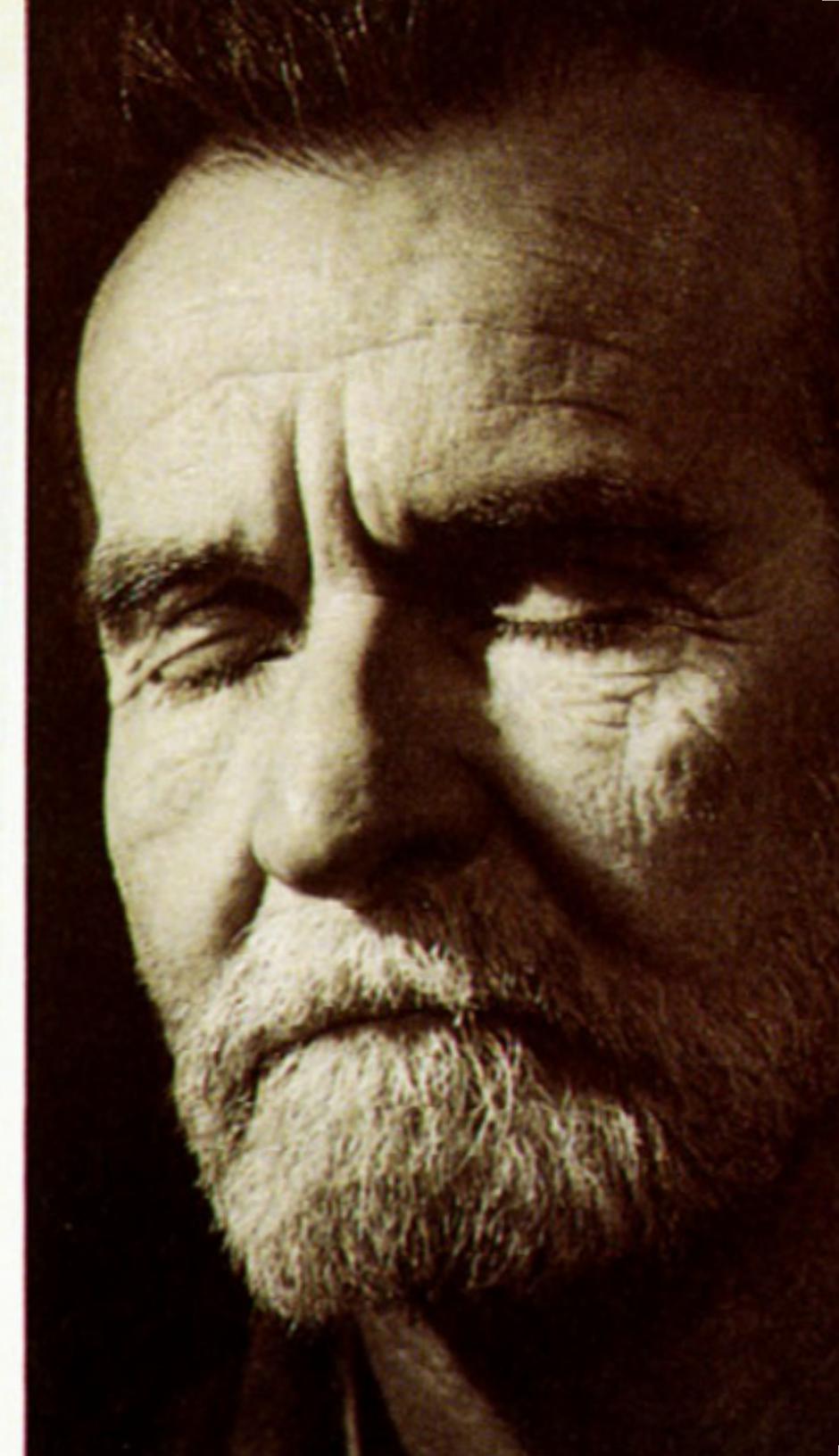
Wade & Sons Ltd
2-3000 South Crescent Rd., 10-2000 North Peninsula Rd.
Edmonton, Alberta T5J 0-400

Public Enemy a first record, *It Takes a Nation of Millions to Hold Us Back*, went gold. Their second record, *Fear of a Black Planet*, was platinum. The single "Fight the Power" (from their third and most recent album, *Fear of a Black Planet*) was the musical theme of Spike Lee's *Do the Right Thing*. *Fear of a Black Planet* went platinum in one week. These figures might not be impressive if the act were a middle-of-the-road set, but Public Enemy takes no punches, and there is no sign of controversy over their lyrics. They have become cultural heroes, representing the truth of urban life in no uncertain terms. "Elevate a hero to a god, but he never comes to visit you," goes the line. "Straight up, just that sucker way." Simple and direct. Moltretack him and John Wayne, from the single "Fight the Power."

I'm black
and i'm
proud
i'm ready
and hyped plus I'm
amped
most of my
heroes don't appear
on no stamps
sample
a look back
you look
and find
nothing but rednecks
for 400 years
if you check
don't worry
be happy
was a
number
one jam...



athol fugard gives the impression that doing the **right** thing is easy, that doing **the** right thing makes you feel alive, that **it** is as easy as breathing to know the **right** way from the **wrong** way.



Pixel Based Fonts



A B C D E F G H I J K L M
Н О Р О Р С Т У В Ш Х Ү ә
абвдғғијкљм
пօրգւթսնշչչ
1 2 3 4 5 6 7 8 9 0

"Graphic designers working on web projects often complain that when typefaces designed for print are set to lower sizes that they become harder to read and unattractive to the eye. Even using anti-aliasing (the smooth option in the Character Palette) is not enough to help these fonts look better on screen."

-Jennifer Apple
In "Photoshop Tutorials"

What Pixel Fonts Can Do

"The solution when this happens is to abandon the printer fonts altogether and to try using a Pixel font, which will produce a crisp, clean image at very small sizes. Pixel fonts were created specifically for computers, with each pixel of the font designed on a grid that is exactly the same grid that is on your computer screen."

-Jennifer Apple
In "Photoshop Tutorials"



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Typography in Digital Age

1990 - PRESENT

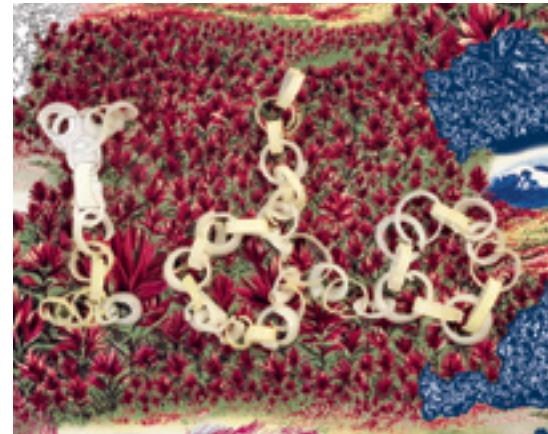


Meng-Hsuan Lin

Contemporary Typography



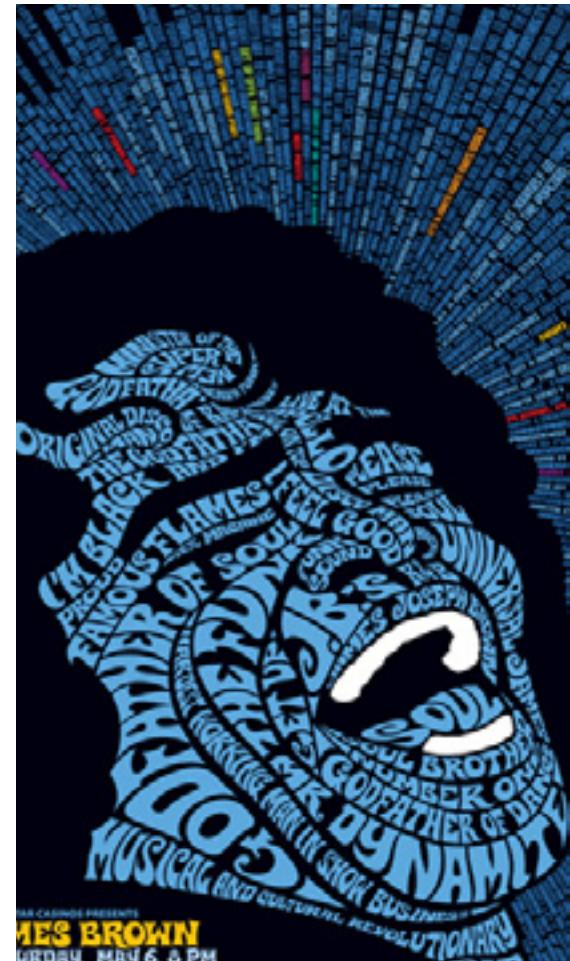
Experimental Typography



Typography in Society



Technology Typography



Contemporary Typography

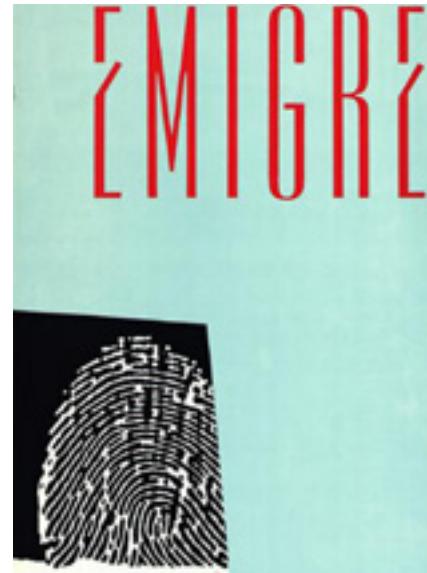
"They have a voice in their own time period, their own culture. You have to find a way to give them a contemporary voice in our culture while respecting the past." – **Helen Yentus**

Different periods have different styles of typography. In contemporary period, many designers look for a totally different styles. Complexity, noise, multiple layers, and abstract shapes are the new trends of styles used in these past few years.

Right: Dublin Electronic Arts, 2002. Designed by Niall Sweeney



Contemporary Magazines - Emigre



Magazine is significant and represents a much-needed period of reflection. Contemporary typography is no longer restricted to the confines of the two-dimensional surface either in print or on screen. With a nod back to the early avant-garde, the discipline now embraces a multitude of strategies ranging from the implementation of sound and choreography to architectural and virtual spaces.

Upper Left: Emigre magazine 1st issue (1984)
Upper right: Emigre magazine 35th issue (1995)
Right: Emigre magazine 69th (last) issue (2005)



Experimental Typography

Tobias Frere-Jones

"Verbal wordplay as a linguistic technique is inextricably linked with typographic play."

In 1990, Frere-Jones recorded people's conversations as he passed through the street in Boston. Microphone is the language of the street, reflecting



I FORTY-NINE
ON SCHEDULE
AME THAT
DON'T ASK ME
it's always the same
ot getting any better
and do you know what she said?
can't deal with it
that's just how they act
body care
is it? can you help me
HT IN THE MIDDLE OF THE STREET
I've been here waiting
EXT IN LINE
GHT NOW
S HOPELESS TENTION
he'll ge-
the public reali-
it's just how they act
half of my money a big
it was fast-food ut if they helped ya
they know you can't wait any longer
on schedule that's just how they act
it's not getting any
I just can't
you can hear

how people talk to each other. It considers new ways of telling stories in which the font becomes the structural framework.

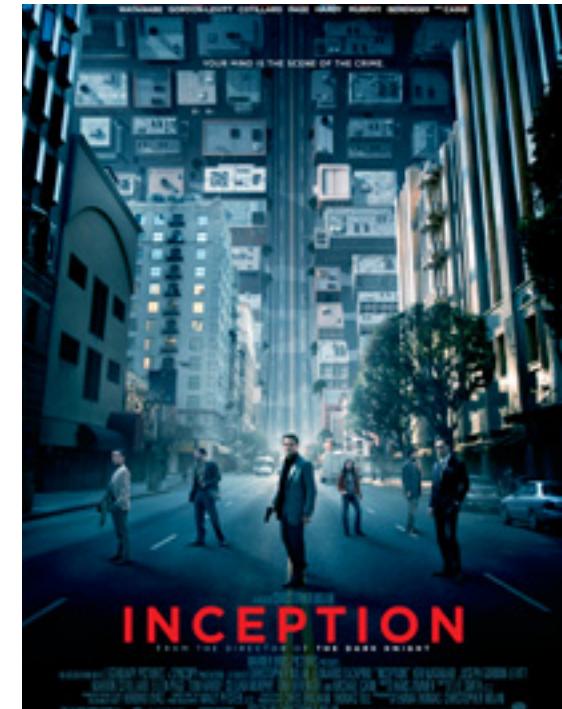
Typeface - Gotham (2000)



nbia	Universida	Southeastern	Cons
hue	Oppenhei	Collaborativ	Quac
mat	Greenwici	Ultramoder	Semi
tua	Quetzalcc	Observatori	Cryst
mai	Canterbu	Grammatica	Over
refc	Orientalis	Stringcours	Gove

Both pictures are examples of Gotham.

“Gotham inherited an honest tone that’s assertive but never imposing, friendly but never folksy, confident but never aloof.



Left: Chicago's 2016 Summer Olympics bid
Middle: Barack Obama's presidential campaign (2008)
Right: The movie "Inception" (2010)

Stefan Sagmeister

Austrian graphic designer and typographer, who has his own firm in New York City - Sagmeister Inc. He gives many insights about what trend will typography and graphic design go in the future. He says that many of our pieces would not be possible without the computer. Even though print has big limitations compare to computers or other media, it offers a wonderful amount of possibilities with incredible limitations.

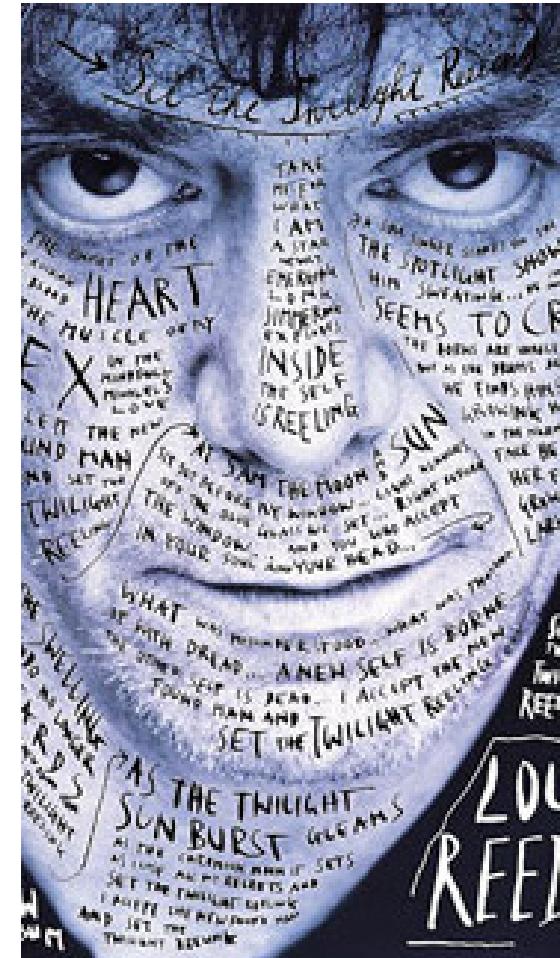
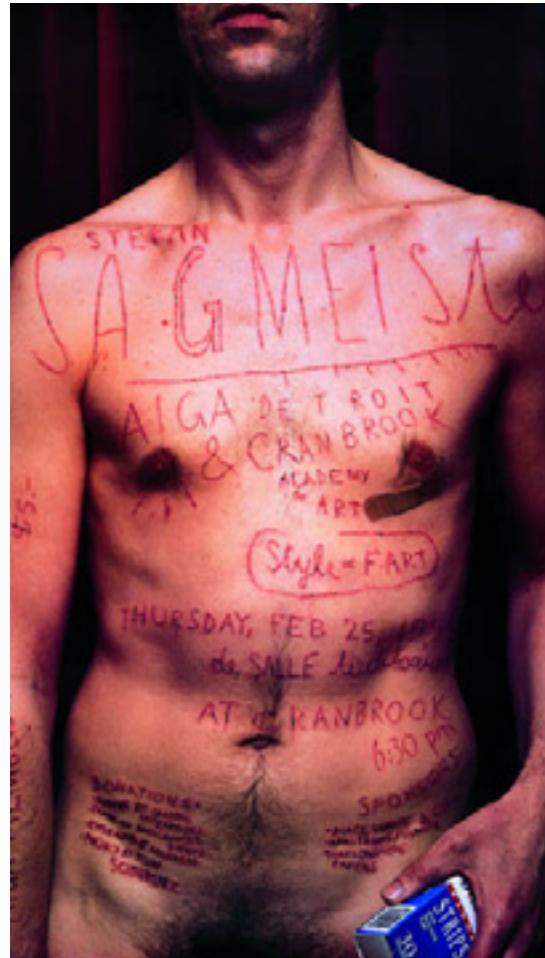
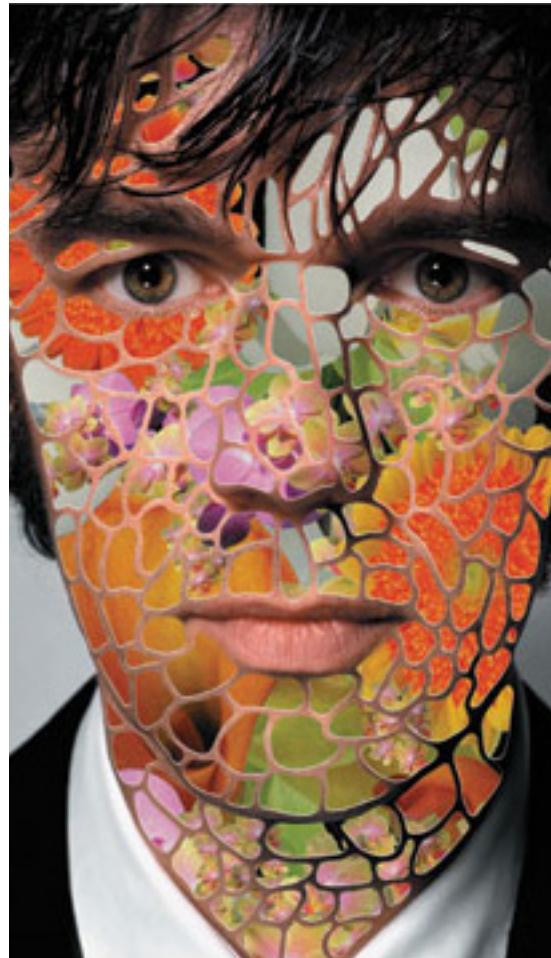


"By utilizing an open typographic approach combined with the clear message many viewers have an easier time relating their own experience. Some are influenced by the environment they take place in, some by an outside person, and some by personal experiences."

- Stefan Sagmeister



Jambalaya designed by Stefan Sagmeister (1997)



Left: "Things I Have Learned IN MY LIFE So Far" (2008)

Middle: "Lecture Poster" (1999)

Right: "Set the Twilight Reeling" (1996)

Things I Have Learned IN MY LIFE So Far

click me



The picture above is designed by Stefan Sagmeister in his book "Things I Have Learned IN MY LIFE So Far" (2008).

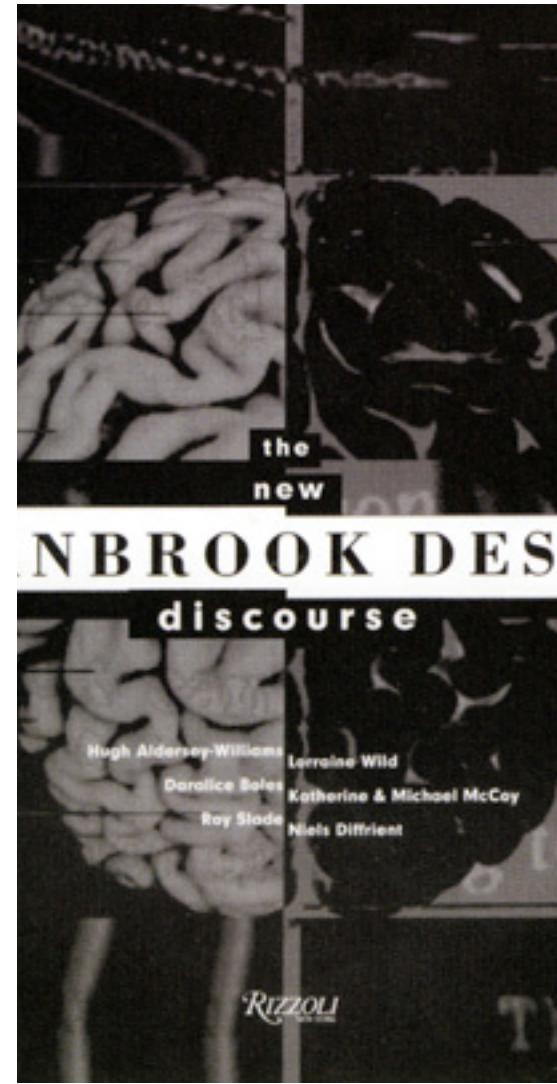
Experimental Typography Works

q h c d e f g h ·
x l m n r t l r
r u v w a j z
1 2 3 4 5 6 7
· · ·

There is no safe dose of radiation

There is no safe dose of radiation

There were no health disorders directly attributable to radiation exposure in the area affected by the Chernobyl disaster



Left: Clarendon typeface
Middle top: "You Can Read Me" (1996) by Phil Baines
Middle bottom: screen-based animations (2002)
Right: title page from "Cranbrook Design" (1990) by Katherine McCoy

Technology Typography

Today's graphic designers need to know which fonts are Internet friendly and when it's appropriate to use them. The knowledge of technology and how to deal with today's online typography is important for anyone who is designing and communicating on the Internet.



computer use

“Computers as big as planets and as small as teardrops.”

1991 World Wide Web program was released

1992 CNN went online

1993 TIME magazine went online

The screenshot shows the homepage of TIME.com. At the top, there's a navigation bar with links to HOME, U.S., POLITICS, WORLD, BUSINESS, TECHLAND, HEALTH, SCIENCE, ARTS, TRAVEL, PHOTOS, and VIDEOS. Below the navigation, there's a section titled "Inside TIME.com" featuring a photo of Condoleezza Rice and a link to ask her questions. There are also links to "Top 10 Political Prisoners" and "Life as Wi Katherine Crashes A". A prominent red "TIME" logo is centered above a large image of a red apple on a shelf. To the left, there's a "Must Reads" sidebar with an article about "Making Radical Withdrawals: Stealing Entire ATMs" by Stephen Gandel.



Type in the Internet

Textual communication is important for transferring knowledge and information. Clear visual design can enhance the communication of the content. In a wide range of media and especially on the Internet, text is used to communicate on various levels. The current definitions of typography are all limited to print media and therefore undermine the Internet as a typographic medium.



The picture is a screenshot on Buro Destruct's website
<http://www.burodestruct.net/bureaudestruct/home/index.html>

Erik van Blokland

Letterror



Dutch typographer who uses programming technology and language to experiment with different ways to produce dynamic fonts. He and his partner used computer to create new typefaces that include chance, change, and uncertainty.

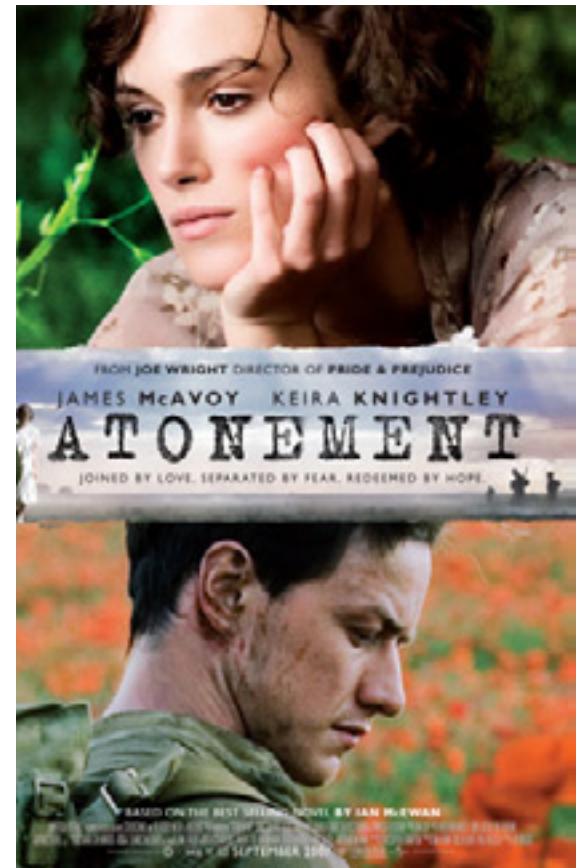
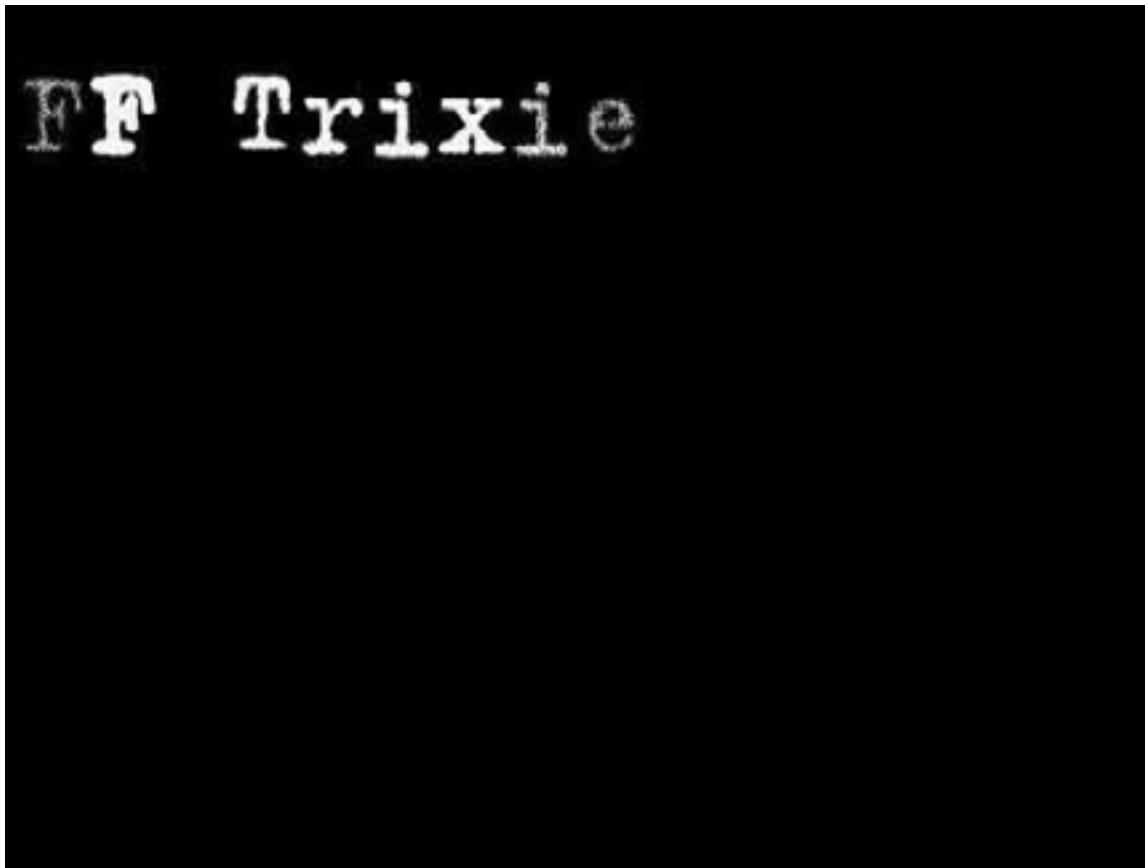
Typeface - Trixie (1991)

AÆBCDEFGHIJKLMNOP
OŒØPQRSTUVWXYZ
aæbæcædæfghihijklmæ
oœøpæqærsætuvwxyz
0123456789€\$#
ÁáÀàÃàÅåÂâÃâÃççÉé
ííìíïíîíññóóòòöö
ÚúÙùÛûÛûÝý
., : ; ‘’’’’’’’
&§*•••••••
•••••(••)•^‘’’’^~^
%•••/
•••+•=~^•••

We took a breezy excursion and gath
river slopes. Sweet marjoram grew i
the window that overlooked the Azte



Trixie



Typeface - Exocet (1991)

It is a very popular typeface, especially with font pirates, illegal internet sites and computer game manufactures. It is based on drawings made from early Greek and Roman stone carvings.



A B C D E F G H
⊕ P Q R S T U
Å É Í Ó Ø Ü Á
I J K L M N Ø P
W X Y Z Á Å Æ
1 2 3 4 5 6 7 8 9

Left: the movie "Dogma" (1999)
Right: typeface Exocet (1991)

Typeface - Kosmik (1993)

Heel!! daar gaat een Unomat
mmderdemdem! en st
in zeeëgels denken en eidere
n zoeken, of aan sauerstoff
snuffelen en de Schiffahrt
bekijken. TOEOEOET! Verdraa
e laat. TAATUU!! AAARGH!? 
KLABAM!? Flippender jazzz
Anna wauwelt tegen Otto. P
r gaat hij! Krokodil, snel er a
18-105511



Upper Left: Kosmik specimen designed by John D. Berry (2001)
Down Left: Kosmik specimen booklet
Right: Kosmik type specimen booklet (1992)

control+Z or command+Z



The picture: Adobe CS3

All you can do are:

undo
delete
copy
paste
or even

more...

Typography in Society



The day-to-day influence of typography in a Western urban environment is a visual language that is selected and applied by both educated and non-educated individuals. These typographic selections have become acceptable to the public, right or wrong, through visual repetition and have become a standard in the use of typography.

Times Square in New York City

Type & Sports



Yomar Augusto, a Brazil graphic designer who cooperates with Adidas to design a fresh and new typeface. Unity is used in the 2010 World Cup in South Africa.



Upper left: Yomar Augusto
Upper right: Britain Jersey
Down left: 2010 World Cup, South Africa

Unity

“Adidas had a vision that every element of their football identity was to be linked and unified by one basic shape. This shape can be found as a design element on the official match ball of the World Cup”

- Yomar Augusto

WHOLE SET - UNITY TYPEFACE

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

abcdefghijklmnopqrstuvwxyz 0123567890

{}[]?!&#%*@`ç£₩ \$ ©±µ¶Qπ--†‡°«¬

%<>/€™Δ-√∞≠≤≥◊fia "“+,-÷×„„<=>\^_!§„°°=-

କାର୍ଯ୍ୟକ୍ଷମୀତିକାରୀ ପରିବହନ କାର୍ଯ୍ୟକ୍ଷମୀତିକାରୀ ପରିବହନ

ବିଦ୍ୟାରେ କିମ୍ବା ବିଦ୍ୟାରେ କିମ୍ବା ବିଦ୍ୟାରେ କିମ୍ବା

Type & entertainment

Kanye West – Good Life



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